

IX 4c

Weapons, ornaments, magic bones,
arts, crafts,
etc.

A collection of notes
from Murchison and surrounding
districts

Turada, informant, of Barduwonga tribe.

Obtained at Rottneest Island Prison.

Notebook 4a, P. 3

Turada's marking on R'indardi's mambaru.

Cutting up firewood, wood heap ☺

Making the white tents ☺

Paterson's maia ☺

Maluru (scrub) hunting wallaby in rain time ☺

Wavy line, lērio (snakes) ~~~~~

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Jangaria, Ngaiuwonga (Lake Way district) calls the little mirudi kandu, slate.

Turada sends mamburu to Wanda (Minnie), his wife, now at Lancefield.

Turada has given me mamburu for Yaduli ("Chinaman") now at Lancefield. It has guri-guri walga (markings). It must not be shown to anyone but Yaduli.

The mamburu will poison anybody. It is like smoke. It is called dulgu mamburu. It will kill kangaroo, emu, or anything. Yaduli is Burangu. Karirga is his wardungu, a Kaimera.

Ko-ini, f., is their kada. Turada wants Chinaman to send him a tani (pubic tassel).

Kovl. Ngaiuwonga

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Nguri, my little stone mirudi with waiurda markings, scratchings of waiurda.

Yanngulu or Wirdainma.

Jinguru's bamburu

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granites ~~~~~

jail ☺

trains ~~~~~

Fremantle ☺

Perth ☺

Kanamara (water) ☺

Champion Bay ☺

Warduwurga or Wardarga and Mulawa

Binja near Yalgu

Magnet

Lake Austin Island, Day Dawn, Cue, Nannine, Meekatharra.

Train from Muluwa to Meekatharra one side.

Jaal and Yangulu, two notches.

Another is Perth and Fremantle and Rottneest.

Another, Lake Way road to Sandstone.

They must put barna or kurdaru on murndi and yinma.

Jangari's mirudi is the road to Lake way, jimari track.

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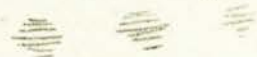
Barburn, my red stone. It makes fire magic and can upset a big camp.

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Porcupine names :- Kunduwa, jilgamarda, nyingarn, wanjiburdu.

Yarlu and windailga trees make yinmas.

Jurdu and malong-gu or hill marks, always kurdan on yinma.



Kadar ban jurdaba = all the jurdaba kurdada sons and daughters.

Bijuru = iguana

Juliri, mirdgal = red and white lizard, Baeljara's and Yandarga's names for these.

Bunyu of Laverton can tell me Nyin-ngain's barna.

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Jangari gave me a mirudi today with road or "track" markings on it. I must find out where the tracks come from or lead to. Jangari is jimari kurdarn. (The track is the jimari road to jimari barna.)

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Jinguru made the following markings (walga) on the wira wira (pearlshell, the larger one).

The markings are representing mardu wiji (stones ?) and jimari (circumcision knives).

The lines and smaller markings denote the roads, rivers and hills on the run of the jimari kurdarn and are :-

Yarndil to Birida and Kadada (river). (There are wells at Birida and Kadada), then Mali, then Babur, then Balju and then Wilu wuna.

The dots on the shell are kabul-bungurda, darlga, wandur wandur and 2 kandu (mardu = hills) called yago kudara.

Wanmur, informant
Star of the East

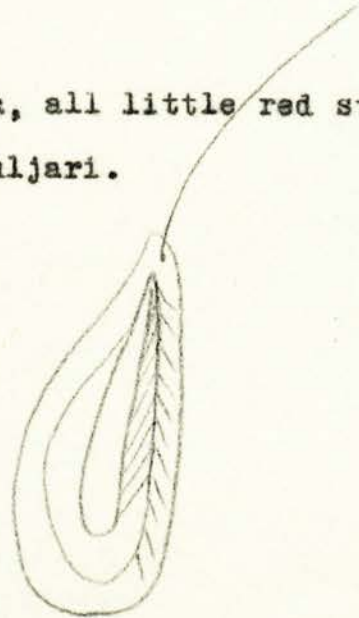
Nganeri - large mirudi

Mirudi, small one

Imeri, yinma

Nyigari dirbil maiamba burna for nanba, all little red stones
like cricket balls. It is east of muljari.

