



AUSTRALIAN
ABORIGINAL
ART



The Rain-makers, Yirrkala C. P. Mountford (Cat. No. 62)

AUSTRALIAN ABORIGINAL ART

BARK PAINTINGS

CARVED FIGURES

SACRED AND SECULAR OBJECTS

AN EXHIBITION

ARRANGED BY THE STATE ART GALLERIES OF AUSTRALIA

1960-1961

Itinerary

ART GALLERY OF NEW SOUTH WALES

August-September

Director: Mr. Hal Missingham

QUEENSLAND ART GALLERY

October

Director: Mr. Robert Haines

NATIONAL GALLERY OF VICTORIA

November-December

Director: Mr. Eric Westbrook

WESTERN AUSTRALIAN ART GALLERY

February-March

Director: Mr. Frank Norton

NATIONAL GALLERY OF SOUTH AUSTRALIA

April

Director: Mr. Robert Campbell

THE TASMANIAN MUSEUM AND ART GALLERY

May-June

Director: Dr. W. Bryden

Foreword

This exhibition is the first major showing by State Art Galleries of this unique form of art. For the first time the paintings have been chosen for their aesthetic significance by a painter, rather than for their anthropological interest.

Mr. J. A. Tuckson, Deputy Director of the Art Gallery of New South Wales, has been solely responsible for the whole organisation and presentation of the exhibition and its catalogue.

Mr. Fred McCarthy, Curator of Anthropology at the Australian Museum, Sydney, has long been one of the leading authorities in his field. We are most grateful to him for the authoritative and perceptive introduction to the present exhibition catalogue.

Aboriginal art, like all living and vital art, is changing. It would now be impossible and wrong to expect to acquire works in exactly the style of those already in Museum and University collections. In the present exhibition are many of the finest works from early and recent Australian public collections; mainly examples from Arnhem Land and areas nearby. The earliest painting is from the Sir Baldwin Spencer Collection of 1912, and the most recent from the Beswick Creek area, acquired this year by the Art Gallery of New South Wales.

This is a unique exhibition of a vital and rewarding art which has been practised, and still is practised, by a people with one of the oldest and most deeply integrated forms of cultural life known to us.

HAL MISSINGHAM

ACKNOWLEDGMENTS

The Boards of Trustees of all the participating Australian Galleries wish to thank the following persons and institutions whose generous co-operation has made this exhibition possible.

For the loan of works

Dr. R. M. Berndt
C. P. Mountford
South Australian Museum, Adelaide
National Gallery of South Australia, Adelaide
Australian Institute of Anatomy, Canberra
National Museum of Victoria, Melbourne
National Gallery of Victoria, Melbourne
University of Western Australia, Perth
Western Australian Museum, Perth
Western Australian Art Gallery, Perth
Australian Museum, Sydney
Art Gallery of New South Wales, Sydney

For information and assistance

Dr. R. M. Berndt C. Halls F. D. McCarthy A. Massola
C. P. Mountford N. B. Tindale Dr. Helen M. Wurm

For colour blocks

Melbourne University Press and News and Information Bureau
for permission to reproduce "The Rain Makers" from the
*Records of the American-Australian Scientific Expedition
to Arnhem Land*, Vol. 1, Art, Myth and Symbolism,
by Charles P. Mountford

For photographs for the illustrations

Dr. R. Berndt South Australian Museum
National Museum of Victoria Western Australian Art Gallery
University of Western Australia Australian Museum
Art Gallery of New South Wales

Introduction

The Aborigines are semi-nomadic, hunters, fishermen and plant-food collectors who employ their art in the décor of their rituals and in the decoration of their everyday weapons and utensils. The art, as we know it today, covers the whole continent and has developed during a known period of 12,000 years and undoubtedly more since the people arrived in Australia. This art is not a single style, concept or school but is a mixture of both indigenous and introduced ideas. The artists are somewhat rigidly restricted by traditional religious and aesthetic limitations in which freedom of expression is neither desired nor practised. Most of the initiated men are artists, taught to reproduce their clan and cult designs during their initiation and participation in rituals, but the ceremonial leaders, middle-aged and old men, and the more capable younger men, usually do the sacred art on the ritual grounds.

The art, like the language, mythology, material culture and many customs, is not uniform throughout the continent. It is more varied and the techniques more refined in some areas than others. The objects decorated also vary considerably. It is possible to distinguish regions in which the art and religion form reasonably distinctive geographical units, and a review of the major areas will enable the reader to see how complex a subject the art of a primitive people can become. Realistic or representative art, and abstract or formal art, are both well represented in various parts of the continent. In south-eastern Australia, a mythology of sky heroes inspired the portrayal of large figures, up to thirty feet long, of the ancestral beings, the creators of the people and their customs, of the world as they knew it, and of the animals associated with them in the Dreamtime when the spirits peopled the world. These figures were modelled in the earth or sand, engraved in rock and soil, and painted in caves. Associated with this heroic type of naturalistic art is a highly developed decorative art characterised by concentric triangles and diamonds skilfully incised on boomerangs, clubs and shields, painted on large sheets of bark, marked out in the earth, and cut in tree trunks on the initiation grounds and beside the graves of important men. This kind of decorative art extended northward to central and western Queensland where snake motifs become a common addition to the designs, particularly on boomerangs. In the Cairns-Atherton area of north-eastern Queensland a striking decorative art developed to express the totemistic beliefs of the people. Here we see on large softwood shields, on paddles and twirlers, symmetrical designs in which the totem animals, fruits, seeds and weapons are embodied in bold patterns of red, yellow and white outlined with black. It is an art, as Ursula McConnel said after studying the tribes, created by the totemic cult heroes in the beginning and impregnated by them with their spirit to make them amenable to human needs.

As we move westward into central Australia we find an inspiring mythology concerned with totemism and bands of ancestral spirits who traversed the tribal territories at different periods in the Dreamtime and introduced various customs to the people, until they died and went into the ground or were transformed into rocks or trees. The heroic adventures of these spirits enshrine the whole countryside in an intensely interesting mythology, a religious world in which the initiated men are able to saturate themselves in both their everyday life and rituals. Among the latter, rites for the increase of the totem animals, plants and other things are prominent. An almost endless variety of designs, symmetrical and otherwise, expresses the mythology on the sacred spirit stones and boards (*tjuringa*) and bull-roarers. They are worked out on the bodies of dancers and on the ground in paint and birds' down; in human and animal hair, and in feathers, on the elaborate symbols (*waninga*) worn on the head or carried by the ceremonial actors, and on the posts (*natandja*), up to fifteen feet high, set in the ground. They are painted on the shields and coolamons. It is only in films like those taken by Dr. T. G. Strehlow that the dramatic beauty of the ceremonial settings of this art can be fully appreciated.

To the north the Warramunga tribe featured beautifully balanced snake and concentric circle designs. In Western Australia the zigzag-cum-snake motif, associated with a host of skilfully fashioned linear designs on sacred boards and bull-roarers, is supplanted by a curious interlocking angle design in the Karadjeri tribal country.

The widely distributed rock engravings agree in motif with the decorative art only in central Australia. This surprising divergence in motif in different media can only be explained by the changes that have taken place in belief and art over a long period of time as revealed by recent archaeological studies. The earliest rock engravings consist of abraded grooves, sometimes arranged in radiate and other patterns, which have been traced back to between three and three thousand five hundred years ago in the Devon Downs cave on the lower Murray River. These were followed by a period of realistic engraving, an art typifying the economic life, in which natural and larger sized outlines of ancestral heroes, people, animals, tracks, circles, weapons and sacred objects form the principal motifs. It is an art well known in the Sydney-Hawkesbury district of eastern New South Wales, Devon Downs and Burra in South Australia, Port Hedland and elsewhere in north-western Australia, and in the ground figures on the initiation grounds of New South Wales and Victoria. It is a type of art unrepresented on portable objects in these localities because it is prehistoric in most of them, and it forms a strong contrast to the prevailing geometrical art. The third period of engraving is featured by a symbolic geometric and linear art of concentric full and half circles, spirals, grids, radiate and other designs, which survived as the dominant sacred art of the Aranda and neighbouring tribes in central Australia, but which is also a prehistoric rock art elsewhere. This art was, at the time of white occupation and even since, diffusing from central Australia to tribes on all sides of central Australia. In the fourth period, practised up to the time of disruption of native culture by the white man, there was a return to naturalism. The people,

animals and tracks, weapons and other figures were pecked out by hammering their whole surface to form shallow intaglios.

The art of the third and fourth periods is to be seen in many sites in western New South Wales, South and central Australia, Northern Territory, and north-western Australia. It appears to have spread originally in both periods from the latter region south-west through the interior of Australia. On the upper Yule River and other localities in north-western Australia, the belief in the Djanba-Guragnura fertility cult has inspired a rock engraving art in the intaglio technique of men and women, male and female spirits, with enlarged genitals, figures which in grace and imaginative conception, and their variety of extraordinary postures and groupings, are unequalled in rock art elsewhere in Australia. It is probable that changes of a similar nature in prehistoric times took place in the decorative art, but the perishable nature of most of the materials has made it impossible to study its history archaeologically. In south-eastern and central Queensland engravings of a deep slit within an oval, form a localised motif which covers hundreds of square feet of cave walls in the Carnarvon Range and elsewhere.

The enormous heritage of rock engravings that we have in Australia is proof of the thousands of years during which this art must have been practised and during which the styles and subjects changed so markedly. In the Sydney-Hawkesbury district there are over six hundred separate groups, containing some five thousand figures; at Port Hedland exists a carpet up to one hundred feet wide and eight miles long (in all) comprising over fifteen thousand figures; Depuch Island is literally covered with engravings, and there are many sites in the Flinders Range and elsewhere containing many thousands of engravings.

The cave paintings are more picturesque, while the technique and the time involved in completing a figure are less restricted by the material. Here again Australia is richly endowed. In south-east Queensland, eastern and far western New South Wales, the cave art consists of drawings in dry ochre, clay and charcoal, of people and animals, often in hunting compositions. They are usually in one colour, but two and four (in one cult hero only) colour polychromes are known. Nets, sun-like designs and weapons occur among them. It is an art concerned mainly with hunting and fishing, and the mythological spirits are rare subjects. In central New South Wales an entirely different cave art is to be seen which consists of paintings of remarkably graceful little dancing and ritual figures in a great variety of postures, among whom are emu and kangaroo hunting compositions, and occasional linear designs appear. In Cape York, where marine subjects predominate, dugongs, dolphins, fish, mammals, insects and plant foods, are painted in a wide range of colours. The cave art of central Australia is a mixture of emu and kangaroo hunts, animals and weapons, and human spirit figures in the representative field, and of concentric and linear designs in the geometric field. On many of the human figures a concentric circle represents the head. It is in the Kimberleys and Arnhem Land that the cave art reached its zenith. In the former region the Wondjina saga inspired the Worora, Unambal and Ungarinyin tribes to portray huge male heroes, their wives and other personages, up to sixteen feet high, on the cave walls. They are painted in red or black, highlighted with yellow, on a

white ground, as curious mouthless creator spirits with a halo-like ornament on the head, while stripes on the body represent falling rain. The Wondjina, and series of their heads, form one of the most striking motifs in aboriginal art as a whole. The myths say that after their wanderings in the country of the clans associated with them, they died in a cave, where their figure is represented. They are associated with the Rainbow-serpent in the important purpose of maintaining the wet season and all of its multifarious benefits to the countryside and people, a function which, added to their significance as creator spirits, makes them very sacred indeed. To retouch the painting of a Wondjina, accompanied by the appropriate chants, is to increase the totemic species it represents. In some of the Kimberley caves have also been found a series of remarkably realistic paintings of animals and plants, and a series of stick people akin to those of western Arnhem Land.

Stencils of human hands (mostly) and feet, emu and kangaroo feet, lizards, fish, weapons, coolamons and other things form perhaps the most widespread technique in Australian cave art, and one of the oldest.

In the field of cave art, too, the archaeologist is beginning to perceive, from study of the superimpositions of colours, styles and motifs, that considerable changes have taken place since the Aborigines came into Australia. Further study along these lines will throw considerable light on the evolution of aboriginal mythologies and religious beliefs, and particularly of the antiquity of beliefs like those of the great creator ancestral beings. In eastern New South Wales it is probable that an early stencil period was followed by red and white, black and white and polychrome phases of cave art. In Arnhem Land the periodic changes are particularly well demonstrated. The earliest phase, seen to best advantage on Groote, Chasm, Wessel and other islands, consists of an art dominated by red and yellow, in which simple outlines and monochromes develop into a more decorative style, and where, in the later period, many fine compositions of men fishing and harpooning turtles, dugongs and large fish from their dugout canoes, are featured. Tiny stickmen are also shown spearing large fish and kangaroos. Thus on these islands the cave art illustrates the history of native contacts with the introduction of subjects derived from the Indonesians, missionaries, and Japanese pearl fishermen, and of the water-buffalo, aeroplane and steamship. In western Arnhem Land the early part of outlines and silhouettes was followed by the remarkable Mimi paintings, which show stickmen and women fighting, dancing and performing ceremonies. They are full of action, beautifully posed figures of the utmost grace and poise. But they faded from the artists' palette and in their place were painted highly colourful, life and bigger sized X-ray figures of animals, and polychrome human figures in which sexual activities are the predominant interest. The innumerable sites of these paintings make western Arnhem Land and the above islands a natural art gallery and it is fortunate indeed that this region is an aboriginal reserve, otherwise the vandals would rapidly deface them.

The art of Arnhem Land is abundant and highly varied, and in view of the fact that the main part of this Exhibition consists of bark paintings from this area it merits special consideration. It is not known how far back in time and art style

this medium was used because the first records made of bark paintings are less than a century old, and bark will not preserve in the sub-tropical climate for more than a few years. There is no indication that an ancient or prehistoric body of art has been preserved on the sacred objects in Arnhem Land, as with the linear and concentric circle art of central Australia. Painting on bark was not confined to Arnhem Land. In early accounts of native life mention is made of this custom in Tasmania, and in the Bora initiation ceremonies of south-eastern Australia large sheets of bark, bearing designs like "Moorish embroideries", were displayed on poles. An examination of the various collections of bark paintings made in the past fifty odd years since they were first collected reveals that there has been a refinement of the techniques and compositions because most of them have been painted for a reward. They are being produced for a purely commercial purpose nowadays only on Groote Eylandt. A definite effort should be made to encourage the artists to adhere to aboriginal subjects in their own technique and style because there will always be a good demand for genuine native work.

The huts in Arnhem Land are covered with long sheets of stringybark bent over a wooden frame, and often long enough to rest on the ground on each side. Painting on these sheets passes away idle hours during the wet season when the rains keep the natives in their huts or rock-shelters. Many of the sacred totemic designs are painted on the front of the men's bodies during the ceremonies, and these and other patterns of great ritual value are painted on sheets of bark displayed in the Ngurlmag and Nara ceremonies. All of those collected since 1929 have been painted on neat rectangles of stringybark flattened under sand and logs. On many of them the artist has applied a ground coat of black, red or yellow rubbed over with orchid juice to form a hard and comparatively smooth working surface. There are three regional styles of bark paintings and in each one of them totemic subjects and mythological spirits are basic motifs.

In western Arnhem Land the subjects are chiefly single figures which include a wide variety of spirits of the caves and bush (Pls. 3, 19, 21); the great Rainbow-serpent who lived in the big waterholes; various animal and plant totems, the basic sources of food (Pls. 4, 20), which figure in hunting and fishing magic; and men and women whose portrayal is intended to cause the illness or death of persons who have rejected love magic (Pl. 2). The drawing varies from poor to skilful. It is combined with a pronounced decorative feeling which is demonstrated in the panels of parallel lines, cross hatching and dots which cover them. Features of this art are small men hunting large animals; the X-ray style in which the spinal column, alimentary tract and other internal organs of fish, geese, lizards and other animals are shown (Pl. 7); exaggerated genitals, and the wide variety of postures, of the human figures; compositions of hunting and ceremonial scenes incorporating the mythological spirits (Pl. 17). This art is typical of the late period of cave painting in this area. Captain Carrington collected bark paintings on Field's Island, Alligator River, in 1887, and then in 1911-12 both W. Baldwin Spencer and P. Cahill obtained collections for the National Museum of Victoria.

