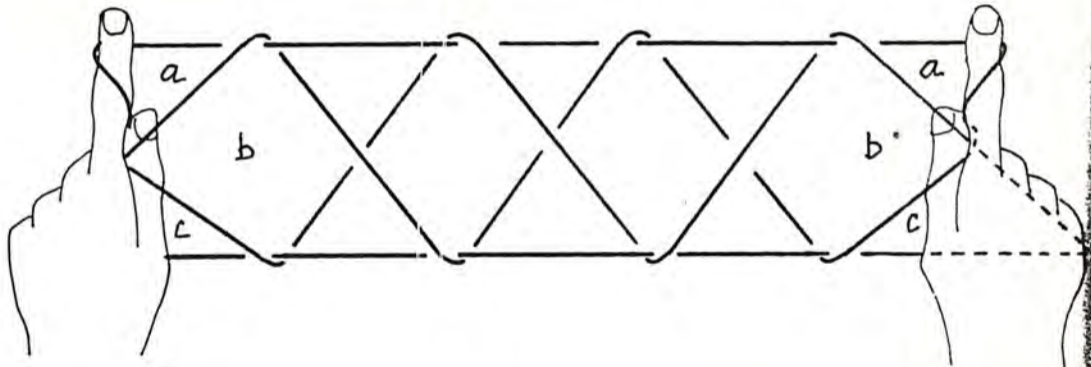
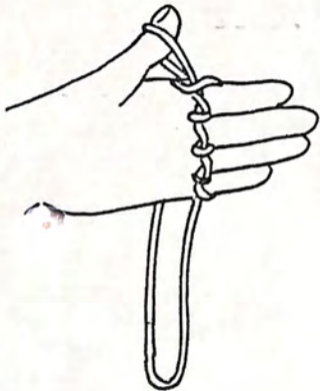
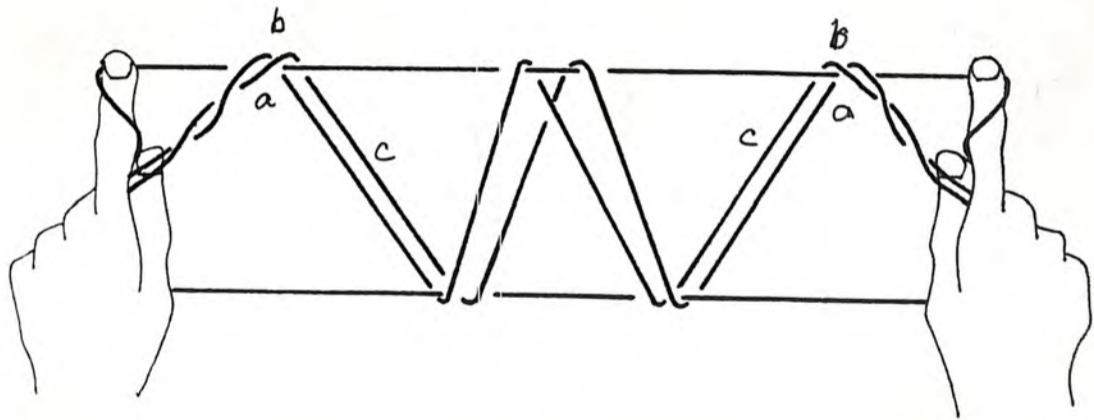


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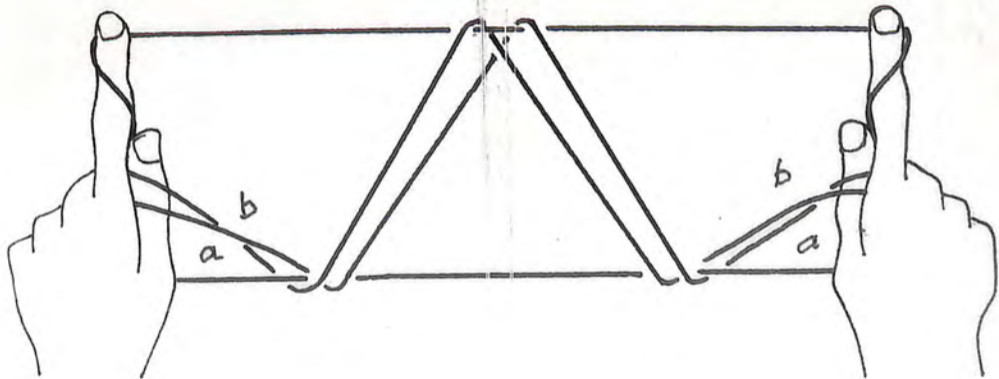
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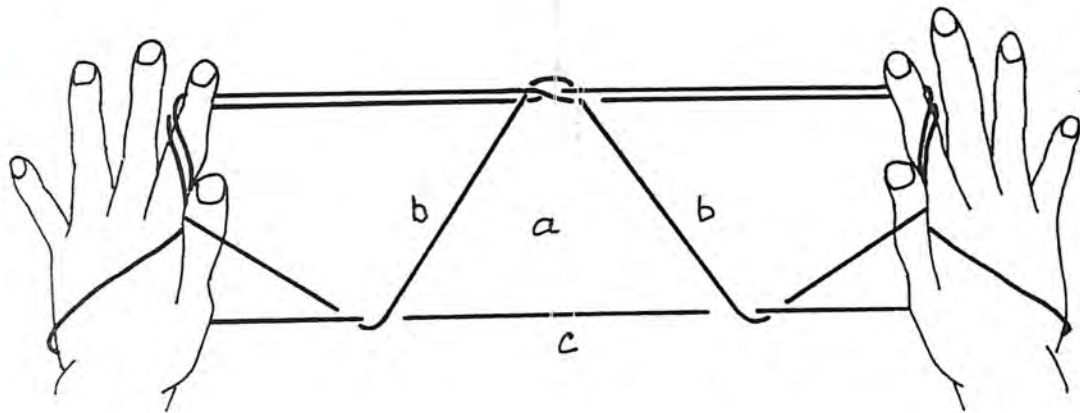


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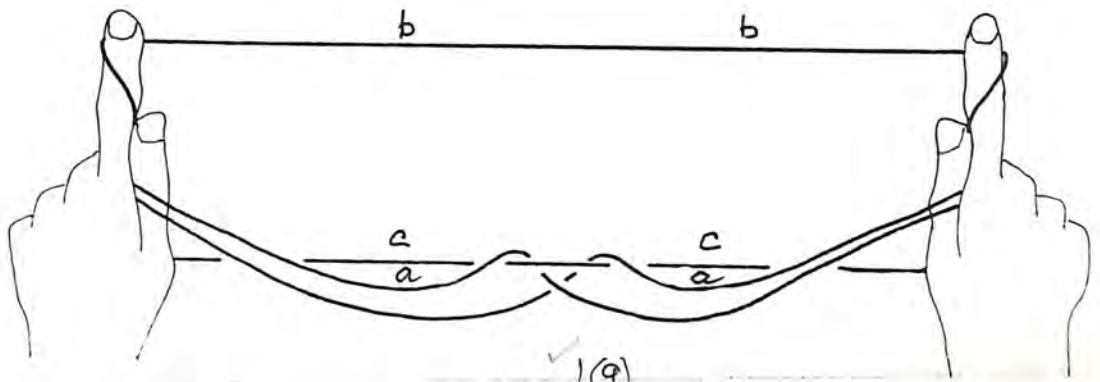


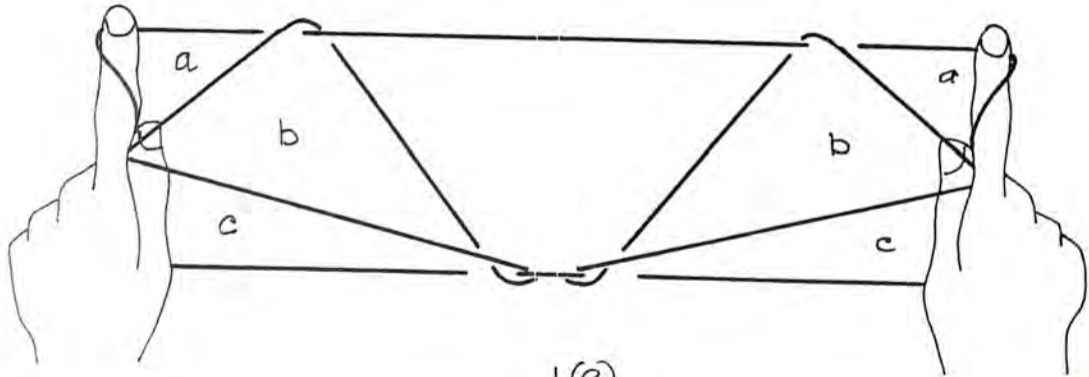


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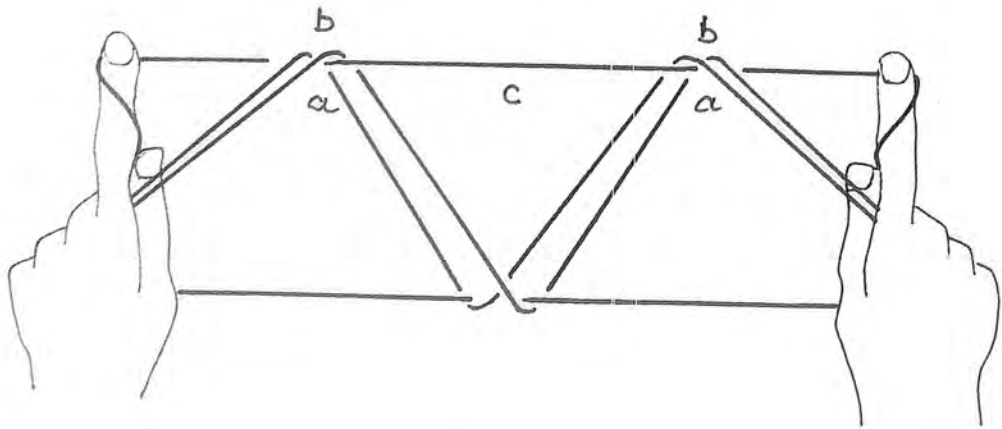
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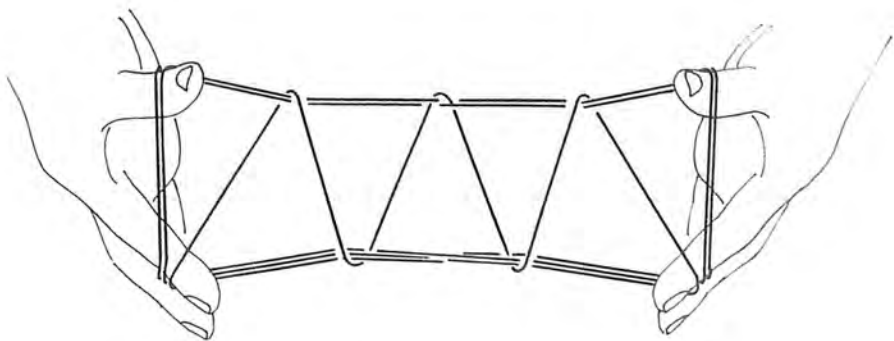


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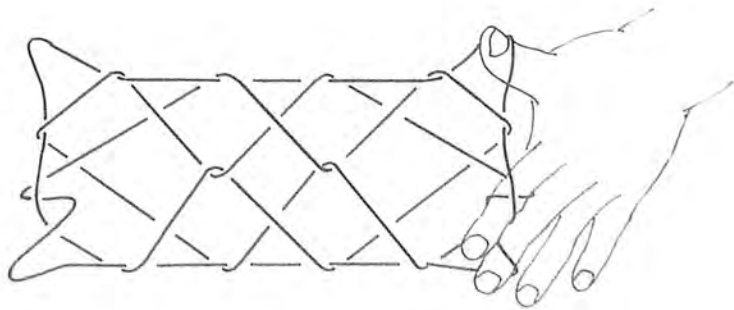




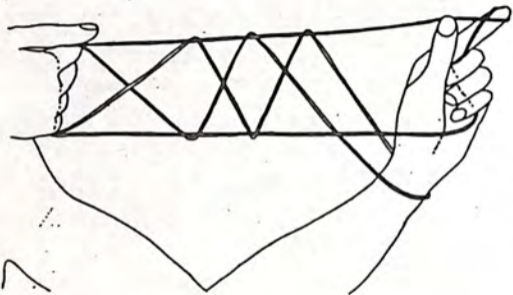
1 (f)



36



12  
Hand-drawn



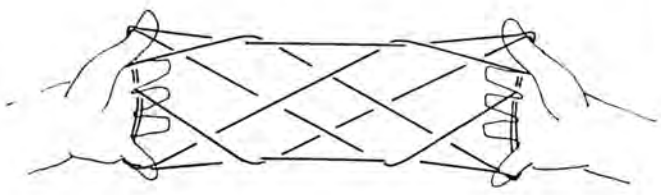
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5cms

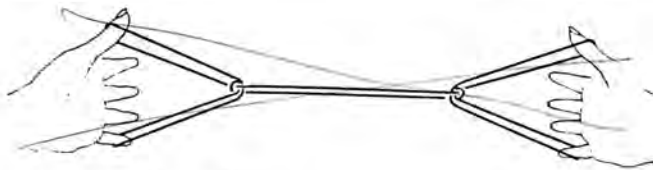


1/5/67

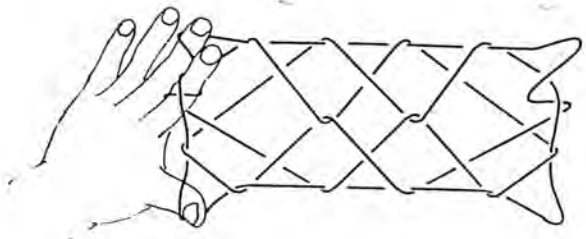
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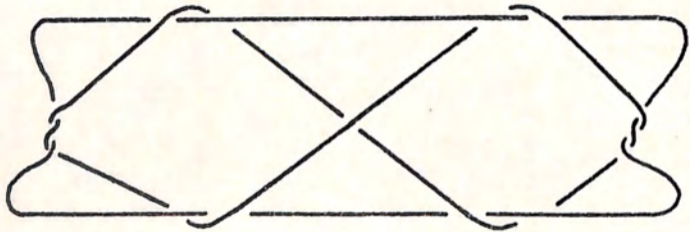
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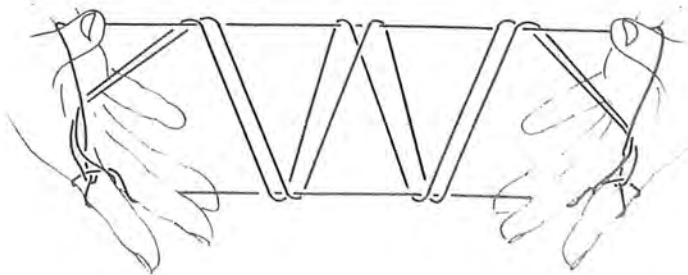
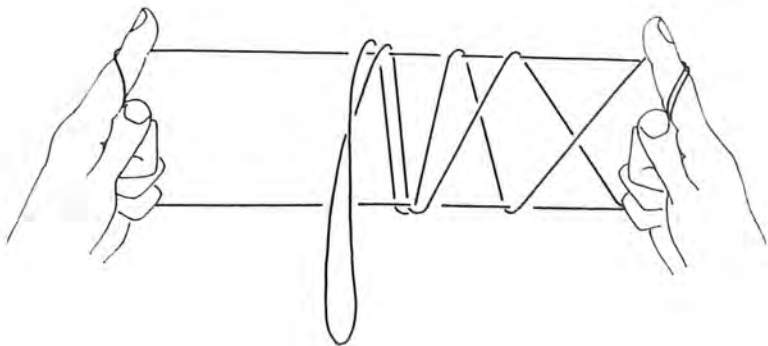
18



180



39(b)



60 squares Norwich  
Deomeryes.

Norwich, Tuboman Revelations

String Figures as a Therapy of some  
love

An aspect of string figures, <sup>making</sup> which has been totally neglected, as far as I am aware, is that of using them <sup>as a therapy</sup> for muscular movements of the fingers & wrists of children as well as for stimulating mental exercise & even for providing an entertainment for children who are immobilised for long periods or from time to time.

The fact that the only equipment needed is a piece of pliable string & a book should surely appeal to those in charge of young patients. Memory is brought into play more & more as the repertoire is increased & is very often followed up by experimentation. Imagination also plays an important part.



From my own experience I found that children in hospital, immobile for long periods, were all interested in making stems, figures, though some were quicker than others, in mastering the various movements. After a session of explaining the making of a new pattern the children would help one another to remember the moves. Later on, when I had left the area, I was able to visit the hospital & found that new patients had been taught the act.

There are times when children need exercises for weak fingers or wrist muscles & the intricacies of twisting loops, throwing stems from front to back, as well as the weaving movements, all being muscles into play.

Then there can be discussion as to what a pattern best represents.

The " for a Hat " is turned up-side



Compton. No. IV.  
Lifu.

The Bracelets.

~~Handwritten~~

Exactly the same <sup>series</sup> as the Gilberts except for the making of Na Uweuwe. for which see Compton No. IV ✓

ia'en (piece pour bigorneaux) - Okubase - op 'hlehle - (clap) - xaca - (one!)  
bi me 'olton - bi xaca - ia hnyeng - hnye

poiwinkle.

livea - ia'en - shells called in French bigorneaux.

(Na Umake Gilberts) 3

mae' X Wammuru Wasye Hma Hade Cei Shua (Kabanabai)  
no name Bird hole in reef

Begin with 2 zardines + 4 @ same time to make "Na Uweuwe"

✓ Compton No VIII.

Rock of Wardeli.

Louise Lifu

(Solomons No. 19. Simbelu)

Op. A. 2nd dist to lf loops then dist into th. loops  
Return. <sup>Rel. the</sup> 2nd dist into lf loops return. This proc  
into 2nd rel. lfs. Lfs. from proc take up <sup>2 rel. and</sup> arms  
Rel. inds. Caroline EXT.

X wameiur - a fish. wasej - frigate bird.

✓ hma - lagoon many a tree. hadi - shell visible.

cei - a gourd shua hole in reef in which fish are caught at low tide.

Compton no. 41. Nameless. 3. ~~Xcite~~

Lifu - ~~WV~~ - The Course of the Sun. Xcite.

Uvea - Two women banging their grass skirts to watch them.

Twist loop once round big toe then put loop over head.

Insert hands, from proximal side, into loop, turn them outwards, downwards, towards you & up into the loop again, thus twisting them round their respective stems.

Insert indices, from distal side, into toe loop, pull towards you & let wrist loops slip off. Remove loop from head.

Compton's not put over head.

Trihedral - a figure having 3 bases or sides.



✓ *neneuri* = The two small stones. See Compton IX

*Kic Kijin lin*

stone (diminutive) the two

*Kic Kijin Lin*

(stone (diminutive) the two)

✓ *pa Akman's well*. *Hak<sup>5</sup> bagi Luepang*: *Uea*.

Luepang's fence.

(mel)

*Luepang* = man from another land. (stranger?)

✓ *Te Kwata* = *Wauyibadet* = *Caterpillar*



Somwaca ame tenge ge be han Könying

Learn "Tao Patch

~~Dru anyin hoimak ✓ Dance N.C.~~

~~Kic Kijin lin - The two small stones? <sup>Learn</sup> No.~~

The Dead Man in Tanna. Xutē Lije

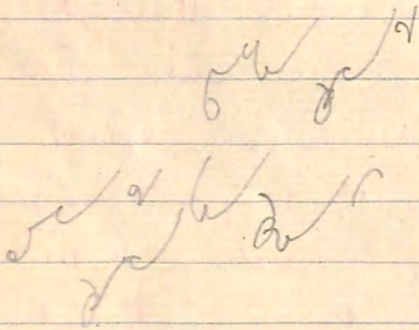
1. Position 1.
2. Take R.H. palmar string between fingers & thumb of L.H., with index finger uppermost. Twist this string anti-clockwise, forming a loop, put tips of indices together, through loops, & drop loop over R. index. Repeat with L. palmar string, this time twisting the string clockwise.
3. Insert R. index from proximal side into L. index loop & draw hands apart.
4. Insert L. index from distal side through <sup>double</sup> distal index loops & insert from proximal side into proximal index loop - Draw hands apart.
5. Pass thumbs proximal to index loops & insert into little finger loops from proximal side. Return with ulnar little finger strings by turning thumbs away, down, towards you & up. Release little fingers.
6. Pass little, <sup>3</sup>ring & middle <sup>2</sup>fingers proximal to index loops, insert into thumb loops from distal side & hold down ulnar thumb strings.
7. Insert thumbs from proximal side into index loops. Navaho thumb loops by bringing the 2 proximal radial thumb strings over the 3 distal radial thumb strings.
8. Insert thumbs from distal side into index



loops and Transfer index loops to thumbs.  
9. Caroline Extension & release thumbs.

To unravel figure release indices.

The two loops round the centre of the figure represent two policeman. They have to bury the dead man & having done so go away.





8 - Den Könying - Field of Taro.

Life  
~~lower~~  
mane

✓  
Keto  
(Compton. XIV)

The Sugar Cane

~~Steps~~ 1. Water Taro Field - 2. Sugar Cane Field.

3. 2 Poulc Sultome Birds 4. The man lays a trap

1. Opening A. <sup>long legged marsh birds</sup> ~~birds~~ <sup>highly coloured.</sup> catches the birds.
  2. Pass thumbs proximal to index loops & insert into little finger loops from proximal side. Return with ~~radial~~ <sup>ulnar</sup> little finger strings, by rotating thumbs away, down, towards you & up. Release little fingers.
  3. Insert middle, ring & little fingers from proximal side into index loops & hold down radial index strings. Insert ~~thumbs~~ <sup>indices</sup> from distal side into thumb loops, pick up ulnar thumb strings on their backs & release little fingers. = 1.
  4. Insert little fingers from proximal side into into central diamond, bend them towards you over two strings & then pick up on their backs the radial thumb strings which cross the figure. Release thumbs = 2.
  5. Insert thumbs from proximal side into distal ~~thumb~~ <sup>index</sup> loop, the radial string of which runs across figure. Release indices & pull tight. = 3.
  6. \* Insert indices, from distal side into little finger loops, hook up radial little finger strings & release thumbs. Two loops jump free. = 4.
- 12 \* In Ovea Caroline Extension here then release indices.



Compton XIX

9.

Parker.

i. (ii) (iii) (iv) (v) + (vi) the same.

Release thumbs.

Pass thumbs prox to index strings & <sup>insert into l.f. proximal</sup> return with ulnar l.f. strings on their backs by twisting thumbs away, down, towards you & up.

Index loops to wrists.

Remove th. & l.f. loops with opposite hand, transfer wrist loops to indices & replace loops on thumbs & l.f.s. Index loops to wrists.

(ix) (x) (xi) (xii) (xiii) same.



Compton XVII. Ouleoule' & the Bird-Lime.

- Uvea.
1. Flying Fox.
  2. " " with 2 children.
  3. Flock of Flying Foxes. 4 Os

- mare.
1. Kitiki (a man) goes up into a tree & cries
  2. He sees men at the top of the tree, he beats them
  3. Represents the men he has beaten

- lifu.
1. Flying Fox Traps. Marie.
  2. Flying Fox.
  3. Children.
- or 3. Frigate Bird.

all. after 2 navaho radial thumb strings & release little fingers = 4 Os

Frigate Bird (3) Navaho radial thumb strings. Put tips of thumbs & indices together & transfer index loops to thumbs. Caroline Extension. Twist<sup>R</sup> hands round to extend.  
 x one complete turn clockwise  
 = k

Seen at BA.

Compton VII.  
Lifu ✓

A. Butterfly.  
The Sun

Louise.

Op. A. All fingers distal into the loops & make into wrist loop. Thumbs press to all strings insert into l.f. loops from prox. Return with ul. l.f. strings, twisting ths. Release l.f.s.

Transfer 2nd. loops to l.f.s. <sup>thus to</sup> <sub>l.f. loops</sub> Caroline Ext. \* Release l.f.s. <sup>+ Hts</sup> 1

X\* Without releasing l.f.s. = Dhino's Hole?  
(Dhino - a devil - the hole is in rock).

Uvea

The star of Xode (Hode)

(a point of land on Lifu over which the star is seen).

\* Twist turn ... into l.f. loops from prox.



~~Compton No. 10~~

12.

Life ✓

Caterpillar

Marie.

1. Position 1 on L. hand.
2. Insert R. hand from proximal side into loop. Twist ~~towards you, down, away & up.~~ <sup>once in radial direction</sup>
3. R. hand grasps L. palmar string from distal side & pulls it through R. wrist loop.
- 4.

Compton No. V.

Nameless 13. 1066

Life ✓

~~3 Diamonds~~ Uö Lemadon Sa Marie.

Uö Lemadon.

Te Hanomi Bai I

1. Position 1 on L. hand.
  2. Insert R. hand from proximal side into hanging loop, grasp L. palmar string & pull tight. Repeat once.
  3. Insert R. Thumb & lf. into loop from prox side, extend
  4. Insert R. index from proximal side under L. palmar string & extend.
  5. Insert R. Thumb from distal side into index-loop, return with ulnar index string
  6. Insert L. Thumb into little finger loop from proximal side & return with radial l.f. string.
  7. Caroline Extension
  8. Navaho radial Thumb strings.
  9. Release little fingers.
- x right index picks up radial index string



Lifa ✓

music.

Marie.

1. Opening A.
2. Second person plucks strings, beginning with radial thumb strings - loop on We & work hands up & down.

Lifa ✓

Wete  
Frigate Bird?

Marie.

1. Opening A.
  - 1a 2. Caroline Extension: Release thumbs.
  3. Thumbs distal through prox. index loops, into little finger loops from prox side & return with radial little finger strings. Release l.f.s.
  4. Little fingers from distal side into distal index loops, transfer distal loops to l.f.s.
  5. ? Caroline Extension.
- 5a as la
- 1a Pass thumbs distal to index loops, insert into l.f. loops from proximal side & return with radial l.f. strings.





Lifer.

The Moon.



Marie.

1. Insert thumbs into loops so that the radial thumb string is about 6 inches long.
2. <sup>Bring</sup> ~~Insert~~ indices <sup>towards you proximal to radial thumb string</sup> ~~from distal side into thumb loops.~~
- then pick up radial thumb strings & return to position.
3. Insert R. thumb from prox side into left thumb loop <sup>then</sup> pass L. thumb distal to L. radial index string & proximal to R. <sup>radial index</sup> ~~palmar~~ string <sup>draw hands apart</sup> & ~~extend~~.
- X <sup>in sense of figure</sup> 4. Take in mouth radial thumb string which crosses from hand to hand, release that string only from thumbs, retaining string held in mouth
5. Pass l.f.s from distal side through index loops & insert into thumb stem loops from proximal side;
6. <sup>to position</sup> Return with ulnar thumb strings & radial index strings.
6. <sup>Insert</sup> ~~pass~~ indices <sup>from</sup> distal <sup>side, into figure & pick up.</sup> to ~~palmar strings~~ & radial <sup>towards you</sup> ~~ulnar~~ index strings <sup>which run across middle of figure.</sup> & ~~hook up ulnar index strings.~~
7. Release string from mouth.



Fao, first minimum teacher

more area

hak Fao = Fao's fence

Julia = Laha

17.

life ✓

### Barrière

Marie - Waej

middle, third & l.f. of each

E. Africa

Hoddm

Cal's Code p. 43


1. Insert hands into loop so that there is a dorsal string passing between ring & little fingers & thumbs & indices.
2. With palms facing downwards, insert R. hand from distal side <sup>under</sup> into l. dorsal string, return to R. <sup>making a wrist loop</sup> & at the same time bring l. hand up through loops <sup>to form loops on little finger & thumb</sup>. Repeat with l. hand.
3. With R. hand thumb & index finger hold l. ulnar thumb string & radial l.f. string & remove R. thumb & l.f. Rotate l. hand <sup>once in ulnar direction</sup> away, down, towards you <sup>to explain its down loop</sup> & replace thumb & l.f. Repeat with other hand.
4. With R. hand put l. radial thumb string over back of l. hand, <sup>and</sup> also <sup>ulnar</sup> radial l.f. string. Repeat with other hand. These are now crossed strings on the back of each hand.
5. With R. hand <sup>from palmar side</sup> twist l. <sup>ulnar thumb</sup> radial dorsal string towards you & around thumb, also <sup>radial l.f.</sup> ulnar dorsal string away from you & around l.f. | Position 1. Repeat with other hand. Transfer wrist loops to 5.
- b. Insert <sup>all fingers & thumbs</sup> hands down into figure between radial l.f. strings & ulnar thumb strings <sup>allowing dorsal string to fall off backs of hands</sup> through wrist loops. Repeat with l. hand. Extend by turning hands back to back, fingers pointing away from you.

\* strings lying at base of thumb once around thumb in radial direction; likewise twist string lying at base of l.f. once around l.f. but in ulnar direction.



Lifu ✓  
Uvea

MUSX - A fly  
Moose  
Ste Mok (enail licking)

Marie. Wa'ej  


1. Double string on little fingers
2. Pass thumbs proximal to little finger loops & return with both strings.
3. Insert R. Thumb from proximal side under L. palmar strings & return <sup>arranging strings so that they become gear, add 1/2 string</sup> 4. Pass L. Thumb distal to <sup>right</sup> ulnar thumb string & little finger loops, insert from proximal side under R. palmar strings & return <sup>to left proximal to</sup>
- 85 Navaho thumb loops separately & different strings on each thumb.
- 86 Clap hands, release thumbs & figure has gone. \* "fly" has gone.

Uvea ✓ "Ba ni Mai" = üöfema den.  
Tree, üö; leaf, ripe fruit.

Hush wajikui woman of Kianu  
(Anatom New Hebrides)  
Anatom?

Liqu

needle<sup>?</sup> for Fishing Net.

Marie.

1. Opening H.
2. Transfer index loops to wrists.
3. Insert thumbs from proximal side into l.f. loops return with end of loop
4. Caroline Extension.
5. Navaho ~~applied~~ thumbs ~~strings~~.
6. Release little fingers.
7. Transfer index loops to little fingers.
8. Remove wrist loops and Extend hands.



Lifu ✓  
Uvea

Wete  
Hiau

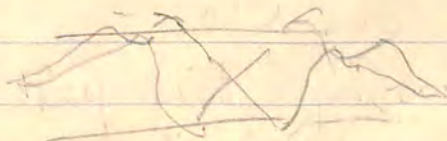
Xute  
Marguerite

(Frigate Bird ~~or all others~~)

1. Navaho Opening. ~~XXXXXXXXXX~~
2. Pass little fingers distal to index loops & insert into thumb loops from proximal side, return with ulnar thumb strings.
3. ~~Pass~~ <sup>insert</sup> indices distal to palmar strings & insert into little finger ~~loops~~ <sup>As</sup> from distal side, hook up to the index strings on their tips & extend as in the Caroline Extension.   
pass them distal to strings just
4. lay figure flat, gently release thumbs, then ~~released~~, insert into figure <sup>and</sup> ~~between~~ <sup>pick up both backs of thumbs</sup> ~~palmar string~~ <sup>run to base of figure</sup> ~~distal~~ <sup>up</sup> ~~ulnar index strings which cross one another, pick~~ <sup>this ulnar index string on back of thumbs, and</sup> ~~release~~ <sup>release</sup> indices from all strings.
5. insert thumbs from proximal side into little finger loops & return with radial little finger strings.
6. Caroline Extension.

X

of





Double stemming in Position 1.

Insert four fingers of right hand, from distal side, behind left palmar stems and pull to right, extending fully with hand closed palm down; keep hand

R hand towards you & up to position, allowing stems to slip off thumb. With left thumb & index grasp right, distal index stems; then take hold also of ulnar little finger stems proximal to ulnar dorsal stems; release right hand allowing former ulnar little finger stems to become the near loop of two hanging from left hand.

4 Insert right little finger towards you into near loop; pass thumb distal to little finger loops and insert away from you into far loops. Release stems held by left thumb, index

5 Insert left index, from distal side, into little finger loops and hook up radial little finger stems; insert right index, from distal side, into thumb loops and pick up radial thumb stems

Extend as for Caroline Extension, holding taut. Release left thumb and "the Lyaed jumps."



Lifu

Lizard - (there)

Xute.

See loose sheet.

R

1. Double string, Position 1.
2. Insert <sup>L</sup> fingers of Richard from distal side, behind <sup>L</sup> palmar string <sup>& pull to right</sup> extending fully <sup>to extend pos.</sup>
- 2a. Twist closed R. hand towards you & up, <sup>allowing R. thumb loop to slip off</sup> <sup>to extend pos.</sup>
3. With L. hand thumb & ~~index~~ <sup>distal</sup> ~~finger~~ <sup>string crossing back of fingers, then passing</sup> grasp R. hand <sup>radial</sup> ~~ulnar~~ <sup>ulnar</sup> string & <sup>ulnar</sup> little finger string; <sup>distal to ulnar string on back of</sup> ~~side of little finger~~ fingers, pick up also uln. l.p. string =
4. Gently remove R. hand <sup>lower</sup> & insert little finger towards you into <sup>lower</sup> heel loop & thumb (away from you) into other loop but close to L. thumb & index & between those digits & crossed strings of loops. <sup>Release strings held by L. hand.</sup>
5. Insert L. hand index, from distal side, into L. little finger loop & hook up radial l.p. string; insert R. hand index, from distal side, into R. thumb loop & hook up radial thumb string.
7. Extend as in Caroline Extension, <sup>pulling taut -</sup> Release L. thumb & lizard jumps.



Bā ✓

Do etu (language of bairu)

Sarae +

Tamirae

Two sentences.

Uwea

Turtle - Uū

using a  
For two people & long string.

1. ~~Opening A.~~ Place loop over heads of both.
2. Each person holds <sup>with</sup> their hands, palms together, <sup>hands</sup> pointing upwards. <sup>make</sup> With a graceful movement swinging them to right, upwards, <sup>to left</sup> into loop from distal side, <sup>then</sup> bring <sup>them</sup> back to upright position, thus making a twist in the loop. <sup>draw</sup> draw hands apart.
3. With both hands remove loop from head & exchange head loops twice (on Uwea 5 times) then pull through wrist loops.

On Uwea 'turtle' is turned over & back 5 times (without changing position of string on hands) sometimes it is arranged so that there is a large body & a small tail.

Lifu

Yepe

mase?

or Yepe(h) = mouth?

1 to 6 of Solomon's Bora p118 Murray Op. R over L.

1. First make "little fishes" (Rouse Ball) R over L.
2. ~~✓ Release indices. Thumbs pick up outside arms of W~~
3. ~~Caroline Extension.~~
4. ~~Release radial index strings from thumbs. (Retain radial l.f. strings).~~
5. Insert thumbs from distal side into index loops  
+ transfer index loops to thumbs.
6. Caroline Extension.
7. Repeat 4, 5, & 6.

~~NO?~~ Second player inserts hand into end diamond  
+ out of other end, release hand, pull  
strings to + fish escapes.

09

yes Second player inserts hand into + out of 2  
center diamonds, release R hand, pull  
strings to L + fish is caught. ✓



Bā  
WaikuKetione

Waiku

1. Opening A.
2. Transfer little finger loops to thumbs.
3. Pass l.f.s. distal to index loops, insert into distal ~~index~~ <sup>thumb</sup> loops from distal side then into proximal loop from proximal side + pick up proximal ulnar thumb strings.
- Right Hand.  
4. Hold distal radial thumb string in mouth, release thumb <sup>from all strings</sup>, then insert into mouth loop from proximal side <sup>release string from mouth.</sup> Repeat with l. hand.
5. Repeat 2, 3, & 4.
6. Transfer thumb loops to little fingers.
7. Pass thumbs distal to index loops, insert into distal l.f. loop from distal side then into proximal loop from proximal side + pick up ~~rad~~ proximal radial l.f. string.
- Right Hand  
8. Hold distal ulnar l.f. string in mouth, release l.f.s from all strings then insert into mouth loop from distal side & release string from mouth. Repeat with l. hand.
9. Repeat 6, 7, & 8.
10. Pass thumbs distal to index loops + insert into l.f. loops from proximal side, return with rad. l.f. string.



11. Caroline Extension with proximal radial thumb strings.

Release distal index loops, then release radial l.f. string from thumbs.

12. Return to position at 9 o'clock  
13. With tips of indices together exchange index loops.  
14. Repeat 10. & 11.  
15

Repeat 12.

- Return to position before extension.  
15. ~~Release indices & distal loops from thumbs.~~  
16. Release indices  
17. ? Insert thumbs from proximal side into l.f. loops.  
+ release with rad. l.f. string.  
Draw hands apart.  
18. Caroline Extension with proximal radial thumb strings

As partner

26.

Ba



Langouste.  
Gay fish

Josephine.

1. Opening A.
2. Exchange index loops <sup>R through L.</sup> so that they are looped.
3. Work R. hand only as in Ketiouane from 2 to 4. then both hands for 10 + 11.



Compare with Telescope No 47.

27 - similar design, different working.

Uvea

Two Beads - Li Mend

021: kinyen o men'o

2. ia Kury ? egg

3: o men'o

1. Opening A.
2. Insert thumbs from distal side into under loops & return with ulnar under strings.
3. Insert indices from proximal side into thumb loops, return with ulnar thumb strings & keep them distal.
4. Insert <sup>from</sup> middle fingers <sup>distal</sup> side <sup>ulnar</sup> <sup>index</sup> thumb strings into distal index loops, then insert <sup>proximal</sup> to proximal radial under strings & return.
5. Release thumbs.
6. Insert thumbs from proximal side into distal under loops, pass them distal to both ulnar under strings, proximal to ulnar middle finger string & insert into l.f. loop from proximal side. Return with radial little finger strings & release l.fs & middle fingers.
7. Pass l.fs. between distal & proximal index loops, insert into thumb loops from proximal side & return with ulnar thumb strings.
8. Insert thumbs from proximal side into distal index loops, <sup>and</sup> Navaho radial thumb strings & ;
9. release distal loops from indices.



9. Pass thumbs distal to index loops & insert into  
\*l.f. loops from proximal side. Return with radial  
l.f. strings.

10. Caroline Extension with <sup>prox</sup> radial thumb strings.

11. Return to position at 8, 7, 4 into 10 & 9?

12. Repeat from 2 to 10.

This represents the birds' eggs.

Repeat from 2 to 10 again.

Represents a flock of birds.

With a very long string  
This can be repeated a number of times.



Ba ✓

slug 28. + Octopus

7

Viasso ni Sare

Josephine

(Octopus)

Uvea

Crab + Octopus

Marguerite

Tuamotua p. 66-1-8 Ōtō me Anijii

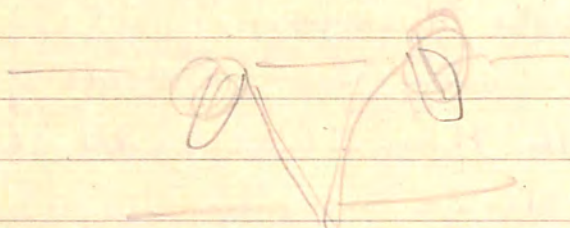
1. Opening A.
2. Insert indices from distal side into little finger loops, return with ulnar l.f. stems, then insert from distal side into thumb loops, return with radial thumb stems & release thumbs.
3. Twist indices ~~away, down, towards you & up,~~ <sup>in ulnar direction</sup> carrying with them ulnar index stems & radial l.f. stems.
4. Insert thumbs from distal side into ~~thumb~~ <sup>index</sup> loops & transfer index loops to thumbs.
5. Pass indices distal to ulnar l.f. stems then hook ~~at~~ <sup>them</sup> up & with indices still bent insert them from distal side into thumb loops; twist them away from you & up & release thumbs.
6. Pass thumbs proximal to index loops & insert into l.f. loops from proximal side, put tips of thumbs & indices together & rotate indices <sup>in ulnar direction</sup> ~~down~~ through l.f. loops ~~towards you & up,~~ releasing thumbs.
7. Insert thumbs from proximal side into two distal index loops & release little fingers.
8. Insert l.f.s from proximal side into central  
 $\nabla \Delta$ , pull down central stems & release



Rats?   
 indices. \* Put thumb loops together & hold in mouth. Insert thumbs from <sup>proximal</sup> ~~distal~~ side. into l.f. loops, hold ulnar l.f. string between thumbs & indices, release l.f.s & insert all fingers towards you into loop. Release mouth loop. Make it move.

Urea Crab at \*

Rats ears?



See Transistors + others

Uvea.

Water Hole (Tung)

(The Wheel)

1. Double Stmgj Opening A.
2. Insert indices from distal side into l.f. loops, Rotate towards you & up carrying radial l.f. stmgj & ulnar index stmgj on their tips & allow radial index stmgj to slip off.
3. Release little fingers.
4. Insert ~~middle ring~~ & little fingers from ~~proximal~~ distal side into index loops & pull down ulnar index stmgj. Gently release thumbs & insert into their own loops <sup>away</sup> from ~~distal side~~ <sup>you</sup>; then on backs of thumbs pick up radial index stmgj which form one side of a diamond.



Ba

# Sardines II

1. Opening A.
2. Release thumbs.
3. Pass thumbs proximal to all strings, return with ~~ulnar~~ <sup>both</sup> radial l.f. strings & ulnar index strings & ~~once in ulnar direction.~~

Release index fingers then

Rotate thumbs ~~away~~ <sup>once in ulnar direction</sup>, ~~over radial index strings,~~ down, towards you & up & release indices.

4. Insert thumbs from proximal side into l.f. loops, return with radial l.f. strings.
5. Carotid Extension.

2elus.

6. Release thumbs.

7. ~~Pass~~ <sup>Repeat</sup> thumbs proximal to all strings, return with both l.f. strings, then insert into index loops from proximal side, & release index fingers, ~~then rotate thumbs~~ <sup>repeat</sup> ~~in~~ <sup>in</sup> ulnar direction.

8. a. Repeat 4 + 5.

2elus.

9. Repeat 6, 7 + 8 as many times as desired.



Compton x v. ✓  
UweaThe Sardines. I  
Owe' (Sardines)

unusual opening.

1. Using a very long string - make a figure of 8 passing R. hand towards you & to left. Insert thumbs away from you into large loop & on into small loop. (Radial thumb strings should cross).
2. Insert little fingers from proximal side into distal thumb loops. Return with distal ulnar th. strings.
3. Caroline Extension.
4. Release thumbs.
5. Pass thumbs proximal to all strings & return with both little finger strings. Then insert into index loops from proximal side & rotate thumbs away, down, towards you & up & release indices.
6. Insert thumbs from proximal side into lf. loops & return with radial lf. strings.
7. Caroline Extension.
8. Repeat 4, 5, 6 & 7 until string is used up.
9. Release indices. Hanging loops represent two large fish who eat all sardines (work hands apart) & when man comes to catch them all are gone.



Uvea ✓

Okubase

Marguerite.

Wood for knocking down coconuts.

1. "Little Fishes". (Okubase) Murray op etc
2. Thumbs pick up outside arms of W, release indivs.
3. Caroline Extension. This makes.  
Ophlehle (moving in hole)

Uvea. ✓

Boat - leading to fishing or fish spear.

1. Double string in Position 1.
2. Insert R. index from distal side behind L. palmar string. Pull to right twisting clockwise twice.
3. Insert L. index from distal side through R. index loop & pick up palmar string from proximal.
4. Release R. hand little finger & thumb. = Boat.
5. Gently release R. index then R. hand removes L. hand index loop & pulling tight produces the fish's eye.



## No Name

1. Opening A.
2. Rotate little fingers once in ulnar direction.
3. Banaban Movement. (Write in full).
4. Insert little fingers, from distal side, into distal index loops and transfer loops to little fingers.
5. Release indices.
6. Insert indices, from distal side into thumb loops and extend fingers by raising radial thumb stems.

