



Bonhams

**The Evatt Collection  
of Aboriginal Bark  
Paintings and Sculpture**

Sunday 24 November 2013 at 2pm  
Byron Kennedy Hall, Moore Park, Sydney



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## **Bonhams**

76 Paddington Street  
Paddington NSW 2021  
+61 (0) 2 8412 2222  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com  
www.bonhams.com

## **Sale Number:**

21626

## **Catalogue:**

\$30

## **Viewing**

A selection of highlights will be  
on view in Melbourne.

### **Melbourne**

Como House  
Cnr Williams Road  
& Lechlade Avenue  
South Yarra VIC 3141

Friday 15 November 10am to 5pm  
Saturday 16 November 11am to 4pm  
Sunday 17 November 11am to 4pm

### **Sydney**

Byron Kennedy Hall  
The Entertainment Quarter  
122 Lang Road, Moore Park

Friday 22 November 10am to 5pm  
Saturday 23 November 11am to 4pm  
Sunday 24 November 11am to 1pm

## **Specialist Enquiries**

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tim.klingender@bonhams.com

## **Viewing & Sale Day Enquiries**

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## **Press Enquiries**

Katie Lake  
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katie.lake@bonhams.com

Online bidding will be available  
for the auction. For further  
information please visit:  
[www.bonhams.com](http://www.bonhams.com)

All bidders are advised to  
read the important information  
on the following pages relating  
to bidding, payment, collection  
and storage of any purchases.

Bonhams 1793 Limited  
76 Paddington Street  
Paddington NSW 2021  
Australia  
+61 (0) 2 8412 2222  
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## **Bonhams Australia Directors**

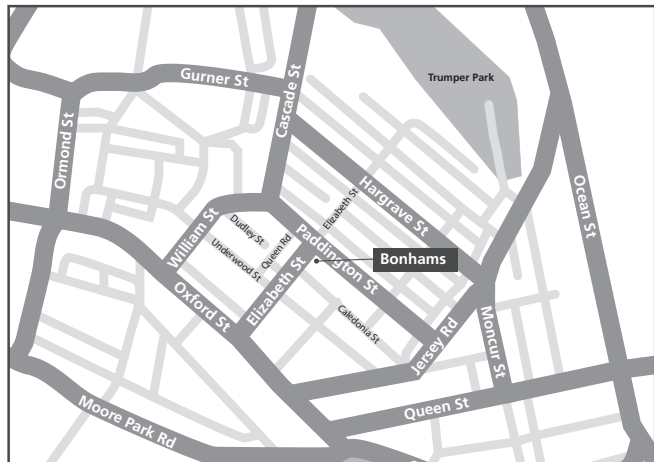
James Hendy (Chief Executive Officer), Mark Fraser  
(Chairman), Robert Brooks, Hugh Watchorn

**Catalogue Design & Production**  
Michaelbautovich@me.com

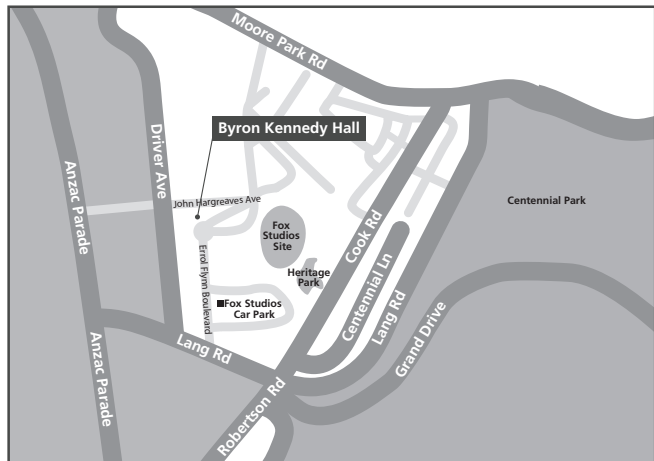




# Maps



**Bonhams Paddington Office**



**Byron Kennedy Hall**



**Como House**

# Sale Information

To be read together with Bonhams Notice to Bidders located at the back of the catalogue.

## A Guide to Buying at Auction

There are many ways in which the prospective bidder can take advantage of the pre and post sale service that Bonhams provides.

### Pre-Sale

You can browse the sale online, in our catalogue and view it in person on the following viewing days:

#### Melbourne

Friday 15 November 10am to 5pm  
Saturday 16 November 11am to 4pm  
Sunday 17 November 11am to 4pm

#### Sydney

Friday 22 November 10am to 5pm  
Saturday 23 November 11am to 4pm  
Sunday 24 November 11am to 1pm

### Online Catalogue

Prior to the previews all Lots are available to be viewed online at [www.bonhams.com/21626](http://www.bonhams.com/21626). The website search facility allows you to view the sale Lot by Lot, and keyword searches can be entered to find specific items.

### Condition Reports

Condition Reports are available upon request.

### Sale Information

Whether you are a first time or seasoned buyer at auction, our aim is to make your buying experience at Bonhams as simple and as quick as possible. Before attending the Sale, please make sure you have read and understood the following special arrangements.

### How to bid

#### Registering To Bid In Person

Prior to bidding in the sale, you will need to register your details with us. To minimise queuing on the day of the sale, we would strongly encourage you to register with us in advance. This can be done in one of the following ways:

1. At the preview
2. Contacting our customer service team
3. Online at [www.bonhams.com/register](http://www.bonhams.com/register)

To register you will be required to provide proof of identity and address, Credit or EFTPOS/Debit card or a bank reference. You will also be asked for an

email address so that we are able to communicate with you as quickly as possible if your bids are successful. Once you have registered, you will be issued with a paddle number with which to bid – please keep your paddle number safe with you at all times.

### Absentee Bidding

If you are unable to attend the sale, you can leave an absentee bid. Simply fill out an absentee bidding form (available on the Registration desk or Information desk at the viewing venues or at the back of the catalogue) stating which Lot(s) you are interested in, and the maximum amount you would pay to secure it (them), (excluding the Buyer's Premium) the Auctioneer will then bid on your behalf. The lot will be bought as cheaply as possible subject to any other bids. To leave a bid via the internet please visit [www.bonhams.com](http://www.bonhams.com)

### Telephone Bidding

This can be arranged on items with a low Estimate above \$1000 through our customer services team, at the registration desk or directly with a specialist. You may be asked to leave a covering bid – this is a pre-arranged bid amount that a Bonham's staff member may execute on behalf of a telephone bidder in the event that a telephone bidder cannot be contacted in time.

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### Online Bidding

Online bidding will be available for the auction. For further information please visit: [www.bonhams.com/21626](http://www.bonhams.com/21626)

### Buyer's Premium

A Buyer's Premium of 22% plus GST will be added to the Hammer Price on all lots.

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It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s).

The refusal of any import or export or CITES license(s), any delay in obtaining such license(s), or any limitation on your ability to export a Lot shall not permit the rescission of any sale nor allow any delay in making full payment for the Lot.

### Cites Regulations

Please be aware that all Lots marked with symbol <sup>Y</sup> are subject to CITES when exporting these items outside Australia. Information about these regulations may be found at [www.environment.gov.au/biodiversity/trade-use/cites/index.html](http://www.environment.gov.au/biodiversity/trade-use/cites/index.html) or may be requested from:

The Director  
International Wildlife Trade  
Department of Sustainability, Environment,  
Water, Population and Communities  
GPO Box 787  
Canberra ACT 2601  
Telephone: +61 (0) 2 6274 1900  
Email: [wildlifetrade@environment.gov.au](mailto:wildlifetrade@environment.gov.au)

### Payment

Please note that payment for purchases is due by 4.30pm on Tuesday 26 November 2013.

Payment at Byron Kennedy Hall will be accepted on:

Monday 25 November 10am to 4pm  
Tuesday 26 November 10am to 4pm  
Wednesday 27 November 10am to 4pm

Bank Transfer - Payment can be made by bank transfer, details of which will be on invoices or can be obtained by contacting our Customer Services departments. Please ensure that you either include the sale and lot number, your name or customer number in the reference field.

Account Name: BONHAMS 1793 LTD  
AU-CLIENT AC  
Account Number: 078193002  
Branch Name: Sydney Exchange Centre  
SWIFT: HKBAU2S  
Bank Name: HSBC Bank Australia Ltd  
BSB: 342011



BPAY - Payments can be made by BPAY. Please contact your participating bank, credit union or building society to make payment directly from your cheque or savings account. Enter the Biller Code 17723 and BPAY reference number as detailed on your invoice.

EFTPOS / Debit Cards - There is a 1.6% surcharge on the total invoice value when using non-Australian bank issued Debit cards.

Credit cards - We accept Visa, Mastercard and American Express. A surcharge on the total invoice value will apply, for American Express this is 3.1%, for Visa and Mastercard, 1.6%. Credit cards without a chip and pin are restricted to a limit of AU\$5000. Please note that only credit cards bearing the buyer's name can be used for any purchases, with only one attempt to be made on any one card.

Cash or traveller's cheques - We will accept cash payment in Australian Dollars or traveller's cheques up to a maximum amount of \$8000 for lots purchased by you in this sale.

Cheques/Bank Transfers - Personal cheques drawn on an Australian branch of a bank or building society: all cheques must be cleared before collection of your purchases.

Bankers draft/building society cheque: if you can provide suitable proof of identity we will allow you to collect your purchases once the monies are cleared.

For Payment Please Contact:  
+61 (0) 2 8412 2222  
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### **Collections**

Please note items can be collected from Byron Kennedy Hall from:

Monday 25 November 10am to 4pm  
Tuesday 26 November 10am to 4pm  
Wednesday 27 November 10am to 4pm

All items will then be removed and collection will take place at:

Bonhams  
Unit 14  
888 Bourke Street  
Waterloo NSW 2017

From Tuesday 3 December 9am to 5pm

### **Storage**

Handling and Storage Charges

Storage charges will apply from  
Monday 9 December 2013

Daily storage charge per lot \$10 plus GST

Collection of the lots will take place only after settlement of all duties, storage charges, and any other sums due to Bonhams.

Lots must be paid for before collection can be arranged. When you have made payment, we will issue you with a 'Buyer Collection' note, which you will need to present at the time of collection as proof of purchase. Please keep your 'Buyer Collection' note in a safe place.

You will need to provide photographic evidence of identity (driver's licence, passport) together with a Bonhams collection note in order for Bonhams to release your items to you.

If you are sending an agent on your behalf to collect your purchases, they will need to bring:

- 1) an original letter of authority from you confirming the name of your agent
- 2) the original purchase release form provided by Bonhams (issued to you upon payment of the item)
- 3) The agent must bring a form of photographic ID at the time of collection.

Lots are at the buyer's risk from the fall of the hammer. It is strongly advisable that overseas purchasers and absentee bidders make arrangements regarding collections in advance. King & Wilson are our preferred shippers.

### **Deliveries/Shipping**



For delivery and shipping enquiries please contact:

King & Wilson  
From Australia: 1300 365 804  
Rest of World: +61 2 9666 9200  
Email: [art@kingandwilson.com.au](mailto:art@kingandwilson.com.au)  
[www.kingandwilson.com.au](http://www.kingandwilson.com.au)

# Introduction

Hogarth Galleries was established in 1971 in Walker Lane, Paddington, by the renowned barrister, collector and art dealer Clive Evatt. The gallery made its mark on the Sydney art scene by showing avant-garde artists such as Brett Whiteley, Martin Sharpe, Peter Kingston and Garry Shead. Evatt was a pioneer: in the late 1970s, long before the widespread appreciation and acceptance of Aboriginal art, he acquired a body of Indigenous works from Robert Edwards who, as chair of the Aboriginal Arts Board, was seeking opportunities to promote Aboriginal art in Australia and abroad. These works, which were shown in the newly created Gallery of Dreams adjacent to the Hogarth Gallery, inspired Evatt to embark on a program of acquisitions and exhibitions.

From the 1980s, the Hogarth Galleries showed Indigenous art exclusively and became one of the most significant and influential commercial galleries for the field. The venue provided opportunities for Indigenous artists around the country to establish their careers in the public sphere. A number of landmark exhibitions were mounted, including the first national showings of the Arnhem Land bark painter John Bulun Bulun (1946-2010), the Warlukurlangu Artists of Yuendumu in 1985 and Rosella Namok's near sell-out show in 1999. Hogarth Galleries was the first to champion Indigenous artists from urban and rural backgrounds. Michael Riley, Destiny Deacon, Clinton Nain and Richard Bell all had some of their initial exhibitions there.

The Gallery of Dreams is where it all started, but it was the Hogarth Galleries which developed into the giant amongst commercial galleries, as described by Jennifer Isaacs. For many it was the beginning of a passionate involvement in the appreciation and collecting of Indigenous art.

The Evatt Collection of Aboriginal Bark Paintings and Sculpture offered by Bonhams includes works by the masters of the 1960s to the 1990s including Yirawala, Lofty Bardayal Nadjamerrek, Bobby Barndjaray Nganjmirra, Mathaman Marika, Declan Apuatimi, Wally Mandaark, Peter Marralwanga, Mick Kubarrku and Crusoe Kuningbal. It is the largest group of bark paintings ever offered at auction as a single collection.