A somewhat comparable style is to be seen in the bark paintings of Groote Eylandt where a black or yellow background is favoured. The subjects include

totemic animals, wind designs, Macassan proas, cycad and hibiscus trees, the harpooning of dugongs, turtle and fish from dugout canoes, and a few astronomical subjects. On request the tribesmen can produce simple compositions which illustrate the ancestral spirits in the form of animals and places visited by them, such as the story of the ancestor Jundurruna (Pl. 15). The figures are decorated in bars and panels, dots, firm and broken lines, and cross hatching. Some of the artists favour a delicately executed linework, other a coarser style which adds a certain vigour and power to the drawings. The religion of Groote Eylandt tribes conceives the ancestral beings in the form of animals, the totems and their increase through special rites being equally important, and these two themes form the principal local inspiration for the art. Bark paintings from this island were collected by N. B. Tindale from 1921-22 and the first major series was obtained by F. Gray and F. Rose between 1938 and 1945 for the University of Melbourne.

The most elaborate and complex style of bark painting is that of north-eastern Arnhem Land, westwards as far as Milingimbi and southwards to Blue Mud Bay, where the practice of covering the whole surface of an object, copied from the designs on bamboo pipes and lime-boxes of the Macassans, has been exploited to the full. The mythology contains a series of distinctive cult heroes and heroines whose provenance in the socio-religious life of the tribes it is necessary to understand to appreciate their art. Djunggawul and his two sisters are the original and highest ranking of these spirit beings. They came from the sea and brought with them emblems and symbols of their powers of fertility. Djunggawul copulated with his sisters and they peopled the land (Pl. 12). The basic theme of fertility associated with this trio is as Dr. R. M. Berndt said, "manifested in the perpetually pregnant sisters, in the growth of trees and foliage, creation of running springs, and in the abiding life-giving warmth of the sun's rays. It reflects the Aborigines fundamental reliance on the products of their natural environment, and their emphasis on the procreation of human and animal life; the continuance of their own species, and of the food which supplies them with sustenance. They see the theme of fertility mirrored in their surroundings and in the rhythmic sequence of the seasons, and recognise their own dependence on these and on other natural phenomena for their very being." The lives of the Djunggawul are enacted in the Nara ceremony of the Dua moiety, but eastward at Milingimbi the brother disappears from the myth and the sisters are known as the Djungkao. The Nara of the Jiritja moiety portrays the activities of a complementary hero, Laintjung, who distributed totems and clan designs in north-eastern Arnhem Land and whose ritual emphasises the totemic increase of natural species (Pl. 10). His son, Banaitja, tried to continue his work but was killed by the people. A further projection of the Djunggawul concept is embodied in the Wawalag sisters, his daughters, whose function is the maintenance of life, of the wet and dry seasons, and of fertility in man and nature through the myth and the performance of three ceremonies which it inspires. Their great struggle with the giant python Julungul is an outstanding feature of the Djungguan ritual (Pl. 1). The other two ceremonies, Ngurlmag with its gong representing the serpent Muiit, and the initiation rite of Gunabibi, spread from the Northern Territory into the eastern part of Arnhem Land and were

added to the Wawalag sisters saga. Gunabibi is essentially concerned, as Dr. Berndt said, with the rhythmic sequence of pregnancy, birth and re-birth, and with sexual intercourse and conception, the coming and going of the seasons, the appearance and disappearance of vegetable and plant matter, and the propagation of other natural species, all phenomena which are necessary for the continuance and well being of a Fertility Mother (also called Earth Mother and Mother Goddess) known as Imberombera in western Arnhem Land.

Throughout the rituals, which may occupy several months at a time, some bark paintings are made on the ceremonial ground and displayed in the Nara and Ngurlmag ceremonies. The art designs painted on sacred objects and the bodies of the actors, on coffins, grave posts and skulls of dead clansmen (Pl. 22), are sung with the sacred power of the ancestral beings. They portray incidents described in the myth and chants, and belong to the totemic clans and cult groups. The bark paintings of ritual subjects display compositions in which the ancestral beings, totemic animals and plants, weapons and other objects, are portrayed in a land or seascape. Such unusual ideas as the pink clouds which appear prior to rain, a variety of cloud types, water breaking over rocks, storm waves, rain falling and many others are shown with panels and bands of cross hatching and parallel lines (Pl. 16). Each totemic clan has its own designs, and members of one clan usually make gifts for the privilege of seeing designs belonging to other clans. Many other subjects, including corroborees, death and mourning rites, hunting and fishing scenes, and similar activities, are painted on bark, but these are not in any way sacred. The designs vary from all-over patterns to those divided into a series of panels. The story does not necessarily begin at the top or bottom of the painting, but wherever the principal or key figure is placed. Most of the designs are traditional ones handed on through ceremonies from one generation to the next, others are created in a dream by the spirit of a man or a woman, whose property they become. A man may paint his personal and clan designs, and those of his brother's and mother's group, and he also inherits designs from his father and mother's brother, but he cannot paint the whole of the range of designs known to the tribe or local group.

The Rev. W. S. Chaseling obtained the first collection of bark paintings between 1936 and 1939 when the mission opened at Yirrkala; Dr. W. L. Warner secured the first series at Milingimbi in 1926-29; Drs. R. M. and C. Berndt collected a big series in 1947. Dr. S. D. Scougall secured perhaps the most valuable single sequence in 1958 which illustrates the Djunggawul and Laintjung myths, for the Art Gallery of New South Wales. An extensive collection was made from the three major localities, Groote Eylandt, Milingimbi and Yirrkala, and Oenpelli, by the American and Australian Arnhem Land Expedition in 1948.

The Aborigines take great pride in their craftsmanship although their tools are simple. Prior to the introduction of metal tools by the Indonesians and whites, wooden objects were chopped out with stone axes and choppers, and designs were incised on them with stone gravers, hafted adzes, tooth, bone and shell implements. The surfaces were smoothed with abrading stones. Paintings and drawings were and still are done with natural ochres (red, yellow, brown), pipeclay, charcoal,

manganese and a few other natural pigments, among which blue, purple, pink and dark brown have been recorded in cave paintings. The pigment is mixed in a stone mortar or shell with water or orchid juice, and sometimes with animal fat, and the paint applied with the finger, the teased-out end of a twig, or a feather brush.

The craftsmen's mastery of materials is demonstrated by the excellent form and shapes of some of the clubs, boomerangs and shields, and their skill as designers is displayed in the well executed patterns incised and painted on their portable artifacts. But their standards of drawing and knowledge of paints do not reach those of other non-metal using peoples like the Bushmen in Africa, and the palaeolithic artists of western Europe in prehistoric times. Contours and tones are rarely incorporated, but the placing of the colours by aboriginal artists is notable for its striking but harmonious contrasts and for the manner in which features of designs are accentuated.

The meaning and function of art in the life of the Aborigines varies considerably. While the social anthropologist is interested primarily in the interpretation of the designs, the archaeologist and ethnographer are more directly concerned with their history, distribution and cultural associations. Their meaning is of considerable value in the light it throws on the function of the prehistoric cave art of western Europe and elsewhere just as the way of life of the Aborigines enables us to understand how man lived in palaeolithic times. Aboriginal art is a men's sphere. The decoration done by the women on their bodies for their own ceremonies, and on their bark and wooden containers, is of minor importance. There is a considerable body of aboriginal art on weapons and utensils which makes them attractive and efficient, and on the walls of caves inhabited by families, which has a sacred meaning to the initiated men that is not disclosed to the women and children. It is not, however, in a ritual context nor is it imbued with the religious atmosphere of the ceremonial ground. But much of the same art in a ritual setting when the sacred songs and chants are being sung, the myths related, the men acting the events in the lives of the creator and other spirits, and the ceremonial ground or totem centre charged with spiritual power, is so sacred that any uninitiated person seeing it either being made or in use would be killed. Some of the art, like that which records the killing of a kangaroo, catching fish, harpooning dugongs and dolphins, and groups of animals, is the expression of a strong aesthetic feeling demonstrated by the lavish use of art by the Aborigines and the enormous amount of rock art in existence in the continent; some is a medium for various kinds of magic such as that to weaken animals to make them easy to kill, or to cause the illness and death of people. It is obvious that in sites of cave paintings and rock engravings, where the one motif is reproduced in innumerable instances, that it may not always be portrayed with a sacred intent. It may be a symbol of religious beliefs but only in certain of its representations. Analyses of some series of rock art have shown that within the range of subjects drawn from the mythology and totemism, those animals supplying the bulk of the food are featured most commonly in the art. Thus we find that the art is a visual symbol and expression of many facets of aboriginal life and culture, in which the sources of life, food and

the eternal spirits, and the history of the people, are crystallised in ritual and belief, and the art is one of the important media in this religious complex. It is, of course, only one manifestation of their religion, of which music, dancing, dramatisation, chants and poetical description are equally important. The relationship between these various kinds of art and the people is strong and binding both with individuals and groups like clans, both of which appear to be more interested in the symbol than in the representation because symbolism fulfils the dual purpose of ritual and utilitarian needs.

The aesthetic sense and ability of the Aborigines is a much debated question. In their naturalistic work we find stylised depictions which have become traditional—mammals drawn in profile with two eyes, flat fish in the dorsal view, human beings facing the viewer—subjects drawn as they were most commonly seen or pictured in the artist's mind, and not from a still-life arrangement. As these and other stylisations are found in aboriginal art throughout the whole continent, it is evident that they represent ancient and basic ideas of drawing preserved since the Aborigines first entered Australia. Much of aboriginal art is crude technically, and in many bark paintings it is almost impossible to distinguish between a kangaroo and a dingo, a frog and a man. The artists are interested in posture, particularly that in which an animal is seen before it is attacked with a spear or other weapon or in which it is described in a myth, and for this reason accurate anatomical details are not very important. Despite these limitations, many fine examples of line work and draughtsmanship occur in the rock art where one sees the flowing movement of fish, the power in the leap of the kangaroo, and the alertness of the emu skilfully suggested. The super-human strength and power of the creator heroes is embodied in the huge figures of the Wandjina of the Kimberleys, Lightning brothers at Delamere, and the All-Father sky heroes of south-eastern Australia. The delicacy and beauty of the Mimi stick people in the cave paintings of western Arnhem Land is now well known, and they form a fine example of the highly imaginative feeling for subjects inspired by the mythology and executed with considerable artistic talent.

It is in their compositions that some of the most acute observations may be made on aboriginal art. Among the Sydney-Hawkesbury engravings and in the ground figures of south-eastern Australia, half an acre or more of rock or sandy soil was covered with figures of ancestral beings with their tracks, totem animals and men, a whale feast, hunting kangaroos and emus, fishing in canoes, and similar subjects. Throughout the rock art are to be seen both ritual, hunting and fishing subjects featured in compositions, and these in many instances are reduced to the briefest possible statement. A common conventional device is to connect a hunter by his spear or boomerang to a kangaroo, fish or bird that he has killed. The picture may show an animal and its tracks; the animal, the hunter and his tracks and weapons; the animal and the hunter's tracks; or the tracks of hunter and animal only. The artists also record their observations of the habits of game in unusual ways. Thus they depict a clutch of emu eggs between the legs and feet of the bird to indicate the bird sitting on its nest. Tracks are shown all around the eggs or leading to or from them to record a nesting site, a large number of haphazardly arranged tracks

indicate numbers of birds at a totem centre, and tracks of many animals around a small pothole in a rock represent a waterhole frequented by game. Many of the compositions in the bark paintings of Arnhem Land demonstrate the opposite point of view, and show all of the spirit, human, animal and plant characters, and features of the landscape in great detail. Another extreme variation is the geometrical art of central Australia in whose designs the spirals, concentric full and half circles, represent the principal characters and features of a myth, such as spirits, people, animals, sacred rocks, trees and waterholes in the clan totemic patterns.

A wide range of styles—over thirty-two in the cave paintings—exists in aboriginal art. The major techniques include painting, engraving, pecking and burning-in, modelling and sculpture, and appliqué work in feathers. The materials exert only a minor influence in the art and technology because the Aborigines are able to choose from a relatively wide range to suit their needs. There is much local variation in the shapes of one kind of weapon or other artifact, due to local ideas or elaborations, invention, substitution, material and technique, and to cultural restrictions. A notable feature of the ritual and corroborees is the dramatic settings of the ceremonies, the striking tableaux of colour on the bodies of the actors or dancers, and on the sacred objects they carry. This appreciation of décor adds proof to the claim that they have a will to produce an aesthetic result, as Riegl stated, further testified to by the enormous range of their art.

Modelling and sculpture are developed to a minor degree in Australia. In south-eastern Australia large figures of ancestral beings, snakes and totem animals of heroic size were modelled with logs and soil on the initiation grounds. In Cape York, crude human and animal figures are featured in hero-cult ceremonies introduced into this peninsula by Torres Strait islanders who in turn acquired them from New Guinea natives with whom they had trading contacts. In the north-western region of Western Australia a limited number are known of smoothly finished wooden figures of ancestral beings shaped out of flat boards, so that they have only slight contours, but little is known about them. Arnhem Land has yielded the finest series of sculptures due to the contact of these tribes with the Indonesian traders for several generations or more. They, too, are figures of ancestral beings, spirits, and various animals. The human ones are sculptured in a style which features flat planes, poorly shaped limbs and are often armless, and a hatchet shaped face. These figures, up to three feet high, are brightly decorated with incised and painted designs in the typical Arnhem Land manner (Pl. 9). There are, too, grave posts with the heads of the spirit beings carved at the top. Some of these wooden sculptures are used as sacred symbols in ceremonies. Sculpture in wood is not an integral element of aboriginal art but a very recent introduction limited to northern Australia. The only stone sculptures known include one of a lizard from the north coast of New South Wales, and representations of the human penis from the Kimberleys.

Even though they are a semi-nomadic people, the Aborigines live a delicately balanced life. They depend upon a hunting and collecting mode of life that man in some part of the world has followed for over a million years. Their social organisation and legal system, their hunting and fishing rights, their ownership of

territory, depend upon rigid individual and group discipline for their survival and effectiveness. The impression may be gained that the Aborigines wander at will and find their subsistence but they are restricted to the small territory of their own and related groups and trespass is a serious crime. Their religion ties a group to its own tiny part of the country in which, if its members are uprooted and driven away they leave their life-sustaining soul and spirit behind. When the men cannot re-enact the lives and maintain the goodwill of their creator spirits, when they no longer have their symbols to cherish and their rituals to sustain their contact with the spirit world, when the medicine-men cannot replenish their magical powers, and when the mythological associations of the countryside are lost, then will be lost also the true inspiration of their art. We have only to read the accounts in anthropological literature of the totemic and initiation ceremonies of the Aranda tribe in central Australia, of the Gunabibi, Djunggawul and other ancestral beings of Arnhem Land, of the Wondjina in the Kimberleys, to realise how vital an inspiration is religion, the totemic view of life, "the doctrinal and philosophical interpretation of the universe" as Elkin described it, in the physical, emotional and psychological life of these people, and how, as a symbol and cohesive factor in these beliefs, art is such an important medium to them.

FREDERICK D. McCARTHY,

Curator of Anthropology, Australian Museum.

CATALOGUE

Notes on the Catalogue

The paintings from Arnhem Land are in order of locality starting in the west with Oenpelli and ending with Groote Eylandt in the east. The Beswick Creek painting, though closely allied to the Oenpelli style, has been placed with other items from areas outside of Arnhem Land. Within each section paintings have been placed where possible in chronological order of collection.

If known the relevant myth or totemic associations have been given. This information has been supplied by the lenders, or taken from the publications referred to in the text. References and a selected bibliography are at the end of the catalogue.

Certain matters of provenance here require further explanation. Most of the collection in the University of Sydney, including that made by Dr. R. Berndt, formerly housed in the Department of Anthropology, was dispersed in 1957 to various institutions on permanent loan. Items from this collection in the University of Western Australia are in the Anthropology Section in Dr. Berndt's care. In regard to the paint-

ings collected by the American-Australian Scientific Expedition to Arnhem Land which have also been dispersed, it should be assumed, where no collector's name is given, that it is most probable that it was C. P. Mountford.

Aboriginal names or words have only been included where it was felt necessary and they have normally been left in the form given by the informant. Some variations are included. G and k, b and p can be transposed in certain words.

"Ng" is approximately equivalent to "ng" in singing; "dj" or "tj" is a hard "j", and "j" approximates to "y" in yellow.

Colours normally used are red, yellow, white and black earths and charcoal.

Sizes are given in inches, height then width. However as bark paintings are normally painted flat on the ground, the work can often be viewed in other positions than the one indicated.

Works illustrated are marked *

BARK PAINTINGS

OENPELLI Western Arnhem Land

- 1* Two spirits of the Geimbo country. They are said to live in caves and holes in the ground or in banyan trees, only coming out during the day to dance under the tree graves. The male one is shown with a basket hanging from the shoulder (Pl. 21).

