

XI, 2

Joobytch's information

Songs, Dances, etc.

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### JOOBYTCH'S INFORMATION

(Joobytech was the last Perth district native, died 1907, the son of Yalgunga who met Lieutenant Irwin of "Crawley" (white haired) in 1829.)

Mulyeet, this side and Bunbury way  
Beedawong, Geraldton  
Den'nagur, Albany and Williams way  
Man'neet and Mulyeet, Bibbulmun way  
Manneet, beedawong, Geraldton way

A man would come from Moore River and Yabbaroo way and seeing our two boys they said, "We'll make them beedawong." If the boy is a Tondarup, the Ballarruk people will take him. They would be babbinguttuk. "We got koojal beedawong," the news would go up and down the "road". Ballarruk must see all his Ballarruk lot look after the Tondarup boys.

Ngagga, the "messenger", and his badge of messengership, "bambooroo". Midland. Wardawordong (certain place)

Joobytech, a Ballarruk, would take them (Tondarup boys) to Gingga and give them to another at Moore River and he'd take them towards Cockleshell Gully. Blackwood people would be gathered in. Ngagga can take the bambooroo. Toodyjay - Newcastle and Yabbaroo keep by themselves. Beverley, Williams and Kojonup can be brought by Joobytech towards Perth. The Yabbaroo people get down by themselves and the boys are kept away until everything is ready.

A "fence" (bush, breakwind) is put up and all the way along this fence camps are put and they sleep in these.

"Weebee boma" - bringing in the boy.

3 eekos ("leaders") from Yabbaroo pretend to fight, biting their beards and pointing their spears. These come first, and caper about for some time, and then 2 young women and 2 young men

linking each other's little fingers, and one behind the other, come with a booka under their arm, walking round naked and then they go back to where the boys are. These young people are "paraded" to show there are plenty of young men and women for their sexual orgies.

Ngaaee! The eeko come again and say, "I'll never see yogga or yungar again." Then they pretend to take leave of the assembled yungar and go away. Then the sun comes low. An eeko comes again and says, "I'm going to kill you all." Then a big smoke is made, and then the yabbaroo, northern yungar, come along and show themselves.

Wommooloo and walgaburdoo is put all over their bodies and men and women come and show themselves.

A spear is stuck between the two weebee eida, keeping them a certain distance apart, one in front and one behind the spear. First one sings, then the next one takes it up and then all the Yabbaroo men join in. All are standing in a row opposite to the Beedawa boys' own people.

"Ngow, ngow, ngow," (quick) yabbaroo call out as they passa way. "Boo'ngaa'ngy ngy ngy ngy," (quick) Bibbulmun sing as they corroboree.

Only Yabbaroo and Bibbulmun sides for the mulyeet (nose piercing). The two sides corroboree for each other and the boy stops along the camp of the Yabbaroo where he has stayed until the morning. He can see the corroboree a long way off and some old woman would point out his mother and cover the boy with a rug so that he shan't be seen.

The boy sings a Doordaroo song (Yabbaroo side) and his mother and father can hear him sing. Early in the morning the Bal-laruk make a big fire and clean rushes and a kangaroo rug is placed on it and on one side the mother and sisters sit and on the other the father and brothers and then the yungar stand in a row making a lane for the boys. The boys are then carried in on the shoulders of the babbingur and they walk along to the "bed" and then stoop and the boy gets off his shoulder and

runs to the bed (rug) which is strewn with red ochre, "powdered", and the presents are placed on the bed (rug) on either side for each boy and return presents are given to the Yabbaroo men. Kylee (boomerang), pearlshell, wilgee (red ochre), doocarree, wogarree, woonda (shields), meera (spearthrowers), dal'yagurra (long black meeri), yerrayerrong, beirart and ngarna (white tail of dalgaitch), are all given to Beedawong, who has rolled on the rug and has been covered all over with the powdered wilgee.

