Daniels Ethnographical Expedition to British New Guinea 1904 Cylinder Collection (C62) Research Document

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The Collection

The British Library's **Daniels Ethnographical Expedition to British New Guinea 1904 Cylinder Collection (C62)** consists of 40 wax cylinders recorded in British New Guinea as part of the 1904 Daniels Ethnographical Expedition to British New Guinea.[1] The collection was formerly known as the Seligman New Guinea Cylinders (C62). The cylinders came into the British Library as part of the Sir James Frazer Collection, a group of approximately 2100 cylinders. This collection came from Cambridge to the British Institute of Recorded Sound (BIRS) in the 1950s (Ward 1984:11). The British Institute of Recorded Sound was founded in 1955, and became part of the British Library in 1983; it is known today as the British Library Sound Archive.

The Daniels Ethnographical Expedition was led by Major William Cooke Daniels (1870–1918), a wealthy American retailer.[2] He met the British anthropologist Charles Gabriel Seligmann (1873–1940)[3] by chance on a fishing trip in Hampshire, UK, and agreed to finance the expedition (Haddon 1934:2).[4] Seligmann had taken part in the Cambridge Anthropological Expedition to the Torres Strait in 1898, and remained interested in British New Guinea. The other members of the expedition were Walter Mersh Strong (1873–1946), a doctor who left midway through to become Assistant Resident Magistrate in Mekeo,[5] and Arthur Henry Dunning, (1884–1959).[6] Two crew members of Daniels's schooner, the *Kori*, also contributed to the expedition's ethnographic work: the captain, Pim, and Karlsson. Not much is known about these men.

The 40 cylinders seem to have been recorded by Seligmann and Dunning, and the British colonial officer Francis Rickman Barton (1865-1947)[7] probably assisted Dunning with three of the recordings.

[1] The official expedition title was the Daniels Ethnographical Expedition to British New Guinea, although it is often referred to as the Cooke Daniels Expedition. "Cooke" was Daniels's middle name, so the two names should not be hyphenated.
[2] https://digital.denverlibrary.org/digital/collection/p15330coll22/id/87848/.
[3] Seligmann changed the spelling of his name to "Seligman" in 1914 (Myers 1941:627); "Seligmann" is used throughout the present document as it refers to the period of time before the change of spelling. Note, however, that the previous title of the C62 collection was "Seligman New Guinea Cylinders."
[4] https://pittrivers-object.blogspot.com/2015/03/the-cooke-daniels-expedition.html.
[5] http://adb.anu.edu.au/biography/strong-walter-mersh-8702.
[6] https://www.batharchives.co.uk/cemeteries/freshford/arthur-henry-dunning.
[7] https://www.britishmuseum.org/collection/term/BIOG121005

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Studio portrait of William Cooke Daniels, date unknown. Z-8829 Denver Public Library Special Collections

Charles Seligmann, Mabuiag, Torres Strait Islands, 1898. N.23035.ACH2 University of Cambridge Museum of Archaeology & Anthropology (cropped)

Captain Francis Rickman Barton, probably 1910-1919. National Library of Australia

nla.obj-136630181 (cropped)

The recording context

Organising the expedition

The Daniels Ethnographical Expedition to New Guinea departed London in August 1903. Daniels funded a lot of the expedition, but the Royal Society[8] made a grant towards the expenses, and the Royal Geographical Society[9] lent instruments (Anonymous 1903:38). Daniels was responsible for ethnology and experimental psychology, and Seligmann was in charge of medical matters; he was also the representative of the Cancer Commission tasked with collecting data on the distribution and aetiology of cancer. Strong also worked on medical concerns, and in addition was responsible for geographical and geological observations. Dunning was in charge of "photographic work, which will include the use of the latest form of cinematograph for recording native dances and ceremonies" (Anonymous 1903:38).[10]

The expedition encountered a number of setbacks. Daniels' yacht the *Kori* needed repairs in Southampton, UK, so its arrival in New Guinea was delayed by a number of months. Seligmann and, Dunning fell ill on the trip to western New Guinea, with Seligmann having to return to Australia to recuperate. The full team of Daniels, Seligmann, Strong and Dunning had about 6 weeks together, from 23 May to early July, before Strong left to become a colonial official at the government station in Mekeo. He asked Daniels for permission to leave on 1 July 1904 (Seligmann 1903–1904:103). Daniels, Dunning and Seligmann then had a further four months, from July to October, with the *Kori* and crew. The ship enabled them to explore the eastern end of New Guinea extensively.

[8] https://royalsociety.org/about-us/history/.
[9] https://www.rgs.org/about/the-society/history-and-future/.
[10] Dunning gave four Lantern Lectures at the Royal Photographic Society between September 1906 and September 1909. These probably included New Guinea photos http://erps.dmu.ac.uk/exhibitor_details.php?year=1909&efn=A.+H.+Dunning

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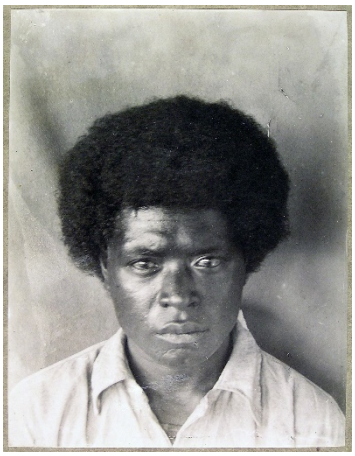
The expedition itinerary

There are a number of sources of information on the Daniels Ethnographical Expedition, including journals and fieldnotes from Seligmann and Daniels, and various publications by Seligmann and Strong. However, these sources offer piecemeal details on the itinerary of the expedition, and no single report was published. Seligmann acknowledged this in the preface to his book *The Melanesians of British New Guinea*, saying that he had intended the book to be the first volume of "a series of Reports dealing with the work of the Expedition," but had found himself "compelled to abandon this project" (1910:v).[11] The book includes material from both his 1898 and 1904 visits, and from other sources. Researcher Heather Donoghue[12] shared her extensively researched itinerary of the expedition with the True Echoes project; we have used this, along with publications and Seligmann's journal, to construct the following timeline.

Daniels and Seligmann travelled to Australia together, meeting up with Strong and Dunning at some point before 9 December 1903 (Heather Donoghue pers. comm.). Daniels stayed in Australia to wait for his schooner *Kori,* which was undergoing repairs in England. Seligmann, Strong, and Dunning travelled via Thursday Island and arrived in Port Moresby on 19 December 1903. They met Barton, the Resident Magistrate, and Ahuia Ova, the Koita Chief and Village Constable of Hanuabada, the Motu/ Koita village near Port Moresby.[13] They spent the next four weeks based in Port Moresby.



Ahuia Ova, 1898. P.1858.ACH1 University of Cambridge Museum of Archaeology & Anthropology

Ahuia Ova, 1898. P.1859.ACH1 University of Cambridge Museum of Archaeology & Anthropology

Ahuia Ova, photograph by Francis Barton, date unknown. Seligmann 1910:pl 3

[11] Presumably Seligmann aimed to emulate the 1898 expedition's six volumes of *Reports of the Cambridge Anthropological Expedition to Torres Straits*

[12] http://www.sru.uea.ac.uk/study/phd-programme/current-phd-students/heather-donoghue.

[13] Motu and Koita are two different languages, of peoples who often live in close proximity in villages in Central Province. We write this as Motu/Koita to respect the convention of the term "Motu Koita" whilst also highlighting that they are different languages,

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Motu dance, 10 January 1904. British Museum Oc,B119.16

Back in Australia, Seligmann had arranged for the team to join a government expedition to what is today part of Western Province, Papua New Guinea, led by the British Acting Administrator Christopher Stansfield Robinson.[14] They left Port Moresby on the *Merrie England* on 13 January 1904 to visit Daru, Saibai, Mawatta, Bugi, Parama Island, Iasa, and Deliverance Island in the Torres Strait. They also explored the Bensbach River (Seligmann 1904:180). On 6 February, Seligmann and Dunning left the government party as they had become ill, presumably with malaria. Seligmann eventually returned to Sydney to recuperate, returning to New Guinea in April 1904. While he was away, Strong and Dunning visited Orokolo in present-day Gulf Province, and Strong travelled with Robinson to the Mekeo area (Heather Donoghue pers. comm.).

Two expedition members, possibly Daniels and Barton, in front of a tent, 1904. British Museum Oc,B119.122.

[14] His middle name is variously spelt Stansfield and Stansfeld, but was spelt Stansfield on his birth certificate (Heather Donoghue pers. comm.).

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On his way back from Australia, Seligmann visited Samarai, arriving on 24 April 1904. From Samarai, he visited the nearby islands of Rogeia and Sariba, and made a brief trip to New Britain, in what was then German New Guinea. On 3 May 1904, he arrived back in Port Moresby, met up with Dunning, and visited Ahuia at Hanuabada. FFrom 8 – 20 May, Seligmann, Dunning, Barton, and David M. Ballantine visited Yule Island on the government ketch *Lokohu,* stopping at Oroi and Diumana on the way. Ballantine (1868–1909) was at this stage the Treasurer and Controller of Customs in the British colonial administration in New Guinea.[15]

Dubu (clubhouse) at Diumana. Photograph by Rev. Dauncey, date unknown. British Museum Oc,B121.221

Daniels arrived in the *Kori*, and on 23 May, the expedition team of Daniels, Seligmann, Strong, and Dunning were together for the first time. They decided to visit the Mekeo district, leaving Port Moresby on 31 May to sail to Yule Island, travelling on to Waima via Pinupaka, and back via Bereina, Babiko, and Mou (Mohu).

A baby, Mohu village, 1904. British Museum Oc,B119.36

Mohu women, 1904. British Museum Oc,B119.50

[15] https://mcleanmuseum.pastperfectonline.com/webobject/EF54376E-E3A9-4DA0-8CDA-782148082991

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They also spent four days anchored off Yule Island working at Siria (or Tsiria, Ziria) village. Seligmann decided to go to Mekeo Station, near Veifaa (Veifa,Veifa'a) alone, visiting Bereina, Inawae, and Inawi on the way. They all returned to Port Moresby on 23 June, and spent the next two weeks based there.

Daniels' schooner the *Kori*, in New Guinea British Museum Oc,B118.214

Daniels' yacht, the Kori, at sea in British New Guinea. British Museum Oc,B121.208

On 1 July, Barton held a festival in Port Moresby, with a feast, a speech by Barton, and dance performances by men and women from groups across the Central district. Seligmann referred to this as "the 'durbar' of the tribes of the Central Division arranged by Captain Barton" (1910:158).[16] Dunning and Daniels filmed some of the dance performances on the expedition's kinematograph (Daniels 1904:190); these are probably the earliest films made in Papua New Guinea.[17]

A group of men at "Barton's feast", Port Moresby, July 1904. British Museum Oc,B121.217

[16] In India under British rule, a durbar was "a public reception held by an Indian prince or a British governor or viceroy", and it came to mean a ceremonial gathering or festival elsewhere also. https://en.wikipedia.org/wiki/Durbar

[17] There are 12 short films from New Guinea in 1904 in the British Film Institute; https://www2.bfi.org.uk/films-tv-people/4ce2b6a3edc82

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On 7 July the expedition departed for Rigo with Albert Charles English, Government Agent for Rigo. They sailed to Gabagaba and then walked inland, visiting the LMS missionary Dr Lawes and his wife, Fanny, at Vatorata. They spent about 5 days in the area around the Rigo government station, visiting Tagana Keketo, Kwalimurubu, and Gumoridobu. At that time, Rigo Government Station was located to the south-west of the village of Saroa; at some point later on, the Government Station moved to Kwikila, to the east of Saroa (see map below, Haddon 1900:285).[18]

Expedition photograph of Reverend Lawes's house at Vatorata, Rigo District. British Museum Oc,B118.31

Man with a fish net, Tagana Keketo, 1904. British Museum Oc,B121.124

[18] Ward 1970:15, 20 indicates that the Government Station moved from Old Rigo to Kwikila around 1959.

