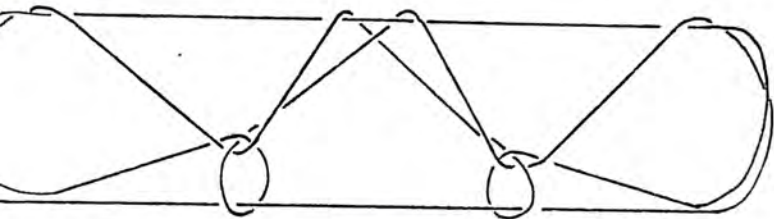


2

Correspondence, illustrations, notes and MS text for:

Hona Maude, Solomon Islands String  
Figures, Canberra, The Hona Press, 1978.

ISBN 0 9596111 0 X.



25 ✓



74  $\frac{1}{\sqrt{}}$

Emory, Kenneth Pike, 1897-  
String figures of the Tuamotus.

(String figures monographs; no.2)

Bibliography.

ISBN 0 9596111 1 8

1. String figures - Tuamotu Islands.
- I. Maude, Honor Courtney, joint author.  
II. Title. (Series).

793'.9

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

The Assistant Librarian,  
Ministry of Youth and Cultural Affairs,  
Library Division, P.O. Box G20,  
HONIARA, Solomon Islands.

Dear Madam,

I am sorry not to have replied long before this to your letter NL/9 of 18 August last, addressed to the Homa Press of Canberra. I am usually prompt in answering my correspondence but in this case your letter was unfortunately mislaid and has only recently come to light.

The Homa Press is owned and managed by myself for the purpose of publishing books on the string figures of the Pacific Islands and other works likely to be of interest or use to island peoples. It is not a commercial undertaking and operates at a loss, which is met by myself.

Up to the present the Homa Press has published two books:-

- (1) Solomon Islands String Figures, based on collections made mainly in the Central and Eastern Solomons in 1928 and 1929 by Sir Raymond Firth and among the 'Are'Are people of Malaita between 1963 and 1965 by Christa de Coppet.
- (2) String Figures of the Tuamotus, based on collections made by Kenneth Emory between 1929 and 1934.

I enclose a copy of Solomon Islands String Figures which was published to document for the Solomon Islands peoples an important recreational art in the hope of facilitating its preservation and development. A previous work on The String Figures of Nauru Island has resulted in a remarkable revival of interest among the present generation, who had forgotten how to make any but the simplest patterns.

The book retails for \$6, and the trade price (at a discount of 35%) works out at \$3.90. If you would care to order, for example, an initial 30 copies for school distribution or sale to islanders or visitors I should be prepared to send them by parcel post for \$117, which you could remit to me on their sale. The retail sale price would be for you to decide but the Australian recommended price of \$6 would give the Library Division a profit of \$63 on the transaction.

I should emphasize that I am not a commercial business and my sole reason for making this offer to defer payment, and to pay the postage, is to make the books available to as many Solomon Islanders as possible.

A similar offer to the above was made to Ms Anna Craven of the Solomon Islands Museum by letter dated 27 November 1978, as it was hoped that the book might be placed on sale in the Museum foyer for sale to islanders and visitors. No reply was, however, received to my letter.

I could also let you have three copies of the book on Tikopia String Figures, published by the Royal Anthropological Institute of Great Britain and Ireland in 1970, for \$3 a copy, these being all that I have left for sale.

As requested, I shall let you know of any future publications by the Homa Press.

Yours sincerely,

(Mrs) Honor Maude.



**SOLOMON ISLANDS  
GOVERNMENT**

Telegrams: MYCA

Ministry of Youth & Cultural Affairs  
P.O. Box G20 (Library Division)  
Honiara  
Solomon Islands  
Telephone: 265

Homa Press,  
77 Arthur Circle,  
FORREST,  
A.C.T. 2603  
AUSTRALIA

Your Ref:

Our Ref: NL/9

Date: 18/8/81

Dear Sir/Madam,

I would be grateful if you could send us your latest catalogues and price lists.

We would appreciate it if these could be sent air mail and our name placed on your mailing list for future issues.

Thank you.

Yours sincerely,

S. RUKASI (MRS)  
(Assistant Librarian).

77 Arthur Circle, Forrest,  
A.C.T. 2603, Australia,  
27th November, 1978.

Ms Anna Craven,  
Solomon Islands Museum,  
HONIARA, Solomon Islands.

Dear Ms Craven,

I enclose a copy of my book on Solomon Islands String Figures, which has just been published by the Homa Press of Canberra for distribution by the Australian National University Press.

As you will see it incorporates the collections made by Sir Raymond Firth mainly in the Central and Eastern Solomons during 1928 and 1929 and Christa de Coppet among the 'Are'are people on Malaita from 1963 to 1965, thus providing a representative record covering most of the Solomons, including the Santa Cruz Group (with the Reef Islands).

This work is not a commercial venture and is actually being produced at a loss in order to document for the island peoples an important recreational art in the hope of facilitating its preservation and development. A previous work on The String Figures of Nauru Island has resulted in a remarkable revival of interest among the present generation, who had forgotten how to make any but the simplest patterns.

Solomon Islands String Figures retails for \$6, and the trade price (at a discount of 35%) works out at \$3.90. If you would care to order, for example, an initial 30 copies for sale in the foyer to islanders and visitors I should be prepared to send them by parcel post for \$117, which you could remit to me on their sale. The retail sale price would be for you to decide but the Australian recommended price of \$6 would give the Museum a profit of \$63 on the transaction.

I should emphasize that I am not a commercial business and my sole reason for making this offer to defer payment, and to pay the postage, is to make the books available to as many Solomon Islanders as possible.

If the Museum is also interested in the Polynesian outliers I could let you have copies of Ikopia String Figures under the same terms. I am not quite sure of the trade price but as it was published by the Royal Anthropological Institute in 1970 it should be about \$1.50.

Yours sincerely,

Honor Maude.



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18th April 1979.

Mrs H.E. Maude,  
77 Arthur Circle,  
FORREST, A.C.T., 2603.

Dear Mrs Maude,

The presentation copy of your *Solomon Islands string figures*, published by the Homa Press and bearing your inscription, has just arrived.

Thank you very much for this attractively produced and scholarly work which the Library is delighted to add to your other works and your husband's in the Maude Collection.

Best wishes for the publication of your forthcoming *The string figures of the Tuamotu Islands*.

I trust that you and Professor Maude are both keeping well and not working harder than is good for you.

Yours sincerely,

I. RAYMOND.  
Librarian.



The Homa Press

77 Arthur Circle,  
Forrest, A.C.T.2603,  
30th December, 1978.

James Bennett Pty. Ltd.,  
4 Collaroy Street,  
COLLARROY, N.S.W. 2097.

Dear Sirs,

As requested in your Order L146417 of 19.12.78 I am forwarding herewith a copy of:-

MAUDE, Honor, Solomon Islands String Figures.

This book is being sent to you direct as the distributors, ANU Press, P.O. Box 4 Canberra, A.C.T.2600, are closed over the Christmas and New Year holidays.

The Invoice will be sent to you by the distributors in due course.

Yours faithfully,

*H.C. Maude.*

H.C. Maude.

Copy to ANU Press, for forwarding Invoice.

77 Arthur Circle, Forrest,  
A.C.T. 2603, Australia,  
2nd August, 1976.

Mr J. Benthall,  
Royal Anthropological Institute,  
36 Craven Street,  
LONDON WC2N 5NG, England.

Dear Mr Benthall,

Thank you for your letter, just received. I am glad that the article was what you wanted. Your suggested title seems eye-catching and should do very well.

1. The terminology is Professor Haddon's and was invented to cover the manipulations whether the hands were upright or not. As each loop has two strings the near string (i.e. the string on the thumb side, as palms usually face one another) is the radial string; the far string (i.e. the string on the little finger side) is the ulnar string. If your hands were pointing down to your feet 'near' and 'far' would not have the same meaning. Also the bones in the arm are ulnar and radial, I think? Could you please change the entire wording in brackets to the description of Caroline Extension on p.14 of Occasional Paper 29? It is on line 26, beginning with 'indices', to the end of the paragraph. I should have used it in the first place.

2. Your point about 'homeland' is taken. Your copy should have had 'island' as an alternative in the margin, and perhaps 'island' or 'present home' would be more correct than 'homeland'.

3. Fig. No.1 is unusual and a pleasing design, I think, and it also includes tao and ta.

Yours sincerely,



Royal Anthropological Institute of  
Great Britain and Ireland

Mrs Honor Maude,  
77 Arthur Circle,  
Forrest,  
ACT 2603,  
Australia.

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26 July, 1976.

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Dear Mrs Maude,

Many thanks for your very interesting article on String Figures. May I give it a new title "Cradles of Civilisation"?

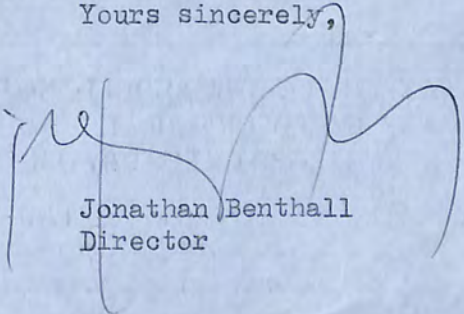
1. bottom of page 2 - I do not understand the expression "ulnar thumb string"-in your glossary of terminology in Occasional Paper 29, you define ulnar as "anything on the little finger side".

2. 2nd paragraph, page 3 - "...Polynesia, whence the community came, and Melanesia, where their homeland is situated". This is puzzling in so far as home is where one comes from?

3. Could you suggest a figure from Occasional Paper 29 that we could reproduce to illustrate the article's main points?

With kind regards and many thanks for your much appreciated contribution to RAIN.

Yours sincerely,



Jonathan Benthall  
Director

77, Arthur Circle,  
Forest.

A.C.T. 2603

21-7-76

Dear Mr Benthall,

I enclose the article you  
asked me to write for possible  
publication in RAIN.

With my husband's assistance  
it has been drafted in the hope  
of creating interest in the monograph  
on Tokopia stemy figures, ~~as~~ I  
understood that this ~~was~~ what  
you had in mind.

The title is only tentative  
& please feel free to change any-  
thing else you <sup>I think</sup> feel desirable.

Yours sincerely,  
Honor Maude.

### The significance of 'tao' and 'ta'

There can be few of us who do not remember playing the game of 'cat's cradles' with a loop of string, as children; it is recorded in English literature as long ago as 1768, and Charles Lamb knew it when a schoolboy at Christ's Hospital.<sup>1</sup> So did Captain Bligh of the Bounty, who in 1790 described the Tahitian children as '... taking a piece of line in a variety of shapes off one of the others hands (in some places of England called a cat's cradle) ...'.<sup>2</sup>

Nineteenth century travellers, and particularly ethnographers, mentioned with increasing frequency having seen patterns made <sup>from string</sup> ~~of string~~ (or string figures, as they came to be called) of a complexity, variety and beauty far transcending our own simple series. Though atttimes these patterns were illustrated they nevertheless remained mere curiosities until, as a result of his work among the Torres Strait islanders, A.C. Haddon devised a practical method of recording their making in the hope that other field workers would collect them and thus ~~hopefully~~ enable a comparative study of their significance and distribution.<sup>3</sup>

In the 70 years since Haddon wrote collections of figures have been made and published from all over the world, sufficient to indicate that while it is the most widespread game known its cultural significance, apart from sporadic connections with magic among, for example, the Eskimo and Gilbertese, is no different from that of any other amusement. While many of the figures (or pictures) portray superhuman, legendary or historical persons or events these, and the mnemonic chants which accompany many of them, are by and large public property devoid of esoteric correlations.

The value of string figures as indicators of culture contact has, on the other hand, still to be proved, since only in Oceania, and that during the past few years, have sufficiently comprehensive collections covering a wide enough geographical area been published, or at least become available in photocopy.

The preliminary, and still tentative, comparative study of Pacific Islands string figures <sup>suggests, however,</sup> ~~indicates, however,~~ that while simple patterns are reinvented all over the region (and indeed the world) the more complicated figures, and a fortiori, complexes of figures, are sufficiently reliable indicators of contact to warrant further <sup>investig-</sup> ~~investig-~~ ation.

(?) As Haddon realized, mere reproductions of completed figures are useless for this purpose, as an identical result can be reached by a variety of manipulations. One must know the exact method of making, and nowadays this is often best recorded in standardized terminology by a collaboration between the fieldworker, who perhaps has no time for more than pencilled notes, series photographs or films, and an armchair technician, who decyphers, records, illustrates, annotates and edits for publication with precision gained from <sup>a</sup> knowledge of other openings, movements, extensions and patterns.

It is this feel for manipulative style acquired from years of apprenticeship to the art that enables what may prove to be the most rewarding method of comparing string figure complexes: by technique analysis designed to isolate a society's most typical repetitive series of manipulations. A simple illustration of what is meant can be seen in the superb, but not always easily mastered, Caroline Extension (pass indices proximal to ulnar thumb string<sup>s</sup> and bring<sup>them</sup> up through the thumb loop<sup>s</sup>, keeping the thumbs pressed against

indices to hold ~~the~~ ulnar string<sup>s</sup> firm; extend by turning the palms away from you), a preferred extension for Micronesian and Melanesian figures which becomes progressively less known as one goes east through Polynesia and unknown in the peripheral eastern islands.

island(?)

Perhaps the most interesting example is to be seen, however, in a monograph on the string figures of Tikopia recently published by the Institute.<sup>4</sup> On this relatively isolated island one finds not only the basic patterns of Polynesia, whence the community came, and Melanesia, where their homeland is situated, but rather surprisingly that the greatest correlation is with the Micronesian Gilberts. In addition the Tikopia have themselves invented some three-quarters of their repertoire, and nearly half of these represent 'variations in the possibilities obtainable from the experimental development of a single technique complex: the series of movements beginning with tao and ta'.<sup>5</sup>

Now tao and ta (hold down one, two or three strings with thumbs, and pick up one, two or three strings with indices, a varying number of times, with finally a uniform sequence of movements to finish off and extend each figure) is known only on two other islands, the Micronesian Banaba and Nauru lying immediately to the north of Tikopia, thus suggesting a contact with southern Micronesia which has recently been postulated by Parsonson on other grounds. Furthermore, from the fact that the movement is unknown in the Gilberts and found on the twophosphate islands only in its simplest form it would seem to have been a local invention, after the period of deep-sea voyaging, which was taken south to Tikopia by driftaways. Here its possibilities were developed over the years in a series of variations on a single theme until it came to represent the Tikopia concept of the aesthetically perfect string figure, as distinct in its technique from those of other

localities as say the characteristic rounded patterns of Nauru or the ~~Maori~~ classics of the Tuamotus.

Honor Maude.

- 1 Rouse Ball, W.W., 1921. String Figures. Cambridge, W. Heffer & Sons Ltd.
- 2 Bligh, William, n.d. The Log of the Bounty. London, Golden Cockerel Press.
- 3 Rivers, W.H.R., and A.C. Haddon, 1902. 'A method of recording string figures and tricks'. Man, II:146-153. Haddon, A.C., 1906. Introduction to Caroline F. Jayne, String Figures and How to Make Them. New York, Charles Scribner's Sons. Reprinted 1962, New York, Dover Publications, Inc.
- 4 Firth, Raymond, and Honor Maude, 1970. Tikopia String Figures. London, Royal Anthropological Institute. Occasional Paper No.29.
- 5 Ibid.

.....



Royal Anthropological Institute  
36 Craven Street, London WC2N 5NG

From Mrs H. Mande

16 March 76

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Received £7.50 for 12 copies

of Occasional Paper # 29.

3 copies handed over.

9 copies to follow by post.  
j.m.s.

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ad & entry?



25.1.79

Mrs Maude

Would you be kind enough to fill in this form to help us promote your book on String Figures. I already have a list of journals from you. With many thanks,

(Mrs) Musa Pedersen  
Promotion Assistant

*With Compliments*

---

**Australian National University Press**

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P.O. Box 4 Canberra, A.C.T. 2600

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PO Box 460

Hon.

Ans. 4-2-79.  
2 more books posted  
in January.

Paris le 12/1/79

Dear Honor,

It was just like some years before ;  
dunstmas-greetings from you, and this with  
a big parcel! I was very pleased to receive  
the book, it is nice, the title page ok.  
I must explain the silence after your letter (at  
least one year and a half ago, if not more).  
You asked me for some details about some words,  
and as Daniel is the specialist for 'are-'are  
language, I showed him the list of words.  
He kept it because he wanted to work it out,  
and as he had did not find the time, or the  
moment to do it, there arrived a moment, where  
I stopped asking him and it was so late already  
that I could'nt answer you anymore. So please,  
do accept my excuses, I was very sorry for  
what happened and I am still.

We are still in the same place, 223 Bl. Péreire.  
So if you can send two books more, they  
will arrive safely here. I am very glad  
you went ahead with these string figures and  
they are published indeed. I see it wasn't  
easy. It is nice to see them fixed on a paper  
a ~~big~~ <sup>fine</sup> collection isn't it?

Daniel worked a lot of time on the book with Hugo Zemp, I did a few photo graphics, too.

The girls are studying a lot, mainly Cecile for "Ecole Normale Supérieure", she will try.

Anne is working for baccalaureat, both of them much higher than I am, bigger I mean.

Pierre, the son, you don't know him, he just began high school and likes it. He was on Malaita with his father for independence-fest, last July, quite proud.

We have had here in Paris the Prime-minister, Kenilorea, <sup>from Solomon islands!</sup> who was a young boy doing studies in New Zealand, where we came through there in 1964. And then we are keeping good contact with some of our friends over there in Malaita.

Here in Paris I am doing mainly pottery, having a workshop and some children to teach them, three times the week. For this new occupation I am getting also a new "formation", it does mean a lot of work - studying - but very interesting.

So you have the last news from us.

With my warmest regards and many thanks to you and a big "bravo"

Christa (de Coppet)

P.S. The table, or graphic with all the names are very interesting a pity <sup>that</sup> it is a little bit too small.

Canberra,  
20th Dec. 1975.

Dear Christa,

The string figures are ready for final typing at last. I enclose a list of the combined collections which shows how many were the same, or nearly so. In these cases I have put Raymond Firth's title first, and the date, then yours and the date; then when there is a difference in the working I have put your title a second time and described the working. You will see that I have included<sup>2</sup> which are not on your list; you gave them to me earlier, they are nui and issisu hana ta'a ka'a. Nui is found elsewhere but the other is unique as far as I know.

I have added two series for two people which I learnt here in Canberra when two Solomon Islands girls were staying with friends. Altogether it is a wonderful collection and I am hoping that Oceania will publish the book. The title I am suggesting is "String Figures from the Solomon Islands....collected by Raymond Firth and Christa de Coppet. Edited by Honor Maude... properly set out of course.

Would you please check the spelling of the names as your list and the title in the text did not always agree. I also enclose your preface which Harry has edited, please see if you agree with his alterations.

I decided to do all the illustrations when it seemed best to put the two collections together. I have a very nice architect's draughtsman who inks in my pencil sketches; there are 150 drawings!

We may be in London at the end of January for Harry to give evidence in the High Court - the Banabans v. the Government. Unfortunately it will be too cold for us to travel around and visit you in Paris. We are well, I have a new asthma treatment, but we are getting old! Harry has just about finished editing a history of the Catholic Mission in the Gilberts by Father Sabatier, a priest we knew quite well.

We send our very warm greetings to you all and best wishes for Christmas and the New Year.

Centre National de la Recherche  
Scientifique. 2.12.78

Kin the 21<sup>st</sup> of July

Dear Honor,

as I am out here in Malanta  
again, and mail is going straight on to Australia,  
I like to send you our very best wishes.

David, our son Rene and myself, we met in Honiara,  
David coming from Indonesia, and we both from  
Paris directly. We are very happy to be with  
our Are'ave friends. Things are going very well  
for them and the developpement is so interesting  
indeed - it is quite extraordinary.

David will be finishing a lot of work, or continuing  
may be, and we are going to shoot a new  
movie

I got your letter from January and still hope,  
Prof. Elkin will publish them the string figures.

In September I have to be back in France.  
The girls stayed in Normandy for <sup>the</sup> holidays,  
but school is rather serious in so far the children  
have to learn so much. Fortunately they like it.

~~Give~~ Our best regards to Mr. Maude please,  
and to yourself, from Solomon Islands,

David and Christa.



Ans 28-1-73

Paris le 10/1/73

Dear Honor,

I was so glad to hear from you, thank you so much for your Christmas letter, it is just not imaginable that another year has gone already.

David is out to Indonesia, in the Molucces, I don't know exactly where in the moment, because he is looking for a new field and communications seem to be very uncertain. He passed in the Solomon Islands before, where is still a lot to do and every time, naturally, a lot of people to see, as much as before and more perhaps. He brought them one movie or better their movie, which seemed to be a great success, and some records, edited by a friend of ours who collected and analyzed the music in 68-69.

I am a little sorry to stay in Paris, but as you know these girls are big and bigger (than myself, Céline!) and they are going to high school and there are no joking about, they have to work rather hard. Pierre should be also with his father, but he is going to preschool.

I am very happy about publication of the stamp figures. O.K. for the title. Do with the drawings as it seems the most convenient for every body. I preferred the drawings with two lines for purely esthetic reasons, but if uniformity is more important do change them in single lines. I hope you got an answer from Prof. Elzing in the meantime. If not what are

1,15  
POSTES

# AÉROGRAMME

Madame H. E. Maude

77 Arthur Circle

Forrest

2603 A.C.T.

## PAR AVION

Deuxième pliage

Ce pli ne sera pas acheminé par avion  
s'il contient un objet quelconque.

Premier pliage

you going to do?

With my best wishes for 1973 and my  
very warm regards to you and Harry  
Christa de Coppel.

P.S. I don't think that ~~the~~ girls remember you and Catherine,  
but both of them would like, when they are adult, to go back  
to Solomon Islands and say hello to them friends. I hope they  
could!

Paris le 10/5/67

Dear Mrs. Maude,

Thank you so much for your letters.

I got the first one just after sending the string-figures away. The second one confirmed that you got them.

I hope, there are not too much mistakes in the descriptions, and that you will find some time to do them.

For the publication please do as you think that it is useful, or the best way. It is difficult for me from here to know what is possible.

In any case I am at your disposal for everything concerning these string-figures, may be for the drawings or any change or corrections.

It is a pity to know that you wouldn't come to Paris next year! Perhaps you could change your mind. Paris is quite lovely, mainly in springtime, as now.

Daniel and daughters are very well and send their best wishes! With warm regards

Christa de Coppet

January 1966.

Dear Christa,

I am posting this at the same time as your string figures which go Second Class Mail so will probably take a little longer. Much to my astonishment I find that I can do all but one <sup>figure</sup> which appears to have a movement missing, <sup>congratulations on your descriptions -</sup> The looped figures are terribly hard to describe, I had <sup>Some</sup> ~~great~~ difficulty in working them out in the first instance <sup>and</sup> then I ~~would~~ put them <sup>away</sup> ~~away~~ <sup>several times</sup> until I had forgotten how to do them and each time found the instructions still not detailed enough. Now I can do them without any trouble but it is an extraordinary technique and I have not tried them out on Harry as they would probably drive him mad! Let me know what you think about them.

The "Pack of Dogs" is found in <sup>the Marquesas,</sup> Tahiti, Nauru and New Guinea and in each place it is made a different way. The fish and the shark I have not seen before.

Have you any plans for publication? <sup>your figures</sup> Most of ~~them~~ are quite different to patterns elsewhere and you certainly made a wonderful collection.

The first number of "The Journal of Pacific History" is ready for the printers and we hope will be out before the end of the year. Harry will now do the introduction for the Nauru string figures and perhaps that too may appear before too long!

We hope you are not feeling the cold too much and <sup>all</sup> ~~h~~ keeping well. With our best wishes,

Tabataka 19/5/65

Dear Mrs. Maude,

Here some new String-figures.

Terribly to describe! Some are well known, some of them are new I think. I do hope you can make them. These loops!!!

We are now preparing our departure. It will be very difficult to let the people as they are there. It does mean, without medical supply, and without anybody to explain them something of the new world. We have the impression to them in a <sup>leave</sup> rather bad conditions. But perhaps it is only imagination. Some of the old people, who are very occupied only by their gardens and a very quiet life at old traditions, they are ~~perhaps~~ perhaps to retire from this new world, we brought to them. In any case we will leave some

good friends, and that is always difficult.

Could you please give me the address of your friend Thomas, and his name. We will pass at San Francisco and it would be very nice if I can have a talk about string figures with him.

We will leave at the beginning of July, about that time. We don't know any date exactly. At Honiara we will take a Chinese <sup>navigation</sup> ~~line~~ off to Japan. Then by plane off to America and Europe. Very exiting again.

I just do remember, when you led me in the library of the Western High Commission and we did find some of the Malaita or Solomon's News-sheets - ... The beginning of this very nice experience.

Thank you again for all the help

Taka takea 27/3/65

Dear Mrs. Maude,

The time is passing too quickly indeed, I'm sorry I didn't write before now. I do hope you are well and that you have not any trouble more with this very bad illness.

This second part of fieldwork seems quite different to us. It is nice to know the people better, to understand them better, to know difficulties and facilities. Daniel is going more often into the bush and on the hills. I'm living more with the people around us, working in gardens, learning some of their music, drawing them. They were very glad to see us coming back, they couldn't believe it really before.

Well, you can see how it is going on. I got some very nice new string-figures, not very many, but interesting ones, but terrible to describe again. So I didn't write them <sup>yet</sup> properly. It seems very difficult to get some <sup>exact</sup> information about the meaning of string-figures in Aee-tee. Most of these <sup>people</sup> don't know any meaning. Nearly all figures are accompanied by stories. There is no relation between death and string-figures. But relation between yams and string-figures. They were played during the time, yams are growing, to become big and nice. They are illustrating the life of Aee-tee, and figures of their myths.

I will now take my strings again and work on the description.

As soon as written correctly I'll send them to you  
and the old ones - corrected.

We are often thinking about Australia a. Canberra.  
Auntie is speaking about Paris, but so as it is Canberra.  
She doesn't remember anything about Paris, but all things in  
Canberra are not forgotten. Cecile is progressing in reading  
a writing a. calculating. She is looking forward to school  
in Paris. Daniel and myself we do too.

Now all my best wishes to you  
and with my kindest regards

Yours Christa de Goppert

How is the grand-son?

First fold here

Sender's name and address: *Christa de Goppert*

*Taka Taka - Malakfa*

*B.S.I.P.*

*2 P-777*  
*PA-777*

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BY AIR MAIL  
PAR AVION  
AIR LETTER  
AEROGRAMME



*77*



*Mrs. H. E. Mearns*

*98 Athin Circle*

*Forrest - Canberra*

*A.C.T.*

*AUSTRALIA*

To open cut here



4/98 Arthur Circle,  
Forrest, A.C.T.  
12.7.64.

Dear Christa,

It would be nice if I may call you that please, Madame is so very formal!

I return your lovely collection of string figures with corrections which I think make them clearer. Did I tell you I have a young mathematician pen friend now, in Los Angeles, who is quite crazy about string figures? This should interest Daniel! Thomas has been doing my Gilbertese figures and also some of the Nauru ones; he finds them easy to follow but has made a few suggestions to make the descriptions even clearer and I have used them also in correcting your figures. He has also invented a mathematical notation for recording figures which works well once you get the hang of it.

Thank you for your aerogramme giving the date of your arrival here, we shall look forward very much to seeing you all again and will certainly be on the look out for a house for you or see what the A.N.U. can offer.

We are having a quite horrible winter but it should be beautiful Spring by the time you get here. I expect to go to Tasmania some time in October when our second grandchild is expected, Annabel has not given me a date yet. They have just moved into their own house down there after 2 months in a very cold and unpleasant house so they are happy. I miss them all very much.

My correspondence with Thomas Storer is very interesting and I will show you his letters when you come.

With warm regards from us both to you all.

Yours sincerely,

Howe Maude.

Takenaka 22nd June 1964

Dear Madame,

Thank you very much indeed for your letter with all the remarks about the string-figures. Unfortunately I didn't put the numbers on my own exemplars, so that I cannot see which one are good and the ones already well known everywhere. In any case I will continue to collect all the figures I can find. Also I got some new and interesting ones last week, but I do better wait for your corrections on the other ones before making them. And I have to translate some stories, <sup>which</sup> you have to tell in making them.

The work of Daniel is going on very well and every day it becomes more interesting. We will talk about it in Canberra.

We shall arrive in Canberra on 17th September. Could I ask you to tell us, if you know any occasion for housing? (P.S.) We shall stay for about two months in Canberra, and we are looking forward indeed to have this break. All of us are keeping very well, but some distance to the field-work, some other vice, than "bush" and sea will be welcome. And the second period of our field-work may be still more interesting and useful.

(P.S. We have already asked A.N.U, so don't think we will be without accomodation, but just, if you know about an occasion!

So thank you very much again, we will be very glad to see you in September and to speak about with you about our first experience of "bush life" and study.

With our very kindest regards to you and your husband also from Daniel

yours  
Christa de Coppet.

← First fold here →

Sender's name and address:

de Coppet

Tokelau, Nukunono

B.S.I.P.

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AEROGRAMME



Mrs. H. Maude

1498 Ardara Circle

Forest. A.C.T.

AUSTRALIA

Ans. 20.5.64.

Takataka 25 th April 1964.

Dear Madame,

Here are the first string games of Areare. Most of them are known all over Areare district and by many people. They call them ISSISU. Issisu does mean also : the string, and kanuhia issisu - to roll the string. Some differences exist in the names for the same games. Thatfor I give you the name of the village, where I found them.

Masupa is the biggest village at the East side of Areare district, and they are all christian people.

Mamui, nearby, is a small heathen village. We are living between these two places, at Takataka bay.

Hareawa is a small heathen village up in the bush.

Rawahu has some christian and some heathen people, but I got the figures from a heathen man. It is situated at the East coast of the isl.

Oteiora is a small christian village, also on the bay. All these games I got from a young man, who is the only one to know those one. I didn't find the same figures in the other villages. He is a kind of artist, who still knows how to tell stories in old good Areare, he knows poetries and music. His figures are mostly accompanied by stories or exclamations.

Some of the figures refer to famous places in Areare district. The eagle and the eel are very important animals in their mythology. The life of every day are represented by some other figures. The coconut are also important in mythes. I have found, that string figures are the only kind of pictures for Areare poeple, perhaps something more than games. There is no art at all in this district, articles are not decorated. ( I am verry sorry about this!)

Two of the figures, I and I6, I have found in the collection of Kathleen Haddon. Some are the sames as in Lau district; I mentioned them again, the Areare games are going further. I am sorry I couldn't identify all the names of plantes, fishes and birds, but I will try to get them later.

Daniels work is going on very well. Today he is far in the bush to study <sup>land tenure</sup> gardens, to draw maps at an interesting place. Cecile, Anne and myself are staying behind in our nice leave house, always plenty of children and other poeple. Cecile and Anne are very well. Not sick at all. Native poeple have Malaria and weak of it they get a lot of other sickness. I hope with nivaquine enough we will be save of it.

We are looking forward to have some holidays in September, where we shall come to Canberra for about 2 month.

Cecile and Anne are playing just to clear their eyes with some cotton wool and to make dressings. They can see this things every day and so it becomes game. The poeple come to us for medecin.

I hope now that all is well for you. With all our best wishes and kindest regards of us all

Yours sincerely

*Christa de Loppat*

*Excuse me please for all the mistakes in English.*

String Figure Monographs No.1

Half title

SOLOMON ISLANDS

STRING FIGURES

STRING FIGURES

65

101

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 Mikronesien (Gilbert-Inseln, Tabitiuea)  
Fadenspiele (with G. Koch)
- Mikronesien (Gilbert-Inseln, Onotoa)  
Fadenspiele (with G. Koch)
- 1969 Polynesien (Ellice-Inseln, Niutao)  
Fadenspiele (with G. Koch)
- 1970 Tikopia String Figures (with Sir Raymond Firth)
- 1971 The String Figures of Nauru Island
- Forthcoming: The String Figures of the Tuamotu  
Islands (with Kenneth P. Emory)

## CONTENTS

Foreword - Honor Maude

Preface - Raymond Firth

Preface - Christa de Coppet

Notes on Terminology

List of String Figures

1.	Nepe	...	...	...	...	...	...	...	1
2.	Niu or Uume	...	...	...	...	...	...	...	1
3.	Tinaberamasi or Keni Maumauru	.....	.....	.....	.....	.....	.....	.....	3
4.	Ratiaha ..	...	...	...	...	...	...	...	4
5.	Banui or Mani imoro .	...	...	...	...	...	...	...	5
6.	Tapon or Parani Ōi ...	...	...	...	...	...	...	...	6
7.	Aiole or Hunu ni Arite	...	...	...	...	...	...	...	7
8.	Rotoi ni Arite	...	...	...	...	...	...	...	9
9.	Te Pekio	...	...	...	...	...	...	...	11
10.	A'apei ni Teitari	...	...	...	...	...	...	...	12
11.	Nelo	...	...	...	...	...	...	...	13
12.	Nue	...	...	...	...	...	...	...	14
13.	Ne Maru	...	...	...	...	...	...	...	16
14.	Nedlo	...	...	...	...	...	...	...	17
15.	Kizu	...	...	...	...	...	...	...	18
16.	Tambau ..	...	...	...	...	...	...	...	19
17.	Onga	...	...	...	...	...	...	...	21
18.	Niu Walu Mini .	...	...	...	...	...	...	...	22
19.	Simbelu .	...	...	...	...	...	...	...	24
20.	A'aranga .	...	...	...	...	...	...	...	25
21.	Nepe Myawa or Tahi .	...	...	...	...	...	...	...	26
22.	Danoi Bedge	...	...	...	...	...	...	...	28
23.	Nuvo or Hata'e Erere .	...	...	...	...	...	...	...	29
24.	Hada or Hata Totorowato	...	...	...	...	...	...	...	31
25.	Vetu Sindani or Rato ma Hura	...	...	...	...	...	...	...	33
26.	Vat	...	...	...	...	...	...	...	34
27.	Niu	...	...	...	...	...	...	...	35
28.	Kakenaku and Maliva .	...	...	...	...	...	...	...	36
29.	Omea	...	...	...	...	...	...	...	38
30.	Wane Mai .	...	...	...	...	...	...	...	39
31.	Sombohala and Londoi Wu	...	...	...	...	...	...	...	40
32.	Faisao or Roto ni Rou	...	...	...	...	...	...	...	42
33.	Sagaroiato or Rotoi Rao Piito	...	...	...	...	...	...	...	43
34.	Hono Kaka Baranua Hata Te'eafa'i	...	...	...	...	...	...	...	45
35.	Pia Toa Kia	.....	.....	.....	.....	.....	.....	.....	46
36.	Wisi	.....	.....	.....	.....	.....	.....	.....	47
37.	Hato or Suna roro he Marau .	...	...	...	...	...	...	...	49
38.	Hato Kaula or Wera Makahi .	...	...	...	...	...	...	...	50
39.	Kandora.....	.....	.....	.....	.....	.....	.....	.....	50
40.	Arohi	...	...	...	...	...	...	...	51



Table Page

SOLOMON ISLANDS

STRING FIGURES

BY

HONOR MAUDE

from field collections made by Sir Raymond  
Firth in 1928-1929 and Christa de  
Coppet in 1963-1965

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The Homa Press  
1978

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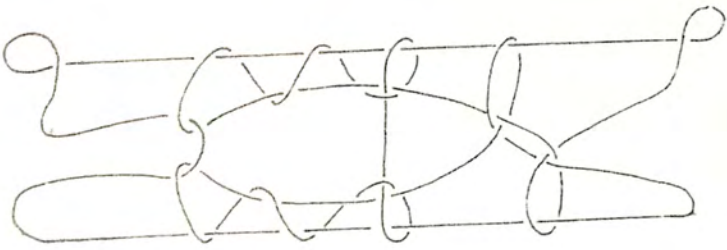
1. String figures - Solomon Islands.
  - I. Title

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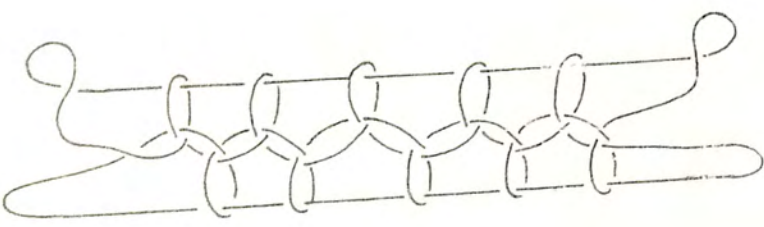
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## NOTES ON TERMINOLOGY

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 underneath~~) or from the distal side, ~~(or above)~~.

① → 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, 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 ~~proximal~~<sup>distal</sup> string, over tip of digit and dropped on the other side.

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

① Twisting Loops - A loop may be twisted in two directions, either ~~in~~ radial or ulnar. If in the radial direction the finger is rotated towards you, down, away & up to original position, taking care not to become entangled with any other stems. If in the ulnar direction the movement is made in the opposite direction.

Copy

PREFACE

by Raymond Firth

The string figures which I recorded in the Solomons in 1928-29 were obtained in two very different contexts. One set was collected in Tikopia, using the vernacular. Here I was trying to record as complete a series of figures as possible in that island community, and was interested in the techniques of production of the figures, and the variation in their patterns. Since my own skills lapsed with time, it was only through the expert and careful work of Honor Maude that my notes could recently be translated into publishable form (Raymond Firth & Honor Maude, Tikopia String Figures, Royal Anthropological Institute Occ. Paper no.29, 1970).

The other set of string figures represents a selection only from the islands of the central and eastern Solomons. It was obtained primarily while I was travelling on S.Y. Southern Cross as a guest of the Melanesian Mission, and staying at mission stations en route to Tikopia and on return from that island. Convinced of the inadequacy of the material collected by W.H.R. Rivers about social structure (History of Melanesian Society, 1914) while on a similar voyage, I made no attempt at a systematic social anthropology, but restricted myself mainly to collection of ethnographical specimens of material culture and to recording of string figures. These figures were usually obtained through the direct medium of pidgin English, or through the help of a Mota-English interpreter (the lingua franca of the Melanesian Mission was Mota at that period). But in getting some I simply handed over a string to a person, set up a figure or two myself as an example, and in dumbshow invited him to do the same. The results were usually successful, and I formed the impression that most people in the Solomons knew a few string figures and were mildly interested in seeing others set up. There was no ritual attitude to the figures that

that I could discern, though some figures not shown to me may have had ritual associations.

I sought string figures whenever I had an opportunity - on the deck of the Southern Cross, at Mission stations, and in villages at which the Southern Cross called in her tour of the islands. I tapped a wide area, as the following itinerary summary shows: 7 June 1928 left Siota (Nggela) for Fiu (Malaita); 8, to Wango (San Cristobal), Pamua School, Pawa School (Ugi); 9, Ulawa, Aulu (Malaita); 10, Siota, Bungana, Longupolu (Nggela); 12, Marovovo (Guadalcanal); 13, Laumbe (Russell Islands), Maranatambu (Ysabel); 14-16, Kaiwango, Kia (Ysabel); 17, Buala (Maringe lagoon); 18, Singgana (Ysabel); 19, Maranatambu; 21, Tulagi (Nggela), Savo, Marovoro; 22, Tambulivu (Guadalcanal); 23-24, Marovovo; 25, Gaimali, Suagi, Tasiboko (Guadalcanal); 26-30, Paupau, Nangali, Marau (Guadalcanal); 1-2 July, Kolina, Verahui, Suku, Koliboko (Guadalcanal), Marovoro; 3-6, Siota, Bungana, Tulagi; 7-9, Fiu, Manere, Bitema (Malaita); 10-11; Malu'u, Fiu, Fouia & Suluwhau (Malaita); 12, Ulawa, Supeini (Malaita); 13, Sa'a, Rouapa (Malaita), Pawa; 16, Pamua (San Cristobal); 17, Santa Ana; 19, Graciosa Bay (Santa Cruz); 20, Reef Islands. On the return voyage, in mid-1929, I had a similar though shorter series of calls.

The figures I recorded were not a fully representative Solomons series - for example, they did not tap any Roman Catholic villages, nor the Methodist area of the Western Solomons. They must be taken rather as a skimming of the cream off what was readily available in the Melanesian Mission area. Their value probably lies in two considerations. One is the relative paucity of string figures recorded from the Solomons area, even now. The other is the time dimension, allowing other modern collections to be compared with my record of nearly fifty years ago, with inferences to be drawn about persistence and change in a cultural item not directly affected by technical supersession.

Where I could, I recorded the names of the people who set up string figures for me. While many of them may be no

longer living, the citation of their names in the text may serve as an acknowledgement of their help, and a recognition of the aesthetic and scientific pleasure I had in cooperating with them in this way. (The orthography of personal names, village names and names of string figures is my own, as taken down on the spot and checked where possible with Mission authorities on language; for any errors or differences from modern usage I plead lack of opportunity for full correction). But I would like to put on record once again my special indebtedness to Vahihaloa, from Luangiua, who not only worked for me indefatigably during my Tikopia expedition but also showed me some interesting string figure material and helped in a lively very positive way to enlist other people in the string figure quest. I would also like to express my thanks to Honor Maude for once again putting her unrivalled skill and knowledge of this subject at the disposal of material which otherwise would have remained buried in a set of field notes.

December 1972



## PREFACE

by Christa de Coppet

This work would not have been carried out if Honor Maude<sup>1</sup> had not taught me the way to make string figures, and how to describe them. She supervised with real enthusiasm and methodical patience the different stages of the recordings. The corrections which she has carefully added made possible the publication of the work. Here are given to her my very deep thanks.

About fifty string figures are recorded here in the way they were made by 'Are'are people. The recording took place in the years 1963, 1964 and 1965 around Takataka Bay on the east side of Malaita Island, where my husband and I were engaged in field work.

Many informants contributed to the present collection. They were living all around Takataka Bay. We must thank specially for their methodical contribution and their kind patience:

Mr Taihumaea, the araha of Mani'eirate village

Mr Nasihunu, the araha of Manihouni village

Mr Irisipau, from Rau'ahu land

Mr Suunorua, from Hareawa land

Mr Keni'oma, from Oteirora village

Mr Tareoriori, from Masupa village

Mr Keni'oma, who was living further south in the Maramariki Passage, told the stories of Wisi, Pari, Suhurimae and Sisihu.

The word used for a string figure is isisu. It appears also in compound words as:

---

1 Maude, H.C. and H.E., 1958.

- nuu-isisu: a love song telling the love feelings towards somebody (boyfriend, girlfriend, mother...).
- amaa-isisu: a funeral song given to the dead by women (wife, daughter, sister, mother...) and telling the facts about his life.

These songs relate a series of events from the first to the last, repeatedly on the same melody. One or two singers may accompany the performer with a nasal melody. In practice, the performer divides the story into different events.

In the 'Are'are language the word for 'count' is isumia, isu meaning to follow somebody. On Guadalcanal, Florida, Malaita, Ulawa and San Cristobal Islands, words for 'count' are of the same pattern. Ulawaians will say idu or iduidu, and for string figures isuisu.<sup>2</sup> Nggela people will say isu or indu for counting.<sup>3</sup> These verbs nowadays mean also 'to read' a text.

As W.G. Ivens wrote about string figures which he had seen on Small Malaita and Ulawa, 'Cat's Cradle was played extensively in former times. It is not so much in evidence now'.<sup>4</sup> Among the 'Are'are string figures are played by nearly all the people, men, women and children as well.<sup>5</sup> They did not feel that these games had any religious meaning, apart from the fact that one informant said that some were made, in olden days, to ensure a good yam harvest in their gardens.

Another informant said that string figures were used to keep awake during the nights, when people feared an attack by enemies. But to-day among christians and among the 'Are'are

---

2 Ivens, Walter, G., 1929.

3 Fox, C.E., 1955.

4 Ivens, Walter G., 1927.

5 Only pregnant women must avoid them, because the umbilical cord could strangle the foetus.

who follow their own traditional religion, string figures are one of the few games they still play.

The stories one can tell in doing the figures are of the unuha sort as opposed to the two other types, sisihora and arasihona. Unuha is a kind of short tale, giving an account of an incident occurring between two or three actors, in contrast to a myth of the very old days known as sisihora, or to a story of relatively recent events such as a war, a marriage, a feast or a journey, which is called arasihona.

It should be noted that, apart from a few decorative carvings and paintings (mostly geometrical series), the 'Are'are are not very interested in drawing figures, though they are great musicians and singers. Music is most important in all feasts, as also in everyday life.

One must add, too, that the 'Are'are have forgotten their knowledge of the stars, and the stellar patterns in the sky have no actual importance for them.

How these string figures could be described by modern mathematics in order to set up generalized rules for constructing the terminal figures will not be discussed here, but it seems possible that mathematics could lead to the formalization of the operations involved.

The names of the figures and their importance in connection with 'Are'are oral literature will be studied in our work on the myths and legends recorded on Malaita.

~~Set up by a man at the Reef Islands.~~

1. Opening A.
2. Insert all fingers, from distal side, into thumb loops, pick up radial thumb strings and release thumbs; insert thumbs, from proximal side, into loop over the four fingers of each hand and allow this loop to slip on to wrists.
3. Turn thumbs towards you, down, under both wrist strings and insert into little finger loops from proximal side; return with ulnar little finger strings and release little fingers.
4. Transfer index loops to little fingers.
5. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
6. Insert indices, from proximal side, into thumb loops, pick up ulnar thumb strings and release thumbs, then also release little fingers.

Fig. 1

2 NIÚ (star)✓

1928

Set up by Eric Nora, ~~of~~ Fenualoa, ~~at~~ Siota.Synonym: Fitu (star)✓ Pileni ~~Island~~✓UUME (a shell breast ornament worn  
only by women) *Takataka Bay*↑  
1963-65~~From Takataka~~

1. Opening A with a short or doubled string.
2. Insert thumbs, from distal side, into index loops and return with ulnar index strings.
3. Pass middle fingers distal to radial index strings, insert into thumb loops from proximal side, and return with ulnar thumb strings and release thumbs.
4. Pass thumbs, from distal side, through index loops, insert into little finger loops from proximal side, return with radial little finger strings and release little fingers.
5. Release indices and extend slowly.

Fig 2a

Continuation: LAVI

1928

8. Insert ring fingers, from distal side, into middle finger loops and transfer loops to ring fingers.
9. Transfer ring finger loops to little fingers.
10. Insert thumbs, from proximal side, into little finger

loops and return with radial little finger strings.

11. Caroline Extension.

Fig. 2b

UUME

1963-65

This figure and Niú are identical except that at movement 4 thumbs return with ulnar little finger string. Uume does not continue to a second figure.

3 TINABERAMASI (high stone)

1928

Set up by Savutas Neretaba, boy of about 16,  
of Maga, near Buala, Ysabel.

KENI MAUMAURU (a woman who is always sleeping) 1963-65

↑  
~~From~~ Takataka Bay

1. Opening A.
2. Bend indices down away from you distal to little finger loops, hook up both little finger strings and ulnar index strings and with indices still pointing down insert them into thumb loops from distal side, rotate them away and up and release thumbs.
3. Pass thumbs proximal to index loops, insert into little finger loops from proximal side then putting tips of indices and thumbs together rotate indices in ulnar direction, down through little finger loops and back to position releasing thumbs.

4. Insert thumbs, from proximal side, into two distal index loops and release little fingers, pull figure taut.
5. Insert little fingers, from proximal side, into index loops hook back the two ulnar strings which run diagonally to centre of figure.
6. Release indices.
7. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
8. Caroline Extension.

Fig. 3a

KENI MAUMAURO

1963-65

This figure proceeds from movement 5 as follows:

6. Release two distal index loops.
7. Caroline Extension.

Fig. 3b

## 4 RATIAHA (stone for sharpening knife) 1928

Set up by Levi Roitumana, boy of 10, ~~of~~ Buala, Ysabel, ✓

1. Opening A.
2. Pass thumbs proximal to index loops, insert into little finger loops from proximal side, rotate thumbs in ulnar direction back to position and release little fingers.
3. Insert middle, ring and little fingers, from proximal side, into index loops and hold down radial index strings.
4. Insert indices, from distal side, into thumb loops, rotate away from you and up, carrying with them double ulnar thumb strings, and release middle, ring and little fingers.

Fig. 4

## 5 BANUI (kind of tree) 1929

~~from~~ Reef Islands, ✓

Synonym: Manu (flock of birds), ✓ ~~from~~ Barnabas Marikana, ~~of~~ Ysabel, 1928, ✓

MANI IMORO (some pilchards,  
sardinops neopilchardus clupeidae)

↑  
1963-65

1. Opening A.
2. Pass thumbs proximal to index loops, insert into little



finger loops from proximal side, rotate thumbs in ulnar direction returning to position proximal to index loops.

3. Release little fingers.
4. Pass little fingers proximal to index loops, insert into thumb loops from distal side and hold down ulnar thumb strings.
5. Insert thumbs, from proximal side, into index loops and Navaho thumbs with double radial strings.
6. Put tips of thumbs and indices together and turn index loops on to thumb.
7. Caroline Extension and release thumbs.

Fig. 5

Manu continues as follows:

8. Insert thumbs away from you at a,a, and release all fingers, the birds fly away.

6 TAPON (turtle shell) ↗

1929

~~From~~ Reef Islands

Synonym: Babaraingari (fruit of a tree)

PARANI ÔI (heap of firewood) ↗

1963-65

Takataka Bay

1. Opening A.
2. Transfer index loops to middle fingers and thumb loops to indices.
3. With mouth pick up radial index string; with thumb and index of right and left hand take hold of right and left mouth strings, release mouth string, then make an upright loop with held string and insert thumbs, away from you, into it. Ex tend hands.
4. Transfer thumb loops to indices and middle fingers; transfer little finger loops also to indices and middle fingers.
5. Navaho indices with proximal radial strings and Navaho middle fingers with proximal ulnar strings.
6. Grasp left hand strings in right hand and left off gently, turn loops over away from you and place over thumb and little finger. Repeat with other hand.
7. Stretch fingers wide apart and pull figure taut.

Fig. 6

## PARANI ÖI

1963-65

1 and 2 as above.

3. With mouth pull towards you radial index string; insert right thumb, from distal side, into mouth loop, pick up left mouth string and return to right; pass left thumb to right, proximal to right mouth string, and return to left with this string. Release string from mouth.
4. Continue from ~~Movement~~ 4 of Tapon placing loops over thumbs and middle fingers at ~~Movement~~ 6.

BABARAINGARI

1963-65

Bakarai-gari

This is the same figure as Tapon (above) but a second player pulls up centre parallel strings and first player releases his hands.

## 7 AIOLE

1928

Set up by Tomi, young man of Sinarengo, Malaita

HUNU NI ARITE (bunch of Arite fruit) ↗

1963-65

~~From~~ Rau'ahu

1. Opening A.
2. Pass thumbs proximal to index loops, insert into little finger loops from proximal side, rotate in ulnar direction back to position, carrying with them ulnar little finger strings; release little fingers.
3. Insert middle, ring and little fingers, from proximal side, into index loops, hold down radial index strings

## Foreword

This monograph on the String Figures of the Solomon Islands is based on two collections: the first, made by Sir Raymond Firth in 1928 and 1929, includes figures obtained on a number islands, with a few from the Santa Cruz Group (with the Reef or Swallow Islands); while the second was obtained by Christa de Coppet between 1963 and 1965 from 'Are'Are informants living around Takataka Bay on Malaita.<sup>1</sup>

Together they comprise 112 distinct figures or series of and 3 tricks, by far the largest number hitherto published from any Melanesian area, thus enabling one to offer, for the first time, a few tentative suggestions on the distribution of some patterns and techniques within the Oceanic region. In addition the fact that the two collections were, for the most part, made in different localities and 35 years apart affords an opportunity of assessing whether the same patterns are found on different islands of the Solomon Group and tend to remain stable in construction technique and final design from one generation to another.

It now seems clear, from a comparative study, that the Oceanic region, from New Guinea eastwards to Easter Island and the Carolines southwards to New Zealand, represents a separate and relatively homogeneous technique unit, which includes the Torres Strait Islands and most, if not all, of Australia. Whether Indonesia has affinities to Oceania, as one would suspect on other grounds, must await the publication of detailed local studies; but now that we have adequate data from Japan it is clear that Japanese Figures are not, taken as a whole, oceanic in type.

<sup>1</sup> A third collection, made by Sir Raymond on the Polynesian outlier of Tikopia, has already been published - Raymond Firth and Honor Maude, Tikopia String Figures, London, Royal Anthropological Institute Occasional Paper No. 29. Lada, Royal Anthropological Institute.

publication of detailed local studies; but now that we have adequate data from Japan it is clear that Japanese figures are not, taken as a whole, oceanic in type.

Within this Oceanic region the Solomon Islands appear to constitute a convergent area where one finds 45 figures previously recorded in one or more localities in New Guinea, the Torres Strait and Australia, 41 on one or more islands of Polynesia, 32 in parts of Micronesia and 25 on other Melanesian islands (including Fiji). The number of these related patterns would no doubt be considerably increased if comprehensive collections existed from all island groups and, in particular, there were any published figures from the neighbouring Melanesian New Hebrides.

An examination of the Comparative Table suggests that about 10% of the figures recorded in the Solomon Islands are basic oceanic patterns known throughout the region: these were presumably part of the ancestral culture of the oceanic peoples at a time prior to the eastward dispersal of the forbears of the present Polynesians.

Subsequent to the relative but never complete cessation of Polynesian contact with Micronesia and Melanesia there was an expansion in the quantity and variety of string figures produced in these western islands, stimulated in the main by the invention of a more effective method of presentation now known as the Caroline Extension.

It must be stressed that the Caroline Extension is far from being a normal or obvious method for displaying the final, or any intermediate, patterns in a figure, but rather a sophisticated technique unknown in most parts of the world and difficult to learn except by those who have already acquired a dexterity in string figure making.

Except for one or two aberrant figures, presumably acquired through post-European contact, the Caroline Extension is unknown in Polynesia, apart from communities, such as Tikopia, geographically located in Micronesia or Melanesia, and the New Zealand Maori. On the other hand where it has been adopted as a technique it tends to supersede other extensions as the preferred form, even if, as in the case of the Gilbertese te taba (the Sepik Bananas), it involves altering antecedent methods.

Thus the Nauruans, the most proficient string figure makers known in the Oceanic region, end 91% of their figures with a Caroline Extension; the Tikopia 74% and the Gilbertese 72%. The more eclectic Solomon Islanders, however, have borrowed the extension and make use of it to display almost half their figures but at the same time show a greater familiarity with the techniques and actual patterns known in New Guinea and Australia.

Here then in its heterogeneity - as a link between more specialized string figure complexes - lies the charm and the importance of these representative collections ~~for~~

from the Solomons. In their openings, for example, one finds not only the universal Opening A but also figures commencing with what was formerly termed Opening B, with Position 1, the Murray Opening, the Navaho Opening, and yet other openings still undesignated; while their continuation techniques are equally diversified.

This is not to imply that the Solomon Islanders are merely copyists, incapable of inventing innovations of their own. One has only to mention their interesting way of producing the Murray Opening with ~~a twist on~~ the <sup>distal</sup> left ulnar index string<sup>^</sup> in Dandako or the superb drama of Sisihiuke (Nos 42 and 97); or their charming variation <sup>of</sup> ~~to~~ the standard Loyalty Islands well pattern (No. 80) to produce a man with his two wives and an ogre (Nos 59 and 60); or again their distinctive method of making loops to create designs of unusual beauty illustrating a fish, a shark and a pack of dogs (Nos 61-64).

Crossing its radial string as

In constructing the Table of Comparisons it has been possible, in addition to the published literature, to make use of the following manuscript collections awaiting publication: Kenneth Emory and Honor Maude, the Tuamotu Islands; Pearl Beaglehole, Pukapuka; Philip Noble, New Guinea; Wolfgang Laade, Torres Strait; and Honor Maude, New Caledonia, the Loyalty Islands and Tonga.

Finally, I ~~sw~~ould like to congratulate <sup>Christa</sup> ~~Maude~~ de Coppet,

*who knew nothing about string figures until just before  
leaving for Malaita, on mastering*

~~on learning~~ the techniques and terminology of string figure making so quickly and competently, and then devoting her spare time on Malaita to making such a fine collection.

Finally, my thanks are due to Mrs Anvida Lamberts for her expert setting out and typing of the text for photographic reproduction; and to Alan Woodwell for making the line drawings from my pencil sketches.

Canberra, Australia,

1st March, 1978.

Honor Maude.



PREFACE  
By Christa de Coppet

This work would not have been carried out if Honor Maude<sup>1</sup> had not taught me the way to make string figures, and how to describe them. She supervised with real enthusiasm and methodical patience the different stages of the recordings. The corrections which she has carefully added made possible the publication of the work. Here are given to her my very deep thanks.

About fifty string figures are recorded here in the way they were made by 'Are'are people. The recording took place in the years 1963, 1964 and 1965 around Takataka Bay on the east side of Malaita Island, where my husband and I were engaged in field work.

Many informants contributed to the present collection. They were living all around Takataka Bay. We must thank specially for their methodical contribution and their kind patience:

Mr Taihumaea, the araha of Mani'eirate village  
Mr Nasihunu, the araha of Manihöuni village  
Mr Irisipau, from Rau'ahu land  
Mr Suunorua, from Hareawa land  
Mr Keni'oma, from Oteirora village  
Mrs Tareoriori, from Masupa village  
Mr Keni'oma, who was living further south in the Maramarike Passage, told the stories of Wisi, Pari, Suhurimae and Sisihu.

The word used for a string figure is isisu. It appears also in compound words as;

nuu-isisu: a love song telling the love feelings towards somebody (boyfriend, girlfriend, mother ...).

amaa-isisu: a funeral song given to the dead by women (wife, daughter, sister, mother ...) and telling the facts about his life.

These songs relate a series of events from the first to the last, repeatedly on the same melody. One or two singers may accompany the performer with a nasal melody. In practice the performer divides the story into different events.

In the 'Are'are language the word for "count" is isumia, isu meaning to follow somebody. On Guadalcanal, Florida, Malaita, Ulawa and San Cristobal Islands, words for "count" are of the same pattern. Ulawaians will say idu or iduidu, and for string figures isuisu<sup>2</sup>. Nggela people will say isu or indu for counting.<sup>3</sup> These verbs nowadays mean also "to read" a text.

1 Maude, H.C. and H.E., 1958.

2 Ivens, Walter G., 1929.

3 Fox, C.E., 1955.

As W.G.Ivens wrote about string figures which he had seen on Small Malaita and Ulawa, "Cat's Cradle" was played extensively in former times. It is not so much in evidence now".<sup>4</sup> Among the 'Are'are string figures are played by nearly all the people, men, women and children as well.<sup>5</sup> They did not feel that these games had any religious meaning, apart from the fact that one informant said that some were made, in olden days, to ensure a good yam harvest in their gardens.

Another informant said that string figures were used to keep awake during the nights, when people feared an attack by enemies. But to-day among christians and among the 'Are'are, who follow their own traditional religion, string figures are one of the few games they still play.

The stories one can tell in doing the figures are of the unuha sort as opposed to the two other types, sisihora and arasihona. Unuha is a kind of short tale, giving an account of an incident occurring between two or three actors, in contrast to a myth of the very old days known as sisihora, or to a story of relatively recent events such as a war, a marriage, a feast or a journey, which is called arasihona.

It should be noted that, apart from a few decorative carvings and paintings (mostly geometrical series), the 'Are'are are not very interested in drawing figures, though they are great musicians and singers. Music is most important in all feasts, as also in everyday life.

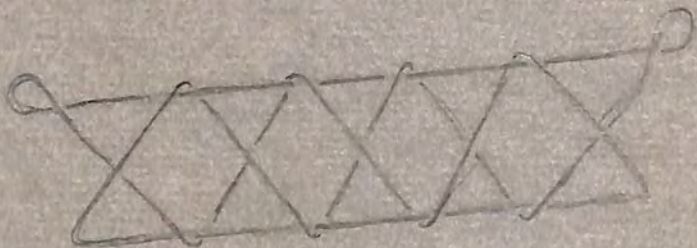
One must add, too, that the 'Are'are have forgotten their knowledge of the stars, and the stellar patterns in the sky have no actual importance for them.

How these string figures could be described by modern mathematica in order to set up generalized rules for constructing the terminal figures will not be discussed here, but it seems possible that mathematics could lead to the formalization of the operations involved.

The names of the figures and their importance in connection with 'Are'are oral literature will be studied in ~~connection~~ our work on the myths and legends recorded on Malaita.

4 Ivens, Walter G., 1927.

5 Only pregnant women must avoid them, because the umbilical cord could strangle the foetus.



Tongan opening for Hira's Shipping rope

Dandako opening No 2.

Mussau Opening • twist distal left index loop in each direction

Sisio ke u'a = string game.

UNGGI NA BIO = Matan n'longo

Instructions not clear after 5 but obviously  
begins the same (up to half perhaps).

16. A inserts little fingers into diamonds, picks up the far outer stems & pulls them towards himself. Then passing thumbs distal to radial little finger stems picks up the near outer arms of the diamonds. B releases hands.

17. Repeat 11. write in full.

18. Caroline Extension. Hold figure upright

g 19. <sup>illustration</sup> B passes little fingers distal to top stems of figure then looks up towards himself top stems <sup>pull top stems</sup> close to A's indices, then brings little fingers towards one another, inserts thumbs into the figure & picks up bottom stems on either side of central double 'V'. A releases hands.

20. Repeat 17.

h 21. Caroline Extension - Hold figure horizontal. 45°

22. <sup>illustration</sup> A inserts l.f.s & thumbs down into triangle near B's indices, picks up top stems of figure with thumbs & near outer stems of outer diamond with little fingers. B releases hands.

23. Repeat 17.

i 24. Caroline Extension. Hold figure upright.

25. <sup>illustration</sup> B takes hold of central cross & pulls it down to make a better figure. Inserting his

close to A's indices

little fingers, he picks up, towards himself, top stem of figure, then inserts thumbs into small triangles at base of figure & picks up bottom stem.

26 Repeat 17.

27. Caroline Extension. Hold figure upright.  
illustration

28 A inserts little fingers, towards himself, into spaces between bottom stem & hanging loops, hooks up hanging stems, raises his hands until little fingers are above top stem of figure, then hooks up this stem, allowing double stem to fall off; he now inserts thumbs into figure & picks up, towards himself, bottom stem of figure. Releases hands

29. Repeat 17.

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

A similar series, beginning and ending with the four diamond figure, was seen by Raymond Leath, but he did not have time to describe the working.

4-11-1954

The above series is a variation of the original

4-11-1954

Caroline  
Marked

3/11/54

120  
The North Malaita series seems to have been termed ALE, possibly so named from the action of holding the string in the mouth;

Subsequent developments were named as follows:

1. ALE
2. THAKIA (free loops)
3. Half ALE (a figure of two diamonds)
4. GAUIANO (referring to action of another person taking the figure from the maker)

5. GAUIA

6. TIU OE RAMBOA

7. RURUSINA KAVE

8. UTHINO'O

9. FAHISIE (four sticks)

10. ALE again

Cebuese movement from Navaho Opening used in No. 102  
also in Kio'e Pass.

1. Double string, put one end over head & the other in position 1 in right hand.
2. Take palmar strings in mouth & pull taut.
3. Insert thumb, from proximal side, into little finger loop & return with radial little finger string.
4. Carotid Extension.
5. With left hand grasp crossed strings in fork of thumb; release right hand, then insert thumb, towards you into near loops (between little finger loops) & little fingers away from you into far loops. Release left hand.
6. Repeat 3, 4 & 5 twice
7. Repeat 3 & 4.
8. Release string from mouth.



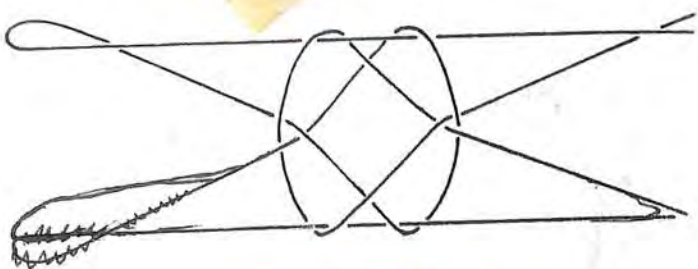
WERA MAKANI  
From Oteirora

(child always looking for food  
on other people's tables)

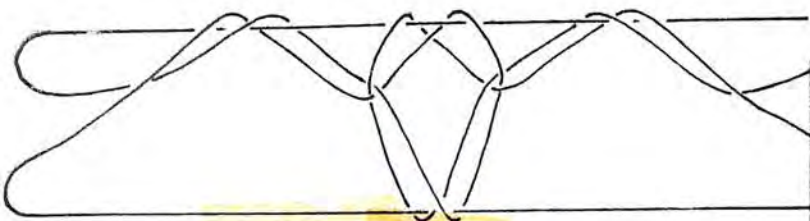
1963-65

- Short or
1. Double stem; in Position 1 on left hand.
  2. With right hand pull out left palmar stem until stems are taut, then drop them.
  3. Pull out left palmar stem again + insert right thumb + little finger into loop as in Position 1.
  4. Insert right index, from proximal side, behind left palmar stem + return to right.
  5. Insert right thumb, from distal side, into index loop + return with ulnar index stem.
  6. Insert left thumb, from proximal side, into little finger loop + return with radial little finger stem.
  7. Carotid Extension, right index picking up radial index stems; Navaho thumbs.
  8. Insert thumbs, from distal side, into index loops

2a ✓



2b ✓



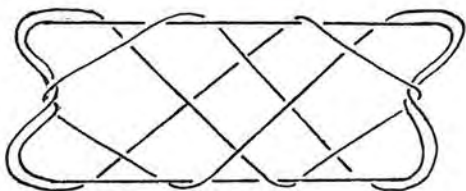
3b ✓



3a ✓

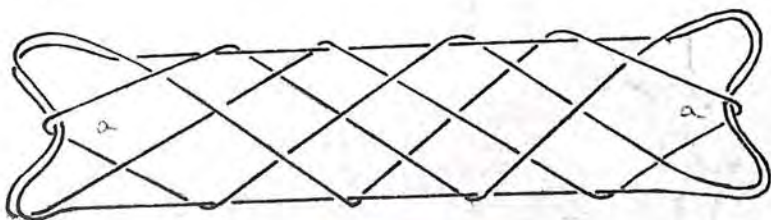


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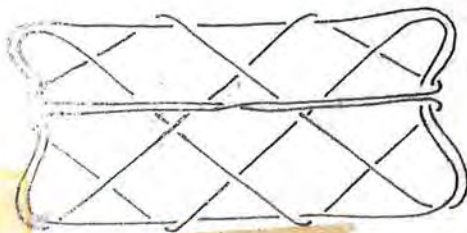
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5 ✓



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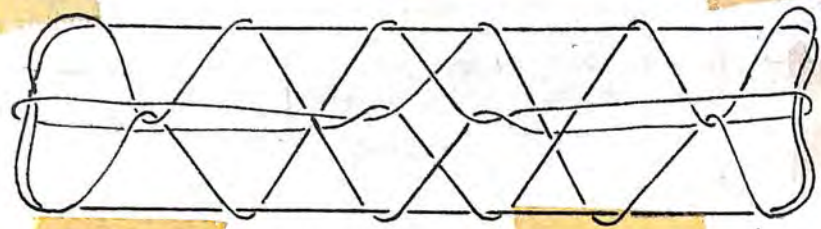
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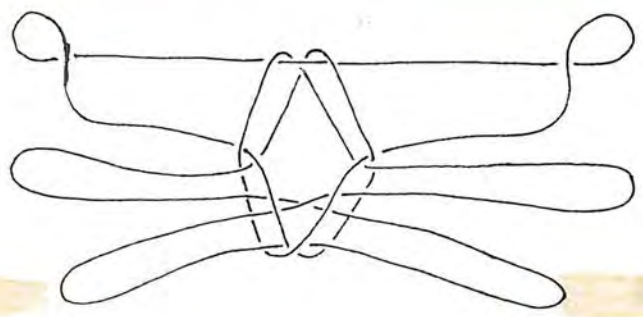
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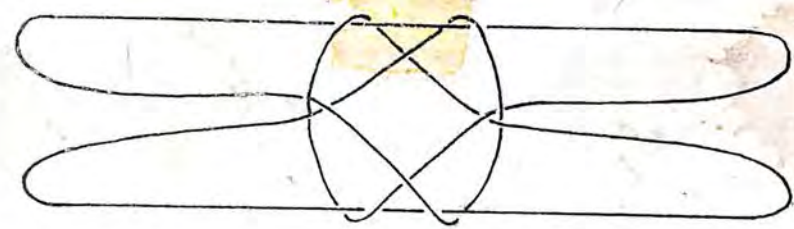
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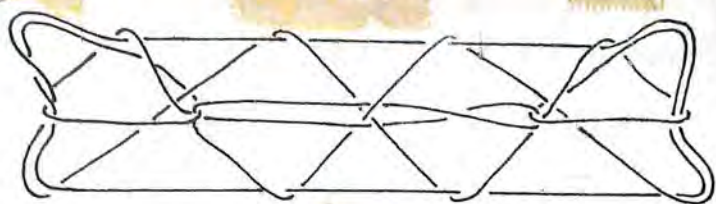


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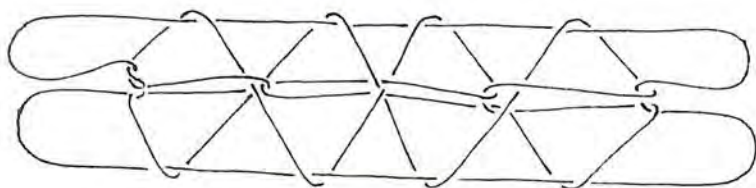
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7a ✓

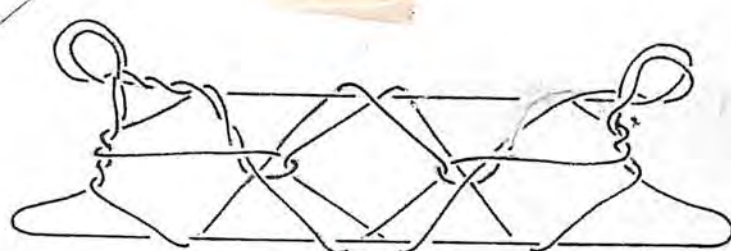


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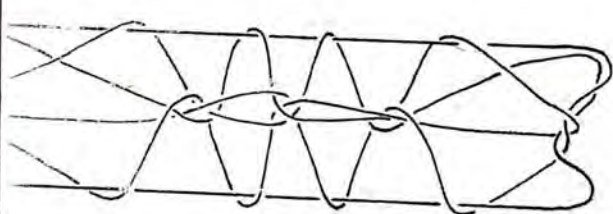
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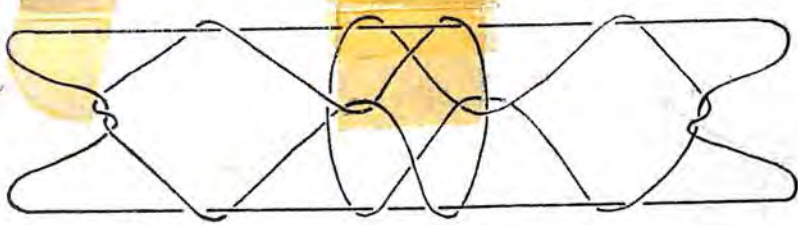
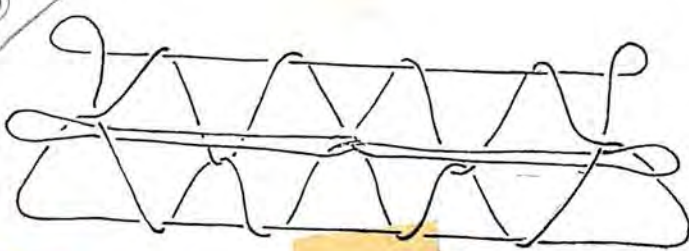


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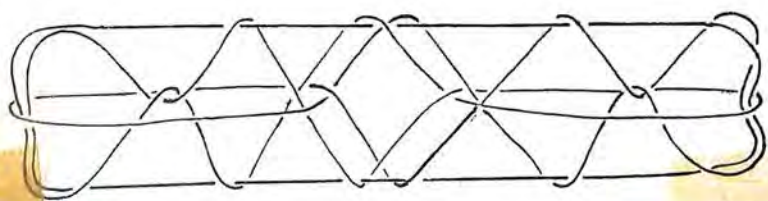


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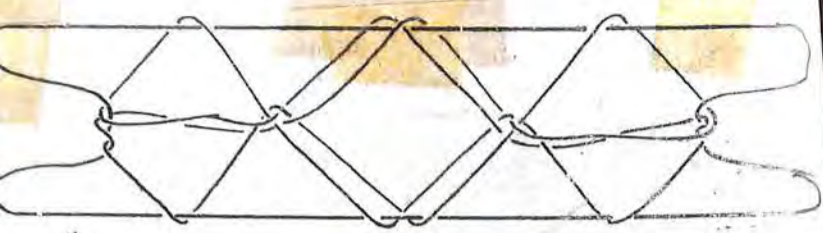
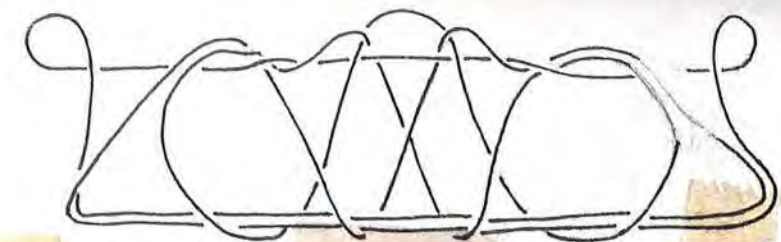
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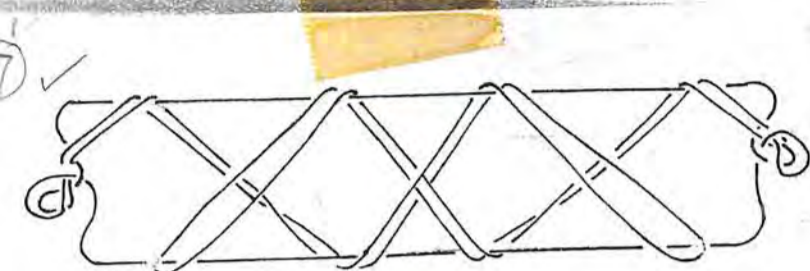
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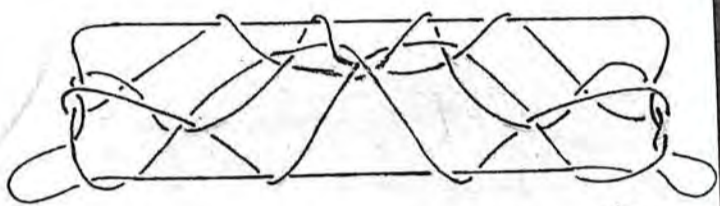
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29



18 ✓

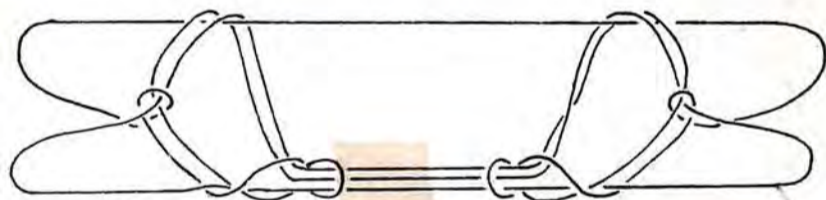


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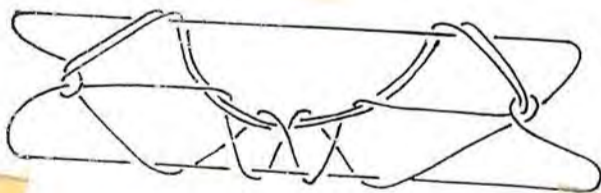
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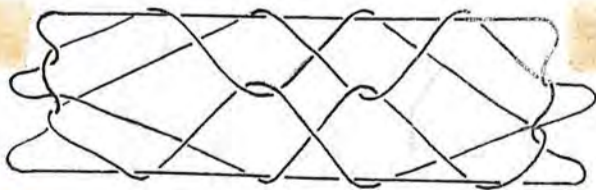
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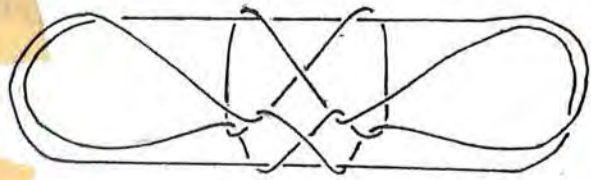
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23a ✓

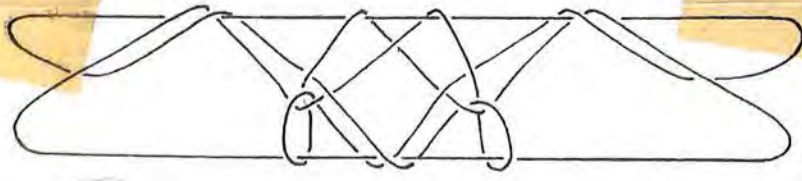


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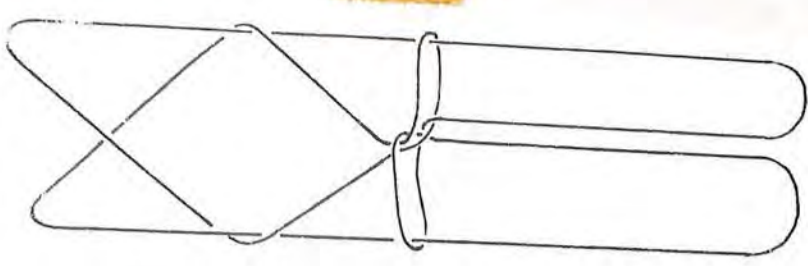