Bibbulmun give geej borryl, special spear; boordon, heavy spear; noolburn, nosebone; dabba, knife; wilgee, red ochre; yoornda, yellow stone; booka, kangaroo skin cloak; kojja, native axe; dwerda dyer, dogs' tails; baaloo, opossum string; weja jin-arree, emu feather; mower, eaglehawk; kogilyung, ngower, white cockatoo feathers;

Doongurn, father of beedawong (boy)

Derree, mother " "

Moyerung, sisters and brothers of beedawong

The babbin or ngooljar takes the boy. Sometimes the nose is only pierced before he comes back beedawong, and a short bone is put in when he comes in to his mother and father so that when the boy rolls over between them (his father and mother) it won't hurt him. He holds his nose to the fire to take the pain away and the boy washes his nose and bone occasionally. Molya don joengok - the big nosebone, the front leg bone of the kangaroo. Then the little boorna is put in. Then the mother and sisters get wilgee and throw it at the boy, but the sisters don't speak directly to him. Father and mother ask him all questions. Then his brothers take him away and listen to his singing of the new songs he learned with their babbingur. Yabbaroo men stop some days and then they return to their own place. Then the presents are divided

amongst the oldest Bibbulmun by the beedawong fathers, some given to each old "father". The old men are called over to the banjee or heap and told to divide them equally. The father could keep kela and dalyagurra, wogarree, yanjee (emu head feathers) and after the division is made of the beedawong boonarruk (or banjee) - "bundle" - the ceremony is over.

Eeta - song

Woordanung - Joobyteh's name for Koorannup

Wittung, m., a Ballarruk, married Boolabung, a Tondarup

" Jaggin " "

and had issue by Boolabung :

- (name not mentioned), m., a Tondarup

Yoolyeenan, f., half caste

Gerrel, m. yungar

Ngaieel, m. half caste

No issue by Jaggin

(Weerabin, Wittung's brother, had Boolabung first.)

The babbín who pierces his nose gives him his name.

The Yabbaroo men sang the beedawong song :

Windyn mallynba dee'ree deeree'

Windyn mallynba dee'ree deeree'

Mallyn mallynba dee'ree deeree'

Windyn mallynba dee'ree deeree'.

This is sung to the accompaniment of kylees, a spear  
When the old man begins at one end, then all join in and the  
old man at the other end takes up the song at his end and so  
it passes on from one crowd to another.

The beedawa has wogarree (forehead band) on his head. Boolja  
boolja (eaglehawk nose quill) on his warnga - upper arm.  
Ngolba woongardoo, emu feathers on his arms hanging down.  
Ngarna, yotta, fur of tamar made into a ball hanging over his  
ears.

Beedawa (pearlshell) is hung round his neck with possum fur  
string, jootee or panjee.

Joonga or boolja boolja in his nose.

Wogarree noolburn, docarree, booyel and little bit wilgee is  
put on.

His babbin have scarred him very slightly on back and breast.

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Yuardagur or moolyeet is the Bibbulmun word.

The Yabbaroo boy going down amongst the Bibbulmun learns all  
the Bibbulmun songs and wangee and forgets his own. He sings  
his own songs, dreaming them. If a bird sings he sings its  
song. If two men fight, he makes a song, if he sees young  
people laughing he makes a song. He dreams the songs all  
the time. A Ballarruk boy from York went mulyeet this side  
of Bunbury and sang all the songs. He sang himself all the  
time.


Jerryl boorna - York and Beverley people.

Jerryl borungur.

Name of the hill north east of the waterfall on Joobyten's ground, Jeerrbin or Jeerbinyan.

Southern word (Perth) - Walgaburdee or wommoloo, birds' down

The Southern Cross - Warraguma (eaglehawk), Nimbal or foot.

Another lot of stars like a sheep yard is called Jardagur, just like a fish trap, in the shape of 



Wattle tree	-	Kolyong	(Perth)
		Kolyung, balyer	(Vasse)
		Gornil	(Williams)
		Kun-nil	(York and Beverley)
		Kalyung	(Gingin)
		Kalyoong	(Pinjarra)
		Kolyung, jeero	Ngoorduk
		Kolyong	(Guildford)
Red gum	-	Kardan, marree, nyandap,	(Gingin)
		Meenung	(Beverley)
Banksia		Mungaitch	
Cone of,		Burraitch, mutcha, meej'	
Red gum blossom		Nyoombeea	
Christmas Bush		Moojar, moojarra, moojoor	(Pinjarra)
Flowers		Jilba	(Swan)
		Jelba, jeerdal, jeerdel	(York)
Grass tree		Balga, kalgalya, yoolok, yorla, yoorla,	bāluk
Jamwood		Mungart	
Paperbark		Yoombuk	
Sheoak		Kwēla, kweela, koorlee, koollee	
Xanthorrhoea		Milan, kowerduk, balga	
Zamia		Jeerajee, jeeraja, jeerij	

The word "corroboree" has come to be the generally accepted term used by the Europeans in describing the songs and dances of the aborigines of Australia and indeed any social native gathering is also included under the head of "corroboree".

