XI 1a

DANCES, SONGS

(From P. 30 of MSS. of XI, 1a)

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DANCES, SONGS, etc.

(from p. 30 of MSS. of XI, 1a)

INDEX

DANCES, etc.

The word "corroboree" is the generally accepted term used by all European writers when describing the various dances, ceremonies, songs, etc., of the Australian aborigines, any native "social gathering" being included in the general term.

The word was doubtless derived from the tribes first met with at Port Jackson in the early settlement of New South Wales, and the Rev. Dr. Fraser gives a definition of the term in his pamphlet on the Aborigines of N.S. Wales. The word is now used all over Australia, notwithstanding its prescribed habitat, and even the natives themselves, at least those of them who have come into any contact with white people, use the soft sounding word, which is so easy of pronunciation.

Every western dialect, however, has its own term for dance and song and ceremony, the following being some of the equivalents for dance (or corroboree) :-

Southwestern districts - Kaangur, ke'nirr, ke'ning, kan', kanna, Ge'nening, kaaning, kannila, kaan, etc.

Northwestern and Northern districts - Kanneea, anneea, kannilgoo, kannooloo, koonangoo, konango, etc.

West Kimberley - nooloo. Turkey Creek - joonbal.

Dances are distinct from ceremonial observances connected with initiation, etc., each ceremony having its own special name, such as manja boming (exchange or barter fairs); beedawa (Southern initiation ceremonies); wanna wa (feast of licence); jalgoo (another equivalent for the licence feast) etc. etc.

Some dances take their name either from the direction from which they have been transmitted, such as the Kakkara kening (eastern dance), Yabbaroo (northern); or local names will be given them, as Nyeerimba kening (Canning and Pinjarra "Pelican" dance); Bibbulmun kening (Bunbury-Busselton dance); Meedar kening (Katanning, Wagin, etc. dance); Doordaaroo kening (dance introduced from the North or Northeast) etc.

The aborigines love their dances and ceremonies, not only for the oppostunity they afford for the gratification of personal vanity in the display of their decorated persons, but also in a great measure because of their lighthearted ~~je~~gous disposition which takes

refuge in song and dance on every possible occasion. War dances, before and after battle, local dances shown by the various tribes to each other on the occasion of a large assemblage, gathered together for some ceremony, animal and bird dances, in which the habits, manners, etc., of bird or animal are faithfully imitated, dream dances and many other kinds are indulged in at all times and seasons, and entered into with a zest that never wearies.

Many dances, together with the songs accompanying them, have been carried from the Nor' West to the Vasse, passing through, and being adopted by, the various tribes en route, receiving additions, or having some portion deleted during their progress, but still retaining those essentials which made dance and song of sufficient importance to be reproduced in places hundreds of miles away.

Three elements are always represented in these native entertainments - music, dancing and dramatic representation - and these elements naturally constitute a point of resemblance, remote though it be, between aboriginal dramatic art and European opera.

It has been commonly said that women take no part in native dances, except as spectators, assistant musicians, or singers, but in certain dances in almost all tribes, women take some part, generally however forming an outer ring in the dance, and taking care not to touch the men who are performing in the inner circle.

In ordinary dances, the women generally sit down in front of the performers, in either a straight line, or forming a semicircle, and supply additional music with hand-clapping, or by beating their folded skin cloaks with the open palm. They also occasionally join in the song, particularly of the dance is a local one, and the perfect time that is kept and the absolute accord of music and dance amongst these primitive peoples, would delight the soul of the musician.

In a tribal dance, performed by natives on their own ground, there is not the slightest confusion, irregularity or mistake in the many and often intricate mazes of the performance. Each dancer is thoroughly familiar with his part and every portion of his body moves in unison with the musical measure.

Each tribe may be said to have its own traditional dance in which the figures, motions, personal decorations and songs are exclusively its own, but these tribal dances, if they are pleasing, may be "purchased" and thus passed on to other tribes until they will often be found many miles from their original home. That home, however, wherever it may be, will always be indicated, as every native knows the direction from which an imported dance came.

A certain similarity prevails throughout the West in the motions of the dance and the colours and decorations used, the distinctive features being generally in the arrangement of the personal ornaments and the devices painted on the bodies of the dancers.

To a person familiar with native customs, the colours adorning the bodies of the performers will generally indicate the nature of the dance about to be held, though, there are no hard and fast rules in this direction. When, however, the women, particularly the younger females, have forehead, nose and cheeks painted with red ochre only, it is a certainty that the "Wanna Wa" ceremonies are being held. When one or more young men are seen whose bodies are covered entirely with wilgee, then one knows that "Beedawa" functions are being conducted and if several men are noticed whose bodies have either white only, white and black, or red, white and black stripes or patterns painted on them, a war dance or dance of vengeance and mourning dance combined is about to be held, and so on. Even the tribal dances that have been passed down from north to south have each their distinguishing decorations.

The Doordaaroo kening, for instance, will be recognised whether it is danced in the Ashburton district (presumably its original home) or in the Vasse district, which locality it had reached on the advent of the white man, having passed through and been adopted by all the tribes intervening between these two places. It was called in the Gingin district weerdendee doordaaroo.

With regard to the songs sung at this dance, not one of the singers in any of the representations witnessed, were able to supply the meaning of the words which were chanted with such perfect rhythm.

A full description of this dance performed by the Swan district natives will serve as an example of many local dances which have

become popular outside their own districts and which have been carried to distant places by admiring audiences. For more than a week before the Doordaaroo took place, all the performers were busy preparing their decorations, which consisted of nyetta or yanjeet (shavings), wogarree (human hair string), beendee-beendee (shaved sticks - the thyrsus of the ancients), wommooloo (birds' down), wilgee (red ochre), dardarr (white pipeclay), kanjin or yoornda (yellow ochre), jeering or boyu (fat or grease), white cockatoo crest plumes, goong'ang (red flowering shrub, made into "horns"), wej ngolba (emu feathers used as "tail" ornaments), beerart (white fur of dalgaitch or native cat), dwerda daier (dogs' tails) and wannooreeg and binaara, the former a web-shaped face ornament made as follows :- A roll of grass is first made into a circular shape with the aid of hairstring, the roll being absolutely even in every part and making a perfect circle. Into this roll, shaved sticks are stuck at stated intervals, representing rays round the circle. Some hair string is now twisted in and out round these rays, until the little shaved knobs on the tops of the sticks are reached, when the desired web-shaped ornament is completed. It may be however supplemented by the addition of wommooloo or birds' down, which will be attached to the strands with grease.

The binaara is similarly made with grass, shaved sticks and hair string, but its form is fan-shaped and it is not infrequently without the twisted strands of string. It is held in the hand at the Doordaaroo. Another ornament is of semi-circular shape, the sticks branching out from it like rays. No string will be twisted on the shaved sticks or rays of the semi-circular ornament.

It will be understood that all these decorations took time in the making, as accuracy was strictly observed in the shape, length and width of all. The conservatism of the natives in these matters forbids innovations. The ornaments were prepared behind a shelter of boughs where the workers remained hidden from the view of the ordinary members of the camp. Under no circumstances, even amongst semi-civilised natives, are women and children allowed to witness the making of these ornaments or witness the "dressing" of the man for any dance, nor are they permitted to touch any ornaments made

or used at the dances. Every ornament is either destroyed or hidden after the dance is over, for should women or children touch them at any time, they would at once become ill. They can look at the ornaments during the dance, and while they are being worn, but not at any other time.

While the decorations were being made, the ground chosen for the Doordaaroo was marked out, levelled and cleared of every root, shrub or twig, a soft flat surface with a background of trees being almost always chosen. The ground was arranged in a broken circle one half of which formed the stage, the other half constituting the auditorium. A path ran through the centre of the circle, and at either end of the path, about two yards from the circle, a "green room" formed of boughs and saplings was erected for the dancers. The shelter where the ornaments were made was also the dressing room and was some little distance from the green rooms.

At one or both ends of the path a fire of dried boughs and quick burning wood was placed, with a reserve heap just beyond the circle.

Brothers-in-law generally helped each other in the decoration of their persons, painting the back, arms and legs in various designs but most of the personal ornaments represented the individual taste as well as the pepsonal possessions of the wearers. It was remarkable to note that when a design which had been made by a native on his breast and shoulders was carried out by his brother-in-law, the lines, dots and other markings on his back and legs exactly followed the design in front and looked when finished as though the whole painting had been done by the same person, so faithfully was the design copied.

The music of the Doordaaroo was supplied by two musicians who each held a pair of kailees caught in the middle, the ends being clacked together after the manner of the "bones" at a minstrel entertainment. The musicians placed themselves near one of the entrances to the circle not far from the fire, the fire tender stood to right or left of the fire, and the audience seated themselves round the "auditorium." The musicians are also the singers

in this dance, no woman being allowed to repeat the words of the Doordaaroo songs, one reason being that the songs generally repeat over and over again the name of the web-shaped ornament which is one of the principal decorations for the dance, and women must not mention the name wannooreeg, not touch the object itself.

In the Doordaaroo there may be one or two temporary leaders who are called "woordoo", these wearing or holding wannooreeg and binaara in their hands or stuck in or on their heads; they are also more elaborately decorated than the ordinary performers. The ordinary decorations consisted of a groundwork of grease, then a coating of wilgee and upon this were painted perpendicular, zigzag, horizontal or other linear designs in dardarr. A line of dardarr was drawn from the forehead downwards along the bridge of the nose and across the cheeks. A headband encircled the head above the forehead and on top of the headband a circlet of white shavings (nyetta or yanjeet) was placed. Into the band, on either side of the head, two sticks, covered with goong'ang (red flowering shrub) and having some white birds' down at their tips, were stuck "horn" fashion. A hair belt encircled the waist in which emu plumes (wej ngolba) were stuck to form a tail. This was the general attire. The woordoo had in addition to these ornaments, a band of hairstring round each upper arm in each of which emu feathers were placed. Beendee-beendee were fastened in the headband instead of goongang and the hair, which in all had been made into a high chignon, was in the woordoo (temporary leader) entirely covered with wommooloo, which also covered the whole of his face except his eyes. His nose was adorned with the nosebone, the ends of the bone being painted with wilgee. In his right hand he held wanhooreeg or binaara as the case might be, as these objects were generally held in the hand during the first "act" of the performance. No one but the woordoo could handle these ornaments, or cover head and face with wommooloo. The ordinary performers carried beendee-beendee (shaved sticks about eighteen inches or less in length and with the shavings attached at intervals on the sticks) in their right hands.

The yallooroo won'ga - as the kailee music was termed - gave the preliminary "call" to the performers who were assembled in the little shelters or "green rooms" near the circle; and as soon as they heard the music, all except the woordoo, prepared themselves for the entry into the circle, the first bars of the song being their "cue."

The fire was well alight and the musicians, to the accompaniment of their kailees, struck up the following song in lively measure :-

Wannooreeg ai mallanaa
Wannooreeg ai mallanaa

Booyangoodha wanningoo
Booyandoodha wanningoo

Wannooreeg ai mallanaa, etc.

(The words are merely the repetition of the woordoo ornaments which are the special feature of the doordaaroo kening. Booyangoodha may be dreived from booyung - strangers.)

As soon as the first bar of the song was heard, the performers issued in single file out of the darkness into the full light of the fire, dancing in measured movement with the high knee action characteristic of most native dances, the thigh being raised almost horizontally at each step. All the dancers carried the beendee-beendee in their right hands. The leading man stepped slowly round the half circle, swaying his body slightly from right to left as he stepped along, those behind him imitating his movements with the most absolute precision and all marking the musical measure with the beat of their feet upon the soft ground.

At every second beat, which was given more strongly, all uttered truncated sound strongly accentuated : ee-ee-ee-ee, until everyone had advanced into the half-circle, where they formed a perfect semi-circle on what might be called the stage.

As soon as the last of the performers had reached his place, the movements of bodies and feet ceased and all bent forwards slightly towards the eastern entrance to the circle in an attitude of expectancy, uttering at the same time a prolonged e-e-e-e-e and aa-ow. As the long cadenced vowels ceased, the woordoo, holding the web-shaped ornament somewhat high, sprang our from the darkness and

rushed into the middle of the circle, in front of the line of performers, where he stood for a moment quiveringly erect, his body, arms, legs and ornaments vibrating continuously. He uttered no sound, he merely stood erect in the most perfect dramatic manner, while the music and words of the song continued with increased intensity.

After a moment or so, during which the performers stood quite motionless, they again uttered their prolonged notes and presently the measure of the song quickened somewhat and the woordoo, now taking the lead, commenced the high step action, followed in unison by the performers, all of whom held their beendee-beendee in the same position as the woordoo held the wannooreeg, his every movement being imitated by them. The lightness and grace of the woordoo, who is always an elderly if not an old man, the gentle sinuous swaying of his supple body, the absolute poetry of motion which, crude and primitive though it was, characterised the measures of the dance, all gave to the scene an unmistakeable barbaric beauty, which was perfected by the entirely suitable background of thick timber over which weird and congruous shadows were cast by the ever glowing, ever changing flames.

When all had disappeared into the "green room" an interval of some minutes elapsed and then the same performers, minus the woordoo, re-entered. A slight difference in gesticulation and in the movements of the upper part of the bodies accompanied their re-entry, but the high knee action continued the same throughout.

Again the semi-circle was formed and the lengthily sounded vowels uttered, and another woordoo holding the binaara aloft rushed in as before, but only the binaara quivered, the woordoo remaining absolutely motionless. This woordoo made three dramatic stands, one at the eastern entrance from which he had issued, another in the centre of the semi-circle and the third at the western end. When he reached this point, he lowered the binaara and holding it closer to his person, he led the performers again along the path, all inclining their bodies in accordance with his movements, while executing the high knee steps into the darkness beyond the ring.

Another interval elapsed and again the performers issued from their retreat, all the movements being similar to the preceding

dance, except that in this act the woordoo placed the wannoореeg on his face, from which it stood out like a "glory" and held the binaara in his right hand. No quivering took place in the final scene, but the woordoo stooping, bounded from the eastern end of the semi-circle into the centre where he crouched for a moment before bounding again, still stooping, towards the western end, when he stood erect, preparatory to leading the performers back to the darkness.

This ended the doordaaroo kening, the dance being representative of most of their spectacular displays. Only the musicians sang throughout, the spectators keeping perfect silence until the close of each scene, when a murmured conversation took place among themwomen, the men uttering sounds indicative of approval of the performance. The fire was allowed to die out, the performers shed as many of their ornaments as possible, all these being hidden in the bough shelter and in a short time all had retired to their camps. To obtain the primitive meaning attached to this dance, to gather its symbolic significance, was absolutely impossible amongst those tribes with whom the dance is an introduced one. Its meaning must be obtained from the tribe from whom it originally came, which was certainly a circumcised tribe, located somewhere in the neighbourhood of the Upper Ashburton, according to some native informants, but according to others, existing under another name amongst the Kimberley people. It is then a comparatively recent production and probably originated from those migrants who introduced the severer rites of initiation. The dances of the Southwestern people, the older remnant of the earlier aborigines, were exceedingly primitive, mainly imitating the birds and animals of their respective districts. Their symbolicak ceremonies appear to have come from the north and northeast.

The Meerdar or Meedar kening of the Southwestern people came from "Goomàlung way" (Goomal - opossum, Goolalung - the place of the opossums), according to the Katanning district natives, but Kajjaman and Ngwoonbib, of York and Northam, stated that is came

down "from the North east," which would again make it a dance introduced from circumcised areas. All Meenungur danced the Meerdar, from eastward of York, to Albany and other places on the southern coast.

The Meerdar differed from the Doordaaroo not only in the absence of t e high knee action, but also in the measure and cadence of the songs. The colours used in the decorations were red, white and black. The ornaments consisted of a forehead band of whitened hairstring, round which wood shavings were encircled, Armbands, also of whitened string, had either feather plumes inserted in the bands, or shavings. Feather tufts of emu white cockatoo or eaglehawk were worn by some, not all, of the performers and were usually stuck erect in front of the high chignon. The patterns painted on their bodies were lines of various designs, some V shaped, others merely lines drawn from shoulder to end of trunk, with bands of various colours on arms and legs. The backs of the performers were also adorned in unison with the front decorations.

There is but one movement in the Meerdar, consisting of muscular contraction throughout the dance. The performers walk into the light and form a half circle, the leaders at each end holding shaved sticks in their hands. These men keep time to tne singing with the movements of their bodies and the shaved sticks.

When all have formed the circle, two of the performers, one from each end next the leaders, detach themselves from the semicircle and going nearer the fire, work the muscles of their stomach, shoulders, arms and breast in a right and left direction, every portion moving as they gently stamp on the ground with feet lightly raised. Their whole strength is in the quivering of the muscles of the upper part of the body. Their hands are tightly clenched throughout the movement. Less exaggerated quiverings of the same muscles are gone through at the same time by the performers in the circle.

After a time the two dancers retire to their places in the circle, and two others take their place, the dance continuing until all have paired in the same manner, when the dance is over.

The songs sung for the Meerdar, which may be accompanied with kailees, with kailee and meero, or by tapping the meero only on the ground, were as follows :-

I

Ngoong'ar ee yabbur, booka na maia,
Natives north, skin cloaks, huts,

Kow'ila, kow'ila booka na maia,
Laughing, laughing, cloaks, huts,

Marreega bootaa'na katta reen
Hands small head

Baama booka la reen
Beating cloaks.

II

Geej booroo maaning
Spear ground

Kallai inna jeerunga
Fire sitting north

Marbee barra, marbee barra,

Geej booroo maaning, etc.

It will be seen that the measure and rhythm of the songs differ greatly from the more lively cadence of the Doordaaroo.

The popularity of the Meerdar is due to the exercise of the muscle and the opportunity it affords the young men to excel in the dance. The arms are held straight down in the dance, the hands being closed in order to afford greater strength for the muscular contortions of the body; the legs and feet play but a slight part in this dance.

A local dance amongst the Southern people represented the hunting of the tamma (a species of wallaby) into the benjer (swamps), the "ngoong'ar baaming dowuk" - natives beating their clubs together to frighten and confuse the tamma, and compel them to head towards the benjer, and the great gathering and feasting after the battue.

The Nyeerimba kening of the Canning and Murray district natives is a dance imitating the movements, etc., of the Nyeerimba (pelican), the two leaders of the dance wearing the masks of the

pelican. The habits and motions of the bird are represented exactly, also the manner in which it is stalked or hunted in the swamps, estuaries or lakes which are its favourite feeding grounds.

In the emu dance of the Bunbury and Busselton natives, the long stately stride of the bird was imitated most wonderfully, the left hand and arm being raised above the head and slightly crooked to represent the head and neck of the bird. As the performers dance with the high knee action, the arm and hand are moved as the bird moves it head and neck when walking. A second act shows the feeding, "love making", chasing and final capture of the bird.

The emu and kangaroo dances were amongst the Bibbuluk kening (Bibbul people's dances) and were performed at the Vasse, Augusta, Bunbury, Murray and Swan districts, and probably further north and east.

All the larger animal and bird dances dealt with the chasing and killing of the animal represented, as well as with their habits, etc. In the kangaroo dance the performers stood in a semi-circle while two of their number, representing the kangaroo and the hunter, detached themselves from the group and while one assumed the attitude of the animal when feeding, rising at intervals to gaze about for possible enemies, standingabsolutely motionless in the exact attitude the kaggaroo adopts, and then stooping down to graze, the other native - the hunter - creeps cautiously towards his quarry against the wind, changing his position as the animal turns hither and thither while feeding. He moves backwards and forwards, throws himself on the ground, and acts in every detail as though he was chasing the real animal. Eventually he closes in upon it, lifts his spear and sends it hurling close beside the animal which immediately falls.

During the performance the remaining members stand perfectly still, watching the game intently. When the scene is ended, two more take the place of kangaroo and hunter and the game proceeds. As no two natives hunt alike, the methods of each are noted by

spectators and performers, in order that some fresh hint may be taken in the mode of kangaroo"stalking", called "yongar ngardongin" by the Vasse district people.

Moonlight nights are chosen for this kind of pastime, but the central fire also casts its light upon the players. There may or may not be musicians and singers for these displays, but the songs are not allusive, and the music is merely played for the rhythm and measure of the movements.

In the Eucla district a local dance was performed by both men and women, and consisted principally in quivering the limbs and knocking the knees together at intervals. The women did not touch the men in the progress of the dance, each sex forming a separate circle. The men either carried a club or spear which they waved or raised at certain stages of the dance, or their hands were left free. The women held their digging sticks either horizontally over their heads, or waved them in their right hands. When the quivering of the lower muscles took place, the performers generally leant upon a club or meero, but when a dancer became proficient in muscle quivering he dispensed with the support, and the quivering was kept up until the performer became exhausted. Only the younger women tookpart in these dances, all of which had licentious tendencies. In moving round the outer circle the women shuffled along, scarcely lifting their feet off the ground, but quivering their limbs and knocking their knees together while they glided round the circle.

The Eucla men's hair was either made into a cone-shaped chignon or allowed to fall about their ears in thickly greased or wilgee'd strands. Amongst the circumcised tribes of the inland districts it appears to be a general rule for the unmarried men to wear their hair cone-fashion, the married men being allowed a wider choice in the matter of hair dressing. The hair of most of the inland natives receives a great deal of attention at times. Often after a meal they loosen the chignon and run their fingers through it like a comb. (In parts of the Ashburton district, the natives have a sort of three-toothed comb made of wood with which they comb their long hair, but I am inclined to think that this

has been copied from early white settlers.)

When the hair has been finger-combed for some time, it is again fastened up with care and attention. It is common in those inland districts to tie the hair tightly back from the forehead with several strands of string, then bending the hair under at the back, a kind of chignon is formed by winding the string backward and forward, until all the hair has been secured in a large "netted" knob. Small articles are continually being carried in the hair of the inland natives when arranged in this fashion. They will also make "mud curls" with red ochre, mud and grease, which produce a clattering sound in the dance. Dogs' tails and the fur of other animals are twisted into the hair and beard at certain ceremonies and the moustache is sometimes ornamented in this manner.

The Yarroonga (dances) of the Fraser Range district natives are both ceremonial and spectacular. Shaved sticks are stuck in the usual horn fashion into their chignons (called warreeja). Fur ornaments are fastened into their hair and beard and their bodies are painted in symmetrical patterns, the designs varying according to the personal taste of the artist. Singing is called eenee bujjan. The Karrgain (Blue Pigeon) song of the Fraser Range people is sung without dancing, as the pigeon being "fire master" requires no dance, just as the woggal of the Southwest has no dance, being too "sulky."