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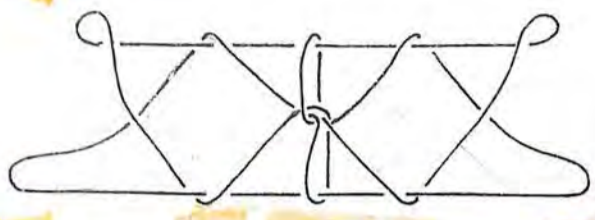
41b  
VIII b



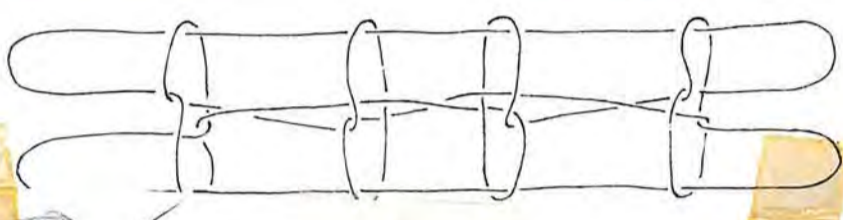
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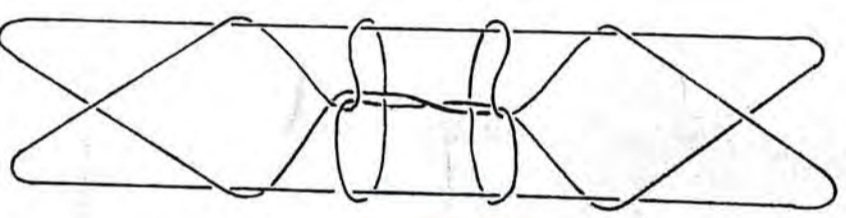
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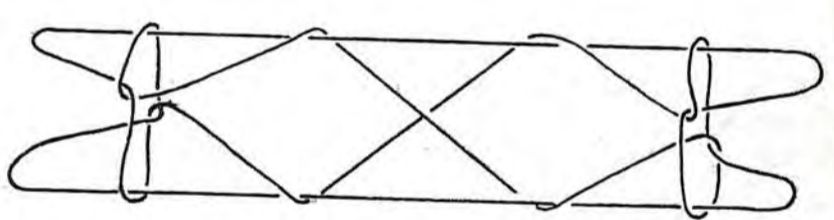
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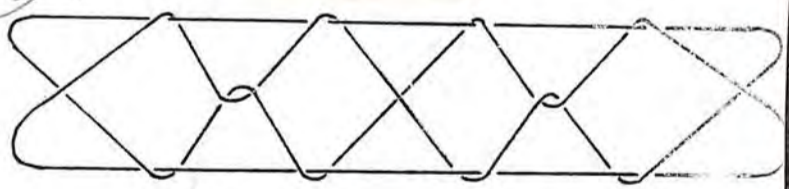


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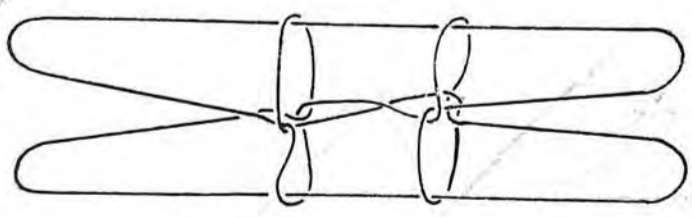


xii 23a

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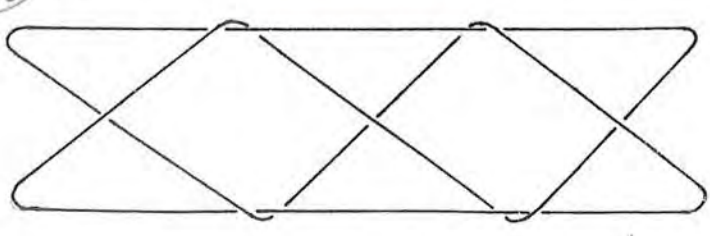


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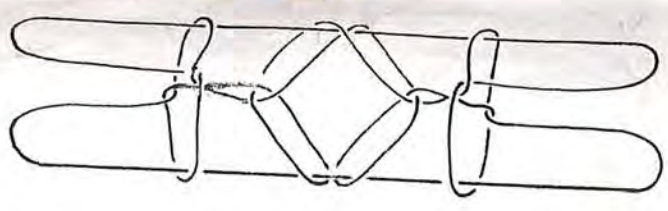
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51b ✓

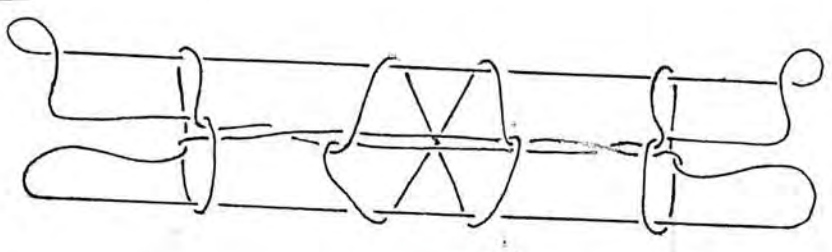


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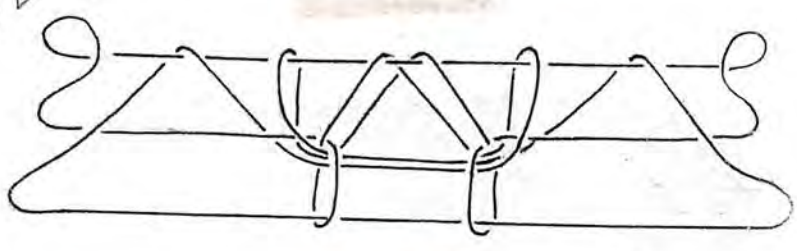
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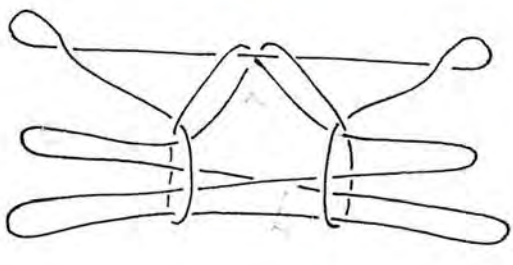
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54 ✓

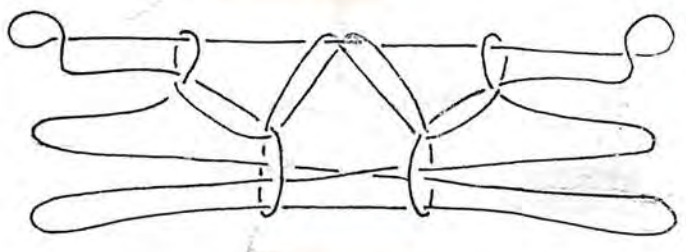


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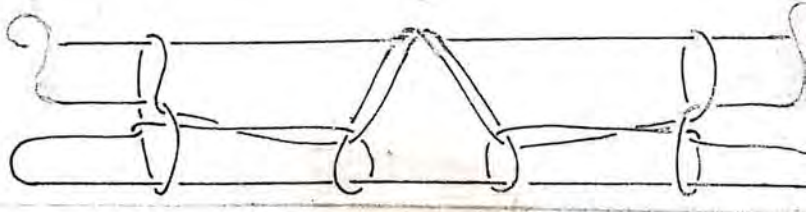


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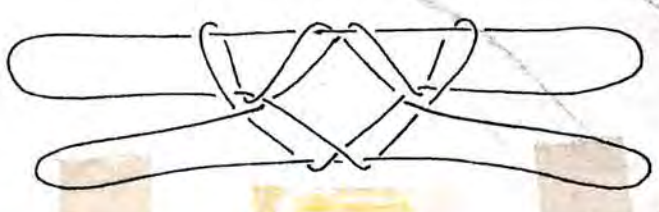
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57 ✓

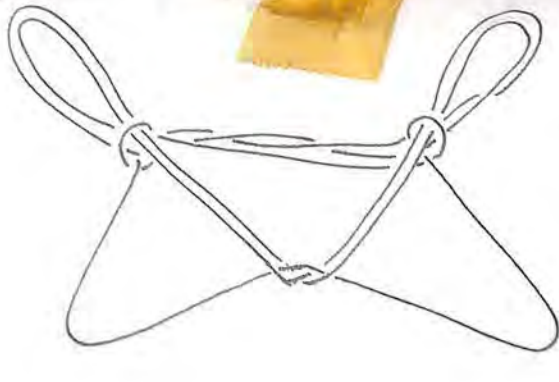


58 ✓



with 35 XLII

69 ✓



70 ✓



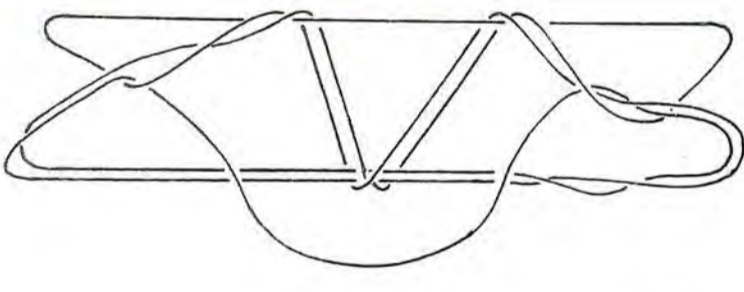
71a ✓



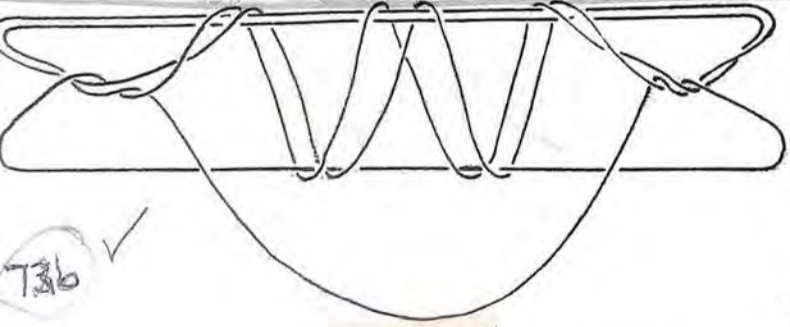
71  
72 ✓



73a ✓

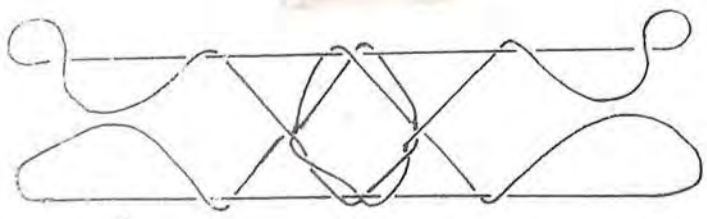


34a

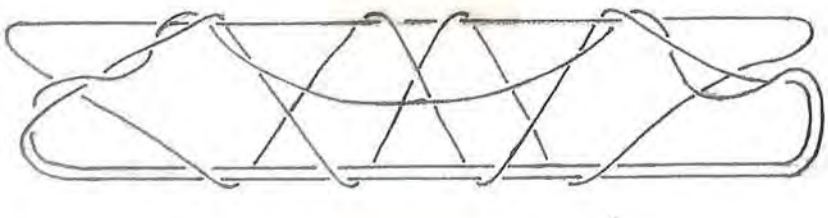


73b ✓

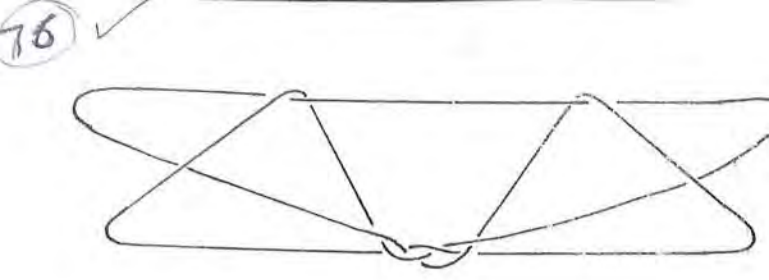
34b



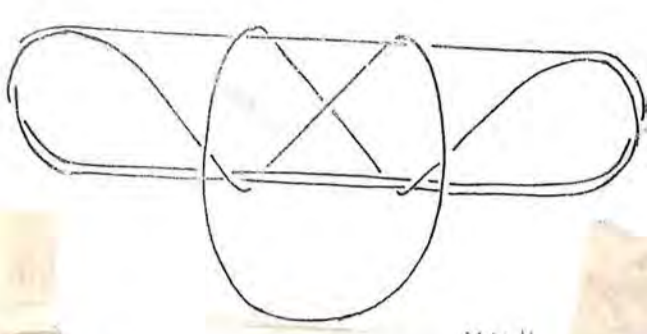
74 ✓





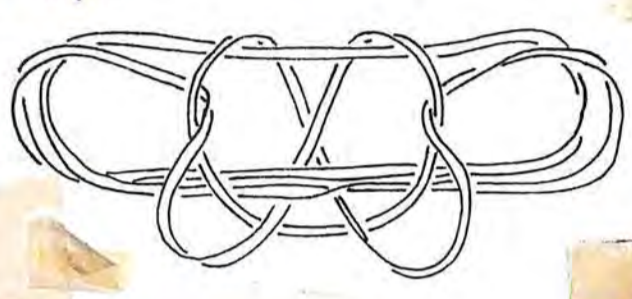


77 ✓



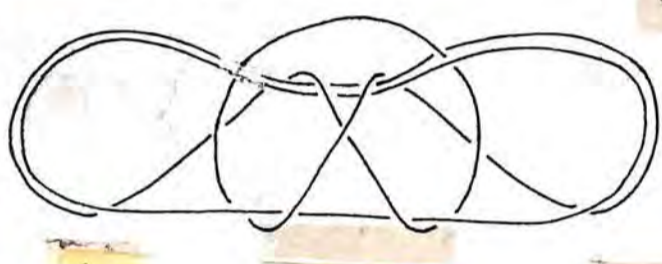
78 ✓

78

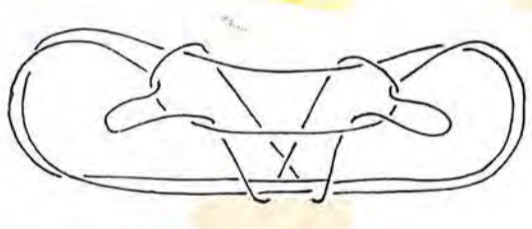


79 ✓

79



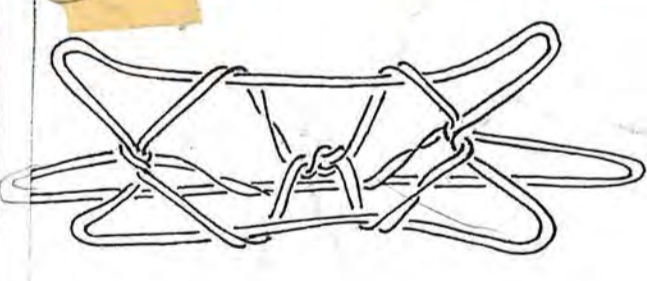
80 ✓



~~80~~  
81 ✓

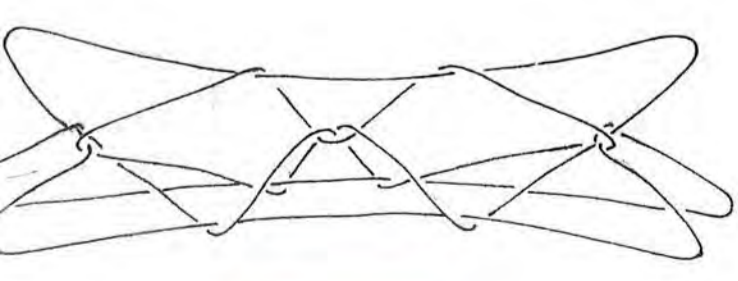


82 ✓



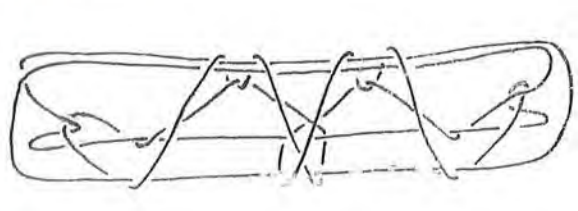
35

83 ✓



84 ✓

43





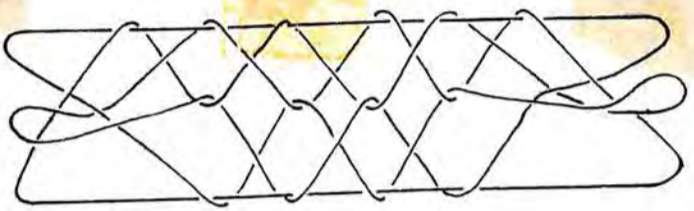
66  
52

92a ✓

92a + 92b ✓  
60s + 20s

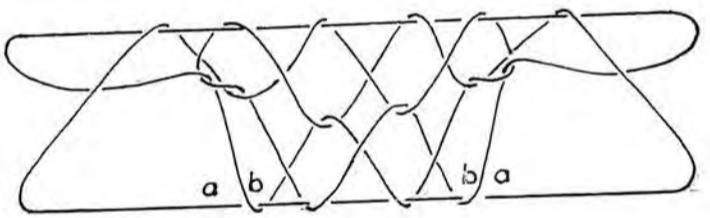


93a ✓



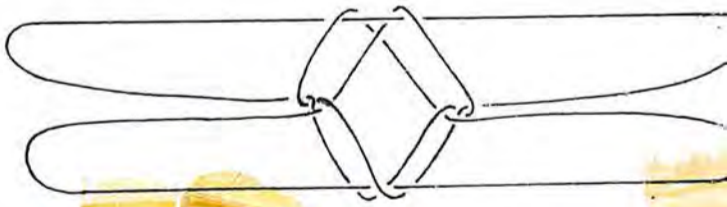
xxxv  
15a

93b ✓

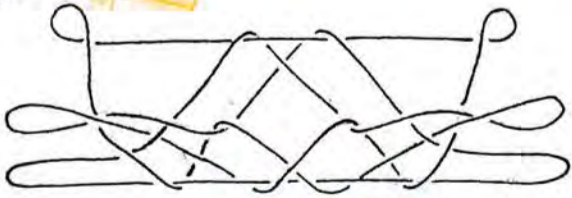


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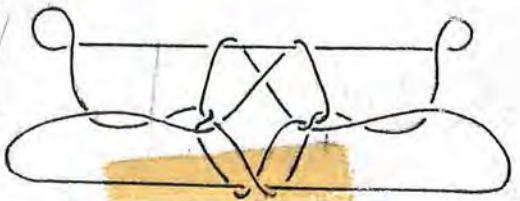
93c ✓



94a ✓

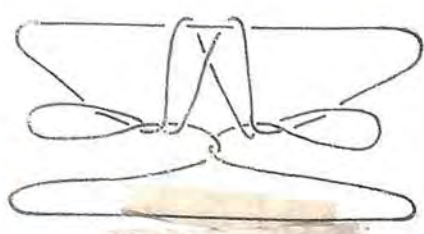


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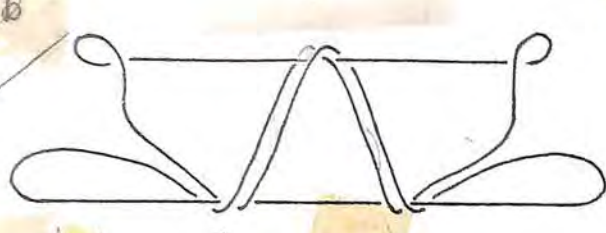
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95a



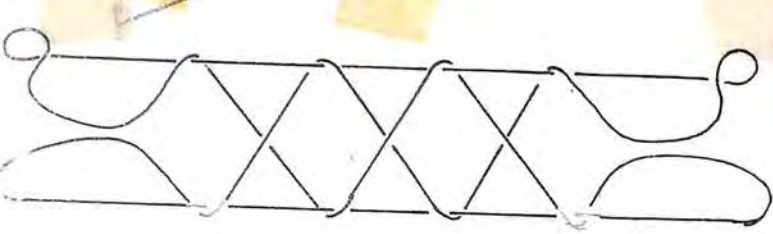
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95a  
95b

95b

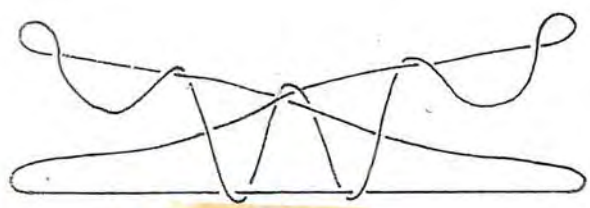


5a = stick

95d

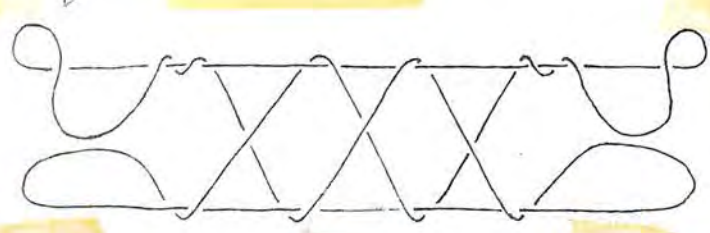


62a  
xxxvii



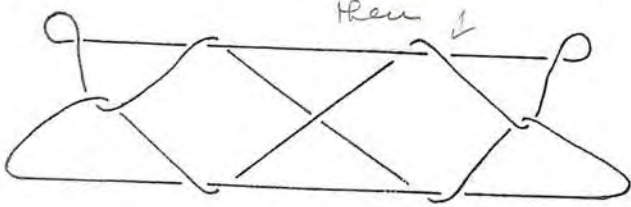
mm

95f



95g

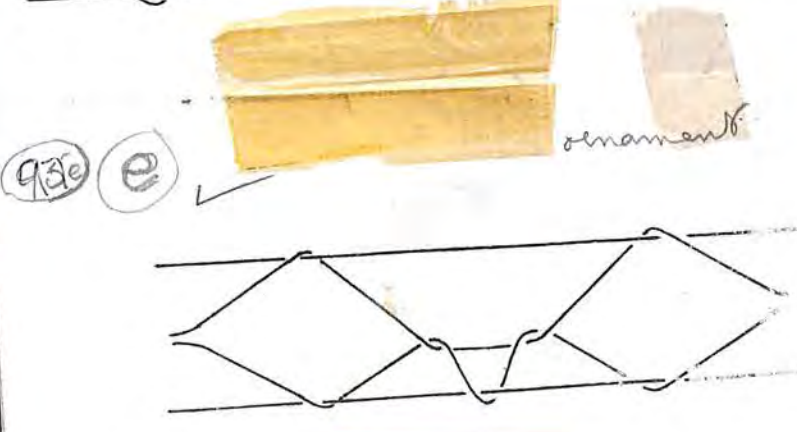
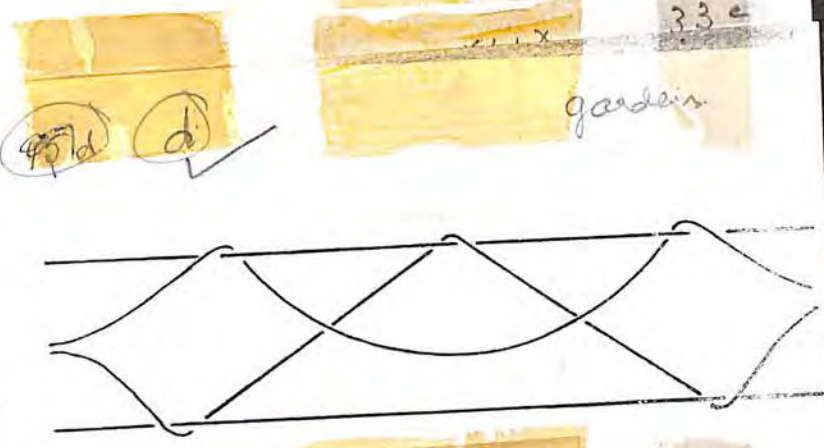
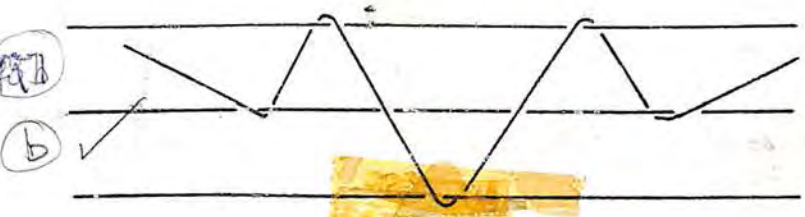
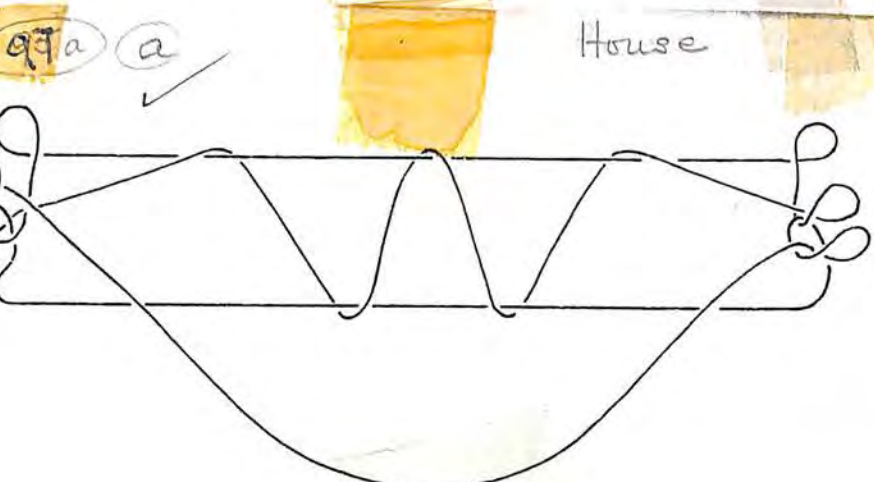
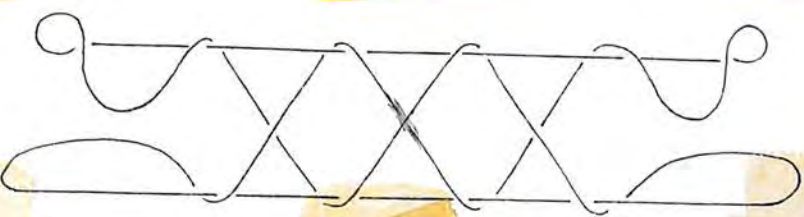
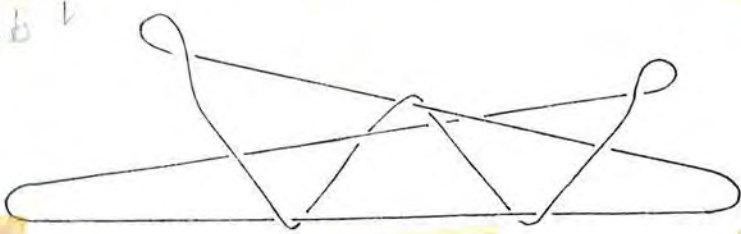
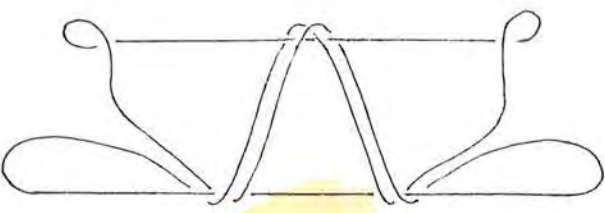
f209 ogam - stick ogam  
Here ↓

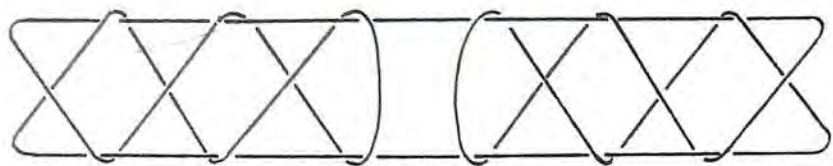


96 = III

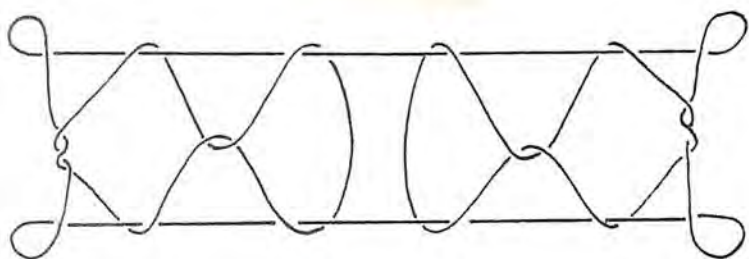
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xxxviii

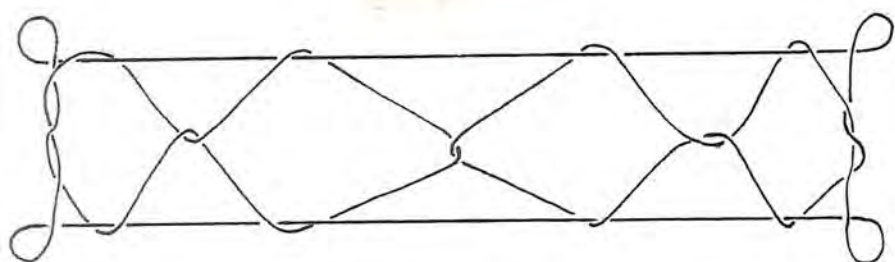




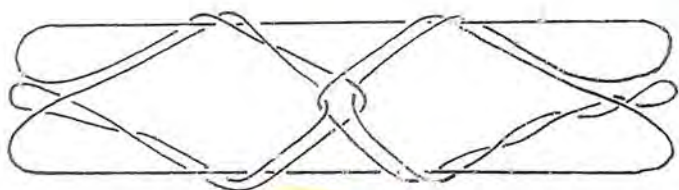
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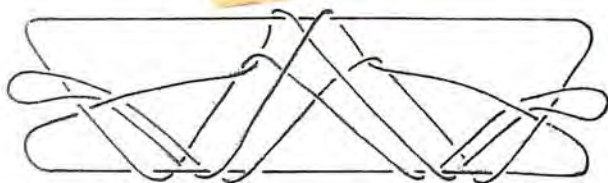
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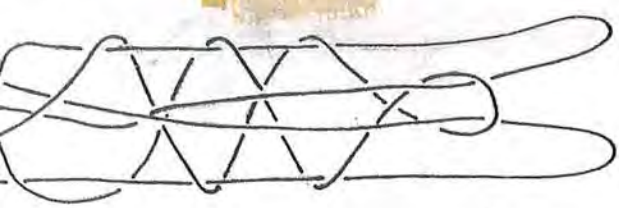
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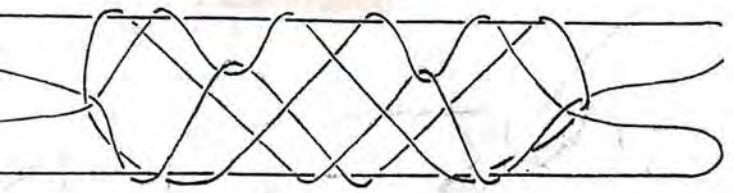
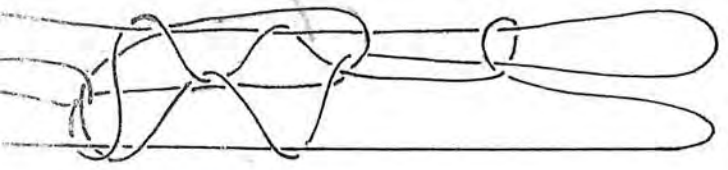
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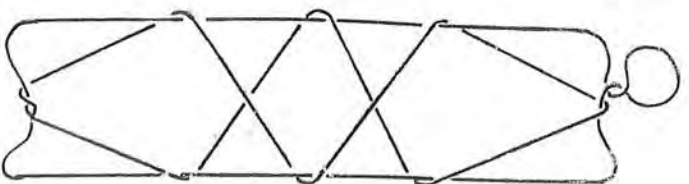
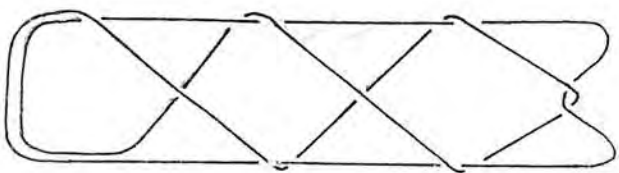
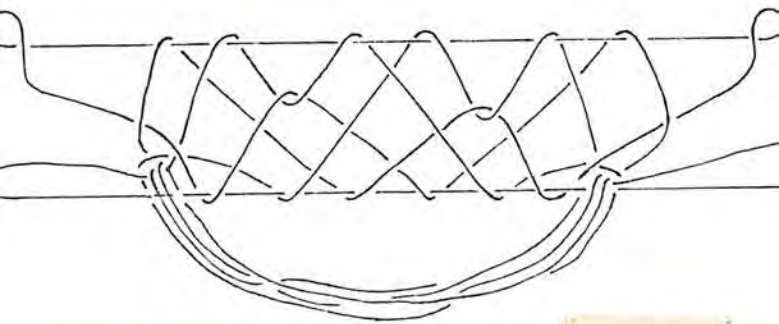
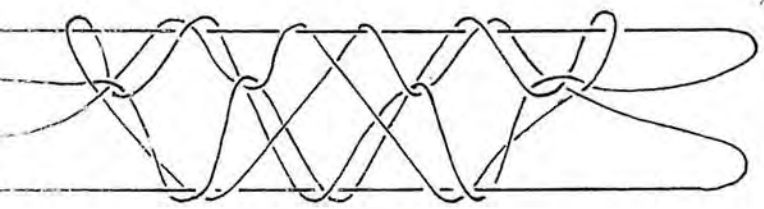
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79

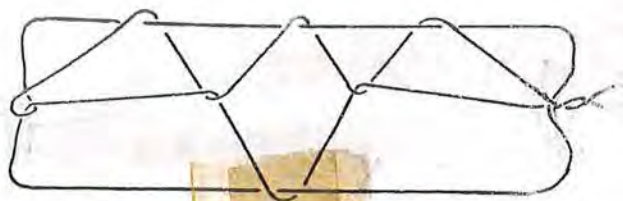


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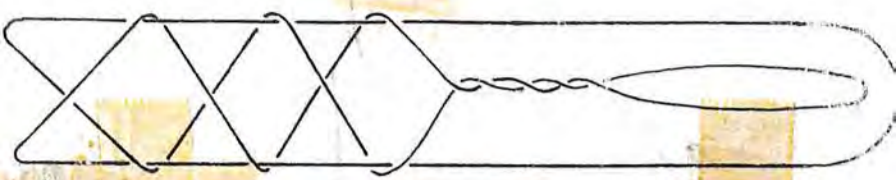


14XX

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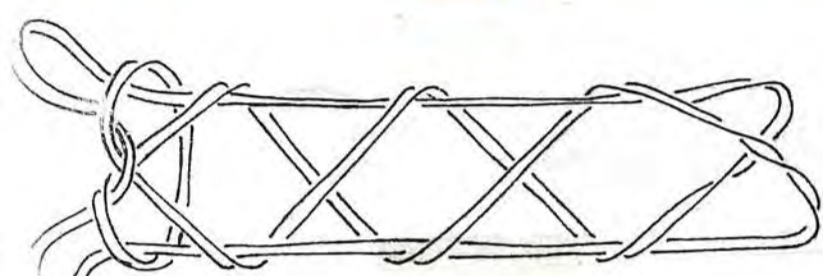


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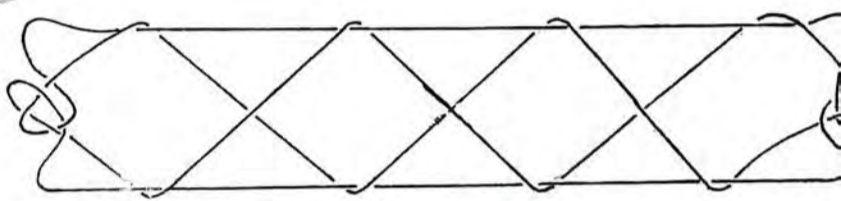


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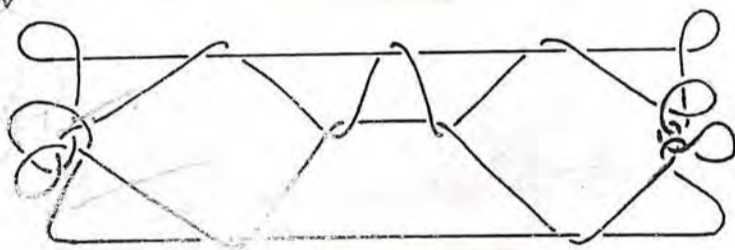
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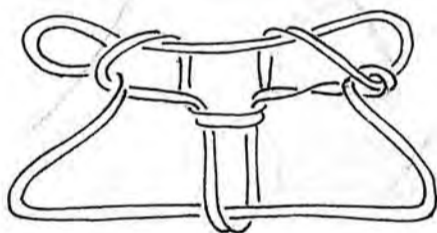
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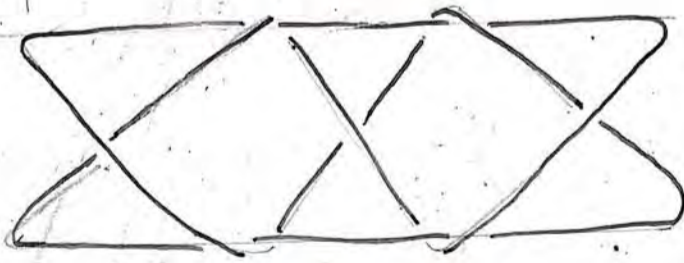
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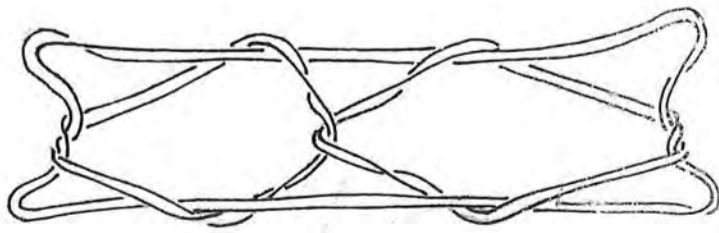
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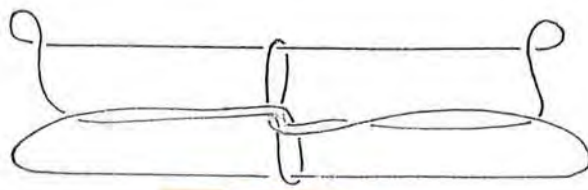
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45 ✓



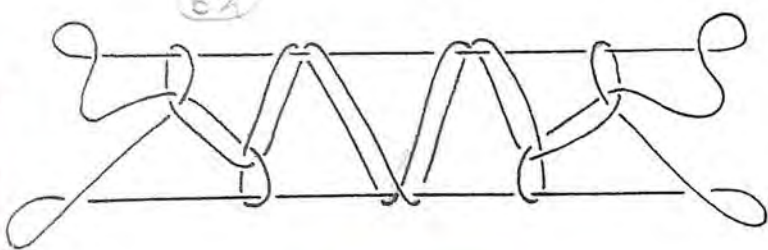
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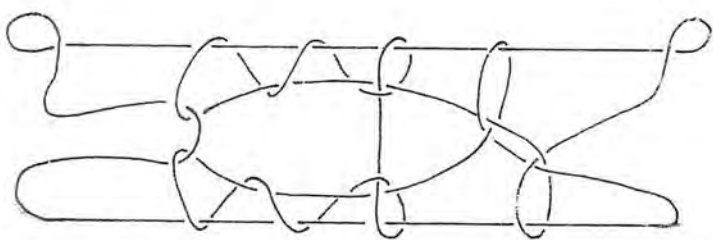
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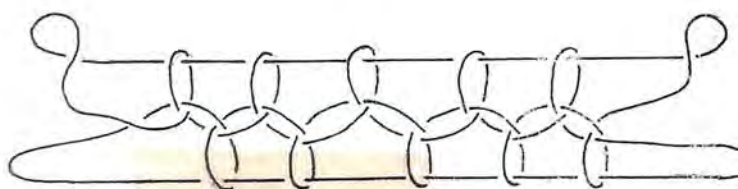
62



63

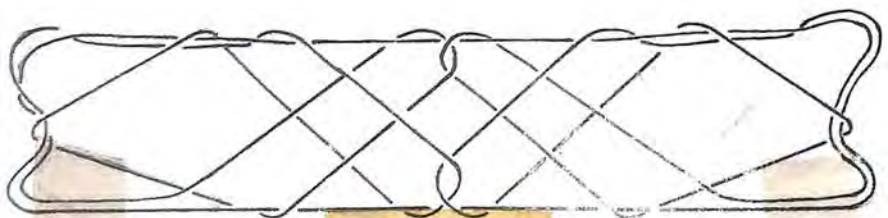


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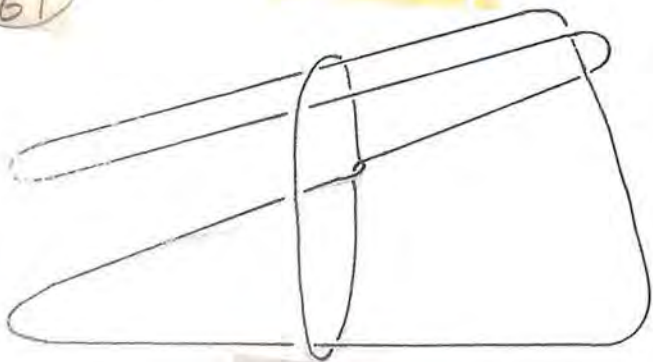


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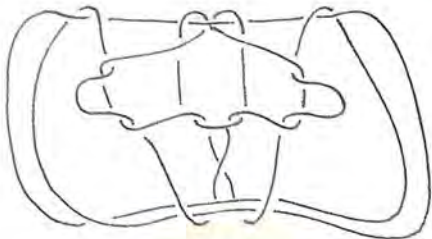
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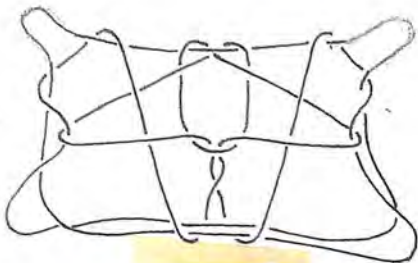
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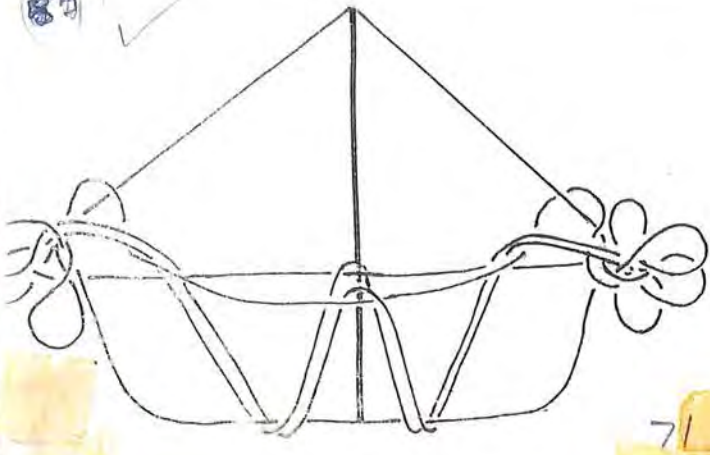




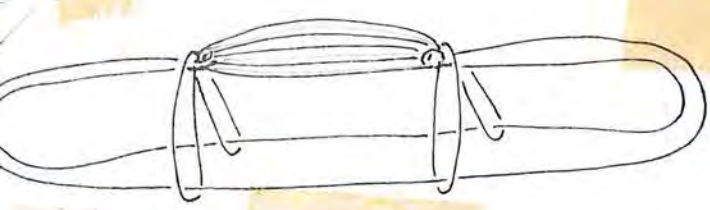
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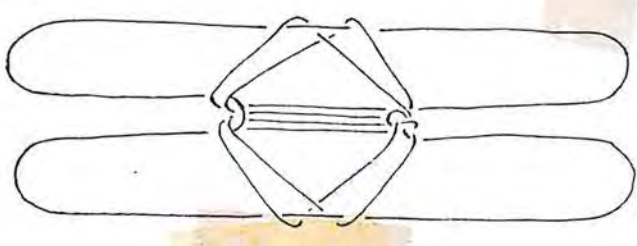
85 ✓



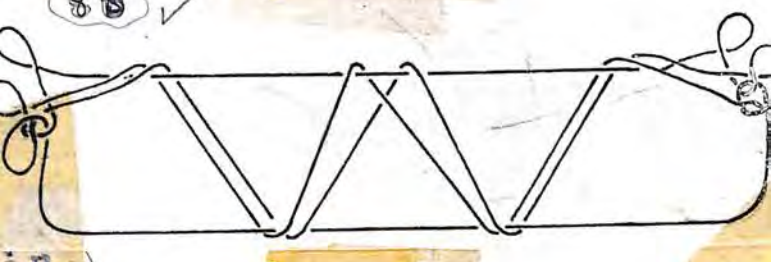
71



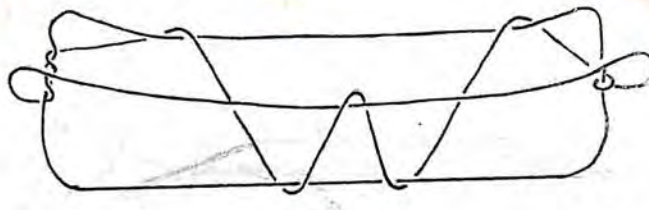
87 ✓



88 ✓

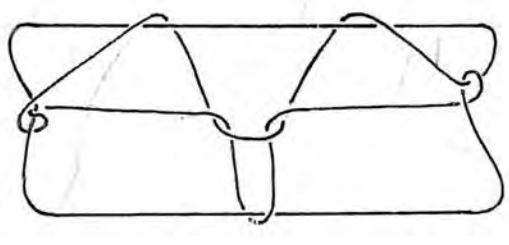


89a ✓

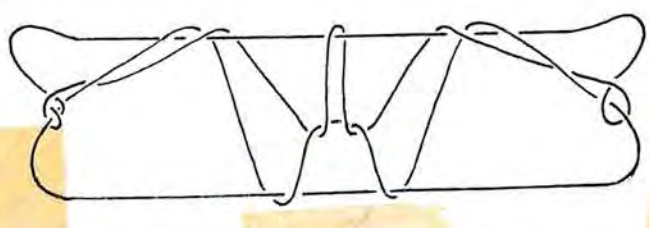


19a

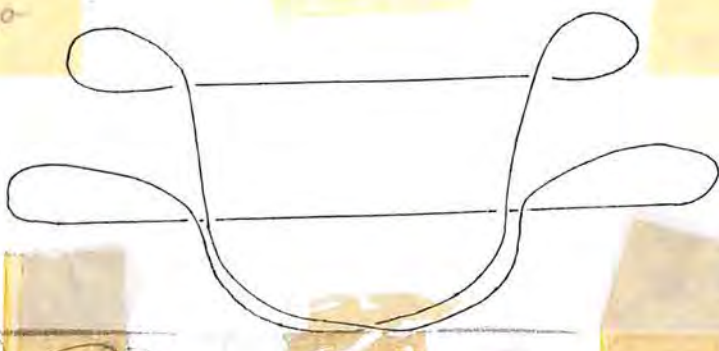
89b ✓



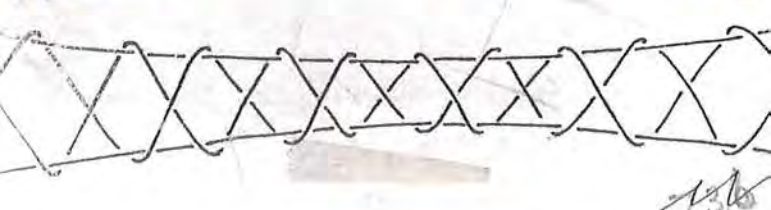
89c ✓



90a

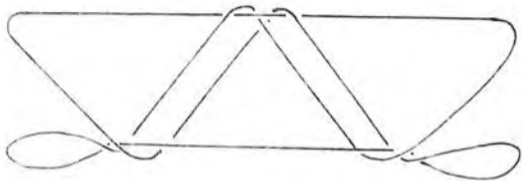


90b ✓



136

10/2



(97) ✓ *Creep*

(98) (p) ✓ *house again*

(99) (h) ✓ *Sisily*

(99c) (i) ✓

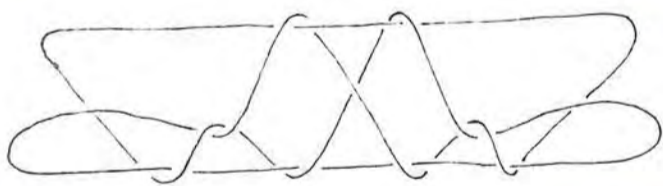
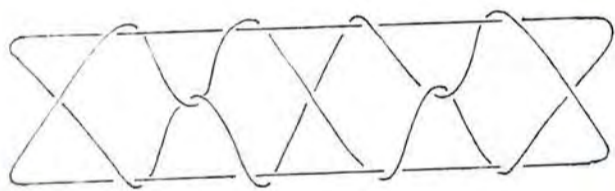
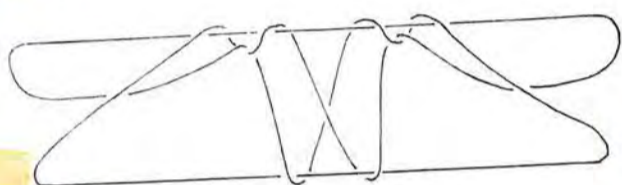
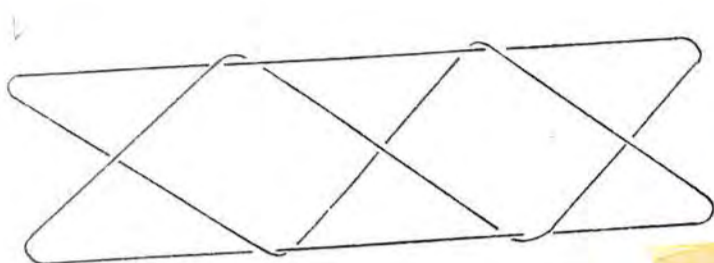
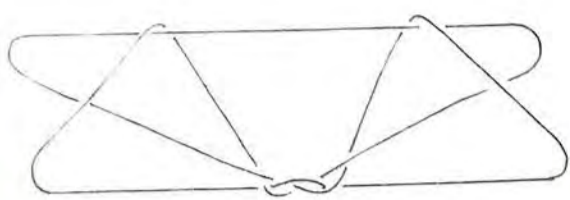
(98) ✓

(99) + 100 ✓

101a

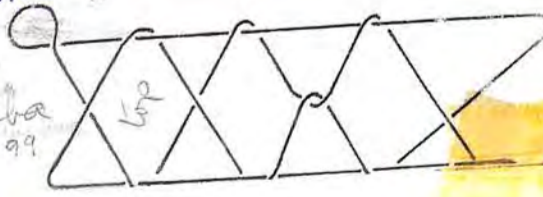
101b ✓

101d



102 = Nenu

103 = Taba 99

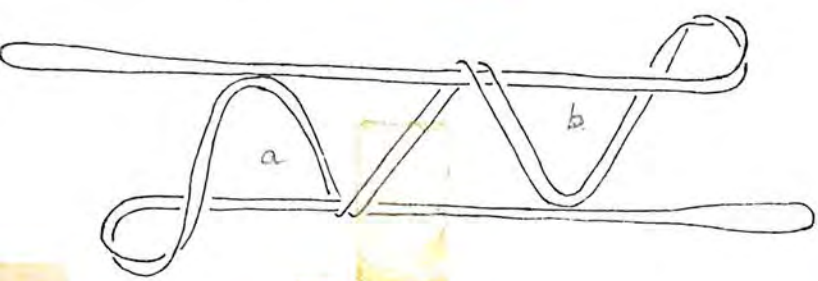


103a  
103b  
103b

5



109



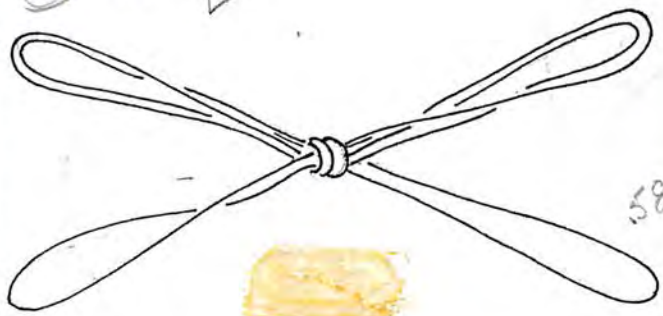
~~106a~~  
106b



58b

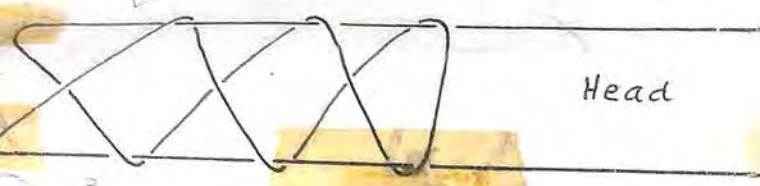
XLVII

~~106a~~ 106a

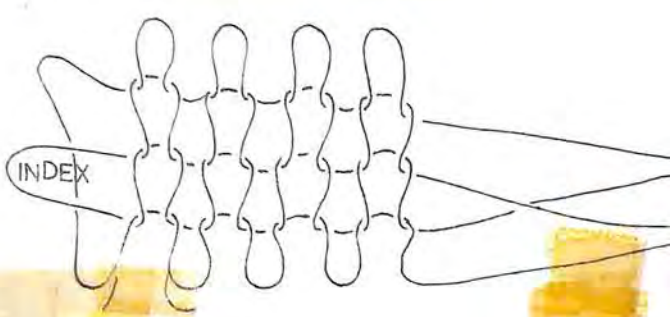


58a

109

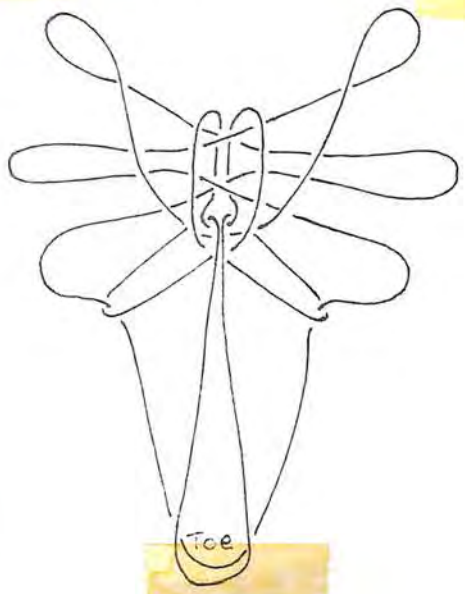


Head



INDEX

110



Toe

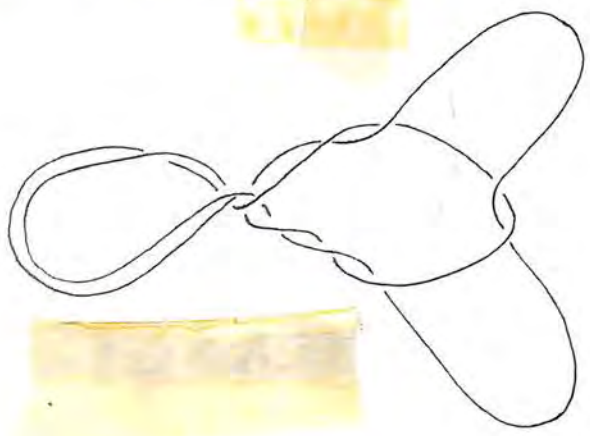


Toe

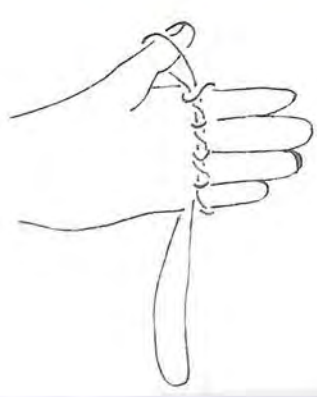
Toe

111 Figure for one hand

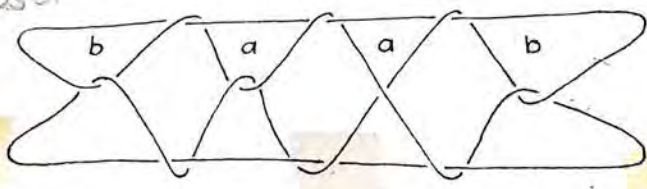
112



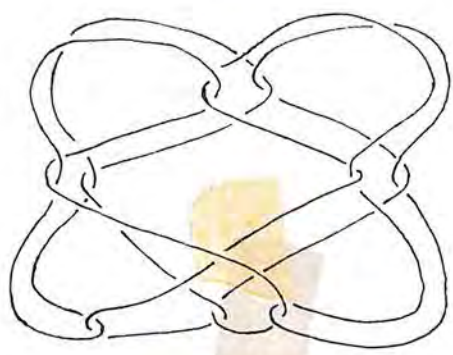
113



103d ✓



e  
3e ✓

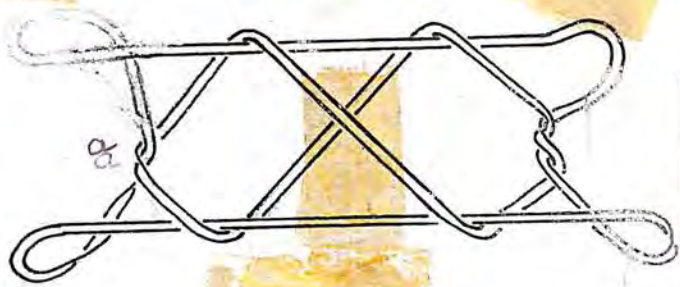


104 ✓

new one



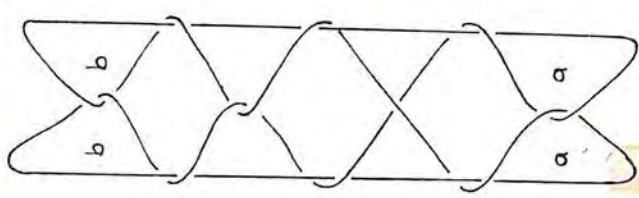
104 105 ✓



done again

8

103c ✓





# STRING FIGURES

FROM THE SOLOMON ISLANDS

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Edited by

HONOR MAUDIE.

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Preface can make acknowledgements  
in descriptive form.

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? Univ. of Pittsburgh -

Barbara LANE

On String Figures: A Protest

American Anthropologist

vol 65 - pp 910-11 1963  
-12 for Birdsell's reply

ref. to J.B. Birdsell's review  
of McCarthy's figures Records - ...

[American Anthropol. 64: 411-12]

~~\_\_\_\_\_~~

Prof. Dr.

Thomas S. Barthel,  
Institute of Ethnology  
Castle / TÜBINGEN  
D.D.R. West-Germany

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Page VIII blank.

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Page XVI blank.

Page XX blank.

7

List of String Figures 100

	Page		Page
1. Nepe	1	31. Sombokala and kondoï Wu	40
2. Niú or Uume	1	32. Faisao or Roto ni Rôu	42
3. Tinaberamasi or Keni Maumauru	3	33. Sagaroïato or Rotoï Rao Pilito	43
4. Ratiaha	4	34. Hoi Parani Hata Teerati	45
5. Banui or Mani imoro	5	35. Pia Toa Kia	46
6. Tapon or Parani Ôi	6	36. Wisi	47
7. Aiote or Hunu ni arite	7	37. Hato or Suna rora he Marau	49
8. Rotoï ni Arite	9	38. Hato Kaula or Wera Makahi	50
9. Te Pekio	11	39. Kandora	50
10. A'a pei ni Teitari	12	40. Archi	51
11. Nelo	13	41. Ninge	53
12. Nue	14	42. Dandako	54
13. Nerv	16	43. Pa'akomu	55
14. Nedlo	17	44. Bona	56
15. Kizu	18	45. Nato	57
16. Tambau	19	46. Nambiri or Numo ka Haani	58
17. Onga	21	47. Noea	59
18. Niu Walu Mini	22	48. Porouruurumatawa	61
19. Simbelu	24	49. Whal Wane or Hoi mane sike iito	63
20. A'aranga	25	50. Repi Susuhe'u or Rua mane kahe oka	65
21. Nepe Mwaya or Tahi	26	51. Roke Nioke Kev	66
22. Danoi Bedge	28	52. Namu or Rua keni pi paa	67
23. Nuvo or Hata'e Erere	29	53. Rua poera ni ôi roke	71
24. Hada or Hata Tolerowato	31	54. Pari hao ma'i	72
25. Vetu Sindani or Kato ma Hura	33	55. Hôuna	73
26. Vat	34	56. Houhaarii	74
27. NIU	35	57. Gare Tinggilo or Paewa Torohona	76
28. Kakenaku and Maliva	36	58. U'a	77
29. Omea	38	59. Su hurimae	79
30. Wane Mai	39	60. Poratoutouta'a	82



	Page		Page
61. Mauli or Marore	84	91. Hala	120
62. Toronli'a Parí	86	92. Roto Mana Dangi	121
63. Gaura	88	93. Redu, Ravala, Taunu	123
64. Tapani kwi	89	94. Waru hou roke	125
65. Mbari	91	95. <sup>95B</sup> <sup>101E</sup> <sup>Parí</sup> Loilove or Kde Parí	127 130
66. Wanuve MBOMB?	92	96. Wouho	
67. Kukuro	93	97. Sisihuke or Sisihu	
68. Piro	93	98. Bisi Tanakao	
69. Totokiri	94	99. Aparau	
70. Purupuru matana	96	100. Te Manini	
71. Marangala	97	101. No Name	
72. Marada nuho	97	102. Nenu	
73. Holu	98	103. No Name	
74. Sira	99	104. Tatarawai	
75. Putu	101	105. Tunga Apapala	
76. Kaiili	101	106. Kare or Kawako	
77. Misi	102	107. Ou'a	
78. Keni pupuae	104	108. Ma'i or Kome	
79. Abwaba or Apó'aapo	105	109. Nui	
80. Daho	106	110. Ma'ima 'ihunu	
81. Tame Manuba	106	111. Sumbi	
82. Noano	107	112. Issisu hana ta'a ka'e	
83. Vutu or Rotoni hou	108	113. Narihe	
84. Nwopa te Ne	109	114. Neck loop Trick	
85. Waka	111	115. Wrist loop Trick	
86. Bosu or Poo	112		
87. Ru or Nari kera	115		
88. Tanga Pi'a Ninge	115		
89. Baru	116		
90. Nelo	118		

## FOREWORD

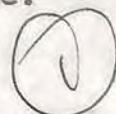
This monograph on the String Figures of the Solomon Islands is based on two collections: the first, made by Sir Raymond Firth in 1928 and 1929, includes figures obtained on a number of islands, with a few from the Santa Cruz Group (with the Reef or Swallow Islands); while the second was obtained by Christa de Coppet between 1963 and 1965 from 'Are'Aze informants living around Takataka Bay on Malaita.<sup>1</sup>

Together they comprise 112 distinct figures or series and 3 tricks, by far the largest number hitherto published from any Melanesian area, thus enabling one to offer, for the first time, a few tentative suggestions on the distribution of some patterns and techniques within the Oceanic region. In addition the fact that the two collections were, for the most part, made in different localities and 35 years apart afford an opportunity of assessing whether the same patterns are found on different islands of the Solomon Group and tend to remain stable in construction technique and final design from one generation to another.

It now seems clear, from a comparative study, that the Oceanic region, from New Guinea eastwards to Easter Island and the Carolines southwards to New Zealand, represents a separate and relatively homogeneous technique unit, which includes the Torres Strait Islands and most, if not all, of Australia. Whether Indonesia has affinities to Oceania, as one would suspect on other grounds, must await the publication of detailed local studies; but now that we have adequate data from Japan it is clear that Japanese figures are not, taken as a whole, Oceanic in type.

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1 A third collection, made by Sir Raymond on the Polynesian outlier of Tikopia, has already been published - Raymond Firth and Honor Maude, Tikopia String Figures, London, Royal Anthropological Institute Occasional Paper No.29. London, Royal Anthropological Institute.



With this Oceanic region the Solomon Islands appear to constitute a convergent area where one finds 45 figures previously recorded in one or more localities in New Guinea, the Torres Strait and Australia, 41 on one or more islands of Polynesia, 32 in parts of Micronesia and 25 on other Melanesian islands (including Fiji). The number of these related patterns would no doubt be considerably increased if comprehensive collections existed from all island groups and, in particular, there were any published figures from the neighbouring Melanesian New Hebrides.

An examination of the Comparative Table suggests that about 10% of the figures recorded in the Solomon Islands are basic oceanic patterns known throughout the region: these were presumably part of the ancestral culture of the oceanic peoples at a time prior to the eastward dispersal of the forbears of the present Polynesians.

Subsequent to the relative but never complete cessation of Polynesian contact with Micronesia and Melanesia there was an expansion in the quantity and variety of string figures produced in these western islands, stimulated in the main by the invention of a more effective method of presentation now known as the Caroline Extension.

It must be stressed that the Caroline Extension is far from being a normal or obvious method for displaying the final, or any intermediate, patterns in a figure, but rather a sophisticated technique unknown in most parts of the world and difficult to learn except by those who have already acquired a dexterity in string figure making.

Except for one or two aberrant figures, presumably acquired through post-European contact, the Caroline Extension is unknown in Polynesia, apart from communities, such as Tikopia, geographically located in Micronesia or Melanesia, and the New Zealand Maori. On the other hand where it has been adopted as a technique it tends to



supersede other extensions as the preferred form, even if, as in the case of the Gilbertese te taba (the Sepik Bananas), it involves altering antecedent methods.

Thus the Nauruans, the most proficient string figure makers known in the Oceanic region, and 91% of their figures with a Caroline Extension; the Tikopia 74% and the Gilbertese 72%. The more eclectic Solomon Islanders, however, have borrowed the extension and make use of it to display almost half their figures but at the same time show a greater familiarity with the techniques and actual patterns known in New Guinea and Australia.

Here then in its heterogeneity - as a link between more specialized string figure complexes - lies the charm and the importance of these representative collections from the Solomons. In their openings, for example, one finds not only the universal Opening A but also figures commencing with what was formerly termed Opening B, with Position 1, the Murray Opening, the Navaho Opening, and yet other openings still undesignated; while their continuation techniques are equally diversified.

This is not to imply that the Solomon Islanders are merely copyists, incapable of inventing innovations of their own. One has only to mention their interesting way of producing the Murray Opening with the left distal ulnar index string crossing its radial string as in Dandako or the superb drama of Sisihiuke (Nos 42 and 97); or their charming variation of the standard Loyalty Islands well pattern (No.80) to produce a man with his two wives and an ogre (Nos 59 and 60); or again their distinctive method of making loops to create designs of unusual beauty illustrating a fish, a shark and a pack of dogs (Nos 61-64).

In constructing the Table of Comparisons it has been possible, in addition to the published literature, to make use of the following manuscript collections awaiting publication: Kenneth Emory and Honor Maude, the

3

Tuamotu Islands; Pearl Beaglehole, Pukapuka; Philip Noble, New Guinea; Wolfgang Laade, Torres Strait; and Honor Maude, New Caledonia, the Loyalty Islands and Tonga.

I would like to congratulate Christa de Coppet, who knew nothing about string figures until just before leaving for Malaita, on mastering the techniques and terminology of string figure making so quickly and competently, and then devoting her spare time on Malaita to making such a fine collection.

Finally, my thanks are due to Mrs Anvida Lamberts for her expert setting out and typing of the text for photographic reproduction; and to Alan Woodwell for making the line drawings from my pencil sketches.

Canberra, Australia,  
1 March 1978

Honor Maude

4

## PREFACE

by Raymond Firth

The string figures which I recorded in the Solomons in 1928-29 were obtained in two very different contexts. One set was collected in Tikopia, using the vernacular. Here I was trying to record as complete a series of figures as possible in that island community, and was interested in the techniques of production of the figures, and the variation in their patterns. Since my own skills lapsed with time, it was only through the expert and careful work of Honor Maude that my notes could recently be translated into publishable form (Raymond Firth & Honor Maude, Tikopia String Figures, Royal Anthropological Institute Occ. Paper no.29, 1970).

The other set of string figures represents a selection only from the islands of the central and eastern Solomons. It was obtained primarily while I was travelling on S.Y. Southern Cross as a guest of the Melanesian Mission, and staying at mission stations en route to Tikopia and on return from that island. Convinced of the inadequacy of the material collected by W.H.R. Rivers about social structure (History of Melanesian Society, 1914) while on a similar voyage, I made no attempt at a systematic social anthropology, but restricted myself mainly to collection of ethnographical specimens of material culture and to recording of string figures. These figures were usually obtained through the direct medium of pidgin English, or through the help of a Mota-English interpreter (the lingua franca of the Melanesian Mission was Mota at that period). But in getting some I simply handed over a string to a person, set up a figure or two myself as an example, and in dumbshow invited him to do the same. The results were usually successful, and I formed the impression that most people in the Solomons knew a few string figures and were

mildly interested in seeing others set up. There was no ritual attitude to the figures that I could discern, though some figures not shown to me may have had ritual associations.

I sought string figures whenever I had an opportunity - on the deck of the Southern Cross, at Mission stations, and in villages at which the Southern Cross called in her tour of the islands. I tapped a wide area, as the following itinerary summary shows: 7 June 1928 left Siota (Nggela) for Fiu (Malaita); 8, to Wango (San Cristobal), Pamua School, Pawa School (Ugi); 9, Ulawa, Aulu (Malaita); 10, Siota, Bungana, Longupolu (Nggela); 12, Marovovo (Guadalcanal); 13, Laumbe (Russell Islands), Maranatabu (Ysabel); 14-16, Kaiwango, Kia (Ysabel); 17, Buala (Maringe lagoon); 18, Singgana (Ysabel); 19, Maranatabu; 21, Tulagi (Nggela), Savo, Marovovo; 22, Tambulivu (Guadalcanal); 23-24, Marovovo; 25, Gaimali, Suagi, Tasiboko (Guadalcanal); 26-30, Paupau, Nangali, Marau (Guadalcanal); 1-2 July, Kolina, Verahui, Suku, Koliboko (Guadalcanal), Marovovo; 3-6, Siota, Bungana, Tulagi; 7-9, Fiu, Manere, Bitema (Malaita); 10-11, Malu'u, Fiu, Fouia & Suluwhau (Malaita); 12, Ulawa, Supeini (Malaita); 13, Sa'a, Rouapa (Malaita), Pawa; 16, Pamua (San Cristobal); 17, Santa Ana; 19, Graciosa Bay (Santa Cruz); 20, Reef Islands. On the return voyage, in mid-1929, I had a similar though shorter series of calls.

The figures I recorded were not a fully representative Solomons series - for example, they did not tap any Roman Catholic villages, nor the Methodist area of the Western Solomons. They must be taken rather as a skimming of the cream off what was readily available in the Melanesian Mission area. Their value probably lies in two considerations. One is the relative paucity of string figures recorded from the Solomons area, even now. The other is the time dimension, allowing other modern collections to be compared with my record of nearly fifty

years ago, with inferences to be drawn about persistence and change in a cultural item not directly affected by technical supersession.

Where I could, I recorded the names of the people who set up string figures for me. While many of them may be no longer living, the citation of their names in the text may serve as an acknowledgement of their help, and a recognition of the aesthetic and scientific pleasure I had in cooperating with them in this way. (The orthography of personal names, village names and names of string figures is my own, as taken down on the spot and checked where possible with Mission authorities on language; for any errors or differences from modern usage I plead lack of opportunity for full correction.) But I would like to put on record once again my special indebtedness to Vahihaloa, from Luangiua, who not only worked for me indefatigably during my Tibopia expedition but also showed me some interesting string figure material and helped in a lively very positive way to enlist other people in the string figure quest. I would also like to express my thanks to Honor Maude for once again putting her unrivalled skill and knowledge of this subject at the disposal of material which otherwise would have remained in a set of field notes.

*boxed*

December 1972



## PREFACE

by Christa de Coppet

This work would not have been carried out if Honor Maude<sup>1</sup> had not taught me the way to make string figures, and how to describe them. She supervised with real enthusiasm and methodical patience the different stages of the recordings. The corrections which she has carefully added made possible the publication of the work. Here are given to her my very deep thanks.

About fifty string figures are recorded here in the way they were made by 'Are'are people. The recording took place in the years 1963, 1964 and 1965 around Takataka Bay on the east side of Malaita Island, where my husband and I were engaged in field work.

Many informants contributed to the present collection. They were living all around Takataka Bay. We must thank specially for their methodical contribution and their kind patience:

Mr Taihumaea, the araha of Mani'eirate village

Mr Nasihunu, the araha of Manihöuni village

Mr Irisipau, from Rau'ahu land

Mr Suunorua, from Hareawa land

Mr Keni'oma, from Oteirora village

Mr Tareoriori, from Masupa village

Mr Keni'oma, who was living further south in the Maramarika Passage, told the stories of Wisi, Pari, Suhurimae and Sisihu.

The word used for a string figure is isisu. It appears also in compound words as:

nuu-isisu: a love song telling the love feelings

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1 Maude, H.C. and H.E., 1958.

towards somebody (boyfriend, girlfriend, mother...)

amma-isisu: a funeral song given to the dead by women (wife, daughter, sister, mother...) and telling the facts about his life.

These songs relate a series of events from the first to the last, repeatedly on the same melody. One or two singers may accompany the performer with a nasal melody. In practice, the performer divides the story into different events.

In the 'Are'are language the word for 'count' is isumia, isu meaning to follow somebody. On Guadalcanal, Florida, Malaita, Ulawa and San Cristobal Islands, words for 'count' are of the same pattern. Ulawaians will say idu or iduidu, and for string figures isuisu.<sup>1</sup> Nggela people will say isu or indu for counting.<sup>2</sup> These verbs nowadays mean also 'to read' a text.

As W.G. Ivens wrote about string figures which he had seen on Small Malaita and Ulawa, 'Cat's Cradle was played extensively in former times. It is not so much in evidence now'.<sup>3</sup> Among the 'Are'are string figures are played by nearly all the people, men, women and children as well.<sup>4</sup> They did not feel that these games had any religious meaning, apart from the fact that one informant said that some were made, in olden days, to ensure a good yam harvest in their gardens.

Another informant said that string figures were used to keep awake during the nights, when people feared an attack by enemies. But to-day among christians and among the 'Are'are who follow their own traditional religion,

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1 Ivens, Walter, GG,,1929.

2 Fox, C.E., 1955.

3 Ivens, Walter G., 1927.

4 Only pregnant women must avoid them, because the umbilical cord could strangle the foetus.

string figures are one of the few games they still play.

The stories one can tell in doing the figures are of the unuha sort as opposed to the two other types, sisihora and arasihona. Unuha is a kind of short tale, giving an account of an incident occurring between two or three actors, in contrast to a myth of the very old days known as sisihora, or to a story of relatively recent events such as a war, a marriage, a feast or a journey, which is called arasihona.

It should be noted that, apart from a few decorative carvings and paintings (mostly geometrical series), the 'Are'are are not very interested in drawing figures, though they are great musicians and singers. Music is most important in all feasts, as also in everyday life.

One must add, too, that the 'Are'are have forgotten their knowledge of the stars, and the stellar patterns in the sky have no actual importance for them.

at /  
How these string figures could be described by modern mathematics<sup>at</sup> in order to set up generalized rules for constructing the terminal figures will not be discussed here, but it seems possible that mathematics could lead to the formalization of the operations involved.

The names of the figures and their importance in connection with 'Are'are oral literature will be studied in our work on the myths and legends recorded on Malaitaa

## 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, continue movement until indices are upright, draw hands apart and there will be a distal and a proximal loop

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.