The term was doubtless derived from the dialect of the tribes first met with in the early settlement of New South Wales, and has been carried by settlers all over Australia, so that at the present day, the same term is applied by the white people and in many cases by the aborigines themselves to the dances of the natives of the Gulf of Carpentaria and those of the South West corner of the Continent.

The late Rev. D. Fraser, author of "The Aborigines of New South Wales", gives (P. 21) the following definition of the word corroboree :-

'Karābari is an aboriginal name for those dances which the natives often have in the forests at night. Hitherto the name has been written "corroboree", but etymologically it should be karābari, for it comes from the same root as karaji, a wizard or medicine man, and barin is a common formative (?) in the native languages.'

The term has become common by use in the dialects of West Australia, particularly in the coastal districts and in the more settled parts of the Southwest. Almost every dialect of the West, however, has its own peculiar term for its various and elaborate dramatic entertainments.

In the Southern dialects, the word for dance is variously called kēning, kan, gē-ne-ning, kaaning, ganna, etc.

In the Murchison district dialect it becomes kanalla.

In the Gascoyne districts it is kanneea, anneea.

At Roeburne it becomes kō-nango and in the Kimberley district it changes into nooleo.

Three elements are always represented at these dances, which are distinct from what may be called "ceremonial observances" in connection with initiation, totems, etc. These elements are : music, dancing and dramatic representation, and they constitute a point of resemblance between the native entertainments and European Opera. There is indeed no serious business in life amongst the W.A. aborigines in which music has not a part. Mourning, rejoicing, inciting to battle, eulogism of their personal prowess, mimicry, jealousy - on all occasions music is the medium of expression of their feelings. Their songs, like those of other early races, are usually a bundle of ideas expressed in a few words, joined together, from which with ever-increasing emphasis they accentuate the harmony, often repeating them for one or two hours and enjoying more and more every new repetition.

Their songs are either extemporaneous, transmitted through local tradition, or have come from some distant parts. In the former case, the words are easily understood by singer and hearers, and will either be representative of the prowess of the composer, or his threats of vengeance against someone who has offended, typical of some incident in their daily lives, or an imitation or parody.

In the case of songs transmitted within the tribe or filtered down from some distant parts, the meaning is in almost all cases quite unknown to the singer, either through the length of time which has elapsed since the song was first composed, or through distance of place, or perhaps words have been lost and others substituted in such a manner that nothing remains but the musical motive, and those essentials which made the songs of sufficient importance to be reproduced in places widely apart from each other. (Cathu in his book on the North American Indians, Vol. 1, P. 126, says in reference to this - "Not one in ten of the young men who are dancing and singing it know the meaning of the song they are chanting over." Dreffebach speaks similarly of some of the New Zealand native songs.)

The accompaniment to most of the songs are the kylees or boomerangs, the meero or throwing stick and perhaps a folded kangaroo rug beaten with the hands or the beating of clubs on the ground or against each other, or perhaps hand-clapping.

The music, according to European ideas, has not much to commend it except the perfect time kept which would delight the soul of a conductor, but to the natives themselves the rude music evolved from the beating of the kylees or meeros or the pounding of the closed fists on the stretched kangaroo skins represents the very perfection of art.

(The kylees are grasped in the middle.)

The description of the Doordaroo kening as it is generally called in the Swan district, is as follows :-

It took place on some vacant allotments on Wednesday night, March 20th. Previously it had been fully rehearsed on the Native Reserve, and it is this full rehearsal carried on without the distraction of a white audience that I am going to describe.

In the matter of scenery, in the thickly timbered background upon the edge of which they always erect their stage so to speak, in the brilliant moonlight enhanced by the weird lights and shadows thrown over players, spectators and singers by the light of a huge central fire; these, taken in conjunction with the fantastic personal decoration and body painting of the performers enhance a scene which is not only in perfect harmony with the surroundings and players, but also harmonizes with the character of the dances represented.