1

**Lofty Bardayal Nadjamerrek (1926-2009)**

Ngalyod the Rainbow Serpent  
bears artist's name, language group, area and  
a description of Ngalyod on label on the reverse  
natural earth pigments on eucalyptus bark  
129 x 49cm (50 13/16 x 19 5/16in).

**\$7,000 - 10,000**

**PROVENANCE**

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land,  
Northern Territory

The label on the reverse reads in part: 'Ngalyod...is often depicted with a feathered headdress, similar to those worn by Aboriginals in ceremonies honouring Ngalyod. There is a bony protuberance on his chest so that he can easily burrow a passage under the earth, and a spike on his back also helps him to dig. His face sometimes resembles that of a kangaroo, a buffalo or a crocodile. His body and tail are often those of a crocodile, but he can change shape at will.'

Cf. For similar images of Ngalyod by the artist see: *Ngalyod the Rainbow Serpent*, 1981, in the collection of the Museum and Art Gallery of the Northern Territory; *Ngalyod*, 1981, in the collection of the National Gallery of Victoria; and *Ngalyod and barramundi*, 1988, in the Kaplan & Levi Collection, Seattle, USA, illustrated in K. Munro, (ed), *Bardayal 'Lofty' Nadjamerrek AO*, Museum of Contemporary Art, Sydney, 2010, pages 63 to 65 respectively.

Bardayal depicts Ngalyod the Rainbow Serpent in the form of *modjarrkki*, the Johnstone's freshwater crocodile (*Crocodylus johnstonii*). Major ancestral creator beings such as Ngalyod are constantly described as having the ability to metamorphose, and Ngalyod is often depicted as a composite being, with the body of a serpent, the tail of a fish and the head of a crocodile. Bardayal described the crocodile and Ngalyod as being the one and the same: the crocodile is the manifestation of the ancestral being on land, while the serpent 'keeps watch under water' (West, M. K. C., ed., *Rainbow, Sugarbag and Moon: Two artists of the stone country, Bardayal Nadjamerrek and Mick Kubarkku*, Museum & Art Gallery of the Northern Territory, Darwin, 1995, page 42). In this elegant depiction replete with aspects of X-ray imagery, Bardayal emphasises the connection to ceremony by means of the feathered head ornament worn by the crocodile, and the hatched patterns that relate to ritual body painting.

Wally Caruana



1

2

**Crusoe Kuningbal (circa 1922-1984)**

Two Mimih Spirits

bears artist's name, language group and location on the reverse  
natural earth pigments on eucalyptus bark  
*64 x 40cm (25 3/16 x 15 3/4in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

3

**Crusoe Kuningbal (circa 1922-1984)**

Mimih Spirits

bears artist's name, language group and location on the reverse  
natural earth pigments on eucalyptus bark  
*80 x 35cm (31 1/2 x 13 3/4in).*

**\$2,500 - 3,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

4

**Crusoe Kuningbal (circa 1922-1984)**

Mimih Spirit Eating Bush Fruit (Mangulrud)

bears artist's name, language group, location and title on the reverse  
natural earth pigments on eucalyptus bark  
*67 x 25cm (26 3/8 x 9 13/16in).*

**\$1,500 - 2,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

5

**Crusoe Kuningbal (circa 1922-1984)**

Mimih Spirit

bears artist's name, language group and title on the reverse  
natural earth pigments on eucalyptus bark  
*62 x 33.5cm (24 7/16 x 13 3/16in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

6

**Billy Miridjowie (circa 1910-deceased)**

Barrumundi (Namarnkol)

bears artist's name and title on the reverse  
natural earth pigments on eucalyptus bark  
*42 x 131cm (16 9/16 x 51 9/16in).*

**\$400 - 600**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

7

**Robert Mibora (Mibberal) (circa 1945)**

Namanjawarre the Saltwater Crocodile

bears artist's name, language group and title on the reverse  
natural earth pigments on eucalyptus bark  
*94 x 47cm (37 x 18 1/2in).*

**\$400 - 600**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

8

**Billy Miridjowie (circa 1910-deceased)**

Barramundi

bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
*117.5 x 47cm (46 1/4 x 18 1/2in).*

**\$300 - 500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

9

**Jack Docherty (born circa 1945)**

Saw Fish Design

natural earth pigments on eucalyptus bark  
*71 x 29cm (27 15/16 x 11 7/16in).*

**\$200 - 300**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

10

**Robert Mibora (Mibberal) (circa 1945)**

Barracuda Fish

bears artist's name, location, language group and title on the reverse  
natural earth pigments on eucalyptus bark  
*61.5 x 30.5cm (24 3/16 x 12in).*

**\$300 - 500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

11

**John Bulun Bulun (circa 1946-2010)**

Spider (Garr)

bears artist's name, language group, location and title on the reverse  
natural earth pigments on eucalyptus bark  
*56 x 44cm (22 1/16 x 17 5/16in).*

**\$300 - 500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory



2



3



4



5

12

**David Daymirringu Malangi (1927-1999)**

Gurrmirringu the Mighty Hunter  
bears artist's name, painted in the Milingimbi area (as label),  
description of the subject matter depicted on Milingimbi Methodist  
Mission label on the reverse  
natural earth pigments of eucalyptus bark  
*108.5 x 52cm (42 11/16 x 20 1/2in).*  
**\$4,000 - 6,000**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land,  
Northern Territory

13

**David Daymirringu Malangi (1927-1999)**

Gurrmirringu the Mighty Hunter  
natural earth pigments on eucalyptus bark  
*64 x 38cm (25 3/16 x 14 15/16in).*  
**\$3,000 - 5,000**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land,  
Northern Territory

14

**Jimmy Wululu (circa 1936-2005)**

Eel-Tailed Catfish and Honey Comb (Manbirri and Niwuda-Yirritja)  
bears artist's name, language group and a description of the subject  
matter depicted on the reverse  
natural earth pigments on eucalyptus bark  
*189 x 67cm (74 7/16 x 26 3/8in).*  
**\$4,000 - 6,000**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land,  
Northern Territory

15

**Jimmy Wululu (circa 1936-2005)**

Freshwater Catfish and Eel Skeletons  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
*105.5 x 53.5cm (41 9/16 x 21 1/16in).*  
**\$3,000 - 5,000**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land

16

**Paddy Dhatangu (1915-1993)**

Wagilag Sisters  
natural earth pigments on eucalyptus bark  
*131 x 56.5cm (51 9/16 x 22 1/4in).*  
**\$600 - 800**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land

17

**Albert Djiwada (born 1938)**

Wagilag Sisters  
bears artist's name, clan, language, moiety and a description of the  
subject being depicted on Milingimbi Arts & Craft label on the reverse  
natural earth pigments on eucalyptus bark  
*97.5 x 56cm (38 3/8 x 22 1/16in).*  
**\$200 - 300**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land, Northern Territory  
Milingimbi Arts & Craft, Northern Territory

18

**Johnny Mayarra (1944-1992)**

Untitled (Sea Creatures)  
bears artist's name, tribal group and subject matter on the reverse  
natural earth pigments on eucalyptus bark  
*100 x 51cm (39 3/8 x 20 1/16in).*  
**\$300 - 500**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land,  
Northern Territory

19

**Mick Magani (circa 1920-1984)**

Kangaroo (Garrtjambal)  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
*42 x 18cm (16 9/16 x 7 1/16in).*  
**\$200 - 300**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

20

**Mick Magani (circa 1920-1984)**

Goanna and Python  
natural earth pigments on eucalyptus bark  
*100 x 46cm (39 3/8 x 18 1/8in).*  
**\$300 - 500**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land,  
Northern Territory

21

**Johnny Djatjamarralil (1935-2002)**

Morning Star Ceremony  
natural earth pigments on eucalyptus bark  
*73 x 29.5cm (28 3/4 x 11 5/8in).*  
**\$300 - 500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory



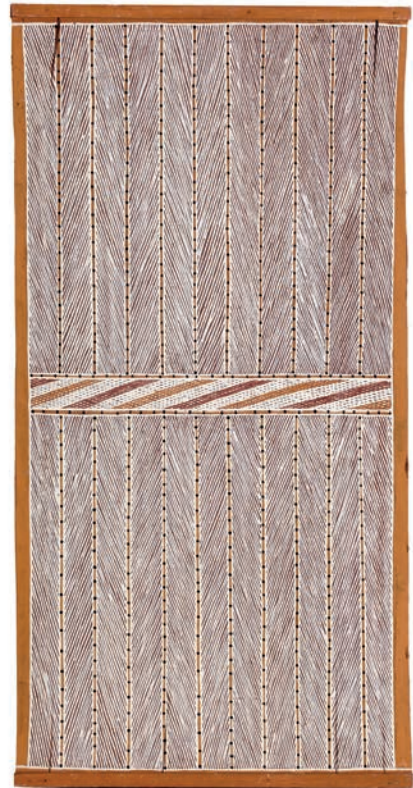
12



13



14



15

**22**

**Mathaman Marika (circa 1915-1970)**

Hunting Scenes

natural earth pigments on eucalyptus bark

*82 x 32cm (32 5/16 x 12 5/8in).*

**\$5,000 - 7,000**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**23**

**Munggurrawuy Yunupingu (circa 1907-1979)**

The Womaku Story

natural earth pigments on eucalyptus bark

*158 x 72cm (62 3/16 x 28 3/8in).*

**\$5,000 - 7,000**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**24**

**Wakuthi Marawili (circa 1921-2005)**

Mundugul Snames in the Mararlba Fishtrap

natural earth pigments on eucalyptus bark

*90 x 34cm (35 7/16 x 13 3/8in).*

**\$300 - 500**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**25**

**Wakuthi Marawili (circa 1921-2005)**

Baru the Crocodile

natural earth pigments on eucalyptus bark

*78 x 47cm (30 11/16 x 18 1/2in).*

**\$300 - 500**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**26**

**Watjinbuy Marawili (circa 1937)**

Baru the Crocodile

bears artist's name on the reverse

natural earth pigments on eucalyptus bark

*92 x 51cm (36 1/4 x 20 1/16in).*

**\$200 - 300**

PROVENANCE

Painted at Yirrkala, North East Arnhem Land, Northern Territory

**27**

**Roy Dadaynga Marika (circa 1931-1993)**

Tribal Totem Creatures

natural earth pigments on eucalyptus bark

*38 x 17cm (14 15/16 x 6 11/16in).*

**\$200 - 300**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**28**

**Dhuwarrwarr Marika (born circa 1946)**

Djan'kawu Myth

bears artist's name and location on the reverse

natural earth pigments on eucalyptus bark

*60 x 35cm (23 5/8 x 13 3/4in).*

**\$300 - 500**

PROVENANCE

Painted at Galiwin'ku, Elcho Island, Northeastern Arnhem Land, Northern Territory

**29**

**Narritjin Maymuru (circa 1914-1982)**

Two Opossums and Cicadas 1965

bears artist's name, language group, moiety, date and description of the subject matter depicted on Yirrkala Aboriginal Art and Gallery of Dreams labels on the reverse

natural earth pigments on eucalyptus bark

*71 x 33cm (27 15/16 x 13in).*

**\$300 - 500**

PROVENANCE

Painted at Yirrkala, North East Arnhem Land, Northern Territory  
Yirrkala Aboriginal Art, Northern Territory  
Aboriginal Arts Agency Gallery of Dreams, Sydney

**30**

**Birrikitji Gumana (circa 1898-1982)**

Minhala the Tortoise

natural earth pigments on eucalyptus bark

*88 x 40cm (34 5/8 x 15 3/4in).*

**\$300 - 500**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**31**

**Bandaka Mununggurr (circa 1924-1984)**

Manggalili Fish Trap

bears artist's name on the reverse

natural earth pigments on eucalyptus bark

*108 x 52cm (42 1/2 x 20 1/2in).*

**\$300 - 500**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory





22



23

**32**

**Mick Kubarkku (circa 1925-2008)**

Namarrkon (Lightning Man)  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
88 x 44cm (34 5/8 x 17 5/16in).

**\$3,000 - 5,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**33**

**Mick Kubarkku (circa 1925-2008)**

Namarrkon, Lightning Spirit  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
133 x 37cm (52 3/8 x 14 9/16in).

**\$4,000 - 6,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**34**

**Dick Nguleingulei Murrumuru (1920-1987)**

Namarrkon (Lightning Spirit)  
natural earth pigments on eucalyptus bark  
61 x 40cm (24 x 15 3/4in).

**\$3,000 - 5,000**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land,  
Northern Territory

**35**

**Robin Nganjmirra (1951-1991)**

Maladj Spirit  
bear artist's name, area, title and code HR5 on a Church  
Missionary Society label on the reverse and a description about  
Mimih Spirits and Namorodo Spirits on a label on the reverse  
natural earth pigments on eucalyptus bark  
57 x 27cm (22 7/16 x 10 5/8in).

