

# SONGS OF THE TASMANIAN ABORIGINES AS RECORDED BY MRS. FANNY COCHRANE SMITH

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(with two plates)

## ABSTRACT

Wax cylinders recorded by Mrs. Fanny Cochrane Smith in 1899 and 1903 were re-recorded using modern techniques.

This enabled re-interpretation and translation of the aboriginal spring and corroboree songs to be made and details of the introductory speeches by members of the Royal Society of Tasmania to be heard with reasonable clarity.

A brief historical note on Mrs. Fanny Cochrane Smith is included.

## INTRODUCTION

These unique recordings of the Tasmanian language were made in the years 1899 and 1903 by Mrs. Fanny Smith, who claimed to be the last of the Tasmanian aborigines. The wax cylinders were stored in the Tasmanian Museum and although re-recordings were made in 1909 by Horace Watson and again in 1948 for the Hobart meeting of A.N.Z.A.A.S., the cylinders have been neglected and no details of the contents published.

The 1948 attempts at re-recording were not completely successful and it was decided that recently developed techniques should be tried in an effort to improve the clarity of the originals.

## RECORDING TECHNIQUE

The equipment used to re-record these cylinders consisted of an Edison Phonograph with concert horn, and a high fidelity amplifier operated in conjunction with a tape recorder. Two copies were made from each cylinder.

As several cylinders were broken, these had to be repaired before they could be recorded. The pieces were arranged roughly in order on paper, then transferred and attached with an adhesive substance to the metal cylinder of the Edison Machine. It was found that the most suitable adhesive material was "Bear" Contact Cement. This is a rubber base cement which dries fairly slowly and sticks firmly to both the wax cylinder and the metal phonograph cylinder. Alignment of the wax pieces on the Edison metal cylinder, was accomplished with the aid of a magnifying lens.

The largest cracks in the wax cylinder and the holes where small fragments were missing were filled with a soft beeswax mixture which was levelled with the original surface. While the

Edison machine turned very slowly the sapphire tip was guided through the soft wax surface to make a continuous groove about the record. The first few words of the wax recording were played at what was judged to be the correct speed and then any necessary adjustments to the speed were made.

Finally the whole cylinder was played and recorded on tape, note being made of any particularly bad sections and repetitions, which were improved if possible before the second playing by realigning the pieces of the record, and refilling the cracks with soft wax.

After the second copy had been taken the pieces were removed from the Edison machine in the reverse order of assembly. The pieces were slowly edged apart and finally pulled away from the machine. This task was made easier by the fact that the contact cement was not yet firmly set. Being of a rubber base, it stretched and broke and the small pieces of adhering rubber were removed from the record. By this method, all the broken cylinders were re-recorded and no new breakages occurred. With practice the whole assembly and recording of the broken cylinders took about one to one and a half hours.

As it was impossible to obtain an electric pickup for the Edison machine, acoustic methods had to be used for recording these cylinders. A high quality magnetic microphone was placed directly in front of the Edison horn and the output from this microphone was fed to a pre-amplifier which contained a noise limiting circuit, treble cut filter and bass cut filter.

The noise limiting circuit helped considerably in reducing the clatter caused by the cracks and scratches in the record, which were of a much higher level than the actual voices. Tests were carried out with the treble cut filter to determine the optimum upper frequency limit for recording. In this case it was found to be 5,000 cycles per second at which value some of the surface noise was eliminated but the voice was not materially affected.

The bass cut filter, which was eventually set at 300 cycles per second and left in that position for all the recordings, helped remove some of the mechanical noise from the machine.

The modified output from the preamplifier was fed to a high fidelity amplifier (distortion less than 0.5% at full output) connected to a magnetic tape recorder operating at 15" per second. One tape copy was kept as a spare and stored away; the

other was used to make additional tapes at  $7\frac{1}{2}$ " and  $3\frac{3}{4}$ " per second, which were used in the interpretation of the words.

