

A STRING FIGURE SERIES FROM GREECE

BY

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GENERAL INTRODUCTION

String figures—cat's cradles, as they are sometimes called—have been known to ethnologists and folklorists only since about the middle of the 19th century. In 1843 Dieffenbach called attention to their presence in New Zealand¹), and some half a dozen years later Petrie found them being made by Australian natives²). The making of string figures was noted among the Eskimos in 1864³) and among various Polynesian peoples in 1876⁴). However, these earlier writers contented themselves with merely reporting what they had observed and made no attempt to describe the techniques employed in the construction of the figures or to draw the patterns which they saw made.

It was not until 1879 that scientific interest in string figures was aroused by Tylor's article stressing the ethnological significance of games in general⁵). To Boas, who was working among Eskimo groups in 1888, goes the credit for having made the first attempt to describe in detail the intricate string manipulation employed⁶). A method devised for the recording of figures and published in 1902 by its originators, Rivers and Haddon, stabilized descriptive procedure by furnishing investigators with a terminology which is still standard⁷).

¹) Travels in New Zealand, II, 32.

²) See Roth's report in *American Anthropologist*, V (1903).

³) *Hall*, *Life with the Esqimaus*, p. 366.

⁴) *Gill*, *Life in the Southern Isles*, p. 65.

⁵) «Remarks on the Geographical Distribution of Games», *Journal of the Royal Anthropological Institute*, IX (1879), 26.

⁶) «The Game of Cat's Cradle», *Internationales Archiv für Ethnographie*, I, (1888), 229.

⁷) «A Method of Recording String Figures and Tricks», *Man*, CIX (1902).

The first decades of the 20th century saw a great increase in the number of collections—from New Guinea, India, many parts of Africa, the Fiji Islands, Hawaii, Korea, North and South America, and the British Isles¹). It is during this period, too, that we find some attention being given for the first time to the comparative study of string figures, particularly by Kathleen Haddon²) and Carolyn F. Jayne³).

A glance at the subjects of string figures reveals a very wide variety. We note, for example, a great number of animal patterns (caribou, bear, wolf, dog, coyote, kangaroo, whale, fish, turtle, crocodile, lizard, owl, seagull) and less numerous figures of houses (hogan, tipi), tools and weapons (fish net, fish spear, bellows, axe, boomerang), topographical features (mountains, rivers, trees), and boats (canoe, kayak). In addition, there are figures representing clouds, stars, lightning, parts of the body, etc.

As for complexity, string figures range all the way from the very simplest to the most highly intricate. In the making of one particularly complicated Eskimo figure, twenty-eight distinct movements are necessary⁴). Although the simplest forms require only the two hands of the operator, the making of others may necessitate the use of toes, knees, teeth,

¹) One of the most puzzling questions with regard to string figures is that of their strikingly uneven distribution. Although they are widespread in North America, South America, Australia, Africa, and Oceania, their appearance in Europe and Asia is limited almost entirely to four peripheral areas: Western Europe, India, the Philippines, and northeastern Siberia. It must be borne in mind, however, that the mere fact that they have only rarely been recorded in other parts need not necessarily imply their non-existence there. It may well be that string figures *are* present in these latter areas and that, because of a fear of being ridiculed, the people who know how to make them have been particularly reluctant to divulge their knowledge. Eskimos are beyond doubt the most skillful exponents of the art of string figure construction, owing in some measure perhaps to the fact that they have at their disposal a great amount of leisure time in which to practice. Polynesian natives are also particularly adept. Just as string figures as a whole are distributed very unequally over the world, so, too, are individual figures. A few, like «Crow's Foot», have a rather wide distribution, but in general they are much less widespread than are, for example, riddles or folk tales.

²) *Cat's Cradles from Many Lands* (1911) and *Artists in String* (1930).

³) *String Figures* (1906).

⁴) *Gordon*, «Notes on the Western Eskimo», *Transactions of the Free Museum of Science and Art*, II, 94.

neck, or elbow as well. And in the construction of the more elaborate figures, two, or even three, manipulators are needed and sometimes two strings must be used.

Despite the fact that the making of string figures is commonly regarded by the layman as merely a particularly intriguing pastime, it is actually much more than that. It is frequently a real aid to the ethnologist, who learns from the figures something of the *mores* of a people, its relations with natives of contiguous areas, the role (magical, religious, social) of the figures in their *milieu*, etc. Whether string figures had in earlier times a magical or a religious significance is still problematical. However, if one may judge from some widely scattered bits of evidence, it appears quite possible that they may have had. In Oceania, figures occasionally represent persons or objects connected with religion or mythology. For example, a Papuan figure from Kiwai Island depicts Méuri, the mythical being who brought death into the world¹). Prohibitions and taboos regarding the making of string figures also suggest that the latter had at one time something of a sacred nature. Among the Eskimos, for instance, they were not to be made during the summer season²). Eskimos of Hudson Bay restricted the making of string figures to adults, fearing that the engaging in it by boys would result in their hands being entangled in the harpoon line when they grew up to be hunters³). Among the Papuans, string figures are not to be made during the turtle-fishing season⁴). In both Torres Straits and Hawaii, the construction of string figures was done to the accompaniment of a (? magical) chant⁵). We know, too, of at least one instance in which the cat's cradle pattern was used as a means of divination, the performer foretelling the sex of the unborn child from the appearance of the string figure⁶). In Hawaii it seems to have been used

¹) Figures and description are given in *Haddon*, *Artists in String*, pp. 89-90. For the story, see *Landtmann*, «Folk-Tales of the Kiwai Papuans», *Acta Societatis Scientiarum Fennicae*, XLVII, 101-113.

²) See *Haddon*, *Artists in String*, pp. 75-76; *Jenness*, «Eskimo String Figures», *Report of the Canadian Arctic Expedition, 1913-1918*, XXX, B. 300. Cf. the taboo against telling folk tales at certain times of the year.

³) *Haddon*, *Cat's Cradles from Many Lands*, p. xv.

⁴) *Riley*, *Among Papuan Headhunters*, p. 163.

⁵) *Haddon*, *Cat's Cradles from Many Lands*, p. xv; *Artists in String*, p. 145.

⁶) *Parson's*, «American Indian Life», p. 181 (The Hawasoupi Indians).

also by a priest in the healing of the sick¹⁾. Among the Hudson Bay Eskimos, cat's cradles are made in the autumn to entangle the sun and thus prevent his disappearance during the winter season²⁾. And the making of string figures is said to play an important part in certain initiation ceremonies in North Australia³⁾.

Negative evidence is provided by the fact that 'apparently women have always been permitted to engage in the constructing of string figures. We are told that, in Australia at least, women know and are able to produce a greater number of figures than can the male informants. It was taboo for them only during the period of pregnancy lest through sympathetic magic the manipulation of the string cause the unborn infant to become entwined in and possibly strangled by the umbilical cord. Had the string figures been regarded as sacred or magical, it is hardly likely that women would have been allowed to participate in their construction.

TERMINOLOGY

A loop is a string passed over a finger or thumb. Each loop consists of two strings or lines. The ones on the thumb side of the operator's hands are called the *radial* strings; those on the little finger side are termed *ulnar*. A string that passes across the front of the hand is *palmar*; one lying across the back of the hand is *dorsal*.

Frequently there will be two loops on a finger or thumb. The lower loop, i.e. the one nearer the point where the finger or thumb joins the hand, is *proximal*; the loop nearer the tip of the digit is called *distal*.

First Position is the most common of all openings, and a great variety of figures are developed from it. To form it, place the string over the thumbs and little fingers of both hands in such a way that on each hand the string passes round the back of the little finger, between the little and ring fingers and across the palm, and then between the index finger and

¹⁾ *Dickey*, «String Figures from Hawaii», Bernice P. Bishop Museum, Bulletin 54, p. 143.

²⁾ *Haddon*, *Artists in String*, p. 20. The folk tale motif of the snaring of the sun is very widespread, especially among Polynesian peoples. It occurs with great frequency also in Africa and among many American Indian tribes (Sioux, Cree, Chipewewa, Ojibwa, Seneca, and others).

³⁾ *Davidson*, «Aboriginal Australian String Figures», Proceedings of the American Philosophical Society, LXXXIV, 782.

the thumb and around the back of the latter to the radial side of the hand. When the hands are drawn apart, there will be a single radial thumb string and a single ulnar little finger string on each hand, with a string lying across the palm.

Opening A, developed from *First Position*, is also extremely common in all parts of the world. Having formed *First Position*, with the back of the right index finger pick up from below the left palmar string and return to position. Next, with the back of the left index finger pick up from below the right palmar string between the strings of the right index finger loop. Draw out and return to position.