41.	Ninge	...	...	...	...	...	...	...	53
42.	Dandako	...	...	...	...	...	...	...	54
43.	Pa'akomu	.	...	...	...	...	...	...	54 5/
44.	Nona	...	...	...	...	...	...	...	56
45.	Nato	...	...	...	...	...	...	...	57
46.	Nambiri or Numo ka Haani	...	...	...	...	...	...	...	58
47.	Noea	...	...	...	...	...	...	...	59
48.	Porouruurumatawa	...	...	...	...	...	...	...	61
49.	Whai Wane or Hoi mane sike iito	.	...	...	...	...	...	...	63
50.	Repi Susuhe'u or Rua mane kahe oka	...	...	...	...	...	...	...	65
51.	Roke Nioke Keu	.	...	...	...	...	...	...	66 8/
52.	Namu or Rua keni pi paa	...	...	...	...	...	...	...	67 9/
53.	Rua poera ni oi roke	.	...	...	...	...	...	...	71
54.	Pari hao ma'i	...	...	...	...	...	...	...	72
55.	Houna	...	...	...	...	...	...	...	73
56.	Houhaarii asi	.	...	...	...	...	...	...	74
57.	Gari Tinggilo or Paewa Torohona	.	...	...	...	...	...	...	75 6/
58.	U'a	...	...	...	...	...	...	...	77
59.	Suhurimae	...	...	...	...	...	...	...	79
60.	Porotoutouta'a	.	...	...	...	...	...	...	81
61.	Mauli or Marore	.	...	...	...	...	...	...	84
62.	Toronii'a Pari	.	...	...	...	...	...	...	86
63.	Gaura	...	...	...	...	...	...	...	88
64.	Tapani kui	...	...	...	...	...	...	...	89
65.	Mbari	...	...	...	...	...	...	...	91
66.	Wanuve Mbomb	...	...	...	...	...	...	...	92
67.	Kukuro	...	...	...	...	...	...	...	93
68.	Piro	...	...	...	...	...	...	...	93
69.	Totokiri	.	...	...	...	...	...	...	94
70.	Purupuru matana	.	...	...	...	...	...	...	96
71.	Marangaia	.	...	...	...	...	...	...	97
72.	Marada	.	...	...	...	...	...	...	97
73.	Holu	...	...	...	...	...	...	...	98
74.	Sira	...	...	...	...	...	...	...	99
75.	Putu	...	...	...	...	...	...	...	101
76.	Kaiili	...	...	...	...	...	...	...	101
77.	Misi	...	...	...	...	...	...	...	102
78.	Keni pupuae	...	...	...	...	...	...	...	104
79.	Abwabo or Aapo'aapo	...	...	...	...	...	...	...	105
80.	Daho	...	...	...	...	...	...	...	106
81.	Tsimi Manubo	...	...	...	...	...	...	...	106
82.	Noano	...	...	...	...	...	...	...	107
83.	Vutu or Rotoni hou	...	...	...	...	...	...	...	108
84.	Nwopa te Ne	...	...	...	...	...	...	...	109
85.	Waka	...	...	...	...	...	...	...	111
86.	Bosu or Poo	...	...	...	...	...	...	...	112
87.	Ru or Nari kera	.	...	...	...	...	...	...	115
88.	Tanga Pija Ninge	...	...	...	...	...	...	...	115
89.	Baru	...	...	...	...	...	...	...	116
90.	Nelo	...	...	...	...	...	...	...	118
91.	Hata	...	...	...	...	...	...	...	120
92.	Roto Mana Dangi	.	...	...	...	...	...	...	121
93.	Redu, Ravata, Taunu	...	...	...	...	...	...	...	123
94.	Waru hou roko	.	...	...	...	...	...	...	125

wisi/

95a.	Loilove or <del>Ko'e</del> Pari	...	...	...	.....	127
95b.	Koe'Pari	...	...	...	...	130
96.	Wouho	...	...	...	...	134
97.	Sishiuke or Sisihu	...	...	...	...	136
98.	Bisi Tanakao	...	...	...	...	145
99.	Aparau	...	...	...	...	146
100.	Te Manini	...	...	...	...	147
101.	No name	...	...	...	...	147
102.	Nenu	...	...	...	...	153
103.	No name	...	...	...	...	154
104.	Aruaru or Tatarawai	...	...	...	...	158
105.	Tunga Apapala	...	...	...	...	159
106.	Kare or Rawako	...	...	...	...	161
107.	Ou'a	.....	...	...	...	162
108.	Ma'i or Kome	...	...	...	...	163
109.	Nui	...	...	...	...	164
110.	Ma'ima'ihunu	...	...	...	...	166
111.	Sumbi	...	...	...	...	168
112.	Issisu hana ta'a ka'e	...	...	...	...	169
113.	Narihi	...	...	...	...	170
114.	Neck Loop Trick	.....	.....	.....	.....	171
115.	Wrist Loop Trick	.....	.....	.....	.....	171

*Comparative Table  
References*

172  
174

1. Opening A.
2. Insert all fingers, from distal side, into thumb loops, pick up radial thumb strings and release thumbs; insert thumbs, from proximal side, into loop over the four fingers of each hand and allow this loop to slip on to wrists.
3. Turn thumbs towards you, down, under both wrist strings and insert into little finger loops from proximal side; return with ulnar little finger strings and release little fingers.
4. Transfer index loops to little fingers.
5. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
6. Insert indices, from proximal side, into thumb loops, pick up ulnar thumb strings and release thumbs, then also release little fingers.

## 2. NIU (star)

1928

Set up by Eric Nora, Fenualoa

X Synonym: Fitu (star) Pileni IslandUUME (a shell breast ornament worn only  
by women) Takataka

1963-65

1. Opening A with a short or doubled string.



2. Insert thumbs, from distal side, into index loops and return with ulnar index strings.
3. Pass middle fingers distal to radial index strings, insert into thumb loops from proximal side, and return with ulnar thumb strings and release thumbs.
4. Pass thumbs, from distal side, through index loops, insert into little finger loops from proximal side, return with radial little finger strings and release little fingers.
5. Release indices and extend slowly.

Continuation: LAVI

1928

8. Insert ring fingers, from distal side, into middle finger loops and transfer loops to ring fingers.
9. Transfer ring finger loops to little fingers.
10. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
11. Caroline Extension.

This figure and Niu are identical except that at movement 4 thumbs return with ulnar little finger string. Uume does not continue to a second figure.

## 3. TINABERAMASI (high stone)

1928

Set up by Savutas Neretaba, boy of about 16,  
Maga, near Buala, Ysabel

KENI MAUMAU (a woman who is always  
sleeping) Takataka

1963-65

1. Opening A.
2. Bend indices down away from you distal to little finger loops, hook up both little finger strings and ulnar index strings and with indices still pointing down insert them into thumb loops from distal side, rotate them away and up and release thumbs.
3. Pass thumbs proximal to index loops, insert into little finger loops from proximal side then putting tips of indices and thumbs together rotate indices in ulnar direction, down through little finger loops and back to position releasing thumbs.
4. Insert thumbs, from proximal side, into two distal index loops and release little fingers, pull figure taut.
5. Insert little fingers, from proximal side, into index loops, hook back the two ulnar strings which run diagonally to centre of figure.
6. Release indices.
7. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
8. Caroline Extension.

*insert  
comma  
Yes please*

KENI MAUMURU

1963-65

This figure proceeds from movement 5 as follows:

6. Release two distal index loops.
7. Caroline Extension  $\odot$

4. RATIAHA (stone for sharpening knife)

1928

Set up by Levi Roituamana, boy of 10, Buala, Ysabel

1. Opening A.
2. Pass thumbs proximal to index loops, insert into little finger loops from proximal side, rotate thumbs in ulnar direction back to position and release little fingers.
3. Insert middle, ring and little fingers, from proximal side, into index loops and hold down radial index strings.

4. Insert indices, from distal side, into thumb loops, rotate away from you and up, carrying with them double ulnar thumb strings, and release middle, ring and little fingers.

5. BANUI (kind of tree) Reef Islands 1929

Synonym: Manu (flock of birds) Barnabas Marikana, Ysabel,  
1928

MANI IMORO (some pilchards,  
sardinops neopilchardus clupeiidae) 1963-65

1. Opening A.
2. Pass thumbs proximal to index loops, insert into little finger loops from proximal side, rotate thumbs in ulnar direction returning to position proximal to index loops.
3. Release little fingers.
4. Pass little fingers proximal to index loops, insert into thumb loops from distal side and hold down ulnar thumb strings.
5. Insert thumbs, from proximal side, into index loops and Navaho thumbs with double radial strings.
6. Put tips of thumbs and indices together and turn index loops on to thumb.
7. Caroline Extension and release thumbs.

Manu continues as follows:

8. Insert thumbs away from you at a,a, and release all fingers, the birds fly away.

6. TAPON (turtle shell) Reef Islands

1929

Synonym: Babaraingari (fruit of a tree)

PARANI ÖI (heap of firewood)  
Takataka

1963-65

1. Opening A.
2. Transfer index loops to middle fingers and thumb loops to indices.
3. With mouth pick up radial index string; with thumb and index of right and left hand take hold of right and left mouth strings, release mouth string, then make an upright loop with held string and insert thumbs, away from you, into it. Extend hands.
4. Transfer thumb loops to indices and middle fingers; transfer little finger loops also to indices and middle fingers.
5. Navaho indices with proximal radial strings and Navaho middle fingers with proximal ulnar strings.
6. Grasp left hand strings in right hand and lift off gently, turn loops over away from you and place

over thumb and little finger. Repeat with other hand.

7. Stretch fingers wide apart and pull figure taut.

PARANI ÖI

1963-65

1 add 2 as above.

3. With mouth pull towards you radial index string; insert right thumb, from distal side, into mouth lopp, pick up left mouth string and return to right; pass left thumb to right, proximal to right mouth string, and return to left with this string. Release string from mouth.
4. Continue from 4 of Tapon placing loops over thumbs and middle fingers at 6.

Babaraingari is the same figure as Tapon (above) but a second player pulls up centre parallel strings and first player releases his hands.

7. AIOLE

1928

Set up by Tomi, young man pf Sinarengo, Malaita

HUNU NI ARITE (bunch of Arite fruit)  
Rau'ahu

1963-65

1. Opening A.
2. Pass thumbs proximal to index loops, insert into

*underline?*  
*yes*

- little finger loops from proximal side, rotate in ulnar direction back to position, carrying with them ulnar little finger strings; release little fingers.
3. Insert middle, ring and little fingers, from proximal side, into index loops, hold down radial index strings, then insert indices, from distal side, into thumb loops, turn away and up carrying with them ulnar thumb strings; stretch thumbs and indices wide apart and release little fingers.
  4. A triangle will be seen at the centre of the figure, the top string being a radial index string; insert little fingers towards you into this triangle, return to position, thus enlarging triangle, then bring them towards you distal to three strings, pass proximal to radial thumb string that runs straight across and return with it proximal to radial index strings; release thumbs.
  5. Insert thumbs, from proximal side, into proximal index loops (loops with radial strings running straight across) and return with radial strings.
  6. Ulnar thumb strings pass dorsally round thumbs and indices before becoming proximal ulnar index strings. With mouth grasp left proximal ulnar index string in centre of figure, release left index, then insert into mouth loop from proximal side and release string from mouth. Repeat with right hand. (Ulnar thumb strings should now pass through a loop before becoming ulnar index strings.)
  7. Pass thumbs proximal to index loops, insert into little finger loops from proximal side, return with radial little finger strings and release little fingers.
  8. Repeat 3.
  9. Insert little fingers towards you between radial index

strings taking back the string which runs straight across.

- 101 Pass right thumb and index proximal to left radial thumb string which runs straight across, grasp radial string which becomes part of figure, bring towards you and Navaho left thumb. Repeat with other hand.
11. Release indices.

X

8. ROTOI NI ARITE (a fruit) RAU'AHU

ec

1963-65

1. Opening A.
2. Pass thumbs proximal to index loops, insert them from proximal side into little finger loops, then twist in ulnar direction carrying with them ulnar little finger strings; release little fingers.
3. Insert middle, ring and little fingers, from proximal side, into index loops. Hold down radial index strings, then insert indices, from distal side, into thumb loops, twist away from you and up, carrying with them ulnar thumb strings; release middle, ring and little fingers, and extend hands.
4. Insert little fingers, from proximal side, into diamond in centre of figure, bring towards you over two strings, then proximal to radial thumb string and carry this string back through diamond; release thumbs.



5. With thumbs pick up, from proximal side, radial index string which runs from one index to the other.
6. Release indices gently from both loops, put figure down without releasing thumbs and little fingers; pick up with tips of indices, away from you, two ulnar thumb strings where they cross each other, (on radial thumb string), in centre of figure, left string with left index, right string with right index, and return to position.
7. Pass thumbs proximal to index loops, insert into little finger loops from proximal side, return with radial little finger strings and release little fingers.
8. Repeat 3.
9. There is now, in centre of figure, a large diamond with a triangle on either side (with apex depending from radial index strings) insert little fingers into these triangles from proximal side, hook down straight strings, bring towards you proximal to radial thumb strings, then hook back these strings and return to position releasing thumbs.
10. With thumbs pick up, from proximal side, radial index string which runs from one index to the other and release indices.
11. With right thumb and index pick up strings in left palm and release left hand; insert left little finger and thumb into near loop from right to left, then thumb only away from you into far loop. Repeat with other hand.
12. Caroline Extension.

9. TE PEKIO (caterpillar)

1928

Set up by Eric Nora, Fenualoa

1. Opening A.
2. Bring little fingers towards you distal to index loops, insert into thumb loops from proximal side, and return with ulnar thumb strings.
3. Release thumbs.
4. Pass thumbs distal to index loops, insert into proximal little finger loops from proximal side and Navaho little fingers.
5. Repeat 2, 3 and 4.
6. Pass thumbs proximal to index loops, insert into little finger loops, from proximal side, and return with radial little finger strings.
7. Release little fingers.
8. Bring little fingers proximal to index loops, insert into thumb loops from distal side and hold down ulnar thumb strings.
9. ~~Bring~~ thumbs, from proximal side, into index loops and Navaho thumbs with double radial strings.

10. Put tips of thumbs and indices together and transfer index loops to thumbs.
11. Caroline Extension, ~~and release thumbs.~~
12. Carefully release little fingers then insert into dropped loops away from you, pass proximal to string that runs from hand to hand and hook it through loop.

10. A'APEI NI TEITARI (leaves of a flower: hibiscus rosa chinensis) Takataka 1963-65

1. Opening A.
2. Pass thumbs distal to index loops, insert into little finger loops from proximal side and return with radial strings.
3. Insert indices, from proximal side, into thumb loops and return with ulnar thumb strings; release little fingers, then insert them, from proximal side, into distal index loops and release indices from distal loops.
4. Repeat 3.
5. Pick up with right thumb and index left palmar string and lift it off left thumb. Repeat with other hand.
6. Transfer thumb loops to four fingers of each hand; they should be proximal to index and little finger loops.

7. With right thumb and index grasp all left hand strings and release left hand; reinsert indices and little fingers into their own dropped loops from proximal side, being sure that the large loop lies below them; insert thumb, from distal side and towards you into large loop.
8. Pass thumbs distal to index loops, insert into little finger loops from proximal side and return with radial strings.
9. Caroline Extension.

11. NELO (a bird)

1928

Set up by old man of Nimbi, Te Motu,  
Santa Cruz

1. Opening A.
2. Insert thumbs, from distal side, into index loops, pick up ulnar index strings on backs of thumbs and return to position.
3. Insert indices, from proximal side, into thumb loops, pick up ulnar thumb strings and release thumbs from all strings.
4. Pass thumbs, from distal side, through 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 index loops, hook back distal ulnar index strings then bring towards you proximal to proximal index loops, insert into thumb loops from proximal side and return with ulnar thumb strings.
6. Insert thumbs, from proximal side, into distal index loops, Navaho thumbs and release indices from distal loops.
7. Drop index loops and pull them free with opposite hand.
8. Extend figure by slowly drawing hands apart with fingers widespread.

12. NUE (water)

1928

Set up by Eric Nora, Fenualoa

XX Synonym: Vai (water), pileni Island

1. Opening A.
2. Twist all loops by rotating indices, little fingers and thumbs once in ulnar direction.
3. Transfer thumb loops to middle fingers.
4. Pass thumbs, from distal side, through index loops, insert into little finger loops from proximal side and return with radial little finger strings; release *l.f.s.*

*> in full or abbreviated as shown? in full*

5. Transfer middle finger loop to thumbs, keeping them distal.
6. Bring middle fingers towards you distal to index and thumb loops, then insert into proximal thumb loops from distal side, pick up proximal radial thumb strings and return to position releasing proximal thumb loops.
7. Transfer middle finger loops to thumbs.
8. Repeat 6.
9. Repeat 7.
10. Rotate thumbs in radial direction.
11. Bring little fingers towards you proximal to index loops, insert into thumb loops from distal side and hold down ulnar thumb strings.
12. Insert thumbs, from proximal side, into index loops and Navaho thumbs with double radial strings.
13. Put tips of thumbs and indices together and transfer index loops to thumbs.
14. Caroline Extension.
15. Release thumbs.

The centre diamond is termed Nubanue (the water-hole), at Fenualoa; while the two strings leading to it are known as Barange at Fenualoa and Te Ala at Pileni Island.

Found over a wide area of the Pacific this figure is essentially the same though there are differences in manipulations.

*underline?*  
*YES*

Set up by Sandy, Banua, Santa Cruz

Synonym: Lelu (a bird), Santa Cruz, 1929

1. Opening A.
2. Twist all loops by rotating fingers in radial direction.
3. Transfer thumb loops to indices.
4. Pass thumbs, from distal side, through proximal index loops, insert into little finger loops from proximal side, return with radial little finger strings and release little fingers.
5. Insert thumbs, from proximal side, into distal index loops; bring middle fingers towards you distal to all strings, insert into proximal thumb loops from distal side, pick up proximal radial thumb strings and left them up over tips of thumbs; release indices from distal loops and transfer middle finger loops to indices, keeping them distal.
6. Repeat 5.
7. Transfer distal index loops to thumbs.
8. Twist thumb loops in radial direction.
9. Bring little fingers towards you proximal to index loops, insert into thumb loops from distal side and hold down ulnar thumb strings; insert thumbs, from proximal side, into index loop and Navaho with double proximal radial thumb strings then insert thumbs, from distal side, into index loops and release indices.
10. Caroline Extension (with double strings) and release thumbs.

Except for the twisting of all loops in the radial direction the movements of this figure are identical with No.12.

14. NEDLO (dolphin)

1928

Set up by Eric Nora, Fenualoa

1. Opening A.
2. Insert all four fingers, from distal side, into thumb loops, then throw radial thumb string away from you over hands; pass thumbs away from you proximal to radial dorsal strings and allow dorsal loop to slip on to wrists.
3. Rotate left thumb in radial direction, then proximal to both strings of wrist loop, insert into left little finger loop from proximal side, then rotate in ulnar direction back to position carrying with it ulnar little finger string.
4. Insert right thumb, from proximal side, into left thumb loop, and return to position with left radial thumb string.
5. Pass thumbs distal to index loops, insert into little finger loops from proximal side and return with radial little finger strings.



6. Insert indices, from proximal side, into thumb loops pick up ulnar thumb strings and release thumbs.
7. With finger and thumb of right hand take hold of left ulnar index strings, between radial strings, and release index and little fingers of left hand; insert left little finger and thumb away from you into near loop and thumb only in far loop.
8. Repeat with other hand.
9. Caroline Extension.

15. KIZU (a hermit crab)

1928

Set up by John Peter, Savo

1. Opening A.
2. Pass indices distal to little finger strings then hook them up and with indices still pointing down insert them into thumb loops from distal side, return to position, in ulnar direction, with ulnar thumb strings and release thumbs.
3. Pass thumbs proximal to index loops, insert into little finger loops from proximal side then bend indices over to touch tips of thumbs, rotate indices

down into little finger loops, towards you and up, releasing thumbs.

4. Insert thumbs, from proximal side, into index loops, return with two radial strings and release little fingers.
5. Bring little fingers towards you distal to ulnar index string which runs from hand to hand, hook back this string then pick up two remaining ulnar strings on backs of little fingers.
6. Release index fingers.
7. Caroline Extension with indices picking up radial little finger strings.
8. Pull out with mouth the extensions of central crossed strings above the top string of figure to represent feelers of hermit crab.

16. TAMBAU (papaya)

1928

Set up by Sandy of Banua, Santa Cruz

1. Opening A.
2. Pass indices away from you, distal to little finger loops, then towards you proximal to little finger loops and index strings, insert into thumb loops from distal side, return to position with ulnar thumb strings and release thumbs.

3. Rotate indices in ulnar direction, inserting into little finger loops from distal side and completing the circle carrying radial little finger strings as well as ulnar index strings.
4. With back of each thumb pick up two strings forming a 'V' in centre of figure, release indices and pull strings taut.
5. Insert indices, from distal side, into thumb loops, then between ulnar thumb strings, carrying diagonal strings on backs of indices insert them into little finger loops from distal side. With indices still pointing down insert middle fingers down into index loops, catch ulnar thumb strings between indices and middle fingers then turn fingers away and up carrying one string on each middle <sup>and</sup> ~~or~~ index finger. Release thumbs.
6. Transfer index loops to thumbs and middle finger loops to index fingers.
7. Pass thumbs proximal to index loops, insert into little finger loops from proximal side and return with radial little finger strings. Release little fingers.
8. Insert middle, ring and little fingers, from proximal side, into index loops and hold down radial index strings; insert indices, from distal side, into thumb loops, rotate away and up carrying ulnar thumb strings; release middle, ring and little fingers. (If correct, figure should partly reveal itself.)
9. Bring little fingers towards you proximal to all strings except radial thumb strings; pass them distal to distal radial thumb strings and proximal to proximal radial thumb strings (the straight string running from hand to hand), return to position with this string on backs of little fingers and release thumbs.

10. Insert thumbs, from proximal side, between radial index string, pick up radial string that runs straight across and release indices.
11. Extend on thumbs and little fingers, with palms facing you.  
[A better extension is obtained if indices pick up radial thumb strings and palms face away.]

17. ONGA (lightning)

1928

Set up by Hugo He bale, Ysabel

1. Opening A.
2. Take ulnar little finger string in mouth; insert left index, from distal side into mouth loop, pick up right mouth string and return to position; pass right hand proximal to mouth loop and return with left mouth string; release string from mouth.
3. Release thumbs.
4. Pass thumbs, from distal side, through proximal index loops and return with both ulnar index strings.
5. Pass middle fingers distal to distal radial index strings, proximal to proximal radial index strings and return to position with proximal strings.

6. Release thumbs, allowing dropped strings to hang loosely, then pass thumbs distal to hanging strings and proximal to distal radial index strings and return with distal strings.
7. With ring and little fingers hold down on palms ulnar middle finger strings.
  
8. Suddenly release thumbs, middle and ring fingers.  
2 loops left on indices, 1 loop on little fingers.

~~18~~

18. NIU WALU MINI

1929

Set up by Malevro, Vango, Santa Cruz

1. Opening A.
2. Insert thumbs, from distal side, into index loops and return with ulnar index strings.
3. Insert indices, from proximal side, into thumb loops, return with ulnar thumb strings and release thumbs.
4. Transfer distal index loops to thumbs.
5. Bring little fingers towards you, distal to index loops, insert into thumb loops from proximal side and return with ulnar thumb strings.
6. Insert indices, from proximal side, into little finger loops, return with radial little finger strings and release little fingers.
7. Transfer distal index loops to little fingers.

8. Pass thumbs proximal to index loops, insert into little finger loops from proximal side, return with radial little finger strings and release little fingers.
9. Insert middle, ring and little fingers, from proximal side into index loops and hold down radial index strings; insert indices, from distal side, into thumb loops, turn away from you and up carrying with them ulnar thumb strings.
10. Release little fingers.
11. Insert little fingers, from proximal side, into thumb loops, pass them distal to distal radial strings (diagonal strings), proximal to proximal string (running straight across) and hook back these strings; release thumbs.
12. Insert thumbs between radial index strings picking up string which runs straight across.
13. Release indices and extend carefully.

/Figure is displayed better by Caroline Extension with radial thumb string./

Set up by John Peter, Savo Island

1. Opening A.
2. Pass indices distal to little finger loops, hook up both little finger strings and ulnar index strings then, with indices still pointing down, bring towards you and insert, from distal side, into thumb loops; rotate away from you and up and release thumbs.
3. Pass thumbs proximal to index loops and insert into little finger loops from proximal side; put tips of thumbs and indices together, rotate indices in ulnar direction back to position and release thumbs.
4. Insert thumbs, from proximal side, into double index loops, release little fingers and stretch thumbs and indices widely apart.
5. Insert little fingers, from proximal side, into index loops, take double diagonal strings on their backs and return to position.
6. Release indices from all strings.
7. Caroline Extension.
8. Dip indices sharply, then bring up again with slight outward motion. This movement brings ulnar index string to radial side of figure, altering the design. This represents the action of raising the eyebrows (not necessarily for assent).

Set up by man at Rousu Lagoon, South Malaita

1. Opening A.
2. Insert indices, from distal side, into little finger loops, pick up ~~ulnar~~ little finger strings and return to position, *releasing little fingers.*
3. Insert middle and ring fingers, from distal side, into index loops and hold down ulnar index strings.
4. With mouth pull radial thumb string out to lengthen it, then drop it to form a hanging loop; throw this loop away from you, under figure, then over top towards you and release thumbs.
5. Shake figure until the loop hangs without any crossed strings; insert thumbs into loop away from you, bring hanging strings to right and left, then insert thumbs, from proximal side, into figure close to clasped fingers, bend down over double bottom strings of figure and hook up bight of hanging string with backs of thumbs and bring back through figure.
6. Navaho indices with radial string that goes diagonally into figure.
7. With right thumb and index take hold of left ulnar index string (proximal to radial string) and left ulnar thumb string; release left hand. Insert left thumb and little finger, away from you, into far loop and release this loop from right hand, then insert thumb, towards you, into near loop and release this loop also from right hand. Repeat with other hand.
8. Caroline Extension.

radial  
x



21. NEPE MWAYA (new moon) Reef Islands 1929  
Synonym: Matoba mai loki, Hugo He bale, Bugotu, Ysabel 1928  
TAHI (men's crescent shaped shell jewel, 1963-65  
worn on the breast) Rau'ahu

1. Opening A.
2. Lay figure down by resting tips of fingers on flat surface and allowing all loops to slip off hands.
3. Insert both hands, towards you, into central loop and bring them up through near loop; insert little fingers, also towards you, under far string and bring them up through far loop; raise hands and extend.
4. Transfer wrist loops to thumbs.
5. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
6. Caroline Extension.
7. Navaho thumbs with hanging string.
8. Insert thumbs, from distal side, into index loops and transfer index loops to thumbs.
9. Caroline Extension. The open semi-circle is the new moon.

Matoba Mai Loki. A piece of lawyer cane hangs down in the bush where two children are walking; a landslide occurs, they clutch the hanging loop of cane and are safely suspended while the landslide roars beneath.

TAHI

1963-65

This is essentially the same figure but a different technique is used for the opening movements:

1. Make a large and a small loop, the smaller one being half the size of the large one, and hold strings where they cross, in mouth; insert hands, towards you, into these loops, then up to position; there are now two strings on each wrist, do not release strings from mouth.
2. With thumbs and indices pick up bight of large loop and make a small upright loop on it; insert little fingers towards you into this loop and release strings from mouth.
3. Repeat 4 - 9 of previous figure.

Synonym: Medanim (a man) from Vango, Santa Cruz

1. Opening A.
2. Pass thumbs, from distal side, through index loops and return with ulnar index strings.
3. Bring middle fingers towards you distal to radial under string, insert into thumb loops from proximal side, return with ulnar thumb strings and release thumbs.
4. Transfer middle finger loops to tips of indices.
5. Base thumbs, from distal side, through proximal index loops, insert into little finger loops from proximal side, return with radial little finger strings and release little fingers.
6. Pass thumbs, from proximal side, through proximal index loops and to ulnar side of distal ulnar index strings; hold these strings between tips of thumbs and indices and bending hands away from you shake off proximal index loops. This leaves distal thumb loops clasped between tips of thumbs and indices; insert little fingers, from proximal side, into distal thumb loops and transfer these loops to little fingers.
7. Insert thumbs from proximal side into little finger loops and return with radial little finger strings.
8. Caroline Extension.

9 X Synonym: Kupenga (net) / Pileni Island

HATA'E ERERE (eagle hovering) Takataka

1963-65

1. Opening A.
2. With thumb and index of each hand pick up ulnar little finger string and make a small upright loop with it; insert indices away from you into this loop and extend hands.
3. Release thumbs.
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 with mouth.
6. Release indices from distal loops and transfer thumb loops to indices, keeping these loops distal.
- X 7. Repeat <sup>4</sup>/~~5~~ and <sup>5</sup>/~~6~~.
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.

This is essentially the same figure though the opening moves are different:

1. Opening A.
2. Release thumbs.
3. With mouth pick up, from distal side, ulnar little finger string and pull towards you; insert right thumb, from distal side, into mouth loop, pick up left mouth string and return to right; pass left thumb to right, proximal to right mouth string and return to right with this string.
4. Transfer thumb loops to indices, releasing string from mouth.

Repeat 4, 5, 6, 7, 8 and 9 of Nuvo.

Continuation: RUA APOTA (two eagle's eggs)

10. With mouth take ulnar middle finger and distal ulnar index strings of left hand where they cross close to tip of middle finger; release left hand then insert four fingers towards you into two loops hanging from mouth and release strings from mouth. Repeat with right hand. Press thumbs against fingers and extend. You will find two eagle's eggs.

Set up by boy of 12 at Madoa, Ulawa

HATA TOTOROWATO (eagle gathering  
material for nest), Takataka

1963-65

1. Opening A.
2. Transfer index loops to middle fingers and thumb loops to indices.
3. Pass right index away from you distal to all strings then hook up ulnar little finger string and return to position; insert right index, from proximal side, into left distal index loop and extend hands.
4. Pass thumbs proximal to index and middle finger strings, 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 indices from distal loops.
7. Transfer thumb loops to indices.
8. Repeat 4 and 5.
9. Insert middle fingers, from distal side, through both index loops, pick up proximal radial index strings (which run straight across figure), release little fingers and turn palms outwards.

Continuation: KIKIHUTO (opposum's feet)

11. With mouth grasp left ulnar middle finger string and distal ulnar index string where they cross near middle finger; release left hand then insert all fingers, from distal side, into mouth loop and release strings from mouth. Repeat with right hand.
12. Raise indices, to make a better extension, and draw hands apart until figure appears.

HATA TOTOROWATO

1963-65

The opening moves of this figure vary from the above as follows:

1. Opening A.
2. Transfer thumb loops to indices.
3. With mouth pick up, from distal side, ulnar little finger string and pull towards you; insert right thumb from distal side into mouth loop, pick up left mouth string and return to right; pass left thumb to right, proximal to right mouth string, and return to left with this string.
4. Transfer thumb loops to indices, making three index loops.

Continue from 4 of Hada.

~~31~~  
32

25. VETU SINDANI (a morning star)

1928

Set up by Tambulwu, Guadalcanal

RATO MA HURA (sun and moon) pagan name,  
Takataka

1963-65

Synonym: Rua Wari Niu (two coconuts) christian name

1. Opening A.
2. Transfer index loops to wrists.
3. Bend indices down towards you distal to thumb loops, then hook back radial thumb strings and, still keeping indices pointing down, insert them into little finger loops from distal side, hook up radial little finger strings towards you and return to position allowing radial thumb strings to slip off indices.
4. With thumb and index of opposite hand take hold of <sup>finger?</sup> crossed strings on palm of hand and release index, thumb and little finger; insert little finger away from you into near loop, pass thumb distal to radial little finger string and insert towards you into far loop; release strings held by opposite hand.
5. Repeat 3.
6. With opposite hand lift radial wrist string over tip of thumb and drop in fork of thumb.
7. With opposite hand pick up crossed strings on palm of hand, also wrist string in fork of thumb, and release hand from all strings; insert little finger and thumb away from you into near loop, drop middle loop and insert thumb away from you into far loop.
8. Caroline Extension.

*finger?*  
NO



26. VAT (rock sticking up into air) 1928 →

Set up by Barnabas Maritana, Salinisi,  
Ysabel

1. Opening A.
2. With hands upright lay index loops over right knee, one loop on either side, release indices and return hands to upright position.
3. Pass indices away from you distal to little finger loops, hook up both little finger strings, then with indices still pointing down, insert them, from distal side, into thumb loops, pick up ulnar thumb strings on their backs and return to position releasing thumbs.
4. Transfer index loops to thumbs.
5. Insert indices into knee loops from proximal side and release strings from knee.
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.

27. NIU (coconuts)

1928

Set up by Peter Guadasi, Suluwau, North Malaita

1. Opening A.
- X 2. Exchange index loops, right through left.
3. Turn right hand one complete turn anti-clockwise; with right hand lift off left index loop, take it away from you distal to little finger loop then proximal to little finger and thumb loops and replace on left index. Unwind right hand strings.
4. Repeat with other hand making turn clockwise.
5. Pass thumbs distal to index loops, insert into little finger loops from proximal side and return with radial little finger strings.
6. Bring indices towards you distal to thumb loops then insert into proximal thumb loops from distal side, pick up proximal radial thumb strings and extend as in Caroline Extension.

~~34~~  
35

28a. KAKENAKU (flying fox caught  
in lawyer cane)

1928

Set up by a young man, Banua, Santa Cruz

? no opening A?  
NO!

1. Insert thumbs into loop, radial string being about 6 inches long; insert right index, from distal side, into left thumb loop, pick up ulnar string and return to right; pass left index through right index loop from distal side then insert into right thumb loop also from distal side, pick up ulnar thumb string and return to left; insert right little finger, from distal side, into left index loop, pick up ulnar index string and return to right; insert left little finger, from proximal and ulnar side, into right little finger loop, pick up ulnar little finger string and return to left. Extend.
2. Transfer index loops to wrists.
3. Insert indices, from distal side, into thumb loops, pick up ulnar thumb strings, then insert into little finger loops, also from distal side, hook up radial little finger strings and return to position.
4. Release little fingers.

5. Transfer index loops to little fingers.
6. Transfer wrist loops to Position 1.
7. Repeat 3.
8. Release thumbs.
9. Insert thumbs, from distal side, into index loops and transfer index loops to thumbs.
10. Insert indices into loops depending from palmar strings and pick up proximal string which runs from hand to hand.
11. Release little fingers and extend by turning palms away with fingers widespread.

Loops being caught foxes cannot fly.

28b. MALIVA (flying fox)

1928

Set up by a young man, Banua, Santa Cruz

1. Opening A.
2. Repeat 2 to 11 of Kakenaku, No.28a.

By touching and releasing thumbs and indices and pulling figure tight flying foxes flop away.

29. OMEA (fight)

1928

Set up by Peter Guadasi, 'chief' of Suluwau,  
an artificial island in Lau, Malaita'

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 indices from proximal side, into thumb loops and return with ulnar thumb strings.
5. With opposite hand grasp two radial thumb strings where they cross, release hand, but not wrist loop, carefully allowing little finger loop to become the near loop held between thumb and index of opposite hand; insert thumb towards you into near loop and little finger away from you into far loop. Release strings and repeat with other hand.
6. Repeat 3, 4 and 5 twice.
7. Repeat 3.
8. Caroline Extension, release wrist loops and work hands apart.

38

The two sets of loops represent two men fighting. By jerking either hand down and elevating the strings at this end or depressing them, one set or other of the loops is made to advance or retreat.

30. WANE MAI (dead man)

1928

Set up by an old man, Malu'u, North Malaita

1. Opening A.

Left hand only:

2. Transfer index loop to wrist by inserting thumb, middle, long and little finger into loop from proximal side.
3. Insert thumb, from proximal side, into little finger loop and return with radial little finger string.
4. Insert index, from proximal side, into thumb loop and return with ulnar thumb strings.
5. With right thumb and index grasp two radial thumb strings in fork of left thumb and release left thumb and little finger then reinsert thumb towards you, into near loop and little finger, away from you into far loop.
6. Repeat 3, 4 and 5 twice.

7. Repeat 3.
8. Caroline Extension with left hand.
9. With right index and thumb remove left wrist loop, then insert it, away from you, between radial thumb strings and drop over little finger.
10. Release right index.

The figure represents a corpse tied on a stick and carried along.

31a. SOMBOHALA (heron)

1928-29

Set up by Francis Hania, Paupau, Guadalcanal

1. Opening A.
  2. Release right index and extend hands.
  3. Insert right index, from distal side, into left index loop and transfer loop to right index then transfer right index loop to wrist.
- Right hand only:
4. Insert index, from distal side, into thumb loop, then keeping index pointing down insert it into little finger loop also from distal side, pick up radial little finger string and return to position.
  5. With left index and thumb grasp crossed strings on palm of right hand and release right hand from all

strings but wrist loops; insert little finger away from you into near loop, then pass thumb distal to radial little finger string and insert into far loop towards you; release strings held in left hand.

6. Repeat 4 and 5 twice.

7. Repeat 4.

8. Lift right radial wrist string up over thumb and drop in fork of thumb.

X n/  
9. With left thumb and index grasp 3 strings in fork of right thumb and release right hand from all strings, then insert thumb and little finger away from you into ~~near~~ loop, drop middle loop and insert thumb only away from you into far loop. Release strings held in left hand.

10. With left thumb and index grasp right hand two radial thumb strings and release right thumb; make a small anti-clockwise loop on radial little finger string, ~~then~~ pull second string lying across left index through loop and drop it over right thumb. Release strings held in left hand.

X  
11. Caroline Extension, *with left hand.*



31b. LONDOI WU (fruit of Barringtonia)

1928-29

Set up by Francis Hania, Paupau, Guadalcanal

- X
1. Movements 1 to 9 of Sombohala, No.31a.
  10. Caroline Extension with both hands but left index picks up radial thumb string.
  11. Release thumbs, then insert them, from proximal side, into little finger loops, return with radial little finger strings, insert into index loops from proximal side and release indices.
  12. Caroline Extension.

32. FAISAO (ivory nut)

1928

Set up by David Ramolelea, Fiu, Malaita

67  
Synonyms: Londoithau (ivory nut) / Francis Hania, Paupau, Guadalcanal  
Vatu; Oliver Leken, Kalina, Guadalcanal  
Hoisao (sago fruit 'sao')  
Te Vaive (stone) / Fenualoa

ROTO NI RÖU (a large tuna fish, sard orientalis serventyl), Takataka

1963-65

Synonym: Okeai (bundle of firewood) / Lau district

1. Opening A.
2. Transfer index loops to wrists.
3. Insert indices, from distal side, into thumb loops, pick up ulnar thumb strings on their tips, then insert indices into little finger loops, also from distal side, and pick up radial little finger strings dropping ulnar thumbs as you do so; turn hands with palms upwards.
4. With opposite index and thumb take hold of ulnar thumb and radial index strings where they cross on palm

and release thumb, index and little fingers. Insert little finger away from you into near loop, then pass thumb distal to radial little finger string and insert towards you into far loop.

5. Repeat 3 and 4 twice.
6. Repeat 3.
7. *for* With opposite index and thumb pick up radial wrist string and drop over thumb, then take hold of ulnar thumb string, string lying in crook of thumb and radial index string and release hand from all strings. Insert little finger and thumb away from you into near loop, drop former wrist string and insert thumb away from you into far loop.
8. Caroline Extension.

33. SAGAROIATO (ivory nut)

1928

Set up by Levi Roitumana, Buala, Ysabel

*Cap M 07,  
Small V.*  
ROTOI RAO PIITO (fruit of sago palm growing,  
metroxylon Vitiense) / Takataka  
*cc*

1963-65

1. Opening A.
2. Transfer index loops to wrists.
3. Insert little fingers, from proximal side, into thumb loops and return with ulnar thumb strings.

4. Insert indices, from distal side, into little finger loops hook up radial little finger strings and return to position.
5. With opposite index and thumb take hold of ulnar thumb and radial index strings on palm of hand and release thumb, index and little finger; insert little finger away from you into near loop, then pass thumbs distal to radial little finger string and insert towards you into far loop.
6. Repeat 3, 4 and 5 twice.
7. Repeat 3 and 4.
8. With opposite hand pick up radial wrist string and drop over thumb; then take ulnar wrist string, distal to all other strings, and wrap once round hand so that both wrist strings now lie in fork of thumb.
9. With opposite hand pick up ulnar thumb string, the two former wrist strings and radial index strings; release hand then insert little finger and thumb away from you into near loop, drop the former wrist strings and insert thumb away from you into far loop.
10. Caroline Extension.

X X The two loops represent leaves where nut<sup>s</sup> are beginning to grow.

#### ROTOI RAO PIITO

9/ This is an identical figure, but instead of the technique described in Movements 2 and 3 it uses the method described in Movement 3 of No.31.

1. Position 1 with a very long string.
2. Insert right index, from proximal side, behind left palmar string, twist it once in ulnar direction and put it on left index; repeat movement with right palmar string.
3. Insert right index, from proximal side, into left index loop and return to right with looped strings; insert left index, from distal side, through right index loops, then insert, from proximal side, into right index loops and return to left.
4. Transfer the three index loops to wrists.
5. Insert indices, from distal side, into thumb loops, pick up ulnar thumb strings on their tips, then insert indices into little finger loops, also from distal side, and pick up radial little finger strings dropping ulnar thumb strings as you do so; turn hands with palms upwards.
6. With opposite index and thumb take hold of ulnar thumb and radial index strings where they cross on palm and release thumb, index and little finger; insert little finger, away from you into near loop, then pass thumb distal to radial little finger string and insert towards you into far loop.
7. Repeat 5 and 6 twice.
8. Repeat 5.
9. With left thumb and index pick up right radial wrist strings and lift them over thumb, then pick up crossed strings in centre of palm, as before, also strings lying in crook of thumb, and release right hand. There are now five loops held in left hand, the former wrist loops between the other two loops;

insert right thumb and little finger from left to right into nearest loop, then pass over middle loops and insert from right to left into far loop; release strings from left thumb and index and repeat movement with other hand.

10. Caroline Extension.

35. PIA TOA KIA (two hills at Kia)

1928-29

Set up by Lionel Longarata, of Buala, Ysabel

1. Insert both hands into loop of string.
2. Insert little fingers into loop from ulnar and proximal side and thumbs from radial and proximal side.
3. Insert left index, from distal side, behind right dorsal string and return to left taking dorsal string right off right hand; repeat with right index.
4. Transfer index loops to wrists.
5. Insert little fingers, from proximal side, into thumb loops and return with ulnar thumb strings.
6. Insert indices into little finger loops from distal side and pick up radial little finger strings.
7. With right index and thumb grasp ulnar thumb and radial index strings on palm of left hand and free

*Caroline  
duplicated in  
original  
OK thank you*

left hand from all strings but wrist loops; insert little finger away from you into near loop, then pass thumb distal to radial little finger string and insert into far loop towards you; release strings held by right hand; repeat with other hand.

has advanced  
because of  
forearm  
duplication  
ok

8. Repeat 5, 6 and 7 twice.
9. Repeat 5 and 6.
10. With opposite hand pick up radial wrist string and drop over thumb; pick up two strings in fork of thumb and radial index string; release hand then insert thumb and little finger away from you into near loop, drop middle loop and insert thumb only away from you into far loop. Repeat with other hand.
11. Caroline Extensionn.

36. WISI (the golden whistler, 1963-65  
Pachycaphala pectoralis), Oteirora village

1. Position 1.
2. With right index pick up <sup>from</sup> proximal side left palmar string, twist it once clockwise and return to right.
3. Insert left thumb into little finger loop from proximal side, twist thumb once in ulnar direction and release left little finger.

4. Insert four fingers of left hand, from distal side, into thumb loop.
5. Insert right thumb, from proximal side, into right index loop, Navaho right thumb and release right little finger.
6. Extend by turning right palm away from you.

WORD BY WORD TRANSLATION

Na riu maana waisisi ma hakaē tarena  
 I passed at the eye of 'W' river and the group of children  
 'Hataesisiri' kira hanasi nau aana waru mani Pupua  
 of Hataesisiri they shot me with eight pieces of Pupua  
 Roto ma kira tara. Na siohie ma na hanasi  
 Roto arrow and they failed. I picked them up and I shot at  
 kira ma kira to'o Poupou - Wisi'  
 them and they all reached the mark. - Wisi!

TRANSLATION

When I passed near the mouth of the Waisisi River, the children of Hataesisiri shot eight Pupua Roto arrows at me but they failed. I picked them up; I shot back at them and all the arrows reached the mark: WISI!

'Wisi' is the crying of the bird, who is supposed to bring bad luck.

V or le  
cf. fig 40

37. HATO (arm ring) / San Christoval <sup>b</sup> 1928928

SUNA RORO HE MARAU (reeking fire at Marau) 1961963-65  
{Marau is a settlement of 'Are'Are people  
on Marau Sound, Guadalcanal}

1. Position 1 on left hand.
2. With right thumb and index pull out left palmar string to full extent and drop.
3. With right index and thumb draw out left palmar string between radial little finger and ulnar thumb strings; place it on right thumb and little finger in Position 1.
4. Insert right index,, from proximal side, behind left palmar string and draw it out.
5. Insert right thumb, from distal side, into right index loop and return with ulnar index string.
6. Insert left thumb, from proximal side, into left little finger loop and return with radial little finger string.
7. Caroline Extension with left ulnar thumb string and right radial index string.
8. Navaho thumbs and release little fingers.

Catch trick performed and received with laughter - a figure known right across the Pacific (Firth).

#### SUNA RORO HE MARAU

This is the same figure, but at 2 and 3 right index is inserted into figure from ulnar and proximal side.



## WERA MAKAHI

1963-65

(child always looking for food on other  
people's tables), Oteirora village

1. Repeat 1 to 7 of No.37.
2. Navaho thumbs.
3. Insert thumbs, from distal side, into index loops and transfer index loops to thumbs.
4. Caroline Extension.

## 39. KANDORA (cuscus in Mota language)

1928

Set up by Johnson Tomi, of Nggela, a man of 50

1. Position 1.
2. Insert right index, from proximal side, behind left palmar string, pull out a few inches then rotate right index three times in radial direction and draw hands apart.
3. Insert left thumb, from proximal side, into little finger loop and return with radial little finger strings.
4. Insert left index, from proximal side, into thumb loop, pick up ulnar thumb string and hold as in Caroline Extension.

5. With right hand grasp left radial thumb strings where they cross close to fork, release left hand carefully, allowing little finger loop to become the near loop, then insert thumb towards you into near loop and little finger away from you into far loop; release strings held by right hand.
6. Repeat 3, 4 and 5 twice.
7. Repeat 3.
8. Caroline Extension with left hand.
9. Drop right index loop, this represents hanging tail of cuscus.

40. AROHI (canoe paddle) / San Christobal 1928

1. Position 1 with string doubled.
2. Insert left index, from proximal side, behind right palmar string and return to position with it.

Right hand only:

3. Insert thumb from proximal side, into little finger loop and return with radial little finger string.
4. Insert index, from proximal side, into thumb loop and return with ulnar thumb string.

*Handwritten notes:*  
 40. AROHI  
 J. Aug 37 97

5. With left thumb and index pick up both right radial thumb strings close to fork and release right hand, then insert thumb towards you into near hanging loop and little finger away from you into far loop (thumb into former little finger loop and little finger into former index loop).
6. Repeat 3, 4 and 5 twice.
7. Repeat 3.
8. With right hand remove left index loop, thread it, from proximal side, behind palmar string and drop over left hand on to wrist.
9. With right hand take hold of left radial little finger string and ulnar thumb string and release left hand from all strings.
10. Insert little finger and thumb from right to left into near loop and thumb only, away from you, into far loop.
11. Caroline Extension with both hands.

Could you bring Reef Islands down a little?

41. NINGE (canarium indicum nuts)  
Reef Islands

1928

1. Murray Opening.
2. Insert little fingers, from distal side, into distal index loops, hook back distal ulnar index strings, then insert, from proximal side, into proximal index loops and return to position with proximal ulnar index strings.
3. Pass thumbs away from you between radial index strings, then proximal to distal ulnar index strings and return to position with these strings on backs of thumbs.
4. Bring middle fingers towards you distal to distal radial index strings, proximal to proximal radial index strings and return to position with these strings.
5. Release thumbs, then pass them distal to dropped strings and pick up distal radial index strings where they lie in front of middle fingers.
6. Turn palms to face you, with little fingers hook down middle finger string (top string of figure), release middle fingers, then turning little fingers away and up and keeping fingers widespread, turn hands palm down and then away from you.

Set up by Philip, Guadalcanal

Synonym: Musa, Guadalcanal (first figure only)

1. Insert four fingers of both hands towards you into loop, holding hands about three inches apart, gripping strings on palms and with thumbs pointing up, bring index fingers upright, then bring right index towards you, distal and then proximal to, left radial index string, allowing right index string to fall off draw hands a little apart; rotate indices in ulnar direction, through hanging loop and up to position, releasing string held against palms and extending hands. There should be two loops on each index with left distal ulnar string crossing its radial string to become right proximal ulnar string.
2. Insert thumbs, from distal side, into proximal index loops and return with proximal ulnar strings; then insert thumbs, from distal side, into distal index loops and return with distal ulnar index strings.
3. Bring little fingers towards you distal to distal radial index strings, hook back these strings and pick up proximal radial index strings from proximal side.
4. Insert indices, from distal side, into little finger triangles, pick up distal radial index strings and keep them near tip of indices.
5. Release thumbs.
6. Release little fingers, bring them towards you through end diamonds, then proximal to hanging string which runs from hand to hand, returning to position with this string.

By pressing down lower outer string of diamonds the motion of chewing is imitated.

To unravel: release distal index loops, thumbs and little fingers and figure returns to opening (piuli).

Continuation: HOLU (basket for food, hung up when eating finished).

7. Insert thumbs, from proximal side, into little finger triangles, bring towards you through diamonds, then insert into index triangles from distal side and turn distal index loops on to thumbs.
8. Caroline Extension; release thumbs. The figure is the same.

57

43. PA'AKOMU (old man chewing), Takataka 1963-65

1. Put a double string on thumbs.
2. Pass right little finger to left and towards you, distal to thumb strings, pick up from proximal side left radial thumb strings and return to right. Pass left little finger to right distal to all strings and pick up from proximal side right radial thumb strings.
3. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.

4. Caroline Extension.
5. Navaho thumbs with radial thumb strings that run from hand to hand.
6. Insert thumbs from distal side into index loops, and transfer index loops to thumbs.
7. Caroline Extension. Bring thumbs towards you and back again, the old man chews like this.

44. BONA OK

1928

Set up by Eric Nora, (of) Fenualoa

Synonym: Kwona (a bird in Mota language)

1. Navaho Opening.
2. Pass little fingers, from distal side, through index loops, insert into thumb loops from proximal side and return to position with ulnar thumb strings.
3. Insert thumbs, from proximal side, into index loops then Navaho thumbs.
4. Release indices.
5. With mouth take hold of radial thumb strings in centre of figure and release thumbs.

*underline?  
of? yes*

6. Insert thumbs towards you into mouth loop and release string from mouth.
7. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
8. Caroline Extension; release thumbs.

45. NATO (lime gourd)

1928

Set up by Rago, man of Otambui, Reef Islands

1. Using short or doubled string hold about 4 inches of string between the hands, make a small upright loop by bringing right hand towards you and to the left and clasping crossed strings between left thumb and index; insert right index towards you into small loop, rotate index in clockwise direction until it faces away from you, then release crossed strings held between left thumb and index and insert left index, from proximal side, into right index loop; insert both thumbs, away from you, into large hanging loop, draw hands apart and bring thumbs upright. These ~~are~~<sup>9</sup> should now be loops on thumbs and indices with radial thumb strings and ulnar index strings looped together.
2. Pass little fingers, from distal side, through index



loops, insert into thumb loops from proximal side and return with ulnar thumb strings.

3. Insert thumbs, from proximal side, into index loops and Navaho thumbs.
4. Release indices and extend on widespread fingers.

One diamond is the lime gourd, the other, generally contrived to be the smaller, is the stopper.

46. NAMBIRI (caterpillar)

1928

Set up by Eric Nora, Wenualoa

Synonyms: Muno, Hugo Hebale of Buala, Ysabel  
Pepelu, Kia, Ysabel  
Pepei, Marararo (Vataranga language)

H/ NUMO KA NAANI (worm creeping) \ Takataka

1963-65

1. Position 1.
2. Twist right radial thumb string once round right thumb.
3. Insert left index, from proximal side, into loop round right thumb and return to position.
4. Pass right index, from distal side, through left index loop, pick up left palmar string and return to right; likewise pick up right palmar string with left index.

5. Release right hand, then raise a little the two loops on left index.
6. Pass right thumb, from distal side, through distal left index loop, then insert into proximal loop from proximal side, bring proximal loop through distal loop and release right thumb.
7. Insert right little finger, from distal side, into former distal loop and thumb from proximal side into former proximal loop and release left index.
8. With opposite hand grasp ulnar thumb string, remove loop from thumb, then replace it turned over towards you.
9. Insert thumbs, from proximal side, into little finger loops - return with radial little finger strings.
10. Caroline Extension.

By keeping top and bottom strings tight and working hands inwards then outwards again caterpillar moves. (Firth)

47. NOEA (paddle), Santa Cruz

1929

1. Opening A; picking up right palmar string first.
2. Pass indices away from you, distal to little finger loops, then towards you proximal to little finger loops and index loops, insert into thumb loops from

- distal side, return to position with ulnar thumb strings and release thumbs.
3. Rotate indices in ulnar direction, inserting into little finger loops from distal side and completing the circle, carrying radial little finger strings as well as ulnar index strings.
  4. With back of each thumb pick up two strings forming a 'V' in centre of figure; release indices and pull taut.
  5. Arrange thumb strings so that straight ulnar string is proximal to diagonal strings; insert right index, from distal side, into distal thumb loop, then between ulnar strings and pick up distal string on its back; insert left index, from ulnar side, between ulnar thumb strings, then insert into proximal loop from distal side and pick up proximal ulnar thumb string on its back.
  6. Insert indices, from distal side, into little finger loops, then with indices still pointing down insert middle fingers down into index loops, catch ulnar thumb strings between indices and middle fingers, turn fingers away and up carrying one string on each finger; release thumbs.
  7. Release left index finger and right middle finger, then transfer left middle finger loop to index.
  8. Pass thumbs proximal to other strings, insert into little finger loops from proximal side, return with radial little finger strings and ulnar index strings and release indices.
  9. Caroline Extension.

48. POROURUURUMATAWA (a legendary man  
standing in the deep sea), Takataka

1963-65

1. Opening A.
2. Transfer index loops to wrists.
3. Pass indices distal to thumb loops, hook up radial thumb strings then, with indices still pointing down insert them from distal side into little finger loops, return with radial little finger strings and straighten indices.
4. Turn palms towards you. Radial index strings twist round radial thumb strings in centre of palms; with left thumb and index hold these two strings where they cross on right palm and release right hand from all loops except wrist loop; there are now a near and a far loop held between left thumb and index, insert ~~little~~ finger of right hand away from you into near loop, pass right thumb distal to radial little finger string then pass it beyond far loop, turn thumb round and insert towards you into the far loop. Release left thumb and index. Repeat movement with other hand.
5. Repeat 3.

6. Release right wrist loop.
7. With left thumb and index hold the two strings where they cross on right palm as before and release right hand; insert right little finger and thumb away from you into near loop, and then thumb away from you into far loop. Release left thumb and index.
8. With right thumb and index hold the two strings where they cross on left palm, release left hand from all loops, including wrist-loop; insert left little finger and thumb into near and far loops, as with right hand.
9. Caroline Extension.

Set up by Charlie Sau, Pwa'u, South Malaita

Synonym: Baikwa (shark) Pa'oulu, Uru, Malaita

HÖI MANE SIKE IITO (four men shooting parasites on a tree),<sup>2</sup> Takataka 1963-65

Synonym: Hou mane roro uwe hana nahe (four men on a rope bridge)

1. Murray Opening.
2. Insert little fingers and thumbs, from proximal side, into distal index loops and release indices from distal loops.
3. Insert middle fingers, from proximal side, behind opposite palmar string, as in Opening A.
4. Insert ring fingers, from distal side, into little finger loops and transfer these loops to ring fingers.
5. Pass little fingers, from distal side, through ring finger loops, proximal to all remaining strings and return with radial thumb strings.
6. Release thumbs.
7. Pass thumbs, from distal side, through index loops and proximal to all remaining strings, and return with ulnar little finger strings.
8. Bring little fingers towards you distal to ring and middle finger loops and ulnar index strings, pick up radial index strings, in centre of figure, after they have passed proximal to thumb loops.

*underlined?  
should it  
not be all v/c?  
cc underlined*

1. WHAI WANE represents four men up a tree gathering ngali nuts; the rain comes and two men descend, leaving two still in the tree.

2. The parasites grow like fruit on branches of trees.

9. Navaho little fingers.
10. With right thumb and index take hold of left radial little finger string and ulnar thumb string and release left hand; insert left thumb and little finger, from right to left, into near loop, and thumb only, from left to right, into far loop.
11. Repeat with other hand.
12. Pull central loops free. Caroline Extension.

9 X Found only in the Solomon Islands/ Australia and New Guinea.

Continuation:

13. Release thumbs gently, then insert towards each other into lower half of outer loops.
14. Release indices.
15. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
16. Caroline Extension.

HOI MANE SIKE IITO does not proceed to the continuation.

Set up by Charlie Sau, Pwa'u

97 RUA MANE KAHE OKA<sup>1</sup> (two men cut a horizontal beam) Takataka

1963-65

1. Opening A.
2. Release thumbs.
3. Pass thumbs, from distal side, through index loops then proximal to little finger loop and return with ulnar little finger strings.
4. Release little fingers.
5. Pass little fingers, from distal side, through index loops, bring towards you proximal to thumb loops, return with radial thumb strings and release thumbs.
6. Repeat 3.
7. With thumb and index of opposite hand bring radial index string towards you proximal to radial thumb string, then take it away from you distal to all strings, across palm and over little finger, then Navaho little finger.
8. With thumb and index of opposite hand pick up ulnar thumb string and radial little finger string and release hand from all strings; insert little finger and thumb, away from you, into near loop and thumb only into far loop.
9. Caroline Extension.

---

1 Oka, horizontal beam between two posts on front of house.



This represents two men making pandanus umbrella mats.

Continuation:

10. Release thumbs, then insert them towards each other into lower loops of 'men'.
- 11.R Release indices.
12. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
13. Caroline Extension.

This represents the place where the men are working.

RUA MANE KAHE OKA

1963-65

This figure results in an identical first extension (Fig.50a) by an entirely different method, as follows:

1. Opening A.
2. Transfer index loops to middle fingers and thumb loops to indices.

3. With mouth, from distal side, pick up ulnar little finger string and pull towards you; insert right thumb towards you into mouth loop, pass it to left between body and left mouth string, pick up this string with thumb and return to right; pass left thumb between body and right mouth string, return to left with string on thumb; release string from mouth and extend.
4. Transfer little finger loops to ring fingers.
5. Insert little fingers, from distal side, through ring finger loop, pass them proximal to all strings and take back radial thumb strings through ring finger loops; release thumbs.
6. Insert thumbs, from distal side, through index loops, pass proximal to all strings and return with ulnar little finger strings.
7. Bring little fingers towards you distal to all strings, hook back radial thumb strings, then insert into index loops from distal side and pick up radial index strings.
8. Navaho little fingers.
9. With thumb and index of opposite hand pick up ulnar thumb string and radial little finger string and release hand from all strings; insert little finger and thumb away from you into near loop and thumb only into far loop.
10. Caroline Extension.

Continuation: KIRARUA KA HA'ASIKOA 1963-65  
 (they have both finished the pediment)

The movements are the same as 10 to 13 of Repi Susuhe'u, No.50a, resulting in the same figure.

Set up by Charlie Sau, Pwa'u

1. Opening A.
2. Release thumbs.
3. Pass thumbs, from distal side, through index loops, proximal to all remaining strings and return with ulnar little finger strings.
4. Bring little fingers towards you, distal to all strings, hook back radial thumb strings and then insert, from distal side, into index loops and return to position with radial index strings.
5. Navaho little fingers.
6. With right thumb and index take hold of left radial little finger string and ulnar thumb string and release left hand; insert left thumb and little finger, from right to left, into near loop and thumb only, from left to right into far loop. Repeat with other hand.
7. Caroline Extension.

Continuation: PLACE OF THE MEN

8. Release thumbs gently, then insert towards each other into lower half of outer loops and release indices.
9. Insert thumbs from proximal side, into little finger loops and return with radial little finger strings.

10. Caroline Extension

52. NAMU (pool of water) 1928

Set up by Pa'oulu, Uru, Malaita

RUA KENI PI PAA (two women cook cabbage), 1963-65  
christian name, Takataka

Synonym: Rua keni pi kakare poera ni oi roke (two women  
cook leaves of the roke tree), pagan name,  
Takataka

1. Opening A.
2. Release thumbs.
3. From distal side take ulnar little finger string in mouth; insert right thumb, from distal side, into mouth loop, pick up left mouth string and return to right; pass left thumb proximal to mouth loop, pick up right mouth string and return to left; release string from mouth.
4. Insert ring fingers, from distal side, into little finger loops and transfer these loops to ring fingers.
5. Pass little fingers, from distal side, through ring finger loops, then proximal to index and thumb loops, return with radial thumb strings and release thumbs.

6. Pass thumbs, from distal side, through index loops, then proximal to all other strings and return with ulnar little finger strings.
7. Bring little fingers towards you distal to ring finger strings and ulnar index strings, pick up radial index strings in centre of figure after they have passed <sup>proximal to radial thumb</sup> ~~proximal to radial thumb~~ strings.
8. Navaho little fingers.
9. With thumb and index of opposite hand pick up ulnar thumb string and radial little finger string and release hand from all strings; insert little finger and thumb away from you into near loop and thumb only into far loop.
10. Caroline Extension.

The central lozenge represents the pool, the loops at either side the men bathing. (Firth)

The central lozenge is the cooking pot, the loops at either side the two women. (de Coppet)

9 53. RUA POERA NI ÖI ROKE (two leaves)  
of the Roke<sup>1</sup> tree), christian name, Takataka

1949685

97 Synonym: Rua keni usu maa (two women rubbing their eyes),  
pagan name, Takataka

1. Opening A.
2. Release thumbs.
3. With mouth, pick up, from distal side, ulnar little finger string and pull towards you; insert right thumb towards you into mouth loop, pass it to left between body and left mouth string, pick up this string on back of thumb and return to right; pass left thumb between body and right mouth string, return to left with this string on back of thumb and release string from mouth.
4. Extend hands and transfer little finger loops to ring fingers.
5. Insert little fingers, from distal side, through ring finger loops, bring them towards you proximal to all strings and take back radial thumb strings through ring finger loops; release thumbs.
6. Insert thumbs, from distal side, through index loops, pass them proximal to all strings and return with ulnar little finger strings through index loops.
7. Bring little fingers towards you distal to all strings, hook back radial thumb strings, then insert into index loops from distal side and pick up radial index strings.
8. Navaho little fingers.

---

1 The young leaves of this tree are cooked like cabbage.

9. With right hand thumb and index take hold of left ulnar thumb string and radial little finger string and release left hand; insert left thumb and little finger away from you into near loop and thumb only into far loop. Repeat with other hand.
10. Caroline Extension.

67

54. PARI HAO MA'I (Pari making a basket) 1963-65  
South Malaita

1. Opening A.
2. Insert the four fingers of each hand, from distal side, into thumb loops, transfer thumb loops to four fingers then insert thumbs into these loops from proximal side and allow them to slip on to wrists.
3. Pass thumbs proximal to wrist loops, insert into little finger loops from proximal side and return with ulnar little finger strings by rotating thumbs in ulnar direction.
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 then release thumbs and little fingers.

6. Navaho indices and extend gently.
7. With right thumb and index take hold of left radial wrist string, make a small loop by turning string anti-clockwise; insert left index, towards you, into this loop then with right thumb and index pull proximal loop up through distal loop by grasping proximal radial index string; then pick up left radial wrist string and release left hand; right thumb and index now hold two loops, the near loop being the former wrist loop and the far loop the former index loop; insert left thumb and little finger, away from you into large loop and thumb only into small loop; release loops held by right thumb and index.
8. Repeat with other hand making a clockwise loop.
9. Caroline Extension.

55. HOUNA (his stone, or the house  
of Pari) South Malaita

1963-65

1. Opening A.
2. Insert four fingers of each hand, from distal side, into thumb loops, transfer thumb loops to four fingers, then insert thumbs, from proximal side into these loops and allow them to slip on to wrists.



3. Pass thumbs proximal to wrist loops, insert into little finger loops from proximal side and return with ulnar little finger strings by twisting thumbs in ulnar direction.
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.
6. Turn palms towards you; with left thumb and index pick up radial string of distal right index and ulnar string of proximal loop and release all but wrist loop of right hand; insert left little finger and thumb away from you into near loop and thumb only into far loop, also away from you. Repeat with other hand.
7. Caroline Extension.

97 h

*my mission*

AASI

56. HOUHAARII (a big rock outside Takataka Bay), Takataka 1963-65

1. Opening A.
2. Insert four fingers of each hand, from distal side, into thumb loops, transfer thumb loops to four fingers, then insert thumbs, from proximal side, into these loops and allow them to slip on to wrists.

3. Pass thumbs proximal to wrist loops, insert into little finger loops from proximal side and return with ulnar little finger strings by rotating thumbs in ulnar direction.
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.
6. Turn palm towards you; with left thumb and index pick up radial string of distal right index loop and ulnar string of proximal loop and release all but wrist loop of right hand; you now hold a near and a far loop in left hand, with right thumb and index make a small anti-clockwise loop with near loop and hold also in left hand; pull string of far loop through small made loop; left radial wrist string crosses figure to become part of small made loop, pull this string out to right just below made loop until large enough to insert right thumb and little finger away from you into it, then insert thumb only, also away from you into small loop pulled through made loop; release loops held by left thumb and index. Repeat with other hand, making small loop clockwise.
7. Caroline Extension.

do you  
mean tayo?

Seems ok?

57. GARI TINGGILO (girls splashing) 1928

Set up by Philip, aged 45, of Maravoro, Guadalcanal  
Seen also at Tambulivu, Guadalcanal

Synonym: Nggari titinggilo, Francis Hania, Paupau,  
Guadalcanal

PAEWA TOROHONA (the shark Torohona),  
Takataka 1963-65

1. Murray opening.
2. Insert thumbs and little fingers, from proximal side, into distal index loops and release distal loops.
3. With middle finger of right hand pick up left palmar string from proximal side and return; likewise pick up right palmar string, where it lies across middle finger loop, with left middle finger.
4. Transfer little finger loops to ring fingers.
5. Pass little fingers, from distal side, through ring finger loops, bring them towards you proximal to all strings, return with radial thumb strings, through ring finger loops, and release thumbs.
6. ~~Pass thumbs~~, from distal side, through index loops, then away from you proximal to all strings and return with ulnar little finger strings.
7. Bring little fingers towards you distal to all strings, hook back radial thumb strings and on backs of little fingers pick up radial index strings (where they lie across radial thumb strings near centre of figure).
8. ~~Now~~ little fingers.
9. With right hand thumb and index take hold of left ulnar thumb string and radial little finger string and release left hand; insert left thumb and little finger away from you into near loop and thumb only into far loop. Repeat with other hand.

10. Caroline Extension; work hands apart.
11. Release thumbs, then pass them proximal to all strings, insert into little finger loops from distal (and ulnar) side, return to position and release little fingers.
12. Transfer index loops to little fingers.
13. Insert indices, from distal side, into thumb loops and transfer thumb loops to indices.
14. Pass thumbs proximal to index loops, insert into little finger loops from proximal side, return with radial little finger strings, then insert into index loops from proximal side and release indices.
- 15 Caroline Extension.

Paewa Torohona ends at 10 with the figure the other way up.

58. U'A (a crab), Oteirora village 1963-65

1. Opening A.
2. Insert four fingers of each hand, from distal side, into thumb loops, throw radial thumb string over backs of hands; pass thumbs proximal to radial dorsal string and allow loops to slip on to wrists.

3. Pass thumbs proximal to wrist loops, insert into little finger loops from proximal side and return with ulnar little finger strings by rotating thumbs in ulnar direction.
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. Insert right index, from proximal side, behind left palmar string and return with it; repeat movement with left index, as in Opening A.
8. Pass thumbs distal to index loops, insert into little finger loops from proximal side and return with radial little finger strings.
9. Insert indices, from distal side, into thumb loops, Caroline Extension with proximal ulnar thumb strings.
10. Bring indices together, with right thumb and index held right and left distal index strings; release left hand from all strings but wrist loop then transfer strings held between right thumb and index to left thumb and index and release right hand from all strings but wrist loop.
11. Insert four fingers of right hand, from right to left into right loop held in left hand and four fingers of left hand from left to right into left loop. Extend on four fingers and wrists of each hand.

1. Opening A with short or doubled string.
2. Insert indices, from distal side, into little finger loops; rotate indices towards you and up between indices and thumbs and release little fingers.
3. Insert middle, ring and little fingers, from distal side, into index loops and hold ulnar strings against palms.
4. There are now crossed strings in the centre of the figure; gently release thumbs, then insert them away from you into hanging loop; insert right thumb into central upper triangle, pick up left string of triangle, then insert left thumb behind right thumb and hook back left string of triangle; thumbs return to position.
5. Insert middle fingers, from proximal side, into thumb loops (proximal to radial index strings) and release thumbs.
6. Pass thumbs, from distal side, through middle finger loops, hook back oblique strings running from indices to ulnar little finger strings and release middle fingers.
7. Again insert middle fingers, from proximal side, into thumb loops and release thumbs; Navaho indices and extend.

right /

Suhurimae is in the middle, his two wives in either side. This figure and the following figure are variations of No. 77.

WORD BY WORD TRANSLATION

- Suhurimae o 'oho'oho aana rikimana rara<sup>1</sup> karitai

- Suhurimae you fought at all the war fences

aana rua mara<sup>2</sup>. ~~Nenema~~ Nenema te mani ooto 'e mae kou amu  
all about the two islands. And no arrow reached you.

no'o na. Rara hei kira hanasi o aai/na, oko hure'e  
Where the fence they shot at you, so you arrive

hoehoe ri'i na? Suhurimae!

whining? Suhurimae!

- Oi! Na 'oho'oho aana rara haka'e tarena hatai Sisiri,  
Oh! I fought at the fence of the children of Sisiri,

ma mani Pupuaroto 'e mae kou aaku, ma na 'oho'oho rara  
and a war arrow didn't reach me, and I fought at the fence

Haurimanu, ma mani Pupuamaeroto 'e mae kou aaku no'o, ma  
of Haurimanu, and a war arrow didn't reach me, and

na 'oho'oho aana rara Po'oisu'u, ma mani Pupuamaeroto  
I fought at the fence of Po'oisu'u, and a war arrow

'e mae kou aaku no'o, ma ta'a rara Tawaiapa<sup>3</sup>  
didn't reach me, and then at the fence of Tawaiapa

ri'i, na hure'e 'okoaa'i ri'i mani Pupuaroto kira  
just, I arrived to fight a war arrow they

hanasi nau aai, 'e to'o pou pou aaku. Na su'u sena  
shot at me, it reached straight at me. I cannot recover

aai no'o, rua huka. Huka siina oko oori, ta'a huka  
any more, two wives. Wife first one you return but wife

---

1 A sort of fence used in a form of fight.

2 Malaita and Small Malaita.

3 A sandbeach between Maro'u Masike and Tawanoora (Takataka).

hipuri ta'e ha'akasu nau. Huka siina 'are kura roraa,  
 second one here until I become rotted. Wife first one we both  
 parani 'o'o Nunuru kura ta'ea awatanimao, ma kura  
 settled, the set of drums Nunuru we both danced mao, and we both  
 nirua nirutani keni, ma kura nirua nirutani mane, ma  
 gathered the women, and we both gathered men, and  
 kura kuaia niu 'e ka'eni raurau, kaha niu kura kuaia ma  
 we both took care of coconut trees ( ? ),  
 kura kuaia ota 'e rara mara  
 and we both took care of the betelnut tree until it became red  
 aawa,<sup>1</sup> ma kura kuaia eko 'e  
 like the aawa tree, and we both took care of the piper leaves  
 mauru hani rawako, ma kura  
 until they became large for the flying fox, and we both  
 kuaia poo nihona 'e ere.  
 took care of the pigs tusks until they curved.  
 Oko oori no'o kura to'ia waru tohiroto, ma  
 Now you go back we both built eight rooms, and  
 ta'a huka hipura ta'ee ha'akasu nau no'o.  
 only wife second one here until I become rotted.

i/ 'Oh! Te'eta huka siina arua taua hu'ihu'ita rika'a  
 Oh! Why wife first one, you two made so many things

na ta'a oko eroa ta'a inau huka hipuri ke na?  
 but you send her, but myself wife second only?

Te rihi na ka mae taua kane hamu na oko na'a pare nau ke na?  
 Something I have not done yet for you so you forbid me now?

Ka uuna ma huka siina ka oori na, ma erua ka  
 If it is so and wife first one she returns, and we both

---

1 A tree Pometia pimatea.



haoni oori ke. Na su'u oni tamana na mae taua  
together return now. I cannot stay because I have not done  
te'ara ha'ani arua.'  
anything with you both.'

Nenema huka siina 'e oori no'o.  
The wife first one has returned.

a/ Nena huka hipurina kir~~x~~ rua oore no'o.  
Then wife second one she returned also.

- 'Oi! Na kae to'i sunamu.'  
'Oh! I will chase you (after my death).'

'/ - 'Su'ai! Su'ai!'  
'No! No!'

#### FREE TRANSLATION

'Suhurimae, you were fighting near every fence all round the two islands. And no arrow hit you. But where is the fence where you have just been wounded, that you are whining, Suhurimae?'

'Oh! I fought at the fence of the children of Sisiri and no arrow hit me; I fought at the fence of Haurimanu and no arrow hit me; I fought at the fence of Po'oisu'u and no arrow hit me; but then I went on fighting on at the fence of Tawaiapa and they shot at me and hit me straight. I cannot recover from that one, you have to know that, my two wives. You my first wife, you must go back to your family; but you my second wife, you stay here and wait until

MY BODY Will be completely rotted. With you, my first wife, we both prepared the set of Numuru drums, we danced, we gathered the women, we gathered the men, we took care of the coconut trees, we took care of the betelnut trees, until the nuts became red like the leaves of the awaa tree, we took care of the piper leaves until they became large enough to shelter the flying-fox, we took care of the pigs until they got curved tusks. Now you return to your family. We built many rooms and you my second wife, you stay here until my body will be rotted."

"Oh! Why should your first wife leave? You two have done so many things together and you send her back; and what about me, your second wife? I have not done anything together with you yet, and you forbid me to do anything for you! If it is like that and if the first wife leaves, I will leave also. I will not stay here, because I have not shared anything with you both."

Then the first wife left; he was alone with his second wife, but she left as well.

"Oh! I will chase you after my death!"

"No! No!"

"Oh! I will chase you!"

"No! No!"

"Oh! I will chase you!"

"No! No!" <sup>1</sup>

---

1 The story compares the life of the two wives and concludes that the first one should take care of the husband's body until the skull could be carried to the funeral place.

60. POROTOUTOUTA'A (an ogre)  
Oteirora village

1963-65

- underline*  
*no quotes*  
*Yes*
1. Perform first six movements of previous figure

*'Shhurimae'*.

- 3/2* →
2. Release indices, then insert them, from distal side, into thumb loops and extend.

2. Insert thumbs, from proximal side, into distal index loops and Navaho thumbs.

*There is plenty of room for two more lines.*

61. MAULI (name of a fish)

1928-29

Set up by Philip, Maravoro, Guadalcanal

MARORE (Long Tom, athiennes caeruleofasciatus)  
Rau'ahu

1963-65

1. Opening A.
2. Release right index.
3. Insert right index, from distal side, into left index loop, return with dorsal index string and release left index.
4. Bring left hand towards you proximal to all strings of right hand, and close to palm of right hand, allow right hand strings to lie along left index, hold in position with left thumb and release right hand.

5. There are now three loops lying on left index, a large middle loop and near and far smaller loops; with right thumb and index grasp end of middle loop and turn it back under itself, thus forming two small loops, and hold with left thumb. There are now two small central loops and a near and far larger loop; draw far large loop up through far small loop and likewise draw near large loop up through near small loop.
6. Hold the two large loops in right hand, release strings from left hand thumb and index and replace them with strings held in right hand being careful to keep near and far strings in correct position, loops should be about two inches long or enlarged as working progresses.
7. Make a small loop on far string of near loop by turning right hand end under left hand end; pull far loop up through this small loop, then make a small loop on near string of this loop by turning right hand end under left hand end and pull near large loop up through it.
8. Insert right little finger and thumb from above into near loop and thumb only from below into far loop; release strings held between left thumb and index; work little loops towards centre of figure.
9. With right thumb and index grasp radial little finger string and ulnar thumb string of left hand and release left hand; insert left little finger and thumb away from you into near loop and thumb only into far loop, also away from you.
10. Caroline Extension.

62. TORONII'A PARI (the shark Toronii'a Pari) 1963-65  
Rau'ahu

1. Opening A.
2. Release right index.
3. Insert right index, from distal side, into left index loop, return with dorsal index string and release left index.
4. Transfer right index loop to right wrist.
5. Pick up, with left thumb and index, right radial little finger string and ulnar thumb string; release right little finger and thumb; transfer wrist loop to index; replace right little finger and thumb loops held by left hand.
6. Repeat 4 and 5.
7. Bring left hand towards you proximal to all strings of right hand, and close to palm of right hand, allow right hand strings to lie along left index, hold in position with left thumb and release right hand.
8. There are now three loops lying on left index, a large middle loop and near and far smaller loops; with right thumb and index take hold of end of middle loop

and turn it back under itself, thus forming two small loops, and hold with left thumb. There are now two small central loops and a near and a far larger loop; draw far larger loop up through far small loop and likewise draw near larger loop up through near small loop.

9. Hold the two larger loops in right hand, release strings from left hand thumb and index and replace them with strings held in right hand, being careful to keep near and far strings in correct position; loops should be about two inches long or enlarged as working progresses.
10. Make a small anti-clockwise loop on far string of near loop and pull far loop up through it; make a small clockwise loop on near string of this loop and pull near large loop up through it.
11. Insert right little finger and thumb, from above, into near loop, and thumb only, from below, into far loop; release strings held between left thumb and index and work little loops towards centre of figure.
12. With right thumb and index take hold of left radial little finger string and ulnar thumb string and release left hand; insert left little finger and thumb away from you into near loop and thumb only into far loop, also away from you.
13. Caroline Extension.