Acetate playback discs, made from the tapes, found only limited use in the interpretation of the original cylinders as they were more inconvenient to handle than the tape recordings.

Although the techniques used improved the clarity of the original cylinders the final products were still very poor because of the bad conditions of the originals. This was caused by Fanny Smith shouting whilst making the initial recording, and by speed variations in the machine. Later playing of the cylinders caused further deterioration of the speech.

### DETAILS OF THE RECORDINGS

#### A. Recordings Made by Members of the Royal Society of Tasmania.

Cylinders 1, 2 and 3 were recorded on Saturday, 5th August, 1899 by members of the Royal Society of Tasmania in the Royal Society Room, Tasmanian Museum (Fig. 1).

The members present at the recording were the Bishop of Tasmania, the Rt. Rev. H. H. Montgomery; Mr. R. M. Johnston, the Registrar-General of Tasmania; Mr. A. Morton, Secretary of the Royal Society and Curator of the Tasmanian Museum; Mr. J. W. Beattie; Superintendent J. Cook; Mr. Fisher who operated the machine and Mr. J. B. Walker. This was the last official occasion upon which Mr. Walker appeared.

Mrs. Fanny Cochrane Smith was accompanied by her nephew.

#### *Record 1 (15685/M3317).*

This cylinder which was unbroken but in poor condition, consists of an introduction and song by Mrs. Fanny Smith. She speaks in English, answers several questions and concludes by singing her version of the "Corroboree Song" in the Tasmanian language.

"I'm Fanny Smith. I was born on Flinders Island. I'm the last of the Tasmanians. I . . . the island . . . how about that. I'll tell you the truth, the truth . . . about us. My mother's name was Tangnarootoora. I . . . we are some true born sisters from Flinders Island, where we were for seven years and I am well, since good time".

A question is asked here.

"You ask me if I remember my father? My father Noona. Noona not here. Noona, Noona gone. . . My father Noona. My father was a whaler, left my mother, all gone".

Another question is now asked.

"My family? I'm married. Goodbye, my father, mother".

Fanny Smith now sings a version of the "Corroboree Song".

"Pāpēla rene nūena ne rene ne pāpēla ne rene  
nūena ne rene  
Lōga menxa leā  
Tōka menxa menxa leā  
Tōka menxa menxa leā  
Tōka menxa nāra pewylā pālā nāra pewylā  
pālawa  
Nina nāra pewylā pālā nāra pewylā  
Pālawa pālawa".

#### *Record 2 (15686/M3318).*

There are frequent repetitions and omissions caused by the large cracks in this record interfering with the correct tracking of the stylus. The cylinder is broken into three large pieces and numerous small fragments.

Fanny Smith translates the "Spring Song" and concludes by singing this song in the Tasmanian language.

"It's spring time,  
The birds is whistling,  
The spring is come,  
The clouds are all sunny,  
The fuchsia is out at the top,  
The birds are whistling,  
Everything is dancing,  
Because it's springtime,  
Everything is dancing,  
Because it's springtime".

Fanny Smith now sings:—

"Niggur luggarato pawē,  
Punna mannakanna,  
Luggarato pawē tutta watta,  
Warrena pallanubranah,  
Punna munnakanna,  
. . . rialangana,  
. . . luggarato pawē,  
. . . rialangana,  
Luggarato luggarato luggarato".

#### *Record 3 (15687/M3319).*

Although this record is unbroken, it is in very poor condition and in many places the background noise is greater than the speech level. Members of the Royal Society speak in appreciation of Mrs. Fanny Smith for agreeing to make these records.

The first speaker is the Bishop of Tasmania, the Rt. Rev. H. H. Montgomery, Vice-President of the Royal Society of Tasmania.