The feast of licence is held in the Fraser Range district under the name of yardee, the message sticks sent out to collect the assemblages also being calledyardee.

A dance for amusement only was called ken wab' or ken-a-wab ("dance play") in the Esperance, Bremer Bay and Korrlup districts, the songs of which were mai won'gan'yee (voice talking.) The yardee was also held in these places at certain periods, and the Nyeerimba had travelled southeast into the above areas. A kai'alee (Korrlup people's) Nyeerimba song was as follows :-

Nyeerimba gullee ngunya,
Darraraa gullee ngunya
Nyeerimba gullee ngunya, etc.

Another song sung by Ngalbaitch of Korrlup was :-

Mannung baa koordabirdee
Noomanee
Mannung baa koordabirdee
Wannanee
Nong'in'dhaa koordabirdee
Wannanee.

The Korrlup equivalents for singing were usually maia wong', kordong wong', special terms being given to special songs. Dancing was called ken or kening and the boonyung and beebeenung (robin and wagtail probably) were called ken jert (dancing birds) dances being performed in imitation of the birds' movements by the Kaialee people (kaialee = northern).

Northeast of Korrlup and Bremer and north and east of Esperance, the severer rites of initiation obtained and the elaborate ceremonies connected with these were, with local variations, maintained.

According to Joowal, a Bremer Bay district native, dances used to be held "long time ago" by Ballarruk men who imitated the movements of the ballarr, or ballaur, "a kind of lizard that walks about the sea", from which the name Ballarruk was derived.

Joowal also stated that the Didarruk also had a deedar kening or spear dance, their name Didarruk showing that they were spear people. These terms (ballarr and deedarr) are quite local in their application, as in other Southwestern districts, deedarr was the equivalent for "sea", the Didarruk being "sea people". Joowal is the only representative in his district, hence no confirmation of his statement could be obtained. It is however worth mantioning, as is also his statement that the Tondaruk were "weeloowuk" (curlews) and had a weeloo dance; Ngagarnook were "river fish people" (ngagarn = species of fish, edible), but did not have a special dance, nor did the Ngogunyuk, who were "jamwood people." (?)

In the Albany district, there were several dances introduced from northwest, northeast and east. The Nyeerimba kaangur came from the Waddarndee Bibbulmun (sea coast Bibbul) of the Southwest; the Mordawa or Murdawa and Yakkaroo dances from the northeast; the Meerdar from Katanning,etc. The Yardee kaangur or Feast of Licence was held more than once in the year and was generally

combined with Exchange Fairs, initiation ceremonies and other gatherings which ensured a large assemblage. All women who were active participants in this ceremony were called "yogga yardee" and "obbijer" and in one of the dances in the Albany yardee these women wore jaalyee (shaved sticks) stuck horn fashion in their forehead bands, the only instance recorded in which women wore an ornament which belonged exclusively to the men.

Ngoolyeenuk was the term applied to the shavings and other head ornaments of the men taking part in the yardee.

The following songs were sung by men and women at this ceremony :-

I

Jaana yeraa be', jaana ngurdee'
Be'wunderee jooarree,
Jaana yeraa be' jaana ngurdee', etc.

II

Warraraa eerinaa
Wanna be danna baa
Warraraa eerinaa, etc.

III

The Doordaroo kening, which had not reached further south than the Swan or Murray districts, is alluded to in this song :-

Doordaaroo beebulmun
Gabbinee beebulmun gooraraa
(Water Bibbul people east)
Wanna naa gabbinee beebulmun
(Woman's stick, water.)

If the woman whom the man has asked for does not "favour" him, she sings :-

Ngaija naanee koolaa na barramaa.

IF she likes her suitor she sings :-

Gwabba la werra, gwabba la werra,

and as she goes away with him to some secluded place they both sing :- Koorilal jaarum eejaarum.

If it was a Bibbulmun who had chosen her she will sing on her return :-

Kaia wooninee gabbee nyinna Bibbulmun,
Kaia wooninee gabbee nyinna Bibbulmun.

The next song was sung by men only, as Kaimera was the men's term for all the stranger women at the yardee :-

Kaimera dimbin,
Baarla borlin, baarla borlin,
Kaimera dimbin,
Yerra beejanaa
Kaimera dimbin, baarla borlin, etc.

It appears that in this district a woman may refuse an applicant who is displeasing to her.

The burial of Maam takes place as soon as satiation begins to be felt. The jaalyee worn by the women and the ngaolyeemuk worn by the men outline the recumbent figure of Maam at the burial.

At Kendenup the Feast of Licence was also called yardee, although the Southwestern name jalgoo had reached the district. The term jalgoo obtains throughout the Bibbulmun area of the Southwest.

Other dances performed at Kenddnup were the Meerdar and Nyeerimba kaaning. Singing was called maia won'gin or dardarr. In the Mt, Barker district singing was termed eeta , and dances kenirr. Dances accmmpanied some of the following animal and bird songs, sung by Kojonup natives :-

Ballart or "Squirrel" Song

Jeeree koorarding baa
Mo'linyung
Ballart-a- kardee
Neenta wert yookurn.

Wa'leatch Song (Eaglehawk)

Beeda ngaiarn ngaiarn
Beeda ngaiarn ngaiarn
Maarla walbungurda.

Wej (Emu) Song

Wejaa jinnaree kaia
(Emu see him)
Jinnaree baan ban bumoo
(See him making a noise)

Jebbing or Weeloo ("Curlew") Song

Jebbing ballaro jebbing

Ballara taa aa won'gin.
(Ballarruk mouth talking.)

The beerungoo and jooa (birds which give their names to the Southern Cross, etc., Divisions) have dances imitative of their movements in all those districts where the names obtain.

At Bridgetown the name applied to the younger women's enclosure at the Jalgoo kening is kalatee. The old men in charge of the young men are called eego, the same term being applied to the guardians of the young men, who have their separate enclosure. The women are "Kaimera." Strange tribes coming to the Jalgoo from outlying places are called Yala ngarree. Married men taking part in the feast are Beeraara, the young bachelors being called karara. The Phratries are adhered to in the "pairing" the eego or eeko arranging this matter. A Wordungmat man takes a Manitchmat woman and vice versa.

Those women who take active part in the Jalgoo put maanee (soft red clay) in stripes, rings or spiral on arms, shoulders and back and on their koondart (hips) they make a circle. A long line of maanee is drawn on the outside of their legs.

Two wooden stumps or effigies called wannooroo were placed at either end of the jalgoo circle and were decorated human fashion with murdar (red ochre) and jalyee (shavings and shaved sticks). Whether the effigies represented a male and female could not be ascertained. Only one "mamman" was however buried after the Jalgoo. The Jalgooground remained forbidden until a bush fire had swept away all traces of the ceremony. The usual "chignon" is worn by the men, the women generally wearing their hair short.

The Williams district feast of licence was called Jalgoo and wanna wa and was similar to the Swan and Vasse ceremony. The eego was always a "bideer" or old man, Geean was the name of the eego who guarded the young women at the last jalgoo held by the Williams people. He brought the women at night to a secluded spot near the men's enclosures and then entering the enclosure where the young men were all sleeping together, he touched with his foot the feet or legs of the young man who has asked for the woman and he at once rose and went out to her. Day or night this proceeding was carried out, the eegos being the "go between" during the progress of the jalgoo.

In the Southwest districts the young men's hair might be cut at Jalgoo or Wanna wa time and exchange or barter also conducted, Indeed exchange was always carried on at this time, the men exchanging their weapons with each other. the use of the

From Early MSS., P. 6

Kiamarda, the song
Wilbee ngy, the name of the song. (Baabur)

The Williams district term for kailee music was jing'arree, singging was called ke'turding and danning kening.

The Bibbulmun of the Vasse and Bunbury called the north wind wanna wa-guttuk, belonging to the wanna wa.

The preparations for the wanna wa or jalgoo often occupied more than a fortnight and were conducted away from the women and children, none of whom must see any of the preparations. Should a woman accidentally or designedly approach the shelter set apart for the preparations, every man within the enclosure has the immediate right of access to her and she may be ravished to death and no vengeance can be exacted by her people.

Besides the ornaments and decorations for thejalgoo, which are only manufactured by the intending performers, all the other men in camp are busy making the weapons, etc., which will be exchanged.

When the visiting tribes are arriving for the jalggo they may come at night but must announce their arrival with kailee music, called in the Doonan won-gee (Doonan dialect) keela jinna won-gain - kailee's feet talking. If only two kailees are heard playing then the home people know that only a small contingent is arriving, but if four or more are heard, then it is known that a goodly number has come to the jalgoo.

Each tribe may have its own young male and female enclosures or several tribes who are "kin" to each other may put their young women (Kaimeras) into one enclosure and their young men into another,one or two more eekos looking after each enclosure.

In the Southwest districts the young men's hair might be cut at Jalgoo or Wanna wa time and exchange or barter also conducted, Indeed exchange was always carried on at this time, the men exchanging their weapons with each other, the use of the women being apparently a "make weight." The local songs and dances of the tribes collected for the Jalgoo would be performed every evening, each tribe showing its own dance and singing its own songs, and probably exchanging these with some other tribe. The Williams district term for kailee music was jing'arree, singging was called ke'turding and danning kening.

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Fights may rage within the men's "yards" but even if a death occurs, vengeance will not be taken until the jalgoo is over. The members of the karara (men's yard) tell their eeko which women they require, the eeko takes the message to the women's eeko, and at night or day the young man obtains the Kaimera he desires.

Bibbulmun women pair with Weela (northern) men and vice versa. No man can take a woman of his own tribe, nor can he have access to his own woman until the jalgoo is over, and "mamman" has been buried. The two blocks of wood, trimmed and painted to represent human effigies, are erected at all the Southwestern Jalgoo ceremonies, and generally stand "facing" each other on the edge of the jalgoo circle, where they may remain until a bush fire destroys the jalgoo ground. They are called "mamman" by the natives, but what connection they have with the recumbent figures of "mamman" which marks the place of burial of mamman cannot be gathered from the few natives remaining in the Southwest. At the jalgoo ceremonies everyone was welcome, however hostile the tribes might be at other times, as the occasion made for friendliness, and it was only under the impulse of ungovernable passion that a fight occurred within the enclosures. The temper of the men however, always required watching by the eekos and if a group of them became dissatisfied with the quality of the root and seed food sent them by their own women, and a fight became imminent in consequence, every young woman taking part in the jalgoo had to remain quietly within her enclosure, as should the men get out of hand and their eekos be rendered powerless, a rush would immediately be made on the women, regardless of Class divisions, and the whole gathering be turned into chaos. Whether this has ever occurred amongst all the tribes taking part in the jalgoo was not known but within the memory of the oldest of the Southwestern men, one or two of the smaller contingents occasionally broke loose for a short period, eventually however allowing their eekos to re-assume control. An incident of this kind precludes the offending tribe from participating in future

jalgoos, until it had either wiped out its offence by special gifts, or sufficient time had elapsed to allow the incident to be forgotten.

The last Southwestern jalgoo or wanna wa were held at Beverley and Cockleshell Gully near Jurien Bay.

Promiscuous intercourse was however, a feature in Southwestern savage life before the introduction of the organised wanna wa from the north. According to the oldest Bibbulmun now existing, at certain periods a band of young women, well-favoured, in charge of three or four old men, were taken along the coast from the Vasse towards the Swan district, cohabiting with the younger males of the various camps passed through on the way, class distinctions being always observed. The women carried weapons, ornaments and other products of their country which they exchanged with the people of the camps they lingered at, and at the end of "three", sometimes many moons, they returned to their own fires by a different route, continuing to cohabit with the younger natives of all the tribes passed through. The women's husbands did not accompany them on these journeys.

From Notebook 24, P. 6

The babbin or kobong, "friend making by adoption" of the West Australians is analogous to the fosterhood system of Ireland (Irish-Brehon custom) and in Servia at the present day the custom prevails of young men pledging themselves to friendship with some one of their own sex with whom they have been in frequent company, and this "friendship by adoption" is often more sacred than the ties of kinship. In W.A. a young native will in many cases more readily take the part of his "babbin" in some tribal dispute, than that of his uterine brother. The babbin ceremony is a binding one and lasts during the lifetime of both parties. George Eliot alias Baabur, a Capel Wondarup, exchanged names with William, a Vasse Nagarnook somewhere about the 50's, and the strong friendship then solemnised still exists between these two, both now very old men.

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The <u>Swan and Murray Manja boming</u> ceremony consisted in the exchange of firesticks between people who already are, or will become from the ceremony, babbingur. All male ngunningur (blood relations) (Manitchmat) hold lighted firesticks which they bring to female noy'yungur (relations-in-law) (Wordungmat), receiving other firesticks in exchange. As the person approaches the woman with his firestick he sings :-

Ingan mardal, ingan mardal, etc.

or :-

Kala mooro gen wooree (Firestick one long).

While singing he passes the smouldering stick from one shoulder to the other, and when he reaches the woman with whom he intends to change it, she takes the stick from him and picking up a piece from the small fire beside her she says to him in recitative :

Nyinna kala neeja, warrail burrong, wata gert, ngaija naagul-al-neeja
(You fire here, no good take, quickly go, I poor fellow here)

burrong watagert ngaija warrail neejagutting.
(Take (or carry) go quickly, I no good here staying.)

The man takes the fire and listens to the woman. He then raises his spear which has a tuft of white cockatoo feathers fastened to its point, and going behind his babbin he places the spear alternately on her right and left shoulder, and passes on to the next woman whom he may treat in the same manner. The fire may be taken from or exchanged between more than one man or woman at Manja boming. These babbingur or kobongur can never marry each other, and there is no illicit intercourse between them.

When the Manja boming is about to close two men stand out from either end of the group, and going between the line of men and women, throw their walga(clubs) towards each other, the walga making a whirring noise as it flies from the hand. This ceremony is called "cutting the manja in two", and Manja boming is over. The exchange of weapons, etc. generally followed the firestick ceremony and barter was often spoken of as manja boming.

The Capel district people danced the karder or lizard dance only two taking part at a time, as the karder travel and feed in couples only. The dance was a simple evening amusement, the song hinging upon the habits of the karder in going "two together two together." Only karder borungur (lizard totem people) and their male babbingur danced the kardar kening and imitated the movements of their oobarrees (totems).

Another dance performed by the Vasse and Murray people consisted in the complete covering of the performers' bodies with boughs, fastened to legs, arms and trunk with bands of string wound round the body. What the dance portended I was unable to discover.

Ngoobeeja or Woordaree is an ordinary local dance of the Vasse Bibbulmun. In this dance seven or eight spears are held in the hands of the performers who stand in a semicircle in front of a fire near which one or two old men are seated who are the

musicians. The dancers perform various evolutions with the spears, waving them aloft, dropping them and picking them up again, all the while singing and moving feet and arms to the rhythm of their song. This dance appears to be a comedy of the Exchange and Barter fairs. The dancers drop their own s spears, and suddenly pounce upon those of their fellow performers, saying, "This is mine," or they will take up more than one bundle and examine them, pretending to look for more. Then in an interval, they take off their belts, headdresses of dogs' tails, emu plumes, etc,, and place these in front of each other as if presenting them at one another, then snatching them up quickly, they cry, shout, laugh and sing, always following the rhythmic measure. This amusement lasts until all tire of dance and song. Beddeeree is the term applied to the Ngoobeeja songs.

The Yorloroo dance is performed without any spears or weapons, movements of the arms and legs being its chief features. In this dance the knees are first bent or outstretched, and then brought together quickly, making a noise like the clapping of bony hands.

Another spear dance, the name of which could not be obtained was performed in the districts south of the Vasse. In this dance the performers walked slowly round a circle, on the outside of which an old man was seated. The pace was gradually accelerated, and then one by one the dancers swung towards the old man, laying their spears at his feet. They then returned to the circle and quickening their pace "high stepped" round and round until they became exhausted. One or two musicians were stationed near the fire and provided the music and song for this dance.

"When the red gum was in blossom" a kalda kaaning (sea mullet dance) was performed by the Vasse and Capel natives. This dance was in a sense totemic, as its object appeared to be the increase of the sea mullet and salmon (me'lok). It can however, scarcely be called "dancing" as the performers were seated throughout the progress of the song and accompanying

movements. It took place at the beginning of the spawning season, when a Beedawa, Jalgoo or other large ceremony had been arranged, and a large gathering expected. At certain times in the year the rivers and estuaries of the Southwestern districts swarm with sea mullet and salmon which come in for spawning, and great assemblages coincided with this period. Only kalda and me'lok borungur took part in the kalda kaaning.

The evening before the gathering of the fish from the weirs (which had been prepared in readiness for shoal) the elders among the performers obtained a ngoonjook (a species of interwoven wire grass used as a "net," also used in the construction of the weirs) which they placed on the ground and all those whose oobarree (totem) the kalda and melok were, sat round the ngoonjook and sang for the fish. They "called the demma goomber (great grandparent) who sat on the Capel hill to come and help them catch many kalda and melok." Sometimes one or other of these fish had been caught and it was laid on the ngoonjook and stroked and "fondled" during the singing which lasted throughout the night. The singing was accompanied with all the motions the fish made when spawning, shoaling, feeding, etc., the mimicry of these forming the dance. The song was continuous and almost entirely recitative. As they sang, the singers related that "when the fish came into the estuaries and rivers, me'lok and kalda wanted to hide under the water so that they should not be seen, and they called out 'gabba, gabba, gabba (water, water, water)', and tried to get under the waves. Demma goomber watched them from the hill and when he saw them he left his booka on the hill and went and speared the melok and kalda. The fish called out : 'Ngana ngamana Doweera yoolburt yool, Yoo-on'gool yoolburt yool.' (My father Doweer come, come, Yoo-on'gool come, come.) The kalda and melok called their oobarrees to their assistance, but Doweer and Yoo-on'gool paid no heed to them, only speared them. The phosphorescence in the sea was supposed to be the fire of the kalda and melok which they always carried about with them in the sea, but when they came into the darrbal (estuaries) they blew out the fire so that they could not be seen, but the

the demma goomber Dowerr and Yoo'on'gool showed where they were and many were caught in the ngoonjook, and alsh with spear and weir."

While the recitative progresses, the singers perform all the actions of melok and kalda as they move in the estuaries towards their spawning grounds, etc. Those who ooharree or borungur the fish were refrained from eating kalda or melok until the "singing" had been concluded and the visitors had received their portion, when everyone partook of the fish.

Sometimes, when the visitors have all arrived for the kalda and melok fishing, an old salmon or sea mullet totem man will sing the following :-

Ngaija been yaan, naara been yaan, woordoomanoo yaan,
(I come, dancing come, brothers come.)

Naara been yaan,
(Dancing come.)

Yandaara gwa' been, marra yanga gooling, beerart gwa'been.
(White ashes or pipeclay good, food going to give, fur ornaments good.)

This song is a reminder that the food that is "fetched and given" must be paid for in native products, beerart (white fur) etc. by the visitors.

Ngilgee, a Manitchmat (Tondarup) woman, a native of Augusta, mentioned a dance she had heard of in her childhood, which however, I have been unable to obtain, as, except Ngilgee, all the Augusta people are dead. In this dance a young woman was laid flat upon the ground, covered with a booka, and ornamented with nyetta, while the men danced round her. Whether the dance was connected with the jalgoo, Ngilgee could not say.

Some of the Capel and Augusta compositions are certainly above the average of the ordinary native songs, both in length, consecutiveness, and a certain poetic feeling which appears to run through them. These songs have no dances attached to them, and it is only through familiarity with the natives in their daily lives that the student is given an opportunity for hearing their more familiar melodies, whose tunefulness and sentiment appeal even to civilised ears.

The song of the flood waters will illustrate this.

South West
Bibbulmun
Doonan people

THE SONG OF THE FLOOD WATERS (GABBAITCH)

TO THE WADDARN (SEA)

WONNERUP GABBAITCH GINJA

Demma-la Goomba-la,
  Ancestors, Ancestors,
Nganya geeta nyinjanning,
  Me now they're kissing,
Kora nyinjanning, geeta nyinjanning,
  Again they are kissing, now they are kissing,
Kaaro nyinjanning,
  Again they are kissing,
Dorduk-a-ngundeering,
  In deep holes lying,
Kowan burrongin,
  Laughing I carry them,
Bookala ngundeering,
  From the backs (of the ranges) lying,
Kowan burrongin,
  Laughing we carry them,
Balgu-ka ngundeering,
  Blackboy tops lying,
Kowan burrongin,
  Floating we carry them,
Milgural ngundeering,
  In the "cups" of leaves lying,
Kowan burrongin,
  Floating we carry them,
Battaka ngundeering,
  Rushes are lying,
Kowna burrongin,
  Floating we carry them,
Boorna-ka ngundeering,
  Trunks of trees lying,
Kowan burrongin,
  Floating we carry them,
Yorluka ngundeering,
  Paper bark lying,
Kowan burrongin,
  Floating we carry.

THE WADDARN'S RESPONSE

Nyinnin demmala goombala yarndi,
  You, ancestors, ancestors, what do you?
Moonbalong kora ngoondin-yinna,
  Swimming again, rolling over and over you,
Bwil-ee-ree deeri ginya nyeeree nyeeree,
  (On the top of) the foam and the froth and white feathers,
Bwileeree kaaro deeriginya moonbalong,
  (On the top of) the foam again and frothy waves swimming,
Moonbalong kora ngoondinyinna,
  Swimming (I) again roll over and over you.

THE GABBAITCH AGAIN SINGS :

Booka jarrong wattai yenning, (Your cloak I tear as I rush
Booka jarrong wattai yenning. through you.)

South West

SONG OF THE SEA

Capel district

Yowlera kwajjanbi bom bom daneetch,
  Loud sounding waves soming inshore and hitting and striking each other,
Yowlera kwajjanbi bom bom daneetch,
Yowlera kwajjanbi ngaanungeetch,
  Loud sounding waves waiting for returning ones,
Weerilya kwajjanbi ngaanungeetch,
  The sea breeze coming inshore (waves) wait for returning ones,
Yowlera kwajjanbi bom bom daneetch,
  Loud sounding, coming inshore, hitting and striking each other,

SONG OF THE WIND TO THE CLOUDS

Gingin

Geeja koorong kaaro boordoo kaaro.
Geeja koorong kaaro boordoo kaaro, dabbaning,
Booka koorong kaaro boordoo kaaro,
Booka koorong kaaro boordoo kaaroo, kaaro boordoo kaaroo,
Geeja koorong kaaro boordoo kaaroo, dabbaning,
Ye wowurn, wowurn.