**\$1,500 - 2,500**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land,  
Northern Territory  
Church Missionary Society, Gunbalanya (Oenpelli)

**36**

**Bobby Barrdjaray Nganjmirra (1915-1992)**

Ngalkurlburriyaymi, Rainbow Serpent  
bears artist's name, area, code number ON14 and subject matter  
on Gallery of Dreams label on the reverse  
natural earth pigments on eucalyptus bark  
45.5 x 26.5cm (17 15/16 x 10 7/16in).

**\$200 - 300**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land,  
Northern Territory  
Aboriginal Arts Agency Gallery of Dreams, Sydney

**37**

**Artist Unknown**

Echidna  
natural earth pigments on eucalyptus bark  
90 x 53cm (35 7/16 x 20 7/8in).

**\$400 - 600**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land,  
Northern Territory

**38**

**Artist Unknown**

Kurrukadj the Emu and Chicks  
natural earth pigments on eucalyptus bark  
97 x 50cm (38 3/16 x 19 11/16in).

**\$300 - 500**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land,  
Northern Territory

**39**

**Jimmy Nakkurridjilmi Nganjmirra (circa 1917-1982)**

Ngalyod in Kangaroo Form  
natural earth pigments on eucalyptus bark  
104.5 x 38cm (41 1/8 x 14 15/16in).

**\$400 - 600**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land,  
Northern Territory

**40**

**Peter Nangaliwa Nganjmirra (1927-1987)**

Rock Wallaby and Mimih Hunters  
bears artist's name, language group, area and code number NN144  
on Aboriginal Art from Oenpelli Arnhem Land and a description of  
Western Arnhem Land paintings on label on the reverse  
natural earth pigments on eucalyptus bark  
90 x 35cm (35 7/16 x 13 3/4in).

**\$400 - 600**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land,  
Northern Territory

**41**

**Jimmy Nakkurridjilmi Nganjmirra (circa 1917-1982)**

Mimihs with Ngalyod  
bears artist's name, language group, location and description of the  
subject matter depicted on label on the reverse  
natural earth pigments on eucalyptus bark  
87 x 38cm (34 1/4 x 14 15/16in).

**\$400 - 600**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land,  
Northern Territory



32



33



34



35

**42**

**Billy Miridjowie (circa 1910-deceased)**

Untitled (Ritual Body Design)

bears artist's name and subject matter on the reverse  
natural earth pigments on eucalyptus bark  
*69 x 38cm (27 3/16 x 14 15/16in).*

**\$1,000 - 1,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**43**

**Ronnie Djambardi (circa 1925-1994)**

Artist's Clan Land Design

natural earth pigments on eucalyptus bark  
*78 x 42cm (30 11/16 x 16 9/16in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**44**

**Lipundja (circa 1912-1968)**

Sugar Bag Dreaming

bears artist's name, title and a description of the subject matter  
depicted on the reverse

natural earth pigments on eucalyptus bark  
*72 x 41cm (28 3/8 x 16 1/8in).*

**\$1,000 - 1,500**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land,  
Northern Territory

**45**

**Terry (Maningrida) Ngamandarra (born 1952)**

Gulaidji, the Waterlilies

bears artist's name, language group, location, date, catalogue  
number NAMAN 55 and a description of the iconography on  
Maningrida Arts & Crafts label on the reverse

natural earth pigments on eucalyptus bark  
*134 x 70cm (52 3/4 x 27 9/16in).*

**\$3,000 - 5,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory  
Maningrida Arts & Crafts, Northern Territory

**46**

**Jimmy Nyalalkaya (circa 1915-1989)**

Wandurrk, Pythons and Catfish

natural earth pigments on eucalyptus bark  
*72 x 24cm (28 3/8 x 9 7/16in).*

**\$300 - 500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**47**

**Ambrose Mandingurra (active 1988)**

Manyarra Sacred Sites

bears artist's name, language group, location and title on the reverse  
natural earth pigments on eucalyptus bark  
*74 x 24cm (29 1/8 x 9 7/16in).*

**\$400 - 600**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**48**

**Jimmy Nyalalkaya (circa 1915-1989)**

The Bones of Wandurrk

bears artist's name on the reverse

natural earth pigments on eucalyptus bark  
*84.5 x 30cm (33 1/4 x 11 13/16in).*

**\$400 - 600**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**49**

**Artist Unknown**

Figure with Yams

natural earth pigments on eucalyptus bark  
*80.5 x 40cm (31 11/16 x 15 3/4in).*

**\$400 - 600**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**50**

**Mick Marndayngu (circa 1910-1982)**

Mimih Spirit

bears artist's name (Mandalua), language group and title on the reverse  
and a description about Mimih spirits on a label on the reverse

natural earth pigments on eucalyptus bark  
*62 x 15cm (24 7/16 x 5 7/8in).*

**\$400 - 600**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**51**

**Mick Marndayngu (circa 1910-1982)**

Mimih Lightning Man

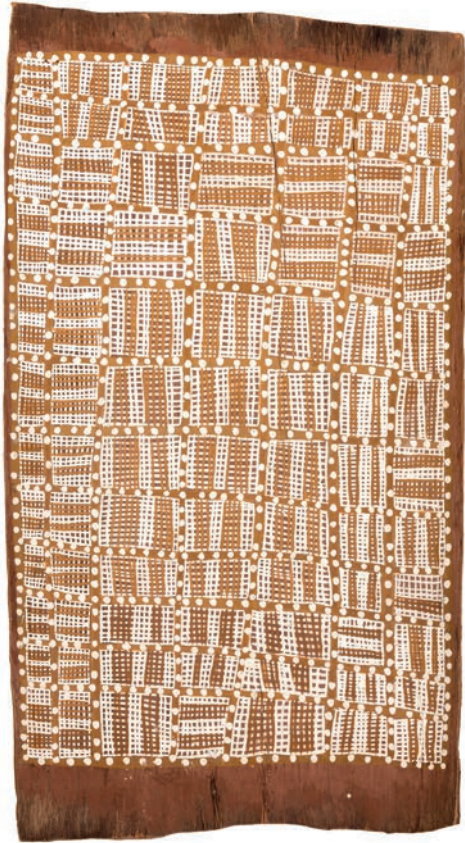
bears a description of the subject matter on the reverse  
natural earth pigments on eucalyptus bark

*55 x 17cm (21 5/8 x 6 11/16in).*

**\$400 - 600**

PROVENANCE

Painted at Yirrkala, North East Arnhem Land, Northern Territory



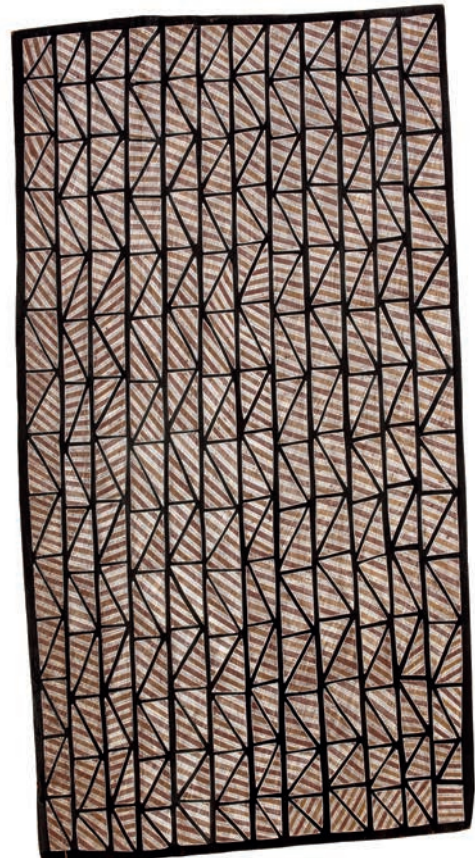
42



43



44



45

52

**Peter Marralwanga (1917-1987)**

Namanjwarre, the Crocodile  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
*101 x 48cm (39 3/4 x 18 7/8in).*

**\$3,000 - 5,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

53

**Peter Marralwanga (1917-1987)**

Kangaroo with Headdress and Spirit Figures  
bears artist's name, group and location faintly on the reverse  
natural earth pigments on eucalyptus bark  
*111 x 58cm (43 11/16 x 22 13/16in).*

**\$4,000 - 6,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

54

**Peter Marralwanga (1917-1987)**

Turtle  
bears artist's name, language group and location on the reverse  
natural earth pigments on eucalyptus bark  
*62 x 41cm (24 7/16 x 16 1/8in).*

**\$1,000 - 1,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

55

**Peter Marralwanga (1917-1987)**

Borlung the Rainbow Serpent  
bears artist's name, location, language group and title on the reverse  
natural earth pigments on eucalyptus bark  
*62 x 32cm (24 7/16 x 12 5/8in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

56

**Michael Bururbuma (born 1932)**

Watparr Tree  
bears artist's name, language group, catalogue number BUR2  
and a description of the subject matter on Maningrida Arts  
& Crafts label on the reverse  
natural earth pigments on eucalyptus bark  
*97 x 51cm (38 3/16 x 20 1/16in).*

**\$500 - 700**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory  
Maningrida Arts & Crafts, Northern Territory

57

**Wally Mandarrk (circa 1915-1987)**

Two Long Toms  
bears artist's name, age, language group and subject matter on label  
on the reverse  
natural earth pigments on eucalyptus bark  
*21 x 71cm (8 1/4 x 27 15/16in).*

**\$300 - 500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

58

**Jack Baymunungbi (circa 1935-1987)**

Bush Potato (Mandube)  
bears artist's name, location, language group and title on the reverse  
natural earth pigments on eucalyptus bark  
*83 x 32cm (32 11/16 x 12 5/8in).*

**\$500 - 700**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

59

**Ronnie Djambardi (circa 1925-1994)**

Ngalyod the Rainbow Serpent 1981  
bears artist's name, language group, clan, catalogue number K339/UR,  
date and a description of the story depicted on Maningrida Arts & Crafts  
label on the reverse  
natural earth pigments on eucalyptus bark  
*111 x 38cm (43 11/16 x 14 15/16in).*

**\$400 - 600**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory  
Maningrida Arts & Crafts, Northern Territory

60

**Jack Docherty (born circa 1945)**

Kangaroo and Reflection  
bears artist's name and title on the reverse  
natural earth pigments on eucalyptus bark  
*100 x 38cm (39 3/8 x 14 15/16in).*

**\$400 - 600**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

61

**Jack Docherty (born circa 1945)**

Rainbow Snake, Termite Mound and Log (Nalmud, Gambah and Gundulg)  
bears artist's name and subject matter on the reverse  
natural earth pigments on eucalyptus bark  
*107 x 37cm (42 1/8 x 14 9/16in).*

**\$400 - 600**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory



52



53



54



55

62

**Wally Mandarrk (circa 1915-1987)**

Female Mimih with Dilly Bag  
bears artist's name, language group and subject matter on the reverse  
natural earth pigments on eucalyptus bark  
*79 x 25cm (31 1/8 x 9 13/16in).*  
**\$2,000 - 3,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

63

**Wally Mandarrk (circa 1915-1987)**

Male and Female Mimih Spirits  
bears artist's name, language group and location on the reverse  
natural earth pigments on eucalyptus bark  
*100 x 33cm (39 3/8 x 13in).*  
**\$2,000 - 3,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

64

**Wally Mandarrk (circa 1915-1987)**

Male and female Mimih with Yam  
bears artist's name, language group and location on the reverse  
natural earth pigments on eucalyptus bark  
*100 x 34cm (39 3/8 x 13 3/8in).*  
**\$2,000 - 3,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

65

**Wally Mandarrk (circa 1915-1987)**

The Spirit of the Deceased with Skeletons  
bears artist's name, language group and location on the reverse  
natural earth pigments on eucalyptus bark  
*88 x 45cm (34 5/8 x 17 11/16in).*  
**\$2,000 - 3,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

66

**Peter Nambarradj (1928-1983)**

Crocodile and Barramundi  
bears artist's name, language group and location on the reverse  
natural earth pigments on eucalyptus bark  
*82 x 47cm (32 5/16 x 18 1/2in).*  
**\$500 - 700**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

67

**Dick Barinbungung (circa 1915-1981)**

Wallaby  
natural earth pigments on eucalyptus bark  
*68 x 45cm (26 3/4 x 17 11/16in).*  
**\$500 - 700**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

68

**Ambrose Mandingurra (active 1988)**

Manyarra Sacred Sites  
natural earth pigments on eucalyptus bark  
*78 x 39cm (30 11/16 x 15 3/8in).*  
**\$500 - 700**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

69

**Ronnie Djambardi (circa 1925-1994)**

Wandurrk Spirit Being  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
*112 x 39.5cm (44 1/8 x 15 9/16in).*  
**\$500 - 700**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

70

**Peter Nambarradj (1928-1983)**

Ngalyod with Mimih Spirit  
bears artist's name, language group, location and title on the reverse  
natural earth pigments on eucalyptus bark  
*102 x 35.5cm (40 3/16 x 14in).*  
**\$500 - 700**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