Red, white and black on pink ground, 62 x 24.
Artist: Unknown, Kakadu tribe.
Reference: Spencer 1914, p. 436.
Reproduction: Spencer 1914, fig. 82; Jubilee Catalogue 1951, p. 50.

Obtained by Sir Baldwin Spencer at Oenpelli 1912, either from the artist or as a gift from Mr. P. Cahill, and later presented to the Museum. *Exh.:* Jubilee Exhibition of Australian Art 1951 (Cat. No. 1).

NATIONAL MUSEUM OF VICTORIA

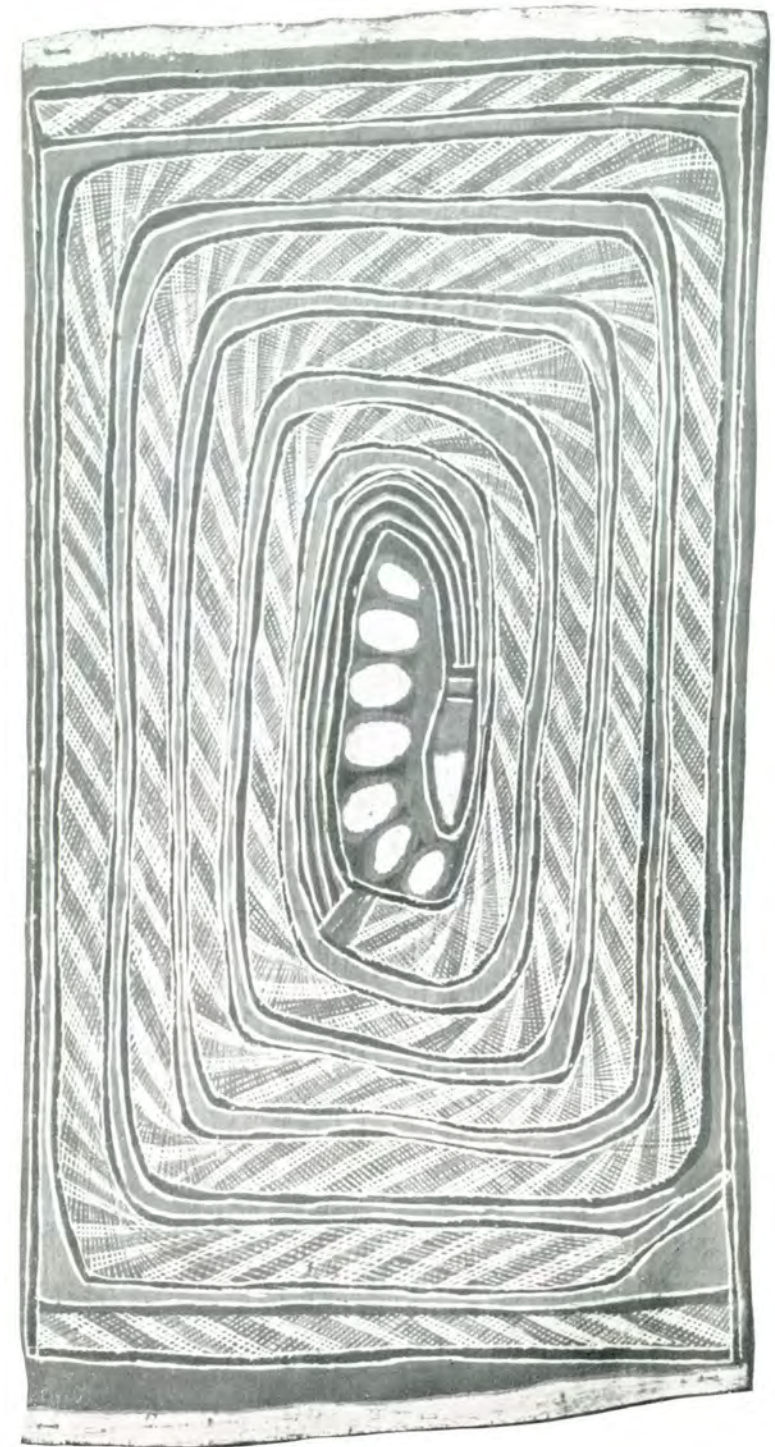
- 2 Nangitain, a mischievous spirit of the Geimbo country who takes the Iwaiyu

or spirit part of boys and young men whom he finds wandering alone. The Iwaiyu may be recovered by a medicine man showing Nangitain the Numereji snake. The threat of Nangitain is used by older people to prevent children wandering away from camp. The projection at the back of the head represents long ears. When shaken they make a rushing wind. The backbone with ribs is shown.

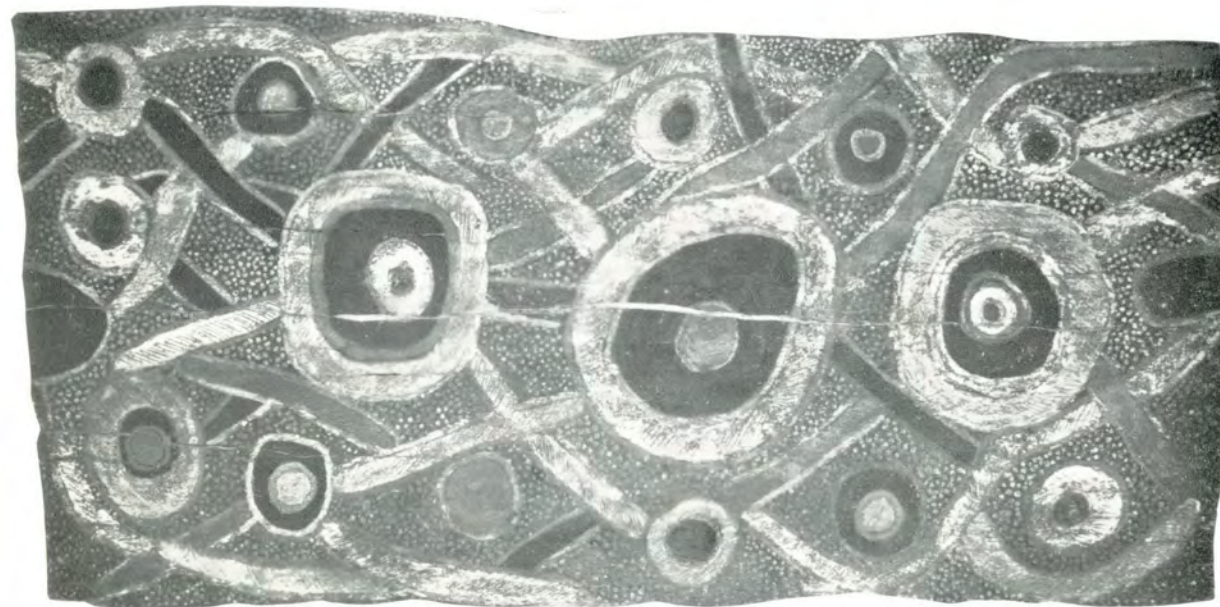
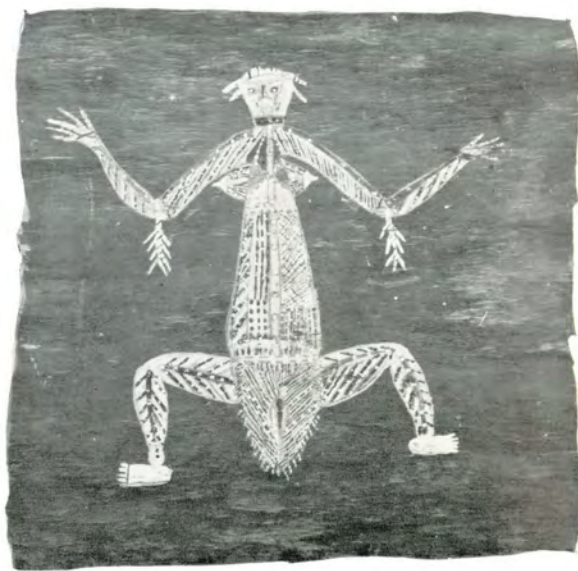
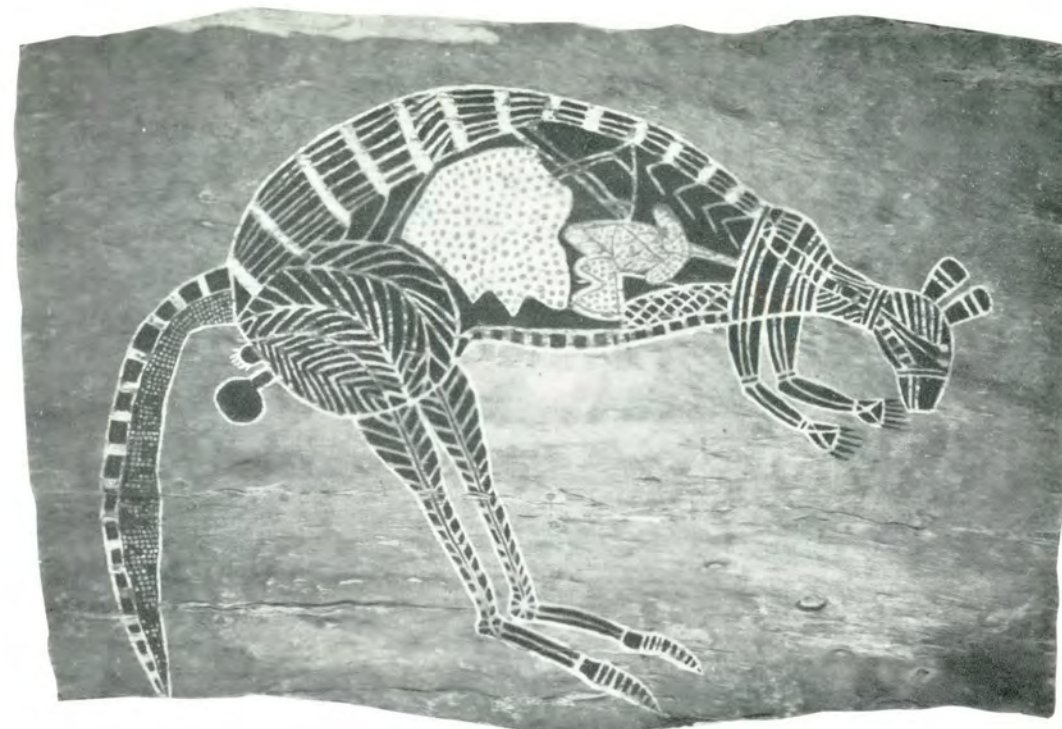
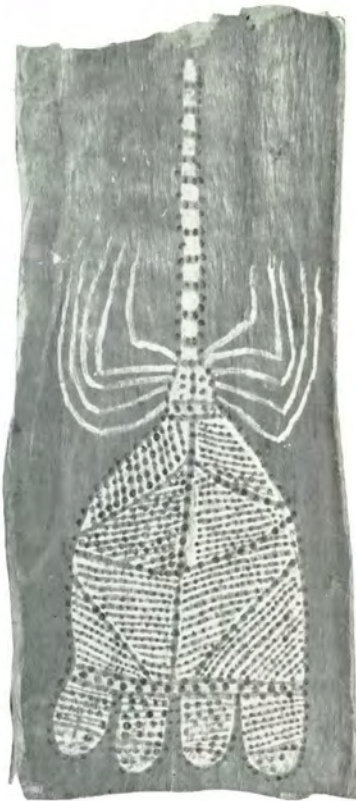
Red, white and black on pink ground, 60 x 23.
Artist: Unknown, Kakadu tribe.
Reference: Spencer 1914, p. 434.
Reproduction: Spencer 1914, fig. 80 (left).

Obtained by Sir Baldwin Spencer at Oenpelli 1912, either from the artist or as a gift from Mr. P. Cahill, and later presented to the Museum. *Exh.:* Jubilee Exhibition of Australian Art 1951 (Cat. No. 2).

NATIONAL MUSEUM OF VICTORIA



1 | Julunggul, Milingimbi Art Gallery of New South Wales (Cat. No. 45)

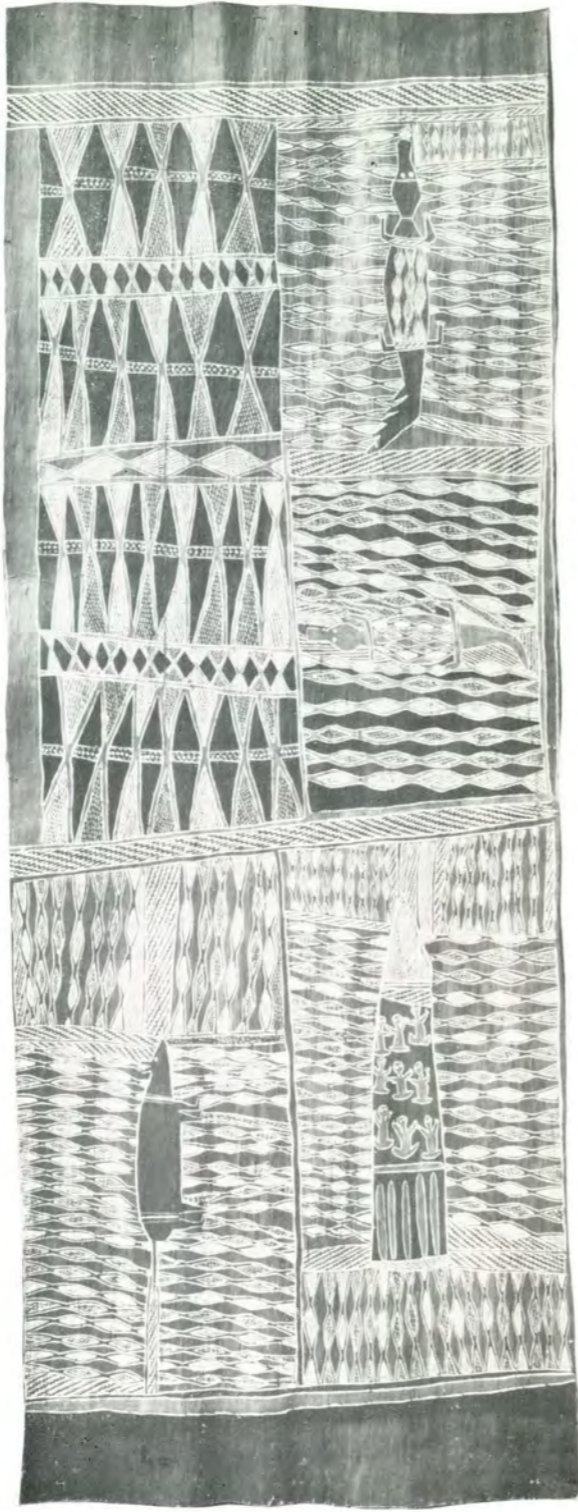


- 2 Sorcery Figure, Oenpelli *Dr. R. Berndt (Cat. No. 12)*
- 3 Maralmaral, Oenpelli *Dr. R. Berndt (Cat. No. 19)*
- 4 Yam, Oenpelli *University of Western Australia (Cat. No. 22)*
- 5 Ubar Ritual, Oenpelli *Dr. R. Berndt (Cat. No. 21)*
- 6 Manubi, Oenpelli *University of Western Australia (Cat. No. 18)*

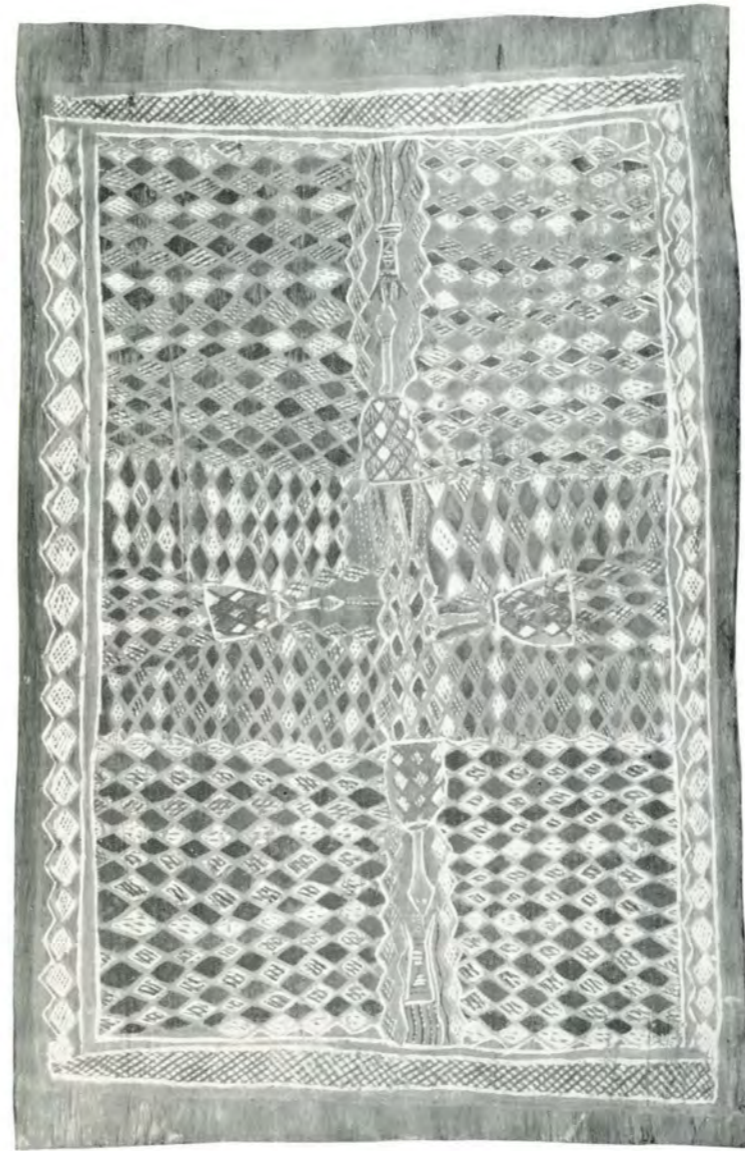
- 7 Kangaroo, Goulburn Is. *South Australian Museum (Cat. No. 27)*
- 8 Totem place of the Eucalypt Tree, Melville Is. *South Australian Museum (Cat. No. 93)*