I am like a spear going through and coming back again, catching hold of your cloak and pulling it apart again and again. I go through you like a spear, going and coming back again. Thus do I sound, "Wowurn, wowurn."

Doon'gunit, one of the few remaining Vasse district natives, sang the following songs which had been favourite songs of his people :-

I

Eeta ngur'ana ngur'ana ngaa
(Singing ? ?)
Jin'gan bin'gan, jin'gan bin'gan,
(Xanthorrhoea grubs)
Dairee gunning, dairee gunning,
(Dogs' tails, dogs' tails)
Ye, wa' wa' bow'.

II

Kardar (Lizard)Song)

Waraloo beeangoo yarraoloo

Moorgooloo billeebillee

Ngarda goorum, woonda goorum.

Yarraloo bee'an'goo, waraloo billee,

Karrgo, karrgo, karrgo. (or) Woorrgoo, woorrgoo.

Karrgo, woorrgoo or yee wowurn mark the close of the Vasse, Capel and Swan district songs.

Gin'ja or kweela gin'ja is the Capel term for all songs unaccompanied by dancing, eeta being the Vasse and Bunbury term. "Maia" means the "air" or "tune" of a song, this word also meaning "hut" and "voice."

Many of their songs are entirely local and are not sung outside the tribe which composed them. Most of the seacoast tribes have their own songs of the sea, which they often sing in the quiet of their own camps. These songs apparently do not travel, nor do they appear to be purchased by any visiting tribes. It will be noticed, however, that many of the Bibbulmun and other Southern dances have a faint resemblance to others in far off districts, which conveys the idea that they have originated in places far distant from those where they are now performed, but in their passage through so many tribes, and in the length of time which must have elapsed in the slow journey through the various areas, have become so mutilated as to hold but a faint resemblance to the original dance. Probably many of the dances now claimed as local have originally travelled southwards, but in such a far back perio d

that their introduction is forgottem, those who now perform them believing them to be dances belonging to their own people.

An extempore song, sung by a Capel native who believed that he had seen a female spirit on its way to Kooranmup was as follows:

Alle nyoong'ar jeeral, ngee'an burding, dwarda dāmera guttuk

Yaang, yaang, yaang.

Ngangan weejelberree yaang, yaang, yaang.

Alle booyal nyoongar ngeean burding, dwarda daiera guttuk,

Yaang, yaang, yaang.

Ngangan weejelberree, yaang, yaang, yaang,

Yee wowurn, wowurn.

(Who is that spirit going to Kooranmup (weejelberree) with a "hump" on her back, and her hair dressed with dogs' tails? Who is that walking along southward, her hair dressed in dogs' tails? Who is that spirit?)

The great seas that beat upon the Coast about Cape Leeuwin formed the subject for many Southern songs, amongst which was the following :-

Gabbooroo goombara
Water great

Karrai inna jeerrunga
going north

Goomba warrin, goomba warrin,
great seas, great seas,

Jeerrunga goomba warrin,
north great seas,

Goomba warrin.
great seas.

Ordinary terms undergo certain changes when they are utilised in song in order to ensure a certain harmonious equality of syllables. In the above song, gabba = water, becomes gabbooroo, goomba = great becomes goombara, jeerung = north becomes jeerunga and waddarn = seas becomes warrin.

A Korrlup song, sung by a Kaialee woman was as follows :-

Lightning and Cloud Song

Walgaa maraa ngandano'
(Lightning, clouds, where?)

Barrail murnaa ngandano'.

A "Bibbul" Song sung by the Tambellup people had come to them through the visit of a Bibbul babbin to their camp :-

Yabbaree baama kaila wol'go'ro'ree
(Northern people beating kailees)

Baama koonhareeja ee.
(Beating the "tail" here,)

Kwairewal yalambidda ngurlongee.
(Northern name for emu) hunting or stalking alone.)

The following is the song of a native who ran away with a Salt River woman, who being frightened of her husband's people was taken by her lover to the baaluk boojoor (blackboy country)

Ngaa baa billara billara boming,

Ngaa baa billara billara boming,

Kwonkanal kwondanaa

Kwara werrin

Wain wallaroo taa ra wongin.

Singing to the accompaniment of kailee music is called by the Tambellup people "baam wongin."

An extempore "Song of Exile" sung by a Capel district native is eloquent of the native's love for his own hunting grounds . The air of this song was melancholy in the extreme and expressed a high degree of feeling and passion. The long drawn out aa and oo uttered in the high cracked voice of the singer caused the ready tears to fall from the eyes of those who were also exiled from their own ground, and who sat round listening to the improvisation of their fellow exile.

South West

A SONG OF EXILE

A Capel district native who had been taken away from his country, and becoming blind while absent from his home, was never able to see his hills and streams again :

Boojera, boojera, naang injal? naang injal?
My country, my country, where is it? where is it?
Boojera, boojera, naang injal? naang injal?
My country, my country, where is it? where is it?
Boojera nyee kwela naang nganya dwonga burt,
This country I know not its name, I know not,
Marreemba yooganin kooroo weeriba ingarda,
Wandering and standing I look far and far,
Marreemba yookain kooroo weeree weeriba,
Wandering, standing, my eyes seek for it afar,
Marreemba yookain tallaroo, marreemba yookain,
Wandering, standing or dancing, wandering, standing,
Boojera boojera, naang injal, naang injal?
My country, my country, where is it, where is it?

The young Bibbulmun girls frequently amused themselves with dancing along in a kind of half glide, half shuffle, with hands either raised above their heads, or holding short wannas. The men of their tribe imitated their movements occasionally, and sang the following song as they tried to shuffle like the girls :-

Mandeegur koojal Beebul woonanga,

Yaan ee yanman yaan ee yanman yaan ee yanman, yaan ee yanman yaan.

(Two Bibbulmun girls dance this way, that way, this way, that way.)

A song that had reached the Vasse district from the wild coast round Cape Leeuwin has a very "catchy" tune, and was a favourite in all the camps where it was known. It is representative of a women's fight during a large assemblage of natives:-

South West

A FIGHTING SONG

Dannung ngana koggara mullajiddi,
Jinjain daanung ngana koggara mullajiddi,
Jinjain daana kela boma jarram,
Kela boma jarram kela boma jarram.

Yoggalamillinyunga yoggala nyeerimbala,
Yoggala goorbilyunga yoggala alleejeerum,
Yanda yanda gujja boma burding, boma burding, boma burding.

My little spears I'll throw at the eastern "long noses,"
My little spears at eastern "long noses" I'll throw,
My little spears and my boomerangs will strike and cut,
My boomerangs strike, boomerangs strike, and cut them.

Meelinyup women nyeerimba women,
Goorbilyup women and northern women,
We will all pick up wannas and strike hard in the battle,
and strike hard, strike home in the fight.

The maia or "air" (tune) of the song is one of the most catchy and musical amongst all the southern native songs.

The native woman will sing even while she is fighting with another woman, that is, she will sing her allegations, and the facilities of the native dialects to express abuse and vituperation cannot even be surpassed by the most voluble... Billingsgate. The woman begins her song in the abuse of her enemy's feet, and from those upward to her head, every insulting and ribald epithet that the dialect is capable of being applied to each individual part of the body. Each tries to outvie the other in the number and variety of the insults, and these only cease when one or the other falls unconscious from blows of the wanna, their only fighting weapon.

An Augusta district song is somewhat descriptive of the habits of the wallaby and the squeaker crow:-

Walya goo'garning mai jillan,
Boojeree yoong'aree yoong'aree tegennan,
Boojeree yoong'aree yoong'aree tegennan.
(Wallaby running and telling the squeakers to run along the ground (like a) lot of men dancing along the ground, a lot of men dancing along the ground.)

A sea coast woman (Augusta district) dreamed she was balancing herself upon the back of a whale in the water, and the following morning she improvised her dream. These dream songs are called by the Southwestern people Koorannup songs.

Maang'arla maang'arla wandee bal,
Dow'el gen, gen, gen boordee boordee boording.
(Dancing on the maamung (whale), balancing on my thigh, one, one, one, going on balancing.)

Another dream or Koorannup song from the Augusta district is strangely reminiscent of "The little old woman who lived in a shoe."

Boola boorlala, boola boolarla,
Dunmungana jeeda walgarin nooba,
Ngauja-ga boolarabin.
(Oh, father and mother, I have so many children, like birds they are so many. I can't rear them up.)

In the early days of the settlement of King George's Sound (1826-29) the husband of a young woman was arrested for some offence and brought to King George's Sound where he was kept prisoner for some considerable time. His wife, who attached herself during his term of imprisonment to his mother, frequently sang the following song to a most pathetic tune, the song being handed down in the girl's family, and sung to me by one of her last descendants :-

Ngaia ngunna demmardung,
Geej'ena mal,
Boorneen warra been,
"Kin'joor down."

(Mother-in-law, my husband is gone. I look through the bush. My eyes are like spears, but I cannot see him. (He has gone to) King George's Sound.)

When the whites first settled in the Vasse and other districts, many Southern natives ventured, under white protection, into districts far beyond the "friendly" limit, where even the dialects differed, putting up at the various camps in the neighbourhood during their visit.

A young King George's Sound native was brought up to the York district, and after a time, getting tired of his exile from his own country and not wishing to tell his friends that he wished to leave them, he sang the following song, which is interspersed with the "pigeon" English used by natives who are ignorant of each other's dialects in the present days of easy intercommunication. The song is also interesting as showing the sense of euphony in the native even when dealing with English sounds :-

Dardara wantum me, dardara wantum me,
Boojoor my counteree, ngora walla kuttijee,
Boojoor my counteree, dwonga walla kuttijee.

(I want white pipeclay to decorate myself, I want to return to my country. I think my country is calling me. I hear my country calling me.)

As soon as this song was heard, all the younger companions of the visitor decorated themselves and gave him a little kening,

bestowing also many gifts upon him, in return for many which he had during his stay presented to them, including all his own personal ornaments or clothing.

The following song was composed by an Augusta district native after settlement by the whites had taken place, and when ships and wrecks had become known.

The "story" of the song relates to a man who was like a "male" spirit (white man) and who was wrecked at sea. The Southern spirits all come from the sea and from the various rocks in the sea and the spirit in the song was in distress a long way from the shore. He raised his glasses to see where the land was, and he saw land that looked like clouds. Then as he came near the shore he looked round and saw some Koorannup women dancing. They had followed him from Koorannup and were dancing along at either side of him, but not showing their faces, As soon as he set foot on the shore, the women left him, still without showing their faces to him.

The first line of the song is English and is three times repeated, each time with increasing fervour. The absolute correctness of the English words, with the pronunciation of the letter "s" shows that the English addition is quite recent, as even its cadence differs from that of the native words :-

Captain on a rough sea,
Captain on a rough sea,
Captain on a rough sea.
Eeta nga'runga ngarung nyee,
Glad a mairrawera ge'nening,
Eeta nga'runga ngarung nyee,
Yuk nyee Jinanna wera ge'nening,
Yuk nyee Kooranna wera ge'nening,
Eeta nga'runga ngarung nyee.
Karrgo, karrgo, karrgo.

(Singing here on the shore, My glass held in my hand, Singing here on the sea shore. Jinjannup (another name for Koorannup) women dancing with averted faces, Koorannup women dancing with averted faces, Singing here on the sea shore.)

Songs for all and every occasion were composed and sung by the Vasse and Southern natives. Sometimes, as in the above examples, the songs hit the popular fancy, so to speak, and were transmitted not only in the family of the composer but also among tribal kinsmen in other districts who learned the songs through their frequent ceremonial gatherings and friendly visits.

Legendary songs became thoroughly familiar to each successive generation owing to the constant relation of the family legends by one or other story- teller. The song attached to the legend of the Children and the Mice was familiar to every family in the Southwest, from Augusta to the Swan and Avon districts and probably further north and east.

It cannot be denied that in the songs of the Wind and the Waves and the Clouds and the Sea, there is a certain appreciation of nature in her wildest moods.

The Nyittungit and Koobijet (wagtail and robin) dances, performed by the Capel and Murray district natives, must have some ancient connection with the legend ascribed to them, the honour of having rid their people in Demma Boomber times of the "man eating dogs" whose homes were the caves of the Southwest. That the dances originated from this legendary circumstance is probable, but the oldest natives of the present day cannot remember any tradition in connection therewith. The recent discovery of the fossil remains of the Thylacinus in the Mammoth Cave of the Southwest affords some foundation for the legend, but as regards the dance being the outcome of the legend, the oldest people "dwonga burt" (do not know.) In most, if not all, of their local animal and other dances, the Southern natives, while following faithfully the unwritten tradition of the rules, etc. of the performances, are ignorant of the origin of the dances or why the habits of certain animals and birds only should be made the subject of local displays, while other species of fauna were ignored. No amount of delicate questioning, of leading up to tradition and legend connected with one or other of the animals whose habits were imitated in the dance, could stir the memories of the older natives - the only custodians, in these civilised days, of native tradition - to any remembrance of story or legend connected with the source and rise of these dances.

The pelican or Nyeerimba dance of the Murray people has no Southern legend whatever attached to it, this bird not figuring in any known native tradition of the Bibbulmun people. It is however possible that a legend was attached to the bird in far back ages, but that in the passage of time, the legend has been forgotten and only the dance remains. A vague eastern tradition, indistinctly remembered by Kajjaman and Ngwoonbib, two old York and Weckering natives, connected the pelican with the eastern section of the Ballaruk division, and also with the souls or spirits of some dead eastern natives, but that was as far as their memory went. When asked if dead natives were bootallung bo'run'gur (pelican totem people) etc. etc., the answer was, "kubbain, dwon'ga burt, kuttaitch burt." (perhaps, might be, don't know.)

The dance might however have originally come from the north where the pelican has its place in legend and tradition or it may have been introduced from the east, from which point many pelicans were supposed to have come in early days.

In the Murray district the Nyeerimba kening was performed frequently, masks of the pelican being worn by two woordoo or leaders of the dance.

The jalgoo, manja boming and Bibbul kening took place at Mandura during the fishing season when great numbers of natives from outlying districts assembled for the festivities. The native weir placed across the Serpentine just above its junction with the Murray secured a daily supply of quantities of sea mullet, salmon trout and other large fish, more than sufficient to feed the great gathering collected on these occasions.

Only the Mandura people collected the fish from the weirs, visitors never helping in the fishing as "the fish knew the smell of the kalleepgur" and it was feared that the strange smell might frighten them away.

The cone shaped headdress was the generalstyle of hairdressing for the jalgoo kening, as it admitted of much ornamentation. This method of arranging the hair was called waajong in the Murray district. Yanjee (emu hair plumes), oogarree (hair string) nyiddee (shavings) were amongst the head ornaments for the jalgoo, and dardarr, wilgee, kanjin and moorur (white, red, yellow and black) might be used in the body decoration.

Certain gum trees were often marked by the Murray people in the vicinity of the spot where a jalgoo had taken place, and the place became winnatich for a certain period after the ceremonies.

In the Swan, Canning and Avon areas, the following dances were performed :- Wanna wa (jalgoo or doolgoo); kakkalmurnong; julgaitch or dalgaithh; meerdar; moorurdung; doordaaroo or yabbaroo; yallooroo; weerup burnong; mallera; kooreen; waddarndee and bibbul. The Nyeerimba was included in the Bibbul kening, Nearly all these dances were introduced into the above districts from other parts. In the Mallera dance, which travelled down from the north and northeast, the kattaburda or web-shaped headdress was worn, also in the Doordaaroo.

The weerup burnong dance came from the Williams district; the Kooreen from eastward of York, the Waddarndee from Gingin.

In the Yallooroo which appeared to be a local dance of the Swan district people, both men and women joined, the women, as usual, stepping or shuffling in a circle outside that of the men, but not touching them.

The names of some of the ornaments worn at the Swan district local and imported dances were furnished by Joobaitch, the "woordoo" or leader at all the Guilford representations :-

Doordaaroo or Wannoorig	Web-shaped face ornament
Wej ngolba	Emu plumes, worn as "tails" or on upper arms.
Ngowarr	Plume of native pheasant (ngowa) feathers.
Mooroo-mooroo	Shaved sticks stuck "horn fashion" in the head. (This term is also used amongst the Nor'West natives and represents a certain head dress.)
Yeeka	Head strings used in tying up chignon
Moolyert	Conical head dress, arranged with wommooloo (birds' down), nyetta (shavings) and goong'ang (red flowering shrub "horns")
Boordoo	Varieties of string used for armbands, etc., made of fur.
Woogarree	String made from human hair.
Dwerda neenda, or Dwerda daier	Dogs' tail "pendants" used on head dress, as necklets, or attached to the beard.
Beedawong	Pearlshell, worn at most dances, also at initiation.
Ngung'ee	Hair ornament of kangaroo or opossum fur, cut into strips and twisted round a stick which is stuck on top or at the back of the head.
Meeroo-meeroo	Emu feathers forming a sort of wreath worn round the head during emu and other dances; also shavings.
Nganga dalgaitch (native cat's mother)	Ornament made of white dalgaitch fur worn on the head and neck.
Koggee, korgee	Shavings worn round the upper arms.
Beendee-beendee	Shaved sticks worn in the hand.
Joong'o, joong, oolyamberree	Nose band of kangaroo fore-leg bone. (The joongo may also be used to drill holes; to form the hollow at the butt end of the spear; to sew kangaroo skins; to fasten skin cloaks; and sometimes to dig out an aching tooth.)

Katta beenda gen burning (cutting the young man's hair) will be included in the wanna wa, or other ceremonies.

The Swan and Guildford people called their dances kening, ganna, kaana and kaaning, according to the district from which the dances came. Their songs were yeeduk won'ga, yeeta gwerda, eeta gwerda, wab' won'ga (play talk). Singing was called koo-yarro, ke'dening, won'gadinning. Kallee music - jing'arree.

When a wanna wa or jalgoo kening took place in the Swan district, bambooroo were first sent out by the tribe on whose ground the festival was to take place. Return bambooroo might be sent by the tribes accepting the invitation, though this was entirely optional.

Baaba & Nilgee 44a Notebook 15, P. 52

The Bambooroo or Boorna, Beebulmun

The Bambooroo might be made out of any wood about as thick as your finger, and as long or longer, and was sent out on various occasions for corroborees, for the purchase of kyley, etc. The messenger takes it about 20 or 30 miles and then passes it on to the next and it is so passed on from family to family. The messenger returns with the answer of the tribe to whom he first gave the bambooroo. A fortnight might elapse before the bambooroo had gone its complete round and the persons who send the bambooroo wait until the tribes collect. Each tribe finds its own food during the visit.
A notch is cut for a nyungar and several notches will be cut for several nyungar to come. The bambooroo will be ornamented with wilgee and charcoal. Some of the young men will go to their elders and ask them to send a bambooroo round for a jalgoo etc. and so the old man makes the bambooroo and marks.

Jalgoo corroboree may be kept on for 3 months.

The little letter Nilgee gave me she calls Beebul.

can stand for a moment and display their persons and ornaments

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When the message was received, the two old men who were become the eekos of the women and younger men, collected all ose who intended to journey to the jalgoo ground, and then ranged what ornaments, weapons, etc., were to be taken for ter, the paints, fat, birds' down, etc., being also collected. the heavier articles were carried by the women, the men ta- the lighter articles. A goodly supply of vegetable and t food, sufficient to last for some days, was also gathered, added to the women's burden. During the journey to the goo ground, the men of the party - all of whom except the o were now "karrarra" - hunted for game during the day, and ed the animals caught to the general "larder", the women who e "kaimera" finding small game and vegetables.

When within some little distance of their host's ground, contingents generally stopped to decorate themselves, in er to make an effective entry. Every ornament in their poss-ion was donned, and when both men and women had decorated mselves, helped by their respective eekos, the group advanc- near the place where their hosts had already established nselves with their relatives in due order (according to nearness kin) round them. In a large assembly of this kind, such caution is always taken, as, with such a number of outlying bes, danger of treachery or sudden ill-temper on the part of e of the visitors was always to be feared. When the visiting bes arrive they usually find some point of vantage where they stand for a moment and display their persons and ornaments

goods for barter, and their women.

After standing for some little time in this conspicuous position, they then move off towards their appointed camping place, which is always in the direction of their home. Most of the camps faced the sunrise, but were frequently changed according to the wind. Each contingent camped indiscriminately, no particular section claiming the high or low ground. The enclosures might contain one or more contingents of women, or young men, as from the moment of their entry on the jalgoo ground, the sexes of each contingent separated.

Weenjeetch, the father of the young man who accompanied Sir John Forrest in his expeditions, held the last wanna wa in the Swan district. He sent two young messengers with bambooroo to Moore River, York, Northam, Toojee, etc. Two more young men went to Mandura, Bunbury and other places south. The Bunbury eeko, or "biderr" (a name generally applied to a man with many sons and daughters) an influential person) who received the bambooroo was Woondan, and as soon as Woondan heard the message, he collected those who were to take part, also the goods for barter and started for Perth the same afternoon. Yorlap, the York district eeko, did likewise, as did also Yardingurring, the "biderr" of Moore River, Nan'yap or Northam, Moolbarn of Roojee and other biderr or eeko at other camps, Dandarraga, Beverley, and placesstill further north and east. This procedure was general throughout all the Southern districts. Generally the jalgoo was instigated by the younger men of same camp who asked their uncles or fathers to have a jalgoo, satiation with their own women being one of the main causes of the h jalgoo. The invitations sent out were not commands, but simply intimations that a wanna wa or jalgoo was about to be held, and if a tribe from caprice or laziness refused to take part, such refusal was not considered unfriendly, It was however always a certainty that every tribe to whom bambooroo were sent would attend the wanna wa, as it was the most popular of all the festivals held throughout the State.

At the Swan jalgoo, the young men did not specially grease their bodies (except for the evening orgies) until the close of the festival.

An open space, flanked with trees, was chosen for the Swan jalgoo kening. A circle was marked out, and at either end of this two stumps were fixed, each being painted with charcoal, etc., and made to represent, as far as possible, human figures, and ornamented with the jalgoo decorations. The figures remained in position during the progress of the jalgoo, and during the dances held in the circle, they might be seen by the women "afar off." (Contradictory statements as to the women being permitted to see the wooden figures have been made by the natives, and some have asserted that women would die if they looked upon the effigies of "Mamman" (father, or the ancient native name for the male generative organ.)