71

**Peter Marralwanga (1917-1987)**

Crocodile with Eggs  
bears artist's name and location on the reverse  
natural earth pigments on eucalyptus bark  
*107 x 39cm (42 1/8 x 15 3/8in).*  
**\$500 - 700**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory





62



63



64



65

**72**

**Yirawala (circa 1897-1976)**

Grey Rock Wallaby - Mardayin Ceremony  
natural earth pigments on eucalyptus bark  
*109.5 x 47cm (43 1/8 x 18 1/2in).*

**\$5,000 - 7,000**

PROVENANCE

Probably painted in the Liverpool River region, Western Arnhem Land, Northern Territory

**73**

**Yirawala (circa 1897-1976)**

Crocodile (Golomomo)  
bears artist's name, title, dimensions and catalogue number  
357-6839 on Gallery of Dreams label on  
the reverse of the frame  
natural earth pigments on eucalyptus bark  
*98 x 32cm (38 9/16 x 12 5/8in).*

**\$5,000 - 7,000**

PROVENANCE

Painted at Croker Island, Central Arnhem Land, Northern Territory  
Aboriginal Arts Agency Gallery of Dreams, Sydney

**74**

**Ronnie Djambardi (circa 1925-1994)**

Wandurrk Spirit Being  
bears artist's name, group, location on the reverse and similar  
details with catalogue number DJA 12 on Maningrida Arts & Crafts  
label on the reverse  
natural earth pigments on eucalyptus bark  
*94 x 27cm (37 x 10 5/8in).*

**\$700 - 1,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory  
Maningrida Arts & Crafts, Northern Territory

**75**

**Jack Kalakala (1925-1987)**

Two Echidnas (Djira Munga)  
bears artist's name, location, language group and description of the  
subject matter depicted on the reverse  
natural earth pigments on eucalyptus bark  
*92 x 61cm (36 1/4 x 24in).*

**\$700 - 1,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**76**

**George Garrawun (1945-1993)**

Sugar Bag Dreaming  
natural earth pigments on eucalyptus bark  
*160 x 60cm (63 x 23 5/8in).*

**\$700 - 1,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**77**

**John Bulun Bulun (circa 1946-2010)**

Freshwater Animals of the Arafura Swamp  
natural earth pigments on eucalyptus bark  
*98 x 39cm (38 9/16 x 15 3/8in).*

**\$800 - 1,200**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**78**

**John Bulun Bulun (circa 1946-2010)**

Sacred Waterholes of the Artist's Clan  
natural earth pigments on eucalyptus bark  
*109 x 56cm (42 15/16 x 22 1/16in).*

**\$800 - 1,200**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**79**

**Fred (Milmilikum) Milmilgama (born circa 1910)**

Mimihs and Crocodile  
bears artist's name, language group and region on the reverse  
natural earth pigments on eucalyptus bark  
*89 x 37cm (35 1/16 x 14 9/16in).*

**\$800 - 1,200**

PROVENANCE

Painted in the Oenpelli (Gunbalanya) region, Western Arnhem Land,  
Northern Territory

**80**

**Billy Djambanuwa (circa 1938-1990)**

Echidnas (Narrebek)  
bears artist's name (Jambanda), language group, location and title  
on the reverse  
natural earth pigments on eucalyptus bark  
*37 x 63cm (14 9/16 x 24 13/16in).*

**\$500 - 700**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**81**

**Fred (Milmilikum) Milmilgama (born circa 1910)**

Female Namorodo Spirit  
bears artist's name and subject matter depicted on the reverse  
natural earth pigments on eucalyptus bark  
*61 x 12cm (24 x 4 3/4in).*

**\$500 - 700**

PROVENANCE

Painted in the Oenpelli (Gunbalanya) region, Western Arnhem Land,  
Northern Territory



72



73

82

**George Liwukang Bukulatjpi (circa 1927-2007)**

Octopus and Sturgeon Fish  
bears artist's name, language, moiety, area and title on the reverse  
natural earth pigments on eucalyptus bark  
*153 x 47cm (60 1/4 x 18 1/2in).*

**\$2,000 - 3,000**

PROVENANCE

Painted at Galiwin'ku, Elcho Island, Northeastern Arnhem Land

83

**John Mandjuwi (1935-1999)**

Wurrkadi Design  
natural earth pigments on eucalyptus bark  
*175 x 50.5cm (68 7/8 x 19 7/8in).*

**\$1,000 - 1,500**

PROVENANCE

Painted at Galiwin'ku, Elcho Island, Northeastern Arnhem Land

84

**Charlie Matjuwi Burarrwanga (born circa 1925)**

Sacred Symbols of the Mutta Mutta Lands  
bears artist's name, language group, location, catalogue number  
MATJ 26 and a description of the subject matter depicted on  
Maningrida Arts & Crafts label on the reverse  
natural earth pigments on eucalyptus bark  
*183 x 72cm (72 1/16 x 28 3/8in).*

**\$5,000 - 7,000**

PROVENANCE

Painted at Galiwin'ku, Elcho Island, Northeastern Arnhem Land  
Maningrida Arts & Crafts, Northern Territory

85

**George Liwukang Bukulatjpi (circa 1927-2007)**

Flying Fox  
bears artist's name, moiety, area and title on the reverse  
natural earth pigments on eucalyptus bark  
*192 x 60cm (75 9/16 x 23 5/8in).*

**\$2,000 - 3,000**

PROVENANCE

Painted at Galiwin'ku, Elcho Island, Northeastern Arnhem Land

86

**George Liwukang Bukulatjpi (circa 1927-2007)**

Warramirri Clan Totems of Sea and Land  
natural earth pigments on eucalyptus bark  
*140.5 x 53.5cm (55 5/16 x 21 1/16in).*

**\$2,000 - 3,000**

PROVENANCE

Painted at Galiwin'ku, Elcho Island, Northeastern Arnhem Land

87

**George Merwulunulu Djaykurrnga (circa 1930-1987)**

Namarrkon the Lightning Spirit  
bears artist's name, region, incorrect title and Gunbalanya Council Inc.  
catalogue number F53 on Aboriginal Art from Oenpelli Arnhem Land  
Australia label on the reverse as well as a description of the story depicted  
on another label on the reverse  
natural earth pigments on eucalyptus bark  
*43 x 24.5cm (16 15/16 x 9 5/8in).*

**\$400 - 600**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land,  
Northern Territory  
Aboriginal Art from Oenpelli Arnhem Land Australia

88

**Mick Daypurryun (circa 1929-1994)**

Djang'kawu Totems  
natural earth pigments on eucalyptus bark  
*51 x 27cm (20 1/16 x 10 5/8in).*

**\$300 - 500**

PROVENANCE

Painted at Galiwin'ku, Elcho Island, Northeastern Arnhem Land,  
Northern Territory

89

**Gali Yalkarriwuy (born circa 1942)**

Wititj, the Olive Pythons  
bears artist's name, moiety, title and a description of the story depicted  
on Galiwinku Arts Galiwinku Island label on the reverse  
natural earth pigments on eucalyptus bark  
*95 x 40cm (37 3/8 x 15 3/4in).*

**\$300 - 500**

PROVENANCE

Painted at Galiwin'ku, Elcho Island, Northeastern Arnhem Land  
Galiwinku Arts, Galiwinku Island

90

**George Liwukang Bukulatjpi (circa 1927-2007)**

The Sacred Whale  
bears artist's name and title on the reverse, and a description of the  
story depicted on damaged label on the reverse  
natural earth pigments on eucalyptus bark  
*114 x 65cm (44 7/8 x 25 9/16in).*

**\$300 - 500**

PROVENANCE

Painted at Galiwin'ku, Elcho Island, Northeastern Arnhem Land

91

**Fred Narroldol Didjbaralka (circa 1924-1980)**

Gurugudji the Emu  
bears artist's name, title, area, code OE-O2LMII and a description of  
the story depicted on the reverse  
natural earth pigments on eucalyptus bark  
*103.5 x 42cm (40 3/4 x 16 9/16in).*

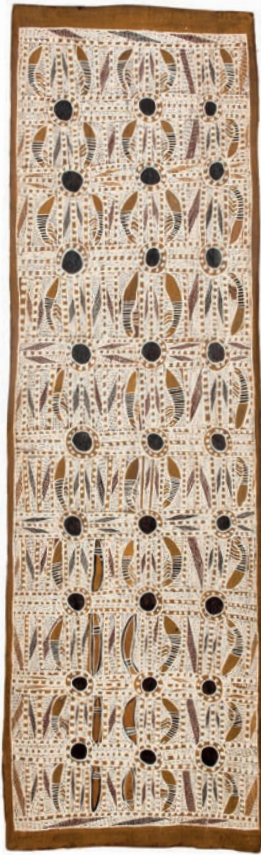
**\$400 - 600**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land,  
Northern Territory



82



83



85



86



84

92

**George Merwulunulu Djaykurrnga (circa 1930-1987)**

Mimih Spirits

bears artist's name, language group, area, title and a description of the story depicted on the reverse

natural earth pigments on eucalyptus bark

100 x 33cm (39 3/8 x 13in).

**\$2,000 - 3,000**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

93

**Jack Bunkaniyal (born 1947)**

Dird (Moon)

bears artist's name and title (Garakbal) on the reverse

natural earth pigments on eucalyptus bark

100 x 33.5cm (39 3/8 x 13 3/16in).

**\$3,000 - 5,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land, Northern Territory

94

**David Milaybuma (circa 1938-1983)**

Male and Female Spirit Figures

bears artist's name, group, location and title on the reverse

natural earth pigments on eucalyptus bark

123 x 41cm (48 7/16 x 16 1/8in).

**\$4,000 - 6,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land, Northern Territory

95

**Djinu Tjimari (circa 1901-deceased)**

Ranimum Among the Billagongs

bears artist's name, clan, country and title on the reverse

natural earth pigments on eucalyptus bark

64 x 44cm (25 3/16 x 17 5/16in).

**\$1,000 - 1,500**

PROVENANCE

Painted in the Maningrida region, Northern Territory

96

**Yuwun Yuwun Marruwarr (circa 1928-1978)**

Female Kangaroo

natural earth pigments on eucalyptus bark

102 x 46.5cm (40 3/16 x 18 5/16in).

**\$800 - 1,200**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

97

**Shorty Nadjalama**

Birdaroo

natural earth pigments on eucalyptus bark

105 x 38cm (41 5/16 x 14 15/16in).

**\$800 - 1,200**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

98

**Anchor Barrbuwa Wurrkidj (circa 1924-1977)**

Dilly Bags

bears artist's name, location and subject matter on Gallery of Dreams

label on the reverse

natural earth pigments on eucalyptus bark

74 x 39cm (29 1/8 x 15 3/8in).

**\$300 - 500**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory  
Aboriginal Arts Agency Gallery of Dreams, Sydney

99

**Bobby Barrdjaray Nganjmirra (1915-1992)**

Mimih Spirits Hunting

natural earth pigments on eucalyptus bark

25 x 65cm (9 13/16 x 25 9/16in).

**\$700 - 1,000**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

100

**(Paddy) Captain Jambuwal (circa 1927-deceased)**

Maraian Irridjir (Sacred Poles)

natural earth pigments on eucalyptus bark

47 x 31cm (18 1/2 x 12 3/16in).

**\$800 - 1,200**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory



92



93



94



95

101

**Lofty Bardayal Nadjamerrek (1926-2009)**

Lightning Spirit (Namarrkon)

bears artist's name on the reverse

natural earth pigments on eucalyptus bark

108 x 53cm (42 1/2 x 20 7/8in).

**\$7,000 - 10,000**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

Cf. For a similar image by the artist, see *Namarrkon the Lightning Man*, 1993, in M. K. C. West (ed.), *Rainbow, Sugarbag and Moon: Two artists of the stone country, Bardayal Nadjamerrek and Mick Kubarkku*, Museum & Art Gallery of the Northern Territory, Darwin, 1995, plate 5, page 15.

An exquisitely rendered depiction of the Lightning Spirit responsible for the electrical storms of the Kunwinjku season of kurnumeleng when the first heavy rains fall in December. Namarrkon created Aljurr, the Leichhardt's grasshopper, that is active in the early to mid wet season. Namarrkon is typically depicted with stone axes protruding from his joints; he strikes these together to make flashes of lightning, while the electrical energy of lightning bolts connects his head through his hands to his feet. Bardayal's image of the spirit being Namarrkon is anthropomorphic, and it suggests features of the grasshopper. Images of lightning spirits abound in the rock art of the Arnhem Escarpment, and Bardayal was a renowned rock painter having been tutored in the art by his father Yanjorluk in the 1940s.

Wally Caruana

102

**Lofty Bardayal Nadjamerrek (1926-2009)**

Kolobarr, The Plains Kangaroo

bears artist's name, language group, area and unrelated story on label on the reverse

natural earth pigments on eucalyptus bark

97.5 x 64.5cm (38 3/8 x 25 3/8in).