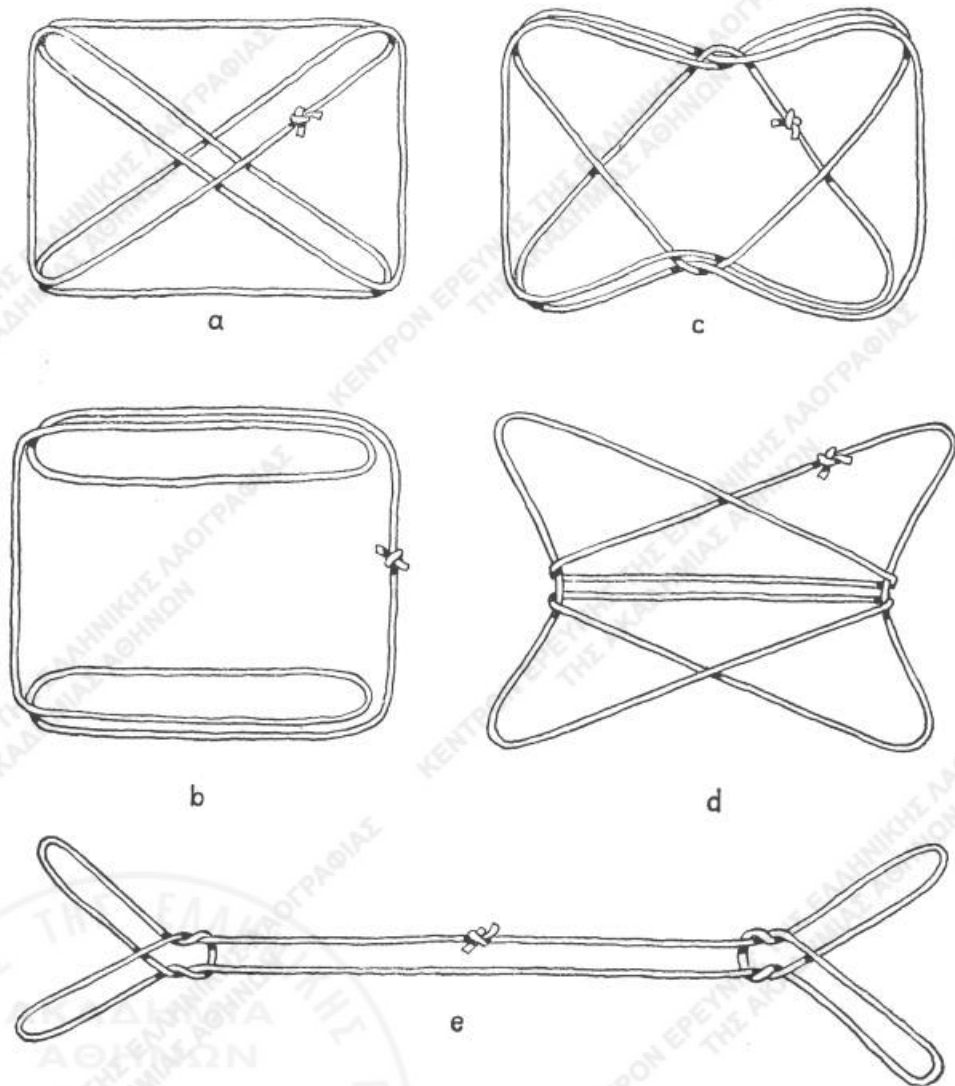
THE GREEK FIGURES

String games are very popular in Greece and the making of them is a favorite pastime of children, particularly of little girls. For the most part, however, they have been ignored by folklorists. Even collectors of folklore materials fail to include them along with other games and sports of children. So far as the present writers are aware, the first folklorist who mentioned the Greek string figures is Kall. Hourmouziadis, whose study «The child in the Ecclesiastical District of Metra and Athyra in Eastern Thrace»¹⁾ contains a series of string figures under the heading «The String Merrills». After having described several figures, he adds regarding the pastime: «This game is played during the cold days of winter, when the children must remain within doors». Later, in 1944 the German Georg Eckert, who spent some time in Saloniki and became seriously interested in Greek folklore, published in German a monograph titled *Griechische Fadenspiele*, in which he examines and describes string games played by the children of Macedonia, Thrace, Epirus, Asia Minor and the Koutsovlachi of Samarina (Macedonia). Eckert distinguishes two series of string games, both of which he describes with great detail, listing also the local terms applied to each of the figures.

The forms presented in the present study were collected in Athens and in the Southern Peloponnese by Georgia Tarsouli, some assistance being given also by persons originally from Western Greece and the islands of the Aegean.

¹⁾ Άρχαιον Θρακιου Θησαυρου, VII (1940-41), pp. 66-133.

The general name for string games or string figures, used through out the whole of Greece, is the *Saw* (τὸ Πιρίονι), although the saw is only one of the ten figures comprising it. According to Eckert's informations¹⁾ it



PLATE

has been known as the *Lyre* (ἡ Λύρα) by the Greeks of Cars (Asia Minor). The name *String Merrils* used in Eastern Thrace is probably due to the

¹⁾ Op. cit p. 10.

resemblance of some figures to the diagram of the Merrils' game. The players (usually two girls) stand facing each other. The string used is four feet or more in length.

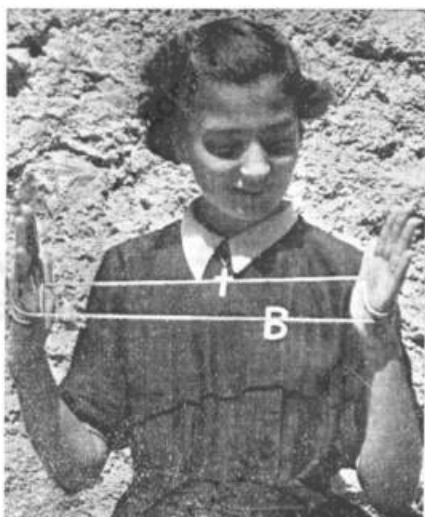


Fig. 1



Fig. 2

Figure 1 (Preparatory)

An opening much less common than *First Position*, though not unusual, is employed for this figure. The first player loops the string around the back of each hand, with the radial string passing between thumbs and forefingers. She then passes the four fingers of the right hand under the radial string and extends the hands. Next, she does the same with the four fingers of the left hand. Each hand now has two dorsal strings and one palmar string.

Figure 2 (Preparatory)

She now takes up the left palmar string on the back of the right middle finger and the right palmar string on the back of the left middle finger, and separates the hands so that all strings are taut¹⁾.

¹⁾ After having manipulated the string exactly as here, an American player will point both hands straight downward. The resulting figure is called *Cat's Cradle*.

Figure 3

In Athens this figure is known as the *Mattress* (ὁ Σομμιάς), in the Aegean Islands as the *Net* (τὸ Δίκτυο), in Western Greece as the *Cakes* (τὰ Γλυκά), and in the Southern Peloponnese as the *Eye* (τὸ Μάτι)¹. Also, according to Eckert's informations, it is called the *Mat* (ἡ Ψάθα) in Chalkidiki, the *Squares* (Μπακλαβαδωτό) in Epirus, and the *Fish* (τὸ Ψάρι) in Macedonia and by the nomad shepherds of Chalkidiki.

From above, the second player grasps with thumb and forefinger of the left hand the point of intersection of the ulnar middle finger string and



Fig. 3 (and 7).



Fig. 4

the ulnar little finger string. With the thumb and forefinger of the right hand she grasps the intersection of the radial middle finger string and the radial forefinger string. She pulls these over and under the horizontal ulnar and radial strings, spreading thumbs and forefingers as she does so. At the same time the first player releases all strings, so that the completed figure is on the hands of the second. (See Plate, fig. a).

¹) The English name for this figure is the *Soldier's Bed*; see *Gomme*, I, 62.

Figure 4

This figure is known as the *Door* (ἡ Πόρτα) and the *Little Bed* (τὸ Κρεββατάκι). According to Eckert it is called the *Sea* (ἡ Θάλασσα) in Trebizonde, the *Cistern* (ἡ Δεξαμενὴ) in Nigrita (Macedonia), and the *River* (Αἶμα) by the Koutsovlachi of Samarina. The name usually given in England (and in the United States) is the *Candles*¹⁾.

To form this figure, the first player grasps the long transverse strings at their intersections, pulls them over and beyond the side strings as before,



Fig. 5

and pushes both hands up through the center, at the same time spreading thumbs and forefingers apart. The figure is now clear of the second player's hands. (See Plate, fig. b).

Figure 5

The common term for this figure appears to be the *Cradle* or the *See-Saw* (ἡ Κούβια). It is also called in Athens the *Goal* (ἡ Φύλακὴ) or the *Pit* (ἡ Γούβια). In Thrace and the Peloponnese it is known as the *Trough* (ἡ Στάφινη), and in Epirus and Chalkidiki, according to Eckert, as the

¹⁾ See *Gomme*, I, 61-62.

Stool (τὸ Σκαμνί). It is known in Eastern Macedonia and by the nomad shepherds of Chalkidiki as the *Boat* (ἡ Βάρκα), and as the *Font* (ἡ Κολυμπήθρα) in Nigrita.

The second player crosses her hands and with the little finger of the right takes up from below the ulnar thumb string. With the little finger of the left hand she takes up in the same way the radial little finger string. Then she pulls these loops over the strings which form the sides

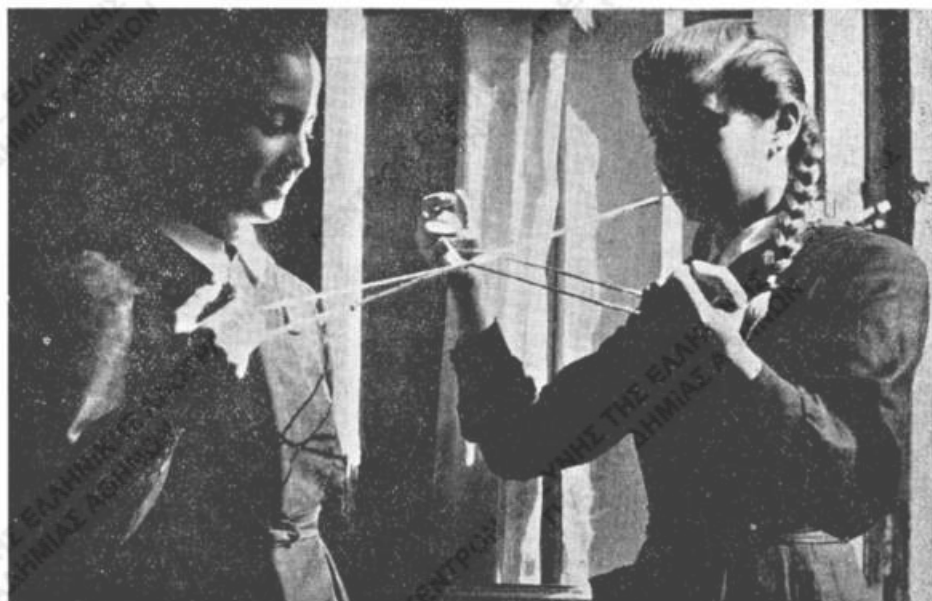


Fig. 6

of Figure 4 and passes both thumbs and forefingers up through the center of the figure, being careful to retain the little finger loops.

Figure 6

This construction, called in Greece the *Saw*¹⁾ (τὸ Πιρόνι), appears in the string figures of many peoples²⁾.

¹⁾ According to Eckert the nomad shepherds of Chalkidiki call it the *Scissors* (τὸ Ψαλίδι) and the Greeks of Kars (Asia Minor) the *Lyre* (ἡ Λύρα).

²⁾ See, for example: *Haddon*, *Cat's Cradles from Many Lands*, p. 78 (India); *Culin* p. 30 (China); *Haddon*, *Artists in String*, p. 135 (Africa). The latter figure is unique in that the «sawing» is done by one player, who employs the left thumb, the left little finger, thumb and forefinger of the right hand, and the right wrist to hold the loops. The name given to it is Afá (Bellows). The term used in India is Qainchi (Scissors). Chinese players call it simply «sawing wood».

The second player, on whose hands Figure 5 is extended, takes with her teeth the radial thumb string and the first player takes on her forefinger the ulnar little finger string. The second then pulls the loops held by her little fingers, allowing all the others to drop. The figure thus constructed has the form of a cross. To «saw», both players pull simultaneously with head and forefinger, and then the second player pulls with both little fingers. As they «saw», they sing one of the following verses:

The saw, the saw
grows bigger and bigger (Athens)

or

The saw, the saw
uproots the olive tree (West. Greece)

or

I saw, I saw
and I cut the one to two (Athens)

If the players prefer not to end the game by «sawing», they can make additional figures, with Figure 5 as a starting-point.