"It has been my great privilege today, the fifth of August, 1899, to have witnessed Mrs. Fanny Smith of Port Cygnet, who claims to be the last member of all the native races of this island, sing and speak into the gramophone. I have also taken a photograph showing her sitting by the machine. I feel very glad indeed that the aboriginal language of these islands, together with its songs, however fragmentary the results may be, have at least been permanently registered and can be preserved and listened to in future years, when this, and the remaining representatives of the native

race, have passed away. I think the Secretary of this Society, the Royal Society of Tasmania, Mr. Alexander Morton is deserving the thanks of scientific men and all true colonists for bringing about such a valuable and unique contribution to the records of this Colony. R. M. Johnston, Government Geologist".

The Bishop concludes by introducing Mr. R. M. Johnston, the other Vice-President of the Society.

"I, Robert M. Johnston, Registrar-General of Tasmania, have also the great privilege and pleasure of hearing the songs of the native Tasmanians sung by the last of the souls in the way of the phonograph. This will be of great interest to those who are studying the various races of mankind now".

The Secretary of the Royal Society of Tasmania, Alexander Morton concludes:

"Alexander Morton, Secretary of the Royal Society of Tasmania endorses the . . . words of R. M. Johnston, Vice-President of the Royal Society, in having had the pleasure of listening to the songs and words of Mrs. Fanny Smith, who claims to be the last of the Tasmanian aborigines. These songs and words have been recorded in the Royal Society Rooms, Hobart, Tasmania, on Saturday the fifth of August in the presence of His Lordship, the Bishop of Tasmania, the Rev. H. H. Montgomery, Mr. J. B. Walker, F.R.G.S., Mr. R. M. Johnston, Editor . . .".

The record finishes at this point before the conclusion of Alexander Morton's speech.

#### B. Recordings made by Horace Watson, Sandy Bay, 1903.

Cylinders 4, 5 and 6 were made by Horace Watson. Mrs. Smith recorded these cylinders at his home, Barton Hall, Sandy Bay, Hobart, Tasmania, on Thursday, 8th October and again on Saturday, 10th October, 1903 (Fig. 2).

These cylinders were used for later copies made by Horace Watson for Robert Hall, Curator of the Tasmanian Museum.

##### *Record 4 (15688/M3320).*

This cylinder is complete and in fair condition. Fanny Smith, introduced by Horace Watson, sings the "Corroboree Song". Particulars of the recording are given by Horace Watson and Fanny Smith makes a final statement.

"This record by Fanny Smith, daughter of Tangnarootoora, presents the song of the natives, when holding their corroboree, who endeavour to sing with all their might, accompanied by the beating of sticks and skins. This is a dance song by Fanny Smith".

Fanny Smith now sings the "Corroboree Song" in the Tasmanian language.

"Pāpēla rene nūena ne rene ne pāpēla rene nūena ne rene ne

Lōga menxa leā

Tōka menxa nāra pewylā pālā nāra pewylā pālāwā pālāwā

Nina nāra pewylā pālā nāra pewylā pālāwā pālāwā".

Horace Watson continues with details of the recording.

"This record was taken on October the tenth, 1903, by Horace Watson, Sandy Bay, Hobart, Tasmania".

Fanny Smith concludes by stating:—

"I am the last of the race, a Tasmanian. I am, I am the daughter of Tangnarootoora, of the East Coast Tribe. I am just seventy years of age".

##### *Record 5 (15689/M3321).*

After an introduction by Horace Watson Fanny Smith sings the "Spring Song". About twelve words from the end of the song are missing, because a large piece, broken off the cylinder has been lost.

"This record of Mrs. Fanny Smith, sister of Mary-Ann, wife of Walter Arthur and daughter of Tangnarootoora, presents the song of the aborigines at the time of the spring, welcoming the advent of the birds and flowers".

Fanny Smith now sings the "Spring Song" in the Tasmanian language.

"Niggur luggarato pawē,

Punna munnakanna,

Luggarato pawē tutta watta,

Warrena pallanubranah . . .".