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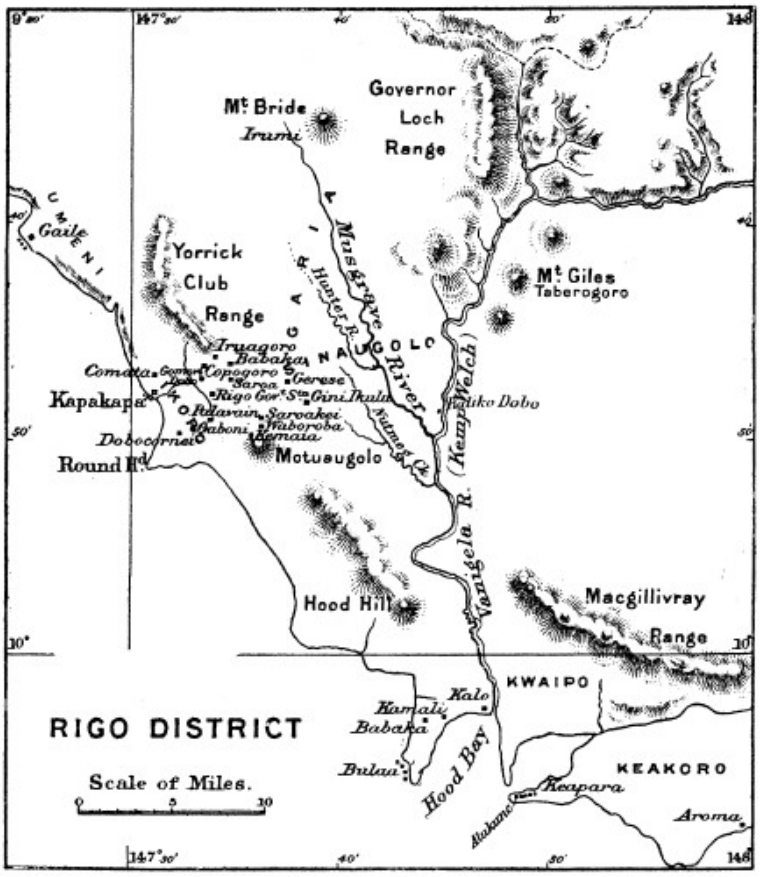

Map of Rigo District, Haddon 1900:285

On 13 July they sailed on to Hula (or Bulaa), where they spent 6 days, visiting Hula, Babaka, Kamali, and Kalo. Gima, the chief of Hula, organised a feast which took place on 18 July. Daniels noted that Dunning used the kinematograph to record the feast (Daniels 1904:37)

Motu dance, 1904. British Museum Oc,B118.110

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Dance at Babaka, 1904. British Museum Oc,B120.112

Women’s mourning ornament, Hula, 1904. British Museum Oc,B119.172

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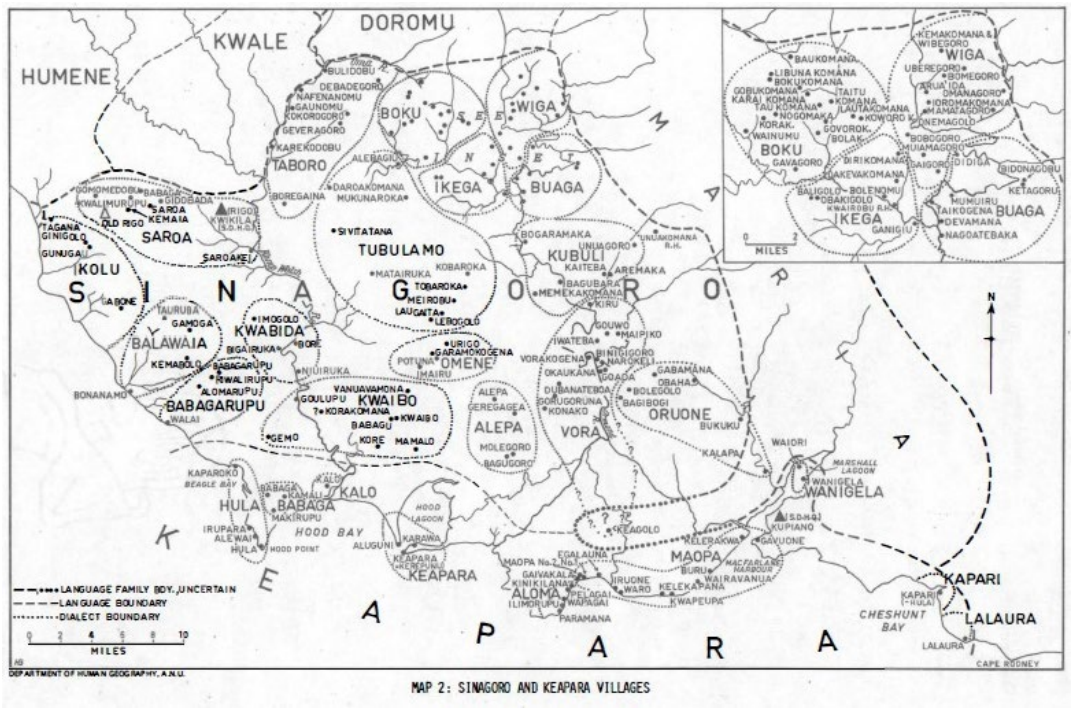
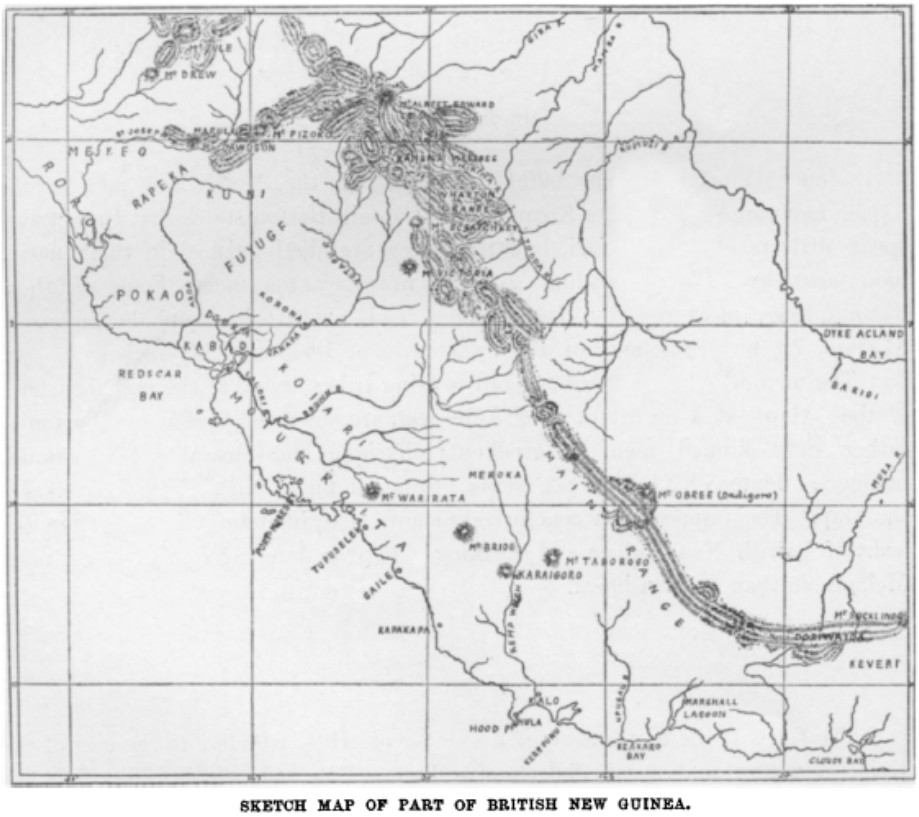


Map of the Sinagoro and Keapara languages and villages, Dutton 1970:895



Sketch map of the Central part of British New Guinea (Seligmann 1909:325)

The group left for Samarai on 19 July, and arrived on 22 July. They spent five days in and around Samarai, sailing for Tubetube (Slade Island) on 29 July. They stayed on Tubetube from 30 July to 11 August. They then tried to travel to Muyua (Woodlark Island), but the weather and sailing conditions complicated their plans, and they ended up visiting Alcester Island instead. They made it to Muyua on

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16 August, where they saw their first *waga*. A *waga* was "a large built-up canoe (Tubetube)" (Seligmann 1910:754). On 26 August they arrived in the Marshall Bennett group, and spent time on both Gawa and Kwaiawata Islands. On 2 September they sailed to Iwa, and then on to the Trobriand Islands, where they were based from 3 to 12 September. They then returned to Samarai on 17 September.

On 20 September they left for Bartle Bay, and spent 21–29 September in and around the mission station at Dogura, visiting Wamira, Gelaria, and Wedau. Seligmann worked with the Anglican priest, Eric Louis Giblin; Giblin and Seligmann co-authored a chapter on folk tales and a number of other sections concerning the Southern Massim in Seligmann's book *The Melanesians* (1910:376–421). They then went on to Wagawaga (Waga Waga), a village in Milne Bay opposite Alotau, where they stayed 1–10 October (Seligmann 1905:53).

Ipunesa worked with Seligmann as a translator and cultural informant. Seligmann first mentioned him on 6 September when on Kiriwina in the Trobriand Islands. Seligmann noted in his journal that Ipunesa had the day off and so was not available to translate (Seligmann 1903-1904:133). Seligmann noted that he worked with Ipunesa on 8-9 September on Kaileuna Island in the Trobriands group, and from 2-10 October in Wagawaga, where Ipunesa was from (1903-1904:134, 139). It is not clear when Ipunesa started working for the expedition.

Ipunesa of Modewa clan, Wagawaga, 1904. British Museum Oc,B118.78.

They returned from Wagawaga directly to Port Moresby, and Daniels left New Guinea on the *Kori* on 18 October. Seligmann and Dunning stayed on in Port Moresby until 4 November, spending time with Ahuia and Ballantine, and visiting the villages of Pari and Hohodae, the island of Dougo, and the Koiari villages of Tabaiani, Gurinumu, and Wafana.[19]

Motivations for recording on the expedition

Haddon may have been persuaded to take a phonograph on the 1898 Expedition by Jesse Walter Fewkes, who used the equipment in 1890 during his research on the Passamaquoddy people in North

[19] Hohodae is the Koita section of the Motu/Koita village complex of Hanuabada near Port Moresby

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America. Fewkes is widely recognized as the first person to make phonographic recordings as part of anthropological research. Fewkes wrote to Haddon in March 1890 and described the usefulness of using the phonograph to record stories and songs (Clayton 1996:69).

Seligmann observed Ray and Myers using the phonograph in 1898, although we have found no evidence that he made recordings himself that year. It is likely he considered a phonograph and cylinders an essential part of equipment for the 1904 expedition. Seligmann gave his student Bronislaw Malinowski "a camera, a phonograph, anthropometric instruments and other paraphernalia of ethnographic work" for Malinowski's first expedition to Papua in 1914 (Malinowski 1922:xix).

The Recordists

Whilst Seligmann is currently noted in the British Library's SAMI catalogue as the recordist for all of the C62 recordings, it is likely that Dunning helped him with some or all of them. It is evident that Dunning and Barton made three of the recordings, and it is possible that Dunning made others by himself. 37 of the 40 recordings have an initial announcement of an English-accented male voice giving some information. This male voice sounds very similar to the voice that announced all of the recordings in the C86 Veddas collection in the British Library.[20] This latter collection was made by Charles Seligmann and his wife, Brenda, during their fieldwork in Sri Lanka in 1907–8. The similarity of the voice suggests that Seligmann made the announcements on the C62 cylinders in 1904 also.
It also would have been much easier for two people to operate the phonograph for recordings. One person needed to be in charge of the technical aspects of the machine, starting it up, placing the recording stylus onto the cylinder, and then monitoring to ensure that the machine was running smoothly. A second person could then make the announcement, which needed to be directly into the flare of the horn, and ensure that the performers were in the right place at the right time.[21]

Recording activity

There is little information on the making of recordings and the use of the phonograph in Seligmann's journals and publications. The phonograph is mentioned once in *The Melanesians of British New Guinea*, when Seligmann noted that the shyness that prevented the collecting of songs in Wagawaga disappeared when "the men who were considered the best singers" were taken to the schooner to perform (Seligmann 1910:586). However, whilst he did not mention the phonograph or recording, a number of songs were transcribed and translated, many of which correspond to the cylinder recordings. There are only three mentions of recording activity, and four other mentions of the phonograph or cylinders in Seligmann's journal.

We added information from published and archival sources to the information from both the recordings and the cylinder boxes themselves. The announcements in English at the start of 37 of the 40 cylinders record varying amounts of information, including the title, the performer or performers, the place and date of recording, and some linguistic and cultural information. It is evident from the cylinder information that there were numerous recording events not recorded by Seligmann in his journal.

The cylinder recordings

The cylinders are listed here with information extracted from the British Library's SAMI catalogue and edited by the True Echoes team after a visual inspection of each cylinder. In bold is the shelfmark of

[20] For example, C86/1359.
[21] Will Prentice email to Vicky Barnecutt 19 October 2020.

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the recording, followed by the title as entered into SAMI. The next paragraph contains information from the Product level entry, which is information from the physical holding. This includes anything written on the lid or body of the cylinder box or tin. All but one of the cylinders have a proper label affixed to the top of the cylinder box; the title of the recording is inscribed on this label. For most of the cylinders, this label contains four pieces of information: the British Library shelfmark, a four-digit number written in pencil; the red-ink label; a dubbing date, written in ink; and the original cylinder title, written in black ink. The original title is often, but not always, the genre followed by a place name. The dubbing date is not included here. There is more detail on the label information and photographs of each label in the cylinder listing below.

The last paragraph is the Recording level entry which lists information for each track on the cylinder, identifying any announcements, comments on the performers, and also includes a statement on the quality of the recording and the condition of the cylinder.

Below the SAMI information is an initial probable language identification for the recording.
To facilitate analysis, the recordings are organised by the chronology of the recording events, as far as we can understand it, and grouped with other recordings from the same area.