The wooden figures had no sort of "worship" offered to them during the jalgoo and the dances that were held within the circle. They simply stood "sentinel" as it were while the orgy lasted. Were they Phallicism triumphant? Possibly, for at the close of the feast, when badiation had set in, the burial of Mamman was accomplished. This was performed by marking an outline on the ground between the two figures, somewhat similar to them in shape, the outline being formed with the nyanyeet, nyetta, beendee-beendee, mooroo-mooroo, meeroo-meeroo and all the shaved sticks and shavings worn by the younger men while engaged in the jalgoo. The wooden figures were also stripped of their decorations, which were placed with the others on the recumbent forms, making a sort of net-work fence outlining the figure. The generative organ may or may not be outlined.

While the outline of shavings was being made the men sung the following song, the women having been sent well out of earshot :-

Ngarderee weebaa, barangoo wardaa,
Ee ow ee ow ee ow (whispered)
Mooloo kardeeree naa,
Warn maroo eejaa,
Kawkarn maroo eerilyee.

As soon as all the shavings were placed round Mamman, all the men sat crosslegged round the figure, with arms clasped round each other's shoulders, and all swaying from side to side they sang :-

(Chorus) Ngaia mardalaa,
(Solo) Wil'been jarralaa.
(All whispering)
Wow, wow, wow, ye'ye'ye'ye'
(Chorus) Yooang gooroo' arr'arr'arr' mordaralaa.

When this had been sung many times tothe swaying accompaniment, one or other of the singers scratched the ground within the outline, and when this was done a "roaring" noise came from the ground, supposed to be the voice of Mamman uttered in answer to the scratching. Then all knew that "mamman was really in the ground, and that they had not angered him."

Then all the remaining "burial" songs were sung by all the men who had taken part in the jalgoo, the swaying continuing until the close of the song :-

Booyal ngoonda booyal
(South, brothers, south)

Yeerdee mandoo'

Kaaning oorbaa
(Dance)

This song was vaguely held to mean that all the persons taking part in the jalgoo were "brothers."

Other songs were :-

Weerabing bai aa,
Weerabing bai aa.

Yarrgo barrgo beeta ngaiang ngaiung,
Yarrgo barrgo beeta ngaiang ngaiung.

Jimbe'ring baad,
Baw'ling baad,
Jimbe'ring baad, etc.

When these were sung the jalgoo was virtually over.

The younger women (kaimera) wore mallaree (aprons) during jalgoo and every day both men and women went our gathering food, each sex going in separate directions.

Joobaitch stated that at one of the northern introduced dances, a yanda or pole was carried by the woordoo instead of another ornament. Other natives stated the the pole was carried in the wanna wa dance and was sometimes called wanna wa (probably representing a woman's stick - wanna.)

Eeko yeerangûh - seko bringing out the women required by the men - was the ordinary expression used in the Swan and Murray districts.

The closing of the wanna wa differed slightly in certain southwest districts. In some places a big general dance was held on the last evening of the jalgoo, All the men decorated themselves with wilgee, plumes, etc., and standing in a long row apart from their enclosures, they waited the women's arrival. Presently the women came along single file, each holding her wanna high up in her right hnd. They wore no mallaree, but painted their faces and parts of their bodies with wilgee. When they had arrived within a certain distance of the men, a halt was called and a young man stepped out from the men's row with spears in his hand and walked along in front of the women who all stood facing him. Now and then he bit his beard, rolled his eyes and otherwise pretended great anger. Suddenly he made a dart towards the women, and cried out, "I will spear you." The women still stood with their wannas poised, making no movement whatever. All the other men kept their position, and all watched the women. Presently the young man went over to the line of men and made a division between their ranks by striking his spear between the two central men and hitting the ground sharply with it. As he did this he cried our br-rar-r-oo and motioning the spear towards right and left, the men at once broke rank and sat down some little distance away, The young man next turned to the women and went through a similar performance, when the women immediately lowered their wannas,and returned to their camps. One of the songs sung at this time is thus given :-

Murraa murraa murraa
Thomber baiaa, thomber baiaa, thomber baiaa,
Murraa murraa murraa.

At all the jalgoo festivals, when the men and women go out hunting, the food caught is distributed amongst their own families; a man will send an opossum, bird, iguana,or anything he spares from his own and his babbin's consumption to his woman, who will in return make cakes of seeds, roots, etc., and have these in readiness when the eekos come with the meat food.

As a rule not many old people or children come to the jalgoo ground, these remaining in the home camp and foraging for themsleves during the absence of the younger members.

At the breaking up of the jalgoo, weapons are exchanged and payment is made indirectly for the use of the women in this manner. Fights occur more readily at this time than at any other period of the jalgoo as each tribe or person is dissatisfied with the goods given. As for instance, the man whose woman has been most frequently "purchased" expects a larger amouht of weapons than he whose woman has not been so generally favoured, and if he does not receive them, a fight always ensues. Each man knows how often and to whom his women havebeen allotted during the jalgoo. The eekos, however, manage to distribute the goods comparatively fairly and in some cases have given up their own share of weapons, string, etc., to the discontented ones.

Except the marking of the circle or "jalgoo" as the ring is called, where the dances are generally held, the ground is not otherwise marked, After the ceremonies are over, some trees may be marked to warn off women who otherwise might not be aware of the vicinity of the circle. The ground is however, always winnaitch until a bush fire or heavy rain obliterates all evidences. Should a woman or indeed a man, go near the ground of the jalgoo, before it has ceased to become winnaitch, they will hear "ee,ow, ee, ow" whispered.

The personal decorations for the evening dances and recreations during the jalgoo varied in some respects almost daily, the young men vying with each other in the elaborateness of their personal attire. The wanna wa was sometimes called moon-ai-yoggin in the Avon district. The Swan and Gingin manja boming (fire exchange ceremony) might either be conducted at a wanna wa, or some other large assemblage, but generally it formed one of the features of the wanna wa. It was performed as follows in the Gingin district :-

All the women who are to become the babbin of the men sit in a row, each with a little fire beside her, The men have but one general fire, from which they take theilighted firestick. They dance along with it towards their babbin who has her piece ready to exchange with them. As they dance they sing the following, which is sung throughout the ceremony :-

Manja manja werree kuttijo oonan,
(Firestick, firestick, listen (or hear, understand.)

Ngaija boorda ngabunginja
(I by-and-by friend.)

Manja booka neeja yookurnba ngadha.
(Firestick, cloak, here standing me.)

When they have exchanged the fire with their babbin (always sister-in-law relations) they dance back to their place, and their ngoondamat or babbingur continue the manja until all have exchanged firesticks with their yogga babbin. They then take the spear, tipped with the white cockatoo's crest or feathers, and walking behind the yogga they rest it on their babbin's shoulders, singing the same song in passing from one babbin to another.

The next morning the men gather a number of big logs, one of which is placed on a fire, the others are placed at a little distance away, and to end, until there is a long line of logs. One side of these logs is ngunning, the other side being ngoy' yung - that is, Manitchmat are at one side and Wordungmat at the other.

All the babbin then exchange names and gifts, the gifts being thrown across the logs, Then those babbingur who have have exchanged fires stand some distance away from the logs

and each male babbin says to some special female babbin, "Nyinna kwel (Woolberr or Joobaitch, etc. etc.) jookal, ngangal, ngurra-murring kwel nyinna 'Woolberr', etc." (Your name is now Woolberr (or whatever name the babbin may be), sisters, mothers and all our relations will name (or call) you Woolberr.)

After this sentence has been repeated by each male babbin, each takes up his bundle of gifts (boonarruk) and the manja boming is finished.

Moonya is a term used for a ceremony conducted at Manja time between older women and men. An old woman may exchange names and gifts with another woman from another district, or with an old man. The moonya paint each other on the breast before the gifts and names are exchanged and after such exchange these moonya will specially "look out" for each other when they pay a visit to their respective districts. Another privilege the moonya women have is that they can use their influence in stopping fights and compelling the combatants to become reconciled.

Several songs were composed and sung by the Swan district bards, dramatic movements only accompanying such compositions. In the following instance, a native is supposed to see a janga (spirit), but creeping cautiously towards it, he finds there is no spirit and so he breaks into a lightsome chorus, resuming the words referring to the spirit at intervals.
Stealing cautiously forward he sings slowly and fearfully :-

Gurra gurraa wimbarr wimbarr!
Gurra gurraa wimbarr wimbarr!

He sees there is no occasion for fear and so he trips along openly singing :-

Yaaga lilil yaaga lilil
Yaaga lilil yaaga lilil
Yaaga lilil, etc.

He stops suddenly and with eyes staring towards the dense bush he again sings :-

Gurra gurraa, etc.

and so on until he or his audience tires.

From Early MSS., P. 92

Balbuk told me that "Yaga lilil" came from Pinjarra and Busselton to Perth. Other "play songs" travelled north from the south.

When Joobaitch appropriated Kaianga's widow, Yoolyeenan, he did so in defiance of native law, as she was the widow of his "uncle", but being the best spear and kailee thrower and "dodger" of these weapons in his district, he was strong enough to defy any disputants, and he composed the following "sulky" song to warn any possible suitors off Yoolyeenan :-

Boorna inda malaree dargan o
Malaree bom bom marreeng.
Boorna inda malaree dargan o
Malaree bom bom marreeng.

(Meaning that Yoolyeenan and herdaughters were his wife and children and that he would strike or beat anyone who interfered with them.

The Magpie's Song is an excellent example of the native attempt st interpreting the morning song of the magpie in the early winter. The magpie is supposed to be grieving for the loss of his uncle the iguana who has gone away to his winter quarters :-

MAGPIE'S SONG

Winjal kongal bardee yooat?
Where uncle presently he is not

Nyal-ga bokul burda watt'yuging
grave presently gone.

Refrain

Diro, diro wangale lennoy yalbing
Kodha wangalay lennoy
Diro, diro wangalay lennoy yalbing
Kodha wangalay lennoy
Diro, diro wangalay lennoy yalbing
Kodha wangalay lennoy.

In the Swan district, where the grants of the late G.F. Moore and G.B. Lennard were situated, Geejat, the oldest owner of the country taken up by these settlers, composed a song in connection with the handing over of his country to the white people, which was to the following effect :- The fires or homes (kala or kalleep) of Jandala and Millindee (the native names of waterholes on Moore's and Lennard's grants) are now taken away from the kalleepgur (home people) by the janga (white people) and there will soon be no boojoor (ground) for the kala of the nyoong'ar (natives) in their own country. They must all go away to Koorannup, their fires are taken away, they to Koorannup must go.

At one of the Swan Emu dances the following song was sung :-

Karo wulyaring maaling bennaa
Again daylight

Woolja wulyaring burgoburgg.

Maalee bungo baalee ngunya wannee tan

Baathe beereet ngowee mungo burda deeree,

Tiraa jilling barna mannerogo wejee booka
emu cloak

Tiraa jilling barna mannerogo wejee booka.

55

A young girl had been falsely accused of having a lover who was not her allotted husband. Her brother, hearing the rumour, prepares his spear to punish her for her misconduct and the only way in which she can assure him of her innocence is by singing her defence :-

Geejee woolgar daarinya mara ngunya,
Doojarinya meeraba meereeooga wengun,
Walgarinya meeraba kor ai yennin, kor ai yennin.

Meeree woolgar daarinya mara ngunya,
Doojarinya meeraba meereeooga wengun,
Walgarinya meeraba kor ai yennin, kor ai yennin.

(Look at him coming with his spears and meero in his hand, going to kill me with them when I am not guilty. Let him put his spears away again, put them away again. He cannot kill me, I am not guilty, put them away again.)

Her brother hearing her sing her innocence put his spears aside, and his anger went from him.

South West

A young lusty yungar is spoiling for a fight, or feels some fancied grievance. He suddenly picks up his spears and meero and placing his club and kaili in his hair string belt, he struts to and fro in view of the group with whose members he is desirous of quarrelling. He crams his beard into his mouth and spits it out again, rolls his eyes, and mutters or sings his challenge to the person or group he wants to fight.

An old grandmother in the camp has been steadily but secretly watching him. She does not want any family quarrels and so she suddenly sings at the hungar :

Yungarunga moorurda burri-erda wonganing,
Yungarunga meera gijja burri-erda wonganing.

(Look at the young man, talking about killing all his relations (moorurda). Look at him with his gij and his meero talking of killing all his relations.)

The old woman continues her song, watching the young man stealthily. Presently she sees his passion subside, and ceasing her song she pretends to take no further interest in him. He soon slinks away to his fire and either beats his wife or goes hunting to let off his superfluous energy.

Their passions are as short-lived as they are sudden and not infrequently a young man, who in the heat of temper has flung his kailee at and wounded a "brother" to whom he was deeply attached, has rushed over to the fallen man and thrown himself upon him in an agony of grief, tending him faithfully if his wound has been severs, and expressing in every manner possible his sorrow for the deed.

When a native is engaged upon some work, manufacturing kailee, spear, or other implement, he will often sing to lighten his labours, and also perhaps there is a sense within him that some of the "virtue" of his songs will be communicated to the weapon he is making.

The songs are always in the minor key and many were of great length. In most of these songs, the singer draws a full breath at starting and neither re-fills his lungs, nor stops his song until his stock of breath is exhausted. The songs generally describe the approach of a stranger or enemy; the urgent entreaty of the women to kill him as he may be bringing magic to them; the final wounding and death of the stranger. The personal prowess of the singer is nicely interpolated in the extempore refrain.

The ornaments worn by the York district natives at their various dances were somewhat similar to those of the Swan people, the difference being only in the native equivalent. The York women and men wore a necklace made of a species of nut found in the districts east of York. A certain species of creeper produced a scarlet and black berry which was strung into necklaces and worn by both men and women. In the York district a young unmarried man may be always recognised by the addition of bright feathers of some kind which he is fond of sticking into his hair knob.

Music was called yeedarning in the York district, singing or song yeerdarn or wab' wongin, dance - kening.

The Nyeerimba, Meerdar, Doordaaroo, Kaggara, Joolgoo (Doolgoo or wanna wagga) Waddarndee, Yallooroo, Mooyoo boorong and other dances were performed by the Gingin people who had also their own little local songs and dances.

A waddarndee or woodan'booreej (sea) local dance consisted of a few simple movements of the body in imitation of the waves, the song being as follows :-

GINGIN SONG

Wardangara wardangara
The sea the sea

Jillee jillee maaling oorba
You hear it and cannot see it, cannot see the waves.

Wardangara wardangara

Jillee jillee maaling oorba.

Woolberr's Song for the doordaaroo kening

Boornarardaa' ko ko jeenaa
Step raise foot

Baalung ngoornaa
Raising body

Jarja wanee.
Moving body.

Sometimes new songs are dreamed, in some cases the dreamer cannot give you the meaning of the new song.

Several phases of the Gingin Wanna wagga had their songs :-

Wannoordoo ngoora beedee daa
(Stick camp coming everyone)

Kaimera ngamoora roo
(Women coming and making ready)

Wannoordoo, etc.

Ngandee kooroo
(A northern tribe coming for the Wanna wagga)

Wardardee noo,

Ngandee kooroo,

Wardardee noo.

A Yabbaroo song, sung at the Yabbaroo dance was :-

Yerra maroo,

Yerra meetee,

Yerra maroo, etc.

The Gingin women have a dance at which the men sing the following to the accompaniment of "jingaroo-jingaroo-wo (kailee music)

Bindee walgar nanaa, walgar nanaa,
(Hair string on bodies and legs, bodies and legs)

Beebelung ngarree mooree yaraa
(Breasts round and soft, black, with feather adornments)

Yalgoorla boornalaa
(Standing clear - so that a good view can be had of them)

Beebelung ngarree mooree yaraa,

Yalgoorla boornalaa, etc.

A simple evening dance, in which one or more performers "stepped" to the tune of song and music, was often performed on moonlight evenings. The ornaments might be wommooloo, wilgee, and yarra-yarra (feathers.) The song was as under :-

Koolee koolee ngadhaa, wanyeen nanong o,
(Step, step, going, going, I)

Eeda beea naagoo, meea meea goo.
(Singing and praising the ornaments worn.)

Exclamations of approbation and delight were uttered in a sort of gutteral voice as the song and dance proceeded, "ow, ow, ow, ow" and the performers would not infrequently be asked to sing it again - "ko'ra genjee" (again do.)

From Early MSS., P. 51

Jingaroo jingaroo wo' = kailee music

(Woolberr)

Kuljak (Swan) season - Lake Bambarn, near Gingin, being a favourite breeding ground for swans - dances were held nightly in which all the visitors jointly, or in tribal sections, took part.

As most of the visiting tribes were friendly, or held some sort of relationship to the Gingin people, each would be familiar with the dances of the others. In one dance in which the several sections of visitors took part, the burdar or cleared space was of very great cirdumference to accomodate the large number of natives engaging in the dance. Three older men, or perhaps more, sat in a little shelter and helped decorate any who liked to go to them. Wommooloo, boyn (fat), yarra-yarra (red feathers), yanjee, mooroo-mooroo, woogarree, mowern (charcoal), joogarree (red ochre) byoo'al (pinkish red), wannardee (red powder), jerdok (pipeclay) were amongst the ornaments and colours used. Wommooloo or birds' down completely covered the face of the leaders of each section and was also placed in diagonal and straight lines on the body, round the upper arm and elbow, and on the thighs. Between the

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Malyong was the Gingin term for "to sing", malyonging - singing. Yalloorungain - music (clapping the hands, beating the clubs on the ground, and folding up the kangaroo skin and beating upon it with the closed fist - all these were spoken of as yalloorungain.

When the tribes assembled in the Gingin district for the Kuljak (Swan) season - Lake Bambarn, near Gingin, being a favourite breeding ground for swans - dances were held nightly in which all the visitors jointly, or in tribal sections, took part.

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lines of wommooloo, wilgee stripes were put, also charcoal stripes if room had been left for them, The legs were patterned with wilgee and charcoal bands.

The visitors from the districts further away, came in first to the burdar in files three or four deep. If the Dandarraga men were the first dancers, the Moore River people succeeded them, then the eastern visitors, then Garrgatta (Perth or Swan) and last of all Gingin. The song sung for all the danvers was as follows :-

Yarloo yarlooraa, maia maia baa,
(Paper bark huts, huts,)

Wardambaa wandeerinaa,
(The sea.)

Bal woorda ngurra noo,
(He, leader, coming in white,)

Karra bin'ga manoo.
(Take that one away.)

As the last dancers conclude their performance, a gu ttural "wow, wow" is sounded, accompanied with the stamping of both feet quickly, the slowly. Then all the dancers turn theur heads to right and left and vice versa, and the dance is over.

In the Victoria Plains area the dances were similar to those of the Swan and Gingin districts, with a few local variations, and perhaps a local dance. The Wanna wagga was held at Nyeerr-goo, the present site of the Roman Catholic New Norcia Mission. Changes, however, were continually creeping in from the north-east (the circumcised area) and northward, intermarriages between the tribes occasionally took place. New dances were introduced from the north and northeast, and the Wannoorig (web-shaped head-dress) was constantly used, also the binaara. A double fan-shaped head ornament was called yabbaroo from the point whence it had travelled, Their songs were called kweearo, kwero-kwero, or koolyeejan; song and music - koolyeejin.

At Berkshire Valley, the Meerdar and Bibbul dances had been introduced from the south, the Doordaaroo and Doolgoo (Wanna wa) from the north, also the Jallooroo, a Roeburne district dance. Others came from the northeast. The circumcised tribes were north and northeast of Berkshire Valley, and some of their ceremonies had filtered through during the assembling of the tribes for the Doolgoo, and exchange and barter fairs. Kannila is the Berkshire Valley term for dance, and is a northern word, Yee-derree and yalloora-malla - singing.

At Marsh, Watheroo, Moora and Dandarraga, the Wanna wagga (or koondoo as it is called by the Batteega people) was the principal kanneedoo (dance) and tribes from all the surrounding areas assembled at one or other of these places for the festival. The young purchasable women had no option in the choice of themmen to whom they were temporarily allotted, for if a mother refused to give up her young daughter to any man who wanted her, the mother was killed, The daughter must however have reached the age of puberty, and would probably be the young wife of one of the men taking part in the koondoo. No unmarried young girl who had not reached the proper age took part in the koondoo. Wanna marroo was the name applied to a head dress of feathers worn by Batteega women. Moora-moora was the hair string wound round the men's heads.

On the Eastern Goldfields line the Kellerberrin people performed dances which travelled from both sides of the line (circumcised and uncircumcised boundary.) The Yarrungoo dance came to them from the east, the Nyeerimba and Meerdar from the west. They also had the Doolgoo (Wanna wa), Doordaroo, and Jallooroo from the north. All these dances might be mixed up with the Doolgoo and should any of the visiting tribes from the east hold initiation ceremonies during the progress of the Doolgoo, the boys were generally taken away at dawn to some secluded spot and operated upon. There they also remained until their period of isolation had terminated, therefore the ceremony in no way interfered with the progress of the Doolgoo. The dances connected with the initiation might be performed on the Doolgoo ground, the Yarrungoo being possibly one of the initiation dances.

In the Yarrungoo, the Southern Cross men generally wore kaata boogoordoo (chignons - cone fashion), dil'geree (necklaces of string or berries), jardee (chignon - bag fashion, worn by the older men), waanee (web-shaped headdress.) At later parts of the Yarrungoo, which women and children were not permitted to see, the jilberee (little "yeenma" or carved flat board), goondain (big "yeenma") and ngoorloo (longest "yeenma") were displayed, the ngoorloo being generally held upright behind the performer's back.

According to Gweeya, a Southern Cross district native, the dhalgoo (wanna wa) was performed only "along the rivers" but the dhoolgoo was practised at Norseman, which is on the Southern Cross Road, also at Mt. Jackson, the northern boundary (approximate) of the Beerungoomat and Jeeoomat divisions. There was however a "Feast of Licence" which took place during the initiation ceremonies held at Southern Cross, but it was not known as dhalgoo, nor could I find from Gweeya, who was "playing proper", its local name. Ordinary Southern Cross dances were called kandoorn, kannin, and kaanin.

The Dhoolgoo kandoonung (dance) was performed at Norseman, the term warreeja being applied to the cone-shaped chignons worn at Dhoolgoo, and the initiation ceremonies intermixed with it. If a native happened to be killed at any of these gatherings, a tree was marked in the vicinity of his burial ground, and when the murderer or one of his kindred had been killed in revenge, another tree near by was marked. The markings on both trees might be similar.