9 Ancestral Figure, Yirrkala *Art Gallery of New South Wales (Cat. No. 100)*



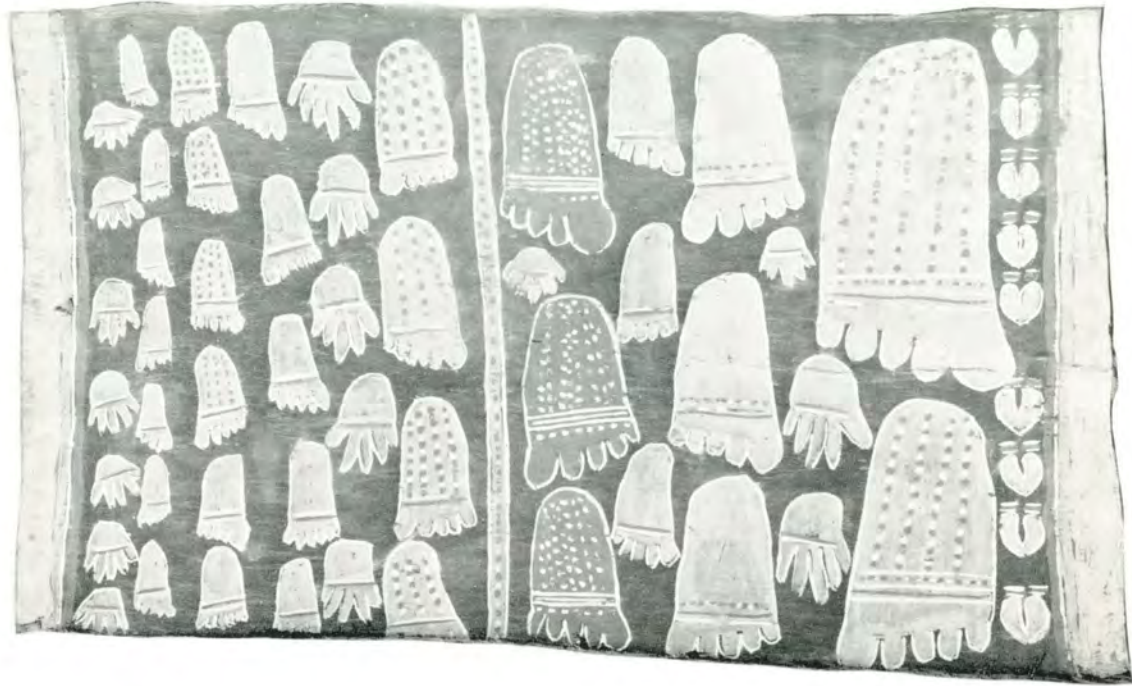
10 Laindjung Myth, Yirrkala *Art Gallery of New South Wales (Cat. No. 73)*



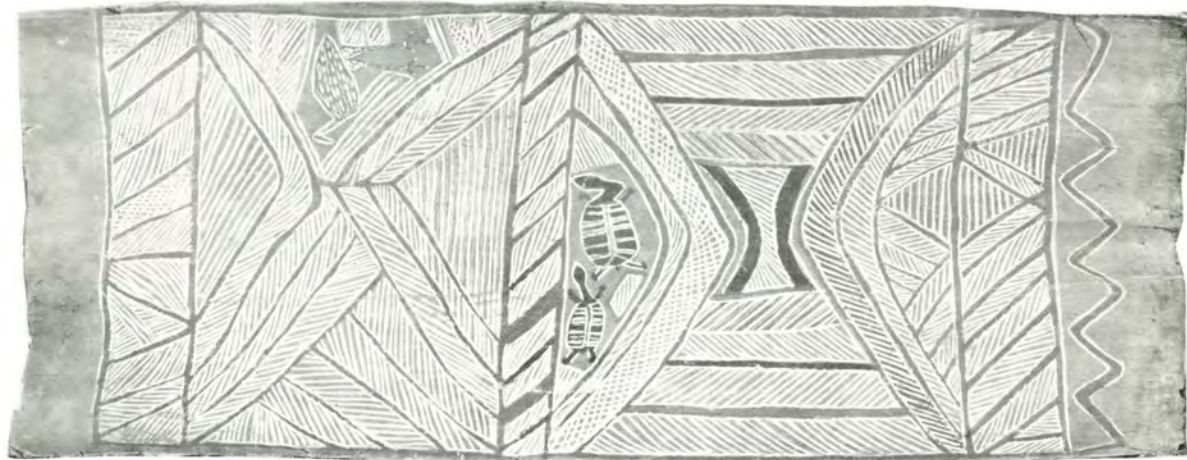
11 Long-necked Tortoises, Yirrkala *University of Western Australia (Cat. No. 57)*



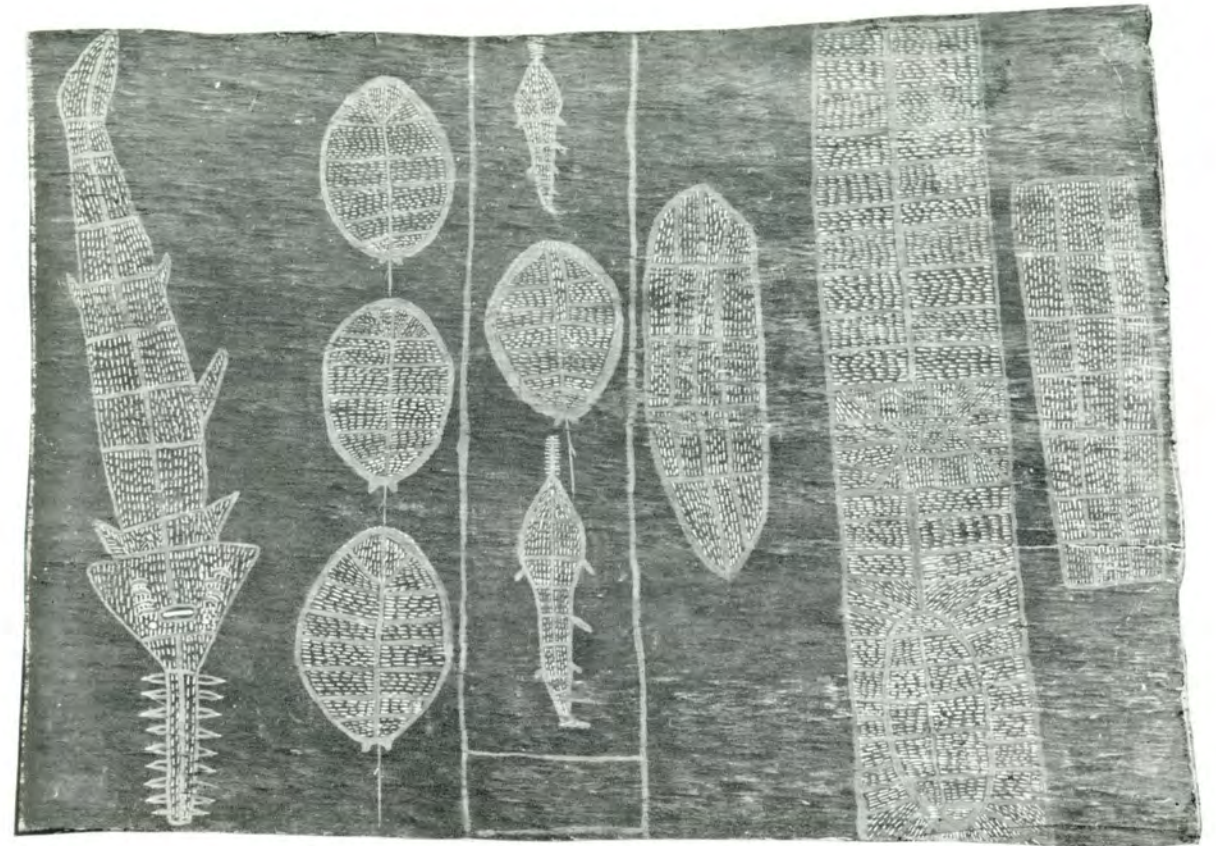
12 Djanggawo Myth, Yirrkala *Art Gallery of New South Wales (Cat. No. 71)*



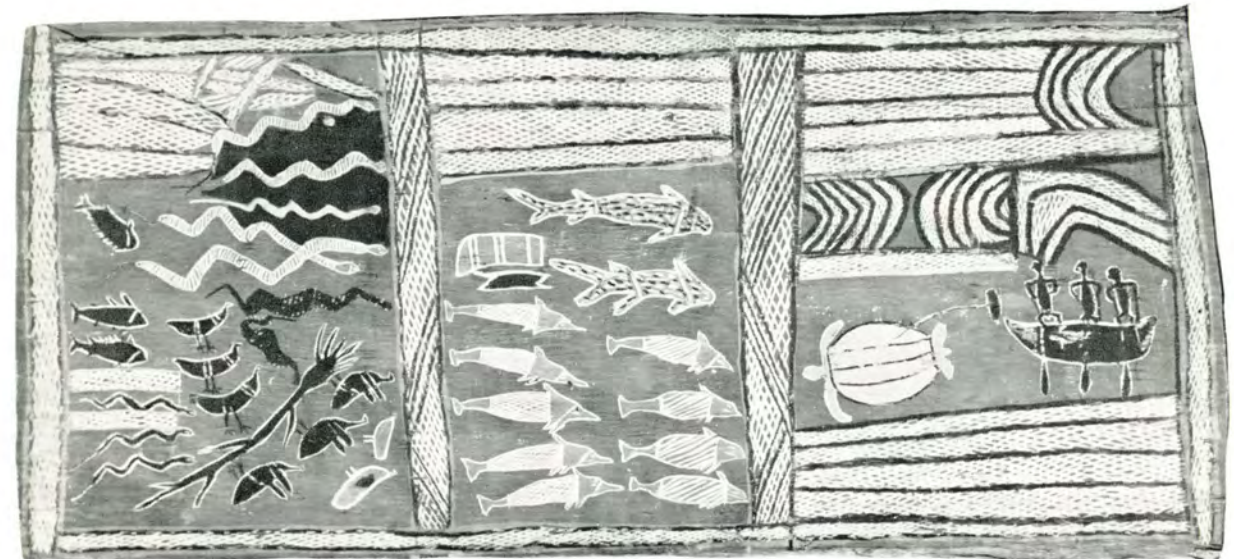
13 Human Footprints, Yirrkala *Australian Museum (Cat. No. 51)*



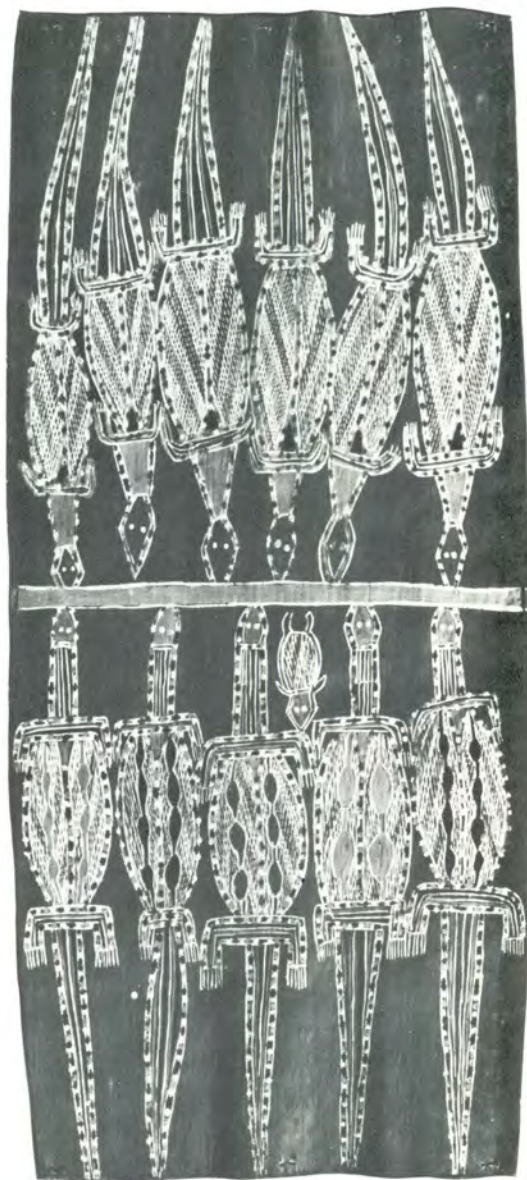
14 Long-necked Tortoises and Wading Bird, Yirrkala *Australian Museum (Cat. No. 53)*



15 Jundurrana, Groote Eylandt *Australian Museum (Cat. No. 77)*



16 Turtle Hunt, Yirrkala *Australian Museum (Cat. No. 61)*



- 17 Mimi, Beswick Creek *Art Gallery of New South Wales (Cat. No. 88)*
 18 Goanna Totem, Milingimbi *Art Gallery of New South Wales (Cat. No. 46)*

- 3 Auuenau, a thin spirit covered with hair, who lives in the rocky ranges of the Geimbo country. The projection from the neck can be made to rattle and a similar one from the pelvis represents lightning. Depicted at the joints are bones taken from dead bodies on whose flesh the spirit is said to live.

Red, white and black on natural bark, 59 x 13.
Artist: Unknown, Kakadu tribe.
Reference: Spencer 1914, p. 435.
Reproduction: Spencer 1914, fig. 80 (right).

Obtained by Sir Baldwin Spencer at Oenpelli 1912, either from the artist or as gift from Mr. P. Cahill, and later presented to the Museum. *Exh.:* Jubilee Exhibition of Australian Art 1951 (Cat. No. 3).

NATIONAL MUSEUM OF VICTORIA

- 4 Man spearing a rare black kangaroo which inhabits the ranges near Oenpelli. He is holding a spear thrower and a basket hangs from his neck.

Red and white on natural bark, 51 x 32.
Artist: Unknown, Kakadu tribe.
Reference: Spencer 1914, p. 437.
Reproduction: Spencer 1914, fig. 86.

Obtained by Sir Baldwin Spencer at Oenpelli 1912, either from the artist or as a gift from Mr. P. Cahill, and later presented to the Museum. *Exh.:* Jubilee Exhibition of Australian Art 1951 (Cat. No. 4).

NATIONAL MUSEUM OF VICTORIA

- 5 Bubba Peibi, a very short and stout mythical person who lives with his family in a banyan tree and spends his nights fishing. He is shown spearing a fish with a three-pronged spear and dragging his catch of fish behind him by means of a stick passed through their gills.

Red, white and black on natural bark, 54 x 11.
Artist: Unknown, Kakadu tribe.
Reference: Spencer 1914, p. 313.
Reproduction: Spencer 1914, fig. 67.

Obtained by Sir Baldwin Spencer at Oenpelli 1912, either from the artist or as a gift from Mr. P. Cahill, and later presented to the Museum. *Exh.:* Jubilee Exhibition of Australian Art 1951 (Cat. No. 5).

NATIONAL MUSEUM OF VICTORIA

- 6 A spirit shown with bones hanging from the elbows.

Red, white and black on natural bark, 46 x 18.
Artist: Unknown, Kakadu tribe.
Reproduction: Jubilee Catalogue 1951, p. 50 (right).