Example of a cylinder

C62/1432

British Library shelfmark: 1432

Red-ink label: 18 New Guinea

Date of dubbing:
8-2-83

Cylinder title:
1 Mada Rigo

Red ink – probably added later, 1905–1914, possibly by Charles Myers
Black ink – title of cylinder, added at time of recording. Unclear whose handwriting this is
Blue ink – date that the cylinder was dubbed at the British Library
Encircled number in pencil – British Library shelfmark for the recording

First mention of the phonograph

The first mention of the phonograph is from 31 December 1903, when Seligmann noted that Dunning had "found kinematograph & phonograph & cylinders but no spare parts" (Seligmann 1903–1904:22). This entry indicates that Dunning may have been in charge of the phonograph and sound recording, as well as photographic work and recording using the cinematograph.

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Motu/Koita (near Port Moresby) Lagatoi songs, January 1904 (3 cylinders)

C62/1438 Bogi Bada.
On lid: red-ink label ’24 New Guinea.’ ‘Bogi Bada. Motu.’
1. Unaccompanied male vocal solo. 2. Male vocal solo with percussion accompaniment. NB Transcription of song in Seligmann's 'The Melanesians' (1910), p.116. Reasonable quality recording but with surface noise.
Probable language: Motu [meu] (as Motu is listed)

C62/1439 Kaime Gore.
On lid: red-ink label ’25 New Guinea.’ ‘1. Kaime Gore 2. Gaigo Lelova’.
1-2. Male vocal group accompanied by percussion. NB See transcriptions on p.117 of Seligmann's 'The Melanesians' (1910). Reasonable quality recording but with some surface noise.
Probable language: Motu [meu] and/or Koitabu [kqi]

C62/1426 (Solo) Kaime-Gore A.H.D.
On lid: red-ink label ’12 N. Guinea’ ‘(Solo) Kaime – Gore. A.H.D.’ ‘42’ scratched on rim.
1. Male vocal solo, accompanied by percussion. NB A transcription can be found on p.117 of Seligmann's 'The Melanesians' (1910). Good quality recording.
Probable language: Motu [meu] and/or Koitabu [kqi]

The first note of recording is from the morning of 5 January 1904, in Port Moresby, when Seligmann noted that “Dunning & Barton worked the phonograph on lakatoi songs” (Seligmann 1903–1904:24). They discovered that they only had five spare cylinders, and would have to shave some others to have enough “for the lakatoi songs & perhaps for the funeral dirge EHONA E KUREA LAO so shall not take phonograph west” (Seligmann 1903–1904:24). Whilst Seligmann and other researchers wrote *lakatoi*, the contemporary spelling in Motu is *lagatoi* so we have used this where possible (cf Groves 1972:523). This explains why there are no recordings from their trip to Western Province. They must have let Daniels know about the shortage of cylinders as he sent them some by post that they received on 4 February whilst at Daru (Seligmann 1903–1904:50).

These three cylinders, **C62/1438 Bogi Bada**, **C62/1439 Kaime Gore**, and **C62/1426 (Solo) Kaime-Gore A.H.D.** probably contain the recordings made by Dunning and Barton on 5 January. They are the only cylinders that do not have an English voice announcement at the start of the recording. The initials AHD on the lid of C62/1426 indicate that it was recorded by Arthur Henry Dunning.

There are transcriptions of these three recordings in Barton’s chapter on *lagatoi* in *The Melanesians* (Barton 1910:116-118). *Lagatoi* are the double-hulled sailing canoes used in the *hiri*, the annual trading expedition that Motu/Koita people took to the Papuan Gulf. Seligmann defined *ehona* as “*Lakatoi* songs, learnt from the Motu by the Koita, sung on *lakatoi,* also sung by the Motu as dirges… these songs have been borrowed by the Koita and are only sung by them in connection with the *hiri*, the annual trading journey to the Papuan Gulf…” (Seligmann 1910:152). Don Niles notes that *ehona* is “a very important, distinctive genre… songs sung by men during *hiri* expeditions. Instead of a *gaba* ‘drum’, they are accompanied by the *sede,* an instrument made from a bamboo with a tongue cut out of it; the tongue is hit with a stick. *Ehona* are also performed at funerals, as Barton notes; one writer noted that they are performed at times of danger or grief, when men are facing death or have just met it” (Don Niles pers. comm.)

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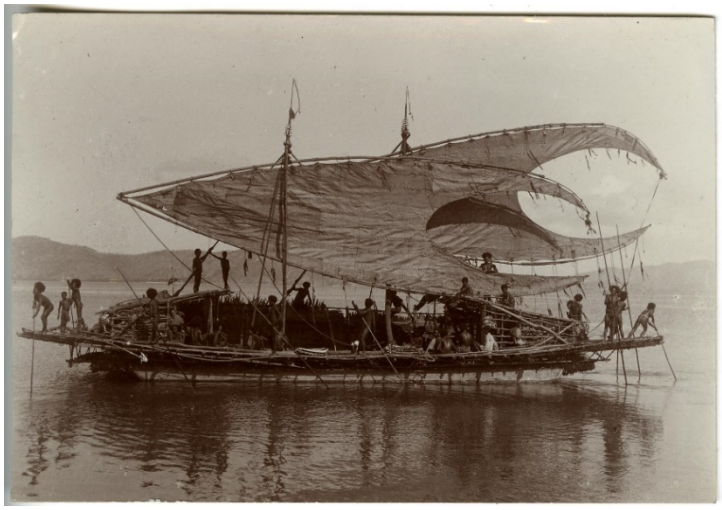
A lagatoi outrigger canoe, 1904. British Museum Oc,B119.153



A lagatoi outrigger canoe with its sails lowered, 1904. British Museum Oc,B119.151

A lagatoi outrigger canoe, 1904. British Museum Oc,B119.150

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For C62/1438 Bogi Bada,[22] Barton noted that *bogebada* was the Motu word for fish-hawk, and a commonly used name for a *lagatoi* (Barton 1910:104, fn 1).

1.
"Bogebada o viria nanaia
Ario visuaia o veri auko
Boebada e laloi nanaia
Irope umanaia ola Dauke.

2.
Ario visiua o vert au ko
Ela lao nau a uro diaimu
Iru ovo e no iru ovo.

3.
Maino ava ori ovo
Nadori eva bodomu
Irope uma naia ola Dauko.

4.
Ela lao nace a uro diaimu
Iro evo e no iru ovo
Maino ava ori ovo
Nadori ava e bodomu."

Barton also noted that "Here and there a definite modern word occurs, such as *nau* and *uro*. It appears as though the *lakatoi* 'Bogebada' were being addressed and told to go in the direction of a village called Anal or Hanai, on the island of Daugo off Port Moresby" (Barton 1910:116).[23]

With reference to **C62/1439 Kaime Gore**, and **C62/1426 (Solo) Kaime-Gore A.H.D.**, Kaimegore was the name of a man who sailed in a *lagatoi*. It is not clear whether this is the song recorded on the cylinder.

III.
"Kaimegore lalodia Ido
Ido ai ena pale aunakoia
Boi ka oini aoma oini kuro
Ne raro ido do binaia doka
Ido at e ena nale e aunakoi
Omoi ka asi nai ba rabara."

"This song is associated with a certain *lakatoi* legend telling how two men named Kaimegore and Idogore went respectively as *baditauna* and *doritauna*[24] of a *lakatoi* named Bogebada of Boera. They quarrelled about an *asi* when waiting at the Gulf village, and the result was a split. One took

[22] IPNGS has a recording of this *ehona* from the late 1970s.
[23] Don Niles notes that in general the texts of *hiri* songs and many other songs cannot be translated today either. But whether this is because the language is archaic, the songs are borrowed, or for some other reason is unclear.
[24] *Baditauna* and *doritauna* are "one of the captains of a lakatoi (Motu)" (Seligmann 1910:747, 748). There is more information about *hiri* voyages, including these roles, in Groves (1972:523-527).

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six of the *asi* and the other six, and each made his own *lakatoi*. Idogore reached home but the *lakatoi* belonging to Kaimegore when close to home, disappeared over the horizon, and those aboard it were never seen again. In this song it is almost impossible to follow the meaning. Idogore is apparently called 'Ido' in the song." (Barton 1910:117).

Rigo District, Central Province (south of Port Moresby) July 1904 (11 cylinders)

C62/1432 1. Mada Rigo.
On lid: red-ink label '18 New Guinea' '1. Mada Rigo.'
1. Announcement: "[indecipherable] Mada, sung by Warina Koro [?], a native of Taborogoro [?], an inland [indecipherable]. Rigo district, July 1904."[25] 2. Male vocal solo with percussion accompaniment, ending with chorus of laughter. Good quality recording.
Probable language: Sinaugoro [snc] (?)

C62/1427 Kornedoi Rigo.
On lid: red-ink label '13 N. Guinea'. 'Kornedoi Rigo.' '38' scratched on rim.
Announcement: "Kornedoi, a Koyori dance, adapted and used by the Garia. Sung by the Garia, at Rigo, July 1904." 2. Male vocal group with percussion accompaniment. Good quality recording.
Probable language: Uare [ksj], Garihe (Garia) dialect; language also known as Kwale

C62/1434 3. Kebene Rigo.
On lid: red-ink label '20 N. Guinea'. '3. Kebene Rigo.' '19' scratched on rim.
1. Announcement: "Kebene song, by [indecipherable] of the Garia tribe, Rigo district, July 1904." 2. Male vocal solo, accompanied by percussion. Good quality recording.
Probable language: Uare [ksj], Garihe (Garia) dialect; language also known as Kwale

C62/1433 4. Waula Rigo.
On lid: red-ink label '19 N. Guinea.' '4. Waula Rigo.' '49' scratched on rim.
1-2. Male vocal solo, accompanied by percussion. 3. Announcement: "Foregoing songs are sinaugolo waula, sung by [indecipherable] of Gumori-" [ends abruptly]. Good quality recording but begins with wow, and some surface noise
Probable language: Sinaugoro [snc]

C62/1436 5. Enaniori Rigo.
On lid: red-ink label '22 N. Guinea.' '5. Enaniori Rigo.' '35' scratched on rim.
1. Announcement: "[indecipherable] from their ancestral [indecipherable] the meaning of the words now completely forgotten." 2. Unaccompanied male vocal solo
Probable language: Sinaugoro [snc]

C62/1428. 6. Meori Rigo
On lid: red-ink label '16 N. Guinea.' '6. Meori Rigo.' '18' scratched on rim.
1. Announcement: "[indecipherable], a Kokila dance, sung by the natives at the foot of Mount Obree, Rigo District, British New Guinea." 2. Male vocal solo, accompanied by vocal group and percussion. Good quality recording.
Probable language: Doromu-Koki [kac], Kokila dialect

C62/1431 7. Gomi Rigo.
On lid: red-ink label '17 N. Guinea.' '7. Gomi Rigo.'

[25] The SAMI entry reads Kaboro Goro but on close listening it is evident that the announcement says Taborogoro

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1. Announcement: “Gomi, a Kokila song, adopted by the Garia and used by them. [indecipherable] brought to the Garia, at the time of the ... [indecipherable] ...Kokila [indecipherable].” 2. Male vocal solo with percussion accompaniment. Good quality recording but announcement is unclear.
Probable language: Uare [ksj], Garihe (Garia) dialect; language also known as Kwale: presumably the performers; but originally Doromu-Koki [kac], Kokila dialect

C62/1435 9. Waula (Siromuka) Rigo.
On lid: red-ink label ‘21 N. Guinea.’ ‘9. Waula (Siromuka) Rigo.’ ‘5’ scratched on rim.
1. Announcement: “Sinaugolo Waula Siromuka, sung by [indecipherable] and [indecipherable] on Gumari Dobo, Rigo District, July 1904.” 2. Male vocal duet with percussion accompaniment. Good quality recording.
Probable language: Sinaugoro [snc]

C62/1442 Geagea.
On lid: red-ink label ‘28 N. Guinea.’ ‘Geagea, Sinaugolo adopted from Taberogoro.’ ‘4’ scratched on rim.
1. Announcement: “Geagea, a Sinaugolo dance song, sang [*sic*] at Rigo, 1904.” 2. Male vocal group with percussion accompaniment. Good quality recording.
Probable language: Sinaugoro [snc]

C62/1430 11. Leku Leku Part 1.
On lid: red-ink label ‘14 N. Guinea.’ ‘Leku Leku Part I Rigo.’ ‘27’ scratched on rim.
1. Announcement: “Leku Leku, composed in [indecipherable]'s honour, by Kwaipo, after the battle of Kokila[?].” 2. Vocal group accompanied by percussion. Good quality recording.
Probable language: Sinaugoro [snc] (?)

C62/1429 Leku Leku Part 2.
On lid: red-ink label ‘15 N. Guinea.’ ‘Leku Leku Part 2. Rigo.’ ‘13’ scratched on rim.
This cylinder continues on from cylinder no.11 (C62/1430). 1. Announcement: “... in honour of [indecipherable] after Kokila, Part 2.” 2. Vocal group accompanied by percussion. Good quality recording.
Probable language: Sinaugoro [snc] (?)