Esngatubals



leaf - (mai) Taro = (moa) Poule sultane = (HEXE.)

1. Opening A.
2. Pass thumbs distal to ~~the~~ <sup>index</sup> loops, insert into l.f. loops from distal side & return with ulnar l.f. strings.
3. <sup>insert</sup> Pass indices, ~~distal to palmar strings~~ <sup>from proximal side,</sup> into thumb loops, <sup>into</sup> return with ulnar thumb strings & release thumbs.
4. Pass thumbs proximal to index loops & insert into l.f. loops from proximal side, return with radial l.f. strings.
5. Insert <sup>thumbs</sup> indices from proximal side into distal index loops or <sup>or</sup> ~~release~~ <sup>release</sup> ~~distal~~ <sup>release</sup> indices from distal loops from indices.
6. Pass thumbs distal to index loops, insert into l.f. loops from proximal side & return with radial l.f. strings.
7. Caroline Extension with proximal radial thumb strings. Taro leaf.
8. Return to position before extension. i.e. return to 6.
9. Exchange little finger loops, R through L.
10. Repeat 6 & 7. Taro.



11. Return to position before extension. 10 5 6
12. Release little fingers.
13. Pass p.f.s distal to index loops & insert into thumb loops from proximal side, return with ulnar thumb strings.
14. To extend R index picks up ~~left~~<sup>right</sup> ulnar l.f. string from <sup>ulnar</sup> distal side & R index picks up left radial index string.  $\Delta$  figure results = Poulé sultane.

Hadu hadone babu

Joseph.

The figure which can be done with one arm.

1. Put loop over head. (Fairly short loop)
2. Insert R. hand into loop from below so that string lies in position 1.
3. Hold palmar string in mouth.
4. Insert thumb from proximal side into l.f. loop & return with radial l.f. string.
5. Insert index from proximal side into thumb loop & release thumb.
6. Pass thumb proximal to all strings & insert into l.f. loops from distal side, release little fingers.
7. Transfer index to loops little fingers.
8. Repeat 4, 5, 6 & 7 twice.
9. Insert thumb from proximal side into l.f. loop & return with radial l.f. string.
10. Caroline Extension.
11. Release string from mouth.  
Put left hand into centre O, release right hand & left hand pulls figure undone.



Uwea. ✓ Trick - O Bam. Head back.  
Compton XXIV with they.

1. Twist loop once round big toe <sup>and hold loop in</sup> ~~other hand~~
2. in R. hand.
2. R. hand index picks up string round toe, brings it to right & crochets up the R. string of loop to top. Release R. hand & all comes undone.

1. Twist loop once round big toe and hold <sup>other end</sup> ~~loop~~ in left hand in Position 1.
2. With right hand index hook up dorsal toe string & draw up a short distance.
3. Right index now hooks up ~~up~~ left radial thumb string & pulls it through, in a crochet movement, & repeats this until it reaches left hand.
4. Release right index <sup>pull left hand to right,</sup> & all comes undone.

### illustration

Compton at movement 3 hooks up both strings of loop and at 4 "someone <sup>then</sup> else claps their hands, whereupon the player releases the last "stitch" ----- etc. p.234.



Bâ ✓

Smoke & Fire

Walker

Kaine

Compton XXII

1. Murray opening.
2. Insert little fingers from proximal side into both index loops & return.
3. Pass thumbs distal to proximal radial index stemg & proximal to proximal palmar stemg & return with prox. palmar stemg; pass thumbs distal to distal radial <sup>index</sup> thumb stemg & proximal to distal palmar stemg & return with dist. palmar stemg.
4. Working inside thumb loops. Pass middle finger distal to distal radial index stemg & proximal to proximal radial index stemg & return.
5. Same Gently release thumbs then re-insert from distal side into ~~it~~ own loops & pick up from proximal side distal radial index stemg.
6. Release little fingers. = fire.
7. Bend thumbs over double stemgs crossing their base & pull down = smoke. Blow on this figure, insert thumbs into <sup>middle finger Δs</sup> ~~index loops~~ from proximal side & <sup>peak distal</sup> pull radial index stemgs towards you - fire again.



Uwea

Trick.

~~Compton No. 2217~~

closed

Hold loop in left hand. Pass right hand away from you through loop, then to right, down, towards you, between your body & loop, <sup>then</sup> insert into loop towards you close to left hand. Pull to right & hand is free.

Said to be used when it was time to stop playing with string.

Bā

A Basket 40

Josephine.

1. Opening A. with a long string
2. Transfer index loops to wrists.
3. Insert thumbs from proximal side into l.f. loops.
4. Insert lfs " " " " thumb loops.
5. Opening A.
6. Release wrist loops + work hands apart.
7. Transfer loops of right hand to corresponding fingers of left hand.
8. With right hand remove index loops from left hand & hold as a handle, release left thumb & little finger.

Uvea ✓

41

No Name

1. Opening A.

2. Pass mouth distal to all strings, ~~pick up~~ <sup>pick up</sup>

ulnar l.f. string between teeth.

3. Exchange index loops, <sup>right through left,</sup> release string from mouth.

This represents <sup>illustration</sup> old man squatting to defecate.

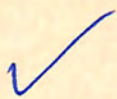
People laugh at him so he pretends he is only catching grasshoppers.

Work hands apart, locked loops represent grasshoppers.

illustration.

2. Pick up with teeth, from distal side, ulnar little finger string.





## A. Chief's House.

1. Opening A. with a long string,
2. Twist ~~all~~ <sup>index & e.p.</sup> loops once in ulnar direction; twist thumb loops once in radial direction.
3. Pass thumbs, from distal side, through index loops; insert into little finger loops from proximal side & return with radial little finger strings.
4. Exchange index loops, right through left, ~~to~~ 6 to 8 times & replace on indices. Extend hands with widely spread fingers.



Two Orphan Boys. ✓

Same as Compton No. I. Two Men.

Compton. IRAI XLIX: 204-36 1919.

No. I = 43 Two little Orphans.

✗ No II not seen.

✗ No III " "

No IV = N.A.E.N (shells)

No V = Öö Lemadren (Tenamoni-bai) (Nameless)

No VI = The Course of the Sun or (Ditto)

No VII = A Butterfly or The Sun (Ditto I)

No VIII = Rock of Wawndeli (Ditto +)

No IX = The Two Small Stones (Neneuri II) (A Star)

No X = Öölema Den (Ben ni Mae) (No name)

No XI = Dance of people of New Caledonia (hook) Different ending

No XII ~~A~~ Not seen XII B = Smoke but not fire.

✗ No XIII <sup>not seen</sup> "Sun" for two players.

✗ No XIV = The Sugar Cane (Ditto)

No XV = The Sardines (Ditto)

✗ No XVI Not seen (4 double 4's <sup>similar</sup> Tikopia) (A Bird's nest 40s)

No XVII Ouleoule + the Bird Lime (Ditto)

• No XVIII Caterpillars (Manyibadet) (drooper Caterpillars)

No XIX = Poeker (Ditto)

✗ No XX No illustration given (lightening)

No XXI. ~~Not seen~~ music (a fly)

✗ No XXII Tack. No name. Uprooting Maniana)



Uvea ✓

Dan  
Dau anyin hoi Mak

Dance of the people of New Caledonia.

1. Murray Opening.
2. Transfer <sup>←</sup> proximal left index loop to wrist.
3. Insert middle, ring & little fingers ~~of~~ into from proximal side, into left index loops; turn palms away and rotate both hands three times in ulnar direction. (Left hand distal to wrist loop)
4. Remove left wrist loop and extend figure by ~~quickly~~ raising radial stems on indices ~~as~~ for ~~radial extension~~ and opening up the figure. The loops unwind.



Mase. ✓

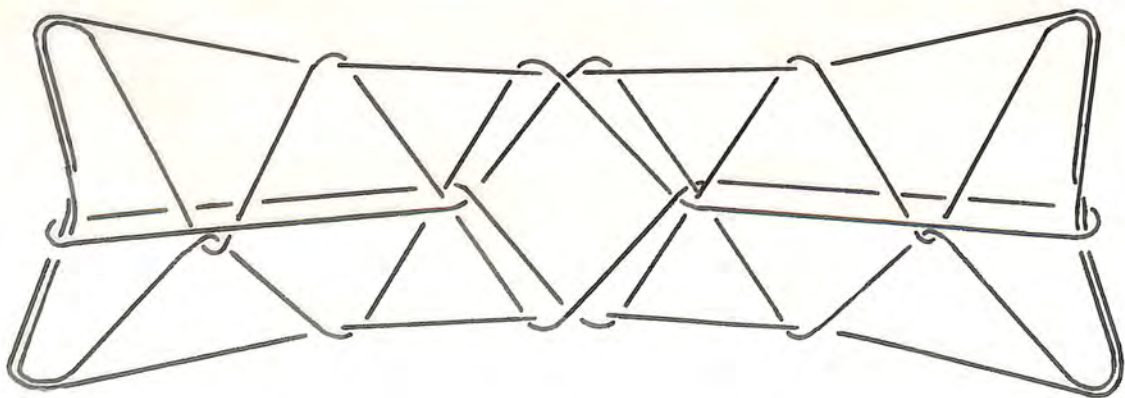
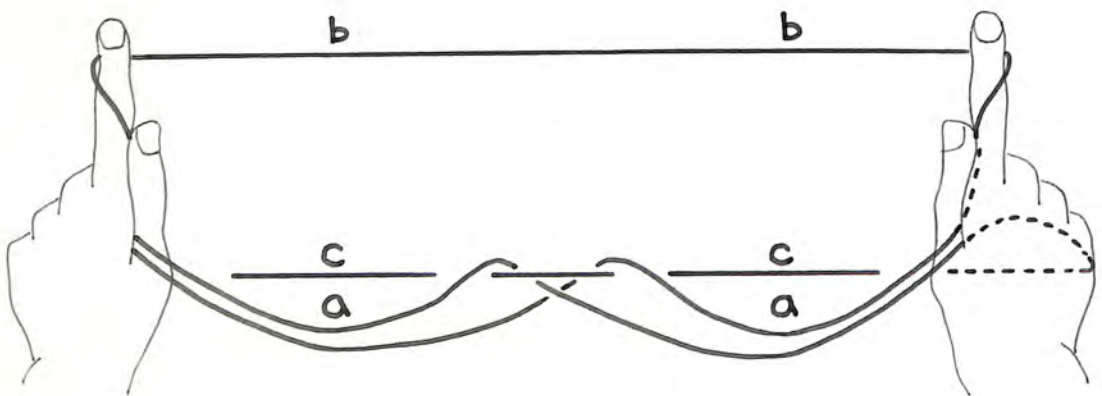
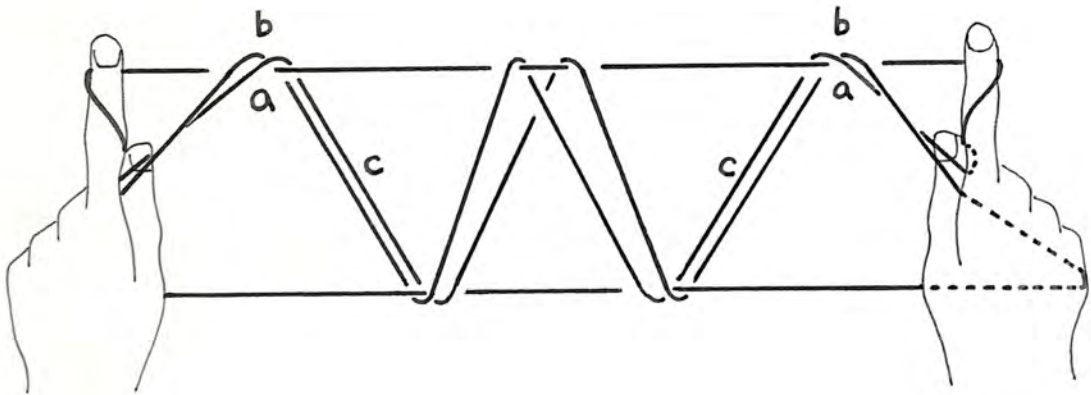
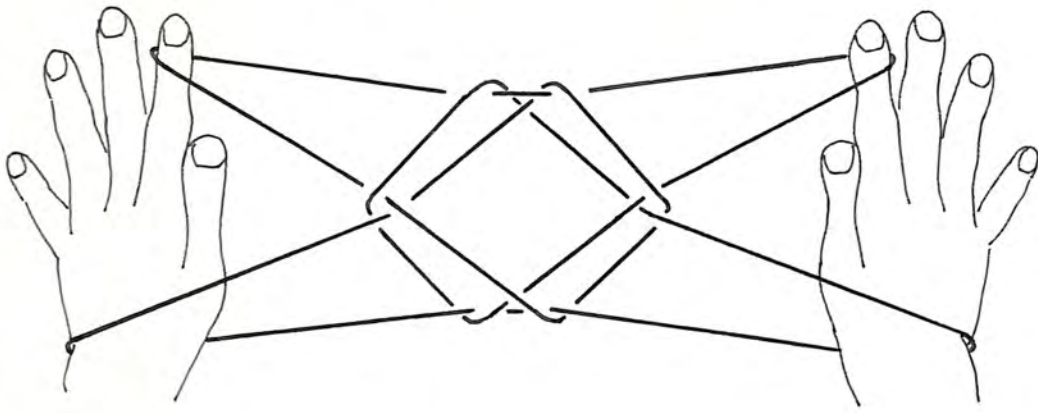
BOYU 45.

(also Pukapuka?)

Boo-yoo. Kyaed

1. Opening A with a long string.
2. Transfer index loops to wrists.
3. Insert thumbs, from proximal side, into ~~thumb~~ <sup>little finger</sup> loops & return with radial little finger strings.
4. Insert little fingers, from proximal side, into thumb loops & return with ulnar thumb strings.
5. With right hand ~~grasp~~ <sup>grasp</sup> left hand palmar strings and release left hand thumb and little finger; transfer wrist loop to index finger and replace palmar strings. Repeat with other hand.  
↳ " Path <sup>illustration</sup> among rocks for little ~~crabs~~ <sup>lizards</sup>.  
Extend by turning palms away from you.
6. Return to position & complete Open A with double palmar strings.  
↳ " Hole <sup>illustration</sup> for ~~crabs~~ <sup>lizards</sup>
7. Navaho indices with single proximal string.
8. Insert indices, from distal side, into their own loops beyond the single string running across them; hook back these strings, then release indices and ~~lizards~~ <sup>lizards</sup> run off into holes.  
illustration.





Higashi-iru, Dote-machi,  
Takeya-machi, Nakagyo-ku,  
Kyoto 604, Japan.  
14th July, 1984.

Dear Honor Maude,

I am very glad to receive your new book and your letter. The cover of the book attracted my attention as soon as I cut the persel open. The moment I saw it, I took it for a drawing. But I have realized that it was a photograph oridinally and also the pattern of 'Chief's House' before long; I have seen my view was exact through your letter arrived three days after. Continuously, I turned the page with excitement, I felt relieved to find that the distinction of the lines of the string and hands was clear and that the faults in illustrations were inconspicuous because of the reduction; -- though the shapes of the thumb nails were awkward. I too like the cover and also the backcover very much; thank you very much for your consideration of my 'Chief's House'. The lay-out is very neat and 'Comparative Table' is easy to read.

Though I am not qualified to comment on your 'Introduction' I have a great mind to pay my respects to your idea that the string figures must be available as one of indirect evidence supporting the trace of the racial migration in Oceanic region, and to your much collections of the string figure which would give us an enjoyment. I am very glad that I could assist you in publishing such a nice book as this. I am deeply grateful to you for your kindness again.

Concerning the Eskimo string figure, I have known them through Dr Noguchi's book(1974,5). I think he quoted from Haddon's two books. Later he had received Jenness's book from a specialist on the world folk music and he had distributed the xerox of it to the member of S.F.A. who wants to do. So I have had one. Jenness's collections are wonderful, but his descriptions are not clear. But I can make many nice patterns, such as 'The swan' CXXXIX, p.159, because Dr Noguchi introduced them in his books. Of course I can make Jenness XXXIX. Mark Sherman has sent me all his references on the Eskimo string figures! Especially I was excited to receive G.B.Gordon's one which was recorded the how to make the Eskimo patterns in Jayne's book. I agree with you on Mark. I also had drawn the illustrations for your book with enjoyment. I wrote him at the end of Jun.



I'm surprised to hear that you'll move house(?). Is the new flat far from the present house? I suppose that you are so busy disposing of all sort of the things and I see well that the arrangement of a collection of the book is great task, because my family are all persons who are fond of books; that's why we keep a bookshop!

We'll have hottest days in a year soon. I'm making preparations for contribute to Bulletin No.10. I am looking forward to receiving the missing page and the book; to be frank with you, I am satisfied with three copies.

I am afraid you may get worse from the fatigue which is a result of cleaning house. Please take good care of yourself.

With my very best wishes,

Yours sincerely,

*Yukio Shishido.*

P.S. Thank you very much for your husband's ex-libris. It is a chic design. Please remember me to your husband.



77, Arthur Circle  
Forrest, A.C  
1st July,

Dear Yukio Shishido,

I was about to write to tell you that I expected the to be ready soon when the phone rang and I was told I could get them up ! My husband went over to the university and brought them as I was not very well, and with great excitement began to look at them - imagine my dismay when we found that the last page was missing. It is the second page of the references and the printer will take them back this week and see how he can put them in. I think it will not be difficult as it can be stuck on the inside of the back cover. The same thing happened with my husband's last book - there were no end maps at all; it was a different printer too, but they put them in. I'm sending you a copy now and will send the missing page when I have them and also some more copies of the book.

The cover is not at all what I thought it would be but it is rather artistic and attractive. The Graphic Arts Department decided to change the style and to have my hands on this one. So I made the 'Chief's House' and any number of photographs were taken. Some time later I asked what the result was and was told that they were using a photo that gave the shadow of the hands and the string. As I said it is very artistic but could not be identified as the 'Chief's House' so I asked them to put your drawing on the back cover. My husband likes the cover very much and I hope you do too; myself I am not sure I would not rather have had the same type of cover as the other two. On the other hand the binding is the same as the book is smaller.

I am sorry I have been such a long time in writing to you, I see your last letter is dated 13th February, I can only hope I did write to thank you and forgot to keep a copy.

I am delighted that you are corresponding with Mark Sherman; he is so keen and making up for all the years when he knew no one who was interested in string figures. His generosity knows no bounds but I am sure he enjoys every minute that he photo copies for his friends. I had a letter from him a few days ago, from New York where he is chasing up, and finding long lost MS. He asked if I had any news of you but he did not give an address in New York so I suppose his mail is sent on from California.

How do you find the Eskimo string figures and which author did Mark send you? Another friend sent me figure from the Guiana Indians which I have not had time to try, but I have looked at Jenness and find his descriptions not clear. If you have it try XXXIX, pp 49 and 50. There is another MS which gives it and I can do it from that.

I have not had any time for my favourite pursuit, string figures, because of the necessity of clearing up twenty years of collecting this and that in this house which we cannot possibly take to the new flat. I also had 500 books of my husband's to pack up in small parcels to send to the university in Fiji. A friend told me of a schoolgirl who was willing to help me. The girl was marvellous, so quick and helpful in every way. We did four sessions of 3 hours, packing 8 books in each parcel with two lots of wrapping and then taped all round. After that we had to mail them and having sent books to Dr Noguchi we had some idea of what we required. The Post Office would only allow 3 parcels to a mail bag and each bag had to be labelled, as well as each package, so you can imagine it took us several weeks!



With my very best  
wishes  
Honor Maude.

As we come in to our rather cold winter months I fear you will not be enjoying summer weather. I agree with you but in the winter have to be careful about colds and 'flu, which I expect you do too. I have had a mild attack of some virus which makes one uncomfortable and keeps me inside when I would love to be in the garden as long as the sun shines; it has been very dry so far but the nights are frosty.

We are now getting books from my husband's library ready to go th his collection at Adelaide University. This means making a card for each book so that it can go into circulation, sticking in a bookplate, wrapping up each one and then packing them in samll cartons. We were told last week that 6 cartons were missing from FebruARY and wasted a lot of time until they were found in another department - but all was well.

Our next excitement wiol be the visit of Dr Noguchi!

DO NOT WRITE BEYOND THIS LINE

AG 12

Fold flaps before moistening gum. For maximum adhesion, press down for a few seconds. If anything is enclosed or any tape or sticker attached, this form must bear the appropriate postage for an air mail letter.

Forest, A.C.T., 2603  
77, Arthur Circle,  
Mrs H.C. Maude,  
SENDER'S NAME AND ADDRESS

COUNTRY OF DESTINATION or JAPAN  
Kyoto 604  
Takeya-machi, Nakagyo-ku,  
Higashi-iru, Dote-machi,  
To Mr Yukio Shishido,



FOLD SIDE FLAPS FIRST



BY AIR MAIL PAR AVION  
AEROPRANIME

TO OPEN SLIT HERE FIRST



Higashi-iru, Dote-machi,  
Takeya-machi, Nakagyo-ku,  
Kyoto, 604 Japan.  
13th Feb. 1984.

Dear Honor Maude,

I am very happy with the paragraph in your Introduction. I'm quite content with it. I am much obliged to you for your trouble. I have felt relieved to find that you understood my feelings on putting my name on the cover of the book, because it is so difficult for me to tell you what I really means in English. I take this occasion to say that the position putting the paragraph to express one's thanks is not in an introduction so much as in a postscript to a book in Japanese custom.

I am going to let Mr Sato know your words as it is. I think he will be pleased with them surely.

I received many a copy of the references on Eskimo string figures from Mark Sherman two weeks ago; these are over 500 pages! He is quite generous man. I'll be able to enjoy his ordinal string figures one of these days as he told me that he had sent it to S.F.Association.

We have been passing very cold days continuously. I had had a slight cold, but I was getting well. I have a dislike to rather the summer heat than the winter cold. I wish you'll be getting well smoothly. Please take it easy.

With very best wishes and many thanks,

Yours sincerely,

Yukio Shishido.



77 Arthur Circle,  
Forrest, A.C.T.2603,  
Australia, 6.2.84.

Dear Yukio Shishido,

Thank you very much for your letter pointing out that there was a difficulty in putting your name on the cover of the New Caledonia book.

I am disappointed but I think that you are quite right. However all is not lost, for I had already ended my Introduction with a paragraph thanking you for your illustrations and I have now changed it a little to make it quite clear that some of the figures were either Compton's or mine.

The amended paragraph reads as follows:

'Lastly I am greatly indebted to Yukio Shishido, the Japanese string figure expert, for his skilfully-executed illustrations of all but 22 of the figures, which were drawn either by Compton or myself, and also for his kindness in checking through my constructions, which saved me from making a number of errors. At least I can feel confident that one person, albeit a gifted one, can make every figure from my descriptions.'

I don't know what the Japanese custom is but with the English it is customary to thank the person who has helped one the most in preparing a book in the last paragraph of the Introduction; and that is where I have put you. Please let me know soon if you are happy with this.

Thank you too for the corrected illustration. I'm sorry that the reduced figure was difficult; I have photocopied it and it reproduces well.

My typist, who has been away for two weeks, still has a few little mistakes to correct; but once they are done I hope to go right ahead with the printing.

Very many thanks for Tetsuo Sato's amazing figures with two loops. They are most original and I have no objection to him using my books: he has put in the reference, which is all that is necessary.

I found Tetsuo Sato's numbering a little difficult until I realised that some referred to the series of similar figures. I made the first three figures but I couldn't open up the fourth (III.2).

I would like to suggest that he uses full stops instead of so many dashes, thus: 7) Repeat III.1.7), 9)-11). I think I missed out 10.

Also he does not explain how to make Fig.2. Does he lay the strings on the table or make two loops just as in the Murray Opening?

Your own figures are marvellous but I do find them very difficult, except for the first ones!

I have had a little asthma; the summer is not good for me though it is not nearly as hot as usual and we have had too much rain this year. You, on the other hand, must be terribly cold, for we see the pictures of your snow on TV.

I am very glad that you have had a letter from Mark Sherman. Did he send you his one original string figure?

I too hope that New Caledonia will be finished before Dr Noguchi arrives here.

With very best wishes,

Yours sincerely,

*Honor Maude.*



Higashi-iru, Dote-machi,  
Takeya-machi, Nakagyo-ku,  
Kyoto, 604 Japan.  
26 Jan, 1984.

Dear Honor Maude,

Thank you very much for your letter. I'm very glad to hear that the preparation for publishing your next book goes well smoothly. I was a pleasant surprised to find my name in a copy of the title page of the book. I'm very grateful to you for your kindness and for your rating my illustrations highly, but I'm rather at a loss as to this matters. Because all illustrations are not drawn by me. As I don't feel fine somehow as it is, would you please give up your kindly idea? I don't have other purpose at all. I hope you will be not offended with me.

I enclosed the illustration of No.3. It was difficult for me to correct the reduced illustration. Is this right?

I'm very pleased with copies of K.Haddon's and McCarthy's literatures. I received the letter from Mr Sherman at the begining of this month. I was very happy to hear that he was very impressed my reconstructions of Nauruan figures in Bulletin No.6. He also told that the patterns from Nauru were the most beautiful patterns he had ever seen.

I sent Mr T.Satō's "S.Fs. with two loops" to you at his request. He had already published this article in Japan Japanese Bulletins. Many of his methods have been acquired from your books. So he wrote to say that he wanted to give thanks to you for your books and to ask for permission to borrow them without your permission through me. These are pretty patterns

We have a series of very cold weather. The snow lay about 20cm some days ago in Kyoto, just as the scene of a picture postcard 'Ginkaku-ji'.

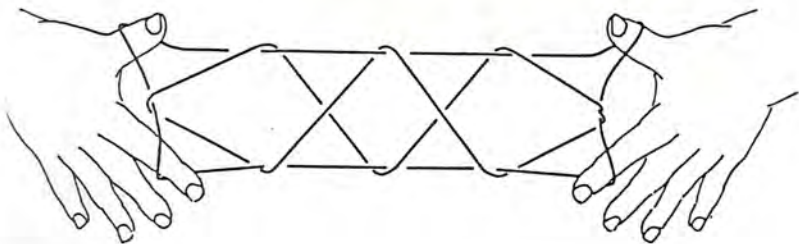
I'm looking forward very much to publishing your next book. I think it is preferable that the book will be ready before receiving a visit from Dr.Noguchi. Please take good care of yourself.

With many thanks for your kindness,

Yours sincerely,

Yukio Shishido.





77, Arthur Circle,  
Forrest, A.C.T. 2603  
15th Jan. 1984.

Dear Yukio Shishido,

Thank you very much indeed for your letter of 2nd. December and for the cards of beautiful places in Kyoto. A few days after the cards arrived we had a programme on television about a festival in Kyoto and also views including the Rock Garden at Ryoanji! Kyoto must be a very beautiful place all the year round. Here in Australia, and especially in Canberra, everything is so very new; I miss the ancient buildings of England.

Thank you too for the New Year card, how excellently it is done and I shall treasure your Japanese script and the translation. I certainly hope to "keep company with you as ever also this year".

The news of the string figure book is good; the final typing is done and the typist is now doing the few corrections. I made every figure again when checking the typing and found to my astonishment that the enclosed illustration should have a string around the base of the index finger. It was No. 13 and is now No. 3. The drawing has been reduced and this is the size it will be in the book so could you please correct it and let me have it back? I enclose a copy of the title page of the book and hope you are happy with it.

I enclose a copy of Kathleen Haddon's "Some Australian String Figures"; it is not a good copy because we found that the National Library no longer does photocopying but provides a machine, which makes a rather messy copy. Books are not allowed to be taken out of the library so we could not do it on ~~our own~~ machine. Mark Sherman very kindly made a copy of McCarthy's Yirrkalla figures for you and I shall send it separately as it is rather large. I do hope you have had a letter from him.

I have very exciting news from Professor Noguchi who says he is coming to Australia in August and hopes he can come to Canberra, I hope so too it would be wonderful to meet him. The International Congress he is attending is to be held in Adelaide but I expect he lands first in Sydney and we are between the two cities though not on a direct route. I wonder if any more of my mathematical string figure friends are also coming; I have not heard from any of them.

We had a very hot Christmas and I had a little asthma but not very bad and I am well again. The weather is quite extraordinary, hot one time and cold and wet next; at present it is chilly and pouring with rain. We had a girl student to help with weeding before Christmas and she did a lot of work.

With very best wishes for 1984.

Yours sincerely,  
Honor Maude.



Higashi-iru, Dote-machi,  
Takeya-machi, Nakagyo-ku,  
Kyoto, 604 Japan.  
2nd December, 1983.

Dear Honor Maude,

First of all I must express my hearty thanks for J.C. Andersen's book. As I felt regret that good photographs were not clear in my photocopies, I'm very happy to received the real book. Please give my best regards to your husband. I like the photograph in p.134 especially. Well the matter of Sir. Peter Buck appeared in Andersen's book, you know. I'm reading "Vikings of the Sunrise" (1938; translation of selected chapters) to know various things of those who had handed down string figures, then I was surprised that Mr K.P. Emory appeared in the original chapter VII. I have seen that he had collected string figures from Tuamotu Islands then. his book

Thank you very much for your letter and pretty Christmas card. I also think that Christmas is in harmony with snowy season. It is not too much to say that Santa Claus occurs to us firstly about Christmas in Japan; it is unimaginable that the very Santa Claus appears with bathing dress!

I have not received from Mr Mark Sherman as yet. You need not worry about it as I have a mind to make a reply gladly.

I enclose some picture postcards of Kyoto city. Kyoto had been a capital in Japan for a very long time (A.D.794--1868). But an atmosphere of an ancient city has almost lost. The landscapes of postcards are the symbols of an ancient city which remain among dreary modern buildings. To be frank, these photographs are too beautiful. The blossom in 'Kiyomizu Temple' is a cherry tree. The scene of 'Aoi-Matsuri' is in a Goshu, that is former Imperial palace, which is in my neighbourhood.

As I don't have a good Christmas card this year, I intend to send you a Nenga-jo, that is a traditional New Years card. I hope you will pass the summer in good spirits.

With very best wishes,  
Yours sincerely,

Yukio Shishido,



&&, Arthur Circle,  
Forrest, A.C.T. 2603  
20 November, 1983.

Dear Yukio Shishido,

I am sorry I was not able to write sooner, I have been kept busy, one way and another! Thank you very much for your letter, corrections and list of string figure books or copies in your possession. I can now add to the list as opportunity occurs. Some time ago my husband saw a copy of Andersen's "Maori String Figures" in a catalogue so he got it for you and we hope it has reached you by now. We met Mr Andersen in New Zealand in 1932, when we discussed our Gilbertese string figures; later he put notes in my book saying how much "less cumbrously" the Maories do the Gilbertese Extension! p.2

I was glad to hear that you were feeling refreshed with cooler weather. Here we are having an unusually cold, wet Spring and there is much weeding to be done, but the blossom has been lovely. I have some Japanese Iria just coming into flower, beautiful blooms.

I have not had time to check your corrections with Laade's figures but I am very grateful for your notes, you are so patient and clever. I also have not been able to go and get a fresh copy of K.Haddon's Australian string figures but I shall get there one day,

Thank you for the news of Dr Noguchi, I'm sure he is a very busy man. I look forward to the nexr bulletin.

I am very much better, thank you, and have not fallen down again! I hope to give you news of the New Caledonia string figure book soon, it is held up at the moment because of a few details.

I told the young American about the Association and I expect he has joined by now. I thought he would enjoy corresponding with you, he is so keen, so I took the liberty



of giving him your name and address and hope you do not object. His name is:

Mark Sherman, his address -  
8606-8 Pershing Drive #118  
Playa del Rey,  
CA U.S.A. 90293

Mark sent me his one and only original string figure, made years ago when he was about 13. It is quite clever, an adaptation of Jayne's "The Well" making 18 diamonds with a loose string across the top.

Christmas is still more than a month away but I am sending off my Christmas cards before the summer gets hot and makes me tired. Except for the Church services and Carol singing it does not seem like Christmas in a hot climate, there should be snow!

With very best wishes.

Yours sincerely

Honor Maude.

I have told Yukio the meaning of A.C.T.

Higashi-iru, Dote-machi,  
Takeya-machi, Nakagyo-ku,  
Kyoto, 604 Japan.  
10th October, 1983.

Dear Honor Maude,

Thank you very much for your kind letter. We had had hot days not a few in September. But it looks as if autumn is really here in Kyoto. I'm refreshed.

I'm slow in answering your letter because of making the enclosed note. I was able to make Laade's string figures almost all, but there are some mistakes, omissions and obscure parts in your description. So I made the note. Would you please check them? And I think your drawing are correct.

I was pleased with G.A.V. Stanley's photocopy. I'm looking forward very much to see K. Haddon's photocopy. I enclose the list of my literature on the string figure. I don't know how to thank you for much them.

I had missed out one phrase in McCarthy's "Water in a River Bed"; it is due to the heat in this summer!?

3. Pass left thumb under left index loop and pick up ...

I was received the letter from Mr. Noguchi at the end of May. His letter said that he had received your manuscript. But I have not heard from him after that in spite of sending my manuscripts. I suppose he had gone abroad with the object of a learned society in this summer vacation. He will send you new Bulletin and his letter before long.

I was interested to read the passage on a young American. He doesn't know that there is String Figure Association in Japan, does he? We'll very happy if the man of his zeal becomes a member of S.F.A..

I hope that you are released from the giddiness quickly.

With very best wishes,

Yours sincerely,

Y. Shishido



77, Arthur Circle,  
Forrest,  
A.C.T. 2603  
11th Sept. 1983

Dear Yukio Shishido,

I do hope that the heat you were suffering from has cooled down and that you are feeling better; I know what it is like although our Canberra summer heat went up only to 33° it lasted for several months, in Sydney some years ago it reached 40° and I just lay on the floor all day!

Thank you very much for your letter and for the correction of Seseku - very clever of you and I am grateful - I felt sure you would find out what I had done wrong! I'm afraid my drawing is not very accurate and the whole description is written badly. I shall do it again. Unfortunately I have had no answer from Dr Laade to whom I wrote about publishing the figures from his film.

Thank you too for McCarthy's "Water in a River Bed" but I'm afraid I get only one string, instead of two, on the top string. It looks as though the aborigines did sometimes use the middle finger but as for their technique it is impossible to say what it is as the instructions are such a jumble.

I was simply delighted to hear that you had met Dr Noguchi, and now I know what made you interested in string figures. Do you correspond with him at all? I sent him the two string figure variations in May and have had no letter from him, which is unusual though he must be a very busy man.

Last month I had a letter from a young American who used to live in Ohio but has recently moved to Los Angeles. When he was nine years old he was given Jaynes book on string figures and was immediately fascinated, But in Ohio he could not find any more books and it was not until he went to the University of California that he discovered my books and a few others. In desperation he wrote to the Australian University, here, to see if they could find me, having seen that my husband had written the Introduction to the Nauru book! I was able to write to him and answer all his questions and then, that very night, I fell backwards and skinned my right arm just above the elbow. That put my arm out of action for a couple of weeks because of the bandage and having it in a sling. It wasn't a terribly bad wound but in a very awkward place to heal. It is almost healed now I'm glad to say. I am having a little trouble with balance just now, they say it has to do with the middle ear. Funnily enough I am only giddy when I lie down and



when I first get up, after that I am perfectly all right.

One thing I was able to do was to finish checking the New Caledonia string figures, with the help of my husband. So they have gone to have the final typing. Neither of my friends answered my questions on translations but I could not wait any longer and have had to do the best I could.

Have you tried Philip Noble's No.46? It is a fascinating mixture of figures and was very hard to describe. I am sending you this time G.A.V.Stanley's Queensland string figures, which I do not think you have. I am making a list now or I shall forget what you have. Could you send me a list in your next letter? We are going to try to find Kathleen Haddon's "Some Australian String Figures", I have a photo copy but it is very old and discoloured so I need a new copy too.

We are having a wet and stormy Spring season, cold as well, it will suddenly become hot I know, before we have done all the planting we want to do and the weeds are terrible. But the English blackbirds are singing their beautiful songs and getting ready to build their nests in our trees and shrubs. There are lots of daffodils and flowering trees but my cherry tree is not blooming yet. I would love to see the Japanese trees when they are in flower, they must be very lovely.

I shall look forward to hearing from you again.

With very best wishes,

*Howe Maude.*



Higashi-iru, Dote-machi,  
Takeya-machi, Nakagyo-ku,  
Kyoto, 604 JAPAN.  
16th, August, 1983.

Dear Honor Maude,

I am sorry I have delayed answering your letter, because I have been tired out the heat this summer. Hot days, over  $33^{\circ}\text{C}$ , are continuing half a month in Kyoto. Especially it rose  $37.6^{\circ}\text{C}$  on 15th. But I was able to write this letter at last as it became cool a little today.

Thank you very much for your letter and copies of M'Carthy's figures. I'm being puzzled over his figures, but I was able to make No.13. by my correcting. However, I don't know whether my correction is within the limits of the correction or not. I leave it to your judgement.

Your descriptions of 'SESEKU' is not mistaken as I was able to make it. But there are ambiguous descriptions in the movement at 4. Please see the copy of it.

I have already had P.Noble's book. I was presented with it from Dr. Noguchi, when he had come all the way to see me one years ago. He is a man of character. If he had not published his book of string figure in 1974, I would have not been concerned with the string figure as it is.

I hope both you and your husband are keeping well.

Yours sincerely,

*Y. Shishido.*  
Yukio Shishido.



77, Arthur Circle,  
Forrest,  
A.C.T. 2603.

24th July, 1983.

Dear Yukio Shishido,

Thank you very much indeed for the beautiful drawing of Lightening, and for the very careful packing, it arrived in perfect condition.

I am glad you are interested in working out McCarthy's figures and I enclose a few more pages; I still hope to get another copy of the book. With your description of movement 8 of No,107 I was able to make the figure, what a relief! The library at the Institute of Aboriginal Affairs would be only too pleased at any help we can give them in correcting McCarthy's figures.

I think I did send you a copy of Laade's string figures? I have decided not to put them with New Caledonia, even if the Institute change their minds about publishing them themselves. But, I tried one the other day and I cannot make it! It is No. 23, SESEKU and I must have made it once upon a time as I did the drawing. Will you please see if you can make out what I have done wrong? If they are published I shall write an introduction but at present I am waiting for a letter from Dr Laade to whom I wrote a week or so ago.

I am just about ready for the final typing of the New Caledonia figures and have been working on the comparative table, a very tedious job although I was able to use the Solomon Islands for most of the figures. I am putting in Hawaii this time and am amazed to find that are at least 5 identical figures over there. I also want to put in a note about the many ways in which No. 11 is made. It is found just about everywhere, sometimes made very simply and sometimes it occurs at the end of a complicated figure or series of figures.

Have you been able to get a copy of Philip Noble's book? Mine arrived after 5 <sup>months</sup> ~~weeks~~ at sea! And I have a spare copy.



I had better stop and cook us a meal as it is getting late, we are having chicken and rice. We have our rice not very softly cooked and when Seishiro Yuasa visited us some years ago he told me Japanes like it well cooked. My husband was born in India and lived there until he was 12 years old and he would like to have rice three times a day!

With very many thanks for the beautiful drawing, and your hands are really marvellous,

My very best wishes,

Yours sincerely,

*Honor Moxide*

77 Arthur Circle,  
Forest, A.C.T. 2603,  
Australia.  
11th July, 1983.



Ans 24-7-83

pp. 442-447 of M<sup>c</sup>Carthy sent.

Higashi-iru, Dote-machi,  
Takeya-machi, Nakagyo-ku,  
Kyoto, 604 JAPAN.  
1st, July, 1983.

Dear Honor Maude,

I was very delighted to receive your letter enclosing various things. I see Canberra is truly the newest city. The harmony between the new building and natural beauty is wonderful. In Kyoto there are a lot of old cultured property --- temples, gardens and old Imperial palace which is near my house. But it is a matter for regret that it is not very in harmony between theirs and the new buildings.

Thank you very much for rare research materials. I feel regret the techniques of making are not recorded on Mountford's. I was interested it had explanations in figures of 'Emu' series.

I had known Roth's through Jayne's book, but I have known nothing at all of Davidson's. We have not Ten Men in Japan as far as I know. Please see 'Distribution of Japanese string figures' (H.Noguchi, Bulletin No.7; p,4).

Surely M'Carthy's descriptions are full of mistakes. Man Lying Down consists of two loops! I could make Nos.4,6,7,8 and 156 thanks to your corrections. Also I could make No.107 that you worked out, after failing to make it at 8 many times. I think we can make it correctly if do as follows;

8. With finger and thumb of opposite hand pick up both far index strings on palm and release firstly index finger from two loops, then release thumb and middle finger gently, and then insert little finger, away from you, into near loop (original thumb loop) and insert thumb, also away from you, into two loops held by opposite hand near opposite finger tips, release opposite hand.

I'm still interested in working them out. Would you please send me a copy of them? Well, can't you use as research data in case of adding corrections?

I enclose the illustration of Lightening. Will do this? I'm looking forward very much to receiving your next letter.

With very best wishes,  
Yours sincerely,

Y. Shishido.  
Yukio Shishido.



77, Arthur Circle,  
Forrest,  
A.C.T. 2603.  
18th June, 1983.

Dear Yukio Shishido,

I was delighted to receive your two cards of pictures ~~dating~~ dating from such early periods of Japanese culture. Everything in Australia is so very, very new, except of course for the Aborigines. We are told that they have been here for 50,000 years or so but they were nomadic and drawings in caves are about all that can be found. We miss the beautiful old castles, cathedrals and other buildings of England and the even older relics of early man - great stone slabs either upright in circles or laid flat.

I enclose some views of Canberra, the newest of new cities! Built on a limestone plain. The lake was formed about 1963, by damming the Molonglo river which flowed through the centre of the area and flooded when we had heavy rain. We were here then, watched the building and then had to wait for a drought to finish before the lake was full.

As you will see we have mountains in the background, with snow in winter and skiing on the higher peaks. In the third picture the National Library can be seen through the jet, and again in the left middle distance in the next picture. We live near the bottom of the second picture, just below Red Hill. The High Court is only 2 or 3 years old and Parliament House is in the process of building now.

I enclose illustrations of Australian string figures which were never described, also two pages from a book of string figures which are all wrong, and two that I worked out some years ago. The book is a monograph, taken from a journal; if you are interested in working any of them out I will try to get you a copy. It is a tragedy that the



collection is almost useless. The author never made a string figure in his life, so no wonder his descriptions are such a muddle!

You will see that Roth is mentioned, his figures ~~were~~ were only illustrations too. Davidson I have and he is very good. The aborigines have Jayne's TEN MEN which is found right across the Pacific Islands. Do you have it in Japan?

I went to ask the Institute of Aboriginal Studies ~~to~~ ~~ask~~ for permission to publish the Torres Strait figures with New Caledonia. Very much to my surprise the man I saw said he thought the Institute might like to publish the figures themselves! The film is theirs but the MS, of which they have a copy, is really mine and had been forgotten.

I have been checking through the New Caledonia string figures, there is such a lot of detail, and putting them in some sort of order. Also deciding how much of Compton's wo remarks to use. I find that No.XX Lightening is not a <sup>trick</sup> trick, as I thought, and needs an illustration. No.XXI we have and Nos.XXII, XXIII, XXIV and XXV do not need illustrations as they are tricks. Could you please illustrate Lightening? It is the same as Kathleen Haddon's p.51, as Compton says, but the loops on the fingers are different because of the different opening moves.

A week ago I was invited to meet two Japanese ladies. I took Bulletin No.7 with me and Seishiro Yuasa's book of traditional Japanese string figures. As an introduction I made The Cat's Cradle, one of the ladies took it from me and off we went. She did some moves that I did not know and I showed her one! They were both very interested but spoke only a little English.