The Yarrungoo kandoonung was danced at Norseman also when the eastern tribes visited the district for the Dhoolgoo. Both dancing and singing might be alluded to as "bala warran."

The Dhoolgoo dance was also performed by the Laverton natives, some peculiar "steps" in the dance having been introduced by other tribes, mr by the Laverton people themselves. The right foot was brought towards the left in a gliding motion, then the left foot touched the right with a half hop, half slide, the performer meanwhile beating his breast at intervals with his open palm, or clapping hands to mark his steps. This special performance was called koo'teea yin'ga (one doing) as only one man at a time danced it. The song for this dance was as follows :-

Gooleeraa naa raa
Neereenee lardooaa
Dilaa wandhagaa
Gooleeraa naa raa
Neereenee lardooaa
Dilee wandhagaa.

Gardee-gardee or wanningee was the name of the web-shaped head dress in this district. The hair was arranged in a doolurn (bag-shaped chignon);a weerga-weerga (short flat carved stick) was stuck at the back of the doolurn.

The names of two other dances performed by the Laverton natives were the Meelgoo and Malleegee.

Canning states that during his tour of the central areas north and northeast of Wiluna, he noticed that the unmarried men always wore their hair in a cone-shaped chignon, the married men arranging theirs in the form of pencil curls made with grease and ochre, or they tied a forehead band round their heads, letting the hair fall round the band.

The Mulline term for the cone-shaped head dress was marr-ooroo. The Duketown district local dance was called Toorilgoo kundool (Toorilgoo dance). The Eastern Goldfields district having been merely "skimmed over", so to speak, by a short visit of one or two days at the various camps along the railway line, no further information was obtainable respecting the various dances, songs, etc., of the tribes along that route.

At Dongara on the west coast, many dances (anneea) were performed, which were introduced from southern, eastern and northern districts. The dhoordhaaroo, doolgoo (or wanna waggoo) nyeerimba, yabbaroo and several others were known to the Dhoon'gara natives, and had become popular with them.

"Jeemeree" and "Kaimera" were the names applied to the young male and female participants in the Dhoolgoo, the Dhoongara men taking the visiting Kaimeras and leaving their own women to the strangers. The term "Jeemeree" might be used by male or female during the Dhoolgoo. (Jeemeree is the equivalent for "wife" in some northern districts.

Some of the watta (songs) sung at the koolyaaree (eastern) dhoolgoo held at Dhoongara were as under :-

Marratharra's Songs (Doolgoo Songs from Koolyaarie)

I

Ngindeengoodhaa "woggarna dhaa"
Ngindeengoodhaa "woggarna dhaa"
Ngannunga nailgoormaa barnoo ngaiaa
Gurda gurda naa, gurda gurda naa.

II

Meeroolaa baiaa, wolgaranaa
Meeroolaa baiaa
Gedhan ming'arnaa
Meeroolaa baiaa, wolgaranaa,
Meeroolaa baiaa
Gedhan ming'arnaa
Woggaraa
Mannawa arreenaa.

III

Ajjee waldhee, muldhangaa
A barnaa, ngardee warree
Wannoo eenee
Nawardaa barrin maa.

IV

Wan ngeree maree ngoo
Wardaa doorbaa
Nyerin nyerin dho
Bango bangai eenee.

V

Binjaelee marreengarnaa
Ngoolero baggarnaa
Wogga herra yerra
Ngaianaa eenee

VI

Kajja weeroongarnaa
Nyamminba kandooraabaa
Weelinba wongaa larnana.

Marratharra's Songs

VII

Jeejinga maaraa
Dooronga maaraa
Dargal dhoogarree naa eenee
Ngoolalaa burnaa
Warnda in ngooraa
Yadharaa oodhardaa
Yalgoo aa naa.

VIII

Wallanai bindhanoo
Gildhin geldhinaa
Wallanai bindhanoo
Gildhin geldhinaa.

Some of the above are sung at the initiation ceremonies, or at the dances immediately succeeding them or connected with them. Some again refer to the exchange and barter, and take the names of the various weapons (kajjee - ajjee is local term - yarra, shield; wallanai, kailee; mirroodee, bullroarers, etc.) for the burden of the measure.

The Northampton people called the Wanna wa "yardee kaanilgoo" and it is not a little remarkable that the same word, bearing a similar meaning, is found in the Albany and Fraser Range districts. The Northampton term for singing is warranan.

In the Murchison district the Wanna wa is generally called karaa'roo or kow'iroo, but it is similar in all essentials to the jalgoo. The longest yeenmas are used at some of the dances in the karaaroo and are held in the same manner as at Southern Cross and Broome. The wearer makes a swaying motion as he walks round the circle with his feet turned slightly outwards. All the time he is visible the yeenma must be held perpendicularly. It may sometimes be decorated with birds' down, laid on in spiral bands with blood or grease; or red and white diagonal lines may be drawn across its surface. In the absence of a yeenma (every tribe does not possess one apparently) a long pole may be used and decorated in the same manner. In the Yuin district these "effigies" as they are sometimes called by white people, are termed "moondung" (spirit of dead native, or "white man.") They are generally made of light wood, bark and string and when the dance in which thepoles are used is over, they are sometimes speared and broken up.

E.J. Carlyon of Yuin states that the effigy used at one dance at which he was present resembled a human being and while the men danced round and round and in front of the effigy, the women who were spectators sat with bowed heads, not daring to look at the figure. They believed that if they looked at it they would go blind. Howitt states (Native Tribes of S.E. Aust. p.572) that the Port Stephens tribe held a ceremony in connection with the initiation of the young men in which an effigy formed an important part. The Port Stephens effigy was a rough figure painted red, made of wood formed by a stake driven in the ground with a cross piece for arms and the top dressed with grass and bark in the conical style of headdress used by the blacks when prepared for hunting. Eyre also mentioned a similar pole or effigy used at one of their dances by the Murrunde natives (S.A.) the pole

being carried in the same manner as on the Murchison and elsewhere in the west. The universality of this implement in dances connected w th initiation and feasts of licence is thus made evident.

The meerin-meerin, dibbooroo and thaamura (three pieces of shell of different shapes) are all worn by their owners at the karaaroo.

Some Murchison district songs are as follows :-

I

Bajjal kallee eebinaa
Marroolala yandoo re'ree abbarnaa
Mopjee koojee meebarnaa.

II

Boogan booga anjinaa
Yandee gaa ralawa
Karree booroo albinaa
Karree booroo anjinaa.

III

Marrungaa kooree
Warrangaa laa kandinaa
Kooraa kandinaa
Walaa kaanee kandinaa.

The Mamma kannilgoo or gunnilgoo travelled from the Roeburne district as far south as Gullewa, probably further. It is somewhat similar to the Wanna wa and may be the Nor'West name for that festival. The pole or long carved board is generally used at the Mamma dance. Much posturing, creeping on all-fours, catching hands and forming a ring and whirling rapidly round the circle form some of the special characteristics of the dance. The web-shaped head ornament is also used. The Gullewa term for the Mamma and other songs is "maia galgoo."

At Murrum, Mamma karreea is the name given to the Mamma dance, the songs being called "warrala,""warranan," or "ngoorba." North and northwest of Nannine the Mamma is called "Mamma ngoordinyoo." The Murchison district songs accompany the Mamma dance.

At Nyingarree, Meekatharra, Peak Hill, etc. this dance was termed Mamma karreegoo (or kannoolgoo) The dhoolgoo was also performed in these areas, the warningee being one of the chief ornaments, also the pole or carved board. As the Mamma dance represented the Feast of Licence in some areas, its performance at Peak Hill, etc., separately from the dhoolgoo, shows that there must be some difference between the two ceremonies, but/what constituted that difference has not yet been discovered.

At Sanford River old women may see the doolgoo or yardee dances, but neither young women, children, nor uninitiated boys, as at some stage of the doolgoo dance all the performers are covered with blood. (yalgoo)

Beendee yalgoo are shaved sticks covered with blood and held in the hands or worn in the hair. At another part of the dance where spears are carried by the performers the spears are waved and hurtled as the music changes from slow to swift. Ligga-ligga nunda = holding the spears above the head during part of the spear dance. Women may see the "Meelgoo" dance which may also be performed during the doolgoo ceremonies.

A Sanford River girl who has been betrothed in infancy may wear a yoordilgoora (necklace) made of string, stone, berries or shell, which will be given her by the man to whom she has been betrothed, the necklace showing her appropriation. This custom is not general. Weera-weera is another kind of necklace made of red stones or seeds, found in the neighbourhood of the Sanford district, and in the places where they are to be found, a moondungoo (spirit) keeps guard, so that none shall take them except those who belong to the district. The necklaces made from them are generally worn by young women. The Sanford River men's ornaments at their dances are jeegarree (emu plumes), weebee (emu feathers worn as tails) karbaree(nose bone or "magic" pointed bone), kardeegurdee (web-shaped head dress), yeedbee or yedbee (hair or fur string worn round head, neck or waist), birndil (carved flat stick worn by old men only at back of head,) nyeedbura or waggoon (strings worn on arms), beela (tails of wild dog, opossum fur, native cat, etc., worn as head ornaments), gindida (headdress of tails, string, etc.), joo-eer-goora (forehead or head ornament of kangaroo teeth). Some of these ornaments were used at initiation ceremonies, others at various spectacular dances for the display of the goods brought by the respective tribes for barter. The nyoorrgobarndee or yannadhoora - long carved flat board - was used at some of the doolgoo dances.

The Malleegee dance of the Sanford River people was accompanied with songs and hand-clapping. If koondee (club) music accompanied the songs the music and songs were called male'ra.

When the home crowds pressed too closely at a doolgoo dance to the disadvantage of the visiting tribes, some one belonging to the home camp called out, "Dhooroo dhoorooreea jeedungalla" (give those "neighbours" room.)

Mong'ee is a long, flat pointed and ornamented implement made of bark, or grass and string, used at the yoolba or initiation ceremonies northwest of the Murchison. It is ten or twelve feet in length and at each end, close to the point, there is a circular opening, through which the heads of the wearers of the implement are thrust, the mong'ee resting on their shoulders. It is carried in this manner round the circle, the two men swaying slightly in unison as they progress slowly round the circle. Between the circular holes the mong'ee is painted with red and white diagonal or straight bands, or birds' down may be fixed upon the flat surface in varying patterns. This ornament is always carried horizontally. The yeenma (large carved board) and the mirroodee (bullroarer) will be used in the same dance.

In the Ngabbaroo district, mongee isthe term applied both to the web-shaped headdress and the long flat implement. Both are worn at the Mamma dance by the "leaders" of the dance. The boogordee (cone-shaped chignon) is worn at the Mamma. Warralain is the name given to all Ngabbaroo songs.

The Delgoo kannila or bulga (another name for the doolgoo) was performed by the Yeedeling people until a few years ago, but as the "old delgoo dancers are now all dead," no more of these gatherings are held in the district. The eeko, or old men in charge of the enclosures were called weenja (old men - "weenja" means "leave it along" in the Swan district dialect); the men's enclosure was the same name as that of the dance - delgoo, the women's enclosure being called buraarree. The "Thalloora" dance, performed by the Yeedeling people, was probably the "Yallooroo" dance of the more southern districts, or the jallooroo of the more northern.

North east of Peak Hill, at Warngun, the feast of licence was called Karn'goo, Yoolooqee was the name given to the old men in charge of the younger men, warroo being the women's guardian. The enclosure of the young men was called karn'goo or ngooloon, the women's enclosure being called meeriljee.

The momma or mamma bee'a'goo (dance) appears to be an ordinary dance amongst the Warngun people, which shows the changes the dances undergo in their progress through the tribes. At the doolgoo dance which apparently differs slightly from the doolgoo of the more southern parts, no women are present. The kooroo is a local dance at which women may be spectators. The boy's tooth is knocked out at the meelgoo dance in this district. Mamma means "to sing", the club or kailee music being called "dergil."

The Peedung people (Central and North-eastern areas) went southwestward as far as Meekatharra and as far east as they liked but not very far northwest or south.

The Weld Range people danced the meelgoo, doolgoo or maama kannoola. Ngardee kannooloo maama - performing the maama dance. Mardooa was the name given to the men's andwomen's "guardians." Songs were "warn-minna." Yardabulja or shavings were worn on arms and head at the maama kannoola, which was here similar to the doolgoo. Jalyee or shaved sticks were held in the hands, the cone-shaped chignon was called thabbagooroo and another chignon affected by the older men was called beenarra. (Binaara was the term applied to the fan shaped ornament worn by the Nyeerrgoo people at the jalgoo kening.) Kardeegurdee was the name given to the web-shaped headdress and little balls made of hair, blood, etc., and attached to the old men's beards had a somewhat similar name - koor-gurdee-gurdee. The binnat or pubic tassel was worn at the doolgoo or kowiroo. One of the songs sung at the doolgoo was a kangaroo song.

Jinna warndoo (slippers made of fur, emu feathers and string) were worn by the Weld Range, Murrum, Mindoola and other Murchison district natives when on a mission of vengeance. These slippers were also used by the Kimberley people, but appear to be confined entirely to the circumcised areas, and with the many other similar ornaments which have been found in places widely apart from each other, are strong evidence of the homogeneity of the circumcised people throughout the State.

Northwest of Peak Hill the young men's enclosure was called "delgoo" the same name being given to the ceremony, which might also be called "yeen'yeelee." The last Murchison matnyeelee was held near Yalgoo, to which place contingents came from Illimbirree (Sanford River), Tibraddon (20 miles east of Geraldton), and many other districts north, south east and west. Red was the dominant colour used in the women's decorations at all the feasts of licence.

In certain parts of the Murchison and Gascoyne a man who has participated in the "Miggern" dance and ceremony is always known by the little ball made of clay which is attached to his beard. The beardis rubbed with clay which has been moistened by the blood which flowed from the subincised wound. It is then brought to a point and the ball is rolled and fastened to the beard while still moist. Occasionally a miggern man will burn his whiskers to make his beard appear more pointed.

As the inland natives never willingly looked at their reflection in the water, they could only judge of the effect of their appearance when decorated, by observing that of their friends. No unusually two friends decorated each other exactly alike, when each could observe the complete effect of their decorations. The semi-civilised native who became familiar with the looking glass has been known to carry a small piece about with him, stuck in his hair when he has dispensed with civilised clothing and has rejoined his companions in the bush.

<u>Ashburton and Gascoyne</u> dances travel to and fro, not necessarily in any one direction. The Tallinjee people will compose a song and dance which may please the taste of the Baiong or Maia tribes who will purchase it from them. One song had the opossum for its subject and was sung by the Champion Bay tribes :-

Wai'oorda wonh'andha theeree binaa
(Opossum)

Innaraa nyinnaraa kooler umbaa.
(sitting, sitting)

CORROBOREES

The first great corroboree Cornally ever saw was north of Champion Bay (near Port Gregory where his people were among the first settlers).

It was held on the Hutt River, about 20 miles from Port Gregory.

The corroboree took place on the right bank of the Hutt River the natives being camped in the sandy hollow on the banks of the river. There must have been over 600 men, not counting women or children, all painted up according to their own forms and fashions. They came from Yandanooga, Cockleshell, Bill Long's, and Shark's Bay, nearly 200 miles away. Each group performed its own corroboree in which about 150 young men took part. As one group finished, another took its place and in the "wind up" dance all the visitors took part. The women danced also, the old men playing the kylee music and the old women beating time on the floor with a dowak or some other short heavy stick and singing loudly. Some songs were sung quickly and in a high pitched voice, others more low and more quietly, each tribe having its own time and tune and rhythm. The boylya man was supposed to have composed the songs for his tribe. At the end, when all join in the corroboree, the songs for the final dance were sung by the tribe belonging to that part in which the corroboree was held and who had issued the invitations for the holding of it. The songs sung at the "wind up" were composed for the occasion and were the cause of the invitations being issued to the various tribes. All the visiting tribes learned the new songs and dance and took them back with them to their own country when they in their turn would issue invitations for another large corroboree where the new songs and dances would be passed onto tribes still further east and south.

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At the last dance where all took part on the wide path which was about 100 yards long, the natives belonging to the place took the lead and forming in single file with shaved sticks held in each hand, they danced their new dance along the path, the other

tribes filing on behind them in exact order and motion. Twice they went along this path, once down and once up and then each tribe went to its own camp and the dance was finished. Shortly afterwards the fight commenced and kylees, dowaks and spears were thrown, several natives being killed.

(Cornally has seen those huts mentioned by Grey (Vol. II, P. 19) on the Hutt River.)

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Wanna mung'-arra is the Gascoyne name for the corroboree in which the quivering of the thighs and knees is a special feature.
Wan-narra is the Gascoyne name for the corroboree in which the women take the leaing part (somewhat similar to the wanna-wa corroboree of the south and southwest.)
Wan-narra-barri is the Champion Bay name for the same corroboree.

When the visiting tribes arrived for a big special corroboree they went to their own ground, arramged their camp, put up their shelters and they might be there for five or six hours before any one would visit them.

When some preliminary meetings between some of the older people took place, the general companies mixed and acquaintances were renewed and friends greeted each other, the women going amongst each other and exchanging the gossip of their sex. Seeds, roots, etc. were exchanged and perhaps weapons and implements would also be passed on between the friends, but according to Cornally there was no special welcome given by the old men as a body, and there was no person who held special precedence at any of these large meetings. There might be some amongst them who had gained a special reputation for kyley throwing, beelarra making, etc. etc. but this entitled them to no privileges amongst their tribes. Kajooraos were held in a certain regard, boylya men also, but these latter were more feared than regarded because of their supposed powers of life or death.

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An old native will dream a new corroboree song, and next morning he rehearses this song to the natives, who learn it very quickly, and as soon as the words and tunes are mastered, the corroboree is held amongst their own tribe and the new song is sung there. After this the song is passed on to other tribes, the natives taking a bamburra and visiting the neighbouring tribes, teaching them the song and dance, and again it is passed on to tribes still further away until in time it will have traversed hundreds of miles. The native who first dreamed the song will possibly not understand the meaning of the words, in this case the meaning is passed on with the song. The native with the bamburra will visit a neighbouring tribe on his own initiative.

The old men have but the playing part in these corroborees; they are the musicians and so are the old women occasionally, but the young women are the chief singers.

THE WANARRA CORROBOREE

The Wan'arra corroboree was the name given to a ceremony in which promiscuous intercourse took place between the sexes. The description furnished by Cornally applies to the Wanarra of the Mya natives whose district enclosed a portion of what is now Wandajee Station (Gooch's).

When it was decided that a corroboree of this kind was about to take place, four or five of the best looking, biggest and finest young women were chosen by some of the old men to carry the message to those members of the tribe whom it was desired to gather together for the occasion. None but Mya natives were invited, as the wanarra took place within the tribe. The women were sent in different directions East, West, North and south, to collect various families. From the Lyndon River to the South of Carnarvon, a distance of about 150 miles was traversed, and from this area the natives were gathered to the place appointed for the holding of the Wan-arra.

The "muster" occupied about a week. When the visitors arrived, a large enclosure of boughs and saplings was erected about 70 yards away from the camping ground where the fires were, and into this enclosure when night fell the younger women of the camp were sent. In the Mya tribe, all, except the old women, entered the enclosure.

The men had in the meantime decorated themselves as for an ordinary corroboree, and danced round the fires to the music of clashing kyleys and the songs of the old men and women gathered round some of the fires.

After thedance, which Cornally stated, did not differ from the usual corroboree, all the younger men ran towards the enclosure where the women awaited them, and indulged in free intercourse with all the women there except their own sisters, mothers (if these were considered young enough to be allowed to go into the enclosure), and those women who were not of their marrying class. Inside the enclosure there were no fires, nor any light by which the features of either men or women could be distinguished. The men remained within the "yard" until just before daybreak

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when they returned to their own camp , the women going back to their quarters.

Cornally explained the reason for the darkness, which prevailed inside the enclosure, by stating that if it happened through ignorance or wilfulness on the men's part that they had intercourse with a woman who was not of their marrying class, neither would be supposed to recognise the other in the dark.

This practice was only carried out on the first night of the corroboree and did not take place on any of the succeeding nights, during which the visitors remained. At the end of a week the meeting broke up and the parties dispersed to their different districts.

Amongst the Mya tribe, as has been stated, all the younger women went into the enclosure, but amongst the tribes on the Murchison and eastward of Geraldton, only ten of the best looking young women were selected, and with these ten women all the young men of the tribe had intercourse, the young men entering the enclosure in companies of ten.

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At some of the large corroborees where several tribes met, frequent lending of women took place, but this was always with the consent of the owners of the women, never without.

The lending of each other's women was considered a great mark of friendship on these occasions. The women must however always be of the proper marrying class.

The beera-beara or shield dance is a favourite with Gascoyne and Ashburton people, the area in which it is performed being an extensive one. Wanna mung'ara or jallooroo kanneea is the name of the dance in which the quivering of the muscles of knees and thighs forms the chief feature, the person who is most proficient in muscular quivering taking the lead in the dance. The dance may be performed singly or in groups of two, and the performer may lean on a meero, club or digging stick, to give greater play to the special muscles, but perfection is reached when the quivering can be done unaided. The performer begins gently, but gradually increases the quivering until every muscle of his limbs is in violent and continuous motion, the upper part of the body and the hands and feet remaining perfectly still. The quivering continues until the performer becomes exhausted. This dance generally occurred at the feast of licence with which it was conjoined.

Other dances in the Ashburton and other districts further north were pandaroo, or pandalgoo, warralgo, wannarra or wanarrabarra (in which women appear to have taken a leading part), mootcha pinderee, etc. Emu and kangaroo dances were also performed during tribal gatherings, and in this manner new methods of stalking these animals might be learned from other tribes.

If a local dance found favour amongst the visiting people, and the performers were asked to repeat it, the dance was understood to ha purchased, and payment was made before the departure of the visitors. Refusal to pay led to a fight.

Mootcha pinderee is what might be termed a "low" wxpression for the mamma dance.

There are many varieties of style in the various performances of the tribes, more especially in the travelled dances, local talent assertin itself in many places by substituting some new steps or figures in place of the imported ones. In this way a dance often loses all resemblance to the original performance, although retaining the name by which it became famous as a travelling dance.