The record is broken at this point.

##### *Record 6 (15690/M3322).*

This cylinder, which was shattered into six large pieces and many small fragments, is a recording of abbreviated forms of the "Corroboree" and "Spring Songs". Each song is introduced by Horace Watson. As the repaired cylinder could only be played once, no correction for speed could be applied, and so the speech is distorted. The numerous cracks make interpretation even more difficult and only a few phrases can be distinguished.

"This record by Mrs. Fanny Smith, daughter of Tangnarootoora presents the song of the natives, when holding their corroboree, who endeavour to sing with all their might accompanied by the beating of sticks and skins".

Fanny Smith sings the "Corroboree Song".

Horace Watson introduces the second song.

". . . daughter of Tangnarootoora . . .  
song of the . . . welcoming the advent of  
birds and flowers".

Fanny Smith now sings the "Spring Song".

#### C. Re-recordings made by Horace Watson, 1909.

These two cylinders were made for Mr. Robert Hall, onetime curator of the Tasmanian Museum by Horace Watson. When Mr. Hall left the Museum his private collection was brought by Mr. Sargison of Hobart and these records remained in his possession until recently, when he presented them to the Tasmanian Museum.

## INTERPRETATION OF TASMANIAN ABORIGINAL SONGS.

J. W. Walker 1832*	R. Davis 1846*	Mrs. Logan 1840-50*
Pōppylä-rēnūng-onnyñä Poppyla-renung-onnyña Poppyla-renung-onnyña	Ne popila raina pogana Ne popila raina pogana Ne popila raina pogana	Pope la ranea gone na Pope la ranea gone na
Lēmīngānyä Lemingannya Lemingannya	Thu me gunnea Thu me gunnea Thu me gunnea	Lea me gone-na Lea me gone-na
Täükūmmīngānyä Taukummingannya Taukummingannya	Thoga me gunnea Thoga me gunnea Thoga me gunnea	Toka me gunne a Toka me gunne a
		Lea me gunne a Lea me gunne a
Nynä tēpē rēñē pōnnynä Nyna tepe rene ponnyña Nyna tepe rene ponnyña	Naina thaipa raina pogana Naina thaipa raina pogana Naina thaipa raina pogana	Nina tepea ranea ponena Nina tepea ranea ponena Nina tepea ranea
Nynä nārä pēwilly pārä Nyna nara pewilly para Nyna nara pewilly para	Nara paara poiwella paara Nara paara poiwella paara Nara paara poiwella paara	
Nārä pēwilly pälläwöö! pälläwöö!	Ballahoo, ballahoo Eallahoo, ballahoo Ballahoo, ballahoo	
Nynä nārä pēwilly pārä pēwilly pälläwöö pälläwöö! Nyna nara pewilly para pewily palawoo palawoo Nyna nara pewilly para pewilly pallawoo pallawoo	Hoo hoo Hoo hoo Hoo hoo	Nina nara burvilla pana nara burvilla ballahoo! ballahoo! Nina nara burvilla pana para burvilla ballahoo! ballahoo!

NO OTHER RECORD OF THIS SONG HAS BEEN FOUND.