This figure of many loops is found right across the Pacific by a variety of methods. The technique used here and in the Highlands of New Guinea is the same.

1. Opening A.
2. Transfer index loops to wrists.
3. Release thumbs.
4. Rotate thumbs in radial direction, proximal to wrist loops, and insert into little finger loops from proximal side, return to position in ulnar direction with ulnar little finger strings.
5. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
6. Insert indices, from proximal side, into thumb loops and return with ulnar thumb strings.
7. Release thumbs.
- x 8. [Release little fingers.
9. With right hand thumb and index, proximal to all left hand strings, grasp left ulnar wrist string and bring it towards you; make a small loop by giving it a clockwise twist and drop it over left index; pull proximal index loop up through distal loop holding both strings of proximal loop and release left index. Pick up left radial wrist string and release left hand; insert thumb and little finger towards you into hanging loop as Position 1 (i.e., wrist loop turned over). Drop held index loop over thumb.
- x 10. Repeat with other hand making loop with anti-clockwise twist.]
11. Caroline Extension.

~~87~~ 88

Instructions within square brackets are my own reconstruction!

64. TAPANI KUI (a pack of dogs)  
Takataka

1963-65

1. Hold string between thumbs and indices, the hands being about four inches apart; make a small hanging anti-clockwise loop with right hand and hold between left thumb and index; insert thumbs away from you through both loops and little fingers, also away from you into large loop keeping small loop distal to large loop. Extend.
2. Hold right radial thumb strings between left thumb and index keeping strings about half an inch apart lying across left index; release right hand.
3. You now hold two strings between left thumb and index, a proximal string which, on its dorsal aspect, becomes the left ulnar thumb string and a distal string which forms a loop with ulnar little finger string of left hand.
4. Make a small anti-clockwise upright loop on distal string and hold in position with left thumb; with right thumb and index pull proximal index string up through small loop, pull out far enough to make a small loop by giving it a clockwise twist, bring towards you, then



pull string which is a continuation of first small loop (also left ulnar little finger string) up through this loop to form a large loop with no twists in it and drop. (This makes a near loop.) Return to first small loop; the proximal radial index string now forms the second small loop before passing through first loop a second time, pull this string up through first loop to form a large loop without any twists, and drop. (This makes a far loop.)

5. Hold the two dropped loops flat and side by side, between right index and thumb and then release strings held between left thumb and index, extend hands and work little loops towards left hand. (Caroline Extension with left hand will show the first two loops. The top and bottom strings of the figure should be the far and near strings of the two large loops.)
6. Insert left index down into far loop and up towards you into near loop, press left thumb against index and repeat movements 4, 5 and 6 as often as desired or the length of string permits. When ready to extend perform movement 7 instead of 6.
7. Transfer strings held in right hand to left hand; insert right little finger and thumb down into near loop then pass thumb only up into far loop and release strings held in left hand.
8. Caroline Extension.

(This intricate figure is more easily made if the large loops at 4 are laid on a flat surface.)

Set up by Nggela people at Siota

1. Opening A.
2. Take between teeth, from distal side, ulnar little finger string.
3. Insert right index, from distal side, into mouth loop, and return to position with left mouth string; pass left index proximal to mouth loop and return with right mouth string; drop string from mouth.
4. Transfer distal index loops to wrists.
5. Release little fingers.
6. Insert thumbs, from distal side, into index loops and return with ulnar index strings.
7. Little fingers pick up, from proximal side, radial index strings.
8. Release indices.
9. Caroline Extension.
10. Tilt hands forwards and down until wrist loops fall off; this is the diving.

Set up by Eric Nora, Fenualoa

1. Opening A.
2. A second person with index bent holds down all strings midway between operator's hands.
3. Insert left index, from distal side, into right index loop and take off right index loop; insert right index, from distal side, into left proximal index loop, lift over distal loop and off left index. Thus index loops have been exchanged and are looped round second person's index.
4. Pass thumbs proximal to index loops, insert into little finger loops from proximal side, release little fingers, then rotate thumbs in ulnar direction back to position.
5. Bring little fingers proximal to index loops, insert from distal side into thumb loops and hold down ulnar thumb strings.
6. Insert thumbs, from proximal side, into index loops and Navaho thumbs with double radial strings.
7. Put tips of thumbs and indices together and transfer index loops to thumbs.
8. Second person releases strings.
9. Caroline Extension.

91  
92

67. KUKURO (a gun)

1928-29

Set up by Hugo Hebale, Bugotu, Ysabel

1. Opening A.
2. Insert right elbow, from proximal side, into left little finger loop.
3. Rotating left thumb in radial direction pass it proximal to left ulnar little finger string then draw string back through thumb loop.
4. Release left little finger and right index finger.  
The 'gun' appears in the centre of the figure.

68. PIRO (Red Headed Swamp Rail,  
Porphyrio melanotis)

1928-29

Set up by Hugo Hebale, Bugotu, Ysabel

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, return with radial thumb strings and release thumbs.
3. Rotate indices in ulnar direction, carrying radial little finger strings with them, put tips of indices and thumbs together, drop index loops on to thumbs and return to position.

4. Pass indices distal to ulnar little finger strings, hook them up, then with indices still pointing down insert them into thumb loops from distal side, turn them away from you and up back to position, releasing thumbs.
5. Pass thumbs proximal to index loops, insert into little finger loops from proximal side, then putting tips of thumbs and indices together rotate indices down through little finger loops back to position.
6. Insert thumbs, from proximal side, into double index loops and release little fingers.
7. Insert little fingers towards you into figure on either side of central V, then insert into central V and draw out the arms to either side.
8. Release indices.

69. TOTOKIRI (a small Magpie)  
South Malaita

1963-65

1. Opening A with string doubledd
2. Rotate indices in ulnar direction, distal to little finger loops, hook up both little finger strings, then keeping indices pointing down insert them into thumb loops from distal side; rotate indices away from you and up to position; release thumbs.

3. Insert indices, from distal side, into little finger loops, rotate towards you up back to position.
4. Insert thumbs away from you into central triangle and release indices.
5. Repeat 2 and 3.
6. Insert thumbs, from proximal side, into double index loop and release little fingers.
7. Insert little fingers, from proximal side, into triangles on either side of the V which is the centre of the M, then hook back the strings which form the centre of the M; release indices and pull tight.
8. With fingers pointing away from you release left hand from all strings; pull former little finger loop through former left thumb loop, then insert all left hand fingers towards you into this new loop.
9. Release right hand from all loops, then insert all right hand fingers, towards you, into former little finger loops.

1. Opening A.
2. Rotate right hand once in ulnar direction round all strings (strings should now encircle right hand from radial to ulnar side, thence to left hand); with right thumb and index remove left index loop, rotate right hand, with this loop, once more in ulnar direction, replace loop on left index and return right hand to position. Repeat with left hand.
3. Transfer thumb loops to four fingers of each hand, allowing radial string to lie in fork of thumb.
4. With right thumb and index take hold of left radial little finger string, index strings and string lying in fork of thumb and release left hand; insert left thumb, towards you, into near loop, replace index loop, insert little finger, away from you, into far loop and release strings held in right hand. Repeat with other hand.
5. Pass thumbs distal to index loops, insert into little finger loops from proximal side and return with radial little finger strings.
6. Caroline Extension.

The Tikopia figure Pupungamoana uses the same opening movements, twisting each hand twice, instead of once as above, but concludes with the Tikopia movement of Tao and Ta.

71. MARANGAIA (lightning) / San Christobal

1928

1. Double the loop and insert both hands into it; left hand loops should be close together, right hand strings 3 inches apart.
2. Rotate left hand twice in radial direction; rotate right hand, within distal loops only, twice in radial direction.
3. Caroline Extension with distal radial right hand string. It is difficult to make this figure open up; keep right proximal loop well down on wrist, lift left radial strings over thumb and bring hand down towards you.

72. MARADA (pronged fish spear) /  
San Christobal

1929

1. Position 1.
2. Insert right index, from proximal side, under left palmar string, rotate index twice in ulnar direction and return to position.
3. Repeat 2 with left index, inserting finger from distal side through right index loop.
4. Release right thumb and little finger.



73. HOLU (stone with hole in it, forming house                    1928  
      in which a man lived long ago)

Set up by Francis Hania, Paupau, Guadalcanal

1.    Opening A.
2.    Rotating indices in ulnar direction insert them into  
      little finger loops, pick up radial little finger  
      strings and complete the circle; release little  
      fingers.
3.    Insert middle, ring and little fingers, from distal  
      side, into index loops and hold ulnar index strings  
      against palms; gently release thumbs, then re-insert  
      into loops in opposite direction.
4.    Insert thumbs, from proximal side, into index loops  
      and release indices.
5.    Gently release middle, ring and little fingers, then  
      re-insert little fingers into loops in opposite direction.
6.    Caroline Extension.

An alternative form of this figure is made by a variation at 5 as follows:

5. Gently release middle, ring and little fingers, allowing ulnar little finger strings to form two hanging loops; bring little fingers towards you distal to hanging strings, insert into thumb loops from proximal side and return with ulnar thumb strings.
6. Caroline Extension.

9

74. SIRA (vagina) / Takataka

1963-65

1. Opening A.
2. Insert indices, from distal side, into little finger loops, pick up ulnar little finger strings, bring back to position then insert into thumb loops also from distal side, pick up radial thumb strings and release thumbs.

~~99~~  
99

3. Rotate indices once in ulnar direction carrying with them radial little finger strings.
4. Insert thumbs, from distal side, into index loops and transfer index loops to thumbs.
5. Pass indices distal to ulnar little finger strings, hook up these strings then insert indices, from distal side, into thumb loops, rotate them away from you and up and release thumbs.
6. Pass thumbs proximal to index loops, into little finger loops from proximal side and return with radial little finger strings.
7. Insert thumbs, from distal side, into index loops and transfer index loops to thumbs.
8. Caroline Extension with double ulnar thumb strings.
9. Lift straight radial thumb string over tips of thumbs.
10. Insert thumbs, from distal side, into index loops and transfer index loops to thumbs; do not pull taut.
11. Caroline Extension and work hands apart.

*lover case 7* → HAHONEMU TAA MAI, OKO TOTO'ORU KONI.

*Yes please* Your brother is coming, sit down correctly.

Set up by Edwin Heimane, boy of 10, Tasmen, Ysabel

1. Insert both hands into loop of strings.
2. Take radial string between thumb and index of both hands; make a small upright loop by bringing right hand towards you and to the left, hold between left thumb and index; make a second loop on top of the first loop; with right hand pick up ulnar wrist string and lay it across base of loops, then insert little fingers towards you into both small loops and extend hands.
3. Transfer wrist loops to thumbs.
4. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
5. Caroline Extension.

1. Hold string between thumbs and indices, hands being about six inches apart; make a small hanging loop by bringing right hand towards you and to the left; insert thumbs, away from you, into small loop and little fingers, also away from you, into large loop and draw hands apart.

2. Caroline Extension and release thumbs.
3. Pass thumbs, from distal side, through index loops, then proximal to little finger loops, return with both little finger strings and ulnar index strings and release indices.
4. Caroline Extension and release thumbs.
5. Pass thumbs, from distal side, through index loops, insert into little finger loops from proximal side, return with radial little finger strings and ulnar index strings and release indices.
6. Caroline Extension.

9            77. MISI (ribs of taro leaves) / Takataka            1963-65

1. Opening A.
2. Insert indices, from distal side, into little finger loops rotate them towards you and up between index and thumb, carrying with them radial little finger strings.
3. Release little fingers.
4. With little fingers hook down ulnar index strings and release thumbs.

5. Throw hanging loop away from you over all strings.

WORD BY WORD TRANSLATION

Misi ko koru 'ania nena auka mae u'ira'ania 'asia no'o  
Ribs of taro leaf we ate these why didn't you throw away  
ma uuta wouna ka awawa<sup>1</sup> mai no'o na?  
and rain there is falling and comes here?

'Are naka u'ira'ania 'asia kae ero!

thing I will throw away at once!

FREE TRANSLATION

The ribs of the taro leaves that we ate, why didn't you  
throw them away? Hear, the rain is coming.

I shall throw them away at once.

---

1 AWAWA: this verb means the noise of the rain coming.

2 e?  
Yes please  
undivided

of p 48  
OK

1. Opening A with string doubled.
2. Insert indices, from distal side, into little finger loops, rotate them towards you and up to position carrying with them radial little finger strings.
3. Release little fingers.
4. Hook down ulnar index strings with little fingers.
5. Holding figure loosely gently release thumbs, then insert them into dropped loop, away from you, and pick up the double strings running from indices to ulnar little finger strings (proximal radial index strings). Move the loop in middle of figure with middle, ring and little finger of each hand.

WORD BY WORD TRANSLATION

Keni pupuae haka ni hahonemu hau aasi!  
Woman you show your backside to your brothers down near the sea!

Kira iiria mani hanara oko 'ani'ania, oko watea aana kira.  
They say the food you are eating, you give it to them.

Mani ae ata kira! Mani ae ata lira!  
Some excrement for them! Some excrement for them!

FREE TRANSLATION

Woman you show your backside to your brothers who are down near the sea! They say that you should bring them the food you are eating. My excrement for them!

AAPO'AAPO (shell for shaving), Takataka

1963-65

1. Opening A.
2. Rotate indices in ulnar direction, insert into little finger loops from distal side and complete the circle, carrying with them radial little finger strings and ulnar index strings; release little fingers.
3. Insert little fingers, from distal side, into index loops and hold down ulnar index strings.
4. Gently release thumbs, then insert into hanging loop away from you, pass proximal to lower outer strings of diamonds and pick up these strings on back of thumbs.
5. Insert thumbs, from proximal side, into distal index loops and release little fingers.
6. Insert middle, ring and little fingers, from proximal side into thumb loops, release thumbs, then release indices and insert them, from proximal side, into loops over three fingers; extend with four fingers of each hand.





3. Insert little fingers, from distal side, into index loops and pull down ulnar index strings.
4. Pass thumbs proximal to radial index strings then proximal to ulnar index-palmar strings and return with these strings through thumb loops.
5. Release little fingers.

Figure represents dead man lying ready to be rolled up for burial; put thumbs and indices together and the corpse is wrapped up.

82. NOANO (tree), Vango, Santa Cruz 1928

1. Double string on thumbs with hands six inches apart.
2. Bring indices towards you proximal to radial thumb strings and return with these strings.
3. With right thumb pick up left thumb-index strings from proximal side; pass left thumb distal to left radial index strings and pick up right thumb-index strings from ulnar and proximal side. Extend hands.
4. Bring little fingers towards you, proximal to index loops, insert into thumb loops from distal side and hold all ulnar thumb strings on to palms.
5. Insert thumbs, from proximal side, into index loops and navaho thumbs with all proximal strings.

6. Put tips of thumbs and indices together and transfer index loops to thumbs.
7. Caroline Extension with all central strings.
8. Navaho thumbs, retaining radial strings which run from hand to hand.
9. Navaho indices with proximal ulnar strings, retaining strings which run from hand to hand.
10. Release little finger strings which run from hand to hand, then passing little fingers proximal to these strings hook them back through little finger loops.

83. VUTU (Barringtonia nut) 1928  
Set up by Philip, Maravoro

81 ROTONI HOU (fruit of a tree) / Takataka 1963-65

1. Position 1.
2. With right index pick up, from proximal side, left palmar string, twist it once clockwise and return to right; with left index pick up, from proximal side, right palmar string where it lies in crook of thumb, and return to left.
3. With thumbs hook down radial index strings; pass indices distal to thumbs, then hook up radial thumb

strings with backs of indices and return to position allowing original index loops to slip off; do not release thumbs.

4. Pass thumbs proximal to little finger loops, hook back ulnar little finger strings and return to position.
5. A straight string runs across the figure parallel with radial thumb string; rotate little fingers in ulnar direction, then proximal to straight string and hook it back through little finger loops, which slip off; hold figure taut throughout.
6. Release thumbs gently then insert them, from proximal side, into index loops, release indices but do not extend figure; with tips of indices pick up away from you straight string running across centre of figure.
7. Extend by opening hands widely.

84/ NWOPA TE NE (house of the spirits) 1929  
Reef Islands

1. Opening A.
2. Bend left index away distal to all strings, hook up ulnar little finger string and return to position; insert right index, from proximal side, into left index loop and extend hands.

3. Transfer both index loops to wrists.
4. Insert indices, from distal side, into little finger loops, hook up radial little finger strings and, with fingers still pointing downwards, insert them from distal side into thumb loops; pick up on their backs ulnar thumb strings.
5. Release thumbs.
6. Transfer index loops to thumbs.
7. Transfer wrist loops to Position 1 on thumbs and little fingers.
- 4/ X 8. Repeat 5.
9. Release little fingers.
10. Insert little fingers, from distal side, into index loops and transfer index loops to little fingers.
11. A loop will now be seen depending from each palmar string; insert indices, from distal side, into these loops and hook up strings which run diagonally across figure to opposite thumb; still keeping indices pointing downwards, insert them from distal side between the two ulnar thumb strings so that they hook up those ulnar thumb strings which are already held on index finger of opposite hand.
12. Holding figure loosely, gently release thumbs, then take up on their backs hanging string close to indices. Spread fingers wide and a three side figure appears; double index strings represent the ridge pole of the house.

This represents a stone on Fenualoa; home of unnamed spirits.

The figure has been found right across the Pacific and also in Australia where the opening moves differ slightly and the final result is a flat figure. Philip Noble has recently found the figure in the New Guinea Highlands where, however, he considers that it is imperfectly remembered; the technique is obviously the same, though the moves vary, also resulting in a flat figure.

85. WAKA (ship)

1928

Set up by Philip, Maravoro, Guadalcanal

1. Position 1 with radial string about 6 inches long.
2. With indices pick up radial thumb string from proximal and ulnar side.
3. Insert right thumb, from proximal side, into left thumb loop and bring back to right, then insert left thumb, within its own loop and from proximal side, into loop tightly wound around right thumb, extend hands and release little fingers.
4. Keeping index loops near tips of fingers insert indices, from distal side, into thumb loops and transfer thumb loops to indices making them proximal loops. Arrange proximal loops so that proximal radial string runs straight across and the other strings form crosses on ulnar and radial side, (distal ulnar string also runs straight across).
5. Insert thumbs, from distal side, into proximal index loops and return with proximal ulnar index strings; repeat movement with middle loops and with distal loops.

6. Bring little fingers towards you distal to all radial index strings, hook back distal and middle radial index strings then pick up proximal index strings on backs of little fingers and return to position.
7. Insert indices, from distal side, into little finger triangles and hook up towards you the two radial index strings.
8. Release thumbs then separate the two ulnar index strings with a piece of wood and raise the hanging loop, with a stick resting on base string, to form a sail.

In the New Guinea Highlands this figure is made but a different method is used in forming the initial three index loops - Philip Noble.

86. BOSU 1928

Set up by Julian Legumana, Nariapu, Ysabel

Synonym: Foe (pig), from Holun, Laumbe, Russell Islands 1928

POO (pig), Takataka 1963-65

1. Murray Opening.

2. Insert thumbs, from distal side, into proximal index loops and return with proximal ulnar index strings; 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, 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, bring back double strings of 'W', release indices from all strings and extend hands.
6. Caroline Extension.
7. Release radial index strings from thumbs, then rotate thumbs in ulnar direction, proximal to index loops, carrying with them ulnar little finger strings.
8. Transfer index loops to wrists.
9. With opposite hand hold 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.
10. Transfer index loops to wrists.
11. With right index and thumb take hold of left radial little finger 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 with fingers pointing towards you, then insert right little finger away and thumb towards you into loops over backs of fingers; left little finger and thumb in the same way into other loops.



13. Extend hands and lay figure down.
14. On either side of central figure pick up the two central strings and bring all fingers towards you into loops so formed. The pig is seen with four legs. By pulling top and bottom strings alternately the pig slides to and fro.

POO

1963-65

This is an identical figure, though the technique at 8, 9 and 10 is slightly different:

8. With opposite hand insert thumb and index through index loop from distal side, lift off thumb loop, bring it up through index loop and replace it on thumb; repeat movement with little finger loop.
9. Transfer index loops to wrists.
10. Continue from 11 of Bosu.

FOE

1928

This is essentially the same figure as Bosu and Poo but the technique is different again at 8, 9 and 10:

8. Perform 8 of Poo above.
9. Exchange index loops, right through left.
10. With right thumb and index, from distal side, separate strings of left index, grasp left radial little finger and ulnar thumb string and release left hand; replace loops on left little finger and thumb; repeat movements with other hand. Do not extend hands.



3. Insert thumbs, from distal side, into distal index loops and return with distal ulnar index strings.
4. Bring little fingers towards you distal to distal radial index strings and proximal to proximal radial *(index string)* and return with proximal strings.
5. Insert indices, from distal side, into little finger triangles, hook up distal radial index strings, turn palms outwards and release thumbs.

Release little fingers then suddenly drop two distal index loops and draw hands apart; only the untwisted loop is left.

89. BARU (canoe)

1928

Set up by an old man at Malu'u, North Malaita

1. Position 1.
2. Insert right thumb, from distal side, behind left palmar string and return, turning thumb towards you and up.
3. Insert left thumb, from proximal side, into left little finger loop and return with radial little finger string.
4. Caroline Extension.
5. Keeping thumbs pressed against indices gently release little fingers and insert them, from proximal side, into index loops and release indices.

6. Caroline Extension.
7. Navaho thumbs with hanging string.
8. Release little fingers and pull figure taut; insert little fingers, from proximal side, into triangles depending from ulnar index strings and pull down the string which runs straight across the figure.

Continuation: FAU (stone)

9. Insert thumbs, from distal side, into index loops and transfer index loops to thumbs; insert little fingers, from proximal side, into thumb loops and return with ulnar thumb strings.
10. Caroline Extension.

Continuation: MAI (reef)

11. Keeping thumbs pressed against indices gently release little fingers and insert them, from proximal side, into index loops and release indices.

12. Caroline Extension.

This series of figures is known in a number of areas but the opening movements vary; on the north coast of New Guinea and in the Torres Strait Islands they form the final figures of a different series.

51 90. NELO (the tide) Reef Islands 1929

(a) NELO ELO (low tide)

1. Make a small hanging loop with about 6 inches of string, right hand behind left hand; insert thumbs away from you into small loop and little fingers, also away from you, into large hanging loop.
2. Caroline Extension.

(b) NELO LANGE (high tide)

3. Release thumbs, then pass them proximal to index loops and little finger loops, return with both little finger strings, insert into index loops from proximal side, rotate thumbs only in ulnar direction and release indices.

4. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
5. Caroline Extension, this results in two diamonds.
6. Repeat 3, 4 and 5 until there is a tight mass of diamonds. This is high tide.
  
7. Release indices.
8. With right hand thumb and index take hold of two strings in fork of left thumb and release left hand /if middle finger is inserted between thumb and little finger strings later movements are simplified/; bring left hand towards you and to the right, insert thumb and little finger, from distal side, into right thumb and little finger loops, bring hand towards you again and return to left, then take strings held between right thumb and index between left thumb and index and release right hand; insert right thumb from right to left, into near double loop and little finger into far loop; release strings held by left thumb and index.
9. With right hand take hold of left hand loops, turn them over towards you once full circle (i.e., twice), replace thumb loops on thumb and little finger loop on little finger.
10. Caroline Extension. These movements turn the figure over.

11. Repeat 3, 4 and 5, the numbers of diamonds diminishing each time, until all are finished, resulting in Nelo elo again.

The opening moves of this figure vary but the technique of making diamonds is the same. Nauru and the Torres Strait Islands do not reduce the diamonds.

91. HATA, Ugi, Eteete

1928

Synonym: NAHO

1. Double string and make a small hanging loop with about six inches; insert thumbs, away from you into small loop and little fingers, also away from you, into large loop. Extend hands.
2. Pass indices away from you distal to ulnar little finger strings, then hook up these strings and with indices still pointing down insert them into thumb loops from distal side, rotate away from you and up carrying ulnar thumb strings on their backs. Release thumbs.
3. Pass thumbs proximal to index loops, insert into little finger loops from proximal side and return to position with radial little finger strings.
4. Insert thumbs, from distal side, into index loops and turn index loops on to thumbs.
5. Caroline Extension.

Continuation:                   WAIHO

6. Release indices.
7. Repeat 2, 3, 4 and 5.

A second player inserts a hand into figure at 1, brings it out at 4 and pulls strings towards himself; first player releases index loops and second player's hand comes free. The Figure Naho, also found by Firth, is identical though apparently made with a single string.

92. ROTO MANA DANGI (night and day)                   1928

Set up by Lizzie Arasau, Aulu, South Malaita

(a) NIGHT

1. Cross hands, left over right, palms down, insert thumbs into loop and draw hands a few inches apart then insert little fingers, away from you, into large loop below crossed strings. Extend hands.
2. Pass indices distal to little finger loops, hook up ulnar little finger strings, then insert, still pointing down, into thumb loops from distal side, pick up ulnar thumb strings and return to position.
3. Release thumbs.
4. [Rotate left index once in ulnar direction.]



5. Pass thumbs proximal to index loops, insert into little finger loops from proximal side and return with radial little finger strings.
6. Insert thumbs, from distal side, into index loops and *turn index loops* on to thumbs.
7. Caroline Extension. (This results in two diamonds.)
8. Release index fingers.
9. Repeat 2, 3, 5, 6 and 7. (This results in four diamonds.)
10. Release index fingers.
11. Repeat 2, 3, 5, 6 and 7.

(b) DAY

12. Keeping hands in Caroline Extension position turn them down, then towards you and up close to body, bring tips of indices close together and back to back; take the crossed loops on tips of indices between teeth, release indices and return hands to normal position; insert thumbs, from proximal side, into mouth loops, one on each thumb, keeping them distal, and release strings from mouth.
13. Insert indices, from distal side, into distal thumb loops and turn distal loops on to indices.
14. Pass thumbs proximal to index loops, return with ulnar index strings and turn index loops on to thumbs.

15. Caroline Extension. (This results in four diamonds.)
16. /Release thumbs, then transfer index loops to thumbs.
17. Insert thumbs, from proximal side, into little finger loops and return with radial strings.
18. Caroline Extension./
19. Repeat 12.
20. ~~Caroline~~ Caroline Extension.

The many diamonds represent night; the opening out of the figure again the day.

93. REDU, RAVATA, TAUNU (night,  
day and the sun) \ Kia, Ysabel

1928

(a) NIGHT

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, return with ulnar thumb strings and release thumbs.
4. Pass thumbs, from distal side, through proximal index loops, insert into little finger loops from proximal side, return with radial little finger strings and release little fingers.

5. With ring and little fingers hook down distal ulnar index strings, then bring them towards you proximal to proximal index loops, take ulnar thumb strings between ring and little fingers and return to position with strings on backs of little fingers, releasing ring fingers; release thumbs.
6. Pass thumbs, from distal side, through proximal index loops and bring back proximal and distal ulnar index strings.
7. Navaho thumbs and release indices from distal loops.
8. Pass thumbs distal to index loops, insert into little finger loops from proximal side and return with radial little finger strings.
9. Caroline Extension.

(b) DAY

10. Release indices from distal loops, then from proximal loops also.
11. Caroline Extension.

(c) THE SUN

12. With palms facing away from you, lay figure down and release hands.
13. Insert thumbs into figure at a, a. and pick up towards you bottom string of figure; insert little fingers also at a, a, and, pointing them away from you, bring them up at b, b, picking up outer string of double diamond.
14. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
15. Caroline Extension.

94. WARU HOU ROKO (eight days of darkness), Takataka 1963-65

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 ulnar thumb strings and release thumbs.
4. Pass thumbs, from distal side, through proximal index loops, pass proximal to little finger loops and return with ulnar little finger strings; release little fingers.

5. With little fingers hook down distal ulnar index strings, bring little fingers towards you proximal to all strings and return with radial thumb strings; release thumbs.
6. With thumbs hook down proximal radial index strings *and bring back both ulnar index strings*; release indices from distal loops.
7. Caroline Extension.

Continuation: RATO (the sun)

8. Lay figure flat and release hands. Insert thumbs down into former little finger loops and pick up, towards you, the former ulnar little finger strings; insert little fingers into same loop and pick up, away from you, the oblique strings which cross above it, former distal radial index strings. Extend hands a little only.
9. Insert thumbs from proximal side into little finger loops and return with radial little finger strings.
10. Caroline Extension.

## (a) MBARI (frog)

1. Opening A.
2. With mouth, from distal side, pick up ulnar little finger string.
3. Insert right hand, from distal side, into mouth loop and return to right with left mouth string; insert
4. left hand, from proximal side, into mouth loop below crossed strings and return to left with right mouth string; release string from mouth.
4. Release little fingers.
5. Insert thumbs, from distal side, into index loops and return with ulnar index strings.
6. Bring little fingers towards you proximal to radial index strings and return to position with these strings.
7. Release indices.
8. Caroline Extension.
9. Release radial index strings from thumbs.
10. Release little fingers.
11. Repeat 5, 6, 7, 8, 9 and 10.
12. Repeat 5, 6 and 7.
13. Caroline Extension.
14. Keeping top string of figure taut release thumbs, then insert them into figure so that they pick up the outer arms of the 'W'.
15. Release indices.
16. Caroline Extension.

*Frog*

(b) KOLOKOLOMISO (lake)

17. Throw radial wrist string away from you over both hands.
18. Extend hands and release indices.
19. Caroline Extension, keep ulnar little finger string well down on wrists.

*Lake*

(c) GAINGANGARI (the stick)

20. Release radial index strings from thumbs.
21. Insert thumbs, from distal side, into index loops and transfer these loops to thumbs.
22. Caroline Extension. Move left index up and down to exhibit the stick with which the frog was killed.

(d) VURE (people)

23. Release radial index strings from thumbs.
24. Insert thumbs, from distal side, into index loops and transfer index loops to thumbs.
25. Caroline Extension. This represents people looking for the frog.

(e) KUTU (intestines)

26. Repeat 23, 24 and 25. The frog's stomach is taken out and thrown up into a tree. 'W' represents intestines, other strings trees.



(f) HARA (leaves)

27. Repeat 23, 24 and 25.

Hara (leaves, on which frog was placed and cut up) - Firth

28. Put ulnar index string, in centre of figure, over toe, release indices and pull taut.

E eua na tinoni (two men)

This does not in fact make the two men; the figure can, however, be constructed as collected by de Coppet and described in movements 20 to 29 of KO'E PARI.

9 95B. KO'E PARI (the frog Pari) \ 1963-~~1963~~-65  
South Malaita

This is substantially the same series as the previous one but the figure of the frog is arrived at by a different technique; the four subsequent figures are identical with Firth's, while the final 'two men' are produced by means of additional movements.

1. Opening A.
2. Transfer index loops to wrists.
3. Pick up with mouth, from distal side, ulnar little finger string in centre of figure; release thumbs and little fingers, then insert them, from proximal side, into mouth loop as for Position 1, release string from mouth and complete Opening A.

4. Release little fingers.
5. Insert middle, ring and little fingers, from proximal side, into index loops and hold down radial index strings; insert thumbs, from distal side, into index loops and transfer index loops to thumbs, then insert indices into thumb loops from proximal side, pick up ulnar thumb strings and release radial index strings from thumbs; release middle, ring and little fingers.
6. Repeat 5.
7. Insert middle, ring and little fingers, from proximal side, into index loops and hold down radial index strings; insert thumbs, from distal side, into index loops and transfer index loops to thumbs.
8. Caroline Extension.
9. Keeping top string of figure taut release thumbs, then insert them into figure so that they pick up the outer arms of the 'W'; release indices, middle and ring fingers, then release little fingers gently and re-insert them, away from you, into the dropped loops.
10. Caroline Extension; this is the frog.
  
11. Throw radial wrist string away from you over both hands; the frog jumps away.
12. Extend hands and release indices.
13. Caroline Extension.
14. Release radial index strings from thumbs.

15. Insert thumbs, from distal side, into index loops and transfer index loops to thumbs.
16. Caroline Extension. Move left index up and down to exhibit the stone with which the frog was killed.
  
17. Repeat 14 and 15.
18. Caroline Extension.
19. Repeat 14, 15 and 18 twice.
20. Release radial index strings from thumbs, then release indices and extend hands a little.
21. Complete Opening A with strings now in Position 1; do not pull hanging knot too tight.
22. Insert indices, from distal side, into little finger loops, then rotate indices towards you and up between indices and thumbs; release little fingers.
23. With middle, ring and little fingers hook down ulnar index strings; release thumbs, then throw hanging loops away from you over top of figure.
24. Pull out radial index string from centre of knot and put over a big toe; release middle, ring and little fingers and draw indices (still pointing down) towards you; drop small loops encircling indices, then draw indices nearer to you again; each index now holds one long loop, with no twists in it, running through two small loops to toe loop; insert little fingers into index loops from below (i.e., from distal side), and release indices.

25. Insert thumbs downwards into the two small loops, pick up the upper strings, release toe and extend hands.
26. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
27. Caroline Extension.
28. Release radial index strings from thumbs; insert thumbs, from distal side, into index loops and transfer index loops to thumbs.
29. Caroline Extension. Here are the two men who ate the frog.

*enrol - to there an  
page has the previous  
is now 95(9) - v there  
is no 95 to alter.  
OK*

WORD BY WORD TRANSLATION

Pari, Pari, porapora, pora suria wai;  
Pari, Pari, it jumps, jumps along the pool;

'hu'a raunia ta'ana kura - 'Oi mu'u 'e!  
'woman fetch it for us two - Oh this woman!

Po'erani raru Pari; 'Oi! 'ora tere; Kira  
a leaf of maranta<sup>1</sup> for Pari; oh! stir the stick; they  
'ora terea aai tarani namo; 'e pora tara kaua;  
stirred the stick along the pool; it jumped along the edge;  
mani nasi puru, kira hunua aai; parani mane, kira  
with a black stone knife, they cut it; the village men, they  
'ania; ho'uho'u rate kira hunua ruai; waiwaki, huka  
ate it; displayed on mat they cut it upon; the jaw, the woman

1 Marantacaem growing near the rivers.

'e 'upasia ka tatahaeria, mani harata<sup>2</sup> kira raunia  
was angry she put it around her neck; a fish they caught  
aanana 'e 'upasia -  
for her she was angry -

FREE TRANSLATION

Pari, Pari, was jumping along the pool;  
'Woman go and fetch it for us - Oh! woman!  
A maranta leaf for Pari; Oh! stir the stick'.  
They stirred the stick along the pool and the frog jumped  
along the edge; with a black stone knife they cut the frog;  
the village men, as they ate it they cut it on a mat; the  
woman, who didn't get anything, put the frog's jaw around  
her neck; so they caught a little fish for the angry woman.

96. WOUHO (freshwater eel) 1963-65  
Takataka

*no/* Synonym: Taiga'olo (straight road) Lau District

- (a) HAOTO (cavity - house of the freshwater eel)
1. Murray Opening, bringing left hand towards you to make small loop.
  2. Insert thumbs, from distal side, into proximal index loops and return with proximal ulnar index strings; 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, 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 form base of triangle) and release thumbs.

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1 Freshwater fish, not identified.

5. Insert thumbs into figure, bring back double strings of 'W', release indices from all strings and extend hands.
6. Caroline Extension.

(b) STICK (used for looking for the eel under a stone)

7. Release radial index strings from thumbs.
8. Insert thumbs, from distal side, into index loops and transfer index loops to thumbs.
9. Caroline Extension; move right index up and down.

(c) THE EEL

10. Release radial index strings from thumbs.
11. Insert thumbs, from distal side, into index loops and transfer index loops to thumbs.
12. Caroline Extension.

97. SISIHIUKE, Madoa, Ulawa

1928

SISIHU (a seabird) / Oteirora

1963-65

(a) THE HOUSE <sup>o</sup> OF SISIHU - de Coppet<sup>1</sup>

1. Insert four fingers of both hands towards you into loop, holding hands about three inches apart, gripping strings on palms and with thumbs pointing up, bring index fingers upright, then bring right index towards you, distal and then proximal to / left radial index string, allowing original right index string to fall off / draw hands a little apart; rotate indices in ulnar direction, through hanging loop and up to position, releasing string held against palms and extending hands. There should be two loops on each index with left distal ulnar string crossing its radial string to become right proximal ulnar string.
2. Insert thumbs, from distal side, into proximal index loops and return with proximal ulnar index strings; insert thumbs, from distal side, into distal index loops and return with distal ulnar index strings.

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1 The construction of SISIHIUKE and SISHU is identical but only de Coppet collected the story and names for the figures.

3. With little fingers, from distal side, hook back distal radial index strings, then pick up from proximal side proximal radial index strings.
4. Insert indices, from distal side, into little finger triangles, pick up distal radial index strings and turn palms away.

(b) CANOE OF SISIHU - de Coppet

5. Release thumbs, then passing them distal to hanging string, insert them into index triangles from proximal side, release distal index loops and extend hands.
6. With indices pick up towards you the ulnar index string which runs from hand to hand.
7. Bring thumbs towards you until a prism is formed. <sup>1</sup>

how are you  
to show the footnote  
reference as, unless this  
differs from name, the  
words "figure ??"  
do not appear?

fig 97<sup>6</sup> (1)

8. Release thumbs, then passing them proximal to hanging loops insert into little finger triangles from

---

1 This unnamed extension was shown only by Firth.



proximal side and return with middle radial index strings.

(c) GARDEN OF SISIHU - de Coppet

9. Insert thumbs, from distal side, into index triangles and transfer distal loops to thumbs.
10. Caroline Extension.

(d) SHELL BREAST ORNAMENT OF SISIHU - de Coppet

11. Release little fingers, then transfer distal index loops to little fingers.
12. Caroline Extension.

(e) SISIHU'S CREEPER - de Coppet

13. Release thumbs, then insert them, from distal side, into index triangles and release distal index loops.
14. Caroline Extension.

(f) SISIHU'S HOUSE - de Coppet

15. Release little fingers, then bring them towards you proximal to distal ulnar index strings and release distal index loops.
16. Caroline Extension.

(g) SISIHU HIMSELF - de Coppet

17. Release thumbs, then insert them, from distal side, into index triangles and release distal index loops.
18. Caroline Extension.

The story of Sisihu is now told.

(h) PIERCING SISIHU'S BACKSIDE - de Coppet

19. Release thumbs, then insert them, from proximal side, into little finger triangles and return with string lying above them. De Coppet's informant then worked thumbs back and forth to illustrate the motion of piercing.

(i) SISIHU AND HIS DOG DISAPPEAR - de Coppet

20. Release little fingers and thumbs and distal index loops; thus reverting to opening position as at 1.

A shorter series of this is known in the Torres Strait Islands but there the Murray Opening is used followed by twisting the right distal index loop in ulnar direction.

What is essentially the same series but with some variations in the sequence of the figures has been found by Philip Noble in the Numba area of New Guinea.

THE STORY OF SISIHU

LITERAL TRANSLATION:

Nima Sisihu, irora Sisihu, aano  
The house of Sisihu, the canoe of Sisihu, the garden of  
Sisihu, tahi Sisihu, uweroro Sisihu,  
Sisihu, the breast ornament of Sisihu, the creeper of Sisihu,  
t/ t/ hūufofo Sisihu, nima Sisihu, inaia Sisihu.  
the stone of Sisihu, the house of Sisihu, himself Sisihu.

-'Öi! Sisihu!'

'Oh! Sisihu!'

-'Ari'itaa?'

'What?'

s/ 'Okō riu Marata,<sup>1</sup> okō heo niu Marata,  
'You, pass at Marata, you cut down the coconut<sup>1</sup> at Marata,

Okō riu Marata, okō usi oha eko Marata,  
You pass at Marata, you take out the piper leaves at Marata,

Okō riu Marata, okō rata'i upuna poo Marata,  
You pass at Marata, you pierce through a pig at Marata,

Okō riu Marata, okō to'i maparana keni  
You pass at Marata, you fondle the body side of a woman

Marata,  
at Marata,

Okō riu Marata, okō heairaokahu Marata,  
You pass at Marata, you defecate in the water at Marata,

u/c? Kae tani ma, hakaē tarena Ponuponumera, kira kae ponua  
when daylight, the children of Ponuponumera, they will pierce

aemu ana kae tani Sisihu.

your hind part, when daylight Sisihu.

-Öi! Kiraka kae haku; te'eta kira ka na'a

Oh! they lie about me; why do they speak

1 A hill west of Maro'u Masike at Takataka.

- Öi! Kiraka kae haku; te'eta kira ka na'a  
Oh! they lie about me; why do they speak  
urina aaku ru'u? Ma kiraka roraa parani 'o'o  
so about me again? and they prepare the set of drums  
Nunuru ta'au, na ta'au ma, kiraka ta'eawatani  
Nunuru up there, I up there and they dance  
Mao ta'au, na ta'au ma, kiraka tae warukurororo<sup>1</sup>  
'Mao'<sup>2</sup> up there, I up there and they make a stage of eight

branches

ta'au, na ta'au ma, kiraka niruanirutani keni ta'au  
up there, I up there, and they gather the women up there  
ma, na ta'au ma, kiraka nirutani mane ma, na ta'au ma,  
and I up there, and they gather the men and, I up there and  
kiraka to'ia waru tohiroto t'au ma, na ta'au ma,  
they make eight floor houses, up there and, I up there and  
kiraka pi'i iiria haku ri'i aana na ka maarau hana  
they just say to me then that I play on  
hanua kira. Ta'a wari niu ponepone wou maana tarana  
their ground. A coconut fallen not ripe there where the road beg

begins

ri'i naha reesia, kui nauna ka reesia. Na ka raa hai, kui  
then I see it, my dog he sees it. I walk, my dog  
nau ka raa hai. Na ka si'ohia, kui nau ka si'ohia.  
walks. I pick it up, my dog picks it up.  
Na ka 'e'ea, kui nau ka 'e'ea. Na ka potaria, kui nau  
I peel it, my dog peels it. I break it, my dog

---

1 For food exhibition.

2 Dance of Small Malaita.

na ka pota.  
breaks it.

Na ka ko'u, kui nau ka ko'u.  
I drink it, my dog drinks it.

Na ka kori, kui nau ka kori.  
I rasp it, my dog rasps it.

Na ka 'ania, kui nau ka 'ania, ma kira iiria rihi  
I eat it, my dog eats it and they say things  
ta'a nena haaku.  
bad these about me.

- Ani'e tare uuna ma kira kae ponuria  
NeNeveemmind if it's so and they will pierce  
your hind part when daylight, Sisihu!

-Hakae tarena Ponuponumera ka uuna ma, naka 'oho  
If the children of Ponuponumera are so and I will fight  
ha'ahi kira no'o! Kihi! Kihi!  
against them! Kihi! Kihi!

Erua kui nau, erua ka 'ania poo maea ma erua ka isua  
We both my dog, we eat a sacred pig and we both follow  
aasi tatara<sup>1</sup> no'o.  
the open sea for ever.

#### FREE TRANSLATION

The house of Sisihu; the canoe of Sisihu; the garden of  
Sisihu; the breast ornament of Sisihu; the creeper of  
Sisihu; the stone of Sisihu; the house of Sisihu - there  
he is: Sisihu.

'Oh Sisihu!'

'What?'

---

1 Into the hands of supernatural powers; suicide or  
adventure.

19/ 'When you went through Parata you cut down the coconut palms at Marata; when you passed through Marata you take out the piper leaves at Marata; when you pass through Marata you kill a pig at Marata; when you pass through Marata you caress a woman at Marata; when you pass through Marata you defecate into the spring at Marata; But when the sun rises the children of Ponuponumera will pierce your backside, when the sun rises: Sisihu.'

0/ 'Oh! They tell lies about me. Why do they speak like that against me? As they arranged the set of Nunuru drums over there I was with them; As they danced a Mao I was with them; as they built a big stage for the food I was with them; as they gathered the men I was with them; as they built many floor houses I was with them; and they even told me to live with them. When a green coconut fell down near the edge of the road I saw it, and so did my dog; when I approached, so did my dog; when I picked it up, so did my dog; when I husked it, so did my dog; when I broke it, so did my dog; when I drank it, so did my dog; when I grated it, so did my dog; when I ate it, so did my dog; meanwhile they slander me!'

'It doesn't matter, they will pierce your backside when the sun rises: Sisihu!

'If the children of Ponuponumera do so I will fight against them! Kihī! Kihī! My dog and I, we shall eat a sacred pig; my dog and I, we shall cross the open sea into nothingness!

N.B. The bird Sisihu, who lives near the sea, is compared with a poor man who has no other choice than facing his murderers or committing suicide.

Set up by Julian, a boy at Ysabel

1. Hold string between thumbs, and index fingers, hands being about 6 inches apart. Make a small hanging loop by bringing left hand towards you and to right until strings cross; insert thumbs away from you into small loop and little fingers, also away from you, into large loop. Extend hands; these are now two loops on thumbs and one on each little fingers.
2. Insert left index, from proximal side, into thumb loop and pick up ulnar thumb string.
3. With right hand grasp both left radial thumb strings and release left hand; insert left thumb and little finger between the two strings hanging from right index, bring thumb towards you under near string and little finger away from you under far string and drop strings held in right hand. (Little finger loop is thus transferred to thumb, and index loop to little finger).
4. Insert left thumb, from proximal side, into little finger loop and return with radial string.
5. Repeat 2, 3 and 4 seven more times.
6. Caroline Extension with both hands.



Set up by Nggole, a boy of 15, Manaere, Malaita

Synonym: Raohutu, Hugo He bale, Bugotu, Ysabel

1. Hang string from mouth.
2. Insert hands towards you into mouth loop, then bring up to position, thus giving each hand a crossed wrist loop.
3. Pick up hanging string and make a small upright loop in it; insert little fingers towards you into small loop, release string from mouth and extend hands.
4. Transfer wrist loops to thumbs.
5. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
6. Caroline Extension.

Fig 99

This figure is known by many other names and made by a variety of methods throughout the Pacific. The Mouth Loop Opening is a little different to the one used in the Gilbert Islands.

2/

100. TE MANINI (a reef fish)

1928-19

Set up by Eric Nora of Fenualoa

1. Insert both hands away from you into loop of string.
2. Take about 4 inches of radial string between thumb and index of both hands; make a small upright loop by bringing right hand towards you and to the left and hold in left hand; pick up ulnar wrist string with right hand and lay it across base of small loop then insert right little finger towards you into small loop, release left hand fingers and insert left little finger also into small loop; extend hands.
3. Transfer wrist loops to thumbs.
4. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
5. Caroline Extension.

This is essentially the same figure as the previous one but with a slightly different opening technique.

101. NO NAME

1965

From Rose, of Guadalcanal, and Mary, of Ysabel

Set up in Canberra

A series for two players, A and B.

1. A inserts both hands into loop; makes a small upright loop with about 4 inches of radial wrist string and holds it between left thumb and index, then picks up ulnar wrist string with right hand and lays it across base of small loop; inserts right little finger up into small loop, then releases left thumb and index and inserts left little finger also into small loop and extends hands.
2. Transfers wrist loops to thumbs.
3. Inserts thumbs, from proximal side, into little finger loops and returns with radial little finger strings.
4. Caroline Extension. Holds figure horizontal.
  
5. B inserts four fingers, from below, into triangles at base of A's thumbs and inserts thumbs into triangles near tips of A's indices. A releases hands.
6. Caroline Extension with two strings lying in fork of thumbs. Holds figure upright.



12. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
13. Caroline Extension. Holds figure upright.

14. B inserts little fingers into triangles on either side of Central 'U' and picks up arms of 'U'; passes thumbs over top string of figure then picks it up towards himself. A releases hands.

15. Repeat 12.

16. Caroline Extension. Holds figure horizontal.

17. A inserts little fingers into diamonds, picks up far outer strings and pulls them towards himself, then passing thumbs distal to radial little finger strings picks up near outer arms of diamonds. B releases hands.

18. Repeat 12.

19. Caroline Extension. Holds figure upright.

20. B passes little fingers distal to top string of figure, then hooks up towards himself top string close to A's indices, then brings little fingers towards one another, inserts thumbs into figure and picks up bottom string on either side of central double 'V'. A releases hands.
21. Repeat 12.
22. Caroline Extension. Holds figure horizontal.
  
23. A inserts little fingers and thumbs down into triangles near B's indices, picks up top of figure with thumbs and near outer strings of outer diamonds with little fingers. B releases hands.
24. Repeat 12.
25. Caroline Extension. Holds figure upright.

26. B takes hold of central cross and pulls it down to make a better figure; inserting his little fingers close to A's indices picks up, towards himself, top string of figure, then inserts thumbs into small triangles at base of figure and picks up bottom string. A releases hands.
27. Repeat 12.
28. Caroline Extension. Holds figure upright.
  
29. A inserts little fingers, towards himself, into spaces between bottom string and hanging loops, hooks up hanging strings, raises hands until little fingers are above top string of figure, then hooks up this string allowing double strings to fall off; he now inserts thumbs into figure and picks up, towards himself, bottom string of figure. B releases hands.
30. Repeat 12.

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

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.

102. NENU (coconuts)

1928

Set up by Rago, Otambui, Reef Islands

1. Navaho Opening, bringing right hand string over left hand string.
2. Insert middle, ring and little fingers, from proximal side, into index loops and hold radial index strings against palms; pass thumbs proximal to ulnar index strings and transfer index loops to thumbs, do not release strings held by middle, ring and little fingers.
3. Caroline Extension.
4. Holding figure loosely, release middle, ring and little fingers, then bring little fingers towards you distal to hanging ulnar thumb strings and proximal to double radial thumb strings, hook back these strings, release thumbs and extend hands.
5. Pass thumbs proximal to ulnar index strings and insert into little finger loops from proximal side; return with radial little finger strings and release little fingers.
6. Repeat 2 and 3.
7. Turn right hand down and in towards body; bring left hand up then over away from body.



103. NO NAME

1965

From Rose, of Guadalcanal, and Mary, of Ysabel

Set up in Canberra

A series for two players, A & B, using hands alternately.

1. Position 1 on A's left hand; loop on B's right little finger.
2. B inserts thumb, from distal side, behind A's palmar string, then rotates thumb towards himself, up and back to position.
3. A and B insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
4. A and B Caroline Extension.
5. Double strings now hang loosely from top of figure to become radial thumb strings; A and B pass free little fingers distal to these strings, proximal to ulnar index strings and ulnar little finger strings and return to position with ulnar little finger strings; pass thumbs proximal to ulnar index strings, lift

- them off index fingers, release thumbs and little fingers and return hands to position.
6. A and B insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
  7. A and B Caroline Extension.
  8. Keeping figure extended A makes clockwise, B anti-clockwise sweep through half a circle so that hands are brought palms upwards to show figure of four diamonds lying horizontally between A and B.
  9. There are two corner triangles at each end of figure. A and B insert thumbs down into triangles near their other thumbs and little fingers into triangles near index fingers; they now move their hands towards one another, scooping up all intermediate strings with thumbs and little fingers, interlace fingers and clasp hands.
  10. B frees left hand from all strings, then moving this hand until it is palm down over A's hand and facing in the same direction, inserts little finger under A's little finger string and thumb under A's thumb string and picks them up. A releases both hands.
  11. B extends hands, inserts thumbs, from proximal side, into little finger loops and returns with radial little finger strings.
  - 12/ Caroline Extension.

13. A squeezes strings together to show two upstanding loops in centre of figure. B releases thumbs and indices, and inserts thumbs, towards each other, into upstanding loops and extends hands; B then picks up with thumbs top strings of loops running from palmar strings to centre of figure.
14. B Caroline Extension; turn right hand clockwise until palm faces body; left hand away from you and down.
15. A inserts little fingers, from above into triangles a, a (close to B's left hand), then inserts thumbs, also from above, into triangles b,b (close to B's right hand); B releases both hands. A extends hands and brings them to upright position.
16. B inserts right little finger, from above, into A's right hand little finger loop, left little finger into A's right thumb loop and brings little fingers

outwards and upwards; then inserts thumbs into his own little finger loops from proximal side, passes them proximal to centre strings and into A's left hand thumb and little finger loops from proximal side. A releases hands.

17. B Caroline Extension and holds figure horizontal.

18. A inserts indices, from above, into triangles, a, a, on either side of central diamond, little fingers into end triangles b, b, and picks up near bounding string of figure.

19. A and B lay figure down and B inserts fingers in the same way on his side of figure; both left hands, then put their own fingers tip to tip and slide loops on to one hand, A's right and B's left hand. Free fingers are inserted into little finger loops from proximal side, little fingers released and inserted, with ring and middle finger into index loop.

20. The figure is now turned over and over. Both players insert thumbs down into loops held in each hand, pick up central strings of central diamond and release strings held by four fingers; then insert four fingers, from proximal side, into thumb loops and release thumbs. These movements are repeated any number of times and then reversed. Thumbs are inserted, from proximal side, into loops held by four fingers and fingers removed; fingers are then inserted into central diamond from below and thumbs released.

When tired of the game A inserts a hand into central diamond, B releases hands and A twirls the strings round and round.

Figures 103c and 103e are found right across the Pacific, made by a variety of methods; the series made by two people from the beginning, has been collected only in the Gilberts Islands, and Papua New Guinea, though in several instances two players take part after Figure 103c.

~~104. ARUARU~~

104. ARUARU

1928-29

John Peter, of Savo

TATARAWAI (a worm) Takataka

1963-65

1. Double the loop and insert indices and little fingers only.
2. Pass thumbs distal to radial strings, proximal to ulnar strings and return with ulnar strings.
3. Insert thumbs, from proximal side, behind strings which lie at base of middle and ring fingers, return to position and Navaho thumbs.
4. Move all fingers up and down.

John Peter described this figure as representing some form of cord drill; he worked the strings horizontally. On Savo pump-drills are worked with two fingers on the central bar, one on each side of the shaft.

105. TUNGA APAPALA (fire)

1928

Set up by a woman at Etee~~e~~, Ugi

Synonym: Totoi

1. Double string and insert little fingers only.
2. Insert right thumb, from proximal side, into left little finger loops; draw hands a few inches apart then pass left thumb distal to right thumb loops, insert into right little finger loops from proximal side and draw hands apart.
3. Insert thumbs, from proximal side, into little finger loops and return with radial strings.
4. Caroline Extension.
5. Navaho thumbs with hanging strings.
6. Release little fingers.
7. Turn hands palms down; bring left hand towards you in an anti-clockwise movement until palm is close to your chin and at the same time turn right hand in an ant

a clockwise direction until palm faces outwards and arms are crossed.

Another person is invited to blow the fire (tunga uhubi) at the outer end 'A', places his mouth close and is gripped by fingers and thumb there - a trick which causes much amusement.

Continuation:

8. Return to position before 7.
9. Insert middle, ring and little fingers, from proximal side, into index loops and release indices.
10. Insert index fingers, from distal side, into thumb loops and return with radial thumb strings.
11. Bring left hand round in an anti-clockwise movement until palm faces body with fingers pointing up and bring right hand down and in to body thus hugging figure to breast.

Totoi is essentially the same figure.

106. KARE

1928

Set up by Julian Legumana, Nariapu, Bugotu, Ysabel

Synonyms

Set up by Julian Legumana, Nariapu,  
Bugotu, Ysabel

Synonyms: Kurigindi, John Peter, Savo  
Lango, Francis Hania, Paupau, Guadalcanal

RAWAKO (flying fox) Takataka

1963-65

1. Position 1.
2. Release thumbs.
3. Pass thumbs proximal to little finger loops and return with both little finger strings.
4. Insert right index, from proximal side, behind left palmar strings and return with them to right.
5. Pass left thumb distal to right ulnar index strings, then insert from proximal side behind right palmar strings and return with them to left.
6. Navaho left thumb and release right thumb; pull tight.

Fig 106 a

7. Release left thumb and right index simultaneously and allow loops to hang loosely.
8. Another person claps hands on hanging loops; extend hands and strings come free.



fig 106 b

~~RAWAKO~~

RAWAKO

This is the same figure made with a doubled string but has a different ending. After releasing left thumb and right index finger hands are clapped and extended quickly.

no illustration



107.	OU'A (crab)	1928
107.	OU'A (crab) Malaita	1928

~~0~~

Synonyms: Heviki, Launiua; Kuka, Ulawa; Kakai, Nggela; Kakau, Guadalcanal; Kuka, Paupau, Guadalcanal

1. Insert little fingers only into loop of string (string may be doubled if desired).
2. Pass right thumb to left, distal to left little finger loop, then pick up both strings of this loop from ulnar and proximal side, and return.
3. Pass left thumb to right, distal to left little finger loop, then pick up, from ulnar and proximal side,

- both strings of right little finger loop, and return.
4. Pass thumbs proximal to little finger loops and return with both strings of these loops on backs of thumbs.
  5. Caroline Extension.
  6. Bring left hand down and right hand up with palms facing you and the figure appears.
- 
7. If a second person inserts his thumb into figure at 'a' and index into the figure at 'b' and all strings but little finger loops are released, his fingers will be caught. This is the 'crab'.

108. MA'I

1928

From woman at Eteete, Ugi

Synonym: Anga (basket) San Christobal

TARA NI MAR<sup>\*</sup>

KOME (necklace) Takataka

1963-65

1. Short or doubled string over the head.
2. Insert left thumb and little finger into hanging loop, as in Position 1.
3. Take left palmar string between teeth and pull out.
4. Insert thumb, from proximal side, into little finger loop and return with radial little finger string.
5. Caroline Extension.

6. With right thumb and index grasp left radial thumb strings where they cross; release left hand then insert left thumb, towards you, into near loop and left little finger, away from you, into far loop. Release right hand.
7. Repeat 4, 5 and 6.
8. Repeat 4, 5 and 6.
9. Repeat 4 and 5.
10. Release string from mouth and arrange figure.

\* ~~Synonyms~~ Tara ni Mari (several rings of white shells, worn by women round their necks, hanging on several strings of white shell money)

KOME

1963-65

This figure and Ma'i are identical apart from the right hand being used instead of the left hand.

109. NUI (a bird's nest) Lau, Malaita

1963-65

1. Put string around big toe and first toe of left foot and on left hand in Position 1.
2. With right hand pull the string up between the two toes and put over left index. There should be no crossed strings and left palm faces left foot.

3. Pass right index proximal to left radial thumb string, insert into left index loop, from distal side, and return with radial index string, keeping index pointing down throughout this and following movements. Insert right middle finger alongside right index, release index then insert it into same loop from opposite direction (or away from you) and release middle finger; pass index distal to left radial thumb string and ulnar index string and hook up ulnar index string; again insert middle finger alongside right index, release index then insert it into same loop from opposite direction and release middle finger; pass index distal to ulnar index string and ulnar little finger string, hook up ulnar little finger string and put it over left little finger, so that ulnar string encircles little finger, and release right index.
4. Insert right index, from distal side, into big toe loop, hook up near string, slide finger up to left hand and put string over left thumb.
5. Repeat 3 and 4 as many times as length of string allows.
6. Insert right thumb and little finger, from proximal side, into big toe and first toe loops and lift off left foot. In your left hand you hold the bird's ~~naest~~; when you are looking for eggs or baby birds - release left little finger and thumb, except for original loops, and pull taut - the ~~birds~~ have gone, big enough to fly.

Variations of this figure are found over a wide area.

110. MA'IMA'IHUNU (an ogre) Rau'ahu

1963-65

1. Opening A.
2. With mouth pull radial thumb string out towards you, release mouth; a long loop hangs down.
3. Throw this loop away from you, under all strings and then over them towards you, so that loop is hanging down again between your body and figure.
4. Pull this loop and ulnar little finger string down with toe.
5. Release thumbs.
6. Transfer index loops to wrists.
7. With thumbs pick up radial little finger strings.
8. Complete Opening A with indices.
9. Remove wrist loops; pull up and down, pray to the ogre.
10. Release indices when you have finished and he will go away.

WORD BY WORD TRANSLATION

o/ -Ma'ima'ihunu 'ene oo /ini aana hanua 'e ma, keni ka mae  
Ogre here you stay in the village but the girls  
Eho ma, poo nihona ka mae 'ere ma,  
are not old enough and pigs tusks are not yet curved,  
Ohu ka mae taka ma, Eko ka mae pero  
and the sugarcane has no flowers and piper leaves there  
ma, pua ka mae kuru ma, aaro ka mae  
are not very much and, betelnut are not strong, and taro is  
usi ma, oko raa mania hanua 'ene - Iita na ka  
not ripe and you go away from village this one - What shall I  
oni ei? Na ka raa ke.  
stay for? I go now.

FREE TRANSLATION

87 Ogre, you are staying in this village: but the girls are  
not yet grown up; the pigs' tusks are not yet curved; the  
sugarcane has not started to bloom; the piper leaves are  
still scarce; / and the taro is unripe: and so <sup>go away from the</sup> ~~you leave the~~  
village.

What shall I stay here for? I will go now.

/the betel nuts are not hard enough;

Set up by Pa'oulu, Uru, Malaita

4/  
Synonym: Naghi Hagala (a cannibal) Ysabel

- 5/
1. Put one end of loop over big toe and second toe of one foot and hold other end in mouth.
  2. With index finger, distal to loop, draw string up between toes and hold with both hands.
  3. Bring hands together, proximal to mouth loop, and exchange string~~s~~, thus enclosing mouth strings.
  4. Release thumbs and indices and with them take hold of right and left mouth strings, releasing mouth, draw hands a little apart and fold loop down and outwards until it lies across dorsal three finger strings; fold thumb-index loops round outside dorsal three finger strings, then insert thumbs down into loops, pull towards you and release all but thumbs; give thumb loops a half-twist towards you.

Enlarge loops and work figure to diminish and increase in size. Said by Fui people to represent a man fat and thin according to his consumption of food.

Naghi hagala is the same figure, but the loop is put over the head instead of being held in the mouth.

112. ISSISU HANA TA'A KA'E  
(string figure for one hand)

1963-65

1. Put a very short string over indices and thumbs only.
2. Pass middle, ring and little finger of each hand towards you over all strings and hold them down.
3. Pass right index to left, distal to left thumb-index string, then hook up this string and return to right.
4. Rotate right index once in ulnar direction and release middle, ring and little fingers of both hands.
5. Release right thumb, then rotate right index once again in ulnar direction.
6. Insert right thumb, from distal side, into left thumb loop, pass it proximal to left index loop and return with ulnar index string through left thumb loop.
7. Insert right little finger, from distal side, into left index lopp, release left index and thumb and extend on right hand only.

112

168

169



Synonym: Kaekae Ivera (lying very much)

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 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 first joint and pull gently towards you until there is a loop about two inches long passing under radial thumb string. Turn index in a clockwise direction, put tips of indices together and 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.

## Suaniua, Vahihaloa

No special name was given for this trick beyond the generic Sisi'o (game) Ngoa (the string).

1. Put loop over head.
2. Take right string in both hands, hands being some distance apart, then take left hand round back of head and drop string thus giving neck a second loop.
3. Left hand again holds string with right hand, makes a hanging loop by bringing left hand away from body and round to right hand; put this loop also over head.
4. Insert a hand underneath hanging loops, grasp string of loop first put over head (now close to neck) and pull out. All strings come free.

No Illustration

## From Ontong Java

1. Hold loop hanging from left hand.
2. Pass right hand away from you through loop, then to right, down, towards you, between your body and strings of loop, then insert into loop towards you, close to left hand; pull to right and hand comes free.

No Illustration

ISLANDS	DONIA	HIGHLAND/COASTAL ISLANDS	LIM	ISLANDS	ISLANDS	GERANG	FUNA	ISLANDS	ISLANDS	ISLANDS	ISLANDS	ISLANDS	ISLANDS
NEPE		SASA											
NIU OR UUME				EKWAN I								HONU WAHINI	NA TIFA I
TINABR-Y AMASI	ROCK OF WAONDELL												
RATIAHA	THE SUGAR CANE	WOT (a)	A CRAY-FISH	ETEGERER ME (a) ETEGORTA									MATUAR-ERE (a)
BANUI OR MANI IMORO	LORI-IWA			OERON 2	KANUKIA 2								
TAPON OR PARANI OI			DEAD MAN ON A SPEAR										
NUE				AMWANE-IYO	KAWAIN TE MANIBA								PURIRI
NEPE MWAYA OR TAHI	SMALL HOUSE	THE BALD MAN			TEMAN-OKU NI METIKO								
NUVO OR HATAE ERERE	MOTHER	NA'BA	VARIOUS NAMES	THE TEN MEN	BA-NI-MAI	TEN MEN	RAUK-APE	IMBI	TAKAP-AU	TAKU-LAUKAPE	FIRI RAU ANANI	KAUKAPE	MAGEO-GEO
VAT	PIG	KOKOKO-KO											
OMEA	NO' HO MAHA		BIG MOB OF BLACK FELLOWS										
FAISADOR ROTO NI ROU	MASURAH		ARMBAND		TE NANO NI BAI I	THREE STARS	FIFISUKA						
HATO OR HE MARAU		CUTTING THE HAND			TE NANO NI BAI I	CAROLINE IS CATCH				TE MATANGI YAULE-KA	TUNA RIRO	KAMO	PATAN-UKU
PA'AKONU			THE SEAGULL	IKIBON	NA TUN NI KUN INANO		VAE ATUA (b)						
NAMBIRI OTNUMO KA HAANI	LOOPER CATERPILLAR	A HISS	BLACK FELLOW	AMI	TE ROATA	ONE CHIEF		BANUVE	THE THEI				RAUPE
KUKURO		BEBE'TA											
WHAI WANTI (a)	MUJIA (a)		FOUR BLACK-FELLOWS										
MARADA	BOAT	BAUR											
PIRO	VIASO NI SARU				RAT'S EARS (a)			TAMBUA	MOUTI	KITI-KITI POLO-ITI TAOA-KULA	MO'O		MOKO
DAHO	THE WELL	THE MARRIAGE (a)			TE BAENE			VELOV-ELO			APOO TIOO		



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## 20 A'ARANGA (Two ducks)

1928

Set up by man at Rousu lagoon, South Malaita

1. Opening A.
2. Inset indices, from distal side, into little finger loops, pick up ulnar little finger strings & return to position.
3. Inset middle, ring & little fingers, from distal side, into index loops & hold down ulnar index strings.
4. With mouth pull radial thumb string out to lengthen it; drop string from mouth & swing hanging loop <sup>away</sup> under figure or over the top towards you -
5. Release thumb <sup>extend figure until center strings are uncrossed, then</sup> & inset thumb into hanging loop away from you; <sup>being hanging strings to right & left,</sup> inset thumb <sup>from prox side,</sup> into figure close to clasped fingers, bend down over double bottom strings of <sup>through figure,</sup> figure & hook up right of hanging string & bring back.
6. Navaho indices with radial string that goes diagonally into figure.
7. With right thumb & index take hold of left ulnar index string (proximal to radial index) & left ulnar thumb string & release left hand; inset left thumb & little finger, away from you into far loop and <sup>release far loop from right hand; give near loop a half turn anti-clockwise & inset thumb towards you</sup> into it; release <sup>away from you</sup> right hand. Repeat with other hand.
8. Caroline Extension -

57

GARI TINGGILO (girls splashing) 1928

Set up by Philip, aged 45, of Mararovo Village, Guadalcanal

Seen also at Tambulivu, Guadalcanal.

Synonym: Nggari Tilinggilo. (Francis Hamia of Paupay, Guadalcanal)

PAEWA etc. heading on typed sheet

1963-65

1 to 10 \* of PAEWA (typed sheet)

- 11. Release thumbs then pass them proximal to all strings, insert into little finger loops from distal (+ ulnar) side, return to position & release little fingers.
- 12. Transfer index loops to little fingers.
- 13. Insert indices, from distal side, into thumb loops & transfer thumb loops to indices.
- 14. Pass thumbs proximal to index loops, insert into little finger loops from proximal side, return with radial little finger strings & insert into index loops from proximal side releasing indices.

16. Caroline Extension.

- 1. Opening A.
- 2. Transfer index loops to ring fingers and thumb loops to middle fingers. To make new index loops insert right index, from distal side, into middle finger loop, turn towards you and up then insert left index, from proximal side, into loop round right index and extend hands.
- 3. Make new thumb loops in a similar manner. Transfer thumb loops to index middle and ring fingers, then transfer little finger loops to same fingers. Navaho indices with proximal ulnar ring finger strings. With opposite hand grasp proximal dorsal string of middle finger loop and lift over double dorsal strings and

(Pandanus fruit)

Seen only at Reao

33. KAHURI FARA

\* PAEWA TOROHONA ends here



E.g. NAMU (pool of water)

1928

57

Setup by Paoulu of Ulu, Malaita

196305

RUA KENI PI PAA (two women cook cabbage; learnt from a cheitan)

Synonym: RUA KENI PI KAKARE NI ÖI ROKO (two women cook leaves of a tree, learnt from a pagan)

1. Opening A.
2. Release thumbs.
3. From distal side take ulnar little finger stemp in mouth;
4. Insert right thumb, from distal side, into mouth loop, pick up left mouth stemp, return to right, pass left thumb proximal to mouth loop then return with right mouth stemp. Drop stemp from mouth.
4. Insert ring fingers, from distal side, into little finger loops + transfer these loops to ring fingers.
5. Pass little fingers, from distal side, through ring finger loops, then proximal to index + thumb loops, return with radial thumb stemp + Release thumbs.
6. Pass thumbs, from distal side, through index loops, then proximal to all other stemp + return with ulnar little finger stemp.
7. Bring little fingers towards you distal to ring finger stemp + ulnar index stemp, pick up radial index stemp in center of figure after

P.T.O.

they have passed proximal to radial thumb stems.

8. Navaho little fingers.

9. With right hand take hold of <sup>left</sup> ulnar thumb stem  
& radial little finger stem & release left hand;  
insert left thumb & little finger, away from you,  
into near loop & thumb only into far loop. Repeat  
with other hand.

10. Caroline Extension.

### Illustration

The central lozenge represents the pool, the loops at  
either end the men bathing; Frith.

The central lozenge is the cooking pot, the loops at either  
end the two women; de Coppel.

The central lozenge represents

loops at either end

the two women; de Coppel

the central lozenge is the cooking pot, the loops at either

47 NOEA (paddle)  
(From Santa Cruz)

1929

50

- Copy 2: 3, 4 & 1 of Tambour. no 16
1. Opening A. (picking up right palmar string first).
  5. Arrange thumb strings so that the straight ulnar string is proximal to the diagonal strings. Insert right index, from distal side, <sup>into the</sup> loop, then between ulnar thumb strings & pick up the distal string on its back; insert left index, from ulnar side, between ulnar thumb strings then insert into proximal thumb loop from distal side & pick up proximal ulnar string on its back.
  6. Insert indices, from distal side, into little finger loops, then with indices still pointing down insert middle fingers down into index loops, \*
  7. Release left index finger and right middle finger.  
Transfer left middle finger loop to left index
  8. Pass thumbs proximal to other strings, insert into little finger loops from proximal side, return with radial little finger string and ulnar index string & release indices.
  9. Caroline Extension.

Illustration

\* catch ulnar thumb strings between indices & middle fingers, turn fingers away & up carrying one string on each finger; release thumbs.

Illustration

84) (106)

106 TOTOI

1928-29

1. Hold stem in mouth allowing it to hang down.
2. Insert right little finger, from distal side, into mouth loop, pick up left mouth stem and return to right; pass left hand proximal to mouth stems and with little finger pick up right mouth stem.
3. Insert thumbs, from distal side, into mouth loop and release stem from mouth.
4. Insert thumbs, from proximal side, into little finger loops and return with radial little finger stems.
5. Carole Extension and Navaho thumbs.
6. Release little fingers
7. Turn palms away with fingers widespread

A second person blows on the "fire" and first person closes fingers and thumbs.

Honolulu

# Cat's Cradles: A Way to Heaven in Gilberts

Adv. Aug 1 1958

By PAULINE KING

Cat's cradles, or string figures, may seem like child's play to most people. But to Gilbert Islanders they are the concern of every man, woman and child and an important step on the way to paradise, says Mrs. Henry E. Maude.

Mrs. Maude and her husband arrived aboard the SS Oronsay last week for a six-week stay in the islands. They spent 20 years in the Gilbert Islands where Mr. Maude was a British government official.

**HE IS NOW** doing research for the Australian National University in Canberra. He is here investigating the contacts between the Hawaiian government and central Pacific islands for his research project.

"I read a book by Mrs. Jayne on Pacific string figures and got interested in them," said Mrs. Maude. "Then Sir Arthur Grimble, who wrote 'Pattern of Islands,' was most kind and gave me his collection of Gilbertese figures.

**"I'VE ADDED** to them and have 120 different patterns which I've put into a book now being printed. Some patterns are made with 15 feet of string and take up to 10 minutes to complete."

**AS SHE** talked, Mrs. Maude deftly whisked a piece of string through intricate triangles and even arches, now and then biting an edge to loop in under the thumb and over the index finger.

"This is Hina's skipping rope"—whisk—"and Teniakau's doll"—whisk and twist—"and the throat of the rainbow." The last was a three-dimensional triangle with many crossed lines through the middle.

**"THE GILBERTESE** have to know a certain series of them



T. Umeda

Mrs. Henry E. Maude shows a Gilbertese string figure called "leaves of the breadfruit."

in order to get to paradise. They believe that after death you meet an old ancestor, called na Ubwebwe. He produces a string and does the first series.

"You have to finish it. Then he starts others and you work together until they are all finished. If you don't know the series, they believe na Ubwebwe ties you up with the string so that you can go no further."

**ALTHOUGH** string figures are so important to the Gilbertese, Mrs. Maude never came upon islanders doing them. She had to seek them out.

"I'd sit in the maneaba, or meeting house, pull out a string

and start doing a pattern or two. Islanders would come and watch. Then, they would join in and show me new ones.

**"I'D HAND OUT** a piece of string or lend them my own and they'd chew it up a bit. You see, they use their hands, feet and mouth to do some patterns. I tried to keep my own but that was not always possible.

"The day we departed for Australia as I was about to leave for the boat, an eight year old boy rushed up. He produced a dusty bit of string and showed me a very complicated one. I learned it on the spot, rushed aboard ship and

wrote it down."

**IN AUSTRALIA** Mrs. Maude taught string figures to children convalescing in hospitals. She found this a very successful therapy since patterns are easy to do for patients confined to bed. They also help strengthen the muscles in the hands of handicapped children.

"I plan to write up the other patterns I collected in Tonga, New Caledonia and Nauru. In Nauru the young people don't learn patterns any more. All the old people who taught me are dead.

"Why, if I don't get them down, they will be lost forever."

Carolea Extrema

Solomona 55 out of 112 = 49%

Gilberta 90 out of 125 = 72%

Funua 109 out of 120 = 91%

Watutu 30 out of 74 = 41% (New Guinea)

Tekohia 40 out of 54 = 74%

1 NEPE (Moon)

1928

Set up by <sup>a</sup> man at <sup>the</sup> Reef Islands.

1. Opening A.
2. Insert all fingers, from distal side, into thumb loops, ~~pick up~~ radial thumb strings and release thumbs; insert thumbs, from proximal side, into loop over the four fingers of each hand and allow this loops to slip on to wrists.
3. Turn thumbs towards you, down, under both wrists strings and insert into little finger loops from proximal side; return with ulnar little finger strings & release little <sup>finger</sup>
4. ~~Insert little fingers, from proximal side, into index loops and release indices.~~ <sup>Transfer index loops to Little Fingers</sup>
5. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
6. Insert indices, from proximal side, into thumb loops, pick up ulnar thumb strings and release thumbs, then also release little fingers.



Figure 1

This figure is made by a variety of techniques over a wide area; sometimes as a complete figure but also as the final pattern in a series.

2. NIU (star)

Set up by Eric Nora, of Fenu'aloa,

Synonym: Futu (star), Pileni Island.

1928

2.

UUME (a shell breast ornament worn only by women) 1963-65

1. Opening A with a short or doubled string.
2. Insert thumbs, from distal side, into index loops & return with ulnar under strings.
3. Pass middle fingers distal to radial index strings, insert into thumb loops from proximal side, & return with ulnar thumb strings and release thumbs.
4. Pass thumbs, from distal side, through index loops, insert into little finger loops from proximal side, return with radial little finger strings & release little fingers.
5. Release indices and extend slowly.

illustration

P.T.O.

~~UUME~~

~~This figure and NIU are identical except that at movement 4 thumbs return with ulnar little finger strings.~~

P.T.O

P.T.O



Continuation: LAVI

8. Insert ring fingers, from distal side, into middle finger loops and transfer loops to ring fingers.
9. Transfer ring finger loops to little fingers.
10. Insert thumbs, from proximal side, into little finger loops + return with radial little finger strings.
11. Caroline Extensiori.

Fig. 2 b

UUME

This figure and ηιι are identical except that at movement 4 thumbs return with ulnar little finger string. Uume does not continue to a second figure.

KENI MAUMAUURU <sup>who is</sup> (a woman always sleeping) 1963-65  
Takalaka

3 TINABERAMASI (High stone) 1928  
Set up by Savukas Nerelaba, <sup>boy of about 16</sup> of maga near Buala, Ysabel.

1. Opening A.
2. Bend indices down away from you distal to little finger loops, hook up both little finger stems and ulnae index stems and with indices still pointing down insert <sup>them</sup> into thumb loops from distal side, rotate them away + up and release thumbs.
3. Pass thumbs proximal to index loops, insert into little finger loops from proximal side then putting tips of indices + thumbs together rotate indices in ulnae direction, down through little finger loops + back to position releasing thumbs.
4. Insert thumbs, from proximal side, into two distal index loops; release little fingers; pull figure taut.
5. Insert little fingers, from proximal side, into index loops hook back the two ulnae stems which run diagonally to center of figure.
6. Release indices.
7. Insert thumbs, from proximal side, into little finger loops; return with radial little finger stems
8. Caroline Extension.