Obtained by Sir Baldwin Spencer at Oenpelli 1912, either from the artist or as a gift from Mr. P. Cahill, and later presented to the Museum. *Exh.:* Jubilee Exhibition of Australian Art 1951 (Cat. No. 6).

NATIONAL MUSEUM OF VICTORIA

- 7* Ingwalin are tall thin spirits who visit the dead in the tree graves and try to make them get up, but on failing, hold a corroboree and disperse. The one depicted is holding a club in one hand to drive evil spirits away from the dead body, and a bunch of feathers in the other (Pl. 19).

Red, white and black on pink ground, 50 x 14.
Artist: Unknown, Kakadu tribe.
Reference: Spencer 1914, p. 433.
Reproduction: Spencer 1914, fig. 79.

Obtained by Sir Baldwin Spencer at Oenpelli 1912, either from the artist or as a gift from Mr. P. Cahill, and later presented to the Museum. *Exh.:* Art of Australia, 1788-1941, U.S.A. 1941 (Cat. No. 6).

NATIONAL MUSEUM OF VICTORIA

- 8* Pigmy goose, barramundi (both shown with internal organs), and a pair of stencilled hands. The latter were made by placing the hand on the bark, with the fingers extended, and blowing white over it from the mouth (Pl. 20).

Red, white and black on natural bark, 49½ x 13.
Artist: Unknown, Kakadu tribe.
Reference: Spencer 1914, p. 438.
Reproduction: Spencer 1914, fig. 88.

Collected by P. Cahill. Presented to the Museum 1914.

NATIONAL MUSEUM OF VICTORIA

- 9 Palmated goose. The backbone and some internal organs are shown.

Red, white and black on natural bark, 35 x 14.
Artist: Unknown, Kakadu tribe.
Reference: Spencer 1914, p. 438.
Reproduction: Spencer 1914, fig. 91.

Obtained by Sir Baldwin Spencer at Oenpelli 1912, either from the artist or as a gift from Mr. P. Cahill, and later presented to the Museum.

NATIONAL MUSEUM OF VICTORIA

- 10 Native in a canoe spearing a crocodile.

Red, white and black on red ground, 70 x 20.
Artist: Unknown, Kakadu tribe.
Reproduction: Barrett & Kenyon 1950, p. 11.

Obtained by Sir Baldwin Spencer at Oenpelli 1912, either from the artist or as a gift from Mr. P. Cahill, and later presented to the Museum.

NATIONAL MUSEUM OF VICTORIA

- 11 Spirit associated with yams.
Red and white on natural bark, 56 x 16.
Artist: Unknown, Kakadu tribe.
Collected by P. Cahill. Purchased 1922.
NATIONAL MUSEUM OF VICTORIA
- 12* Sorcery figure of a male with protruding stingray spines. This particular man whose representation is shown here has seduced another's wife and has consequently had sorcery performed against him, the sorcerer having drawn this figure (Pl. 2).
White and black on red ground, 26 x 8½.
Artist: Midjaumidjau, Gunwinggu tribe.
Reference: To sorcery figures, Berndt R. & C. 1951, pp. 206-10.
Collected by R. Berndt 1947.
LENT BY DR. R. BERNDT, PERTH
- 13 Five Mimi spirit men and women.
Red and white on natural bark with thin red ground in patches, 34½ x 15½.
Artist: Unknown.
Collected by the American-Australian Scientific Expedition to Arnhem Land, 1948. Received 1954. *Exh.:* Queen Victoria Museum & Art Gallery, Launceston, 1959.
AUSTRALIAN INSTITUTE OF ANATOMY, CANBERRA
- 14 The spirit men, Namarakain. These thin-bodied evil spirits cook and eat the spirit of the sick after extracting it from the solar plexus. They are invisible to all except the medicine-man, who hunts them away or spears them when he sees them near sick aborigines.
Red, white and black on natural bark.
Artist: Unknown.
Reference: Mountford 1956, p. 199.
Reproduction: Mountford 1956, Pl. 55D; Unesco, Pl. 28 (right).
Collected by C. P. Mountford, American-Australian Scientific Expedition to Arnhem Land, 1948. Presented by Commonwealth Government, 1957. *Exh.:* The Adelaide Festival of Arts 1960 (Cat. No. 14).
NATIONAL GALLERY OF SOUTH AUSTRALIA
- 15 The mythical kangaroo man, Kandarik (Kandagi?), made a painting of himself in a cave and later decided to perform the ubara ceremony. He is depicted wearing a feather-like head-dress and holding a beating stick. The backbone and some internal organs are represented. (In the age grading ceremony Ngurlmak, associated with the Wawalag sisters myth, an ubar gong or drum is used. Messengers carrying kan-

garoo tail emblems, representing kangaroos, are sent out to neighbouring clans to invite them to the rituals. On approaching a camp they beat a hollow tree with a large stick.)

Red, white and yellow on red ground, 36 x 18½.
Artist: Unknown.
Reference: Mountford 1956, p. 223.
Reproduction: Mountford 1956, Pl. 67E & 3B the artist painting it; Unesco Pl. 32 (right) also p. 5.

Collected by C. P. Mountford, American-Australian Scientific Expedition to Arnhem Land, 1948. *Exh.:* The Adelaide Festival of Arts 1960 (Cat. No. 7).
NATIONAL GALLERY OF SOUTH AUSTRALIA

- 16 Two spirit men, Eradbatti and Kumail-kumail, are about to take part in a ceremony. Eradbatti (at right) is wearing a head-dress of twigs and decorated with feathers. The cross-hatching on the chest indicates his stomach. The intestines, liver, spine and the bones of the upper and lower limbs are depicted. The cross-hatching on the other figure is ceremonial body-paint.

Red, white and yellow on red ground, 27½ x 21½.
Artist: Unknown.
Reference: Mountford 1956, p. 194.
Reproduction: Mountford 1956, Pl. 54A; Unesco, Pl. 29.

Collected by C. P. Mountford, American-Australian Scientific Expedition to Arnhem Land, 1948. Presented by Commonwealth Government, 1957. *Exh.:* The Adelaide Festival of Arts 1960 (Cat. No. 18).
NATIONAL GALLERY OF SOUTH AUSTRALIA

- 17 Crocodile.
Red and white on natural rough bark, 18½ x 7.
Artist: Unknown.
Collected by American-Australian Scientific Expedition to Arnhem Land 1948.
AUSTRALIAN MUSEUM, SYDNEY

- 18* A female, named Manubi, an "historical" character. Feathers hang in pendants from her elbows. This is similar to those drawings relating to sorcery, and also similar to paintings on cave walls around Oenpelli (Pl. 6).

Red, yellow, white and black on natural bark, 22 x 21½.
Artist: Midjaumidjau, Gunwinggu tribe.

Collected by R. Berndt 1949. *Coll.:* University of Sydney. On permanent loan to the University of W.A.
UNIVERSITY OF WESTERN AUSTRALIA

- 19* A totemic woman, named Maralmaral, who lives in a termite mound, which is shown in the drawing by a band surrounding the central figure. In her totemic form she is a beetle or grub living on ants (Pl. 3).

Yellow, white and black on red ground, 33 x 18.
Artist: Djamargula, Gunwinggu tribe.

Collected by R. Berndt 1949.
LENT BY DR. R. BERNDT, PERTH

- 20 Two ring-tailed 'possums, one male and one female. They became totemic at Djeboigagolgloldi (Cooper's Creek area, western Arnhem Land). Previously in their human form they had wandered across the country from one site to another.

Red, yellow, white and black on red ground, 31 x 22.
Artist: Midjaumidjau, Gunwinggu tribe.

Collected by R. Berndt 1950.
LENT BY DR. R. BERNDT, PERTH

- 21* Two men decorated for the sacred Ubar ritual. They represent two red-eye pigeons named jawul. They wear cockatoo feathers on their heads. Between them rests the sacred ubar wooden gong (Pl. 5).

Red, yellow, white and black on red ground, 19½ x 24½.

GOULBURN ISLAND *Western North Coast of Arnhem Land and the Mainland opposite (Nos. 26 & 27)*

- 24 Porcupine (spiny anteater) with tongue protruded in the attitude of feeding.

Red, yellow, white and black on natural bark, 14 x 39.

Artist: Unknown, Maung (Mau) tribe.
Reproduction: Mountford 1958b, p. 440; Unesco, Pl. 23.

Collected by Miss M. Mathews. Presented by T. Harvey Johnson.
SOUTH AUSTRALIAN MUSEUM

- 25 An underground tuber and its vines. The leaves are attached to the stem at the wrong end.

Red, yellow, white and black on plain ground, 20 x 43.

Artist: Unknown, Maung (Mau) tribe.
Reproduction: Unesco, Pl. 17.

Collected by Miss M. Mathews. Presented by

Artist: Midjaumidjau, Gunwinggu tribe.

Reference: to the ritual, R. & C. Berndt 1951, pp. 109-148.

Collected by R. Berndt 1950.
LENT BY DR. R. BERNDT, PERTH

- 22* The mangindjag "cheeky" yam. In this case a male totem. The totemic site is at Ngalguruwoidjani, below Kabari Creek in Western Arnhem Land. At the top of the drawing are "strings" (with central shoot) protruding from the "head" of the yam; the central shoot comes at the first rains. At the bottom little knobs signify wet ground adhering to the bulb (Pl. 4).

Red, yellow, white and black on red ground, 24½ x 10½.

Artist: Ngaiiwul, Gunwinggu tribe.

Collected by R. Berndt 1950. *Coll.:* University of Sydney. On permanent loan to University of W.A.

UNIVERSITY OF WESTERN AUSTRALIA

- 23 Three fish. The backbones are shown. Yellow, white and black on red and black grounds, 20 x 21.

Artist: Unknown.

Reference: N.S.W. 1959 (No. 168).
Reproduction: N.S.W. 1959.

Purchased from the Church Missionary Society, Sydney, 1959.

ART GALLERY OF NEW SOUTH WALES

Mrs. W. A. Norman 1949.
SOUTH AUSTRALIAN MUSEUM

- 26 Native companion and three fishes.

Red, white and black on natural bark, 40 x 21.
Artist: Unknown, Maung (Mau) tribe.

Collected by Miss M. Mathews. Presented by her, 1954.
SOUTH AUSTRALIAN MUSEUM

- 27* Male kangaroo depicting caul and other fat bodies (Pl. 7).

Pale red, white and black on natural bark, 34 x 50.

Artist: Unknown, Maung (Mau) tribe.

Reproduction: Linton & Wingert 1946.

Collected by Miss M. Mathews. Presented by Mrs. W. A. Norman. *Exh.:* Arts of the South Seas, Museum of Modern Art, New York, 1946.
SOUTH AUSTRALIAN MUSEUM

- 28 Rock spirits named Wijalmu, or more commonly Mimi. Mimi spirits who usually live in caves, emerge only when no wind blows; they are so thin that they fear their necks may be broken.

Red, yellow, white and black on red ground, 23½ x 17.

Artist: Balilbalil, Gunwinggu tribe.

Collected by R. Berndt 1947.

LENT BY DR. R. BERNDT, PERTH

- 29 The Owl Men with bamboo (didjeridu) and beating sticks, sing for the

LIVERPOOL RIVER Central North Coast of Arnhem Land

- 30 The blue-tongued lizard and the gecko. The upper one is the lizard. The black rectangle on the gecko represents its stomach and intestines.

Yellow, red, red/black and white on natural bark, 37 x 14.

Artist: Unknown.

Reference: Mountford 1956, p. 248.

Reproduction: Mountford 1956, Pl. 61C.

Collected by the American-Australian Scientific Expedition to Arnhem Land 1948. Presented by the Commonwealth Government 1956.

- Dijalmung Snake-Man spirit. These are the inspiration of some "gossip" songs sung in this region; they are the spirit-familiars of a song-man.

Red, yellow, white and black on red ground, 25 x 15.

References: Elkin, R. & C. Berndt 1950, pp. 82-83; R. & C. Berndt 1951, pp. 211-240.

Reproduction: Berndt R. & C. 1951, Pl. 23.

Collected by R. Berndt 1947. Coll.: University of Sydney. Exh.: Arnhem Land Art, David Jones' Art Gallery, Sydney, October, 1949. On permanent loan to the University of W.A.

UNIVERSITY OF WESTERN AUSTRALIA

fic Expedition to Arnhem Land 1948. Presented by the Commonwealth Government 1956.

NATIONAL GALLERY OF VICTORIA

- 31 Sacred design(?). Meaning unknown.

Red, white and black on red ground, 20¼ x 11¾.

Artist: Unknown.

Painted 1959. Presented by the Welfare Branch, Northern Territory Administration, 1960.

ART GALLERY OF NEW SOUTH WALES

MILINGIMBI Central North Coast of Arnhem Land

- 32 Four totemic snakes, flowers and plants.

Red, yellow, white and black on natural bark, 33¾ x 13.

Artist: Unknown.

Collected by Professor W. L. Warner 1926-29.

AUSTRALIAN MUSEUM, SYDNEY

- 33 Five totemic snakes with stringy-bark flowers.

Red, yellow, white and black on natural bark, 49 x 17.

Artist: Unknown.

Reproduction: McCarthy 1958, frontispiece (2).

Collected by Professor W. L. Warner 1926-29.

AUSTRALIAN MUSEUM, SYDNEY

- 34 Man, turtles, snakes, lizard, sting-ray, swamp grass and water (cross-hatching) and other objects.

Red, yellow, grey and black on red ground (the white, lighter yellow are probably later additions), 36¾ x 17.

Artist: Unknown.

- 35 Man, emu and its tracks, bird, kangaroo, centipedes, catfish, yam plant, stringy bark, boomerangs and other animals and objects.

Red, yellow, white and black on natural bark, 38½ x 16½.

Artist: Unknown.

Reproduction: McCarthy 1958, frontispiece (1).

Collected by Professor W. L. Warner 1926-29.

AUSTRALIAN MUSEUM, SYDNEY

- 36 Honey totem. The painting represents the hive of wild honey, showing the honeycomb and cells.

Red, yellow and white on red ground, 25 x 12½.

Artist: Unknown.

Collected by F. D. McCarthy, American-Australian Scientific Expedition to Arnhem Land, 1948.

AUSTRALIAN MUSEUM, SYDNEY

- 37 Unidentified totemic creature, Galdar. During the creation period Galdar struck a rock at Budjala in Arnhem Bay, causing so much water to flow (the vertical diamond shapes), it overwhelmed two men guarding some sacred objects (the four-pronged objects). The ancestral people swam to an island until the flood subsided. The horizontal strips are sand banks in the stream. (The pronged sacred objects, rangga, usually represent a mythical fish, Garrawark.)

Red, yellow, white and black on red ground, 39 x 14½.

Artist: Unknown.

Reference: Mountford 1956, p. 387.

Reproduction: Mountford 1956, Pl. 127B.

Collected by American-Australian Scientific Expedition to Arnhem Land 1948. Received 1954.

AUSTRALIAN INSTITUTE OF ANATOMY, CANBERRA

- 38 Subject unknown. White hatched lined stripes and double black lines at various intervals on red ground.

White and black on red ground, 43 x 13½.

Artist: Unknown.

Collected by American-Australian Scientific Expedition to Arnhem Land 1948. Presented by the Commonwealth Government 1956.

NATIONAL GALLERY OF VICTORIA

- 39 Four fish totems (?) with two fish surrounded on three sides by a triangular cloud pattern.

Red, yellow, white and black on red ground, 32¼ x 17.

Artist: Unknown.

Reference: N.S.W. 1959 (No. 170).

Reproduction: Unesco, Pl. 19.

Purchased by Mr. Wallace Thornton from the Methodist Overseas Mission, Milingimbi, between 1948 and 1951 and bought from him, 1959.

ART GALLERY OF NEW SOUTH WALES

- 40 Birds on their nests and bird tracks.

Red, yellow, white and black on red ground, 30½ x 14½.

Artist: Unknown.

Reference: N.S.W. 1959 (No. 171).

Reproduction: Unesco, Pl. 20.

Purchased by Mr. Wallace Thornton from the Methodist Overseas Mission, Milingimbi, between 1948 and 1951 and bought from him, 1959.

ART GALLERY OF NEW SOUTH WALES

- 41 Triangular motif, meaning unknown. Red, yellow, white and black on red ground, 29¼ x 18½.

Artist: Unknown.

Reference: N.S.W. 1959 (No. 172).

Reproduction: Unesco, Pl. 24.

Purchased by Mr. Wallace Thornton from the Methodist Overseas Mission, Milingimbi, between 1948 and 1951 and bought from him, 1959.

ART GALLERY OF NEW SOUTH WALES

- 42 Fish and stingrays.