## INTERPRETATION OF TASMANIAN ABORIGINAL SONGS.

J. Milligan 1859*	Fanny Smith 1899†	Fanny Smith 1903‡
Pāppēlā Rāynā 'ngōnynā, Pāppēlā Rāynā 'ngōnynā, Pappela Rayna 'ngonyna!	Pāpēla rene nūena ne rene nē pāpēla ne rene nūena ne rene  Lōga menxa leā	Pāpēla rene nūena ne rene ne pāpēla rene nūena ne rene nē  Lōga menxa leā
Tōkā mēnghā lēāh, Tōkā mēnghā lēāh, Toka mengha Leah!	Tóka menxa menxa leā Tóka menxa menxa leā	Tóka menxa menxa leā Tóka menxa menxa leā Tóka menxa menxa leā Tóka menxa menxa leā
Lūghā mēnghā lēāh, Lūghā mēnghā lēāh, Lugha mengha Leah!		
Nēnā tāypā rāynā poōnynā, Nēnā tāypā rāynā poōnynā, Nena taypa rayna poonya!		
Nēnā nāwrā pēwylāh, Pāllāh nāwrā pēwylāh, Pēllāwāh Pēllāwāh! Nena nawra pewyllah, Pallah nawra pewyllah, Pellawah Pellawah!	Tóka menxa nāra pewylā pālā nāra pewylā pālāwā Nīna nāra pewylā pālā nāra pewylā pālāwā pālāwā	Tóka menxa nāra pewylā pālā nāra pewylā pālāwā pālāwā Nīna nāra pewylā pālā nāra pewylā pālāwā pālāwā
		Niggur luggarato pawē‡ Punna munnakanna Luggarato pawē tutta watta Warrena pallanubranah . . . . . Punna munnaganna . . . . rialangana . . . . luggarato pawē . . . . rialangana Luggarato luggarato luggarato

\* Spelling and phonetics as in the original.

† Author's interpretation of songs on wax cylinders using Schmidt's vocabulary.

‡ Author's interpretation of song using Milligan's vocabulary.

*Record 7 (15691/M3323).*

Made from hard black material similar to commercial records, this cylinder is complete and in good condition. Horace Watson introduces Fanny Smith, who sings the "Spring Song" and he concludes by giving details of the recording.

"This record of Mrs. Fanny Smith, sister of Mary Ann, wife of Walter Arthur and daughter of Tangnarootoora presents the song of the aborigines at the time of the spring welcoming the advent of birds and flowers".

Fanny Smith now sings the complete version of the "Spring Song".

"Niggur luggarato pawê,  
Punna munnakanna,  
Luggarato pawê tutta watta,  
Warrena pallanubranah,  
. . . . .  
Punna munnakanna,  
. . . . . rialangana,  
. . . . . luggarato pawe,  
. . . . . rialangana,  
Luggarato luggarato luggarato".

Horace Watson now states the details of the recording.

"This record was taken on October the eighth, 1903, by Watson, Barton Hall, Sandy Bay, Tasmania.

This record was taken off the original . . .".

*Record 8 (15692/M3324).*

This cylinder has one crack along its entire length and another at the beginning. The condition is very poor and many words are completely distorted because of the larger crack.

Fanny Smith introduced by Horace Watson, commences to sing a hymn, but after the first few phrases reverts to the aboriginal style of singing. Details of the recording are given at the end by Horace Watson.

"This record, sung by Mrs. Fanny Smith, the daughter of Tangnarootoora of the East Coast Tribe.

Praise the Lord,  
Hail the Lord,  
Abide in Heaven above".

Fanny Smith now commences to sing this hymn, but quickly reverts to the aboriginal style of singing. The only recognisable phrase is "Praise the Lord".

Horace Watson now concludes:

"This record was made for me by Fanny Smith in 1903. We had a real excellent time here. You will see the photograph taken in the very action of singing.

This record was taken from the original on May the sixth, 1909, for Mr. Robert Hall, Curator of the Tasmanian Museum by Horace Watson Sandy Bay,."

**TRANSLATION OF THE SONGS**

Fanny Smith translates the Spring Song on record 2 but there is no translation of the Corroboree Song as this record was broken and is now lost.

Comparison of Fanny Smith's version of the Corroboree Song with the other recorded version shows that she was improvising and knew only a few phrases of the song. This fact is also supported by the variation shown in the songs of record 1 and 4.

For the purpose of translation Milligan's version was used as this contained all the phrases sung by Fanny Smith. Milligan also states that this song was to honour a great chief.