Illustration

P.T.O.

## KENI MAUMAU

- 6 This figure proceeds from movement 5 as follows:-
- 6. Release two distal index loops.
  - 7. Caroline Extension.

Illustration.

4. RATIAHA (stone for sharpening knife)

1928

4.

Set up by Levi ROITUMANA, boy of 10, of BUANA, Usabeli

1. Opening A.
2. Pass thumbs proximal to index loops, insert into little finger loops from proximal side, then rotate thumbs in ulnar direction back to position & release little fingers.
3. Insert middle, ring & little fingers, from proximal side, into index loops and hold down radial index strings.
4. Insert indices, from distal side, into thumb loops, rotate away from you & up, <sup>covering with them</sup> double ulnar thumb strings, & release middle, ring & little fingers.

Illustration

Fig 4

This figure & No. 5 are essentially the same figure but the way in which they are extended produce the difference in the number of diamonds in the finished pattern. One or both have been found right across the Pacific but not in Australia.

# 5 BANUI (kind of tree)

From Reef Islands.

1929

5.

Synonym: Manu (flock of birds), from Barnabas Marikana, of Ysabel, 1928.

MANI IMORO (some pilchards, sardinops neopilchardos clupeidae) 1963-65

1. Opening A.
2. Pass thumbs proximal to index loops, insert into little finger loops from proximal side, rotate thumbs in ulnar direction returning to position proximal to index loops.
3. Release little fingers.
4. Pass little fingers proximal to index loops, insert into thumb loops from distal side & hold down ulnar thumb stems.
5. Insert thumbs, from proximal side, into index loops + Navaho thumbs with double radial stems.
6. Put tips of thumbs + indices together, then index loops on to thumbs.
7. Caroline Extension, release thumbs.

## Illustration

Manu continues as follows:

8. Insert thumbs away from you at a, a, & release see fingers, the buds fly away.

6 TAPON (turtle shell)

1929

From Reef Islands

Synonym: Babaraingari (fruit of a tree).

PARANI ŌI (heap of firewood)

1963-65

1. Opening A.
2. Transfer index loops to middle fingers and thumb loops to indices.
3. With mouth pick up radial ~~index~~ string; with thumb and index of right and left hand take hold of right and left mouth strings, release mouth string, then make an upright loop with held string and insert thumbs, away from you, into it. Extend hands.
4. Transfer thumb loops to indices and middle fingers; transfer little finger loops also to indices and middle fingers.
5. Navaho indices with proximal ~~string~~ radial strings and Navaho middle fingers with proximal ulnar strings.
6. Grasp left hand strings in right hand and lift off gently, turn loops over away from you and place over thumb and little finger. ~~Repeat~~ Repeat with other hand.
7. Stretch fingers wide apart and pull figure taut.

-Illustration Fig. 6

This figure is known over a wide area from Australia to the Tuamotu Islands.

blow 7

PARANI ŌI (heap of firewood)

1 and 2 as above.

- 3. With mouth pull towards you radial index string; insert right thumb, from distal side, into mouth loop, pick up left mouth string and return to right, pass left thumb to right, proximal to right mouth string, and return to left with this string. Release string from mouth.
- 4. Continue from 4 of Tapon placing loops over thumbs and <sup>d</sup>middle fingers at 6.

Babaraingari is the same figure as Tapon (above) but a second player pulls up centre parallel strings and first player releases his hands.

no illustration

Set up by Tomi, young man of Sinarengo, Malaita

1928

HUNU NI ARITE (bunch of arite fruit),

1963-65

Takataka ~~Bay~~

1. Opening A.
2. Pass thumbs proximal to index loops, insert into little finger loops from proximal side, rotate in ulnar direction back to position, carrying with them ulnar little finger strings; release little fingers.
3. Insert middle, ring and little fingers, from proximal side, into index loops, hold down radial index strings, then insert indices, from distal side, into thumb loops, turn away and up carrying with them ulnar thumb strings; stretch thumbs and indices wide apart and release little fingers.
4. A triangle will be seen at the centre of the figure, the top string being a radial index string; insert little fingers towards you into this triangle, return to position, thus enlarging triangle, then bring them towards you distal to three strings, pass proximal to radial thumb string that runs straight across and return with it proximal to radial index strings; release thumbs.
5. Insert thumbs, from proximal side, into proximal index loops (loops with radial strings running straight across) and return with radial strings.
6. Ulnar thumb strings pass dorsally round thumbs and indices before becoming proximal ulnar index strings. With mouth grasp left proximal ulnar index string in centre of figure, release left index, then insert into mouth loop from proximal side and release string from mouth. Repeat with right hand. (Ulnar thumb strings should now pass through a loop before becoming ulnar index strings).
7. Pass thumbs proximal to index loops, insert into little finger loops from proximal side, return with radial little finger strings and release little fingers.
8. Repeat 3.
9. Insert little fingers towards you between radial index strings taking back the string which runs straight across.
10. Pass right thumb and index proximal to left radial thumb string which runs straight across, grasp radial string which becomes part of figure, bring towards you and Navaho left thumb. Repeat with other hand.
11. Release indices.



~~From~~ Rau'ahu,

1. Opening A.
2. Pass thumbs proximal to index loops, insert them from proximal side into little finger loops, then twist in ulnar direction carrying with them ulnar little finger strings; release little fingers.
3. Insert middle, ring and little fingers, from proximal side, into index loops. hold down radial index strings, then insert indices, from distal side, into thumb loops, twist away from you and up, carrying with them ulnar thumb strings; release middle, ring and little fingers and extend hands.
4. Insert little fingers, from proximal side, into diamond in centre of figure, bring towards you over two strings, then proximal to radial thumb strings and carry this string back through diamond; release thumbs.
5. With thumbs pick up , from proximal side, radial index string which runs from one index to the other.
6. Release indices gently from both loops, put figure down without releasing thumbs and little fingers; pick up with tips of indices, away from you, two ulnar thumb strings where they cross each other, (on radial thumb string) in centre of figure, left string with left index, right string with right index, and return to position.
7. Pass thumbs proximal to index loops, insert into little finger loops from proximal side, return with radial little finger strings and release little fingers.
8. Repeat 3.
9. There is now, in centre of figure, a large diamond with a triangle on either side (with apex depending from radial index strings) insert little fingers into these triangles from proximal side, hook down straight strings, ~~then pick up with~~ bring towards you proximal to radial thumb strings, then hook back these strings and return to position releasing thumbs.
10. With thumbs pick up, from proximal side, radial index string which runs from one index to the other and release indices.
11. With right thumb and index pick up strings in left palm and release left hand; insert left little finger and thumb into near loop from right to left, then thumb only away from you into far loop. Repeat with other hand.
12. Caroline Extension.

Illustration.

Fig. 8

Set up by Eric Nora, Fenuvaloa

1. Opening A.
2. Bring little fingers <sup>towards you</sup> distal to index loops, insert into thumb loops <sub>from proximal side,</sub> & return with ulnar thumb strings.
3. Release thumbs.
4. Pass thumbs distal to index loops, insert into proximal little finger loops from proximal side & Navaho little fingers.
5. Repeat 2, 3 + 4.
6. Pass thumbs proximal to index loops, insert into little finger loops, from proximal side, & return with radial little finger strings.
7. Release little fingers.
8. Bring little fingers proximal to index loops, insert into thumb loops from distal side & hold down ulnar thumb strings.
9. Insert thumbs, from proximal side, into index loops + Navaho thumbs with double radial strings.
10. Put tips of thumbs & indices together + transfer index loops to thumbs.
11. Caroline Extension & release thumbs.
12. Carefully release little fingers then insert into dropped loops away from you, pass proximal to string that runs from hand to hand & hook it through loop.

Fig. 9

10 A'APEI NI TEITARI (leaves of a flower: hibiscus rosa chinensis) Takataka  
~~From Takataka.~~

1. Opening A.
2. Pass thumbs distal to index loops, insert into little finger loops from proximal side and return with radial strings.
3. Insert indices, from proximal side, into thumb loops and return with ulnar thumb strings; release little fingers, then insert them, from proximal side, into distal index loops and release indices from distal loops.
4. Repeat 3.
5. Pick up with right thumb and index left palmar string and lift it off left thumb. Repeat with other hand.
6. Transfer thumb loops to four fingers of each hand; they should be proximal to index and little finger loops.
7. With right thumb and index grasp all left hand strings and release left hand; reinsert indices and little fingers into their own dropped loops from proximal side, being sure that the large loop lies below them; insert thumb, from distal side and towards you <sup>into</sup> large loop.
8. Pass thumbs distal to index loops, insert into little finger loops from proximal side and return with radial strings.
9. Caroline Extension.

~~Illustration~~ Fig. 10

11 NELO (a bird)  
Set up by old man of Nimbi, Te Motu, Santa Cruz

1928

~~11~~  
12.

1. Opening A.
2. Insert thumbs, from distal side, into index loops, pick up ulnar index strings on backs of thumbs and return to position.
3. Insert indices, from proximal side, into thumb loops, pick up ulnar thumb strings & release thumbs from all strings.
4. Pass thumbs, from distal side, through proximal index loops, insert into little finger loops from proximal side, return with radial little finger strings & release little fingers.
5. Insert little fingers, from distal side, into distal index loops, hook back distal ulnar index strings then bring towards you proximal to proximal index loops, insert into thumb loops from proximal side & return with ulnar thumb strings.
6. Insert thumbs, from proximal side, into distal index loops, navelio thumbs and release indices from distal loops.
7. Drop index loops and pull them free with opposite hand.
8. Extend figure by slowly drawing hands apart with fingers unspread.

92 Fig. 11

12 NUE (water). Fenialoa

110 13th 1928

Set up by Eric Hora, Fenialoa.

Synonym: <sup>Set up by</sup> Vai (water), Pilemi

1. Opening A.
2. Twist all loops by rotating indices, little fingers + thumbs once in ulnar direction.
3. Transfer thumb loops to middle fingers.  
into thumb loops
4. Pass thumbs, from distal side, through index under loops, insert into little finger loops from proximal side + return with radial little finger strings; release l.f.s.
5. Transfer middle finger loop to thumbs, keeping them distal.
6. Bring middle fingers towards you distal to index + thumb loops, then insert into proximal thumb loops from distal side, pick up proximal radial thumb strings + return to position releasing proximal thumb loops.
7. Transfer middle finger loops to thumbs.
8. Repeat 6.
9. Repeat 7.
10. Rotate thumbs in radial direction.
11. Bring little fingers towards you proximal to index loops, insert into thumb loops from distal side + hold down ulnar thumb strings.
12. Insert thumbs, from proximal side, into index loops + Navaho thumbs with double radial strings.
13. Put tips of thumbs + indices together + transfer index loops to thumbs. P.T.O.

12. Caroline Extension.

15. Release Thumbs.

See Fig. 12.

The centre diamond is termed Nubanve (the water-hole), at  
 Fenua'loa; <sup>while</sup> the two stems leading to it <sup>are known</sup> as Barange at Fenua'loa  
 and Te Ala at Pileni Island.

Found over a wide area of the Pacific this figure  
 is essentially the same though there are differences  
 in manipulations.

Set up by Sandy, Barua, Santa Cruz

Synonym: lelu (a bird), Santa Cruz, 1929

1. Opening A.
2. Twist all loops by rotating fingers in radial direction.
3. Transfer thumb loops to indices.
4. Pass thumbs, from distal side, through proximal index loops, insert into little finger loops from proximal side, and return with radial little finger strings and release little fingers.
5. Insert thumbs, from proximal side, into distal index loops; bring middle fingers towards you distal to all strings, insert into proximal thumb loop from distal side side, pick up proximal radial thumb strings & lift them up over tips of thumbs; release indices from distal loops and transfer middle finger loops to indices, keeping them distal.
6. Repeat 5.
7. Transfer distal index loops to thumbs.
8. Twist thumb loops in radial direction.
9. Bring little fingers towards you proximal to index loops, insert into thumb loops from distal side & hold down ulnar thumb strings; insert thumbs, from proximal side, into index loops & Navaho with double proximal radial thumb strings then insert thumbs, from distal side, into index loops & release indices.
10. Caroline Extension (with double strings) and release thumbs.

Except for the twisting of all loops in the radial direction the movements of this figure are identical with No. 12.



Set up by Eric Hora, Fenualofa

1. Opening A.
2. Inset all four fingers, from distal side, into thumb loops, then throw radial thumb string away from you over hands; pass thumb away from you, proximal to radial dorsal string and allow dorsal loop to slip on to wrist.
3. Rotate left thumb in radial direction, <sup>then</sup> proximal to both strings <sub>of wrist loop</sub>, inset into left little finger loop from proximal side, then rotate in ulnar direction back to position carrying with it ulnar little finger string.
4. Inset right thumb, from proximal side, into left thumb loop, and return to position with left radial thumb string.
5. Pass thumbs distal to index loops, inset into little finger loops from proximal side and return with radial little finger strings.
6. Inset indices, from proximal side, into thumb loops pick up ulnar thumb strings and release thumbs.
7. With fingers & thumb of right hand take hold of <sup>left</sup> ulnar under strings, between radial strings, & release under & little fingers of left hand; inset left little finger & thumb, away from (your loops) into near loop & thumb only in far loop.
8. Repeat with other hand.
9. Caroline Extension.

15 KIZU (a hermit crab)  
set up by John Peter, Savo

228

16.

1. Opening A.
2. Pass indices distal to little finger stems then hook them up and with indices still pointing down insert them into thumb loops from distal side, <sup>return to position, in ulnar direction,</sup> ~~and~~ <sup>with ulnar thumb</sup> stems & release thumbs.
3. Pass thumbs proximal to index loops, insert into little finger loops from proximal side then bend indices over to touch tips of thumbs, rotate indices down into little finger loops, towards you and up, releasing thumbs.
4. Insert thumbs, from proximal side, into index loops, return with two radial stems and release little fingers.
5. Bend little fingers towards you distal to ulnar index stem which runs from hand to hand, hook back this stem then pick up two remaining ulnar stems on backs of little fingers.
6. Release index fingers.
7. Caroline Extension with indices picking up radial little finger stems.
8. Pull out with mouth the extensions of central crossed stems above the top stem of figure to represent feelers of hermit crab.

1928

Set up by Sandy of Banua, ~~Wassau~~ Santa Cruz

1. Opening A.
2. Pass indices away from you, distal to little finger loops, then towards you proximal to little finger loops & index strings; insert into thumb loops from distal side; return to position with ulnar thumb strings and release thumbs.
3. Rotate indices in ulnar direction, <sup>inserting</sup> into little finger loops from distal side & completing the circle carrying radial little finger strings as well as ulnar index strings.
4. With back of each thumb, pick up two strings forming a 'V' in centre of figure; release indices & pull strings taut.
5. Insert indices, from distal side, <sup>into thumb loops, then</sup> between ulnar thumb strings; carrying diagonal strings on backs of indices insert them into little finger loops from distal side. With indices still pointing down insert middle fingers <sup>down</sup> into index loops, catch ulnar thumb strings between indices & middle fingers then turn fingers away & up carrying one string on each middle & index finger. Release thumbs.
6. Transfer index loops to thumbs & middle finger loops to index fingers.

P.T.O.  
P.T.O.

7. Pass thumbs proximal to index loops, insert into little finger loops from proximal side & return with radial little finger stems. Release little fingers.
  8. Insert middle, ring & little fingers, from proximal side, into index loops & hold down radial index stems; insert indices, from distal side, into thumb loops, rotate away & up carrying ulnar thumb stems; release middle ring & little fingers. (~~if correct figure should pass~~ <sup>several</sup> ~~itself~~)
  9. Bring little fingers towards you proximal to all stems except radial thumb stems; pass them distal to distal radial thumb stems & proximal to proximal radial thumb stems (the straight stem running from hand to hand), return to position with this stem on back of little fingers & release thumbs.
  10. Insert thumbs, from proximal side, between radial index stem, pick up radial stem that runs straight across & release indices.
  11. Extend on thumbs and little fingers, with palms facing you.
- [A better extension is obtained if indices pick up radial thumb stem & palms face away.]

Set up by Hugo Hebele, Ysabel.

1. Opening A.
2. Take ulnar little finger string in mouth; insert left index, from distal side into mouth loop, pick up right mouth string & return to position; pass right hand proximal to mouth loop & return with left mouth string; release string from mouth.
3. Release thumbs.
4. Pass thumbs, from distal side, through proximal index loops & return with both ulnar index strings.
5. Pass middle fingers distal to distal radial index strings, proximal to proximal radial index strings & return to position with proximal strings.
6. Release thumbs, allowing dropped strings to hang loosely, then pass thumbs distal to hanging strings & proximal to distal radial index strings & return with distal strings.
7. With ring & little fingers hold down <sup>in palms</sup> ulnar middle finger strings.

Fig. 17

8. Suddenly release thumbs, middle & ring fingers. 2 loops left on indices, 1 loop on little fingers.

Set up by Maleuro, Vango ~~Walu~~, Santa Cruz

1. Opening A.
2. Insert thumbs, from distal side, into index loops and return with ulnar index strings.
3. Insert indices, from proximal side, into thumb loops, return with ulnar thumb strings & release thumbs.
4. Transfer distal index loops to thumbs.
5. Bring little fingers towards you, distal to index loops, insert into thumb loops from proximal side & return with ulnar thumb strings.
6. Insert indices, from proximal side, into little finger loops, return with radial little finger strings & release little fingers.
7. Transfer distal index loops to little fingers.
8. Pass thumbs proximal to index loops, insert into little finger loops from proximal side, return with radial little finger strings & release little fingers.
9. Insert middle, ring and little fingers, from proximal side into index loops & hold down radial index strings; insert indices, from distal side, into thumb loops, turn away from you & up carrying with them ulnar thumb strings.
10. Release little fingers.
11. Insert little fingers, from proximal side, into thumb loops, pass them distal to distal radial strings (diagonal strings) proximal to proximal string (running straight across) & hook back these strings; Release thumbs.

12. Insert thumb between radial index strings picking up string which runs straight across.
13. Release indices + extend carefully.  
[Figure is displayed better by Constant Extension with radial thumb string.]

o Fig. 18

Setup by John Peter, Saro Island

1. Opening A.
2. Pass indices distal to little finger loops, hook up both little fingers <sup>stings</sup> & ulnar index <sup>stings</sup> then, with indices still pointing down being towards you & insect, from distal side, into thumb loops; rotate away from you & up & release thumbs
3. Pass thumbs proximal to index loops & insert into little finger loops from proximal side; put tips of thumbs & indices together, rotate indices in ulnar direction back to position & release thumbs.
4. Insert thumbs, from proximal side, into <sup>double</sup> index loops, release little fingers & stretch thumbs & indices widely apart.
5. Insert little fingers, from proximal side, into index loops, take <sup>diagonal</sup> double <sup>stings</sup> on their backs & return to position.
6. Release indices from all stings.
7. Caroline Extension.
8. Dip indices sharply, then bring up again with slight outward motion. This movement brings ulnar index stings to radial side of figure, altering the design. This represents the action of raising the eyebrows (not necessarily for ascent).

Fig. 19



Set up by man at Rous<sup>v</sup> <sup>L</sup> lagoon, South Malaita.

1. Opening A.
2. Insert indices, from distal side, into little finger loops, pick up <sup>radial</sup> ~~ulnar~~ little finger strings and return to position.
3. Insert middle and ring fingers, from distal side, into index loops and hold down ulnar index strings.
4. With mouth pull radial thumb string out to lengthen it, then drop it to form a hanging loop; throw this loop away from you, under figure, then over top towards you and release thumbs.
5. Shake figure until the ~~hanging~~ loop hangs without any crossed strings; insert thumbs into loop away from you, bring hanging strings to right and left, then insert thumbs, from proximal side, into figure close to clasped fingers, bend down over double botton strings of gifure and hook up bight of hanging string with backs of thumbs and bring back through figure.
6. Navaho indices with radial string that goes diagonally into figure.
7. With right thumb and index take hold of left ulnar index string (proximal to radial string) and left ulnar thumb string; release left hand. Insert left thumb and little finger, away from you, into far loop ~~and-thumb-only~~, and release this loop from right hand, then insert thumb, towards you, into near loop and release this loop also from right hand. Repeat with other hand.
8. Caroline Extension.

releasing left

Illustration

Fig. 20

21 NEPE MWAYA (new moon) Reef Islands 1929

Synonym: Matoba mai loki, Hugo Hebale, Bugotu, Ysabel 1928

TAHI (men's crescent shaped shell jewel, worn on the breast) Rau'ahu 1963-65

1. Opening A.
2. Lay figure down by resting tips of fingers on flat surface and allowing all loops to slip off hands.
3. Insert both hands, towards you, into central loop and bring them up through near loop; insert little fingers, also towards you, under far string and bring them up through far loop; raise hands and extend.
4. Transfer wrist loops to thumbs.
5. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
6. Caroline Extension.
7. Navaho thumbs with hanging string.
8. Insert thumbs, from distal side, into index loops and transfer index loops to thumbs.
9. Caroline Extension. The open semi-circle is the new moon.

Fig. 21

Matoba Mai Loki. A piece of lawyer cane hangs down in the bush <sup>where</sup> two children are walking; ~~through~~ a landslide occurs, they clutch the hanging loop of cane and are safely suspended while the landslide roars beneath.

TAHI 1963-65

This is essentially the same figure but a different technique is used for the opening movements:

1. Make a large and a small loop, the smaller one being half the size of the large one, and hold strings where they cross, in mouth; insert hands, towards you, into these loops, then up to position; there are now two strings on each wrist, do not release strings from mouth.

2. With thumbs and indices pick up bight of large loop and make a small upright loop on it; insert little fingers towards you into this loop and release strings from mouth.

~~Repeat 4, 5, 6, 7, 8 and 9 of previous figure.~~

3. Repeat 4-9 of previous figure.

No illustration here

## Reef Islands

Synonym: Medanim (aman) ~~from~~ Vango, Santa Cruz

1. Opening A.
2. Pass thumbs, from distal side, through index loops & return with ulnar index stems.
3. Bend middle fingers <sup>towards you</sup> from proximal side, insert into thumb loops, return with ulnar thumb stems & release thumbs.
4. Transfer middle finger loops to tips of indices.
5. Pass thumbs, from distal side, through proximal index loops, insert into little finger loops from proximal side, return with radial little finger stems & release little fingers.
6. Pass thumbs, from proximal side, through proximal index loops + to ulnar side of distal ulnar index stems; hold these stems between tips of thumbs & indices + bending hands away from you shake off proximal index loops. This leaves a distal thumb loops clasped between tips of thumbs & indices; insert little fingers, from proximal side, into distal thumb loops + transfer these loops to little fingers.
7. Insert thumbs; from proximal side, into little finger loops, return with radial little finger stems.
8. Carline Extension.

Fig. 22

23 NUVO (net)

1928

From Fenualoa ~~Island~~

Synonym: Kupenga (net), Pileni ~~Island~~.

HATA'E ERERE (eagle hovering)

1963-65

From Takataka.

1. Opening A.
2. With thumb and index of each hand pick up ulnar little finger string and make a small upright loop with it; insert indices away from you into this loop and extend hands.
3. Release thumbs.
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 with mouth.
6. Release indices from distal loops and transfer thumb loops to indices, keeping these loops distal.
7. Repeat ~~steps 4 and 5~~ 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.

Illustration Fig. 23a

HATA'E ERERE

1963-65

This is essentially the same figure though the opening moves are different:

1. Opening A.
  2. Release thumbs.
  3. With mouth pick up, from distal side, ulnar little finger string and pull towards you; insert right thumb, from distal side, into mouth loop, pick up left mouth string and return to right; pass left thumb to right, proximal to right mouth string and return to right with this string / releasing string from mouth.
  4. Transfer thumb loops to indices ~~making three index loops~~
- Repeat 4,5,6,7,8 and 9 of Nuvo

- 10. With mouth take ulnar middle finger and distal ulnar index strings of left hand where they cross close to tip of middle finger; release left hand then insert four fingers towards you into two loops hanging from mouth and release strings from mouth. Repeat with right hand. Press thumbs against fingers an extend. You will find two eagle's eggs - RUA APOTA.

2.

Fig. 23 b

~~Handwritten scribbles and lines at the bottom of the page.~~

Set up by boy of 12 at Madoa, Ulawa

HATA TOTOROWATO (eagle gathering material for nest) 1963-65  
Takataka

1. Opening A.
2. Transfer index loops to middle fingers & thumb loops to indices.
3. Pass right index away from you distal to all strings then hook up ulnar little finger string & return to position; insert right index, from proximal side, into left distal index loop & extend hands.
4. Pass thumbs proximal to index & middle finger strings, insert into little finger loops from proximal side & return with radial little finger strings.
5. Insert thumbs, from proximal side, into distal index loops & Navaho thumbs.
6. Release indices from distal loops.
7. Transfer thumb loops to indices.
8. Repeat 4 + 5.
9. Insert middle fingers, from distal side, through both index loops, pick up proximal radial index strings (which run straight across figure), release little fingers & turn palms outwards.

← Continuation: KIKIHUTO (opossum's feet)

11. With mouth grasp left ulnar middle finger stem & distal ulnar under stem; where they cross near middle finger; release left hand then insert all fingers, from distal side, into mouth loop & release stems from mouth. Repeat with right hand.
12. Raise indices, to make a better extension, & draw hands apart until figure appears.

Fig. 24 b

Bo...  
Hada...

HATA TOTOROWATO

1963-65

The opening moves of this figure vary from the above as follows:-

1. Opening A.
2. Transfer thumb loops to indices
3. With mouth pick up, from distal side, ulnar little finger stem & pull towards you; insert right thumb from distal side into mouth loop, pick up left mouth stem & return to right; pass left thumb to right, proximal to right mouth stem, & return to left with this stem.
4. Transfer thumb loops to indices, making three index loops.

Continue from 4<sup>th</sup> of Hada.

Like Hada.



25 <sup>T</sup>VEŦU SINDANI (a morning star)

26  
1928

Set up by Tambulwu, Guadalcanal

RATO MA HURA (sun and moon) pagan name,  
Takataka

1963-65

Synonym: Rua Wari Niu (two coconuts) christian name

1. Opening A.
2. Transfer index loops to wrists.
3. Bend indices down towards you distal to thumb loops, then hook back radial thumb strings and, still keeping indices pointing down, insert them into little finger loops from distal side, hook up radial little finger strings towards you and return to position allowing radial thumb strings to slip off indices.
4. With thumb and index of opposite hand take hold of crossed strings on palm of hand and release index, thumb and little finger; insert little finger away from you into near loop, pass thumb distal to radial little finger string and insert towards you into far loop; release strings held by opposite hand.
5. Repeat 3.
6. With opposite hand lift radial wrist string over tip of thumb and drop in fork of thumb.
7. With opposite hand pick up crossed strings on palm of hand, also wrist string in fork of thumb, and release hand from all strings; insert little finger and thumb away from you into near loop, drop ~~second~~ <sup>middle</sup> loop and insert (thumb) away from you into ~~third~~ <sup>far</sup> loop.
8. Caroline Extension.

Fig.25

check movements at 8

## 26 VAT (rock sticking up into air)

1928

Set up by Barnabas Maritana, ~~of~~ Salinisi, a bush  
~~on~~ Ysabel.

1. Opening A. *hands upright*
2. With ~~fingers pointing down~~ *release indices* lay index loops over right knee, one loop on either side, *h* and return hands to upright position.
3. Pass indices away from you distal to little finger loops, hook up both little finger strings, then with indices still pointing down, insert them, from distal side, into thumb loops, pick up ulnar thumb strings on their backs and return to position releasing thumbs.
4. Transfer index loops to thumbs.
5. ~~Passing indices distal to little finger loops~~ *indices* insert them into knee loops from proximal side and release strings from knee.
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.

*Fig. 26*  
 Illustration

Set up by Peter Guadasi, Suluwan, North Malaita.

1. Opening A.
2. Exchange index loops, right through left.
3. Turn right hand one complete turn anti-clockwise; with right hand left off left index loops, take it away from you distal to little finger loops then proximal to little finger & thumb loops & replace on left index. Unwind right hand strings.
4. Repeat with other hand making turn clockwise.
5. Pass thumb distal to index loops, insert into little finger loops from proximal side & return with radial little finger strings.
6. Bring indices towards you distal to thumb loops then insert into proximal thumb loops from distal side, & pick up proximal radial thumb strings & extend as in Caroline Extension.

Fig. 27

28a KAKENAKU (flying fox caught in lawyer cane) 1928. 29.

Set up by a young man, of BANUA, Santa Cruz

1. Insert thumbs into loop, radial string being about 6 inches long; insert right index, from distal side, into left thumb loop, pick up ulnar string & return to right; pass left index through right index loop <sup>from distal side</sup>, then insert into right thumb loop, <sup>also from distal side,</sup> pick up ulnar thumb string & return to left; insert right little finger, from distal side, into left index loop, pick up ulnar index string & return to right; insert left little finger, from proximal <sup>ulnar</sup> side, into right little finger loop, pick up ulnar little finger string & return to left. Extend.
2. Transfer index loops to wrists.
3. Insert indices, from distal side, into thumb loops, pick up ulnar thumb strings, then insert into little finger loops, also from distal side, hook up radial little finger strings & return to position.
4. Release little fingers.
5. Transfer index loops to little fingers.
6. Transfer wrist loops to position 1.
7. Repeat 3.
8. Release thumbs.
9. Insert thumbs, from distal side, into index loops & transfer index loops to thumbs.
10. Insert indices into loops depending from palmar strings and pick up proximal string which runs from hand to hand.
11. Release little fingers & extend by turning palms away with fingers widespread.

P.T.O.  
P.T.O.

28b MAKIVA (Flying Fox)

1928

set up Gazooz net, ~~at~~ Baza, Santa Cruz

1. Opening A.

2. Repeat 2 to 11 of Kakenaku, no. 28a.

Illustration

Fig. 28b

By touching + releasing thumb + indices + pulling figure  
tight flying foxes flap away.

29 OMEGA (Fig. OMEGA (fight))

1928

31.

set up by Peter Guadasi, 'chief' of Suluwau, an artificial island in Lau, Malaita

1. Opening A.
2. Transfer index loops to wrists.
3. Insert thumbs, from proximal side, into little finger loops & return with radial little finger strings.
4. Insert indices, from proximal side, into thumb loops and return with ulnar thumb strings.
5. With opposite hand grasp <sup>two</sup> radial thumb strings where they cross, release hands, <sup>but not wrist loop,</sup> carefully allowing little finger loop to become the near loop held between thumb & index of opposite hand; insert thumb towards you into near loop & little finger away from you into far loop. Release strings & repeat with other hand.
6. Repeat ~~steps~~ 3, 4 and 5 twice.
7. Repeat 3.
8. Caroline Extension, release wrist loops and work hands apart.

Fig. 29

The two sets of loops represent two men fighting. By jerking either hand down & elevating the strings at this end or depressing them, one set or other of the loops <sup>is</sup> made to advance or retreat.

30. WANE MAI (dead man) 1928  
 set up by an old man, Malu'u, North Malaita.

1. Opening A.

Left hand only:

2. Transfer index loop to wrist by inserting thumb, middle, ring and little fingers into loop from proximal side
3. Insert thumb, from proximal side, into little finger loop and return with radial little finger stem. ulnar thumb stem
4. Insert index, from proximal side, into thumb loop, return with <sup>thumb</sup>
5. With right thumb and index grasp <sup>left</sup> two radial stems <sup>+ little finger + ring</sup> in fork of left thumb and release thumb, <sup>thumb</sup> reinsert thumb, towards you, into near loop and little finger, away from you into far loop.
6. Repeat 3, 4 and 5 twice.
7. Repeat 3, 4 and 5 with left hand.
8. Complete Extension with left hand.
9. With right index and thumb remove left wrist loop, then insert it, away from you, between radial thumb stems. ~~Turn over towards you~~ and drop over little finger.
10. Release right index.

Fig. 30

The figure represents a corpse tied on a stick  
 + carried along.

807

# 31a SOMBOHAKA (heron)

Setup by Francis Hania, - Paupau, Guadalcanal.

1. Opening A.
2. Release right index and extend hands.
3. Insert right index, from distal side, into left index loop and transfer loop <sup>to right index,</sup> then transfer right index loop to wrist

Right hand only:

4. Insert index, from distal side, into thumb loop, then keeping index pointing down insert it into little finger loop also from distal side, pick up radial little finger string and return to position.
5. With left index and thumb grasp crossed strings on palm of right hand and release right hand from all strings but wrist loop; insert little finger away from you into near loop, <sup>then</sup> pass thumb distal to radial little finger string and insert into far loop towards you; release strings held in left hand
6. Repeat 4 and 5 twice.
7. Repeat 4.
8. Lift right radial wrist string up over thumb and drop in fork of thumb.
9. With left thumb and index grasp 3 strings in fork of right thumb and release right hand from all strings, then insert thumb and little finger away from you into near loop, drop middle loop and insert thumb only away from you into far loop. Release strings held in left hand.

P.T.O.



10. With left thumb and index grasp right hand two radial thumb stems and release right thumb; make a small anti-clockwise loop on radial little finger stem, then pull second stem lying across left index through loop and drop it over right thumb. Release stems held in left hand.

11a Caroline Extension with left hand

see Fig 31

31b LONDOI WU (fruit of Barringtonia) 1928-29  
Set up by Francis Haxia, Papeau, Guadalcanal.

1. movements 11 to 9 of Sombobala, No 31a
10. Caroline Extension with both hands but left index picks up radial thumb stem
11. Release thumbs, then insert them, from proximal side, into little finger loops, return with radial little finger stems, insert into index loops from proximal side and release indices
12. Caroline Extension.

No illustration

## 32 FAISAO (ivory nut)

1928

34.

Set up by David Ramolelea, FIU, Malaita

Synonyms: Londorihau (ivory nut); Francis Hania, of Paupau, Guadalcanal  
Varu, Oliver Lehen, of Kalina, Guadalcanal  
Hoisao: (Sago fruit 'sao')  
Te Vaive (stone); Fenualoa.

ROTO NI RÖU (a large Tuna fish, Sard orientalis 1963  
serventyl), Takatoka

Synonym: Okeai (bundle of firewood): Lau district

1. Opening A
2. Transfer index loops to wrists.
3. Insert indices, from distal side, into thumb loops, pick up ulnar thumb strings on their tips, then insert indices into little finger loops, also from distal side, and pick up radial little finger strings dropping ulnar thumbs as you do so; turn hands with palms upwards.
4. With opposite index + thumb take hold of ulnar thumb + radial index strings where they cross on palm + release thumb, index + little fingers. Insert little finger away from you into near loop, then pass thumb distal to radial little finger string + insert towards you into far loop.
5. Repeat 3 + 4 twice
6. Repeat 3.
7. With opposite index + thumb pick up radial wrist string + drop over thumb, then take hold of ulnar thumb string, string lying in fork of thumb + radial index string + release hand from all strings. Insert little finger + thumb away from you into near loop, drop former wrist string + insert thumb away from you into far loop.
8. Caroline Extension.

Anwada X

(Set up by, Kerri Roitumana, of Buala, Isabel,

ROTOI RAO PIITO (fruit of sago palm growing, Metroxylon Vitiense.)  
Takataka 1963-65

1. Opening A.
2. Transfer index loops to wrists.
3. Insert little fingers, from proximal side, into thumb loops + return with ulnar thumb strings.
4. Insert indices, from distal side, into little finger loops, hook up radial little finger strings + return to position.
5. With opposite index + thumb take hold of ulnar thumb + radial index strings, on palm of hands + release thumb, index + little finger; insert little finger away from you into near loop, then pass thumb distal to radial little finger string + insert towards you into far loop.
6. Repeat 3, 4 + 5 twice.
7. Repeat 3 + 4.
8. With opposite hand pick up radial wrist string, + <sup>distal to all other strings,</sup> drop over thumb; then take ulnar wrist string, <sup>h</sup> wrap once round hand so that both wrist strings now lie in fork of thumb.
9. With opposite hand pick up ulnar thumb string, the two former wrist strings + radial index string; release hand then insert little finger + thumb away from you into near loop, drop the former wrist strings + insert thumb away from you into far loop.
10. Coelina Extension.

Fig. 33. <sup>h</sup>lim

The two loops represent leaves where nuts are beginning to grow.

PTO

P. 10

The technique at Movement 3 in Rotoi RAO Pista is the most usual one, as used in previous figures in RAO.

RO TOI RAO PII TO

This is an identical figure, but instead of the technique described in Movements 2 and 3 it uses the method described in Movement 3 of no. 31.

34 HOI RARANI HATA TEERA'I (four branches of the Hata tree touch each other)

from Takataka,

1. Position 1 with a very long string.
2. Insert right index, from proximal side, behind left palmar string, twist it once in ulnar direction and put it on left index; repeat movement with right palmar string.
3. Insert right index, from proximal side, into left index loop and return to right with looped strings; insert left index, from distal side, through right index loops, then insert, from proximal side, into right index loops and return to left.
4. Transfer the three index loops to wrists.
5. Insert indices, from distal side, into thumb loops, pick up ulnar thumb strings on their tips, then insert indices into little finger loops, also from distal side, and pick up radial little finger strings, dropping ulnar thumb strings as you do so; turn hands with palms upwards.
6. With opposite index and thumb take hold of ulnar thumb and radial index strings where they cross on palm and release thumb, index and little finger; insert little finger, away from you into near loop, then pass thumb distal to radial little finger string and insert towards you into far loop.
7. Repeat 5 and 6 twice.
8. Repeat 5.
- ~~9. ---With opposite index and thumb~~
9. With left thumb and index pick up right radial wrist strings and lift them over thumb, then pick up crossed strings in centre of palm, as before, also strings lying in crook of thumb, and release right hand. There are now five loops held in left hand, the former wrist loops between the other two loops; insert right thumb and little finger from left to right into nearest loop, then pass over middle loops and insert from right to left into far loop; release strings from left thumb and index and repeat movement with other hand.
10. Caroline Extension.

Fig. 34

35 PIA TOA KIA (Two hills at Kia) 1928-29 37.  
Set up by Colonel Longarata, of Buala, Ysabel.

1. Insert both hands into loop of stem.
2. Insert little fingers into loop from ulnar and proximal side and thumbs from radial and proximal side.
2. Insert left index, from distal side, behind right dorsal stem and return to left taking dorsal stem; right off right hand; repeat with right index.
3. Transfer index loops to wrists.
4. Insert little fingers, from proximal side, into thumb loops and return with ulnar thumb stems.
5. Insert indices into little finger loops from distal side <sup>and</sup> pick up radial little finger stems.
6. With right index and thumb grasp ulnar thumb and radial index stems on palm of left hand and face left hand from all <sup>stems</sup> but wrist loops; insert little fingers away from you into near loop, then pass thumb distal to radial little finger stem and insert into far loop towards you; release stems held by right hand; repeat with other hand.
7. Repeat 4, 5, and 6 twice.
8. Repeat 4 and 5.
9. With opposite hand pick up radial wrist stem and drop over thumb; ~~then~~ pick up two stems in fork of thumb and radial index stem; release hand then insert thumb and little finger away from you into near loop, drop middle loop and insert thumb only away from you into far loop. Repeat with other hand.

36 WISI (the golden whistler, *Pachycephala pectoralis*) 1963-65  
(OTEI RORA)  
Oteirona village

- 1 - Position I .
- 2 - With right index pick up from proximal side left palmar string, twist it once clockwise and return to right.
- 3 - Insert left thumb into little finger loop from proximal side, twist thumb ~~away down towards you and up,~~ and release left little finger. *once in ulnar direction*
- 4 - Insert four fingers of left <sup>ft</sup> hand, from distal side, into thumb loop.
- 5 - Insert right thumb, from proximal side, into right index loop, Navaho ~~right~~ thumb and release right little finger.
- 6 - Extend by turning right palm  $\frac{1}{2}$  away from you.

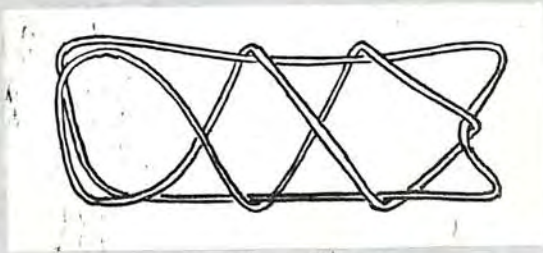


Fig 36

WORD BY WORD TRANSLATION -

* NA	RIU	MAANA	WAISISI	MA	HAKAE	TARENA
I	passed	at	the	"W"	river	and
				the	group	of
				children	of	

"HATAESISIRI"	KIRA	HANASI	NAU	AANA	WARU	MANI	PUPUA
Hataesisiri	they	shot	me	with	eight	pieces	of PUPUA

ROTO	MA	KIRA	TARA.	NA	SIOHIE	MA	NA	HANASI
ROTO	arrow	and	they	failed.	I	picked	them	up
					and,	I	shot	at

KIRA	MA	KIRA	TO'O	PÖUPÖU	WISI !
them	and	they	all	reached	the
				mark.	WISI !

TRANSLATION -

\* When I passed near the mouth of <sup>the</sup> Waisisi River, the children of Hataesisiri shot eight Pupua Roto arrows at me but they failed. I picked them up ; I shot back at them and all the arrows reached the mark. WISI !

(1) \* WISI is the crying of a small bird, who is supposed to bring bad luck.

37 HATO (arm ring)

1927 39-

San Cristobal,

SUNA RORO HE MARAU (seeking fire at Marau) 1953-56  
(Marau is a settlement of 'Are'Are people on Marau Sound, Guadal-  
canal).

1. Position 1 on left hand
2. With right thumb + index pull out left palmar stemg to full extent + drop it.
3. With right index + thumb draw out left palmar stemg between radial little finger + ulnar thumb stemgs; place it on right thumb + little finger in position 1.
4. Insert right index, from proximal side, behind left palmar stemg + draw it out.
5. Insert right thumb, from distal side, into right index loop + return with ulnar index stemg.
6. Insert left thumb, from proximal side, into left little finger loop + return with radial little finger stemg.
7. Cocoonic Extension with left ulnar thumb stemg and right radial index stemg.
8. Navaho thumbs and release little fingers

Fig. 37

Catch back - performed + received with laughter -  
A figure known right across the Pacific. (Firth).

SUNA RORO HE MARAU

This is the same figure, but at 2 and 3 right index + thumb is inserted into figure from ulnar + proximal side.



38 MATO KAULA

1928

WERA MAKALI

1063-65

(child always looking for food on other people's (toes))

f. Oteirora village.

1. Repeat movements 1 to 7 of no. 37
2. Navals thumbs.
3. Insert thumbs, from distal side, into index loops and transfer index loops to thumbs.
4. Carolina Extension

Fig. 38

1928

39. KAN DORA (cuscus in Mota language)  
Setup by Johnson Tomi, of Nggela, a man of 50.

1. Position 1.
2. Insert right index, from proximal side, behind left palmar stem; pull out a few inches then rotate right index three times in radial direction + draw hands apart.
3. Insert left thumb, from proximal side, into little finger loop + return with radial little finger stem.
4. Insert left index, from proximal side, into thumb loop, pick up ulnar thumb stem + hold as in Caroline

Extension

5. With right hand grasp left radial thumb stems where they cross, close to fork, <sup>carefully, allowing little finger loop to become</sup> release left hand, then insert thumb towards you into near loop + little finger away from you into far loop; release stems held by right hand.

the near loop

6. Repeat 3, 4 + 5. twice

~~7. " 3, 4 + 5 again.~~

7. " 3.

8. Caroline Extension with left hand.

9. Drop right index loop, this represents hanging tail of cuscus.

Fig. 39

From Sam Christobal.

1. Position 1 with string doubled.
2. Insert left index from proximal side, behind right palmar string & return to position with it.
- Right Hand only: 3. Insert <sup>thumb</sup> from proximal side, into ~~right~~ little finger loop and return with radial little finger string. return with ulnar thumb string
4. Insert index, from proximal side, into thumb loop <sup>both</sup>
5. With left thumb & index pick up right radial thumb strings close to fork and release right hand, then insert thumb towards you into near hanging loop, little finger away from you into far loop (thumb into former little finger loop - little finger into former index loop)
6. Repeat 3, 4 & 5 twice
7. Repeat 3.
8. With right hand remove left index loop, thread from proximal side, <sup>it</sup> behind palmar string & drop over left hand on to wrist
9. With right hand take hold of left radial little finger string and ulnar thumb string & release left hand from all strings <sup>and thumb</sup>
10. Insert little finger <sup>and thumb</sup> from right to left into near loop and thumb only away from you, into far loop.
11. Caroline Extension with both hands

## Reef Islands.

1. Murray Opening.
2. Insert little fingers, from distal side, into distal index loops, hook back distal ulnar index strings, then wrist, from proximal side, into proximal index loops & return to position with proximal ulnar index strings.
3. Pass thumbs away from you between radial index strings, then proximal to distal ulnar index strings and return to position with these strings on backs of thumbs.
4. Bring middle fingers towards you, distal to distal radial index strings, proximal to proximal radial index strings & return to position with these strings.
5. Release thumbs, then <sup>pass them distal to dropped strings and</sup> pick up distal radial index strings where they <sup>lie in front of</sup> ~~are~~ middle fingers.
6. Turn palms to face you, with little fingers hook down middle finger string (top string of figure), release middle fingers, then turning little fingers away and up <sup>and</sup> keeping fingers index spread, turn hands palm down & then away from you.

Set up by Philip, Guadalcanal

Synonym: Musa, Gualcanal (first figure only)

1. Hold string in both hands with about three inches between them; turn both index fingers towards you under string and bring upright, then bring right index towards you distal and then proximal to left radial index string, allowing right index string to fall off, draw hands slightly apart; ~~then~~ rotate indices in ulnar direction, ~~and back to position~~ through hanging loop and up to position, releasing string held against palms and drawing hands apart. There should be two loops on each index with left distal ulnar string crossing its radial ~~to become right proximal ulnar string.~~ <sup>index string</sup>
2. Insert thumbs, from distal side, into proximal index loops and return with proximal ulnar strings; then insert thumbs, from distal side, into distal index loops and return with distal ulnar index strings.
3. Bring little fingers towards you distal to distal radial index strings, hook back these strings and pick up proximal radial index strings from proximal side.
4. Insert indices, from distal side, into little finger triangles, pick up distal radial index strings and keep them near tip of indices.
5. Release thumbs.
6. Release little fingers, bring them towards you through end diamonds, then proximal to hanging string which runs from hand to hand, returning to position with this string.

Fig. 42

By pressing down lower outer string of diamonds the motion of chewing is imitated.

To unravel: release distal index loops, thumbs and little fingers and figure returns to opening (piuli).

Continuation: HOKU (basket for food, hung up when eating finished)

7. Insert thumbs, from proximal side, into little finger triangles, bring towards you through diamonds, then insert into index triangles from distal side and turn distal index loops on to thumbs.
8. Caroline Extension; release thumbs. The figure is the same.

*Handwritten note:* Hand

- ~~No. 97~~  
No. 42.
1. Insert four fingers of both hands towards you into loop, holding hands about three inches apart, gripping strings on palms and with thumbs pointing up, bring index fingers upright, then bring right index towards you, distal and then proximal to, left radial index string, allowing right index string to fall off draw hands a little apart; rotate indices in ulnar direction, through hanging loop and up to position, releasing string held against palms and extending hands. There should be two loops on each index with left distal ulnar string crossing its radial string to become right proximal ulnar string.

~~XX~~  
~~WWII~~

43 PA\*AKOMU # (old man chewing) # (Takataka)  
Takataka

1963-65

1 - Put a double string on thumbs.

2 - Pass right little fingers <sup>to left hand</sup> ~~distal to~~ <sup>distal to</sup> towards your thumb strings, to left and pick up from proximal side left radial thumb strings and return to right. Pass left little finger to right distal to all strings and pick up from proximal side right radial thumb strings.

-23 -

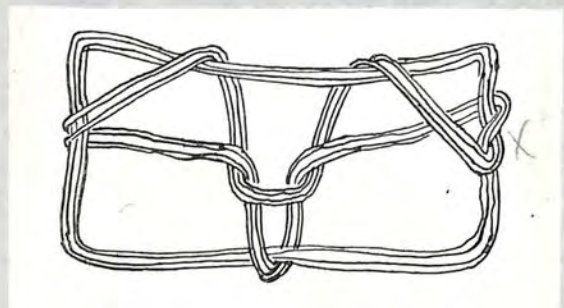
3 - Insert thumbs, from proximal side, into little fingers <sup>loops</sup> and return with radial little finger strings.

4 - Caroline extension.

5 - Navaho thumbs, with radial thumb strings that run from hand to hand

6 - Insert thumbs from distal side into index loops, and transfer index loops to thumbs.

7 - Caroline Extension. <sup>Bring</sup> Pull thumbs <sup>towards you and back again,</sup> outwards and push them together the old man chews like this.



44 BONA

1928

(Set up Eric Nora, ~~at Siota~~ <sup>at Fenualoa</sup>).

Fenua Lea

Synonym: Kwona (a bird <sup>in</sup> Mota. ~~language~~).

1. Navaho Opening.
2. Pass little fingers, from distal side, through index loops, insert into thumb loops from proximal side and return to position with ulnar thumb strings.
3. Insert thumbs, from proximal side, into index loops then Navaho thumbs.
4. Release indices.
5. With mouth take hold of radial thumb strings in centre of figure and release thumbs.
6. Insert thumbs towards you into mouth loop and release string from mouth.
7. Insert thumbs, from proximal side, into <sup>5</sup> little finger loops and return with radial little finger strings.
8. Caroline Extension; release thumbs.

Fig. 44.



Set up by Rago, man of Olambui, ~~in~~ Reef Islands,

1. Using sheet or doubled string
1. Hold about 4 inches of string between the hands, ~~and~~ make a small upright loop by bringing right hand towards you, to the left and clasping crossed strings between left thumb & index; insert right index towards you into small loop, rotate <sup>in clockwise direction</sup> index until it faces away from you, then release crossed strings held between left thumb & index & insert left index, from proximal side, into right index loop; insert both thumbs, away from you, into large bare loop, draw hands apart and bring thumbs upright. These should now be loops on thumbs and indices with radial thumb strings and ulnar index strings looped together ~~in the middle~~.
2. Pass little fingers, from distal side, through index loops, insert into thumb loops from proximal side & return with ulnar thumb strings.
3. Insert thumbs, from proximal side, into index loops and Navaho thumbs.
4. Release indices & extend on wide spread fingers.

Fig. 45

One diamond is the line gourd, the other, generally contoured to be the smaller, is the stopper. (wardingena)

## 46 NAMBIRI (caterpillars)

1928

18.

Set up by Eric Nora, Fenualofa.

Synonyms: Nimo, Hugo Hebele of Buala, YasabelPepelu, Kia, YasabelPepeli, Maravoro (Vatavanga language)

NIMO KA NANI (worm creeping)

1963-65

Takataka

## 1. Position 1.

2. Twist right radial thumb string, once round right thumb.
3. Insert left index, from proximal side, into loop round right thumb and return to position.
4. Pass right index, from distal side, through left index loop, pick up left palmar string and return to right; likewise pick up right palmar string with left index.
5. Release right hand, then raise <sup>a little the</sup> two loops on left index.
6. Pass right thumb, from distal side, through distal left index loop, then insert into proximal loop from proximal side, ~~and~~ being proximal loop through distal loop and release right thumb.
7. Insert right little finger, from distal side, into former distal loop and thumb from proximal side into former proximal loop and release left index.
8. With opposite hand grasp ulnar thumb string, remove loop from thumb, then replace <sup>if</sup> turned over towards you.
9. Insert thumb, from proximal side, into little finger loops - return with radial little finger string.

## 10. Caroline Extension.

By keeping <sup>top + bottom</sup> strings tight + working hands inwards then outwards again caterpillars moves. (Firth)

Fig 46

Note?

1. Opening A; picking up right palmar string first.
2. Pass indices away from you, distal to little finger loops, then towards you proximal to little finger loops and index loops, insert into thumb loops from distal side, return to position with ulnar thumb strings and release thumbs.
3. Rotate indices in ulnar direction, inserting into little finger loops from distal side and completing the circle, carrying radial little finger strings as well as ulnar index strings.
4. With back of each thumb pick up two strings forming a 'V' in centre of figure; release indices and pull taut.
5. Arrange thumb strings so that straight ulnar string is proximal to diagonal strings; insert right index, from distal side, into distal thumb loop, then between ulnar strings and pick up distal string on its back; insert left index, from ulnar side, between ulnar thumb strings, then insert into proximal loop from distal side and pick up proximal ulnar ~~side~~ thumb string on its back.
6. Insert indices, from distal side, into little finger loops, then with indices still pointing down insert middle fingers down into index loops, catch ulnar thumb strings between indices and middle fingers, turn fingers away and up carrying one string on each finger; release thumbs.
7. Release left index finger and right middle finger, then transfer left middle finger ~~to-index~~ loop to index.
8. Pass thumbs proximal to other strings, insert into little finger loops from proximal side, return with radial little finger strings and ulnar index strings and release indices.
9. Caroline Extension.

1963-65

48 "POROURUURUMATAWA" <sup>aka</sup> ~~aka~~ (a legendary man standing in the deep sea) ~~(Takataka)~~

Takataka

- 1 - Opening A.
- 2 - Transfer index loops to wrists.
- 3 - Pass indices distal to thumb loops, hook up radial thumb strings then, with indices still pointing down insert them from distal side into little finger loops, return with radial little finger strings and straighten indices.
- 4 - Turn palms towards you. Radial index strings <sup>twist</sup> round radial thumb strings in centre of palms ; with left thumb and index hold

these two strings where they cross on right palm and release right hand from all loops except wrist loop ; there are now a near and a far loop held between left thumb and index, insert little finger of right hand from ~~left to right~~ into near loop, pass right thumb distal to radial little finger string then pass it beyond far loop , turn thumb round and insert it ~~from left to right~~ into the far loop. Release left thumb and index. Repeat movement with other hand.

away from you /  
towards you /

- 5 - Repeat 3.
- 6 - Release right wrist loop.
- 7 - With left thumb and index hold the two strings where they cross on right palm as before and release right hand; Insert right little finger and thumb into nearest loop, ~~from left to right~~ and then thumb (also ~~from left to right~~) into far loop. Release left thumb and index.
- 8 - With right thumb and index hold the two strings where they cross on left palm, release left hand from all loops, ~~also~~ <sup>including</sup> wrist-loop; and insert left little finger and thumb into near and far loop, as with righthand, ~~before~~.
- 9 - Caroline Extension.

away from you /  
away from you /

including

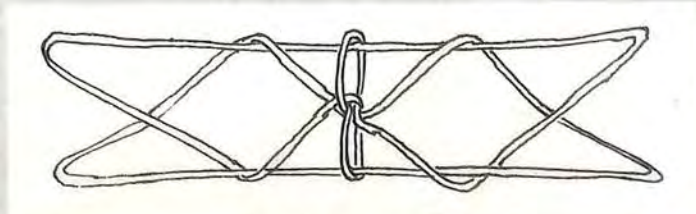


Fig. 48

49 WHAI WANE<sup>1</sup>

1928

Set up by Charlie Sau, Pwa'u, South Malaita

Synonym: Baikwa (shark) Pa'oulu, Uru, Malaita

HŌI MANE SIKE IITO (four men shooting  
parasites on a tree)<sup>2</sup> →

1963-65

Takataka

Synonym: Hou mane roro uwe hana nahe (four men on a rope bridge)

1. Murray Opening.
2. Insert little fingers and thumbs, from proximal side, into distal index loops and release indices from distal loops.
3. Insert middle fingers, from proximal side, behind opposite palmar string, as in Opening A.
4. Insert ring fingers, from distal side, into little finger loops and transfer these loops to ring fingers.
5. Pass little fingers, from distal side, through ring finger loops, proximal to all remaining strings and return with radial thumb strings.
6. Release thumbs.
7. Pass thumbs, from distal side, through index loops<sup>and</sup> proximal to all remaining strings, and return with ulnar little finger strings.
8. Bring little fingers towards you distal to ring and middle finger loops and ulnar index strings, pick up radial index strings, in centre of figure, after they have passed proximal to thumb loops.
9. Navaho little fingers.
10. With right thumb and index take hold of left radial little finger string and ulnar thumb string and release left hand; insert left thumb and little finger, from right to left, into near loop, and thumb only, from left to right, into far loop.
11. Repeat with other hand.
12. Pull central loops free. Caroline Extension.

Fig.49a

Found only in the Solomon Islands, Australia and ~~Papua~~ New Guinea.

Continuation:

13. Release thumbs gently, then insert towards each other into lower half of outer loops.
14. Release indices.
15. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
16. Caroline Extension.

Fig.49b

<sup>1</sup> WHAI WANE represents four men up a tree gathering ngali nuts; the rain comes and two men descend, leaving two still in the tree.

Takataka

1. Opening A.
2. Release thumbs.
3. Pass thumbs, from distal side, through under loops, then proximal to little finger loops <sup>and</sup> return with ulnar little finger stems.
4. Release little fingers.
5. Pass little fingers, from distal side, through under loops, bring towards you proximal to thumb loops, return with radial thumb stems and release thumbs.
6. Repeat 3.
7. With thumb & index of opposite hand <sup>bring</sup> radial index stem towards you proximal to radial thumb stem, then take it away from you distal <sup>to all stems</sup> a cross palm and over little finger, then Navaho little finger.
8. With thumb & index of opposite hand pick up ulnar thumb <sup>stem</sup> and radial little finger stem + release hand from all stems; insert little finger and thumb, away from you, into near loop and thumb only into far loop.
9. Caroline Extension.

Fig. 50a

This represents two men making pandanus umbrella mats

'Oka: ~~the~~ horizontal beam between two posts on front of house.

50 cont

Continuation:

10. Release thumbs, then insert <sup>them</sup> towards each other into lower loops of "men" loops.
11. Release indices.
12. Insert thumbs, from proximal side, into little finger loops & return with radial little finger stems.
13. Caroline Extension.

Fig. 50 b

This represents the place where the men are working.

RUA MANE KAME OKA

1963-65

This figure results in an identical first extension (Fig. 50a) by an entirely different method, as follows:-

159 { Copy 1 to 4 of XII, then 5, 6, 7, + 8 of X and  
8 of 170 50  
Fig. 50a

Continuation:-  
KIRARUA KA HA'ASIKOA (they have both finished the pediment)

The movements and resultant figure are the same as in Fig. 50b.

1. Opening A.
2. Transfer index loops to middle fingers and thumb loops to indices.
3. With mouth, from distal side, pick up ulnar little finger string and pull towards you; insert right thumb towards you into mouth loop, pass it to left between ~~your~~ body and left mouth string, pick up this string with thumb and return to right; pass left thumb between body and right mouth string, return to left with string on thumb; release string from mouth and extend.
4. Transfer little finger loops to ring fingers.
5. Insert little fingers, from distal side, through ring finger loops; pass them proximal to all strings and take back radial thumb strings through ring finger loops; release thumbs.
6. Insert thumbs, from distal side, through index loops, pass proximal to all strings and return with ulnar little finger strings.
7. Bring little fingers towards you distal to all strings, hook back radial thumb strings, then insert into index loops from distal side and pick up radial index strings.
8. Navaho little fingers.
9. With thumb and index of opposite hand pick up ulnar thumb string and radial little finger string and release hand from all strings; insert little finger and thumb away from you into near loop and thumb only into far loop.
10. Caroline Extension.

No illustration

(a)

Continuation: KIRARUA KA HA'ASIKOA 1963-65  
 (they have both finished the pediment).

The movements are the same as 10 to 13 of  
 Repe Susuhelu, no. 50a, resulting in the same figure.



51 ROKE NIOKE KEU (men carrying sticks) 1928 1925 56.  
Set up by Charlie Sau, Pwa'u

1. Opening A.
2. Release thumbs.
3. Pass thumbs, from distal side, through index loops, proximal to all remaining stems & return with ulnar little finger stems.
4. Bring little fingers ~~stems~~ towards you, distal to all stems, hook back radial thumb stems & then insert, from distal side, into index loops & return to position with radial index stems.
5. Navaho little fingers.
6. With right thumb & index take hold of left radial little finger stem & ulnar thumb stem & release left hand; insert left thumb & little finger, from right to left, into near loop & thumb only, from left to right, into far loop.  
Repeat with other hand.
7. Caroline Extension.

Fig 51a

Continuation: PLACE OF THE MEN

8. Release thumbs gently, then insert towards each other into lower half of outer loops & release indices.
9. Insert thumbs, from proximal sides, into little finger loops & return with radial little finger stems.
10. Caroline Extension.

Fig 51b

Set up by Pa'oulu, ~~of~~ Uru, Malaita,

RUA KENI PI PAA (two women cook cabbage); christiana <sup>name</sup> ~~at Takatak~~ <sup>TAKATAKA</sup>

Synonym: Rua keni pi kakare poera ni öi roke (<sup>two</sup> ~~two~~ women <sup>1963-65.</sup> cook leaves of the roke tree), ~~from a pagan~~ <sup>name, Takatak</sup>

1. Opening A.
2. Release thumbs.
3. From distal side take ulnar little finger string in mouth; insert right thumb, from distal side, into mouth loop, pick up left mouth string and return to right; pass left thumb proximal to mouth loop, pick up right mouth string and return to left; release string from mouth.
4. Insert ring fingers, from distal side, into little finger loops and transfer these loops to ring fingers.
5. Pass little fingers, from distal side, through ring finger loops, then proximal to index and thumb loops, return with radial thumb strings and release thumbs.
6. Pass thumbs, from distal side, ~~int~~ through index loops, then proximal to all other strings and return with ulnar little finger strings.
7. Bring little fingers towards you distal to ring finger strings and ulnar index strings, pick up radial index strings in centre of figure after they have passed proximal to radial thumb strings.
8. Navaho little fingers.
9. With thumb and index of opposite hand pick up ulnar thumb string and radial little finger string and release hand from all strings; insert little finger and thumb away from you into near loop and thumb only into far loop.
10. Caroline Extension.

Illustration

Fig. 52

~~Illustration~~

The central lozenge represents the pool, the loops at either side the men bathing: Firth.  
The central lozenge is the cooking pot, the loops at either side the two women: de Coppet.

53 RUA POERA NI 'OI ROKE (two leaves of the Roke<sup>†</sup> tree) 1963-65

~~From~~ a christian <sup>name,</sup> at Takataka.

Synonym: Rua keni usu maa (two women rubbing their eyes): a pagan,  
~~at Takataka.~~ <sup>name,</sup> Takataka.

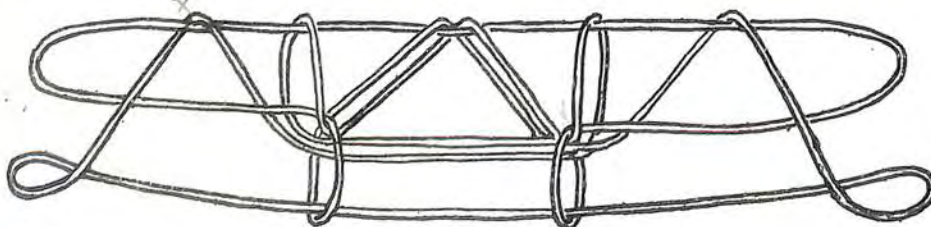
1. Opening A.
2. Release thumbs.
3. With mouth, ~~from-distal-side~~ pick up, from distal side, ulnar little finger string and pull towards you; insert right thumb towards you into mouth loop, pass it to left between body and ~~and~~ left mouth string, pick up this string on back of thumb and return to right; pass left thumb between body and right mouth string, return to left with this string on back of thumb and release string from mouth.
4. Extend hands and transfer little finger loops to ring fingers.
5. Insert little fingers, from distal side, through ring finger loops, bring them towards you proximal to all strings and take back radial thumb strings through ring finger loops; release thumbs.
6. Insert thumbs, from distal side, through index loops, pass them proximal to all strings and return with ulnar little finger strings through index loops.
7. Bring little fingers towards you distal to all strings, hook back radial thumb strings, then insert into index loops from distal side and pick up radial index strings.
8. Navaho little fingers.
9. With right hand thumb and index take hold of left ulnar thumb string and radial little finger string and release left hand; insert left thumb and little finger away from you into near loop and thumb only into far loop. Repeat with other hand.
10. Caroline Extension.

Fig. 53

† The young leaves of this tree are cooked like cabbage.

54 PARI HAO MA'I # (Pari making a basket) (South-Malaita) 1963-65  
South Malaita.

- 1 - Opening A.
- 2 - Insert the four fingers of each hand, from distal side, into thumb loops, transfer thumb loops to four fingers then insert thumbs into these loops from proximal side and allow ~~it to them to~~ slip on to wrists.
- 3 - Pass thumbs proximal to wrist loops, insert into little finger loops from proximal side and return with ulnar little finger strings, by ~~twisting~~ <sup>rotating</sup> thumbs in ulnar direction.
- 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 then release thumbs and little fingers.
- 6 - Navaho indices and extend gently.
- 7 - With right thumb and index take hold of left radial wrist string, make a small loop by turning string anti-clockwise ; insert left index, towards you, into this loop then with right thumb and index pull proximal loop up through distal loop by grasping proximal radial index string ; then pick up left radial wrist string and release left hand ; right thumb and index now hold two loops, the near loop being the former wrist loop and the far loop the former index loop ; insert left thumb and little finger, away from you into large loop and thumb only into small loop ; release loops held by right thumb and index.
- 8 - Repeat with other hand making <sup>a</sup> clockwise loop.
- 9 - Caroline Extension.



4/1/65

55 HOUNA (his stone, or the house of Pari) 1963-65  
~~From~~ South Malaita.

1. Opening A.
2. Insert four fingers of each hand, from distal side, into thumb loops, transfer thumb loops to four fingers, then insert thumbs, from proximal side into these loops and allow them to slip on to wrists.
3. Pass thumbs proximal to wrist loops, insert into little finger loops from proximal side and return with ulnar little finger strings by twisting thumbs in ulnar direction.
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.
6. Turn palms towards you; with left thumb and index pick up radial string of distal right index and ulnar string of proximal loop and release all but wrist loop of right hand; insert left little finger and thumb away from you into near loop and thumb only into far loop, also away from you. Repeat with other hand.
7. Caroline Extension.

~~Illustration~~

Fig 55



57 GARI TINGGILO (girls splashing)

1928

Set up by Philip, aged 45, of Maravayo ~~villane~~, Guadalcanal,  
Seen also at Tambulivu, Guadalcanal,

Synonym: Nggari titinggilo, Francis Hania, ~~of~~ Paupau, Guadalcanal,

PAEWA TOROHONA (the shark Torohona)

1963-65

~~From~~ Takataka.

1. Murray Opening.
2. Insert thumbs and little fingers, from proximal side, into distal ~~index~~ loops and release distal ~~index~~ loops.
3. ~~With~~ middle finger ~~of~~ right hand pick up left palmar string from proximal side and return; likewise pick up right palmar string <sup>where it lies across middle finger loops</sup> with left middle finger, ~~as in Opening A.~~
4. Transfer little finger loops to ring fingers.
5. Pass little fingers, from distal side, through ring finger loops, bring them towards you proximal to all strings, return with radial thumb strings, through ring finger loops, and release thumbs.
6. Pass thumbs, from distal side, through index loops, then away from you proximal to all strings and return with ulnar little finger strings.
7. Bring little fingers towards you distal to all strings, hook back radial thumb strings and ~~on~~ backs of little fingers pick up radial index strings (where thy lie across radial thumb strings near centre of figure).
8. Navaho little fingers.
9. With right hand thumb and index take hold of left ulnar thumb string and radial little finger string and release left hand; insert left thumb and little finger away from you into near loop and thumb only into far loop. Repeat with other hand.
10. Caroline Extension; work hands apart.
11. Release thumbs, then pass them proximal to all strings, insert into little finger loops from distal (and ulnar) ~~side~~ side, return to position and release little fingers.
12. Transfer index loops to little fingers.

58 U/A (a crab)

1963-65

## From Oteirora vrelage

1. Opening A.
  2. Insert four fingers of each hand, from distal side, into thumb loops, then radial thumb string over backs of hands; pass thumbs proximal to radial dorsal string; + allow loops to slip to clasp on to wrists.
  3. Pass thumbs proximal to wrist loops, insert into little finger loops from proximal side and return with ulnar little finger strings by rotating thumbs in ulnar direction.
  4. Release little fingers.
  5. Transfer index loops to little fingers.
  6. Insert thumbs, from proximal side, into little finger loops + return with radial little finger strings.
  7. Insert right index, from proximal side, behind left palmar string + return with it; repeat movement with left index, as in Opening A.
  10. Bring indices together, with right thumb + index hold right + left distal index strings; release left hand from all strings but wrist loop then transfer strings held between right thumb + index to left thumb + index + release right hand from all strings but wrist loop.
  11. Insert four fingers of right hand, from right to left into right loop held in left hand + four fingers of left hand from left to right into left loop. Extend on four fingers + wrists of each hand
- Fig 58
8. Pass thumbs distal to index loops, insert into little finger loops from proximal side + return with radial little finger strings.
  9. Insert indices, from distal side, into thumb loops, Caroline Extension with proximal ulnar thumb strings



59 SUHURIMAE (Suhurimae dice) 1963-65  
~~From~~ Otavara village.

1. Opening A, with short or doubled string.
2. Insert indices, from distal side, into little finger loops; rotate indices towards you and up between between indices and thumbs and release little fingers.
3. Insert middle, ring and little fingers, from distal side, into index loops and hold ulnar strings against palms.
4. There are now crossed strings in the center of the figure; gently release thumbs, then insert them away from into hanging loop; insert right thumb into central upper triangle, pick up left string of triangle, then insert left thumb behind right thumb and hook back right string of triangle; thumbs return to position.
5. Insert middle fingers, from proximal side, into thumb loops (proximal to radial index strings) and release thumbs.
6. Pass thumbs, from distal side, through middle finger loops, hook back oblique <sup>strings</sup> running from indices to ulnar little finger strings and release middle fingers.
7. Again insert middle fingers, from proximal side, into thumb loops and release thumbs; Navaho indices and extend.

Fig. 59

Suhurimae is in the middle, his two wives on either side.

WORD BY WORD TRANSLATION :

- Suhurimae o 'oho'oho aana rikimana rara {1} Karitai  
Suhurimae you fought at all the war fences  
  
aana rua mara {2}. Nenema te mani ooto 'é mae kou amu  
all about the two islands. And no arrow reached you.  
  
no'o na. Rasa hei kira hanasi o aai na, oko hure'e  
Where the fence they shot at you , so you arrive  
  
hoehoe ri'i na? Suhurimae!  
whining ? Suhurimae!
  
- Ōi! Na 'oho'oho aana rara hakae tarena hatai Sisiri,  
Oh! I fought at the fence of the children of Sisiri,  
  
ma, mani Pupuaro<sup>na</sup>to 'e mae kou aaku, ma, 'oho'oho rara  
and, a war arrow didn't reach me, and I fought at the fence  
  
Haurimanu, ma, mani Pupuamairoto 'e mae kou aaku no'o, ma,  
of Haurimanu, and, a war arrow didn't reach me, and  
  
na 'oho'oho aana rara Po'o<sup>e</sup>isu'u , ma mani Pupuamaeroto  
I fought at the fence of Po'o<sup>e</sup>isu'u, and a war arrow  
  
'e mae kou aaku no'o, ma ta'a rara Tawaiapa {3}  
didn't reach me, and then at the fence of Tawaiapa  
  
ri'i, na hure'e 'oko<sup>a</sup>aai ri'i mani Pupuaro<sup>na</sup>to kira  
just, I arrived to fight a war arrow they  
  
hanasi nau aai, 'e to'o pōupōu aaku. ma su'u sena  
shot at me, it reached straight at me. I cannot recover  
  
aai no'o, rua huka. Huka siina oko oori, ta'a huka  
any more, two wives. Wife first one you return but wife  
  
hipuri ta'e ha'akasu nau . Huka siina 'ara kura roraa ,  
second one here until I become rotted. Wife first one we both  
settled,  
  
parani 'o'o Nunuru kura ta'ea awatanimao, ma kura  
the set of drums Nunuru we both danced mao, and, we both  
  
nirua nirutani keni, ma, kura nirua nirutani mane, ma,  
gathered the women, and, we both gathered men, and,

{1} <sup>a</sup> sort of fence used in a form of fight.  
 {2} Malaita and Small Malaita.  
 {3} A sandbeach between Naro'u Nasike  
 and Tawanoora (Takataka).

kura kuaia niu 'e ka'eni raurau , ma, kura kuaia  
we both took care of ( ) , and, we both took  
coconut trees

ota 'e rara mara aawa [13],  
care of the betelnut tree until it became red like the aawatree,

ma, kura kuaia eko 'e mauru  
and, we both took care of the piper leaves until they became  
large

hani rawako, ma, kura kuaia poo nihona 'e until  
for the flying-fox, and, we both took care of the pigs tusks, they

ere. Oko oori no'o kura to'ia waru tohiroto, ma,  
curved. Now you go back we both built eight rooms, and,

ta'a huka hipura ta'e ha'akasu nau no'o.  
only wife second one here until I become rotted.

" Ōi ! Te'eta huka siina <sup>u</sup> arua taua hu'ihu'ita rika'a  
- Oh ! Why wife first one, you two made so many things

na ta'a oko eroa ta'a inau huka hipuri ke na ? Te rihi  
but you send her, but myself wife second only ? Something

na ka mae taua kane hamu na oko na'a pare nau ke na ?  
I have not done yet for you so you forbid me now ?

Ka uuna ma huka siina ka oori na, ma, erua ka  
If it is so and wife first one she returns, and, we both

haoni oori ke, Na su'u oni tamana na mae taua  
together return now . I cannot stay because I have not done

te 'ara ha'ani arua ."  
anything with you both."

Nenema huka siina 'e oori no'o.  
Then wife first one his returned.

Nena huka hipurina kira rua oore no'o .  
Then wife second one she returned also.

- " Ōi ! Na kae to'i sunamu ."  
" Oh ! I will chase you (after my death)"

- " Su'ai ! Su'ai ! "  
" No ! No ! "

[13] a tree Pometia pimatea.

- "Oī! Na kae to'i sunamu".
- "Oh! I will chase you".
- "Su'ai, su'ai!".
- "No, no!".

FREE TRANSLATION :

- "Suhurimae, <sup>you were</sup> fighting near every fence all around the two islands. And ~~not any~~ <sup>where</sup> arrow hit you. But where is the fence you just have been wounded, that you care whining, Suhurimae?"

- "Oh ! I fought at the fence of the children of Sisiri and ~~not any~~ arrow hit me; I fought at the fence of Haurimanu and ~~not any~~ arrow hit me; I fought at the fence of Po'oisu'u and ~~not any~~ arrow hit me; but then I went on fighting at the fence of Tawaiapa and they shot at me and hit me straight. I cannot recover from that one, you have to know that, my two wives. You, my first wife, you must go back to your family; but you my second wife, you stay here and wait until my body will be completely rotted. With you, my first wife, we both ~~we~~ prepared the set of Numuru drums, we danced, we gathered the woman, we gathered the men, we took care of the coconut trees, we took care of the betelnut trees, until the nuts became red like the leaves of the awaa tree, we took care of the piper leaves until they became large enough to shelter the flying-fox, we took care of the pigs until they ~~have~~ <sup>got</sup> curved tusks. Now you return to your family. We built many rooms and you my second wife, you stay here until my body will be rotted."

- "Oh ! Why <sup>should</sup> your first wife ~~should~~ <sup>leave</sup> return? You two have done so many things together and you send her back; and what about me, your second wife? I have not done anything together with you yet, and you forbid me <sup>to</sup> do anything for you! If it is like that and if the first wife ~~returns~~ <sup>leaves/leave</sup>, I will ~~return~~ also. I will not stay here, because I have not shared anything with you both".

Then the first wife <sup>left</sup> ~~was~~ returned; he was alone with his second wife, but she ~~returned~~ <sup>left</sup> as well.

- "Oh! I will chase you after my death!"
- "No! No!"
- "Oh! I will chase you!"
- "No! No!"
- "Oh! I will chase you!"
- "No! No!"

**N.B.** The story compares the lives of the two wives and concludes that the first one should take care of the husband's body until the skull could be carried to the funeral place.

1963-65

60 POROTOUTOUTA'A - (an ogre) (Oteirora)

*perform* Oteirora village *previous figure*

- 1 - ~~Make~~ the first six movements of "Suhuri<sup>m</sup> Mae".
- 2 - Insert thumbs, from proximal side, into distal index loops, and Navaho thumbs.
- 3 - Release indices, *then* and insert them, from distal side, into thumb loops and extend.

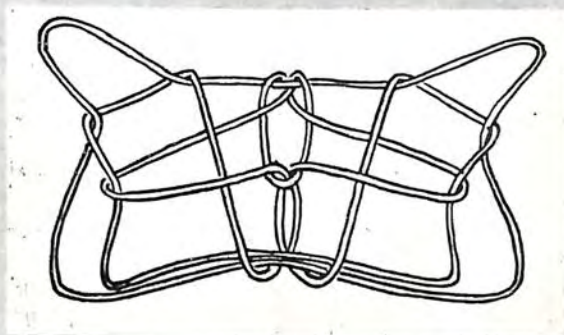


Fig. 60

61 MAULI (name of a fish)

1928-29

Set up by Philip, ~~meeting man of~~ Maravayo ~~villains~~, Guadalcanal,

MARORE (Long Tom, athiennes caeruleofasciatus) 1963-65.  
From Rau'ahu.