Red, yellow, white and black on red ground, 31 x 15¾.

Artist: Unknown.

Reference: N.S.W. 1959 (No. 173).

Reproduction: Unesco, Pl. 27.

Purchased by Mr. Wallace Thornton from the Methodist Overseas Mission, Milingimbi, between 1948 and 1951 and bought from him, 1959.

ART GALLERY OF NEW SOUTH WALES

- 43 Catfish totem. The spotted crossbars are reefs and the rest of the painting fish bones representing the Daigurgur clan. In mythical times the reefs were created by the leaders of the catfish to protect them from their natural enemies. The painting is a low totem and is used in association with the handing over of the bones of the deceased to female relatives.

Red, yellow, white and black on red ground, 47¼ x 16.

Artist: Djawa, Daigurgur clan, jiridja moiety.

Reference: N.S.W. 1959 (No. 176).

Purchased by Mr. Wallace Thornton from the Methodist Overseas Mission, Milingimbi, between 1948 and 1951, and bought from him, 1959.

ART GALLERY OF NEW SOUTH WALES

- 44 Dreaming before a circumcision. The scene is of a prepared ceremonial ground with the operating theatre in the centre. There were to be three initiates. The flesh removed in the operation is depicted by circles. The spirits of the dead are shown with nose pins. The artist having a dream of the ceremony before the event is considered a good omen.

Red, yellow and white on red ground, 24 x 14½.

Artist: Bilinara (born 1920), Gabarnuru clan.

Reference: N.S.W. 1959 (No. 180).

Acquired from the Methodist Overseas Mission, Darwin, 1959. Gift of Dr. Stuart Scougall.

ART GALLERY OF NEW SOUTH WALES

45* The Python Julunggul is associated with the important myth of the Wauwalag Sisters in which the sisters journey from the southern Arnhem Land to Julunggul's pool where one of the sisters gives birth to a child. The after-birth blood profanes the pool and Julunggul swallows the sisters and the child. Heavy rains fall and the country is flooded. Later they are vomited. Their spirits, which live at the well, taught the men rituals of the sacred ceremonies, Djunggewon, Ngurlmag, Kunapipi and Marndiella (Pl. 1).

Red, yellow and white on red ground, 28½ x 15.

Artist: Dowdie (born 1921), Balang clan.

Reference: N.S.W. 1959 (No. 182).

Acquired from the Methodist Overseas Mission, Darwin, 1959. Gift of Dr. Stuart Scougall.

ART GALLERY OF NEW SOUTH WALES

YIRRKALA North east coast of Arnhem Land including the east coast south to Blue Mud Bay. Nos. 48-54 are from Caledon Bay

48 Devil rays, stingray, jellyfish, turtles, crocodile, shark, three turtles in a canoe, rectangular shapes and other animals.

Red, yellow, white and black on red in patches on natural bark, 19 x 32½.

Artist: Unknown.

Reproduction: Unesco, Pl. 25; McCarthy 1958, fig. 30 (centre).

Collected by the Rev. W. Chaseling. Purchased 1938.

AUSTRALIAN MUSEUM, SYDNEY

49 Two Macassan proas with dugout canoes and triangular shapes at one side. One proa has four men. The Macassans came regularly to the Australian mainland in their proas on trading expeditions until they were prohibited by the Commonwealth Government in 1907.

Red, yellow, pink and black on natural bark, 22 x 21.

Artist: Unknown.

Collected by the Rev. W. Chaseling. Purchased 1938.

AUSTRALIAN MUSEUM, SYDNEY

46* Goanna totem. In mythical times the goanna people during a great drought dug into the earth until they were stopped by a layer of rock (central division). They turned to stone and their remains can be seen in the goanna-shaped mountain at Arnhem Bay. The females are shown with the eggs connected (Pl. 18).

Red, yellow and white on red ground, 30½ x 14½.

Artist: Djawa (born 1905), Gadjag clan.

Reference: N.S.W. 1959 (No. 183).

Acquired from the Methodist Overseas Mission 1959. Gift of Dr. Stuart Scougall.

ART GALLERY OF NEW SOUTH WALES

47 Goannas. The female is shown with the eggs connected.

Red, yellow, white and black on red ground, 26 x 13.

Artist: Djawa (born 1905), Gadjag clan.

Acquired through the Methodist Mission, Perth, 1959.

WESTERN AUSTRALIAN ART GALLERY

50 Human, dog and bird tracks.

Red, yellow and white on natural bark, 33½ x 13½.

Artist: Unknown.

Collected by the Rev. W. Chaseling. Purchased 1939.

AUSTRALIAN MUSEUM, SYDNEY

51* Human footprints, handprints (or jellyfish ?) and stingray livers (Pl. 13).

Red, yellow and white on black ground, 26½ x 15½.

Artist: Unknown.

Collected by the Rev. W. Chaseling. Purchased 1939.

AUSTRALIAN MUSEUM, SYDNEY

52 Two turtles, dugong, fish and other sea animals.

Yellow and white on red ground, 34 x 19½.

Artist: Unknown.

Reproduction: McCarthy 1958, fig. 30 (right).

Collected by the Rev. W. Chaseling. Purchased 1939.

AUSTRALIAN MUSEUM, SYDNEY

53* Two long-necked tortoises and a wading bird (Pl. 14).

Red, yellow, white and black on natural bark (?), 49½ x 20½.

Artist: Unknown.

Collected by the Rev. W. Chaseling. Purchased 1941.

AUSTRALIAN MUSEUM, SYDNEY

54 Fish, birds, turtles, goannas, human and bird tracks and unidentified shapes.

Red, yellow, white and black on natural bark, 48½ x 17.

Artist: Unknown.

Collected by the Rev. W. Chaseling. Purchased 1941.

AUSTRALIAN MUSEUM, SYDNEY

55 A dream-paint (mawamiri'mindji). The artist when he was looking after the Mission goats in 1945 dreamt that when he took one of them into the jungle for grass it turned into a man. In the dream Ngaradjin questioned the "man": "I thought you were a goat?" "No, I'm a man," it answered. Ngaradjin awakened in fear. The following are represented: (panels 1 and 2) The goat feeding on grass under the branches of a tree; (panel 3) Two large-eyed bicycle lizards, mudlarks on their nest and a tree; (panel 4) A row of porcupines with their "home", rocks (the rectangular shape); Piwis sitting on rotten logs under which coloured lizards are found (centre row). The main division is a "nutwood" tree showing axe marks or where the bark has been removed. Apart from the goat the painting has mythological associations.

Red, yellow, white and black on red ground, 31 x 15.

Artist: Ngaradjin, Manggalilji linguistic unit, jiridja moiety.

Collected by R. Berndt 1946. Coll.: University of Sydney. Exh.: Arnhem Land Art, David Jones' Art Gallery, Sydney, October 1949. On permanent loan to University of W.A.

UNIVERSITY OF WESTERN AUSTRALIA

56 A sacred site called Daralilji at Arnhem Bay, showing the sacred goannas inside a wild banana bush with leaves covering it. The goannas in coitus. Catfish (fresh-water variety) in a billabong, the natural catchment for fish.

The site, along with the goanna is associated with the Djanggawul Brother and two Sisters, the Creative Beings belonging to the dua moiety.

Red, yellow, white and black on red ground, 28½ x 22½.

Artist: Mawalan, Riradjingu linguistic unit, dua moiety.

Collected by R. Berndt. Coll.: University of Sydney. On permanent loan to the University of W.A.

UNIVERSITY OF WESTERN AUSTRALIA

57* Long-necked tortoises on a muddy bank, with their shells covered but the head protruding. Central area, dry seaweed on dry land; the dots represent bubbles from a buried tortoise. Two crayfish are in the water. Most of the painting represents mud, with some small areas of weed and old wood from a paperbark raft at the edges. This is a sacred clan and linguistic unit pattern used by the Ngalgala-Dalwongu, jiridja moiety. It is associated with a place called Goludjunga at the site of Maraduwa, Blue Mud Bay and represents country connected with the sacred Banaidja-Laindjung myth cycle (jiridja moiety) (Pl. 11).

Red, yellow, white and black on red ground, 28½ x 18.

Artists: Gumugu, Dalwongu linguistic unit and Biringal clan in association with Liegerang, Dalwongu linguistic unit and Ngalgal clan, both jiridja moiety.

Collected by R. Berndt 1946. Coll.: University of Sydney. Exh.: Arnhem Land Art, David Jones' Art Gallery, Sydney, October 1949. On permanent loan to the University of W.A.

UNIVERSITY OF WESTERN AUSTRALIA

58 The coast at Dalinguru near Cape Arnhem depicting stingrays, a reef and sandbanks (cross-hatching between stingrays). The circles are the stingrays' holes in the sandbank. As the clouds (five shapes) form out to sea, the stingrays begin to float. The large cloud, "standing still cloud" (djibdamrangu), is the "leader". When rain falls (cross-hatching from the clouds) the stingrays go in-shore to breed. The jumping fish come out in the rain. Sacred pattern of the Lamamiri linguistic unit, Mandjigai clan, and Gumaidj linguistic unit, Rajung clan.

Red, yellow, white and black on red ground, 21½ x 19½.

Artist: Munggerai, Gumaidj linguistic unit, jiridja moiety.

Reference: Compare Elkin, R. & C. Berndt, Pl. 12A.

Collected by R. Berndt 1946. Coll.: University of Sydney. On permanent loan to the University of W.A.

UNIVERSITY OF WESTERN AUSTRALIA

- 59 This sacred pattern refers to the Waramiri linguistic unit, jiridja moiety. On one side: "mother" stingrays, other side: young stingrays which have just been born. The middle band is a raised sandbank below the surface of the water. The stingray stir up the sea bed, which at this place is shallow; the discoloured water is seen behind them. When each female gives birth to her young she immediately deposits it on the opposite side of the sandbank. The scene is in the sea adjacent to Malgura, Cape Wilberforce.

Red, yellow, white and black on red ground, 33 x 22½. On plywood (obtained from the Air Force Base established temporarily at Gove, near Yirrkala, during World War II).

Artists: Mau, Djabu linguistic unit, Ralwia clan (who painted the side with adult stingrays), and Wondjug, Riradjingi linguistic unit, Wururul clan (who painted opposite side), both dua moiety.

Reference: Elkin, R. & C. Berndt 1950, p. 70.
Reproduction: Elkin, R. & C. Berndt 1950, Pl. 12B.

Collected by R. Berndt 1947. Coll.: University of Sydney. Exh.: Arnhem Land Art, David Jones' Art Gallery, Sydney, October 1949. On permanent loan to the University of W.A.

UNIVERSITY OF WESTERN AUSTRALIA

- 60 A river running into Port Bradshaw. A woman and her husband are standing on a rock. A crocodile, bone fish and seven rock cod are shown.

Red, yellow and white on red ground, 26¼ x 17½.

Artist: Unknown.

Reference: Mountford 1956, p. 383.

Reproduction: Mountford 1956, Pl. 124B.

Collected by the American-Australian Scientific Expedition to Arnhem Land 1948.

AUSTRALIAN MUSEUM, SYDNEY

- 61* Turtle hunt (with canoe upright). Left panel contains three oyster-catcher birds flying round a tree and then they land near it, two seagulls (yellow), a number of variously coloured sea

snakes and three moonfish. The geometrical pattern (top left) represents ripples in the sea. Centre panel: vertical rows of porpoises, two tiger sharks (spotted) and their tail splashes in the water (geometrical panels above) and a canoe with a sail. Right panel: the men in the canoe are harpooning a green-back turtle, the float being shown on a line above them. Waves breaking and washing on the rock near which the turtles are found (curved lines); splashes caused by the paddles of the canoe (four cross-hatched panels) (Pl. 16).

Yellow, white and black on red ground, 23 x 50¾.

Artist: Unknown.

Collected by the American-Australian Scientific Expedition to Arnhem Land 1948.

AUSTRALIAN MUSEUM, SYDNEY

- 62* The Rain-makers. When these mythical people wanted rain they tied bundles of water-grass together and soaked them in a swamp. (The aborigines still follow a similar practice.) After a few days clouds formed and then rain fell as long as the bundles were left in the swamp. At the top is a rainbow. All the vertical lines indicate rain and the lines radiating from the head are associated with it. Rocks and termite mounds at the totemic centre are represented by the shapes at the bottom (Frontispiece).

Red, yellow and white on black ground, 37½ x 16¾.

Artist: Unknown.

Reference: Mountford 1956, p. 296.

Reproduction: Mountford 1956, in colour, facing p. 267 and Pl. 94C.

Collected by C. P. Mountford, American-Australian Scientific Expedition to Arnhem Land 1948.

LENT BY MR. C. P. MOUNTFORD, ADELAIDE

- 63 The shark, Mana (Manar). In mythical times the shark was a man who was speared at Arnhem Bay and ran across country to Blue Mud Bay where he turned himself into a tiger shark, first living in the swamps then in the sea with an old man tiger shark. The rectangular areas are the swamps with floating palm leaves, which are used at certain times of the year to make a

fish trap by blocking the watercourse leading to the swamp.

Yellow, white and black on red ground, 23½ x 16½.

Artist: Unknown.

Reference: Mountford 1956, p. 372.

Reproduction: Mountford 1956, Pl. 119B; Unesco, Pl. 18.

Collected by C. P. Mountford, American-Australian Scientific Expedition to Arnhem Land 1948. Presented by the Commonwealth Government 1957. Exh.: The Adelaide Festival of Arts 1960 (Cat. No. 6).

NATIONAL GALLERY OF SOUTH AUSTRALIA

- 64 The Great Fisherman, Mura-Mura (Muruma) (Muraruma) having caught many fish with his two-pronged spear, put them on a fire to cook and rested under a tree (shown above). After a man and his wife, who had paddled from Bremer Island, had eaten with him, they speared him with the help of their friends who had been hiding nearby. The circles, lines, and shapes around the upright figure are clouds. (The Turtle Man (Muramura) and Thunder Man song cycles are associated with the locality where Muramura was speared, N.W. of Yirrkala.)

Black and white on red ground, 41 x 19.

Artist: Unknown.

Reference: Mountford 1956, p. 299.

Reproduction: Mountford 1956, Pl. 96A; Unesco, Pl. 26 (left).

Collected by C. P. Mountford, American-Australian Scientific Expedition to Arnhem Land 1948. Presented by Commonwealth Government 1957. Exh.: The Adelaide Festival of Arts 1960 (Cat. No. 13).

NATIONAL GALLERY OF SOUTH AUSTRALIA

- 65 Queen fish, turtle and octopi. The shape between one of the queen fish and octopi is a totemic rock on the seabed between Port Bradshaw and Cape Arnhem.

Red, yellow, white and black on red ground, 37 x 17¾.

Artist: Unknown.

Reference: Mountford 1956, p. 349.

Reproduction: Mountford 1956, Pl. 106C; Unesco, Pl. 26 (right).

Collected by C. P. Mountford, American-Australian Scientific Expedition to Arnhem Land 1948. Presented by Commonwealth Government 1957. Exh.: The Adelaide Festival of Arts 1960 (Cat. No. 21).

NATIONAL GALLERY OF SOUTH AUSTRALIA

- 66 Djankao (Djanggawo) and Madalait at Arnhem Bay. Brother and sister (and another sister) journeyed through north-east Arnhem Land making sacred the animals, vegetation and places. Djankao created springs (the small circles) with his "walking sticks". The diagonal lines are channels made in the mud of the mangrove swamp by the water flowing from the wells. The bird tracks are those of the mangrove curlew.

Red, yellow and white on black ground, 40 x 21.

Artist: Unknown.

Reference: Mountford 1956, p. 275.

Reproduction: Mountford 1956, Pl. 87C.

Collected by the American-Australian Scientific Expedition to Arnhem Land 1948. Received 1954.

AUSTRALIAN INSTITUTE OF ANATOMY, CANBERRA

- 67 The moon and the yams. In the creation days a man spent his time collecting yam plants and his sister collected food in the swamps. She dived into the sea to relieve the irritation of a rash and changed herself into a dugong whereupon the man went into the sky with his yams. A crescent moon and a full moon with a halo are shown. The other shapes are yams.

Red, yellow and white on red ground, 36 x 16¾.

Artist: Unknown.

Reference: Mountford 1956, pp. 495, 496.

Reproduction: Mountford 1956, Pl. 156C.

Collected by the American-Australian Scientific Expedition to Arnhem Land 1948. Received 1954.

AUSTRALIAN INSTITUTE OF ANATOMY, CANBERRA

- 68 The jiridja moiety Land of the Dead. Three spirits in a canoe are hunting dugong for the meal to be held at the welcoming ceremony for the new spirits who are guided to the spirit land after death by Kultana (the small figure). The dust raised by the dances at the ceremony form into clouds (triangular areas and shapes adjoining) which inform the living that the spirit has reached its destination. In the other panel spirits are being welcomed. Three shady trees are shown.