**\$4,000 - 6,000**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

103

**Lofty Bardayal Nadjamerrek (1926-2009)**

Barramundi

bears artist's name and title on the reverse and artist's name, language group, area, subject matter on Gallery of Dreams Aboriginal Arts Agency on the reverse

natural earth pigments on eucalyptus bark

87 x 37.5cm (34 1/4 x 14 3/4in).

**\$3,000 - 5,000**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory  
Aboriginal Arts Agency Gallery of Dreams, Sydney





101



102



103

104

**Mick Kubarkku (circa 1925-2008)**

Ancestors of the Purukupali Myth  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
145 x 15.5cm (57 1/16 x 6 1/8in).

**\$3,000 - 5,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

105

**Mick Kubarkku (circa 1925-2008)**

Mimih Spirits with Spears  
bears artist's name, language group, clan, catalogue number  
GUB 42 and a description of the story depicted on Maningrida Arts  
& Crafts label on the reverse  
natural earth pigments on eucalyptus bark  
177 x 85cm (69 11/16 x 33 7/16in).

**\$7,000 - 10,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory  
Maningrida Arts & Crafts, Northern Territory

*Mimih* spirits inhabit the stone country of the western Arnhem  
Escarpment. They are usually depicted in human form, with thin rake-like  
figures and short necks. They live in the crevices of the rocky cliff faces.  
*Mimih* are not creator beings; rather they taught the ancestors of the  
western Arnhem Land clans the skills of living, such as painting, dancing  
and singing, and hunting and cooking food. The three *mimih* depicted  
here are clearly hunters with their pronged spears and a spear thrower  
shown beside the figure on the left.

The painting is characteristic of Kubarkku's style that harkens back to  
a pre-modern era of painting, particularly in the dotted decoration on  
white of the heads and hands which have associations with body painting  
designs in Wubarr ceremonies. Kubarkku recollected being photographed  
at a Wubarr ceremony by the anthropologist Ronald Berndt in 1950 (P.  
Taçon and M. Garde, 'Kun-wardde bim, rock art from western and central  
Arnhem Land', in West, M. K. C., ed., *Rainbow, Sugarbag and Moon: Two  
artists of the stone country, Bardayal Nadjamerrek and Mick Kubarkku*,  
Museum & Art Gallery of the Northern Territory, Darwin, 1995, page 35).  
Kubarkku paints *mimih* with their arms around each other's shoulders '...  
Maybe it's because when they come out of their rocky caves, the wind can  
snap their necks' (West 1995:45).

Wally Caruana

106

**Mick Kubarkku (circa 1925-2008)**

Untitled (Bima)  
bears artist's name, group and location on the reverse  
natural earth pigments on eucalyptus bark  
173 x 27.5cm (68 1/8 x 10 13/16in).

**\$3,000 - 5,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory



104



105



106

107

**Curly Bardkadubbu (circa 1924-1987)**

Yawk Yawk Spirit

natural earth pigments on eucalyptus bark

111 x 73cm (43 11/16 x 28 3/4in).

**\$3,000 - 5,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land, Northern Territory

108

**Curly Bardkadubbu (circa 1924-1987)**

Saltwater Crocodiles (Namanjwarre)

bears artist's name, language group, location and title on the reverse

natural earth pigments on eucalyptus bark

115.5 x 59cm (45 1/2 x 23 1/4in).

**\$2,500 - 3,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land, Northern Territory

109

**Curly Bardkadubbu (circa 1924-1987)**

Kundagi, the Kangaroo

bears artist's name, language group and moiety on the reverse

natural earth pigments on eucalyptus bark

114 x 74cm (44 7/8 x 29 1/8in).

**\$1,500 - 2,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land, Northern Territory

110

**Curly Bardkadubbu (circa 1924-1987)**

Ngalyod the Rainbow Serpent

bears artist's name on the reverse

natural earth pigments on eucalyptus bark

138 x 69cm (54 5/16 x 27 3/16in).

**\$2,000 - 3,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land, Northern Territory

111

**Attributed to Timothy Nadjowh (active 1980s)**

Male and Female Mimih Spirits

bears artist's name (Wandrr), language group and moiety on the reverse

natural earth pigments on eucalyptus bark

100 x 19.5cm (39 3/8 x 7 11/16in).

**\$700 - 1,000**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

112

**Wanurr (circa 1922-deceased)**

Goanna Hunt

bears artist's name, language group, location and subject matter on the reverse

natural earth pigments on eucalyptus bark

91 x 49cm (35 13/16 x 19 5/16in).

**\$800 - 1,200**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

113

**Thompson Nganjmirra (born 1954)**

Untitled (Mimih Spirits and Kangaroo)

bears artist's name, language group, area and a description of Western Arnhem

Land paintings on labels on the reverse

natural earth pigments on eucalyptus bark

110 x 44cm (43 5/16 x 17 5/16in).

**\$800 - 1,200**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

114

**Jimmy Jabaralil**

Nadulmi

natural earth pigments on eucalyptus bark

92.5 x 51cm (36 7/16 x 20 1/16in).

**\$500 - 700**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

115

**Jack Madagarlgarl (circa 1930-2000)**

Namorodo

bears artist's name, language group and title on the reverse and a description about Mimih and Namorodo Spirits on a label on the reverse

natural earth pigments on eucalyptus bark

52 x 18cm (20 1/2 x 7 1/16in).

**\$500 - 700**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

116

**Djawida Nadjongorle (1943-2008)**

Male and Female Mimih Spirits

bears artist's name, language group, location and description of the subject matter depicted on label on the reverse

natural earth pigments on eucalyptus bark

76 x 43cm (29 15/16 x 16 15/16in).

**\$700 - 1,000**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land



107



108



109



110

117

**Dick Nguleingulei Murrumurru (1920-1987)**

Luma Luma

bears artist's name and region on the reverse

natural earth pigments on eucalyptus bark

156 x 54cm (61 7/16 x 21 1/4in).

**\$7,000 - 10,000**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

Luma Luma is described as the creator of the major regional Mardayin ceremony that brings together both moieties of the peoples of western Arnhem Land, the Duwa and the Yirridjja. The sacred objects used in this ceremony emanated from Luma Luma's body, his organs and his bones metamorphosing into sacred ritual objects. Each clan owns one of these *rangga*, and an image such as this – the figure of a giant Luma Luma in human form – suggests the connections between individual clan groups. The various clan patterns that adorn Luma Luma's body in this painting express the connection to ceremony through the designs painted onto participants' bodies, and reinforces the relationships between clans and notion of strength in unity. In one version of the Luma Luma narrative, the giant ogre threatened two young women on his island home. In retaliation, the women's clansmen attacked Luma Luma and dissected his body, taking the transformed parts as sacred objects. The Kuninjku master Yirawala painted a series of barks on the subject of Luma Luma which are now in the collection of the National Gallery of Australia; see S. Le Brun Holmes, *Yirawala: Painter of the Dreaming*, Hale & Iremonger, Sydney, 1994, plates 1-15.

Wally Caruana

118

**Dick Nguleingulei Murrumurru (1920-1987)**

Two Kangaroos and Mimih Hunter

natural earth pigments on eucalyptus bark

150 x 85cm (59 1/16 x 33 7/16in).

**\$8,000 - 12,000**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

In 1912 at Oenpelli (now Gunbalanya) in western Arnhem Land, Sir Walter Baldwin Spencer made the first of a number of collections of bark paintings for the National Museum of Victoria. He noted that artists chose to paint images that were found in the rock art of the region. *Two Kangaroos and Mimih Hunter* is a later but characteristic image of the type that artists painted for Spencer.<sup>1</sup> It shows a hunter with a dilly bag over his shoulder, spear attached to a spear thrower, poised to hurl his weapon at his prey. Typically, the hunter is depicted proportionally smaller than the kangaroos, placing the emphasis in the painting entirely on the catch. This serves as a means to depict the detail of the internal organs of the kangaroos, as Nguleingulei shows in this exquisite rendering. The use of the X-ray technique by western Arnhem Land artists serves a number of purposes: it shows the anatomy of the prey and the correct method to butcher it; it is a diagram for the allocation of body parts to particular kin that is strictly mandated by tradition; and it is suggestive of the transformed organs, parts of the body and the bones of the ancestral aspect of the creature that are features of the landscape.

Wally Caruana

<sup>1</sup> See b. Spencer, *Wanderings in Wild Australia*, Macmillan, London, 1928, fig. 529, pp. 809-10, and L. Taylor, *Seeing the Inside: Bark painting in Western Arnhem Land*, Oxford: Clarendon Press, 1996, plate 2.2, p.23.



117



118

**119**

**Billy Djambanuwa (circa 1938-1990)**

Rainbow Serpents with Buffalo Heads 1975  
bears artist's name, language group, location, moiety and date  
on the reverse  
natural earth pigments on eucalyptus bark  
*67 x 49cm (26 3/8 x 19 5/16in).*  
**\$1,500 - 2,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**120**

**Billy Djambanuwa (circa 1938-1990)**

Wangara Spirits  
bears artist's name, language group, location and title on the reverse  
natural earth pigments on eucalyptus bark  
*60 x 37cm (23 5/8 x 14 9/16in).*  
**\$1,000 - 1,500**

PROVENANCE

Painted at Maningrida, Central Arnhem Land, Northern Territory

**121**

**Billy Djambanuwa (circa 1938-1990)**

Namarrorddo with Borlung  
bears artist's name and language group  
natural earth pigments on eucalyptus bark  
*73 x 31cm (28 3/4 x 12 3/16in).*  
**\$1,000 - 1,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**122**

**Curly Bardkadubbu (circa 1924-1987)**

Barramundi with Totem Design  
bears artist's name, language group, region and a description of  
Western Arnhem Land paintings on label on the reverse  
natural earth pigments on eucalyptus bark  
*106 x 54cm (41 3/4 x 21 1/4in).*  
**\$1,000 - 1,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**123**

**Yirawala (circa 1897-1976)**

Barramundi – Mardayin Ceremony  
bears artist's name, title, dimensions and catalogue number 3576839  
on Gallery of Dreams label on the reverse of  
the frame  
natural earth pigments on eucalyptus bark  
*82 x 37cm (32 5/16 x 14 9/16in).*  
**\$1,000 - 1,500**

PROVENANCE

Painted in the Liverpool region, Western Arnhem Land,  
Northern Territory  
Aboriginal Arts Agency Gallery of Dreams, Sydney

**124**

**Fred Nanganharralil (circa 1938-1993)**

Morning Star Pole at Djarraya 1983  
bears artist's name, tribal group, date, code 10YIS683/27 and title  
on label on the reverse  
natural earth pigments on eucalyptus bark  
*116 x 44cm (45 11/16 x 17 5/16in).*  
**\$800 - 1,200**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land,  
Northern Territory

**125**

**Fred Nanganharralil (circa 1938-1993)**

Milk Milk Spirit with Pandanus Bag (Dhimbuka)  
natural earth pigments on eucalyptus bark  
*123.5 x 56cm (48 5/8 x 22 1/16in).*  
**\$800 - 1,200**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**126**

**Bariya (circa 1919-1992)**

Sacred Totemic Goannas of the Djan'kawu Myth  
natural earth pigments on eucalyptus bark  
*131 x 55.5cm (51 9/16 x 21 7/8in).*  
**\$700 - 1,000**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land,  
Northern Territory

**127**

**Tom Djawa (circa 1905-1980)**

Hollow Log and Eeltail Catfish  
natural earth pigments on eucalyptus bark  
*78 x 26cm (30 11/16 x 10 1/4in).*  
**\$800 - 1,200**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land,  
Northern Territory

**128**

**Fred Nanganharralil (circa 1938-1993)**

Buldamadji, the Wongar Shark  
bears artist's name, clan, language group, moiety, title and a description  
of the story depicted on Milingimbi Council label on the reverse  
natural earth pigments on eucalyptus bark  
*126 x 63.5cm (49 5/8 x 25in).*  
**\$800 - 1,200**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land,  
Northern Territory





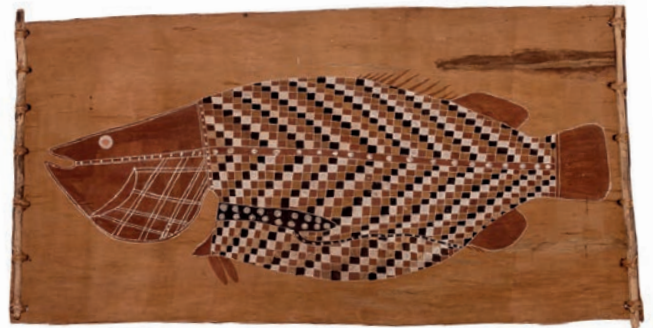
119



120



121



122



123

**129**

**Bluey Ilkarr Gunjinji (circa 1925-deceased)**

Luma Luma  
natural earth pigments on eucalyptus bark  
*83 x 51cm (32 11/16 x 20 1/16in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

