V 5a

TOTEMIC SYSTEM

NORTHWEST W.A.

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(Brown's comments)

Retyped P. 1

Second paragraph.

Wrong.

"Of the Class totems, etc.

What tribe? Roebourne?

Yes. (D.M.B.) Wabbinyan informant.

TOTEMIC SYSTEM

The totemic system of the more northern districts (Roeburne, Broome, Beagle Bay, Derby, etc.), particularly the coastal regions where circumcision and subincision are practised, is a very comprehensive one.

From the Roeburne district, (where the tying up of the arm constitutes full initiation) there is an extensive totemic system north and east of that point, but beyond the difference in nomenclature (jaalee - totem, Roeburne district, jal'nga - totem, Broome, etc.), and the absence of the more complicated initiation ceremonies, the Roeburne district totems appear to have the same origin and classification as those of Broome, Beagle Bay, Sunday Island, Derby and other parts of the extensive Kimberley district. In the northern coastal areas the totems are Class, local and individual, and the one term - jal'nga (totem) applies to all these.

Of the Class totems, the tchallingmer (pelican) belongs to the Boorong-Kaimera people (fathers and sons for ever), and the wanberr (crane) and jijjeejooroo (plover) are amongst the Class totems of Banaka and Paljeri (also fathers and sons for ever).

Father	Mother	Offspring
Boorong	Banaka	Kaimera
Banaka	Boorong	Paljeri
Kaimera	Paljeri	Boorong
Paljeri	Kaimera	Banaka

All Class totems are hereditary, and descend from father to son for ever. The seacoast people have certain fish as well as animals included in their hereditary Class totems, all of which they eat, for all edible totems (except the kalbain - blue pigeon - abstinence from which appears to be universal throughout the State,) are eaten by their owners. Every tribe has one or more "jal'nga-gooroo" (jalnga = totem, gooroo or ngooroo = many, plenty - sorcerers) amongst its members, and the principal Class totem songs are sung by one or more of these jalngangooroo before certain seasonal fishing begins.

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Retyped Pages (V 5a) P. 2

"Local totems", etc.

not hereditary

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Retyped Page 3

"On the supposition that the eaglehawk and crow" etc.

They <u>are</u>.

Bottom of page : "The names of the other class totems..."

Of which classes?

Boorong-Kaimera (father and son) and Banaka-Paljeri (father and son). (D.M.B.)

MSS. P. 91 (Brown)

Retyped P. 1

last line. What tribe?

P. 2

End of 4th paragraph : "may be made so by their owners."

Explain.

"Individual totems ... <u>may</u> belong to the father.

Or may not.

Boorong-Kaimera jalngangooroo will sing for their Class totems in their season, and Banaka-Paljeri jalngangooroo have also their hereditary Class totems for which they will sing in the season.

The inland (pindana) Kaimera and Boorong ("fathers and sons") also the Banaka and Paljeri, will have other Class totems in lieu of the products of the sea, and these will also be sung for by the jalngangooroo of the inland tribes.

The northern totems differ in many respects from those of the south, but, as will be seen, a certain homogeneity exists in the totemic laws of the whole known part of Western Australia.

With the exception of a few birds, reptiles and fish, the northern classes divide all edible food, animal and vegetable, between them.

Local totems are all totems which the father sees on the dream ground when the ngargalula or spirit baby comes to him in his dreams, for the baby must come to the father in a dream before it can go inside the mother to be carried by her. The ground and the totems are local and belong to the child only, and are attached to the locality seen in the dream, which is generally a portion of the father's people's run, for the dream ground, which is jimbin or underneath, appears to be similar in all respects to the ground above it. When the child has grown, he or she will dream the increase of their ngargalula totems, and will eat of these in their season. These totems are not generally hereditary, but they may be made so by their owners.

Individual totems are those which may belong to the father, but which he may give to his boy or girl child during their youth. These individual totems may be dreamed by the father during the youth of the child, or they may be one or more of his own ngargalula totems which he will give his son or daughter, and in this way ngargalula totems may become hereditary. The child can, when it grows older, dream the increase of the individual totem given it by his father, if it is an edible totem, and if a non-

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Retyped P. 3

"With regard to the Class totems, etc."

What tribe?

Jajalaburu. (D.M.B.)

Next paragraph : "On the supposition that the eaglehawk and crow were Class totems..."

If these are called "class" totems, the name must not also be applied as above also.

edible totem the young girl or boy will feel that there is a mysterious connection between them and their totem, which has been established through the father's gift of the totem. This gift of a totem either to the giver's own family or to his brother-in-law is general throughout Western Australia.

With regard to the Class totems, it is interesting to find that in the West Kimberley districts the walow'ra (an old dialectic name for eaglehawk) is the totem of the Boorong Class Division, (walow'ra is also a local totem of the Minjinji wonga E. of Laverton), the wongana (crow) being the totem of the Banaka Class division, (warragunna is the present day equivalent for eaglehawk in the Broome district, and won'gadee or won'gana for crow). Boorong and Banaka are intermarrying pairs throughout the West Kimberley district, producing Kaimera and Paljeri, which again in their turn produce Boorong and Banaka. The wallaby (jang'ala) is supposed to belong to the Paljeri division and the barramunda fish (mardinjow or mardinjanoo) is said to be the totem of the Kaimera division.

On the supposition that the eaglehawk and crow were Class totems of Boorong and Banaka, it might be postulated that at one time there were but two primary phratries existing in the northern coastal area, Boorong (eaglehawk) and Banaka (crow), and that these two phratries were exogamous. Later on these may have been augmented into four, the two additional Class names being given to the progeny of the males and females of the primary phratries to mark some permanent distinction between them, and to place a certain restriction upon the marriage laws of their offspring. But the name Boorong does not identify itself with wal'owra nor with the later term for eaglehawk (warragunna); between won'gana and the dialectic variations of Banaka however, some linguistic connection might be traced.

The names of the other Class totems, tchallingmer (pelican), wanberr (crane) (or joolbarda-ngarrin) and jijjeejooroo (plover), are used at the present day in the greater part of West Kimb-

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Retyped Pages 4 and 5

"Class totems", "hereditary" totems.

What do you mean by class totems? Has a class, as such, a lot of totems?

"Group" totems? (D.M.B.)

A Roebourne legend (Tchallingmer and Wanberr)

Only a "just so" story.

P. 5 (retyped) (Brown)

Legend of tchallingmer and wanberr.

Is tchallingmer a Broome name? or a Roebourne name?

Broome names introduced into the Roebourne dialect.

(D.M.B.)

erley, and cannot be said to have the remotest resemblance to any of the Class names of those districts. The tchallingmer is a sea coast bird, the wanberr or joolbarda-ngarrin being an inland bird, according to the Broome natives.

The four northern Class names have not therefore been identified with bird or animal names.

Dr. Andrew Lang examined the Class names of the Arunta and other tribes described by Messrs. Spencer and Gillen, and offers the suggestion that these class names may have been animal names :-

Paljeri-Biliari - eaglehawk
Banaka-kanunka - bush wallaby or kangaroo rat
Boorong-Ungalla, Ungola, Yaroinga - crow
Kaimera -

The various equivalents for eaglehawk, crow and kangaroo rat prevailing amongst the northern coastal people from Sunday Island to Roeburne are as follows :- Eaglehawk - arrijan, (Sunday Island), warragunna (Beagle Bay), warragunna (Broome), deran'jee or gin'ber'ing (Fitzroy), warreeda (Roeburne), Derby name not supplied.

The terms for crow are :- Wan'gadee (Broome), wan'gamul (Fitzroy), woggoora (Roeburne);

Kangaroo rat :- yalwa (Beagle Bay), yalwa (Broome), kurrapa (Roeburne).

None of these equivalents can be said to resemble the Class names of the West Kimberley people, and hence, until fuller investigation is made, the origin of the names must remain undecided.

The inland "fathers and sons" (Boorong-Kaimera, and Banaka-Paljeri) may replace the seacoast Class totems with inland animals and birds, also as Class totems, for there is abundant evidence that Class totems exist throughout the northern area.

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No, eaglehawk would be Kaimera-Boorong, crow would be Paljeri or Banaka.

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Parrjaning	Karimba	
Yela	"	
Nimanbur	Banaka	
Karabulu	Parrjari	
Kurauel	Banaka	
Ngalugu	Parrjari	
Wanberr	Boorong	
Wongadi	"	
Tchibilyuru	Banaka	
Milgunguru	Boorong	
Waraguna	Kaimera	
Winini	Banaka	
Kurdurwain	Karimba	Yamminga time Winini and Kurdurwain fought.
Jallingmer	Kaimera	
Kuljuwon	Boorong	
Jarambul	Kaimera	A nooloo and song. Jiwaru a Kaimera man got the song from the ngargalul.
Pajalbura	Kaimera	2 Jarambul fought and 1 pajalbura and
Kulibal	Karimba	Pajalbura had to stay in deep water while Jarambul stay in shallow water sandbeach.
		Jarambul Song
		Jeljēl binaa jiljem binaa
Inyajun	"	Ngundal yuru gara, bis bis.
Jalangurdi	Banaka	
Bileramerd	Karimba	
Kularding	Parrjarr	
Wulgurdain	Banaka	
Ballit	Karimba	
Ngunanguru	Parrijarri	
Minjangur	Karimba	
Ngulu (bee)	Banaka	

Hereditary

Ngariban a tree, hereditary totem of Baba.
I-endi - spear
Yalwa - kangaroo
Langur - opossum

The warragunna (eaglehawk) has been mentioned as one of the inland hereditary totems of the Paljeri-Banaka men and the langoor (opossum) as that of the Boorong-Kaimera inland people, but the evidence as to this statement is inconclusive, and cannot be positively asserted, but of the existence of the coastal Class totems there is incontestable evidence in proof.

Tchallingmer (pelicans) were men in Yamminga (ancestral) times, then they became pelicans, also in Yamminga time; now they are the totems of all Boorong and Kaimera men, whose ancestors they were, Yamminga having given the tchallingmer, with other totems, to them. Yamminga also gave the wanberr, who were once men, to the Banaka and Paljeri.

A Kimberley legend shows the two "groups", tchallingmer and wanberr, fighting each other :-

Tchallingmer and wanberr had a fight. Wanberr had a mungoorl (spear) to fight with, and tchallingmer had joong'o (fire). Wanberr speared tchallingmer through both hips with his mungoorl, and that is why tchallingmer always walks jal'-gooroo-jal'gooroo (crooked). Tchallingmer hit wanberr with the joong'o and now all wanberr are the colour of kajjoordoo (ashes) and have red legs. The tchallingmer then sang :-

Kanda ngarree maa, peelaraa,
Leave alone the spear,

Kallan'ga najjaramarree,
Fire stick fight with,

Kanda ngarree maa, peelaraa, etc.

A man of the pelican Class totem will eat the pelican, a crane totem man will eat the crane, and so on with the other totems. The pelican totem men say they have always been
Broome word Broome word
kooja-ngoora (seacoast men) or koolar-rabuloo - western people, while the crane and plover people originally came from baanee (east), and are banneeab'buloo - eastern people (inland).

The warragunna (eaglehawk) was both seacoast and inland , and had a somewhat similar reputation to that of his southern

brother. He stole the best part of the food and game which the vigilance and activity of his "nephews" (sister's sons) enabled him to secure, and he eventually met his death through his over-greediness. He was the uncle (mother's brother) (kogga) of the wagtail (jindee-beera-beer) and pigeon (jooga-jooga) and other birds in the West Kimberley district, and the "mammangurra" or "all-father" of certain birds in the North-West division (Roeburne), and in both places he was killed by his nephews (sister's sons) for cheating them of their share of the food obtained by their exertions, just as he tried to keep the fresh water to himself in the Southern districts. In the Broome district the eaglehawk is still one of the hereditary Class totems of Boorong and Kaimera, but it is also a totem of some Banaka and Paljeri people in the inland districts.