Red, white and black on red ground, 24 x 12.

Artist: Unknown.

Reference: Mountford 1956, p. 331.

Reproduction: Mountford 1956, Pl. 100D.

Collected by C. P. Mountford 1952 and presented by him 1955.

SOUTH AUSTRALIAN MUSEUM

69 Fish trap at Blue Mud Bay. The fresh water tortoise has avoided the trap made of two saplings and paperbark (central band of diamond shapes) by swimming underneath it. The brown edge represents the muddy bank of the river, the remaining shapes are springs, billabongs, the river and pieces of bark washed from the trap. The locality is reputed to be the first place visited by Barama (?) (Banaitja, or alternatively Laindjung) who gave the sacred designs which he painted on his body to the Gall-wung-Ngu (Dalwongu). (These designs are sometimes said to have been in this form after the ancestral being came out of the water.)

Yellow, brown and white on red ground, 23½ x 15.

Artist: Birigidji, Gobaboingo group (Kupapingu).

A. P. Elkin, R. & C. Berndt 1950 describe the artist as belonging to Dalwongu group (Gall-wung-Ngu).

Presented by the Commonwealth Government 1952.

NATIONAL GALLERY OF VICTORIA

70 The Djanggawo (Djanggawul) Myth (No. 1) in which Djanggawo and his two sisters Bildjiwururu and Madalait journey from Buralgo to Jelangbarra and subsequently through N.E. Arnhem Land making sacred the animals, vegetation and places. The sisters give birth to the peoples and institute the dua ngara ceremonies, which the men took over. From the bottom (1) Djanggawo with "walking sticks" (mawalan) he uses to make freshwater springs; a brolga; (2) the Morning Star guides them across the sea and the sun shines over the lands on their arrival; (3) a large sea animal, also here a conical mat placed over female children after birth and used generally; (4) the Thunder-Man and rain; (5) Djanggawo and his sisters in the bark canoe; (6) three ducks; (7) the rocks as they approach Jelangbarra, flying foxes, mangrove bird, pigeon, lizard and trepan in pools; (8) Djanggawo and his sisters carry the sacred emblems (rangga) ashore.

Red, yellow, white and black on red ground, 75½ x 27½.

Artist: Mawalan (born c. 1908); Wandjug (born c. 1927); Madaman (born c. 1920), Riradjingo group; Woreimo (born c. 1934), Ngeimeil group—all dua moiety.

Reference: N.S.W. 1959 (No. 185).

Reproduction: Quarterly (N.S.W.) p. 36.

Collected 1959. Gift of Dr. Stuart Scougall.

ART GALLERY OF NEW SOUTH WALES

71* Djanggawo (Djanggawul) Myth No. 5. The birth of the people. From the bottom (1) the life-cycle of the sisters. The four separate circles are the ngainmara mats for the female children after birth; (2) sacred emblems (rangga) decorated with feathers, and four sacred trees; (3) Djanggawo and his sisters watching a sunset and sunrise; (4) the sisters giving birth to the people of Milingimbi. Males are painted yellow; (5) the sisters are shown in their grave; (6) the artist Mawalan, with a goanna rangga with feathered strings is singing the song-cycle of the Djanggawul (Pl. 12).

Red, yellow, white and black on red ground, 74 x 25½.

Artist: Mawalan (born c. 1908), Riradjingo group, dua moiety.

Reference: N.S.W. 1959 (No. 189).

Acquired 1959. Gift of Dr. Stuart Scougall.

ART GALLERY OF NEW SOUTH WALES

72 The Laindjung Myth (No. 1). Laindjung is said to have emerged from the sea near Blue Mud Bay covered in the sacred designs of the jiridja moiety which he distributed to the people of the area. The painting depicts a fire started during a ceremony held in ancestral times which engulfed a large area. Top (1) Gornga, a woman attempts to stop the fire. The design depicts flames, sparks and ashes and bones of those burnt; (2) the artist's dreaming of a canoe he has lost; (3) the bandicoot surrounded by grass, runs into a hollow log to save itself; (4) the crocodile shown in a billabong was slightly burnt.

Red, yellow, white and black on red ground, 60½ x 15.

Artists: Mungarawoi (born c. 1907) and Bununggu (born c. 1917), both Gumaidj group, jiridja moiety.

Reference: N.S.W. 1959 (No. 195).

Collected 1959. Gift of Dr. Stuart Scougall.

ART GALLERY OF NEW SOUTH WALES

73* Laindjung Myth (No. 2). Same subject as No. 72. From bottom (1) ceremonial ground; (2) the bandicoot; main horizontal division a creek; (3) two panels above: the artist "dreaming" of his canoe; (4) top left: the fire; (5) centre section: the crocodile in a swamp fire; (6) top right: the crocodile at the mouth of a river (Pl. 10).

Red, yellow, white and black on red ground, 76 x 29.

Artist: Mungarawoi (born c. 1907), Gumaidj group, jiridja moiety.

Reference: N.S.W. 1959 (No. 196).

Acquired 1959. Gift of Dr. Stuart Scougall.

ART GALLERY OF NEW SOUTH WALES

74 The Rain-men. The snakes in the yellow rectangle are in a cloud creating thunder and lightning. The other snakes, representing the Gumaidj group, come out from a hole in the sea-bed (red triangle). The black shapes are clouds. The slanting cross-hatching is rain and the horizontal line windrift. The two fish and devil ray shown in the sea are sacred to some groups in the area.

Red, yellow, white and black on red ground, 26½ x 22½.

Artist: Attributed to Mungarawoi.

Reference: N.S.W. 1959 (No. 205).

GROOTE EYLANDT Gulf of Carpentaria

77* The travels of several ancestral beings. (1) Jundurrana, who, with his family, journeyed from the mainland creating Bickerton and other islands, Groote Eylandt and Central Hill (Jundurrana), the spirit-centre of the stingray. The smaller rectangle is a cave painting site on the coast. The long rectangle the journey to Central Hill and the oval a totem centre (2) the channel of the Onguruka (Angoroko) River being cut by sawfish. They are followed by stingrays (Pl. 15).

Red, yellow and white on black ground, 30 x 22½.

Artist: Gulpidja.

Reference: McCarthy 1953; pp. 101, 103; Mountford 1956, pp. 33, 34.

Reproduction: McCarthy 1953, Pl. VIII; Mountford 1956, Pl. 10B.

Acquired from the Methodist Overseas Mission, Darwin, 1959. Gift of Dr. Stuart Scougall. ART GALLERY OF NEW SOUTH WALES

75 The dreaming for Murumura (Mururuma), the Turtle Hunter. There are several stories of Murumura and the Thunder Man which are associated with an area N.W. of Yirrkala. In this one, three men were hunting for turtles. One was swallowed by a whale and later found dead on the beach.

Red, yellow and white on red ground, 49½ x 22.

Artist: Gunguyuma (born c. 1916), Djambarboingo group.

Reference: N.S.W. 1959 (No. 194).

Collected 1959. Gift of Dr. Stuart Scougall. ART GALLERY OF NEW SOUTH WALES

76 The big feast. The victorious fishermen return with a big catch (a large sailfish) and here sit down with their fellows to enjoy the results of their hunt. The other panel shows some of the women and children waiting their turn to eat what is left of the fish, after the men have finished.

Red, yellow, white and black on red ground, 17½ x 9.

Artist: Unknown.

Acquired from the Methodist Mission, Perth, 1959.

WESTERN AUSTRALIAN ART GALLERY

Collected by F. D. McCarthy, American-Australian Scientific Expedition to Arnhem Land, 1948.

AUSTRALIAN MUSEUM, SYDNEY

78 Barracouta.

Red, yellow and white on black ground, 36 x 13.

Artist: Mini-mini.

Collected by F. D. McCarthy, American-Australian Scientific Expedition to Arnhem Land, 1948.

AUSTRALIAN MUSEUM, SYDNEY

79 The south-east wind, a clan totem.

Red, yellow and white on black ground, 27½ x 9½.

Artist: Unknown.

Reproduction: McCarthy 1958, fig. 28.

Collected by F. D. McCarthy, American-Australian Scientific Expedition to Arnhem Land, 1948.

AUSTRALIAN MUSEUM, SYDNEY

- 80 The myth of the Southern Cross, the Pointers and the Coal Sack. A large fish, the Coal Sack, while swimming in the Milky Way was speared and cooked by two brothers (two stars right) each at his own fire (two circles representing the other two stars of the cross). Two friends (two stars, the Pointers) returned to camp, sang and clapped their boomerangs.

Red, yellow and white on black ground, 38 x 24.
Artist: Unknown.

Reference: Mountford 1956, p. 485.

Reproduction: Mountford 1956, Pl. 152C.

Collected by C. P. Mountford, American-Australian Scientific Expedition to Arnhem Land, 1948. Presented by the Commonwealth Government.

SOUTH AUSTRALIAN MUSEUM

- 81 Mangrove crabs. Male and female. The myth relates to the journey of the ancestral crab from Groote Eylandt to Bickerton Island, and thence to the mainland.

Red, yellow and white on black ground, 14½ x 36.

Artist: Unknown.

Reference: Mountford 1956, pp. 31, 32, 52.

Reproduction: Mountford 1956, Pl. 9B; Unesco, Pl. 30.

Collected by C. P. Mountford, American-Australian Scientific Expedition to Arnhem Land, 1948. Gift of Commonwealth Government, 1957. *Exh.*: The Adelaide Festival of Arts 1960 (Cat. No. 25).

NATIONAL GALLERY OF SOUTH AUSTRALIA

- 82 Men spearing turtle from a bark canoe; a dugong and kangaroo and four men.

Red, yellow and white on yellow ground, 24½ x 16½.

Artist: Mini-mini.

Collected by the American-Australian Scientific Expedition to Arnhem Land 1948. Received 1954.

AUSTRALIAN INSTITUTE OF ANATOMY, CANBERRA

- 83 Two snakes. The designs on the body represent the ribs and the spinal vertebrae.

Red, yellow and white on black ground, 28 x 14½.

Artist: Unknown.

BESWICK CREEK Reserve south of Western Arnhem Land

- 88* Mimi, a spirit people, holding a corroboree. Dancers, drone pipe men and song stick players are represented (Pl. 17).

Red, yellow, white and black on natural bark

Reference: Mountford 1956, p. 79.

Reproduction: Mountford 1956, Pl. 25E.

Collected by the American-Australian Scientific Expedition to Arnhem Land 1948. Received 1954.

AUSTRALIAN INSTITUTE OF ANATOMY, CANBERRA

- 84 Totem place of the shark, Bangudja; a low sandy island in Little Lagoon, near Umbakumba. The central disc is the island; the horizontal arms are casuarina trees, the metamorphosed bodies of the shark-man and his wife; the vertical limbs are the long sandbars which reach out into the sea.

Red, yellow and white on black ground, 31½ x 13½.

Artist: Unknown.

Reference: Mountford 1956, p. 82.

Reproduction: Mountford 1956, Pl. 27B.

Collected by the American-Australian Scientific Expedition to Arnhem Land 1948. Received 1954.

AUSTRALIAN INSTITUTE OF ANATOMY, CANBERRA

- 85 Hibiscus tree. The wood of the tree is used for spear shafts and the fibres of the bark are made into fishing lines and ropes.

Red, yellow and white on black ground, 16 x 36.

Artist: Unknown.

Reference: Mountford 1956, p. 92.

Reproduction: Mountford 1956, Pl. 22C (much reduced in width).

Collected by the American-Australian Scientific Expedition to Arnhem Land 1948. Presented by the Commonwealth Government 1956.

NATIONAL GALLERY OF VICTORIA

- 86 Two men, one smoking a pipe, in a canoe harpooning dugong and turtle. Two eels (sea snakes?) are depicted.

Red, yellow and white on black ground, 37½ x 13½.

Artist: Unknown.

Acquired 1955.

AUSTRALIAN MUSEUM, SYDNEY

- 87 Dugong hunt.

Red, yellow, white and black on yellow and black grounds, 18 x 38.

Artist: Unknown.

Reproduction: Quarterly (N.S.W.), p. 35.

Collected by the American-Australian Scientific Expedition to Arnhem Land 1948. Presented by the Commonwealth Government 1956.

ART GALLERY OF NEW SOUTH WALES

(red, yellow and black are used to fill in the background), 31½ x 19.

Artist: Spider, Maiali tribe.

Purchased from Beswick Creek Settlement 1960. Gift of Dr. Stuart Scougall.

ART GALLERY OF NEW SOUTH WALES

PORT KEATS Daly River Aboriginal Reserve N.T.

- 89 The totemic site of the ancestral being who made the first boomerangs, showing the boomerang-shaped mountain and outlying boomerangs thrown by the fighting man, Walagan, who is now a bird. (After a design used on a bull-roarer.)

White and yellow on red ground, 20¾ x 11¾.

Artist: Kianoo Tjeemairee, Murinbata tribe.

Reference: N.S.W. 1959 (No. 210).

Collected by Roland Robinson. Purchased 1959.

ART GALLERY OF NEW SOUTH WALES

WALCOTT INLET Kimberley District, Western Australia

- 90 Wondjina figure. The mythological Wondjina are associated with the Rainbow Serpent, rain and the increase of people and animals. This type of figure painting was first discovered on cave walls in 1837 by Sir George Grey in the Kimberley region of Western Australia.

Red, white and black on natural bark, 40 x 27.

Artist: Unknown.

Collected by Dr. H. Petri, Frobenius Institute, Frankfurt, and donated 1939. *Exh.*: Jubilee Exhibition of Australian Art 1951 (Cat. No. 16).

WESTERN AUSTRALIAN MUSEUM

MELVILLE ISLAND

- 91 Totem place of the bushfire woman at Turiturina Island, in Port Hurd, Western Bathurst Island. The central white circle is the island, and the other circles and lines represent rocks (once the campfire of the woman), springs, deposits of ochre used for body decoration and milkwood trees. The dots are fruits.

Red, yellow, white and black on black ground, 31 x 20.

Artist: Unknown.

Reference: Mountford 1958 (a), p. 51.

Reproduction: Mountford 1958 (a), Pl. 16D.

Collected by C. P. Mountford, National Geographic Expedition 1954 and presented by him 1955.

SOUTH AUSTRALIAN MUSEUM

- 92 Totem place of the sand-fly woman at Murninini. The central disc, the transformed body of the mythical woman, is a large red cliff on the coast, and the outer oval a band of white rock along the cliff's upper edge. The remaining shapes are other topographical features.

Red, white, black and yellow on natural bark, in part coated with resin (?), 39 x 25.

Artist: Unknown.

Reference: Mountford 1958 (a), pp. 51, 52.

- 93* Totem place of the eucalyptus-tree woman who created the topography and natural history at Patawini, western Bathurst Island. Vegetation and topographical features are represented (Pl. 8).

SOUTH AUSTRALIAN MUSEUM

Reference: Mountford 1958 (a), p. 49.
Reproduction: Mountford 1958 (a), Pl. 14A, B.
Collected by C. P. Mountford, National Geographic Expedition 1954 and presented by him 1955.

Artist: Unknown.

Reference: Mountford 1958 (a), p. 49.
Reproduction: Mountford 1958 (a), Pl. 14A, B.
Collected by C. P. Mountford, National Geographic Expedition 1954 and presented by him 1955.

SOUTH AUSTRALIAN MUSEUM

- 94 A shark (diamond shape) sea snakes, swamp snake, trepang, saw-fish, porpoise, shells, boulders on the sea bottom; a creek and sandbank at Snake Bay.

Red, white and yellow on black ground, 28 x 19.

Artist: Unknown.

Reference: Mountford 1958 (a), p. 165.

Reproduction: Mountford 1958 (a), Pl. 55A.

Collected by C. P. Mountford, National Geographic Expedition 1954 and presented by him 1955.