1. Opening A.
2. Release right index.
3. Insert right index, from distal side, into left index loop, and return with dorsal index string and release left index.  
Bring
- 4 - ~~Insert~~ left hand towards you proximal to all strings of right hand, and close to palm of right hand, allow right hand strings to lie along left index, hold in position with left thumb and release right hand.
- 5 - There are now three loops lying on left index, a large middle loop and near and far smaller loops ; with right thumb and index grasp end of middle loop and turn it back under itself, this forming two small <sup>loops</sup> loops, and hold with thumb. There are now two small central and a near and far larger loop ; draw far large loop up through far small loop and likewise draw near large loop up through near small loop.
- 6 - Hold the two large loops in right hand, release strings from left hand thumb and index and replace them with strings held in right hand being careful to keep near and far strings held in correct position , loops should be about two inches long or enlarged as working progresses.
- 7 - Make a small loop on far string of near loop by turning right hand end under left hand end; pull far loop up through this small loop, then make a small loop on near string of this loop by turning right hand end under left hand end and pull near large loop up through it.
- 8 - Insert right little finger and thumb from above into near loop and thumb only from below into far loop ; release strings held between left thumb and index : work little loops towards centre of figure.
- 9 - With right thumb and index grasp radial little finger string and ulnar thumb string of left hand and release left hand ; insert left little finger and thumb away from you into near loop and thumb only into far loop, also away from you.
- 10 - Caroline Extension.

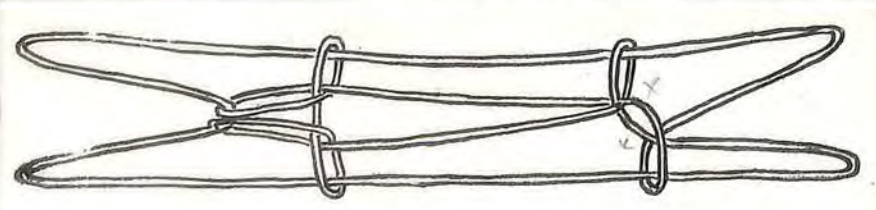


Fig 61

1961

62 TORONII'A PARI (the shark Toronii'a Pari)

1963-65

~~From Rau'ahu.~~

1. Opening A.
2. Release right index.
3. Insert right index, from distal side, into left index loop. return with dorsal index string and release left index.
4. Transfer right index loop to right wrist.
5. Pick up, with left thumb and index, right radial little finger string and ulnar thumb string; release right little finger and thumb; transfer wrist loop to index; replace right little finger and thumb loops held by left hand.
6. Repeat 4 and 5.
7. Bring left hand towards you proximal to all strings of right hand, and close to palm of right hand, allow right hand strings to lie along left index, hold in position with left thumb and release right hand.
8. There are now three loops lying on left index, a large middle loop and near and far smaller loops; with right thumb and index take hold of end of middle loop and turn it back under itself, thus forming two small loops, and hold with left thumb. There are now two small central loops and a near and a far larger loop; draw far larger loop up through far small loop and likewise draw near larger loop up through near small loop.
9. Hold the two larger loops in right hand, release strings from left hand thumb and index and replace them with strings held in right hand, being careful to keep near and far strings in correct position; loops should be about two inches long or enlarged as working progresses.
10. ~~Make a small loop on far string of near loop~~

P.T.C.

10. Make a small anti-clockwise loop on on far string of near loop and pull far loop up through it; make a small clockwise loop on near string of this loop and pull near large loop up through it.
11. Insert right little finger and thumb, from above, into near loop, and thumb only, from below, into far loop; release strings held between left thumb and index and work little loops towards centre of figure.
12. With right thumb and index take hold of left radial little finger string and ulnar thumb string and release left hand; insert left little finger and thumb away from you into near loop and thumb only into far loop, also away from you.
13. Caroline Extension.

Illustration

Fig 62

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This figure of many loops is found right across the Pacific by a variety of methods. The technique used here & in the Highlands of New Guinea is the same.

above note should follow no. 64



1. Opening A.
2. Transfer index loops towards.
3. Release thumbs.
4. Rotate thumbs in radial direction, proximal to wrist loops, + meet into little finger loops from proximal side, return to position <sup>in</sup> ulnar direction with ulnar little finger strings.
5. Insert thumbs, from proximal side, into little finger loops + return with radial little finger strings.
6. Insert indices, from proximal side, into thumb loops + return with ulnar thumb strings.
7. Release thumbs.
8. [Release little fingers.]
9. With right hand thumb + index, proximal to all left hand strings, grasp left ulnar wrist string + bring it towards you; make a small loop by giving it a clockwise twist + drop it over <sup>left</sup> index; pull proximal index loop up through distal loop holding both strings of proximal loop + release left index. Pick up left radial wrist string + release left hand; insert thumb + little finger towards you into hanging loop as Position 1 (i.e. wrist loop turned over). Drop held index loop over thumb.
10. [Repeat with other hand making loop with anti-clockwise twist.]
11. Caroline Extension.



Fig. 63

64 TAPANI KUI (a pack of dogs) = (Takataka) 1963-65  
Takataka

- 1 - Hold string between thumbs and indices, the hands being about four inches apart ; make a small hanging anti-clockwise loop with right hand and hold between left thumb and index ; insert thumbs away from you through both loops and little fingers, also away from you, into large loop ~~only~~ keeping small loop distal to large loop. Extend.
- 2 - Hold right radial thumb strings between left thumb and index keeping strings about half and inch apart lying across <sup>left</sup> index ; release right hand.
- 3 - You now hold two strings between left thumb and index, a proximal string which, on its dorsal aspect, becomes the <sup>left</sup> ulnar thumb string and a distal string which forms a loop with ulnar little finger string of left hand.
- 4 - Make a small anti-clockwise ~~up~~ right loop on distal string and hold in position with left thumb ; with right thumb and index pull proximal index string <sup>up</sup> through small loop, pull out far enough to make a small loop by giving it a clockwise twist, bring towards you, then pull string which is a continuation of first small loop (also <sup>copy</sup> ulnar little finger string) up through this loop to form a large loop with no twists in it and drop. Return to first small loop ; the proximal radial index string now forms the second small loop before passing through first loop a second time, pull this string up through first loop to form a large loop without any twists, and drop [this makes a far loop].
- 5 - Hold the two dropped loops; flat and side by side, between right index and thumb and then release strings held between left thumb and index, extend hands and work little loops towards left hand. [Caroline Extension with left hand will show the first two loops. The top and bottom strings of the figure should be the far and near strings of the two large loops.]
- 64 - Insert left index down into far loop and up towards you into near loop, press left thumb against index and repeat movements 4, 5 and 64 as often as desired or the length of string permits. When ready to extend perform movement ~~64~~ instead of 64.
- 887 - Transfer strings held in right hand to left hand ; insert right little finger and thumb down into near loop then pass thumb only up into far loop and release strings held in left hand. [Caroline Extension.]

*up towards you*  
*[this makes a near loop]*

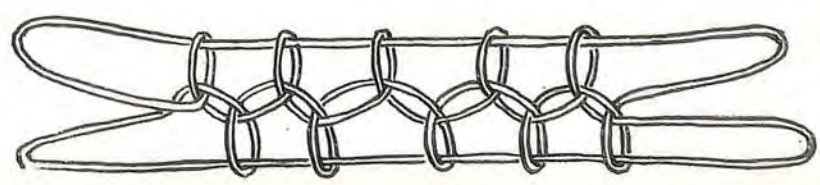


Fig 64

[The intricate figure is more easily made if the large loops at 4 are laid on a flat surface]

Set up by Iggela people at Siola.

1. Opening A. little finger
2. Take between teeth, from distal side, ulnar  $\lambda$  string.
3. Insert right index, from distal side, into mouth loop, + return to position with left mouth string; pass left index proximal to mouth loop and return with right mouth string; drop string from mouth.
4. Transfer distal index loops to wrists.
5. Release little fingers.
6. Insert thumbs, from distal side, into index loops + return with ulnar index strings.
7. Little fingers pick up, from proximal side, radial index strings.
8. Release indices.
9. Carotene Extension.
10. Tilt hands forwards and down until wrist loops fall off, this is the dumog.

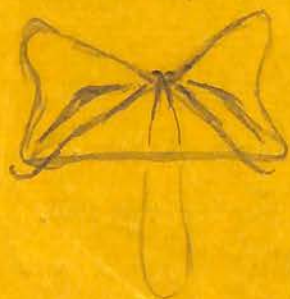


Fig 65



1. Opening A.
2. A second person with index bent holds down all stings midway between operator's hands.
3. Inset left index, from distal side, into right index loop + take off right index loop; inset right index, from distal side, into left proximal index loop, left over distal loop and off left index. Thus index loops have been exchanged + are looped round second person's index.
4. Pass thumbs proximal to index loops, inset into little fingers loops from proximal side, release little fingers, then rotate thumbs in ulnar direction back to position.
5. Bring little fingers proximal to index loops, inset from distal side into thumb loops + hold down ulnar thumb stings.
6. Inset thumbs, from proximal side, into index loops + navaho thumbs with double radial stings.
7. Put tips of thumbs + indices together + transfer index loops to thumbs.
8. Second person releases stings.
9. Caroline Extension.

occultation

67 KUKURO (a gun) 1928-29  
 Set up by Hugo Hehale, Bugotu, Ysabel.

1. Opening A.
2. Insert right elbow, from proximal side, into left little finger loop.
3. Rotating left thumb in radial direction pass it proximal to left ulnar little finger stem; then draw stem back through thumb loop.
4. Release left little finger and right index finger. The 'gun' appears in the center of the figure.

Fig. 67

This figure has been found also in Papua New Guinea and the Torres Strait Islands.

68 PIRO (Red Headed Swamp Rail, 1928-29  
Set up by Hugo He bale, Bugotu, Ysabel

1. Opening A.
2. Insert indices, from distal side, into little finger loops and return with ulnar little finger stems; then insert into thumb loops, also from distal side, return with radial thumb stems and release thumbs.
3. Rotate indices in ulnar direction, carrying radial little finger stems with them, put tips of indices & thumbs together, drop under loops on to thumbs and return to position.
4. Pass indices distal to ulnar little finger stems, hook them up, then with indices still pointing down insert them into thumb loops from distal side, turn them away from you and <sup>up</sup>back to position, releasing thumbs.
5. Pass thumbs proximal to under loops, insert into little finger loops from proximal side, then putting tips of thumbs and indices together rotate indices down through little finger loops back to position.
7. Insert thumbs, from proximal side, into <sup>double</sup> index loops and release little fingers.
8. Insert little fingers towards you into figure on either side of central V, then insert into central V and draw out the arms to either side.
9. Release indices.

## 69, TOTOKIRI (a small Magpie)

South Malaita

1963-65

76.

1. Opening A with string doubled.
2. Rotate indices in ulnar direction, distal to little finger loops, hook up both little finger stems, then keeping indices pointing down insert them into thumb loops from distal side; rotate indices away from you and up to position; release <sup>thumbs</sup> thumbs.
3. Insert index, from distal side, into little finger loops, rotate towards you up back to position.
4. Insert thumb away from you into central triangle ~~center of figure~~ and release indices.
5. Repeat 2 and 3.
6. Insert thumb, from proximal side, into double index loop and release little fingers.
7. Insert little fingers, from proximal side, into triangles on either side of the V which is the center of the M; then hook back the stems which form the center of the M; release indices + pull tight.
8. With fingers pointing away from you release left hand from all stems; pull <sup>from</sup> <sup>the</sup> little finger loop through former left thumb loop, then insert all left hand fingers towards you into the new loops.
9. Release right hand from all loops then insert all right hand fingers, towards you, into former little finger loops.

From Takataka.

1. Opening A.
2. Rotate right hand once in ulnar direction round all strings (strings should now encircle right hand from radial to ulnar side, thence to left hand); with right thumb and index remove left index loop, rotate right hand, with this loop, once more in ulnar direction, replace loop on left index and return right hand to position. Repeat with left hand.
3. Transfer thumb loops to four fingers of each hand, allowing radial string to lie in fork of thumb.
4. With right thumb and index take hold of left ~~radial~~ little finger strings, index strings and string lying in fork of thumb and release left hand; insert left thumb, towards you, into near loop, replace index loop, insert little finger, away from you, into far loop and release strings held in right hand. Repeat with other hand.
5. Pass thumbs distal to index loops, insert into little finger loops from proximal side and return with radial little finger strings.
6. Caroline Extension.

Illustration

Fig. 70

The Tekopia figure Pupunga moana uses the same opening movements, twisting each hand twice, instead of once as above, but concludes with the Tekopia movement of Tao and Ta.



1. Double the loop + insert both hands into it; left hand loops should be close together, right hand stems 3 inches apart.
2. Rotate left hand twice in radial direction; rotate right hand, within distal loops only, twice in radial direction.
3. Caroline Extension with distal radial right hand stems. It is difficult to make the figure open up; keep right proximal loop well down on wrist; lift left radial stems over R hand being hand down towards you.

Fig. 71

1. Position 1.

2. Insert right index, from proximal side, under left palmar string, rotate index twice in ulnar direction & return to position.
3. Repeat 2 with left index, inserting finger from distal side through right index loop.
4. Release right thumb & little finger.

Fig. 72

73 HOLU (stone with hole in it, forming house in which a man lived long ago)

1928

Set up by Francis Hania, Paupau, Guadalcanal

1. Opening A.
2. Rotating indices in ulnar direction insert them into little finger loops, pick up radial little finger strings and complete the circle; release little fingers.
3. Insert middle, ring and little finers, from distal side, into index loops and hold ulnar index strings against palms; gently release thumbs, then re-insert into loops in opposite direction.
4. Insert thumbs, from proximal side, into index loops and release indices.
5. Gently release middle, ring and little fingers, then re-insert little fingers into loops in opposite direction.
6. Caroline Extension.

Fig.73a

An alternative form of this figure is made by a variation at 5 as follows;

5. Gently release middle, ring and little fingers, allowing ulnar little finger strings to form two hanging loops; bring little fingers towards you distal to hanging strings, insert into thumb loops from proximal side and return with ulnar thumb strings.
6. Caroline Extension.

Fig.73b

4

74 SIRA (vagina)  
TAKATAKA

1963-65

1. Opening A.

2. Insert indices, from distal side, into little finger loops, pick up ulnar little finger strings, bring back to position. Then insert into thumb loops also from distal side, ~~and~~ pick up radial thumb strings & release thumbs.
3. Rotate indices once in ulnar direction carrying with them radial little finger strings.
4. Insert thumbs, from distal side, into index loops & transfer index loops to thumbs.
5. Pass indices distal to ulnar little finger strings, then hook up these strings then insert indices, from distal side, into thumb loops, rotate them away from you & up & release thumbs.
6. Pass thumbs proximal to index loops, into little finger loops from proximal side & return with radial little finger strings.
7. Insert thumbs, from distal side, into index loops & transfer index loops to thumbs.
8. Caroline Extension with double ulnar thumb strings.
9. Lift straight radial thumb string over lips of thumbs.
10. Insert thumbs, from distal side, into index loops & transfer index loops to thumbs; do not pull taut.
11. Caroline Extension and work hands apart.

P.T.O

Fig 74

Hahonemu taa mā, oho koto ozu hōe.  
Your father is coming, sit down wearily.

57)

76

PUTU

75

PUTU (Barringtonia fruit)

1928

Set up by Edwin Heimane, <sup>boy of 10,</sup> Tasman, Isabel.

1. Insert both hands into loop of stem.
2. Take radial stem between thumb & index of both hands; make a small upright loop by bending right hand towards you, to the left, hold between left thumb & index; make a second loop on top of the first loop; with right hand pick up ulnar wrist stem & lay it across base of loops. then insert little fingers towards you into both small loops & extend hands.
3. Transfer wrist loops to thumbs.
4. Insert thumbs, from proximal side, into little finger loops & return with radial little finger stems.
5. Caroline Extension

Fig. 75

76

76 KAILI (Flying fox)

From Nggela.

1928

83.

1. Hold string between thumbs & indices, hands being about six inches apart; make a small hanging loop by bringing right hand towards you & to the left; insert thumbs, away from you, into small loop and little fingers, also away from you, into large loop and draw hands apart.
2. Caroline Extension & release thumbs.
3. Pass thumbs, from distal side, through index loops, then proximal to little finger loops, return with both little finger strings & ulnar index strings & release indices.
4. Caroline Extension and release thumbs.
5. Pass thumbs, from distal side, through index loops, insert into little finger loops from proximal side return with radial little finger strings & ulnar index strings & release indices.
6. Caroline Extension.

32210-10

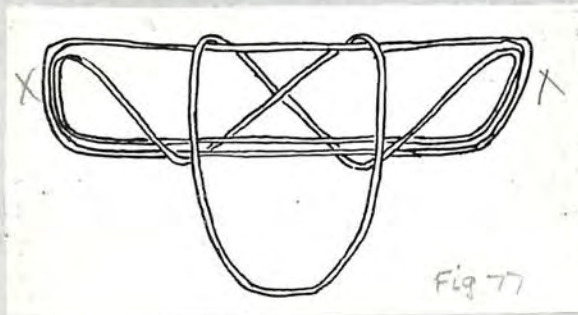
Fig. 76

77 MISI # (ribs of taro leave.) (Takataka)

1963-65

Takataka

- 1 - Opening A .
- 2 - Insert indices from distal side, into <sup>between index and thumb,</sup> little finger loops rotate them ~~down~~, towards you and up ~~under their own loops and~~ carrying with them radial little finger strings.
- 3 - Release little fingers.
- 4 - <sup>with</sup> Little fingers hook down ulnar index strings, <sup>and</sup> release thumbs.
- 5 - Throw hanging loop away from you over all strings.



- <sup>ec</sup> MISI KORU 'ANIA NENA AUKA MAE U'IRA'ANIA 'ASIA NO'O  
 Ribs of taro leave we <sup>are</sup> eat + these why didn't you throw away
- <sup>ec</sup> # MA UUTA WOUNA KA AWAWA (1) MAI NO'O NA ?  
 and rain there is falling and comes here ?
- <sup>ec</sup> - 'ARE NAKA U'IRA'ANIA 'ASIA KAE ERO !  
 thing I will throw away at once !

FREE TRANSLATION :

- + The ribs of the taro leaves that we <sup>ate</sup> eat, why didn't you throw them away ? Hear, the rain is coming.
- + I <sup>SHALL</sup> will throw them away <sup>at once</sup>, ~~it wouldn't belong !~~

(1) AWAWA : this verb means the noise of the rain coming.



Takataka

1. Opening A with string doubled.
2. Insert indices, from distal side, into little finger loops, rotate them towards you and up to position carrying with them radial little finger strings.
3. Release little fingers.
4. Hook down ulnar index strings with little fingers.
5. Holding figure loosely gently release thumbs, then insert them into dropped loop, away from you, and pick up the double strings running from indices to ulnar little finger strings (proximal radial index strings). Move the loop in middle of figure with middle, ring and little finger of each hand.

Fig.78

WORD BY WORD TRANSLATION:

Keni pupuae haka ni hahonemu hau aasi !  
 Woman you show your backside to your brothers down near the sea!  
 Kira iiria mani hanara oko 'ani'ania, oko watea aana kira.  
 They say the food you are eating, you give it to them.  
 Mani ae ata kira! Mani ae ata kira!  
 Some excrement for them! Some excrement for them!

TRANSLATION:

Woman you show your backside to your brothers who are down near the sea! They say that you should bring them the food you are eating. My excrement for them!

more space

79 ABWABO (razor shell)

1928

AAPO'AAPO (shell for shaving)

1963-65

~~From~~ Takataka

1. Opening A.
2. Rotate indices in ulnar direction, insert into little finger loops from distal side and complete the circle, carrying with them radial little finger strings and ulnar index strings; release little fingers.
3. Insert little fingers, from distal side, into index loops and hold down ulnar index strings.
4. Gently release thumbs, then insert into hanging loop away from you, pass proximal to lower outer strings of diamonds and pick up these strings on back of thumbs.
5. Insert thumbs, from proximal side, into distal index loops *and* release little fingers. ~~and-extend~~
6. Insert middle, ring and little fingers, from proximal side into thumb loops, release thumbs, then release indices and insert them, ~~also~~, from proximal side, into ~~thumb~~ loops; *over* extend with four fingers of each hand.

three fingers;

Illustration

Fig. 79

80 DAHO (wooden food bowl)

1928

set up by boy of Banguete, Ysabel.

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

b. Release in

food

Fig. 80

- b. Release thumbs and pick the figure apart.  
The food is finished

16) 81 TSIME MANUBO (dead man)

1929

(From Reef Islands)

1. Openning A with string doubled.
2. Insert indices, from distal side, into little finger loops, rotate them towards you + up + release little fingers.
3. Insert little fingers, from distal side, into ~~into~~<sup>index</sup> loops + pull down ulnar index strings.
4. Pass thumbs proximal to radial index strings then proximal to ulnar index-palmar strings + return with these strings through thumb loops.
5. Release little fingers.

Fig. 81

Figure represents dead man lying ready to be rolled up for burial; put thumbs and indices together & the corpse is wrapped up.

1. Double string on thumbs with hands six inches apart.
2. Bring indices towards you proximal to radial thumb strings + return with these strings.
3. With right thumb pick up left thumb-index strings from proximal side; pass left thumb distal to <sup>left</sup> radial index strings, pick up right thumb-index strings from <sup>ulnar and</sup> proximal side. Extend hands.
4. Bring little fingers towards you, proximal to index loops, insert into thumb loops from distal side + hold <sup>all</sup> ulnar thumb strings on to palms.
5. Insert thumbs, from proximal side, into index loops + navaho thumbs with all proximal strings.
6. Put tips of thumbs + indices together + transfer index loops to thumbs.
7. Caroline Extension with all central strings
8. Navaho thumbs, retaining radial strings which run from hand to hand
9. Navaho indices with <sup>proximal</sup> ulnar strings, retaining strings which run from hand to hand
10. Release little finger strings which run from hand to hand, then passing little fingers proximal to these strings hook them back through little finger loops.

(Set up by Philip, ~~Maravoro~~ Maravoro)

ROTONI HOU (fruit of a tree)

1963-65

(From Takataka)

1. Position 1:
2. With right index pick up, <sup>ulnar index</sup> from proximal side, left palmar stem, twist it once clockwise and return to right; with left index pick up, from proximal side, right palmar stem where it lies in crotch of thumb, and return to left.
3. With thumbs hook down radial index stems; pass indices distal to thumbs, then hook up radial thumb stems with backs of indices and return to position allowing original index loops to slip off; do not release thumbs.
4. Pass thumbs proximal to little finger loops, hook back ulnar little finger stems and return to position.
5. A straight stem runs across the figure parallel with radial thumb stem; rotate little fingers in ulnar direction, then proximal to straight stem and hook it back through little finger loops, which slip off; hold figure taut throughout.
6. Release thumbs gently then insert them, from proximal side, into index loops, release indices but do not extend figure; with tips of indices pick up away from you straight stem running across center of figure.
7. Extend by opening hands widely.

1. Opening A.
2. Bend left index away distal to add strings, hook up ulnar little finger string + return to position; insert right index, from proximal side, into left distal index loop + extend hands.
3. Transfer both index loops to wrists.
4. Insert, indices, from distal side, into little finger loops, hook up radial little finger strings and, with fingers still pointing downwards, insert them from distal side into thumb loops; pick up on their backs ulnar thumb strings.
5. Release thumbs.
6. Transfer index loops to thumbs.
7. Transfer wrist loops to Position 1 on thumbs and little fingers.
8. Repeat 5.
9. Release little fingers.
10. Insert little fingers, from distal side, into index loops and transfer index loops to little fingers.
11. A loop will now be seen depending from each palmar string; insert indices, from distal side, into these loops and hook up strings which run diagonally across figure to opposite thumb; still keeping indices pointing downwards, insert them from distal side between the two ulnar thumb strings so that they hook up those ulnar thumb strings which are already held on index finger of opposite hand.
12. Holding figure loosely, gently release thumbs, then take up on their backs hanging string close to indices. Spread fingers wide and a three side figure appears; double index strings represent the ridge pole of the house.

Fig. 84

This represents a stone on Fenuaaloa, home of unnamed spirits.

The figure has been found right across the Pacific + also in Australia where the opening moves differ slightly + the final result is a flat figure. Philip Noble has recently found that the figure in the New Guinea Highlands where, however, he considers

it is imperfectly remembered; the technique is somewhat the same, though the moves vary, also resulting in a flat figure.

85 WAKA (stick)

1928

Set up by PRILIK, Maravoro, Guadalcanal

1. Position 1 with radial stem about 6 inches long.
2. With indices pick up radial <sup>thumb</sup> stem from proximal <sup>and ulnar</sup> side.
3. Insert right thumb, from proximal side, into left thumb loop and bring back to right, then insert left thumb within its own loop + from proximal side, into loop <sup>lightly</sup> <sub>wound round right thumb,</sub> extend hands and release little fingers.
4. Keeping index loops near tips of fingers insert indices, from distal side, into thumb loops and transfer thumb loops to indices making them proximal loops. Arrange proximal loops ~~along stems~~ <sup>so</sup> that proximal radial stem ~~and proximal radial stem~~ <sup>should</sup> ~~be~~ <sup>run</sup> straight across and the other stems form a cross on ulnar + radial side, (distal ulnar stem also <sup>run</sup> ~~is~~ <sup>straight</sup> ~~across~~).
5. Insert thumbs, from distal side, into proximal index loops + return with proximal ulnar index stems; repeat movement with middle loops + with distal loops.
6. Bring little fingers towards you distal to <sup>all</sup> radial index stems, hook back distal and middle radial index stems then pick up proximal index stems on backs of little fingers + return to position.
7. Insert indices, from distal side, into little finger triangles + hook up towards you the two radial index stems.
8. Release thumbs, then separate the two ulnar index stems with a piece of wood + raise the hanging loop, with a stick resting on base stem, to form a sail.



28  
In the New Guinea Highlands this figure is made but  
a different method is used in forming the initial three  
inner loops - Philip Noble.

Set up by Julian Legumana, of Nariapu, ~~Bogota~~ <sup>Ysabel</sup>

Synonym: Foe (pig), from Holun, ~~man of~~ Laumbe, ~~Cape Marsh~~ <sup>Russell Islands</sup> 1928

POO (pig) ↗

1963-65

~~From~~ Takataka

1. Murray opening.
2. Insert thumbs, from distal side, into proximal index loops and return with proximal ulnar index strings; 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, 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, bring back double strings of 'W', ~~and~~ release indices from all strings and extend hands.
6. Caroline Extension.
7. Release radial index strings from thumbs, proximal to index loops, ~~then rotate thumbs in~~ ulnar direction, carrying with them ulnar little finger strings.
8. Transfer index loops to wrists.
9. With opposite hand hold 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.
10. Transfer index loops to wrists.
11. With right index and thumb take hold of left radial little finger and ulnar thumb string and releases left hand; transfer held strings to left thumb and index, then repeat above movements with right hand loops. ~~turn-hand-with-fingers-pointing-towards~~
12. ~~you~~ <sup>12. 12.</sup> Left thumb and index now hold four loops; turn hand with fingers pointing towards you, then insert right little ~~le~~ finger away and thumb towards you into ~~the~~ <sup>other</sup> loops; left little finger and thumb in the same way into ~~far~~ <sup>other</sup> loops. Lower back of fingers;
13. Extend hands and lay figure down.

~~Illustration~~

14. On either side of central figure pick up the two central strings and bring all fingers towards you into loops so formed. The pig is seen with four legs. By pulling top and bottom strings alternately the pig slides to and fro.

~~Illustration~~ Fig. 86

P00

1963-65

917  
94.

This is an identical figure, though the technique at 8,9 and 10 is slightly different:

- 8, Insert right thumb and index through left index loop from distal
- 9, side, lift off left thumb loop, bring it up through left index & loop and replace it on left thumb; repeat this with little
10. finger loop. Transfer left index loop to wrist and repeat movements with other hand.

FOE

1928

This is essentially the same figure as Bosu and Poo but the technique is different again at ~~movements~~ 8, 9 and 10:

8. Perform 8, 9 and 10 of Poo above.
9. Exchange index loops, right through left.
10. With right thumb and index, from distal side, separate strings of left index, grasp left radial little finger and ulnar thumb and release left hand; replace loops on left little finger and thumb; repeat movements with other hand.

Here,  
Only found in New Caledonia and the New Guinea Highlands  
there are slight differences in the movements immediately before the final extension.


87 RU Russell Islands.  
Set up by Holun, ~~name of~~ Laumbe, ~~Upper Marsh~~

95.  
96

1928

NARI KERA (an almond, canarium indicum)  
~~From~~ Takataka

1963-65

- 157
1. Perform the first ~~7~~ movements of Bosu.
  8. With opposite hand remove index loop and insert it, from proximal side behind palmar string, then over all fingers  and thumb to form a wrist loop.
  9. Perform 11, 12 and 13 of Bosu.

Illustration

Fig. 87

13. Fold figure in half by bringing top string towards you and placing it over bottom string. Pick up with each hand double strings lying farthest from you (the original middle <sup>finger</sup> strings) and work figure to and fro.

NARI KERA

The construction of this figure is the same as ~~RU~~ but at ~~Movement~~ 13 of Bosu the hands are extended only.

~~Fig.~~ Reef Islands

1. Murray Opening.
2. Inset thumbs, from distal side, into proximal index loops & return with proximal ulnar index strings.
3. Inset thumbs, from distal side, into distal index loops & return with distal ulnar index strings.
4. Bring little fingers towards you distal to distal radial index strings & proximal to proximal radial index strings & return with proximal strings.
5. Inset indices, from distal side, into little finger triangles, hook up distal radial index strings; ~~release thumbs & turn palms outwards~~ & release thumbs.

Fig. 88

Release little fingers then suddenly drop two distal index loops & draw hands apart; only the untwisted loop is left.

~~Alcander~~

Malu'u,

Set up by <sup>an</sup> old man at ~~Malu~~, North Malaita

1. Position 1.
2. Insert right thumb, from distal side, behind left palmar string and return, turning thumb towards you and up.
3. Insert left thumb, from proximal side, into left little finger loop and return with radial little finger string.
- ~~4. Insert indices, from proximal side, into thumb loops, pick up ulnar thumb strings on tips of indices and press thumbs against it to keep it in place; turn hands palm~~
4. ~~subtle.~~ Caroline Extension.
5. Keeping thumbs pressed against indices gently release little fingers and insert them, from proximal side, into index loops and release indices.
6. Caroline Extension.
7. Navaho Thumbs; <sup>with hanging string</sup> (i.e. lift hanging loop over tips)
8. Release little fingers and pull figure taut; insert little fingers, from proximal side, into triangles depending from ulnar index strings and pull down the string which runs straight across the figure.



Fig. 89a

Continuation: FAU (Stone)

9. Insert thumbs, from distal side, into <sup>d</sup>inex loops and transfer index loops to thumbs; insert little fingers, from proximal side, into thumb loops and return with ulnar thumb strings.
10. Caroline Extension.



Fig 89b

Continuation: MAI (Reef)

11. ~~Repeat movements 5 and 6~~ <sup>Type 5 in full</sup>
12. Caroline Extension.



Fig. 89c

This series of figures is known in a number of areas but the opening movements vary; on the north coast of New Guinea & in the Torres Strait Island they form the final figures of a different series.

## (a) NELO ELO (low tide)

1. Make a small hanging loop with about 6 inches of string, <sup>right hand, behind left hand;</sup> insert thumb away from you into small loop and little fingers, also away from you, into large hanging loop.
2. Caroline Extension.

Fig. 90 a

## (b) NELO LANGE (high tide)

3. Release thumbs, then pass them proximal to index loops and little finger loops, return with both little finger strings, insert into index loops from proximal side, rotate thumbs only in ulnar direction and release indices.
4. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
5. Caroline Extension, this results in two diamonds

Close it.

6. Repeat 3, 4 and 5 until there is a tight mass of diamonds, this is high tide.

(c) Fig. 90 b

7. Release indices.

8. With right hand thumb & index take hold of two



[if middle finger is inserted between thumb + left string later movements are simplified]

Stings in fork of left thumb & release left hand; bring left hand towards you & to the right, & insert thumb and little finger, ~~from left to right~~ <sup>dorsal side</sup> into right thumb and little finger loops, ~~and return to left~~ <sup>bring hand towards you again</sup>; then take <sup>held</sup> strings between right thumb & index between left thumb and index and release right hand; insert right thumb from right to left, into near double loop and little finger into far loop; release strings held by left thumb and index.

9. With right hand take hold of left hand loops, turn them over towards you one full circle (i.e. twice), replace thumb-loops on thumb & little finger loop on little finger.
10. Caroline Extension. These movements turn the figure over.
11. Repeat 3, 4 & 5, the number of diamonds diminishing each time, until all are finished, resulting in 4 els els again.

The opening moves of this figure vary but the technique of making the diamonds is the same: however the Torres Strait Islands do not reduce the diamonds.

Ugi, Eteete /

Synopsis: NAHO.

1. Double stings + make a small hanging loop with about six inches; insert thumbs, away from you into small loop + little fingers, also away from you, into large loop. Extend hands
2. Pass indices away from you distal to ulnar little finger stings, then hook up these stings + with indices still pointing down insert them into thumb loops from distal side, rotate away from you + up carrying ulnar thumb stings on their backs. Release thumbs
3. Pass thumbs proximal to index loops, insert into little finger loops from proximal side + return <sup>to position</sup> with radial little finger stings.
4. Insert thumbs, from distal side, into index loops + turn index loops on to thumbs.
5. Cocoon Extension

Fig. 91a

Continuation: WAHO to

6. Release indices

7. Repeat 2, 3, 4 + 5

4 Fig 91b

PTO  
PTO.

131  
A second person puts an arm into the figure at  
1 and <sup>at 4</sup> under loops are dropped & center comes out.

A second player inserts a hand into figure at  
1, bumps it out at 4 and pulls stems towards  
himself; first player releases under loops and  
second player's hand comes free.

The figure NATHO, also found by Firth, is  
identical though 'apparently made with a  
single stem'.

1526

92 ROTO MAMA DANGI (night and day)

1928

Set up by Lizzie Arasau, of Aulu, South Malaita

## (a) NIGHT

1. Cross hands, left over right, palms down, insert thumbs into loop and draw hands a few inches apart then insert little fingers, away from you, into large loop below crossed strings. Extend hands.
2. Pass indices distal to little finger loops, hook up ulnar little finger strings, then insert, still pointing down, into thumb loops from distal side, pick up ulnar thumb strings and return to position.
3. Release thumbs.
4. [Rotate left index once in ulnar direction.]
5. Pass thumbs proximal to index loops, insert into little finger loops from proximal side and return with radial little finger strings.
6. Insert thumbs, from distal side, into index loops and turn index loops on to thumbs.
7. Caroline Extension. (This results in ~~There should now be two diamonds.~~)
8. Releases index fingers.
9. Repeat 2, 3, 5, 6 and 7. (This results in ~~There should now be four diamonds.~~)
10. Release index fingers.
11. Repeat 2,3,5,6 and 7.



Fig. 92 a Illustration (six diamonds)

## (b) DAY

12. Keeping hands in Caroline Extension position turn them down, then towards you and up close to body, bring tips of indices close together and back to back; take the crossed loops on tips of indices between teeth, release indices and return hands to normal position; insert

thumbs, from proximal side, into mouth loops, one on each thumb, keeping them distal, and release strings from mouth.

- 13. Insert indices, from distal side, into distal thumb loops and turn distal loops on to indices.
- 14. Pass thumbs proximal to index loops, return with ulnar index strings and turn index loops on to thumbs.
- 15. Caroline Extension. (This <sup>results in</sup> produces four diamonds.)
- 16. [Release thumbs, then transfer index loops to thumbs.]
- 17. Insert thumbs, from proximal side, into little finger loops and return with radial strings.
- 18. Caroline Extension.]
- 19. Repeat ~~to 2, 3, 5, 6 and 7.~~ 12.
- 20. Caroline Extension.

Fig. 92b

Illustration (Two diamonds)

The many diamonds represent night; the opening out of the figure again the day.

~~From Kia, Ysabel,~~(a) NIGHT

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, return with ulnar thumb strings and release thumbs.
4. Pass thumbs, from distal side, through proximal index loops, insert into little finger loops from proximal side, return with radial little finger strings and release little fingers.
5. With ring and little fingers hook down distal ulnar index strings, then bring them towards you proximal to proximal index loops, take ulnar thumb strings between ring and little fingers and return to position with strings on backs of little fingers, releasing ring fingers; release thumbs.
6. Pass thumbs, from distal side, through proximal index loops and bring back proximal and distal ulnar index strings.
7. Navaho thumbs and release indices from distal loops.
8. Pass thumbs distal to index loops, insert into little finger loops from proximal side and return with radial little finger strings.
9. Caroline Extension.

~~Illustration~~ Fig. 93a(b) DAY

10. Release indices from distal loops, then from proximal loops also.
11. Caroline Extension.

~~Illustration~~ Fig. 93b(c) THE SUN

12. With palms facing away from you lay figure down and release hands.
13. Insert thumbs into figure at a,a, and pick up towards you bottom string of figure; insert little fingers also at a,a, and, pointing them away from you, bring them up at b,b, picking up outer string of double diamond.
14. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
15. Caroline Extension.

Fig. 93c.

- XXXV -

94 WARU HOU ROKO \* (eight days of darkness) (Takataka) 1963-65

1 - Opening A. *Takataka*

2 - Pass thumbs distal to index loops, insert into little finger loops from proximal side and return with radial little finger strings.

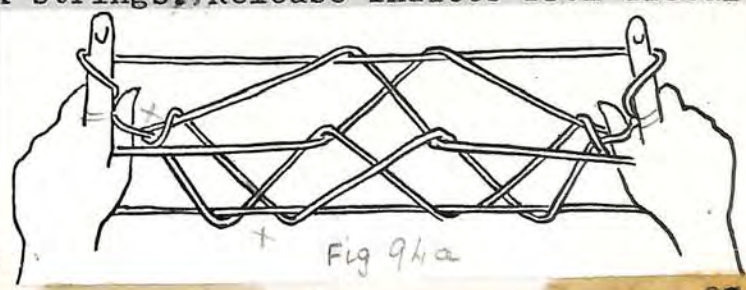
3 - Insert indices, from proximal side, into thumb loops, pick up ulnar thumb strings and release thumbs.

4 - Pass thumbs, from distal side, through proximal index loops, pass proximal to little finger loops and return with ulnar little finger strings; Release little fingers.

5 - With little fingers hook down distal ulnar index strings, bring little fingers towards you proximal to all strings and return with radial thumb strings; Release thumbs.

6 - With thumbs hook down proximal radial index strings and bring back both ulnar index strings; Release indices from distal loops.

7 - Caroline Extension.



*Continuation: RATO (The sun)*

Fig 94a

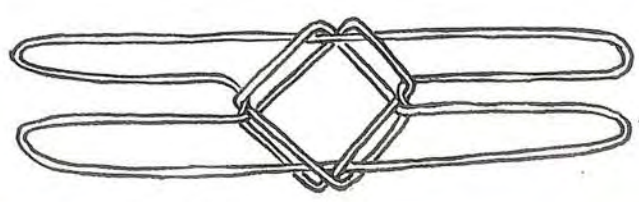
8 - Lay figure flat and release hands. Insert thumbs down into former little finger loops and pick up, towards you, the former ulnar little finger strings; insert little fingers into same loop and pick up, away from you, the oblique strings which cross above it, former distal radial index strings. Extend hands a little only.

9 - Insert thumbs from proximal side into little finger loops and return with radial little finger strings.

10 - Caroline Extension.

Fig. 94b

~~RATO - The sun.~~



95A LOILOVE

1928

~~From~~ Lango, ~~Gela~~ Hggela~~KU'LE PARI (the Frog Pari)~~~~1963-65~~~~From South Malaita~~

## (a) MBARI (Frog)

1. Opening A.
2. With mouth, from distal side, pick up ulnar little finger string.
3. Insert right hand, from distal side, into mouth loop and return to right with left mouth string; insert left hand, from proximal side, into mouth loop below crossed strings and return to left with right mouth string; release string from mouth.
4. Release little fingers.
5. Insert thumbs, from distal side, into index loops and return with ulnar index strings.
6. Bring little fingers towards you proximal to radial index strings and return to position with these strings.
7. Release indices.
8. Caroline Extension.
9. Release radial index strings from thumbs.
10. Release little fingers.
11. Repeat 5, 6, 7, 8, 9 and 10.
12. Repeat 5, 6 and 7.
13. Caroline Extension.
14. Keeping top string of figure taut release thumbs, then insert them into figure so that they pick up the outer arms of the 'W'.
15. Release indices.
16. Caroline Extension.

Fig. 95a  
~~Illustration~~

## (b) KOLOKOKOMISO (Lake)

~~MBARI (Frog) Firth Frog to Coppet~~

17. Throw radial <sup>w</sup>rist string away from you over both hands.
18. Extend hands and release indices.
19. Caroline Extension, keep ulnar little finger string well down on wrists.

~~Illustration~~ Fig. 95b

~~Kolokolomiso (Lake) Firth~~

## (c) GAINGANGARI (the Stick)

20. Release radial index strings from thumbs.
21. Insert thumbs, from distal side, into index loops and transfer these loops to thumbs.



- 22. Caroline Extension. Move left index up and down to exhibit the stick ~~with which (or stone)~~ with which the frog was killed.

Fig. 95c  
~~Illustration~~

~~Gaingengeri (the stick) - Firth~~  
~~Sharp stone - de Coppet~~

(d) VURE (people)

- 23. Release radial index strings from thumbs.
- 24. Insert thumbs, from distal side, into index loops and transfer index loops to thumbs.
- 25. Caroline Extension. This represents people looking for the frog.

~~Illustration~~ Fig. 95d

(e) KUTU (intestines) ~~Vure (people) - Firth~~

- 26. Repeat 23, 24 and 25. The frog's stomach is taken out and thrown up into a tree. 'W' represents intestines, other strings trees

~~Illustration~~

Fig. 95e.

~~Kutu (intestines) 'W' represents intestines, other strings trees - Firth~~

(f) HARA (Leaves)

- 27. Repeat 23, 24 and 25.

~~Illustration~~ Fig. 95f

Hara (leaves, on which frog was placed and cut up) - Firth

- 28. Put ulnar index string, in centre of figure, over toe, release indices and pull taut.

E rua na tinoni (two men) ~~Hara~~

This does not in fact make the two men; the figure can, however, be constructed as collected by de Coppet and described in movements 24 to 30.

20 to 29 of KO'E PARI.

No illustration

- 14. Release radial index strings from thumbs.
- 15. Insert thumbs, from distal side, into index loops and transfer index loops to thumbs.
- 16. Caroline Extension. Move left index up and down to exhibit the stone with which the frog was killed. Fig.95c.
- 17. Repeat 14 and 15.
- 18. Caroline Extension.
- 19. Repeat 14, 15 and 18 twice.
- 20. Release radial index strings from thumbs, then release indices and extend hands a little.
- 21. Complete Opening A with strings now in Position 1; do not pull hanging knot too tight.
- 22. Insert indices, from distal side, into little finger loops, then rotate indices towards you and up between indices and thumbs; release little fingers.
- 23. With middle, ring and little fingers hook down ulnar index strings; release thumbs, then throw hanging loops away from you over top of figure.
- 24. Pull out radial index string from centre of knot and put over a big toe; release middle, ring and little fingers and draw indices (still pointing down) towards you; drop small loops encircling indices, then draw indices nearer to you again; each index now holds one long loop, with no twists in it, running through two small loops to toe loop; insert little fingers into index loops from below (i.e. from distal side), and release indices.
- 25. Insert thumbs downwards into the two small loops, pick up the upper strings, release toe and extend hands.
- 26. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
- 27. Caroline Extension.
- 28. Release radial index strings from thumbs; insert thumbs, from distal side, into index loops and transfer index loops to thumbs.
- 29. Caroline Extension. Here are the two men who ate the frog.

Fig.95g

Please close  
up punctuation

WORD BY WORD TRANSLATION :

Pari, Pari, porapora, pora suria wai ;  
 Pari, Pari, it jumps, jumps along the pool ;

" hu'a raunia ta'ana <sup>k</sup>Kura - 'Öi mu'u 'e !  
 " woman fetch it for us two - Oh this woman !

Po'erani raru {1} Pari ; 'Öi ! 'ora tere ; Kira  
 a leaf of maranta {1} for Pari ; oh ! stir the stick ; they

'ora terea aai tarani namo ; 'e pora tara kaua ;  
 stirred the stick along the pool ; it jumped along the edge ;

mani nasi puru, kira hunua aai ; parani mane , kira  
 with a black stone knife, they cut it ; the village men, they

'ania ; ho'uho'u rate kira hunua ruai ; waiwaki , huka  
 ate it ; displayed on mat they cut it upon ; the jaw , the woman

'e 'upasia ka tatahaeria , mani harata(2) kira raunia  
 was angry she put it around her neck ; a fish they caught

aanana 'e 'upasia -  
 for her she was angry -

43

FREE TRANSLATION :

Pari, Pari, was jumping along the pool ;  
 " Woman go and fetch it for us " - Oh ! woman !  
 A maranta leaf for Pari ; Oh ! stir the stick".  
 They stirred the stick along the pool and the frog jumped along  
 the edge ; with a black stone knife they cut the frog ; the  
 village men, as they ate it they cut it on a mat ; the woman,  
 who didn't get anything, put the frog's jaw around her neck ;  
 so they caught a little fish for the angry woman.

Caught

{1} Marantaceae, growing near the rivers.  
 {2} freswater fish, non identified.

44  
K30

## Takataka

Synonym: Talao'olo (straight road) Lâu District

## (a) HAOTO (cavity - house of the freshwater eel)

1. Murray Opening, bringing left hand towards you to make small loop.
2. Insert thumbs, from distal side, into proximal index loops and return with proximal ulnar index strings; 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, 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 form base of triangle) and release thumbs.
5. Insert thumbs into figure, bring back double strings of 'W', release indices from all strings and extend hands.
6. Caroline Extension.

Fig.96a

## (b) STICK (used for looking for the eel under a stone)

7. Release radial index strings from thumbs.
8. Insert thumbs, from distal side, into index loops and transfer index loops to thumbs.
9. Caroline Extension; move right index up and down.

Fig.96b

## (c) THE EEL

10. Release radial index strings from thumbs.
11. Insert thumbs, from distal side, into index loops and transfer index loops to thumbs.
12. Caroline Extension.

Fig.96c

97 SISIHIUKE

1928

Madoa, Ulawa

SISIHU (a seabird)

1963-65

Oteirora

*3 lines*

(a) THE HOUSE OF SISIHU - de Coppet<sup>1</sup>

1. Hold string in both hands with about three inches between them; turn both index fingers towards you under string and bring upright; bring right index towards you, <sup>distal to</sup> ~~over~~ and then <sup>proximal to,</sup> ~~under~~ left radial <sup>and ulnar</sup> index strings and draw hands a little apart; rotate indices in ulnar direction, through hanging loop and up to position, releasing string held against palms and drawing hands apart. There should be two loops on each index with left distal ulnar string crossing its radial string to become right proximal ulnar string.
2. Insert thumbs, from distal side, into proximal index loops and return with proximal ulnar index strings; 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, then pick up from proximal side proximal radial index strings.
4. Insert indices, from distal side, into little finger ~~loops~~ triangles, pick up distal radial index strings and turn palms away.

Fig.97a

(b) CANOE OF SISIHU - de Coppet

5. Release thumbs, then passing them distal to hanging string, insert them into index triangles from proximal side, release distal index loops and extend hands.
6. With indices pick up towards you the ulnar index string which runs from hand to hand.

Madoa, Ulawa

SISIHU (a seabird)

1963-65

Oteirora

## (a) THE HOUSE OF SISIHU - de Coppet'

- No 97
1. Insert ~~all~~ four fingers of both hands towards you into loop. holding hands about three inches apart, gripping strings on palms and with thumbs pointing up, bring index fingers upright, then bring right index towards you, distal and then proximal to left radial index string, allowing original right index string to fall off, draw hands a little apart; rotate indices in ulnar direction, through hanging loop and up to position, releasing string held against palms and extending hands. There should be two lops on each index with left distal ulnar string crossing its radial string to become right proximal ulnar string.
  - 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.
  4. Insert indices, from distal side, into little finger ~~loops~~ triangles, pick up distal radial index strings and turn palms away.

Fig.97a

## (b) CANOE OF SISIHU - de Coppet

5. Release thumbs, then passing them distal to hanging string, insert them into index triangles from proximal side, release distal index loops and extend hands.
6. With indices pick up towards you the ulnar index string which runs from hand to hand.

(g) SISIHU HIMSELF - de Coppet

- 17. Release thumbs, then insert them, from distal side, into index triangles and release distal index loops.
- 18. Caroline Extension.

Fig.97g

The story of Sisihu is now told.

(h) PIERCING SISIHU'S BACKSIDE - de Coppet

- 19. Release thumbs, then insert them, from proximal side, into little finger triangles and return with string lying above them. De Coppet's informant then worked thumbs back and forth to illustrate the motion of piercing.

Fig.97h

(i) SISIHU AND HIS DOG DISAPPEAR - de Coppet

- 20. Release little fingers and thumbs and distal index loops; thus reverting to opening position as at 1.

A shorter series of this is known in the Torres Strait Islands but there the Murray Opening is used followed by twisting the right distal index loop in ulnar direction.

~~Plate XII - Taufa'ahau Road, Nuku'alofa~~

~~The main street of Nuku'alofa on a Saturday morning, when it serves as an open-air market. (See also Plate XVII).~~

THE STORY OF SISIHU

1 The construction of SISIHUKE and SISHU is identical but only de Coppet collected the story and names for the figures.

What is essentially the same series but with some variations in the sequence of the figures has been found by Philip Noble in the Numba area of New Guinea.





97

Mao ta'au , na ta'au ma, kiraka tae warukururororo (1)  
"Mao" (2) up there, I up there and they make a stage of height  
branches

Ta'au, na ta'au, ma, kiraka niruanirutani keni ta'au  
up there, I up there, and they gather the women up there

ma, na ta'au ma, kiraka nirutani mane ma, na ta'au ma,  
and I up there, and they gather the men and, I up there and

kiraka to'ia waru tohiroto ta'au ma, na ta'au ma,  
they make height floor houses, up there and, I up there and

kiraka pi'i iiria haku ri'i aana na ka maarau hana  
they just say to me then that I play on

hanua kira. Ta'a wari niu, ponepone wou maana tarana  
their ground. A coconut fallen not ripe there where the road  
begins

ri'i naka reesia, kui nauna ka reesia. Na ka raa hai, kui  
then I see it, my dog he sees it. I walk, my dog

nau ka raa hai. Na ka si'ohia, kui nau ka si'ohia. Na ka 'e'ea, kui  
walks I pick it up, my dog picks it up. I peel it, my

nau ka 'e'ea. Na ka potaria, kui nau na ka pota.  
dog peels it. I break it, my dog breaks it.

Na ka ko'u, kui nau na ka ko'u.  
I drink it, my dog drinks it.

Na ka kori, kui nau ka kori.  
I rasp it, my dog rasps it.

Na ka 'ania, kui nau ka 'ania ma, kira iiria rihi  
I eat it, my dog eats it and they say things

ta'a nena haaku.  
bad these about me.

- Ani'e tare uuna ma kira kae ponuria  
Never mind if it's so and they will pierce

aemu aana ka tani no'o, Sisihu !  
your kind part when daylight, Sisihu !  
h

(1) For food exhibition  
(2) Dance of Small Malaita

FREE TRANSLATION

The house of Sisihu; the canoe of Sisihu; the garden of Sisihu; the breast ornament of Sisihu; the creeper of Sisihu; the stone of Sisihu; the house of Sisihu; - there he is; Sisihu.

"Oh Sisihu!"

"What?"

"When you <sup>passed</sup> ~~go~~ through Marata you cut down the coconut palms at Marata; when you <sup>passed</sup> ~~go~~ through Marata you <sup>take</sup> out the piper leaves at Marata; when you <sup>pass</sup> ~~go~~ through Marata you kill a pig at Marata; when you <sup>pass</sup> ~~go~~ through Marata you <sup>caress</sup> a woman at Marata; when you pass through Marata you defecate into the spring at Marata; But when the sun rises the children of Ponuuponumera will pierce your backside, when the sun rises: Sisihu."

"Oh! They tell lies about me. Why do they speak like that against me? As they arranged the set of Nunuru drums over there I was with them; as they danced a Mao I was with them; as they built a big stage for the food I was with them; as they gathered the men I was with them; as they built many floor houses I was with them; and they even told me to live with them. When a green coconut fell down near the edge of the road I saw it, and so did my dog; when I approached, so did my dog; when I picked it up, so did my dog; when I husked it, so did my dog; when I broke it, so did my dog; when I drank it, so did my dog; when I grated it, so did my dog; when I ate it, so did my dog; meanwhile they slander me!"

"It doesn't matter, they will pierce your backside when the sun rises: Sisihu!"

"If the children of Ponuuponumera do so I will fight against them! Kihī! Kihī! My dog and I, we shall eat a sacred pig; my dog and I, we shall cross the open sea into nothingness!"

N.B. The bird Sisihu, who lives near the sea, is compared with a poor man who has no other choice than facing his murderers or committing suicide.

97

- Hakaē tarena PonuPONUMERA ka uuna ma, naka 'oho  
If the children of PonuPONUMERA are so and I will fight

ha'ani kira no'o ! Kihi ! Kihi !  
against them ! Kihi ! Kihi !

Erua kui nau , erua ka 'ania poo maea ma erua ka isua  
We both my dog, we eat a sacred pig and we both follow

aasi tatara (1) no'o .  
the open sea for ever.

(1) Into the hands of supernatural powers: suicide or adventure.

FREE TRANSLATION :

The house of Sisihu, the canoe of Sisihu, the garden of Sisihu  
the breast ornament of Sisihu, the creeper of Sisihu, the stone of  
Sisihu, the house of Sisihu, there he is Sisihu!

- "Oh Sisihu !"

- "What ? "

- " When you <sup>go through</sup> pass at Marata, you cut down the coconut trees at  
Marata; when you <sup>pass</sup> pass at Marata, you take out the piper leaves  
at Marata; when you <sup>pass</sup> pass at Marata, you kill a pig at Marata;  
when you <sup>pass</sup> pass at Marata you caress the body of a woman at Marata;  
when you <sup>pass</sup> pass at Marata you defecate into the spring at Marata.  
But when the sun will rise, the children of PonuPONUMERA will  
pierce your hind part, when the sun <sup>rises</sup> will rise; Sisihu!

arranged ?

- Oh ! They tell lies about me. Why do they speak like that  
against me ? As they settled the set of Nunuru drums over there,  
I was with them ; as they danced a Mao, I was with them ; as  
they built a big stage for the food, I was with them ; as they  
gathered the men, I was with them ; as they built many floor  
houses, I was with them ; and they even told me to live with  
them. When a green coconut fell down near the edge of the road,  
I saw it and so did my dog ; when I approached, so did my dog ;  
when I picked it up, so did my dog ; when I peeled it, so did  
my dog, when I broke it, so did my dog ; when I drank it, so  
did my dog ; when I rasped it, so did my dog ; when I ate it,  
so did my dog ; meanwhile they slander me !

- It doesn't matter, they will pierce your <sup>h</sup> kindpart when the sun  
will rise, Sisihu !  
<sub>si'es</sub>

(1) Into the hands of <sup>er</sup>supranatural powers : suicide or adventure.

Set up by Julian, a boy at Ysabel

July 2 of Ysabel

1. Hold string between thumbs, indices hands being about 6 inches apart. Make a small hanging loop by bringing left hand <sup>crossed you</sup> to right until strings cross; insert thumbs away from you into small loop + little fingers, also away from you, into large loop. Extend hands; there are now two loops on thumbs + one on each little finger.
2. Insert left index, from proximal side, into thumb loop + pick up palmar thumb string.
3. With right hand grasp both left radial thumb strings + release left hand; insert left thumb + little finger between the two strings hanging from right index, bring thumb towards you under near string + little finger away from you under far string + drop strings held in right hand. (The little finger loop is thus transferred to thumb, + index loop to little finger).
4. Insert left thumb, from proximal side, into little finger loop + return <sup>with radial string</sup>.
5. Repeat 2, 3 and 4 seven more times.
- ~~6. Insert left thumb, from proximal side, into left little finger loop and return with radial little finger string.~~
6. Caecic Extension with both hands.



Fig. 98

Set up by Nggole, a boy of 15, Manaere, Malaita

Synonym; Raohutu, ~~from~~ Hugo Hebale, ~~from~~ Bugotu, Ysabel.

1. Hang string from mouth,
2. Insert hands towards you into mouth loop, then bring tips to position, up, thus giving each hand a crossed wrist loop.
3. Pick up hanging string + make a small upright loop in it; insert little fingers towards you into small loop, release string from mouth & extend hands.
4. Transfer wrist loops to thumbs.
5. Insert thumbs, from proximal side, into little finger loops & actuate with radial little finger strings.
6. Caroline Extension.

Fig. 99

This figure is known by many other names and made by a variety of methods throughout the Pacific. The Mouth Loop Opening is a little different to the one used in the Gilbert Islands.

This figure is known by many other names and made by a variety of methods throughout the Pacific. The Mouth Loop Opening is a little different to the one used in the Gilbert Islands.

set up by Eric Nora of Fenualoa, of Sika

1. Insert both hands <sup>away from you</sup> into loop of string.
2. Take <sup>about 4 inches of</sup> radial string between thumb & index of both hands; make a small upright loop by bringing right hand towards you & to the left & hold in left hand; pick up ulnar <sup>wrist</sup> string with right hand & lay it across base of small loop then insert right little finger towards you into small loop, release left hand fingers as insert left little finger also into small loop <sup>extend hands.</sup>
3. Transfer wrist loops to thumbs.
4. Insert thumbs, from proximal side, into little finger loops & return with radial little finger strings.
5. Carolinie Extension.  
This is essentially the same figure as the previous one but with a slightly different opening technique.

Fig. 100

From Rose, of Guadalcanal, and Mary, of ~~Santa~~ Ysabel.Set up in Canberra, ~~1965~~120  
1965

A series for two players, A and B.

1. A insets both hands into loop; makes a small <sup>upright</sup> hanging loop with about 4 inches of radial wrist string and holds it between left thumb and index, then picks up ulnar wrist string with right hand and lays it across base of small loop; inserts right little finger up into small loop, then releases left thumb and index and inserts left little finger also into small loop and extends hands.
2. Transfers wrist loops to thumbs.
3. Inserts thumbs, from proximal side, into little finger loops and returns with radial little finger strings.
4. Caroline Extension. Holds figure horizontal.

~~Illustration~~

Fig. 101 a

5. B inserts four fingers, from below, into triangles at base of A's thumbs and inserts thumbs into triangles near tips of A's indices. A releases hands.
6. Caroline Extension with two strings lying in fork of thumbs. Holds figure upright.

~~Illustration~~

Fig. 101 b

7. A inserts thumbs into figure on either side of inverted 'V', to pick up top strings of figure, and inserts little fingers on either side of the outer arms of the 'W' so that three strings lie between little and ring fingers. B releases hands.
8. Caroline Extension. Holds figure horizontal.

~~Illustration~~

Fig. 101 c

9. B inserts four fingers, from below, into triangle at base of A's thumbs and inserts thumbs into triangles near tips of A's indices. A releases hands.
10. Caroline Extension with two strings lying in fork of thumbs. Holds figure upright.

~~Illustration~~

Fig. 101 d.

11. A inserts all but little fingers into central triangle and picks up towards himself with thumbs base string of figure; with little fingers he picks up, also towards himself, the arms of the inverted 'V'. B releases hands.
12. Insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
13. Caroline Extension. Holds figure upright.

~~Illustration~~

Fig. 101 e

14. B inserts little fingers into triangles on either side of central 'U' and picks up arms of 'U'; he passes his thumbs over top string of figure then picks it up towards himself. A releases hands.
15. Repeat 12.
16. Caroline Extension. Holds figure horizontal.

Illustration

Fig. 101 f

17. A inserts little fingers into diamonds, picks up far outer strings and pulls them towards himself, then passing thumbs distal to radial little finger strings picks up the near outer arms of diamonds. B releases hands.
18. Repeat 12.
19. Caroline Extension. Holds figure upright.

~~Illustration~~

Fig. 101 g



- 20. B passes little fingers distal to top string of figure, then hooks up towards himself top string close to A's indices, then brings little fingers towards one another, inserts thumbs into figure and picks up bottom string on either side of central double 'V'. A releases hands.
- 21. Repeat 12.
- 22. Caroline Extension. Holds figure horizontal.

Illustration  
Fig. 101 h

- 23. A inserts little fingers and thumbs down into triangles near B's indices, picks up top of figure with thumbs and near outer strings of outer diamonds with little fingers. B releases hands.
- 24. Repeat 12.
- 25. Caroline Extension. Holds figure upright.

Illustration  
Fig. 101 i

- 26. B takes hold of central cross and pulls it down to make a better figure; inserting his little fingers close to A's indices he picks up, towards himself, top string of figure, then inserts thumbs into small triangles at base of figure and picks up bottom string. A releases hands.
- 27. Repeat 12.
- 28. Caroline Extension. Holds figure upright.

Illustration  
Fig 101 j

- 29. A inserts little fingers, towards himself, into spaces between bottom string and hanging loops, hooks up hanging strings, raises his hands until little fingers are above top string of figure, then hooks up this string allowing double strings to fall off; he now inserts thumbs into figure and picks up, towards himself, bottom string of figure. B releases hands.

- 30. Repeat 12.
- 31. Caroline Extension. This results in the original four *diamond figure.*

Set up by Rago, ~~man of~~ Otambui, Reef Islands.

1. Navaho Opening, bringing right hand string over left hand string.
2. Insert middle, ring and little fingers, from proximal side, into index loops and hold radial index strings against palms; pass thumbs proximal to ulnar index strings and transfer index loops to thumbs, do not release strings held by middle, ring and little fingers.
3. Caroline Extension.
4. Holding figure loosely, release middle, ring and little fingers, then bring little fingers towards you distal to hanging ulnar thumb strings and proximal to double radial thumb strings, hook back these strings, release thumbs and extend hands.
5. Pass thumbs proximal to ulnar index strings and insert into little finger loops from proximal side; return with radial little finger strings and release little fingers.
6. Repeat 2 and 3.
7. Turn right hand down and in towards body; bring left hand up then over away from body.

Fig. 102

103 NO NAME

1965

From Rose, of Guadalcanal, and Mary, of ~~Miami~~ Ysabel  
Set up in Cambodia.

- A series for two players, A + B using hands alternately.
1. Position 1 on A's left hand; loop in B's right little finger.
  2. B insert thumb, from distal side, behind A's palmar string, then rotate thumb towards himself, up and back to position.
  3. A and B insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
  4. A and B Caroline Extension.
  5. Double strings now <sup>separated</sup> hang loosely from top of figure to become radial thumb strings; A and B pass free little fingers distal to these strings, proximal to ulnar under strings and ulnar little finger strings and return to position with ulnar little fingers; pass thumbs proximal to ulnar under strings, lift them off under fingers, release thumbs and little fingers and return hands to position.
  6. A and B insert thumbs, from proximal side, into little finger loops and return with radial little finger strings.
  7. A and B Caroline Extension.
  8. Keeping figure extended A makes clockwise, B makes anti-clockwise sweep through half a circle so that hands are brought palms upwards to show a figure of four diamonds, lying horizontally between A + B.  
into diamond

Fig 103a

PTO

9. There are two corner triangles at each end of figure; A and B insert thumbs down into triangles near their other thumbs and little fingers into triangles near index fingers; they now move their hands towards one another, scooping up all intermediate stems with thumbs and little fingers, interlace fingers and clasp hands.
10. B frees left hand from all stems, then moving this hand until it is palm down over A's hand and facing in the same direction, inserts little finger under A's little finger stem and thumb under A's thumb stem and picks them up. A releases both hands.
11. B extends hands, inserts thumbs, from proximal side into little finger loops and returns with radial little finger stems.
12. B Caroline Extension
13. A squeezes stems together to show two upstanding loops in centre of figure. B releases thumbs and indices, and inserts thumbs, towards each other, into upstanding loops and extends hands; B then picks up with thumbs top stems of loops summing from palmar stems to centre of figure.
14. B Caroline Extension, turn right hand clockwise until palm faces body; left hand away from you and down

15. A inserts little fingers, from above into triangles a, a, (close to B's left hand), then inserts thumb, also from above, into triangles b, b, (close to B's right hand); B releases both hands. A extends hands and brings them to upright position.
16. B inserts right little finger, from above, into A's right hand little finger loop, left little finger into A's right thumb loop and brings little fingers outwards and upwards; then inserts thumb into his own little finger loops from proximal side, passes them proximal to center stems and into A's left hand thumb and little finger loops from proximal side. A releases hands.
17. B Caroline Extension and holds figure horizontal.

Sub-step

Fig. 103d

18. A inserts indices, from above, into triangles a, a, on either side of central diamond, little fingers into and triangles b, b, and picks up near bounding string of figure.
19. A and B lay figure down and B inserts fingers in the same way on his side of figure; both lift hands, then put their own fingers tip to tip and slide loops on to one hand, A's right and B's left hand. Free fingers are inserted into little finger loops from proximal side, little fingers released and inserted,

Illustration

with ring and middle finger into midst loop  
20 The figure is now turned over and over. Both

Fig. 103e

players insert thumbs down into loops held in each hand, pick up central stems of central diamond and release stems held by four fingers; then insert four fingers, from proximal side, into thumb loops and release thumbs. These movements are repeated any number of times and then reversed. Thumbs are inserted, from proximal side, into loops held by four fingers and fingers removed; fingers are then inserted into central diamond from below and thumbs released.

When tired of the game A inserts a hand into central diamond, B releases hands and A twists the stems round and round.

Figures 103c and 103e are found right across the Pacific, made by a variety of methods; the series made by two people from the beginning has been collected only in the Gilbert Islands, + Papua New Guinea, though in several instances two players take part after Fig. 103c

~~104~~

TATARAWAI (a woom)

1963-65

Takataha

1. Double the loop and insert index & little fingers only.
2. Pass thumbs distal to radial stings, proximal to ulnar stings & return with ulnar stings.
3. Insert thumbs, from proximal side, behind stings which lie at base of middle & ring fingers, return to position and Navaho thumbs.
4. Move <sup>all</sup> fingers up and down.

Fig 104

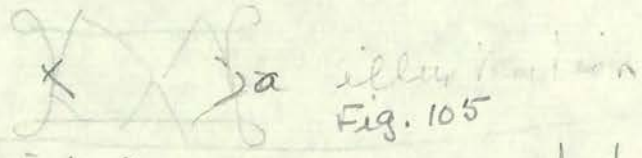
John Peter described this figure as representing some form of coed drill; he worked the stings horizontally. On Savo pump-drills are worked with two fingers on the central bar, one on each side of the shaft.

105 TUNGA APAPAKA (Fire) 1928

Set up by a woman at Eteete, Ugi.

Synonym: Totoi.

1. Double string + insert little fingers only.
2. Insert right thumb, from proximal side, into left little finger loops; draw hands a few inches apart then pass left thumb distal to right thumb loops, insert into right little finger loops from proximal side and draw hands apart.
3. Insert thumbs, from proximal side, into little finger loops + return with radial strings.
4. Caroline Extension.
5. Navaho thumbs with hanging strings.
6. Release little fingers.
7. Turn hands palms down; bring left hand towards you in an anti-clockwise movement until palm is close to your chin + at the same time turn right hand in a clockwise direction until palm faces outwards and arms are crossed.



P.T.O and insert here passage marked with \*

Continuation:

8. Return to position before 7. from proximal side,
9. Insert middle, ring + little fingers, into index loops + release indices
10. Insert index fingers, from distal side, into thumb



loops + return with radial thumb straps.

11. Bring left hand round in an anti-clockwise movement until palm faces body with fingers pointing up + bring right hand down + in to body thus hugging figure to breast.

NO illustration.

Totui' is essentially the same figure

- \* Another person is invited to blow the fee' (tunga uhubi) at the outer end 'A', places his mouth close + is gripped by fingers + thumb there - a tick which causes much amusement.

# 106 KARE

1928

128

Set up by Julian Legumana, Nariapu, Bugotu, Isabel

Synonyms: Kurigindi, John Peter, ~~the~~ Savo

Lango, ↑ Raupau, Guadalcanal  
Francis Hanua,

RAWAKO (Flying Fox) Takataka 1963-65

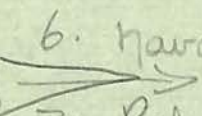
1. Position 1.
2. Release thumbs.
3. Pass thumbs proximal to little finger loops + return with both little finger strings.
4. Insert right index, from proximal side, behind left palmar strings + return with them to right.
5. Pass left thumb distal to right ulnar index strings, then insert from proximal side behind right palmar strings + return with them to left.
6.  Rawako left thumb + release right thumb; pull tight.
7. Release left thumb + right index simultaneously + allow loops to hang loosely.
8. Another person claps hands on hanging loops, extend hands + strings come free

Fig. 106a  
RAWAKO (Flying Fox)

This is the same figure made with a doubled string but has a different ending. After releasing left thumb + right index finger hands are clapped and extended quickly

Fig. 106b

## Synonyms:

malaita

1. Insert little fingers only into loop of string. (string may be doubled if desired.)
2. Pass right thumb to left, distal to <sup>left</sup> little finger loop, then pick up <sup>both stems of</sup> this loop from ulnar and proximal side, and return.
3. Pass left thumb to right, distal to left little finger loop, then pick up, from <sup>ulnar and</sup> proximal side, <sup>both stems of</sup> right little finger loop, and return.
4. Pass thumbs proximal to little finger loops and return with both stems of these loops on backs of thumbs.
5. Caroline Extension
6. Bring left hand down and right hand up with palms facing you and the figure appears.

illustration

Fig 107

7. If a second person inserts his thumb <sup>into figure at 'a'</sup> and index into the figure at <sup>'b'</sup> and all strings but little finger loops are released his fingers will be caught. This is the 'crab'.

Synonyms: Heviki, Luaniva; Kuka, Ulawa; Kakau, <sup>ngzela</sup> ~~Gela~~; Kakau, Guadalcanal; Kuka, Paupau ~~Ulawa~~, Guadalcanal.

From woman at Eteete, Ugi/

Synonym: aga (basket), San christobal/

KOME (necklace)

1963-65

From Takataka →

1. Shoot or doubled string over the head.
2. Insert left thumb & little finger into hanging loop,  
as in Position 1.
3. Take left palmar string between teeth & pull out.
4. Insert thumb, from proximal side, into little finger loop & return with radial little finger string.
5. Caroline Extension
6. With right thumb & index grasp left radial thumb strings where they cross; release left hand then insert left thumb, towards you, into near loop and, & left little finger, away from you, into far loop. Release right hand.
7. Repeat 4, 5 & 6.
8. " 4, 5 & 6
9. " 4 & 5
10. Release string from mouth & arrange figure.

Fig 108

~~Synonym~~ Tara ni Masi (several rings of white shells, worn by women round their necks, hanging on several strings of white shell money).

KOME

1963-65

This figure and ma'i are identical apart from the right hand being used instead of the left hand.

Collected by Madame de Coppet at <sup>KAU</sup> Takataka, Malaita, Solomon Is.

Lau 9

109 NUI (a bird's nest)  
Lau, Malaita

1963-65

<sup>N</sup>  
~~109~~ NUI (a bird's nest)  
~~Lau~~ Lau, Malaita

~~1963-65~~

1. Put string around big ~~toe~~ and first toe of left foot and on left hand in Position 1.
2. With right hand pull the string up between the two toes and put over left index. There should be no crossed strings and left palm faces left foot.
3. Pass right index proximal to left radial thumb string, insert into left index loop, from distal side, and return with radial index string, keeping index pointing down throughout this and following movements. Insert right middle finger alongside right index, release index then insert it into same loop from opposite direction (or away from you) and release middle finger; pass index distal to left radial thumb string and ulnar index string and hook up ulnar index string; again insert middle finger alongside right index, release index then insert it into same loop from opposite direction and release middle finger; pass index distal to ulnar index string and ulnar little finger string, hook up ulnar little finger string and put it over left little finger, so that ulnar string encircles little finger, and release right index.

109 Lau <sup>hul</sup> (cont.)

4. Insert right index, from distal side, into big toe loop, hook up near string, slide finger up to left hand and put string over left thumb.
5. Repeat 3 and 4 as many times as length of string allows.
6. Insert right thumb and little fingers from proximal side, into big toe and first toe loops and lift off left foot. In your left hand you hold the ~~nest~~ birds' nest; when you are looking for eggs or baby birds - release left little finger and thumb, except for original loops, and pull taut - the birds have gone, big enough to fly.

Fig. 109

Variations of this figure are found over a wide area.

FREE TRANSLATION

Ogre, you are staying in this village: but the girls are not yet grown up; the pigs' tusks are not yet curved; the sugar cane has not started to bloom; the piper leaves are still scarce; and the taro is unripe: and so ~~you~~ <sup>go away from the</sup> leave the village.

What shall I stay here for? I will go now.

↳ the betelnuts are not hard enough



- XXV -

110 MATMA THUNU - (an ogre) (Raulahu) ✓  
~~From~~ Raulahu ✓

1963-65

- 1 - Opening A.
- 2 - With mouth pull radial thumb string <sup>out</sup> towards you, release mouth; a long loop hangs down.
- 3 - Throw this loop away from you, under all strings and then over them towards you, so that loop is hanging down again between your body and figure.
- 4 - Pull this loop and <sup>hook</sup> unar little finger string down with toe.
- 5 - Release thumbs.
- 6 - Transfer index loops to wrists.

- 7 - With thumbs pick up radial little finger strings.
- 8 - Complete Opening A; with indices.
- 9 - Remove wrist loops; pull up and down, pray to the ogre.
- 10 - Release indices, when you have finished and he will go away.

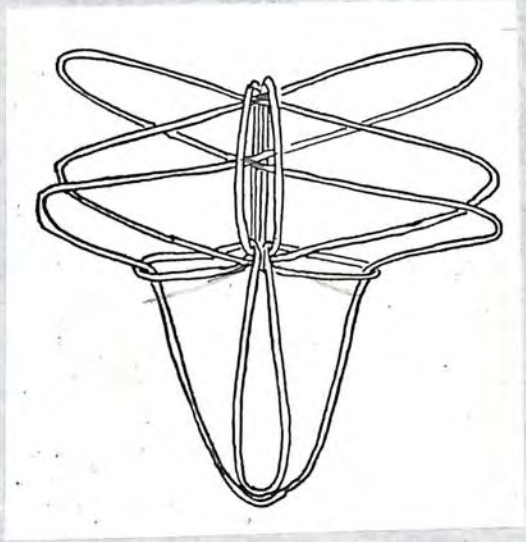


Fig 110 3''

WORD BY WORD TRANSLATION -

- MA'IMA'IHUNU 'ENE OO ONI <sup>AANA</sup> HANUA 'E MA, KENI KA MAE  
 Ogre here you stay in the village but the girls are not

TEHO MA, POO NIHONA KA MAE 'ERE MA, OHU KA  
 old enough and pigs <sup>teeth</sup> are not yet curved, and the sugar-

MAE TAKA MA, EKO KA MAE PERO  
 cane has no flowers and piper leaves there are not very much

MA, PUA KA MAE KURU MA, AARO KA MAE USI MA, OKO RAA  
 and, betelnut are not strong, and taro is not ripe and you go

MANIA HANUA 'ENE - IITA NA KA ONI EI ? NAKA RAA KE.  
 away from village this one - What shall I stay for ? I go now.

112 ISSISU HANA TA'A KA'E (string figure for one hand)  
196365

1. Put a very short string over indices and thumbs only.
2. Pass middle, ring and little finger of each hand towards you over all strings and hold them down.
3. Pass right index to left, distal to left thumb-index string, then hook up this string and return to right.
4. Rotate right index once in ulnar direction and release middle, ring and little fingers of both hands.
5. Release right thumb, then rotate right index once again in ulnar direction.
6. Insert right thumb, from distal side, into left thumb loop, pass it proximal to left index loop and return with ulnar index string through left thumb loop.
7. Insert right little finger, from distal side, into left index loop, release left index and thumb and extend on right hand only.

Illustration

Fig. 112

Synonym: Kaekae Ivera (lying very much) ✓

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 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 first joint and pull gently towards you until there is a loop about two inches long passing under radial thumb string. Turn index in a clockwise direction, put tips of indices together and allow loop to slip over 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.

*3rd edition*

Fig. 113

*1  
2  
3  
4*

Synonym: Nayhi hagala (cannibal) Ysabel.

1. Put one end of loop over big toe and second toe of one foot and hold other end in mouth.
2. With index finger, distal to loop, draw string up between toes and hold with both hands.
3. Bring hands together, proximal to mouth loop, and exchange strings, thus enclosing mouth strings.
4. Release thumbs and indices & with them take hold of right & left mouth strings, <sup>releasing mouth,</sup> draw hands a little apart, & fold loop down & outwards until it lies across dorsal three finger strings; fold thumb-index loops round outside dorsal three finger strings, then insert thumbs down into loops, pull towards you & release all but thumbs; give thumb loops a half-twist towards you.

Enlarge loops & work figure to diminish & increase in size. Said by Fui people to represent a man fat & thin according to his consumption of food.

Fig. III

Nayhi hagala is the same figure, but the loop is put over the head instead of being held in the mouth.

## 114 Neck Loop Trick

1928

Suania, Vahihaloa

No special name was given for this, later beyond  
the generic Sisi'o (game) ngoa (the stems).