Their personal adornments for these dances are many and varied. Their bodies are painted variously according to the fancy of the artist, with white stripes or curves or spiral markings on chest, legs and arms and face, shavings are wound round arms, legs and head, and where these are not available,

boughs serve their purpose. In their hands they carry sticks with the thin bark shaved, the shavings remaining attached in little balls at intervals along the stick. Pointed and shaved sticks are stuck in the hair in the form of horns; sometimes the scarlet flower of a species of shrub (native name - goon-gung) is wound on sticks and used in the hair; cockatoo feathers and emu feathers are also worn at the back of the head, and a bunch of the latter sometimes is put in the back of the hair belt as an additional decoration. Beendee-beendee, these shaved sticks and also the circular head dresses are called. Dogs' tails, parrots' feathers.

Arranged in a line they follow their leader out into the open, coming out in measured movement with the curious high knee action peculiar to native dances. The leader moves along in front of the fire and in full view of the spectators, making various gesticulations with his arms, legs and body, all the others imitating him exactly, marking meanwhile the musical measure with the beat of their feet upon the earth and at every second beat which is given more strongly, they utter the following truncated sounds strongly accentuated, "Ee, ee, ee, ee," until they have formed a semicircle on the stage, as it were, when with a prolonged "eeeeee", they move their bodies simultaneously to the left as though expectant of someone. Then all turn to the right and cry out, "Aaow," and as the long cadenced vowels cease, a figure, called woordoo, springs out from the darkness and standing at one end of the semicircle holds aloft its beendee-beendee and while it thus strikes a dramatic attitude, making no sound whatever, "eeeeee", "aaow" are again lengthily sounded.

Meanwhile the measure of the song insensibly increases and the new figure this time taking the lead with body slightly inclined/<sup>now</sup> to the right, now to the left, they all step in unison into the darkness at the other end. A short interval, and then

the music recommences, and the same performers again emerge, minus the woordoo or single figure. A slight difference of gesticulation and movement of the upper part of the body accompanies each fresh advent, but the high stepping action is the same throughout. Again, after the prolonged "Eeee" and "Aaow", a woordoo advances before the footlights and with beendee-beendee or shield poised stands for a moment at the end nearest to his darkened retreat, then with one or two bounds he is in the centre of the semicircle, again stands for a moment, and then bounds along to the further end, holding shield or beendee in his extended hand. As the others follow him round towards the darkness, each one holds his shaved stick in the same manner as the woordoo, and all disappear again.

In the next movement, all came out without the shaved sticks and holding up hand and arm in close proximity to their heads, in imitation of emus, they walked slowly after the manner of that bird until they had again formed a semicircle. This time a little boy, dressed with a nyetta, etc., and holding in his hand the beendee-beendee, stepped out singly, high knee action, and as he reached the end of the semicircle, stretched his arm out and his whole body gently quivering he also caused the beendee-beendee to describe various figures by shaking it in rapid continuance. After posturing thus for a moment the little woordoo resumed the high knee action, followed by the other dancers. Every detail in the performance is faithfully adhered to and the rules of etiquette are also strictly observed. The females sat in a group behind or beside the old men. The musician takes his place, standing at the further end of the semicircle. The dressing rooms are at either end behind which the men decorate themselves. The woordoo has a special dressing room to himself which must not be invaded by the younger portion, neither must any of his personal decorations be touched by the boys for fear of magic, as all the articles are supposed to possess magic after having been worn by the woordoo. At the right hand side of

the spectators, the fire attendant stands, always in readiness with a branch of dried leaves to replenish the blaze. On the left of the spectators, the musician places himself. It is all fair for each individual dancer to decorate and ornament himself, so as to show off his personal attractions, and many fantastic markings and peculiar headdresses are the result, but if he has any designs on any female present, he can exhibit his intentions only by excessive ornamentation and an occasional lightning glance at the object of his desire. There is no confusion, irregularity or mistake, each being strictly conversant with his part.

Each tribe has its own traditional dances in which both the figures of the dance and the music are exclusively its own. The personal decorations vary at all these dances, and also the weapons, but the similarity which prevails amongst all the native dances is observable in the materials used for painting and decoration, the distinction between the tribal dances being the form the patterns and personal decorations take.

The rhythmic sound of the feet as they beat the earth, the graceful free lightsome attitudes of the performers, their shining, well-oiled bodies, so sinuous and flexible, glistening in the firelight, the never ceasing play of their great black eyes, their blackness and largeness accentuated by the white rings round them, the total absence of European "rustle" that is to be heard in any assemblage of people, constitute an experience that for weirdness and unmistakable barbaric beauty cannot be surpassed.