In the beera-beera dance shaved sticks may be used instead of shields. Birds' down and green wood shavings are extensively used in this dance, the down either covering the head and trunk, or merely marking lines, dots, etc., on the breast and back. Emu, white cockatoo, eaglehawk and other feathers are formed into head and tail ornaments. The singing for this and other dances is generally called tabbee-tabbee and is accompanied with boomerang music, or the scraping of clubs with the edge of meeros, after the manner of a fiddle and bow, or by beating two clubs together. Women and children may join in the songs of the beera-beera, As soon as the song for this dance reaches the ears of the intending performers, one by one they leap out of the darkness,each taking his stand in the semicircle in front of the singers and musicians with the fire between. The performers walk in single file round the circle, then they form a double line threading in and out amongst each other, the front line being now in the rear, now in front in the movements, the high knee action being conspicuous throughout. No man touches his neighbour in the dance, notwithstanding the continual changing of the figures, as each performer is perfect in his part. The shields will be held in front of them or raised above their heads in the intervals of the dance. In the wannarra dance the women form an outer circle, but, as noticed in other districts, their "step" differs from that of the men in being a gliding, shuffling motion throughout. They hold their wannas (sticks) above their heads as they shuffle round singing the wannarra songs during the dance.

A GASCOYNE CORROBOREE (BEERA-BEERA)

A clear space is first sought out and little bushes or other obstructions cleared away by the women, who make all the arrangements as regards paths and circle making. They form a rude kind of circle with the aid of their wannas, and through this circle two paths are made, north and south and the other east and west (not necessarily so). Along one of these paths and a little to one side three fires are made at equal distances from each other and round these fires the old men, women and children and those who don't take part in the dance are seated in a half circle, with their kyleys which serve as musical instruments. The young women are placed at the first fire within the circle, in order to be ready to take their place in the dance.

The young men who are the performers are hidden away in the bush, decorating themselves, and when the fires are lighted the singing commences, all those seated round the fires taking part. Presently one of the performers crawls through the dusk towards the path and then dances and waves his spear (or bulboo), keeping perfect time to the music. He goes the whole length of the path and then disappears into the bush on the other side. He is followed by another and another, until all of them have gone through the single performance. After this they all come out in one body and dance along the path by the fires and when they come to the end they return to the centre and all dance down the cross path and back again. Just before they disappear into the bush they all, whether dancing singly or collectively, make a sound like prrrr.

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The young women's turn to dance only comes when the men are dancing in a body and when the men have danced along the path by the fires they go round the circle until they come to the cross path, then they proceed down this, dancing all the time. At this point the young women rise from the fire and standing on the circle they face the men and dance, or rather set up a quivering motion of the legs and swaying of the body, but keeping the same position all the time. Men and women dancing opposite each

other for some time. Then the end man, nearest the circle, disappears with the prrr-ing sound and all the others go one by one after him, the women returning to their fire. In this dance the women are not painted or decorated, but the men are gaily ornamented. Wilgee, charcoal, feathers, emu tails armlets and leglets. Patterns are made on thighs, chest and body with red, white and black. White and red cockatoos feathers are placed in their heads and the down of the cockatoos is sprinkled over head and body sometimes. Sometimes they obtain a yellow substance from some stone in the Gascoyne with which to decorate themselves.

Their colours are :-

Willyoordee - white

Yalbarnoo - black

Kool-the-way - red (they call the wilgee thooarree).

Two or three tribes will sometimes take part in this corroboree. Say if the Byong tribe hold the corroboree, the Bootena and Talinjee will be the visitors. They will take part in this corroboree, but they are not always allowed to take part in the corroborees. In some of them they will be merely spectators.

WARFARE

A dance preceding a mission of vengeance is generally performed in broad daylight by the Talainji natives. All those who are about to journey to the country of the tribe with whom they are at enmity, gather together in an open space for the dance. Eaglehawk plumes are fastened in chignon and armbands, and the faces of those taking part are painted wither red or black, or faces and bodies may be daubed all over with grey mud. The shields may be marked with broad zigzag lines of red and white. Each man stands in his place with shields, miros and spears in readiness for instant battle, the spears being fitted into the miros and held as if about to be projected.

When all the avengers have taken up their positions, a very old woman suddenly rushes out from a group of women whose crying and wailing for their dead has induced the men to undertake their mission. Holding up her digging stick with both hands above her head, the old creature dances up and down in front of the line of natives, working herself and them into a perfect frenzy of fury with the violence of her words and gestures. Now and again she pauses in her flow of words but only to give utterance to cries and shrieks. Foam issues from her lips, and every muscle in her old body is quivering with the rage that possesses her. She beats the ground with her stick to emphasise her words, and gradually working upon the men's passions, she at length imbues them with her own vengeful spirit and the moment her tirade is ended - a tirade composed of abuse of the enemy, the assurance that her people will exact a life for a life, the command that none must return until vengeance has been accomplished, etc. - a sudden change at once comes over the men. They adjust their spears, and quiver spear and miro as if anxious and impatient to launch them on the enemy; their shields are placed on guard, and then the dance commences by the performers springing off one foot, then off the other, slowly at first, but gathering speed as they proceed; they

presently rush up and down in single file, the old woman still shrieking and dancing beside them until their bodies quiver again with the excitement of their passions. The dance lasts for some time, and then the men depart on their mission. The crying and wailing of the women may continue intermittently until the men's return, as if all the women in camp did not cry loudly for the dead, the near relatives of the murdered man would become "sulky." When the avengers had accomplished their mission, on their return they communicated their success to the dead man's relatives in various ways, either by bringing a branch and laying it before the oldest man or woman relative, and saying, "We have brought your meat," or in some other way.

When a single man starts off on such a mission, he takes the jenna warndoo or jinna warndoo and wears them to cover his footprints, and after he has returned, the slippers will be placed in some secret spot, and the next man to issue forth on a similar errand will wear them. The avenger may have made the slippers, or the father of the victim whose murder is to be avenged by the death of his murderer, or an "uncle" of the dead man. No dance appears to be performed when only a single man starts upon a journey of revenge. In the Pilbara district, a native, during the shearing season, has been known to travel by night to a camp many miles away from the station, kill his man, and return to the station before daylight, when he rested for an hour or so before resuming his work.

The Roeburne and Pilbara district mamma koonangoo takes many days in the preparation because of the variety of ornaments (called bungoona) which are worn. The web-shaped headdress takes at least a day to make, the grass, bark or fibre being first collected, then prepared, the green sticks collected and shaved, the birds' down, ochre, grease, etc., all to be obtained and worked into the headdress. A pole or one of the long carved boards is also used at the mamma koonango, and must be decorated with string, paint, birds' down, etc., as the case may be.

At least two or three hours are devoted to the decoration of the bodies of the dancers, the "leaders" who carry the pole taking the longest time in personally adorning themselves. Relations-in-law attend to each other in the Roeburne dances.

When all are ready the singers and musicians begin the songs for the mamma, and as soon as their voices and kailee music are heard, the performers issue from their shelter in single file, and doing the usual high knee step, take their places in the half circle, where they continue stepping and posturing, now and then stopping to utter a br-r-r-ing noise, or a sharp ee-ow as they move round the circle towards the shelter, where they disappear.

In the second figure they approach the lighted circle in a stooping crouching position, carrying their shields in front of them until they are well within the firelight when all suddenly rise to their feet uttering the same sounds. Presently one of the leaders, decorated with the web-shaped headdress, dashes into the circle, and rushing to the end furthest from his point of entry, strikes a dramatic attitude in a manner somewhat similar to the leader of the doordaaroo. After him comes the bearer of the pole or carved stick which he holds upright with his hands behind his back, the end of the pole being stuck in his belt. He walks slowly round, swaying slightly to the music, the other leader imitating the swaying movement. When the pole bearer reaches the spot where the other man is standing, the high knee action recommences, all making the circuit of the circle, the pole carrier going first, the other leader following. The pole

carrier does not perform the high stepping, as that would disarrange the "set" of the pole. This will sometimes close the mamma koonangoo, but in some tribes the jallooroo dance comes immediately after the mamma, the women forming an outer ring round the circle of men who have re-issued from the shelter. As soon as the women have taken their places, the men clasp hands, and as they do so each woman catches hold of a man's belt, the man standing in the relation of "husband-stock" to her, and men and women whirl round the circle at lightning speed, a great dust being raised by the flying feet, which blots our the dancers for the moment. When the dust is densest, men and women disappear into the bush, and the dance is over. Intercourse takes place between the men and women dancers who have disappeared into the bush. This part of the performance is called "mootcha pinderee."

There were three different songs sung in varied measure to the figures of the dance. The first was as follows :-

Wom-bee dinaa
Goordoo garaa
A! marba ranai.
Wom bee dinaa
Goordoo garaa
A! marba ranai.

(repeated till close of figure.)

The next song was sung as the crouching figures advanced into the light :-

Maree dowinaa bin'ga're
Maree dowinaa bin'ga're, etc.

The third song somewhat resembled the first in cadence and was continued until the close of the performance :-

Din'garee wooree
Woolgaralaa
Din'garee wooree
Woolgaralaa.

Another song sung in the Roeburne district when the jallooroo was danced was as follows :-

Marreeda winma,
Winma karaatoo
Doora dooroo,
Marreeda winma,
Winma karaatoo,
Doora dooroo.

(This song was generally sung at the quivering of the limbs in the jalloroo.)

In yet another part ofthe Pilbara district a song was sung referring to the promiscuous intercourse which followed the moot-cha pinderee :-

Winjara, winjara boogal garrung,
("Bad" women)

Mallera, mallera, eedaree ngoola.

also :-

Jeegaan jeegaan baa,
Marra joogalgarra
Warra jalgeree jalgeree.

(This song comes from the Pyramid district natives.)

The ornaments of some of the men consist of little balls of gum, hair and blood, which they suspend from strands of hair, and which rattle somewhat as they dance. The singers and musicians are called "koorongarra", the old leaders wearing headdress and carrying pole were temmed "nyeedeegurra." Both the Jallooroooo and mamma are included in the feast of licence.

At a native camp near a tributary of the Oakover, Gregory found a variant of the web-shaped headdress, which he thus describes :- A very singular headdress shaped like a helmet. It consisted of a circular band, made of twisted grass, the size of the head, into which were stuck ten or twelve upright twigs, brought together into a point two feet high, which was woven like an open basket, with yarn made of opossum fur. (Gregory's Exp. p. 80)

The exchange of products (ngooreen - bundles) was carried out at the mamma and jallooroo festivities.

In the Marble Bar district, initiation was called ngow'eree this name travelling southward through many tribes. Kowaroo may be but a variation of ngoweree. "Yeemarree" was the Marble Bar name for the long carved board which was used at ngoweree ceremonies, and koledee was the bullroarer which was also sounded at this time. The Marble Bar people called the decorated pole kattawoggal. At the mamma dance both the kattawoggal and yeemarree were displayed.

In the De Grey district the feast of licence was known as the winbai-ardee koonangoo (from winbai, "to run".) According to the De Grey natives this dance came to them from the north-east (Fitzroy district).

The Winbai-ardée song was as under :-

Marlogo, marlogo,
Ngirleeree ngirleeree nyilaa,
Marlogo, marlogo, tcheewarlaa,
Ngirleeree ngirleeree ee naa.

The Poondhoo konango appears to be a local dance in the De Grey district and there was also a pooilgoora or "sorcerer making" dance. In the latter dance a kogur or carved flat stick curiously shaped, and differing from any other yet seen, was sent round to the elders of the various tribes requesting them to attend the pooilgoora. The implement was partly sickle shaped, and about nine inches in length, the names of the various markings veing thus rendered by Walbarring, a De Grey native:

The dots were called tchamwarda (In the Broome district all strange or outlying tribal visitors were called tchambar), the lines or grooves were marnee (paintings and groovings are called murnee in the Roeburne district) and the corners of the triangles were warngoo.

At the pooilgoora the kogur is supposed to be pushed upwards through the right nostril of the man about to be made a sorcerer, until it disappeared into the head. The man apparently dies, but comes back again to life as a sorcerer (mammangurra). Thabbee or tabbee (songs) are sung by the old men throughout the performance.

The Injeebandee (Tableland district natives) wore pooroo (belts) at their konango (dances), also jillemindee (string round cone shaped chignon), malleearra (necklace of seeds, shells, stones, etc.,) and kangarra (armlets of hair string). At some of their dances and ceremonies the men twisted or plaited their beards to a point tied round with hair string, and for a pendant at the pointed end they wore a ball of fat which they had cut out from near the heart of an enemy whom they had killed either in a duel or battle. Amongst tribes following the custom of extracting the fat of their enemies it was usually the kidney fat which was taken

out, but amongst the Injeebandee the body was cut open just below the breast and the fat taken from the region of the heart.

The natives of West Kimberley have numerous dances, initiation, children's dances, dream dances, imported dances, and many others. Their songs, too, are many and varied, and are composed upon any and every subject. Dream songs accompany the dream dances, and dream songs without dances are also sung. Initiation dances have doubtless descended from the period when the rites of circumcision and subincision were introduced into Australia, the conservatism of the aborigines with regard to these customs, ensuring a comparatively unbroken continuity in the attendant ceremonies throughout the centuries, so that it is to the examination of these ceremonies that scientific interest turns in its efforts to lift the veil that hangs over the origin of the circumcised migration which invaded Australia, and which certainly followed one, if not two, previous invasions of the continent.

A few changes in non-essentials have crept in in the ceremonial observances connected with initiation in its progress from the point of entry in the north to the southern coast, but these changes only affect the unimportant externals. In all other respects the forms of observance followed by the Northern Kimberley natives are carried out by the Eucla district people.

The bullroarer is a feature of the Kimberley initiation ceremonies and is also found playing its part in the progress of the rite amongst the Eucla district people. The mingling and drinking of blood is also practised in Kimberley and Eucla. Many other similarities are also observable in the rites of both people and it is not improbable, when closer and more detailed research can be conducted in the Central and South Central districts that the Kimberley songs, somewhat mutilated perhaps from their long journey down, but still showing traces of their northern origin, will be found in the ceremonies of the people midway between Kimberley and Eucla.

During my short stay at the Southern Cross camp, I found some Kimberley men there, and taking these and some older Southern Cross men apart from the women, I sang some of the Kimberley initiation songs, asking the Kimberley men the part of the ceremony the songs represented. They confirmed my previous informants in every particular. With other Kimberley songs I requested the Southern Cross people to tell me the stage of initiation at which they were s ung. Gweeya replied that the words were "a little bit different," but the stages at which they were sung were similar. The initiation rites and the dances connected with them may be said then to be the least corrupted or mutilated of any of the Western Australian observances.

The West Kimberley initiation ceremonies and their accompanying dances (Wallungarree, wallawallong, Gooyambiddee, etc.,) have already been described, but there are other dances which may be included in the initiation ceremonies, but are not necessarily part of them.

The general name for dance amongst the Broome district people is nooloo, the distinguishing names for the various representationsbeing always added, as manow'ra nooloo, moonma nooloo, booga nooloo (children's dance), joordoo-joordoo nooloo, etc.

The manowra nooloo was originally a dream dance given by Reeng in a dream to Burndoor (both West Kimberley men) and appears to be comparatively modern. The dance however gained favour from its first presentation and special persons from other tribes, called "tchambar" or "jambar" were invited from various districts to see, learn and transmit the dance for their own tribe.

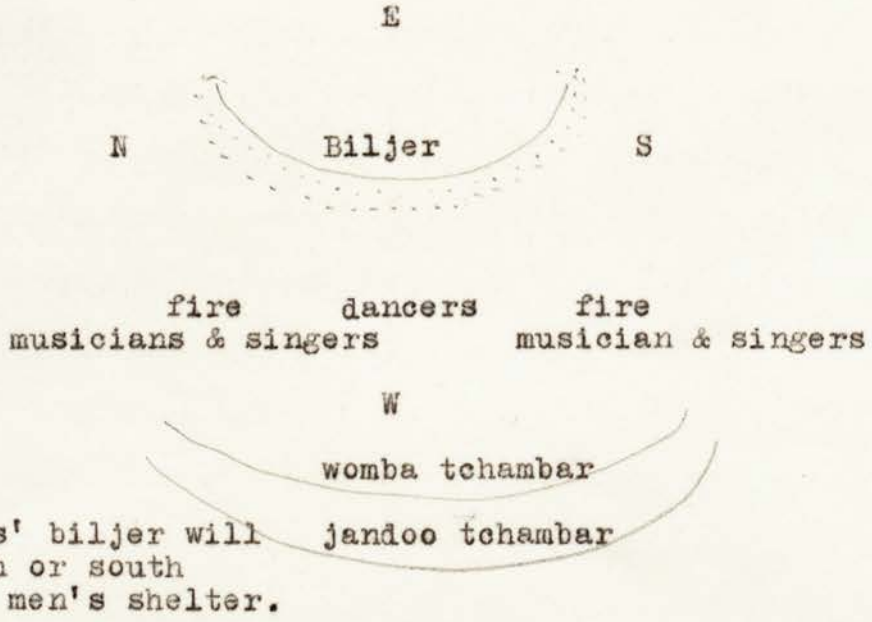
Larras with manowra markings were used at the dance, and were reproduced by their makers and purchased by the tchambar. Manowra slabs too were also made by Burndoor's people and sent north, south and east through the tchambar. The manowra slabs are similar in shape to those used in the Southern districts, which are called yeenma, etc., but whether there is any point of resemblance between the two dances - the manowra of the Kimberley and the dance at Eucla and elsewhere in the southern area where the yeenma is used, cannot at present be stated. It is however certain that the boards travelled south from the Kimberley district, Two manowra slabs were always made by the West Kimberley natives, the slabs representing a male and a female turtle, the male being longer and thinner than the female, which was short and broad.

In the manowra dance, as also in other Kimberley dances, there are two "acts" called Jee'bang'in and jinnaba (or jinnaboo).

In the jeebangin performance, little larras were stuck at the back of the wondongoo or forehead band and everyone, from larrabarree jammunungur up to old men, took part in the jeebangin.

The biljer (corresponding to the "wurley" of Spencer and Gillen) where preparations for the dance were carried out, faced the east, the half-circle, round which the men danced, surrounded the biljer.

The formation of biljer (bough shelter) dancing ground, etc.) is as follows :-



The boys' biljer will be north or south of the men's shelter.

Fires were lighted Yalmban and Kooneean (south and north), and westward of these the spectators sat in a semicircle, with the tchambar or marramun in front, the older women next, and behind these the younger women and children. The musicians, if more than one, were stationed near the fires.

The jinnaba act was performed only by fully initiated men. Loorumba (bird down) was attached to their foreheads, legs and breasts, with blood drawn from their own arm veins. Little larras with manowra markings were stuck horizontally at the back of their heads, and larger larras, also marked, about a yard or so in length, painted with karrmul and doogul (white and red) were worn horizontally at the back, and held in position with

89a From Early MSS. of XI 1, P. 8

Original account of Reeng's dance, the Mannowera.

Bandoor dreamed this dance.

Reengigee ngai'a (Reeng am I)
Banderr ee weree (painted like a river)
Wajja min anga (taking me away)
Jarroor maal bung'aa'na (country below)

Bandoor dreamed it at night and showed it next day. The first nooloo was tchee'bang'in and was danced the first night. The second was jinnaboo nooloo. The tcheebangin nooloo or jeebangin had only little larras stuck in the back of their wondongoo From larrabarree jammunungurnup danced it, all dance the jeebangin.

They must be turned eastward, bilja and all the biljar is far from the booroo where the dancing circle is, and it faces east. They get loorumba and opening their arms get some blood and with this they put loorumba all along their legs and breasts and across their heads. A mannowera or biggest larra is held across the back by the bend in the arms. This larra about a yard or more in length is painted karrmul and doogul. All those are children of the big ones. All tchambar or jambar and marramun (spectators who haven't seen it before) come and see it. They divide in two lots (the dancers) and come out from either side of the biljer. A fire is put yalmban and koolarra and around this is the circle for the spectators. Behind the jambar are the women and children. The dancers come out at either side. (See illustration)

Reeng is the song that is sung. The women can only look up when the dance is in progress. They must not look at the biljer nor can the men. When they finish dancing they come outside and sit down. One man, ooba jinna, then comes out and dances all round by himself and after that is done the dance is over for the night. Next morning the jeebangin is danced again, by all, and the old man too.

Fires were lighted Yalmban and Kooneean (south and north), and westward of these the spectators sat in a semicircle, with the tchambar or marramun in front, the older women next, and behind these the younger women and children. The musicians, if more than one, were stationed near the fires.

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Burndoor or Bandoor was supposed to have received the dance with the song accompanying it, from Reeng, who had been carried away by a turtle, but who came back in a dream to Burndoor and gave him the dance.

The song Reeng gave was as follows :-

Reeng e' jee ngaia,
(Reeng am I)

Panderr ee we'ree
(painted river)

Wajja min aan'ga
(Taking me away)

Jarroor maal bing'aana.
(Country below)

The manowra nooloo is only one of many "dream dances" "revealed" to the Kimberley tribes.by some of their dead relatives, but what connection existed between Reeng's capture by the turtle and his disappearance and final return ina dream to Burndoor, and the turtle dance which he imparted to his relative could nor be ascertained. "Woobajinna neela, ngai maaloo neela"(the leaders know, I do not know) was the answer to all questions, and as most of the local "wooba jinna" were dead when inquiry was held in the Broome district, further information was sought amongst the

ordinary members of the tribe. Remnants of the old Koolarrabuloo (Broome tribe) may, however, be found scattered amongst kindred tribes, east, north or south of them, and their interpretation of the manowra and other symbolic dream dances should be well worth describing.

The Moonma nooloo appears to have been an hereditary ceremonial interchange of bush and coastal food products, between Koolarrabuloo womba (sea coast natives) and Pindana womba (inland natives.)

The Booga Nooloo was so called because headdresses of various kinds known to the uninitiated as "booga" were worn in the dance. This dance was also a dream dance, but it differs from the manowra in that it was not communicated by any dead relative; it was dreamed by NGalgarramman a Kaimera. Like the manowra it consists of two parts, called jeebangin and jinnaba, little boys taking part in the jeebangin, which all the camp could witness.

Any tchambar womba viewing this dance wore wammadiddoo (boys' head rings made of hair or fur string) on forehead and neck.

Boys and men decorated themselves for the jeebangin, the boys having a biljer of their own where some elder brothers-in-law decorated them; the men decorated themselves in their own biljer into which the boys could not enter.