The second mention of recording activity in Seligmann’s journal was on 11 July 1904, at English’s home at the Rigo government station. He noted: “in afternoon taking phonograph records c̄ [26] Dunning – about the most interesting of these was the Sinaugolo song ENANIORI - meaning of words quite forgotten – but said to be their oldest song & in their possession when with one dubu post they first emerged from their ancestral hole on TABEROGORO. Unlike most songs it begins with a rapid patter of drum beats the drum being held low & horizontal. Most of the men had to scrape their feet on the ground, so that presently a small hollow was digged [*sic*] before machine” (Seligmann 1903–1904:110). This is the only reference in the journal to an identifiable cylinder: **C62/1436 5. Enaniori Rigo.**

Taberogoro is also mentioned in the announcements of the recordings on C62/1432 and C62/1442**.** Seligmann noted that “the powerful and numerous Sinaugolo” people “originally came from the neighbourhood of Taberogoro close to Mount Giles” (Seligmann 1902:297). Taberogoro and Mount Giles are noted in Haddon’s map of the Rigo District (see map above, Haddon 1900:285) and

[26] Seligmann used c̄ (‘c with an overbar’) frequently in his journal; it is medical shorthand for the Latin *cum*, meaning ‘with’.

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Taberogoro is noted as a mountain in a sketch map by Seligmann (see map above, Seligmann 1909:325). It is not clear what Mount Giles is known as today, or whether Taberogoro is still recognised as the name of a mountain or a place.

Rigo is mentioned in either the title or announcement of the eleven cylinders listed above all. As the expedition only visited Rigo once, from 8 to 13 July, it is likely that they were all recorded then. July 1904 is noted in the announcements of four cylinders (C62/1427, C62/1432, C62/1434, C62/1435). The other seven have no month noted (C62/1428, C62/1429, C62/1430, C62/1431, C62/1433, C46/1436, and C62/1442). The announcements on the cylinders mention the names and villages of some of the performers.

The titles of these cylinders indicate that they were recorded in a sequence, from 1. Mada Rigo; 3. Kebene Rigo; 4. Waula Rigo; 5. Enaniori Rigo; 6. Meori Rigo; 7. Gomi Rigo; 9. Waula (Siromuka) Rigo; 11. Leku Leku Part 1. There are three without numbers, presumably these fill the gaps of 2, 8 and 10. Twoof the words in these titles are mentioned in Seligmann's publications. M*ada*, is noted as the name of a Koita song and dance (1910:155, 751), and *konedoi* is noted as a Motu and Koita song and dance (Seligmann 1910:147, 152, 751). Additionally, *Waula* may be related to *vaura*, which is noted as Motu and Koita dance and song (1910:147, 152, 754).

Mount Obree, mentioned in the announcement of C62/1428, is in the Owen Stanley Range, and known as Suwemalla. It is recorded in a sketch map by Seligmann (see map above, Seligmann 1909:325).

Kwaipo, mentioned in the announcement of C62/1430, presumably refers to people from the village of Kwaibo itself or who speak the Kwaibo dialect of the Sinagoro language. The village is in Rigo District, about 20 kilometres north-east of Hula, and about 30 km south-east of Rigo (see map above, Dutton 1970:895).

Hula (Kulaa) recordings, July 1904 (5 cylinders)

C62/1421 13 Ariparla Kulaa.
On lid: red-ink label '7 New Guinea.' '13 Ariparla Kulaa.' '28' scratched on rim.
1. Announcement: "Ariparla, lament for the dead, sung round the body for the first 24 hours. Kulaa."
2. Unaccompanied male vocal group singing in harmony. Good quality recording.
Probable language: Hula [hul]

C62/1425 14 Kele Kele Kulaa.
On lid: red-ink label '11 N. Guinea.' '14 Kele Kele Kulaa.' '39' scratched on rim.
1. Announcement: "Kele Kele song sung in Naka'ana's [?] house, before the turtle neck was put upon the canoe. Kulaa." 2. Vocal group singing in harmony, accompanied by percussion. Good quality recording, although track 2 begins and ends with repeating grooves
Probable language: Hula [hul]

C62/1491 15 Leku Leku Kulaa.
On lid: no red-ink label. '15 Leku Leku Kulaa.' '34' scratched on rim.
1. Announcement: "Kwaipo Leku Leku, adopted and sung by the Kulaa." 2. Vocal group accompanied by drumming and clapping. Good quality recording, although some surface noise.
Probable language: Hula [hul]

C62/1423 16 Palarupu Kulaa.
On lid: red-ink label '9 N. Guinea.' '16 Palarupu Kulaa.' '43' scratched on rim.

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1. Announcement: “Palarupu. Sung by successful [?] homicide, [indecipherable]. Kulaa.” 2. Unaccompanied male vocal group. Good quality recording although with some surface noise.
Probable language: Hula [hul]

C62/1422 Roro Kulaa.
On lid: red-ink label ‘8 New Guinea.’ ‘Roro Kulaa.’ ‘17’ scratched on rim.
1. Announcement: “Roro. A Kulaa song, sung only by the older folk of both sexes.” 2. Unaccompanied vocal group. Good quality recording.
Probable language: Hula [hul]

The expedition visited Hula, at the edge of the Rigo district, spending 13 to 19 July in that area. It is likely that the five cylinders above, all of which mention Hula, were recorded in that period. There is no information on any of the Hula recordings in Seligmann’s publications.

The final mention of recording in Seligmann’s journal is from 15 July in Hula, also referred to as Kulaa or Bulaa. Seligmann noted that the chief, Gima, was “rather proud of having a leku made about his going to jail & had it sung to the phonograph with pleasure” (Seligmann 1903–1904:112). It is not clear which recording this is, or whether it has survived.

Leku, or *lekuleku* may well be a genre of song. John Kolia listed *leku* as “a war song” (1975:187) in the Balawaia language. Balawaia is considered a dialect of Sinaugoro language, but the language area is near Hula, and languages in that area are quite closely related. Kolia also mentioned the dances “*Leku* and *Vaura* of the other Sinaugolo …” (1981:236).

C62/1491 also mentions *kwaipo*, again presumably this refers to people from the village of Kwaibo itself or who speak the Kwaibo dialect of the Sinagoro language. The village is in Rigo District, about 20 kilometres north-east of Hula, and about 30 km south-east of Rigo (see map above, Dutton 1970:895).

Regarding the word *roro* in the title of C62/1422, Heather Donoghue noted that “’Roro’ means ‘to dry up’ in vula’a…and is likely the song title rather than any reference to the Roro people further west.”[27] Vula’a is the language spoken by people in Hula.

Tubetube / Slade Island recordings, August 1904 (5 cylinders)

C62/1441 Bona Bona Tube Tube
On lid: red-ink label ‘27 N.G.’ ‘Bona Bona Tube Tube.’ ‘22’ scratched on rim
1. Announcement: “Bona Bona. The second song sung at the Waia ceremony, Rogeia. It was learned originally from the Durubi people of Milne Bay.” 2. Unaccompanied male vocal solo. Good quality recording with strong signal but some surface noise.
Probable language: Bwanabwana [tte]; also known as Tubetube

C62/1440 19 Yadarai Tube Tube.
On lid: red-ink label ‘26 N. Guinea.’ ‘19 Yadarai Tube Tube.’ ‘37’ written on cylinder rim.
1. Announcement: “Yadarai. The third song, sung at the Waia ceremony, Rogeia. Originally learnt from the Durubi in Milne Bay. Sung Tube Tube, 5th August 1904.” 2. Unaccompanied male vocal solo. Good quality recording with strong signal, but some repeating grooves.
Probable language: Bwanabwana [tte]; also known as Tubetube

[27] Heather Donoghue email to Vicky Barnecutt 20 February 2020.

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C62/1448 20 Yaubena Tube Tube.
On lid: red-ink label 'New Guinea.' '20 Yaubena Tube Tube.' '29' scratched on rim.
1. Announcement: "Yaubena. The first song sung at the Waia ceremony, Rogeia. It was originally learned from the Durubi people from Milne Bay." 2. Unaccompanied male vocal solo. Good quality recording with strong signal.
Probable language: Bwanabwana [tte]; also known as Tubetube

C62/1449 21 Gum Gum Tube Tube.
On lid: red-ink label 'New Guinea.' '21 Gum Gum Tube Tube.' '3' scratched on rim.
1. Announcement: "Wai-ina[?], a Kwararo song, called the Tube Tube Gum Gum. Sung by Nabuyara[?], August 5th 1904." 2. Unaccompanied male vocal solo. Reasonable quality recording but with weak signal and surface noise.
Probable language: Bwanabwana [tte]; also known as Tubetube

C62/1453 23 Rausi Tube Tube.
On lid: red-ink label 'New Guinea.' '23 Rausi Tube Tube.'
1. Announcement: "Tube Tube song, and dance." 2. Unaccompanied male vocal solo. Poor quality recording with tracking problems throughout due to broken cylinder.
Probable language: Bwanabwana [tte]; also known as Tubetube

These five cylinders recorded on the island of Tubetube (Slade) in the Engineer Group must have been made between 30 July and 11 August. On C62/1440 and C62/1449, the date is announced as 5 August 1904. Given that the five recordings are all linked, it seems likely that they were all recorded on the same day. **C62/1448 20 Yaubena Tube Tube** is noted as the first song sung at the Waia ceremony, **C62/1441 Bona Bona Tube Tube** is the second song sung at the same ceremony, and **C62/1440 19 Yadarai Tube Tube** with the 5 August date, is the third. The fifth cylinder **C62/1453 23 Rausi Tube Tube** is announced as a "Tube Tube song, and dance". Seligmann defined *waia* and *rausi* as "the favourite dancing songs" on Tubetube, and *waia* "were introduced from Rogea" (1910:588). Rogea (Rogeia) is an island off the coast of Milne Bay, near Samarai.

Most of the Tubetube cylinders also had numbered titles, from 19 (Yadarai Tube Tube), 20 (Yaubena Tube Tube), 21 (Gum Gum Tube Tube), 23 (Rausi Tube Tube). Bona Bona Tube Tube didn't have a number; perhaps this was 22.

C62/1453 23 Rausi Tube Tube - *rausi* is defined as "Raüsi, (,) a dance performed at a cannibal feast (Tubetube); (2) a song (Tubetube)" (1910:753), and would "especially be danced during the *soi* festivities" (1910:588). *Soi* was described as "the last of a series of funeral feasts" (1910:753), and it was also noted that *soi* festivities corresponded to the Trobriand feast of "harvest rejoicing" (1910:520).

C62/1449 21 Gum Gum Tube Tube - "A song called *gumgum* is said to have come from Kwararo and is sung without the accompaniment of drum or dance. It is commonly sung in canoes while paddling or sailing, but may be sung at other times" (1910:588)

Trobriand Islands recordings, September 1904 (2 cylinders)

C62/1420 26 Mamiepo.
On lid: red-ink label '6 N. Guinea.' '26 Mamiepo.' '33' scratched on rim.
1. Announcement: "Song sung at Kaiwos Womilamala, Trobriand Islands, September 1904." 2. Unaccompanied male vocal solo. Good quality recording.
Probable language: Kilivila [kij]waga

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C62/1419 27 Osebouta Trobriands.
On lid: red-ink label '5 N. Guinea.' '27 Osebouta Trobriands.' '21' scratched on rim.
1. Announcement: "Osebouta. A sung [?] song at the Kaiwos Womilamala, by [indecipherable]. Trobriand Islands, September 1904." Good quality recording.
Probable language: Kilivila [kij]

These two cylinders were recorded on the Trobriand Islands, where the expedition spent 3–12 September. There is no further information about where in the Trobriand Islands the recordings were made; the expedition members visited Kitava, Kiriwina, and Kaileuna.

The cylinder labels record that they were numbers 26 and 27: C62/1420 26 Mamiepo, and C62/1419 27 Osebouta Trobriands. Both were songs "sung at the Kaiwos Womilamala" according to their announcements. Seligmann defined *kaiwos womilamala* as "a funeral feast (Trobriands)" (1910:750).

Waga Waga recordings, October 1904 (6 cylinders)

C62/1443 Damorea Waga Waga.[28]
On lid: red-ink label '29 N. Guinea.' 'Damorea Waga Waga.' '30' scratched on rim.
1. Announcement: "Damorea. A Waga Waga song, sung at the Toreha by Wiri [?]." 2-3. Unaccompanied male vocal solo. Good quality recording.
Probable language: Wagawaga [wgb]

C62/1444 Kwabiai Waga Waga.
On lid: red-ink label '30 N. G.' 'Kwabiai Waga Waga. Done.' '11' scratched on rim.
1. Announcement: "Kwabiai, a Waga Waga song." 2. Unaccompanied male vocal solo (with some laughter). Reasonable quality recording but short duration and some distortion.
Probable language: Wagawaga [wgb]

C62/1445 Nuauuro Waga Waga.
On lid: red-ink label '31 N. Guinea.' 'Nuauuro Waga Waga.' '32' scratched on rim.
1. Announcement: "..., a Waga Waga song." 2. Male vocal solo with percussion accompaniment. Reasonable quality recording but with weak signal and surface noise due to cracked cylinder.
Probable language: Wagawaga [wgb]

C62/1450 Nuauuro B.
On lid: red-ink label 'New Guinea 31.' 'Nuauuro B.' '1' scratched on rim.
1. Announcement: "Nuauuro, a Waga Waga song." 2. Unaccompanied male vocal solo. Reasonable quality recording but with weak signal and surface noise.
Probable language: Wagawaga [wgb]

C62/1446 Oge Oge Waga Waga.
On lid: red-ink label 'New Guinea.' 'Oge Oge Waga Waga.' '9' scratched on rim.
1. Announcement: "Oge Oge, a Waga Waga song." 2. Unaccompanied male vocal solo. Good quality recording.
Probable language: Wagawaga [wgb]

C62/1447 Pediri Waga Waga.
On lid: red-ink label 'New Guinea.' 'Pediri Waga Waga.' '10' scratched on rim.
1. Announcement: "Pediri, a Waga Waga song." 2. Unaccompanied male vocal solo. Reasonable quality recording but with surface noise.