The perfect unison of each one with the other.

They make great preparations for the dance, spending perhaps days in making the necessary amount of shavings, trimming the beendee-beendees, making the various headdresses, preparing the dardar, wilgee, kanjin, charcoal, making the various headbands and waistbelts of human hair or opossum fur, arranging the cockatoo crest feathers, the emu feathers, armbands, head ornaments and caudal appendages, and greasing and charcoaling their bodies until they glisten again. Their figures displayed to such advantage form a fine figure for the artist, but it is melancholy to note that in this last representation of the doordooroo kening, Joobyteh represented the last remaining member of the Guildford tribe, Woolbarr and Dool of the Gingin people and Genburdong one of the few Southern Cross district natives, Monnop one of the very few Victoria Plains district.

When the music changes from slow to quick, the movements also vary.

Every one of the performers of the Doordooroo represented a different district, consequently each person almost had a certain little difference in detail, explained to me afterwards, but native etiquette forbids any singularity, and each imitated perfectly the action of his neighbour. When several tribes meet together and these spectacular dances take place, it is then that great rivalry is exhibited, each tribe trying to outvie its neighbour in the elaboration of its personal adornments or the intricacies of its movements. It must not be supposed that a friendly dance will always end amicably; on the contrary, many a dance has terminated in a fight, and by way of contrary, many a fight ends in a dance, but such uncertainty is not unknown in Ireland.



Joobytch covered his whole face and the upper part of his body with white down, as also did Monnop, and a beendee-beendee in the form of a spider's web with a round opening for the face to be put was in Monnop's hand.

A flat soft ground with a background of trees is almost always chosen, as hard ground is unsuitable and might possibly hurt the feet of the performers who have to stamp about a great deal during the dance.

The firewood and boughs are placed in readiness and as soon as this fire is lighted the singing commences, and these are a signal for the performers to advance before the footlights. The decorations were generally procured at the tradingfairs, that is, those that were unobtainable in the district. In lieu of the powder, kohl and rouge of the civilized European, the aborigine has pipeclay, red ochre and charcoal. Their noses were pierced with the stick which in the South was the sign of manhood. The silence of the bush and the darkness all round. It was amazing to see the vigour and energy which Joobytch and Woolber displayed in twisting their bodies and stamping round, their high stepping being not one whit behind that of the children in lightness and gracefulness, rather in advance. The acts and interludes, the latter are the woordoo, the former the various representations of the emu, etc. Their songs are generally in the minor key, and as a rule they first take a deep breath and continue the song until their stock of wind becomes exhausted. There is always a poet in the family capable of extemporizing, and if the songs are worthy of reproduction, they will be passed on from district to district, the natives of far distant places singing them without having an idea where they originated beyond a vague north, or north east or nor' west direction as the case may be. As regards the rhyme - head rhymes were the earliest forms of European poetic literature, more particularly in French native poetry. Chaucer was one of the first to introduce tail rhymes into England.

Sometimes the kylee and the meero are played together, the

musician holding the centre of the kylee strikes the extremities against the meero, producing a sequence of very quick strokes with which they accompany their songs and regulate the cadence of their dances. The natives own wild and to our ears discordant songs are to themselves the perfection of harmony.

203. When at the end of the Wanna-wa corroborees, the men wash themselves, does it mean that the women must not know anything about their bush work? (See Howitt's book, P. 557)  
P. 22

The washing is only preparatory to decorating themselves for joining their women. The women must not know anything that has occurred during the men's absence from them.  
P. 68

216. Were the messengers whom Winjeetch sent to the Bunbury and other tribes; painted in any particular manner? Describe.  
P. 23

Yes. He put white string (bare-art) on his hair and tied it up in a sort of top-knot with feathers etc. (tugga luggan) stuck in it. White cockatoo feathers or shavings are stuck in each arm. The body is wilgied all over. He takes as many spears and kyleys as he can conveniently carry, to show to his friends, also the bambooroo.  
P. 69

217. Is there any difference in the messages sent for dancing corroborees and initiation ceremonies? Has the messenger any particular duty to perform in either of these messages? Does he carry bambooras for both and is there any difference in the markings?  
P. 23