1. Put loop over head.
2. Take right stem in both hands, hands being some distance apart, then take left hand round back of head, <sup>+ drop stems</sup> thus giving neck a second loop.
3. Left hand again holds stems, with right hand, makes a hanging loop by bringing <sup>left</sup> hand away from body + round to right hand; put this loop also over head.
4. Insert a hand underneath hanging loops, grasp stem of loop first put over head (now close to neck) + pull out. all stems come free.

No illustration

115 Waist-Loop Trick

1928-29

140  
139

From Ontong Java

1. Hold loop hanging from left hand.
2. Pass right hand away from you through loop, then to right, down, towards you, between your body & stems of loop, then insert into loop towards you, close to left hand; pull to right & hand comes free.

No illustration.

11. Nelo.

Short edition of Nenuari I p. 107

↪ refers to Tukopia Te Kou naga sikotara?

New Guinea - The Pleiades -

Fiji Imbi nunga or Nunga Vere?

New cal The Pleiades.

13. ~~Heeu as the same as Hee~~  
~~with fuzis twists done in opposite~~  
~~direction.~~

also Stanley p 86-

26. Val. Torres. VII p 43. Rosser Hoeneel.

29. Omea - Aust. p 823.

Gil. Is. haa-ni-man ✓ worked differently

42. Dandako. Tonga?

52. Seemingly same as Tuamotu 36  
but made entirely differently & more  
complicated.

Check Tenano ni tai. add Compton pp 212-13

Boia Rosser & H p. 47 Panimai



59. Steepling variation of "The Well".  
60 → (little men)

64. Another method of making the looped figure.

Almost same as N.G. Camilla - p. 212

61. Davidson 824? Jayne

~~65. Has no illustration. make one.~~

70. Same as Tekopea 27. but stems twisted round weirs once instead of twice.

~~81. This <sup>B</sup>the fence round the well" by - NO passing "the well"~~

~~72. Extra twist, otherwise same elsewhere.~~

85. Jeness p 321 xxxvii ✓ ~~name of Philip's?~~

86. Compton. p 229 ✓

87. Variation of the Pockes ✓

88. Camilla p. 223 Jenness p. 316 ✓

Momy lands p. 19

89. Gil. pp 111-12. sp. different only. H. Cal. muscicola

Camilla pp 226-228.

Loades No 38a

90 Compton pp 224-225 <sup>all</sup>  
pp. 71-2 Navan has <sup>3</sup> different op. & begins with 2 OS  
pp 595-97 KILICK. Op. as Hambeuch:

93 Gilke's *penaei* II a + b. c different  
pp. 108-09.

Tik. p. 50 beginning of series for 2.

n G. Camilla pp. 213-14 identical.

Fiji pp 36-7

n G. Compton p. 217

94. Differs very little from 93.

96. Tene Tene with Navahoop instead  
of Murray. pp 153-4 Gilke's.

97. ~~Tene~~ ST. SURKA NO. 9. (Telm)

Sol. Murray Op with twist made  
in their own way.

makes only 5 figs.

99. Nalhwelwe. alone. ✓

---

Rab's eggs. n. Col mine,  
Tenness 'Ship' 321

- 100 Another Na Ulwethue. *Ellis*, p. 689-90
101. Na Ulwethue. *Zeel's*,  
 Similar to N. C. *Camilla* pp. 223-25  
 The Bag.
- pp 12-16 Na Ulwethue essentially same  
but with different set of figures
- Australia. *Davidson* pp. 863-68
- N. C. name. ✓
- Tiji Soutake *Hornell* pp. 54-60
102. N. C. *Compton* pp. 211-12
- 103 N. Z. pp. 35-7
- N. G. *Camilla*: pp 216-18. Two people  
*Gilbert's* ✓ Two people.
- Cardines* pp 272-3
- Fiji* pp. 52-3
- "
- Marquesas* pp. 45-6
- Tuamotō* 1/6.
- Note of many differences

105 differences in technique

Gilbert p. 153

Hawaii p.p 119-20

106. differences in technique

Fiji Hoemell pp. 28-9

Aust. Dav. pp 801-2

N.G. Conn. p p. 218-19

Tua No. 77

107.

Gil. pp. 150-51.

Same trick

Hawaii pp 12-13

N.G. 301

108

Aust. Dav. pp 804-05

109 notes on differences.

6. Tapon. Tuamotu footnote No 23.

BONA

1928

(Set up by Eric Nora at Sista) Fenua Roa Is.

Synonym: KWONA (a kid), Mota.

2. a & b

of c.

1928

XXII

DANDAKO (chewing) Guadalcanal

(From Philip at Maravoto)

Synonym: MUSA, Sista, Gualcanal 1st fig m. l.

NOLU (basket for food hung up when eating finished)  
Konde na hahani - finish kai.

3. de copper

1928

XXI

Santa Tinaberamasi (high stone)

(From Neretaba of Maiga, near Buaba, Bugota, Ysabel, a boy of about 16.)

4. (aboriginal movement?)

Melaerby 1000?

1928

OMEA (fight)

(From Peter Guadasi, 'chief' of Suluwhau, ~~in~~ an artificial island <sup>in Lan</sup> ~~off~~ Malaita)

5. a + b de copper

1928

IX

HADA

(From a boy of 12 at Madoa, Ulawa)

KIKIHUTO (opossum's feet)

6. NUVO here. A1 a & b VIII

6

KANDORA <sup>(MOTA)</sup> (cuscus)

SX

1928

(From Johnson Tomi of Nggela, a man of 50)

✓ same as 441

1928 (2)

7.  
XIX

MA'I

(From woman at Eteete, Ugi)

✓  
8

TUNGA APAPALA (tie)

1928

(From woman, at Eteete, Ugi)

(Tunga uhuhu)

✓  
9

TANGA PITA NINSE

1929

(From Reef Islands)

✓  
10(a) XX

NIU (Fenua loa) 28.

1928

(From Eric Nora, a Reef Islands man, at Siota)

Synonym: Fite (3tae) Pileni. 2.

also collected from man in Reef Is. by some tech. later

✓  
10b  
13 here

LAVI (Flying Fish)

1928

✓  
11

NATO (lyric gourd)

1928

(From Rago, man of Otambui village, Reef Islands)

(in text: stopper = nandungena)

✓  
12

NENU (coconuts)

1928

(From Rago, as above)

(Te Tabu's 3 Is from Halmahera) Tehopai Tota

✓  
13 (after 10)

NEPE (moss)

1928

(From a man on Reef Islands)

✓  
14

NINGE (canarium indicum nuts)

1928

(From Reef Islands)

✓  
15

XXIV

NEPE MWAYA (new moon)

1929

(From Reef Islands)

1928

Synonym: MATOBA MAI LOKI, (Bugotu, Isabel) From Hugo Helala

(Gulf of Mexico)

✓ 16 TSIME MANUBO (dead man)  
(From Reef Islands)

X 'de Coppet xxiii (no. 75 same) 1929

17 BANUI (species of tree)  
75 (From Reef Islands)

X Deem?

18 a 66(?) xxxvii AIOLE 1928  
(From Tomi, young man of Sinarengo, Malaita)

Run xxxvi

19 (a) BARU (canoe) 1928  
(From old man at Malu'u, N. Malaita)

(b) FAU (stone)

(c) MAI (reef)

✓ 20 'NIU (coconut) 1928  
(From Pelee Guadasi at Suluwhau, N. Malaita)

✓ 21 A'ARANGA (two ducks) 1928  
(From man at Ro'isu lagoon, S. Malaita)

X 22 a+b IV WHAI WANE 1928  
(From Charlie Sau of Pwa'u, S. Malaita)

Synonym: BAIKWA, shark. (From Pa'oulu of Uru, Malaita at Tubse)

continuation HAI MANE RORO ARAU by (Charlie Sau only)

X 23 a+b XII REPI SUSUSUHE'U 1928  
a+b (From Charlie Sau of Pwa'u at Supeini, S. Malaita)

+ continuation

24 a a b

ROKE NIOKE KEU (men carrying sticks)

(From Charlie Bau of Para'u at Supeini, S. Malaita)

+ continuation "place of the men" &amp;

25 a

KAKENAKU (flying fox caught in lawyer's case) 1928

(From young man of BANUA, Santa Cruz)

25 b

MALIYA (flying fox) Graciosa Bay, 1928

(From young man of BANUA village, NAMBARENGU, GRACIOSA BAY, SANTA CRUZ)

26

NELO (a bird) 1928

(From old man of Nimbi village, Te Motu, Santa Cruz)

27

NERU (small species of fish) Graciosa Bay, 1928

(From HANDE (Sandy) of BANUA, Santa Cruz)

Synonym: KELU, (a bird), Santa Cruz, 1929. collected again in  
Makimikam with some larvae compare with Tikopiai Vai ngutu lare' tai ofa?

28 xxvii

HATO KAULA 1928

48 hie xxvi

29 = 19

TAMBAU (papaya) Graciosa Bay 1928

(From Sandy of Banua village? Santa Cruz)

man of 10. Expect long fingers, no English) also 1929

30

NOEA (paddle) 1929

(From Santa Cruz)

31

BISI TANAKAO (reefs) 1928

(From Julian, a boy at Ysabel)



32

DANOI BEDGE (pigeon)  
(Flem Reef Islands)

1929

Synonym: MEDANIM (man); Vago<sup>ng</sup> village, Santa Cruz.

33 a-i XLIX

1928

a. to i. SISIHIUKE  
(From madoa, Ulawa)

34 a+b

HOLU

1928

C

p.?

(Explained as stone with hole in it forming house in which man lived a long time ago).

(From Francis Hania of Paupau, Guadalcanal) nts

35 + 61

XLIII

NOANO (tree)

1928

(From Vago<sup>ng</sup> village, Santa Cruz)

36

WANUVE MBOMB

? Canarium

1928

(From Eric Nora at Siota)

38

VII

1928

SAGAROIATO (ivory nut)

(From LEVI ROITUMANA of BUARA, Ysabel)

Kolonia - leaf at end where nut beginning to sprout, represented by two loops.

de Cuyper VI 37b

37 a+b FAISAO (ivory nut)

1928

(From David Romatelea of Fiu, Malaita)

Synonyms: LONDOITHAV (ivory nut), Francis Hania of Paupau, <sup>Guadalcanal</sup>

VATU, Oliver LEKEN of Kolonia, Guadalcanal

HOISAO (Sago fruit 'sao'),

TE VAIVE (stone) Fenua loa

See Tukopua Tifisuka 1929 p. 33

de Coppel XXXIII  
39. mley  
Smiley mley

TE PEKIO (caterpillars)  
(From Eric Nola at Siola)

Fenua loa? Yes. (6)

40. de Coppel XXXI + X after 242 + b.

(see <sup>China</sup> XXXI and X)

NAMU (pool of water)  
(From Pa'oulu of Uru, Malaita)

1928

41 de Coppel VIII  
and Symposium  
after 5)

NUVO (net) Fenua loa  
KUPENGA (net, Pileui)

Bani Mac. Op. different

1928

43 } de Coppel XXXII

1929

67.) TAPON (Turtle shell)  
(From Reef Islands)

compare nos 4p. 5? Tek

44 same as 7 done

XIX ANGA (basket)  
(From Sam Christoval)

1929

45 } XXXVa

NIGHT, DAY AND THE SUN  
(From Kia, Ysabel)

1928

a.b.c. OF REDU / RAYATA, TAUNU

See Anderson 23-4

46 name?

1928

RATIAHA (Stone for sharpening knife)

(From LEVI ROITUMANA (a boy of 10) of BUALA, <sup>BUGOFU</sup> Ysabel)

A related figure FAIBIBISU (shoelace) was found

NO, set up by David Ramolelea of FIU, N Malaita at Telega.  
but exact technique not recorded.

48 NWOPA TE NE (House of <sup>the</sup> spirits)

1929

This is a stone on Fenua loa; home of ~~the~~ <sup>unnamed</sup> particular spirits. but simply an object which spirits supposed to inhabit.

47 ✓ ad APARAU

(From NGGOLE (boy of 15) of MANAERE, Malaita.)

Synonym: RAOHUTU, Hugo Hehale of Bugotu, ~~Ysabel~~, Ysabel  
Known by many other names throughout Solomon Islands.

48<sup>x</sup> xxvi HATO (aem. sing.) (Christa XXVI) 1928  
after 28 (From San Christoval)  
see Tichopea p 63

49 ✓ na Aknison's Well 1928  
with 29 NUE (water) Fenua Loa. Vai (water) Pileni Is.  
(From Eric Nosa at Sista).

The center diamond<sup>is</sup> termed NUBANUE (the water-hole) at Fenua Loa; the two stems leading to it as BARANUE, at Fenua Loa, and TE AHA, Pileni Islands.

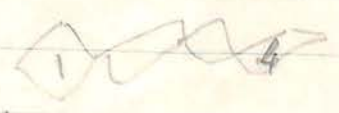
50 MARADA (pronged fish spear) 1929  
(From San Christoval)

Synonym: KUKA (crab) is these crab figures on Gela

51 de Goppel xvi NAMBIRI (caterpillars) 1928  
(From Eric Nosa Fenua Loa)

Synonyms: MUNO; Hugo Hehale of Buala, Bugotu, Ysabel  
PEPELU; Kia, Ysabel.  
PEPEI; (Valaranga language) Maravoro.

52 a + b. (a1) HATA 1928  
66 (From Eteete, Ugi)



+ right and left finger at  
A second person puts arm through, 1 + 4, index fingers<sup>tops</sup> dropped + center comes out

?

53

SIMBELU (raise <sup>the</sup> eyebrows)  
(From John Peter of Savu)

1928

(8)

54

VAT (rock sticking up into air)  
(From Barnab's Maukana of Salanisi (lush village near Suva on Bugotu) Isabel)

1928

collected at Maramatambu mission station.

55

NIU WAKU MINI

1929

(From MALEURO of WANGO village, Somba Cury)

Set up other figures

56

KAILI (flying fox)  
(From Nggela)

1928

(Siola)

57

(75)

PUTU (fruit of Barringtonia sp.)  
(From Edwin Heimans of Tasman, <sup>Isabel</sup> Bugotu)  
Box of 10

1928

58

de Coppel XIV III

KARE

1928

(From Juliana Legumano of Namapu, Bugotu)

Synonyms: KURICINDI, John Peter of Savu; WANGO, Francis Hanias of Paupau, Guadalcanal.

all abroad S.X.

59

ONGA (Lightning)

SX 1928

(From Hugo Hebele of Bugotu) Isabel

60

TE MANINI (a <sup>seef</sup> fish)

1928

(From Eric Hoga of Fenua-Loa, at Siola)

with Rabbinow  
Series

61 ✓ de Coppet XLIII  
with 36

VUTU (Baerlingtona Nut)  
(From Philip at Marawoo village)  
not mission.

1928

62 ✓ de Coppet XXXVIII  
a-f (?)

LOIKOVIE  
(From Lamgo, Ngarela) see chart.

5X 1928

MBARI = Feog

KOLOKOLOMISO = lake

GAINGANGARI = stick with which feog impaled.

VURE = people

KUTU = mistakes

HARA = leaves

E eua na tinoni = two men

63 ✓  
Gebel's p151?

OU'A (crab)

1928

64 ✓  
see Gebel's p74

AROH (paddle, canoe)  
(from San Christobae)

1928

65 ✓

MARANGAIA (lightning)  
San Christobae

1928

66 ✓  
52 HATA  
73 NELO  
Night & day

after 52

NAHO

1928

67 ✓  
Same as 42

BABARANGARI (fruit of a tree)

68a = XIII Keni Rupuae.

John Patis aged 20, of Sava.

68b XIII bis

ABWABO (shell razor) (Chirka XIV)

X  
68c XVII

MISI

X  
69 de Coppel I

FOE (pie) at Siota. 1928

(Term HOLUN of LAUMBE, Russell Islands, ~~Cape Marsh~~)

X  
Synonym: BOSU, Term Tuhai Legumama of Nauru, Ragu/Sabel.

70 de Coppel II  
o

Simplex form of FOE

RU

70a III (Term Holun of Laumbe)

71 ✓

1928

WAKA (ship) Mo

(Term Philip, aged 45, of Maravovo Village) Guadalcanal

72 ✓ XIII  
see 68b un.

wooden bowl 1928

DAHO (deep dish for pounding food)

(Term boy of Bugotu at Siota)

this completed man finished

73 ✓  
age 52

NELO 1929

(Term Reef Islands)

NELO ELO and NELO LANGE

74 ✓ + V

1928

VETU SINDANI (a moening star)

(Term TAMBULIVU of Guadalcanal)

X  
75. \*Same as 17

(Chirka XXIII) ✓

XXIII MANU (flock of birds)

(Term Barnabas maritima of Ragu/Sabel)

Synonym

76 X XXIX  
None to end.

(Christa XXIX) (11)

MAULI (name of a fish)

(From Philip "Chief" of 45 years at Masaroro village  
a leading man Guadalcanal)

77 X  
XXXI

(Christa XXXI)

GARI TINGGILO (girls splashing)

1928

(after 24a & b)

(From Philip Masaroro)

Found also at Tambuliru Guad.

Synonym: NGGARI TITINGGILO, Francis Hania of Paupau

78 ✓

PIRO (Porphyrio melanotis)

Red Headed  
Swamp Rail

SX

(From Hugo Hebele of Bugotu)

Known also on Guadalcanal with same meaning at

79 ✓

WANE MAI (dead man)

1928

(From an old man at Malu'y, N Malaita)

NO 80

KAROKEPI

(From Francis Hania of Paupau, Guadalcanal)

NO

AISHU (steing or steing games)

Figure of same type.

80b ✓

SOMBOHAKA (heem)

(From Francis Hania, Paupau, Guadalcanal. No fig)

80a ✓

LONDOI WU (Fruit of Beringinca)

Francis Hania

variant of above?

81 ✓

PIA TOA KIA (two hills at Kia)

(From Daniel Longarata of Buala, Sabotu but  
learnt by him at Kia)

Christa I?

82 ✓

KIZU (heemil ceak)  
 (From John Peter of Savu)

SX

15

83 ✓

KUKURO (gum)  
 (From Hugo Hebele)

SX

84 ✓

Sym of 105

TOTOI (fire)  
 Kia, Ysabel

1928

85

1928

(Maori <sup>no instructions</sup> TOEMI) a figure termed Bevaen

for Attitude

on SAVU

made by John Peter & said <sup>by him</sup> to be well known on island. Not seen elsewhere or is represented a pump drill + stop worked horizontally.

Valuvaku on Paupau same as Bevaen

86(a) ✓

SUMBI (club)

1928

From PA'OUKU, Uru, Malaita.

86(b)

NAZHI HAGHAT (Cannibal)

From Ysabel.

87 ✓

NEDLO (dolphin)

<sup>at 10</sup> 88/ GAUPA + XXXIV From Eric Nora.

89 XVII Mtaei (diving)

From Nggele people at Siota

1122



- 90 XV PURUPURU MATANA
- 91 XVIII TATARAWAI (ARUARU - John Peter - Sawo)
- 92 XXV XI MA'IMA 'IHUNU
- 93 XXX TORONII'A PARI
- 94 XXVIII WISI
- 95 XLIV SUHURIMAE
- 96 XLV POROTOUTOUTA'A
- 97 XLVI SIRI Put with well
- 98 XLVII TOTOKIRI
- 99 2o 2ae (Te Taba)
- 100 2o 2ae (2a Uwehwe)
- 101 = Na Whakare Series: HUI (Te Karawa)
- 102 NARINE (Stealing Yams)
- 103 = Te Taba Series neck look Trick
- 104 wrist look Trick (2o Uwehwe)
- 105 ISSISU HANA TA'A KA'E (For one hand)

- 106
- 107 =
- 108 =
- 109 = nuu
- 110 = XXV
- 111 = One hand.

112 for some small line a trough.

113

114 70 feet some comprise a me field in 1845.

115 West look. AT ST. Onham Plant. 4 June 1845. AT ST. Onham Plant. 70 feet some comprise a me field in 1845. for some small line a trough.

George & Co. (S)

Seaman W. M. 14 656 1843 W

East Brit. (Central from 1845 - AT ANU)

Log book

shall I use "shock" or "double" or all steep always long  
& doubled?

$\beta = ng$

Siota - mission station. Masarovo also. where?

Solomons as a whole.

Mota = lingua franca of mission

Put in year collected.

Eric Nora. Reef Is. main. Fenualoa Is.

Masarovo.

Sawa Is. part of

Nggela = group of islands.

Gizo Is

Bogutu Peninsula of Yasabel.

Ulawa is off S Malaita

Reef Is = Fenualoa, Paleni, Nukapu

Name. Synonym. Set up by..

Figures found again after 35 years.

Time span important. more than generation

Note 3 ways of making Tongan opening. See p 42.

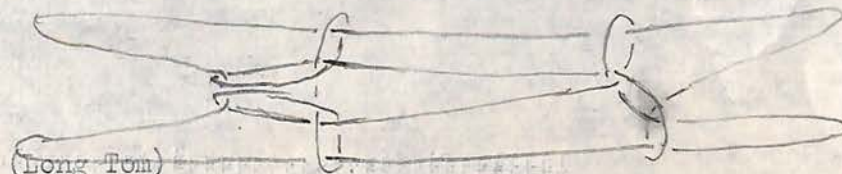
See 44 assembly for CE

Jan. to 4.2.  
return mid March.

use "movement" or not?

Continue from?

*Check on page 10*



MARORE - fish (Long Tom)

1. Opening A.
2. Release right index.
3. Right index picks up dorsal string of left index from distal side and returns to position, releasing left index.
4. ~~Bring~~ left hand towards you proximal to all strings of right hand, and close to palm of right hand, allow right hand strings to lie along left index, hold in position with left thumb and release right hand.
5. There are now three loops lying on left index, a large middle loop and near and far smaller loops; with right thumb and index grasp end of middle loop and turn it back under itself, thus forming two small loops, and hold with left thumb.

There are now two small central loops and a near and far larger loop; draw far large loop up through far small loop and likewise ~~large~~ draw near large loop up through near small loop.

6. Hold the two large loops in right hand, release strings from left hand thumb and index, ~~and~~ *draw hands a little apart then* replace them with strings held in right hand

being careful to keep near and far strings in correct position; *loops should be about 2 inches long or enlarged as working progresses.*

7. Make a small loop on far string of near loop by turning right hand end under left hand end; pull far loop up through this small loop, then make a small loop on near string of this loop by turning right hand end under left hand end and pull near large loop up through it.

8. Insert right little finger and thumb ~~away from you~~ *from above* into near loop and thumb only ~~towards you~~ *from below* into far loop; release strings held between left thumb and index. *work little loops towards center of figure.*

9. With right thumb and index grasp ~~//~~ radial little finger string and ulnar thumb string of left hand and release left hand; insert left

~~little finger and thumb into near loop~~

little finger and thumb away from you into near loop and thumb only  
into far loop, also away from you.

10. Caroline Extension.

Totonii'a Pari - shack T. P.

1. First 3 movements of Maevee.
2. Transfer right index loops to right wrist.
3. Pick up with left thumb + index radial l.f. stem + ulnar th. stem in right palm; release right l.f. + thumb; transfer wrist loop to index + thumb. Replace R. l.f. + thumb loops held in left hand.
4. Repeat 2 + 3.
5. Movements 4 to 10 of Maevee.



NO NAME

(From Rose of Guadaluca & Mary of Santa Isabel)  
(Set up in Cantarea)

A series for two players

1. Position 1 on A's left hand; loop on B's right little finger.
2. B inserts thumb, from distal side, behind A's palmar stem; then rotates thumb towards himself and up back to position.
3. A & B insert thumbs, from proximal side, into little finger loops and return with radial little finger stems.
4. A & B; Caroline Extension
5. Double stems now hang loosely from top of figure to become radial thumb stems; A & B pass free little fingers distal to these stems, proximal to ulnar index stems and ulnar little finger stems & return to position with ulnar little finger stems; pass thumbs proximal to ulnar index stems, lift <sup>them</sup> off index fingers, & release thumbs & little fingers & return hands to position.

A + B 6. Insert thumbs, from proximal side into little finger loops & return with radial little finger stems

A + B: 7. Caroline Extension  
8. Keeping figure extended A makes ~~anti~~ clockwise, B makes <sup>anti</sup> clockwise sweep through three quarters of a circle so that hands are brought palm upwards between A & B. It may be necessary to arrange figure into four diamonds

9. There are two corner triangles at each end of figure; A & B insert thumbs down into triangles near their other thumbs & little fingers into triangles near index fingers. They now move <sup>their</sup> hands towards one another, scooping up all intermediate stems with thumbs & little fingers, interlace fingers & clasp hands.
10. B frees ~~right~~ <sup>left</sup> hand from all stems, then moving this hand until it is palm down <sup>+ facing towards thumb</sup> over A's ~~left~~ <sup>right</sup> hand B picks up stems on back of A's hand, ~~little fingers~~ thumb into thumb loop and little finger into index loop; A releases ~~both~~ <sup>signs</sup> ~~both~~ <sup>both</sup> hands.
11. B extends hands, then inserts thumb, from proximal side, into little finger loops & returns with radial little finger stems.
12. B; Caroline Extension.
13. A squeezes stems together to show two upstanding loops in centre of figure. B ~~releases~~ <sup>releases</sup> thumb & index loops & inserts thumb <sup>towards one another</sup> into <sup>upstanding</sup> loops & extends hands; he then picks up with thumbs top stem of loops running from palmar stem to centre of figure.
14. B; Caroline Extension, then turn right hand clockwise until palm faces body; left hand away from you & down. 3 O's
15. A <sup>inserts</sup> ~~puts~~ little fingers down into triangles a, a,

X and brings little fingers  
inwards - upwards

Free fingers are inserted into little finger loops from proximal side, & f's released + inserted into other fingers; thumb loops are grasped in the same way by other hand

A

15 cont (close to B's left hand) then inserts thumbs <sup>down</sup> at triangles b, b, (close to B's right hand); B releases both hands. A brings hands to upright position.

16. B inserts <sup>right</sup> little fingers, ~~at the top~~, from above, into A's right hand ~~little fingers~~ loops and left little finger ~~thumbs~~ into A's right thumb loop, <sup>and thumb loops</sup> then inserts thumbs into his own little finger loops from proximal side, passes them proximal to center strings + <sup>from proximal side</sup> into A's left hand thumb + little finger loops. A releases hands. <sup>hold thumb</sup> Caroline Extension 30

17. A inserts index, from above, into triangles on either side of central diamond + little fingers into end triangles.

18. Figure is laid down + B inserts fingers ~~into~~ in the same way as A, both left hands, then put their own fingers tip to tip + slide loops on to one hand, A's right + B's left hand.

19. The figure is now turned over + over. Both players insert thumbs down into loops held in each hand, pick up the central strings of the central diamond + releases string held by four fingers; then insert four fingers, from proximal side into thumb loops + releases thumbs. These movements are repeated any number of times + then reversed. Thumbs are inserted, from proximal

NO NAME

(From House of Guadalupe + Mary of Santa Ysabel  
(Set up in Cambréa))

A series for two players, A and B.

1. Position 1 on <sup>A's</sup> left hand; ~~loop~~ loop on B's right little finger.
2. B inserts thumb, from distal side, behind A's palm as ~~stump~~ and returns

19 cont side, into loops held by four fingers + fingers removed; fingers all then inserted into central diamond from below + thumb released.

When tired of the game one <sup>A</sup> player inserts a hand into central  $\Delta$ , the second <sup>B</sup> player releases hands + A twists the stump round + round.



TABLE OF CONTENTS

				page	
-		Introduction	.....	I	
<i>with</i>	I ✓	86 Poo ✓	.....	"	1
<i>with</i>	II ✓	87 Nari kera ✓	.....	"	2
	III ✓	96 Wouho ✓	.....	"	3
<i>with</i>	IV ✓	49 Hōi mane sike iito ✓	.....	"	4
	V ✓	25 Rato ma hura ✓	.....	"	5
<i>with</i>	VI ✓	32 Roto ni rōu ✓	.....	"	6
	VI bis ✓	34 Hoī rarani hata teera'i ✓	.....	"	7
<i>with</i>	VII ✓	33 Rotoi rao piito ✓	.....	"	8
<i>with</i>	VIII ✓	23 Hata'ēperere ✓	.....	"	9
<i>with</i>	IX ✓	24 Hata totorowato ✓	.....	"	10
<i>with</i>	X ✓	52 Rua keni pi paa ✓	.....	"	11
	XI ✓	53 Rua poera ni ōi roke ✓	.....	"	12
<i>with</i>	XII ✓	50 Rua mane kahe oka ✓	.....	"	13
<i>with</i>	XIII ✓	78 Keni pupuae ✓	.....	"	14
<i>with</i>	XIII I ✓	79 Aapo'aapo ✓	.....	"	16
	XIV ✓	48 Porouruurumatawa ✓	.....	"	16
	XV ✓	70 Purupuru matana ✓	.....	"	18
<i>with</i>	XVI ✓	46 Numo ka haani ✓	.....	"	19
	XVII ✓	77 Misi ✓	.....	"	20
	XVIII ✓	74 Tatarawai ✓	.....	"	21
<i>with</i>	XIX ✓	70 Kome ✓	.....	"	21
<i>with</i>	XX ✓	2 Uume ✓	.....	"	22
<i>with</i>	XXI ✓	3 Keni maumauru ✓	.....	"	23
<i>with 2</i>	XXII ✓	43 Pa'akomu ✓	.....	"	23
<i>with</i>	XXIII ✓	5 Mani imoro ✓	.....	"	24
<i>with</i>	XXIV ✓	21 Tahī ✓	.....	"	25
	XXV ✓	110 Ma'ima 'ihunu ✓	.....	"	26
<i>with</i>	XXVI ✓	37 Suna roro he Marau ✓	.....	"	28
<i>with</i>	XXVII ✓	38 Wera makahi ✓	.....	"	29
	XXVIII ✓	36 Wiſi ✓	.....	"	29
<i>with</i>	XXIX ✓	61 Marore ✓	.....	"	30

	XXX ✓	62	Toronii'a pari ✓	.....	page	32
with	XXXI ✓	57	Paewa Torohona ✓	.....	"	32
with	XXXII ✓	6	Parani öi ✓	.....	"	33
	XXXIII ✓	10	A'apei ni teitari ✓	.....	"	34
	XXXIV ✓	64	Tapani kui ✓	.....	"	36
with	XXXV ✓	94	Waru hou roko ✓	.....	"	37
	XXXVI ✓	8	Rotoi ni arite ✓	.....	"	38
with	XXXVII ✓	7	Hunu ni arite ✓	.....	"	40
with	XXXVIII ✓	95	Ko'e Pari ✓	.....	"	41
	XXXIX ✓	54	Pari hao ma'i ✓	.....	"	42
	XL ✓	55	Höuna ✓	.....	"	45
	XLI ✓	56	Houhaarii aasi ✓	.....	"	46
	XLII ✓	58	U'a ✓	.....	"	46
with	XLIII ✓	83	Rotoni hou ✓	.....	"	47
	XLIV ✓	59	Surimae ✓	.....	"	48
	XLV ✓	86	Porotoutouta'a ✓	.....	"	52
	XLVI ✓	74	Sira ✓	.....	"	53
	XLVII ✓	69	Totokiri ✓	.....	"	54
with	XLVIII ✓	166	Rawako ✓	.....	"	55
with	XLIX ✓	97	Sisihu ✓	.....	"	55

50 109 hui  
51 112 155 15v hana ka'a ka'e  
52 113 Marine

54

28 same  
26 new  
54

By Christina de Cock

This work would not have been carried out, if ~~Mrs.~~ Honor Maude <sup>(M)</sup> had not taught me the way to make string-figures, and how to describe them. ~~Mrs.~~ <sup>She</sup> Honor Maude supervised with real enthusiasm and methodical patience the different stages of the recordings. ~~All~~ <sup>which she</sup> the corrections, Mrs Maude has carefully added, made possible <sup>the</sup> ~~the~~ publication of the work. Here are given to her my very deep thanks.

About fifty string-figures are recorded here in the way they were made by 'Are'are people. The recording took place in the years 1963, 1964 and 1965 around Takataka Bay on the east side of Malaita Island, where my husband and I were engaged in field work.

Many informants contributed to the present collection. They were living all around Takataka Bay. We must thank specially for their methodical contribution and their kind patience :

Mr. Taihumaea ← , the araha of Mani'eirate village

Mr. Nasihunu ← , the araha of Manihöuni village

Mr. Irisipau ← , from Rau'ahu land

Mr. Suunorua ← , from Hareawa land

Mr. Keni'oma ← , from Oteirora village

Mrs. Tareoriori ← , from Masupa village.

Mr. Keni'oma, who was living further south in the Maramarike Passage, told the stories of Wisi, Pari, Suhurimae and Sisihu.

The word used for <sup>a</sup> string-figure is isisu. It appears also in compound words as :

- nuu-isisu ; a love song telling the love feelings towards somebody (boyfriend, girlfriend, mother...)

- amaa-isisu ; a funeral song given to the dead by women (wife, daughter, sister, mother ....) and telling ~~and~~ <sup>the</sup> facts about his life.

These songs <sup>relate a</sup> ~~are~~ telling series of events from the first to the last, repeatedly on the same melody. One or two singers may accompany the

1 Maude, H.C and H.E., 1958

(1) H.C. and H.E. Maude, String-figures from the Gilbert Islands in Memoirs of the Polynesian Society n° 13, Wellington 1958 -

performer with nasal melody. <sup>in practice</sup> The fact is that the performer <sup>divides the</sup> ~~en-~~merates a story into different events.

In <sup>the</sup> 'Are'are language the word for "count" is isumia, isu means <sup>ing</sup> to follow somebody. On Guadalcanal, Florida, Malaita, Ulawa and San Cristobal Islands, words for "count" are of the same pattern. Ulawaians will say idu or iduidu, and for string-figures isuisu <sup>(M)</sup>. Nggela people will say isu or indu for counting <sup>(M)</sup>. These verbs, nowadays mean also "to read" a text.

As W.G. Ivens <sup>writes</sup> about string-figures <sup>which</sup> he had seen on a Small Malaita and Ulawa, 'Cat's Cradle' was played extensively in former times. It is not so much in evidence now" <sup>(M)</sup>. Among the 'Are'are, string-figures are played by nearly all the people, men, women and children as well <sup>(M)</sup>. They didn't <sup>not</sup> feel that these games <sup>had</sup> have any religious meaning, <sup>said</sup> apart from the fact that one informant <sup>says</sup> that some were made, in olden days, to <sup>e</sup> insure a good yam harvest in their gardens.

Another informant <sup>said</sup> says that string-figures were used to keep awake during the nights, when people were <sup>feared</sup> fearing an attack by enemies. But to-day among christians and among the 'Are'are, who ~~are~~ <sup>w</sup> following their own traditional religion, string-figures are one of the few games they <sup>still</sup> are playing.

The stories one can tell in doing the figures are of the unuha sort: <sup>as</sup> opposed to the two other <sup>types,</sup> sisihora and arasihona. Unuha is a kind of short tale, giving an account of an incident occurring between two or three actors, <sup>in contrast to</sup> It is ~~to be~~ opposed to a myth of the very old days <sup>known as</sup> sisihora, or to <sup>a</sup> the story of relatively recent events <sup>or</sup> such as a war, a marriage, a feast, <sup>which is called</sup> a journey, arasihona.

2 Ivens, Walter G., 1929.

3 Fox, C.E., 1955.

- (1) Walter G. Ivens, Dictionary of the language of Sa'a and Ulawa South-east Solomon Islands, Oxford University Press 1929.
- (2) C.E. Fox, Dictionary of the Nggela language (Florida, British Solomon Islands), The Unity Press, Auckland 1955.
- (3) W.G. Ivens, Melanesians of the South-east Solomon Islands, Kegan Paul, London 1927. P.98.
- (4) Only pregnant women must avoid them, because the umbilical cord could strangle the foetus.

4 Ivens, Walter G., 1927.

5 Only pregnant women must avoid them, because the umbilical cord could strangle the foetus.

*It should be noted*

Must be noticed the fact that, apart from a few decorative carvings and paintings (mostly geometrical series), <sup>the</sup> 'Are'are are not <sup>very interested in</sup> much concerned with drawing figures, <sup>though</sup> In contrary, they are great musicians and singers. Music is most important in all feasts, as <sup>also</sup> in ~~the~~ every day life.

<sup>We must add, too, that the</sup> We could add also that 'Are'are have forgotten their knowledge of the stars, <sup>and the stellar patterns is</sup> The figures of the sky have no actual importance for them.

How these string-figures could be described by modern mathematics in order to set up <sup>generalized</sup> the <sup>generative</sup> rules for <sup>constructing</sup> building <sup>up</sup> the terminal figures will not be discussed here, <sup>But it is</sup> <sup>seems</sup> <sup>possible</sup> ~~assumed~~ that mathematics could lead to the formalization of the operations involved.

The names of the figures and their importance in connection with 'Are'are oral literature will be studied <sup>in connection with</sup> together with the ~~full corpus of~~ myths and legends recorded on Malaita.

↑  
our work on

' A R E ' A R E  
S T R I N G - F I G U R E S

(Malaita - Solomon Islands)

- Recorded in the years 1963-1966  
at Takataka Bay (Malaita)  
by Christa de Coppet

POO - the pig (Takataka)

1 - Murray Opening.

*Small hanging*

*Murray Opening*  
(Hold string between thumbs and indices, hands being about four inches apart. Make a loop with this string, right hand string lying over left hand string. Insert indices, from distal side (or towards you), into this loop, ~~turn them down and then towards you into large hanging loop,~~ release thumbs and extend hands).

*complete the movement towards you until fingers are upright;*

2 - You have now a proximal and a distal loop on indices, ulnar strings crossing one another. Insert thumbs, from distal side, into proximal index loop; pick up proximal ulnar index strings and return. Insert thumbs from distal side, into distal index loops and return with distal ulnar index strings. Little fingers hook down distal radial index strings and return with proximal radial index strings on their backs. *pick up*

3 - Each little finger is now in a triangle. Insert indices from distal side into these triangles and turning them up towards you pick up on their tips the oblique string. Release thumbs.

4 - There is now a W-shaped figure between the hands, with the backs of the thumbs pick up its outer arms. Release indices (three loops from each) and extend.

5 - Insert indices, from proximal side, into thumb loops, pick up ulnar thumb strings and release thumbs.

6 - Pass thumbs proximal to index loops, insert them, from proximal side, into little finger loops, turn them away, down, towards you *and* up bringing back ulnar little finger strings.

*8, 9 + 10 of Rosen*  
7 - Insert right thumb and index through left index loop from distal side, lift off left thumb loop, bring it up through left index loop and replace it on left thumb; repeat this with little finger loop. Transfer left index loop to the wrist. Repeat with the other hand.

8 - With right index and thumb take hold of left radial little finger and ulnar thumb string, remove left hand from all strings;

transfer strings held between right thumb and index to left thumb/index. Then, with left index and thumb, also, hold radial little finger and ulnar thumb string of right hand, remove right hand from all strings.

9 - Insert right thumb and little finger between the two former little finger loops (of left and right hand) then insert into these loops little finger away and thumb towards you ; transfer strings held in left hand to thumb, index of right hand ; insert left thumb and little finger into the former thumb loops, thumb towards you little finger away from you pull figure taut.

illustration

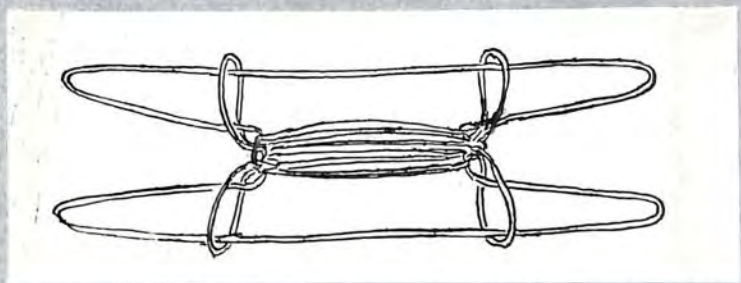
10 - With the mouth take right ulnar thumb and radial little finger string, release right hand, introduce the four fingers of right hand towards you into the two loops hanging down from the mouth, release mouth.

step

By gently pulling the two uppermost right hand strings, the "pig" walks towards the right, by pulling the two lower strings, he walks to the left.

X

8 strings



Ja



700) (96)

96 WOUHO # (freshwatereel (Takataka)  
talao'olo (straight road) (Lau District)

Synonym: ←

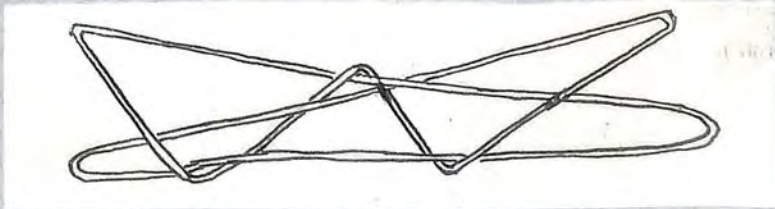
1 - Make first four movements of "POO" (I) *Boou*

2 - ~~Caroline Extension.~~

\*\*\* This the house of the freshwatereel, HAOTO-cavity.

2 3 - Release radial index strings from thumbs ; then insert thumbs, from distal side, into index loops and transfer index loops to thumbs.

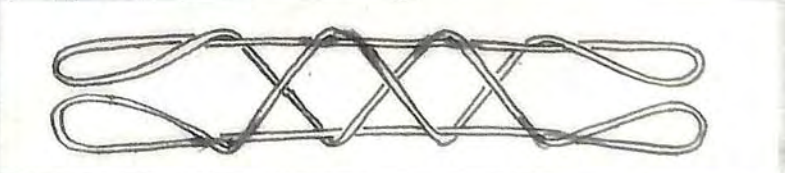
3 4 - ~~Caroline-Extension.~~ Turn palms away from you and move <sup>right</sup> left index up and down \*\*\* this is the stick used for looking for an eel under his stone.



*(Handwritten scribbles)*

5 - Release radial index strings from thumbs, then <sup>insert thumbs, from distal</sup> side, into index loops and transfer index loops to thumbs.

6 - Caroline Extension.



70.  
87 NARI KERA - an almond (Canarium indicum) (Takataka) -

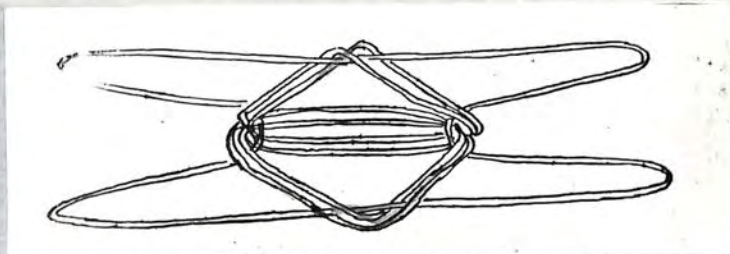
1 - Make the first six movements of "POO" (I)

2 + With right thumb and index take off left index loop, insert  
*behind* it, from proximal side, left palmar string and replace it on left  
index.

3 - Repeat with right index loop.

4 - Transfer index loops to wrists.

5 - Make 8 and 9 of "POO". (I)



Raymond works this figure.

HÓI MANE SIKE IITO - four men are shooting parasites in a tree  
(Takataka) \*

HÓI MANE RORO UWE HANA NAHE - four men on a bridge of rope.

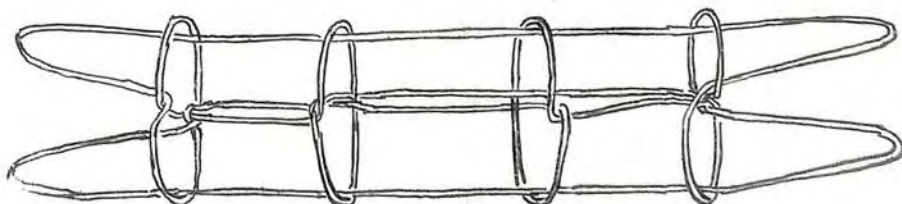
- 1 - Murray Opening.
- 2 - Insert thumbs and little fingers, from proximal side, into distal index loops and release indices from distal loops.
- 3 - A string lies in Position I on thumbs and little fingers ; complete opening A with middle fingers.
- 4 - With right index and thumb lift left ulnar little finger off little finger and drop over left ringfinger ( little finger loop lies on ringfinger now, reversed). Repeat with right little finger loop.
- 5 - Pass little fingers, from distal side, through ring finger loops, towards you proximal to all strings and return with radial thumb strings. Release thumbs.
- 6 - With thumbs hook down radial index strings, then pass them proximal to all strings and bring back ulnar little finger strings.
- 7 - Bring little fingers towards you distal to all strings, hook back radial thumb strings, then insert little fingers from distal side, into index loops and pick up on their backs radial index strings.
- 8 - Navaho little fingers.
- 9 - With right thumb and index take hold of left radial little finger and ulnar thumb string and release left hand from all loops ; there are now a near and a far loop held between right thumb and index, insert left little finger and thumb (away from you) into near loop, then thumb only, (away from you) into far loop. Repeat with other hand.

*distal to radial index strings then pick up these strings on backs of little fingers*

*(from right to left) (from left to right)*

*IV*

- 10 - Caroline Extension .



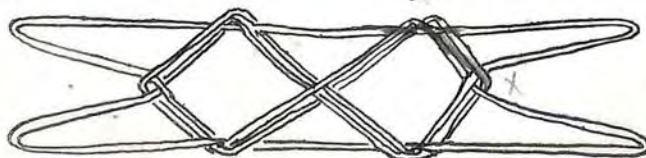
\* These parasites grow like fruits on branches of big trees.

RATO MA HURA - Sun and moon ( Takataka, learned from a pagan) or  
RUA WARI NIU - Two coconuts ( Takataka, learned from a christian).

- 1 - Opening A.
- 2 - Transfer index loops to wrists.
- 3 - Pass indices distal to thumb loops, hook back radial thumb strings, then with indices still pointing down, insert them from distal side into little finger loops, ~~ring back~~ radial little finger strings and straighten indices.
- 4 - Turn palms towards you : radial index strings twist round radial thumb strings in centre of palms, with right thumb and index hold these two strings where they cross on left palm and release left hand from all strings except wrist loops. There are now a near and a far loop held between right thumb and index, insert left little finger from right to left into near loop, pass left thumb distal to radial little finger string then pass it beyond far loop turn thumb round and insert from left to right into far loop, release right thumb and index. Repeat movement with other hand.
- 5 - Repeat 3 .
- 6 - Turn palms towards you, with right thumb and index pick up left radial wrist string and drop it between left thumb and index, then pick up

crossed radial index and radial thumb strings as before also wrist string lying between index thumb and release left hand. There are now three loops held in right hand, the former wrist loop being between the other two loops. Insert left little finger and thumb from right to left into nearest loop, then pass thumb distal to middle loop and insert into far loop, away from you. Repeat movement with other hand.

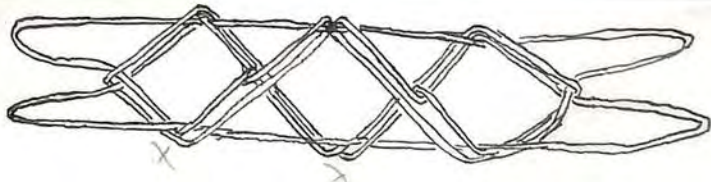
- 7 - Caroline Extension.



Te Vauve  
Huisao

ROTO NI RÖU - a big Tunafish (*Sarda orientalis serventyi*)  
(Takataka)  
(okeai - bundle of firewood - in Lau district)

- 1 - Opening A
- 2 - Transfer index loops to wrists.
- 3 - Insert indices, from distal side, into thumb loops, pick up on their tips ulnar thumb strings, then insert them, also from distal side into little finger loops and return with radial little finger strings.
- 4- Turn palms towards you : radial index strings twist round ulnar thumb strings in centre of palms, with left thumb and index hold these two strings where they cross on right palm and release right hand from all, <sup>strings except wrist loops</sup> ~~not deleted~~ there are now a near and a far loop held between left thumb and index, insert little finger of right hand from left to right into near loop, pass right thumb distal to radial little finger string, then pass it beyond far loop, turn thumb round and insert it from left to right into the far loop ; release left thumb and index. Repeat movement with other hand.
- 5 - Repeat 3 and 4 twice more.
- 6 - Repeat 3 ;
- 7 - With left thumb and index pick up right radial wrist string and drop between right thumb and index, then pick up crossed strings in centre of palm as before and also string lying between index, <sup>and</sup> thumb and release right hand. There are now three loops held in left hand, the former wrist loop being between the other two loops. Insert right thumb and little finger, from left to right into nearest loop, then pass thumb distal to middle loop and insert into far loop from right to left. Release strings from left thumb and index. Repeat movement with other hand.
- 8 - Caroline Extension.



7a

From Christa de Coppet on Malaita.

37

ROTO NI RAU \* name of a fish.

1. Opening A.
2. Transfer index loops to wrists.
3. Insert indices, from distal side, into thumb loops, pick up on their tips ulnar thumb strings, then insert them, also from distal side, into little finger loops and return with radial little finger strings.
4. Turn palma towards you: radial index strings twist round ulnar thumb strings in centre of palms, with left thumb and index hold these two strings where they cross on right palm and release right hand from all strings except wrist loops; there are now a near and a far loop held between left thumb and index, insert little finger of right hand from left to right into near loop, pass thumb distal to little finger <sup>string</sup> loop, then pass it beyond far loop, turn thumb round and insert <sup>it</sup> from left to right into far loop; release left thumb and index. Repeat <sup>movement</sup> with other hand.
5. Repeat 3 and 4 twice more.
6. Repeat 3.
7. With left thumb and index pick up right radial wrist string and drop over thumb, then pick up the crossed strings as before and also the wrist string lying between thumb and index; <sup>and release right hand;</sup> there are now three loops held between left thumb and index, the former wrist loop being between the other <sup>two</sup> loops, insert right thumb and little finger, from left to right into nearest loop, then pass thumb distal to <sup>middle loop</sup> radial ~~little finger string~~ and insert into far loop from right to left. Release left thumb and index.

VI bis

1963-65

34 HÖI RARANI HATA TEERA'I <sup>the</sup> (four branches of Hata tree touch each other) (Takataka)  
From Takataka

1 - Position 1 with a very long string.

*in ulnar direction*

2 - Insert right index, from proximal side, behind left palmar string, twist it once ~~clockwise~~ and put it on left index; repeat the movement with right palmar string.

*returning with twisted strings, and*

*then insert,*

3 - Insert right index, from proximal side, into left index loop, pull to right; insert from distal side, through index loops, left index, from proximal side, into right index loop, pull to left.

4 - Transfer the three index loops to wrists.

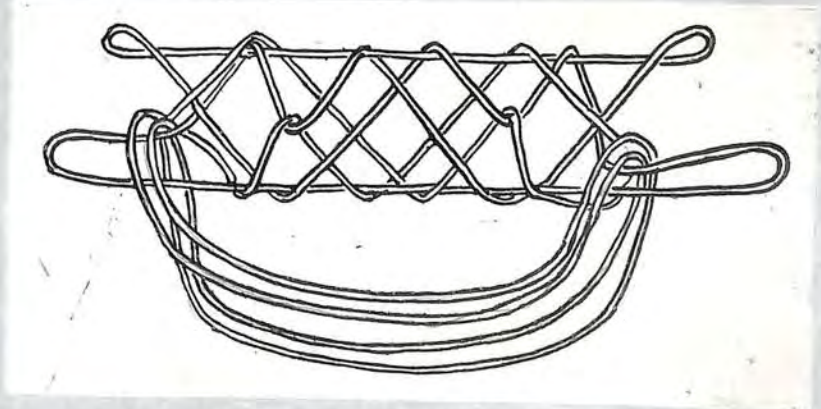
*Copy movements 3, 4, 5 + 6 of 17032*

5 - ~~Make movement 3, 4, 5 of "Roto ni Rau" (N°6)~~ <sup>VI</sup>

*strings lying in crotch of thumb and*

6 - With left thumb and index pick up right radial wrist strings and lift them over thumb, <sup>when</sup> pick also up crossed strings in centre of palm as before and release right hand. There are now five loops held in left hand; the former wrist loops between the other two loops. Insert right thumb and little finger from left to right into nearest loop, then pass thumb over middle loops and insert it from right to left into far loop. Release strings from left thumb and index. Repeat the movement with the other hand.

7 - Caroline Extension.



Slightly different  
technique at 3

- VII -

See RF 38

<sup>ii</sup>  
ROTOI RAO PITO - fruit of sagopalm growing ( Metroxylon  
vitiense) (Takataka).

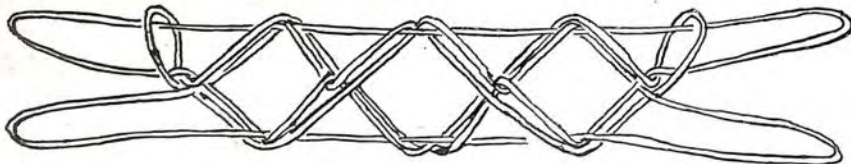
- 1 - Make first six movements of "ROTO NI ROU" (VI)
- 2 - With left thumb and index pick up right radial wrist string and drop over thumb, then take right ulnar wrist string, twist it once round the four fingers of right hand, first across palm then dorsal side. There are now, between right thumb and index, an ulnar thumb string, the former radial wrist string, the former ulnar wrist string and radial index string ; with left thumb and index pick up these four strings and remove right hand from all loops. Between left thumb and index you hold a near loop,

27

VII

two strings in the middle and a far loop : insert right little finger and thumb from left to right into near loop, pass distal to the two middle strings and insert thumb only into far loop, from right to left. Release strings from left thumb and index. Repeat with other hand.

- 3 - Caroline extension.



8a



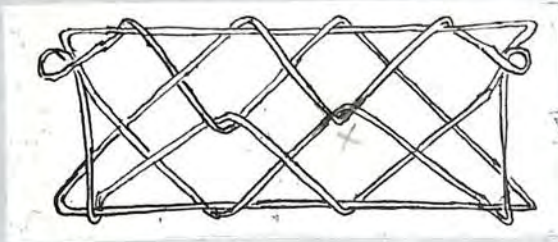
NOVO

HATA'E → ERERE - eagle hovering - (Takataka)

- 1 - Opening A .
- 2 - Release thumbs.
- 3 - With mouth pick up from distal side ulnar little finger string, and pull towards you. Insert right thumb towards you into mouth-loop, pass it to left between your body and left mouth string, pick up this string on back of thumb and return to right ; pass left thumb between body and right mouth string, return to left with this string, release string from mouth and extend.
- 4 - Insert indices from proximal side into thumb loops and transfer thumb loops to indices.
- 5 - Pass thumb proximal to index loops, insert them from proximal side into little finger loops and return with little radial finger strings ; then insert them from proximal side into distal index loops and return to position with radial strings of these loops on their backs.

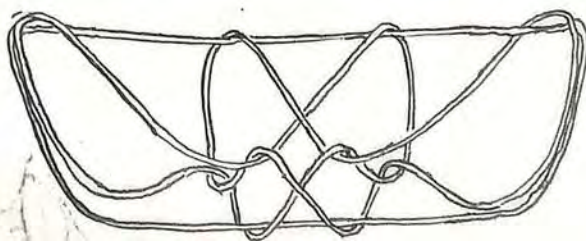
VIII

- 6 - Navaho thumbs, and release indices from distal loops.
- 7 - Repeat 4 and 5 and Navaho thumbs.
- 8 - Insert middle fingers from distal side into index loops and bring back radial strings of proximal index loops. Release little fingers and extend by turning palms outwards.



- 9 - With mouth take the ulnar middle finger and distal/index string of left hand where they cross close to tip of middle finger. Insert four fingers of left hand towards you into the two loops hanging from mouth and release string from mouth. Repeat with right hand. Press thumbs against four fingers and extend.

\*\*\* You will find two eggs of the eagle - RUA APOTA .



release left hand ?

ulnar

ga

Fifth HADA No. 5  
Deficient technique at 2 & 3.

- IX -

HATA TOTOROWATO - eagle gathering all material for his nest.  
(Takataka)

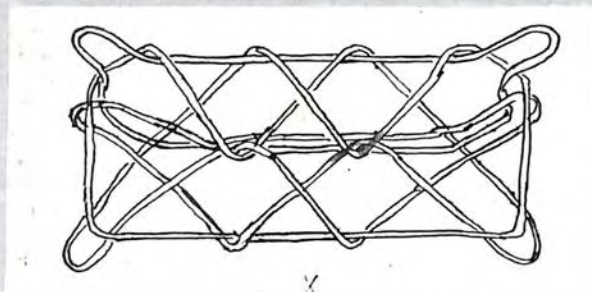
1 - Opening  $\Delta$  .

2 - Transfer thumb loops to indices.

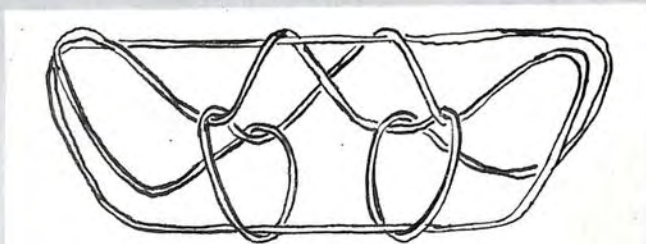
3 - D° 3 ; of HATA|E → ERERE, then 4, 5, 6 twice and 7. VIII

IX

4 - During all the time there were three loops on indices. Insert middle fingers from distal side into index loops and bring back radial string of middle loop. Extend by turning palms outwards.



5 - D° 9 of HATA|E → ERERE .



1963-65

RUA KENI PI PAA (two women cook cabbage) + (Takataka)  
 (From Takataka (learned from a christian) ?)

Synonym: RUA KENI PI KAKARE POERA NI ÖI ROKE - / (from a pagan)  
 (two women cook leaves of a tree)

- 1 - Opening A.
- 2 - Release thumbs.
- 3 - With mouth pick up from distal side ulnar little finger string and pull towards you. Insert right thumb towards you into mouth loop, pass it to left between your body and left mouth string pick up this string with thumb and return to right; pass left thumb between body and right mouth string, return to left with

string on thumb. Release string from mouth and extend.

- 4 - With right thumb and index pick up left ulnar little finger string, lift over tip of little finger and ~~put~~ over left ring finger (little finger loop <sup>now</sup> lies reversed on ring finger ~~now~~). Repeat with little finger loop of right hand.
- 5 - Insert little fingers from distal side through ring finger loops pass them proximal to all strings and bring back radial thumb string through ring finger loop. Release thumbs.
- 6 - Insert thumbs from distal side through index loops, pass them proximal to all strings and bring back ulnar little finger strings through index loops.
- 7 - Pass little fingers distal to all strings, hook back radial thumb strings, then insert into index loops from distal side and pick up radial index strings, (Help with other hand).
- 8 - Navaho little fingers.
- 9 - With right thumb and index pick up radial little finger string and ulnar thumb string of left hand, release left hand from all loops; there are now a near and a far loop and between them two other loops: insert left little finger and thumb into near loop from right to left, pass thumb distal to middle loops and from left to right into far loop. Repeat movement with other hand.

Caroline extension.



June 10

- XI -

53 RUA POERA NI ŌI ROKE # (two leaves of the Roke tree) \* (Takataka)

1963-65  
 {from a christian} or Takataka  
 Synonym or RUA KENI USU MAA # (two women rubbing their eyes) {from a pagan}

1 - Opening A.

X1

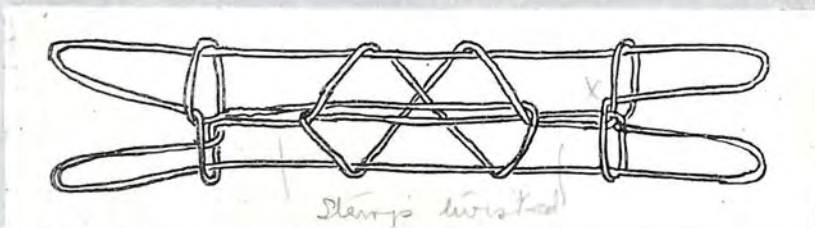
2 - Release thumbs.

3 - With mouth pick up from distal side ulnar little finger string and pull towards you; insert right thumb towards you into mouth loop, pass it to left between your body and left mouth string, pick up this string on back of thumb and return to right; pass left thumb between body and right mouth string, return to left with string from mouth and extend.

*on thumb. Release string*

4 - Transfer little finger loops to ringfingers.

*Copy in full* 5 - D° movements 5 to 10 included of RUA KENI PI PAA (X). *give*



X1

\* The young leaves of this tree are cooked like cabbage.

1963-64

50 RUA MANE KAHE OKA (two men cut a horizontal beam) (~~Takataka~~) \*

From Takalaha \*

- 1 - Opening A ;
- 2 - Transfer index loops to middle fingers, and thumb loops to indices.
- 3 - With mouth pick up from distal side ulnar little finger string and pull towards you. Insert right thumb towards you into mouth loop, pass it to left between your body and left mouth string,

X11

pick up this string with thumb and return to right ; pass left thumb between body and right mouth string, return to left with string on thumb. Release string from mouth and extend.

4 - Transfer little finger loops to ring fingers.

5 - D° 5, 6, 7, 8, and 10 of RUA KENI PI PAA.

Copy in full no X

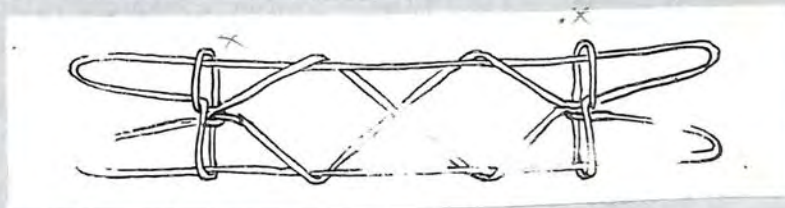


Fig 23a

KIRARUA KA HA'ASIKOA (they both have finished the pediment)

- 6 - Near each hand you can see a man, formed by two loops: release thumbs, then insert them, pointing towards one another into the lower loops <sup>and</sup> pick up their distal strings. Release indices.
- 7 - With thumbs pick up from proximal side radial little finger strings. Caroline extension.

78 KENI PUPUAE † (woman showing her backside) (Takataka) 1963-66  
Takataka

1 - Opening A with double string.

2 - Insert indices from distal side into little finger loops, rotate ~~twist~~ them down under index loops, up towards you and back up to position with radial little finger strings, ~~on their tips~~.

carrying them

3 - Release little fingers.

4 - Hook down ulnar index strings with little fingers,

away from you

away from you

5 - Holding figure loosely gently release thumbs then insert them into dropped loop from distal and pick up from proximal side the two strings running from indices to ulnar little finger strings, (proximal radial index strings). Move the loop in middle of figure with middle, ring and little finger of each hand.

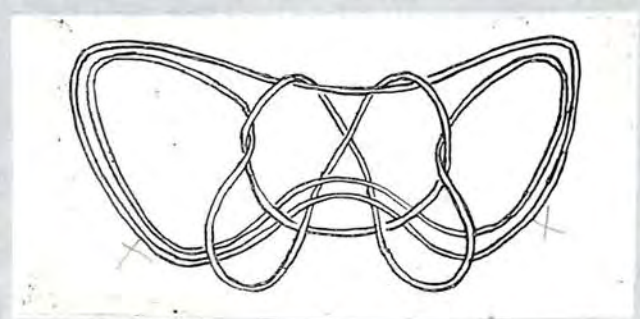


Fig. 78

WORD BY WORD TRANSLATION :

<sup>ea</sup>  
backside † KENI PUPUAE HAKA NI HAHONEMU HAU AASI !  
Woman you show your backside to your brothers down near the sea!  
<sup>ea</sup>  
KIRA IIRIA MANI HANARA OKO 'ANI'ANIA, OKO WATEA AANA KIRA.  
They say the food you are eating, you give it to them.  
<sup>ea</sup>  
† MANI AE ATA KIRA ! MANI AE ATA KIRA !  
Some excrement for them ! Some excrement for them !

TRANSLATION :

" † Woman you show your back side part to your brothers who are down near the sea! <sup>side</sup> They say that you should bring them the food you are eating."  
" † My excrement for them ! "

- XIII bis -

79 ABWABO (saya shell)

1928

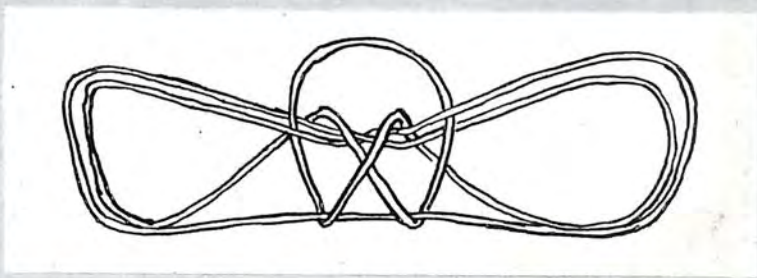
AAPO'AAPO # (shell for shaving) (Takataka)  
From Takataka

1963-65

1 - Make the five movements of "Keni pupuae" / no. 78

2 - Insert thumbs into distal index loops from proximal side, release middle, ring and little fingers of each hand and extend.

72 - Insert middle ring and little fingers, from proximal side, into thumb loops, release thumbs, then release indices and insert them also in former thumb loops from proximal side. Extend with the four fingers of each hand.



70 PURUPURU MATANA (a constellation of two stars, (Takataka)

From Takataka

1 - Opening A .

2 - <sup>Rotate in ulnar direction</sup> Twist right hand once round all strings, first away from you over all strings then down, towards you and up again; (the strings should now encircle right hand from radial to ulnar side, thence to left hand.); <sup>encircle</sup> with right thumb and index remove left index loop, <sup>rotate</sup> twist right hand with this loop once more round all strings and put it back on left index. <sup>in ulnar direction</sup> Twist right hand back to normal position. Repeat movement with left hand.

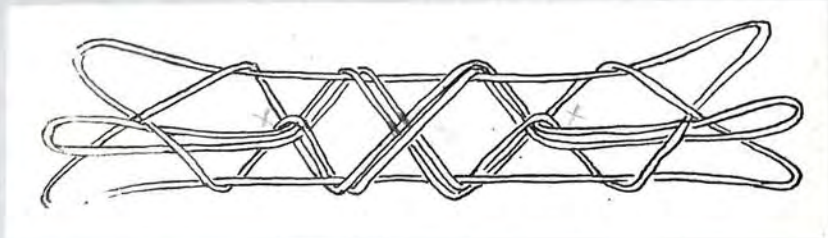
3 - Transfer thumb loops to the four fingers of each hand, <sup>rotate</sup> allowing radial string to lie in fork of thumb. <sup>left</sup>

4 - With right thumb and index take hold of radial little finger string index loop, and the string lying between thumb and index of left hand; release left hand from all strings. There are now, held in right thumb and index, a near loop, the former index loop, and a far loop. <sup>towards you</sup> Insert left thumb from left to right into near loop, <sup>away from you</sup> left index from left to right into former index loop, as before, and left little finger from left to right into far loop. Repeat movement with left hand.

replace index & l.f. loop

5 - Pass thumb distal to index loops, insert them from proximal side into little finger loops and return with radial little finger strings.

6 - Caroline Extension.





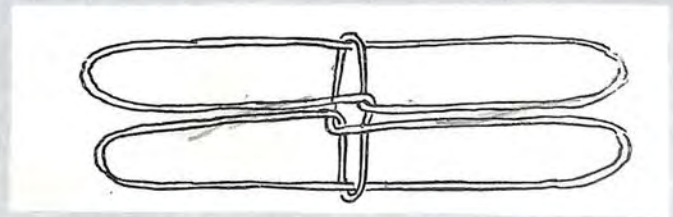
51) Futh NAMBIRI

NUMO KA HAANI - worm creeping. (Takataka)

through left distal index loop and thumb proximal

- 1 - Position I .
- 2 - With left thumb and index pick up right radial thumb string and twist it once around right thumb.
- 3 - Insert left index from proximal side into loop round right thumb and return to position.
- 4 - Pass right index, from distal side, through left index loop, pick up left palmar string from proximal side, return to right; Pass left index from distal side through right index loop, pick up right palmar string from proximal side, return to left. Release right hand from all loops.
- 5 - There are now on left index a proximal and a distal loop. Turn the four fingers towards you and hold the two index loops between left thumb and middle finger. Insert right index from distal loop towards you, release right index. Insert right thumb towards you into the former proximal loop, and right little finger away from you into the former distal loop ; release left index and pull figure taut.
- 6 - Transfer thumb loops to indices.
- 7 - Insert thumbs from distal side into index loops and release indices.
- 8 - With thumbs pick up from proximal side radial little finger string.
- 9 - Caroline extension.  
Pull on thumbs and the worm is creeping.

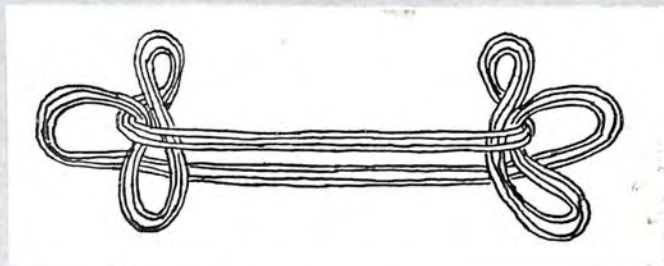
X



- XVIII -

TATARAWAI - a worm - (Takataka)

- 1 - Double loop on indices and little fingers.
- 2 - Insert thumbs from distal side into this loop, pick up ulnar little finger string and return .
- 3 - Insert left thumb, from distal side into little finger loop and pick up radial string which runs across base of ring finger and middle finger ; repeat with right thumb.  
~~NAVAHO~~ thumbs. Move all your fingers up and down.  
avaho

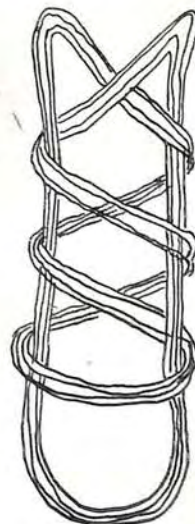


? KOME - Necklace -

TARA NI MARI \* (Takataka)

- 1 - Position I on right hand and insert your head into the other end of loop.
- 2 - With mouth pull towards you right palmar string.
- 3 - Insert right thumb from proximal side into little finger loop and return with radial little finger string.
- 4 - Caroline extension with right hand.
- 5 - With left thumb and index hold the two strings lying over right thumb. Release right thumb, then pass it proximal to all strings and insert into little <sup>finger</sup> loops from distal side; release little finger and transfer index loop to little finger. *Release*  
*left thumb & index.*
- 6 - Repeat 3, 4, <sup>and</sup> 5 twice.
- 7 - Repeat 3 and 4 and release mouth.

- 210 -



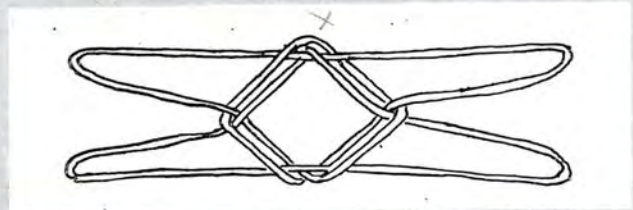
\* Several rings of white shell, <sup>e</sup> ~~now~~ <sup>worn</sup> by woman <sup>e</sup> around their neck, hanging on several strings of white shell-money.

10)

different at 4-  
and e.f. str.

UUME - a shell jewel, to wear on the breast, by women only  
(Takataka)

- 1 - ~~Take a double string, or a short one~~ <sup>Opening A.</sup>
- 2 - Insert thumbs from distal side, into index loops, return with ulnar index strings.
- 3 - Pass middle fingers distal to radial index strings and pick up, from proximal side, ulnar thumb string. Release thumbs.
- 4 - Pass thumbs, from distal side, through <sup>proximal</sup> index loops, proximal to all remaining strings and return with ulnar little finger strings.
- 5 - Release little fingers, <sup>then</sup> and release indices, <sup>and extend slowly</sup> ~~pull~~ taut.

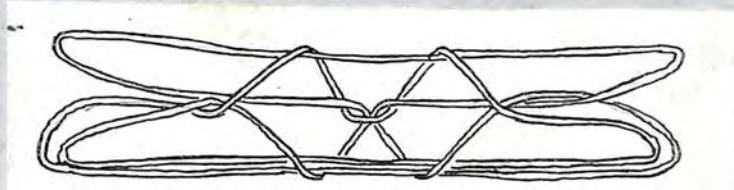


del

KENI MAUMAURU - woman always sleeping - (Takataka)

1963-65

- 1 - Opening A.
- 2 - Pass indices distal to little finger loops ; twist them down towards you and up between indices and thumbs, then insert them from distal side into thumbs loops, twist them away and up and release thumbs.
- 3 - Insert indices from distal side into little finger loops, and twist them towards you and up, and return to position.
- 4 - Insert thumbs from proximal side into index loops and release little fingers. Pull figure taut.
- 5 - Insert little fingers, from proximal side into index loops, hook back the two strings running together from indices to the middle of figure, release indices from distal loops.
- 6 - Caroline extension.



17) Fork more  
essentially same  
plus releasing

492162

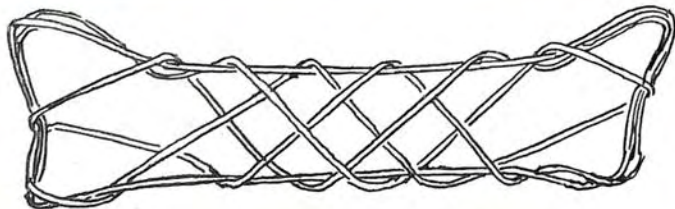
- XXIII -

MANI IMORO - some  $\gamma$  (*Sardinops neopilchardus*, Clupeidae)  
pilchard - (~~RAU'AHU~~) (Rau'ahu)

- 1 - Opening A .
- 2 - Pass thumbs proximal to index loops, insert them from proximal side into little finger loops and twist thumbs away down towards you and up.
- 3 - Release little fingers.
- 4 - Pass little fingers proximal to index loops and hook down the two ulnar thumb strings.

XXIII

- 5 - Insert thumbs from proximal side into index loops.
- 6 - Navaho thumbs with the two proximal loops.
- 7 - Insert thumbs from distal side into index loops and transfer index loops to thumbs .
- 8 - Caroline extension with the two radial little fingers strings and release thumbs.



TAHI - a shell jewel, (shaped as a crescent, worn on the breast) (Rau'ahu) by men only) -

1 - Make a small and a big loop with your string, the smaller one being half the size of the <sup>large</sup> big one and hold strings where they cross in mouth. Insert hands towards you and upwards into these two loops, there are now two strings on each wrist. Do not release strings from mouth.

2 - With thumbs and indices pick up string of <sup>large</sup> hanging loop and make a small loop on it, insert little fingers towards you into this loop and release strings from mouth.

3 - Transfer wrist loops to thumbs.

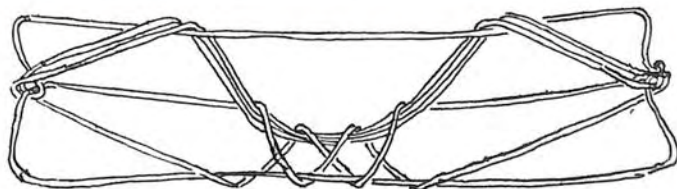
4 - Insert <sup>r</sup> thumbs, from proximal side, into little finger loops and return with radial little finger strings.

5 - Caroline Extension.

6 - Navaho thumbs.

7 - Insert thumbs into index loops from distal side and transfer index loops to thumbs.

8 - Caroline Extension.



TRANSLATION -

- Ogre, you are staying in this village, but the girls are not grown up; the pigs have not curved <sup>cusks</sup> ~~teeth~~; the sugar/cane ~~are~~ not bl<sup>o</sup>oming; the piper leaves are not plentiful, the betelnut are not hard enough; the taros are not ripe; and so you want to leave the village.
- What for shall I stay here ? I will go now !



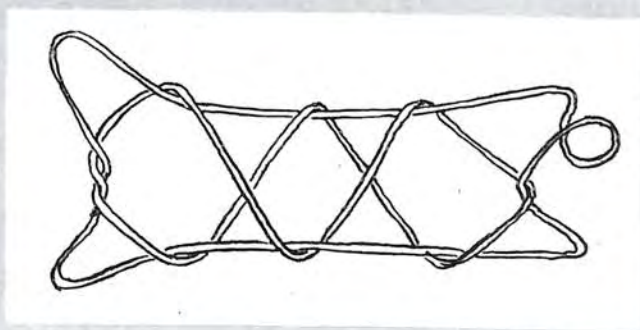
18

Faith 18

HATO  
Essentially same

SUNA RORO HE MARAU - fire reeking at Marau \* (OTEIRORA)

- 1 - Position I on left hand.
- 2 - Pass right index proximal to ulnar little finger string, from ulnar side, pull left palmar string to right and drop it. Repeat this once more.
- 3 - Insert right hand into <sup>hanging</sup> loops in position I .
- 4 - With right index pick up left palmar string from proximal side.
- 5 - With left thumb pick up from proximal side radial <sup>i</sup> little finger string ; insert right thumb from distal side into right index loop and pick up ulnar index string.
- 6 - Caroline Extension with left ulnar thumb, right radial index strings.
- 7 - Navaho thumbs, release little fingers and extend.



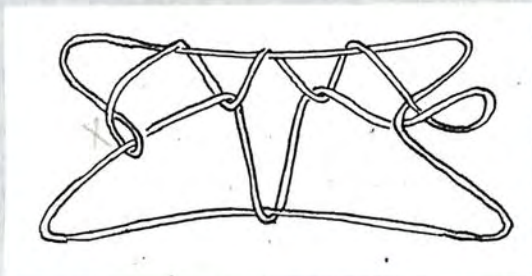
\* Marau is an <sup>settlement</sup> ~~set the seat~~ of 'ARE'ARE people on Guadalcanal. ( Marau Sound).