With very best wishes,

Yours sincerely,

Honor Maude.



\* I am delighted with <sup>all</sup> your drawings; I really did not expect you to draw hands but you have done them beautifully.

Dear Yukio Shishido,

24-5-83

I am again slow in answering your letter but I was very glad to hear that you were happy to have "Cats Caddles from Many Lands". Wasn't it extraordinary to find Amber (p 437) in New Caledonia? I felt sure when I was shown it that it was not a Pacific figure & I have now learnt that there are other figures in Africa where they use similar movements. Another figure that travelled is in Jayne, (pp. 12-15) An Apache Doll, that too is from Africa. I am sending you a copy of a little known book of figures from North East Angola.

Thank you very much for your letter <sup>notes</sup> & for the illustrations, we now have a complete set, wonderful!

\* Unfortunately neither my French friend or my linguistic friend here have given me answers to my questions so I shall just have to do the best I can with the titles. My husband says it is the figures that are important anyway.

Thank you too for the corrections to the variations, how fortunate I am that you went through them. They have been done again & sent to Mr Noguichi with your perfect drawings. I am sending you a copy of the corrected manuscript & you will be amazed, or amused, to find that the titles have been changed.

Te Kaim Tamarahe has two movements left out as I found that I had not remembered that little fingers are twisted - so No. 89 becomes the first figure & No. 28



is a better choice than No. 11.

Although we had such a very hot, dry summer our big apple tree has had a huge crop, hundreds & hundreds of apples. It has been hard work picking, sorting & distributing them to friends & a Children's Home but now the surplus apples are given away & we have shelves of fruit to last us through the winter. Do you have apples?

With all good wishes & very many thanks

Yours sincerely,

Honor Maude.



Higashi-iru, Dote-machi,  
Takeya-machi, Nakagyo-ku,  
Kyoto, 604 Japan,  
15th April, 1983.

Dear Honor Maude,

I don't know how to thank you enough for your wonderful present. Your marginal notes are very interesting for me. The string figures which I have not known are not a few in this book. This book has become of one of my most prized books, thank you very much.

I'm delighted to hear that you and your family were safe. I could understand the atmosphere of your city roughly thanks to your interesting letter.

I think that 'Variations of Two Gilbertese Figures' is very interesting indeed. But I think you had better mention No.89. Does Beru Island belong to the locality/? And there are some mistakes in this manuscript. Please send Nippon Ayatori Kyokai (c/o Mr. Noguchi) them with my two drawings after correcting errors.

Lastly, are you pleased with my drawings? Of course I intend to draw once more if they are no use. I'll be waiting for your letter. Your present has given me a great pleasure.

With very best wishes

& Many thanks for your kindness,

Sincerely Yours,

*Yukio Shishido.*  
Yukio Shishido.



77, Arthur Circle  
Forrest, 2603.  
16.2.83.

Dear Yukio Shishido,

I was delighted and surprised to receive your packet of beautiful drawings. They arrived in very good condition of course due to your excellent packing. I am amazed at your putting in hands, they are such lifelike drawings and it was very good of you to take so much trouble.

I began to check the drawings straight away and have done half of them, of these only a few need minor alterations. Since then I have been interrupted in various ways, including visitors. So I am writing to let you know that I shall proceed with the checking as soon as I can, and also to make a suggestion for the Bulletin for you to take up or not, just as you like. Thank you very much for putting in our last contribution.

I had been looking at the latest Bulletin (No.8), and admiring your geometrical designs and then I went on to Ron Read's reconstructions. He and Tom Storer are both mathematicians and both introduced to the Association by me, so I am very glad they are now contributing. Both men have invented a form of "shorthand" for recording string figures and Ron Read may send in an article to the Bulletin. Anyway, I wanted to give him an idea of how Tom Storer's wrote his and I chose the Gilbert Islands No.28 as an example. However, making the figure absent-mindedly I omitted the Gilbertese Movement, going straight on to the Gilbertese Extension and found I had a rather nice simple figure. So then I did some others and I enclose the details for you to consider.

I got a letter away to my French friend, full of questions, and hope he will reply before too long.

Have you a copy of Kathleen Haddon's Cats Cradles from Many Lands? It was the first string figure book I ever had!

With very best wishes + many thanks for the drawings  
Anne Maude.



Higashi-iru, Dote-machi,  
Takeya-machi, Nakagyo-ku,  
Kyoto, 604 JAPAN.  
28, January, 1983.

Dear Honor Maude,

Thank you very much for your letter and answer to my queries. Consequently all illustrations have been finished. So I'm sending you them.

It is probable that you are surprised at the sight of many 'hands' in my illustrations. Surely I think it is very difficult to draw in hands. But, on the occasion of drawing in hands, I have to do another more troublesome works, that is drawing the string by double lines as in Compton's and your Gilbert's book. That is to say, it is more difficult for me to draw double lines than to draw in hands. So I intened not to draw in hands at first. But I took it into my head to distinguish between the lines of strings and hands by changing the thickness of lines each. That is these illustrations. Are you pleased them? Then please see my note about individual patterns.

I have heard of drought and heat in Australia through the T.V. and newspapers. But it did not occur to me that drought and heat have been having bad effect on even your life. Contrary we have a warm weather this winter. I hope you and your husband are keeping well.

I think that there are some illustrations which you don't like and mistaked. I'll draw them again and again in such a case. I'll be waiting for your letter.

With my best wishes,

Yours sincerely,

*Yukio Shishido*

Yukio Shishido.



77 Arthur Circle  
Forrest, 2603  
20th March, 1983.

Dear Yukio Shishido,

Thank you very much for your letter of March 1st and for your concern for us. We are fairly safe here as it is the Australian gum trees (eucalypts) that burn so fiercely and Canberra is a new city with lots of open spaces; the trees here are mostly imported and many of them loose their leaves in autumn. We shall be sweeping up mountains of plane tree leaves soon from huge trees which line the road; although the government planted them they don't pick up the leaves! There was a fire at the Mount Stromlo Observatory, about twelve miles away; the hillside is planted with pine trees which burn fiercely, but no one was hurt and no building destroyed. It happened once before a good many years ago.

In Victoria and South Australia the fires were terrible and some 70 or more people lost their lives, including 6 young men who were volunteer fire fighters. We were a little worried about our son and his family but we could work out from the news that the fires were not very near them. The telephone lines were so busy that we couldn't get through to them for several days.

I am so sorry that I did not make myself clear about the 'shorthand' and my suggestion for the Bulletin. Tom Storer invented a mathematical way of writing down string figures quickly, using 1,2,3,4 and 5 for the fingers; O1 for first position, OA for Openong A, oo for loops, n for near, f for far, u for upper, l for lower, a square  $\square$  for release, etc. etc. Here is a short example:  $\overrightarrow{1} (12n): \underline{1} (5n): \# =$  thumb over (the arrow on top of the 1) lower near index string (in brackets), under near little finger string,  $\#$  return feturn hands to normal position. It becomes very complicated and difficult! Ron Read has invented an entirely different code and will, I think, write up something



for the Bulletin.

Now, I wanted to send Ron Read a sample of Tom Storer's method so I chose one of the Gilbert Island figures I mentioned to you; but when doing the figure absent mindedly I forgot to do the Gilbertese Movement and found I had made a rather nice simple figure. I have typed out the two best figures for the purpose - Nos 11 and 12 (11 instead of 28) and not no.10 as <sup>the result</sup> ~~it~~ is the same as No.89, all those twists in No.10 just disappear. So if you would like to do the illustrations and put them in the Bulletin that would be another joint effort.

I have two copies of the rare book "Cats Cradles from Many Lands" so I am sending one of them to you as a token of appreciation for all the work you have done to help me.

Last week we had my niece here from Victoria, and her small son, and also two great nieces from the island of Jersey (near France and where I grew up); and the weather was still very, very hot so I was exhausted. Now there is a coolness in the air in the evenings but the sun is too hot for me to out in it after 9.30a.m.

22nd.

We have had more visitors, this time from England, so we spent this morning showing them parts of Canberra. Also we have had sam, 3 benches in our garden, wonderful!

Now I must get this away to you & shall look forward to hearing from you.

With very best wishes,

Honor Maude.



Higashi-iru, Dote-machi,  
Takeya-machi, Nakagyo-ku,  
Kyoto, 604 Japan.  
1st, March, 1983.

Dear Honor Maude,

I was very surprised to hear the news of violent bush-fires on the 17th Feb. I received your letter when I was writing to hear how things stands. But it was dated Feb. 16. So I am writing this letter again, though a little too late. And I heard also that bush-fires was breaking out frequently in various countries this summer according to T.V. Is it safe in your city ?

Thank you very much for your letter. I'm very glad that you were pleased with my drawings.

I have not a book of K.Haddon's "Cat's Cradles from Many Lands". I'm very grateful if you send me a copy of it. Of course I don't mind that it is not bound up.

Well, I'm sorry that I could not see the point in the latter half of your letter. Would you please tell me in detail about the contents of your suggestion for the Bulletin and the relation between a form of "shorthand" and your notice of Gilbertese figures ?

How is the weather these days ? Please take good care of yourself.

With my best wishes,

Yours sincerely,

*Yukio Shishido.*



77, Arthur Circle,  
Forrest, A.C.T. 2603  
10, January, 1983.

Dear Yukio Shishido,

First of all I must thank you very much for your most appropriate Christmas card, lots of string on it and a lovely surprise.

I expect you have heard of the hard time we are having with heat and drought, the worst in living memory, which means that such a lot of time must be spent watering the garden. Now we are being asked to water the trees which line the roads of our garden city; we are fortunate that we have plenty of water so far. I was not well either, due to the heat, wind and dust but I am well again though my English blood, after many years in the tropics and Australia, still does not like temperatures when they go above 30C. The Gilbert Islands were not nearly as hot as Australia! So my Christmas mail did not get written and I have been very slow in answering your queries, but here they are.

No.14 MUSIC You were quite right to question my use of the word "plait". I have described the movement in full, with my husband's co-operation. Tell me what you think of it.

No.22 LIZARD I have changed a little at 4.

No.23 TWO SENTRIES AND ~~SHAGGEBBABLE~~, very good thank you. I must find out if I can if Two Sentries is correct; I do not know the language and my French is not very good either.

No.26 LANGOUSTE I have changed at 3.

No.41 NO NAME I have added "keeping strings taut" at 3 which is essential. This is what happens when one does it without thinking because it is remembered.

No.37 OBAN I have added "left" at 1. Again it is quite essential. I have drawn mine while it was on my foot and hand.

No.42 A CHIEF'S HOUSE is really rather nice, it looks like a house, because they have very high roofs in some of the islands, and you have drawn it beautifully.

I'm glad you liked Compton. I have to admit that I found it very difficult to draw in hands and after the Gilbert Islands book I gave it up! The trouble is, to my mind, that the figures that perhaps need hands are the 3 sided ones



and they are even more difficult. So do not worry about hands unless you want to.

My husband's shoulder mended quickly and he made a quite remarkable recovery from his accident. He is back working in the garden and even cutting the lawn with a hand lawn mower.

With my very best wishes,

Yours sincerely,



Higashi-iru, Dote-machi,  
Takeya-machi, Nakagyo-ku,  
Kyoto, 604 JAPAN.  
21 November, 1982.

Dear Honor Maude,

Thank you very much for copy of Compton and your letter. I am very grateful that you made them in busy time.

I'm surprised to hear that your husband had a broken collar bone. Generally a fracture of aged persons (excuse me) is serious. So I think it was lucky that he broke only a collar bone. I wish he recovers smoothly.

Compton's drawing is very nice. I think that adding only one hand in figure is a good idea. I cannot draw as Compton, but I will do my best.

Please take your own time. I am not in any haste. Please take care of weariness from nursing.

Sincerely yours,

Y. Shishido  
Yukio Shishido.

P.S. Please check the sketch of "lizard" again.



Aus. 7-11-82

Higashi-iru, Dote-machi,  
Takeya-machi, Nakagyo-ku,  
Kyoto, 604 Japan,  
17th October, 1982.

Dear Honor Maude,

Thank you very much for your kind letter and copies of MS. I'm pleased with your kind proposal, but I have got all your books. I'll be happy if you kindly send a photocopy of Compton.

X I have mastered Tikopia terms. I think that those Tikopia description are easy to understand.

X I have done all figures of MS. except No.3 "The course of the sun", but it is probable that I have committed errors. So I would like you to ascertain my sketches enclosed in this letter.

I intend to omit 'hands' in my drawing, but I rather think I had better draw 'hands' in case of some figures--  
--No.10(b) WETE, 11(b) DHINO'S HOLE, 29 WATER HOLE, 38 (at 7) SMOKE AND FIRE, etc. Please tell me your opinion about it.

I will be waiting for your answer. Please take good care of yourself.

Sincerely yours,

Yukio Shishido

Yukio Shishido.

X not mentioned in my letter



77 Arthur Circle, Forrest,  
A.C.T.2603, Australia,  
23rd September, 1982.

Dear Yukio Shishido,

Thank you very much indeed for your letter and for your generous offer to do the drawings for the New Caledonia figures. Could I perhaps send you some string figure books that you do not have? Have you got all five of mine?

I am enclosing the Torres Strait figures that I hope to put in the book with New Caledonia. As you will see I worked them out from a film, some years ago, and they have not been published.

In 1919 R.H. Compton made a collection of New Caledonia (a large island) and the Loyalty Islands (Lifu, Mare and Uvea) string figures. He found 23 figures, and I have got 46, which include all but 3 of his.

I intend to use his drawings where I have marked them on your copy. If you like I will send you a photocopy of all of his, which are drawn as I did mine from the Gilberts - only better! I think it would be nice to have the variation of drawings and it would be a compliment to him. There are 63 more drawings to be done please!

I enclose one of my drawings to give you the size. You will see in the Solomons book that it is slightly reduced when printed so yours should not be any smaller. I shall change the order of the figures when I have your drawings.

The comparisons still have to be done; I have put in a few where they were well known to me. You may find others as you did with the first ones. There is an interesting movement in No.XVI of Compton, which is the same as No.27 on Tikopia but the end working is quite different. I must certainly make a photocopy of Compton for you.

Have you done any of the Tikopia figures with their 'Tao' and 'Ta' and other Tikopia terms? Some people think that it was a mistake to use those Tikopia descriptions but it was much shorter and in any case I had to learn them from Professor Firth's field notes.

We expect to go to Adelaide next month and will be away from ~~September~~ to 20. If you have any questions I will answer them when we return.

With thanks and best wishes,

Yours sincerely,

Honor Maude.



Higashi-iru, Dote-machi,  
Takeya-machi, Nakagyo-ku,  
Kyoto, 604 JAPAN  
19th August, 1982.

Dear Honor Maude,

Thank you very much for your letter. I am very glad to hear that you liked my drawings and you took up your comparisons in your footnotes.

I will gladly do the drawings for the New Caledonian string figures. But you need not pay me for my works, because I do it from choice and I'm glad that I can help your works in a small way.

I am much relieved to hear your kind impressions about my English letter. I'm interested in the topic that the Australians are begining to understand that their country is in south-east Asia. It seems to me that the Japanese are still insensible to south-east Asia on the contrary.

In this summer, the weather has been unsettled. But I'm well. I wish both you and your husband are getting better quickly.

I am looking forward to receiving copies of the figures.

Sincerely yours,

*Y. Shishido.*

Yukio Shishido.



77 Arthur Circle, Forrest,  
A.C.T. 2603, Australia,  
29th July, 1982.

Dear Yukio Shibushido,

What a terribly long time I seem to take to answer your letters; I am sorry about it. Thank you very much for your letter of 13 May and for the drawings - I like them very much.

I hear from Professor Noguchi that he has received the two figures and I have now sent him two footnotes giving the comparisons which you mention, and for which I am most grateful.

I had not found the Maori figure but as I had been working on the Solomon Islands figures I had noticed that they seemed the same. In fact the construction of the movements differs in technique but it all comes to the same result.

I should be glad if you would do the drawings for the New Caledonian string figures. May I pay you for your work? I still have to get some translations done by a friend in Paris who helped me to collect them.

A long time ago a language expert at the University here took some of my pages and said that he would do the translations from the Loyalty Islands language quickly, but he has not done it as yet and I am having trouble in contacting him. But I hope that I shall be able to send you copies of the figures in a little while.

You write a very good letter in English, which I know is a difficult language to learn. The Australians are beginning to understand that their country is in south-east Asia and not Europe so more Asiatic languages are being taught in the schools instead of French and German. Our grandchildren all learnt Indonesian when at school.

We are having what is for us a very cold winter; frost every morning and today even snow. My husband and I have both had flu; not badly but it takes a long time to get really better again.

My present plans are to put the New Caledonian figures into the same book as those from the Torres Strait Islands collected by a Swiss anthropologist named Laade which are now ready for publication. This should make a book of about the same size as the others in the Series.

With best wishes,

Yours sincerely,



Higashi-iru, Dote-machi,  
Takeya-machi, Nakagyo-ku,  
Kyoto, 604 JAPAN,  
13th May, 1982.

Dear Honor Maude,

Thank you very much for your kind letter. I am very glad that you have accepted my request at once. I greatly appreciate your proposal of putting in the Bulletin in our joint names, but I wish that you may put my name on the end of the article.

I enclose four illustrations. 'SHUTTLE FOR FISHING NET' is identical with the Maori 'MATAMATA KAREHU', and the working is almost identical with it. (J.C.Andersen; p.73) The figure of 'KETIOUANE' at movement 13 is similar to the Solomon 'A'APEI NI TE-ITARI'. (H.Maude; p.12) ( I think that you have noticed them long before. )

I am looking forward to publish the New Caledonia and Loyalty Islands figures in the Homa Press Series. I shall be glad to help you continuously, if you wish. For me, frankly, the drawing figures is easier than the writting the letter in English. Please take good care of yourself.

Sincerely yours,

*Yukio Shishido.*

Yukio Shishido.



77 Arthur Circle, Forrest,  
A.C.T.2603, Australia,  
25th April, 1982.

Dear YukidoShishido,

Thank you very much for your nice letter. I hope that you have had some success with the Nauru figures.

The parcel of cord arrived safely and I am delighted to have such a variety of colours and such soft material.

Thank you very much indeed for them and for your kind thought. How cleverly you have spliced the thick cord, which is excellent for making the simpler figures.

Please forgive the long delay in writing to you. I am not very well in the hot summer months but now it is autumn and the air is fresh and cool.

I still hope to publish the New Caledonia and Loyalty Islands figures in the Homa Press Series (I expect that you know that the Homa Press is really myself).

Also with them I hope to include a few figures which I have worked out from a film on the Torres Strait Islands; <sup>but</sup> ~~and~~ I should be very happy if you would do the drawings for the enclosed figures and put them in the Bulletin with your name as well as mine.

Yours sincerely,

Honor Maude.



Higashi-iru Dote-machi  
Takeya-machi  
Nakagyo-ku, Kyoto  
604 JAPAN

3 December 1981

Dear Mrs. Maude :

I am very grateful to you for your kind letter and the clear photographs. Please forgive me for doing the trouble request to you. And wish the Libraries Board of South Australia well from me. I will take pleasure in the reconstruction of the pattern in two photographs at once.

I'm very glad to know the movement of the revival of a string figure in Nauru. I think that your earnest hope that you had written in the preface of the book "The S.F. of Nauru Island" has been a little satisfied.

I approve of your opinion on the therapy. According to the newspaper reports, one of the member of the S.F.A. of Japan who serves in a sanatorium is using a string figure in the recreation and the training of rehabilitation after the accident or the illness.

I enjoyed reading and constructing the Uvea's string figures that you had introduced in the Bulletin of S.F.A. --No.6. I hate to force you, but I am looking forward for you to introducing the unpublished string figures in succession. I shall be glad to help you -- typing, drawing the diagram etc, if you wish.

I'm thinking of sending you a small present, a Japanese plaited cord to your kindness by another post.

My grandmother is 80 years old, but she is well. I wish also your long life. Please the good care of yourself.

Sincerely yours,

*Yukio Shishido.*

(Mr.) Yukio Shishido



Ans. 8-11-81

Higashi-iru, Dote-machi,  
Takeya-machi, Nakagyo-ku,  
Kyoto 604, Japan.

11 September 1981

Mrs. Honor Maude  
77 Arthur Circle, Forrest  
A.C.T. 2603, Australia

Dear Mrs. Maude :

I received the copy of your letter, the part of P.S. that referred to my reconstructions of Nauruan string figure, from Mr. H. Noguchi. I am very glad of your interest in them, because I have written those articles in expectation of your response. Have you constructed 'the hull of a ship'?

I am twenty-nine years old. My father keeps a book store. To me, a physically handicapped person, string figures -- especially in your books -- are one of very pleasure. I think it is showed each racial spirits at the back of mere playing in your books.

Now I should be very happy, if you send me the photographs of string figures shown to Captain R.C. Garsia in your book, p.149-152. I should like to reconstruct them, but I am in trouble on account of indistinct photographs. It seems to me that No.18 'Aom' is Fig.a.

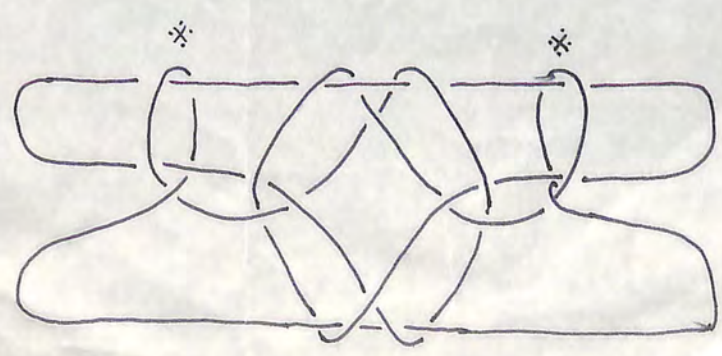
And I am anxious to know the present status of string figure in Nauru Island.

I will be waiting for your letter. A couple of international reply coupons are enclosed for your reply.

Sincerely yours,

*Yukio Shishido.*

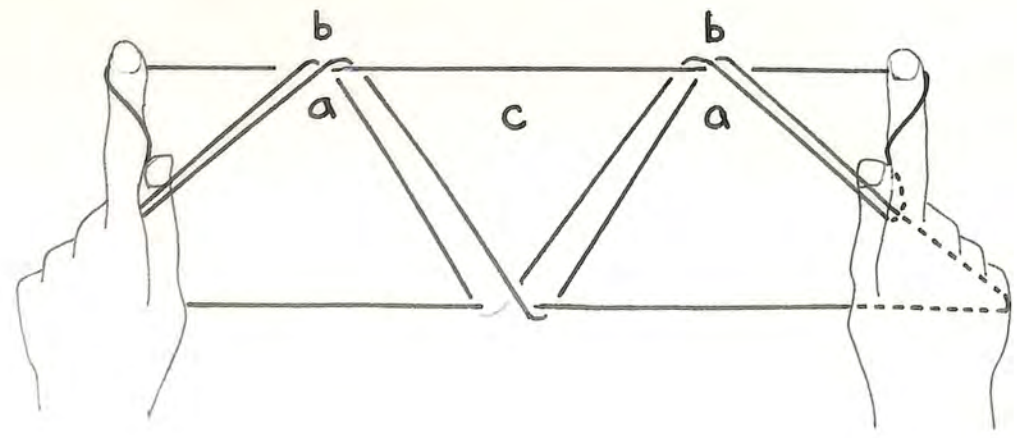
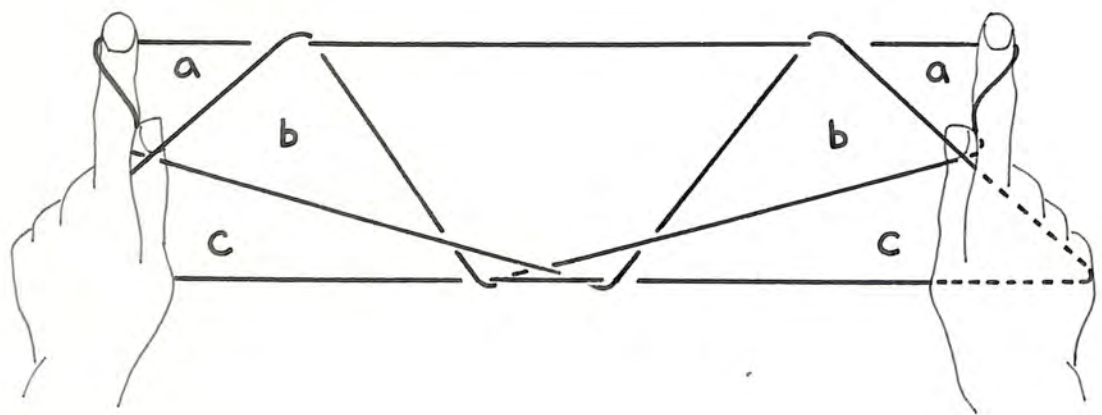
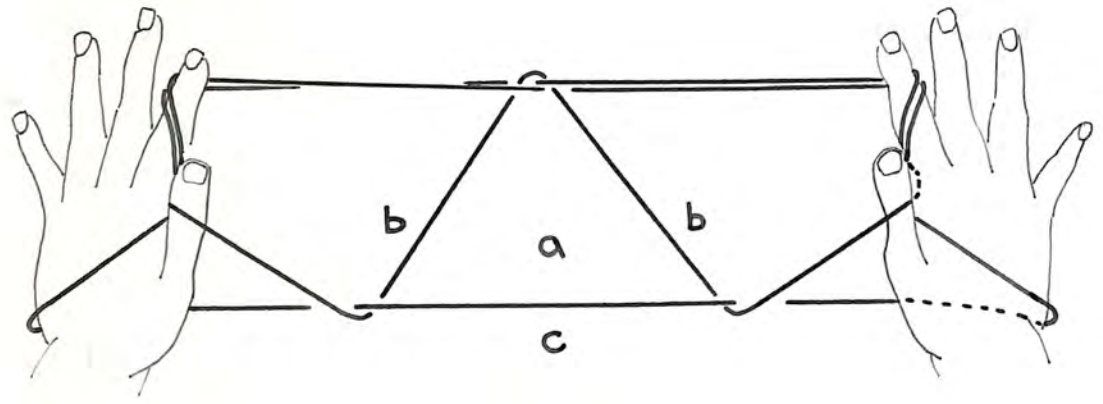
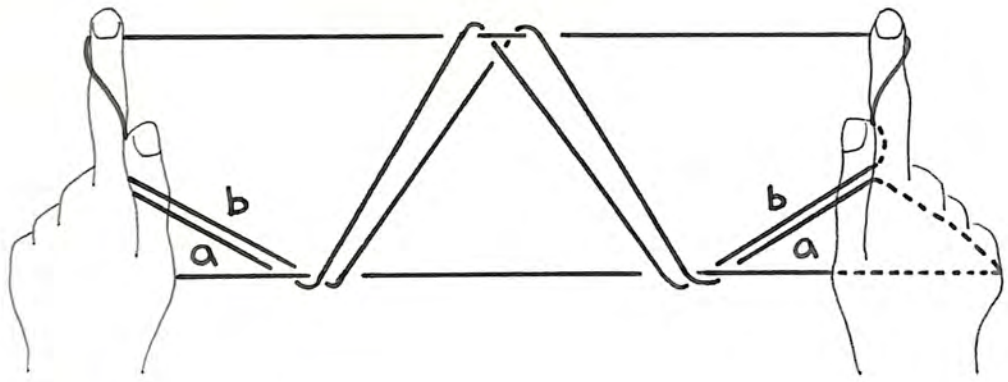
(Mr.) Yukio Shishido



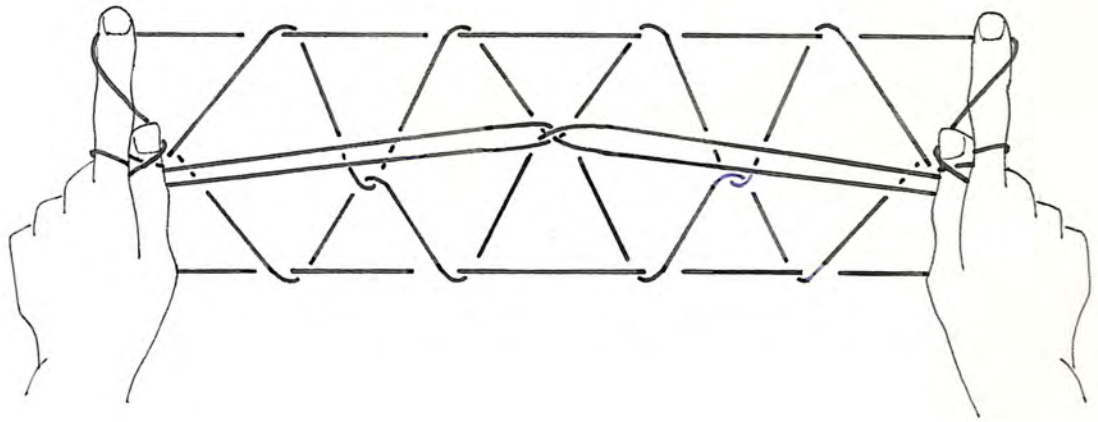
\* pull these loops with mouth.

Fig. 2.

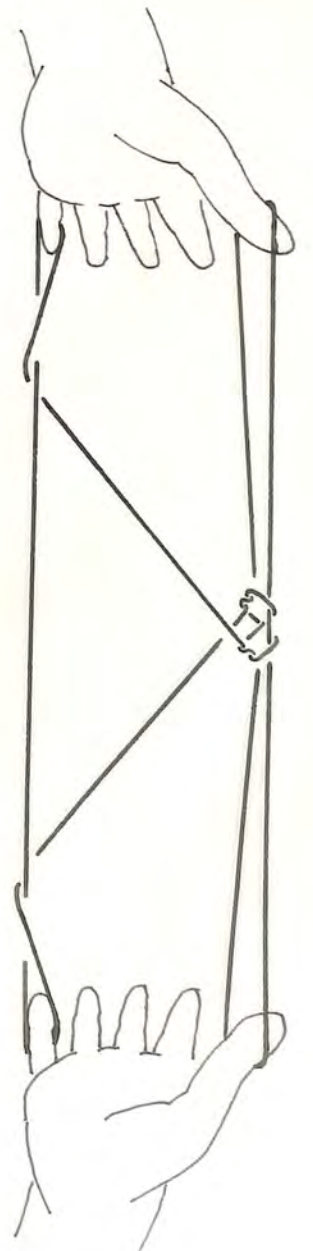
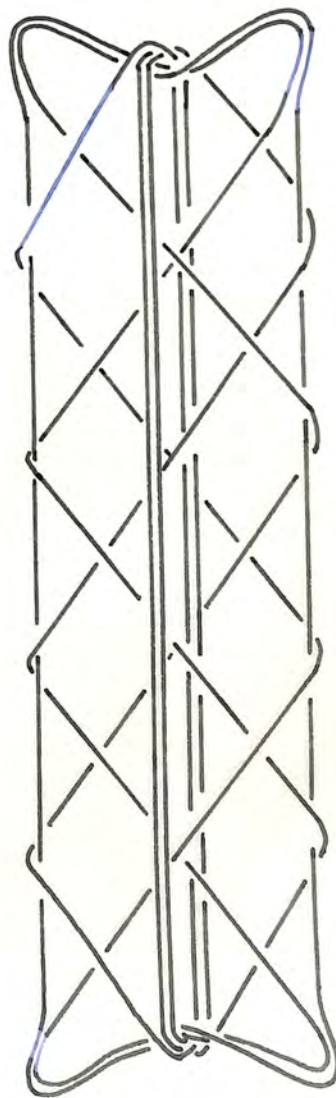
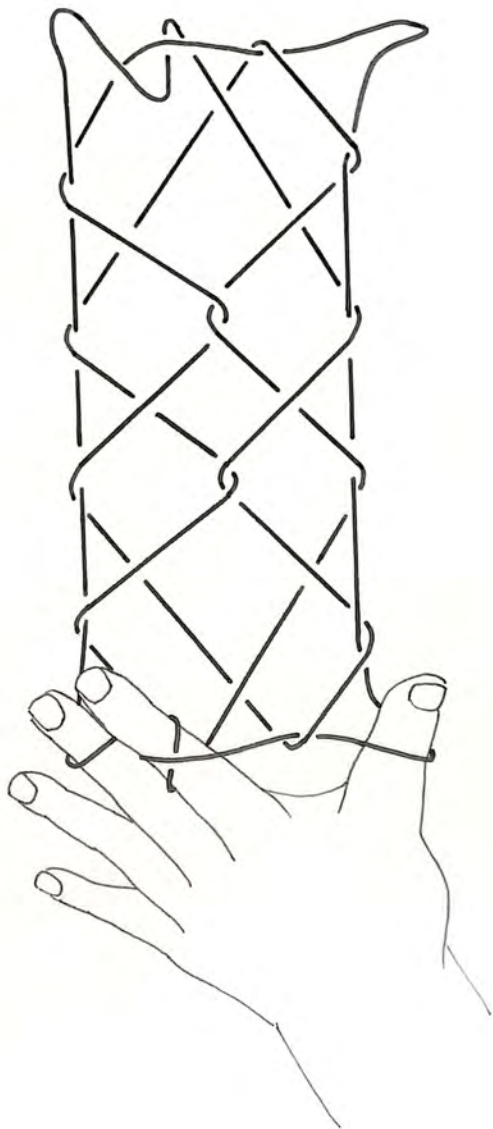




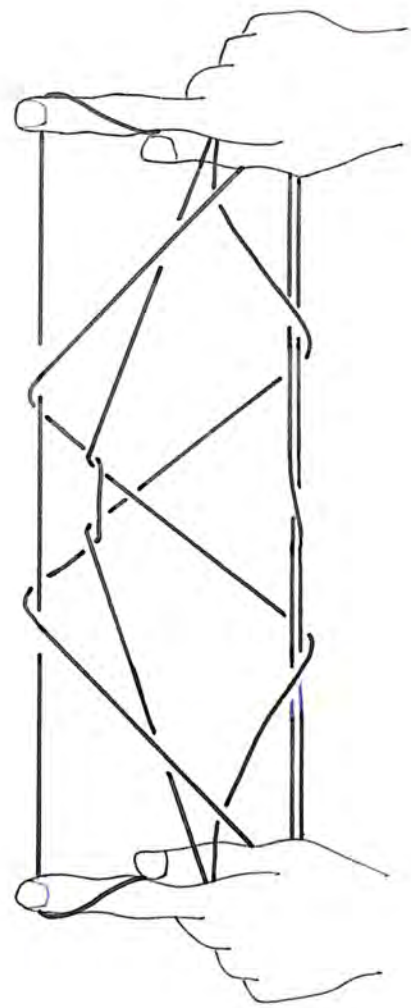
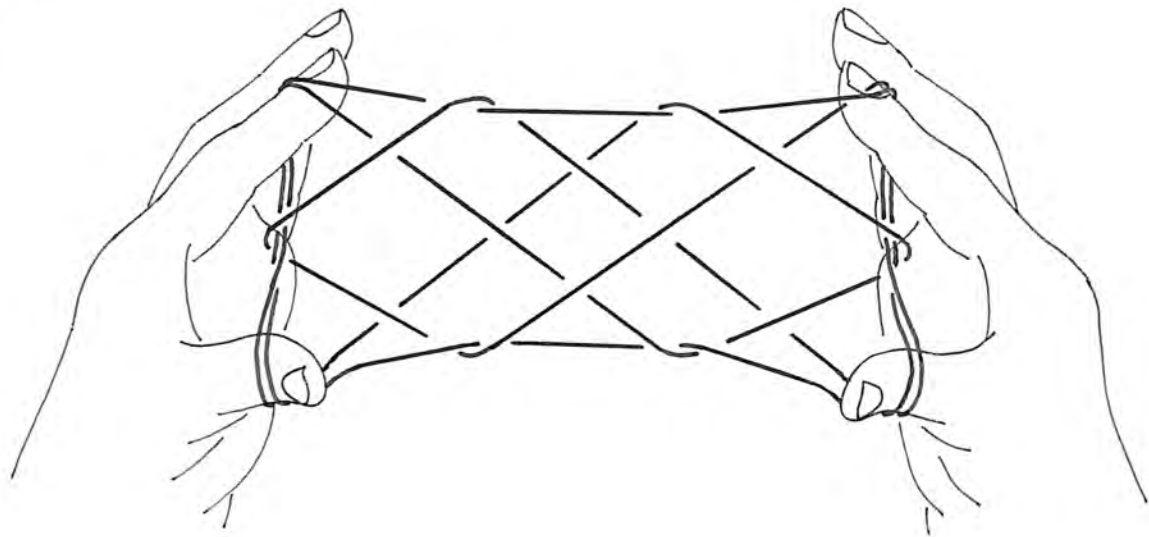




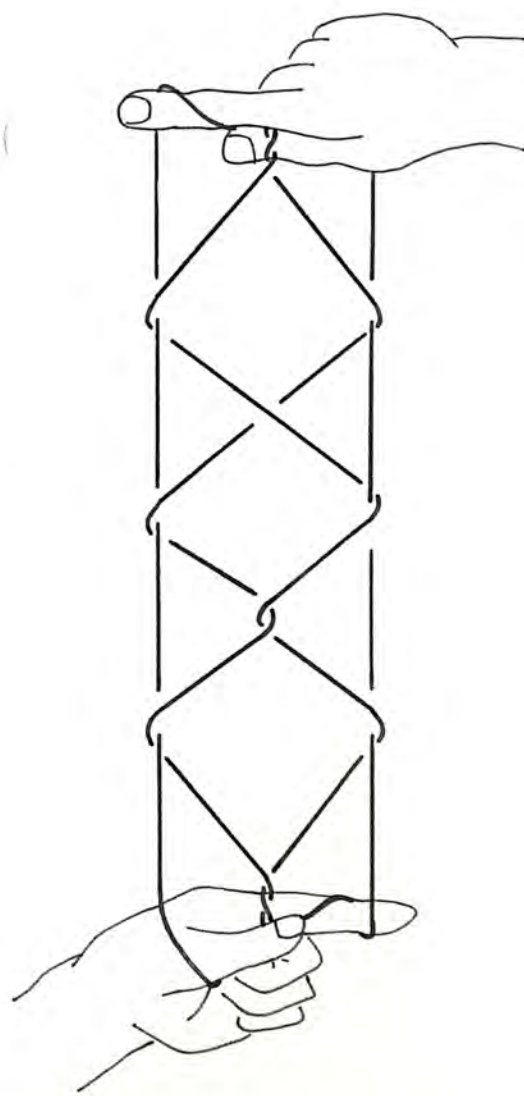
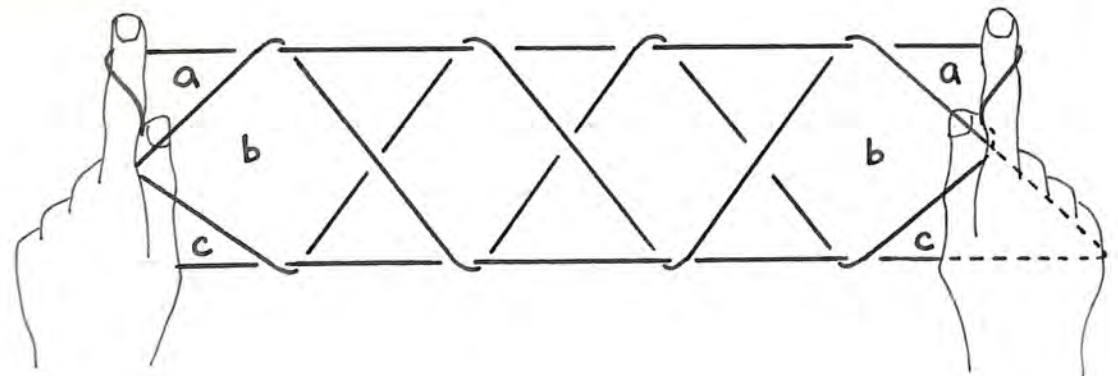
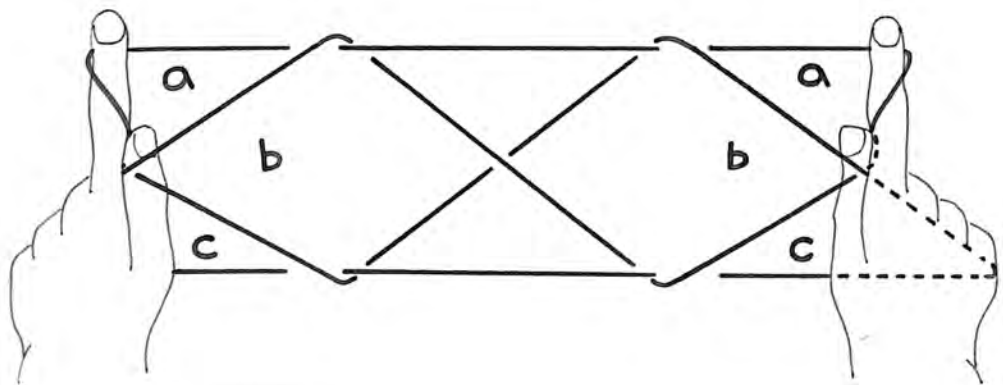
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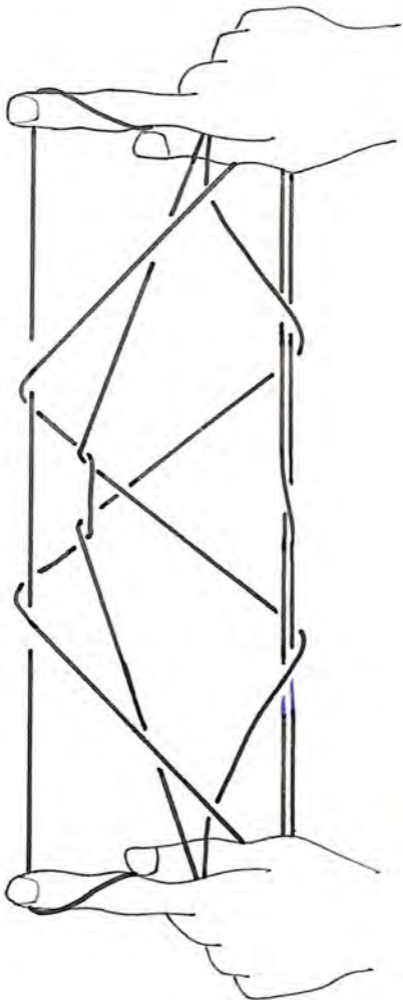