[28] Although the title was originally entered into SAMI as Pamorea, the announcement sounds more like Damorea, and the word on the label could be either Pamorea or Damorea.

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Probable language: Wagawaga [wgb]

The expedition spent 1–10 October in and around the village of Wagawaga in Milne Bay, recording these six cylinders there. Seligmann's comment that shyness prevented them collecting songs in Wagawaga disappeared when "the men who were considered the best singers" were taken to the schooner to perform (Seligmann 1910:586) indicates that these recordings were all made onboard the schooner *Kori*. The songs of all six cylinders were transcribed in *The Melanesians*.

The first recording, **C62/1443 Damorea Waga Waga**, was, according to the announcement, sung at the Toreha by Wiri. Seligmann noted that *toreha* was the name of a big feast, "a feast given about a year after a death has occurred in a hamlet, provided no other death has intervened (Wagawaga)" (1910:753). He also transcribed the song and included some information about its history:

"Damorea.
Sapidobu yaruyaruna budibudi kauyare kauyare dogedoge dogem doge.

It was said that *yaruyaruna* was 'no proper word belong talk,' while *dogedoge dogem doge* conveyed absolutely no meaning to my informants. *Sapidobu* may mean 'earring' and *budibudi* 'mist'" (Seligmann 1910:587).

The second, **C62/1444 Kwabiai Waga Waga** also has a transcription and translation:

"Kwabiai.

Kwabiai	*noyanoayana*	*i*	*gae*
From Kabiai	(all) news	it	goes eastward.

This song comes from Dapaüna in Milne Bay to the west of Wagawaga and perhaps means that 'news travels about'" (Seligmann 1910:588).

The third and fourth recordings are related, **C62/1445 Nuauuro Waga Waga** and **C62/1450 Nuauuro B.** The transcription and translations of these are:

"Nuauuro.

Dibiri	*i*	*towiwira*	*magu*	*i*	*to*	*i*
High water	it	runs out	very low water	it	runs out	it

toyauyau
runs out continually.

This song was stated to mean that when it is high water the tide runs out steadily until low water is reached.

A second part of this song was given as:

Kubona	*tareluo bagi Dumodumoia*	*i*	*nituri*
The star		it	will approach

i	*pesama*	*kubona tete*	*i*	*nihima*
he	comes down	morning star	it	will come here.

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The meaning of this part of the song was unknown; *bagi* is the most valued shell ornament of the district, Dumodumoia was said to be the name of the village-system or island" (Seligmann 1910:587).

C62/1446 Oge Oge Waga Waga was translated and transcribed here:

"Ogoögo.

Maimaiwapa
A man with long locks hanging down the back of his neck

tanodi	*tanorai*	*tanorere*	*tanodumodumoria*
their land	our land	a flat land	the land of Dumodumoia.

The meaning of this song is not known" (Seligmann 1910:587).

The final Waga Waga song is **C62/1447 Pediri Waga Waga.** It was also transcribed and translated.

Pediri.

Tokadau		*Tubetube*	*mana*		
(A man) he sails about		(to) Tubetube	(the) wind		
mana	*i*	*yomumuraia*	*Dagedagera*	*ya kuke*	*igu*
(the) wind	it	blows hard	Dagedagera	start from	my
waga	*Porububuni*	*si aruma*	*dowei*		
canoe	Porububuni	is bailed out	the frigate bird (screeches)		
mana	*i*	*yomumuraia*			
(the) wind	it	blows hard.			

This song was stated to mean that a man went to Tubetube but that on returning from Dagedagera such a storm arose as to necessitate constant bailing. *Porububuni* was the name of the canoe. (Seligmann 1910:586-587).

Other Motu/Koita recordings, October 1904 (8 cylinders)

C62/1415 Waura Koita.
On lid: red-ink label '1 N. Guinea.' 'Waura Koita.' '24' scratched on rim.
1. Announcement: "Waura, a Koita song, sung by Kabur[?], Port Moresby, October 1904." 1. Unaccompanied male vocal solo. Reasonable quality recording but with surface noise.
Probable language: Koitabu [kqi]

C62/1416 Poru Koita.
On lid: red-ink label '2 N. Guinea' 'Poru Koita.' '12' scratched on rim.
1. Announcement: "Poru, a Koita song, sung by Kabur[?] October 1904, Port Moresby." 2. Male vocal solo with percussion accompaniment. Good quality recording but with some surface noise.
Probable language: Koitabu [kqi]

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C62/1417 Berasi Koita.
On lid: red-ink label '3 N. Guinea.' 'Berasi Koita.' '25' scratched on cylinder rim.
1. Announcement: "Berasi - the Koita garden fencing song, sung at Port Moresby, October 1904." 2. Unaccompanied male vocal group. Good quality recording.
Probable language: Koitabu [kqi]

C62/1418 Ehona Lahato Koita.
On lid: red-ink label '4 N. Guinea.' 'Ehona Lahato Koita.' '23' scratched on cylinder rim.
1. Announcement: "Lahato song, Ehona, sung by Igo Jow[?], Port Moresby, October 1904." 2. Unaccompanied male vocal solo. Reasonable quality recording but with some distortion.
Probable language: Koitabu [kqi] and/or Motu [meu]

C62/1452 Ehona Koita.
On lid: red-ink label '4 New Guinea' 'Ehona Koita.' '6' scratched on cylinder rim.
1. Announcement: "Ehona, a Koita and Motu dirge, sung by Igo[?], Port Moresby, October 1904." 2. Male vocal solo, accompanied by percussion. Reasonable quality recording but with weak signal and some distortion.
Probable language: Koitabu [kqi] and/or Motu [meu]

C62/1451 Various calls. Koita.
On lid: red-ink label 'New Guinea.' 'Various calls. Koita. DONE.' '31' scratched on cylinder rim.
1. Announcement: "[indecipherable] calling to [indecipherable] to be brought to [indecipherable]. 2. Unaccompanied male vocal solo. 3. "Hunting call, returning to village after catching fish." 4. Unacc. male vocal solo. 5. Call given from [indecipherable], signalling return of Lakatoi." 6. Unacc. male vocal solo. 7. "Call from [indecipherable] for folk to come and take baskets containing yams and portions of fish." 8. Unaccompanied male vocal solo. Good quality recording.
Probable language: Koitabu [kqi]

C62/1424 Hara Tabo Story.
On lid: red-ink label '10 N. Guinea.' 'Hara Tabo Story.' '15' scratched on cylinder rim.
1. Announcement: "The story of Hara Tabo, told by [indecipherable], Port Moresby, October 1904." 2. Unaccompanied male speech. Good quality recording.
Probable language: Koitabu [kqi]

C62/1437 Galo Galo. Moto.[29]
On lid: red-ink label '23 N. Guinea.' 'Galo Galo. Moto.' '9' on cylinder rim.
1. Announcement: "Galo Galo, a Motu song, sung when hauling captured dugong alongside the canoe, Hanuabada, October 1904." 2. Male vocal group with percussion accompaniment. Good quality recording.
Probable language: Motu [meu]

There are seven Koita cylinders that feature five songs, one story, and one set of calls. The place and month of recording, Port Moresby in October 1904, is included in the announcements for six of them. Seligmann noted, of Koita songs, "The origin of most of the songs is utterly obscure, and the words for the most part unintelligible" (1910:152).

First is the **C62/1415 Waura Koita**. Seligmann noted that *vaura* was a class of song in Koita that included "*vaura, vaurabada, gerukome, konedoi* sung at dances and feasts especially at the *tabu* feast" (1910:152). He included transcriptions of five songs belonging to the *vaura* group; it is not clear whether any of these are the track recorded.

[29] We have assumed this is a misspelling of "Motu."

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"Vaura. My informants could attach no meaning to the following songs belonging to the *vaura* group; they were said to have come from the East, but whether up the coast or inland, was quite uncertain. It is said that the words of which they consist are not Koita and do not even resemble that language.

Gerukome: *Gerukome koma yoweyauwa pasiyauwa reye gerukome*
Gerukome kome obukome obukome kome yewaauwa madoreauwa beyo
Obukome obukome kome.

Vaura: 1. *Vaura kira verewaiori kekevakira gamunaivori*
Vereuenagi bonaruago nekwatunagi bonoritago
Ruago ritago.

2. *Guninagoia mairigimo gimo sebamu gosi gosi guninagoia sinaugurena*
Gabamureva sebamutura beriegaba weawagitu nomurabia
Gaba nonibene vanigumiro

3. *Mainoseri varoyagara gemugarai*
Gedumukapa varinagewa boromatugu
Botauguya yawaguyo tagunabeva

4. *Vanigemu geguyamore vanigemu yegusiago*
Diroyabora turoguyamu taborokuni mataguvamo
Yaunebari yaunebari
Kipiriporu porutaia iregas kaparaporu
Porutaia irorae kipiriporuta
Kaparaporuta namanagoroaiya kerukeke raiyano kekeraitano
Maisi maiteuwa rawauenaia maiteuwa
Maiteu raukere rokaia yainu ovenio
Marere maiteu rauhero rohaia kouko venio marere." (1910:153).

C62/1416 Poru Koita may be one of the *vaura* songs noted above; it was not noted as a separate category of song.

C62/1417 Berasi Koita is presumably one of the songs from the *berasi* class of song; these are "songs sung while fencing gardens, also sung as dirges" (Seligmann 1910:152). He transcribed three *berasi* songs; it is not clear which, if any, is documented in this recording.

"Berasi. The meaning of *Iruregaio* is entirely unknown; it goes*: Iruregaiyo ninivaiyo wabu mageta reremo ro gaiyu sorure gaiyo ninivayo taitau mageta gosigorogaio.*

The following song *Irimabera* is sung when fencing a garden, but only when the singer or singers have passed the preceding night with a girl. When sung as a dirge it does not imply recent cohabitation. With each word is given what was stated to be its meaning in the song; *iri* is the Koita sunblind, made of dried banana leaves which makes a comfortable mattress.

Irimabera	*yaganuyo*	*irigaitabu*	*yaganuyo*
(on an) *iri*	we sleep (on)	another *iri*	we sleep
noikeginuegore		*irimabera*	*yaganuyo*

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we with somebody (on an)	*iri*	we sleep

153.

noikedobiegore	*gabumabera*	*gatanuyo*
we with girls (on a)	bed of *iri*	we sleep

gabugaitabu	*gatanuyo*	*behi behi*
(on) another pile	we sleep	we sleep in couples

yaganuyo	*irima behi*	*yaganuyo*
we sleep	we sleep together on an *iri*	we sleep

kaihu kaihu	*gatanuyo*	*gabuma kaihu*
we sleep in couples	we sleep	we sleep together

gatanuyo
we sleep.

Another *berasi* song, *ogonimabia,* was made by a Yawai boy, who on his return from an assignation with a girl of Ogoni village was overtaken by a storm.

Ogonimabia	*waimagategе*	*enemagaraia*
an Ogoni girl	sent a message	(to) a young Venehako man

Ogoniguma	*mairigaio*	*goromorogaio*
road from Ogoni	go by that road	rain fell

rauraveni	*goromorogaio*	*dobigorogaio*
the south-easterly rain	rain falls	rain falls heavily

orotoveni	*bobigorogaio*
heavy rain	a heavy rainfall" (Seligmann 1910:152-153)

62/1418 Ehona Lahato Koita and **C62/1452 Ehona Koita** were, according to their announcements, both "sung by Igo" or Igo Gow in Port Moresby in October 1904. Heather Donoghue pointed out that a Motu man called Igo travelled with the expedition in Central Province. He appears in two photos at the British Museum.[30]

[30] https://www.britishmuseum.org/collection/object/EA_Oc-B119-43 and https://www.britishmuseum.org/collection/object/EA_Oc-B119-52.

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"Three Papua New Guinean men named Pura, Igo and Hene … Waima District 1903–4." British Museum Oc,B119.43.

"Dr W M Strong is seated on the beach underneath a tree, wearing a shirt, trousers and a hat, a man wearing a cloth wrap is standing next to him, a Papua New Guinean man named Igo is standing on the beach near the water. 1903–4" British Museum Oc,B119.52.