**130**

**George Merwulunulu Djaykurrnga (circa 1930-1987)**

Yirridjja Moiety Mardayin Carvings  
bears artist's name, area, moiety, code number GG137 and subject matter on Church Missionary Society label on the reverse  
natural earth pigments on eucalyptus bark  
*84 x 42cm (33 1/16 x 16 9/16in).*

**\$2,500 - 3,500**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory  
Church Missionary Society

**131**

**Mick Kubarkku (circa 1925-2008)**

Saltwater Crocodile and Wallaby (Namandjavarre and Kornobolo)  
bears artist's name, language group, location and title on label on the reverse  
natural earth pigments on eucalyptus bark  
*124.5 x 78cm (49 x 30 11/16in).*

**\$3,000 - 5,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land, Northern Territory

**132**

**James Iyuna (born 1959)**

Ngalyod with Waterlily Headdress  
bears the artist's name on the reverse  
natural earth pigments on eucalyptus bark  
*119 x 66cm (46 7/8 x 26in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land, Northern Territory

**133**

**George Milpurrurru (1934-1998)**

Mokuys with Dilly Bags and Ceremonial Objects  
natural earth pigments on eucalyptus bark  
*106 x 37cm (41 3/4 x 14 9/16in).*

**\$800 - 1,200**

PROVENANCE

Painted at Ramingining, Central Arnhem Land, Northern Territory

**134**

**Peter Mondjingu (circa 1928-1995)**

Mosquito Ranggas  
natural earth pigments on eucalyptus bark  
*88.5 x 45cm (34 13/16 x 17 11/16in).*

**\$600 - 800**

PROVENANCE

Painted at Ramingiring, Central Arnhem Land, Northern Territory

**135**

**Mick Magani (circa 1920-1984)**

Hunting Lands of the Mildjingi  
natural earth pigments on eucalyptus bark  
*82 x 21cm (32 5/16 x 8 1/4in).*

**\$800 - 1,200**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land, Northern Territory

**136**

**Johnny Ngarrarrang (1942-deceased)**

Milka Tree Story  
bears artist's name, clan, language group, moiety on the reverse and similar information and a description of the subject matter on Milingimbi Council label on the reverse  
natural earth pigments on eucalyptus bark  
*94.5 x 47.5cm (37 3/16 x 18 11/16in).*

**\$800 - 1,200**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land, Northern Territory  
Milingimbi Council, Northern Territory

**137**

**Tom Djumburpur (1920-2006)**

Galki the Catfish  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
*114.5 x 63cm (45 1/16 x 24 13/16in).*

**\$800 - 1,200**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land, Northern Territory



129



130



131



132

138

**Lofty Bardayal Nadjamerrek (circa 1926-2009)**

Mimih Spirits Dancing 1981

bears artist's name, language group, clan, title, catalogue number K645/CR and date on Maningrida Arts & Crafts label on the reverse natural earth pigments on eucalyptus bark

86 x 53cm (33 7/8 x 20 7/8in).

**\$8,000 - 12,000**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Central Arnhem Land, Northern Territory  
Maningrida Arts & Crafts, Northern Territory

Cf. For a related image by the artist, see *Mardayin ceremony*, c.1978, in the collection of the National Gallery of Victoria, in K. Munro, (ed), *Bardayal 'Lofty' Nadjamerrek AO*, Museum of Contemporary Art, Sydney, 2010, page 58, and J. Ryan, *Spirit in Land: Bark paintings from Arnhem Land in the National Gallery of Victoria*, National Gallery of Victoria, Melbourne, 1990, plate 52, page 92.

The painting is a study in human movement; each of the figures strikes a different pose. The animated actions of these *mimih* figures bears a direct relationship to similar images found in the rock art of the Arnhem Escarpment. Bardayal describes the painting as depicting a Mardayin ceremony. This is a major regional ceremony that brings together people belonging to both moieties of western Arnhem Land society, the Duwa and the Yirridjdja. In fact Bardayal shows both men and women dancing, accompanied by two male musicians, a didjeridu player and a clap-stick player who wear feathered hair adornments. In the ceremony, the participants' bodies are painted in geometric clan designs that relate to particular tracts of land, and to specific ancestors. Bardayal's composition of three rows of dancers with their heads, forearms and lower legs set at angles, and painted white to contrast with the decorated torsos, succinctly suggests the rhythms and motion of the ceremony.

Wally Caruana



139

**Jack Docherty (born circa 1945)**

Spiritual Landscape - Yams and Dilly Bags bears artist's name, language group and location on the reverse  
natural earth pigments on eucalyptus bark  
130 x 52cm (51 3/16 x 20 1/2in).  
**\$1,000 - 1,500**

PROVENANCE

Painted in the Maningrida region,  
Central Arnhem Land, Northern Territory

140

**Wakuthi Marawili (circa 1921-2005)**

Fire Story  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
100 x 43cm (39 3/8 x 16 15/16in).  
**\$1,000 - 1,500**

PROVENANCE

Painted in the Yirrkala region, North East  
Arnhem Land, Northern Territory

141

**England Banggala (circa 1925-2001)**

Untitled (Pandanus Skirt Design)  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
88 x 31.5cm (34 5/8 x 12 3/8in).  
**\$1,000 - 1,500**

PROVENANCE

Painted in the Maningrida region, Central  
Arnhem Land, Northern Territory

142

**Tom Djawa (circa 1905-1980)**

Djang'kawu Waterhole Totems  
natural earth pigments on eucalyptus bark  
75 x 45cm (29 1/2 x 17 11/16in).  
**\$1,000 - 1,500**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land,  
Northern Territory

143

**Jimmy Wood Marraluka (born 1957)**

Bambu, Artist's Country  
bears artist's name, language group, location,  
a description of the story depicted and  
catalogue number WOO 60 on Maningrida  
Arts & Crafts label on the reverse  
natural earth pigments on eucalyptus bark  
106 x 56cm (41 3/4 x 22 1/16in).  
**\$1,000 - 1,500**

PROVENANCE

Painted in the Maningrida region,  
Central Arnhem Land, Northern Territory  
Maningrida Arts & Crafts, Northern Territory

144

**Djutadjuta Mununggurr (circa 1935-2004)**

Shark (Bul'manydji or Mana)  
bears title, location and a description of the  
story depicted on label on the reverse  
natural earth pigments on eucalyptus bark  
132 x 49.5cm (51 15/16 x 19 1/2in).  
**\$1,000 - 1,500**

PROVENANCE

Painted in the Yirrkala region, North East  
Arnhem Land, Northern Territory

145

**Mick Aruni Illortamini (1917-1973)**

Body Design  
natural earth pigments on eucalyptus bark  
83 x 37cm (32 11/16 x 14 9/16in).  
**\$1,000 - 1,500**

PROVENANCE

Painted on Melville Island, Northern Territory

146

**Declan Apuatimi (circa 1930-1985)**

Pukumani Design  
natural earth pigments on eucalyptus bark  
87 x 34cm (34 1/4 x 13 3/8in).  
**\$1,000 - 1,500**

PROVENANCE

Painted on Bathurst Island, Northern Territory

147

**Declan Apuatimi (circa 1930-1985)**

Ceremonial Body Painting Design  
natural earth pigments on eucalyptus bark  
50 x 39.5cm (19 11/16 x 15 9/16in).  
**\$1,500 - 2,500**

PROVENANCE:

Painted on Bathurst Island, Northern Territory

148

**Paddy Dhathangu (1915-1993),  
Djardi Ashley (born 1950) and  
Dorothy Djukulul (born 1942)**

Ganalbingu Clan Totems  
bears artist's names and a description of the  
subject matter depicted on the reverse  
natural earth pigments on eucalyptus bark  
135 x 68cm (53 1/8 x 26 3/4in).  
**\$800 - 1,200**

PROVENANCE

Painted in the Ramingining region,  
Central Arnhem Land, Northern Territory

149

**Jimmy Wululu (circa 1936-2005)**

The Great Drought  
natural earth pigments of eucalyptus bark  
106 x 41cm (41 3/4 x 16 1/8in).  
**\$800 - 1,200**

PROVENANCE

Painted in the Ramingining region,  
Central Arnhem Land

150

**George Milpururru (1934-1998)**

Djarrka the Water Goanna and Karritjarr  
the Python  
natural earth pigments on eucalyptus bark  
108 x 57.5cm (42 1/2 x 22 5/8in).  
**\$800 - 1,200**

PROVENANCE

Painted in the Ramingining region,  
Central Arnhem Land

151

**George Milpururru (1934-1998)**

Yolngu Women with Digging Sticks  
bears artist's name, language group, area and  
a description of the story depicted on damaged  
label on the reverse  
natural earth pigments on eucalyptus bark  
111 x 37cm (43 11/16 x 14 9/16in).  
**\$800 - 1,200**

PROVENANCE

Painted in the Ramingining region, Central  
Arnhem Land, Northern Territory

152

**George Milpururru (1934-1998)**

Water Goannas (Djewka)  
bears artist's name, language group and title  
on the reverse  
natural earth pigments on eucalyptus bark  
108 x 43cm (42 1/2 x 16 15/16in).  
**\$800 - 1,200**

PROVENANCE

Painted in the Ramingining region,  
Central Arnhem Land, Northern Territory



139



140



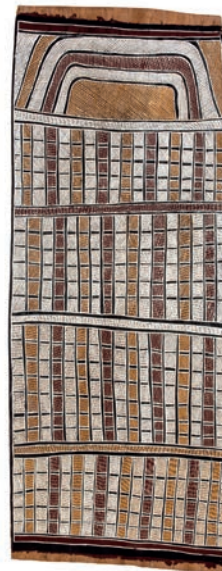
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142



143



144



145



146



147

153

**Declan Apatimi (circa 1930-1985)**

Tiwi Ancestral Totem Pole

natural earth pigments on carved hardwood

Height: 160cm

**\$8,000 - 12,000**

PROVENANCE

Executed on Bathurst Island, Northern Territory

The tiered structure of this sculpture relates directly to the form of *tutini* or grave markers used in Tiwi Pukumani burial ceremonies. Apatimi's tiered figures usually represent the main characters in the Tiwi ancestral chronicle of Purukuparli and his wife Bima, and Purukuparli's brother Tapara. Declan Apatimi was, for a decade leading up to his passing in 1985, the most prominent and influential Tiwi artist of his generation. A large collection of his work put together in the last two years of his life toured Australia in the 1980s. This collection is now in among the holdings of the National Gallery of Australia (see M. West, *Declan, a Tiwi artist*, Australian City Properties Ltd, Perth, 1987). The collection contains one such tiered figure (NGA accession number 92.207.9). Two others in the collection of the National Museum of Australia are illustrated in Isaacs, J., *Tiwi: Art, History, Culture*, The Miegunyah Press, Melbourne, 2012, pp. 157 and 213.

Wally Caruana

154

**Declan Apatimi (circa 1930-1985)**

Old Tiwi Woman

natural earth pigments on carved hardwood

Height: 142cm

**\$7,000 - 10,000**

PROVENANCE

Executed on Bathurst Island, Northern Territory

Cf. For a similar figure in the collection of the Museum and Art Gallery of the Northern Territory, see J. Isaacs, *Tiwi: Art, History, Culture*, The Miegunyah Press, Melbourne, 2012, p. 221.

Declan Apatimi was the preeminent artist on Bathurst Island in the decade leading up to his death in 1985. He was the first Tiwi artist to be accorded a solo exhibition, *Declan, a Tiwi artist*, that toured Australia posthumously in the 1980s. Apatimi worked in several mediums including bark painting and painting on canvas, spear-making and sculpture for which he was particularly renowned. In figure sculptures such as this, Apatimi strikes a balance between the abstracted forms of traditional Tiwi figure carving and naturalistic representation.