Two half circles, anainner and an outer one, were formed, facingthe west, and as soon as the boys were ready they all issued from their biljer and tookup their position in the inner circle, each boy carrying wirrgin (small boughs) in each hand. Those who had passed the first or second stage of initiation (nimma-nimma or nimmanoo) wore the ornaments symbolical of that stage, but red and white ochre, string, and other ornaments were used by all the boys engaged in the jeebangin.

As soon as the boys had taken their places, the men who were to dance, formed an outer circle, each holding a spear erect in his right hand. Musicians accompanied themselves with nowloo (clubs) and stood at either end of the row of boys and men and

musicians, but without the accompaniment of the nowloo music :-

I

Ngindaa ra raa
Ee Jamma ra won'gain'ya
Ngindaa ra raa
Ee jamma ra won'gain'ya, etc.

II

Mallaree inda maaraa
(Gone far away)

Koonaga nalaanja.
(Kooneean - north)

At the close of the song the musicians beat the nowloo together and as they beat them, they give three whistling sound like "wisht, wisht, wisht," Immediately these were heard, the boys stepped in high knee fashion round the semicircle "swishing" their wirrgin under each arm, and crying, "wisht, wisht, wisht," in imitation of the musicians' notes. Then men stepped round in anopposite direction to that of the boys, also uttering, "wisht wisht wisht."

After they had made one or more circuits the nowloo were again beaten and all sang to their accompaniment :-

Wallaawallaa nyoola maraa
Banjaarak ee banjaara
Nyoola maraa nyoola.

As they sang they high stepped back to their respective biljer and presently returned, the boys carrying toy spears, the men still carrying their mungoorl (spears). Each performer,men and boys, put his left hand behind his back, and held the spear upright in his right hand, When they had taken their places in the circles all sang the following :-

Yabbaloola waa yabbaloola waa,
Booroo ngan inja in binaa
(Going to my camp)

Jabberee jabberee ringaa
(Singing, singing)

Meerindel meeree
(Name of country where dance came from)

Booroo ngan inja in binaa, etc.

Boys and men dug the ground with the point of their spears while singing, and when they had made a hole sufficiently deep for the spears to stand upright in, as they sung "jabberee jabberee" they moved backwards leaving the spears at rest in the ground. Then they returned in measured order, and took up the spears again and with these held erect they stepped along towards their biljer.

Once more they emerged, this time with lanjee (boomerangs) only, the lanjee being of two kinds, koorilee and yeergelee. The boys always remained in front of the men. While the lanjee songs were being sung, all moved round the circles, the men moving in an opposite direction to the boys, each twisting his lanjee in his right hand, the left being placed behind the back. The musician now took a bamboo tube through which he blew, making a booming noise (koorabal ing'an'ga - blowing and making a noise) The lanjee songs were as follows :-

I

Kalga oola ngaa
Inja nee booroo
Too mara mara.

II

Jinnal be're're leejaa
(Stone headed spear)

Jangoo lal be're're leejaa.

This "act" is called "kalgowloo" after the bamboo tube and the song "kalga oola", etc.

When the last song is over the boys and men step back to their biljer and the jeebangin is over. Women and children were spectators of the jeebangin, but now all must leave the vicinity including the young jeebangin performers.

When they have moved to the appointed distance the men who are to perform the jinnaba proceed to decorate themselves, various kinds of booga (string) ornaments having already been made, and larras marked or painted on both sides with karrmul, doogul, and babbagoona (white, red and burnt siena) are placed in readiness. Lanjees are also specially painted for the occasion.

Booga, larra and lanjee form the principal adornments in thid dance.

When all the performers are ready, they take their place in the semicircle, tchambar and other spectators facing them. The larra are held in their right hands, the lanjee in their left, which are stretched out horizontally from the shoulder, the arm holding the lanjee occasionally quivering.

As the following song is sung, the performers suddenly rush towards the spectators, their lanjee being alternately outstretched towards the tchambar and others, or crooked under the arms. At the same time, with a movement of the wrist both side of the painted larras are shown to the tchambar :-

Jabberee jaa, yinnimbera laa,

Jabberee jaa, yinnimbera laa.

To and fro they rush, always facing the tchambar, until the measure ceases. At its close all stand, and with larra and lanjee held as before, they sing :-

Kooyarr boogoo
(Western string ornaments)

Yarbo bung'eean

Kooyarr boogoo,

Yarbo bung'eean.

Then, crooking the larras under their arms they again rush towards the spectators, and rushing back towards the circle, high step into the biljer and the jinnaba is over. The larras may only have the usual yamminga or "family" markings upon their surfaces.

The <u>joordoo-joordoo nooloo</u> which came "from the east" or pindana (inland) appears to be essentially a spectacular or dramatic display, as each performer vies with the other in the profusion of his head and body decorations. The woobajinna (or oobajinna) - leaders - may be several, as more than one tribe will engage inthe joordoo-joordoo nooloo and each tribe will send one or two woobajinna to the performance. Each decorates his head and body in the manner seen in the illustration, the elaborate headdresses, made of light wood or bark, being called joordoo-joordoo, taking their name from, or giving it to, the dance.

The serrated joordoo-joordoo was generally made of light wood, probably sesbania, and might be from two to four feet in height,

painted with doogul, karrmul and goomberee (yellow). It was fastened at the back of the head with string, twisted round and round the chignon and forehead. At either side of the joordoo were booga made of string, twined diamond fashion on crossed sticks, the three points of the booga having feather tufts fastened to them. The pointed handle end attached the booga to the chignon. Eelyee, or long shaved sticks were held in the hands and a painted larra was kept in place across the back by being held within the bend of the elbows. The woobajinna's body was painted with longitudinal stripes of yellow, white and red, and feather tufts were placed in the upper arm strings.

The boorooroo booga or web shaped head dress may be worn by another woobajinna at the Joordoo-joordoo nooloo. The woobajinna dance by themselves.

The bark erections are also called joordoo-joordoo and are made of bark, string and feathers. The slanting projections which are attached to the upper part of the headdress, also the horizontal one in the centre of the ornament do not, according to the present day natives, represent the arms and legs of a human figure, but it may be that they once held a meaning of this kind. The smaller projection lower down and near the head is probably the small larra which is generally placed in that position, being stuck through the chignon. Jallow (feather tufts) are fastened to all the points of the joordoo-joordoo. The zigzag pattern is a yamminga "ram " (marking) and is painted white, red and yellow. The patterns on the bodies of the woobajinna who wear the joordoo-joordoo may vary, but they are generally longitudingl. Only elderly men wear the joordoo-joordoo.

Boong'ana (young men not fully initiated) may arrange their hair in hanging chignon and place three or more shaved sticks in perpendicularly on top of the head. They will also wear the go'arn (pearlshell) and armbands, etc., showing their status, and they may carry eelyee in their hands. Their bodies are painted in yellow, white and red stripes. The evening before the joordoo-joordoo nooloo, a dance called the <u>bandilir nooloo</u> was

performed. Two kalga booloo or bamboo poles having beerrmal (small leaves or boughs) affixed at the end were carried round round the half circle by two woobajinna, and while they slowly postured and glided round the circle, the musicians sang the following :-

Bandileeree a naa barram warmanaa
Barram barrana bandeeleeree aa naa.

After the woobajinna have returned to the biljer, other performers may dance round the circle, the same song being sung throughout.

Several songs were sung at the joordoo-joordoo but only one of these was chanted while the woobajinna walked round the circle, as it referred entirely to the joordoo :-

Joordoo joordoo, joordoo joordoo,
Yarda boorgara ha,
Joordoo joordoo, joordoo joordoo,
Yarda boorgara na.

Very little "posturing" can take place, as if any of the decorations of the ornament become displaced, evil magic would be brought to the wearer.

When the woobajinna have finished their part of the performance and have retired to the biljer, larrabarree jammuningur, and some maamboongana enter the half circle and while stepping round in single file, they sing various songs. Their movements, though in unison, may vary slightly as far as the motions of the upper parts of their bodies are concerned, but the high stepping is uniform throughout. When the boongana, etc., enter the circle the woobajinna do not again return to it; they may however sit at either end of the biljer, their joordoo headdresses showing well above the shelter of boughs.

The songs sung by the boongana etc. are as under :-

I

Kalaa ling'er'a
Dabboo reme'ra,
Kalaa ling'er'a
Dabboo reme'ra.

II

Koordoorla koordoo koordoorla
Joordoo ngallinje,
Koordoorla koordoo koordoola, etc.

III

Jiddeebool' karranaa
Jiddeebool karranaa.

IV

Joordoo joordoo nai' ee dambe'lornaa
Yinnaroor ganjaa naa
Ee dambe' lornaa.

As the last song is sing the performers retire to the biljer and the joordoo-joordoo is over.

Tchambar who desire to take the joordoo-joordoo to their own tribe will witness more than one performance, probably taking part in the final representation. They pay, of course, for the dance.

Boorunbung was a term applied to another species of headdress made of baggal (bark) in shape long and flat, like a board, and ending at the top in two pointed angles. The boorunbung was also worn by woobajinna. At the <u>boorunbung dance</u> the bodies of all the other performers (married men or tailoorgurra only) were covered with loorumba (birds' down). In the meagre description given by a native of this dance it was stated that the woobajinna sat at either end of the biljer in view of the spectators, there being no dancing or posturing. Those whose bodies were covered with loorumba sat round the circle with their faces turned towards the biljer, their backs only being seen by those looking on.

The boorunbung dance may have a totemic or esoteric meaning, which hosever can only be obtained from the older woobajinna still to be found scattered through the inland tribes.

(This appears to be a fragment - what dance?)
Mannowra?

Broome district.

... the jeebangin is finished and they go hunting and then preparations are made for the jinnaba. Two mannowera are painted by the old men with alternate curved lines of loorumba and doogul one about three yards long and nine or ten inches thick of light wood (goonaroo)(or kartgoo); one is bigger than the other, and that is the woorumba (female). Doogul and loorumba and sometimes karrmul. The meeda (or male) is wider and shorter than the woorumba and both are painted alike. Markings and groovings are made before the loorumba is put on.

The song is :-

Man'nowra manna
Jambidee goora bang'ain''a
Kor'al barda walbardunga.

While this song is being sung, the fiddler being in the same position also the spectators, two men issue from either side of the biljer. Old men who might be brother-in-law or brothers completely covered with loorumba,a baaloo, minjil, wondongoo are also put on. Each man gets a mannowra and putting the end of it in his baaloo he puts his hands behind holding it up. The other holds the P. 46 woorumba mannowra and both issue from either end of the biljir with the high knee action slowly performed. They approach each other and when they have come midway they place their breasts close to each other, they also let the mannowras touch each other, and embracing each other for a minute, they then turn their backs upon each other and retire to the biljer again by the same way they came out, When next they come out they are followed by the other men taking part in the dance. This time the mannowra womba do not embrace, they pass each other and retire to the opposite side of the biljer to that from which they came on the stage. Then they retire and the dance is over, the mannowra are put away in baggal and taken to other parts to show other jambar. The women can see the mannowera in the dance but neither before nor

after. It is wrapped up in baggal when not used and it is placed in the beegardain ngooroo. P. 48

(Beerdeegardin jarree - drowned)

A meerijool koolibal took Reeng away, it caught him in its flippers and held him down until he was drowned. He jumped into the water to catch the turtle and turn it over and those who were on the beach watching him never saw him again. Then after a long time Bandoor dreamed that Reeng gave him the song and the nooloo. This nooloo travelled North, South and East. Those jambar who saw it learned it and took part in the next representation and thus passed it on. Two mannowra were made and given to the men going northward who were to show the nooloo to more jambar. Two more were sent East and two more were made and sent South, that made eight mannowra in all. This dance had its career and is now obsolete.

Jeebangin is the first dance and the second

jinneba the last dance.

(This is to be added to the description
of the mannowra dance commencing on
P. 87 of this section.)

The songs of the West Kimberley people, like many of the Southern songs, usually consist of a bundle of ideas expressed in a very few words. These willbe repeated with ever increasing emphasis, this, to the native ear, accentuating their harmony. For hours at a stretch they will continue the refrain enjoying more and more the repetition, which to a European would result in insupportable monotony, but to the native is indescribable rapture. The melody will move at times slowly, but a sudden impetus given by the chief singer will rouse the chorus to sing the same sounds in a quick and lively manner.

In many of the West Kimberley songs, as in some parts of the Southwest, the intake of breath begins the song, which, gradually lowering from the high crescendo which thus commences it, trails off into a laboured murmur with the exhaustion of the exhalation. A second breath is inhaled and the song recommences, and so on until the singer tires.

Many of the northern songs are extemporaneous on an occasion of special sorrow or joy; others are traditional and as such are venerated and known by all; others again are transmitted from distant tribes, and besides these there are war songs, comic songs, songs of revenge, and indeed every possible emotion and feeling are embodied in song, except perhaps the feelings of hunger, thirst and fatigue. No songs expressive of these appear to have been composed.

In the case of traditional and other songs, it often happens that the signification of the primitive words has been lost, or through passage of time, is entirely unknown even to the oldest singers; and in the transmission of songs from distant places, the words of such songs have not infrequently been mutilated in their passage through the tribes, ot other words have been substituted for the original ones in such a manner that nothing remains but the musical motive, yet the nicety of earof the native will often cause him to retain the sound of the words however ignorant he may be of their sense.

Every native is a song-maker at one time of his life. Some who exhibit special talent continue until their old age to be the bards of their tribes, and traces of their influence will be found amongst the most outlying tribes bearing kinship towards them.

When a native visits a distant tribe for a period he learns its local songs and brings them back with him. Should their cadence have pleased him, on return to his own people, he will render the songs learned with all due expression and his reiteration of them will cause them to be acquired by his people. If however, they have been distasteful to him, he will parady words, air and action so perfectly and with such a lightness of gesture and voice as to exvite the most hilarious amusement in his hearers, and this will continue until singer and audience become exhausted.

Many of the songs given in these pages have been sung, probably for generations, by tribes which are now extinct. The "Magpie's Lament" and the "Spirit Song" (Gurra gurraa, etc) of the Swan district people may be cited as examples. These had a local circulation only and would have vanished with the tribes which composed them, but for the fortunate circumstance which caused them to be rescued from oblivion before the death of the final member of the Swan tribe. In this respect, these and similar songs have a special interest of their own and their reproduction will provide the student of aboriginal verse with a ready means of comparison between the songs of the Western aborigines and the early poetry of other nations.

According to the late Bishop Salvado, who was a thorough musician, native music possessed "something of the elegance and beauty of the old Pheenicians and the gravity and seriousness of the Doric school." Notwithstanding the paucity of their musical instruments, the natives know how to obtain from these a sequence of regulated strokes with which toaccompany their songs and regulate the measure of their dances.

The kalgabooloo or bamboo tube of the Kimberley people is, strictly speaking, the only musical instrument in the West, as kailees, meero, club, etc., are weapons of war and the chase.

The kalgabooloo of the Kimberley district is known in North Queensland as the "Yiki-yiki". The West Australian instrument is however but four feet in length, while those in use in North Queensland are from seven to nine feet long. The similarity between them consists in both being used solely as musical trumpets, although in the Wyndham district the noise made by the kalgabooloo is supposed to attract emus, and is said to be used for that purpose.

At the Wallungarree ceremonies in Derby and elsewhere in North Kimberley, the kalgabooloo is sounded.

West Kimberley songs are variously designated : Jabbee-jabbee, ngan-ngan, koorong'ara, jarrada, paaloo goorong (or balla goorong), liljin, etc. - these are all names for songs which may be sung without any musical or dance accompaniment.

Liljin and jabbee-jabbee appear to be applied to improvised songs, and may be sung by any one at any time. Paaloo goorong, jarrada, koorong'ara, are evidently Yamminga songs which have descended to the local tribes from ancestors, immediate or remote. It must always be remembered that beyond three generations, "yamminga" time begins. Yamminga songs can only be sung by adult members of the local tribe, but they may be transmitted to "kinship" tribes if purchased by them.

Ngan-ngan has been appled to turtle totem songs composed by koolibal jalnga (turtle totem people).

The following songs were composed and sung by Kimberley men wishing to captivate or charm young women into an elopement with the singer :-

Baggaleed injee midbalaa,
(Bark slabs I'll get (for you))

Baggaleed injee midbalaa,

Raggar raggarloo midbalaa,
(I cannot keep still or quiet till I have you,)

Raggar raggarloo midbalaa.

Should the young woman whom the singer is desirous of captivating have a baby, the baby must also be "sung" in order induce its mother to follow the man who is charming her :-

Babba ngillilee, ngai eeleelain,
(Little baby crying, for me he is crying)

Babba kail boo kail boo yeelbaa.
(Little baby, "peep bo", "peep bo", little puppy.)

When the baby hears this song it cries and cries and the mother feels her heart drawn towards the singer and presently she goes away with him. To hide their tracks the lover sings :-

Joongo wilbaandee,
(Fire come alight)

Beeramaal, beeramaal,
(Leaves, leaves)

Beeramaal pandinaa.
(Fresh leaves, you smell like.)

The woman's husband, who will probably have been away during this proceeding, follows the guilty pair on his return, and a fight between the two men ensues. The victor keeps the woman, unless some friendly arrangement is arrived at.

A man, bearing the relation of tchammo (grandfather stock) to a young girl wishes to obtain Her for himself, so he gets a beeramaal (leaf or small branch) and sings to it :-

Jambijen jambijen balleenaa,
(Grandfather)

Mannungaa doolbaraa,
(You and I go.)

Balleenaa,

Jambeejen jambeejen balleenaa,

Mannungaa doolbaraa balleenaa.

When he has sung this song, the tchammo places the beeramaal on the ground, claps his hands several times over it, and then takes it up again andsings :-

Tchammee jaanoo "kallow'er" (or whatever the girl's name may be,)

(My tchallal is my jandoo or woman.)

If the girl does not immediately respond, the tchammo sings again :-

Jambeejan won-gan,

Ngardee jeeree won'gain,

Be jambeejan won-gan.

Another song to charm a jandoo is sung by a younger man who also holds a beeramal in his hands and sings the jandoo's name to the leaf :-

Joongooroo waraa "kallower,"
(You think of me, Kallower,)

Joongooroo yannee,
(Of you I am thinking,)

Beerrmal baa yanne,
(Like the leaves we'll go together,)

Joongooroo waraa "Kallower."

When this song is sung a few times, "Joorian ingaluk" results, that is, the girl must follow the man, for sne will fell her heart "le'an ngirnma ning'ara" (like or love greatly.)

Other koorong'ara on this favourite subject are as follows :-

I

Koorbarra barraa,
(We two,)

Lee yallijiddee yallijidda,
(Go walking,)

Lee yalleemunjee yalleemunjee,
(Nobody coming,)

Jeebooroo burndaa,
(Good ground make,)

Jee walloo dabbaa dabbaa.
(You will sleep theres)

II

The next song is sung by a maamboongana to whom a nilbanjoonoo jandoo (girl betrothed in infancy) has been given. He thinks she is taking a long time to grow up, and he wishes to hasten the growth of her breasts so that she will be given to him quickly. He sings the song when alone in the bush :-

Ngammana boora booraa leea,
(Breasts love me and grow.)

Ngammanaa giddai,
(Breasts grow quickly,)

Ee ngammana boora boora leea,

Ee ngammana giddai giddai.
(Breasts grow quickky, grow quickly.)

III

In another "love song" the girl's name is mentioned, and while singing her name the man hits a tree or log of wood many times with his lanjee, this being supposed to "hit the girl's heart" :-

Raggara gaal oogarree naa,
(Roving about, can't rest,)

Winnee boogaal oogarree naa.
(Like her so much.)

Her name is then sung three or four times, and the singer ends up with a sort of recitative :-

Ngan'galberree jeeoo ning'ara mirree,
(I sing you true,)

Joogera wanda jaanoo,
(Sorry for me you,)

Won'ga logga ngai joereean.
(You come after me - elope with me .)

A man may cast a roving eye on a yinnara jandoo - Kaimera-Paljeri men called Boorong-Banaka women "yinnara" and vice versa. Yinnara cannot marry each other - and he sings her to make her elope with him :-

Koondel jere-ree wa,
(Armstring making (will give to you))

Wallungaa wallungaa booraa.
(Put round your neck plenty string.)

The Yinnara jandoo will be unable to resist the singer and an elopement follows. The pair are pursued and a fight between the lover and the girl's husband ensues. It will depend on circumstances whether the fight will or will not have a fatal termination. If the lover has adorned the girl with lingmeree, gillera (necklaces), wammadiddoo (head rings of hair string) and other goods, the fight may be merely a thigh spearing episode, the gift of so many ornaments seeming to lessen the guilt. Sometimes however, an elopement of this kind will produce a general fight, and a nilan (messenger and messenger stick) will be sent to the offender's tribe. Several men will take part in this battle, but no fatality will occur, except by accident. The principal punishment falls on the girl in this case. She is given up to her husband and has to bear his ill-usage and the taunts of her womenkind, unless she re-elopes, when she is killed.

Another yinnara love song is as follows :-

Yammina koojarain binaa,
(Meet each other, we two,)

Koondooroo nammoo loorgarraa,
(We will go away together,)

Ee yammina koojarain binaa.

A young yooramurroo (aunt, father's sister's stock) being yinnara, is also forbidden, nevertheless she will be "sung" by some ardent, reckless lover, and if she runs away with him, they will probably be killed.

Yooramulmul wandee,
(Yooramurroo coming up,)

Ee ngabboola ngabboorlaa,
(Youngest father, youngest father,)

Yooroora yooroorai,
(Going round through the bush,)

Ee ngabboolaa ngabboorlaa.

While twisting fibre string or other string to give a girl or to charm her with, a man sings :-

Baalaa ga warrindai,
(Fibre string,)

Baaloo ga been balngaa,

Balnga been balngaa.

While singing he steadily twists the moongoo or balnga (fibre or string) and presently the girl goes into the bush and they run away with each other.

If a man is out honey gathering and is hungry and cannot find any nests, he sings the following song, and when he has sung it he sees a bee flying towards its nest, and he follows it and obtains the honey, cutting the tree (or branch) down with his yoo**arna** (native axe).

Yow'arndal baa,
(Axe)

Woorooroo manaa,
(bee going to its nest,)

Milarree laree,
(I'm looking about,)

Yow'arndal baa, etc.