Figure 7

This is called the *Lattice* (τὸ Καράσι) and is exactly identical with 3, though constructed differently. In Trebizonde, according to Eckert, it has been called the *Frying Pan* (τὸ Τηγάνι).

The first player, from above grasps between thumb and forefinger the point of junction of the crossing strings which form the sides of 5, brings them up and over the horizontal strings, pushes the hands up through the center of the figure, and spreads thumbs and forefingers apart.

Figure 8

This figure is known as the *Little Door* (ἡ Πορτούλα). According to Eckert, in Chalkidiki it is called the *Window* (τὸ Παράθυρο), in Asvestochori (Macedonia) the *Triangle* (τὸ Τρίγωνο), in Epirus the *Cake* (Κουραμπιές), and the *Toilet* (Ἀπόπατος) by the Koutsovlachi of Samarina. English names for it are *Cat's Eyes* or *Diamonds*¹⁾, and Chinese children know it as *Cow's Eyeball*²⁾. It can be formed from either Figure 7 or Figure 3 by the same manipulation.

The second player grasps with thumb and forefinger the point of intersection of the transverse strings, then pulls one *under* the other and

¹⁾ *Gomme*, I, 61-62. ²⁾ *Culin*, p. 30.

over and under the side strings, pushing the hands up through the center of the figure and then separating thumbs and forefingers. (See Plate, fig. c).

Figure 9

This figure is known as the *Fish* (τὸ Ψάρι) in Athens, Macedonia, Thrace, and Trebizonde. In the Peloponnese and Chalkidiki it is called the *Shuttle* (Σαῖτα), and in Epirus the *Fish-bone* (Ψαροκόκαλο).

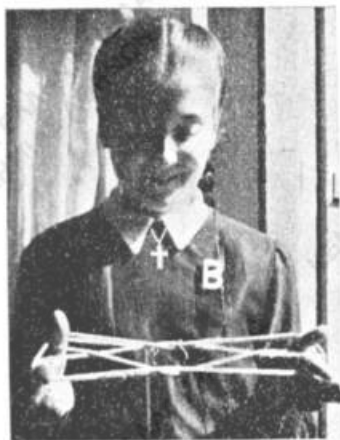


Fig. 8

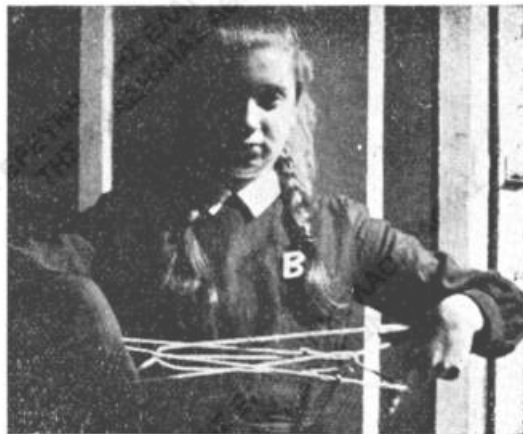


Fig. 9

To form this figure the first player inserts from below the thumb and the forefinger of the right hand into the angles formed by the meeting of the central diamond and the side strings, and *outside* the diamond. She then inserts the thumb and the forefinger of the left hand into the corresponding angles on the other side of the diamond. Next, she turns the fingers from above through the center of the figure¹). (See Plate, fig. d).

Figure 10

This figure is known as the *Scissors* (τὸ Ψαλίδι) in Athens and the Peloponnese, and as the *Needles* (οἱ Βελόνες) in Eastern Thrace. It is of very frequent occurrence in the string figures of many widely separated peoples. Although the completed forms are identical, methods of construction vary greatly. In Scotland the figure is called the *Leashing of Lochiel's Dogs*; in the United States the usual name is *Crow's Foot*²). It is called *Cock's*

¹) American children know this string figure as *Job's Coffin*. The parallel lines in the center represent the body of Job.

²) *Haddon, Cat's Cradles from Many Lands*, p. 73; *Man*, LVI (August, 1903), 118; *American Anthropologist*, V (1903), 213.

Feet in France and Algeria¹). The Ulungu of Africa know it as *Umuzwa* (Wooden Spoon), while the Dogon call it *Bird's Foot*²). The usual name for it among Australian natives is *Emu* or *Emu Foot*³). It has been found also among the Eskimo, who do not regard it as a particularly good figure⁴).

The form constructed in the United States, which is made in exactly the same way as the Scottish, is extended on the second and little fingers

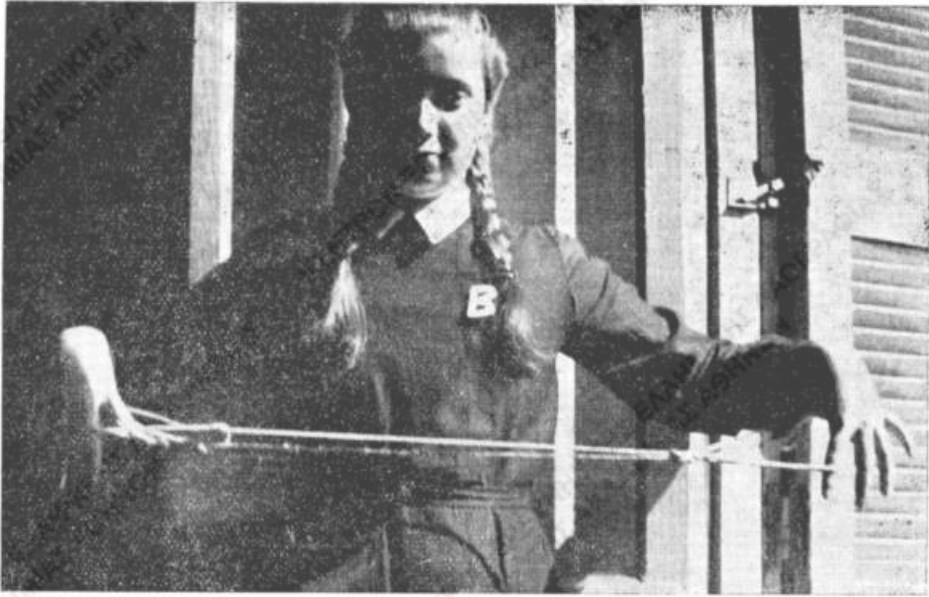


Fig. 9

of both hands. Australian natives extend it on forefingers and little fingers⁵).

To make this, the final figure of the series, the second player takes from below with thumb and forefinger the point of intersection of each pair of crossing strings, pulls them out from the rest of the figure, and passes them from above into the spaces between the crossed strings and the two horizontal strings in the center. The intersection held by the thumb and forefinger of the right hand is passed down through the space on the *opposite* side of the horizontal strings and vice versa. The player then spreads thumbs and forefingers apart to complete the figure. (S. Plate, fig. e).

¹) Jayne, p. 116. ²) Griaule, p. 78. ³) Davidson, p. 817 (with drawing).

⁴) Gordon, p. 17. ⁵) Davidson, pp. 816-817.

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ΕΛΛΗΝΙΚΑ ΝΗΜΑΤΟΠΑΙΓΝΙΑ

ΥΠΟ

PAUL G. BREWSTER ΚΑΙ ΓΕΩΡΓΙΑΣ ΤΑΡΣΟΥΛΗ

(ΜΕΤΑΦΡΑΣΙΣ)

ΓΕΝΙΚΗ ΕΙΣΑΓΩΓΗ

Μόλις από τὰ μέσα τοῦ 19^{ου} αἰῶνος ἤρχισαν νὰ γίνωνται γνωστὰ εἰς τοὺς ἐθνολόγους καὶ τοὺς λαογράφους τὰ νηματοπαίγνια. Τὸ 1843 ὁ Dieffenbach παρατήρησε τὴν ὑπαρξίν των εἰς τὴν Νέαν Ζηλανδίαν¹⁾ καὶ μετὰ ἕξ περίπου ἔτη ὁ Pietri τὰ συνήτησε μεταξὺ τῶν Ἰθαγενῶν τῆς Αὐστραλίας²⁾. Ἡ συνήθεια τῶν νηματοπαιγνίων παρὰ τοῖς Ἑσκιμώοις παρατηρήθη τὸ 1864³⁾, καὶ εἰς διαφόρους λαοὺς τῆς Πολυνησίας τὸ 1870⁴⁾. Οἱ παλαιότεροι ὅμως αὐτοὶ συγγραφεῖς περιορίσθησαν εἰς τὸ ν' ἀναφέρουν ἀπλῶς ὅ,τι εἶχον παρατηρήσει καὶ δὲν ἐδοκίμασαν νὰ περιγράψουν τὴν τεχνικὴν τῆς κατασκευῆς τῶν σχημάτων ἢ νὰ σχεδιάσουν τὰ πρότυπα, τὰ ὁποῖα εἶδαν νὰ σχηματίζονται.

Μόλις κατὰ τὸ 1876 προσεκλήθη τὸ ἐνδιαφέρον τῶν ἐπιστημόνων διὰ τὰ νηματοπαίγνια ἀπὸ τὸ ἄρθρον τοῦ Tylor⁵⁾, ὁ ὁποῖος ἐτόνισε τὴν ἐθνολογικὴν σημασίαν τῶν παιδιῶν ἐν γένει. Εἰς τὸν Boas, ὁ ὁποῖος κατεγίνετο εἰς ἐρεῦνας μεταξὺ διαφόρων ὁμάδων Ἑσκιμῶων, πρέπει ν' ἀναγνωρίσωμεν, ὅτι ἔκαμε τὴν πρώτην ἀπόπειραν λεπτομεροῦς περιγραφῆς τῶν πολυπλόκων χειρισμῶν τῶν νηματοπαιγνίων⁶⁾. Τὸ 1902 οἱ Rivers καὶ Haddon ἐδημοσίευσαν μέθοδον, τὴν ὁποίαν εἶχον ἐπινοήσει αὐτοὶ οἱ ἴδιοι διὰ τὴν καταγραφὴν τῶν χειρισμῶν. Χάρις εἰς αὐτὴν τὴν μέθοδον ὁ τρόπος τῆς περιγραφῆς ἐσταθεροποιήθη καὶ οἱ ἐρευνηταὶ ἀπέκτησαν μίαν ὁρολογίαν, ἔκτοτε καθιερωθεῖσαν⁷⁾.

1) Travels in New Zealand II, 32.

2) Βλ. τὴν ἐκθεσιν τοῦ Roth ἐν τῷ American Anthropologist, V (1903).

3) Hall, Life with the Esquimaux, σ. 366.

4) Gill, Life in the Southern Isles, σ. 65.