All Northern totems are determined by dreams, the totems of a child being those which his father dreamed he saw on the ngargalula ground, others being again dreamed and added to the ngargalula totems during the growth of the child.

The ngargalula is not the spirit reincarnate of any ancestor who may have died on the ngargalula ground, for such spirit does not return to the ngargalula ground, it either goes to Loomurn or is turned into a ranjee and haunts or frequents some particular shady place, well known to all the natives in the vicinity of such haunted spot, or (like Lengo, Mandabullabulla and others) it goes into the ground or the sea, or is turned into stone. The reincarnation of these Yamminga ancestors then as ngargalula is, according to the natives, impossible. The places where those people "went down" are known to the natives of the several districts where such legends are current and as the ngargalula, when they come in dreams to the father, merge into the child and are "no more ngargalula", no man can again turn into a ngargalula after he is either dead or turned into stone, or gone into the ground.

The ngargalula have always been jimbin (underground). Yamminga placed them there, but they are not "Yamminga come back again", all the native infommants have been positive on this point.

They state that Yamminga fathers dreamed ngargalula babies and when these yamminga babies grew big they were "no more ngargalula."

They cannot account for the origin of the ngargalula, other than that they were always "jimbin" and ngargalula, and jalnga (spirit babies and totems) are on the same ground "jimbin". The jalnga return to their booroo (ground) when their season is over and come back again kalboo, but the ngargalula that come up kalboo (above ground) from jimbin (underneath) never return jimbin again, not though they die as babies, as some of the dead babies become <u>jilling jilling</u> and go inside their mothers whom they eventually kill and then the spirits of both mother and child go Loomurnwards.

Nothing dead is to be found in ngargalula booroo.

The spirit babies that come to Kaimera and Boorong bring the Kaimera and Boorong hereditary totems back with them, and their <u>personal</u> totems are dreamed by their fathers, and a Kaimera child may be

seen with a totem that has been the personal totem of a Paljeri man, and so on with the other classes. All totems, hereditary and personal, belonging to each of the four classes are jimbin, but each moiety Kaimera-Boorong and Paljeri-Banaka have their hereditary totems as well.

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Retyped page 7

Par. beginning "The only apparent connection"....

This looks as if a child were based on a soul, but a man who has only his own soul has none to base a child up in?

P. 8 (Brown)

"When the seeds of the yeeragool are ripe...."

What tribe?

In the northern coastal areas, several human Yamminga ancestors are mentioned by present day natives in connection with animal, bird and fish totems, these humans, however, being absolutely distinct from Yamminga birds and beasts, etc. Some of these Yamminga inaugurated special methods of fishing, some died and turned into ranjee (spirits), and instead of going to Loomurn (the western country of the dead), returned to shady places on their own runs, and became the guardians of certain food totems. One of these ranjee watched over two species of seed foods, the only known totems on the northern coast for which ceremonies were performed. Other Yamminga ancestors "went into the ground" or "turned into stone". All these Yamminga ancestors were members of one or other of the four Class divisions, but the places where they died, or went into the ground, or turned into stone or haunted as ranjee, are well known to the present day natives and are not the homes of the ngargalula or spirit children who come in dreams to their future fathers.

The only apparent connection between ranjee and ngargalula is that unless a northern coastal man "has a ranjee" (that is, "spirit", "soul", or something within himself distinct from the above mentioned "ghost" ranjee) he cannot dream of a ngargalula, and consequently cannot have children. The two kinds of ranjee are quite different, one haunts shady places, which are called ranjee beega (ranjee's shade) and watches over certain food totems, etc., the other is inside a man, and belongs to himself only - a marked distinction.

With reference to the ranjee who watches over certain totem foods, also the ceremony which must be performed before the seeds can be eaten, the following account of the ceremony which was performed in one of the northern districts will illustrate the ranjee's guardianship of the seeds. Win'ya-win'ya-nan is

the name of a ranjee beega in the pindana (bush) near Minnaring. In the vicinity of this shady place, or "haunted shade", the jamwood tree and another seed-bearing tree called beeloorn are abundant. Both the seeds and the gum of the jamwood tree are a favourite food of the natives. The tree itself is called yeeragool, and its wood is also used for making lanjees (boomerangs) and mungoorl (wooden spear haft); the seeds are called Jee'rung'oo mai, and the gum barragoolajoonoo. It will therefore be seen how important this tree was in the economy of the native life.

When the seeds of the yeeragool are ripe (yoo'jumboo'la jin'na), all the married and old men and their women and girl children go to the yeeragool ground carrying binjin, goordeen, warndal (bark and wooden vessels), and baggal (strips of unshaped bark) with them. No wong'along (unmarried men or boys) must accompany them, the young men going fishing or hunting by themselves. As soon as the trees are reached, the seeds are collected and placed in the various vessels, and when all these are as full as they can hold, they are carried by the women to some paperbark or other branching trees, and placed in the forked branches of these. Some will be wrapped in the baggal and buried at the foot of larger trees, and covered over with earth and logs. Here the seeds remain for two days, the seed-gatherers returning to the camp the same evening.

On the afternoon of the second day, the seeds are brought into camp, and the old women hold the vessels containing them over the yoola (ashes) until they are sufficiently heated. They then separate the grain from the husk by a curious motion of the wrist (called maggalboon - sifting), whereby the seeds collect at one end of the vessel, and the husks or chaff (called dee'-larr) at the other. The deelarr is then brushed off, and the seeds are brought by the woman who prepared them to the oldest man in camp who is seated in readiness for them; a lallurn-joonoo koombara or "nether millstone" is in front of the old man,

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Retyped P. 9

Last par. "Balbarrabool.... whose totem was the koolibal"

Which totem?

and he holds a little mill stone - ooba koombara - in his hand; some water is also placed beside him in a small bark vessel (goordeen) or koojila (shell). When the jeerungoo seeds are brought to him, the old man - who is jalngangooroo (sorcerer) - takes a handful of them out of the vessel, and putting them on the lallurnjoonoo, pounds them with the smaller stone, mixing the seeds with a little water during the process. When he has pounded or crushed a certain quantity, he takes a little of the boora-boora (pounded seed) in his hand, and putting it in his mouth, masticates this for a little time, and then spits or squirts it all around him. When this has been done the ceremony is over. If this ceremony were not gone through in this manner the beega ranjee would send great heat, and would withhold the wind, and all the beeloorn and jeerungoo mau would be dried up and burnt, or he would send a meerijool wang'al (willy-willy or magic wind), which would break all the trees and scatter the seeds, or a storm of hail (jang'ala) which would come down and destroy them. The beeloorn ripens at the same time as the jeerungoo, and the process of preparation is similar. Alternate vessels of each are sometimes placed before the oldest man, or if there are two old men, each will take one of the seeds and perform the ceremony. At every place in the North West Kimberley district where these seeds grow, the same process is gone through, the oldest men in each tribe performing the ceremony. After this ceremony, the jeerungoo and beeloorn mai can be eaten by everyone.

Balbarrabool (so called because he was bald), a Banaka whose totem was the koolibal (turtle) performed the ceremony at Winyawinyanam. Kowerimeeree, a Paljeri, had the jeerungoo and beeloorn as his totems, therefore the seeds were not the totem of the man who performed the ceremony. Usually it is the person whose totem the seeds or plant is, who performs the ceremony for its increase, which in the case of all other vegetable foods, is done in dreams only. The jeerungoo and beeloorn

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Retyped page 10

Paragraph beginning "When the beega ranjee of Winyawinyanan"

This is as much "religion" as "magic".

are the only vegetable foods for which a special ceremony is performed. In a few other cases the totemist of a seed or plant may visibly chew and strew the seeds a bout, but no ceremony accompanies the chewing and strewing of the seeds.

The seeds of the jamwood and beeloorn trees are generally so plentiful that the occasion of their ripening is often used to collect natives from other districts for wallungarree or wallawallong (initiation) ceremonies. The seeds ripen quickly and are gathered and stored should no wallawallong ceremonies take place. They may or may not form part of the initiation ceremonies, that is if they should happen to be ripe at the time, or if there are some boys ready for the wallawallong, but they are not specially included in any of the initiation ceremonies, for they are quite distinct from these, and are a ceremony in themselves.

The soft red and blue or green rays that the setting sun sometimes throws out in lallurn (summer) time, are supposed to be jeerungoo and beeloorn seeds which she is spitting out in order to bring an increase in the supply.

When the beega ranjee of Winyawinyanan, who watches over the seeds, has seen the old men perform this ceremony, he sends plenty jeerungoo and beeloorn, and causes soft winds to blow so that the seeds will not wither too quickly, and when the ceremony is finished, the ranjee returns to his booroo (ground). Tchang'ara is another name given to these beega ranjee, but the latter name is the more familiar, and is the one oftenest used. The ranjee or tchang'ara who guard the seeds in the northern districts are somewhat similar in their methods to the "jan'ga" (spirits) who are known to inhabit some winnaitch places in the Southern districts. Tchangara or ranjee faces stranger natives and they die. The two "spirits" differ, however, but not fundamentally, in their functions; the ranjee of the north guards certain totems, the janga of the southern

"winnaitch" (forbidden, sacred) places guards no special totems, except it may be the janga kangaroo of the Southwest, who "looks out" to see that his food is not "mocked".

The Winyawinyanan ranjee stays in his own booroo (ground) and can be frequently seen by the jalngangooroo, to whom he is "brother". He does not exercise control over the jeerungoo and beeloorn seeds of other districts; the ranjee of those districts must do that.

A jalngangooroo can obtain special service of a ranjee (who inhabits a ranjee beega in the jalngangooroo's country) under certain circumstances, particularly of a breach of custom takes place in the apportioning of food to the jalngangooroo, and if that food happens to be one of the Class totems of the jalngangooroo. The following is an example of such punishment :-

Leeberr, a Kaimera, was jalngangooroo, and there was a ranjee in a beega at Yee'ra'wir'da'goo'noo (part of Leeberr's ground) who was a Kaimera, and consequently Leeberr's "spirit" brother over whom he had control. At a wallawallong ceremony held on Leeberr's ground (Lalgagarragoon) during which two jammunungur (degree of initiation) were made, some of the men had been fishing, and a pajjalburra (porpoise) having got into a deep hole (koolajoonoo) in the rocks on the beach, was speared by the men. There were so many engaged in fishing that only a small portion of the pajjalburra was given to Leeberr, whose totem the pajjalburra was. He became very angry, and called upon the ranjee to frighten them. The ranjee immediately made a strong wind to come, and in this wind the sound of a great number of men throwing lanjees (boomerangs), mungoorl (spears), and nowloo (clubs) could be heard. The men who had dealt so niggardly with Leeberr in the matter of the pajjalburra became very frightened, and thought some thammunjoona womba (men on a killing expedition) were coming and they ran at once for their spears and lanjees.

Leeberr said to them, "Ngan'gool'magoora, kooreerra maaloo wallee koolarra wannung ngai," (I am only frightening you, you fellows never gave me my "western" ("own coast") meat"). Then he sent the ranjee back to its booroo which was a minjoora baaloo (magic native fruit tree) at Yeerawirdagoonoo. The tree was also one of Leeberr's jalnga (totems). No natives other than jalngangooroo could go near this tree which was meerijool ("sacred" - the winnaitch of the South).

The minjooroo baaloo ranjee is beelee mun'gal (sulky ranjee) and his booroo must always be avoided by everyone except jalngangooroo. The jeerungoo mai ranjee is maaloo beelee (not sulky) unless his mai is not properly attended to.