Wally Caruana





153



154

**155**

**Stanislaus Puruntatameri (circa 1906-1987)**

Pelican  
natural earth pigments on carved hardwood  
*Height: 71cm*  
**\$1,500 - 2,500**

PROVENANCE

Painted on Bathurst Island, Northern Territory

**156**

**Declan Akuatimi (circa 1930-1985)**

Pukumani Ancestor Figure  
natural earth pigments on carved hardwood  
*Height: 71cm*  
**\$1,500 - 2,500**

PROVENANCE

Painted on Bathurst Island, Northern Territory

**157**

**Victor Adam (circa 1927-1980)**

Water Bird  
natural earth pigments on carved hardwood  
*Height: 47.5cm*  
**\$1,500 - 2,500**

PROVENANCE

Executed on Bathurst Island, Northern Territory

**158**

**Paddy Henry (Teeampi) Ripijingimpi (circa 1925-1999)**

Tiwi Abstract Design  
natural earth pigments on eucalyptus bark  
*81 x 42cm (31 7/8 x 16 9/16in).*  
**\$2,000 - 3,000**

PROVENANCE

Painted on Melville Island, Northern Territory

**159**

**Attributed to Deaf Tommy Mungatopi (circa 1925-1985)**

Body Design  
natural earth pigments on eucalyptus bark  
*61 x 40cm (24 x 15 3/4in).*  
**\$2,000 - 3,000**

PROVENANCE

Painted on Bathurst or Melville Island, Northern Territory

**160**

**Norah Bindul (1935-1990)**

Musicians and Dancers in Ceremony  
bears artist's name, tribal group, area, code V4/60 and a description of the subject matter depicted on Mimi Aboriginal Arts and Crafts Pty Ltd label on the reverse  
natural earth pigments on eucalyptus bark  
*83 x 58cm (32 11/16 x 22 13/16in).*  
**\$200 - 300**

PROVENANCE

Painted in the Katherine region, Northern Territory  
Mimi Aboriginal Arts and Crafts Pty Ltd, Katherine, Northern Territory

**161**

**Dawidi (circa 1921-1970)**

Eggs of a Serpent in a Sacred Well  
bears artist's name, title and date on the reverse  
natural earth pigments on eucalyptus bark  
*54 x 25cm (21 1/4 x 9 13/16in).*  
**\$500 - 700**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land, Northern Territory in 1966

**162**

**James Memawuy (born 1950)**

Ngarrndi - Ancestral Dreaming  
natural earth pigments on eucalyptus bark  
*114 x 53cm (44 7/8 x 20 7/8in).*  
**\$700 - 1,000**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land, Northern Territory

**163**

**Fred Nanganharralil (circa 1938-1993)**

Stingray Barb Spear  
bears artist's name, clan, language group, moiety and a description of the story depicted on Milingimbi Council label on the reverse  
natural earth pigments on eucalyptus bark  
*110 x 40cm (43 5/16 x 15 3/4in).*  
**\$600 - 800**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land, Northern Territory

**164**

**Leslie Wulurrk (born 1941)**

Djambuwal the Thunder Man  
natural earth pigments on eucalyptus bark  
*132 x 43.5cm (51 15/16 x 17 1/8in).*  
**\$500 - 700**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land, Northern Territory

**165**

**Tony Djikululu (1938-1992), and Namiyal Bopiri (born 1927)**

Bush Plants  
natural earth pigments on eucalyptus bark  
*56 x 35.5cm (22 1/16 x 14in).*  
**\$600 - 800**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land, Northern Territory



155



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157



158



159

**166**

**Djoni Bunguwuy (circa 1922-1982)**

Untitled (Gupapuyngu Mortuary Rites)  
natural earth pigments on eucalyptus bark  
*155.5 x 67cm (61 1/4 x 26 3/8in).*

**\$2,500 - 3,500**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land,  
Northern Territory

**167**

**Binyinyuwuy (circa 1928-1982)**

Diver Ducks and Catfish  
bears artist's name, language group, area and a description of  
the story depicted  
on label on the reverse  
natural earth pigments on eucalyptus bark  
*106.5 x 55cm (41 15/16 x 21 5/8in).*

**\$1,500 - 2,500**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land,  
Northern Territory

**168**

**Jimmy Wood Marraluka (circa 1957)**

Lorrkon (Hollow Log)  
natural earth pigments on carved hardwood  
*Height: 189cm*

**\$3,000 - 5,000**

PROVENANCE

Executed at Maningrida, Central Arnhem Land, Northern Territory

**169**

**Jimmy Wululu (circa 1936-2005)**

Bone Coffin  
natural earth pigments on carved hardwood  
*Height: 189cm*

**\$2,000 - 3,000**

PROVENANCE

Executed in the Ramingining region, Central Arnhem Land,  
Northern Territory

**170**

**Jimmy Wululu (circa 1936-2005)**

Bullroarer  
natural earth pigments on carved hardwood  
*Height: 63cm*

**\$1,000 - 1,500**

PROVENANCE

Executed in the Ramingining region, Central Arnhem Land,  
Northern Territory

**171**

**Wandjuk Marika (circa 1930-1987)**

Three Sacred Goannas  
bears artist's name and title on label on the reverse  
natural earth pigments on eucalyptus bark  
*46 x 24cm (18 1/8 x 9 7/16in).*

**\$800 - 1,200**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**172**

**Gadal'miny Munyarryun (circa 1930)**

Guyaparra, Tree Log Story  
natural earth pigments on eucalyptus bark  
*82 x 41cm (32 5/16 x 16 1/8in).*

**\$600 - 800**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**173**

**Mithinarri Gurruwiwi (circa 1929-1976)**

Gopu (Marlin) seen by Djang'kawu  
natural earth pigments on eucalyptus bark  
*106 x 45cm (41 3/4 x 17 11/16in).*

**\$800 - 1,200**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**174**

**Gadal'miny Munyarryun (circa 1930)**

Tree Log Story  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
*100.5 x 46.5cm (39 9/16 x 18 5/16in).*

**\$800 - 1,200**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory



166



167



168



169



170

**175**

**Narritjin Maymuru (circa 1914-1982)**

Totemic Digging Sticks of Nyapilingu  
natural earth pigments on eucalyptus bark  
*90 x 38cm (35 7/16 x 14 15/16in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land,  
Northern Territory

**176**

**Narritjin Maymuru (circa 1914-1982)**

The Milky Way Story  
natural earth pigments on eucalyptus bark  
*115 x 44cm (45 1/4 x 17 5/16in).*

**\$1,500 - 2,500**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land,  
Northern Territory

**177**

**Bokarra Maymurra (circa 1932-1980)**

Nyapilingu, the Ancestral Spirit Woman  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
*106 x 46cm (41 3/4 x 18 1/8in).*

**\$1,500 - 2,500**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land,  
Northern Territory

**178**

**Narritjin Maymuru (circa 1914-1982)**

Opossum Tree Story  
bears artist's name and description of the story depicted on label  
on the reverse  
natural earth pigments on eucalyptus bark  
*113 x 50cm (44 1/2 x 19 11/16in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land,  
Northern Territory

**179**

**Baluka Maymura (born 1947)**

Manggalili Clan Totems/Yingapungapu Sand Sculpture 1983  
bears artist's name and date on the reverse  
natural earth pigments on eucalyptus bark  
*150.5 x 41cm (59 1/4 x 16 1/8in).*

**\$1,500 - 2,500**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land,  
Northern Territory

**180**

**Yangarriny Wunungmurra (1932-2002)**

Hunting Scene 1965  
bears artist's name, date, language group, moiety and a brief  
description of the story depicted on label on the reverse  
natural earth pigments on eucalyptus bark  
*102 x 45cm (40 3/16 x 17 11/16in).*

**\$1,000 - 1,500**

PROVENANCE

Painted at Galiwin'ku, Elcho Island, Northeastern Arnhem Land

**181**

**Marrirra Marawili (circa 1937)**

Dugong Hunters  
bears artist's name, title and area on the reverse  
natural earth pigments on eucalyptus bark  
*150 x 58cm (59 1/16 x 22 13/16in).*

**\$700 - 1,000**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**182**

**Roy Dadaynga Marika (circa 1931-1993)**

Short-Necked Turtles with Squid  
natural earth pigments on eucalyptus bark  
*96.5 x 43.5cm (38 x 17 1/8in).*

**\$700 - 1,000**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**183**

**Roy Dadaynga Marika (circa 1931-1993)**

Totemic Sea Creatures  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
*127.5 x 60.5cm (50 3/16 x 23 13/16in).*

**\$600 - 800**

PROVENANCE

Painted in the Yirrkala region, Northeast Arnhem Land, Northern Territory

**184**

**Dundiwuy Wanambi (circa 1936-1996)**

Sacred Clan Design  
natural earth pigments on eucalyptus bark  
*95 x 42cm (37 3/8 x 16 9/16in).*

**\$700 - 1,000**

PROVENANCE

Painted in the Yirrkala region, Northeast Arnhem Land, Northern Territory



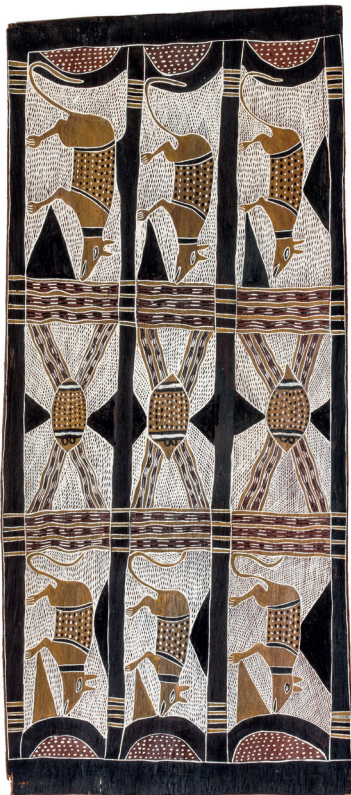
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**185**

**Mithinarri Gurruwiwi (circa 1929-1976)**

Gopu (Marlin) seen by Djang'kawu bears artist's name on the reverse natural earth pigments on eucalyptus bark  
*124 x 51cm (48 13/16 x 20 1/16in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**186**

**Mithinarri Gurruwiwi (circa 1929-1976)**

Brolga Birds and Rainbow Serpent bears artist's name on the reverse natural earth pigments on eucalyptus bark  
*117 x 36cm (46 1/16 x 14 3/16in).*

**\$1,500 - 2,000**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**187**

**Mithinari Gurruwiwi (1929-1976)**

Untitled (Rainbow Serpent, Storm Clouds, Butcher Birds and Fish) bears artist's name, language group, area and description of the story depicted on damaged label on the reverse natural earth pigments on eucalyptus bark  
*161.5 x 64.5cm (63 9/16 x 25 3/8in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**188**

**Wandjuk Marika (circa 1930-1987)**

Porpoises bears artist's name and date on the reverse natural earth pigments on eucalyptus bark  
*70 x 33cm (27 9/16 x 13in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory in 1981

**189**

**Wandjuk Marika (circa 1930-1987)**

Untitled (Fish Trap) 1981 bears artist's name and date on the reverse natural earth pigments on eucalyptus bark  
*75 x 28cm (29 1/2 x 11in).*

**\$700 - 1,000**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory in 1981

**190**

**Wandjuk Marika (circa 1930-1987)**

Symbols from the Djang'kawu bears artist's name and date on the reverse natural earth pigments on eucalyptus bark  
*69 x 35cm (27 3/16 x 13 3/4in).*

**\$1,500 - 2,500**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory in 1981

**191**

**Robin Nganjmirra (1951-1991)**

Mimih Spirits Digging Yams bears artist's name, region and title on Bush Church Aid Society label on the reverse natural earth pigments on eucalyptus bark  
*85.5 x 32cm (33 11/16 x 12 5/8in).*

**\$500 - 700**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory  
Bush Church Aid Society

**192**

**Yirrwini Garrawurra**

Sacred Ceremonial Ground at Mirarrmina Waterhole natural earth pigments on eucalyptus bark  
*119.5 x 51cm (47 1/16 x 20 1/16in).*

**\$600 - 800**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**193**

**Saddler Milidjidj Djorlam (circa 1915-deceased)**

Daluk Woman, Birin Man and Nowara Snake bears artist's name, subject and catalogue number ON19 on a damaged Gallery of Dreams label on the reverse natural earth pigments on eucalyptus bark  
*67 x 30cm (26 3/8 x 11 13/16in).*

**\$400 - 600**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory  
Aboriginal Arts Agency Gallery of Dreams, Sydney

**194**

**Jack Madagarlgarl (circa 1930-2000)**

Mimih Spirit Woman bears artist's name on the reverse and artist's name, language group, area and a description of the subject matter on label on the reverse natural earth pigments on eucalyptus bark  
*73 x 24cm (28 3/4 x 9 7/16in).*

**\$400 - 600**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory





185



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190

**195**

**John Bulun Bulun (circa 1946-2010)**

Symbolic Totems from the Artist's Clan Myths  
natural earth pigments on eucalyptus bark  
98 x 50cm (38 9/16 x 19 11/16in).

**\$3,000 - 5,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**196**

**David Daymirringu Malangi (1927-1999)**

Mannarrngu Mortuary Rites  
bears artist's name, language group and area faintly on the reverse  
natural earth pigments on eucalyptus bark  
98 x 66cm (38 9/16 x 26in).

**\$3,000 - 5,000**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land,  
Northern Territory

**197**

**John Bulun Bulun (circa 1946-2010)**

Djaklagirrlpa Creek of the Arafura Swamp  
natural earth pigments on eucalyptus bark  
133 x 70cm (52 3/8 x 27 9/16in).

**\$2,000 - 3,000**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land,  
Northern Territory

**198**

**Tom Djawa (circa 1905-1980)**

Sacred Sites of the Artist's Clan Lands  
natural earth pigments on eucalyptus bark  
80 x 53cm (31 1/2 x 20 7/8in).

**\$2,000 - 3,000**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land,  
Northern Territory

**199**

**George Milpurruru (1934-1998)**

Lightning Snakes at Ngurrngarnyarr  
bears artist's name, language group and location on the reverse  
natural earth pigments on eucalyptus bark  
107 x 87cm (42 1/8 x 34 1/4in).