The *ehona* songs were "learnt from the Motu by the Koita, sung on *lakatoi,* also sung by the Motu as dirges" (Seligmann 1910:152). The cylinders C62/1438, C62/1439 and C62/1426, recorded in January, are also of this genre. One *ehona* song is transcribed in the Legend of the origin of the *Hiri* (Barton 1910:97-100) as the song sung by the Motu man Edai Siabo responsible for the first *lagatoi*. The words were:

'Oalabada Oviria nanaia
Ario Visiu O Veri Auko
Bogebada Eraroia Nanaia
Irope Umanai Ela Dauko' (Barton 1910:99).

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C62/1451 Various calls. Koita, includes a hunting call, and a call given to signal the return of the *lagatoi*.

The last Koita recording is **C62/1424 Hara Tabo Story.** This is probably the story of Hara Tabu, told by Ahuia Ova recounted in *The Melanesians* (1910: 183–85). "The Koita believe in a number of mythical beings with various external characteristics, all more or less malicious. The most Important of these, called *tabu*, inhabit definite areas" (1910:183), in this case a small hill outside Port Moresby.

The final cylinder is **C62/1437 Galo Galo. Moto.** The announcement notes that this song was sung when hauling captured dugong alongside the canoe. It was recorded in Hanuabada in October 1904.

The Collection history

The history of the Sir James Frazer collection

The **Daniels Ethnographical Expedition to New Guinea 1904 Cylinder Collection (C62)** came into the British Library as part of approximately 2100 cylinders known as the Sir James Frazer Collection. This collection came from Cambridge to the British Institute of Recorded Sound (BIRS) in the 1950s (Ward 1984:11). The British Institute of Recorded Sound was founded in 1955, and became part of the British Library in 1983; it is known today as the British Library Sound Archive.

Charles Myers, one of the members of the 1898 Cambridge Anthropological Expedition to Torres Strait and a keen ethnomusicologist, "may initially have rounded up copies" of cylinders at Cambridge, but around 1907, Sir James Frazer "added sound recordings to the other categories of anthropological data which he amassed" (Ward 1984:2).[31] Frazer (1854–1941) was a Glasgow-born social anthropologist, folklorist, and classical scholar. He was one of the last "armchair anthropologists," based for much of his professional life at Trinity College, Cambridge. He gathered anthropological data from a wide range of correspondents and informants, and is often considered a founding father of anthropology. He is best-known for his book *The Golden Bough*, an extensive study of ancient cults, rites, and myths.

The cylinder collection was "housed briefly" at the Museum of Archaeology and Anthropology, Cambridge (MAA) before being transferred to the University of Cambridge's Psychological Laboratory which was formally opened in 1913 (Ward 1984:11).[32] It seems Myers had possession of the full Frazer cylinder collection by 1914. Myers was the Director of the Psychological Laboratory, and Lecturer in Experimental Psychology, until 1922.[33] David Philipson, former curator of MAA, could not find documentation for the transfer from MAA to the Psychological Laboratory, which he noted "appears to have taken place before 1914."[34]

[31] Ward does not provide a reference but this could be from the typescript catalogue 'Dr J. G. Frazer's Library' held at Trinity College, Cambridge. https://archives.trin.cam.ac.uk/index.php/catalogue-of-the-library-of-sir-james-frazer.

[32] https://www.psychol.cam.ac.uk/about-us/history.

[33] In fact, the funding for the Psychological Laboratory was primarily raised by Myers, his relatives and his wife's family. It was formally opened on 15 May 1913 with Myers becoming the first Director (Mollon, J. 2013. *'Plum-coloured bricks': Opening of the Cambridge Psychological Laboratory on this day in 1913.* [online] Available: <https://www.psychol.cam.ac.uk/archived-news/2013/2013-15-05-centenary> [Accessed 25 June 2020]).

[34] Letter from David Philipson to Janet Topp Fargion at the British Library, 30 September 2003.

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The cylinders "re-surfaced" in the 1950s, having been found in a boiler room when the Psychological Laboratory was rebuilt (Ward 1984:11). Oliver Zangwill arranged for their transfer to the British Institute of Recorded Sound (BIRS). Ian Dunlop noted, from personal communication with Peter Gathercole, former Curator of the MAA, that the cylinders were deposited at BIRS in 1955 (1979:111). Other documentation suggests that the cylinder collection came into BIRS in 1959.[35] The cylinders were in an "extremely delicate condition, damaged by heat" from their storage in the boiler room (Saul, pers. comm. 1978).[36]

The Sir James Frazer collection contains cylinders recorded between 1898 and 1914 in Africa, South Asia, Australia, and the Pacific by British anthropologists. The collection is part of the United Nation's Memory of the World Register (British Library Board 2010).

History within the British Institute of Recorded Sound

The British Institute of Recorded Sound was established in 1955 by Patrick Saul, who was its Director until 1978. There is no evidence that anyone worked on the cylinder collection until the late 1970s. In 1968, J. Boydell, secretary of the Australian Institute of Aboriginal Studies (AIAS),[37] asked about the "C. S. Myers collection" in a letter to Saul; it is not clear whether he was referring to all of the Frazer collection, or just the cylinders recorded as part of the 1898 Cambridge Anthropological Expedition to Torres Strait.[38] In 1969, Saul noted that little work had been done on any cylinders at that point.[39] Some of the 1898 cylinders were identified by August 1975.[40]

In 1976, Alice Moyle (1908–2005), then Ethnomusicology Research Officer at AIAS, wrote to Saul to ask whether the Torres Strait cylinders had been transferred to tape. She suggested that the work could be done in Australia, although shipping risked damaging the cylinders.[41] Saul replied on 27 Feb 1976 that BIRS had only just had "a satisfactory wax cylinder transfer device constructed," and that they hoped to start work investigating the cylinders soon."[42]

In January 1978, Jane Forge at AIAS expressed interest in the Torres Strait cylinders. The ethnomusicologist Lucy Durán, who had been appointed by Saul at BIRS in 1975,[43] noted that the cylinders were still being traced, and it was unclear whether they were "extant".[44]

Moyle spent a month in England from 23 August 1978, following retirement from her position at AIAS. During this trip she spent two weeks at BIRS to discuss the plans for transferring the Torres Strait cylinders to tape. She offered assistance in sorting the Australian cylinders,[45] and completed a "preliminary sort" of the cylinders.[46] She later wrote about "scaling ladders and investigating the dusty

[35] Topp Fargion, Janet. 2009. Re: The British Library and Archival Sound Recordings from the Torres Strait, Australia [email]; SAMI entry for C664 (Berlin Demonstration Cylinders) notes an acquisition date of 1959.
[36] Handwritten note, probably by Patrick Saul, on letter from Peter Gathercole to Patrick Saul 12 January 1978. Letter to Patrick Saul.
[37] In 1989, AIAS became the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS).
[38] Boydell, J. 22 March 1968. Letter to Patrick Saul.
[39] Saul, Patrick. 28 January 1969. Letter to Peter Burgis.
[40] Gathercole, Peter. 28 August 1975. Letter to Patrick Saul.
[41] Moyle, Alice. 19 February 1976. Letter to Patrick Saul.
[42] 27 February 1976. Saul to Moyle.
[43] Interview with Lucy Durán, 2011. BL shelfmark C1397/7. SAMI.
[44] Durán, Lucy. 9 January 1978. Note re: phone message from Jane Forge.
[45] Moyle, Alice. 1 August 1978. Letter to Patrick Saul [via AIATSIS website, MS3501/1/97/1].
[46] King, Anthony. 9 November 1978. Letter to Peter Gathercole.

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corners" of BIRS.[47] It can be assumed that Moyle identified many of the 1898 cylinders and some of the 1904 cylinders during this visit.[48] She subsequently arranged for Lloyd Stickells, an audio engineer at the British Library, to copy them onto magnetic tape.[49]

Numbering systems

Most of the cylinders recorded in the Torres Strait and New Guinea in 1898 and New Guinea in 1904 already had a number and a place name, e.g., New Guinea/NG or Torres Strait/TS, written on them in red ink; the British Library refers to this as the Frazer number. Ward noted that "the red numbers … are those applied by Frazer, possibly several years after the collection returned to the UK. Experience with other cylinders marked by Frazer shows that his numbers normally bear no relation whatever to the order in which the material was recorded, and appear to have been applied in a haphazard way."[50] Recent research by the True Echoes team indicates that the red-ink labels for all the New Guinea and Torres Strait cylinders are part of one single numbering sequence. As it is not clear that either Sir James Frazer or his wife Elizabeth, known as Lilly, wrote these labels, and as the place name designation is also important, we refer to them in this document as the red-ink labels, rather than the Frazer number.

Moyle's work probably helped to identify and separate the different groupings within the Torres Strait and New Guinea parts of the Frazer collection (Moyle 1983:133). Moyle seems to have used the red-ink labelling in her organisation of the Torres Strait cylinders. It is not clear whether Moyle or Ward assigned the New Guinea cylinders with their original shelfmark, a four-digit number written in pencil,[51] but whoever did so mostly followed the numbering sequence laid down by the red-ink labels. For the New Guinea cylinders, numbering started with the cylinders recorded in 1904. The fact that the red-ink numbers start with the 1904 recordings and then go onto the 1898 recordings suggests that whoever wrote the red-ink labels on these cylinders either did not know about their recording chronology or did not think it important that they reflect this chronology in the numbering system.

Alan Ward at BIRS assigned C series numbers at a collection level in 1980; the Torres Strait collection was assigned C80, and the New Guinea collection was assigned C62.[52] The C62 collection was named **C62 Seligman New Guinea Cylinders**, and it contained all the cylinders recorded in New Guinea on both the 1898 and 1904 expeditions. A few cylinders were allocated incorrectly and reclassified at later dates.

History of Dubbing and Connection back to Papua New Guinea

Don Niles from the Institute of Papua New Guinea Studies found out from Moyle that there were recordings made in New Guinea in 1898 and 1904, and contacted Durán in September 1982.[53] Durán informed him that "we have preliminarily identified 87 cylinders as emanating from Papua New Guinea, but we are not sure who recorded them."[54] She undertook to send Niles a list, and copies of

[47] Moyle, Alice. 14 November 1986. Letter to Ray Keogh [via AIATSIS website, MS3501/1/129/18].
[48] A digitised note provided by Grace Koch (AIATSIS) on 14 August 2020 shows that Alice Moyle was at the BIRS from 8–22 September 1978.
[49] Koch, Grace. 18 April 1989. Correspondence with Alan Ward.
[50] Alan Ward Letter to Moyle 22 March 1985 .
[51] The shelfmark is a unique registration number allocated by the Sound Archive; it is field 087 in the SAMI database.
[52] JTF email to Rebekah Hayes, 18 June 2020.
[53] 29 September 1982 – Niles > Durán; 10 June 2020 – email Niles > Barnecutt.
[54] 13 October 1982, Durán > Niles.

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the dubbings when made. Niles wrote to Durán again in March 1983 to ask permission to obtain copies of the 1898 tapes directly from Moyle at AIAS.[55]

All of the original C62 cylinders from New Guinea were dubbed by Stickells in February 1983.[56] In June 1983, Durán sent Niles "reel-to-reel" copies of these dubbings.[57] Durán wrote that "the first 39 cylinders were probably recorded by C. G. Seligmann in New Guinea in 1904, and cylinders 40–67 were probably recorded by Haddon Etc. during their visit to New Guinea in 1898."[58]

All of the cylinders from New Guinea were digitised for the first time by Will Prentice in April 2001, and then these digitised versions were transferred from DAT to WAV files by Kevin Lemonnier in January 2010, according to the British Library's Sound and Moving Image catalogue (SAMI).

Renaming

In April 2020, Don Niles suggested to the True Echoes team at the Library that the cylinders collected in 1898 did not belong in the **C62 Seligman New Guinea collection**, and that the two parts of the C62 collection should be split up. Following discussions with Janet Topp Fargion, Head of Sound & Vision, it was decided that the cylinders collected in New Guinea in 1898 as part of the Cambridge Anthropological Expedition to the Torres Strait should be reunited with the cylinders collected from the Torres Strait on the same expedition, known as the **Torres Strait Cylinders (C80)**. The C80 collection has been renamed the **Alfred Cort Haddon 1898 Expedition (Torres Strait and New Guinea) Cylinder Collection** to take into account both the Torres Strait and New Guinea provenances. The **C62 Seligman New Guinea collection** now consists only of the cylinders collected in New Guinea in 1904, and so has been renamed the **Daniels Ethnographical Expedition to New Guinea 1904 Cylinder Collection (C62)**

Related collections

Archival material

Archival material related to the Expedition are held at the LSE Library Archives and Special Collections. This includes journals and fieldnotes written by both Seligmann[59] and Daniels.[60]

Artefacts and photographs

References in the archival information suggest that Daniels was largely responsible for collecting artefacts, with other members of the expedition also collecting. On their arrival back in England, Seligmann sorted and divided the objects that had been collected, and then made donations to museums on Daniels's behalf.[61] Seligmann donated around 1900 artefacts to the British Museum,[62] This included 32 drums, with 18 of these from areas where recordings were made: Tubetube, the Trobriand Islands, Kiwai, Mekeo and Hanuabada, and a number of other instruments, as well as some dance paddles from the Trobriand Islands.