No. (The women must not touch the ornamental shaving sticks and other things worn by the men at Wanna wa. These are taken off and placed in the spot where the wanna wa was held. If the women, boys or girls went there, they would get very sick and die, get pains all over them like rheumatism. This comes from Yaberoo, Jubyche says, north and northwest.)  
P. 69

218. Was Jubyche ever sent on these messages?  
P. 23

No. The head men always took them, or else deputed the next in influence to take them. Jubyche and Winjeetch often conferred together over the holding of a Wanna wa.  
P. 69

219. How did they receive strangers in Jubyche's tribe? What did the visitors do? shout first and then come in with boughs? What words would they use when they shouted?  
P. 23

They usually called out, asking name, country and subject of visit. The visitors reply and if they are known to any member at the camp, they mention his name. They are then allowed to stay the night or the few days of their visit

and are escorted away from the camp for some little distance, on their departure. If they have no friends at the camp, they are not allowed to stay. But the visitors carry their spears and kyleys with them, not green boughs. The Nor' West people, according to Jubyché, carry boughs as a token of friendliness. P. 69

220. Did messengers come to Jubyché's camp with news of death, fighting, or elopement? P. 24

Yes, and when telling him they placed their arms round him as before described and cried. Usually more than one messenger came with the news of a death, and the women's cries being heard while they were yet some distance away, the men at the camp were usually prepared for the news.

In an elopement case the fugitives were followed and if the man gave the woman up he wasn't killed, but speared in the leg. If he didn't give her up he would be killed, and the girl killed too. The man was killed by the girl's relatives and the girl would be killed by the man's relatives. P. 70

221. How did the messengers announce these respective tidings, and what was his distinctive painting for each? Did those who saw him coming know upon which errand he was bent by the markings etc. on his person? P. 24

In mentioning an elopement case, the messenger stood before the oldest men and told them, and they ordered their people to take up their spears and follow the guilty couple.

The messenger who is sent to ask the tribe to help them to fight some offending neighbours delivers his message somewhat similarly. P. 70

223. Could Jubyché write the letter he received from the New Norcia native, on a message stick? P. 24

No, the messenger delivers the message and the person to whom it is delivered takes the bambooroo and ticks away each notch as the various instructions are repeated to him. P. 70

224. How long were the messengers on their journey? P. 24

According to the distance, sometimes one month, sometimes two. P. 70

225. Does the messenger bring the bamboora back with him, or does he leave it with the tribe to whom it was sent? P. 25

He may bring the same one back, or leave it with the tribe and bring another one back. P. 70

226. What was the messenger called? P. 24  
Wanga, winja-ting, gwabba, "telling right". P. 70
227. Was the bamboora ever dipped in blood before being sent?  
No. Both ends were blackened and a black ring was placed  
round the middle of the bambooroo. This was to call the  
tribes together for fighting some unfriendly neighbours.  
P. 70

supper is partaken of by all together and the corroboree is over.

There is an old man who keeps sentry all the time, day and night, over both the men and the women and sees that they don't come near each other, watches them closely always.

Wanna waga or wauk or wa Song (corroboree)

Murra-murra-murra-murra-murra-ā

Thombere biah! thombere biah! kombere biah.

Note at top of page 89 :

Wanna wauka corroboree from Geraldton to Guildford and Perth.

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At corroboree they all stand in a row.

Yinok yidere yoga      bibbar koggara wab-berruk  
Women stand in a row, play making corroboree.,

Bunbury corroboree

Gurra murrana wimbar wimbar

Yaga lilil yaga lilil yaga lilil yaga lilil yaga lilil yaga lilil.

Wimbar wimbar gurra murrana

Gurra murrana wimbar wimbar gurra

Murra na wimbar wimbar

Kargo kargo kargo (this seems to be the finish of the song.)

WANNA WA CORROBOREE

There is a certain corroboree where the women are sent away by themselves and the married men and young men live together in one place, sleep by themselves and go hunting. Woman must not come near them at all. When the men go for water, the women must go away from the waterhole. The men then go hunting and some old men in the tribe are commissioned to take possum and various game, etc. to the wives and children of the men. The parcel is made up by the senders in such a manner that the messengers know to whom each is apportioned, and when they arrived at the women's camp they call out the names of those women for whom they have presents. The women in return make cakes of seeds and roots ready for their men and send them by the messengers. After the prescribed time, one month, is over, the old men summon the women who prepare themselves for their part of the performance. The men paint themselves with wilgie and feathers and standing in a long row they wait the women's arrival.