WERA MAKAHI - child looking for food every time at the table  
of other people. (OTEI RORA)

teitora

Do

- 1 - D<sup>o</sup> 1, 2, 3, 4, 5 and 6 of SUNA RORO HE MARAU. No. XXVI.
- 2 - Navaho thumbs.
- 3 - Insert thumbs from distal side into index loops and transfer index loops to thumbs (right hand distal loop only).
- 4 - Caroline Extension.



1. Opening A.
2. Release right index.
3. Right index picks up dorsal string of left index from distal side and returns to position, releasing left index.  
Bring
4. ~~Insert~~ left hand towards you proximal to all strings of right hand, and close to palm of right hand, allow right hand strings to lie along left index, hold in position with left thumb and release right hand.
5. There are now three loops lying on left index, a large middle loop and near and far smaller loops; with right thumb and index grasp end of middle loop and turn it back under itself, thus forming two small loops, and hold with left thumb.
6. There are now two small central loops and a near and far larger loop; draw far large loop up through far small loop and likewise ~~large~~ draw near large loop up through near small loop.
7. Hold the two large loops in right hand, release strings from left hand thumb and index and replace them with strings held in right hand being careful to keep near and far strings in correct position; *loops should be about two inches long or enlarged as working progresses.*
8. Make a small loop on far string of near loop by turning right hand end under left hand end; pull far loop up through this small loop, then make a small loop on near string of this loop by turning right hand end under left hand end and pull near large loop up through it.
9. Insert right little finger and thumb ~~away~~ <sup>above</sup> from ~~you~~ into near loop and thumb only <sup>from below</sup> ~~towards you~~ into far loop; release strings held between left thumb and index; *work little loops towards center of figure.*
10. With right thumb and index grasp ~~the~~ radial little finger string and ulnar thumb string of left hand and release left hand; insert left

~~little finger and thumb into near loop~~

little finger and thumb away from you into near loop and thumb only  
into far loop, also away from you.

10. Caroline Extension.

Toronii'a Pari - shake

1, 2, r 3 of maroee.

Right index loop to wrist - Remove thumb + little  
finger loops with left hand - Transfer wrist loop  
to index - Replace l.f. + thumb loops. Repeat once.

4 to 10 of maroee.

62 TORONII'A PARI # (the skark Toronii'a Pari) # (Rau'ahu) 1963-65

From Rau'ahu

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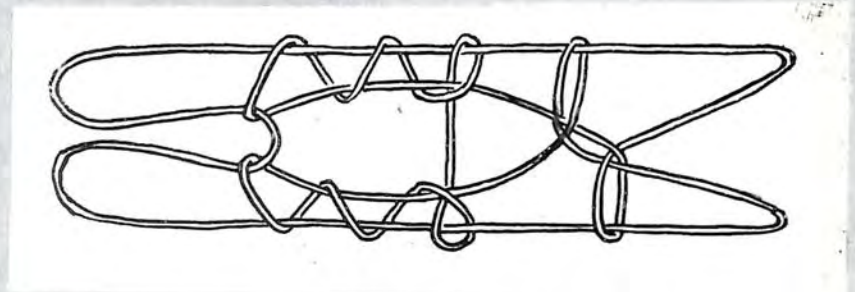
not in full.

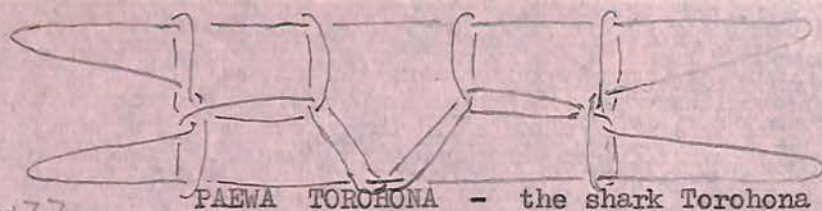
- 1 - Make the first three movements of Marore.
- 2 - Transfer right index loop to right wrist.
- 3 - Pick up, with left thumb and index, <sup>right</sup> radial little finger string and ulnar thumb string in right palm, release right little finger and thumb, transfer wrist loop to index. Replace right little finger and thumb loops held by left hand.
- 4 - Repeat movements <sup>4</sup>2 and <sup>5</sup>3.

Copy in full

8614

- 5 - Finish now as in Marore, movements 4 to 10.





XXXI

70d77

PAEWA TOROHONA - the shark Torohona

1. Murray Opening.
2. Insert thumbs and little fingers into distal index loop from proximal side and release this loop from indices.
3. With middle finger of right hand pick up left palmar string from proximal side and return; repeat with left hand.
4. Transfer little finger loops to ring fingers.
5. Insert little fingers, from distal side, into ring finger loops, bring them towards you proximal to all strings, return with radial thumb strings and release thumbs.
6. Insert thumbs, from distal side, into index loops, pass <sup>them</sup> ~~thumbs~~ away from you proximal to all strings and return with ulnar little finger strings.
7. Bring little fingers towards you distal to all strings, hook back radial thumb strings and on backs of little fingers pick up radial index strings (little fingers enter index loops near centre of figure).
8. Navaho little fingers.
9. With right thumb and index pick up radial little finger and ulnar thumb strings of left hand and release left hand from all loops; The right hand now holds a near and a far ~~st~~ loop, insert left little finger and thumb away from you into near loop and thumb only into far loop, also away from you and release these loops from right hand. Repeat with other hand.
10. Caroline Extension.

PAEWA TOROHONA (the shark Torohona) (Takataka)

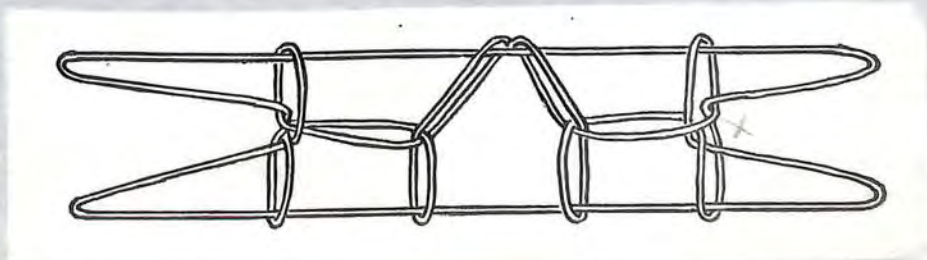
1963-65

From Takataka

- 1 - Murray Opening.
- 2 - Insert thumbs and little fingers <sup>from proximal side</sup> into distal index loops <sup>from proximal side</sup> and release this loop from indices.
- 3 - With middle finger of right hand pick up left palmar string from proximal side and return; repeat with left <sup>hand</sup> <sub>middle finger -</sub>
- 4 - Transfer little finger loops to ring fingers.
- 5 - <sup>Pass</sup> Insert little fingers, from distal side, <sup>through</sup> into ring finger loops, bring them towards you proximal to all strings, return with radial thumb strings and release thumbs.

XXXI

- 6 - <sup>Pass</sup> Insert thumbs, from distal side, <sup>through</sup> into index loops, <sup>then</sup> pass them away from you proximal to all strings and return with ulnar little finger strings.
- 7 - Bring little fingers towards you distal to all strings, hook back radial thumb strings and on backs of little fingers pick up radial index strings (little fingers enter index loops near centre of figure, <sup>where they lie across radial thumb strings</sup>).
- 8 - Navaho little fingers.
- 9 - With right thumb and index pick up radial little finger and ulnar thumb strings of left hand and release left hand from all loops; ~~the~~ right hand now holds a near and a far loop, insert left little finger and thumb away from you into near loop and thumb only into far loop, also away from you and release these loops from right hand. Repeat with other hand.
- 10 - Caroline Extension.\*



32a

end of ? 1100 05

42) Feet TAPOM  
Essentially same.

PARANI ÖI - heap of firewood (Takataka)

1 - Opening A.

2 - Transfer index loops to middle fingers.

3 - Transfer <sup>thumb</sup> ~~index~~ loops to ~~index~~ fingers.

XXXII

4 - With mouth pull towards you radial index string. Insert right thumb towards you into mouth loop, pass it to left between your body and left mouth string, pick up this string and return to right ; pass left thumb between body and right mouth string, return to left with string on thumb. Release mouth and extend.

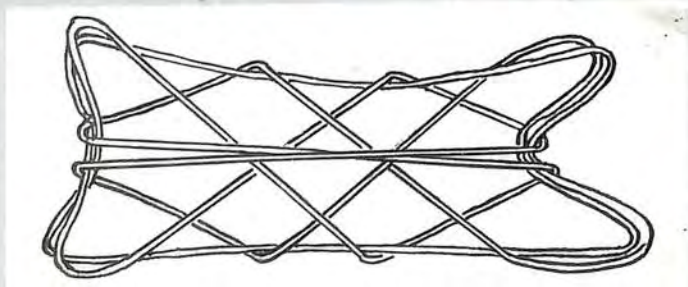
5 - Transfer little finger loops to index and middle fingers.

6 - Transfer thumb loops to indices and middle fingers also.

7 - Navaho first indices and then middle fingers with proximal loops.

8 - Pick up with right thumb and index all strings in left palm, release left hand, twist now the two loops, held by right hand, once away from you, so that the former index loop becomes a far loop and former middle finger loop a near loop. Insert left middle finger from proximal side into far loop and left thumb, from proximal side into near loop. Repeat with other hand.

9 - Extend by stretching fingers and thumbs apart.





10 A'APEI NI TEITARI - leaves of a flower <sup>bis</sup> (Hilicus rosa chinensis)  
(Takataka)

From Takataka

- 1 - Opening A.
- 2 - Pass thumb<sup>s</sup> distal to index loops and pick up from proximal side radial little finger strings.

*Insert indices, from proximal side, into thumb loops & return with same thumb string;*

3 - ~~Caroline Extension, do not release thumbs, release little fingers, then insert them from proximal side into distal index loops which slip off.~~ *and release indices from distal loops*

4 - Repeat 3 .

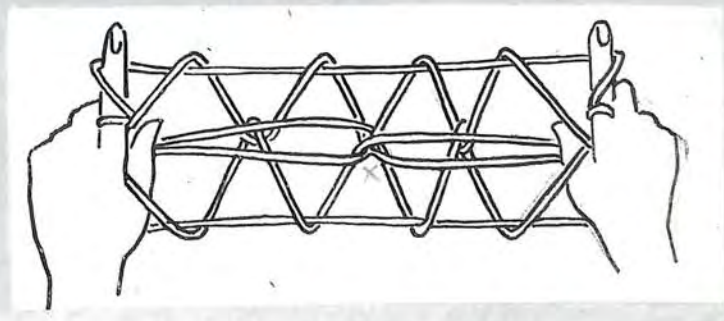
5 - Pick up with right thumb and index left palmar string and lift it off left thumb. Repeat with other hand.

6 - Transfer thumb loops to four fingers of each hand; *they should be proximal to index & little finger loops.*

7 - With right thumb and index grasp all <sup>left hand</sup> strings, in left palm, release left hand. ~~There are now a far loop, a small middle loop and a near loop held in right hand : insert left little finger into far loop from you away, thumb towards you into near loop, and index finger from proximal side into the middle loop. Repeat with other hand.~~

8 - Pass thumbs over index loops and pick up, from proximal side, radial little finger string.

9 - Caroline Extension.



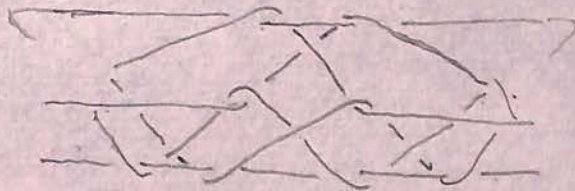
X ~~7~~ *Reinsert indices & little fingers into their own loops from proximal side, being sure that the large loop lies below them; insert thumb, from distal side & towards you into large loop.*

## 64 TAPANI KUI - a pack of dogs

1. Hold string between thumbs and indices, the hands being about four inches apart; make a small hanging lee anti-clockwise loop with right hand and hold between left thumb and index; insert thumbs away from you through both loops and little fingers, also away from you, into large loop only keeping small loop distal to large loop. Extend.
2. Hold right radial thumb strings between thumb and index keeping strings about half an inch apart lying across index; release right hand.
3. You now hold two strings between left thumb and index, a proximal string which on its dorsal aspect becomes the ulnar thumb string and a distal string which forms a loop with with ulnar little finger string.
4. Make a small anti-clockwise upright loop on distal string and hold in position with left thumb; with right thumb and index pull proximal index string up through small loop, pull out far enough to make a small loop by giving it a clockwise twist, bring towards you then pull string which is a continuation of first small loop (also ulnar little finger string) up through this loop to form a large loop with no twists in it and drop. Return to first small loop; the proximal radial index string now forms the second small loop before passing through first loop a second time, pull this string up through first loop to form a large loop without any twists and drop.
5. Hold the two dropped loops, flat and side by side, between between right index and thumb and then release strings held between left thumb and index, extend hands and work little loops towards left hand.
- 6a. Insert left index down into far loop and up towards you into near loop, press left thumb against index and repeat movements 4, 5 and 6a as often as desired or the length of string permits. When ready to extend perform movement 6b instead of 6a.
- 6b. Transfer strings held in right hand to left hand; insert right little finger and thumb down into near loop then pass thumb only up into far loop and release strings held in left hand. Caroline Extension.

WARU HOU ROKO -

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 ulnar thumb strings and release thumbs.
4. Pass thumbs, from distal side, through proximal index loops, pass proximal to little finger loops and return with ulnar little finger strings. Release little fingers.
5. With little fingers hook down distal ulnar index strings, bring little fingers towards you proximal to all strings and return with radial thumb strings. Release thumbs.
6. With thumbs hook down proximal radial index strings and bring back both ulnar index strings. Release indices from distal loops.
7. Caroline Extension.



8. Lay figure flat and release hands. Insert thumbs down into former little finger loops and pick up, towards you, the former ulnar little finger strings; insert little fingers into same loop and pick up, away from you, the oblique strings which cross above it, former distal radial index strings. Extend hands a little only.
9. Insert thumbs from proximal side into little finger loops and return with radial little finger strings.
10. Caroline Extension.

RATO - the sun



8 ROTOI NI ARITE # (a fruit) (Rau'ahu)

1963-65.

From Rau'ahu

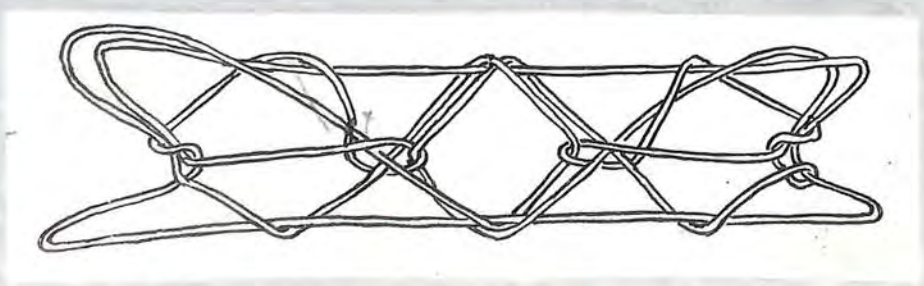
- 1 - Opening A.
- 2 - Pass thumbs proximal to index loops and insert them from proximal side into little finger loops, twist them away down towards you and up with ulnar little finger strings; release little fingers. *in ulnar direction carrying with them*
- 3 - Insert middle, ring and little fingers, from proximal side, into index loops, hook down radial index strings, <sup>then</sup> insert indices, from distal side, into thumb loops; twist away from you and up with the two ulnar strings. Release middle, ring and little fingers.

bring towards you over two strings then proximal 15 10

- 4 - Extend well - insert little fingers, from proximal side, into diamond in middle of figure, hook down, with each little finger two oblique strings, running towards radial thumb string, and bring back on their tips radial thumb string through the diamond. Release thumbs. *return with these strings and release thumbs.*
- 5 - *with* Thumbs pick up from proximal side radial index string which runs from one index to the other.
- 6 - Release indices gently from both loops, put the figure on a table without releasing thumbs and little fingers, and pick up with tips of indices, away from you, the two ulnar thumb strings where they cross each other, in centre of figure, after a twist, the left string with left index, the right one with right index. Return to position. *and*
- 7 - Pass thumbs proximal to index loops, *insert into little finger loops* and pick up from proximal side, radial little finger strings. Release little fingers. *return with*
- 8 - Insert middle, ring and little fingers into index loops from proximal side. Repeat movement, 3. *copy 3*
- 9 - There is now in the middle of the figure one big diamond, on both sides triangles. Insert little fingers into these triangles from proximal side and hook down the straight strings, pick up with tips the two radial thumb strings, bring them back through triangles. Release thumbs.
- 10 - Thumbs pick up from proximal side radial index <sup>st</sup> string which runs from ~~release~~ one index to the other; Release indices.
- 11 - Pick up with right thumb and index, strings in left palm, release left hand. Insert left little finger and thumb into the near loop, from right to left, then thumb only away from you into far loop. Repeat with other <sup>h</sup> hand.
- 12 - Caroline Extension.

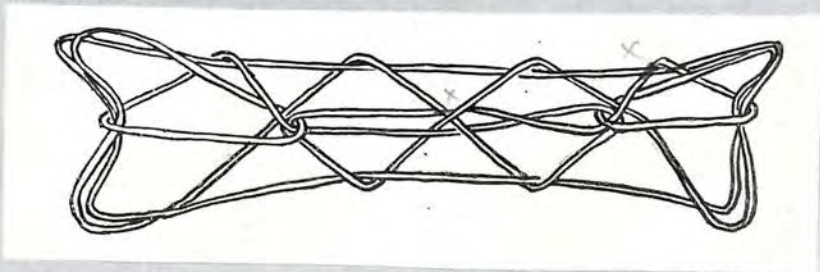
on radial thumb string

with apex depending from each index string



HUNU NI ARITE - bunch of Arite fruit (Rau'ahu)

- 1 - D<sup>o</sup> movements 1, 2, 3 of ROTOI NI ARITE. (XXXVI)
- 2 - Extend well. Insert little fingers, from proximal side into triangle in middle of figure, depending from <sup>ulnar</sup> index string, bring them towards you distal to all strings, except radial thumb string which runs from one thumb to the other. bring this string back through the triangle. Release thumbs.
- 3 - <sup>thumbs</sup> THUMBS pick up from proximal side the radial index string which runs from one index to the other.
- 4 - Release indices gently, put the figure on the table, to help you, without releasing thumbs and little fingers and pick up with tips of indices, away from you, the two ulnar thumb strings where they cross in middle of the figure, the right one with right index, the left one with left index \* . Return to position.
- 5 - Pass thumbs proximal to index loops and pick up from proximal side radial little finger strings, release little fingers.
- 6 - D<sup>o</sup> movements 3 of Rotoi ni Arite. Extend.



\* These strings are hard to find. When releasing indices do not extend figure at all and crossed strings will be found in centre.

52) Teeth  
Different technique first part.

KO'E PARI - the frog Pari (South-Malaita)

- 1 - Opening A.
- 2 - Transfer index loops to wrists.
- 3 - With mouth pick up ulnar little finger string from distal side, release thumbs and little fingers; <sup>in center of figure</sup> pass now thumbs and little fingers between mouth string and body, insert them (from you away) into mouth loop and pick up the mouth strings on thumbs and little fingers like in Position 1. , extend.
- 4 - D° Opening A. again, release little fingers.

Describe again

5 - Insert middle, ring and little fingers into index loops from proximal side, hook down radial index string, <sup>insert</sup> and pass thumbs with loops on them through index loops. Transfer ~~thumbs loops to indices now,~~ <sup>from</sup> release little fingers. Repeat this <sup>once more.</sup>  
*x index loops to thumbs? then insert indices into thumb loops from prox side, pick up ulnar thumb string & release thumbs from prox loops. R*

Repeat part of 5 to 3

6 - Insert middle, ring and little fingers into index loops again, hook down radial index string; <sup>insert</sup> pass thumbs through index loops, ~~don't release little fingers this time,~~ <sup>from dist side, now</sup> and make Caroline Extension.

The ulnar

7 - There are now the two wrist strings twisting around each other in the middle of figure and over them, a W-shaped figure. <sup>them</sup> Insert thumbs behind the oblique outliners of the W, release indices, m. r. l. and little fingers and introduce little fingers, from proximal side ~~or~~ away from you into former little finger loops.

h release thumbs than

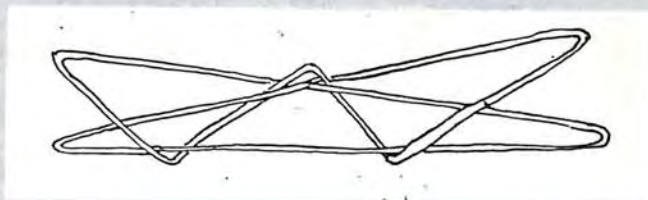
8 - Caroline Extension.

Fig 95a

9 - Remove wrist loops (throw them away from you) the frog jumps away, release indices, *Caroline Extension.*

*Release and add string from thumb to*  
10 - Release thumbs from distal loops, insert them from distal side into index loops, release indices. *thumbs*

11 - Caroline Extension. Move left index : this represents <sup>the</sup> sharp stone to kill the frog with.



12 - Release thumbs again from distal loops, insert them from distal side into index loops, release indices.

13 - Caroline Extension. *6 D.S. (people-fish)*

14 - Repeat 10, 11, 12 and 13. *radial index string from thumb then release*

15 - Release indices and extend.

16 - Opening A. *but do not pull taut*

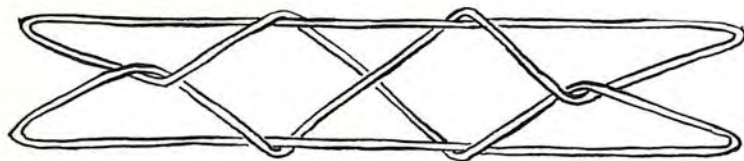
17 - Insert indices into little finger loops from distal side, twist them down and up to you between indices and thumbs, release little fingers. Hook down with middle, ring and little fingers ulnar index strings, release thumbs and throw these loops over all strings away from you.

18 - With <sup>6</sup> sig toe hook down <sup>radial</sup> ulnar index string, running from one index to the other, between the two loops, which are hanging down from this string. Pull index fingers towards you, release all strings, they hold only the two toe strings.

19 - Introduce from proximal side little fingers into index loops and pick up with thumbs the two distal strings of loops going to right and left, release toe.



20 - Pull taut. Thumbs pick up radial little finger string, Caroline Extension, release Thumbs from distal loops again, insert them from distal side into index loops, release indices. Caroline Extension.



The two men who ate the frog.

55. HOUNA (his stone for the house of Pari)  
From (South-Malaita)

1963-65

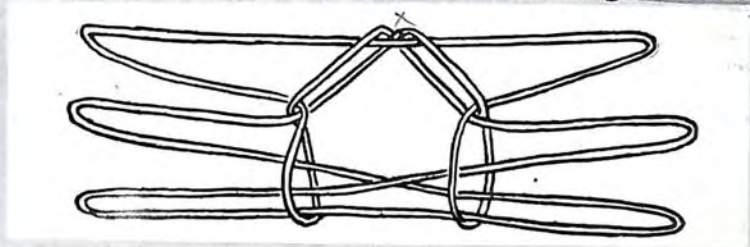
1 - <sup>Copy</sup> ~~Make~~ first five movements of "Pari Hao Ma'i" (XXXIX)

no. 54

6 2 - Turn palms towards you ; with right thumb and index pick up radial string of left distal index loop and ulnar string of left proximal index loop ; release ~~left index~~. Insert left little finger and thumb, from right to left into near loop, then insert thumb only, away from you into far loop ; repeat this movement with other hand.

*all but wrist loop of left hand*

7 1 - Caroline Extension. (~~Loops remaining on wrists.~~)



retyped

61

HOUHAARII AASI + (a big rock outside of Takataka Bay) # 1963-68  
(From Takataka)

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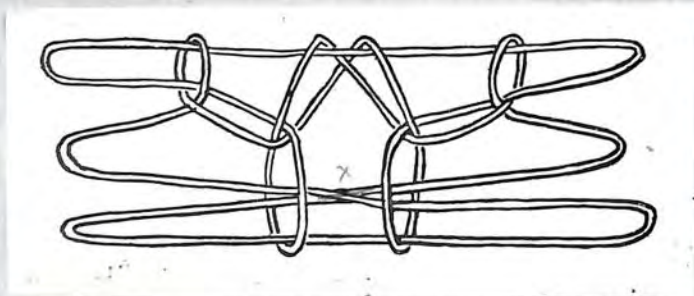
no 54

1 - Make first five movements of "PARI HAO MA'I" (XXXIX).

6. ~~P~~ - Turn palms towards you ; with left thumb and index pick up radial string of distal right index loop and ulnar string of proximal right index loop and release right index. You now hold a near and a far loop in left hand ; right thumb and index make a small loop anti-clockwise with near loop and hold it also with left hand ; pull far string of far loop through small made loop ; left radial wrist string crosses figure to become part of small made loop, pull this string just below made loop until large enough to insert right thumb and little finger into it, away from you ; then insert thumb only, also away from you, into small loop pulled through made loop ; release loops held by left thumb and index. Repeat this movement with other hand, making small loop clockwise.

last to right

7 B - Caroline Extension.



45a

58 U'A (a crab - {Oteirora)

1963-65

No 64

while in full

1 - Do first 3 movements of "PARI HAO MA'I" (XXXIX)

2 - Release little fingers.

3 - Transfer index loops to little fingers.

4. Insert thumbs, from proximal side, into little finger loops & return with radial little finger strings.

4 - With thumbs pick up radial little fingers string from proximal side.

5 - <sup>Insert right index, from proximal side, behind left palmar</sup> Opening A. String & return to right; repeat with left index as in Opening A.

6 - Pass thumbs <sup>distal to</sup> over index loops, <sup>insert into little finger loops</sup> and pick up again, from proximal side, radial little finger strings, <sup>and then make</sup> Caroline Extension with ulnar string of proximal thumb loop.

return with

7 - Approach the two indices, hold with right thumb and index ~~the~~ two radial strings of distal index loops, release left hand from all strings except wrist loop, then hold the same strings with left thumb and index and release right hand off all strings, without wrist loop.

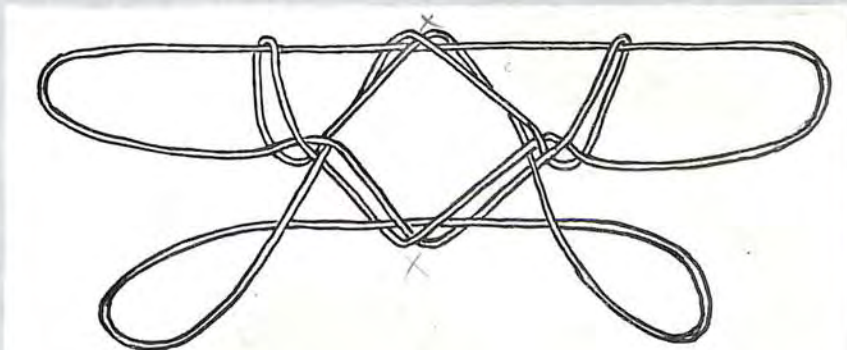
right & left h

except

held in left hand

right

8 - Now separate the index loops and insert four fingers of left hand from left to right into left index loop, right four fingers, from right to left into right index loop. Extend with four fingers of each hand and wrists.



Liba

ROTONI HOU (fruit of a tree) (Takataka)

*From Takataka*

- 1 - Position I .
- 2 - With right index pick up, from proximal side, left palmar string, twist it once clockwise and return to right ; with left index pick up, from proximal side, right palmar string, ~~between index~~ *in crotch of* and thumb, and return to left .
- 3 - With thumbs hook down radial index strings ; pass indices distal to thumb ~~loops~~ then hook up radial thumb strings with backs

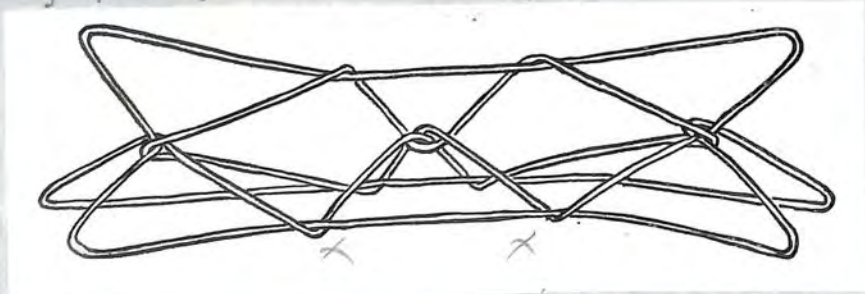
of indices and return to position allowing original index loops to slip off ; do not release thumbs.

- 4 - Pass thumbs proximal to little fingers loops, hook back ulnar little finger strings and return to position.

- 5 - A straight string runs across the figure parallel with radial thumb string; *rotate little fingers in ulnar direction, then proximal* ~~bend little fingers down and towards you, with~~ *in their own loops,* and hook back straight string through little finger loops which slip off, hold figure taut throughout above movements.

- 6 - Release thumbs gently then <sup>insert</sup> ~~wrist~~ them from proximal side into index loops and release indices <sup>but</sup> ~~hit~~ do not extend figure ; with tips of indices pick up away from you the straight string running across centre of figure and extend.

7. Extend by opening hands widely



47a

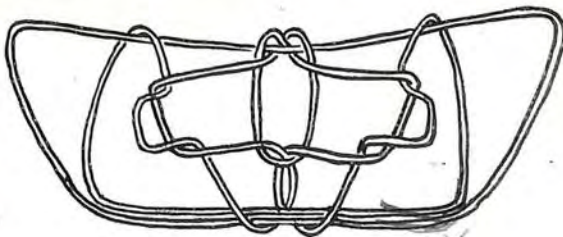
59 SUHURI MAE <sup>mae</sup> (Suhuri dies.) (Oteirora) 1963-65  
From Oteirora

- 1 - To make with a short or a double string : Opening A;
- 2 - Insert indices into little finger loops from distal side, twist ~~radial little finger string~~ down and up between indices and thumb, release little fingers.  
*indices towards you & up between thumb & indices and*
- 3 - Hook down with ~~four~~ <sup>three</sup> fingers of each hand ulnar index strings : There are an X-shaped figure in middle of figure. Release thumbs gently.
- 4 - Insert <sup>right</sup> thumb into uppermost triangle of the X and bring back the left string to right, towards you, through the big loop, hanging down and then pick up with left thumb, from underneath the right string of X, return to left.

5 - Introduce middle fingers <sup>Insert</sup> into these thumb loops, <sup>from proximal side</sup> (towards you) <sup>and</sup> release thumbs.

6 - Insert thumbs, <sup>from you</sup> away into these middle finger loops and bring back through them the oblique strings, running from indices to ulnar little finger string Release middle fingers.

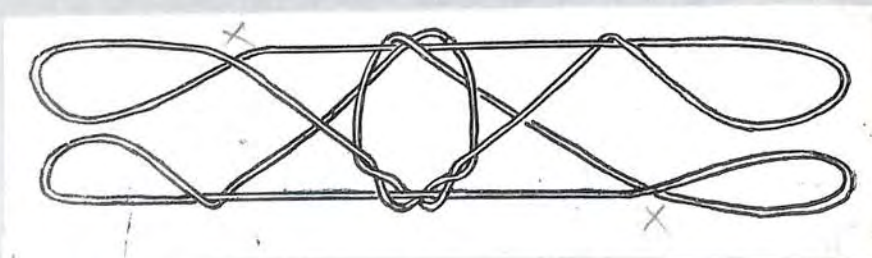
7 - Insert <sup>2</sup> again the middle fingers <sup>1</sup> towards you into thumb loops, <sup>from proximal side</sup> navaho indices and extend : Suhuri in the middle, his two wives are standing on each side.  
*release thumbs;*



SIRA - Vagina - (Takataka)

- 1 - Opening A.
- 2 - Insert indices from distal side into little finger loop; pick up ulnar little finger strings on tips then insert indices from distal side into thumb loops and pick up radial thumb strings; release thumbs.
- 3 - ~~Rotate~~ indices *once in ulnar direction carrying radial of string with them* distal to radial little finger string down and up towards you.
- 4 - Insert thumbs from distal side into index loops and ~~release indices.~~ *transfer index loops to thumbs*
- 5 - *Pass indices distal to* Indices *hook up these strings* hook up (from far) ulnar little finger strings; then insert them from distal side into thumb loops, twist them away from you, release thumbs.
- 6 - *and up and pass the prox to index loops and* Insert thumbs from proximal side into little finger loops and return with radial little finger string, then insert them from distal side into index loops, release indices and make *transfer* Caroline Extension.
- 7 - *navaho* One radial thumb string is hanging down, lift it over thumbs.
- 8 - Insert thumbs from distal side into index loops, release indices.
- 9 - Caroline Extension.

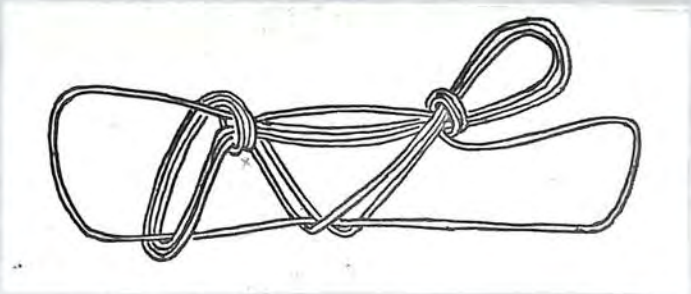
<sup>0</sup>  
HAHXNEMU TAA MAI , OKO TOTO'ORU KONI .  
Your brother is coming , sit down correctly.



69 TOTOKIRI ~~is~~ (a kind of small magpie) ~~is~~ (South Malaita)  
From South Malaita

- 1 - ~~Take a double string, make Opening A. with doubled string~~
- 2 - Pass indices ~~over all strings, twist down the little finger strings with them and up to you between indices and thumbs, then pass indices from distal side into thumb loops and twist ulnar thumb string away from you and up again, release thumbs.~~  
*distal to l.f. loops then proximal to l.f. loops and up  
back to position releasing thumbs*
- 3 - Insert indices, from distal side, into little finger loops, ~~twist radial little finger string down and up; towards you between indices and thumbs.~~  
*rotate, towards you and up back to position.*
- 4 - There <sup>is</sup> are a triangle in the middle of figure : ~~introduce~~ <sup>insert</sup> thumbs in it, from you away, release indices and extend.
- 5 - Repeat 2 and 3.
- 6 - Insert thumbs from proximal side into the two distal index loops, release little fingers, extend.
- 7 - There <sup>is</sup> are now in the middle a M-shaped figure. Insert little fingers from proximal side into the two triangles of the sides and bring back on their tips the two oblique strings in middle of M, release indices and pull taut.
- 8 - ~~Turn palms one in front of another, thumbs above, release left hand from all strings, pull former left little finger loop through former left thumb loop and introduce the four fingers of left hand, from proximal side into this new loop. Release right hand from all loops insert the four fingers of right hand into former right little finger loop, from proximal side, and extend.~~  
*With fingers pointing away from you,*

*towards you  
towards you*



*not drawn with double string*



58) Frith  
identical  
+ 2nd person

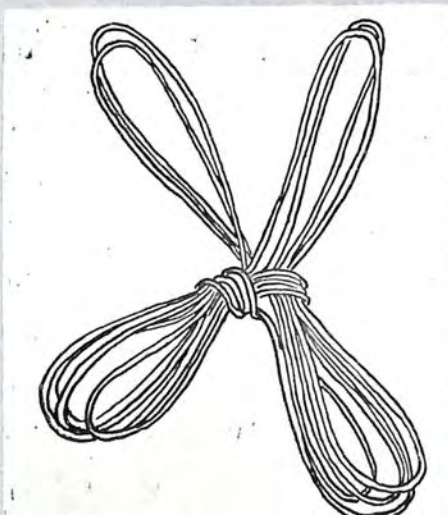
(105)

- XLVIII -

RF 58

RAWAKO - flying fox - (Takataka)

- 1 - Put a double string on little fingers.
- 2 - Pick up with thumbs from proximal side ulnar and radial little finger strings.
- 3 - Insert right index from proximal side behind left palmar string, pull it about two inches to right, then pass left thumb over this loop and pick up from proximal side ulnar and radial right little finger strings (in palm), pull it a little towards you, navaho left thumb, release right thumb and pull taut.
- 4 - Release left thumb and right index, clap your hands and extend quickly the two little fingers.



54a

SISIHU - a seabird (Oteirora)

FF83  
D.P.C. Fulk

- 1 - Insert the four fingers of each hand towards you into the big loop, so that the string is laying on indices. Press the radial index string against palms with the other three fingers. The hands should be an inch apart.
- 2 - With left <sup>right</sup> index pull down and to the left right <sup>right</sup> radial index string in turning palms away from you ; the two right index strings are crossing each other now - rotate indices

XLIX

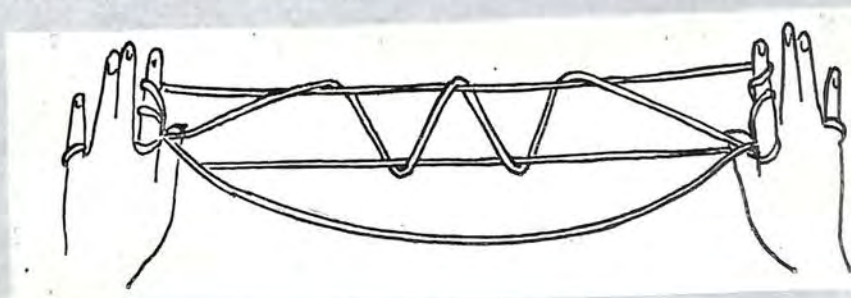
away from you <sup>+</sup> down, insert them, (from distal side) into the big loop hanging down, held by the three fingers in palms of each hand, and up towards you, release the three fingers of each hand. There are now two loops of indices, the distal loop of right index being twisted once.

- 3 - Insert thumbs from distal side into proximal index loops, pick up ulnar string of proximal loop, then insert them from distal side into distal loop and pick up the ulnar string of this loop.

- 4 - With little fingers hook down distal <sup>index</sup> string, pick up on their backs <sup>proximal</sup> radial index string.

proximal

a. same



- x 5 - Make Caroline Extension with the <sup>distal radial</sup> only index string - there is the house of Sisihu -

SISIHU - a seabird (Oteirora)

PF 83

O.P.C. Fultz

1 - Insert the four fingers of each hand towards you into the big loop, so that the string is laying on indices. Press the radial index string against palms with the other three fingers. The hands should be an inch apart.

2 - With <sup>sepal</sup> left index pull down and to the <sup>distal</sup> left right radial index string <sup>distal</sup> in turning palms away from you ; the two right index strings <sup>distal</sup> are crossing each other now - <sup>distal</sup> rotate indices

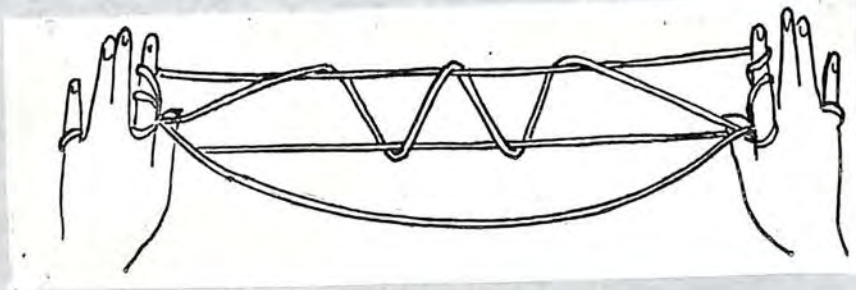
XLIX

away from you <sup>+</sup> down, insert them, (from distal side) into the big loop hanging down, held by the three fingers in palms of each hand, and up towards you, release the three fingers of each hand. There are now two loops of indices, the distal loop of right index being twisted once.

3 - Insert thumbs from distal side into proximal index loops, pick up ulnar string of proximal loop, then insert them from distal side into distal loop and pick up the ulnar string of this loop.

4 - With little fingers hook down distal <sup>index</sup> string, pick up on their backs <sup>proximal</sup> radial index string.

proximal



a. same

5 - Make Caroline Extension with the <sup>distal radial</sup> only index string - there is the house of Sisiu -

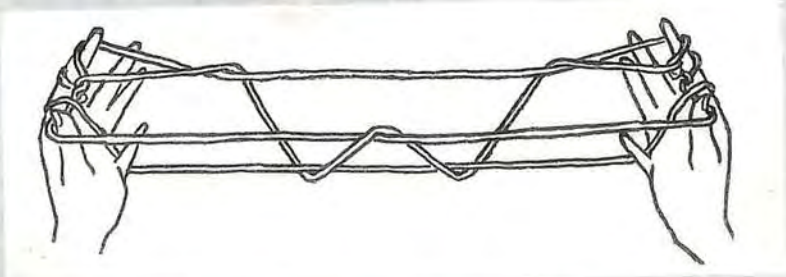
6 - Release thumbs, pass them distal to string hanging down between indices, and insert them from proximal side into triangles depending from indices, release indices from distal loops.

7 - Caroline Extension with string running straight across the figure.

b. same. not illustrated here

8 - Release thumbs and insert them from proximal side into little finger loops (which are not really little finger loops) the radial string depending from palmar strings, pull the radial string towards you - there is the canoe of Sisiu -

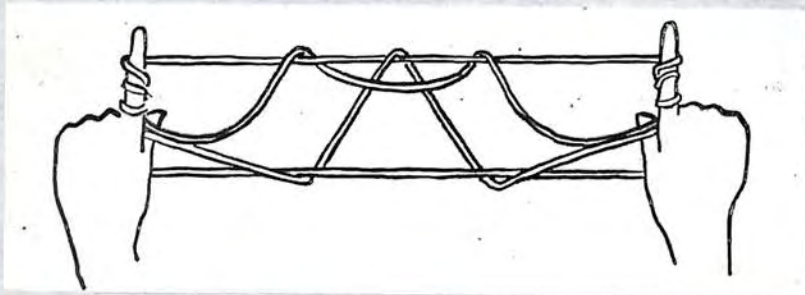
Triangles return with hand



c. same

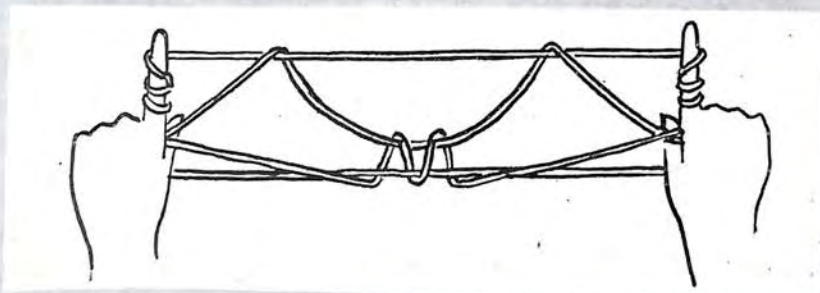
XLIX

- loop
- 9 - Insert thumbs from distal side into index loops, release distal index string and make Caroline Extension - there is the garden of Sisihu -



- 10 - Release little fingers, insert them from proximal side into index loops, release then distal index loops.

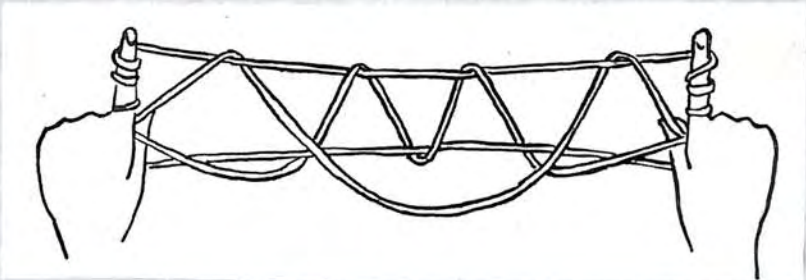
- 11 - Caroline Extension - There is the shell ornament of Sisihu -



- 12 - Release thumbs from distal loops, insert them from distal side into index loops, release indices from distal strings. loops

13 - Caroline Extention - there are the creeper (liane) of Sisihu -

A same

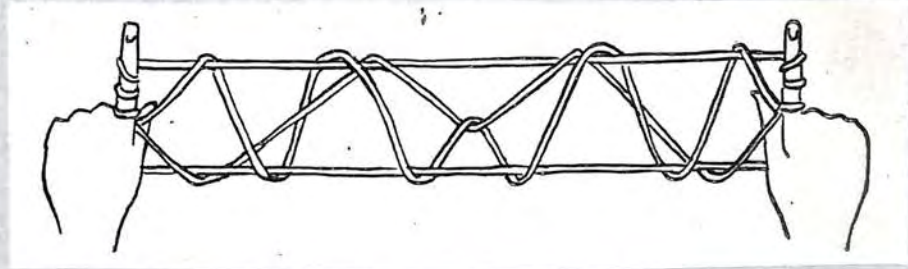


14 - Make 10 and 11 - there is the house of Sisihu -

q. wrong

15 - Make 12 and 13 - there is Sisihu himself -

q. wrong?



Should be 6 perfect Δs?

Now you tell the story of Sisihu

16 - Release thumbs from distal loops and pull towards you the proximal thumb string, let it slip back and pull towards you again -  
- (they will pierce your kind part.)

fn

17 - Release distal index loops and little fingers, extend indices -  
- Sisihu and his dog have gone into the sea.

- If the children of Ponuponumera do so, I will fight against them ! Kihi ! Kihi ! My dog and I, we shall eat a sacred pig ; my dog and I, we shall cross the open sea into nothingness !

N.B. The bird Sisihu, who lives near the sea , is compared with a poor man who has no other choice than facing his murderers or ~~going on~~ suicide.

Committing

102

113

write again 112

Stealing Yams

Not quite right

NARIHE - Centipede or KAEKAE IVERA - lying very much. 1963-65

1. Hold left hand, palm looking to right side, thumb upwards. ~~Put~~ Hang a short or a double string on it, ~~one big loop hanging down.~~
2. Insert right index, from proximal side, into big loop, and pull the ulnar string of big loop, between left thumb and index, under radial string towards you until you have a loop of two inches; ~~then index~~ Insert ~~right index from proximal side into this loop; twist it~~ <sup>distal</sup> ~~upwards~~ <sup>in a</sup> clockwise <sup>direction, then</sup> and insert ~~now~~ left index, from <sup>distal</sup> ~~distal~~ <sup>side,</sup> into this loop; release right index, <sup>and</sup> pull taut the ~~two~~ <sup>double</sup> strings of big loop.
3. Insert right index, from proximal side, behind left palmar string, pass it between left index and middle finger, pull the ~~right~~ <sup>dorsal</sup> string towards you between these two fingers and under palmar string, ~~turn~~ ~~Insert and right index again, from proximal side into this loop,~~ <sup>in a</sup> ~~twist it once~~ clockwise <sup>direction, then</sup> and insert left middle finger, from <sup>distal</sup> ~~distal~~ <sup>side,</sup> into this loop; <sup>release right index and</sup> pull taut ~~radial and ulnar~~ <sup>both</sup> strings of big loop.
4. Repeat movement 3 between middle and ring finger and then between ring and little finger and pull <sup>up</sup> taut the strings of big loop.
5. Release ~~now~~ left thumb and pull ~~on radial~~ <sup>palmar</sup> string of big loop: The string <sup>should come away</sup> ~~must~~ <sup>come away</sup> easily from all fingers.

111 ISSISU HANA TA'A KA'E + (string figure for one hand) 1963-65

1. Put a very <sup>short</sup> ~~small~~ string <sup>over</sup> on indices and thumbs <sup>on left</sup> as in ~~position~~.
2. Pass middle, ring and little finger of each hand <sup>towards you</sup> ~~over~~ all strings <sup>hold them</sup> ~~and~~ ~~hold~~ ~~them~~ ~~down~~. ~~ulnar index and radial thumb string.~~
3. Insert right index ~~between left thumb and index and pull, from proximal side, ulnar thumb and index string to right, twist it once clockwise, release middle, ring and little finger of each hand.~~
5. ~~Release right thumb and twist right index once more clockwise.~~
6. Insert right thumb, from distal side, into left thumb loop, pass it <sup>proximal to</sup> ~~under~~ left index loop and return with ulnar index string through left thumb loop.
7. Insert right little finger, from distal side, into left index loop release left index and thumb. 8. Extend with right hand only.
- 8.



done

3. Pass right index to left, distal to left thumb-index string, then hook up this string and return to right.
4. Rotate right index once in ulnar direction and release middle, ring and little fingers of both hands.
5. Release right thumb, then rotate right index once again in ulnar direction.



33. a 26  
XLIX

SISIHIUKE

1928

(From Inadua, Ulawa)

SISIHU (a seabird)

1963-65

(from Oteirora)

1. Hold stem in both hands with about one  
inches between them; then both index fingers  
towards you under stem & being upright,  
then being right index towards you over & then  
under left radial under stem & draw hands  
slightly apart; rotate indices in ulnar  
direction, through hanging loop & up to  
position, releasing stem held against palms  
& drawing hands apart. There should be  
two loops on each index with left distal  
ulnar stem running diagonally to become  
right proximal ulnar stem.

Type  
of  
movement  
opening

2.

## Story of Sisihu

The house of Sisihu, the canoe of Sisihu, the garden of Sisihu, the shell ornament of Sisihu, the creepers (lianes) of Sisihu, the stone of Sisihu, the house of Sisihu, himself, Sisihu:

" Oh, Sisihu, what? You pass at Marata and you ~~are~~ destroying the coconut trees of Marata; you pass at Marata and you ~~are~~ tearing out the betel leaves; you pass at Marata and you ~~are~~ killing the pigs of Marata with an arrow; you pass at Marata and you ~~are~~ having sexual intercourse with all the women of Marata; you pass at Marata and you ~~are~~ urinate <sup>at</sup> into the water of Marata. - -When ~~the~~ daylight <sup>comes</sup> is coming, the children of Ponuponumera will pierce your ~~after~~ <sup>backside</sup>; when ~~the~~ daylight <sup>comes</sup> is coming.

Sisihu:

"Oh, they <sup>lie</sup> ~~try~~ to me like this, why? They speak to me like that again? - - And they <sup>get ready</sup> ~~prepare~~ the group of Nunuru drums up there; they make a timber work with eight branches for exposing coconuts and other food, up there; they get together all the women - myself also; they are reassembling, all the men - myself also; they are making eight rooms there; they just say to me that I am playing in their village.

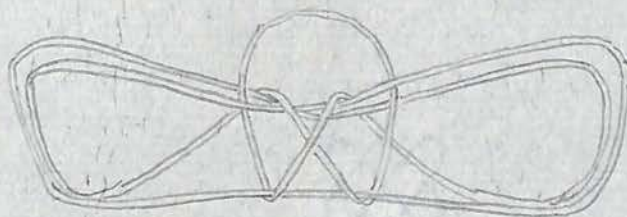
One green coconut ~~is~~ falling down at the cross roads; I just see it, my dog also ~~has~~ <sup>seen</sup> it; I go there, my dog goes there also; I pick it up, my dog also picks it up; I peel it, my dog peels it also; I break it, my dog breaks it also; I drink it, my dog drinks it also; I <sup>grate</sup> rasp it, my dog also <sup>grates</sup> rasps it; I eat it, my dog also eats it. They tell all these <sup>lies about</sup> ~~to~~ me.

"It doesn't matter, it is like that; they will pierce you your <sup>backside</sup> ~~after~~, when ~~the~~ daylight <sup>comes</sup> is coming.

Sisihu: "The Children of Ponuponumera; if it is like that, I will go and fight with them. We two, my dog, we two ~~we~~ will ~~go~~ eat our tambou ~~into the open sea~~ pig and we will go into the open sea without any ground.

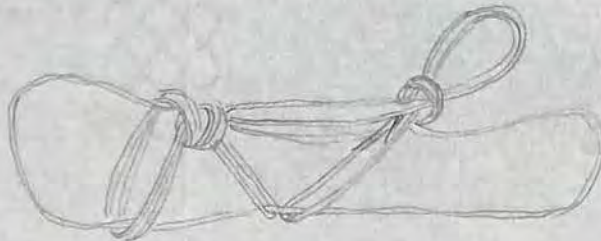
AAPO'AAPO - shell for shaving.

1. Make the five movements of "Keni pupuae".
2. Insert thumbs into distal ~~loop~~ index loop from proximal side, release middle, ring and little finger of each hand.
3. Insert middle fingers from proximal side into thumb loops, release indices and thumbs, insert now four fingers of each hand into thumb loops from proximal side and pull with mouth the horizontal string in middle of figure, a little towards you.



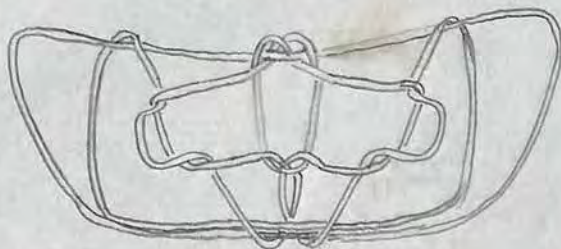
TOTOKIRI - is a kind of small magpie. (South Malaita)

1. Take a double string, make Opening A.
2. Pass indices over all strings, twist ~~ix~~ down ~~ix~~ the little finger strings with them and up to you between indices and thumbs, then pass indices from distal side into thumb loops and twist ulnar thumb string away from you and up again, release thumbs.
3. Insert indices from distal side into little finger loops, twist radial little finger string down and up towards you between indices and thumbs.
4. There are a triangle in the middle of figure: Introduce thumbs in it, from you away, release indices and extend.
5. Repeat 2 and 3.
6. Insert thumbs from proximal side into index loops, release little fingers, extend.
7. There are now in the middle of the figure three triangles like in a M. Insert little fingers from proximal side into the two triangles of the sides and bring back on their tips the two oblique strings in the middle of M, release indices and pull taut.
8. Turn palms one in front of another, thumbs above, release left hand from all strings, pull former left little finger loop through former left thumb loop and introduce the four fingers of left hand, from proximal side into this new loop. Insert four fingers of right hand into former right little finger loop, from proximal side, and extend.



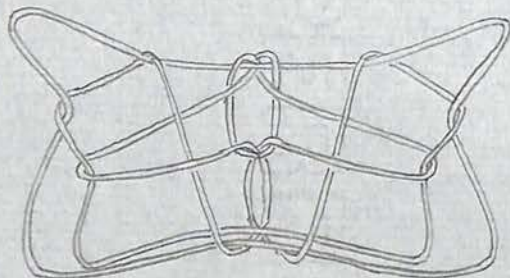
SUHURI MAE - Suhuri dies. ( Oteiora )

1. To make with a short or a double string: Opening A.
2. Insert indices into little finger loop from distal side, twist radial little finger string down and up between indices and thumb, release little fingers.
3. Hook down with four fingers of each hand ulnar index strings: There are an X-shaped figure in middle of figure. Release thumbs gently.
4. Insert right thumb into uppermost triangle of the X and bring back the left string to right, towards you, through the big loop, hanging down and then pick up with left thumb, from underneath the right string of X, return to left.
5. Introduce middle fingers into thumb loops, towards you, release thumbs
6. Insert thumbs, from you away into these middle finger loops and bring back through them the oblique strings, running from indices to ulnar little finger string.
7. Insert again the middle fingers towards you into thumb loops, navaho indices and extend: Suhuri in the middle, his two wives are standing on each side.



POROTCUTOUTA'A - a cannibal

1. Make the first six movements of "Suhuri mae".
2. Release middle fingers; insert thumbs from proximal side into distal index loops, navaho thumbs.
3. Release indices and insert them from distal side into thumb loops and extend.

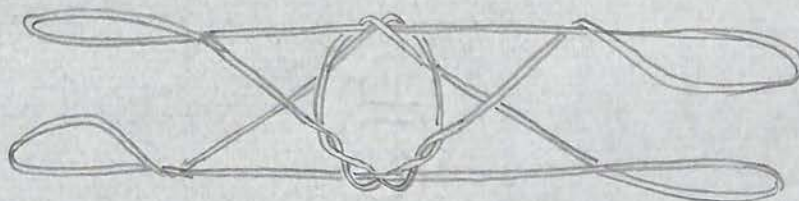


SIRA - Vagina (Hareawa)

1. Opening A.
2. Insert indices from distal side into little finger loop, pick up ulnar little finger string; then insert them from distal side into thumb loops and pick up radial thumb string, release thumbs.
3. Rotate indices over radial little fingers string down and up towards you.
4. Insert thumbs from distal side into index loops and release indices.
5. Indices hook up ( from far) ulnar little finger string; then insert them from distal side into thumb loop , twist them away from you, release thumbs.
6. Insert thumbs from proximal side into little finger loops and return with radial little finger string, then insert them from distal side into index loops, release indices and make Caroline extension.
7. One radial thumb string is hanging down, lift it over thumbs.
8. Insert thumbs from distal side into index loops, release indices.
9. Caroline extension.

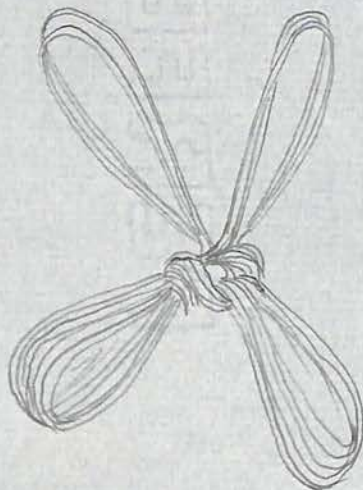
HAHONEMU TAA MAI OKO TOTO'ORU KONI.

*brother yours are coming you sit down correctly.*



RAWAKO - flying fox. (Masupa)

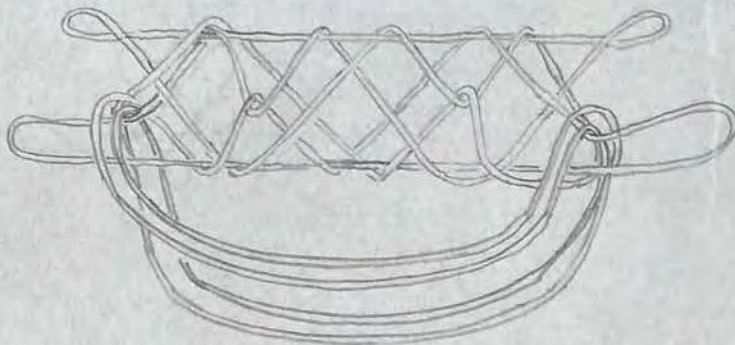
1. Put a double string on little fingers.
2. Pick up with thumbs from proximal side ulnar and radial little finger strings.
3. Insert right index from proximal side behind left palmarstring, pull it about two inches to right, then pass left thumb over this loop and pick up from proximal side ulnar and radial right little finger strings (in palm), pull it a little towards you, navaho left thumb, release right thumb and pull taut.
4. Release left thumb and right index, clap your hands and extend quickly the two little fingers.





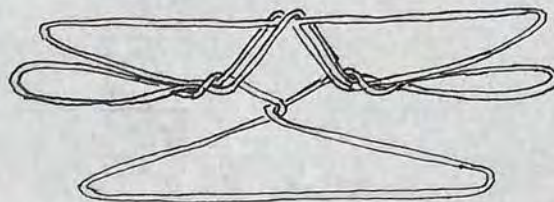
HUI RARANI HATA TEERA'I - four branches of Hata tree touch each other; (Masupa)

1. Position I. *from proximal side*
2. Insert right index *from proximal side* behind left palmar string, twist it once clockwise and put it on left index, repeat the movement with right palmar string.
3. Insert right index from proximal side into left index loop, pull to right; insert left index from proximal side into right index loop, like in Opening A.
4. Transfer the three index loops to wrists.
5. Make movement 3, 4, 5<sup>+6</sup> of "ROTO NI RAU" (No 6.)
6. With left thumb and index pick up right radial wrist strings and lift them over thumb, pick also up crossed strings in centre of palm as before and release right hand. There are now five loops held in left hand: the former wrist loops between the other two loops. Insert right thumb and little finger from left to right into nearest loop, then pass thumb over middle loops and insert it from right to left into far loop. Release strings from left thumb and index. Repeat with the movement with the other hand.
7. Caroline extension.



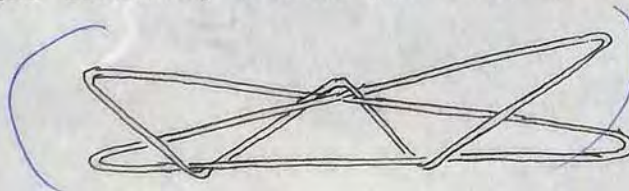
KO'E PARI - a frog.

1. Opening A.
2. Transfer index loops to wrists.
3. With mouth pick up ulnar little finger string from distal side, release thumbs and little fingers; pass now thumbs and little fingers between mouth string and body, insert them into mouth loop and pick up the mouth strings on thumbs and little fingers like in Position I., extend.
4. Do Opening A again, release little fingers.
5. Insert middle, ring and little fingers into index loops from proximal side, hook down ulnar index string and pass thumbs with loops on them through index loops. Transfer thumbs loops to indices now, release little fingers. Repeat this once more.
6. Insert middle, ring and little fingers into index loops again, hook down ulnar index string, pass thumbs through index loop, don't release little fingers this time, and make Caroline extension.
7. There are now the two wrist strings twisting around each other in the middle of figure and over them a W-shaped figure. Insert thumbs behind the oblique outliners of the W, <sup>release indices,</sup> <sup>reinsert them away from you</sup> ~~and little fingers and introduce little fingers, towards the middle~~ into former little finger loops.
8. Caroline extension.



This is the frog.

9. Remove wrist loops (throw them away from you), the frog jumps away, release indices, extend and make Caroline extension.

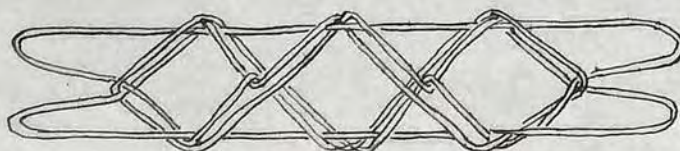


10. Release thumbs from distal loops, insert them from distal side into index loops, release indices.
11. Caroline extension. Move left index: this represents the sharp stone to kill the frog with.
12. Release thumbs again from distal loops, insert them from distal side into index loops, release indices.
13. Caroline extension.
14. Repeat 10,11;12 and 13.
15. Release indices and extend.
16. Opening A.
17. Insert indices into little finger loops from distal side, twist ~~ix~~ them down and up to you, release little fingers. Hook down with middle, ring and little fingers ulnar index strings, release thumbs and throw these loops over all strings away from you.
18. With big toe hook down ulnar index string, running from one index to the other, between the two loops, who are hanging down from this string. Pull index fingers towards you, release all strings they hold only the two toe strings.
19. Introduce from proximal side little fingers into index loops and pick up with thumbs the two distal strings of loops going to right and left, release toe.
20. Pull taut. Thumbs pick up radial little finger string, Caroline extension.

ROTO NI RAU - name of a fish (in Are-are district)

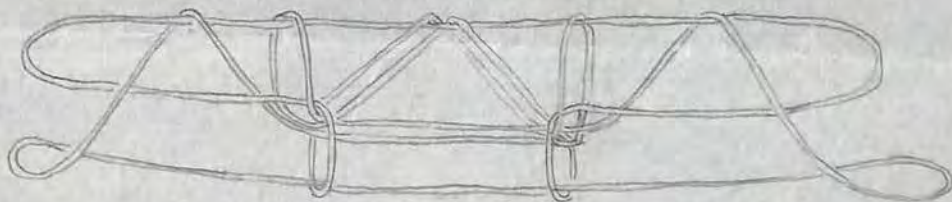
okeai - bundle of firewood( in Lau district)

1. Opening A.
2. Transfer index loops to wrists.
3. Insert indices, from distal side, into thumb loops, pick up on their tips ulnar thumb strings, then insert them, also from distal side, into little finger loops and return with radial little finger strings.
4. Turn palms towards you: radial index strings twist round ulnar thumb strings in centre of palms, with left thumb and index hold these two strings where they cross on right palm and release right hand from all strings except wrist loops; there are now a near and a far loop held between left thumb and index, insert little finger of right hand from left to right into near loop, pass right thumb distal to little finger loop, then pass it beyond far loop, turn thumb round and insert from left to right into the far loop; release left thumb and index. Repeat with other hand.
5. Repeat 3 and 4 twice more.
6. Repeat 3.
7. With left thumb and index pick up right radial wriststring and lift over thumb, then pick up also crossed strings in centre of palm as before and release right hand. There are now three loops held in left hand, the former wrist loop being between the other two loops; insert right thumb and little finger, from left to right into nearest loop, then pass thumb distal to middle loop and insert into far loop from right to left. Release strings from left thumb and index. Repeat with other hand.
8. Caroline extension.



PARI HAO MA'I - Frog making a basket. (South Malaita)

1. Opening A.
2. Insert the four fingers of each hand from <sup>distal</sup> side into thumb loop; radial thumb string slips over <sup>4 fingers then insert</sup> thumbs ~~and four fingers to wrists.~~ <sup>into loop from prox + allow to slip on to wrists</sup>
3. Pass thumbs under the two wrist strings and insert them from proximal side into little finger loops, return with ulnar little finger string; ~~release~~ then pass thumbs over <sup>index</sup> ~~all~~ strings and pick up from proximal side radial little finger string.
4. Caroline extension, release thumbs and little fingers?
5. Navaho Indices. <sup>\* extend gently</sup>
6. Pick up with right thumb and index left <sup>radial</sup> wrist string, make a small loop; <sup>\* ~~align~~</sup> ~~radial wrist string lying over ulnar wrist string,~~ put this loop from palmar side on left index. Pull proximal index loop through this new loop to right, <sup>\*\*</sup> ~~in the back of index,~~ <sup>then</sup> pick up <sup>radial</sup> ~~ulnar~~ wrist string <sup>+ relay left hand;</sup> ~~with it;~~ (you hold now with right thumb and index two loops: the near loop being former wrist loop the far one former index loop. introduce left little finger and thumb into near loop, from <sup>left</sup> ~~right~~ <sup>(away from you)</sup> to <sup>right</sup> ~~left~~ and thumb into far loop. ~~from you away~~. Repeat this movement with the other hand? <sup>in turning the small loop clockwise.</sup>
7. Caroline extension.



\* in turning anti clockwise

\*\* by grasping <sup>prox.</sup> radial string between R. thumb and index.

HAUHAARI4I AASI - a Big rock outside of the Takataka bay.

( Mamui )

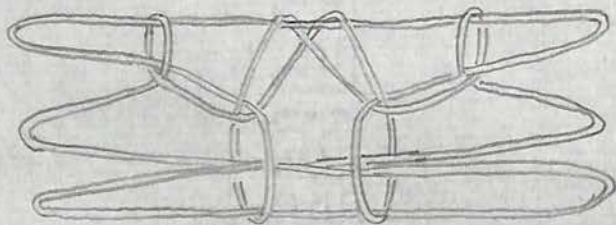
1. Make the first four movements of "Pari hao ma'i".

2. Turn palms towards you: with left thumb and index pick up radial string of <sup>s</sup>dital right index loop and ulnar string of <sup>see w</sup>proximal index loop; release right <sup>index</sup>hand ~~and all strings, except wrist loop.~~

You hold now a near and a far <sup>loop</sup>string in left hand: right thumb and index make a small loop <sup>anti-clockwise</sup> with near string; hold <sup>it also</sup>this one with left hand ~~then. There are now held in left hand one loop near to you,~~

~~one string in the middle and a far string:~~ pull far string <sup>of far loop</sup> through <sup>small made</sup>near loop; <sup>with</sup>then ~~pass~~ right little finger and thumb pick up from proximal side, from left to right, the string <sup>in</sup> lying in the middle before, insert thumb, from you away into the loop pulled through the near one; Repeat this movement with the other hand.

3. Caroline extension .



\* left radial wrist string crosses figure to become part of small made loop, pull <sup>out</sup>this string just below made loop until large enough to insert right thumb & little finger into it <sup>away from you</sup> ~~from left to~~ left, then insert thumb only, also away from you, into small loop <sup>end of made loop</sup>.

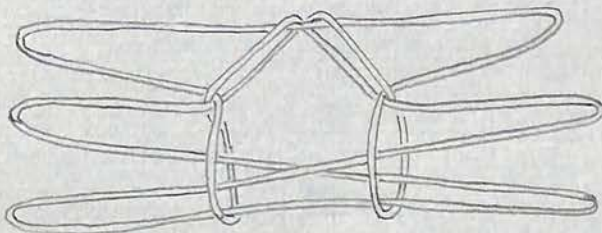
<sup>loops held by</sup> ~~end of made loop~~ pulled through made loop; <sup>th. hand</sup> release left hand. Repeat this movement with other hand, making small loop clockwise.

(This is devilish to describe!)

HOUNA - his stone (house) (of Pari)

HAUHARI'I APA - ~~one~~ <sup>the</sup> big rock outside ~~the~~ Takataka bay.

1. Make the first four movements of "Pari hao ma'i". pick up
2. Turn palms towards you: ~~pick up~~ <sup>pick up</sup> with right thumb and index, radial string of <sup>left</sup> distal index loop and ulnar string of <sup>left</sup> proximal index loop, <sup>right</sup> insert left ~~left~~ little finger <sup>thumb</sup> from right to left into near loop ~~the~~ <sup>left</sup> thumb, then insert thumb from you away into far loop; repeat with the other hand.
3. Caroline extension. (Wrist loops being still on wrists.)



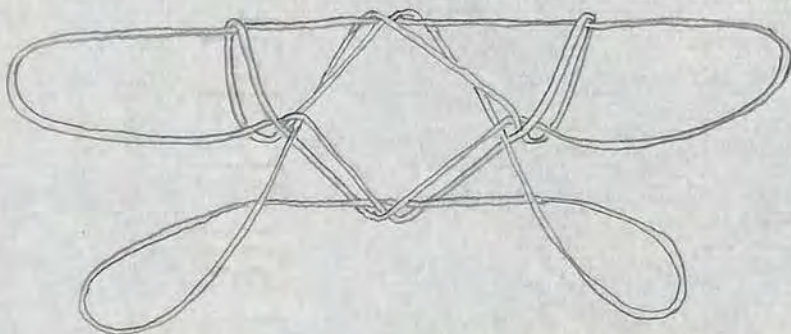
### Comparison

The Siberian house (cf. Kathleen Haddon: *Cats Cradles from many lands* 1912) p. 53) Different methods of extension

2. Turn palms towards you: with right thumb & index pick up radial string of left distal index loop & ulnar string of left proximal index loop & release left index; insert left little finger & thumb away from you (i.e. from right to left) into near loop & thumb only, also away from you (i.e. from left to right) into far loop & release loops held by right thumb & index; repeat with other hand.

U'A - a crab (Oteiora)

1. Opening A.
2. Insert the 4 fingers of each hand from distal side into thumb loop let slip radial thumb string over thumbs and four fingers to wrists.
3. ~~Release little fingers~~. Pass thumbs under the two wrist strings introduce them from proximal side into little finger loops, return with ulnar little finger string to position; release little fingers.
4. Transfer index loops to little fingers.
5. with thumbs pick up radial little fingers ~~string~~ string from proximal side.
6. Opening A.
7. Pass thumbs over index loops and pick up again, from proximal side radial little finger string and then make Caroline extension with ulnar string of proximal thumb loop.
8. Approach the two indice, hold with right thumb and index the two radial strings of distal index loops, release left hand from all strings except wrist loop, then hold the same strings with left thumb and index and release right hand off all strings, without wrist.
9. Now separate the index loops and insert four fingers of left hand from left to right into left index loop, right four fingers, from right to left into right index loop. Extend with four fingers of each hand and wrists.





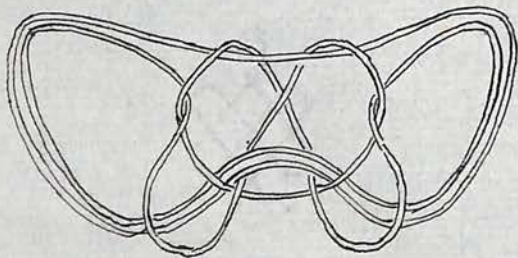
ROTONI HOU - fruit of a tree.

I. Position I.

2. With right index pick up from proximal side left palmar string, twist it once clockwise <sup>return to right</sup> with left index pick <sup>from proximal side</sup> upright palmar string between index loop and thumb <sup>return to left</sup> ~~as in Opening~~
3. With thumbs hook down radial index string, indices pick up radial thumb string from proximal <sup>radial</sup> side, bring it back through index loop, don't release thumbs and extend well.
4. ~~With thumbs pick up new ulnar little finger strings~~ <sup>Pass</sup> ~~bring it back through thumb loops.~~ <sup>prox. to l.f. loops: work back</sup> ~~bring it back through~~ <sup>return</sup>
5. Release little fingers gently; <sup>a straight</sup> one string ~~is running straight~~ across <sup>figure below radial H. strings, bend l.f.s down towards you without releasing loops & hook back this string allowing original loops to slip off.</sup> in the middle of figure; pick it up on tips of little fingers and return to position. Hold your figure during all the time extended in extension. Hold figure taut throughout movements.
6. Release thumbs gently <sup>then</sup> insert them from proximal side into index & loops & release indices <sup>then</sup> ~~and~~ <sup>then</sup> now pick up from you away the <sup>taut</sup> string running straight across in middle of figure; extend.

KENI PUPUAE - woman showing her back. (Masupa)

1. Opening<sup>A</sup> with double string.
  2. Insert indices from distal side into little finger loops, twist them down under index loops, up towards you and back to position with the index strings on their tops.
  3. Release little fingers.
  4. Hook down ulnar index strings with little fingers.
  5. Release thumbs now, introduce them from proximal side into loop <sup>(opposite)</sup> <sup>same</sup> hanging ~~down~~ and pick up from behind the two strings running from indices to ulnar little finger strings.
- Move the loop in middle of figure with middle, ring and little finger of each hand.



KENI PUPAE HAKA NI HAHONEMU HAU ASI KIRA IRIA

MANI HANARA OKO ANIANIA OKO WATEA ANA KIRA.

MANI AE ATA KIRA MANI AE ATA KIRA.

Sisihi XLIX  
 Ko'e Pari xxxviii  
 Roto ni Rau VI  
 Pari Hao Ma'i xxxix  
 Hauhaari'i aasi xli  
 Houa or Hauhaari'i apa xl  
 U'a xlii  
 Roto ni Hou xliii

? Issisera Hana Tala ka'e (me hand)

? {Haehe e} or Kaehae 2wea.  
 {stealing Yams}

Keni pupuae xliii

↳ aapo aapo continuation of above.

Totokiri xlvii

Suhuri mae. xlv

Porotontouta' a xlv

Sira xlvi

Rawako xlviii

Hoi Karani Hata Teera'e vi bis

Ko'e Pari xxxviii

Maoree. xxix

Paewa Tokohona xxxi

Tapani Kuu xxxiv

Waeu Hou Roko xxxv

↳ Roto ni Rau vi }  
 ? Okeai - Fausto vi } ?  
 ? Hui  
 Rua Keni Pi Paa. x

No. 37

Lau 6

Synonym: okeai (bundle of firewood)

1. Opening A.
2. Transfer index loops to wrists.
3. Insert indices, from distal side, into thumb loops, pick up on their tips ulnar thumb strings, then insert them, ~~ast~~ also from distal side, into little finger loops and return with radial little finger strings.
4. Turn palms towards you; radial index strings twist round ulnar thumb strings in centre of palms, with left index and thumb hold these two strings where they cross on right palm and release right hand from all loops except wrist loops; there are now a near and a far loop held between left thumb and index, insert little finger of right hand from left to right into near loop, pass right thumb distal to little finger loop, then pass it beyond far loop, turn thumb round and insert from left to right into the far loop; release left thumb and index. Repeat with other hand.
5. Repeat 3 and 4 twice more.
6. Repeat 3.
7. With left thumb and index pick up right radial wrist string and lift over thumb, then pick up also crossed strings in centre of palm as before and release right hand. There are now three loops held in left hand, the former wrist loop being between the other two loops. Insert right thumb and

little finger, from left to right into nearest loop, then pass thumb distal to middle loop and insert into far loop from right to left. Release strings from left thumb and index. Repeat with other hand.

8. Caroline Extension.

1. Opening A.
2. Release thumbs.
3. With mouth pick up from distal side ulnar little finger string and pull towards you. Insert right thumb towards you into mouth loop, pass it to left between your body and left mouth string, pick up this string with thumb and return to right; pass left thumb between body and right mouth string, return to left with string on thumb and release string from mouth.
4. With right thumb and index pick up left ulnar little finger string, remove little finger, turn loop over towards you and put over ring finger so that former ulnar little finger string becomes radial ring finger string. Repeat on other hand.
5. Pass little fingers, from distal through ring finger loops, proximal to index and thumb loops and return with radial thumb strings; release thumbs.
6. Pass thumbs, from distal side, through index loops, proximal to ring and little finger loops and return with ulnar little finger strings.
7. Pass little fingers towards you distal to all strings, hook back radial thumb strings and then insert into index loops from distal side and pick up radial index strings; Navaho little finger loops.
8. With right thumb and index pick up radial little finger string and ulnar thumb string of left hand, release left hand then insert little finger and thumb, from right to left, into near loop and thumb only, from left to right, into far loop leaving the middle loops free. *Repeat with other hand movement*
9. Caroline Extension.