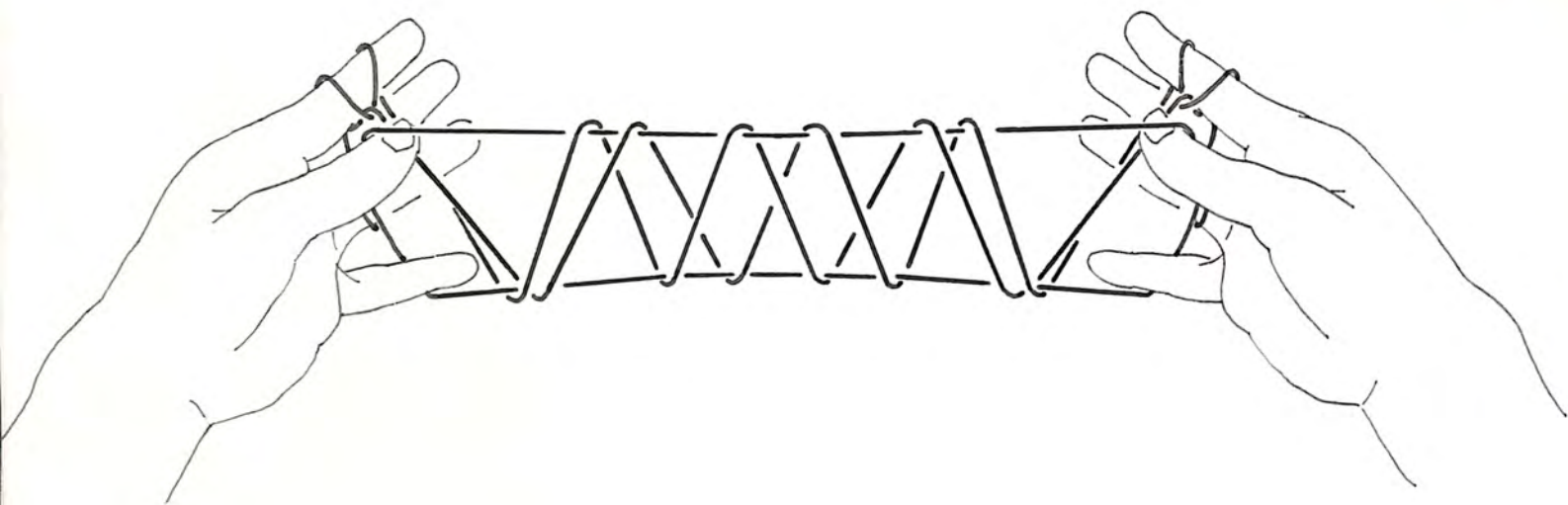
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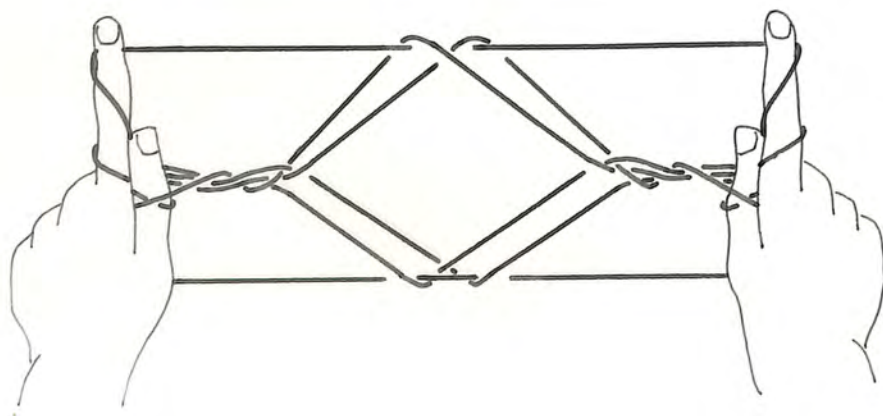


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XX. Lightening

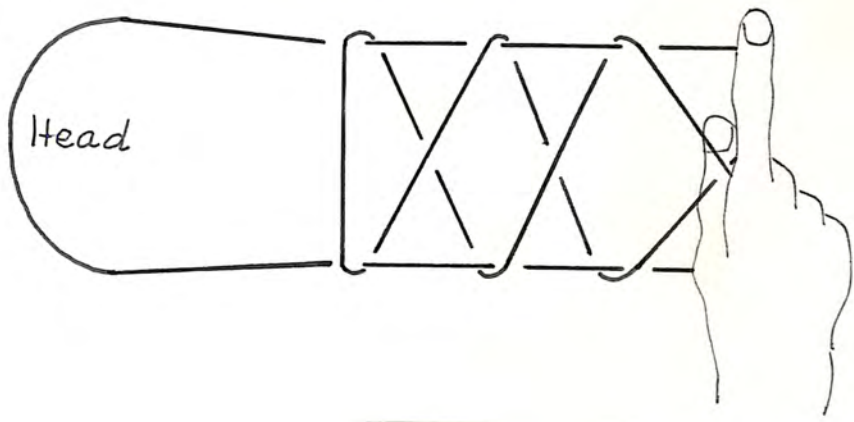
35. TARO PLANT at 7

35a



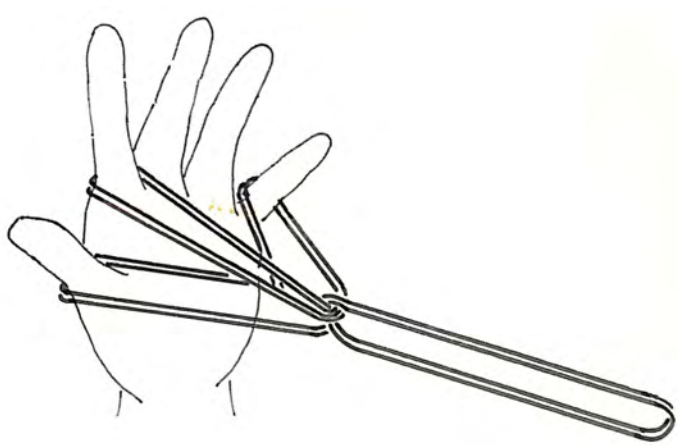


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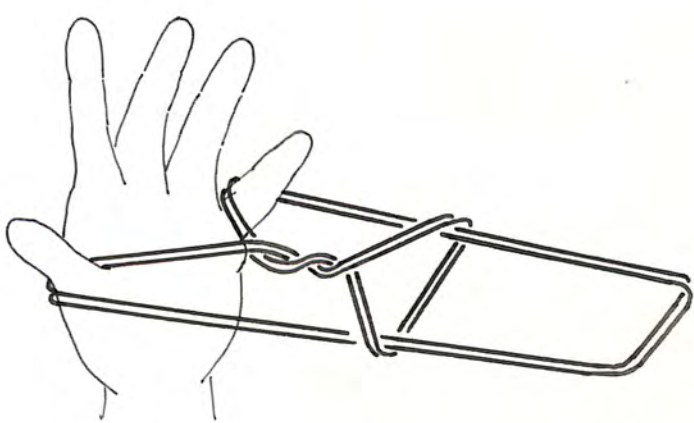


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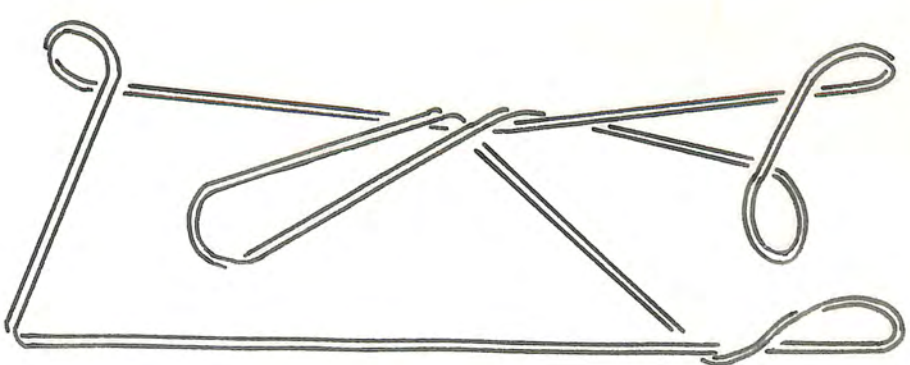
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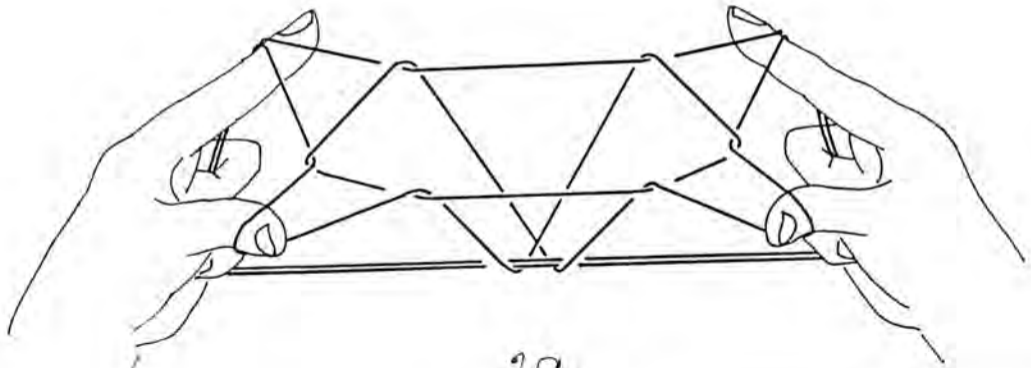


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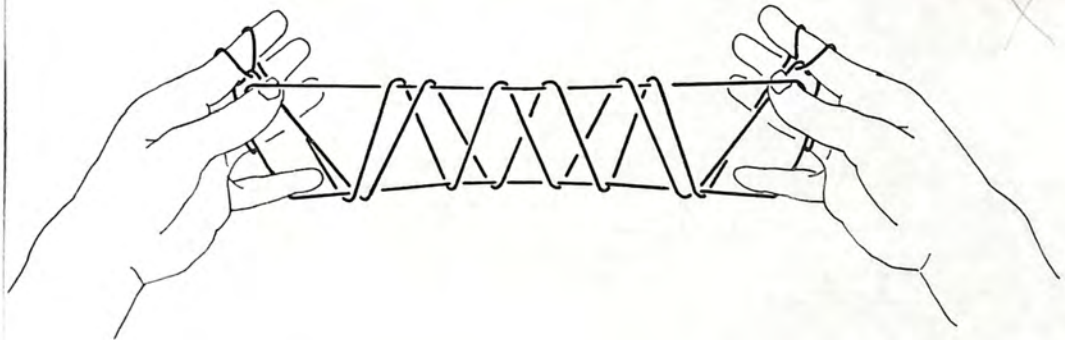




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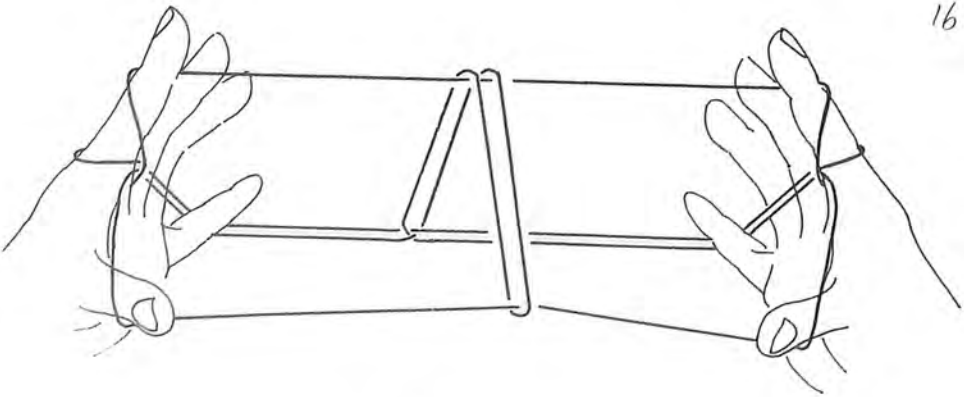
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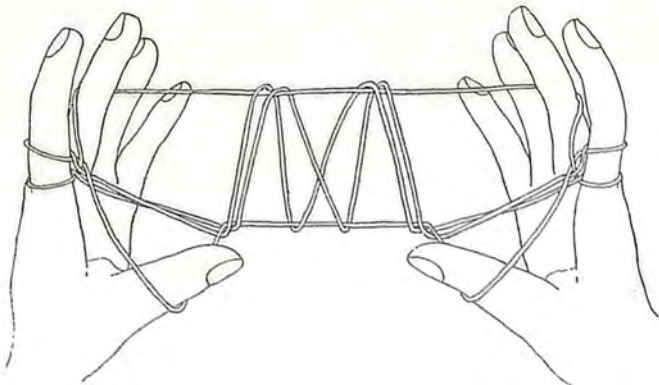
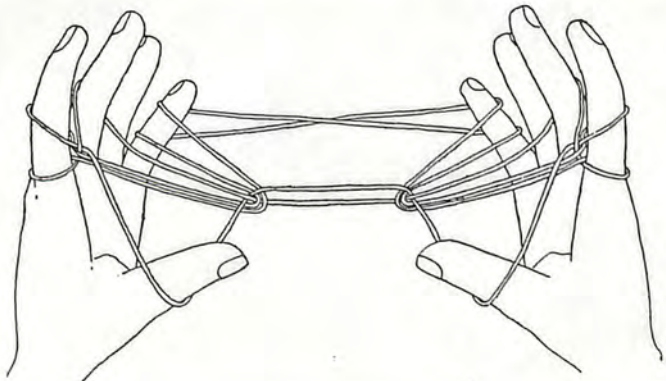
Hand Massage

16

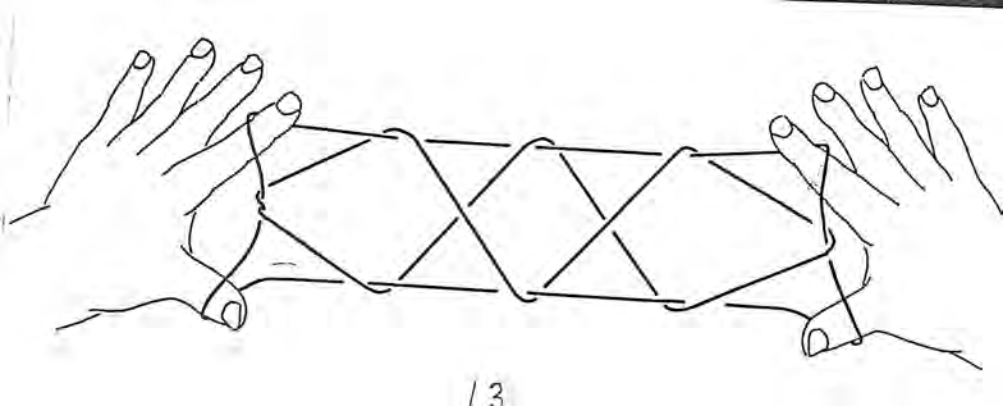


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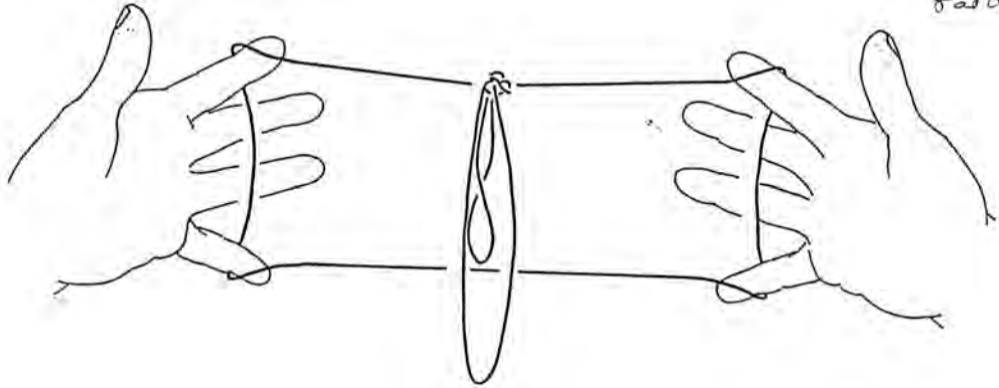
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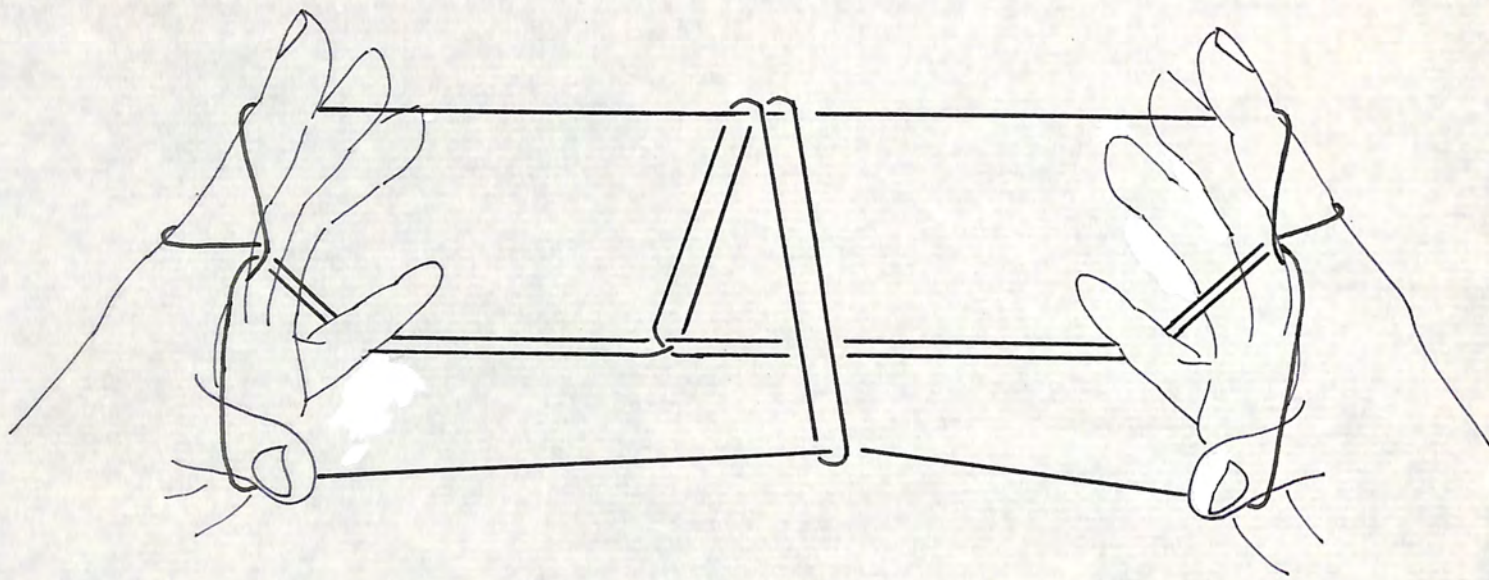




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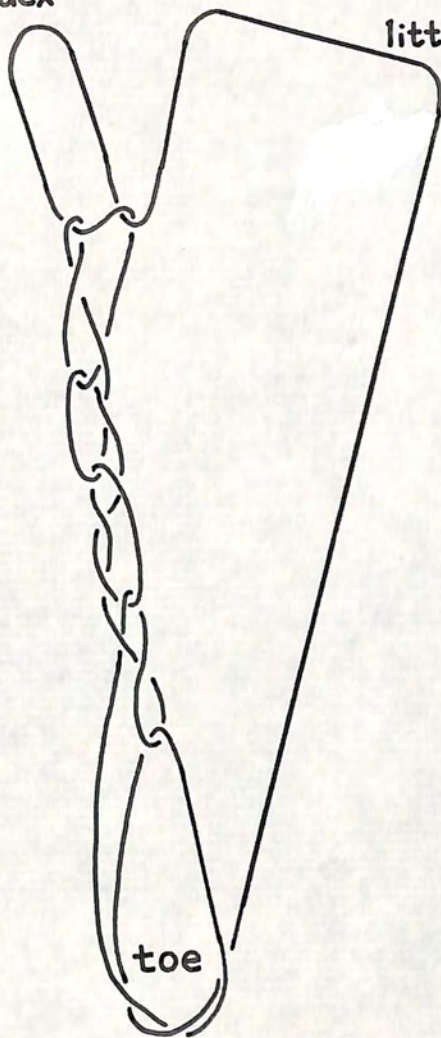




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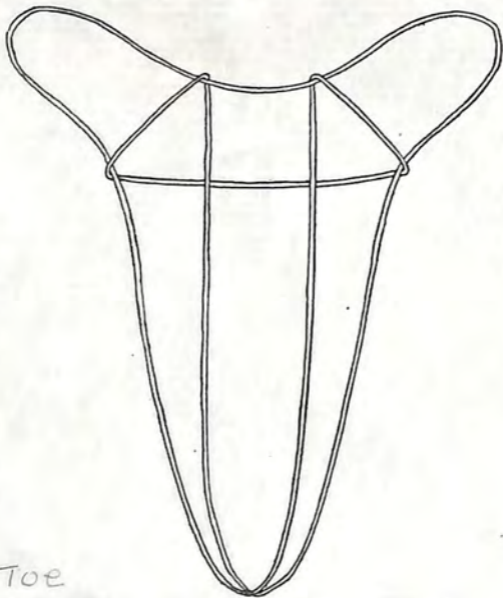
thumb

little finger



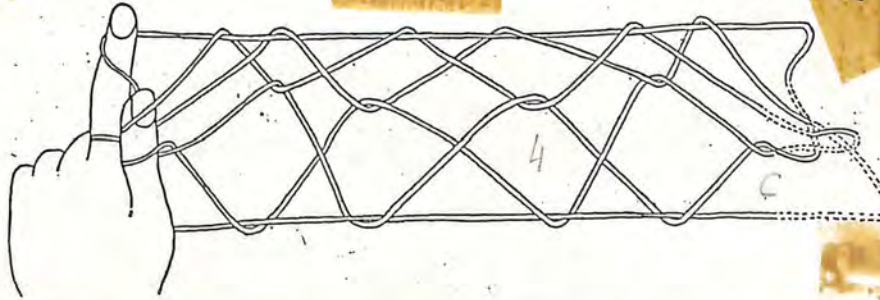
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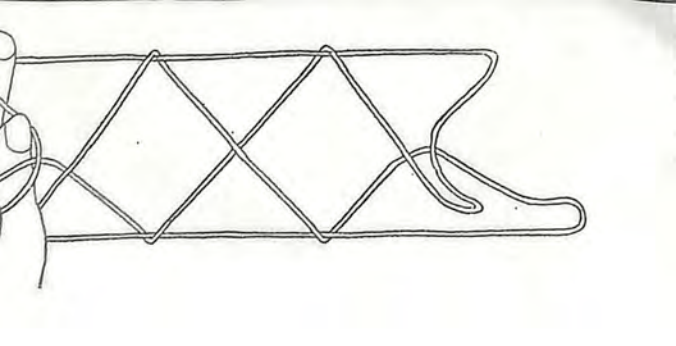
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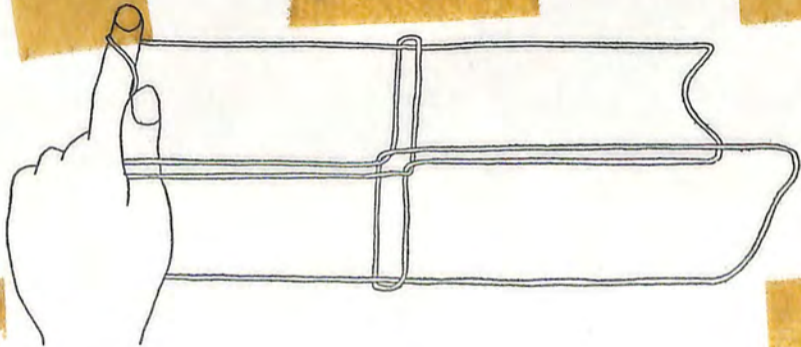


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Pos. 1

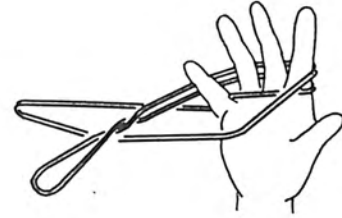
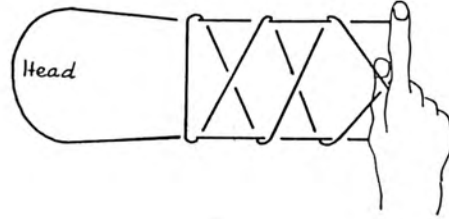


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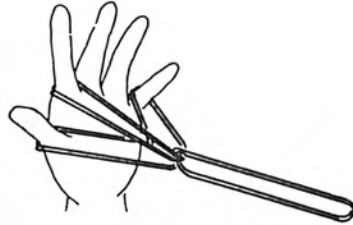
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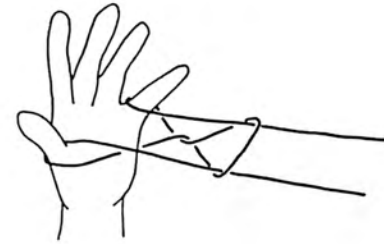
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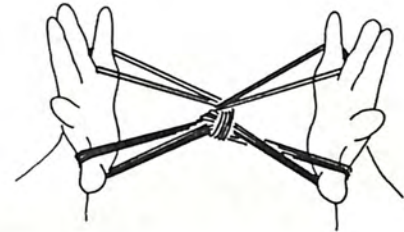
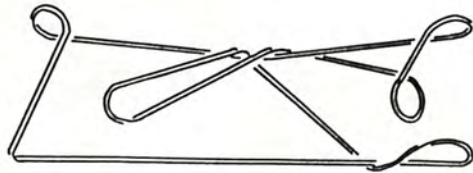
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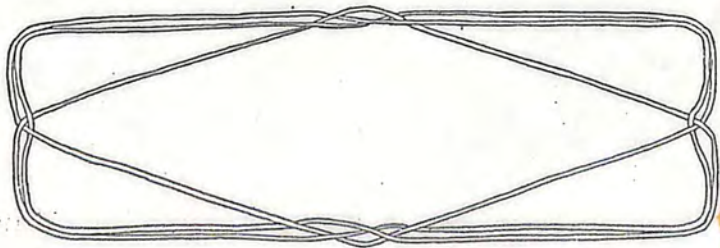
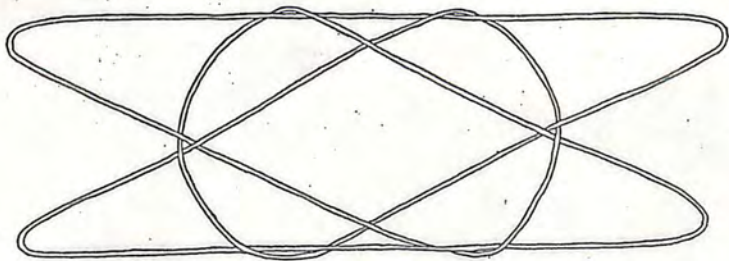


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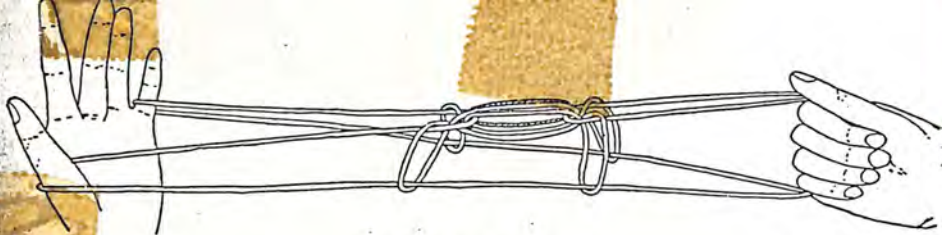
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44



Op. A.





XIX

FIG. XIX.—PORKER.

It is to be noticed that the **W** stage in the construction (end of paragraph (v)) is identical with "Little Fishes" collected by Dr. Haldar from Myanmar Island in

29

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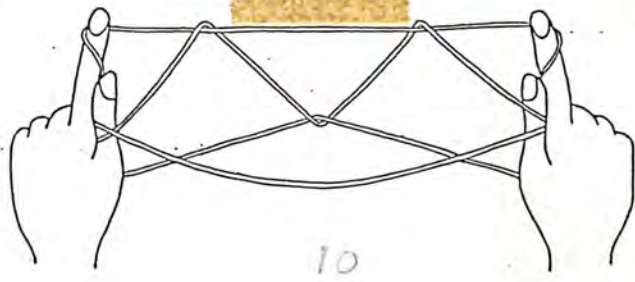
28

XVII. *Ouleoulé* and the Bird-lime.

Learnt from a native of Lifu. The native name<sup>1</sup> is *Ati itra peletrei Ouleoulé* (*Ati* = puts up; *itra peletrei* = bird-lime; *Ouleoulé* is the traditional comic character mentioned in connection with Fig. XXII, *q.v.*, p. 233.)

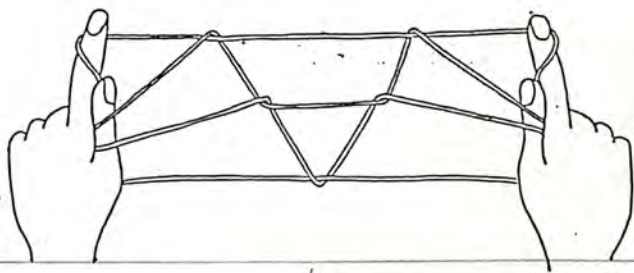
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29b  
XVIIb



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XVIIc

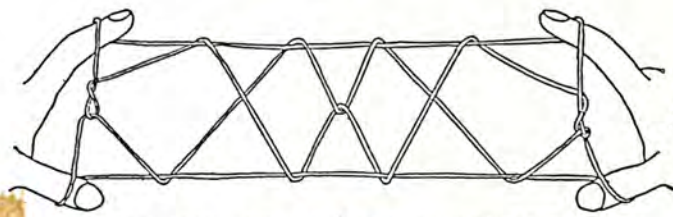
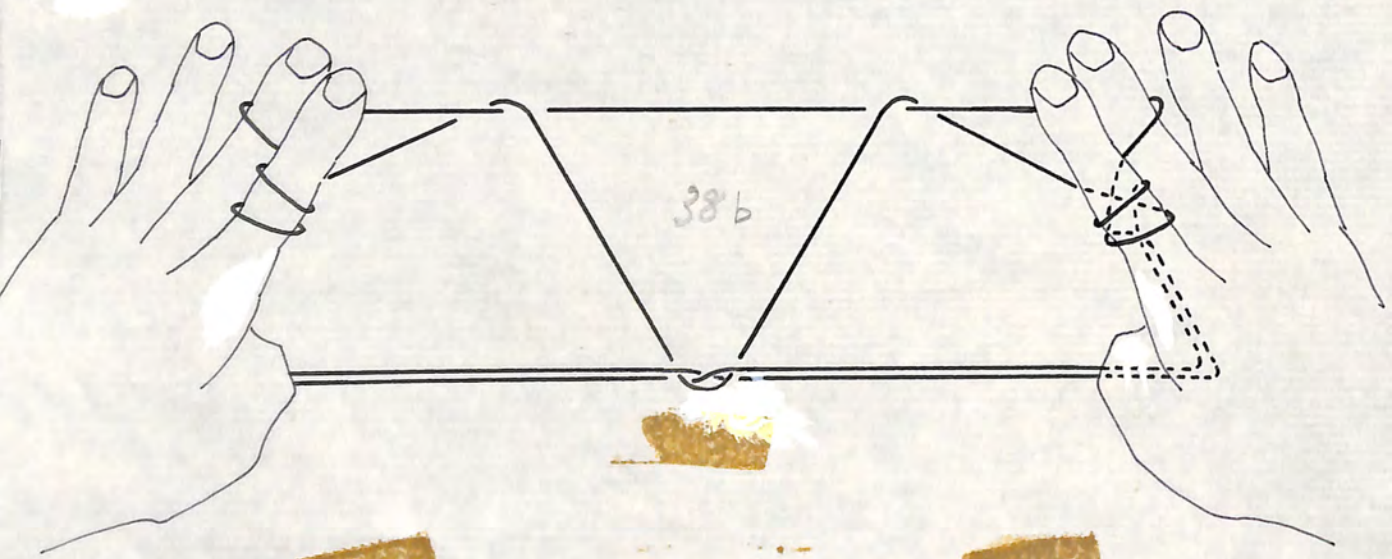


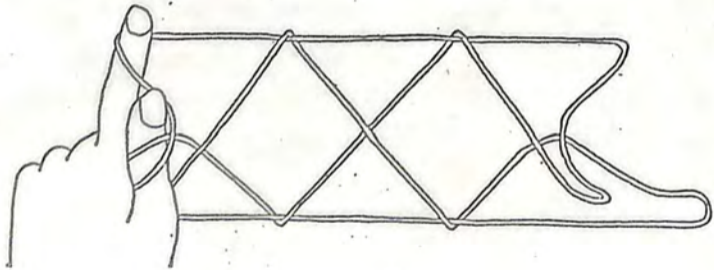
FIG. XVII.—OULEOULÉ AND THE BIRD-LIME.

- (i) String on thumbs.
- (ii) Pass R.H. little finger distal to radial thumb string and insert it

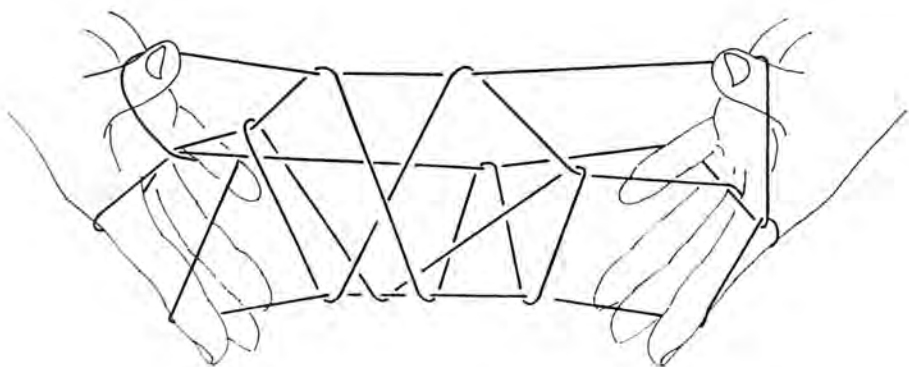
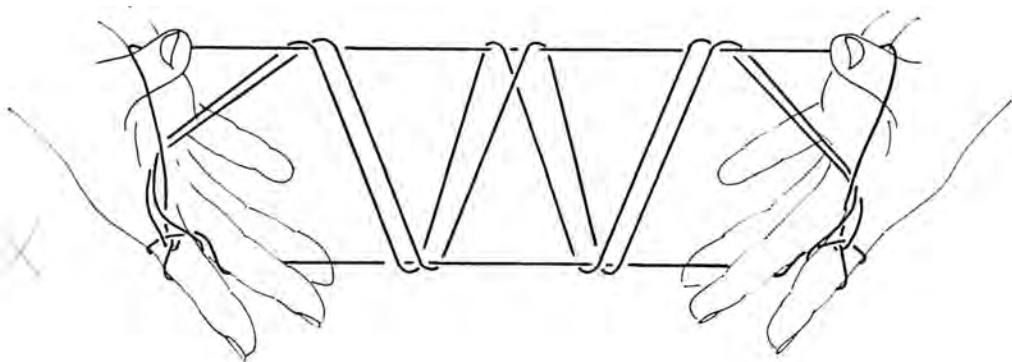
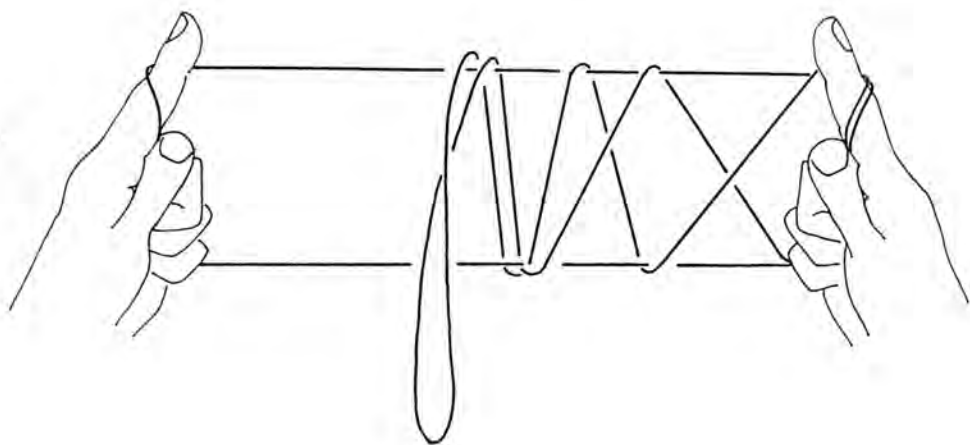




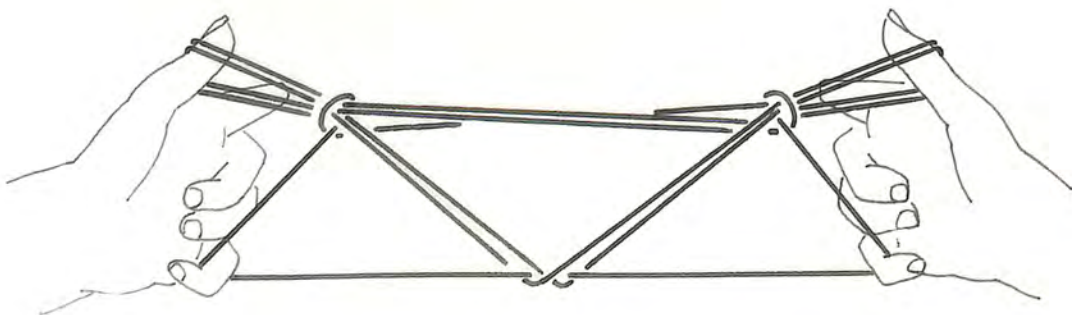
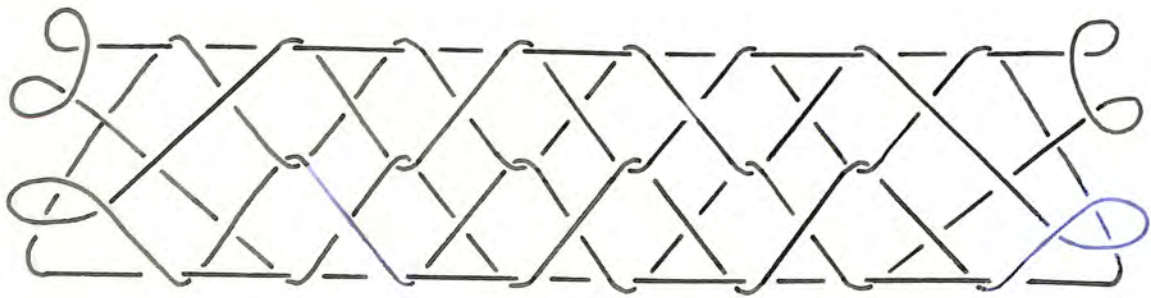
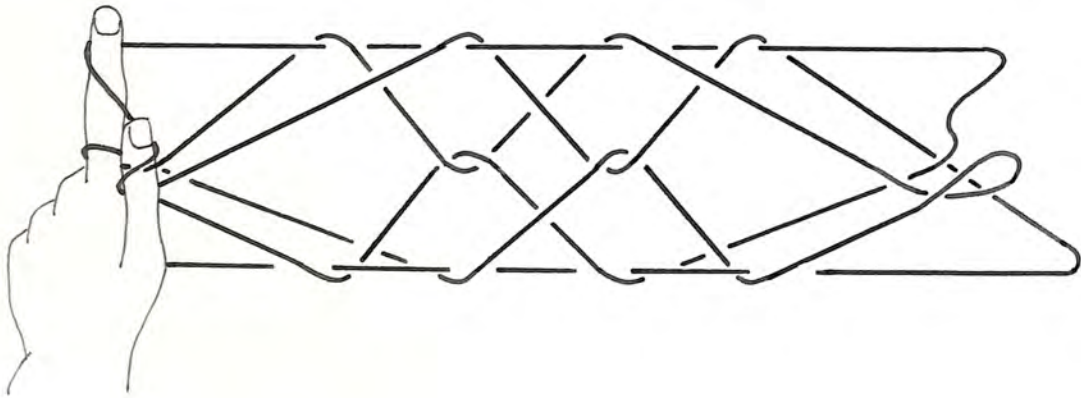
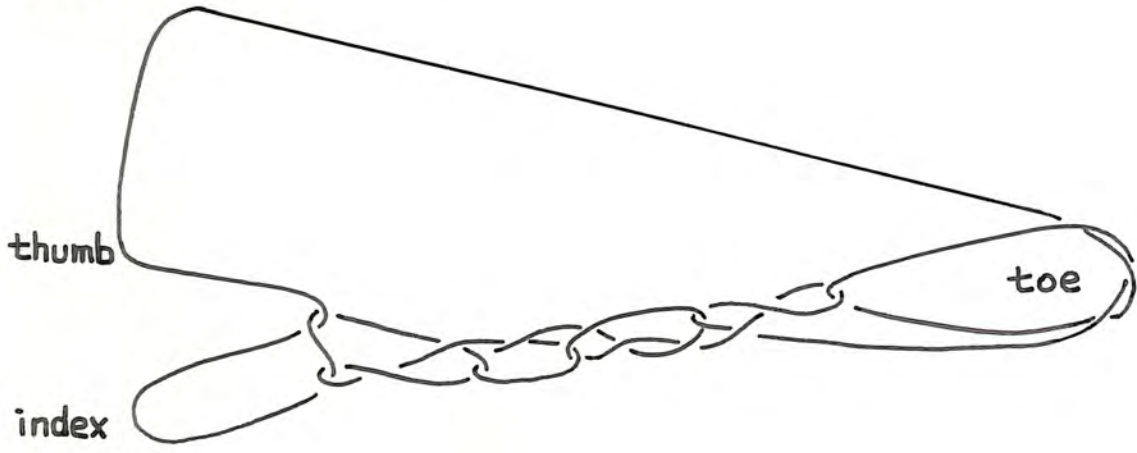
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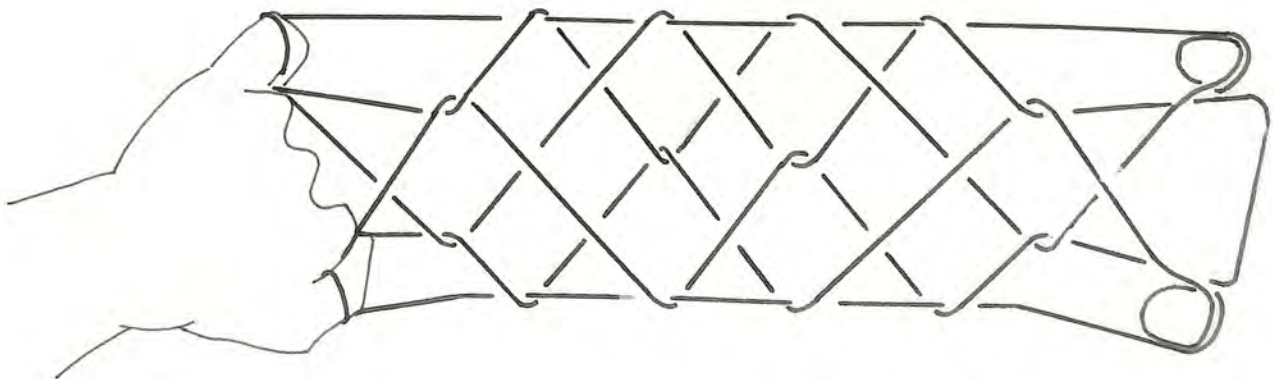
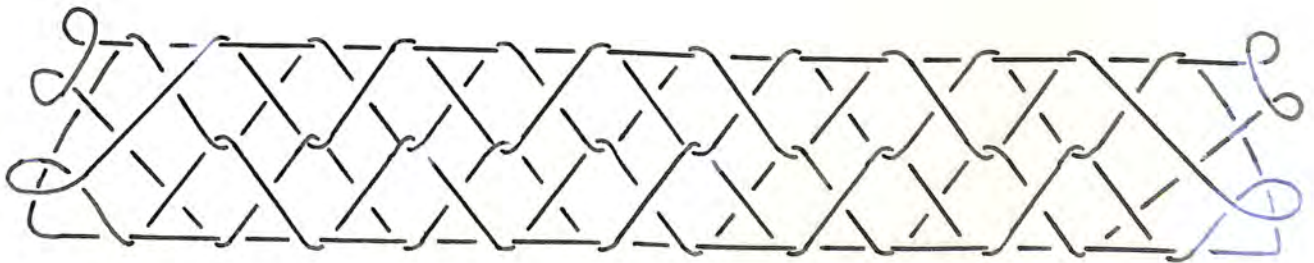
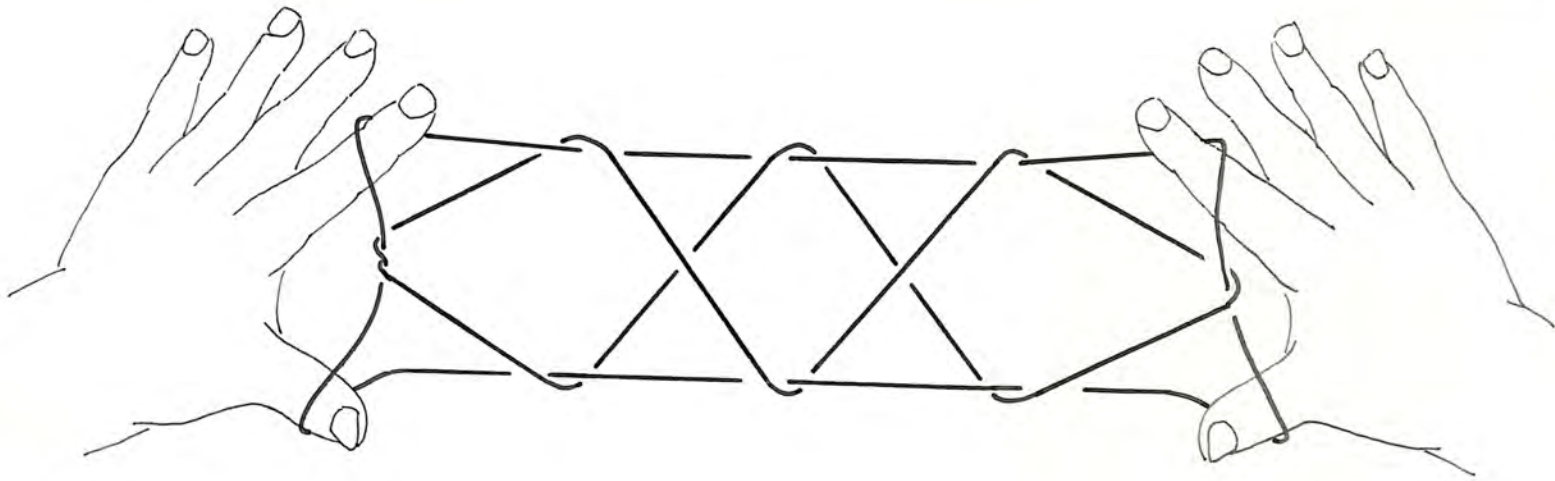
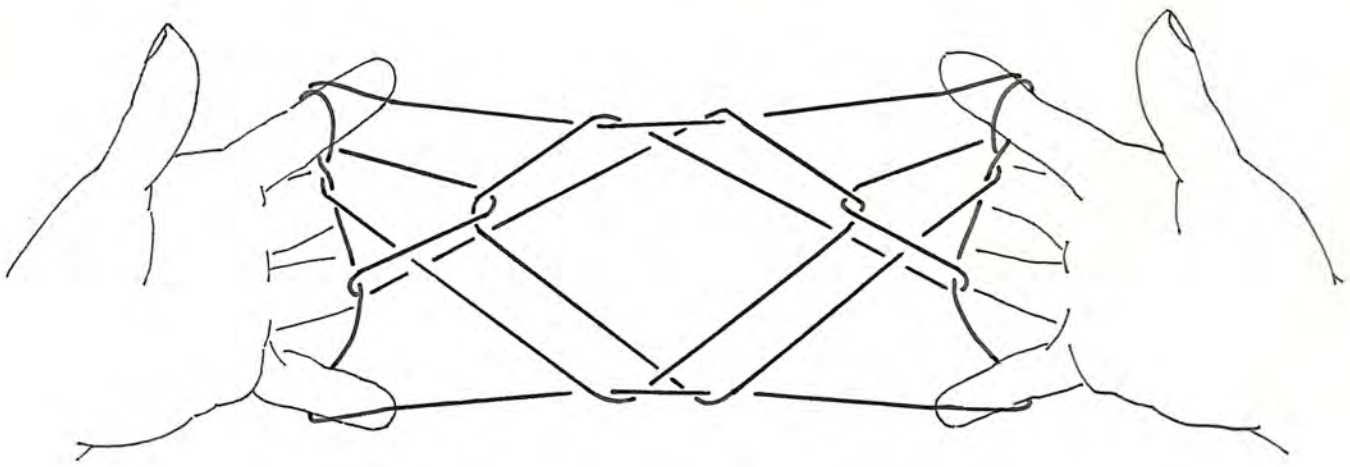