5) «Remarks on the Geographical Distribution of Games», Journal of the Royal Anthropological Institute, IX (1879), 26.

6) «The Game of Cats Cradle», Internationales Archiv für Ethnographie, I (1888), 299.

7) «A Method of Recording String Figures and Tricks», Man CIX (1902).

Κατὰ τὴν πρώτην δεκαετίαν τοῦ 20^{ου} αἰῶνος ὁ ἀριθμὸς τῶν συλλογῶν ἠϋξήθη κατὰ πολὺ, ἀπὸ τὴν Ν. Γουινέαν, τὰς Ἰνδίας, πολλὰ μέρη τῆς Ἀφρικῆς, τὰς νήσους Φίτζι, τὴν Χαβάην, τὴν Κορέαν, τὴν Βόρειον καὶ Νότιον Ἀμερικὴν καὶ τὰς Βρεττανικὰς νήσους¹⁾. Κατὰ τὴν περίοδον αὐτὴν ἐπίσης βλέπομεν ὅτι δίδεται διὰ πρώτην φορὰν κάποια προσοχὴ εἰς τὴν συγκριτικὴν μελέτην τῶν νηματοποι- γνίων, ἰδίως ὑπὸ τῆς Cathleen Haddon²⁾ καὶ τῆς Carolyn F. Jayne³⁾.

Ἐν σύντομον βλέμμα ἐπὶ τῶν ὀνομασιῶν τῶν διαφορῶν σχημάτων ἀποκαλύπτει τὴν μεγίστην ποικιλίαν τῶν θεμάτων τῶν. Ἄρκει ἐπὶ παραδείγματι νὰ σημειώσωμεν μέγαν ἀριθμὸν ζώων, τὰ ὅποια χρησιμεύουν ὡς πρότυπα (καριμπού, ἀρκούδα, λύκος, σκύλος, κογιότης, καγκουρού, φάλαινα, ψάρι, χελώνη, κροκόδειλος, σαύρα, κουκουβάγια, γλάρος) καὶ μικρότερον ἀριθμὸν οἰκημάτων (χόγκαν, τιπί), ἐργαλείων καὶ ὄπλων (δίκτυ, καμάκι, φυσερό, πέλεκυς, μπούμεραγκ), τοπογραφικῶν γνωρισμάτων (βουνό, ποταμός, δένδρον) καὶ πλοίων (κάνοε, καγιακ). Ἐπὶ πλέον ἀπαντῶνται σχέδια, τὰ ὅποια παριστάνουν σύννεφα, ἀστραπὴν, μέλη τοῦ σώματος κλπ.

Ὅσον ἀφορᾷ τὸν τρόπον τῆς κατασκευῆς τῶν, τὰ νηματοπαίγνια παρουσιάζουν ὅλας τὰς δυνατὰς μορφὰς σχημάτων ἀπὸ τὰ ἀπλούστερα ἕως τὰ πλέον περίπλοκα. Διὰ τὴν κατασκευὴν ἑνὸς ἰδιαιτέρως περιπλόκου σχήματος τῶν Ἐσκιμῶων

¹⁾ Ἐνα ἀπὸ τὰ πλέον ἀνεξακριβῶτα σημεῖα, τὰ σχετικὰ μὲ τὰ νηματοπαίγνια, εἶναι ἡ καταπληκτικῶς ἄνισος ἐξάπλωσις τῶν. Μολονότι εὐρίσκονται εὐρέως διαδεδομένα εἰς τὴν Β. Ἀμερικὴν, Ν. Ἀμερικὴν, Αὐστραλίαν, Ἀφρικὴν καὶ Ὠκεανίαν, ἡ παρουσία τῶν εἰς τὴν Εὐρώπην καὶ τὴν Ἀσίαν περιορίζεται σχεδὸν ἀποκλειστικῶς εἰς τέσσαρας γεωγραφικὰς περιφερείας: Δυτικὴν Εὐρώπην, Ἰνδίας, Φιλιππίνας νήσους καὶ ΒΔ. Σιβηρίαν. Ἐν τούτοις πρέπει νὰ ἔχη κανεὶς ὑπ' ὄψιν του ὅτι ἀπλῶς καὶ μόνον τὸ γεγονός, ὅτι σπανίως ἔτυχε νὰ καταγραφῶν νηματοπαίγνια καὶ εἰς ἄλλας περιοχάς, δὲν προϋποθέτει κατ' ἀνάγκην τὴν μὴ ὑπαρξίν τῶν. Πιθανώτατα εἶναι γνωστὰ τὰ νηματοπαίγνια καὶ εἰς τὰς περιοχὰς αὐτάς, ἀλλ' οἱ γνωρίζοντες τὴν κατασκευὴν τῶν ἐφάνησαν πολὺ ἀπόρροιστοι νὰ ἐπιδείξουν τὰς ἰκανότητάς τῶν ἀπὸ τὸν φόβον μήπως γελοιοποιηθῶν. Οἱ Ἐσκιμῶοι εἶναι ἀναμφισβητήτως οἱ πλέον ἐπιδέξιοι τεχνῖται εἰς τὴν ἐπίδειξιν νηματοπαίγνιων. Τοῦτο ἴσως νὰ ὀφείλεται ἐν μέρει εἰς τὸ γεγονός ὅτι κατὰ τοὺς μῆνας τῆς συνεχοῦς νυκτὸς διαθέτουν πολλὰς ὥρας σχολῆς, κατὰ τὰς ὁποίας ἠμποροῦν νὰ ἐξασκοῦνται. Ἐπίσης ἰδιαιτέραν ἐπίδοσιν ἐμφανίζουν οἱ ἰθαγενεῖς τῆς Πολυνησίας. Ὅπως τὰ νηματοπαίγνια γενικῶς, οὕτω καὶ τὰ καθ' ἕκαστον σχήματα εὐρίσκονται κατανεμημένα γεωγραφικῶς κατὰ πολὺ ἄνισον τρόπον. Μερικά, ὅπως π.χ. «τὸ πόδι τῆς καρακάξας» (ἡ ἑλληνικὴ ὀνομασία εἶναι «τὸ ψαλίδι»), εἶναι μᾶλλον εὐρέως διαδεδομένα, γενικῶς ὁμως ἢ ἀκτὶς τῆς διαδόσεώς τῶν εἶναι πολὺ μικροτέρα ἀπ' ὅτι π.χ. τῶν αἰνιγμάτων ἢ τῶν λαϊκῶν παραμυθιῶν.

²⁾ Cats Cradles from Many Lands (1911), καὶ Artists in String (1930).

³⁾ String Figures (1906).

ἀπαιτοῦνται εικοσιοκτὼ ξεχωριστὰ κινήσεις¹⁾. Διὰ τὰς ἀπλουτέρας μορφάς των εἶναι ἀρκετὰ μόνον αἱ δύο χεῖρες τοῦ παίκτη, διὰ τὸν σχηματισμὸν ὅμως ἄλλων εἶναι ἀπαραίτητος ἡ βοήθεια τῶν δακτύλων τῶν ποδῶν, τῶν γονάτων, τῶν ὀδόντων, τοῦ τραχήλου ἢ τοῦ ἀγκῶνος. Διὰ τὴν κατασκευὴν δὲ συνθετωτέρων σχημάτων ἀπαιτοῦνται δύο καὶ τρεῖς ἀκόμη χειριστὰ καὶ ἐνίοτε χρησιμοποιοῦνται δύο χωριστὰ νήματα.

Παρὰ τὸ γεγονός ὅτι τὰ νηματοπαίγνια θεωροῦνται κοινῶς ἀπὸ τοὺς μὴ εἰδήμονας ἀπλῶς ὡς μία εἰδικῶς ταχυδακτυλογικὴ ἀπασχόλησις, εἰς τὴν πραγματικότητα εἶναι κάτι πολὺ σημαντικώτερον. Συχνὰ τὰ νηματοπαίγνια ἀποτελοῦν πραγματικὸν βοήθημα διὰ τὸν ἀνθρωπολόγον, ὁ ὁποῖος ἀπὸ τὰ σχήματά των κατατοπίζεται ἐπὶ τῶν ἠθῶν ἐνὸς λαοῦ, τῶν σχέσεών του πρὸς τοὺς ἰθαγενεῖς γειτονικῶν περιοχῶν, τοῦ ρόλου τὸν ὁποῖον διαδραματίζουν τὰ νηματοπαίγνια εἰς τὸ περιβάλλον των (μαγικοῦ, θρησκευτικοῦ, κοινωνικοῦ κλπ.). Κατὰ πόσον τὰ νηματοπαίγνια εἶχον εἰς παλαιότερους καιροὺς μαγικὴν ἢ θρησκευτικὴν σημασίαν, τοῦτο ἀποτελεῖ ἀκόμη ἄλυτον πρόβλημα. Ἐν τούτοις, ἐὰν θελήσωμεν νὰ κρίνωμεν ἀπὸ ὠρισμένας εὐρέως κατεσπαρμένας ἐνδείξεις, εἶναι πολὺ πιθανὸν νὰ εἶχον τοιαύτην σημασίαν. Εἰς τὴν Ὀκεανίαν τὰ σχήματα παριστάνουν ἐνίοτε πρόσωπα ἢ πράγματα συνδεόμενα μὲ τὴν θρησκείαν ἢ τὴν μυθολογίαν. Π.χ. ἓνα νηματοπαίγνιον τῶν Παπούα τῆς νήσου Κιβάι, παριστάνει τὸν Μεουρί, τὸ μυθικὸν ὄν, τὸ ὁποῖον ἔφερε τὸν θάνατον εἰς τὸν κόσμον²⁾. Ἀπαγορεύσεις καὶ ταμποῦ ἀναφερόμενα εἰς τὰ νηματοπαίγνια ὀδηγοῦν ἐπίσης εἰς τὸ συμπέρασμα ὅτι ταῦτα θὰ εἶχον κάποτε ἱεράν τινα χροιάν. Ἐπὶ παραδείγματι εἰς τοὺς Ἑσκιμῶους ἀπαγορεύεται ἡ ἀπασχόλησις μὲ νηματοπαίγνια κατὰ τὴν θερινὴν περίοδον³⁾. Οἱ Ἑσκιμῶοι τοῦ κόλπου τοῦ Οὐδσωνος ἐπιτρέπουν τὴν κατασκευὴν νηματοπαιγνίων μόνον εἰς τοὺς ἐνηλίκους, διότι φοβοῦνται ὅτι, ἂν τὰ ἀγόρια ἐπιδίδωνται εἰς τὴν ἀπασχόλησιν αὐτήν, ὅταν εἶναι μικρά, κινδυνεύουν, ὅταν μεγαλώσουν καὶ γίνουν κυνηγοί, νὰ ἐμπλακοῦν τὰ χέρια των εἰς τὸ σχοινὶ τοῦ καμακιῦ⁴⁾. Εἰς τοὺς

¹⁾ Gordon, «Notes on the Western Eskimo», Transactions of the Free Museum of Science and Art, II, 94.