There are around 149 artefacts from the expedition in the Museum of Archaeology and Anthropology (MAA) in Cambridge, including two objects directly related to the sound collections, a "Koita dance

[55] 01 March 1983, Niles > Durán.
[56] Dubbing Checklist 1983.
[57] Niles, Don. 04 May 1988. Letter to Durán.
[58] 16 June 1983, Durán > Moyle, 04 May 1988, Niles > Durán.
[59] Seligmann 1/2/2.
[60] Seligmann 3/1/1.
[61] https://pittrivers-object.blogspot.com/2015/03/the-cooke-daniels-expedition.html
[62] https://www.britishmuseum.org/collection/term/BIOG62945 and https://www.britishmuseum.org/collection/term/BIOG122362

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stick" (stamping tube) and a *sede* struck bamboo related to *lakatoi* expeditions.[63] The Pitt Rivers Museum in Oxford received 174 objects, also including a Koita dancing stick (stamping tube) and a *sede* struck bamboo.[64] The Horniman Museum received around 60 artefacts to the Horniman Museum, again including a Koita dancing stick (stamping tube) and a *sede* struck bamboo.[65] The Australian Museum received around 24 artefacts from the expedition but we were unable to find out anything more about these.

Dunning seems to have taken many of the photographs, assisted by Daniels, and, to a lesser extent, Seligmann. Daniels noted that almost none of Seligmann's photographs from Barton's feast were passable due to his "weaker camera discipline and lesser experience"; the photographs taken on the same day by Dunning and Daniels were "nearly perfect" (Daniels 1904:183). There are also 848 photos from the expedition in the British Museum's Anthropology Library, and 220 in the Royal Anthropological Institute. Seligmann gave some photographs from the 1904 trip to Haddon in the 1930s; these are now in MAA, with duplicates in the British Museum. The photographs in the British Museum are available online, and include many images of dances, particularly from Motu, Koita and Hula groups.[66]

Film footage

There is some film footage recorded on the expedition's kinematograph in the British Film Institute in London. This is the earliest known film footage from New Guinea. There are 12 short sequences of film, all of which seem to have been recorded in Central Province in 1904.[67] Most were probably recorded at the feast organised by Barton on 1 July 1904; other reels include footage of dances recorded at Hanuabada and Hohodae.[68]

Seligmann gave a paper at the Royal Geographical Society in 1906; the President introduced the lecture by saying that Seligmann "is going to illustrate his lecture by means of the biograph" (Seligmann and Strong 1906b:365).

Further use of the phonograph

Seligmann's most famous student, Malinowski, borrowed a phonograph from Seligmann to take with him to New Guinea on his fieldwork trips 1914-1918. This was, presumably, the phonograph used by Malinowski to record the five cylinders in the British Library's Bronislaw Malinowski 1918 Trobriand Islands, Territory of Papua Cylinder Collection (C46).

Cylinder listing

The **Daniels Ethnographical Expedition to British New Guinea 1904 Cylinder Collection (C62)** comprises 40 cylinders, all of which are in brown cardboard boxes. Each cardboard box has an "Edison Bell & Edisonia" label on the lid that holds further information about the cylinder recording.

[63] https://collections.maa.cam.ac.uk/objects/516563 and https://collections.maa.cam.ac.uk/objects/526123
[64] http://objects.prm.ox.ac.uk/pages/PRMUID18539.html and http://objects.prm.ox.ac.uk/pages/PRMUID18564.html
[65] https://www.horniman.ac.uk/object/6.172/ and https://www.horniman.ac.uk/object/6.176/
[66] Eg https://www.britishmuseum.org/collection/object/EA_Oc-B120-120
[67] https://www2.bfi.org.uk/films-tv-people/4ce2b6a3edc82.
[68] Heather Donoghue email to Vicky Barnecutt 24 November 2020

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Brief explanation of information

In bold – British Library collection number and shelfmark, followed by the title as entered into the Sound and Moving Image catalogue (SAMI).[69]

Label information

Red ink – probably added later, 1905–1914, possibly by Charles Myers
Black ink – title of cylinder, added at time of recording. Unclear whose handwriting this is
Blue ink – date that the cylinder was dubbed at the British Library
Encircled number in pencil – British Library shelfmark for the recording

Contents and evaluation

From British Library's SAMI catalogue, Recording level entry

Probable language

This is an initial probable language identification including the IS0 639-3 code, made by Don Niles at IPNGS.[70]

[69] The shelfmark is a unique registration number allocated by the Sound Archive; it is field 087 in the SAMI database.
[70] SIL International is the registration authority for ISO 639-3 - https://en.wikipedia.org/wiki/ISO_639-3.

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Motu/Koita – near Port Moresby (3 cylinders)

C62/1438 Bogi Bada.

On lid label: red ink: 24 New Guinea.
black ink: Bogi Bada
pencil: Motu
blue ink: 8-2-82
encircled number in pencil: 1438

Contents: 1. Unaccompanied male vocal solo.
2. Male vocal solo with percussion accompaniment. NB Transcription of song in Seligman's 'The Melanesians' (1910), p.116.

Evaluation: Reasonable quality recording but with surface noise.

Probable language: Motu [meu] (as Motu is listed)

C62/1439 Kaime Gore / Gaigo Lelova

On lid label: red ink: 25 N. Guinea
black ink: 1. Kaime Gore; 2. Gaigo Lelova
blue ink: 8-2-83
pencil: C62/25
encircled number in pencil: 1439

Contents: 1–2. Male vocal group accompanied by percussion. NB See transcriptions on p.117 of Seligman's 'The Melanesians' (1910).

Evaluation: Reasonable quality recording but with some surface noise.

Probable language: Motu [meu] and/or Koitabu [kqi]

C62/1426 (Solo) Kaime-Gore A.H.D.

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On lid label: red ink: 12 N. Guinea
black ink: (Solo) Kaime – Gore – A.H.D.[71]–
blue ink: 8-2-83
pencil: C62/12
encircled number in pencil: 1426
Scratched on cylinder rim: 42
Contents: 1. Male vocal solo, accompanied by percussion. NB A transcription can be found on p.117 of Seligman's 'The Melanesians' (1910).
Evaluation: Good quality recording.
Probable language: Motu [meu] and/or Koitabu [kqi]

[71] AHD presumed to stand for Arthur Henry Dunning, an expedition member.

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Rigo District, Central Province – south of Port Moresby (11 cylinders)

C62/1432 1. Mada Rigo.

On lid label: red ink: 18 New Guinea
black ink: 1. Mada Rigo
blue ink: 8-2-83
encircled number in pencil: 1432

Contents: 1. Announcement: "[indecipherable] Mada, sung by Warina Koro [?], a native of Taborogoro [?], an inland [indecipherable]. Rigo district, July 1904."
2. Male vocal solo with percussion accompaniment, ending with chorus of laughter.

Evaluation: Good quality recording.

Probable language: Sinaugoro [snc] (?)

C62/1427 Kornedoi Rigo.

On lid label: red ink: 13 N. Guinea
black ink: Kornedoi Rigo
blue ink: 8-2-83
pencil: C62/13
encircled number in pencil: 1427

Scratched on cylinder rim: 38

Contents: 1. Announcement: "Kornedoi, a Koyori dance, adapted and used by the Garia. Sung by the Garia, at Rigo, July 1904."
2. Male vocal group with percussion accompaniment. "Garia" (or Garihe) is a dialect of the Uare (or Kwale) language.

Evaluation: Good quality recording.

Probable language: Uare [ksj], Garihe (Garia) dialect; language also known as Kwale

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C62/1434 3. Kebene Rigo.

On lid label: red ink: 20 N. Guinea
black ink: 3. Kebene – Rigo –
pencil: C62/20 Cracked
encircled number in pencil: 1434

Scratched on cylinder rim: 19

Contents: 1. Announcement: “Kebene song, by [indecipherable] of the Garia tribe, Rigo district, July 1904.”
2. Male vocal solo, accompanied by percussion.

Evaluation: Good quality recording.

Probable language: Uare [ksj], Garihe (Garia) dialect; language also known as Kwale

C62/1433 4. Waula Rigo.

On lid label: red ink: 19 N. Guinea
black ink: 4. Waula Rigo
pencil: C62/19
encircled number in pencil: 1433

Scratched on cylinder rim: 49

Contents: 1–2. Male vocal solo, accompanied by percussion. 3. Announcement: “Foregoing songs are Sinaugolo waula, sung by [indecipherable] of Gumori-” [ends abruptly].

Evaluation: Good quality recording but begins with wow, and some surface noise

Probable language: Sinaugoro [snc]

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C62/1436 5. Enaniori Rigo.

On lid label: red ink: 22 N. Guinea
black ink: 5. Enaniori Rigo
blue ink: 8-2-83
pencil: C62/22
encircled number in pencil: 1436

Scratched on cylinder rim: 35

Contents: 1. Announcement: "[indecipherable] from their ancestral [indecipherable] the meaning of the words now completely forgotten."
2. Unaccompanied male vocal solo

Probable language: Sinaugoro [snc]

C62/1428. 6. Meori Rigo

On lid label: red ink: 16 N. Guinea
black ink: 6. Meori Rigo
pencil: C62/16
encircled number in pencil: 1430 [although label says 1430, it is actually C62/1428]

Scratched on cylinder rim: 18

Contents: 1. Announcement: "[indecipherable], a Kokila dance, sung by the natives at the foot of Mount Obree, Rigo District, British New Guinea."
2. Male vocal solo, accompanied by vocal group and percussion.

Evaluation: Good quality recording

Probable language: Sinaugoro [snc]

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C62/1431 7. Gomi Rigo.

On lid label: red ink: 17 N. Guinea
black ink: 7. Gomi Rigo
pencil: C62/17
encircled number in pencil: 1431

Contents: 1. Announcement: “Gomi, a Kokila song, adopted by the Garia and used by them. [indecipherable] brought to the Garia, at the time of the ... [indecipherable] ...Kokila [indecipherable].”
2. Male vocal solo with percussion accompaniment.

Evaluation: Good quality recording but announcement is unclear.

Probable language: Uare [ksj], Garihe (Garia) dialect; language also known as Kwale: presumably the performers; but originally Doromu-Koki [kac], Kokila dialect

C62/1435 9. Waula (Siromuka) Rigo.

On lid label: red ink: 21 N. Guinea
black ink: 9. Waula (Siromuka) Rigo
blue ink: 8-2-83
encircled number in pencil: 1435

Scratched on cylinder rim: 5

Contents: 1. Announcement: “Sinaugolo Waula Siromuka, sung by [indecipherable] and [indecipherable] on Gumari Dobo, Rigo District, July 1904.”
2. Male vocal duet with percussion accompaniment.

Evaluation: Good quality recording.

Probable language: Sinaugoro [snc]

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C62/1442 Geagea.

On lid label: red ink: 28 N. Guinea
black ink: Geagea, Sinaugolo adopted from Taberogoro
pencil: C62/28
encircled number in pencil: 1442

Scratched on cylinder rim: 4

Contents: 1. Announcement: "Geagea, a Sinaugolo dance song, sang [*sic*] at Rigo, 1904."
2. Male vocal group with percussion accompaniment.

Evaluation: Good quality recording.

Probable language: Sinaugoro [snc]

C62/1430 11. Leku Leku Part 1.

On lid label: red ink: 14 N. Guinea
black ink: Leku Leku Part I Rigo
blue ink: 8-2-83
pencil: C62/14
encircled number in pencil: 1428 [although label says 1428, it is actually C62/1430]

Scratched on cylinder rim: 27

Contents: 1. Announcement: "Leku Leku, composed in [indecipherable]'s honour, by Kwaipo, after the battle of Kokila [?]."
2. Vocal group accompanied by percussion.

Evaluation: Good quality recording.

Probable language: Sinaugoro [snc] (?)

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C62/1429 Leku Leku Part 2.

On lid label: red ink: 15 N. Guinea
black ink: Leku Leku Part 2. Rigo
blue ink: 8-2-83
pencil: C62/15
encircled number in pencil: 1429

Scratched on cylinder rim: 13

Contents: 1. Announcement: "… in honour of [indecipherable] after Kokila, Part 2."
2. Vocal group accompanied by percussion.

Evaluation: Good quality recording
This cylinder continues on from cylinder no. 11 (C62/1430).

Probable language: Sinaugoro [snc] (?)

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Kulaa (Hula) – village in Rigo District (5 cylinders)

C62/1421 13 Ariparla Kulaa.

On lid label: red ink: 7 New Guinea
black ink: 13 Ariparla Kulaa
pencil: C62/7

Scratched on cylinder rim: 28

Contents: 1. Announcement: “Ariparla, lament for the dead, sung round the body for the first 24 hours. Kulaa.”
2. Unaccompanied male vocal group singing in harmony.

Evaluation: Good quality recording.

Probable language: Hula [hul]

C62/1425 14 Kele Kele Kulaa.