Several well-remembered Yamminga ancestors changed into ranjee and for some reason or other, which the present old natives cannot explain, returned to their people's ground, haunting certain places there.

What connection exists between the beega ranjee and the jeerungoo and beeloorn mai cannot be discovered. It cannot be that these seeds were the special totems of the men who eventually became ranjee, for in every district where the seeds are plentiful, there is a ranjee to look out for them. It might be that the seeds were at one time the totems of the ranjee, who when living were jalngangooroo, and used to perform the ceremony of crushing the first fruits and distributing them around the vicinity, and now being ranjee they must always watch to see that the other jalngangooroo go through the same performance. The ceremony gives the jeerungoo and beeloorn seeds special prominence over every other bush totem, for all other mai totems are dreamed only, except in one or two cases. From their abundance they form one of the chief vegetable foods of the bush in the summer season, when there is a scarcity of other foods owing to the great heat, and gatherings in connection with the initiation of balellee and jammunungur ("stages" or "degrees" of initiation) often take place in the vicinity simultaneously with the ripening of the seeds.

MSS. P. 99

Retyped P. 13

line 5

This means that every class has several "class" totems, but you use class totem also as the eponymous object of a class.

In whatever districts the seeds are plentiful, a ranjee is there to watch over them. All edible jalnga are eaten by their owners whether the totems are Class, local or individual. The present day Class totems descend from father to son, from Boorong to Kaimera, or from Banaka to Paljeri, but no Boorong or Kaimera Class totem can be sung or dreamed by Banaka or Paljeri. No totems at the present day belong to one division only. Boorong and Kaimera have equal shares in the totems of their divisions, and Banaka and Paljeri jointly share their Class totems. All edible totems are divided between the classes, but the older members of each of these classes (who are all more or less jalngangooroo womba) have certain magic power over all their class totems, except certain seed totems such as jeerungoo, beeloorn, wangai, kandoor, noomagoordongoordoo, etc., all of which are cooked when ripe, and all of which are small seeds. These seeds no jalngangooroo can bewitch. A jalngangooroo womba can put magic into all animal and vegetable totems except seed, and can cause the death of the person who eats the mirrooroo (bewitched) totem. He cannot however put magic into the totems of another jalngangooroo, because the magic will be seen coming by him and its evil purpose can be frustrated. Sometimes, however, the jalngangooroo who projects the evil magic is superior to the jalngangooroo of the tribe into which it is sent, and in this case the magic takes effect on the person it is aimed at, who eats the mirrooroo totem and dies. For instance, my jalnga may be a walga-walga (fish like a salmon). I, being a man, see a walga-walga in the water and spear it. When I lift it on the spear it is different from the walga-walga I saw in the water, and if I am not jalngangooroo, and should I be hungry, I will cook the fish and eat it, and will probably very soon die, for the walga-walga was mirrooroo. If, however, I am jalngangooroo, as soon as I have speared the fish and noticed the difference between it and the fish I saw in the water, I know that another jalngangooroo womba has put mirrooroo into it, and so I take it off the spear and put it back into the water.

A pindana (inland) jalngangooroo womba cannot put mirrooroo into koojangooroo wallee (sea meat - fish) because he is not a seacoast man and does not know the sea foods. A koojangooroo jalngangooroo can, however, put mirrooroo into certain pindana wallee (bush or inland food) and mai (vegetable food) because the seacoast man also belongs to the pindana. A mirrooroo jandoo (woman having the power of magic) cannot put mirrooroo into any wallee or mai totems. She is therefore not called jalngangooroo, for these only have the powers to work magic through their own and other totems.

Jalngangooroo and ordinary totem kins can sing and dream the increase of their totems, but a mirrooroo jandoo can only dream the increase of her totems, whatever these totems may be. No woman, mirrooroo or ordinary, can sing the increase of any wallee or mai totems, her own or any other.

Leeberr, a modern Kaimera jalngangooroo, who was named after a Kaimera Yamminga ancestor, had several totems, amongst them being the pajjalburra (porpoise), which was one of his ngargalula totems, his father having seen the ngargalula playing with the pajjalburra on the beach in his dream. One day, when Leeberr was lying ill in camp, some of his people went down to the beach, and found a great number of dead pajjalburra, and they came back to the camp and told what they had seen, and everyone in camp knew then that Leeberr was going to die, for his jalnga were dying too. In'nim-burar'raga - "the totem dying and going away with the man" - is the expression used at those times. None of those dead pajjalburra were touched by Leeberr's people, who were all ne'amoo (abstinent) from the porpoise for a season. The "fathers and mothers" of the pajjalburra were supposed to have died with Leeberr and only the young of these came next season, but no pajjalburra were touched by any of Leeberr's relatives until the following season. The close identity of the ngargalula (spirit baby) totem with its owner is manifest in this and many other instances.

MSS. P. 101

Retyped Pages 15 and 16

Necessarily, and for ever?

"Leeberr obtained his class totems ....."

He can have only <u>one</u> Class totem, and that hereditary.

P. 16 "It is easy to see how this could happen."

I can't see it.

Three generations only are known, then yamminga. (D.M.B.)

"and so on for ever,"

Here class totems are any totems.

When Leeberr was alive, he sang and dreamed all his wallee and mai totems. His Boorong sons could not sing or dream their Kaimera father's Class totems during his lifetime, unless he gave them one or more of these; they sang and dreamed their own totems only. But when Leeberr died, and the special totems belonging to him died with him, the young of all these totems automatically became the Class totems by inheritance of all his Boorong sons and daughters in addition to their own.

Leeberr obtained his Class totems by inheritance from his Boorong father Burndoor, who dreamed Leeberr's ngargalula totems and gave them to him (that is, the totems that were seen on Leeberr's ngargalula ground by Burndoor, and which Leeberr afterwards saw for himself when he had "grown up" (yeegs dowin). These were Leeberr's individual totems, and he could and did give many of these to his children during his lifetime. If he did not give his individual (ngargalula) totems to one or other of his children, the totems died with him.

Leeberr's father, Burndoor, had doubtless given him some of his (Burndoor's) own individual or ngargalula totems, and Leeberr might pass these on to his sons, and thus what at one time were personal or individual totems became hereditary.

The totems dreamed by the father and given to his child are those that come with the ngargalula, or are in some way connected with it. The ngargalula may be playing with a turtle, porpoise, or any other fish on the beach, when its potential father dreams it, and both beach and turtle, etc., and any other wallee or mai that may be in the vicinity are the child's individual totems, whether they are Class totems or otherwise; whatever object was seen on the ngargalula ground became the child's individual jalnga.

Ngargalula totems may become hereditary, as before shown, but they will only descend from the Kaimera father to his own Boorong children, and if these give the same totems again to

MSS. P. 102

Retyped P. 16

"The totem of every child is determined by the locality...."

Explain.

their children, they become hereditary, and probably after the lapse of several generations, the one time ngargalula totems will be included among the Class totems. It is easy to see how this could become possible.

When Leeberr died, certain of his totems died with him, and those that did not return next season were known to have followed their owner. Those of Leeberr's totems which came back next season became the inherited totems of his children. "Eebala jooarree walleeneejan eebagundee jalnga inningurriga," (Father dead, wallee totems belonged to them (the sons) (having been) left (by, or inherited from, the father)) is the expression used by the children who inherit the wallee totems of the dead man.

Leeberr's other Class totems, amongst which were the loo-looloo (whale), walga-walga, bee'ree-nyan-gool (like salmon), and other large fish, were inherited by his sons and daughters but were only transmitted by his sons. These totems were amongst the Class totems of Kaimera and Boorong for ever. So with the Class totems of Banaka men, which descend to their Paljeri sons and so on for ever.

The totem of every child is determined by the locality where the father dreamed the spirit baby; no matter where the baby may be eventually born, its own booroo.(ground) is the place where it came to the father in his dream, and its jalnga (totems) are something connected with that particular booroo, which had been noticed by its father during his dream.

Leeberr was out fisning, and he speared a barrumbarra (big green fish) in the back in a cave on a part of the coast called Koorrbalgoon. He cooked the fish, ate it, and went to sleep under a shady tree at Marrbangoon. While he slept he dreamed he saw a little girl ngargalula in the cave at Koorrbalgoon where he had been fishing, who cried and followed him home. He did not ask the little girl ngargalula who its father was. The ngargalula followed Leeberr to his camp and

MSS. P. 103

Retyped page 17

"this became the child's totem."

Became one of its crowd of familiars.

P. 104
page 18

"ngargalula or Class totems"

Are these the same?

P. 19

In fact, these julings are not exogamous totems.

The Arunta "wrong totem"

P. 19 (Brown)

Line 1, 2.

Give an example.

Par. 1

Please explain the first sentence.

went inside Jardajib, one of his wives. When the baby was born, it had a mark of a spear wound on its back similar to the wound that Leeberr had made in the barrumbarree. The barrumbarree was Koonabarree's (the child's) totem, also ban'mungo (shellfish), needarda or jang'a (oysters) which her father had been using as bait for the barrumbarra, and Koorrbalgoon was her ngargalula booroo. Leeberr had only gone a little distance from Koorrbalgoon when he lay down to sleep. The baby was born at Jarreegoon, several miles distant from Koorrbalgoon.

Leeberr was again at Wallagingoon sleeping in the shade, and a little boy ngargalula came to him in his dreams. He said to the ngargalula, "What is your father?" "Kaimera," replied the ngargalula, "you are my father." Leeberr dreamed the spirit baby followed him home, and went inside his woman Kallower. On the jimbin ground where the ngargalula came to him some wool'ngar or waljooroo (a species of long bean) grew plentifully, and this became the child's totem. The ground where the waljooroo grew was Beedaboogan, a part of Leeberr's father's hunting grounds, and it was jimbin (underneath) Beedaboogan, where the locality of the ngargalula was.

The boy was born at Jajjala (Broome), but Beedaboogan was his loorabooroo (ngargalula ground), and when he wanted to increase his totem, he dreamed he went to Beedaboogan and picked up a bean and bit it, and threw the "beeda" all about the place, and he saw in his dream that a great deal of waljooroo came up. Then the boy knew that the waljooroo was his own ngargalula totem.

The boy was not playing with his totem, it was only seen on the booroo.

There were also many non-edible totems, which were seen on the ngargalula booroo, and which the father noticed and gave to his child in addition to its mai totem; nyeerrwa (cave), beelarra (spring), these and other landmarks Leeberr saw on the ngargalula booroo, and they became the child's totems. If the boy died, and did not give the waljooroo to one of his children before his death, the bean became "less and less" and gradually died out at Beedaboogan, as it was ngargalula jalnga only.

The children have therefore their own totems, for which they dream the increase when they grow up. Their father may give them one or more of his ngargalula or Class totems, and they can dream the increase of these as well as their own ngargalula totems, but they do not sing or dream the increase of any totems other than their own, or those their father will give them. Their father is responsible for his Class totems during his life, after wards they are the "fathers" and dream and sing the Class totems. Their mother has her own jalnga given her by her father, but she cannot pass on her jalnga to her children; they die with her. The individual jalnga comes from the ngargalula through the father, the Class jalnga are from the father's side of the house for ever. The northern Class totems are therefore outside of the marriage laws, as they descend from father to son only, from Boorong to Kaimera, and from Banaka to Paljeri.

A Class totem, however, may become an individual totem if it is seen on the ngargalula booroo, and the Class totem of a Kaimera, through this, may become the individual totem of a Paljeri, if such totem has been seen on the Paljeri child's ngargalula booroo. In this case, the Class totem of a Kaimera boy, might happen to become the ngargalula or individual totem of a Paljeri girl, and should their relationship warrant marriage between them in the future, the fact that the girl and boy have the same jalnga will not interfere with the marriage,

as the jalnga is the girl's personal totem only, and the boy inherits it from his father.