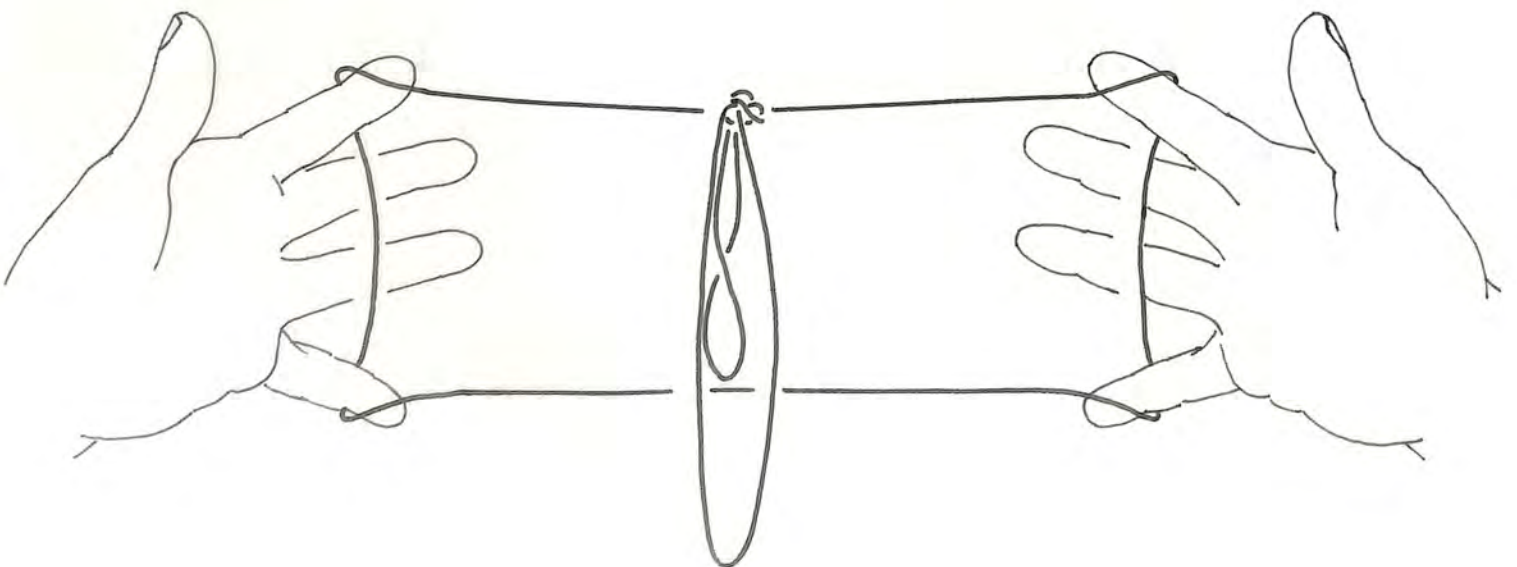
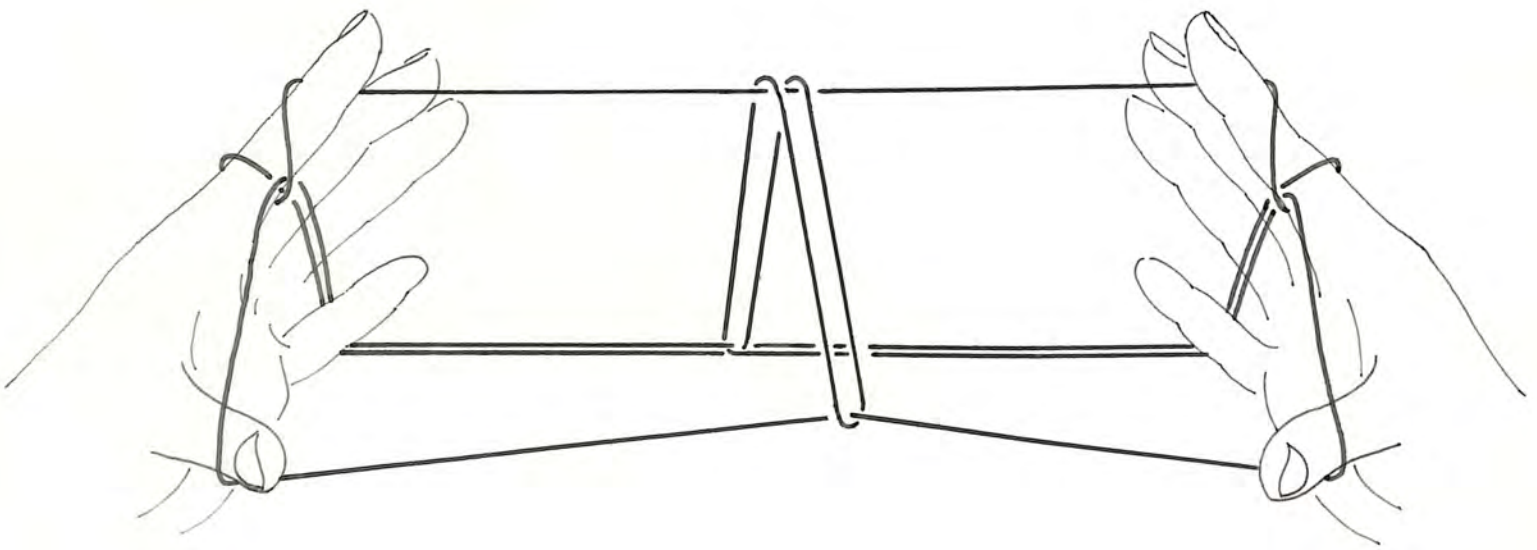
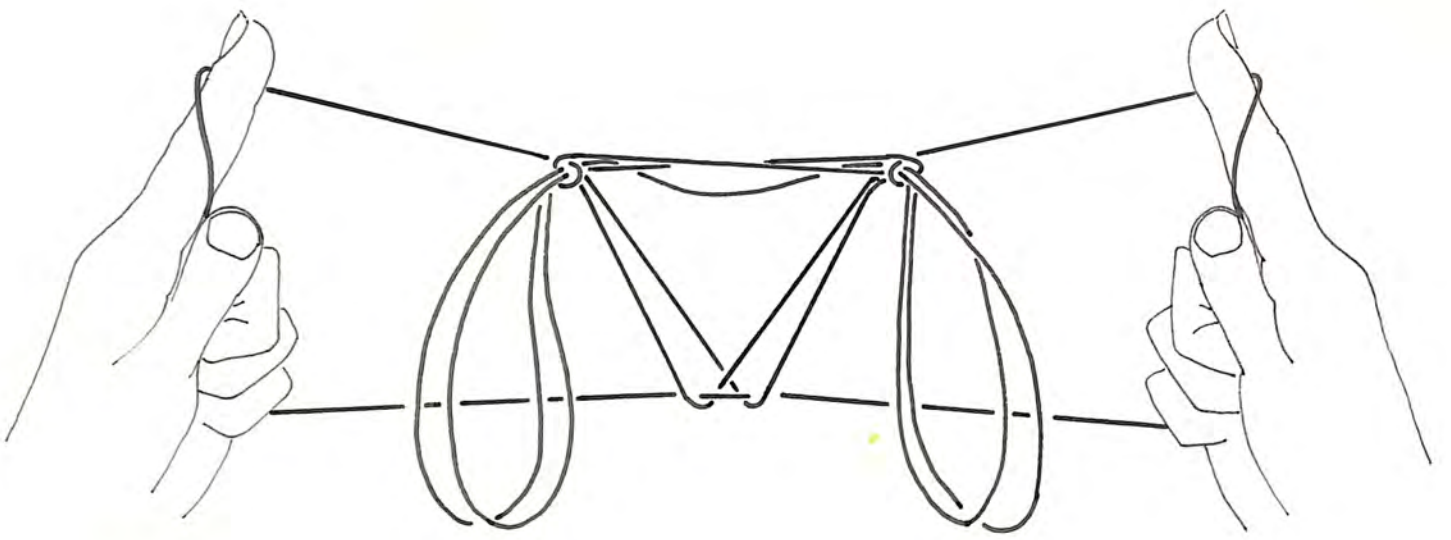


little finger

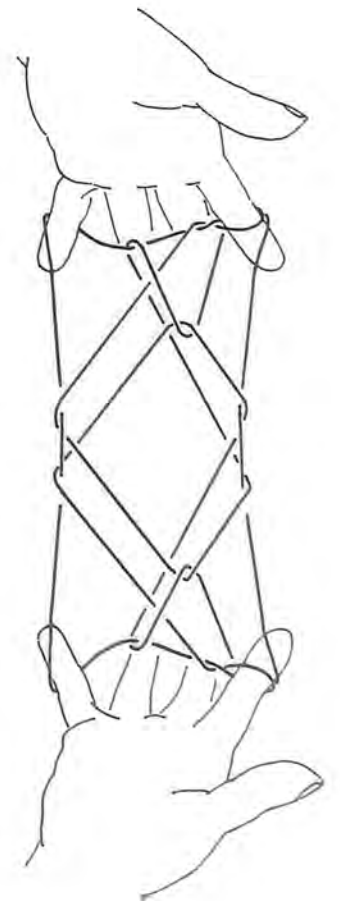
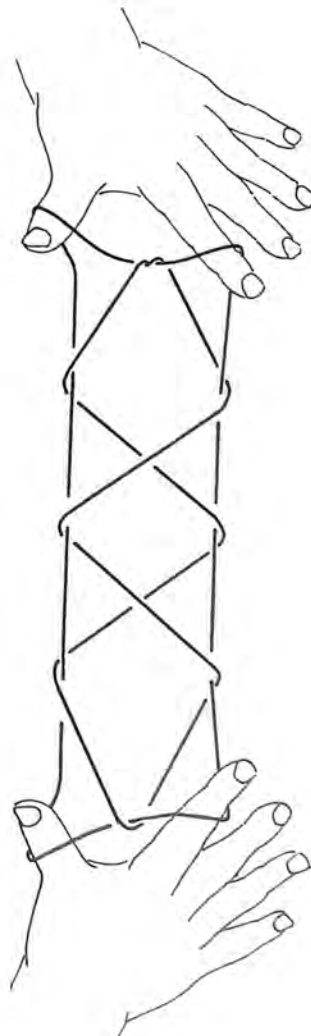
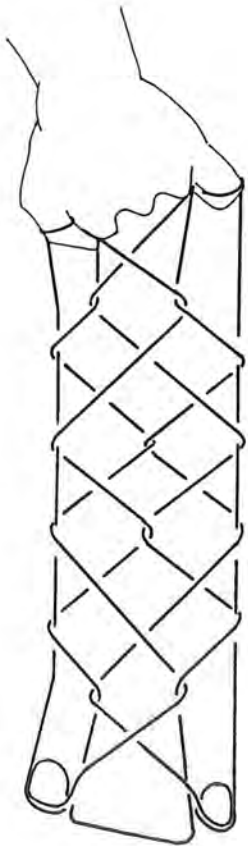
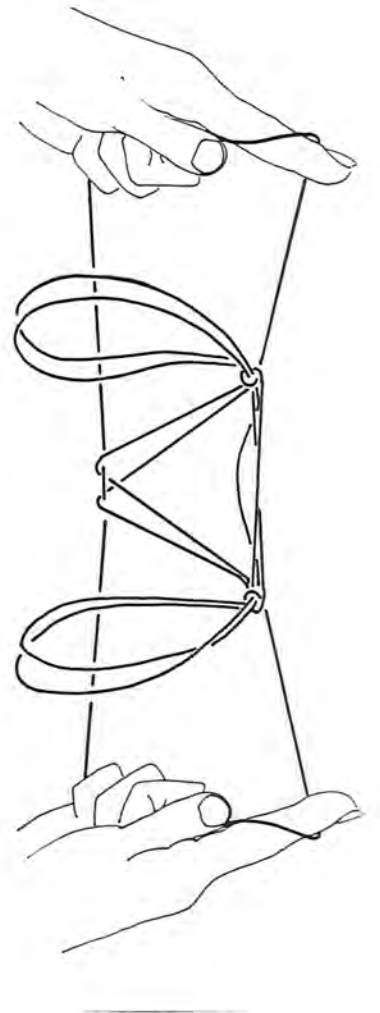
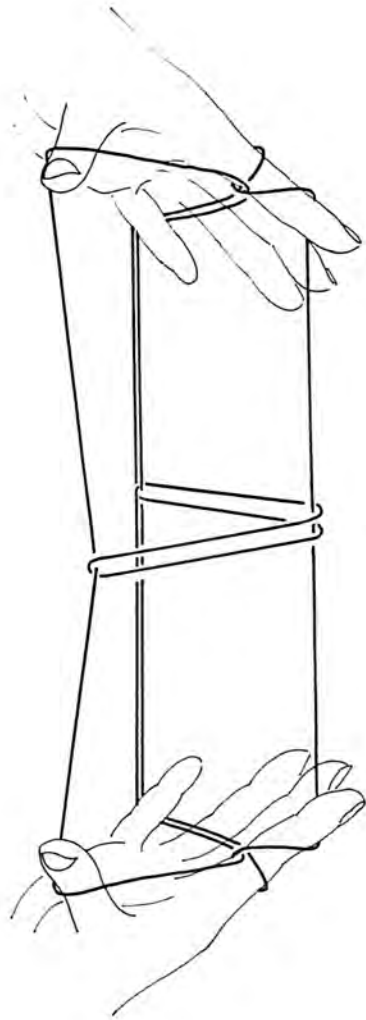
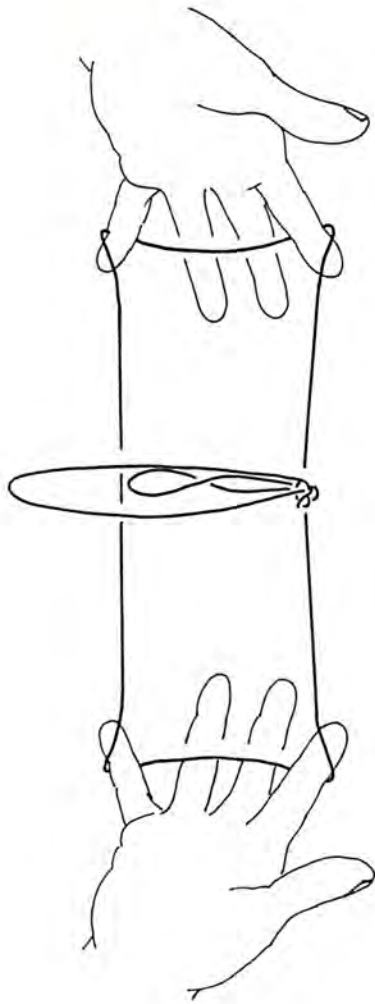


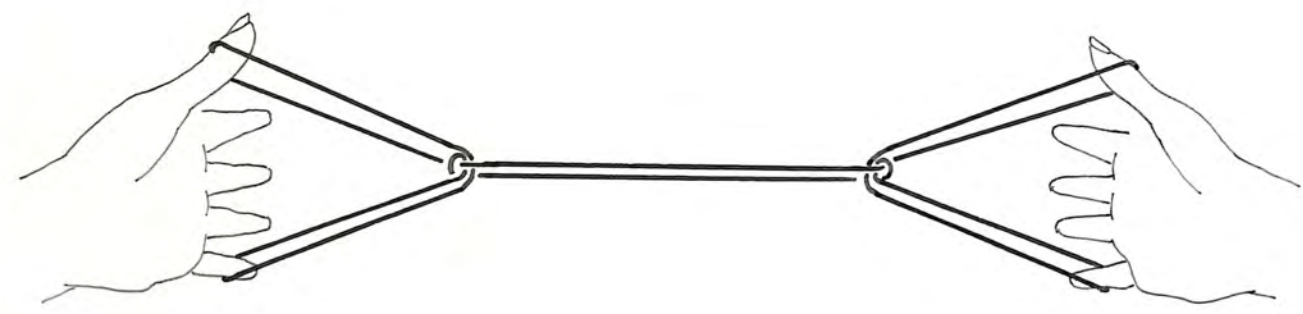
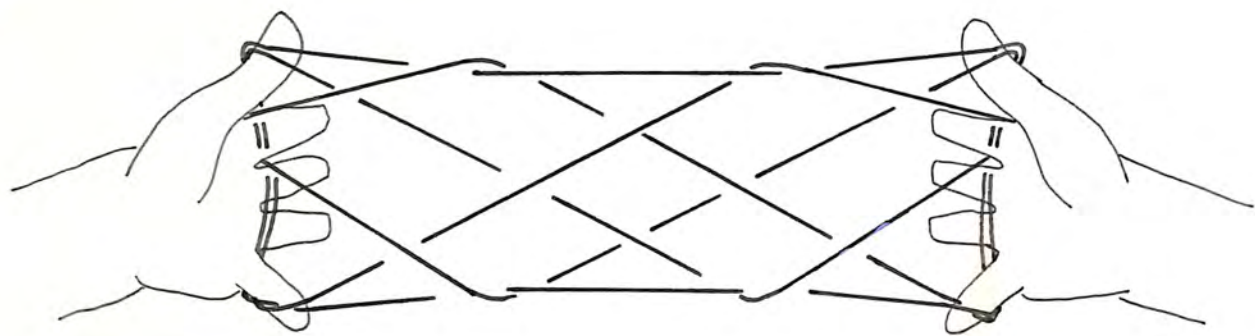




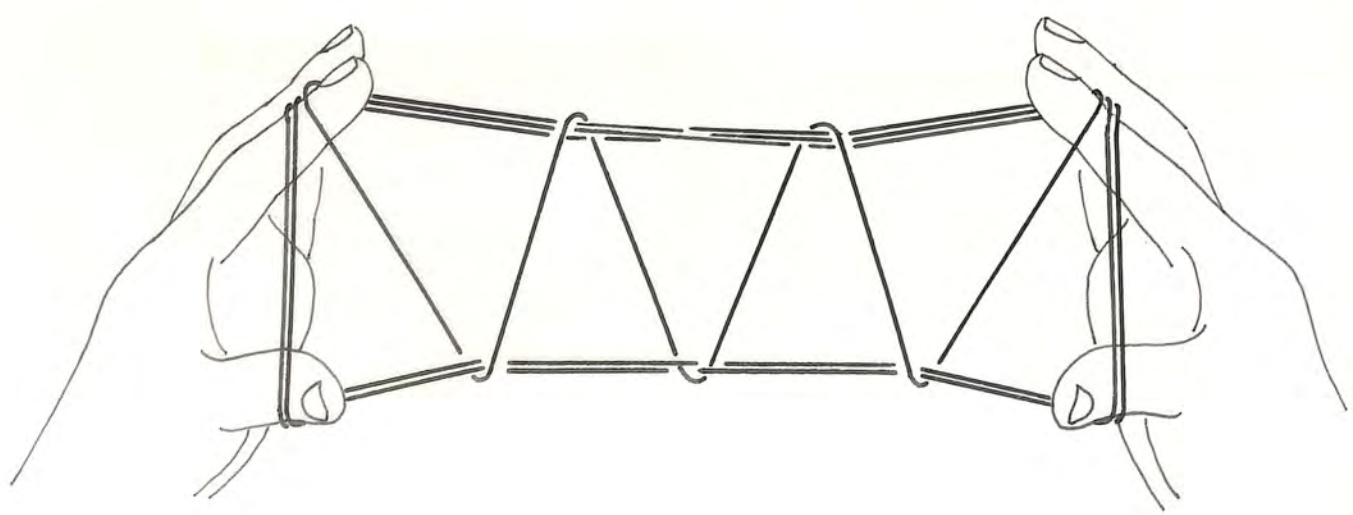
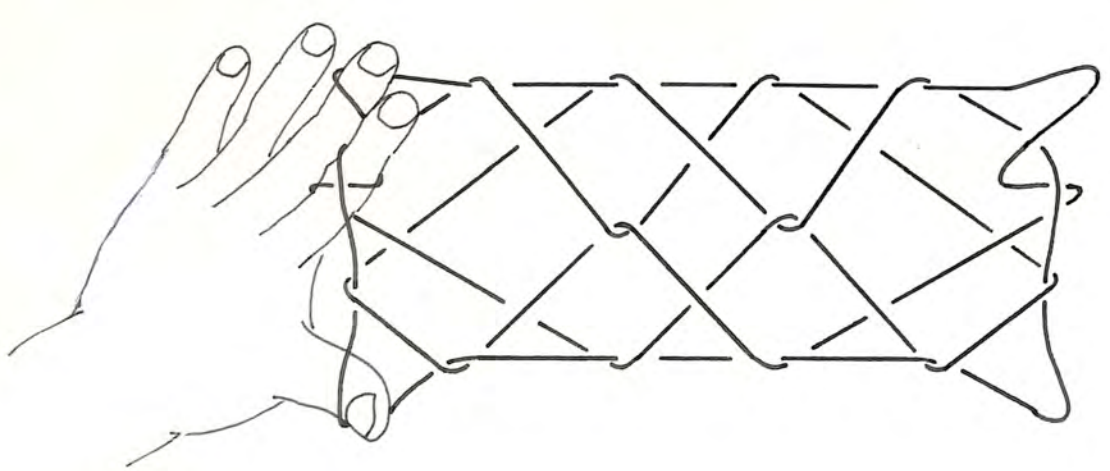




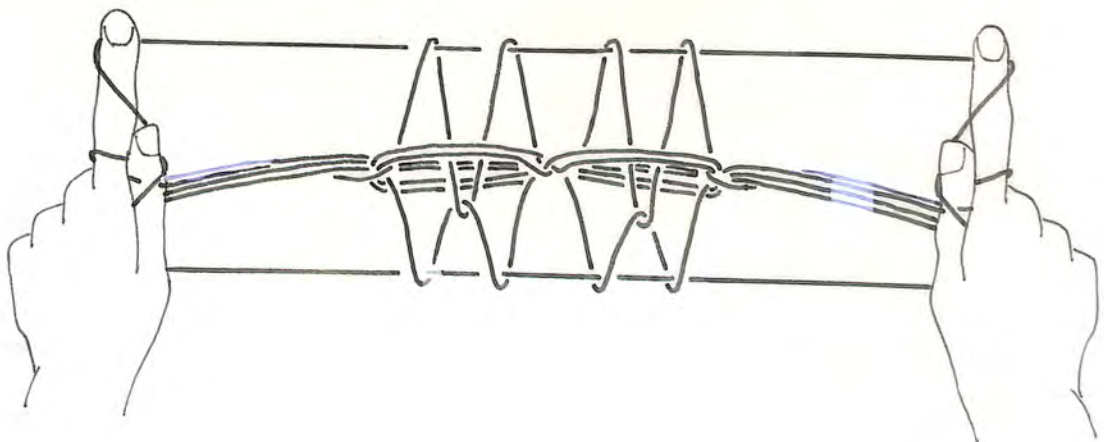
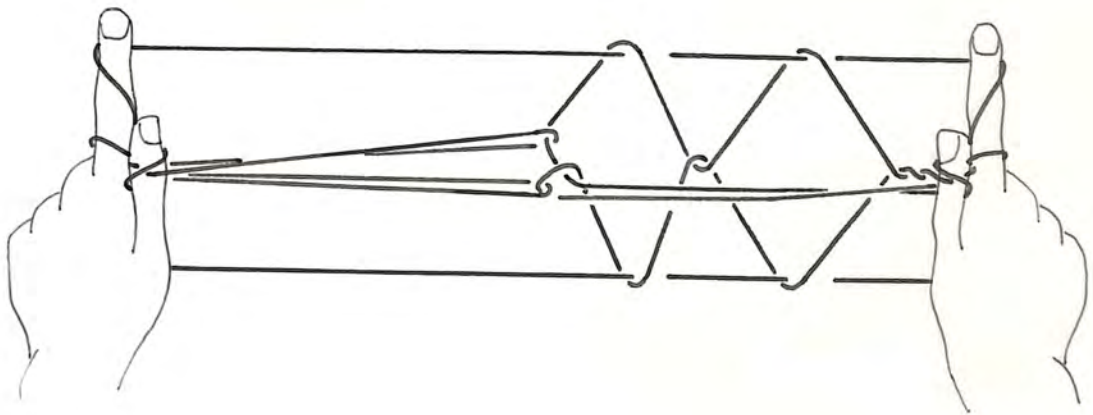
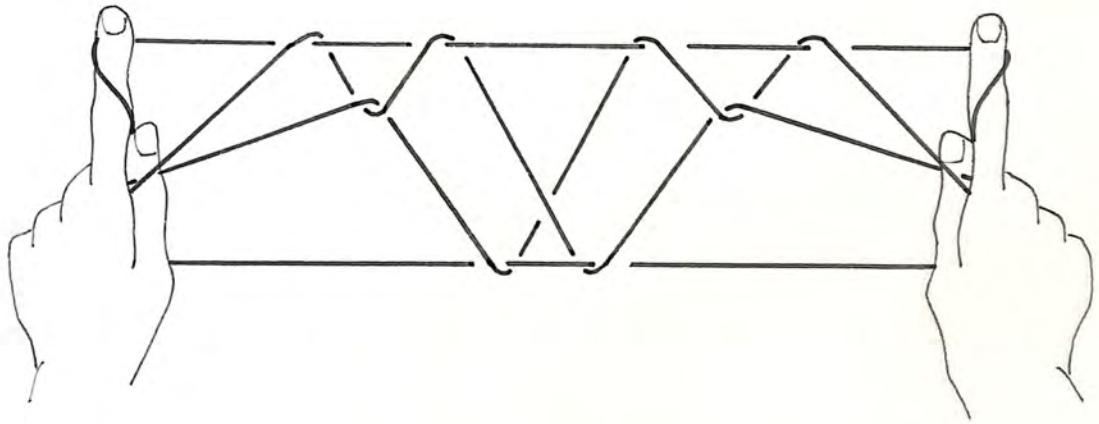
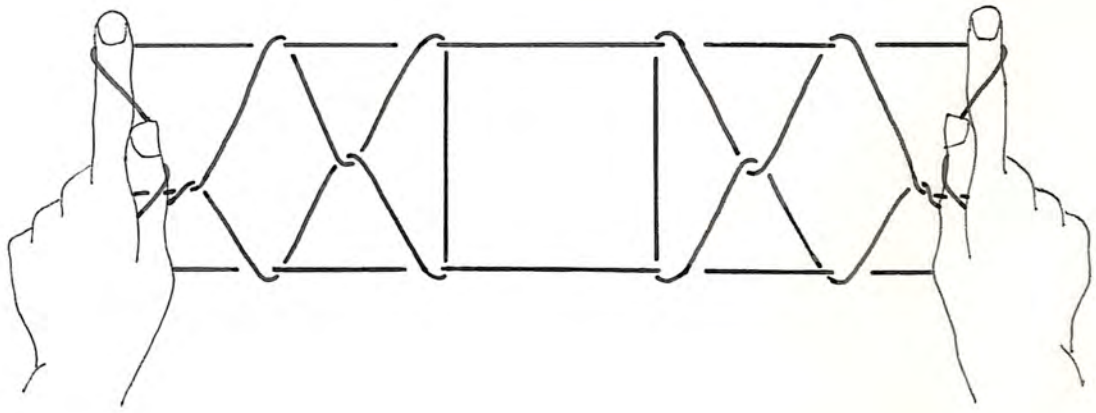


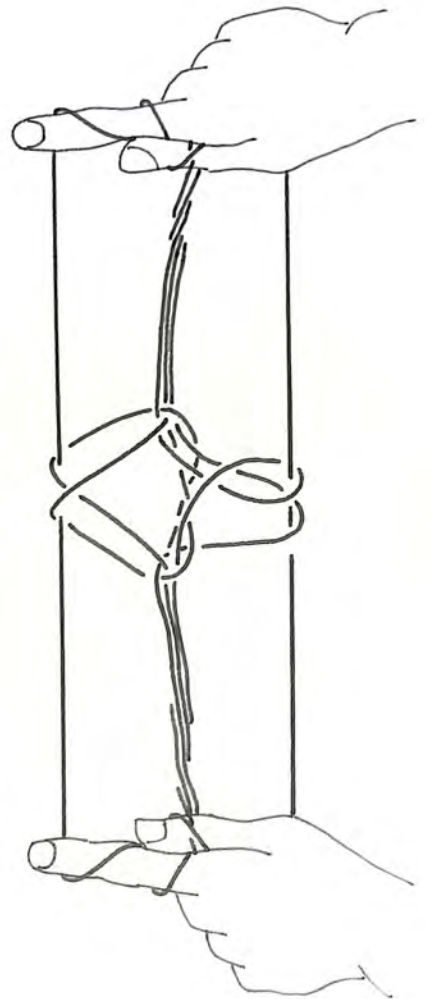
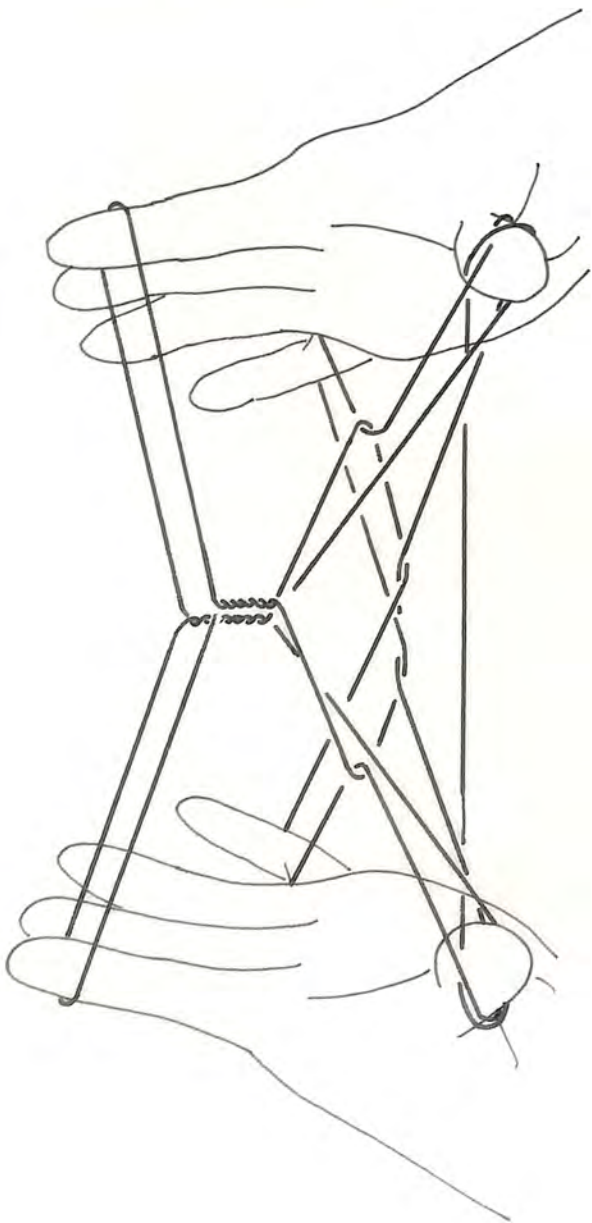
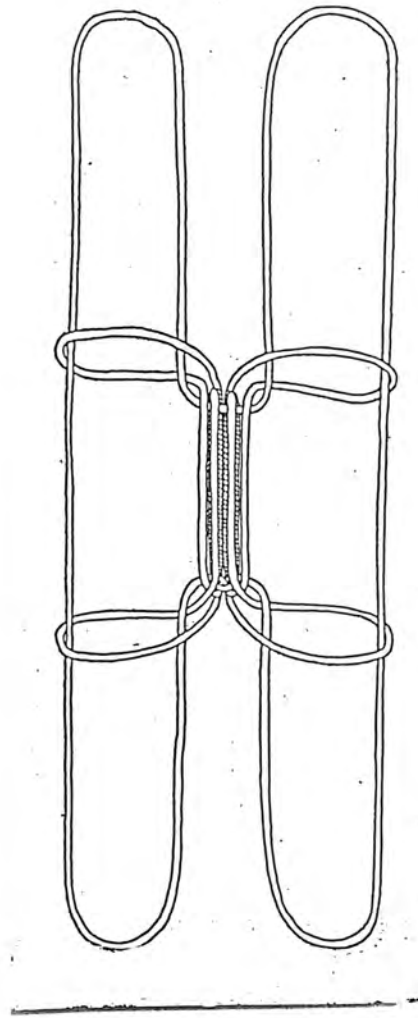
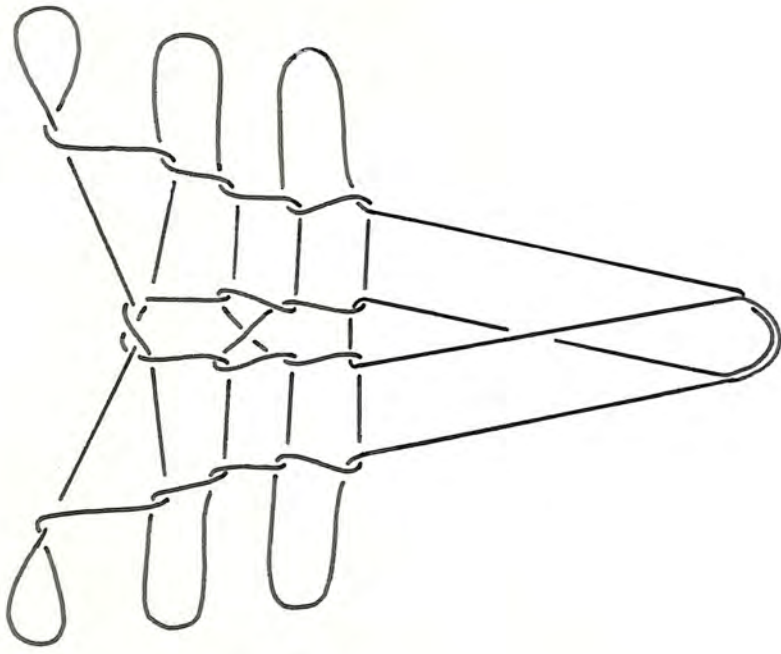


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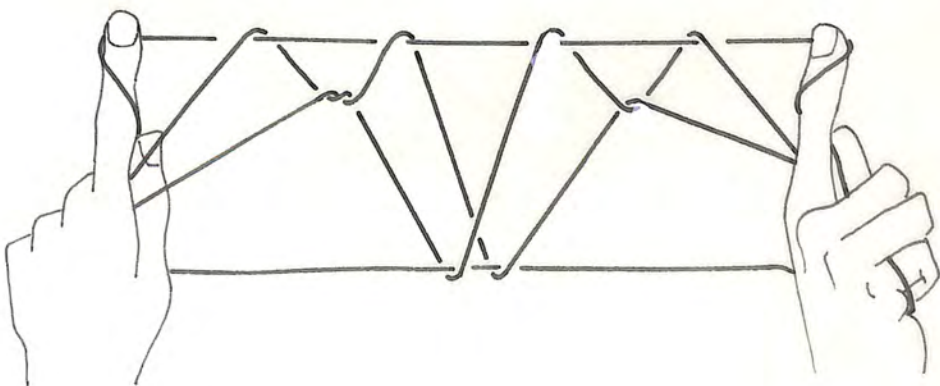
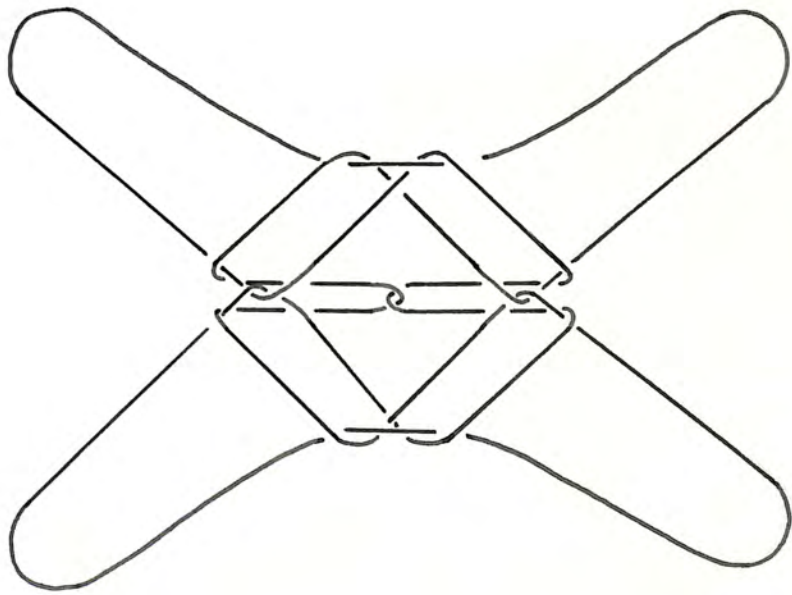
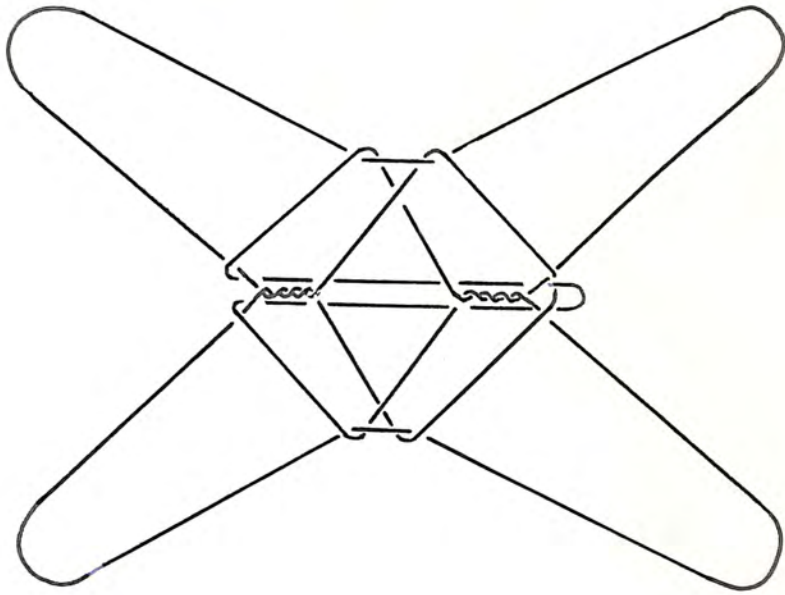