*Corroboree Song (without repetitions)*

Pappela rayna ngonyna,  
fast run fire,  
The camp fire burns fast,  
Toka mengha leah, Lugha mengha leah,  
Heel toe behind, Foot toe behind,  
Heel, toe behind, Foot, toe behind  
Nena taypa rayna poonya  
You come run bird,  
You come and run like a bird,  
Nena nawra pewyllah, Pallah nawra pewylla,  
Pellawah, Pellawah,  
You very man, Man very man, great man,  
great man  
You are a brave man, a brave man, a great  
man, a great man.

*Spring Song.*

Niggur luggarato pawê,  
It wattle blossom time  
It's spring-time,  
Punna munnakanna,  
bird whistle  
The birds are whistling,  
Luggarato pawê tutta watta,  
spring come  
Spring has come,  
Warrena pallunubranah,  
cloud sun  
The clouds are all sunny,  
. . . . .  
The Fuschia is out at the top,  
Punna munnakanna,  
bird whistle  
The birds are whistling,  
. . . . . rialangana,  
. . . . . dance  
Everything is dancing,  
. . . . . luggarato pawê  
. . . . . spring-time  
Because it's spring-time,  
. . . . . rialanganna,  
. . . . . dance  
Everything is dancing,  
Luggarato luggarato luggarato,  
spring spring spring  
Because it's spring-time.

**HISTORICAL NOTE ON FANNY COCHRANE SMITH**

There is no official record concerning the date of Fanny Smith's birth, but according to her own statements, she was born in 1833 or 1834. Her death certificate indicates her birth year about 1831 but Mrs. Meredith, midwife who assisted at her birth, said that it was 1836.

Fanny Smith's mother was a full-blooded aborigine called Sarah (native name Tangnaroo-toora), but there is some doubt as to the identity of her father. Sarah first lived with a white sealer and became the mother of four half-caste children, one of whom was called Mary-Ann. She later lived with an aboriginal man, Eugene, on Flinders Island where she gave birth to a further three children, named Fanny, Adam and Duke. Some authors suggest that Fanny's name Cochrane was given to her by Cottrel Cochrane, the sealer who lived with Sarah, but in other reference it is stated that Cochrane was the maiden name of Mrs. Clarke, wife of the catechist of Flinders Island, and that this name was given to Fanny while she was in the Clarkes' care.

The first official reference to Fanny is a letter dated 8th December, 1842, which conveyed approval for admission into the Queen's Orphan School of three aboriginal children, Fanny, Martha and Jesse. Also in the official records of the same date is an application from Mr. R. Clarke for permission to receive into his family "an aboriginal child named Fanny . . .".

In the next account an official document dated 8th March, 1847, these words appear, "Eugene and his wife, father and mother of Fanny and Adam . . .".

A report made by Dr. Jearnneret, the Superintendent of Flinders Island, and dated March 25th, 1847, contains the following statement signed by Fanny Cochrane.

"I am a half-caste of Van Diemen's Land. My mother is a native, I am about 13 years of age".

Dr. Milligan in a long report of 29th November, 1847, on the occasion of the removal of the natives from Flinders Island to Oyster Cove, mentions that "The fifth girl Fanny Cochrane, almost a woman might remain with her half sister Mary-Ann".

In 1853 Fanny became acquainted with William Smith, sawyer from North West Bay, and in an official letter dated 17th July, 1854, Dr. Milligan enclosed William Smith's consent to marry Fanny Cochrane, whom he describes as an aboriginal girl from Oyster Cove. Also Dr. Milligan arranged for Fanny to receive a grant of £24 p.a. on the occasion of her marriage, the grant being the equivalent of the cost of keeping her at Oyster Cove.

William Smith and Fanny Cochrane were married on 27th October, 1854, by the Rev. F. Miller at the minister's house in Murray Street, Hobart, with Joseph Milligan and J. J. Salier witnesses. Dr. Milligan gave the bride away.

William and Fanny Smith then returned to North West Bay for six to nine months before moving to Hamilton where they remained for two years in the employ of Mr. William Clarke of Norton Mandeville.