Certain Class totems of Kaimera and Boorong, belong to certain parts of their hunting grounds, similarly with the Class totems of Paljeri and Banaka, certain of these belonging to certain localities. Some totems, such as rain, etc., are not attached to any particular locality, but all ngargalula totems are attached to the locality seen in the dream. The ngargalula totems also are neither those of the father nor mother, but belong to the boy or girl only, and the children of these will also have different totems, and all will be in different localities, for I have not yet met a native whose own (ngargalula) booroo belonged to any other than himself; one or the same locality cannot be duplicated in dreams. The jimbin ground which the father dreams may also be underneath the sea, and the fish that may be seen in the vicinity, or that the ngargalula may be seen playing with, will be its totem, and when the boy wants to increase these later on, he does so in his dreams, visiting in dreams the ground underneath the sea and dreaming the increase there.

The descent of the Class totems of the northern coastal areas , is, as has been shown, strictly paternal, but if a ngargalula spirit baby who is a Paljeri comes in a dream to a Boorong man, and goes inside his Banaka woman, the ngargalula when born becomes a Kaimera, and inherits the Class totems of his Boorong father, instead of those of the Banaka men, which should have been his had he gone to the "proper father" in the dream, instead of the Boorong man, who is in reality his "mother's brother" (kogga) and not eebala (father). Thus a Paljeri "type" amongst the Kaimera and Boorong men may be accounted for in this way.

The Class totems are only in a secondary degree the totems of the women, who cannot transmit them to their children. Women may dream their fathers' or brothers' totems if they are the daughters of a jalngangooroo, and if they themselves are

mirrooroo jandoo (female sorcerers). Kallow'er, a Boorong, was mirrooroo jandoo and had mai (jaller-jallera - like a carrot) for her jalnga; she stole the waljooroo bean from her brother, in dreams, and dreamed its increase, and because they both dreamed the increase of the food, a great deal came. Their father's Class totems will be theirs when the father dies, but if the women are mirrooroo jandoo they may dream some of these while their father is alive.

Totems, unless they are "familiar spirits" do not specially protect their owners. Jalngangooroo may be able to take the shape of certain of their totems (not "familiars") such as the flying fox, turtle, opossum, etc. If these are killed and eaten while the jalngangooroo have taken their shape, the person who eats them will die, but the jalngangooroo will not die for his "spirit body" will have left the animal etc., before it is killed, but he leaves the mirrooroo in it to compass the death of the person who kills it.

Sometimes a man will go hunting l n'goor (opossum) and will locate an opossum near the top of a tree. He makes a hole at the spot where he knows the langoor should be, but when he has finished it he hears the opossum at the foot of the tree. He makes a second hole at the bottom but the opossum goes up to the top of the tree again. The hunter says, "Womba in'jala," (womba, man, I see), and he goes away from the tree for he knows the opossum is mirrooroo, and may probably be a jalngangooroo.

In the previous chapter (Initiation), it has been shown that certain birds, beasts, and fishes, which were supposed to have been men in Yamminga time are "sung" during certain stages in the initiation of young men. All these creatures were supposed to have been human beings who have become changed into their present forms. Legends and myths connected with these transformations usually give the reason for any peculiarity in the bird, beast or fish. The pelican's bill is so shaped because it swallowed Lengo's "koolmee lanjee" (a variety of

boomerang), and now it has a throat "like a koolmee lanjee"; the emu's arms were cut off by the pigeon, and that is why it cannot fly; the crane was hit with a firestick, and that is why its legs are red; the mul'gurcorung (species of locust) was bitten in the middle by a snake, and that is why it cannot come up again after it dies and goes into the ground, and why the womba (men) cannot come again like the snake. These changes or transformations did not occur through the agency of any supernatural being. Men "changed themselves" in Yamminga time, although recent ancestors are called Yamminga also. (There are only three generations, son, father, grandfather, and beyond these is the "Yamminga" time.)

The legends are handed down from father to son, that is, a Boorong father tells them to his Kaimera children, and they in turn relate them to their Boorong offspring. Similarly with Paljeri and Banaka fathers and sons so that those legends which are only told to the males of the family will pass from father to son, and hence a Paljeri-Banaka series of "family legends" will differ from a Boorong-Kaimera series, and so on.

At initiation time, hawks, kangaroos, kingfishers, fish, etc., are sung by all taking part in the ceremony, whether any of these creatures may be their totems or not. Judging from the songs and the actions of those singing and performing at weerrganjoo (initiation) time, it would seem that it was endeavoured to keep alive the tradition that the people then taking part were at one time the birds, etc., they were now representing. While the swinging of the young men who fill the branches of the goonoroo tree continues, "bird" songs are sung by the elders. "Darreeal daa, darreeal daa" (black cockatoo with red tail) and others of the same kind will be sung. Then after the songs are finished, the old men take their nowloos (clubs), and going to the tree, strike the trunk or any of the branches they can reach, "to bring the birds or 'fruit' down", "de'lee en'doo baa'loo" (hitting the tree to bring the

birds down), "win'ya win'ya wanja baa'loo" (shaking the tree to knock the birds down) are some of the descriptions given of the proceedings.

All the birds, etc., that are "sung" are totems, not necessarily of the young men in the tree, but of all those taking part in the ceremony and all are and have been, articles of food, except the blue pigeon and some other birds forbidden to young men not fully initiated. The songs have descended from Yamminga time, and were composed by Yamminga ancestors.

The hawk song, which is sung both at wallawallong and weerrganjoo (initiation ceremonies) appears, like the kingfisher song, to have some special importance attached to it. The hawk may be a Class, hereditary or individual totem. The song is as follows :-

Geerr'geerr maa'loo injoonaa,
Hawks not going.

Lin'dara'rara'ra

Wommulyooroo wan'ga injoonaa
Birds' down going.

The down of the geerr-geerr is always used at these ceremonies. It is attached to their bodies with blood taken from their arm veins.

Whether there is a totemic meaning in the songs and actions performed at the initiation ceremonies, or not, is a moot question. The natives themselves are ignorant of the origin of many of their customs. The performances are so far totemic in that they represent animals and birds which are totems, but there are no special decorations attendant on any special bird, etc., amongst the many which are "sung" during the progress of the initiation ceremonies. The coastal people have principally fish as their totems, yet all the assembled natives join in the fish songs at the initiation ceremonies, and no special group stands out from the rest to peform any special totemic ceremony. The "spirit" of <u>all</u> totems is invoked on the young initiate's behalf.

There is, however, one dance which, though it cannot be called a Totemic dance, yet appears to have some element of totemism in connection with the turtle in it, which warrants its insertion here. The turtle is a special friend of the ngargalula (spirit babies); it is the totem of jalngangooroo womba, it is also the "familiar" of a jalngangooroo who can change himself into a turtle, and altogether it occupies an important position in the "totemic world." The turtle dance or "Manow'ra", as it is called, was dreamed by Burndoor, a Boorong, whose people's booroo was Winneengabboo, but whose ngargalula booroo was Bibberil, a ngaggoola booroo (beach covered at high tide).

In Yamminga time a man named Reeng was turtle fishing on the coase, at a place called Jarrajarragoon, with some other womba. Reeng saw a very large turtle some distance from the beach, and he swam out to catch and overturn it. The womba could see him going towards the turtle, but presently he disappeared, and although they stood on the beach and watched and waited for Reeng, they never saw him again, "beerdee gurdinjarree" (he was drowned). The koolibal (large turtle) which Reeng had gone out to catch was meerijool (magic), and it took Reeng away with it. (The koolibal and the ngargalula may often be seen playing on the beach, and if the ngargalula does not like the man or men who are turtle fishing, it will frequently draw the turtle back into the water, and often, when a turtle has been overturned and left on the beach, the ngargalula will take it back to the sea, and when the turtle catcher returns with his friends whom he had gone to fetch, there will be no turtle, nor mark of any kind to show that a turtle had been in the vicinity.

A long, long time after Reeng had been taken away by the turtle, Burndoor, whose kogga (mother's brother - uncle) Reeng was, dreamed that Reeng came to him, and gave him the nooloo (dance), which he told him was to be called the Manow'ra Nooloo.

MSS. P. 109 (Brown)

Retyped P. 24, last sentence.

Is larra a Broome word?

P. 25, 1st paragraph, last line.

What does it mean?

The morning after his dream Burndoor (or Bandoor) showed the nooloo to his people, and told them what ornaments and decorations were used in the dance, and how he had seen it performed in his dream. The nooloo was supposed to be a representation of a male and female turtle and their offspring, and the dance was divided into two parts, the first part, called jee'bangin, being seen by women and children, the second part, called jinnaba, being witnessed only by the oldest women and fully initiated men.

A biljer (shelter or enclosure of saplings and boughs corresponding to the ngoora of the Central Australian tribes) was first erected, the opening facing the east, and behind this shelter the men who were to take part inthe jeebangin made their preparations. A half circle was made and cleared a little distance from the biljer, along which the performers were to dance. No young men below the stage of larrabarree jammunungur could take part in this dance, the jammunungur and balellee being, with the women and children, spedators only.

Loorumba (birds' down), not necessarily hawks' down at this ceremony, was the principal decoration used in the Manow'ra Dance, the performers drawing blood from their arm veins with which they attached the loorumba to their bodies. They made a straight line with it down the centre of their bodies and along their legs, circular bands on their arms, and horizontal lines across their backs, the lines meeting the vertical line which ran down the body. At either side of the vertical line, a band of doogul (red) was painted, and at the back of their wondongoo (forehead band) they placed a short carved larra (small flat carved board, pointed at both ends) about twelve or eighteen inches in length. Everyone taking part in the jeebang'in, except two principal performers, wore the larra, which was called at this time oo'baija'baija, and was supposed to represent the children of the koolibal. All larra were painted with doogul (red) and karrmul (white).

Two Manowra larra (called "booga" before women and children) about three or four feet in length, were held horizontally across the backs of the two principal performers, the larras being caught and held in the crook of their arms. These larras were also decorated with doogul and karrmul. The principal performers were two of the oldest maamboongana (fully initiated men) present, who were to be the "leaders" of the jeebang'in. "Yaller womba ooba jinna", was the term applied to them.

When all was ready, the yallerwomba advanced from opposite ends of the biljer, each womba followed by a number of dancers, with the smaller larras stuck in their wondongoo. All stepped round the half circle with the usual high knee action, the yaller womba with their following returning to the biljer from opposite sides.

Two fires had been lighted some little distance from the circle, the fires being placed kooneean (north) and yalmban (south). Near the south fire the musician ("nooloo mun'gal") was seated, who marked the time with two lanjee (boomerangs). Round the fires, and at a good distance from the biljer and the half circle, the spectators were seated, those visitors who were seeing the Manow'ra for the first time occupying the front row; behind them the jammunungur and balellee were seated, and at the back of these were the old and young women and children. The "visitors" who were to barter for and carry away the dance to show it to their people were called jambar.

Before the leaders and their following emerged from the biljer, the singers and musician chanted the following song, which, with the music, marked the measure of the dance. The song was called Warramilla Leerrga.

Ngoolbeen yinnamaa
(Name of dog) what (or who) made?

Oo mun'garl long'arlaa'
Point of stingaree

Oo rowara mungarl longarlaa
(Name of plain) stingaree point.

Ngoolbeen yinnamaa, etc.

The dancer moved slowly to the music, and passing in at opposite ends they again emerged and followed the yaller womba, retiring into the biljer again when the half circuit was completed. Then one of the yaller womba, ooba jinna (leaders) came out of the biljer, and stepped slowly round the half circle, and when he had returned, the other leader repeated the performance, also alone. When the second man had gone back to the biljer, the jeebang'in was over for the evening. ("Booruboo nyanning nyanning", dancing round the circle.) The next morning the song and dance was again performed.