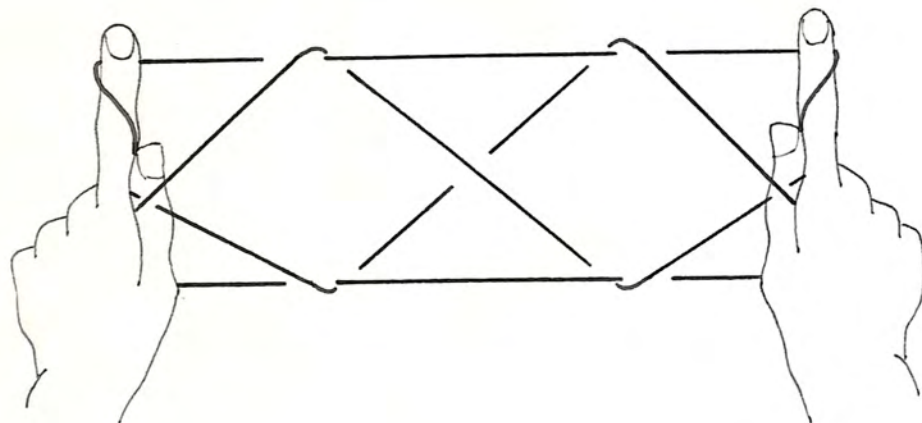




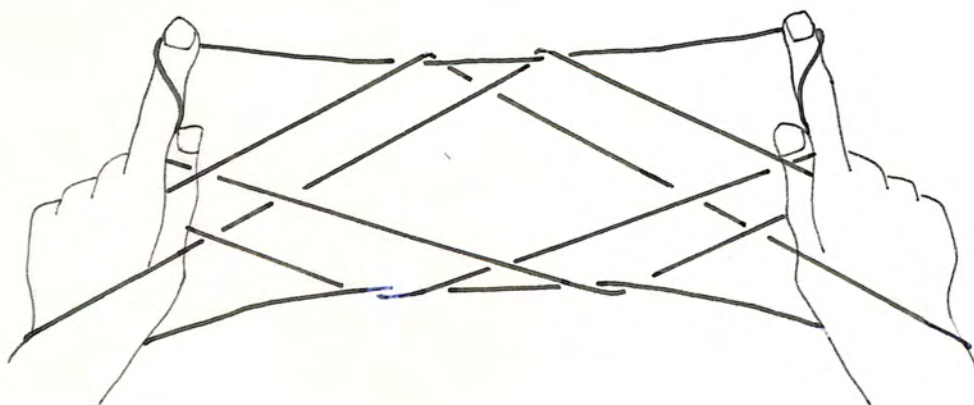
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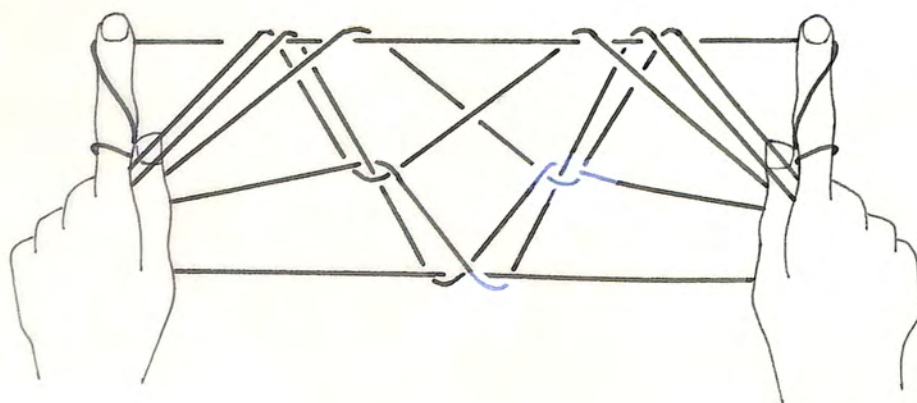
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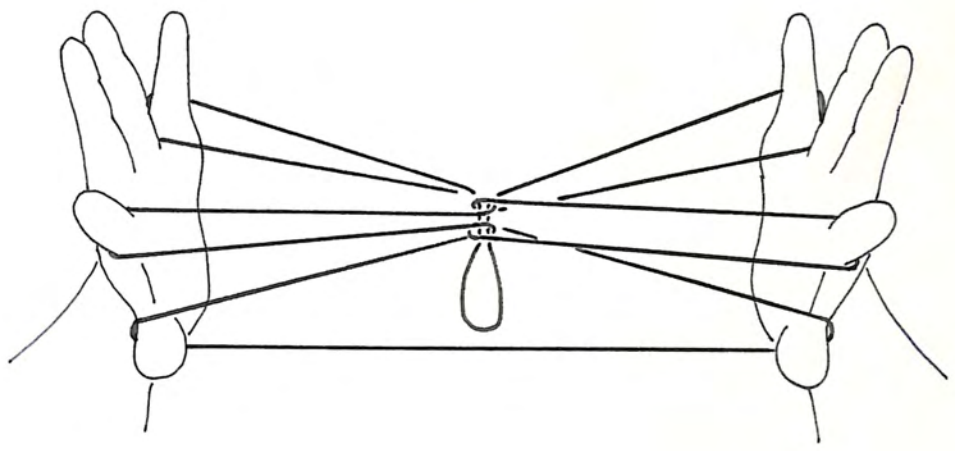
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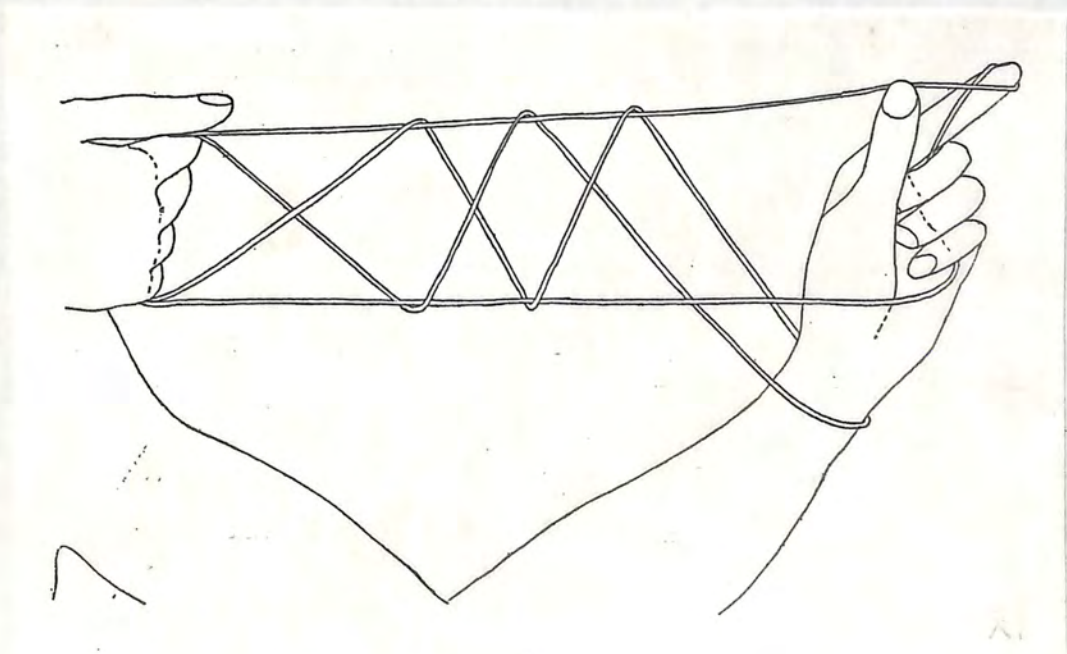
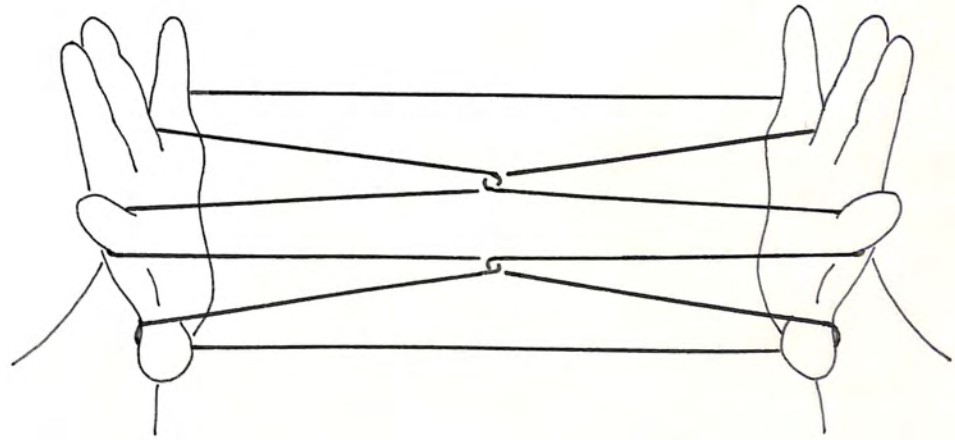
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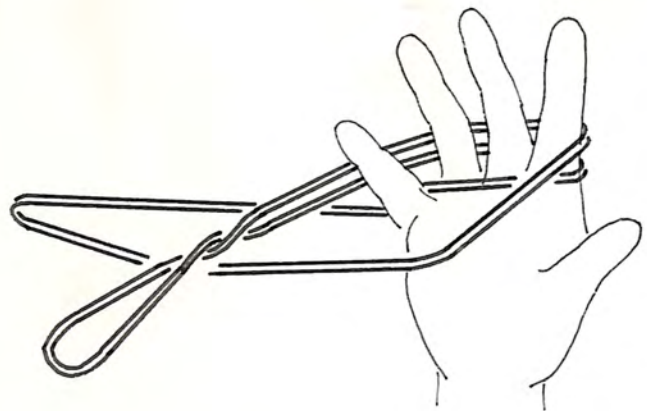




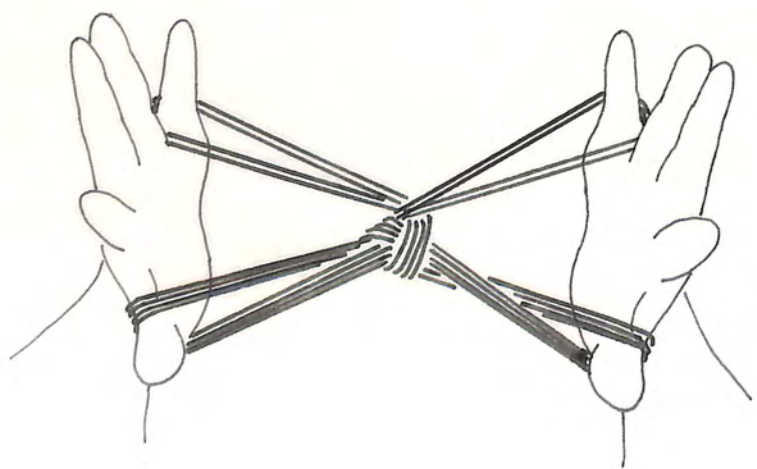
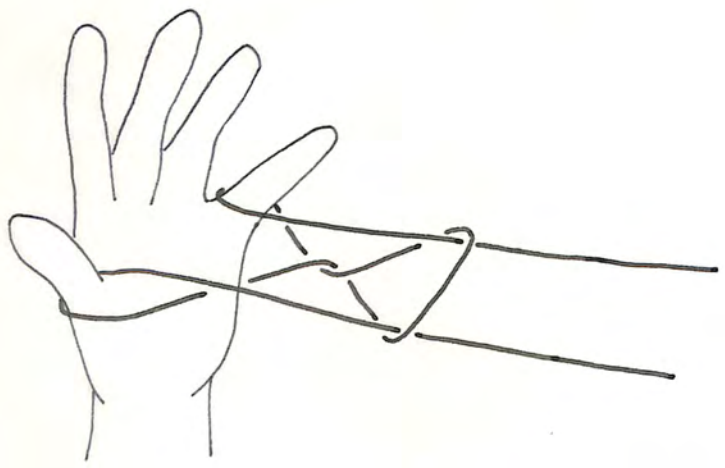


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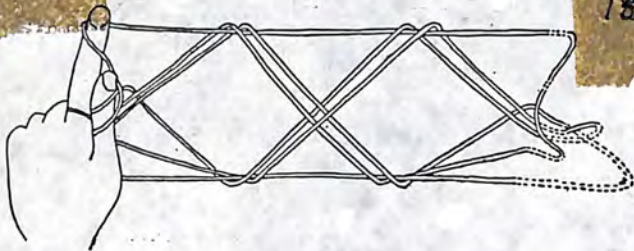


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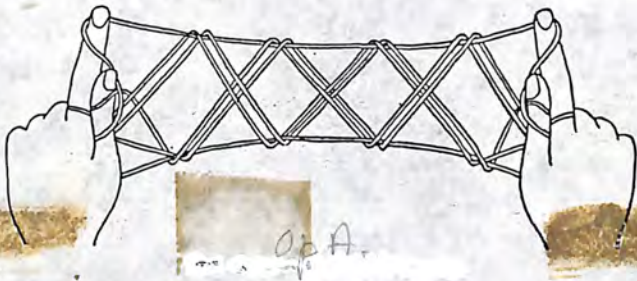


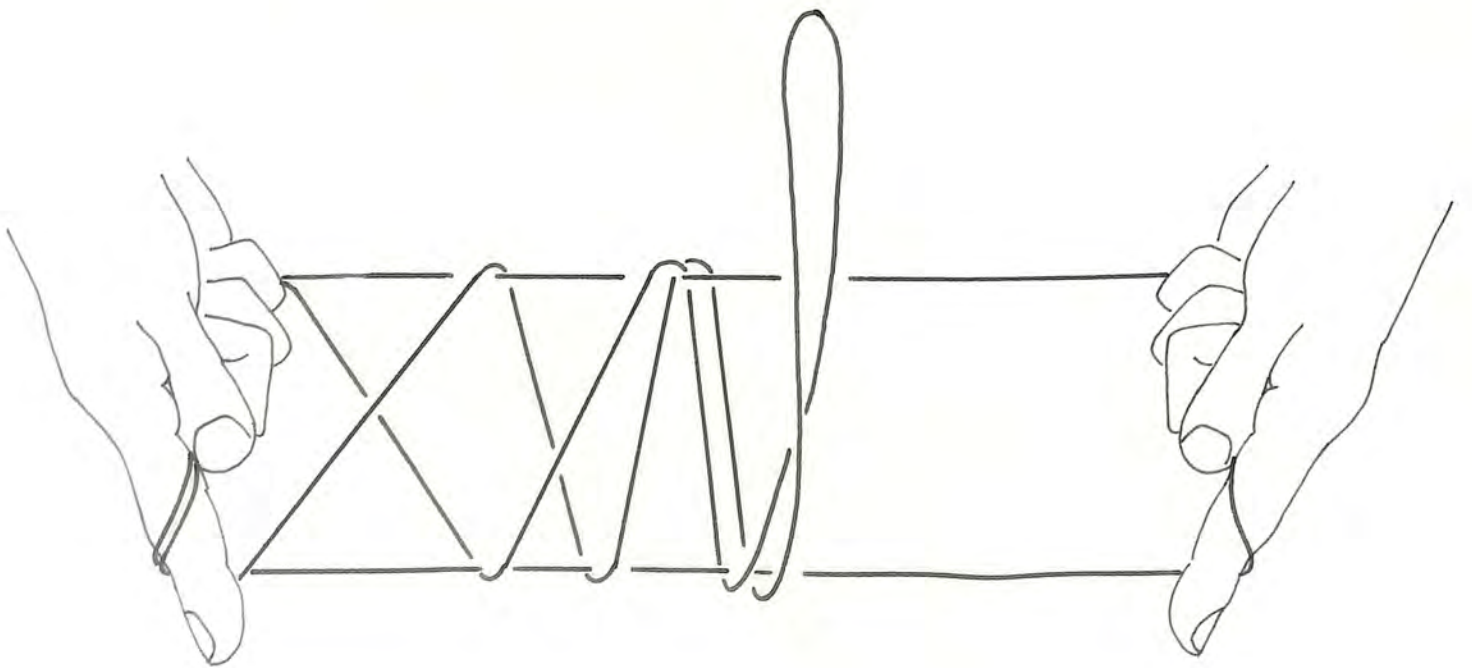
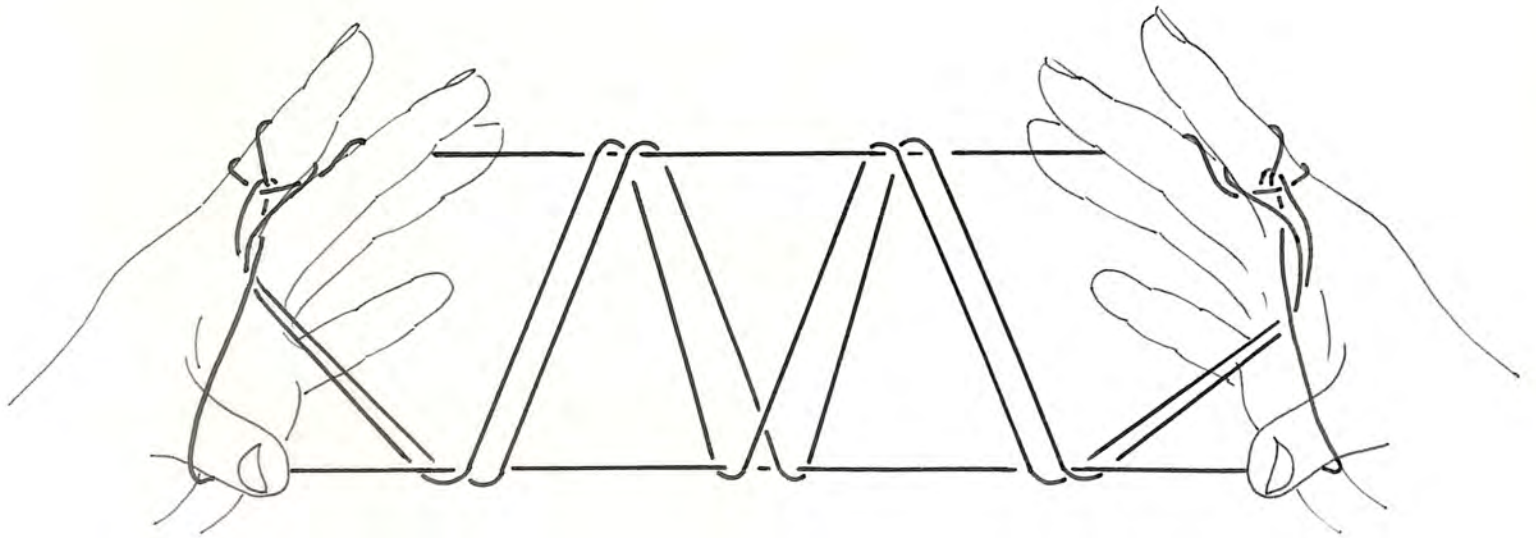
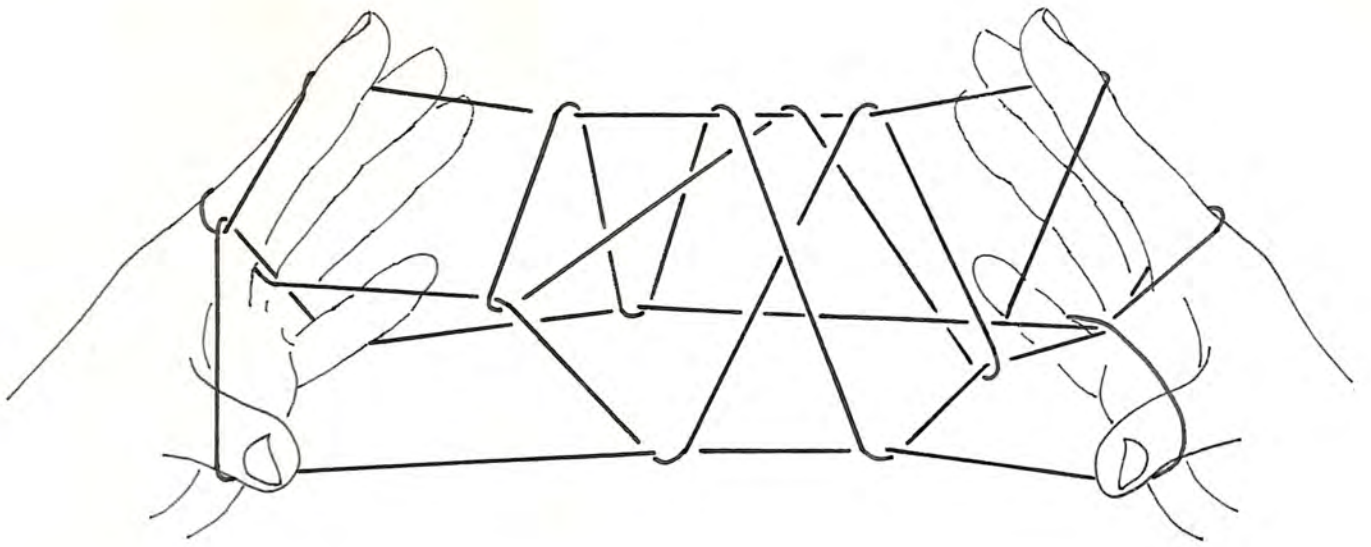


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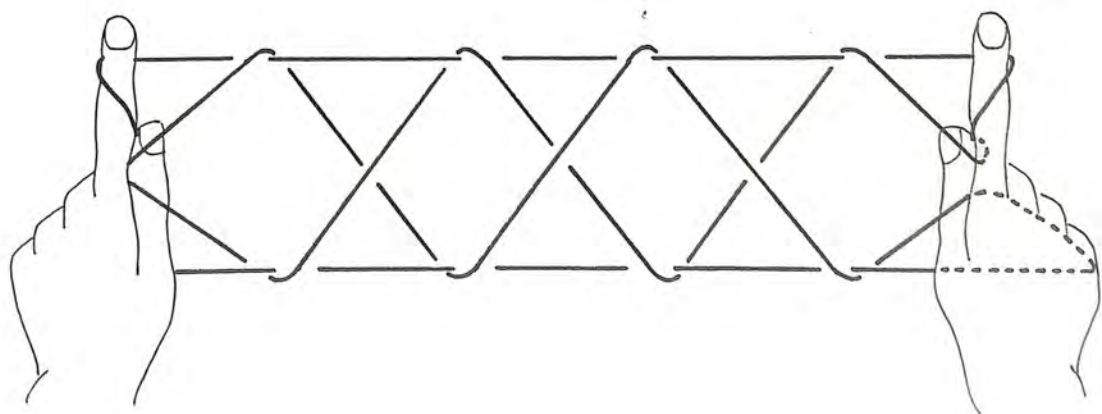
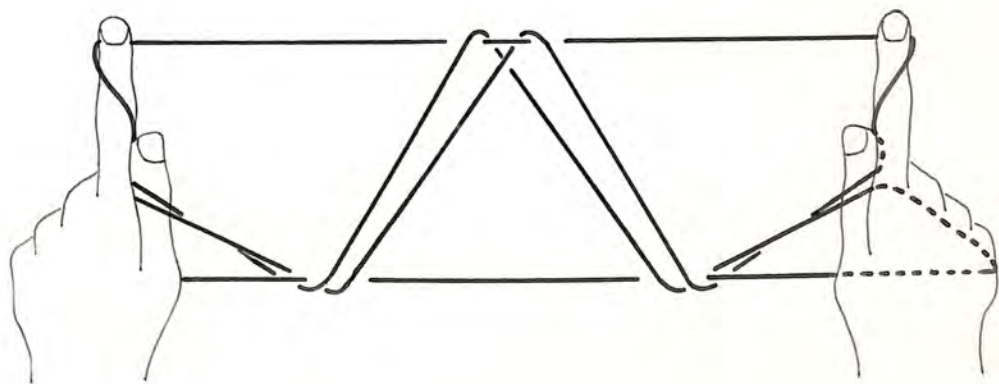
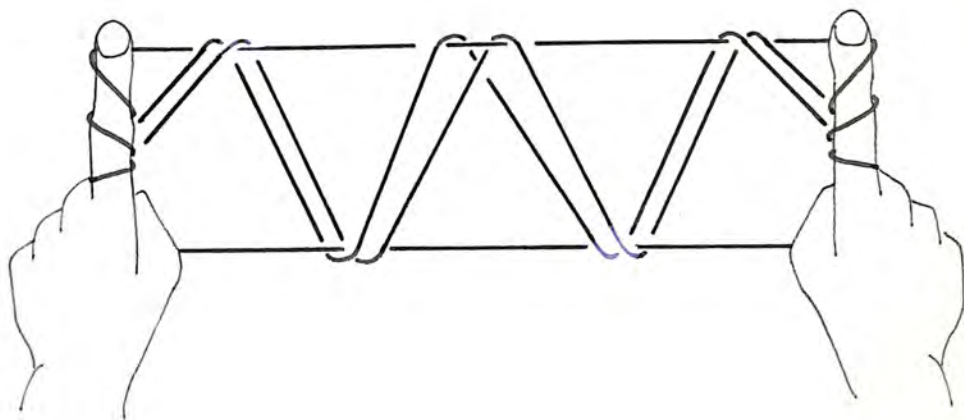
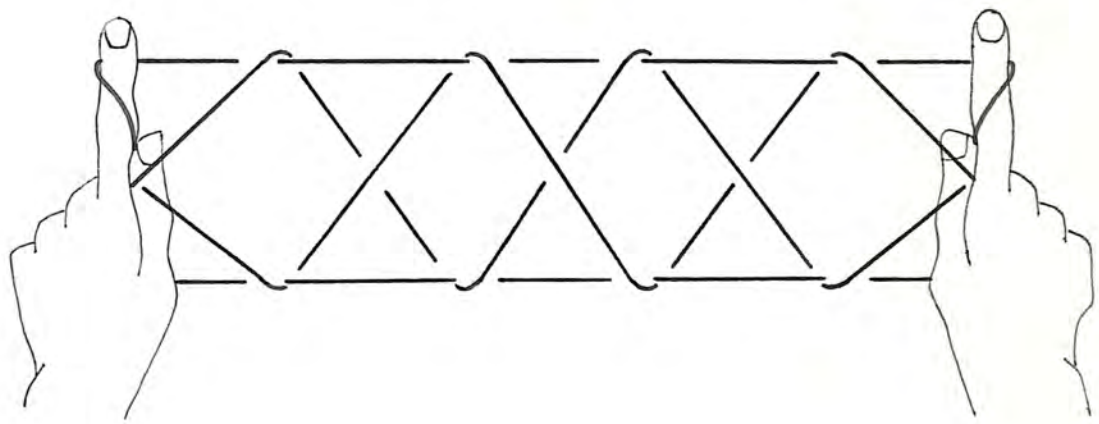


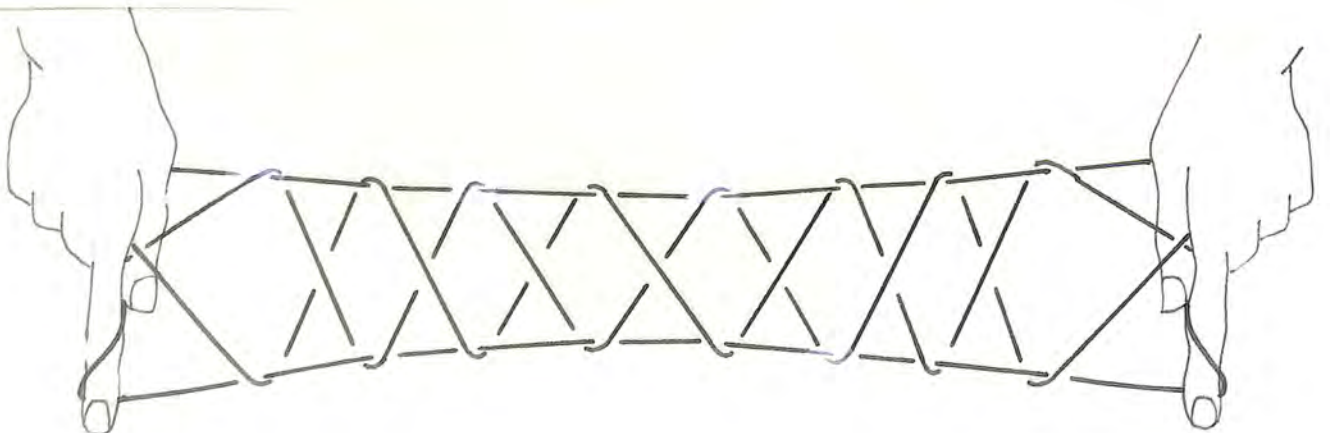
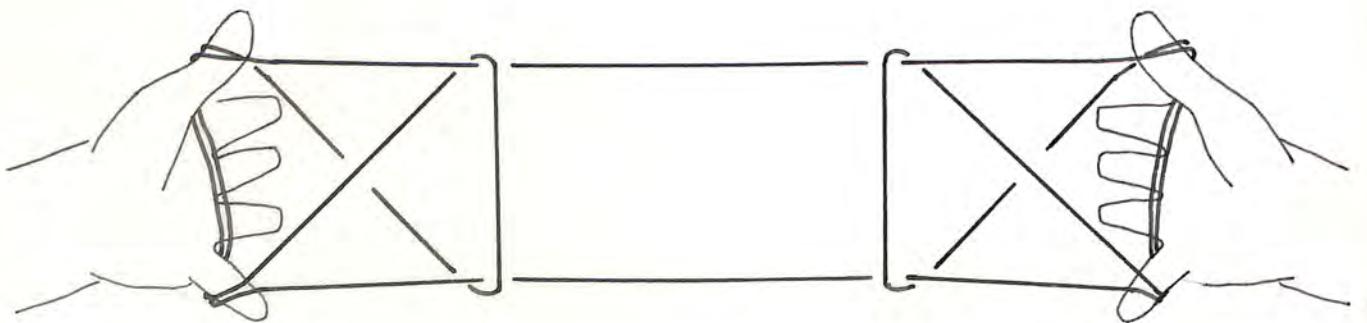
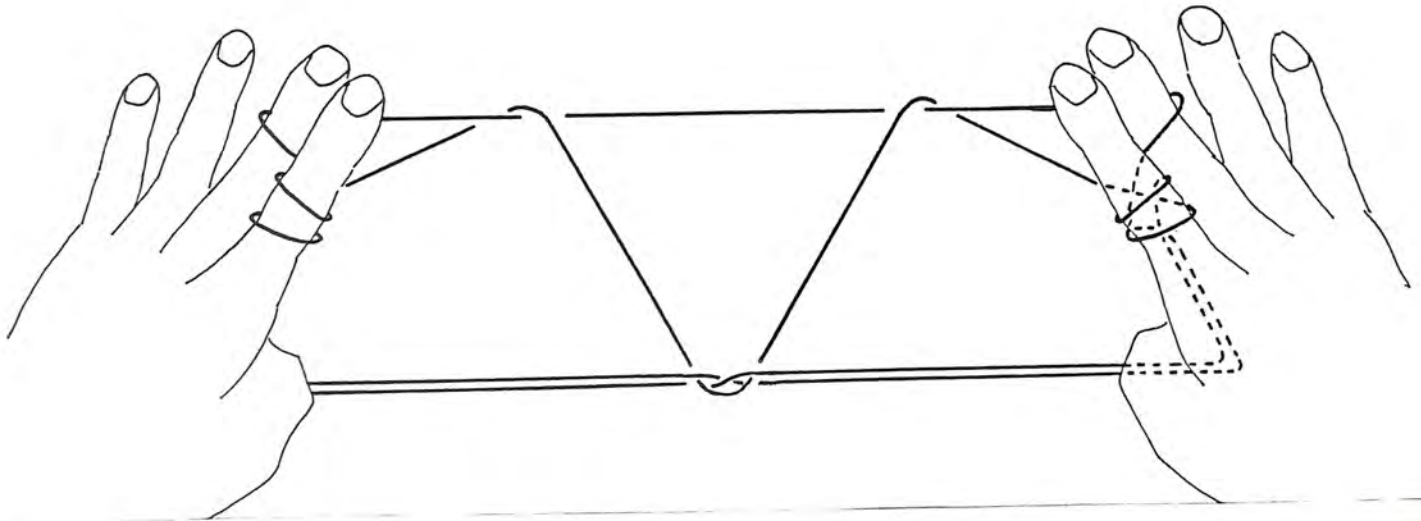
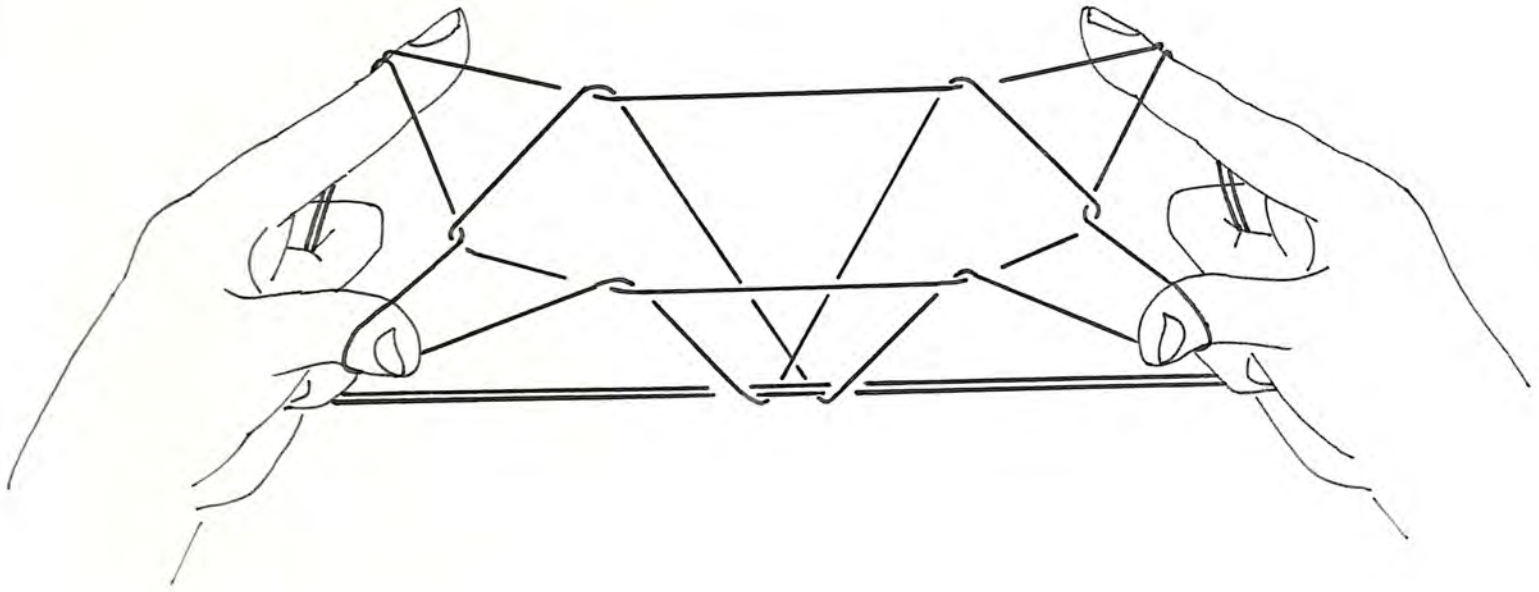
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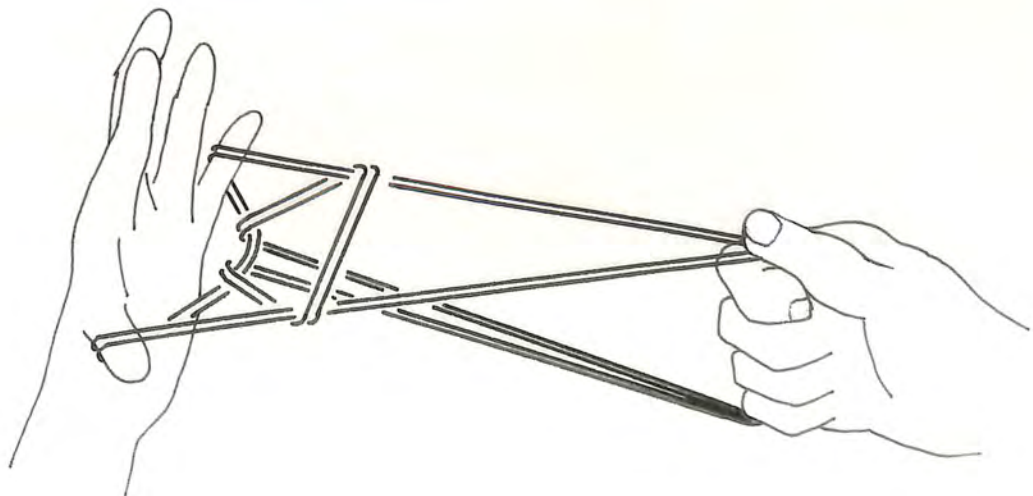
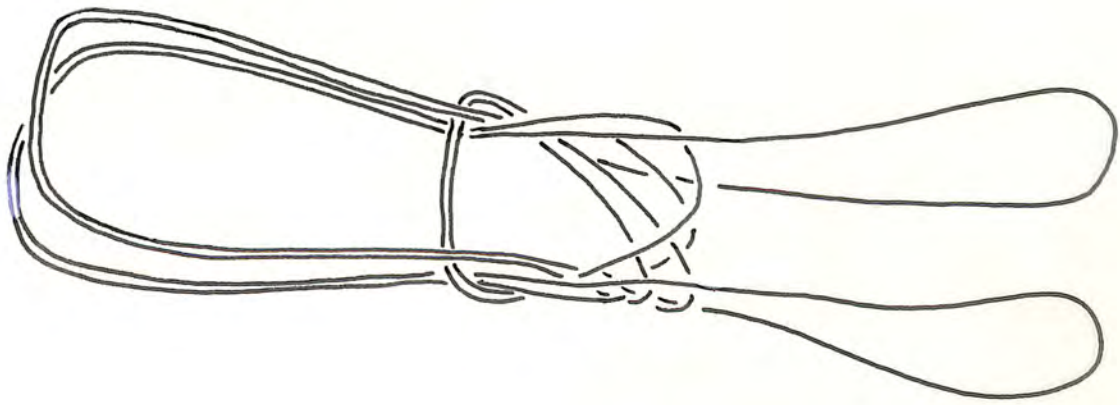
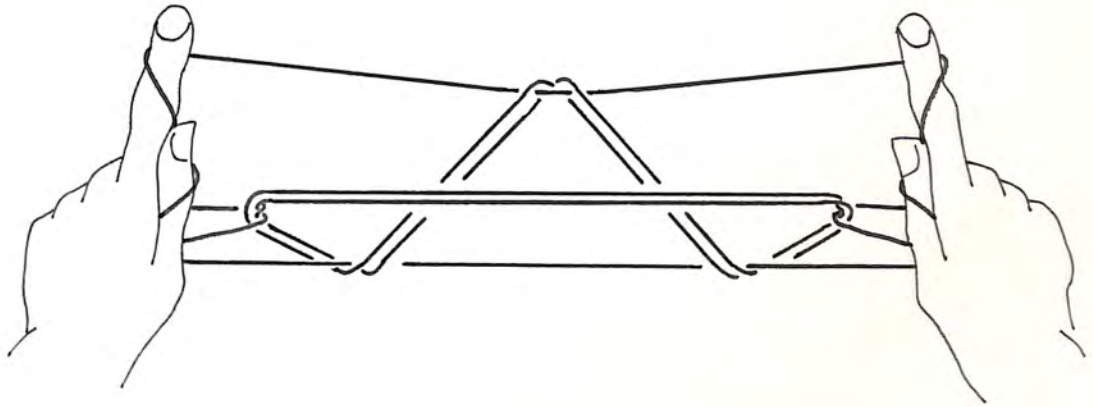
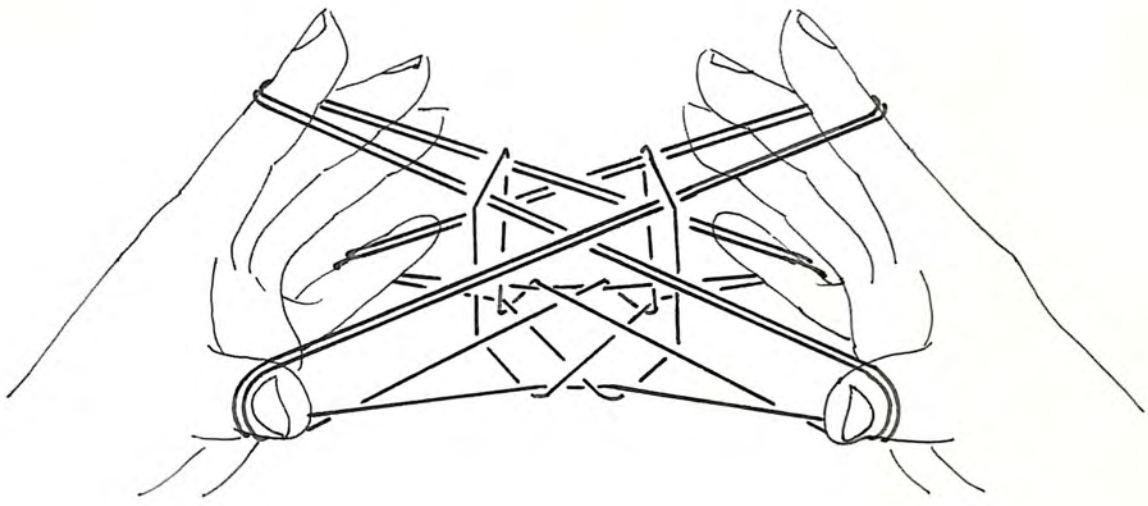












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Half-title

String Figure Monographs No.3

STRING FIGURES  
FROM  
NEW CALEDONIA  
AND THE LOYALTY ISLANDS

Reverse of

Half-title

Also by Honor Maude:

- 1958 String Figures from the Gilbert Islands  
(with H.E. Maude)
- 1967 'String Figures from Northern New Guinea'  
(with Camilla H. Wedgwood)
- 1968 Mikronesier (Gilbert-Inseln, Tabiteuea)  
Fadenspiele (with G. Koch)  
Mikronesier (Gilbert-Inseln, Onotoa)  
Fadenspiele (with G. Koch)
- 1969 Polynesier (Ellice-Inseln, Niutao)  
Fadenspiele (with G. Koch)
- 1970 Tikopia String Figures (with Sir Raymond  
Firth)
- 1971 The String Figures of Nauru Island
- 1978 Solomon Islands String Figures (with  
Sir Raymond Firth and Christa de Coppet)
- †1979 String Figures of the Tuamotus  
(with Kenneth P. Emory)



Title - Page

STRING FIGURES  
FROM  
NEW CALEDONIA  
AND THE LOYALTY ISLANDS

by

HONOR MAUDE

Illustrations by  
YUKIO SHISHIDO

Canberra  
The Homa Press  
1984

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793<sup>1</sup>.9

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## INTRODUCTION

This collection of 5<sup>4</sup> string figures, including tricks, comprises 27<sup>8</sup> obtained by R.H. Compton in 1914 and 42<sup>3</sup> by me in 1950. Continuity in patterns and their construction is shown by the fact that among those described by me 15<sup>6</sup> were found to have been seen by Compton 36 years previously.

Both of us worked only on the main island of New Caledonia: mainly in Noumea or Houailou, though Compton also visited the neighbouring Isle of Pines. It is therefore significant that of the 47 figures, excluding tricks, only 12 were shown to us by New Caledonians as against 32<sup>more than double that number</sup> by Loyalty islanders living permanently or temporarily on La Grand<sup>E</sup> Terre. <sup>N.P.</sup> The remaining ~~which were~~<sup>Those</sup> known to both communities, are more likely to be Loyalty figures learnt by the Melanesian New Caledonians since the ocean-oriented Loyalty islanders were accustomed to go to the mainland on trading expeditions <sup>or</sup> and, more recently, seeking employment, while few New Caledonians had occasion to visit the small, isolated and relatively infertile islands of Lifu, Maré and Ouvea.

While, therefore, comparison is made difficult by the collections having been obtained from two distinct groups it is, I suggest, possible to reach a few tentative conclusions from the evidence available. In the first place it seems probable that string figure making is a more popular pastime in the part-Polynesian Loyalties than on Melanesian New Caledonia, though even this generalization might well be disproved by someone able to collect in the interior and the north-western coastal areas.

Secondly, it appears that the figures learnt solely from New Caledonians are in the main indigenous inventions, only one - Uö Lemadren - being extensively known throughout Polynesia as well as in the Solomons, Papua New Guinea and Australia.

The Loyalty Islands figures, on the other hand, comprise the standard Polynesian patterns - Nos 12, 14, 20, 32 and 36 - and also a number - Nos 2, 5, 11, 13, 26, 28, 31 and 45 - whose provenance is essentially the Western Pacific which, in the case of string figure technique, may be said to have for its eastern boundary the Gilberts, Tuvalu and Fiji.