²⁾ Τὰ σχέδια καὶ ἡ περιγραφή τῶν σχημάτων δίδονται ἐν Haddon, Artists in String, σσ. 88-90. Διὰ τὸν θρόνον βλ. Landtman, «Folktales of the Kiwai Papuans», ἐν Acta Societatis, Scientiarum Fennicae XLVII, 101-113.

³⁾ Βλ. Haddon, Artists in String, σσ. 75-76. — Jennes, «Eskimo String Figures», Report of the Canadian Arctic Expedition, 1913-1918, XXX, B. 300. Ταμποῦ τῆς ἀφηγήσεως παραμυθῶν εἰς ὠρισμένας ἐποχὰς τοῦ ἔτους.

⁴⁾ Haddon, Cats Gradles from Many Lands, σ. xv.

Παπούας απαγορεύεται ἡ ἐπίδοσις εἰς τὰ νηματοπαίγνια κατὰ τὴν ἐποχὴν τοῦ ψαρεύματος τῶν χελωνῶν¹⁾. Εἰς τὴν Χαβάνη καὶ τὸ Τόρρες Στραίτης ἡ κατασκευὴ τοιούτων σχημάτων συνοδεύεται καὶ ὑπὸ (μαγικῆς;) ἐπωδοῦ²⁾. Γνωρίζομεν ἐπίσης μίαν τουλάχιστον περίπτωσιν, κατὰ τὴν ὁποίαν τὸ σχέδιον τοῦ νηματοπαιγνίου ἐχρησίμευσεν ὡς μαντικὸν μέσον πρὸς πρόβλεψιν τοῦ φύλου τοῦ ἀναμενομένου τέκνου, τὸ ὁποῖον θὰ ἐμάντευεν ὁ χειριστὴς τοῦ νήματος ἐκ τῆς μορφῆς πού θὰ ἐλάμβανεν τὸ σχῆμα³⁾. Εἰς τὴν Χαβάνη ἐπίσης φαίνεται ὅτι τὰ νηματοπαίγνια ἐχρησιμοποιοῦντο ἀπὸ ἕνα ἱερέα διὰ τὴν ἴασιν ἀσθενῶν⁴⁾. Εἰς τοὺς Ἑσκιμῶους τοῦ κόλπου τοῦ Οὐδσωνος ἡ ἐνασχόλησις εἰς νηματοπαίγνια συνηθίζεται τὸ φθινόπωρον, διὰ νὰ ἐμπλακῇ εἰς τὰ νήματα ὁ ἥλιος καὶ παρεμποδισθῇ οὕτω ἡ ἐξαφάνισις του κατὰ τὴν χειμερινὴν περίοδον⁵⁾. Τέλος ἡ κατασκευὴ νηματοπαιγνίων λέγεται ὅτι διαδραματίζει σημαίνοντα ρόλον εἰς ὠρισμένας τελετουργίας μνήσεως μεταξὺ τῶν ἰθαγενῶν τῆς Βορείου Αὐστραλίας⁶⁾.

Ἄρρητα καὶ ἐξ ἄλλου ἐνδείξεις διὰ τὴν μαγικὴν σημασίαν τῶν νηματοπαιγνίων μᾶς παρέχονται ἀπὸ τὸ ὅτι ἀνέκαθεν ἐπετρέπετο εἰς τὰς γυναῖκας ἡ ἐπίδοσις εἰς αὐτά. Εἰς τὴν Αὐστραλίαν τουλάχιστον, κατὰ τινὰς πληροφορίας, αἱ γυναῖκες γνωρίζουν καὶ ἔχουν τὴν ἰκανότητα νὰ παρουσιάξουν πολὺ μεγαλυτέραν ποικίλιαν σχημάτων ἀπ' ὅ,τι οἱ ἄρρενες πληροφοριοδότηι. Μόνον κατὰ τὴν περίοδον τῆς ἐγκυμοσύνης εἶναι ἡ ἐπίδοσις εἰς τὰ νηματοπαίγνια ταμποῦ διὰ τὰς γυναῖκας. Τοῦτο δὲ διὰ νὰ μὴ προκληθῇ ἀπὸ τοὺς χειρισμοὺς τοῦ νήματος περιπλοκὴ τοῦ ὀμφαλίου λώρου γύρω ἀπὸ τὸ ἔμβρυον καὶ ἐνδεχόμενος στραγγαλισμὸς του. Ἐὰν ἀπεδίδοτο εἰς τὰ νηματοπαίγνια ἱερὰ ἢ μαγικὴ σημασία, εἶναι δύσκολον νὰ πιστεύσωμεν ὅτι θὰ ἐπετρέπετο εἰς τὰς γυναῖκας ἡ συμμετοχὴ εἰς τὴν κατασκευὴν αὐτῶν.

¹⁾ *Riley*, Among Papuan Headhunters, σ. 163.

²⁾ *Haddon*, Cat's Gradles from Many Lands, σ. xv. — Artists in String, σ. 145.

³⁾ *Parson's*, American Indian Life, σ. 181 (Ἐρυθρόδερμοι τῆς φυλῆς Χαβασουπι τῶν Ν.Α. Πολιτειῶν).

⁴⁾ *Dickey*, «String Figures from Hawaii», Bernice P. Bishop Museum Bulletin 54, σ. 143.

⁵⁾ *Haddon*, Artists in String, σ. 20. (Τὸ θέμα τοῦ παραμυθιοῦ περὶ δεσμεύσεως τοῦ ἡλίου εἶναι εὐρέως διαδεδομένον ἰδίως μεταξὺ τῶν λαῶν τῆς Πολυνησίας. Συναντᾶται ἐπίσης εἰς τὴν Ἀφρικὴν καὶ εἰς πολλὰς φυλάς Ἀμερικανῶν Ἐρυθροδέρμων).

⁶⁾ *Davidson*, «Aboriginal Australian String Figures», Proceedings of the American Philosophical Society, LXXXIV, 782.

ΟΡΟΛΟΓΙΑ

Δυνάμεθα νὰ ὀνομάσωμεν *θηλειὰν* (loop) τὸ νῆμα, τὸ ὁποῖον περνᾷ ἐπάνω ἀπὸ ἓνα δάκτυλον. Κάθε θηλειὰ ἀποτελεῖται ἀπὸ δύο γραμμάς ἢ σειρὰς νημάτων. Τὸ νῆμα, τὸ ὁποῖον εὐρίσκεται πρὸς τὸ μέρος τοῦ ἀντίχειρος, ὀνομάζεται *κερκιδικόν*· ἐκεῖνο, τὸ ὁποῖον εὐρίσκεται πρὸς τὸ μέρος τοῦ μικροῦ δακτύλου, ὀνομάζεται *ὠλένιον*. Τὸ νῆμα, τὸ ὁποῖον διασχίζει τὴν παλάμην, ὀνομάζεται *παλαμιαῖον* καὶ ἐκεῖνο, τὸ ὁποῖον διέρχεται ἀπὸ τὴν ράχιν τῆς χειρός, ὀνομάζεται *ραχιαῖον*.

Συχνάκις ἐπάνω εἰς τὸν ἴδιον δάκτυλον εὐρίσκονται δύο *θηλειές*. Ἡ κατωτέρα, ἢ εὐρισκομένη δηλαδὴ πλησιέστερον πρὸς τὸ σημεῖον τῆς ἐνώσεως τῶν δακτύλων, ὀνομάζεται *κεντρικὴ*. Ἐκείνη, ἢ ὁποία εὐρίσκεται πλησιέστερον πρὸς τὰς ἄκρας τῶν δακτύλων, ὀνομάζεται *περιφερικὴ*.

Ἐξ ὅλων τῶν ἀνοιγμάτων κοινοτέρα εἶναι ἡ ὀνομαζόμενη *Πρώτη θέσις*, ἢ ὁποία ἀποτελεῖ τὴν ἀφειτηρίαν διὰ τὸν σχηματισμὸν μεγάλης ποικιλίας ἄλλων σχημάτων. Διὰ νὰ τὴν κατασκευάσῃ ὁ χειριστής, περνᾷ τὸ νῆμα ἐπάνω ἀπὸ τὸν ἀντίχειρα καὶ τὸν μικρὸν δάκτυλον ἐκάστης χειρός, οὕτως ὥστε τοῦτο νὰ διέρχεται μεταξὺ τοῦ μικροῦ δακτύλου καὶ τοῦ παραμέσου, νὰ διασχίῃ τὴν παλάμην, κατόπιν δὲ νὰ διέρχεται μεταξὺ τοῦ δείκτου καὶ τοῦ ἀντίχειρος καὶ ἐπάνω ἀπὸ τὸν ἀντίχειρα πρὸς τὴν κερκιδικὴν πλευρὰν τῆς χειρός. Ὅταν αἱ χεῖρες ἀπομακρυνθοῦν ἀπ' ἀλλήλων, οὕτως ὥστε νὰ τεντωθῇ τὸ νῆμα, τότε θὰ ἔχωμεν ἐν κερκιδικὸν νῆμα εἰς τὸν ἀντίχειρα καὶ ἐν ὠλένιον εἰς τὸν μικρὸν δάκτυλον ἐκάστης χειρός καὶ ἀνὰ ἓν παλαμιαῖον νῆμα.

Τὸ *ἄνοιγμα Α'*, τὸ ὁποῖον παρᾶγεται ἐκ τῆς *Πρώτης θέσεως*, εἶναι ἐπίσης κοινοτάτον εἰς ὅλα τὰ μέρη τοῦ κόσμου. Ἀφοῦ ὁ χειριστής τοποθετήσῃ τὸ νῆμα εἰς τὴν *Πρώτην θέσιν*, τότε μὲ τὸν δείκτην τῆς δεξιᾶς χειρός συλλαμβάνει ἐκ τῶν κάτω τὸ παλαμιαῖον νῆμα τῆς ἀριστερᾶς χειρός καὶ τὸ σύρει πρὸς τὴν δεξιάν. Κατόπιν μὲ τὸν δείκτην τῆς ἀριστερᾶς χειρός συλλαμβάνει ἐκ τῶν κάτω τὸ παλαμιαῖον νῆμα τῆς δεξιᾶς χειρός καὶ τὸ σύρει πρὸς τ' ἀριστερά.