Presently the women are seen coming along in single file, each woman holding her wanna high up in her right hand. They are quite naked, but have painted themselves with wilgie, and when they arrive within a certain distance of the men's camp, a halt is called and presently a young man most elaborately dressed in feathers and wilgie and down, and with his spears in his hand, walks along the row of women that now stand facing him, biting his beard and pretending great anger. Suddenly he rushes at the women and says, "I will spear you," and they stand before him  
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with wannas still poised. All the other men are standing watching the women and presently the young man goes over towards the row of men and makes a division by striking with his spear the ground between the two central men. Then he says, "Burr-r-hu" to those on the right and the same thing to those on the left, who break rank at once and go and sit down. He next turns to the women and striking his spear in the midst of them utters the same words. The women immediately lower their wannas and putting on their cloaks, go to their husbands' and fathers' camps and

Mamman wurree = all in a row

eeraroo song

nyeeta = shavings

boolee wardoo wardoo mannee

The men put their arms round each other's neck.

Moora moora and bindee bindee synonymous terms.

The eeko clears the ground and makes a circular space. A road is made from this circular place to the burgoo, where the karara men have their camp. The karara women and the mooralee (caleepgur) are in the kalungarree, the women with babies are at the back of the kalungarree. They are mooyap (forbidden).

Song calling the women :-

Kymara ngya binga, kordoo darree, korda darree,  
Booyal goonda yardee mandoo.

Calling the women :-

Wilbee ngya wilbee ngya ngya weeree,  
Kymara kyeemara kymara kymara kymara wilbee ngya  
Ngya mando wilbee ngya

This is sung just before the burial of Mamman.

(Booryrda = Joobytech's name for boorgoo ?)

Boorgoo where karrara men live by themselves during jalgoo time. Those who are not karara men are burgurn and must not go near the burgoo.

Kalungarree, eeko, (man and woman) looked after all the women there.

The women must not look after their own husbands at all.

The eeko is the "medium" by which the men are supplied by women other than their own wives. These must never cohabit with their own husbands. Single girls are obtainable at this time also. The karrara men give goomal, yungur, weja, walya, kweenda (they don't give waugul as it's a delicacy), meena, kwardin (big bunch), jagat, ngwalya (like a carrot), kuttotch, koolyet, karr (white root), warrin, boorga, joobak, banak (stinkwood worm), balyee (wattle tree worm), boonurt (tooart worm), nyeedeet (kwonnert



tree worm ), malernmung (ground worm). All these are payment; when the karrara men come in from hunting eeko goes to see the proceeds of the day's hunting and takes what he requires. Sometimes they try to hide some of the food but eeko finds it out. Married men send some to their wives which the eeko faithfully gives to them, also the mothers and sisters dependent on the men must be sent food.

The karara men and kalungarree men can go hunting together, but they cannot eat together, nor can they cook their food at the same fire. And they must not see the women during this time.

The jalgoo can be held at any time of the year.

The men go hunting by day and dancing by night. In the evening the women's "eeko" makes a big fire along the kalungarree (the line of women's huts. As the men file in along the path leading from the boorgoo to the kalungarree, the women have a good view of the men and see their own husbands and brothers. If their husbands or brothers died in the boorgoo the women could not go near them, nor can they go near the boorgoo at any time, under pain of death. If a fight occurs the karara men retreat at once to their boorgoo. If a man is speared and they all deny they speared him, then he is buried out of hand, his women never seeing him. Eeko is busy all the time settling disputes, obtaining food, wood, etc. The man in charge of the Boorgoo never leaves the boorgoo until jalgoo is over.

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All this goes on for sometimes one month, sometimes more, "several moons", no more than 6 moons, and then the eekos come to say to the kalungarree men, "Koorra nyinnee" - have sat down a long time, and then preparations are made for the burial service. This service is curious. "Mamman" represents the ancestor of all the old people there, one great man, "demma goomber". All the boys are busy making nyeeta (shavings) from morning till evening. The eeko and a babbingur get two saplings about nine inches in diameter and trim them to a certain shape with yargoo and kanjin and a kangaroo tooth. Then they paint these with charcoal and wilgee. They make charcoal eyes and eyebrows, mouth and nose

hands, arms, legs and all parts of the man. Wilgee is rubbed over in certain markings on the body of each sapling, and they are placed at either end of the jalgoo. They make a nyeeta (head dress) just like an Afghan turban and stick 4 bindee-bindee into the turban and then the dressing is finished.