Nanba mirudi
Wanmur's kurdaru.



Minjuru - string or buckle of nanba.

Gave Wanbur string to make binatang. (Got binatang made.)

Bamburu (message sticks) sent by natives at Rottneest Island Prison

Baeljara, m. "Jacob", Burgulu, sends bamburu.

Jimini, Louisa, balung, mardungu, at Magnet or Sandstone.

Janduin looks out Louisa.

Bamburus for Peak Hill etc.

Mindimimbi ingu to Kunjanmara, Milguin

Gunyirdi to Buluga, Milguin

Mibaringu to Ilbarongu, Peak Hill

Jinagamu to Nyan-nyingo, Peak Hill

Ngadagurdain to Mundajingu, Peak Hill

Winyirdi to Yamiya (mother), Police Station, Peak Hill

Darndar to Ngura mulu or Mulumulu, Sandstone

Ngaduli to Jandain, Magnet. (Jandain is to look out for Wojiji,
Ngaduli's woman)

Nyingain to Babamura, Sandstone

Ngaduli to Jurdingmula, Lake Way or Sandstone

If I go to Belele I must tell Winga her husband died at Bernier.

Lake Way, etc.

Wayeru to Jinababa, L. Way

Guru to Kald,ari and Dumbi, Jail, Milguin

Winmi to Kabongari, Peak Hill

Nyanjari to Mindiauli, L. Way

Karai-i to Dirinbura, L. Way

Ninga-nungu to Malada, L. Way

Dili and Mingur to Jurdinwala, L. Way

P. 90 Bamburus to

Jingara (Koyl) gave me a jimari mirudi, the markings being the jimari of the country, and his kurdaru.

Yinma and bimara and marda kurdaru.

Baeljara, a Burgulu

Mirudi from Magnet, Badimaia.

The bimara and marda are marked on Baeljara's mirudi.

Bamburus

Koyl (Jinguru) to Kauin, Kailburn and Ninga nungu, 3 niches, 2 bamburu. The other niches represent the years. Big one for Jaal and Wirdainma or Yangula from Jinguru.

Jangari and Jinababa send to Wuyeru, Womburu to Munalya.

Turada to Tindardi and Rabuin, Burangu.

Rabuin has got Ngundiwa, a Kaimera.

Turada calls Ngundiwa turdu. He can come up to her camp.

He calls her Taruru kad'a or jiji.

Ngunduwa calls Turada Bunaiguri.

Jinababi's woman Maianga - Lake Way,

Warnmur, Paljari, a nanba kordaru, Wajari, sends message to Yandibaba (Peter), also nanba kordaru, Kaimera, and tell him he is all right. Peter is Warnmur's kombarnu.

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From Yand'arga, Jaruru, to Ilyingu, Sarah, Kaimera, Sandstone. Nick for mother and daughter.

From Jimmy Jilguguru, Paljari, to Jandain, Kaimera, and Ngauin, Jaruru, Sandstone.

Jimmy wants Jandain to tell him where his wife is (Walgulija, Burangu).

Baueljara to Jandain, to ask him how his wife, Jimini, is.

Mobbi and Jilguguru marked for each name.

11 Baueljara and Jilguguru

11 Mobbi " "

111 Jandain, his wife and daughter, Baueljara's wife

11 Ngaduli and Garongu

Jangari's stick

Wdwud

Wumbuli (Jangari's father)

Marbain, mardm, mulyana, buruwarnu, Bunmaja, windern, magau, wainwiri, Walbun (Wimbali's mardung),

IIIIHI T Winjeru, Lake Way district

Bamburu (continued)

Sandstone train and Cue train and Nannine

From Jingara

- Gum Creek, Yaluwurdu
- △ White well
- × △ Gundababa and mardin
- △ Malumaranu

To Ijijiwonga and Karbul, Jimbangari, Wurungu, Wongabulu,
Magan, Marbain

black X malaga

From Jinababi to Maiungu

II Jinababi and Marungu

II Wungun, m. and Ngagunju

Muladu

From Yandarga to Jogada Dungarni II

I Darðu

Turáda has given me a special bamburu marked with dulgu markings
for Yaduli (Chinaman) at Laverton or Lancefield to give only to
Yaduli.