In the afternoon the bindain nooloo (principal or great dance) called jinnaba nooloo, took place. Two long flat slabs of light wood (cyprus pine or some northernwood),one slab being about twelve feet in length, and nine or ten inches in width, the other slab being somewhat shorter in length and broader in width, had been made by two jabbulyoo womba (old men) and marked with a lozenge-shaped design. Between the lozenges, lines of doogul and loorumba alternated. A shorter larra was fastened horizontally on the Manowra slabs to represent arms, and for the hands, feathers of some bird, hawk, cockatoo, emu, etc., called "jallow", were fastened to the points of the larras. On the broad top of the manowra some more feathers were attached to form a head, and then the decorations of the slabs were complete.

These two manowra were supposed to represent a male and a female turtle. The longer and narrower slab was <u>meeda</u> the male turtle, the shorter and broader slab being <u>woorumba</u> the female. Neither of these terms, nor the word Manowra must be mentioned before women and children, "booga" being the term applied in their hearing to the slabs and the dance itself, and they also co uld not witness the jinnaba dance in which these slabs were used.

biljer (?)

The jinnaba nocloo was danced by two men only. The jilber was again used for the "ooba jinna" to decorate themselves. Loorumba covered their whole faces and heads, and a broad line of loorumba was marked crosswise on the body, beginning from the shoulders and carried down the front of the legs. Sometimes a pattern of some kind, instead of the cross bands, was filled in with the loorumba. Doogul (red ochre) was applied to all parts of the body which were not covered with the loorumba, which was attached to the body with blood in the usual way. Jallow (feathers) were placed in the s tring arm bands, a belt of human hair or opossum fur was worn, to which was fastened a minjil (pubic tassel) or weerrgin (small boughs and leaves), or a go'arn (pearlshell) which hung down in front.

The fires were lighted in the same position as at the jeebangin dance, and the musician also stationed himself in his old place. Behind the jilber the two performers crouched. Each had stuck one end of the manow'ra in the back of his belt, and held it perpendicularly with his hands grasping it just above the belt.

Before the ooba jinna issued from their shelter, the musician sang the following song to the accompaniment of the lanjees (the lanjee music is always called jeerum-jeerum).

Wajja minaa ngai'
Frightened (you) took me away

Jarroor maal bung'a
Jarroor my country

Wajja minaa ngai

Jarroor maal bung'a

Reeng'ē jee ngai'a
Reeng is my name (or Reeng am I)

Pan'derr ee we'ree
Painted and marked.

As soon as the two ooba jinna were seen issuing from either end of the biljer, the song was at once changed to the following, sung in very slow time :

Manow'ra manaa,
Jam'beree goora ba ngai' na
Kowal bardaa wol'bar'don'ga.

While the song was being sung, the ooba jinna "high stepped" slowly along the centre, keeping time with the cadence of the measure. The dancing was more a "measured tread" accompanied by the high knee action, but done very slowly and impressively. When the performers reached the middle of the circle, both stopped for a moment, standing perfectly still with their manowras held perpendicularly behind their backs. Then going close to each other they pressed their breasts and stomachs together (called ngoo'joor'e'un'doo), at the same time bringing the two manowras, the meeda and the woorumba - male and female - together in the same manner. They remained in that position for some seconds, breast to breast, the manowras also rubbing against each other. Then each man turned slowly and carefully round (for should an accident happen and either manowra became displaced the performer would die), and stepped slowly back to the same entrance from which he had issued.

Again they emerged from the biljer, and came slowly along the circle, but this time, instead of touching and embracing each other, they passed along the circle, and re-entered the biljer at opposite ends, and then the nooloo was over for the evening. For two mornings the dance was repeated, and afterwards the manowra slabs were hidden away in the beegardain ngooroo (secret shady places).

The ground where the manowra nooloo took place and where the biljer was erected was afterwards called "biljer" and was avoided by women and children.

The jabbulyoo womba (old men) who were descendants of Burndoor, the dreamer or inventor of the dance, and who also claimed descent from Reeng, made two or more pairs of manowra slabs, and these were "presented" ("bartered") in the usual manner to "jambar"

(old men visitors who had come to learn and afterwards to spread the dance amongst their own people) from Kooneean (north), Yalmban (south) or Baanoo (east) to take back with them to their districts. The manowra were wrapped in baggal, and carried away by the jambar, who always went well in advance of their women, as these must not even see the manowra in their bark wrappings. On arrival at their respective camps, the jambar's own people would have collected some visitors from still further camps, who would be jambar in their turn, and thus the dance would travel along certain roads. It would scarcely be possible for the jambar who first saw the dance to remember all the details of the ceremony witnessed by them perhaps for the first time, and changed in the minor parts would undoubtedly creep in as the dance travelled north, south or east.

The manowra slabs are known as far south as Norseman, and eastward as far as 129° E. Long. (probably further east and South east), the dialectic equivalents for "manowra" marking the only difference between them and the Broome slabs, also the fact that amongst the inland tribes through which the dance passed, the turtle would necessarily be a fabulous monster.

Now whether this dance bears a totemic meaning or whether it is more easily capable of a phallic interpretation, cannot be definitely stated. The old natives are ignorant of any further meaning than that the dance is "Reeng's dance" which he gave in a dream to his tchallango (sister's son) Burndoor.

Reeng was a Yamminga womba, and a Paljeri; one of his wives was named Ngul-ngo-joonoo, a Kaimera woman, and his son's name was Goolgool, a Banaka. Reeng did not change into a turtle, yet the song that is sung before the meeda and woorumba (male and female turtle) make their appearance would lead to the inference that the "images" are connected in some mysterious manner with Reeng himself, and also with the turtle which caused his disappearance. Would it mean that Reeng had

been captured by a female turtle, transformed into a male turtle and made to become the husband of the woorumba? and that the dance was commemorative of this and also of the fact that Reeng, who was jalngangooroo, had still sufficient of his "human entity" left to enable him to reassume his human shape? Many "theories" may be propounded, but no "native" meaning has yet been discovered.

The manowra dance appears to have now become obsolete in the district in which it had its rise (for all Reeng's descendants are dead), although variations of it are still rendered in the eastern and southern inland districts.

Ngargalula are not reincarnations of the turtle, nor are they reincarnations of Reeng or any other Yamminga womba who went into the ground or died, turtles and ngargalula are synchronous and coincident with each other, as are all totemic animals and plants with the ngargalula, and Yamminga placed both totems and ngargalula jimbin (underneath) together.

All totems are on jimbin booroo, but no dead totems can go jimbin. The pajjalburra (porpoise) which were found dead on the beach just before Leeberr's death, did not return to jimbin, "they may have gone Loomurnwards" with their owner.

At the end of their respective seasons all jalnga are sent back to their jimbin booroo, which is nimmanya booroo - their own booroo. The koolibal comes from jimbin at Lallurn (Summer) time, and its totemkins send it back (in dreams) at Mun'jung'-arree (autumn).

Kowerimerree, a Boorong and jalngangooroo, had the koolibal as his jalnga, and he sang the following song for its increase the night before turtle fishing took place. (Singing for the totem is called "mal'gan'dan'joonoo wad'damillee jin'nee wallee" - singing for flesh food totems. Singing for turtle only is called "ngan'ngan".)

Mirrooroo mardaa
Magic

Warballee nyaa'ree
Blood

Booroo goor'ngarla
Ground species of "mai"

The morning after his song, Kowerimerree goes down to the beach and sees plenty turtle there.

There are six species of turtle known to the natives in northern waters. These are :- the koolibal (red eggs), the friend of the ngargalula; minja-ngooroo (also red eggs); jal'-ngara (little eggs, no good to eat); nallal (red eggs and white eggs - kallereddee); mee'ow, "karroorur and kallereddee" (red and white eggs); maggoolee (red and white eggs): All these were amongst Kowerimerree's Class or hereditary totems, but he sang for the edible ones collectively.

The jeerjeer (owlet nightjar) "belongs" to the koolibal and warns it at night when danger threatens, and as night is often the time chosen for turtle fishing, when the koolibal hears the jeerjeer he goes at once into the water.

After the koolibal totem goes back to its jimbin booroo, some person of another totem may ask Kowerimerree to "dream some more". "Maaloo wallee, eegarda jimbin nimmanya booroo" (no more turtle meat, it has already gone underneath to its own booroo) Kowerimerree will reply. "Joo'a wan'boogarree," (You dream some more) his friend will urge, "ngai na le'an ngan'ma jeea joon jalnga," (I like or want your totem); "nga ning'ara, beeda gabboo," (I don't know, I might perhaps) and Kowerimerree will probably dream some more to oblige his friend.

Kowerimerree had also the winninee (emu) as his jalnga and sang for it at certain times though it was pindana or "bush" and not sea food). Minnaring, his country, was north of Weer-eegalloo (Carnot Bay). When Kowerimerree died, the special totems which belonged to him died with him.

Weeralboo (springtime) was the flying fox season, its food being the nyeemarr or flowers and blossoms, and while the trees, shrubs and plants were blossoming, the flying foxes became exceedingly plentiful. The northern flowering season is however a short one, and the foxes disappear very quickly after their food has diminished. Mo'go, whose jalnga they were, sent them back to their booroo after the flowers had gone. Mo'go and his friends went out daily hunting the flying foxes (nimmanbooroo) during their short season, and a song for their increase was occasionally sung by him, but no dance or other ceremony accompanied the song.

Goolgool's jalnga was a honey bearing flower called wommawomma, which, when dissolved in water and drunk, produced a kind of drunkenness or giddiness called nalma ee'gardik (head sick), or ngaggainbee (sickness). The tree was called jarradain, from the wood of which jarradain lanjee are made. The flower is in full bloom Barrgana time (winter).

At Barrgana time, Leeberr used to sing for many of his wallee (fish) jalnga, most of which were his Class totems inherited from his father. A "collective" song, sung for several fish totems together was as follows :-

Wai'bil'bil'ang innamai
Making light for torchlight fishing,

Joorarmbaa joorarr innamaa
A great number coming

Wai bil'bil'ang innamai
Light for torchlight fishing.

The song was sung the night before the fishing, and the next night torches called woon'doong'oo (made of koolingerrup baggal - bark of the koolinberrup tree) were taken down to the shore, the fish being speared as they swam towards the light. Night fishing was usually carried on during the winter - barrgana.

Another song was sung for night fishing by Leeberr as follows :

Jain'bera bal'ing'argalala
Beagle Bay country come down

Maala-bar maala-bar nyoonoo
(Name of country near Beagle Bay) over there

Jain'bera bal'ing'argalala

Beering bal yeera jang'ee nyoonoo
Pleiades twinkling over there.

Malabar was the name of a portion of country lying southeast of Beagle Bay. Jainberabul was south of Beagle Bay, and north of Leeberr's own country - Jajjala booroo (Broome district). Mal'gan'dan'joonoo is day fishing, woon'doon'goo is night fishing.

V 5a (cont.

(Brown)

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"The death of his totem did not affect all others of the same species, etc."

Do not two persons have the same totem?

Certain Class totems appear to be the special totems of every jalngangooroo in the class. On the death of a jalngangooroo who had koolibal, opossum (langoor), emu (winninee), or some other special food totem, such of these totems as were supposed to have belonged to the totemist, died with him, but the young of these became the hereditary Class totems of his children. As all elderly men in the northern coastal areas were more or less jalngangooroo, each had some special articles of food for which he sang, and this totem food seemed to belong to him or be part of him in some mysterious manner. The death of the jalngangooroo meant the death of his special totems, which were his own, but the death of his totems did not affect all others of the same species, only those which personally belonged to him. The natural facts of birth as regards animals, fish, etc., would appear by this circumstance to have been known to the northern natives.