SOUTH AUSTRALIAN MUSEUM

CARVED FIGURES

- 95 Grave post, in the form of a conventionalised human figure, used in mortuary ritual and symbolising the deceased.
Wood, carved, and painted red, yellow, white and black, 37 h.
Milingimbi, Arnhem Land.
Artist: Unknown.
Reference: Warner 1958, pp. 433, 434, 504; Berndt 1957, p. 22.
Collected by Professor W. L. Warner 1926-29.
Coll.: University of Sydney. On loan to University of Western Australia. *Exh.:* Australian Aboriginal Art, Arnhem Land Painting on Bark and Carved Human Figures, Perth 1957 (Cat. No. 1, p. 22).
UNIVERSITY OF WESTERN AUSTRALIA
- 96 Figure of a female spirit named Baridjuna. She has several alternative names. Her material form takes the shape of a tree of light wood into which mangrove worms burrow; these worms are edible and are collected by the local people. The designs represent—front: running water with sting-ray holes; side: dugong holes in the sand; head: water; back: fresh water running.
Wood, carved and painted in red, yellow, white and black, 26 h.
Yirrkala, Arnhem Land.
Artist: Munggerai, Gumaidj linguistic unit, jiridja moiety.
Collected by R. Berndt 1947. *Coll.:* University of Sydney. On loan to the University of Western Australia.
UNIVERSITY OF WESTERN AUSTRALIA
- 97 Figure of the Elder Wauwalak (Wauwalag) Sister. The elongated breasts signify the Wauwalak has borne a child. The horizontal lines between and above the breasts are cicatrices and the marks on the shoulders are for a brother's circumcision. Most of the design below, back and front, represents blood. The incised lines on the back of the head, and the dots at the front represent blood smeared on the head-band.
Wood, carved, incised, and painted in red, yellow, white earth colours, and areas of blue and green (oil paint?) on red ground, 36 h.
Yirrkala, Arnhem Land.
Artist: Mauwalan (born c.1908), Riradjingu group, dua moiety.
Reference: Elkin, R. & C. Berndt, pp. 50, 51.
Reproduction: Elkin, R. & C. Berndt, Pl. 7B. Elkin 1956, p. 175, Adam 1954, Pl. 29B.
Collected by R. Berndt 1947. *Coll.:* University of Sydney. On permanent loan to the Institute 1957.
AUSTRALIAN INSTITUTE OF ANATOMY, CANBERRA
- 98 Head and torso of Wuramu man. The figure is used in collection ceremonies associated with the Macassan song-cycle and is supposed to be derived from the post placed on a Macassan grave. The triangular pattern used is typical.
Wood, carved, and painted in red, yellow and white on red ground, 17¼ h.
Yirrkala, Arnhem Land.
Artist: Munggerai (born c.1907), Gumaidj group, jiridja moiety.
Reference: to Wuramu figure Elkin, R. & C. Berndt, pp. 54-58.
Collected by R. Berndt 1947. *Coll.:* University of Sydney. On permanent loan to the Institute 1957.
AUSTRALIAN INSTITUTE OF ANATOMY, CANBERRA
- 99 A spirit, Diduri, belonging to the Land of the Dead. The design represents clouds (triangular incising) which are sent to the North coast by this spirit, with falling rain (bands between triangles).
Wood, carved, incised, and painted in red, yellow, white and black on red ground, 31 h.
Yirrkala, Arnhem Land.
Artist: Bununggu.
Collected by R. Berndt 1947. *Coll.:* University of Sydney. On permanent loan to the Institute 1957.
AUSTRALIAN INSTITUTE OF ANATOMY, CANBERRA
- 100* Figure of an ancestral being, of the dua moiety. Painted with designs of the dua moiety, a figure, turtles and fish (Pl. 9).
Wood, carved, and painted in red, yellow, white and black, and ornamented with human hair on top of the head and at the chin for the beard which has seagull feathers attached to it. A string of parakeet feathers with seagull feathers tied to the end is attached to each

shortened arm. A pubic apron of stripped bark is held by a girdle decorated each side with parakeet feathers, 31¾ h.
Yirrkala, Arnhem Land.
Artist: Mawalan (born c.1908), Riradjingu group, dua moiety.
Acquired 1960. Gift of Dr. Stuart Scougall.
ART GALLERY OF NEW SOUTH WALES

- 101 Male figure, decorated with a design used for body painting in a pukamuni mourning ceremony.

Wood, carved, and painted in red, yellow, white and black, 18½ h.

Snake Bay, Melville Island.

Artist: Unknown.

Reference: N.S.W. 1957 (No. 80).

Reproduction: N.S.W. 1957.

Collected by Dr. Stuart Scougall and presented 1957.

ART GALLERY OF NEW SOUTH WALES

SACRED AND SECULAR OBJECTS

- 102* Painted Skull (Pl. 22).
Painted in red, yellow and white on red ground.
Crocodile Islands (Milingimbi).
Artist: Unknown.
Reproduction: McCarthy 1958, fig. 24 (left).
Presented by Mrs. Sweeney 1934.
AUSTRALIAN MUSEUM, SYDNEY
- 103 Sacred Ceremonial Board. The serpent Aitja.
Wood, painted yellow and white on black ground, 59½ x 4¾.
Groote Eylandt.
Collected by the American-Australian Scientific Expedition to Arnhem Land 1948.
AUSTRALIAN MUSEUM, SYDNEY
- 104 Sacred Ceremonial Board (wallaby totem?).
Wood, painted red, yellow and white on black ground, 16¾ x 3¾.
Groote Eylandt.
Collected by the Rev. and Mrs. H. E. Warren 1921-30, and presented by them.
AUSTRALIAN MUSEUM, SYDNEY
- 105 Shield of the Negrito aborigines of the rain forest, Queensland. Decorated with a match-box bean pod and seed motif.
Wood, painted red, yellow and white on black, 49 x 10.
Yarrabah, Queensland.
Artist: Unknown, Kongkandji (Kung'gandy) tribe.
Reference: McConnel 1935, p. 50.
Reproduction: McConnel 1935, p. 59, fig. 3; McCarthy 1958, fig. 13 (left top row).
Collected by Miss Ursula McConnel and presented by her 1953.
SOUTH AUSTRALIAN MUSEUM
- 106 Shield of the Negrito aborigines of the rain forest of Queensland. Design of two parent turtles and their young.
Natural plank from the curved buttress of a rainforest tree, painted red, yellow, white and black, 46 x 14.
Yarrabah, Queensland.
Artist: Dick of Mira Baki, Idindji (Yiddindye) tribe.
Reference: McConnel 1935, p. 52.
Reproduction: McConnel 1935, p. 59, fig. 1; McCarthy 1958, fig. 13 (central).
Collected by Miss Ursula McConnel and presented by her 1953.
SOUTH AUSTRALIAN MUSEUM
- 107 Shield with a design representing a snake and its eggs.
Wood, painted black and white on red background, 43 x 14.
Roper River, Northern Territory.
Purchased prior to 1915.
SOUTH AUSTRALIAN MUSEUM
- 108 Shield with a changing and alternate semi-elliptical design.
Wood, incised and infilled with white clay, 39½ x 9½.
New South Wales.
Presented by Mrs. B. McCree 1918.
NATIONAL MUSEUM OF VICTORIA
- 109 Boomerang with diamond-shaped decoration and leaf pattern.
Wood, incised, 27½.
Moree, New South Wales.
Made 1900 or earlier. Collected by C. J. McMaster. Presented by C. W. D. Conacher and Mrs. Fitzhardinge 1945.
AUSTRALIAN MUSEUM, SYDNEY
- 110 Tjurunga. Marsupial mole totem of Ltulaltuma (Gilbert Springs). The concentric circles represent the holes of moles; the rectangles with parallel lines are air holes in the ground; parallel lines are marks of tails and the dots, tracks in the sand.

Stone, incised, and coloured red, 13 x 7.
Gilbert Springs, Central Australia.
Artist: Unknown, Aranda tribe.
Collected by H. L. Sheard at Hermannsburg.
Purchased 1929.
SOUTH AUSTRALIAN MUSEUM

111 Tjurunga. "Fruit" of the bloodwood trees. The designs represent the place where mosquitoes, which like the sweet honey of the fruits, rise up and have their dwellings. The Tjurunga is very old and was repaired anciently with kangaroo sinews.
Mulgawood, incised, and coloured red, 29 x 3½.
Collected at Hermannsburg, Central Australia.
Presented by F. Scarfe.
SOUTH AUSTRALIAN MUSEUM

112 Waninga. Represents the tnurungatja, a species of moth caterpillar.
Wood, red and yellow greased hair string, white and ruddle dusted eagle down, eagle feather plumes, 32 x 23.
Ulaterka, MacDonnel Ranges, Central Australia.
Artist: Unknown, Aranda tribe.
Collected by the Rev. C. Strehlow and purchased from him 1914.
SOUTH AUSTRALIAN MUSEUM
(Exhibited only in Sydney and Adelaide).

113 Waninga. Represents the spider totem.
Wood, red vegetable down (ruddled) over animal fur string, decorated with white eagle down, eagle feathers and black cockatoo tail feathers, 32 x 17.
Tnatata, MacDonnel Ranges, Central Australia.
Artist: Unknown, Aranda tribe.
Collected by the Rev. C. Strehlow. Purchased 1914.
SOUTH AUSTRALIAN MUSEUM
(Exhibited only in Sydney and Adelaide).

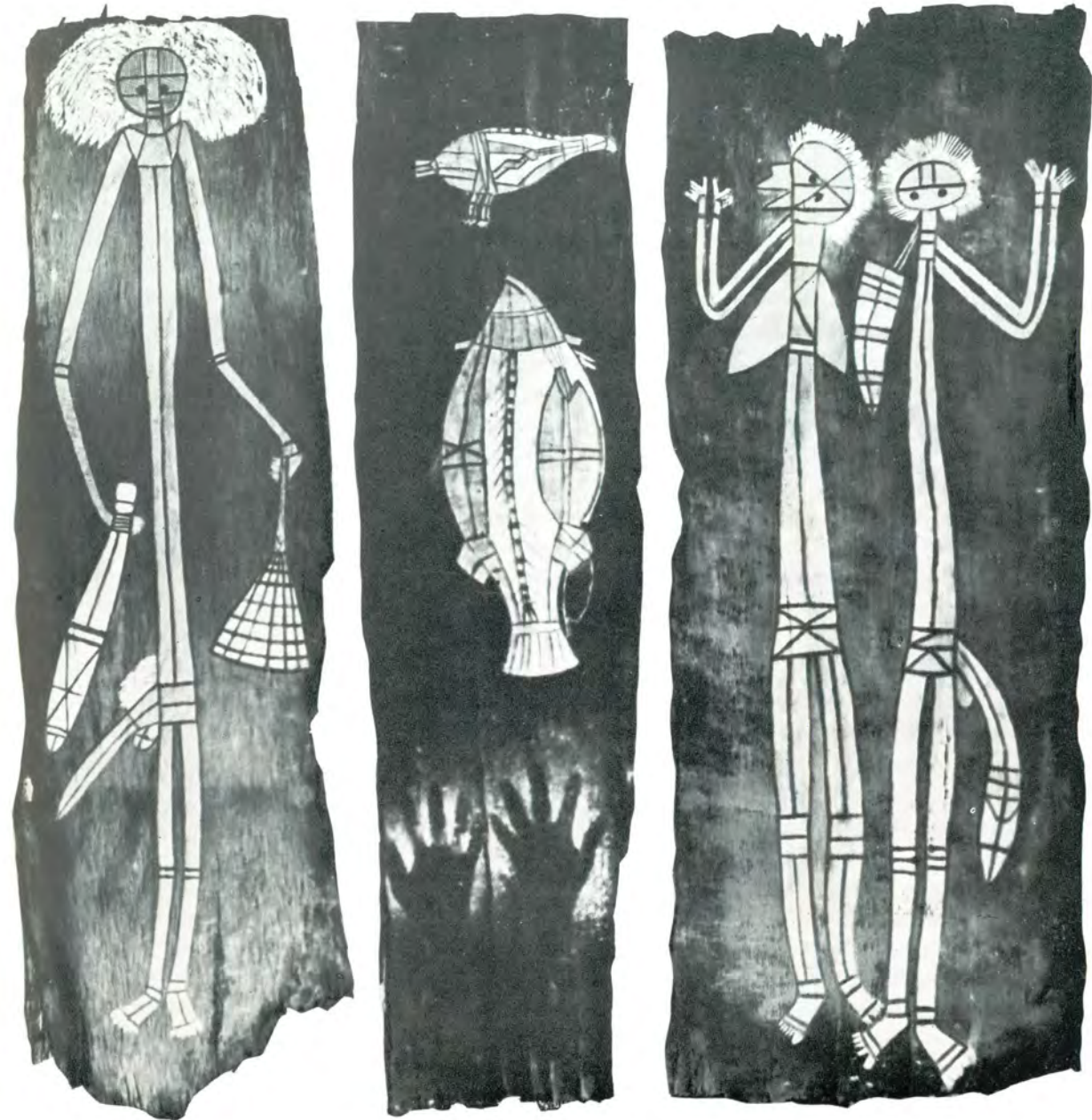
114 Phallocrypt. The geometrical designs have tribal significance.
Pearl shell, incised, and infilled with red, 7½ wide by 5½ long.
Canning Stock Route (Well 42), Western Australia.
Collected by O. H. Lippert in 1931 and donated to the Museum.
WESTERN AUSTRALIAN MUSEUM

115 Woomera (spear thrower), decorated with zig-zag herringbone pattern.
Wood, incised, 30 long.
Murchison River Area, N.W. of Western Australia.
Donated by S. Lobascher in 1914.
WESTERN AUSTRALIAN MUSEUM

References and Selected Bibliography

Adam, L., 1954. *Primitive Art*, London.
Barrett, C. L., and Kenyon, A. C., 1950. *Australian Aboriginal Art*, Melbourne.
Berndt, R. M., 1951. *Kunapipi*, Melbourne and New York.
Berndt, R. M., 1952. *Djanggalawul*, London.
Berndt, R. M. and C. H., 1951. *Sexual Behaviour in Western Arnhem Land*, Viking Fund Publications in Anthropology, No. 16, New York.
Berndt, R. M. and C. H., 1954. *Arnhem Land, Its History and Its People*, Melbourne.
Berndt, R. M. and C. H., 1957. *An Exhibition of Australian Aboriginal Art Arnhem Land Paintings on Bark and Carved Human Figures*, Perth.
Chaseling, W. S., 1957. *Yulengor Nomads of Arnhem Land*, London.
Elkin, A. P., 1956. *The Australian Aborigines*, Sydney.
Elkin, A. P., and Berndt, R. and C., 1950. *Art in Arnhem Land*, Melbourne.
Jubilee Catalogue, 1951. *Jubilee Exhibition of Australian Art*.
Linton, R., and Wingert, P., in collaboration with R. d'Harnoncourt, 1946. *Arts of the South Seas*, New York.
McCarthy, F. D., 1953. A Circumcision Ceremony and Stone Arrangement on Groote Eylandt, *Records of The Australian Museum*, Vol. XXIII, No. 3, Sydney.
McCarthy, F. D., 1957. *Australia's Aborigines, Their Life and Culture*, Melbourne.
McCarthy, F. D., 1958. *Australian Aboriginal Decorative Art*, Sydney.

McCarthy, F. D., 1958 b. *Australian Aboriginal Rock Art*, Sydney.
McCarthy, F. D., 1960. *Records of the American-Australian Scientific Expedition to Arnhem Land*, Vol. 2, The Cave Paintings of Groote Eylandt and Chasm Island, Melbourne.
McConnel, U., 1935. Inspiration and Design in Aboriginal Art, *Art in Australia*, No. 59, Sydney.
Mountford, C. P., 1956. *Records of the American-Australian Scientific Expedition to Arnhem Land*, Vol. 2, Art, Myth and Symbolism, Melbourne.
Mountford, C. P., 1958. *The Tiwi, Their Art, Myth and Ceremony*, London and Melbourne.
Mountford, C. P., 1958 b. Australian Bark Painting, *Graphis*, Vol. 14, No. 79.
N.S.W., 1957, 1959. *Purchases and Acquisitions for 1957 and for 1959*, Art Gallery of N.S.W.
Oceania. A number of important articles on Aboriginal culture and art have appeared in this quarterly published at the University of Sydney.
Quarterly. Art Gallery of New South Wales, *Quarterly*, Vol. 1, No. 4.
Spencer, W. B., 1914. *Native Tribes of the Northern Territory of Australia*, London.
Spencer, W. B., and Gillen, F. J., 1927. *The Arunta*, 2 vols., London.
Strehlow, T. G. H., 1957. *Aranda Traditions*, Melbourne.
Unesco, 1954. *Australia, Aboriginal Paintings Arnhem Land*, Unesco World Art Series, New York.
Warner, W. L., 1958. *A Black Civilisation*, New York.



19 Ingwalin, Oenpelli National Museum of Victoria (Cat. No. 7)
20 Pigmy Goose, Barramundi and Hands, Oenpelli National Museum of Victoria (Cat. No. 8)
21 Two Spirits, Oenpelli National Museum of Victoria (Cat. No. 1)



22

Painted Skull, Milingimbi
Australian Museum (Cat. No. 102)