Bamburu to L. Way folk

Nyanjari to Mindiduli or Minjagari, L. Way

Karai-~~4~~ to Dirinbura " "

Ninganungu to Malada " "

Dili and Mingwi to Jurdinwala " "

Wuyeru to Jinababi (Rottnest)

Guru to Kaldari and Dumbi (Milguin)

Dili and Mingwi to Jurdinwal (L. Way)

TuradaBarduwonga tribeNATIVE JUSTICE. System of Punishment

Spearing for ordinary tribal offences.

Mangu kardiāgu - half strangling

Mangu kandarbugu - pushing up rib bone.

Ta-au dalgu, talibulgu - pushing yinma through the mouth down to the stomach.

Wanton women, called wan-ngi-jirdi, were killed by having their tongues pierced by the imeri (or yinma), or pushing the implement up through the vaginal orifice into and above the stomach or by thrusting it through or down their throats.

WEAPONS, IMPLEMENTS, UTENSILS, etc.

No boomerangs	
Kaji	spear (generic term)
Yujan	spear made from tree root
Kodo nan-ngo	single barbed spear
Dailju, nan-ngu	Barb of spear
Ngaruda, miru	Spearthrower
Karbara	Club
Dirōgo	Straight club
Durnia	Club with flint set in end
Wira	Wooden scoop
Barn-nga, barnga	Bark vessel
Warndu	Kangaroo skin bag
Dalbira	Woman's stick
Mamburu	Message stick
Birdi, marbain, bulgu	Sinew string
Tenba, tsēnba	Hair rope (First time I've heard slightest sibilant sound)
Nanba	Girdle of opossum hair
Yagiri ngauajila	Headband of hair string
Kandi, balu	Butting flint, native knife

TuradaBarduwonga tribeARTS, CRAFTS, etc.

String making, preparing gum, string, etc. from spinifex.

Hair string and opossum fur string weaving.

Ornamented hair sticks.

Jinjila, milbarli - cave paintings.

Yungani-yungani - weaving or spinning.

Clubs and spears made.

Neither shields nor boomerangs are made, the former are exchanged for yujan, etc., the exchange being called idari yungundala.

The Barduwonga do not use the boomerang, the three species of clubs are used for hunting, fighting, etc.

Marbain - kangaroo tail sinew, wound round stick and kept ready for use in fastening spear barbs, etc.

Nan-ngo dulgu - fastening barb on spear.

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FIREMAKING

Yungala balbujina - sawing method only.

Roro bugari - making fire by friction.

SEASONS

There appear to be but two seasons :-

Kuli - summer, and

Yalda - winter (cold)
yirbilbi = frost

Ida H.

Kaaree, marks on spear

Moogoolba, barb

Marrbain, kangaroo sinew for attaching barb

Meereeco, meero

Ngaamee, point at end of meero

Marrbain, sinew

Dhoorneea or Joorneea, bent club, large

Dhoordhin, bent club, smaller

Dheecogoo, bent club, smaller again

Kāra, kaaree, markings

Kaandee or kaanje, knife

Dharra, shields (not used in Laverton)

Bilbil, informant

Nannine district

Bilbil states that sometimes the spirit (koo-roon) went into a cave, if there was a cave on his own hunting grounds. Bilbil's father's koo-roon went into a cave which had a spring in it, on their run, and Bilbil has never been able to get any water from the beemarra. There's no water there; it is shut up.