A rain totem jalngangooroo (woolain'bul jalnga) will bring rain in the following manner. He goes from his camp in the early morning into an open space, and lying flat upon his back, turns his eyes in the direction from which he wishes the clouds to come, and presently a little cloud (jeerabal) appears, and by and by the rain falls.

Leeberr had, besides the loolooloo (whale), koordoor'ngan (dugong), pajjalburra and ngoonungurroo (species of porpoise), and many other lesser fish, a "familiar" (also called jalnga), in a spirit yeela (dog) and when Leeberr desired the death of anyone, he pinched his yeela's tail, and sent it away in the direction he wished. The yeela went on its errand, and always returned covered with blood, showing that it had fulfilled its mission and had put kabboowalla (flesh-eating magic) into the man. (Kabboowalla literally means "flesh eater" and is used to typify the spirit cannibals who travelled about in Yamminga time, eating men, women and children; it also denotes the

form of magic employed. Putting kabboowalla inside a man means sending a spirit cannibal into him who devours his entrails and kills him.)

All the jalngangooroo of the northern coastal regions had special spirit totems, spirit messengers, or spirit familiars, in certain animals or reptiles which belonged to them exclusively. They could take the shape of these totems whenever they desired, and travel long distances in such shapes.

Some tchoorojalnga (snake totem) jalngangooroo make a tchooroo of baaloo (wood) and put doogul and goomberee (red and yellow ochre) on it and send it away to kill someone against whom they may have a grudge. The tchooroo goes to the camp of the enemy, and presently the man says, "Wardai, moon'boo ngai," (Oh, something has bitten me), and all look, but they can see nothing, and presently the man's leg begins to swell and he very soon dies.

Tchooroo goorong is another name for tchooroo jalnga. When the tchooroo goorong is making wallee or mai mirrooroo for any special enemy, he mentions the enemy's name whom he desires to kill, and also the wallee or mai into which he is putting the mirrooroo, which may be snake, opossum, emu, root food, etc., and when the enemy eats such wallee or mai he very soon dies.

Sometimes the tchooroo goorong will pinch the tail of the baaloo tchooroo (wooden snake) and sing him his instructions, and also sing the man's name and he is soon dead. No wooden image of any other familiar or totem has been made, except that of the snake.

A Beagle Bay jalngangooroo put mirrooroo into some wallee and mai that a Jajjala womba whom he wanted to kill was going to eat, and the womba ate it and died. The Jajjala jalngangooroo then put some mirrooroo into some Beagle Bay mai, and a jandoo (woman) ate it and died. Wherever the mirrooroo was supposed to have come from, some more mirrooroo was sent back

in the same direction, and thus mirrooroo was continually passing round.

Not only can the snake totem man inflict death, he can also cure a snake bite which had been inflicted by another jalngangooroo, or by his own snake totem. Walmarin'bul had the wool'gardain (whip snake) as his totem and once his totem bit a man whom he did not desire to injure, the man having "got in the way of the snake" which was on another errand. Walmarin'bul attended the man and cured him of the snake bite. A magic larra which Walmarin'bul had made had his snake totem marked upon it, this larra never being seen by women.

Walmarinbul was also langoor jalnga (opossum totem) and sang the following song for its increase. He was a Pindana (inland) native.

Bee'al bar'de'an
In'ganda ganda
Noorimbe
Noora in'ganda ganda.

Walmarinbul sang at night for the langoor and next day he went hunting.

A jalngangooroo may possess a great many totems, but when he dies not all of these totems will be abstained from, only those that have been his special jalnga. It must always be remembered that all the members of a family or of a local group, which is simply an aggregate of families, all of whom will bear some relationship towards the deceased native, leave the district where one of their members has died, and will not return to it for some time, and therefore the totem foods of the dead man which belong to that district, will be left untouched during their absence, those that were his personal totems being supposed to have died and gone away with him.

On the return of the family or group to the district, the eating of the man's totems will be resumed, as it will have been assumed that his special totems have died with him. Sometimes however, some man or woman will still remember a certain totem of the dead man, and will continue their abstinence from such totem food for some time longer. Ne'a'moo is the Broome term for "abstinence" from food, jajjee, or tajjee is the Roeburne term, ngadhala or ngajjala, Ashburton and part of Gascoyne, nganjee, Gascoyne, and ngoolurt and woolga, Southern districts.

At Lallurn time (summer) when the tide is out, and many kinds of fish are left in the rock holes and in caves, the following song is sung by Kaimera and Boorong fish totem men. Warramillee jinna wallee (they all sing for the wallee).

Marroo ngoora baal jinnang ngai

Injaajee injaajeen booroo

In weraa'werran'jin.

A blowfish song is also sung at this time :-

Jillanbee yoordooma nan'ga
Blowfish

Koolgardee man'booroo
Southeast

Meejalga jaalgin
Stay, stay.

Karrajoona, a little green fish used as bait, is also sung by Kaimera and Boorong at Lallurn time :-

Karrajin bal baa loonjoo
Little green fish struggling after the tide is out,

Baal baa loonja

Karrajin bal baa loonjoo.

When the above songs are sung the ebb and flow of the tides are given special names. Barr'gool'nga - flow, ngaggoola - ebb tide; the ordinary terms are ee'lel'mee - ebb, yoon'gurdeej - flow.

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"The loolooloo was one of the Class totems of Kaimera and Boorong," etc.

This is usual.

Ngaggoolajoonoo - songs for ebb tide.
Barr'gool'ngajoonoo " " flow "

Many fish and animals which are now totems, are supposed to have been men in Yamminga time.

The gidden-gidden (parrot fish) was a maamboongana womba (fully initiated man) and used to paint himself with doogul and goomberee (red and yellow), and although he is now gidden-gidden these colours are still to be seen on his body.

The loolooloo (whale) was also a fully initiated man, and still bears the moogurdal or scars which he had on his body when he turned into loolooloo. The loolooloo was one of the Class totems of Kaimera and Boorong in the Broome district, but now that the natives of this district are all dead, there are no more loolooloo. The jilbera (a little fish) was apparently a "balgai" (degree of initiation) when it changed into the jil - bera, for it is supposed to have had its body covered with reerr-ga (charcoal), the balgai decoration. The song "Jilbera mindē warra" etc., sung at Weerrganjoo time, appears to commemorate the change.

Leng'o, the Yamminga womba who turned into stone, is supposed to have made the Yamminga ne'am (tabu) laws regarding the totem and other foods forbidden to boys and girls; he is also credited with having executed the cave paintings in the caves along the coast from Broome.

The following legend has some reference to the ne'am laws instituted by Lengo :-

Lengo was a koojangooroo womba (seacoast man) and had several fish as his totems. He had a wife named Marral, and a son named Manda-bullabulla, who was a fully initiated man. Lengo had made his son ne'amoo from several fish, barrumbarra, mung'oolik, wan'bee-addeejoonoo, jirow'el, wai'oeloo, beeree-nyangool and many other of the best kinds of fish. Manda-bullabulla used to catch all those fish at night time, for it

was he who showed the womba how to fish by torchlight, but although he was doogulbarree (covered with red, fully initiated), his father would not take off the ne'amoo, and so though Mandabullabulla used to catch many fish he could only eat the small and "no good" ones. One day he ate some of the neamoo fish, and his father went over to him to spear him, but Mandabullabulla saw him coming and turned into flame (ne'lin) and went into the sea. Lengo put his mungoorl out to try and stop Mandabullabulla, but he could not, then he got some wirrgin (boughs) and tried to stop his son with these, but again failed, and Mandabullabulla went into the sea (wo'la koo'jangoo'roo). As he was doogul barree when he changed into ne'lin, the place where he went down is called doogul'ngan'joonoo, or Mandabullabullagoon. Now he can always be seen in the red sunset glow at weeralboo (springtime), for that is Mandabullabulla showing his torch (woondoongoo). Doogul'ngan'joonoo is covered by the sea at high tide, but when the tide is out you can see the red ground where Mandabullabulla went into the sea. At barrgana (winter time) the woondoongoo fishing is always pursued.

Lengo cried for his son, and hit Marral, his wife, with a stick, and she died and turned into stone. The place where Marral turned into stone is called Kajja-kajjaman, and is not far from Mandabullabullagoon. Lengo travelled south from Mandabullabullagoon, and when he came to Ngalgarragoon, he also went into the ground and turned into stone. The place is now called Lengogoon. Lengo showed the natives how to catch fish with bait; he used to break oysters and other shell fish into little pieces, and throw these into the sea, and when the fish came up he speared them. He also caught a little karrajoonoo (like a mullet) and cooked it and chewed it and spat the pieces into the sea and caught many fish by this method. Now all natives who fish at Lengogoon must use the bait as Lengo showed them. All fish which have red colouring (doogul) are called Lengo' wallee.

Lengo's footprints, where he travelled South, can be seen on the rocks at Weerraginmarree (Willie Creek, N. of Broome) footprints of women, children and dogs are to be seen at Lengogoon.

From Lengo the natives learned what fish and other foods were to be ne'amoo (forbidden) to wong'along, bal'ellee, boong'-ana, etc., (degrees of initiation), and if any of these boys ate wallee or mai that had been forbidden him, before the prohibition was removed by Kogga, eebala or yaggoornel (mother's brother, father and brother-in-law), his mother or sisters would die.

It is believed by some Boorong and Kaimera that Lengo is in some mysterious manner identified with the caves and cave paintings, and that he has come as "ranjee" and now haunts the caves where his paintings are found. No cave paintings have as yet been discovered in the caves or rock shelters of the Broome and Beagle Bay coasts. Grey's figures were found in caves in the Glenelg and Regent River districts. The paintings on rock faces are supposed to have been done by Marralba and other Yamminga womba.

The places where Lengo, Marral and Mandabullabulla went into the ground are not specially chosen by ngargalula as their booroo, on which they will be seen by the potential or future fathers. Lengogoon and the other places are on the "hunting and fishing" grounds of the descendants of those Yamminga people, but even if a ngargalula comes to a man while sleeping in the neighbourhood of any of these places, that ngargalula is not the re-incarnation of those persons who went into the ground. Their Class totems will be his if he is of their class, but he brings his own personal totems with him, which are those of the locality in which he had been seen as ngargalula in his father's dream.

I, (being a woman) of the Boorong class, and mirrooroo jandoo, can dream my brother's totem, and cause its increase, and he can dream mine. If my ngargalula totem is the gow'-er-gow'er mai (seed), my brother dreams he chews it and spreads it about, and makes a great deal come, and when we both dream of each others' totems, a great supply will come.

Kalbain (blue pigeon) were not eaten, nor have they been the jalnga of any one so far as inquiries have extended. They were men and women in Yamminga time, and hold an important position in native tradition and are also sung at weerrganjoo time, but they are not killed by the northern coastal natives, and as in the South, they appear to have some mystic connection with the women, so much so, that if a man deliberately killed a kalbain, his mother or some of his female relations would die.

The term "mai" is never used during weerrganjoo, or bush sojourning of the young men, mai gathering being exclusively women's work, and any young man who mentions this word during weerrganjoo will be the cause of his mother's or sister's death. If any illusion is made to vegetable food during this time, a new word, and one that is specially used at that time only, is mentioned by the young men, namely - weerabarn. Mai is ne'amoo to all taking part in the weerrganjoo. In dreaming the increase of my seed jalnga I go to my ngargalula booroo in dreams. I pick up some seeds in my hand and throw them about, and when the blossoms come on the trees everyone knows that I have dreamed the increase. Every barrgana (winter) I dream the increase of my seed jalnga, if those seeds are ne'al'burnoo, jammai, loornda and other kinds. At lallurn (summer time) some other mai jalnga (seed totem) persons will dream the increase of wan'gai, beeragooloo, noo'meragoor'doogoor'doo, beeloorn, etc., and at munjungarree or mundhungarree (autumn) other mai jalnga will be increased by their totemists, wan'gar (grape-like fruit), koon'garra, mal'garning, walgajoonoo (wan'gar, when ripened by the walga or sun). At barrgana the mung'a (honey)

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Kalbain is also connected with fire, and fire (flame) is another name (secret) for the male organ.