(Bulyan tells me these are made at the beginning of the jalgoo, and are placed at either end of the circle, and are in full view of men, women and children all the time. The women must not go into the jalgoo at any time, but they can see the mamman koojal from their camp.)

Finish up song.

mordarale

Ngya mordale manooa manooa jee jee

Ngya mordale jewangooroo mordale

Injeen bookal ngya mardale manooa manooa jee

Manooa manooa jee wow wow wow ee ee

Bimbeen boogal mordale ngoo mardale manooa manooa jee

Ngya binna mordarale wilbeen jardalē, ngya binga mordaralē

Manooa manooa jee moorurda jee, ah, ah, ah, ah, ah, mungya.

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The nyeeta is then collected and in the jalgoo the form of a man is made, lying on his back. The head, shoulders, arms, legs and dress, noolburn, beendee on the head, are all outlined in nyeeta, and then when the young men have finished making it (it belongs to the young men?) they place beendees all round the figure making a sort of grave. Then the natives all sing with their arms round each other's necks, sitting round the ring, boolee wardoo wardoo manoo, jingardoo manoo. (The bimba or bat has something to do with this song. The bimba often watches the burial which takes place at night.) The men take all their beendees and decorations off and put them all round the figure in the circle. The nyeeta is left and the natives disperse. The present day natives can give no explanation of who mamman is beyond "demma goomber" (demma = grandparent, goomber = big). "It belongs to the young people", they say, and it is the younger and young natives who take the chief part in the burial. The chief singer sits in the centre of the circle and leads the singing. "Eeraroo", the song is called. "Eeko" the old men

who have charge of the women, the jalgoo and the men, and who arrange the distribution of the food brought in at the end of each day. The eeko makes the mamman koojal and shows the younger members the methods of procedure at the jalgoo. He settles disputes, or perhaps creates them, inquires into their fights, adjusts the quarrels of the men, and what is harder still, of the women. The eeko must see that there is sufficient wood for the jalgoo fires, and attend to a thousand and one other things and apparently it is the eeko who brings the jalgoo to an end. Very few unauthorised meetings between the karrara men and the kaleepgur women take place, owing to the eeko's vigilance, and he never allows husband and wife to cohabit during this time.

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The song "ngya weeree" etc. (see previous page) is sung after meal time before the burial (yoorra miraa is sung first), 3rd booyal goonda yardee mandoo,

4th, weeloo banba, weelee yardee

5th, kymara ngya binga kardoo darree, kardoo darree

6th, yowin bandee ngya binga

7th, jiniby yungee ngya binga

8th, ngalarn beeta yoweera ngaty'

9th, jinjamulla, kardoo darree

10th, ngalbun lungee

11th, wilbeen jarala

12th, moora nangee walboo nangee

13th, kooya warkynya manooa moorurda jee.

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All women are Kymera (NorWest word), Karar'oo, men at Jalgoo Boorarde, the old men and women who are not taking part in the jalgoo.

Boorogoo, the enclosure where the jalgoo men are.

Ngoornek koolijen

Eendoon, Yeendoon, or Kalungarree, where all the Kymera women were. Kalungarree was a big stockyard or fence behind which the women and children and men kept, all except the karrara.

If a Karrara man gets ill he must leave Boorrgoor and either make a fire for himself attended by the eeko, or go back to his wife, but he must not cohabit with her for two or three days. When he decides to go back to his woman, the boorgoo men decorate him with charcoal and wilgee and grease and this prevents him getting ill, and then he stays at the kalungarree.

The women sit inside the fence and can look at the dancers at night, not in the day time, or they would get ill and die, and the women musn't stand up or talk during the dancing of the men.

Yowlila yowlala yarngaree, bimba's song

Wilbee ngy jarala " "

Boolee wardoo wardoo " " and wana wa song

Bimba the name given to the two posts

Wanna wa the name given to the recumbent figure

Mamman is given to all three figures.

They dance in the day time at the break up and they dance till morning, men and women can dance together.

Manja borongur is another dance, making friend, you can have 4 babbin, "real dream babbin".