Only one figure learnt from Loyalty islanders, No.37, was hitherto unknown outside the Australian-Melanesian zone, but it is Melanesian in concept and technique and was, in all probability, learnt from New Caledonians. Commencing with the Torres Strait Little Fishes it evolves into one of the most realistic creations in the Oceanic repertoire: known as the Pig (Compton's Porker).

These generalizations do little more than bear witness to the fact that the catchment area for the figures in this monograph is the south-western corner of Oceania, where the western extension of Melanesia has been, mainly in the Loyalty Islands, affected by a sustained influx of Polynesians blown westwards from their homes in Wallis Island, Tonga, Samoa and other parts of western Polynesia.

There have evidently been other contacts as well for the pattern Fak Fao or Barrière (No.17) is clearly in its construction technique not an Oceanic figure at all and it was some time before I traced it as in fact the East African Ambra,<sup>1</sup> its transmission to the Pacific being accounted for by African soldiers having been stationed in New Caledonia.

Another technically interesting figure which it has not been possible to include in the Comparative Table is the Loyalty Islands Sun, for though the final pattern is known in and outside Oceania there are many methods of construction from a few simple movements to the final extension of a complicated figure such as ~~the~~ <sup>Tree Leaves<sup>a</sup></sup> ~~the~~ <sup>the</sup> ~~Lema Den.~~ In Polynesia and Fiji it is also found as a game for two players, as in No.44. Both in New Caledonia and New Zealand there are two figures made alternately by each of



two players but in the Tuamotu Islands three patterns form the sequence and they can be made by either one or two players.<sup>3</sup>

The Sun is actually the oldest figure to be recorded anywhere: as the Greek four-loop Plinthios of Heraklas, where it was made by an unusual technique and used for traction during the first century A.D.<sup>4</sup>

My thanks are due to Mrs Anvida Lamberts for her impeccable typing and lay-out of the text: the fourth monograph on string figures to be prepared by her experienced hands. I owe thanks also to Professor Jean Guiart for finding so many expert string figure makers during my short stay on New Caledonia; and to Dr Darrel Tryon, the linguistic authority on the Loyalties, for help with the meaning of local figure names.

Lastly I am greatly indebted to Yukio Shishido, the Japanese string figure expert, for his skilfully-executed illustrations and for his kindness in checking through my constructions, which saved me from making a number of errors. At least I can feel confident that one person, albeit a gifted one, can make every figure from my descriptions.

Canberra, Australia  
23rd November, 1983

Honor Maude

- 
- 1 Haddon 1912:43-4.
  - 2 The only figure identical in construction with the Sun is the Papua New Guinea Highlands Star Variation - Noble 1979:111.
  - 3 For a detailed discussion of the interesting Tuamotu variation, with comparative data, see Emory and Maude 1979:1-5.
  - 4 Day 1967:124.

## NOTES ON TERMINOLOGY

Palmar and Dorsal - The part of a string which lies across the palm of a hand is described as palmar; the part lying across the back of the hand as dorsal.

Radial and Ulnar - Anything on the thumb side of the hand is called radial, anything on the little finger side is called ulnar. Since a string passing round a finger or fingers forms a loop, each such loop is composed of a radial string and an ulnar string.

Proximal and Distal - Of two strings or loops on the same finger, the one nearer the palm of the hand is called proximal, the one nearer the finger tip is called distal. Furthermore, a loop may be entered or a string picked up either from the proximal side or from the distal side.

Twisting Loops - A loop may be twisted in two directions, either radial or ulnar. If in the radial direction the finger is rotated towards you, down, away and up to original position, taking care not to become entangled with any other strings. If the movement is in the ulnar direction the rotation is made in the opposite direction.

Position 1 - Put tips of thumbs and little fingers of each hand together and insert into loop of string, separate thumbs and little fingers and draw hands apart until strings are taut (strings must not be crossed).

Opening A - Position 1. Palmar string of each hand is picked up, from proximal side, on back of index of opposite hand, right index first and left index through right index loop from distal side.

Murray Opening - Hold string between thumbs and indices, hands being about six inches apart with remainder of loop hanging down; make a small hanging loop with the six inches of string by bringing hands together, right over left, insert indices towards you into this loop,

*Riv*



continue movement until indices are upright, draw hands apart and there will be a distal and a proximal loop on each index; radial strings should be parallel and ulnar strings crossed.

Navaho Opening - Hold string between thumbs and indices, hands being about six inches apart, with remainder of loop hanging down; make a small upright loop with the six inches of string by bringing hands together, right over left, insert indices away from you into this loop and thumbs, also away from you, into large hanging loop, draw hands apart and turn them upright with fingers well spread out.

Navaho - When there are two strings on a digit, one proximal and one distal, the proximal string is lifted over the distal string, over tip of the digit and dropped on the other side.

Caroline Extension - Insert indices, from proximal side, into thumb loops, pick up ulnar thumb strings and, pressing thumbs against indices to prevent these strings from slipping, turn palms away.

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1. Position 1 on left hand.
2. Insert right hand into loop from proximal side and draw hands apart.
3. Twist right hand once in radial direction.
4. With right hand grasp left palmar string from distal side and pull it to right through right wrist loop.

Illus.  $5\frac{1}{2}$  cms

~~MUSIC~~

~~Marie, Lifu~~

- ~~1. Opening A.~~
- ~~2. Second person plaits strings, beginning with radial thumb strings.~~
- ~~3.~~



2. CATERPILLAR  
(Wauyibadet)

New Caledonia

Synonym; Looper caterpillar, Compton No. XVIII.

1. Position 1.
2. With right thumb and index ~~finger~~ take hold of left radial thumb string and twist it once round left thumb.
3. Insert right index, from proximal side, into loop round left thumb and return to position.
4. Complete Opening A, picking up right palmar string first.
5. Bend right hand over so that palm faces downwards and release left hand.
6. With left thumb and index pull up the two strings on dorsal aspect of right index to form two upright loops; insert left little finger, from distal side, into distal index loop and raise it about one inch, then insert left thumb through same loop and into proximal index loop from proximal and ulnar side; extend hands, releasing right index.
7. With right thumb and index take hold of left ulnar thumb and radial little finger strings close to left palm; release left thumb, then insert away from you into loose thumb loop and also into little finger loop; release strings held by right hand.
8. Repeat <sup>6</sup> 7 with other hand.
9. Caroline Extension.

4 cms.



3. (10 LEMADRE<sup>N</sup>)

-Marie, Lifu  
-waty

~~Compton: No. V Nameless~~

Synonym: nameless, Compton no. v

1. Position 1 on left hand.
2. Insert right hand, from proximal side, into hanging loop, grasp left palmar string, pull it to right and release it.
3. Repeat 2.
4. Insert right thumb and little finger into loop from proximal side and draw hands apart.
5. Insert right index, from proximal side, under left palmar string and extend hands.
6. Insert right thumb, from distal side, into index loop and return with ulnar index string.
7. Insert left thumb, from proximal side, into left little finger loop and return with radial little finger string.
8. Caroline Extension.
9. Navaho thumbs, ~~and~~ release little fingers ~~and~~ spread fingers widely and turn palms outwards.

Stems







5. SHUTTLE FOR FISHING NET

~~Navaho~~ Lifu

1. Opening A.
2. Transfer index loops to wrist.
3. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
4. Caroline Extension.
5. Navaho thumbs.
6. Release little fingers.
7. Transfer index loops to little fingers.
8. Remove wrist loops and extend hands.

4/10/63

6. NO NAME ~~GIVEN~~

1. Opening A.
2. Rotate little fingers once in ulnar direction.
3. Insert thumbs  $\frac{3}{2}$  from distal side into index loops and hold down radial index strings.
4. Insert indices, from distal side, into little finger loops, hook up radial little finger strings and ulnar index strings, then with indices still pointing down bring them towards you distal to all remaining strings, hook back radial thumb strings and straighten indices but not thumbs; pass thumbs proximal to ulnar little finger strings and return with these strings; release little fingers; insert little fingers, from distal side, into index loops and transfer index loops to little fingers.
5. Release index loops.
6. Caroline Extension with radial thumb strings.

*5' cm 1.5.*



7. AN OUTRIGGER CANOE<sup>2</sup>

New Caledonia

1. Opening A.
2. Insert thumbs, from distal side, into index loops and return with ulnar index strings.
3. Navaho thumbs.
4. Release little fingers and extend.

3 4 cms.

<sup>2</sup> Compton 1919:210.



8. THE SUN<sup>3</sup>

Lifu

Synonyms: The Star of Xodé (a point of land on Lifu over which the star is seen), Uvea;

A Butterfly, Compton No.VII, Mare, is an extension (see 8-10 below)

1. Opening A.
2. Insert four fingers of each hand, from distal side, into thumb loops; throw radial thumb strings over backs of hands, then bring thumbs towards you distal to radial dorsal strings, thus making wrist loops.
3. Rotate thumbs proximal to wrist loops, insert into little finger loops from proximal side and return to position with ulnar little finger strings.
4. Release little fingers.
5. Transfer index loops to little fingers.
6. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
7. Caroline Extension and release little fingers and thumbs.

return to 7

5 1/2

8. Lay figure down.
9. Insert little fingers and thumbs, away from you, into near loop, then insert thumbs only, from below, into far loop and pick up figure.
10. Caroline Extension.

A Butterfly, Compton No.VII, Mare

5 cms.

DHINO'S HOLE

(Dhino was a devil and his hole was in a rock)

1. 1-6 of 'The Sun'.
2. Caroline Extension.

5 1/2 cms.

<sup>3</sup> For a note on this figure, which is constructed in a variety of ways throughout the world, see the Introduction



9. A CHILD <sup>4</sup>  
(Mouau)

New Caledonia

1. Opening A.
2. Release thumbs.
3. Pass thumbs proximal to all strings, take up on their backs both little finger strings and return.
4. Insert thumbs, from proximal side, into index loops. Navaho thumbs with two proximal radial strings and release indices.
5. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings, keeping them distal.
6. Caroline Extension with proximal radial thumb strings.
7. A second player inserts a hand into either of the two diamonds, the first player then releases his hand on that side and pulls his other hand away, thus releasing strings from the second palyer's hand.

52cms

~~4~~ Compton 1919:211.



10. A FRIGATE BIRD

(<sup>b.c</sup>WETE)

~~MADAG~~ Lifu

(~~Frigate Bird~~)

1. Opening A.
2. Pass thumbs distal to index loops, insert into little finger loops from proximal side and return with radial little finger strings.
3. Insert indices, from proximal side, into thumb loops, pick up proximal ulnar thumb strings and release thumbs.
4. Pass thumbs, from distal side, ~~th~~<sup>r<sub>2</sub></sup>rough proximal index loops; insert into little finger loops from proximal side, return with radial little finger strings and release little fingers.
5. Insert little fingers, from distal side, into ~~distal~~<sup>t</sup> index loops, pick up distal radial index strings and release distal index loops, transferring them to little fingers.
6. Repeat ~~2~~<sup>2</sup>.
7. Caroline Extension.

5 cmg



~~synonym~~ Compton: No. VIII, <sup>11. The Rock of Waondeli</sup> with the same name, has a second extension (see 7-9 below) *Kousser, Lige.*

1. Opening A.
2. Pass indices distal to little finger loops, hook up both little finger strings, then insert indices, from distal side into thumb loops, return to position <sup>in</sup> ulnar direction, with ulnar thumb strings, and release thumbs.
3. Insert indices, from distal side, into little finger loops, return to position with radial little finger strings by completing the circle towards you.
4. Insert thumbs, from proximal side, into double index loops, <sup>and</sup> release little fingers. ~~and~~
5. Insert little fingers, towards you, into figure, through index loops, then take back double ulnar index strings and release indices.
6. Caroline Extension.

5<sup>+</sup> cms.

7. Release indices.

~~Compton~~

8. Insert thumbs. from proximal side, into little finger loops and return with radial little finger strings.

9. Caroline Extension. <sup>5</sup>

6 cms.

<sup>5</sup> Compton's informant gave the additional extension, saying after movement 6: 'No, him no good fiti Waondeli'.



12. TREE LEAVES

Uö lema

(UÖLEMA DEN)  
(Leaves)

Uvea

1. Opening A.
2. Release thumbs.
3. With mouth, from distal side, take hold of ulnar little finger string; insert right index, from above, into mouth loop and return to right with left mouth string; pass left index to right below mouth loop and return to left with right mouth string; release string from mouth.
4. Pass thumbs proximal to index loops, insert into little finger loops from proximal side and return with radial little finger strings.
5. Insert thumbs, from proximal side, into distal index loops and Navaho thumbs.
6. Release index fingers from distal loops and transfer thumb loops to index fingers, keeping them distal.
7. Repeat 4 and 5.
8. Pass middle fingers distal to distal ulnar index strings, insert into proximal index loops from distal side and pick up proximal radial index strings.
9. Release little fingers and turn palms away with fingers spread out.

5 1/6 cms.



13. THE TWO SMALL STONES  
( Kic Kijin Lin)

Synonym; A Star, Compton No. IX/

1. Opening A.
2. Pass thumbs distal to index loops, insert into little finger loops from ~~proximal~~<sup>imal</sup> side and return with radial little finger strings.
3. Insert indices, from proximal side, into proximal thumb loops and return with proximal ulnar thumb strings; ~~and~~ release thumbs.
4. Pass thumbs, from distal side, through <sup>proximal</sup> index loops, insert into little finger loops from proximal side and return through index loops with radial little finger strings; release little fingers.
5. Pass little fingers, from distal side, through distal index loops, then passing proximal to proximal index loops insert them into thumb loops from proximal side, return through distal index loops with ulnar thumb strings and release thumbs.
6. With thumbs press down proximal radial index strings, then with middle fingers push distal ulnar index strings through proximal index loops from proximal side and hook them up on back of thumbs; release distal loops from indices.
7. Pass thumbs distal to index loops, insert into little finger loops from proximal side and return with radial little finger strings.
8. Caroline Extension.

5 6 cms.



14. LUEPANG'S FENCE  
(Hak hagi Luelpang)

Uvea

1. Opening A.
2. Twist all loops by rotating indices <sup>and</sup> little fingers <sup>once in ulnar direction</sup> and thumbs once in <sup>radial</sup> ulnar direction.
3. Transfer thumb loops to indices.
4. Pass thumbs, from distal side, through proximal index loops, insert into little finger loops from proximal <sup>little fingers</sup> side, ~~and~~ return with radial little finger strings, <sup>and release</sup> ~~and~~ release ~~the~~.
5. Transfer distal index loops to thumbs, keeping them distal.
6. Pass the four fingers of each hand distal to index and thumb loops and insert them, from distal side, into proximal thumb loops; pick up on their backs proximal radial thumb strings and release <sup>proximal</sup> ~~proximal~~ loops / <sup>from thumbs,</sup>
7. Repeat 5 and 6.
8. Repeat 5.
9. Twist thumb loops once in radial direction.
10. With middle finger of right hand push radial index string, from distal side, through thumb loops and hold between teeth; push ulnar index string distal to thumb loops and also hold between teeth; release index finger.
11. Transfer thumb loop to little finger and mouth loop to thumb.
12. Repeat 10 and 11 with left hand.
13. Caroline Extension, indices picking up radial little finger strings after they have passed through loop.

5 ems.



15. FRIGATE BIRD

ATAU (ATAU)

Marguerite, Uvea

(Frigate Bird) or ~~Albatross?~~

Synonym: Wete, ~~from Xute~~, Lifu

1. Navaho Opening.
2. Pass little fingers distal to index loops and insert into thumb loops from proximal side, return with ulnar thumb strings.
3. Insert indices, from distal side, into little finger triangles, hook up both index strings on their tips and extend as in Caroline Extension.
4. Gently release thumbs, then pass them distal to released strings, insert into figure and pick up with backs of thumbs ulnar index strings which run to base of figure.
5. Release index fingers from all strings and extend hands.
6. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
7. Caroline Extension.

1. Murray Opening.
2. Pass thumbs, from distal side, through proximal index loops and return with proximal ulnar index strings; then pass thumbs, from distal side, through distal index loops and return with distal ulnar index strings.
3. With middle fingers, from distal side, hook back distal radial index strings; then pick up, from proximal side, proximal radial index strings.
4. Pass ring fingers, from distal side, through middle finger loops and return with distal radial index strings.
5. Pass little fingers, from distal side, through ring finger loops and return with ulnar middle finger strings.
6. Insert thumbs, from proximal side, into little finger loops and lift up sharply radial little finger strings, allowing thumb loops to fall over top of figure.

5 cms.

<sup>6</sup> Compton 1919:232.



17. FAO'S FENCE  
(Hak Fao)

Uvea

Also known under this name at Mare<sup>x</sup>, where Fao was the first mission teacher

Synonym: Barrière, Lifu

1. Insert index, middle and third fingers of both hands into loop so that there is a dorsal string passing between third and little fingers, thumbs and indices.
2. With palms facing down, insert right hand from distal side under left dorsal string; return to right, making a wrist loop, and at the same time lift left hand up through loop to form loops on little finger and thumb. Repeat with left hand.
3. With right hand thumb and index hold left ulnar thumb string and radial little finger string, and remove left thumb and little finger. Rotate left hand once in ulnar direction, then replace thumb and little finger loops. Repeat with other hand.
4. With right hand lift left radial thumb string over back of left hand and drop; then lift ulnar little finger string also over back of hand. Repeat with other hand.
5. With right hand, from palmar side, twist string lying at base of left thumb once round thumb; likewise twist string lying at base of little finger round that finger. Repeat with other hand.
6. Transfer wrist loops to Position 1 on each hand.
7. Insert all fingers and thumbs down into figure between radial little finger strings and ulnar thumb strings allowing dorsal strings to fall off backs of hands. Extend with fingers pointing away from you and hands back to back.

5 cm s

18. A BIRD'S NEST<sup>7</sup>  
(Māiap)

New Caledonia

1. Opening A. once
2. Rotate right hand  $\swarrow$  clockwise, wrapping strings round wrist; with left thumb and index remove right index loop and hold in position, then rotate right hand anti-clockwise, proximal to index strings, and bring back to position; replace index loop.
3. Repeat 2 with other hand.
4. Pass thumbs distal to index loops, insert into little finger loops from proximal side and return with radial little finger strings.
5. Caroline Extension with proximal radial thumb strings.

5cms

6. Release distal radial index strings and distal radial thumb strings.
7. Repeat 2, 3, 4 and 5.

5cms

8. Repeat 6. <sup>Release indices</sup> and pull hands apart.

<sup>7</sup> Compton 1919:226.



19. TWO BIRDS  
(Li Menò)

Uvea

Synonym<sup>s</sup>: Hihyen o menò; ua kuny; o menò

1. Opening A with a very long string.
2. Insert thumbs, from distal side, into index loops and return with ulnar index strings.
3. Insert index fingers, from proximal side, into thumb loops, return with ulnar thumb strings and keep them distal.
4. Pass middle fingers distal to distal ulnar index strings, then proximal to proximal radial strings and return with proximal radial strings on backs of middle fingers.
5. Release thumbs.
6. Insert thumbs, from proximal side, into distal index loops, pass them distal to both ulnar index strings, proximal to ulnar middle finger strings and insert into little finger loops from proximal side; return with radial little finger strings and release little and middle fingers.
7. Bring little fingers towards you between distal and proximal index loops, insert into thumb loops from proximal side and return with ulnar thumb strings.
8. Insert thumbs, from proximal side, into distal index loops and Navaho thumbs; release distal index loops.
9. Pass thumbs distal to index loops, insert into little finger loops from proximal side and return with radial little finger strings.
10. Caroline Extension with proximal radial thumb strings.

5 cm



11. Release proximal radial thumb strings from index fingers, then release radial little finger strings from thumbs.
12. Repeat 2 to 10.

*5 cms*

This represents birds' eggs.

13. Repeat 11.
14. Repeat 2 to 10 again.

*3/4 cms*

This represents a flock of birds. With a very long string this can be repeated a number of times.



20. TARO PATCH  
l.c. (DEN KÖNYING)  
(Taro Patch)

~~maxie water~~  
Life

Synonym: The Sugar Cane, Compton No. XIV.

1. Opening A.
2. Pass thumbs proximal to index loops, insert into little finger loops from proximal side and return with ulnar little finger strings by rotating thumbs in ulnar direction, back to position; release little fingers.
3. Insert middle, ring and little fingers, from proximal side, into index loops and hold down radial index strings against palms; insert indices, from distal side, into thumb loops, pick up ulnar thumb strings on their backs and release little fingers.

This is ~~the~~ Water Taro Patch.

6 cms illustration

4. Insert little fingers, from proximal side, into central diamond, bend them towards you over two strings, ~~and~~ then pick up on their backs the radial thumb strings which form base of figure and release thumbs.

This is a Sugar Cane Field.

5 cms illustration

5. Insert thumbs, from proximal side, into index loops which have radial strings running straight across figure, return with this string and release indices; pull tight.

This <sup>shows</sup> ~~is~~ Two Poule Sultane Birds (brightly coloured swamp birds).

1 1/2 cms illustration

6. Insert indices, from distal side, into little finger loops, hook up radial little finger strings and release thumbs; two loops jump free.

A. Trap is laid and the birds are caught.

illustration

5 1/2 cms

In Uvea movement 6 is different: Caroline Extension and release indices.



1. Opening A.
2. Transfer little finger loops to thumbs.
3. Pass little fingers distal to index loops, insert into distal thumb loops from distal side, then into proximal loop from proximal side and pick up proximal ulnar thumb strings.

## Right Hand

4. Hold distal<sup>m</sup> radial thumb string in mouth, release thumb from all strings, then insert<sup>thumb</sup> into mouth loop from proximal side and release string from mouth.

## Left Hand

5. Repeat 4.
- ~~Both hands~~ 6. Repeat 2, 3, 4 and 5.
7. Transfer thumb loops to little fingers.
8. Pass thumbs distal to index loops, insert into distal little finger loops from distal side, then into proximal loop from proximal side and pick up proximal radial little finger strings.

## Right Hand

9. Hold distal ulnar little finger string in mouth, release little finger from all strings, then insert<sup>little finger</sup> into mouth loop from distal side and release string from mouth.

## Left Hand

10. Repeat 9.
11. Repeat 7,8,9 and 10.
12. Pass thumbs distal to index loops and insert into little finger loops from proximal side, return with radial little finger strings.
13. Caroline Extension with proximal radial thumb strings.



21. Kekiouame cork

5 cm x 2 lines.

14. Release distal index loops, then release radial little finger strings from thumbs.
15. Put tips of indices together and exchange index loops.
16. Repeat 12 and 13.

17.

5 cm x 2

17. Repeat 14.
18. Release index loops.
19. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
20. Draw hands apart.
21. Caroline Extension with proximal radial thumb strings.

5 cm x 2

22. CRAYFISH  
(Langouste)

New Caledonia

1. Opening A.
2. Exchange index loops, right through left so that they are looped.
3. With right hand only repeat twice 2, 3 and 4 of Ketiouane, No.18; then also repeat twice 7, 8 and 9.
4. With both hands repeat 12 and 13 of Ketiouane.

5 cms.



13/12/68

23. NO NAME

Uvea

1. Opening A.
2. Pick up with teeth, from distal side, ulnar little finger string. then keeping strings taut
3. Exchange index loops, right through left, ~~and~~ release string from mouth.

5 cms

This figure represents an old man squatting to defecate. People laugh at him so he pretends that he is only catching grasshoppers. Work hands apart, the locked loops represent grasshoppers.

5 cms

32

THE  
24. ~~THE~~ SARDINES ~~I~~

1. Opening A.
2. Release thumbs.
3. Pass thumbs proximal to all strings, return with both little finger strings and ulnar index strings, and release index fingers, then rotate thumbs once in ulnar ~~direction~~  
*direction.*
4. ~~Insert~~ <sup>t</sup> thumbs, from proximal side, into little finger ~~loops~~ <sub>loops</sub> and return with radial little finger strings.
5. Caroline Extension.

5 cm

6. Release thumbs.
7. Pass thumbs proximal to all strings, return with both little finger strings, then insert into index loops from proximal side, <sup>and</sup> release index fingers, ~~then~~  
rotate thumbs once in ulnar direction
8. Repeat 4 and 5.

5 cm

9. Repeat 6, 7 and 8 as many times as desired.



25. THE SARDINES II  
(Owé)

Uvea

Compton, No. XV

1. Using a very long string take about 6 inches of it and make a small hanging loop; insert thumbs, away from you into small loop, draw hands a little apart and insert little fingers, from proximal side, into ~~small~~ <sup>large</sup> ~~hanging~~ <sup>hanging</sup> loops and extend hands.
2. Caroline Extension.
3. Release thumbs.
4. Pass thumbs proximal to all strings, return with both little finger strings, then insert into index loops from proximal side, rotate thumbs once in ulnar direction and release index fingers.
5. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
6. Caroline Extension.
7. <sup>Repeat</sup> 3, 4, 5 and 6 until string is used up. Release index fingers, <sup>where on the</sup> hanging loops represent two large fish which eat up all the sardines (work hands apart) and when the fisherman comes to catch them all are gone.

45 sardines



(Piece of wood for knocking down coconuts)

1. Murray Opening.
2. Insert thumbs, from distal side, into proximal index loops and return with proximal ulnar index strings; *then* insert thumbs, from distal side, into distal index loops and return with distal ulnar index strings.
3. With little fingers, from distal side, hook back distal radial index strings, *and then* pick up from proximal side proximal radial index strings, ~~and return to position.~~
4. Insert indices, from distal side, into little finger triangles, pick up distal *inner* radial index strings (which cross little finger strings) and release thumbs.

*5 cms illustration*

## OPHLEHLE

(Moving in a hole)

5. *on either side of the 'W' and outer*
5. Insert thumbs into figure *the* bring back double strings of *'W'*; release indices from all strings and extend hands.
6. Caroline Extension.

*illustration*

*5 cms*



1. Murray Opening.
2. Insert little fingers, from proximal side, into both index loops and return to position.
3. Pass thumbs distal to proximal radial index strings, then insert behind proximal palmar strings from proximal side and return with proximal palmar strings; pass thumbs distal to distal radial index strings, then insert behind distal palmar strings and return with distal palmar strings.
4. Bring middle fingers towards you distal to distal radial index strings, proximal to proximal radial index strings, and between radial and ulnar thumb strings, and with backs of middle fingers pick up proximal radial index strings.
5. Gently release thumbs, then insert them into dropped loops from distal side and pick up distal radial index string, where it crosses middle fingers, from proximal side.
6. Release little fingers.

*5 cm.*

This represents fire.

7. Bend thumbs over double strings crossing their base and pull them down.

*5 cm.*

This represents smoke.

8. Blow on this figure, then insert thumbs into middle finger triangles from proximal side and jerk distal radial index strings towards you. This represents fire again.

Repeat 7 and 8 as many times as desired.

Compton has this figure and also the following variation,  
both being nameless:<sup>8</sup>

~~Compton No. XIIA~~ ~~—————~~ ~~New Caledonia~~

1. Murray Opening.
2. Repeat 2 above.
3. Pass thumbs distal to proximal radial index strings, then insert behind palmar strings from proximal side and return with both palmar strings.
4. Bring middle fingers towards you distal to distal index strings, proximal to proximal index strings, between radial and ulnar thumb strings, and pick up proximal radial index strings.
5. Repeat 5 above.

$5\frac{1}{2}$  cms.

6. Release little fingers. A double loop comes free and swings loosely.

<sup>8</sup> Compton 1919: 221



Synonym: Ouleoule and the Bird-lime, Compton No. XVII

1. Insert thumbs into loop so that radial string is about six centimetres long, the rest of the loop hanging loosely down.
2. Bring right little finger towards you distal to radial thumb string, then hook this string back; bring left little finger towards you distal to right radial little finger string, insert into right thumb loop from proximal side and extend hands.
3. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
4. Caroline Extension.

5 cms

*This represents:*

- a. Flying fox, Uvea.
  - b. Kitikiti goes up into a tree and cries, Maré.
  - c. A Trap, Lifu.
  - d. Bird-lime, Compton, Lifu.
5. Navaho thumbs with hanging string.
  6. Put tips of thumbs and indices together and transfer index loops to thumbs.
  7. Caroline Extension.

5 cms

*This represents:*

- a. Flying fox with two children, Uvea.
- b. Kitekite sees men at the top of the tree and he beats them, Maré.
- c. Flying fox, Lifu.
- d. Someone comes to Ouleoulë and says 'put it on top'; the 'bird-lime' is now on top of a triangular figure which represents a tree, Compton, Lifu.

8. Navaho thumbs with proximal radial strings.
9. Release little fingers and work hands until figure appears.

5 cms.

*This represents:*

- a. Flying foxes, Uvea.
- b. The men Kitekite has beaten, Mare.
- c. Children, Lifu.
- d. Four large pigeons which Ouleoule caught, Compton, Lifu.



20

20. 18(B) WETIE

A FRIGATE BIRD  
(Wetie)

~~Marie~~, Lifu

Flying Fox

1. 1 to 8 of ~~Bouleula and the Bird-line.~~
2. Put tips of thumbs and indices together and transfer index loops to thumbs.
3. Caroline Extension, <sup>and</sup> rotate right hand one <sup>o</sup>complete turn clockwise.

14. 5 cm  
?

37(2)

30 A CHIEF'S HOUSE

1. Opening A, with a long string.
2. Twist index and little finger loops once in ulnar direction, twist thumb loops once in radial direction.
3. Pass thumbs, from distal side, through index loops; insert into little finger loops from proximal side and return with radial little finger strings.
4. Exchange index loops, right through left, 6 to 8 times and replace on indices. Extend hands with widely spread fingers.

6 1/2 cans



1. Doubled string in Position 1.
2. Insert right index, from distal side, behind left palmar strings and pull to right, twisting twice clockwise.
3. Insert left index, from distal side, through right index loops and pick up palmar strings from proximal side.
4. Release right hand little finger and thumb.

*5 cms*

5. Gently release right index, then with right thumb and index take off left index loop and pull to right until the 'fish's eye' is formed.

*4 5/8 cms*

<sup>9</sup> Compton also saw a New Caledonian woman construct the Torres Strait figure 'Throwing the Fish-Spear' (Haddon 1912:8) but notes that his performer only 'threw' the spear once, i.e. she did not do Haddon's final movement. - Compton 1919:235.

32. ~~22~~ THE WELL  
~~WATER HOLE~~ ~~22~~  
 (Tung)

1. Opening A.
2. Rotate index fingers in ulnar direction, insert into little finger loops from distal side and complete the circle, carrying with them radial little finger strings; release little fingers.
3. Insert little fingers, from distal side, into index loops and hold ulnar index strings down on palms.
4. Gently release thumbs, then insert them into hanging loop away from you, and pick up with backs of thumbs radial index strings which form lower outer strings of diamonds.
5. By stretching index fingers and thumbs apart a "hole" <sup>well</sup> is formed.

$5\frac{1}{2}$  cms



1. Insert thumbs into loop so that radial thumb string is about 6 inches long; bring indices towards you proximal to radial thumb string, then return to position with this string.
2. Insert right thumb, from proximal side, into left thumb loop, then pass left thumb distal to left radial index string and proximal to right radial index string and extend hands.
3. Take between teeth, ~~in centre of figure,~~ radial thumb string which ~~crosses~~ <sup>runs directly</sup> from hand to hand, then release that string only from thumbs.
4. Pass little fingers, from distal side, through index loops, insert into thumb loops from proximal side and return to position with ulnar thumb strings and radial index strings.
5. Insert indices, from distal side, into figure and pick up towards you ulnar index strings which run across middle of figure.
6. Release string from teeth.

$5\frac{1}{2}$  cm



TARO PLANT?  
(Poule Sultane)

Waka

(Brightly coloured swamp birds with long legs)

1. Opening A.
2. Pass thumbs distal to index loops, insert into little finger loops from distal side and return with ulnar little finger strings.
3. Insert indices, from proximal side, into thumb loops, return with ulnar thumb strings and release thumbs.
4. Pass thumbs proximal to index loops, ~~and~~ insert into little finger loops from proximal side and return with radial little finger strings.
5. Insert thumbs, from proximal side, into distal index loops; Navaho thumbs and release distal loops from indices.
6. Pass thumbs distal to index loops, insert into little finger loops from proximal side and return with radial little finger strings.
7. Caroline Extension with proximal radial thumb strings.

This is the Taro leaf (mai).

5 cm  
(?)

8. Release distal index strings and distal ~~radial~~ thumb loops. ~~strings.~~
9. Exchange little finger loops, right through left.
10. Repeat 6 and 7.

This is the Taro, (moa).

5 cm

11. Repeat 8.
12. Release little fingers.
13. Pass little fingers distal to index loops and insert into thumb loops from proximal side, return with ulnar thumb strings.
14. With right index hook up right ulnar little finger string from ulnar side; with left index hook up towards you left radial index string after it has passed under palmar string. This results in a three sided figure: Poule Sultane.



1. Opening A.
2. Transfer index loops to wrists.
3. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
4. Insert little fingers, from proximal side, into thumb loops and return with ulnar thumb strings.
5. With right hand thumb and index take hold of left hand palmar strings and release left hand thumb and little finger; transfer wrist loop to index and replace palmar strings. Repeat with other hand.

This represents "Paths among rocks for little crabs".

Extend by turning palms away from you.

4½ cms

6. Return to position and complete Opening A with double palmar strings.
7. Navaho indices with single proximal radial index strings.

This represents "Hole for crabs".

6 cms.

8. Insert indices, from distal side, into their own loops beyond the single string which crosses each loop, hook back these strings, then release indices & draw bands apart.

This represents "Crabs running off into holes".

4 cms.



Synonym: Obo me Anyii (Crab and Octopus), Uvea

1. Opening A.
2. Insert indices, from distal side, into little finger loops and return with ulnar little finger strings, then insert into thumb loops, also from distal side, pick up radial thumb strings and release thumbs.
3. Rotate indices in ulnar direction, carrying with them radial little finger strings, and complete the circle.
4. Insert thumbs, from distal side, into index loops and transfer these loops to thumbs.
5. Pass indices distal to ulnar little finger strings, hook them up in crook of indices and, keeping indices pointing down, insert them into thumb loops from distal side; turn away and up and release thumbs.
6. Rotate indices in ulnar direction, through little finger loops from distal side, and complete the circle.
7. Insert thumbs, from proximal side, into double index loops, spread thumbs and indices wide apart and release little fingers.

*4 1/2 cms*

8. Insert little fingers, from proximal side, into central 'V' of figure, bend little fingers over their respective strings, pull down to palms and release indices.

*4 1/2 cms*

At Uvea this is 'The Crab'.

9. Put thumbs together and hold in mouth, then straighten little fingers (towards you and up). Insert thumbs, from proximal side, into little finger loops, hold radial little finger string between thumbs and indices, then release little fingers and insert all fingers towards you into loop; release strings from mouth.

*5 1/2 cms*

The figure is made to move to and fro on the top string.



Synonyms: Pass, Compton No. XIX

See also Compton. No. XIX, Purker, Lifu and Uvea.

1. Murray Opening.
2. ~~Insert~~ <sup>Pass</sup> thumbs, from distal side, ~~into~~ <sup>through</sup> proximal index loops and return with proximal ulnar index strings; ~~insert~~ <sup>then</sup> pass thumbs, from distal side, ~~into~~ <sup>through</sup> distal index loops and return with distal ulnar index strings.
3. With little fingers, from distal side, hook back distal radial index strings, then pick up from proximal side proximal radial index strings and return to position.
4. Insert indices, from distal side, into little finger triangles, pick up distal radial index strings (which cross little finger strings) and release thumbs.
5. Insert thumbs into figure and bring back <sup>outside</sup> double strings of "W"; release indices <sup>from</sup> of all strings and extend hands.
6. Caroline Extension and release thumbs.
7. Pass thumbs proximal to index loops, insert into little finger loops from proximal side, then rotate in ulnar direction back to position carrying with them ulnar little finger strings.
8. Transfer index loops to wrists.
9. With right hand thumb and index take hold of left radial little finger string, ulnar thumb string and palmar string; lift off little finger and thumb loops, transfer wrist loop to index ~~finger~~ and replace little finger and thumb loops. Repeat with other hand.
10. Transfer index loops to wrists.
11. With right index and thumb take hold of left radial little string and ulnar thumb string and release left hand; transfer held strings to left thumb and index, then repeat above movements with right hand loops.
12. Left thumb and index now hold four loops; turn hand so



that fingers point towards you, then insert right little finger away and thumb towards you into far and near loops respectively; transfer held strings to left hand and repeat above movements with left little finger and thumb.

13. Extend hands, pulling figure taut.

14. Hold right hand ulnar thumb string and radial little finger string in mouth and release right hand; insert fingers of right hand towards you into both hanging loops and release strings from mouth.

*Illus. →*

*5 cm* *1 llwa*  
By gently pulling on top and bottom strings alternately the "pig" moves to and fro.

*5 cm*



Synonym: The  
Compton No. 1A Two Men, Compton No. I

1. Double loop in Position 1 on left hand.
2. Insert right hand, from proximal side, into loop, pull left palmer string down and to right, through its own wrist loop, until taught, and keeping taught take over to left and drop <sup>over</sup> back of left hand, one pair of strings falling between ring and little finger and the other between thumb and index.
3. Insert right index, from distal side, into little finger loops and draw out a short distance; then insert, from proximal side, into thumb loops and again pull strings taught. Insert remaining fingers into loop.

To work figure pull bottom and top strings alternately, making two loops disappear and reappear between thumb and index and ring and little fingers.

illustration

5 cm

spec ≡

Two orphan boys go into a garden to steal food (two loops are on palm); they hear the owner shouting, 'who is stealing in my garden?', so they run away (pull loops to back of hand). Then they discover that they have left their adze behind so they go back, and after several attempts are able to find it and get away safely.

39. ~~36~~ NO NAME

1. Double loop in Position 1 on left hand.
2. Insert right hand, from proximal side, into loops, pull left palmer string down and to right, through its own loop until taught, then drop and again insert right hand into loop from proximal side.
3. Insert right index, from distal side, into left little finger loop and hook up radial little finger strings; then insert, from proximal side, into thumb loop, hook up ulnar thumb strings and draw right hand back through its own wrist loops again. Insert remaining fingers into loop and work by pulling on top and bottom strings alternately.

seclusion

$5\frac{1}{2}$  cm.

The story goes as follows (with top strings taught): a grandmother sends her grandson, a little scamp, to fetch firewood; he doesn't want to so he stays away a long time and when he returns he finds his grandmother cold and apparently dead. He calls and calls but there is no answer, so he finally makes a fire and she revives.



40. ~~40~~ A BASKET

361a  
New Caledonia  
~~Josephine, Ba~~

1. Opening A, with a long string.
2. Transfer index loops to wrists.
3. Insert thumbs from proximal side into little finger loops.
4. Insert little fingers from proximal side into thumb loops.
5. Opening A.
6. Release wrist loops and work hands apart.
7. Transfer loops of right hand to corresponding fingers of left hand.
8. With right hand remove index loops from left hand and hold as a handle, release left thumb and little finger.

45 cms

a basket



(The figure which can be done with one arm)

1. Put a loop, about 84 centimetres long, over your head.
  2. Insert right thumb and little finger into loop from below so that string lies in Position 1.
  3. With mouth take hold of palmar string and pull taut.
  4. Insert thumb, from proximal side, into little finger loop and return with radial little finger string.
  5. Insert index, from proximal side, into thumb loop and release thumb from all strings.
  6. Pass thumbs proximal to all strings, then insert into little finger loop from ulnar and distal side and release little finger.
  7. Transfer index loop to little finger.
  8. Repeat 4,5,6 and 7 twice.
  9. Insert thumb, from proximal side, into little finger loop and return with radial little finger string.
  10. Caroline Extension, and release string from mouth.
- illus. 5 cms
11. Insert left hand, from proximal side, into central diamond, release right hand and pull left hand downwards; <sup>and the</sup> hand comes free.



Synonym: Two women banging their skirts to wash them, Uvea.

1. Twist loop once round a big toe, then put loop over head.
2. Insert hands, from proximal side, into loop, turn them outwards over strings, downwards, towards you and up again into loop, thus twisting each hand round its respective string.
3. Insert index fingers, from above, into toe loop, pull towards you through wrist loops, which slip off.
4. Remove loop from head.
5. Reverse position of hands by inserting thumbs, from below, into loops and releasing index fingers, then inserting all fingers into thumb loops from below allow loops to slip over wrists.

*7 1/2 cm*

6. Insert thumbs, from above, into triangles and pick up loose string running across figure; insert little fingers, from below, into spaces between strings running to toe and hook up outside strings.
7. Remove string from toe.
8. Remove wrist loops and extend hands.
9. Insert thumbs, from <sup>proximal side</sup> ~~below~~, into little finger loops and return with <sup>radial</sup> ~~near~~ strings.
10. Caroline Extension, then turn palms outwards, bring right hand up to the left and left hand down until palm faces you and figure appears.

Whether or not the loop is put over the head appears to be optional.

*5 cm*

<sup>10</sup> This figure is made from a variety of openings and by many different methods throughout the Oceanic region; the only one identical in technique being the Yap 'Turtle' (Jayne 1906:265-71), but even here a second player's finger is used instead of the big toe. Compton has a similar figure as far as movement 3; but the loop is not put over the head and the hands are inserted into loop from distal side - Compton 1919:213.



1. Make Okubase and Ophlehle, No. 26.
2. Release radial index strings from thumbs.
3. Insert thumbs, from distal side, into index loops and transfer index loops to thumbs.
4. Caroline Extension.
5. Repeat 2, 3 and 4.

4 1/2 cms

A second player inserts a hand into and out of <sup>the</sup> two central diamonds; first player releases right hand and pulls strings to left <sup>and</sup> a fish is caught.



1. Opening A.
2. Release thumbs.
3. Pass right index ~~away~~ distal to all strings, then hook up ulnar little finger string from ulnar side; insert left index, from proximal side, into distal right index loop, <sup>and</sup> draw hands <sup>apart,</sup> thus making distal loops on both index fingers.
4. Pass thumbs proximal to index loops, insert into little finger loops from proximal side and return with radial little finger strings.
5. Insert thumbs, from proximal side, into distal index loops and Navaho thumbs; release distal index loops.
- 5 cms  $\rightrightarrows$  6. Release little fingers and extend hands
7. A second player inserts thumb and index of each hand from distal side, and close to central figure, into corresponding loops of figure on first player's hands; then turns thumbs and fingers up into central space, lifting figure off first player's hands.
- 5 cms  $\rightrightarrows$  8. First player then takes figure off second player's hands by the ~~same~~ method, thus reproducing the first design. This process is repeated again and again.

↑

11 Compton 1919: 222

45. ÜÄÈN SERIES

46. (a) ÜÄÈN  
(periwinkle shells)

Uvea

Synonym: Goot (the bracelets), Compton, No. IV. New Caledonia. <sup>12</sup>

A series for two players, A and B.

1. A holds string between thumbs and indices, hands being about six inches apart, makes a small upright loop, by *bringing right hand towards himself to the left index string stays*; then inserts indices, away from himself, into small loop and thumbs, also away, into large loop, and extends hands, *keeping palms facing away*.
2. With fingers pointing downwards lays figure down and releases hands; inserts both hands, towards himself, into near loop and picks up near string; then with little fingers hooks up towards himself farthest string and extends hands.
3. Transfers wrist loops to thumbs.
4. Inserts thumbs, from proximal side, into little finger loops and returns with radial little finger strings.
5. Caroline Extension. Holds figure horizontal.