Gooma is also the name of a spirit. Mongee a long yeenma shaped implement made of string and thin saplings, Yalgoo nannagoo - blood drinking. The mongee is sometimes 10 or 12 feet in length and at either end there is a hole through which the two performers carrying it put their heads. It is used at the yoolba making.

Yeenma = long flat carved stick

Meeroodee = bullroarer



mongee

MESSAGE STICKSRough notes

(When they turn the nose bone, if one tear comes, they have one wife, if 2, 2; if 3, 3; and so on. Lake Way tribe.)

Phallocrypts used at dances and other public rejoicings.

Colours - names of.

Markings - names of.

Woods - names of.

Trade routes or native highways.

The message or letter stick, bamburu and mamburu is of various shapes and sizes and means principally the bona fides of the messenger or agent sent to do business at the swapping ground, and elsewhere. It may be flat or round, short or long, curved or straight and is incised with various marks or patterns. It may be full of carvings, conventional patterns. Two sticks, totally unlike each other may accompany a single message.

The stick really is but a brand or mark of an individual, who as long as it can be recognised as his, can vary it at will in shape, size or design. The stick simply acts as a passport or guarantee of good faith over the country to be traversed, country which might otherwise be hostile. There is not generally anything on it in the form of a communication which can actually be read, as the messenger carries the message by word of mouth. The messenger must however always be one whom it is known can be trusted.

There are traces of similar designs and shapes of stick and mirudi over large areas of country. The markings may mean anything from range, hill, beach, river, creek, track or native "road", rocks, well-known encampments being perhaps portrayed in an extra number of markings of one kind or another, according to the "lie" of the chief encampment. Embellishments/^{together}with the real message to be conveyed, may be put in according to the fancy of the artist, but these conventional markings are not added by all tribes. Sometimes the design is of phallic nature, but the messages will be given by the transmitter of the stick to the messenger who conveys it, verbally, to the recipient, ticking off the marks as he communicates his message.

- (1) chippings arranged in regular lines (more or less).
- (2) straight or slightly curved bands of lines.
- (3) wavy bands of lines.

Concentric squares derived from concentric circles.

Combinations of circles or squares, with straight lines.

The chippings may be associated with bands, message sticks, circles or spirals.

The markings on the sticks illustrated - sandhills, creeks, etc.; on the mirudi the totem, the track to some special spot where sacred ceremonies are performed and the stony hills and recesses from which the cutting knives are taken.

By whom made.

How it is used. Jinguru wants to send a message to his women, his brother, etc. etc.

Bullroarer, whirling stick, whirler, has been met with throughout the Nor' West.

It is made of a flattened piece of wood, cut into spindle shape, into one extremity of which a hole is drilled with a sharpened emu or kangaroo bone. A piece of hair string is attached to this and the roarer is rapidly revolved, the flat surface as it catches the wind making the bullroaring noise. The bullroarer is in all cases kept from view of the women. Some bear phallic meanings only.

Design - which is the first? and what design follows it?

Do the circles come first or the diagonal markings, or the squares, or the concentric rings, or the zigzag lines. The absence of anything which suggests a natural object.

Geometric designs. Red, black and white, are the principal colours used. Strong contrasts in these colours.

The aborigines' idea of decorative art consisted in the emphasizing of certain grooves of a geometrical or other design by various coloured pigments.

The origin of many of their most common designs is unknown and the meaning of many designs is purely conventional, for what may mean a river in one district will be their idea of a hill or range in another district.

The drawing of spirals, concentric circles, diagonal lines, etc. may be found most frequently amongst the tribes practising the severer rites of initiation and these drawings are mainly associated with the bullroarers, yinmas and other sacred implements which are only used at initiation ceremonies and others. As a general rule, the design on the inland bullroarers and yinmas, ieries and other implements represent the totems of their owners, or perhaps the rock, hill, mound, etc., where the totem lives. The concentric circles have different meanings in different districts. Circles are only sacred when drawn upon sacred implements.

Professor Haddon states that on Papuan bullroarers and other sacred implements shown at initiation, circles and spirals represent the human face, and that what are now but circles and spirals were once drawings of the human face. One I have in my possession has a drawing of a moondang or spirit upon it, the design being merely squares within squares.