ΤΑ ΕΛΛΗΝΙΚΑ ΝΗΜΑΤΟΠΑΙΓΝΙΑ

Εἰς τὴν Ἑλλάδα τὰ νηματοπαίγνια εἶναι εὐρύτατα διαδεδομένα, ἀποτελοῦν δὲ μίαν ἐκ τῶν πλέον ἀγαπητῶν ἀπασχολήσεων, ἰδίως μεταξὺ τῶν κορασίων. Μολαταῦτα μέχρις ἐσχάτων δὲν εἶχον τύχει τῆς δεούσης προσοχῆς ἐκ μέρους τῶν ἐρευνητῶν, καὶ οὔτε κἂν οἱ συλλογεῖς λαογραφικοῦ ὕλικου εἶχον ἐνδιαφερθῆ νὰ τὰ περιλάβουν μεταξὺ τῶν ἄλλων παιδιῶν, τὰς ὁποίας κατέγραφον εἰς τὰς συλλογὰς τῶν.

Ἐξ ὅσων γνωρίζομεν, πρῶτος ὁ Καλλισθένης Χουρμουζιάδης εἰς τὴν πραγμα-

τείαν του: «Τὸ παιδί εἰς τὴν ἐκκλησιαστικὴν περιφέρειαν Μετρῶν καὶ Ἀθύρων»¹⁾ καὶ εἰς τὸ περὶ παιδιῶν κεφάλαιον παραθέτει ὑπὸ τὸν τίτλον: «Τὸ σχοινένιο τριόδ'» μίαν σειρὰν νηματοπαιγνίων, τὴν ὁποίαν περιγράφει διεξοδικῶς, λέγων ὅτι: «Τὸ παιγνίδιον τοῦτο παίζεται κατὰ τὰς ψυχρὰς ἡμέρας τοῦ χειμῶνος, ὅτε τὰ παιδιά ἀναγκαστικῶς ἔμεναν ἐν τῇ οἰκίᾳ».

Ἄργότερον, τὸ 1944, ὁ γερμανὸς Georg Eckert, ὁ ὁποῖος εὕρισκόμενος ἐν Θεσσαλονίκῃ ἠσχολήθη σοβαρῶς μὲ τὴν ἑλληνικὴν Λαογραφίαν, ἐξέδωσε γερμανιστὶ εἰς φυλλάδιον ἐνδιαφέρουσαν μελέτην ὑπὸ τὸν τίτλον: «Griechische Fadenspiele». Εἰς αὐτὴν ἐξετάζει τὰ νηματοπαίγνια, τὰ γνωστὰ μεταξὺ τῶν ἑλληνοπαίδων τῆς Μακεδονίας, τῆς Θράκης, τῆς Ἡπείρου, τῆς Μ. Ἀσίας καὶ μεταξὺ τῶν Κουτσοβλάχων τῆς Σαμαρίας. Ὁ Eckert κατέγραψε δύο σειρὰς νηματοπαιγνίων, τὰς ὁποίας καὶ διακρίνει ὑπὸ τοὺς ἀρ. I καὶ II, περιγράφει δὲ λεπτομερῶς τοὺς διάφορους χειρισμοὺς καὶ ἀναφέρει τὰς κατὰ τόπους διδομένας εἰς ἕκαστον σχῆμα ὀνομασίας.

Τὰ εἰς τὴν παροῦσαν μελέτην δημοσιευόμενα στοιχεῖα συνεκεντρώθησαν ἐκ παρατηρήσεων τῆς Γεωργίας Ταρσούλη ἐν Ἀθήναις καὶ Ν.Δ. Πελοποννήσῳ καὶ ἐκ πληροφοριῶν αἱ ὁποῖαι παρεσχέθησαν εἰς αὐτὴν ὑπὸ ἀτόμων καταγομένων ἐξ Αἰτωλίας καὶ τῶν νήσων τοῦ Αἰγαίου.

Ἡ κοινὴ ὀνομασία διὰ τὰ νηματοπαίγνια αὐτὰ εἰς ὀλόκληρον τὴν Ἑλλάδα εἶναι τὸ *Πριόνι*²⁾, ληφθεῖσα ἐκ τοῦ ὀνόματος ἑνὸς ἐκ τῶν σχημάτων τῆς σειρᾶς, τοῦ ὑπ' ἀριθ. 6 τῆς παρουσίας μελέτης. Πρὸς ἐκτέλεσιν τῶν νηματοπαιγνίων τούτων ἀπαιτεῖται ἡ σύμπραξις δύο προσώπων (συνήθως κορασίων), τὰ ὁποῖα στέκονται τὸ ἐν ἀπέναντι τοῦ ἄλλου. Τὸ χρησιμοποιούμενον νῆμα, συνήθως κοινὸς σπάγγος, ἔχει μῆκος δύο καὶ πλέον πήχεων, αἱ δὲ δύο ἄκραι του ἐνώνουνται διὰ κόμβου.

Σχῆμα 1^{ον} (προκαταρκτικὸν)³⁾

Πρὸς σχηματισμὸν αὐτοῦ ἀπαιτεῖται ἐν ἄνοιγμα ὀλιγότερον κοινὸν ἀπὸ τὴν *Πρώτην θέσιν*, ἀλλ' ὄχι ἀσύνηθες. Ἡ πρώτη παίκτρια τυλίγει τὸ νῆμα πέριξ τῆς ῥάχως ἐκάστης χειρὸς, οὕτως ὥστε τὸ παλαμιαῖον νῆμα νὰ διέρχεται μεταξὺ τοῦ

¹⁾ «Ἀρχεῖον Θρακ. Θεσσαροῦ», τ. Z (1940-41), σ. 66-133.

²⁾ Κατὰ τὸν Χουρμουζιάδην (ἔ. ἀ σ. 126) τὰ νηματοπαίγνια εἰς τὴν Ἄν. Θράκην φέρουν τὸ ὄνομα «Τὸ σχοινένιο τριόδ'», προφανῶς λόγῳ τῆς ὁμοιότητος ἐνίων ἐκ τῶν σχημάτων του πρὸς τὰς διασταυρουμένας ὀριζοντίους καὶ διαγωνίους γραμμάς τοῦ γνωστοῦ ὑπὸ τὸ ὄνομα *Τριόδι* ἢ *Τρίλια* παιγνίου. Δέον ὅμως νὰ σημειωθῇ ὅτι εἰς τὴν ὑπ' αὐτοῦ περιγραφομένην σειρὰν δὲν περιλαμβάνεται τὸ ὑπὸ τὸ ὄνομα *Πριόνι* γνωστὸν σχῆμα.

³⁾ Βλ. τὰς εἰκόνας τῶν σχημάτων εἰς τὸ ἀγγλικὸν κείμενον καὶ τὸν πίνακα τῆς σελ. 106.

δείκτου και τοῦ ἀντίχειρος και τὸ ὠλένιον ἐκ τῆς ἐξωτερικῆς πλευρᾶς τοῦ μικροῦ δακτύλου. Κατόπιν περνᾷ τοὺς τέσσερας δακτύλους τῆς δεξιᾶς χειρὸς ὑπὸ τὸ κερκιδικὸν νῆμα και τεντώνει τὴν χεῖρα, ἐν συνεχείᾳ δὲ ἐπαναλαμβάνει τὸ αὐτὸ μὲ τοὺς τέσσερας δακτύλους τῆς ἀριστερᾶς χειρὸς. Κάθε χεῖρ ἔχει τώρα δύο ραχιαῖα νήματα και ἓνα παλαμιαῖον.

Σχῆμα 2^{ον} (προκαταρκτικόν)

Ἐν συνεχείᾳ ἡ ἰδίᾳ παίκτης σύρει μὲ τὸν δεξιὸν μέσον δάκτυλον τὸ παλαμιαῖον νῆμα τῆς ἀριστερᾶς χειρὸς και μὲ τὸν ἀριστερὸν μέσον δάκτυλον τὸ παλαμιαῖον νῆμα τῆς δεξιᾶς χειρὸς, κατόπιν δὲ ἀπομακρύνει τὰς χεῖρας ἀπ' ἀλλήλων, ὥστε νὰ τεντωθοῦν ὅλα τὰ νήματα. Τὸ σχῆμα τοῦτο ἐν Ἀθήναις θεωρεῖται προκαταρκτικὸν και δὲν φέρει ὄνομα. Κατὰ τὸν Χουρμουζιάδην ἐν Θράκῃ ἀποκαλεῖται *Κουρτούνα*, κατὰ δὲ τὸν Eckert *Κούνια* ἐν Τραπεζοῦντι, *Ψαλίδι* ὑπὸ τῶν Σαρακατσαναίων τῆς Χαλκιδικῆς, *Κουπάνα* εἰς τὰ Βασιλικά Χαλκιδικῆς, *Σαρμανίτσα* ὑπὸ τῶν Κουτσοβλάχων τῆς Σαμαρίνας και *Σκαμνάκι* εἰς τὴν Κόνιτσαν τῆς Ἡπείρου¹⁾.

Σχῆμα 3^{ον}

Εἰς τὰς Ἀθήνας τὸ σχῆμα τοῦτο ὀνομάζεται ὁ *Σομμῆς*, εἰς τὰς Κυκλάδας τὸ *Δίχτυ*, εἰς τὴν Αἰτωλίαν τὰ *Γλυκά*, εἰς τὴν Ν. Πελοπόννησον τὸ *Μάτι*. Κατὰ τὰς πληροφορίας τοῦ Eckert εἰς τὰ Βασιλικά τῆς Χαλκιδικῆς ὀνομάζεται ἡ *Ψάθα*, εἰς τὴν Κόνιτσαν τὸ *Μπακλαβαδωτὸ* και τέλος εἰς Νιγρίταν, Ξάνθην και ἀπὸ τοὺς Σαρακατσαναίους τῆς Χαλκιδικῆς ἀποκαλεῖται τὸ *Ψάρι*. Ἐπίσης, κατὰ τὸν Χουρμουζιάδην, ἡ ὀνομασία, ἡ διδομένη εἰς τὸ σχῆμα τοῦτο ἐν Ἀν. Θράκῃ, ἦτο τὸ *Καφάσι*²⁾.