In these Northern songs and improvisations there is abundant evidence that passion and feeling are inherent in the aborigines. Much of the music accompanying their songs has a wild and weird charm of its own. It is difficult to convey an adequate idea of the musical rendering, for many of their sounds appear to the trained ear to be deep guttural unmusical notes, or staccato shrieks, but the love songs sung in solitude by a lovesick swain have a certain strange emotional cadence which is fitly enhanced by the harmonious surroudnings. Although they have no idea of rhymed verse, yet a rhythmic tendency may be observed in all their melodies. Lanjee music is called jeerum-jeerum, or jerim-jerim: beating clubs (nowloo) to mark time is termed lerrerr, and clapping the hands as an accompaniment is called goorup-goorup. Striking the ground with open palms is known as doombul-doombul, in Beagle Bay and Broome. At Beagle Bay the ordinary dances are called no'lo or bo'rup.

The West Kimberley men and other Nor'Western natives will sometimes heighten their foreheads artificially by rubbing the hair off with a flint or a cuttle fish bone. A forehead band is then tied tightly round the head, a bove the shaved portion of the forehead, and the hair drawn to a cone shaped chignon at the back. The men will also occasionally trim their beards with string, gillera (dogs' tails and flying fox fur ornaments) and will even lengthen their moustaches by fastening some wing feathers to their ends with the aid of baalao (string). These decorations may be worn at dances.

They are exceedingly vain of their appearance, and will go to great lengths to gratify their taste in this respect. If a man finds that grey hairs are coming, he will not infrequently burn, cut or pull them out singly, as when he is grey-haired he loses his attraction for the young women. I have seen an elderly man pluck out each grey hair separately, giving a grunt and making a wry face at every pull, until his face was relieved of every hair. Sometimes the moustache is left, the whiskers and beard only being removed by depilation. When the hair becomes thickly streaked with grey, the native accepts the inevitable. The "razor" used is always a flint implement or a piece of hard shell.

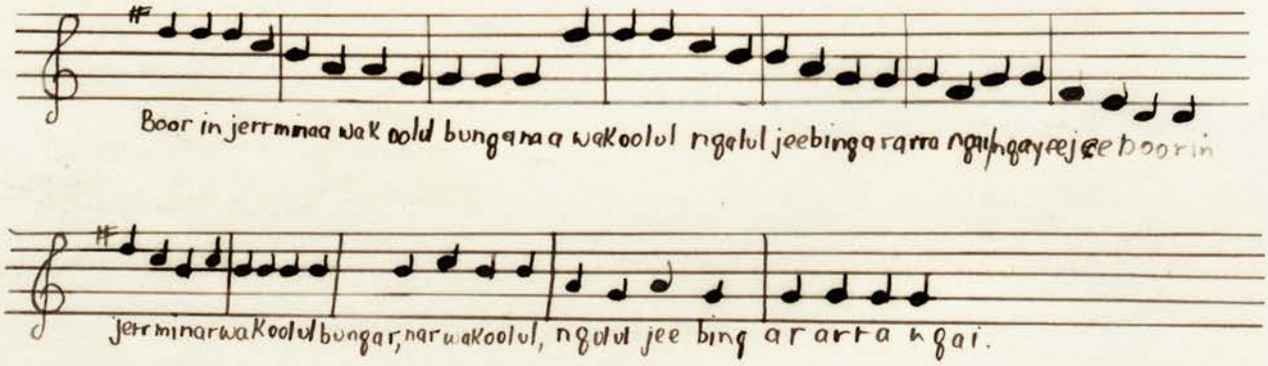
At La Grange Bay the beard is generally tied to a point at certain ceremonies, and a small pearlshell pendant will often be attached to the front of the forehead band. Armlets are usually the receptacles at ordinary times for chisels, knives, nosebones, etc.

There was no opportunity of obtaining any of the La Grange Bay dances or songs.

The Sunday Island natives, according to Messrs. Bird and Hadley, call their dances "boorr-boorr," their songs "elma", singing "jirrima." The cone shaped chignon is worn by them, and as they have frequent intercourse with their neighbours on the western mainland, the dances of the Broome and Beagle Bay tribes are doubtless known to, and performed by them.

Mr. Bird sent the following song which was composed by a member of the Sunday Island tribe. The song is set to music which Mr. Bird was fortunate in taking down :-

Boor in jerrminaa wakoolul bunganaa,
Wakoolul ngalul jeebingararra,
Ngai ngaheeje boorin jerrminaa,
Wakoolul bunganaa wakoolul ngalul jeebingararra ngai.



The only songs that have come from the Fitzroy district are a "Lightning Song" and a "Jeedagooroo" or Balgai (Fire Song):

LIGHTNING SONG

Mulgaree kanyeengunya
(Lightning)

Jeeril warnaa ngoweeril ngoweerul,
(Going round and round)

Jeeril warnaa ngoweeril ngoweeril.

JEEDAGOOROO OR FIRE SONG

(Sung at Balgai)

Joongoo walaa'wa,

Warlo ee boornganjee nganjee,

Joongo walaa'wa,

Warlo ee boornganjee nganjee.

The Turkey Creek natives, who call themselves "Jarroongarow" call their dances joonbal, and their songs ngallain. The manowra and joordoo-joordoo dances are performed, but are known by other names amongst the Turkey Creek people.

The Jarroongarow have a custom similar to that of the Kurnai of Gippsland which is worth mentioning. When going on a journey, the Turkey Creek native will place a long stick in the ground and slant it in the direction he is about to take.

Necklaces and other ornaments worn by the Kimberley people may be found along the line taken by the circumcised people. Larras, similar to those found at West Kimberley, have been found at Duketon and other places south. Forehead bands of bark or string are worn by men and women, the latter also wearing the kangaroo teeth ornaments and other head and neck decorations. The cone shaped chignon ranges from Kimberley to Eucla.

The natives are without doubt a happy and laughter loving people and in those coastal and inland areas where the supply of food is abundant and continuous their evenings are generally given over to amusements of some kind.

Additional notes from early MSS.
(These should be compared with references in earlier pages.)

JALGOO
(From XI, 1, Early MSS.)
P. 77b

The Murray and Pinjarra men can go as far as Dandaraga for the Jalgoo (or Wanna-Wa as it is called by the natives north of Perth). At a certain stage of the Jalgoo when the voice of Mamman issues from the ground all the natives fall back instantly as if there had been an explosion of powder, Baaba says. The Jalgoo originally came from the Kimberley where everything comes. The Mid-dar corroboree came from Williams River, Goomalling, etc. upwards as far as Perth, but only recently. Yorloroo came from Esperance; the end of the Beebalman boundary is Albany, according to Baaba. Ngoobeeja is also a corroboree which came from Albany northward.

Weel murrogur = I am near to you.

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In the Jalgoo corroboree only the tribes themselves take part, but as the southern people are, so to speak, all one family, it may be said that at the Jalgoo everyone is welcome.

If Baaba being head man, wished to send some women messengers to a distant tribe he would choose myself and Nilgee, his oldest and youngest sisters; his wife would also probably accompany us, that being a sign that something special in the way of corroborees was to be held.

Waddandee - seacoast
Aggardee - east?
Meenungala - southeast
Beerdawa - Champion Bay way
Beebul - south
Woddandee - Kimberley, sea people

These names are given by Baaba for the people from Albany to Kimberley.

Peetoo - pearlshell, Peetoowa = pearlshells.

P. 80

The jalgoo was apparently of recent date; according to Baaba it did not go further south than about 7 miles below Vasses Gooyarree-agerrup (Yelverton Station). Below that place the nyungar were

unable to master the songs, etc. of the jalgoo. These nyungars had a kind of wanna wa where Baaba says the women put a stick in the ground, notched it and then pulled it out again, calling it wanna wa. They's got this song at their wanna wa.

Yarrgo barrgo beeta ngyang ngyung, repeated over and over again.

Jimbering baad bawling baad. (See P. 47 of this section for these songs.)

P. 81.

At Jalgoo corroborees there was no grease used until the breaking up of the corroboree, this corroboree lasted sometimes two months. When they got tired of it, a few of them went to the head man (bideer) and then the breakup corroboree was arranged.

Every day during the jalgoo the men went hunting and the women went root gathering in an opposite direction so that they should not come in contact with the men. The men brought sticks for beendees.

Oobajee, Karrara, ego, kymera.

Old man (boss), young fellows, keeper of women.

The ego is the waiter (bideer), taking the food from the women and watching them, the other man looks after the young men.

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Jalgoo Corroboree of Wannawa Corroboree

(Demmangurra, murrangur = both names for grandmother.)

Karrarra, all the young people who sing and prepare the corroboree and take part in it.

First of all one or two young fellows are dressed and ornamented and then sent out to various places. As soon as they go out word goes along that a wanna wa is to be held and everybody comes in from all parts, all the young people come along. The women and old men are cooks and waiters. The old men wait on the young ones. The outside tribes camp away by themselves.

They decorate a stump of a tree with wilgee and it is called mamman. They then make a face upon it with charcoal and ornament the head with nyannyeet (shaved sticks) and other decorations. There are two of these figures placed at either end of a half circle or enclosure in front of which the young men dance. The figures are kept in position for one or two months, the natives hunting

(cont.)

by day and dancing by night. When Baaba was 15 a big wanna wa was held at Wannerup, Busselton, Bunbury, Capel and other district natives were present. Theceremony seems to have had something sacred about it, for the mamman is supplicated by the natives who bow down during some portion of the ceremony and invoke the mamman. After they have danced and sung they hear a sound like the roar of a bull. First they scratch the ground and call the the mamman and then the noise comes in answer and they bow then to the voice.

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.... weeks, the time being regulated by the abundance or otherwise of the food supply in the district chosen for the Wanna wa, also having in view the amount of weapons, implements, brought for "exchange". From this ceremony which was brought from the north in demma goomber times (the days of their great forefathers) an idea will be formed of the manner in which the universality of certain types of physique in Northern and Southern W.A. became possible.

Tooraaroo so called in Duketon district, Doordaaroo kening from this tribe.

P. 84

Ngabberup = polite way of speaking of a brother.
Ngoondan = rude way " " " "

Kymera = women.

Afterwards some Nyanneet (shaved sticks) are fixed round a small semicircle in the shape of a grave and mamman is buried, the shavings being stuck in all round the grave.

P. 85

The young men "dress" themselves differently every day of the jalgoo, varying their decorations every day.

They have two stumps painted into a rude semblance of a man, which they call "mamman". Beendees and eedal, noolburn and other paints and decorations are placed on the mamman. The real mammah is supposed to be buried in the ground between the two stumps. The men walk round the mamman every night, three or four times.

White bands are placed round the lower and upper arm, the legs, the thighs, the waist; and beendees are placed in the hair. This is

the usual "evening dress". The face is blackened a little too. The young men can purchase what woman they choose at night, and at the breaking up time payment is made, in spears, kailys, etc. The women can see the mamman at all times. The jalgoo is the "stockyard" or enclosure for men only. It is near the mamman. If the women look at the men in this enclosure they are sure to die. The "ego" brings the women at night to those who want them, but they must be very careful not to let husband and wife meet each other. The husband makes much money out of his wives at these Jalgoos, for every man must pay for the use of the woman. The ground is not marked in any other way than the paths on each side of the mamman and the half circle round the enclosure.

MANJA BOMING (BAUMING) (refer to P. 50 of this section)

A corroboree was held where the babbin ceremony was carried out and this consisted of purchase by the noyyungur of the hair of the young man who is the babbin to be. For instance, a young man who possesses long hair, a noyyung, comes to my camp, I see him, his hair attracts my attention and I at once go over to him and put my hand on him and say, "Nyinna ngunnong kobung", you are my friend. Then I get paint and naba, wilgee, him and my people help me to make a bed for him. If his mother and sisters and brothers were there I would get their hair too. I cut my noyyung's hair and then sell it for kyleys, spears, wilgee, bookas(and I keep it for some little time and then it is sold.) When my kobung is with me he cannot carry spears or anything, only a walga or dowak and if a battle or a fight take place my kobung is placed in a safe spot until it is over. He is attended to all the time he is with me, everyone is his servant, all the ngunning must look after him and he isn't allowed to do the smallest service for himself, everything is done for him, and for the time being he is looked upon as something apart, and all for the sake of his hair, for I know that all the ngunning from all parts of the country will bring goods to exchange for that hair. The noyyungur will give me spears, etc. as well as the hair, and all these I will exchange for other spears. I have to pay my kobong's mother and sisters and uncles for his hair. My mothers and brothers and sisters and uncles will have to work hard to obtain things which I must give to my kobung's mother. His father being ngunning does not take any active part.

Bardill's information, Williams River (obtained at Rottnest)

Wanna Wa

The wanna wa described by Bardil is essentially the same as that described by Jubytch. The "eego" is always a bideer or old man. (Geean was the bideer for Bardil's people; "woman master", Bardil called him.) The eego selects the man and the woman. He first brings the woman to a place near the men's enclosure and then he enters the enclosure where the young men are all sleeping together and the eego touches with his foot the young man he wants who gets up and goes out to the woman waiting in the bush.

The young man's hair is cut at wanna wa time.

At manja bom Bardil states that the babbin women give the man the firestick. He throws it away before he gets the next one.

CORROBOREES

Worsnop states (Worsnop's Aborigines, 153) that about 50 miles up the South Alligator River at the Northwest corner of the continent, is a native camp of large dimensions; the huts are round, are of of better make than usual and are made of bent limbs of trees, covered with bark, having a covering of stiff clay over all, which renders them impervious to the rain; they are also domed and are a little over six feet in diameter. On the dancing or ceremonial ground close to the huts are representations of a man in the act of throwing a spear at an animal shaped like a buffalo. This dancing ground is of a circular form, about 12 feet in diameter, with a smaller circle in the centre, like the nave of a wheel and radiating from it towards the outer circle are rays like spokes. The outer portion of this wheel like area is 18 in. in diameter. These spaces or grounds are made on the black alluvial soil clear of every particle of grass or herbage, and are beaten by the feet into a hard compact surface, upon which the weather appears to have little or no effect; round this circle the natives assemble and perform their tribal dances or corroborees. Similar dancing grounds of wheel-like formation exist in different parts of the continent; one is to be seen on the rocks at Depuch Island.

(W.D. Campbell, Assistant Geologist, W.A.)

Mr. W.D. Campbell is the first to bestow the name of "dancing board" on the long flat diagonally grooved boards used by the Murchison natives in theirinitiation ceremonies. In a paper read before the Royal Society (Tasmanian branch) and published in the Tasmanian Mail, Aug. 12, '05, he mentions some of the peculiarities in the customs of the natives of the interior, which differentiate them from those living on the coast line.

The area ih which, according to Mr. Campbell, the dancing boards are in use extends from Yilgarn and Coolgardie Goldfields on the south, to near the coast at the Pilbara Goldfields to the northward, a distance of 700 miles, and easterly 700 miles to the eastern boundary of the State and probably beyond it...The various native names for these boards are gun'-dine by the Bulong tribes, Gan'-nery by the Kurnalpi tribes and oor-loo-edna and coon-dang by those at Kalgoorlie. The boards consist of flattish slabs of wood ranging from 2' 6" to 13' in length and 2" to 8" in width. They are always decorated on the flat or hollow side with incised patterns cut ordinarily by means of sharp flakes of quartz. The boards mostly are made of mulga wood, occasionally a slab of salmon gum or white gum is used. When the smaller slabs are flat, a curvature is often artificially given to them by gouging out the most suitable side. The markings on the boards are more than mere ornamentation, the various names for these being (1) coondinnie, (2) coora, (3) walga. the feathery markings are called "courra". Mr. Campbell surmised that each coondinnie pattern (there are several on the larger boards) appeared to represent a tribal centre such as Southern Cross (Karribigan) or Bardoc, which had representatives or delegates at their initiation ceremonies. The boards are prepared by being daubed with bold transverse markings of white clay or kaolin, and with scroll-like patterns, and are coloured with red ochre between them. The patterns are independent of the incised designs. Several of these were found at a hill about 1½ miles north of Kurnalpi, under a mound of earth and scrub, which had an east and west direction. Close to the east end was a small mound of stones with one triangular stone laid on the top, pointing to another hill, probably to the place of permanent storage of these boards. The hill

was supposed to be situated about 100 miles distant from where the boards were found. Here, it was said, the boards were kept standing on end, in a semi-circle, with a kind of arbour over them, with paths, swept clean, leading to it.

When making the boards the natives sit on the ground and use the stone chisels or gouges in an adze-like manner, making the cutting strokes towards themselves. The ends were rounded or pointed, the pointed ends belonging to the older samples. The smaller boards are held one in each hand by the dancer who puts the sharpest ends in the ground. He then lowers and raises himself making his legs tremble and his muscles quiver to an extraordinary extent. This art of trembling is intended apparently to exaggerate in a theatrical manner, the appearance of great excitement.

In explanation of the sinuous patterns on one of the boards the native, commencing at the right hand end, said, "It was the track of one snake which went along" (to the point where the pattern was doubled), "then little snake meet him and then god two fellow go along together, till little one go down into hole, then one-fellow snake go on." The native also said that "coondang" is the name given to the god-snake, and "nowarra" the name for an ordinary snake. One of the boards was evidently intended to represent a snake, there being two eye holes cut at one end. These seem, says Mr. Campbell, to be evidence of the cult of snake worship and it is probably combined with phallic worship.

"The aborigines at Kalgoorlie informed Mr. Campbell that their doctors are believed to have the power of flight in the air when they possess a "coondang", the power being exercised when they are all alone. (Coondang may be the eastern equivalent for ka-joorda which means practically the same thing.)

Corroborees, Initiation From Notebook 23C

A Boulder aborigine gave Mr. W.D. Campbell an account of the use of the boards, called dancing boards :- When a young man is initiated, a board about 18 inches long is given to him and afterwards a longer one, and then one four feet, and then still longer boards. During the initiation the large boards are heated over a fire, and are laid on the body of the young man, chiefly upon the chest and forehead, blistering the skin severely and taking the hair off. At ordinary corroborees a breakwind or screen of scrub is made, and the long boards are brought out after the women have covered up their heads or gone away. The blacks then sing about its being so secret from women and that the boards are not to be broken or burnt. Mr. Campbell has seen several young men with freshly healed burns of the character described, which evidently bore out the truthfulness of the account. Mr. Campbell concluded that the ordeal was a test of endurance.

Another Eastern Goldfields native gave Mr. Campbell a somewhat different account of the use of the dancing boards. "When a young man has completed his initiation he is given one of the smaller boards and he hides it away as safely as he can, and uses it as occasion may require at corroborees. When a tribe moves its headquarters the very long boards are taken to the new place in charge of some of the tribe one or two days' journey ahead of the others for the sake of privacy, for the long line of stragglers in the rear of a column would prevent secrecy being maintained regarding the boards."

The use of the boards at a corroboree is thus described by another black :- "When there is a large corroboree many fires are lighted and the boards are carried horizontally by two blackfellows, each one holding an end, the boards behind being each several paces distant from each other, and they begin their dance, at the most distant fire, passing in a winding course between the fires as they advance.

Another way is for the dancer to hold the board upright behind him, the end resting on his waist belt, or the board is thrust inside the belt and kept poised without being held while the posturing and

trembling of the dancer is being made. Each person is decorated for the occasion with white clay and red ochre markings about the whole body and limbs and wears a hair waist belt and holds tufted scraped sticks and ornaments of wool strained upon crossed sticks. These are stuck into the belt or hair, or held in the hand or mouth according to the fancy of the dancer. The horizontal board is held tight by the waist belt, the central figure wears the "wani" or sacred head dress, which possibly is intended to represent a halo. (Is it not more representative of a spider's web?) It is made of the wool of opossums, or kangaroos twisted and wound on radiating sticks stuck into a ring composed of soft tops of scrub and bound round with some bark. Occasionally.....the "wani" is surmounted by a rectangular-shaped ornament of wool wound upon crossed sticks and placed upright in the hair of the head, at other times two or three rectangular ornaments connected by three sticks are held in the mouth, a tufted stick is in both hands, other tufts above each ear, and a smaller button shaped one above the forehead."

MANJA BOMING From XI, 1, P. 1.(pencilled MSS.)

The Perth and Gingin manja boming might either be conducted at a Wanna wa or some other large assemblage, but generally at the wanna wa ceremony. The method of conducting the manja boming was as follows.

P. 2.

Balbuk, informant Manja bom' (bo'ming)

Native fair which always took place during the Babbin ceremony. Balbuk saw the last one which was held in the present park (Min'dera) (?) Perth, Pinjarra, Fremantle and Gingin and Wanneroo natives took part in the Babbin ceremony. The Babbin ceremony lasted about a day, but the visitors remained for a little time. If the visitors went out daaja hunting they always gave the owners part of the day's catch.

Woolberr, informant P. 3

At the Manja time a fire stick was passed on from babbin to babbin and kept alight during the journey. Those who passed it on, or rather began the game would have dreamed about it some time previously. After the fire stick had been passed on, each man tied a cockatoo feather to the point of his spear and going behind his yoga babbin he rested the spear first on her right shoulder, then on her left, singing :

Manja manja werree kutijo oonan
Firestick firestick listen

Ngyja boorda ngabuninja
I bye and bye friend

Manja bookaneeja yookurnba ngatha
Firestick cloak ready standing? I

Manja
firestick

These words are also sung to the passing of the firestick.

Manja boming (continued)

Balbuk, informant

When the firestick is passed on, all the women sit in a row. At one end of the row there is a fire and the men sit down near the fire ready to pick up the "manja" and carry it to the "yoga babbin". They dance along with the lighted stick and hand it to their babbin who has a lighted piece ready to give back to them. Then they dance back to their places and their ngoondamat come along and give another firestick to the yoga babbin, and so on until they have all exchanged firesticks. It is always ngunning and noyyung who take part in the manja.

When the manja is finishing up the men put a cookatoo feather at the point of the spear and walking behind the yoga they rest it on their shoulders singing the same song as at the manja passing. Each man does this to each yoga, and the manja or that day is over with the carrying of a big log which the men put on the fire. The old men of the group - the biderr - says "the manja will finish tomorrow", and the next morning the men gather a number of big logs and place them end to end. One side of these logs is ngunning and the other side noyyung. All the babbin then change names and gifts, the gifts being thrown across the log. Then the babbingur who have exchanged fires stand some distance away from the logs and each babbin says "Nyinna quel (Woolber) jookai, ngangal ngurramurring quel nyinna Woolber." Your name is Woolber, sisters, mothers and all your relations name (call) you Woolber. After this is said each babbin takes up his or her boonarruk and all have a rest until next day, when a corroboree finishes the manja and the several people returned to their homes.