Dr. Andrew Lang tells us that the art of the Australian aborigine is not essentially imitative, and therefore the art in which circles and diagonal markings appear at different ends of the continent shows merely that the inhabitants of those widely separated places have merely reached a certain level of culture in which their ideas find similar expression.

Messrs. Spencer and Gillen are of the opinion that the squares and zigzags of the Western Australian aborigines have been derived as a further modification of the concentric circle design but the concentric circle is also found in districts where the square and zigzag may also be common.

Roughly speaking, a line drawn unevenly from a point somewhere east or north east of the 90 Mile Beach southward towards the Upper Murchison and Eastern Goldfields and probably further south will divide Western Australia into two parts, in the eastern part of which the concentric circle decorations and their derivatives will be found, while in the western these are apparently absent. A more definite line would be that which separates the tribes practising the severer rites of initiation from those whose initiation into manhood consists of nose piercing and scarring only. No strictly accurate line can however be drawn.

The southern, Southwestern and Western coastal tribes had no sacred implements of the kind used by the inland natives and had evidently either lost or never had possessed the art of drawing intricate designs on weapons, etc., their drawings and groovings showing that their art was imitative to a great degree.

The methods of drawing and grooving are either by means of an animal's tooth or the sharp edge of a flint, by a hard pointed ember (used with message sticks) or a pointed flint. In many cases the meaning and origin of the devices are entirely unknown to the natives.

Groovings on shields, boomerangs, wooden scoops, etc., are the simplest of all markings, the groovings following the length and curve of the implement.

Boomerangs and shields are purchased in spinifex country, but are not used except occasionally at dances. In those districts where boomerangs, shields etc., are not made or used, there is no name for the weapon other than that which it brings with it from the district where it has last been used as a hunting or fighting weapon.

Probably the most primitive markings of all are the straight lines and groovings, all others being their derivatives.

To trace the process of ornamentation and to find out where one method merges into another, whether the spiral or diagonal succeeds the straight longitudinal or transverse lines, would

require years alone in the study, as it would necessitate a residence in each district and a thorough intimate knowledge of the home made and other patterns.

I have seen human figures drawn with bent knees by Broome and Derby district natives and in the Ethnological portion of the Perth Museum, Mr. Glauert is now arranging some carved weapons amongst which there are two, stated to have come from the Murchison, having the human figures with bent knees, drawn upon their surface, pointing to the supposition that they are either the work of a Broome man resident in the neighbourhood in which they are supposed to have been found, or that they are independent drawings, showing that the level of art was the same in both areas.

The influence of the white man and his tools.

Two interlacing lozenges, groovings, the groovings running transversely.

The real cutting stones are supposed to have been taken from the inside of the man whose totem they were. These were his kada or children. These he would give to other men to perform the initiation ceremonies.

The stone mirudi has a curious series of lines running at right angles from each other, but with no definite pattern formed. The stone came from eastward of the Lake Way district, but it was not obtained from the actual maker or the man with whom the design was associated, the person from whom it was obtained being ignorant of the meaning attached to the pattern, and even if he knew the meaning of the design, he cannot reveal it from motives or fear, since it may be intimately associated with a friend or brother-in-law.

The centre of the lozenges are the rock, the incised lines which form the lozenge are the road or track to the jimari ground. The design commences sometimes as a spiral and is completed as a series of concentric circles, favouring the theory that circles have been derived from spiral designs.

The circles are sometimes crudely done, but I have in my possession a message stick upon which concentric circles are drawn with most wonderful precision considering the primitiveness of the tool, which may be an opossum tooth, a sharpened flint, or a nail.

In Jinguru's mirudi, the circles have been flattened and angulated into concentric squares, but squares and circles may be found on the same weapon.

Concentric rectangles and zigzag lines are doubtless derived from rings and squares (concentric).