The term "mai" is never used during weerrganjoo, or bush sojourning of the young men, mai gathering being exclusively women's work, and any young man who mentions this word during weerrganjoo will be the cause of his mother's or sister's death. If any illusion is made to vegetable food during this time, a new word, and one that is specially used at that time only, is mentioned by the young men, namely - weerabarn. Mai is ne'amoo to all taking part in the weerrganjoo. In dreaming the increase of my seed jalnga I go to my ngargalula booroo in dreams. I pick up some seeds in my hand and throw them about, and when the blossoms come on the trees everyone knows that I have dreamed the increase. Every barrgana (winter) I dream the increase of my seed jalnga, if those seeds are ne'al'burnoo, jammai, loornda and other kinds. At lallurn (summer time) some other mai jalnga (seed totem) persons will dream the increase of wan'gai, beeragooloo, noo'meragoor'doogoor'doo, beeloorn, etc., and at munjungarree or mundhungarree (autumn) other mai jalnga will be increased by their totemists, wan'gar (grape-like fruit), koon'garra, mal'garning, walgajoonoo (wan'gar, when ripened by the walga or sun). At barrgana the mung'a (honey)

is plentiful, and also langoor (opossums) which thrive on the honey. These totems will be increased by their special human totemkins, for every season of the year has its totems, both animal and vegetable, and at the close of each season the totems return to their own ground. Those to whom the various totems belonged were responsible for their increase, but marriages were irrespective of these jalnga. If I were a Jajjala Boorong woman, and had the gower-gower as my ngargalula jalnga, a Banaka man of my proper marrying class might also have the gower-gower as his ngargalula totem; the similarity of our totems will not prevent our marriage. I will have my Class totems, which are those of the Kaimera-Boorong moiety, and my Banaka husband will inherit the Paljeri-Banaka Class totems which differ from mine. These Class totems can never be violated or infringed by marriage, since they belong to their respective divisions, and no marriages can take place within those divisions, or Classes.

MSS. P. 122

Retyped page 43 - 1st paragraph.

They do/necessarily understand that a mother is a mother, of course.

(She is <u>carrier</u> of the dreamed baby. D.M.B.)

As has been before observed, the natural facts relative to procreation and birth amongst animals, fish, etc., are apparently understood by the northern coastal natives, for at mundhungarree (autumn), joorwai (young of sharks or other fish) are killed, but not jerrambul, the "mother shark", Woon'gomun, another species of shark, is not killed, but its joorwai may be killed. Female stingaree of a certain species are not eaten at mundhungarree, but their young ones are eaten. Ngan'bil is also another female fish whose young ones only can be eaten at munjungarree. The totemkins of these fish are careful to have these rules observed, and a fight will occur if a jerrambul is killed at munjungarree.

In every local group the totems of all its members are known. Children, as soon as they reach the age of understanding know their own individual or ngargalula totems, and if these totems are mai (vegetable food), the mysterious kinship which they are told exists between them and their jalnga, and which in later years they feel within themselves, prevents them from tampering with the blossoms, and thus "vexing" the totem, which will become beelee (sulky) and will return to its jimbin booroo. When rain falls out of season, everyone in camp is aware that some totem has been interfered with, and magic is resorted to in order to discover who has offended in this respect. Thus the totems themselves appear in the native mind to be endowed with a sort of sentient being which causes them to bring punishment upon those of their totemkins who interfere with them out of due season. In this wise precaution, not only are all vegetable foods allowed to attain their full growth, but they are also fully ensured from thoughtless destruction by young hands. The child's totem is its food, and to destroy wantonly the tree or plant which is its jalnga, brings many ills, not only upon the child, but upon its parents or immediate relations. Thus the food products, seeds, fruits, roots, etc., are protected from careless destruction. When these seed foods are ripe, everyone partakes of them, including those persons whose totems they are.

MSS. P. 124 (Brown)

Retyped P. 44

Last paragraph.

Are there no mosquitoes now?

Certain animal and vegetable foods were called kalboo jag'go and kalboo mai. Kalboo means "above ground" in this connection, and the food is so called because it is above ground all the year round, and does not go jimbin (underground) the home of the totemic animals and plants. It is however only jalboor-jalboor (very little) and consists principally of certain species of animals and food-bearing plants which remain in season all the year round. Langoor (opossums) and other animals would remain kalboo (above ground) and these were killed and eaten by anyone who caught them, as they were not supposed to be jalnga langoor, only kalboo langoor, etc.

There are many non-edible totems which belong to jalngangooroo and ordinary totemists. Some of these totems are insects, all of which were men in Yamminga time, and when these insects become the totems of jalngangooroo, their "magic powers" are in his control. The red ant (yoorgula) and the sergeant ant (leerra gunda-gunda), jooga (mud eel) etc., were amongst these and like Leeberr's yeela or spirit dog, they could be sent on a mission of vengeance by the jalngangooroo who have them under their special control. They are "jinna jalnga" (his own jalnga). The beelarra jalnga (spring totem), koombara jalnga (rock totem), nyeerrwa jalnga (cave totem), burnain jalnga (seaweed totem), weeloora jalnga (spearwood tree totem) etc., have in all cases investigated, been individual or ngargalula totems, the rocks, springs, etc., having been seen by the father on the dream booroo of the ngargalula. These are often given to the child with the wallee or mai jalnga also seen by their father. Every native appears to have a food totem of some sort, as well as a non-edible totem.

Bar'da'ngan'booroo was a Boorong womba whose country was Kooloomarree (near Carnot Bay), who had the jinjinboo (mosquito) as one of his totems, and when he died, the jinjinboo went away too. As Bar'da'ngan'booroo was not jalngangooroo, he could not work magic with the jinjinboo.

A special circumstance attaching to the cave, rock, spring, and other non-edible totems, gives them a certain significance, and still more completely identifies them with their owners. If a cave in some district which is the ngargalula totem of a man, falls in, or a portion becomes loosened, the cave totem man will soon die. If the spring which is a totem dries up, the spring totem man follows it; if a rock splits or breaks, the rock totem man soon afterwards dies. If the totem is any kind of seed, and the seed fails to come in its season, the seed totem person will die.

The old German legend of the lovers choosing two trees to represent themselves, and the withering of the young man's tree at his death, is a link between the superstitions of the old and new worlds.

There were no songs sung for non-edible totems. Although a northern man may have the name of a reptile or animal, that reptile, etc., is not necessarily his totem. Lin'goora (alligator) is the name of a Broome district man, but the alligator is not his jalnga. Bar'dong'anbooroo was another man's name, but he did not have the burdonk or bardong (firestick) for his jalnga. He was mai jalnga, but his name was given him from the burdonk growing extensively in some part of his father's hunting ground.

No sacred "totemic" names can be discovered. A description of names and by whom these were bestowed is given elsewhere, but there appears to be no totemic names, as such, amongst the northern people. The secret or sacred names (kalleegooroo - bullroarer), manowra, etc., have no reference to individuals, these being the names of certain objects which are kept sacred from women and uninitiated boys.

Children are often named after "elder brothers" living in some distant camp, and also after "father's brothers", "grandfathers", etc., and in the case of girl children, after "mother's sisters", "elder sisters" etc. A Jajjala (Broome district) native boy or girl may be named after an "elder brother" living

at Weeree-galloo (Carnot Bay), or an "elder sister" or "mother's sister" at Weeraginmarree, and so on. Some names are given in families with such frequency that they might be called family names. When one of these dies, the namesake is called "Kooraburoo" (no name) or its dialectic equivalent, for some time, the term corresponding to "Kwelaburt" in the South, the name lasting until the body is supposed to have departed finally for Loomurn. The northern names appear to be irrespective of totems, no personal totem accompanying the name as in the South.

The natives believe that when the owner of a certain totem animal or plant dies, and there is no other totemkin of that totem living, the totem will disappear in time, since there is no one to sing or dream its increase.

The only totem for which a dance may be said to be performed is the turtle, and the interpretation of that dance may be phallic and not totemic. Whatever meaning it may bear, it is not a ceremony for the increase of the totem, the only ceremony in connection with the totems being the scattering of the first fruits of the beeloorn and jeerungoo seeds, and neither song nor dance accompanies that proceeding.

The Moon-ma ceremony, which will be explained here, may be interpreted to mean an interchange of totemic products between the coastal and inland people, but it cannot be a ceremony for the increase of the totems as it is held only when certain food products are in their maturity. With the exception of these three ceremonies, there is no jalnga nooloo (totem dance) practised by the northern coastal people, as far as known.

At barrgana, and sometimes at other seasons, the pindana (inland) and kooja-ngoora (seacoast) people make a formal exchange of each others' special products, the ceremonies in connection with the exchange being called Moonma. I have not been able to obtain a complete description of the moonma, which is supposed to come "from the east", but a general account of

the ceremonies was obtained from some Broome and Derby district natives.

The ceremony may either precede or follow the Manowra dance but both ceremonies are distinct from each other, and cannot be interwoven.

When the pindana womba visit those on the seacoast, some jambar (visitors) are also brought from other districts, east, north or south, as in the manowra dance. One or more of these men, alluded to as jambar innundee, are chosen to learn the songs and dances that may be incidental to the moonma, in order to be able to pass them on to their own people, and barter them with tribes further on. The moonma usually takes place near the beegardain ngooroo (forbidden or sacred place of great or much shade) and neither balellee (an early degree of initiation) women nor children can take part in it. Sometimes the moonma may be made to serve a double purpose in having a wallawallong (further degree of initiation) ceremony performed during the visit of the moonma people.

Both parties collect the wallee and mai from their respective districts and piling the flesh food on some baggal, they fill large, long binjin (wooden vessels) with various kinds of mai including honey.

The home peoples' wallee and mai thus heaped together is called bil'leean'goo, the visitors' products being called marramar'-rangar'rinjoonoo. These foods can only be eaten by the old men present at the moonma, none of the younger people, nor the jambar, being allowed to touch them. The men taking part in the moonma first smear their beards with doogul and le'da (red ochre and grease) and then, catching the strands, they make a series of little balls of hair, fat (or grease) and red ochre until most of their beards have been worked into soft round lumps or balls.

The usual biljer of saplings or boughs, has been erected, and behind this the older men retire to decorate themselves. The jambar watch all the proceedings, so that they shall take

the full description of the moonma away with them. Two of the men taking active part in the ceremony cover their bodies entirely with loorumba (birds' down) and when they have completed their decorations, they crouch down at either end of the biljer in view however of the spectators. These two men are called meerdee-meerdee. Several others, covered with loorumba and doogul, leave the biljer as soon as the meerdee-meerdee have been seated, and going in front of the biljer, they sit facing it, with their backs towards the spectators. Rom'borr is the name applied to these decorated men. When all have been seated in their proper places, the following song is sung by the musicians and singers who are seated some little distance away :

Boorunbung Song

Boorunbaa naa, boora inbaa naa,
Country or ground eastward,

Eejandee waar'la, boora inbaa naa.

As soon as this song is finished, the rom'boorr and meerdee-meerdee rise to their feet and sing as follows :-

Geergijee'eegajee'dammaraa,

Walloona geergijee dammaraarur.

When this is sung, all the decorated men go over to the place where the food has been placed in readiness, and standing round the vessels containing the meat andvegetables (roots, etc.) they sing :-

Koore' bilaa', yaa koore' bilaa',

Loararra ya loararra.