In 1857 they went to Hobart and opened a boarding house in Liverpool Street. However this venture was not a financial success, mainly owing to the visits of natives from Oyster Cove, who apparently received free board with the Smiths.

They then returned to North West Bay where they lived for a few months. During this time Fanny's brother Adam, visited them and he died on 28th October, 1857, aged 20 years. He was attended by Dr. Smith of Browns River, his mother Sarah, his sister and her husband.

Shortly afterwards William and Fanny moved to Irish Town (now Nicholls Rivulet) and on 1st August, 1858, Fanny's first child was born. During this time Sarah lived almost continually with her daughter.

Whilst on a short visit to Oyster Cove, Sarah was taken ill and on 3rd October, 1858, at the age of about 62 years, she died. During her brief illness she had been waited upon by Fanny, William and Mary-Ann.

William and Fanny then went to live permanently at Irishtown, her last child being born there in 1877.

In all, their family numbered eleven children—six boys (William, Peter, Joe, Walter, Charles and Fred) and five girls (Sarah, Flora, Bella, Laura and Mary).

Fanny firmly believed that she was a full-blood aborigine and on 14th September 1882, on the motion of Mr. Burgess, a Parliamentary Committee met at consider an address to the Governor for an additional £26 p.a. for her. Satisfied after due enquiry, that Fanny Smith was actually the last Tasmanian aborigine, Parliament resolved that the supplementary annuity be sought.

However people who had known her on Flinders Island and at Oyster Cove did not agree with this decision. Mr. A. E. Walpole, Police Magistrate of Franklin who paid monthly visits to Oyster Cove, wrote "I have known Fanny Smith (ne Cochrane) for some 27 years. She is a half-caste born of an aboriginal woman by a white man (whose name is unknown)". Mr. H. Robinson, son of the protector of the aborigines, stated that he remembered Fanny Cochrane well, that she was a half-caste and her mother was "married" to a prisoner of the crown.

In 1884 Parliament passed another resolution granting Fanny Smith 200 acres of land in addition to the 100 acres she already owned, the reason again being that she was the last survivor of the aboriginal race.

During the latter part of her life both she and William became converts to Methodism, and her eldest son eventually became the local Methodist minister. Church services were held in the large kitchen of her house while the barns and paddocks were sites for Sunday school picnics. She was a very popular person on the district and using her barn as an improvised concert hall, she would entertain by singing her native songs.

In 1899 she recorded her songs for the Royal Society of Tasmania and again in 1903 for Horace Watson of Sandy Bay, who regularly gave concerts with his Edison phonograph.

Fanny Cochrane Smith died of pleurisy and pneumonia on 24th February, 1905 at Port Cygnet. She had been attended by Dr. Thomas.

Her descendants still live at Nicholls Rivulet on the land originally granted to her. The present church and the land on which it stands at Nicholls Rivulet was provided by Fanny Smith and her photograph hangs in the Church.

#### ACKNOWLEDGEMENTS

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Details about Mrs. Fanny Smith were received from Mrs. L. Luckman and Mr. E. R. Pretyman while Mr. T. Smith and Mr. B. Miller of Nicholls Rivulet gave further information. Miss E. Geddes and my wife helped with the interpretation of the words and songs recorded on these cylinders.

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FIG. 1.—Mrs. Fanny Cochrane Smith recording the aboriginal songs for members of the Royal Society of Tasmania on August 5th, 1899. *Left to right*—Mr. R. M. Johnston, Mr. J. W. Beattie (behind), Mr. Fisher, Superintendent J. Cook, Mr. Alex Morton, Mr. J. B. Walker, Mrs. Fanny Cochrane Smith, her nephew.