On lid label: red ink: 11 N. Guinea
black ink: 14 Kele Kele Kulaa
blue ink: 8-2-83
pencil: C62/11
encircled number in pencil: 1425

Scratched on cylinder rim: 39

Contents: 1. Announcement: “Kele Kele song sung in Naka'ana's [?] house, before the turtle neck was put upon the canoe. Kulaa.”
2. Vocal group singing in harmony, accompanied by percussion.

Evaluation: Good quality recording, although track 2 begins and ends with repeating grooves

Probable language: Hula [hul]

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C62/1491 15 Leku Leku Kulaa.

On lid label: red ink: [nil]
black ink: 15 Leku Leku Kulaa
blue ink: 14-2-83
encircled number in pencil: 1491

Scratched on cylinder rim: 34

Contents: 1. Announcement: “Kwaipo Leku Leku, adopted and sung by the Kulaa.”
2. Vocal group accompanied by drumming and clapping.

Evaluation: Good quality recording, although some surface noise.

Probable language: Hula [hul]

C62/1423 16 Palarupu Kulaa.

On lid label: red ink: 9 N. Guinea
black ink: 16 Palarupu Kulaa
pencil: C62/9
encircled number in pencil: 1423

Scratched on cylinder rim: 43

Contents: 1. Announcement: “Palarupu. Sung by successful [?] homicide, [indecipherable]. Kulaa.”
2. Unaccompanied male vocal group.

Evaluation: Good quality recording although with some surface noise.

Probable language: Hula [hul]

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C62/1422 Roro Kulaa.

On lid label: red ink: 8 New Guinea
black ink: Roro Kulaa
blue ink: 7-2-83
pencil: C62/8
encircled number in pencil: 1422

Scratched on cylinder rim: 17

Contents: 1. Announcement: “Roro. A Kulaa song, sung only by the older folk of both sexes.”
2. Unaccompanied vocal group.

Evaluation: Good quality recording.

Probable language: Hula [hul]

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Tube Tube / Slade Island - one of the Engineer Islands (5 cylinders)

C62/1441 Bona Bona Tube Tube

On lid label: red ink: 27 N. G.
black ink: Bona Bona Tube Tube
blue ink: 8-2-83
pencil: C62/27
encircled number in pencil: 1441

Scratched on cylinder rim: 22

Contents: 1. Announcement: "Bona Bona. The second song sung at the Waia ceremony, Rogeia. It was learned originally from the Durubi people of Milne Bay."
2. Unaccompanied male vocal solo.

Evaluation: Good quality recording with strong signal but some surface noise.

Probable language: Bwanabwana [tte]; also known as Tubetube

C62/1440 19 Yadarai Tube Tube.

On lid label: red ink: 26 N. Guinea
black ink: 19 Yadarai Tube Tube
blue ink: 8-3-83
pencil: C62/26. Done.
Encircled number in pencil: 1440

Scratched on cylinder rim: 37

Contents: 1. Announcement: "Yadarai. The third song, sung at the Waia ceremony, Rogeia. Originally learnt from the Durubi in Milne Bay. Sung Tube Tube, 5th August 1904."
2. Unaccompanied male vocal solo.

Evaluation: Good quality recording with strong signal, but some repeating grooves.

Probable language: Bwanabwana [tte]; also known as Tubetube

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C62/1448 20 Yaubena Tube Tube.

On lid label: red ink: New Guinea (~~Borneo 28~~)
black ink: 20 Yaubena Tube Tube
blue ink: 8-2-83
pencil: C62/34
encircled number in pencil: 1448

Scratched on cylinder rim: 29

Contents: 1. Announcement: "Yaubena. The first song sung at the Waia ceremony, Rogeia. It was originally learned from the Durubi people from Milne Bay."
2. Unaccompanied male vocal solo.

Evaluation: Good quality recording with strong signal.

Probable language: Bwanabwana [tte]; also known as Tubetube

C62/1449 21 Gum Gum Tube Tube.

On lid label: red ink: New Guinea (~~Borneo 29~~)
black ink: 21 Gum Gum Tube Tube
blue ink: 8-2-83
pencil: C62/35
encircled number in pencil: 1449

Scratched on cylinder rim: 3

Contents: 1. Announcement: "Wai-ina [?], a Kwararo song, called the Tube Tube Gum Gum. Sung by Nabuyara [?], August 5th 1904."
2. Unaccompanied male vocal solo.

Evaluation: Reasonable quality recording but with weak signal and surface noise.

Probable language: Bwanabwana [tte]; also known as Tubetube

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C62/1453 23 Rausi Tube Tube.

On lid label: red ink: New Guinea (~~Borneo 33~~)
black ink: 23 Rausi Tube Tube
blue ink: 8-2-83
pencil: C62/34
encircled number in pencil: 1453

Contents : 1. Announcement: “Tube Tube song, and dance.”
2. Unaccompanied male vocal solo.

Evaluation: Poor quality recording with tracking problems throughout due to broken cylinder.

Probable language: Bwanabwana [tte]; also known as Tubetube

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Trobriand Islands (2 cylinders)

C62/1420 26 Mamiepo.

On lid label: red ink: 6 N. Guinea
black ink: 26 Mamiepo
pencil: C62/6
encircled number in pencil: 1420

Scratched on cylinder rim: 33

Contents: 1. Announcement: "Song sung at Kaiwos Womilamala, Trobriand Islands, September 1904."
2. Unaccompanied male vocal solo.

Evaluation: Good quality recording.

Probable language: Kilivila [kij]

C62/1419 27 Osebouta Trobriands.

On lid label: red ink: 5 N. Guinea.
black ink: 27 Osebouta Trobriands
blue ink: 7-2-83
pencil: C62/5
encircled number in pencil: 1419

Scratched on cylinder rim: 21

Contents: 1. Announcement: "Osebouta. A sung [?] song at the Kaiwos Womilamala, by [indecipherable]. Trobriand Islands, September 1904."

Evaluation: Good quality recording.

Probable language: Kilivila [kij]

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Waga Waga – village in Milne Bay opposite Alotau (6 cylinders)

C62/1443 Damorea Waga Waga.

On lid label: red ink: 29 N. Guinea
black ink: Damorea Waga Waga
blue ink: 8-2-83
pencil: C62/29
encircled number in pencil: 1443

Scratched on cylinder rim: 30

Contents: 1. Announcement: "Damorea. A Waga Waga song, sung at the Toreha by Wiri [?]."
2–3. Unaccompanied male vocal solo.

Evaluation: Good quality recording.

Probable language: Wagawaga [wgb]

C62/1444 Kwabiai Waga Waga.

On lid label: red ink: 30 N. G.
black ink: Kwabiai Waga Waga
blue ink: 8-2-83
pencil: C62/30. Partly done
encircled number in pencil: 1444

Scratched on cylinder rim: 11

Contents: 1. Announcement: "Kwabiai, a Waga Waga song."
2. Unaccompanied male vocal solo (with some laughter).

Evaluation: Reasonable quality recording but short duration and some distortion.

Probable language: Wagawaga [wgb]

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C62/1445 Nuauuro Waga Waga.

On lid label: red ink: 31 N. Guinea
black ink: Nuauuro Waga Waga
blue ink: 8-2-83
pencil: 1445
encircled number in pencil: 1445

Scratched on cylinder rim: 32

Contents: 1. Announcement: "..., a Waga Waga song."
2. Male vocal solo with percussion accompaniment.

Evaluation: Reasonable quality recording but with weak signal and surface noise due to cracked cylinder.

Probable language: Wagawaga [wgb]

C62/1450 Nuauuro B.

On lid label: red ink: New Guinea 31 (~~Borneo 24~~)
black ink: Nuauuro B
encircled number in pencil: 1450

Scratched on cylinder rim: 1

Contents: 1. Announcement: "Nuauuro, a Waga Waga song."
2. Unaccompanied male vocal solo.

Evaluation: Reasonable quality recording but with weak signal and surface noise.

Probable language: Wagawaga [wgb]

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C62/1446 Oge Oge Waga Waga.

On lid label: red ink: New Guinea (~~Borneo 31~~)
black ink: Oge Oge Waga Waga
blue ink: 8-2-83
pencil: C62/32
encircled number in pencil: 1446

Scratched on cylinder rim: 9

Contents: 1. Announcement: “Oge Oge, a Waga Waga song.”
2. Unaccompanied male vocal solo.

Evaluation: Good quality recording.

Probable language: Wagawaga [wgb]

C62/1447 Pediri Waga Waga.

On lid label: red ink: New Guinea (~~Borneo 25~~)
black ink: Pediri Waga Waga
blue ink: 8-2-83
pencil: C62/33
encircled number in pencil: 1447

Scratched on cylinder rim: 10

Contents: 1. Announcement: “Pediri, a Waga Waga song.”
2. Unaccompanied male vocal solo.

Evaluation: Reasonable quality recording but with surface noise.

Probable language: Wagawaga [wgb]

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Koita (Port Moresby) (7 cylinders)

C62/1415 Waura Koita.

On lid label: red ink: 1 N. Guinea
black ink: Waura Koita. Done
blue ink: 1-2-83
pencil: C62/1
encircled number in pencil: 1415

Scratched on cylinder rim: 24

Contents: 1. Announcement: “Waura, a Koita song, sung by Kabur [?], Port Moresby, October 1904.”
2. Unaccompanied male vocal solo.

Evaluation: Reasonable quality recording but with surface noise.

Probable language: Koitabu [kqi]

C62/1416 Poru Koita.

On lid label: red ink: 2 N. Guinea
black ink: Poru Koita. Done
blue ink: 7-2-83
pencil: C62/2
encircled number in pencil: 1416

Scratched on cylinder rim: 12

Contents: 1. Announcement: “Poru, a Koita song, sung by Kabur [?] October 1904, Port Moresby.”
2. Male vocal solo with percussion accompaniment.

Evaluation: Good quality recording but with some surface noise.

Probable language: Koitabu [kqi]

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C62/1417 Berasi Koita.

On lid label: red ink: 3 N. Gu
black ink: Berasi Koita. Done
blue ink: 7-2-83
pencil: C62/3
encircled number in pencil: 1417

Scratched on cylinder rim: 25

Contents: 1. Announcement: "Berasi – the Koita garden fencing song, sung at Port Moresby, October 1904."
2. Unaccompanied male vocal group.

Evaluation: Good quality recording.

Probable language: Koitabu [kqi]

C62/1418 Ehona Lahato Koita. Done.

On lid label: red ink: 4 N Guinea
black ink: Ehona Lahato Koita. Done
blue ink: 7-2-83
pencil: C62/4
encircled number in pencil: 1418

Scratched on cylinder rim: 23

Contents: 1. Announcement: "Lahato song, Ehona, sung by Igo Jow [?], Port Moresby, October 1904."
2. Unaccompanied male vocal solo.

Evaluation: Reasonable quality recording but with some distortion.

Probable language: Koitabu [kqi]

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C62/1452 Ehona Koita.

On lid label: red ink: New Guinea 4 (~~Borneo 30~~)
black ink: Ehona Koita
pencil: C62/38
encircled number in pencil: 1452

Scratched on cylinder rim: 6

Contents: 1. Announcement: “Ehona, a Koita and Motu dirge, sung by Igo [?], Port Moresby, October 1904.”
2. Male vocal solo, accompanied by percussion.

Evaluation: Reasonable quality recording but with weak signal and some distortion.

Probable language: Koitabu [kqi]

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C62/1451 Various calls. Koita.

On lid label: red ink: New Guinea (~~Borneo 34~~)
black ink: Various calls. Koita
blue ink: 8-2-83
blue pencil: [indecipherable]
pencil: C62/37. Done
encircled number in pencil: 1451

Scratched on cylinder rim: 31

Contents: 1. Announcement: "[indecipherable] calling to [indecipherable] to be brought to [indecipherable].
2. Unaccompanied male vocal solo.
3. "Hunting call, returning to village after catching fish."
4. Unacc. Male vocal solo.
5. Call given from [indecipherable], signalling return of Lakatoi."
6. Unacc. Male vocal solo.
7. "Call from [indecipherable] for folk to come and take baskets containing yams and portions of fish."
8. Unaccompanied male vocal solo.

Evaluation: Good quality recording.

Probable language: Koitabu [kqi]

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C62/1424 Hara Tabo Story.

On lid label: red ink: 10 N. Guinea
black ink: Hara Tabo story
blue ink: 7-2-83
pencil: C62/11
encircled number in pencil: 1424

Scratched on cylinder rim: 15

Contents: 1. Announcement: “The story of Hara Tabo, told by [indecipherable], Port Moresby, October 1904.”
2. Unaccompanied male speech.

Evaluation: Good quality recording.

Probable language: Koitabu [kqi]

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Motu (1 cylinder)

C62/1437 Galo Galo. Motu.

On lid label: red ink: 23 N. Guinea
black ink: Galo Galo. Moto [*sic*]
blue ink: 8-2-83
pencil: C62/23
encircled number in pencil: 1437

Scratched on cylinder rim: 9

Contents: 1. Announcement: “Galo Galo, a Motu song, sung when hauling captured dugong alongside the canoe, Hanuabada, October 1904.”
2. Male vocal group with percussion accompaniment.

Evaluation: Good quality recording.

Probable language: Motu [meu]

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