The jambar innundee who are not decorated, have followed the men to the place where the food vessels stand, and listen to the songs being sung, but they do not join in them, for they are committing them to memory.

After the last song has been sung the old men sit down and partake of the food, the billeeangoo or home food being eaten by the visitors, the marra marra ngarrinjoonoo or visitors' food being eaten by the home people.

Late in the afternoon of the same day (for the dance is held in the morning), the kalleegooroo (sacred bullroarer) is sounded from the beegardain ngooroo, and its noise announces the close of the moonma ceremonies. Next morning the visitors depart for their different camps, and as they are leaving they sing :-

Woggoolain bairna bin'be,
Koolarrooroo woggoolain bairna,
Binbin koolarrooroo (Western people).

During the progress of the moonma the women, children and balellee, who are not allowed to seethe dance, are removed from the vicinity, their temporary camp being about a quarter of a mile from the beegardain ngooroo. They have their own foods in lieu of the moonma foods which are womba gabboo (men's food) only at this time . Should balellee, women or children eat the moonma food they would die.

MSS. P. 127

Retyped page 50

1st paragraph

Not exogamous, totem making.

Many totems, Class, hereditary and personal have arisen and vanished, and others "dreamed" in their stead in the many ages that have passed over the aborigines of the West, and "totem making" still goes on amongst them. Even at the present day, when a northern or southern semi-civilised native child is baptized and furnished with a Christian name, a native name and totem are also bestowed upon it, if any grandparents, granduncles or grandaunts are in the vicinity, who will "dream" both name and totem. Three recent examples of this happened on the Native Reserve where I had camped amongst them in 1905. A little half-caste boy was born on the Reserve and taken to Guildford (S. Western Australia) to be baptised by the Anglican minister there, receiving the name of Stephen. Its blind grandmother dreamed its native name and totem. Woonel was the name given, the grandmother seeing a hawk in her dream, "woon-woon jinnung" (standing and looking back), the hawk becoming the baby's personal totem.

Another little Southern girl christened Mary Daisy in the Roman Catholic Church, was given the native name Ngwan'nin'yan, from ngwanna, a winding creek, and the creek became her personal totem; and yet another girl child was christened Mary Melba in the R.C. Church, but her father, who was a Roeburne district native, dreamed her ngargalula booroo and totems, the booroo being a waterfall on the Yule River about 80 miles inland from Roeburne, and her totems being some birds which were seen on the ngargalula ground in the father's dream.

(Nicknames have stuck, as in the case of the Waddaruk of the South West area, who were waddaruk, ngwawn-goom, boojoor-goom ("earth" people) until the last waddaruk died, but the nickname never became a totem name. Some waddaruk were opossum totem men, others were kuljak (black swan) and so on. Also with the Gooanuk who are a section of the Wordungmat moiety. Their name might be said to have been a nickname, but with the death of the last Gooanuk, the name also sank into oblivion. S.W. of W.A.

Many shields and larras have totemic markings upon them (called jalnga panderr) which show the individuals to whom they belong, and who have made them. Some are however marked with "yamminga" or "ancestral" markings, which certain local groups belonging to the district to which "yamminga" left the markings, can use. The yamminga markings on Beerungoo (Beagle Bay) weapons may differ slightly from those of Jir'ngin'ngan (Broome), but all yamminga markings as such are known, whatever the slight difference may be.

The individual markings (panderr) of the northern seacoast natives often take the form of one or other of their totems. In a larra with jarrar banmungo panderr (jarrar shellfish markings) the vandyked edging represented the koojangooroo (sea), the outer circle represented the rock on which the shell was fastened, the inner circle represented the shell itself, the smaller holes along the edge were the kanjee or bones of the banmungo, the larger of these being its posterior; the horizontal lines were marked to separate the banmungo from each other. This was a Jajjala booroo (Broome district) larra, the banmungo being a totem of the maker of the weapon.

A karrboorna (shield) was marked with the tracks of the wammarain banmungo (another species of crab or shellfish) the vandyked edging as usual representing the sea, the circles were the holesthe fish made in the mud, the zig-zag lines being its track from one mudhole to another. Another larra showed the tracks of the jilbee banmungo (shellfish). The outer edge crossed with slanting lines was the booroo (ground), the vandyked edging was the sea or beach (joolbarda). The straight line down the centre with the smaller lines branching from it, was the track of the jilbee, and the circle at one end of the larra was where it went down to its booroo "jimbin ee'gurda koom'bara" - going down underneath the rock, or "ee'burnda booroo" - under the ground. Neither of these larras was mirrooroo, as they were not made by jalngangooroo womba.

A third larra had Walmarin'bul's panderr (markings), and was mirrooroo. It was marked with a representation of a snake which curved along the entire length of the weapon. The mirrooroo larra could not be seen by women, but it could be worn by larrabarree jammunungur (degree of initiation) at wallungarree and wallawallong (initiation) times.

A mirrooroo kalleegooroo (bullroarer) also hadthe woolgardain (whip snake) drawn along its length, and had been made by Walmarin'bul. The slanting lines along either side of the woolgardain represented a nyee'weree (river), the space between the river and the snake was booroo (ground). A woorumba (female) manowra also was marked with yamminga panderr. Lozenge-shaped bands were first grooved and the spaces filled in with doogul and loorumba in alternate stripes. This slab was also mirrooroo. Any person can draw his own jalnga maggoor (totem tracks) on his weapons and it has happened that individual markings have been forged by some relative or other. "Mungoolman", such forgery is called. Within certain latitudes and longitudes all personal markings are known. A Jajjala (Broome) man, for instance, will quickly recognise the ownershipof some Beerungoo (Beagle Bay) weapon.

Some personal markings such as the jilbee banmungo will be passed on from father to son, and are therefore the inherited totem marks of that particular family group. (I found no totemic markings on Southern weapons). The mirrooroo larras and other weapons which are marked with the snakes or "familiar spirits" of jalngangooroo womba, are placed in the beegardain ngooroo, and will be taken from there when it is desired, to use them in projecting magic into some offending group or person.

Seeds or vegetable foods of any kind have never been reproduced on the weapons of the Northern coastal natives. Fish, shellfish, animals' tracks, etc., have been outlined and painted, and a rainbow has been painted on a jalngangooroo's shield in red, white and yellow colours. Mung'oolman or forgery consists in making some other person's totem marks on a larra or

karrboorna, and sending these with other weapons to some friend's camp, pretending that they had been made by the owner of the totem markings on them. Two people may be concerned in the forgery, the man who forges the marks, and the messenger who takes them for barter amongst his friends. These two people may be of the same Class as the owner of the totem marks, and when the messenger with the forged weapons reaches the appointed camp where barter is to be conducted, he hands the forged larras or shields to some man in camp who looks at the marks and says, "Jajjala booroo" or whatever booroo the owner of the weapons belongs to; the person's name is not mentioned, only his country. The discovery of such forgery is not visited with any punishment beyond ridicule. The forgery is done in order to obtain a higher "price" for the weapon. No jalnga-ngooroo totem markings can be forged, or the mirrooroo will enter the forger and kill him.

There is apparently no fire totem amongst the northern coastal natives. Joon'go or nooroo are the usual names for "fire" in the neighbourhood of Broome, Beagle Bay, etc.

The only approach to the fire totem ceremony which forms such an important feature in Messrs. Spencer and Gillen's work, is the boorr-goon (smoke) ceremony already described, which is performed at weerrganjoo time.

Not every song that is sung is a totem song, for in almost all tribes there are "bards" who will compose songs on any and every subject. Any little object, insect or animal, may form a subject for song. The following song was composed by a native while observing a spider weaving his web :-

Won'gararra boorooroo
Spider's web,

Boorooroo ring'bin'maa
Web "intertwining"

Won'gararra moo'le moo'le'man
Spider twisting and turning,

Won'gararra boorooroo, etc.

karrboorna, and sending these with other weapons to some friend's camp, pretending that they had been made by the owner of the totem markings on them. Two people may be concerned in the forgery, the man who forges the marks, and the messenger who takes them for barter amongst his friends. These two people may be of the same Class as the owner of the totem marks, and when the messenger with the forged weapons reaches the appointed camp where barter is to be conducted, he hands the forged larras or shields to some man in camp who looks at the marks and says, "Jajjala booroo" or whatever booroo the owner of the weapons belongs to; the person's name is not mentioned, only his country. The discovery of such forgery is not visited with any punishment beyond ridicule. The forgery is done in order to obtain a higher "price" for the weapon. No jalngangooroo totem markings can be forged, or the mirrooroo will enter the forger and kill him.

There is apparently no fire totem amongst the northern tribes. Jeanigo or pearce are the usual names for

I did not find "fire" and "penis" connection among the Northern groups, but it may have been amongst them, though it was not mentioned to me in the northern areas.

a subject for song. The following song was composed by a native while observing a spider weaving his web :-

Won'gararra boorooroo
Spider's web,

Boorooroo ring'bin'maa
Web "intertwining"

Won'gararra moo'le moo'le'man
Spider twisting and turning,

Won'gararra boorooroo, etc.

MSS. P. 131

Retyped page 54

"appears to be the Class totem..."

But surely anyone has any number of these "class totems"?

Boorooroo is the name given to the web-shaped head dress worn at certain dances.(nooloo). These dances however have no connection with a spider totem, for the spider totem would be a personal or ngargalula totem only.

The tchooroo (snake) was never a womba, he was always a snake, and in some respects he resembles the woggal (magic carpet snake) of the South. A tchooroo-goorong is a jalnga-ngooroo who can control certain "spirit snakes" and send them on avenging errands. The spirit snake is supposed to have the rainbow as his beega or shade, which he puts up before he rises out of the water. In frequenting the water, as well as the land, the tchooroo of the north and the woggal of the south are similar. The rainbow shade is generally called bee'doodoo or wal'lang'oonoo. The tchooroo goorong will paint a rainbow on his shield, which makes the shield mirrooroo, no spears being then able to pierce it.

Of the pedigrees attached, two Boo'rola (Derby) examples show the ngargalula or personal totems of father and son. In a Waddeeabbuloo (Carnot Bay district) pedigree, the crane (or native companion) appears to be the Class totem of father and son, Paljeri and Banaka, as stated previously.

A Boorola Pedigree (Derby district)

1st Generation

Warloo, m. (Paljeri) = Yanjee, f. (Kaimera)
jang'ala (wallaby totem)

Boolunjee, m. Banaka	Wanningee, m. Banaka won'gana jalnga (crow totem)	Moordee, f. Banaka Not inherited (Brown)

2nd Generation

Wanningee, m. (Banaka) = An'deemeea, f. (Boorong)
Wongana jalnga

n.c.

Totems of the others not remembered.

Boorola Pedigree

1st Generation

Meetamong'a, m. = Wanda, f.
Paljeri — Kaimera
Jang'ala jalnga
(wallaby totem)

- Jibbenbulla, m. — Banaka
- Lai'a'ra'ngooroo, m. — Banaka
- Mar'ra'ngoo'ra, m. — Banaka — Won'gana jalnga (crow totem) — not inherited
  - Bee'ra'jee'ngoora f. — Banaka

2nd Generation

Jibbenbulla, m. = Jinnibee, f.
Banaka — Boorong

Two girls, Paljeri, dead.

Waddeeabbuloo Pedigree (North of Broome)

1st Generation

Nyam'ba, m. = Loogoo'din, f.
Paljeri — Kaimera
koo'tul'we'an jalnga — Pajjalburra jalnga
(crane or native companion totem) — (porpoise totem)

- Ditchap, Kalban'goobooroo, Kallungarree or Walp, m. — Banaka — Koo'tul'we'an jalnga
- Boy — Dead
- Girl — Dead

2nd Generation

Walp, m. = ?
Banaka — Boorong
Dead, totem not remembered.