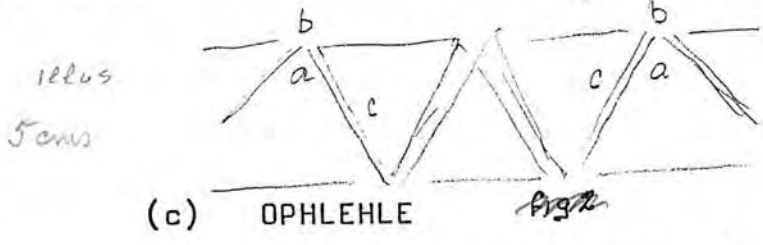
6. B inserts little fingers, from above, into triangles a, a (~~of~~ fig. 1) and brings them up through diamonds b, b; then inserts thumbs into diamonds b, b and brings thm up in triangles c, c.
7. <sup>2</sup>Releases his hands.
8. B inserts thumbs, from proximal side, into little finger loops and returns with radial little finger

<sup>12</sup> Compton (1919: 211) only makes 46(a), but adds a movement to unravel the design.

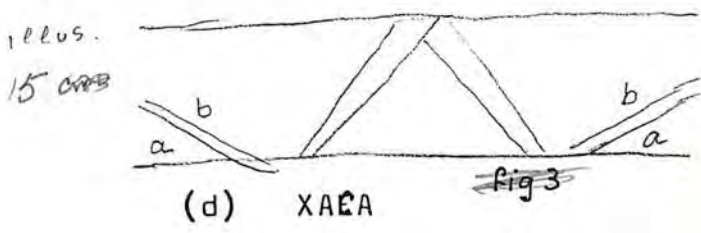


1/5 cord

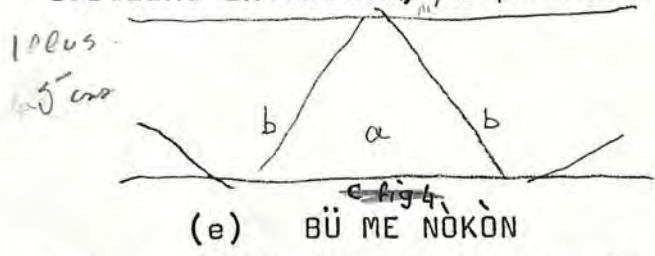
strings. Caroline Extension, <sup>K</sup> keeps hands upright.



- 9. A inserts little fingers at a,a (fig.2) and brings them out at b,b, thus holding between ring and little fingers upper horizontal string and radial thumb strings, then inserts thumbs at a,a and brings them out at c,c. B releases his hands.
- 10. Caroline Extension. Holds figure horizontal.

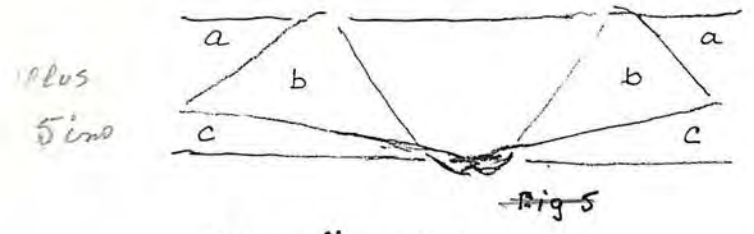


- 11. B inserts four fingers of each hand, from below, at a,a (fig.3), and thumbs, also from below, at b,b. A releases his hands.
- 12. Caroline Extension, <sup>K</sup> keeps hands upright.



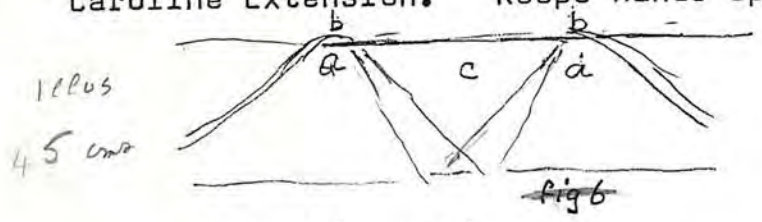
- 13. A inserts thumbs, index, middle and ring fingers at a, ~~fig 4~~ and little fingers at b,b; with thumbs hooks up lower horizontal string at e, and with little fingers hooks up strings lying between ring and little fingers. B releases his hands.
- 14. A picks up radial little finger strings from proximal side. Caroline Extension. Holds figure horizontal.

45 cont



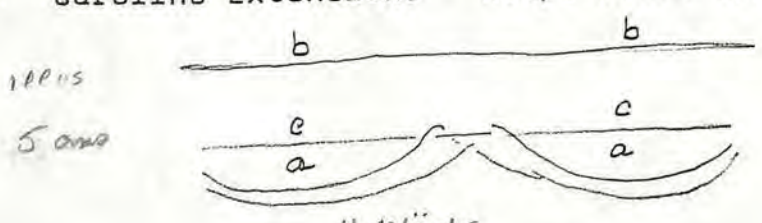
(f) BÜ XACA

- 15. B inserts little fingers, from above, at a,a, (fig.5) and brings them up at b,b, then inserts thumbs at b,b, and brings them up at c,c. A releases his hands.
- 16. Inserts thumbs, from proximal side, into little finger loops and returns with radial little finger strings. Caroline Extension. Keeps hands upright.



(g) ÜÄ HNYËNG

- 17. A inserts little fingers at a,a, (fig 6) and brings them out at b,b, thus holding between ring and little fingers upper horizontal string and radial thumb strings, then inserts thumbs at a,a, and brings them out at c. B releases his hands.
- 18. Caroline Extension. Keeps hands upright.



(h) Hnyeng ÜÄEN

- 19. B inserts little fingers, towards himself, into hanging loops at a,a, hooks up two strings of loops, then raises hands until little fingers are above upper horizontal string, which they hook up at b,b; allowing original hanging loops to slip off; then inserts thumbs at e,e, and hooks up lower horizontal string. A releases hands.



75 cont

20. Caroline Extension. This results in the original four diamond figure.

space



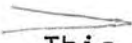
The whole series is repeated; B performing those movements made by A in the first round and vice versa.

The figures made are identical with the exception of

Bù me Nòkòn which now appears as two diamonds.

illus

5cms



This series for two players is known over a wide area in Melanesia and Micronesia, but there are many variations in the method of construction and in the figures produced.

~~affliada~~

~~16~~. TURTLE<sup>13</sup>  
(Un)

Uvea

Synonym: Do Etu, New Caledonia.

For two people, using a long string.

1. Place loop over heads of both.
2. Each person, with palms together and hands pointing upwards, makes a graceful movement swinging them to right, upwards, to left and into loop from distal side; then bringing them back to upright position, thus making a twist in the loop; draw hands apart.
3. With both hands remove loop from head and exchange head loops 5 times; then pull through wrist loops.

*6 1/2 cms*

The 'Turtle' can be arranged so that it has a large body and a small tail. This can be done if, after exchanging head loops in movement 3, a third person pulls out one of the centre interlocked loops and holds it until the movement is completed by pulling through the wrist loops.

On New Caledonia the head loops were exchanged only twice, resulting in the following figure:

*6 1/2 cms*

- <sup>13</sup> In technique the opening movements of this figure are identical with the Papua New Guinea Highlands 'Chaga' and the Coastal 'Turtle' - Noble 1979:18-19, 170; Maude and Wedgwood 1967:219-20. The final figure is widely known in Oceania but arrived at in a variety of ways.



1. Opening A with a long string, and lower hands to a horizontal position.
2. A second player, using both hands, picks up radial thumb string with thumb, index and middle fingers and pulls it over ulnar thumb strings; then holding back radial string with middle fingers he picks up ulnar thumb strings and releases middle fingers. This movement loops radial and ulnar thumb strings. Continue by similarly picking up radial and ulnar index strings and radial and ulnar little finger strings.
3. Final loops are put over first person's big toe.
4. The figure is worked up and down.

100us  $6\frac{1}{2}$  cms



~~Compton XXIV~~

left

1. Twist loop once round big toe and hold other end in left hand in Position 1.
2. With right hand index hook up dorsal toe string and draw up a short distance.
3. Right index now hooks up left radial thumb string and pulls it through, in a crochet movement, and repeats this until it reaches left hand.
4. Release right index and pull left hand to right, when all comes undone.

*Compton Scrus*

\*Compton at movement 3 hooks up both strings of loop, and at 4 'someone then claps the hands, whereupon the player releases the last "stitch" held by the right hand and pulls with his left hand, which causes the whole chain to pull out'. The trick represents some animal running away when startled by a hand-clap. — *Compton 1919:234.*



49. LIZARD  
(Theu)

left

short or

1.  $\lambda$  Doubled string in Position 1.
2. Insert four fingers of right hand, from distal side, behind left palmar strings and pull to right, extending fully with hand closed palm down; bring hand towards you and up to position, allowing strings to slip off thumb.
3.  $\lambda$  With left thumb and index grasp right distal index strings; then take hold also of ulnar little finger strings proximal to ulnar dorsal strings; release right hand allowing former ulnar little finger strings to become the near loop of two hanging from left hand.
4.  $\lambda$  Insert right little finger towards you into near loop *and up to position;* pass thumb<sup>1</sup> distal to little finger loops and insert away from you into far loops. Release strings held by left thumb and index.
5. Insert left index, from distal side, into little finger loops and hook up radial little finger strings; insert right index, from distal side, into thumb loops and pick up radial thumb strings.
6. Extend as for Caroline Extension, holding taut; release left thumb and the 'lizard' jumps.

iluv  
5 ems

5 ems



X 50. DANCE OF THE PEOPLE OF NEW CALEDONIA New Caledonia  
(Lu Any<sup>h</sup> Hou Mak)

1. Murray Opening.
2. Transfer left proximal index loop to wrist.
3. Insert middle, third and little fingers of each hand, from proximal side, into index loops (one loop on left index and two loops on right index).
4. Rotate left hand three times in ulnar direction, distal to wrist loop; and rotate whole of right hand also three times.
5. Turn hands towards you and hold palmar strings against palms with four fingers of each hand.
6. Lift off left wrist loop with mouth.
7. Raise index fingers with a quick movement: the loops unwind.

6 1/2 cms.

(b) \*NEW LOOK<sup>14</sup>

New Caledonia  
1919

1. Repeat 1 to 4 above.
5. Close down the fingers of each hand over their palmar strings, with the exception of the left hand index, which keep erect with the string on its back at the extreme tip. Raise the left hand ulnar index string a little on the left hand thumb tip. Extend by bringing right hand close to left shoulder, keeping the figure taut.
6. The figure thus produced is displayed for an instant only, then immediately unmade by letting go with the left hand thumb and rotating the hands twice in the reverse direction. It is again made as before, unmade, remade, etc., as many times as one desires.

illus 6 1/2 cms

The idea is to dazzle the spectator by the rapidity of the rotating movements and the suddenness with which the complete figure is presented to and removed from his sight.

14  
Compton 1919: 220.



57. ~~57~~ (a) A FLY  
(Musi)

Lifu

Synonym: Ite Mok (snail licking), Uvea

1. Doubled string on little fingers.
2. Pass thumbs proximal to little finger loops and return with all little finger strings.
3. Insert right thumb, from proximal side, under left palmar strings and return, arranging strings so that they become proximal radial thumb strings.
4. Pass left thumb distal to right ulnar thumb strings, insert from proximal side under right palmar strings and return to left.
5. Navaho thumb loops separately, left hand first, and pull knot tight by moving left hand strings to and fro.

5 uno

6. Clap hands, release thumbs and the 'fly' has gone.

(b) A FLY<sup>15</sup>

1. Position 1.
2. With right hand index take up left palmar string as in Opening A.
3. Pass left hand to right, distal to all strings, then insert thumb from proximal side under right palmar string and return.
4. Navaho left thumb, release right thumb and extend.

no illus

<sup>15</sup> Compton 1919:232.



1. Hold left hand in a horizontal position, thumb pointing upwards. Place loop over hand, including tip of thumb, so that there is a palmar and <sup>a</sup>dorsal string.
2. Insert right index, from proximal side, under palmar string; pass it between left thumb and index, distal to dorsal string; then bending index over this string hook it under the first joint and pull gently towards you until there is a loop about two inches long passing under the radial thumb string. Now turn index towards you and up and, putting tips of indices together, allow loop to slip on to left index. Pull dorsal string tight.
3. Repeat 2 between each pair of fingers.
4. Release left thumb; gently pull palmar string and all loops come undone. *pull hard on hanging dorsal string first, then*

*6 items.*

The figure on the left hand represents the maniania root, which is very firmly fixed in the soil; the prolongation of the palmar string is the aerial shoot. A big muscular man, named Walelimé, catches hold of the shoot and tugs away, the onlookers say 'Fek alou, fek alou, ....'. The root, however, resists all his efforts to pull it out of the ground. Presently another man, whose name is Ouleoulé, comes along; he is small and feeble-looking, his nose runs, he has a scalp disease, and his body is covered with ulcers. He takes hold of the shoot (here the thumb loop is released) and pulls, and to the astonishment of the beholders the root comes up quite easily.

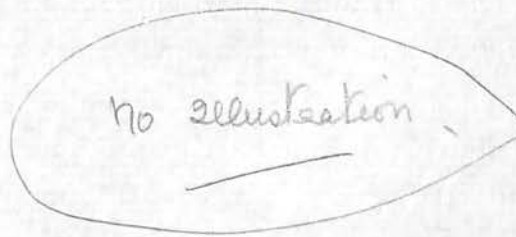
<sup>15</sup> Compton 1919: 233.



59. PUTTING ON THE BASKET<sup>17</sup>  
(Feni Watreng)

Lifu

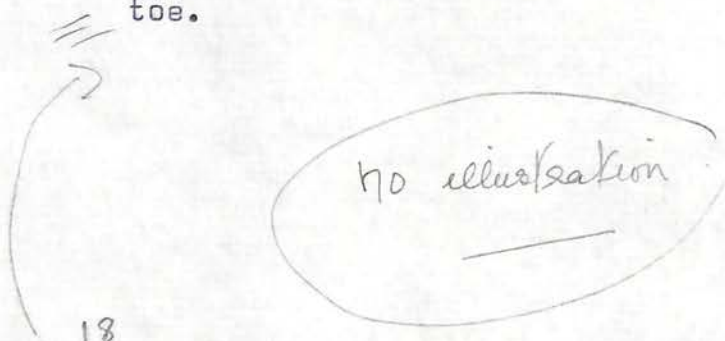
1. Put loop of string over the head, with strings hanging down in front.
2. With right hand grasp left hand string and twist it closely round the neck.
3. Make a small closed hanging loop with a short piece of the hanging string, turning right hand away from you and to the left; then enlarge it and, with crossed strings uppermost, put it over the head.
4. Pull down middle hanging string (remainder of small loop) and all strings come free.



The construction represents the putting of a basket over the shoulders; while the pulling-out part of the trick shows the basket falling to pieces.

<sup>17</sup> Compton 1919:234.

1. With head bent put loop of string over the head and big toe.
2. With right hand twist right hand string once round toe.
3. Pass right hand to left distal to strings and with index hook up left string and bring it to right distal to right string; then pass index proximal to crossed strings and put tip of index on tip of big toe.
4. Raise head and the string falls off the index and toe.



18  
Compton 1919:234.



55. ~~39~~ TRICK <sup>19</sup>

Uvea

1. Hold loop in closed ~~right~~<sup>left</sup> hand. Pass right hand away from you through loop, then to right, down, towards you, <sup>and</sup> between your body and loop; then insert into loop towards you and close to left hand.
2. Pull to right and hand is free.

No illustration



This trick ~~is~~<sup>was</sup> said to be used when it was time to stop playing with string.

<sup>19</sup> Conpton was also down this trick by a New Caledonian - Conpton 1919: 235.





NEW CALEDONIA	AUSTRALIA	TORRES STRAIT ISLANDS	P,N,G. COASTAL	P,N,G. INLAND	SOLOMON ISLANDS	TIKOPIA	CAROLINE ISLANDS	NAURU
Caterpillar	Black Fellow		Snake & a Hiss	Zossoci	Nambiri	Thief	One Chief	Ami
Uö Lemaden	Ironwood Gum Cement		Cutting the Hand		Hato	Kai Poloki	Caroline Islands Catch	
Shuttle for Fishing Net								
Rock of Waondeli					Tinaberimasi			Daon
Tree Leaves	Various Names	Gomakian <sup>1</sup>	Beira & Naba	Mother	Nuvo	Raukape	Ten Men	The Ten Men
The Two Small Stones			Stars	Tia Korokoro		Te Kaunga Sikotara		
Luepang's Fence					Nue			Amwangio
Taro Patch		Wot <sup>1</sup>			Ratiaha (a) only			Etegere Me Etogerita
The Sardines	Men Coming to a Fight		The Path (a)					
Okubase		Tup		W				
Flying Fox	The Seagull	Continuation of a Series <sup>1</sup>	Continuation of a Series	Umana	Baru	Vae Atua		Eruen
Fish Spear	Emu Foot	Baur <sup>1</sup>			Marada			
The Well		Ti Meta	The Marriage	Tarera	Daho			
Viaso Ni Saru					Piro			
Pig			Kangaroo	Sangera	Bosu			

Hadu  
Hadone:  
Babu

11112  
Bag

Ma'a

The  
Course of  
The Sun

Turtle

Vaen  
Series

Boomerang  
Series

The Bag  
Series<sup>2</sup>

No Name  
Series<sup>2</sup>

Manini  
III  
Series<sup>2</sup>

1 denotes unpublished MS  
2 denotes variations



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Wangga  
Ni Viti  
(a) only

Na  
Puraoa  
(a) only

4

---

Na  
Ubwebwe  
Series<sup>2</sup>

Wangga  
Series<sup>2</sup>

7

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N.C.	Aust.	Tonga Strait	PNG coast	PNG inland	Solomons	Tokelau	Caroline	Nauru	Gilbert	Tiji	N.Z.	Rutuputa Society	Tsanku	Meganso	Hawaii	Total
UAEN	BOOMER- ANG SERIES <sup>2</sup>		THE BAG SERIES <sup>2</sup>		NO NAME SERIES <sup>2</sup>	MANINI SERIES <sup>2</sup>			NA UBWEWE SERIES <sup>2</sup>	WANGGA SERIES <sup>2</sup>						7

1 denotes unpublished MS

2 denotes variations



NEW CALEDONIA	AUSTRALIA	TORRES STRAIT ISLANDS	P.N.G. COASTAL	P.N.G. INLAND	SOLOMON ISLANDS	TIKOPIA	CAROLINE ISLANDS	NAURU	GILBERT ISLANDS	FIJI	NEW ZEALAND	PUKAPUKA	SOCIETY ISLANDS	TUAMOTU ISLANDS	MARQUESAS ISLANDS	HAWAII	TOTAL
CATERPILLAR	BLACK FELLOW		SNAKE AND A HISS	ZOSSOCI	NAMBIRI	THIEF	ONE CHIEF	AMI	TE ROATA	BANUVE							10
Ö LEMADEN	IRONWOOD GUM CEMENT		CUTTING THE HAND		HATO	KAI POLOKI	CAROLINE ISLANDS CATCH		TE NANO NI BAI		KOMORE	TE MATANGI-YAULEKA	MANUA	PATANUKU		TUNARIRO	13
SHUTTLE FOR FISHING NET										BALAWA A	MATA-MATA KAREHU						3
ROCK OF WAONDELI					TINABER-IMASI			DAON									3
TREE LEAVES	VARIOUS NAMES	GOMAKIAN	BEIRA AND NABA	MOTHER	NUVO	RAUKAPE	TEN MEN	THE TEN MEN	BANI MAI	IMBI	TAKAPAU	NA-WAWI	FIRI RAU ANANAU	MAGGEO-GEO	KAUKAPE		16
THE TWO SMALL STONES			STARS	TIA KOROKORO		TE KAUNGA SIKOTARA			NENEURI II	IMBI NUNGA							6
LUEPANG'S FENCE					NUE			AMWANGIO	KAWAIN TG MANIBA		KUKI A TUATINE			TE PITO A MAUI	TE MAHAVERO		7
TARO PATCH		WOT			RATIAHA (a) ONLY			ETEGERE ME ETOS-ERITA		LALAKAI MATA NI SINEA			TUARE	MATAURERE		TUARE	8
THE SARDINES	MEN COMING TO A FIGHT		THE PATH (a)									TE TAI-KIKI				KALUPE	5
OKUBASE		TUP		W					KANI BEKA	SANGA NDONDOLI							5
FLYING FOX	THE SEAGULL	CONTINUATION OF A SERIES	CONTINUATION OF A SERIES	UMANA	BARU	VAE ATUA		ERUEN	KABE-BAE BARRA								9
FISH SPEAR	EMU FOOT	BAUR			MARADA					BALAWA B							5
THE WELL		TI META	THE MARRIAGE	TARERA	DAHO				TE BAENE	VELOVELO			APOO MAHA ANANA	KUMETE		WARA	10
VIASO NI SARU					PIRO				TANINGAN TE KIMOA (a) ONLY	TAMBUA	MOUTI	TIKONIKONI		MOKO PUNA	MOLO	MOO-IKI B NAI	9
PIG			KANGAROO	SANGERA	BOSU												4
HADU HADONE BABU	DILLY BAG				MA'A												3
THE COURSE OF THE SUN							TURTLE			WANGSA NI VITI (a) ONLY				NA PURAOA (a) ONLY			4



NEW CALEDONIA	AUSTRALIA	TORRES STRAIT ISLANDS	P.N.G. COASTAL	P.N.G. INLAND	SOLOMON ISLANDS	TIKOPIA	CAROLINE ISLANDS	NAURU	GILBERT ISLANDS	FIJI	NEW ZEALAND	PUKAPUKA	SOCIETY ISLANDS	TUAMOTU ISLANDS	MAR-QUESAS ISLANDS	HAWAII	TOTAL
Caterpillar	Black Fellow		Snake & a Hiss	Zossoci	Nambiri	Thief	One Chief	Ami	Te Roata	Banuve							10
Oö Lemaden	Ironwood Gum Cement		Cutting the Hand		Hato	Kai Poloki	Caroline Islands Catch		Te Nano Ni Bai		Komore	Te Matangi-Yauleka <sup>1</sup>	Manua	Patanuku		Tuna Riro	13
Shuttle for Fishing Net										Balawa A	Mata-mata Karehu						3
Rock of Waondeli					Tinaberimasi			Daon									3
Tree Leaves	Various Names	Gomakian <sup>1</sup>	Beira & Naba	Mother	Nuvo	Raukape	Ten Men	The Ten Men	Ba Ni Mai	Imbi	Takapau	Na-Wawi <sup>1</sup>	Firi Rau Ananau	Mageo-geo	Kaukape		16
The Two Small Stones			Stars	Tia Koro-koro		Te Kaunga Sikotara			Neneuri II	Imbi Nunga							6
Luepang's Fence					Nue			Amwangio	Kawain Te Maniba		Kuki a Tuatine		Te Pito a Maui	Te Mahai Vero			7
Taro Patch		Wot <sup>1</sup>			Ratiaha (a) only			Etegere Me Etogerita		Lalakai Mata ni Sinea		Tuare	Mataurere		Tuare		8
The Sardines	Men Coming to a Fight		The Path (a)									Te Tai-kiki <sup>1</sup>				Kalupe	5
Okubase		Tup		W					Kani Beka	Sanga Ndongoli							5
Flying Fox	The Seagull		Continuation of a Series <sup>1</sup>	Umana	Baru	Vae Atua		Eruen	Kabae-bae Baara								9
Fish Spear	Emu Foot	Baur <sup>1</sup>			Marada					Balawa B							5
The Well		Ti Meta	The Marriage	Tarera	Daho				Te Baene	Velovelo		Apoo Mahai Anana	Kumete		Waa		10
Viaso Ni Saru					Piro				Tanningan Te Kimoa (a) only	Tambua	Mouti	Tikonikon <sup>1</sup>	Moko Puna	Mo'o	Moo-iki B Noi		9
Pig			Kangaroo	Sangera	Bosu												4
<i>Madu Madu</i> Babu	<i>Dilly Bag</i>				Ma'a												3
The Curse of the Sun							Turtle			Wangga Ni Viti (a) only			Na Puraoa (a) only				4
<i>Ua en Series</i>	Boomerang Series <sup>2</sup>		The Bag Series <sup>2</sup>		No Name Series <sup>2</sup>	Manini III Series <sup>2</sup>			Na Ubwebwe Series <sup>2</sup>	Wangga Series <sup>2</sup>							7

1 denotes unpublished MS  
2 denotes variations



✓ No. 1 UAEN I have typed this series in full, it is now more like the Solomon Islands edition (pp147-153). I tried to be too clever, leaving out the instructions about which way to cross the string in making the loop, but I have put it in again as it affects every figure. I have added it as (1) at the bottom of the page but it should be line 3 and part of line 4. Could you please put in the letters as I have on the rough tracings? Make them big enough to be reduced by half in the book please.

Drawings:

- ✓ 1. Correct. 2. Strings to thumbs should not be crossed.  
3. Correct. 4. Centre strings should cross under bottom string. 5. Could you please alter where strings cross on bottom string to make them look less like loops?  
6. Correct. 7. Correct. 8. I need the figure on p17 of the Gilbert Islands (only the centre cross is different of course); it occurs the second time round.

✓ No.2. I agree this is identical with Nauru's DAON. I missed it! I have added it to my copy of the Solomon Islands; had you found it there?

✓ No.3. THE COURSE OF THE SUN Thank you for the illustration, Compton's would have been of no use at all! Thank you too for the reference to Jayne, it is identical. I bet they used their toes in Uap!

✓ No.5. LUEPANG'S FENCE Your illustration is correct but my instructions are wrong; movement 2 should read - Twist all loops by rotating indices and little fingers once in ulnar direction and thumbs once in radial direction.

✓ No.7. THE DEAD MAN IN TANNA I think you are right, the Tikopia figure is identical in final result. Yes, my illustration is incorrect at each end I think.



- ✓ Nos 8, 10b, 11, 11b and 12 are all correct.
- ✓ No. 13. UD LEMADREN I need an illustration please. At movement 9 please add "and spread fingers widely".
- ✓ No. 14. Correct Yes, I shall add what you suggest.
- ✓ No. 15. There should be a second string round index fingers.
- No. 16. Beautiful drawing. At last I see your difficulty - Please rewrite movement 3 as follows; "Take between teetn radial thumb string which runs directly from hand to hand, then release that string only from thumbs". Is that clearer?
- ✓ Nos 17, 18 and 19 all correct.
- ✓ No. 20. SHUTTLE FOR FISHING NET Please check left hand. I have put in pencil my suggestion.
- ✓ No. 21 Correct.
- ✓ No. 22. LIZARD Thank you for the two illustrations, a good idea. Please check loops of right hand, I think you have an extra twist.
- ✓ No. 23 <sup>-</sup> Both illustrations very nice thank you.
- ✓ No. 24. Not quite right; it should be four diamonds.
- ✓ No. 26. LANGOUSTE Please check strings going to left thumb; one string from the top loop should go over thumb? Also right hand has a twist close to thumb.
- ✓ No. 27. TWO BIRDS Please check strings going to thumbs on both hands. Outside upper diamond strings go across thumbs and inner lower strings twist over inner upper diamond strings.
- ✓ No. 28. Can you make this clearer at the bottom please? It looks like two loops instead of crossed strings.
- ✓ No. 29. VIASO NI SARU Loops should be on top string! at 9. When thumbs are inserted into little finger loops little fingers are bent down and thumbs enter upwards from palm, in



other words, from distal side. I am inserting "straighten little fingers, then...." after "hold in mouth"/ Your illustration is beautiful, can you keep the hands and do the figure again?.

30. 1 and 2. SARDINES I had intended having only one illustration for 1, your 8 diamond figure after 7, but I think it would be better to have the 2 diamond figure after 6 as well. That leaves the 4 diamond figure for Sardines II. This is in fact what you have done, thank you.

32. OKUBASE Very good but bottom string does not go over thumbs; it goes behind thumbs to little fingers.

OPHLEHLE Not correct. My instructions are not clear, please change them as follows: 5. "Insert thumbs into figure on either side of the W and bring back outer double strings of the W, release indices from all strings and extend hands!" It should be the same as OPHLEHLE in UAEN but I think the bottom strings cross differently. (See also Gilbert Islands Fig 3 p.14).

35. TARO PLANT Very good picture at 10 but could you please make the bottom strings of the diamond cross more like the top, they look rather like two loops at 7. Drawing at 14 is excellent.

37. OBAN Nice figure. please would you put in 'toe', 'little finger', 'thumb' and 'index'.

38. SMOKE AND FIRE Please I need an illustration at 6. Drawing at 7 very good thank you. Typing error at 6. "Release little fingers" not "fire"!

39. TRICK Another error - "Hold loop in closed left hand.... No illustration needed.



40 and 41. very good thank you.

42. A CHIEF'S HOUSE Thank you for two lovely drawings. An excellent idea for the cover as it is quite unique.

44. LU ANYN HOU MAK Very nice thank you. Movement 5 needs altering I think, as follows: " With four fingers of each hand hold radial strings against palms, then lift off wrist loop with teeth; raise index fingers with a quick movement and the loops unwind.

45. BUYU Beautifully done thank you. This is one of my favourite series. I think at the end of movement 8 "and draw hands apart" should be added.

Your comparison with the Japanese series is very interesting indeed. I looked up Professor Noguchi's figures in the Bulletin and , as you say, the final result is almost identical.

Children all over the world make the Cats Cradle, using middle fingers and I have found when teaching them new figures they have some difficulty in using index fingers! String figures are said to have been taken to England by the tea clippers (sailing ships) about the middle of last century. But there are a few figures which just might have been local ones.

The hands you draw are superb, and the figures that go with them. I am sure you must be as pleased with them as I am!



- ✓ Dehu. xute ?
- \*✓ Kic Kicin lin✓ (the two small stones)
- ✓ Hak lagi luepang (Dai)  
luepang's fence
- ✓ o ehore
- ~~uaen - Dai - shells.~~
- ~~uaen - Okabase~~
- \*✓ Den Könying (Dehu) Tarofield.  
Dai ??
- ✓ Uleule (Uvea) Poule  
sultane
- ✓ üö Ivmadren (Dehu) Lijer.
- \* mus (fly) Dehu <sup>Lijer</sup> ~~[Mus:]~~
- ✓ Ste mok (Uvea) (snail looking)
- X ✓ üö lema den (tree leaf) - Dai
- ✓ wajikui - Arityuu - fish?
- ✓ fishing net needle
- X - ✓ wete - Dehu } Frigate bird.
- X - ✓ atau - Dai }
- ? - ✓ yepē - Dehu

✓ obò me anyii (crab + octopus) - Dai'

✓ tung (water hole)

✓ owē sandines.

✓ okubase (wood for knocking  
down coconuts)

- boat (Dai) wa?

✓ mai - leaf

✓ moa - taro

✓ neye - pencil sultane

Wailu

- Hadu hadone babu

(done with one hand)

- O Ban (trick?) Dai 'head'

- Smette + Fine (Wailu)

✓ buyu (shell) Mare

lizard.

do etu - Two sentences. Wailu

Viase ni Saen (Bā) = Octopus or

Okubase and Ophēhēhē  
Crab: Octopus?



✓ wete

yepel(h)

leju?

✓ buyu

~~o ehne~~

o ehne

✓ hak lagi hupang

Dehu

Nengone 40s.

Nengone

Nengone

Jai

Frigate bird.

mouth

lizard [Hygosoma  
austroraledonicus]

? owl<sup>2</sup> exc.

L's fence

- I ✓
- II X
- III X
- IV ✓
- V ✓
- VI ✓
- VII ✓
- VIII ✓

- IX ✓
- X ✓
- XI ✓
- XII X
- XIII X
- XIV ✓
- XV ✓
- XVI X
- XVII ✓

- XVIII ✓
- XIX ✓
- XX
- XXI
- XXII
- XXIII
- XXIV ✓
- XXV

~~Amare~~  
~~wanixere~~ (→)

buyu = a lizard p. 52.

~~waxje Hama Hade~~

~~hama?~~

~~cei shua~~ mare

Could Buyu be plural "shells"?

The figure represents crafts scattering into holes (my interpretation) but could be hermit crafts into shells.

- 1) wamixer a fish
- 2) waxej frigate bird in sting gang?
- 3) waman hma - large-many-tee.
- 4) hadir still visible?
- 5) cei a gourd. 6) shua - hole in reef in which fish become captive at low tide.

What is the translation of Poule Sultane? The figure is in 3 parts, the leaf (mae) the Lard (moa) & then Poule Sultane (neje), are they birds?

Ba - Waulu

~~Do etu~~ two sentences

moa = leaf

↑ Poule Sultane = (neje)

~~Hadir~~ 2 birds?

~~mae~~ leaf.

Ketiwane - any meaning?

~~Kiaso ni Sata~~

Smoke o fire?



NOTE

- ✓ No. 36 HADU HADOME BABU Looked from a second person.
- ✓ No. 37 O BAN Looked from a second person.
- ✓ No. 42 A CHIEF'S HOUSE Thank you very much for your praising.  
If you want, please use the illustration drawn in no hand on a cover.

No.45 BUYU This is almost identical with the Japanese one. Though it is a series work as in "BUYU", its names are not related with each other. The representative names of this string figure are "KAMENOCO" and "GOMU". The movements 1--5 are different, but its result is the same. The movements 6--last are the same, but the stage, given a name are different slightly. *Also in Perakun, see the Crab 2. Group*

	Male	Japan*
at 5	Paths among rocks for little crabs	no name
at 7	Hole for crabs	Rail road bridge (TEKKYŌ) or Cradle (YURI GAGO)
at 8 before release indices	no name	Turtle (KAMENOCO)
at 8 (moving pattern)	Crabs running off into holes	no name
at last	no name ?	Slide paper show (KAMISHIBAI)

Continued : Gum (GOMU)

Aeroplane (HIKŌKI)

The other difference is that Japanese use the middle fingers instead of indices.

\* see H.Noguchi 'String Figures in Japan', p.18-21: Bulletin of S.F.A. No.7, 1982.



For Darrell Tryon

Uvea

Series  
for two  
players

- (1) Üaen - periwinkle shells.
- (2) Okubase - wood for throwing down coconuts?
- (3) Op hlehle - ?
- (4) Xaca - ?
- (5) Bü me nokon - ?
- (6) Bü xaca - ?
- (7) Bü huyeng - ?
- (8) Ü ban ? (a trick of unravelling, done on hand and toe).
- (9) Uleule ?
- (10) Uñ - turtle?
- (11) I te mok - snail licking?
- (12) Hadu hadone babu - a figure done with one hand and loop round neck.

Lifu

- (1) Den könying - taro patch.
- Uvea (2) Üö lemadfen - ? (3 diamond figure).
- (3) ? - moon.
- (4) ? - needle or shuttle for making fishing nets.
- (5) Theu - lizard?
- (6) Yape(h) - ? (a 4 diamond trick game in which a fish is caught).

Bâ - Wailu

- (1) Do etu - two sentries?
- (2) Viaso ni saru - ?
- (3) Poule sultane - birds?
- (4) Neje (or nexé) - ?
- (5) ? - smoke and fire.



(6) Ketiouane - a caterpillar?

Ka lu dō, e boi sū kata yè, curu boi vicoi na duwe  
du ka vu, boi ki dexe na dexe bonè, ae ki dexe na  
dexe.

(7) Is Wailu a language or a place? I was told that the  
place was Bâ.

General

(1) Waujebadet - is this a caterpillar, and if so on which  
island?

(2) Wajikui (?) - is this a fish, and if so on which island.

.....



77 Arthur Circle, Forrest,  
A.C.T.2603, Australia,  
31st January, 1983.

Dear Jean,

I have at long last completed the preparation for publication of the string figures of New Caledonia and the Loyalty Islands which you so kindly helped me to obtain.

I see that Harry mentioned in his letter to you that I now do my own publishing and I am sending you a copy of the book on the Solomon Islands to show you what the productions look like. I also edited and published Kenneth Emory's collection from the Tuamotu Islands.

I should like now to publish the New Caledonia figures, including a few collected by Compton and published in J.R.A.I. during 1919 which were not seen by me. In order to make it a more economic proposition it would seem best to add a separate monograph in the same book on the figures collected on film from the Torres Strait Islands by Dr W. Laade and edited by me for the Australian Institute of Aboriginal Studies.

In preparing the final typescript for offset reproduction, however, I find myself completely stuck as to the correct spelling and translation of the local vernacular names as set out on the attached list, and I should be most grateful if you would be so kind as to check them through and where necessary correct them.

I am also enclosing a few queries about informants and similar matters in the hope that you will be willing to give me the benefit of your advice.

I propose using the French or English title where it was given to me without a vernacular name, unless you think otherwise.

I do apologize for worrying you on these points of spelling and meaning but you are the only authority I know and I am hoping that the checking and advice would not take you long.

We very much hope that you may be able to come to visit Canberra this year as we had no news of the visit which you thought you might make last year. We should greatly enjoy seeing you again; and of course Jojo if she is with you.

With best regards,

Yours sincerely,

*Honor Maude.*



I have purposely not put in any accents in case they should prove to be incorrect.

STRING FIGURES FROM NEW CALEDONIA AND  
THE LOYALTY ISLANDS

		Book No.
1.	Turtle - <u>Uñ</u>	Uvea 23
2.	Periwinkle Shells - <u>Üaèn</u>	" 1
3.	Luepang's Fence - <u>Hak hagi Luepang</u>	" 5
4.	Fao's Fence - <u>Hak Fao</u>	" 17
5.	Pig -	" 9
6.	Grasshoppers -	" 41
7.	- <u>Üö lema den</u>	" 19
8.	Frigate Bird - <u>Ataü</u>	" 21
9.	Two Birds - <u>Li mena</u>	" 27
10.	Sardines - <u>Üwe'</u>	" 30
11.a	Piece of wood for knocking down coconuts - <u>Okubäse</u>	32 a
b	Moving in a hole - <u>Ophlehle</u>	Uvea " b
12.a	Fish spear -	" 33 a
b	Fish's eye -	" t
13.	Figure which can be done with one hand - <u>Hadu hadone babu</u>	36
14.	Ouleoule and the bird lime -	" 10
15.	- <u>Ü Ban</u>	" 37
16.	Two women banging their skirts to wash them -	" 3
17.	The star of <u>Xode'</u> -	" 11
	( <u>Xode'</u> - a point of land on Lifu over which the star is seen)	
18.	Snail licking - <u>Ite mok</u>	Uvea 18
19.	Crab and Octopus - <u>Obo me Anyii</u>	" 28
20.	Shells - <u>Buyu</u>	Mare 15
21.	Fao's Fence -	17



9. Two Birds - Hihyen o Meno

Uvea

- Ua Kuny

"

- O Meno

"

22.	Water hole or well - <u>Tung</u>	29	New Caledonia	
23.	Two orphan boys -	"	"	43
24.	Dance of the people of New Caledonia - <u>Dru Anyin Houmak</u>	"	"	44
25.	The two small stones - <u>Kic kijin lin</u>	"	"	4
26.	Caterpillar - <u>Wauyibadet</u>	"	"	6
27.	A Chief's house -	"	"	42
28.	Smoke and fire -	"	"	28
29.	Two Sentries - <u>Do Etu</u>	Bâ	"	23
30.a	<u>Ketiouane</u>	"	"	25
31.	Langouste -	"	"	26
32.	<u>Viaso ni Saru</u>	"	"	28
33.	Poule Sultane -	"	"	35
34.	A Basket (with a long handle)	"	"	40



35.	Frigate bird - <u>Wete</u>	Lifu <sup>10</sup> 15
36.	<u>Ouleoule</u> and the bird lime -	" 10
37.	A fly - <u>Musi</u>	" 18
38.	The sun -	" 11a
39.	<u>Dhino's</u> hole - ( <u>Dhino</u> was a devil who lived in a hole in a rock)	" 11b
40.	The course of the sun -	" 3
41.	The dead man in Tanna -	" 7
42.	Barrière -	" 17
43.	Taro patch - <u>Den konying</u> (title)	" 8
	(a) Water taro patch -	" "
	(b) Sugar cane field -	" "
	(c) Two Poule Sultane -	" 35
44.	Sardines - <u>Wene Que</u>	" 30
45.	Pig -	" 9
46.	- <u>Uo lamadren</u>	" 18
47.	Music -	" 14
48.	The Moon -	" 16
49.	Shuttle, or needle, for making fishing nets -	20
		" "
50.	Lizard - <u>Iheu</u>	" 22
51.	Rock of Waondeli -	" 2
52.	- Yeppe or Yeppeh	" 24



Enclosure

Queries

- (1) I have the names of the informants for some of the figures - shall I use them?

They are:-

From Lifu - Xute.

Marie Waej (name & village?).

Louise.

From Uvea - Marguerite.

Joseph.

Julia Laba (name & village?).

From New Caledonia, at Ba -

Sarai and Janine (together).

Josphine.

Kaine.

- (2) I have the name of the village near Houailou, where you dropped me to collect string figures, as Ba?
- (3) Was Luepang a person or does the word mean a stranger or foreigners?
- (4) Was Fao the first mission teacher on Mare?
- (5) Is Poule Sultane some kind of chicken? The French dictionary does not help me.
- (6) For translation, please: Somwaca ame e lenge ge be hau Konying.

.....



NOTE

- ✓ No.1 UAEN These patterns differ from the Gilbertese series a little. (see fig.1)
- ✓ No.2 Rock of Waondeli at 6 This is identical with the Nauru "DAON". (see Nauru's, p.40) This is no marked in comparative table of Solomon's book.
- ✓ No.3 THE COURSE OF THE SUN You wrote 'Compton's illustration here' at the end of its description, but it is at 4. So I have drawn this one.

The correction of its description :

- ✓ 1. Twist loop once round a big toe, ... --- left big toe, ?

✓ This is almost identical with the Uap "Turtle". The difference is using the second person's finger instead of a player's toe. (see C.F.Jayne "S.Fs. & How to Make Them", p.265)

- ✓ No.7 THE DEAD MAN IN TANNA This is almost identical with the Tikopia "Ara ki te popouri" at 7. The difference is movements at 2 and 3, but its result is the same. (see Tikopia's, p.42) This is not marked in list of 'Some Oceanic Comparisons with Tikopia figures'. Besides this Tikopia's illustration is mistaken a little. The correct one is the same as this No.7's totally.

- ✓ No.14 MUSIC Looked from a second person. I think you had better put in next phrase before the description at 2. --- 'Then turn all fingers to a second person'. The description at 2 and 3 is clear.

- ? ✓ No.16 THE MOON I think it is essential to distinguish between a and b. (see fig.2) And I think my illustration is correct.

- ✓ No.22 LIZARD New description at 3 and 4 is clear, but adding this illustration at 2 is still better.

- ✓ No.23 TWO SENTRIES This is almost identical with the Papua New Guinea "CHAGA" except direction of extending. (see P.D.Noble "S.Fs. of P.N.G.", p.18) Similarly "Uvea's turtle" is almost identical with the P.N.G. "Baking Taro". (see op. cit., p.170)

My construction of "Uvea's turtle with a small tail" is as follows :

Before pulling loop through wrist loops at 3, a third person pulls the centre rocked loop (see fig.3) to right and keeps it to the last.

- ✓ No.31 SARDINES-II The illustration at 5 is the same as No.30 at 6. At 9 is the same as No.30 at 7.



NOTE

- ✓ No.13. UD LEMADREN If this form of hand is correct, you had better add "turning palms away from you" after "and spread fingers widely".
- ✓ No.16. The Moon Your instruction is clearer. I was puzzled this one because the figure was finished at any rate in spite of my wrong construction!
- ✓ No.19. UOLEMA DEN Please use this one as I don't like the drawing of hand in the former illustration.
- ✓ No.32. OPHLEHLE You are right. Ophlehle is not the same as UAEN. So I drew dotted lines to distinguish between two.

I have followed your advice of the remainings --- No.1, 15,20, 22,24,26, 28, 32,35,37,38.

- ✓ No.2 : As I had remembered making the same one as No.2, I could noticed Nauru's 'DAON' by making a thorough search of all books.