Διὰ νὰ σχηματίσῃ τοῦτο ἐκ τοῦ προηγουμένου σχήματος, ἡ δευτέρα παίκτης λαμβάνει μεταξὺ τοῦ δείκτου και τοῦ ἀντίχειρος τῆς ἀριστερᾶς χειρὸς τὸ ὠλένιον νῆμα τοῦ μέσου δακτύλου και τὸ ὠλένιον νῆμα τοῦ μικροῦ δακτύλου εἰς τὸ σημεῖον τῆς διασταυρώσεώς των, μεταξὺ δὲ τοῦ δείκτου και τοῦ ἀντίχειρος τῆς δεξιᾶς χειρὸς τὸ κερκιδικὸν νῆμα τοῦ μέσου δακτύλου και τὸ κερκιδικὸν νῆμα τοῦ ἀντίχειρος εἰς τὸ σημεῖον τῆς διασταυρώσεώς των. Κατόπιν σύρει πρὸς τὰ ἔξω τὰ νήματα αὐτὰ και τὰ περνᾷ, ἐκ τῶν ἔξω πρὸς τὰ ἔσω, ὑπὸ τὰ ὀριζόντια κερκιδικά

¹⁾ Ἐνας Ἀμερικανὸς παίκτης, ἀφοῦ χειρισθῇ τὰ νήματα κατὰ τὸν ἴδιον ἀκριβῶς τρόπον θὰ στρέψῃ τὰς χεῖρας πρὸς τὰ κάτω. Τὸ σχῆμα ποῦ θὰ ἐμφανισθῇ ὀνομάζεται: *Τὸ λίκνον τῆς γάτας*, (*Cat's cradle*) ἐκ τοῦ ὁποίου εἰς τὰς ἀγγλοσαξωνικὰς χώρας ἔχει ἀποκληθῆ ὀλόκληρος ἡ σειρά τῶν νηματοπαιγνίων.

²⁾ Τὸ ἀγγλικὸν ὄνομα τοῦ σχήματος αὐτοῦ εἶναι: *Τὸ κρεβάτι τοῦ στρατιώτου* (*Soldier's bed*). Βλ. Gomme, 1, 62.

καὶ ὠλένια νήματα, ἀπομακρύνουσα τοὺς δακτύλους ἀπ' ἀλλήλων. Συγχρόνως ἡ πρώτη παίκτηρια ἀποσύρει τὰς ἰδικὰς τῆς χειρᾶς, οὕτως ὥστε τὸ σχῆμα νὰ ἀπομείνῃ εἰς τὰς χειρᾶς τῆς δευτέρας. (Βλ. πίνακα, σχ. α).

Σχῆμα 4ον

Ἡ ἐπικρατεστέρα ὀνομασία διὰ τὸ σχῆμα τοῦτο εἶναι ἡ *Πόρτα*, εἰς τὰς Ἀθήνας ὅμως συναντᾶται καὶ ἡ ὀνομασία *Κρεββατάκι*. Κατὰ τὸν Eckert εἰς τὴν Τραπεζοῦντα τὸ σχῆμα ἀποκαλεῖται *Θάλασσα*, εἰς τὴν Νιγρίταν *Δεξαμενὴ* καὶ μεταξὺ τῶν Κουτσοβλάχων Σαμαρίνας *Ἀρράον* (ποταμός). Εἰς τὴν Ἀγγλίαν καὶ τὰς Ἡν. Πολιτείας ἡ ἐπικρατεστέρα ὀνομασία εἶναι τὰ *Κεριὰ* (the Candles¹⁾).

Διὰ τὴν σχηματίσθαι τὸ σχῆμα τοῦτο, ἡ πρώτη παίκτηρια λαμβάνει μεταξὺ τοῦ ἀντίχειρος καὶ τοῦ δείκτου τῶν δύο χειρῶν τὰ κατὰ μῆκος διασταυρούμενα νήματα τοῦ προηγουμένου σχήματος εἰς τὰ σημεῖα τῆς ἐνώσεώς των, κατόπιν δὲ, ὅπως διὰ τὸ προηγούμενον, τὰ σύρει πρὸς τὰ ἔξω καὶ τὰ περνᾷ ἐκ τῶν ἔξω πρὸς τὰ ἔσω ὑπὸ τὰ ὀρίζοντα κερκιδικὰ καὶ ὠλένια νήματα, ἐξάγουσα ἐκ νέου τοὺς δακτύλους εἰς τὸ κέντρον καὶ ἀπομακρύνουσα αὐτοὺς ἀπ' ἀλλήλων. Ἡ δευτέρα παίκτηρια ἐν τῷ μεταξὺ ἔχει ἀποσύρει τὰς ἰδικὰς τῆς χειρᾶς. (Βλ. πίνακα, σχ. β).

Σχῆμα 5ον

Ἡ κοινὴ ὀνομασία διὰ τὸ σχῆμα τοῦτο εἶναι ἡ *Κούνια*. Εἰς τὰς Ἀθήνας συναντᾶται ἐπίσης καὶ ἡ ὀνομασία *Γούβα* ἢ *Φυλακὴ*. Εἰς τὴν Θράκην καὶ τὴν Ν. Πελοπόννησον εἶναι γνωστὸν ὑπὸ τὸ ὄνομα *Σκάφη*. Κατὰ τὸν Eckert εἰς τὴν Κόνιτσαν καὶ τὰ Βασιλικὰ Χαλκιδικῆς ὀνομάζεται τὸ *Σκαμνί*, εἰς τὴν Ξάνθην καὶ ὑπὸ τῶν Σαρακατσαναίων τῆς Χαλκιδικῆς ἀποκαλεῖται *Βάρκα*, εἰς τὴν Νιγρίταν *Κολυμβήθρα*, οἱ δὲ Κουτσόβλαχοι τῆς Σαμαρίνας τὸ ἀποκαλοῦν *Σαρμανίτσα* (λίκνον).

Πρὸς σχηματισμὸν τοῦ ἡ δευτέρα παίκτηρια σταυρώνει τὰς χειρᾶς καὶ μὲ τὸν μικρὸν δάκτυλον τῆς ἀριστερᾶς συλλαμβάνει ἐκ τῶν κάτω τὸ ὠλένιον νῆμα τοῦ ἀντίχειρος, ἐνῶ μὲ τὸν μικρὸν δάκτυλον τῆς δεξιᾶς συλλαμβάνει τὸ κερκιδικὸν νῆμα τοῦ μικροῦ δακτύλου. Κατόπιν σύρει τὰ νήματα αὐτὰ πρὸς τὰ ἔξω, ὑπεράνω τῶν νημάτων πὺν σχηματίζουν τὰς ἐξωτερικὰς πλευρὰς τοῦ σχήματος 4 καὶ συγχρόνως περνᾷ τὸν ἀντίχειρα καὶ τὸν δείκτην ὑποκάτω, οὕτως ὥστε νὰ ἐξέλθουν εἰς τὸ κέντρον τοῦ σχήματος, χωρὶς νὰ ἐγκαταλείψῃ τὰ νήματα, τὰ ὁποῖα κρατεῖ μὲ τοὺς μικροὺς δακτύλους.

¹⁾ Βλ. Gomme, ἔ. ἀ., I, 61-62.

Σχήμα 6ον

Ἡ κατασκευὴ αὐτὴ ὀνομάζεται γενικῶς εἰς τὴν Ἑλλάδα τὸ *Πριόνι* ¹⁾, ἐμφανίζεται δὲ εἰς τὰ νηματοπαίγνια πλείστων λαῶν ²⁾.

Ἡ δευτέρα παίκτρια, ἐπὶ τῶν χειρῶν τῆς ὁποίας εὐρίσκεται τὸ σχῆμα, συλλαμβάνει διὰ τῶν ὀδόντων τὸ κερκιδικὸν νῆμα τοῦ ἀντίχειρος, ἡ δὲ πρώτη λαμβάνει διὰ τοῦ δείκτου τὸ ὠλένιον νῆμα. Τότε ἡ δευτέρα σύρει τὰ νήματα, τὰ ὁποῖα συγκρατεῖ διὰ τῶν μικρῶν δακτύλων, ἐλευθερώνουσα τοὺς ὑπολοίπους. Τὸ σχῆμα τὸ ὅποιον ἐμφανίζεται κατόπιν τῶν χειρισμῶν αὐτῶν ἔχει μορφήν σταυροῦ. Διὰ νὰ θέσουν εἰς κίνησιν τὸ «πριόνι», αἱ δύο παίκτριαι τραβοῦν ταυτοχρόνως τὰ νήματα, τὰ ὁποῖα κρατοῦν, διὰ τοῦ δείκτου ἢ πρώτη καὶ διὰ τῶν ὀδόντων ἢ δευτέρα, κατόπιν δὲ ἐκεῖνα, τὰ ὁποῖα κρατεῖ ἡ δευτέρα διὰ τῶν μικρῶν δακτύλων. Καθὼς «πριονίζου» τραγουδοῦν ἓνα ἀπὸ τὰ κατωτέρω ἁσμάτια:

Τὸ πριόνι, τὸ πριόνι
ὅσο πάει καὶ μεγαλώνει (Αἰτωλία)

ἢ

Τὸ πριόνι, τὸ πριόνι
τὴν ἐλιά τὴν ξερριζώνει (Ἀθήναι)

ἢ

Πριονίζω, πριονίζω
καὶ τὸ ἓνα κάνω δυὸ (Ἀθήναι).

Ἐὰν αἱ παίκτριαι ἀντὶ νὰ τελειώσουν τὸ παιχνίδι μὲ τὸ *Πριόνι* προτιμοῦν νὰ συνεχίσουν τὸν σχηματισμὸν σχημάτων, τότε ἐξακολουθοῦν μὲ ἀφετηρίαν τὸ σχῆμα 5.

Σχήμα 7ον

Τοῦτο ὀνομάζεται *Καράσι* ἢ φέρει τὰς αὐτὰς ὀνομασίας μὲ τὸ 3ον σχῆμα. Κατὰ τὸν Eckert εἰς τὴν Τραπεζοῦντια ἀπεκαλεῖτο *Τηγάνι*, κατὰ δὲ τὸν Χουρμου-

¹⁾ Κατὰ τὸν Eckert οἱ Σαρακατσαναῖοι τῆς Χαλκιδικῆς ὀνομάζουσαν αὐτὴν τὸ *Ψαλίδι* καὶ οἱ Ἕλληνες τοῦ Κάρου ἢ *Λύρα*.

²⁾ Βλ. *Haddon*, *Cat's Cradles from Many Lands*, σ. 78 (Ἰνδία).—*Culin*, σ. 30 (Κίνα).—*Haddon*, *Artists in String*, σ. 135 (Ἀφρική). Τὸ ὑπὸ τοῦ τελευταίου τούτου ἀναφερόμενον σχῆμα εἶναι μοναδικὸν κατὰ τοῦτο, ὅτι τὸ «πριόνισμα» γίνεται ὑπὸ ἑνὸς μόνον προσώπου, τὸ ὅποιον χρησιμοποιεῖ τὸν ἀριστερὸν ἀντίχειρα, τὸν ἀριστερὸν μικρὸν δάκτυλον, τὸν ἀντίχειρα, τὸν δείκτην καὶ τὸν καρπὸν τῆς δεξιᾶς χειρός, διὰ νὰ κρατῇ τὰς θηλειάς. Ἡ ὀνομασία, ἡ διδομένη εἰς τὸ σχῆμα εἶναι *Afa* (φυσερό). Εἰς τὰς Ἰνδίας χρησιμοποιεῖται ὁ ὄρος *Qainchi* (ψαλίδι). Οἱ Κινέζοι παῖκται ἀποκαλοῦν τὴν κατασκευὴν «πριονίζω ξύλα».