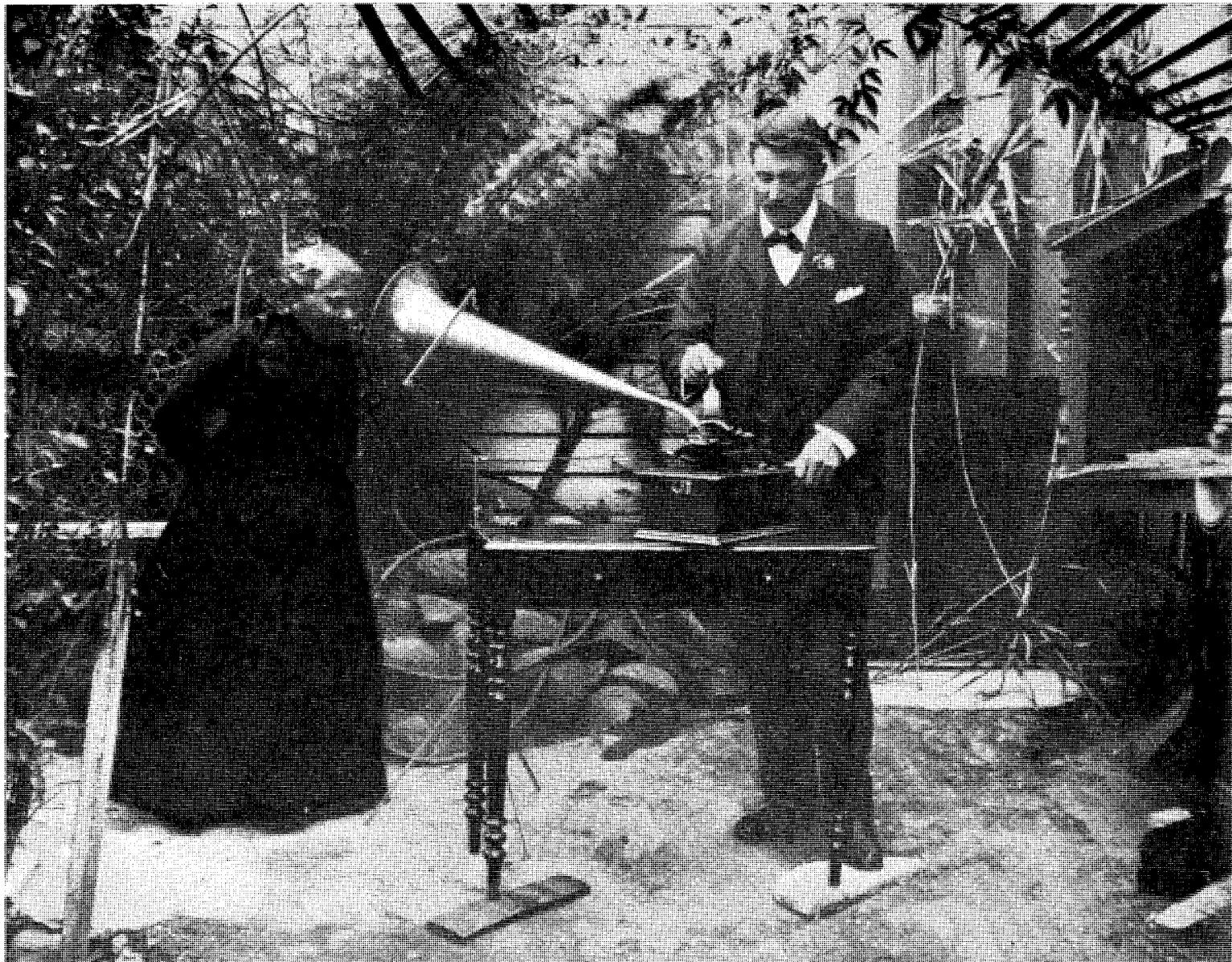


FIG. 2.—Mrs. Fanny Cochrane Smith recording aboriginal songs for Horace Watson, Sandy Bay, 10.10.1903.