Bamburu to Lake Yarnder

- Karai-i (Burgulu) to Dirinbura (Lake Way)
(mardung, Taruru)
- Dili and Mingwi to Warndari (Lake Way)
- Nyanga-i to Mindaguli " "
- Wuyeru to Jinababi " "
- Winmi to Kabongari (Peak Hill)
- Ninganunga to Malada (Lake Way)
- Ngalowinda to Yongaljara (Mikatharra)
- Bilabila to Wanju (Carnarvon)
- Ashburton "Jackie"
"Marianne" Police Boy
- From Guru to Kaldari and Dumbi (Milguin Station)
- From Divin to Winyirdi (Bernier) stick with white wool.
- From Ngatchingo to Jinagama and Nguyaringu (Bernier), stick with kangaroo fur.
- Ngatawombi-i to Baiaguru (Bernier),
- Iaja to Julyongu "
- Ngaiabirdi to Baiaguru " Dickie minderr
- Bulgara to Bulaguru
- To Jaagurr from Jurnaguru and Thardaringma (Bernier)
- Jargabirdi to Bujurdia (Bernier)
- Mungo to Jagijagi
- Nyunaguru to Yurogi "
- Kurgabirdi to Bigabirdi "
- Bu-yun bungu to Ngauanbirdi "
- Ganmaguru to Kumeriguru "
- Nyurbiguru to Nyurdari "
- Ilyiguru to Murdurnburrana with handkerchief (Bernier)
- Wilgiguru to Kadilyurdana, hair only "
- Kajaju to Mulaguru, stick with hair "
- Kūlgarin to Yaliguru, Kulgarnu and Nyanyibungu's hair (Bernier)
- Julgabula to Wanjaring (Bernier)
- Mindiguru to Ngulyiguru, with hair
- Ngarran to Wurrigaguru, hair with spotted
- Buyu to Yalberimurru, bamburu, 2/6, 2 sticks of bacca, Cossack, Bernier

(Bamburu (continued))

Ilijingu, Burgulu woman, and Bungur, Kaimera woman, are at Butcher's Place, Sandstone.

Malbindi, f., Burgulu, sits down at Butcher's, Lake Way.

Bunjan, m., Karai-i brother and sister at Butcher's, L. Way.

Karai-i, Mingwi, Dili, Nandilgo, Nangai, Wuyeru, Miljiri, Ninganungu, all want to be remembered.

From Camp at Meekatharra

Milguin bamburu from Majura to Warduwiri, Bernier Island.

Inibundu and Mundajingu to Jaal.

Ngaiajara to Jaal, 4 bamburu.

Yanda baba bamburu

2 ngabaru baba "

1 black mobbarn "

Kaligurdaji to Bulguru and Bandawara

Mundajingu to Ngadagurdain

Birunu to Boano

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Yongaljara to Ngalai indu.

Wingana to Yangulngunda

Kaligurdaji to Jaal

Bungardi and Bambirgura to "Jacky"

Jinalada to Nguyaringu, 3 bamburu.

Nyimin, m. to Ngaliji, Bernier.

Eega - nosestick, also used as awl, and pointing bone, when used in the last capacity it is mobburn eega - magic bone.

Weld Range

Karreebeeree mobburn winda, carved native doctor's magic pointing stick, East of Peak Hill.

Meeroodee, bullroarer, used at initiation ceremonies, obtained from Weld Range.

Thagga, wooden scoop made of beefwood, used for carrying and sifting seeds, water, also in transport of small possessions, wilgee, etc., Weld Range.

Yadda, shield, Peak Hill

Meeroo, throwing board

Meega district, Murchison

Walannoo, boomerang, made from Gooraara tree.

Club with gummed ends, a sharpened piece of flint is stuck in the heavier end which serves the purpose of a chisel, etc.

Kala winda, of wallarda (sandalwood)

Walgoo, the native peach

Dhooarree - red ochre or decomposed haematite of iron, the yellow ochre is sometimes burnt when it becomes red, it is not infrequently used in personal decoration. Its southern name is kanjin (yellow).

All these presented to Miss Josephine Bedford, 1/1/09.

Photographs have been taken for my book.