ζιάδην εἰς τὴν ἐπαρχίαν Μετρῶν ὠνομάζετο Ἄγκαϊγκος. Ἡ ἐμφάνισίς του εἶναι καθ' ὅλα ὁμοία μὲ τὸ *3ον*, σχηματίζεται ὁμως κατὰ διάφορον τρόπον.

Ἡ πρώτη παίκτρια λαμβάνει μεταξὺ τοῦ ἀντίχειρος καὶ τοῦ δείκτου τὰ σημεῖα ἐνώσεως τῶν διασταυρουμένων νημάτων, τὰ ὁποῖα ἀποτελοῦν τὰς πλαγίας πλευρὰς τοῦ *5*, καὶ κατόπιν τὰ φέρει ἐπάνω ἀπὸ τὰ ὀριζόντια νήματα, εἰσάγει τοὺς δακτύλους ἐκ τῶν ἄνω εἰς τὸ κέντρον τοῦ σχήματος καὶ ἀπομακρύνουσα τὰς χεῖρας ἀπ' ἀλλήλων τεντώνει τοὺς δακτύλους.

Σχῆμα 8ον

Τὸ σχῆμα τοῦτο ὀνομάζεται *Πορτούλα*. Κατὰ τὸν Eckert εἰς τὰ Βασιλικά Χαλκιδικῆς ἀποκαλεῖται *Παράθυρο*, εἰς τὸ Ἄσβεστοχώρι *Τρίγωνο*, εἰς τὴν Κόνιτσαν *Κουραμπιές*, οἱ δὲ Κουτσόβλαχοι Σαμαρίνας τοῦ δίδουν τὴν ὀνομασίαν Ἄποπατος. Τὰ ἀγγλικὰ ὀνόματα εἶναι *Τὰ μάτια τῆς γάτας* (Cat's Eyes) ἢ Ἄδάμαντες (Diamonds)¹⁾ εἰς δὲ τοὺς μικροὺς Κινέζους εἶναι γνωστὸν μὲ τὴν ὀνομασίαν *Ἡ κόρη τοῦ ὀφθαλμοῦ τῆς ἀγελάδος* (Cow's eyeball)²⁾. Δύναται νὰ κατασκευασθῇ εἴτε ἐκ τοῦ σχήματος *3* εἴτε ἐκ τοῦ σχήματος *7* διὰ τῶν αὐτῶν χειρισμῶν.

Πρὸς σχηματισμὸν του ἡ δευτέρα παίκτρια λαμβάνει μεταξὺ τοῦ δείκτου καὶ τοῦ ἀντίχειρος τὰ διασταυρούμενα κατὰ πλάτος νήματα εἰς τὰ σημεῖα τῆς ἐνώσεώς των, κατόπιν τὰ φέρει ὑπεράνω τῶν δύο στενῶν πλευρῶν, τῶν μεταξὺ τοῦ δείκτου καὶ τοῦ ἀντίχειρος τῆς συμπαικτρίας της, καὶ τὰ περνᾷ ἐκ τῶν ἔξω πρὸς τὰ μέσα, ἐξάγουσα τοὺς δακτύλους εἰς τὸ κέντρον τοῦ σχήματος καὶ ἀπομακρύνουσα αὐτοὺς ἀπ' ἀλλήλων. (Βλ. πίνακα, σχ. c).

Σχῆμα 9ον

Τὸ γενικὸν ὄνομα διὰ τὸ σχῆμα τοῦτο εἶναι τὸ *Ψάρι* (Ἄθῆναι, Ἄσβεστοχώρι, Θράκη, Τραπεζοὺς). Εἰς τὴν Πελοπόννησον καὶ τὰ Βασιλικά Χαλκιδικῆς ὀνομάζεται ἡ *Σαῖτα* καὶ εἰς τὴν Κόνιτσαν *Ψαροκόκκαλο*.

Διὰ νὰ τὸ σχηματίσῃ ἡ πρώτη παίκτρια εἰσάγει τὸν ἀντίχειρα καὶ τὸν δεξιὴν τῆς δεξιᾶς χειρὸς ἐκ τῶν κάτω εἰς τὰς γωνίας, τὰς σχηματιζομένας ὑπὸ τῆς διασταυρώσεως τῶν γραμμῶν τοῦ κεντρικοῦ ῥόμβου καὶ τῶν πλαγιῶν νημάτων, καὶ πράττει τὸ αὐτὸ μὲ τοὺς δακτύλους τῆς ἀριστερᾶς χειρὸς. Κατόπιν, στρέφουσα τὰς χεῖρας ἐκ τῶν ἄνω πρὸς τὰ κάτω καὶ πρὸς τὰ ἔσω, εἰσάγει τοὺς δακτύλους εἰς τὸ κέντρον τοῦ ῥόμβου, ἀπομακρύνουσα αὐτοὺς ἀπ' ἀλλήλων³⁾. (Βλ. πίνακα, σχ. d).

¹⁾ *Gomme I*, 61 - 62.

²⁾ *Culin*, σ. 30.

³⁾ Οἱ Ἀμερικανόπαιδες ὀνομάζουν τὸ σχῆμα τοῦτο: *Τὸ φέρετρον τοῦ Ἰώβ* (Job's Coffin) Αἱ δύο παράλληλοι γραμμαὶ εἰς τὸ κέντρον παριστάνουν τὸ σῶμα τοῦ Ἰώβ.

Σχήμα 10^{ον}

Τὸ σχῆμα τοῦτο ὀνομάζεται τὸ *Ψαλίδι* ἐν Ἀθήναις καὶ Ν. Πελοποννήσῳ καὶ οἱ *Βελόνες* ἐν Θράκῃ, κατὰ τὸν Χουρμουζιάδην. Ὁ Eckert τὸ ἀγνοεῖ, ἀναφέρει ὅμως ὑπὸ τὸν ἀριθ. 8α ἐν σχῆμα, τὸ ὁποῖον περιγράφει καὶ τὸ ὁποῖον ὀνομάζει *Παπιποδόδαρα*. Συναντᾶται συχνότατα εἰς τὰ νηματοπαίγνια πολλῶν μακρὰν ἀπ' ἀλλήλων ἀπεχόντων λαῶν. Μολονότι ἡ τελικὴ μορφή εἶναι ἡ αὐτῆ, οἱ χειρισμοὶ πρὸς σχηματισμὸν τοῦ διαφέρουν μεγάλως. Εἰς τὴν Σκωτίαν τὸ σχῆμα ἀποκαλεῖται τὸ *Λουρὶ τῶν σκυλιῶν τοῦ Λόσιελ* (The leashing of Lochiel's dogs), εἰς τὰς Ἑνωμένας Πολιτείας ἡ συνήθης ὀνομασία του εἶναι τὸ *Πόδι τῆς Κίσσας* (Crow's foot)¹⁾, εἰς τὴν Γαλλίαν καὶ τὴν Ἀλγερίαν τὰ *Πόδια τοῦ Πετεινοῦ* (Pattes du Coq)²⁾, εἰς τοὺς Οὐλουγκοὺς τῆς Ἀφρικῆς εἶναι γνωστὸν ὑπὸ τὸ ὄνομα *Σύλινο Πηροῦνι* (Umpuzwa), εἰς δὲ τοὺς Ντογκὸν ὡς *Τὸ Πόδι τοῦ Πουλιῶ*³⁾. Ἡ συνήθης ὀνομασία του μεταξὺ τῶν ἰθαγενῶν τῆς Αὐστραλίας εἶναι *Ἐμός*, ἢ τὸ *Πόδι τοῦ Ἐμός*⁴⁾. Παρατηρήθη ἐπίσης εἰς τοὺς Ἑσκιμῶους, οἱ ὁποῖοι ὅμως δὲν θεωροῦν τοῦτο ὡς ἰδιαιτέρως καλὸν σχῆμα⁵⁾.

Εἰς τὰς Ἑν. Πολιτείας, ὅπου διὰ τὴν κατασκευὴν του χρησιμοποιοῦνται οἱ ἴδιοι ἀκριβῶς χειρισμοί, ὅπως καὶ εἰς τὴν Σκωτίαν, τὸ σχῆμα τοῦτο ἐμφανίζεται ἐπὶ τοῦ δείκτου καὶ τοῦ μικροῦ δακτύλου τῶν δύο χειρῶν. Οἱ ἰθαγενεῖς τῆς Αὐστραλίας χρησιμοποιοῦν τοὺς ἀντίχειρας καὶ τοὺς μικροὺς δακτύλους⁶⁾.

Πρὸς σχηματισμὸν τοῦ σχήματος τούτου, τὸ ὁποῖον εἶναι τὸ τελευταῖον τῆς σειρᾶς, ἡ δευτέρα παίκτηρια συλλαμβάνει ἐκ τῶν κάτω, μεταξὺ τοῦ δείκτου καὶ τοῦ ἀντίχειρος, τὰ διασταυρούμενα κερκιδικὰ καὶ ὠλένια νήματα : εἰς τὰ σημεῖα τῆς συναντήσεώς των, τὰ ἀπομακρύνει ἐκ τοῦ κέντρου τοῦ σχήματος καὶ κατόπιν, στρέφουσα τὰς χεῖρας ἐκ τῶν ἄνω πρὸς τὰ κάτω, περνᾷ τοὺς δακτύλους εἰς τὸ διάστημα τὸ μεταξὺ τῶν διασταυρουμένων νημάτων καὶ τῶν δύο ὀριζοντιῶν γραμμῶν. Κατόπιν τεντώνει τὰς χεῖρας καὶ ἀπομακρύνει τοὺς δακτύλους ἀπ' ἀλλήλων, διὰ νὰ ἐμφανίσῃ τὸ σχῆμα εἰς τὴν τελικὴν του μορφήν. (Βλ. πίνακα, σχ. ε).

¹⁾ Haddon, Cat's Gradles from Many Lands, σ. 73. — Man, LVI (Αὔγουστος 1903), 118. — American Anthropologist, V (1903), 213.

²⁾ Jayne σ. 116.

³⁾ Griantle, σ. 78.

⁴⁾ Davidson, σ. 817 (μετὰ σχεδίου).

⁵⁾ Gordon, σ. 17.

⁶⁾ Davidson, σ. 816-817.