**\$3,000 - 5,000**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land

**200**

**David Daymirringu Malangi (1927-1999)**

Artist's Clan Lands on the Glyde River  
natural earth pigments on eucalyptus bark  
117.5 x 70cm (46 1/4 x 27 9/16in).

**\$2,000 - 3,000**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land

**201**

**Charlie Djurritjini (born 1952)**

Mundukal and Gurrkali  
bears artist's name and a description of the story depicted on damaged  
label on the reverse  
natural earth pigments on eucalyptus bark  
136 x 72cm (53 9/16 x 28 3/8in).

**\$700 - 1,000**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land,  
Northern Territory

**202**

**Mick Magani (circa 1920-1984)**

Djunda, The Sacred Goanna  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
73 x 25cm (28 3/4 x 9 13/16in).

**\$700 - 1,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**203**

**Turkey Djipurru (1920-deceased)**

Wongar Dogs Story  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
65 x 34.5cm (25 9/16 x 13 9/16in).

**\$500 - 800**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land,  
Northern Territory

**204**

**Judy Ganinydjarr (born 1953)**

Bush Plants  
natural earth pigments on eucalyptus bark  
66 x 29cm (26 x 11 7/16in).

**\$700 - 1,000**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land,  
Northern Territory



195



196



197



198



199



200

**205**

**Thompson Yulidjirri (circa 1930)**

The Wubarr Ceremony  
natural earth pigments on eucalyptus bark  
*233 x 71cm (91 3/4 x 27 15/16in).*

**\$6,000 - 8,000**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

**206**

**Bobby Barrdjaray Nganjmirra (1915-1992)**

Mimih Hunters with Cabbage Palm  
bears artist's name, moiety, skin, language, area, title and a description of the story depicted on damaged label on the reverse  
natural earth pigments on eucalyptus bark  
*46 x 37cm (18 1/8 x 14 9/16in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

**207**

**Bobby Barrdjaray Nganjmirra (1915-1992)**

Mimihs Hunting Kangaroo  
natural earth pigments on eucalyptus bark  
*70.5 x 64cm (27 3/4 x 25 3/16in).*

**\$1,000 - 1,500**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

**208**

**Bobby Barrdjaray Nganjmirra (1915-1992)**

Barramundi and Mullet (Namarnkol and Bunkih)  
bears artist's name, location and subject matter on Gallery of Dreams label on the reverse  
natural earth pigments on eucalyptus bark  
*59 x 35cm (23 1/4 x 13 3/4in).*

**\$1,000 - 1,500**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory  
Aboriginal Arts Agency Gallery of Dreams, Sydney

**209**

**Norah Bindul (1935-1990)**

Freshwater Crocodile, Diver Duck and Black Bream (Barru, Mudjika and Mudtpulu) 1981

bears artist's name, date, tribal group, tribal area and a description of the story depicted on Mimi Aboriginal Arts & Crafts Pty. Ltd. labels on the reverse

natural earth pigments on eucalyptus bark

*136.5 x 55cm (53 3/4 x 21 5/8in).*

**\$300 - 500**

PROVENANCE

Painted in the Katherine region, Northern Territory  
Mimi Aboriginal Arts & Crafts Pty. Ltd., Katherine, Northern Territory

**210**

**Peter Munduberru (born 1940)**

Mimis and Japor the Possum Hunting Kangaroo  
bears artist's name, language group, region, date, catalogue number BA(?)5856 and a description of the story depicted on label on the reverse  
natural earth pigments on eucalyptus bark  
*110 x 48cm (43 5/16 x 18 7/8in).*

**\$700 - 1,000**

PROVENANCE

Painted in the Katherine region, Northern Territory

**211**

**Norah Bindul (1935-1990)**

Rirrharrngu Story  
natural earth pigments on eucalyptus bark  
*103 x 79cm (40 9/16 x 31 1/8in).*

**\$200 - 300**

PROVENANCE

Painted in the Katherine region, Northern Territory

**212**

**Norah Bindul (1935-1990)**

Yolngu Woman in her Environment  
bears artist's name and language group on the reverse  
natural earth pigments on eucalyptus bark  
*90 x 55.5cm (35 7/16 x 21 7/8in).*

**\$200 - 300**

PROVENANCE

Painted in the Katherine region, Northern Territory



205



206



207



208

**213**

**Dick Nguleingulei Murrumurru (1920-1987)**

Crocodile, Fish and Eel

bears artist's name and location on the reverse

natural earth pigments on eucalyptus bark

*128.5 x 55cm (50 9/16 x 21 5/8in).*

**\$3,000 - 5,000**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

**214**

**Lofty Bardayal Nadjamerrek (1926-2009)**

Crocodile

bears artist's name on the reverse

natural earth pigments on eucalyptus bark

*119 x 45.5cm (46 7/8 x 17 15/16in).*

**\$3,000 - 5,000**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

**215**

**Dick Nguleingulei Murrumurru (1920-1987)**

Kumoken the Crocodile

bears artist's name and location on the reverse

natural earth pigments on eucalyptus bark

*145 x 57cm (57 1/16 x 22 7/16in).*

**\$4,000 - 6,000**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

**216**

**Dick Nguleingulei Murrumurru (1920-1987)**

Ngalyod or Borlung (Rainbow Serpent)

bears artist's name, language group, area, title and a description of the subject matter on a damaged label and a description of Western Arnhem Land bark painting on label on the reverse

natural earth pigments on eucalyptus bark

*68 x 35cm (26 3/4 x 13 3/4in).*

**\$1,000 - 1,500**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

**217**

**Yuwun Yuwun Marruwarr (1928-1978)**

Kundaagi the red Kangaroo

bears artist's name, area and a description of the subject matter on label on the reverse

natural earth pigments on eucalyptus bark

*85 x 57cm (33 7/16 x 22 7/16in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory

**218**

**Dick Nguleingulei Murrumurru (1920-1987)**

Ngalmangiyi (Turtle)

bears artist's name, area, title and code number C888 on Church

Missionary Society label on the reverse

natural earth pigments on eucalyptus bark

*53 x 39cm (20 7/8 x 15 3/8in).*

**\$1,500 - 2,500**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land, Northern Territory  
Church Missionary Society, Gunbalanya (Oenpelli)

**219**

**Dick Ngulmarmar (circa 1911-1979)**

Gurramatji Ceremony

natural earth pigments on eucalyptus bark

*82 x 35.5cm (32 5/16 x 14in).*

**\$400 - 600**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land, Northern Territory

**220**

**Manuwa (1917-1979)**

Serpent Eggs

natural earth pigments on eucalyptus bark

*72 x 37cm (28 3/8 x 14 9/16in).*

**\$400 - 600**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land, Northern Territory

**221**

**Djartjiwuy (1930-1975)**

Djambarrpyngu Sacred Ranggas and Totems

natural earth pigments on eucalyptus bark

*95 x 50cm (37 3/8 x 19 11/16in).*

**\$400 - 600**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land, Northern Territory

**222**

**Tom Djawa (circa 1905-1980)**

Sacred Rangga – Wongar Mosquito

natural earth pigments on eucalyptus bark

*49.5 x 29cm*

**\$100 - 200**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land, Northern Territory



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217



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**223**

**David Milaybuma (circa 1938-1983)**

Borlung the Rainbow Serpent  
natural earth pigments on eucalyptus bark  
*105.5 x 52cm (41 9/16 x 20 1/2in).*  
**\$1,500 - 2,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**224**

**David Milaybuma (circa 1938-1983)**

Female Spirit Figure  
bears descriptive label on the reverse  
natural earth pigments on eucalyptus bark  
*75 x 32cm (29 1/2 x 12 5/8in).*  
**\$1,500 - 2,500**

PROVENANCE

Painted Maningrida, Central Arnhem Land, Northern Territory

**225**

**David Milaybuma (circa 1938-1983)**

Yipa - Dreaming Frog  
natural earth pigments on eucalyptus bark  
*88 x 46cm (34 5/8 x 18 1/8in).*  
**\$1,000 - 1,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**226**

**David Milaybuma (circa 1938-1983)**

Saltwater Crocodile  
natural earth pigments on eucalyptus bark  
*129 x 42cm (50 13/16 x 16 9/16in).*  
**\$1,000 - 1,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**227**

**David Milaybuma (circa 1938-1983)**

Sea Serpent Design  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
*101.5 x 64cm (39 15/16 x 25 3/16in).*  
**\$1,500 - 2,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**228**

**David Milaybuma (circa 1938-1983)**

Kumoken the Crocodile  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
*148 x 70cm (58 1/4 x 27 9/16in).*  
**\$3,000 - 5,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory





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229

**Crusoe Kuningbal (circa 1922-1984)**

Mimih Spirit Living in the Waterhole at Badejowgen  
bears title on the reverse

natural earth pigments on eucalyptus bark

99 x 34cm (39 x 13 3/8in).

**\$2,000 - 3,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

230

**Crusoe Kuningbal (circa 1922-1984)**

Three Mimih Spirits

bears artist's name, language group, location and title on the reverse

natural earth pigments on eucalyptus bark

77 x 48cm (30 5/16 x 18 7/8in).

**\$3,000 - 5,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

231

**Crusoe Kuningbal (circa 1922-1984)**

Mimih with Borlung the Rainbow Serpent

bears artist's name, language group, location and a description  
of the story depicted on damaged label on the reverse

natural earth pigments on eucalyptus bark

85 x 31.5cm (33 7/16 x 12 3/8in).

**\$2,000 - 3,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

232

**Peter Marralwanga (1917-1987)**

Untitled (Female Spirit Figure)

bears artist's name, language group, subject matter and the number  
10 on Gallery of Dreams label on the reverse

and similar information on the reverse

natural earth pigments on eucalyptus bark

63.5 x 35.5cm (25 x 14in).

**\$1,500 - 2,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

233

**Curly Bardkudubbu (circa 1924-1987)**

Luma Luma

bears artist's name, language group, area and a description of the  
story depicted on the reverse

natural earth pigments on eucalyptus bark

89 x 43cm (35 1/16 x 16 15/16in).

**\$1,500 - 2,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

234

**Curly Bardkudubbu (circa 1924-1987)**

Kunmalng - Dead Person's Spirit

bears artist's name, language group, area and a description of the  
story depicted on label on the reverse

natural earth pigments on eucalyptus bark

79 x 59cm (31 1/8 x 23 1/4in).

**\$1,000 - 1,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

235

**Norman Mangawila (circa 1933-1991)**

Wild Honey Story

bears artist's name and date on the reverse

natural earth pigments on eucalyptus bark

64 x 31cm (25 3/16 x 12 3/16in).

**\$300 - 500**

PROVENANCE

Painted at Milingimbi, Central Arnhem Land, Northern Territory, in 1979

236

**Djoni Bunguwuy (circa 1922-1982)**

Blackheaded Python and Goannas

bears artist's name faintly on the reverse

natural earth pigments on eucalyptus bark

122 x 26cm (48 1/16 x 10 1/4in).

**\$400 - 600**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land, Northern Territory

237

**Daynganggan (1892-deceased)**

Barrama Creation Myth

bears artist's name on the reverse

natural earth pigments on eucalyptus bark

97 x 37cm (38 3/16 x 14 9/16in).

**\$300 - 500**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land, Northern Territory

238

**Bob Bilinyara (circa 1920-1978)**

Turtles and Freshwater Salmon

bears artist's name, language group and a description of the subject  
matter on label on the reverse

natural earth pigments on eucalyptus bark

37 x 36cm (14 9/16 x 14 3/16in).

**\$100 - 200**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory



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232



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**239**

**Bariya (circa 1919-1992)**

Goannas at the Sacred Waterhole at Jawurdjawurngur  
natural earth pigments on eucalyptus bark  
*115 x 57cm (45 1/4 x 22 7/16in).*

**\$1,000 - 1,500**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land

**240**

**Tony Djikululu (1938-1992)**

Caterpillars

bears artist's name and language group on the reverse  
natural earth pigments on eucalyptus bark  
*194 x 74cm (76 3/8 x 29 1/8in).*

**\$3,000 - 5,000**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land,  
Northern Territory

**241**

**Dorothy Djukulul (born 1942)**

Flying Fox (Warrnyu) and Saltwater Crocodile (Baru)

bears artist's name, language group and subject matter on the reverse  
natural earth pigments on eucalyptus bark  
*191 x 62cm (75 3/16 x 24 7/16in).*

**\$1,500 - 2,500**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land,  
Northern Territory

**242**

**Dorothy Djukulul (born 1942)**

Magpie Geese, Nest and Eggs

bears artist's name, language group and a description of the story  
depicted on the reverse  
natural earth pigments on eucalyptus bark  
*147 x 59.5cm (57 7/8 x 23 7/16in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land,  
Northern Territory

**243**

**Jack Wunuwun (circa 1930-1990)**

Yam Dreaming

bears artist's name, group and location on the reverse  
natural earth pigments on eucalyptus bark  
*124 x 65cm (48 13/16 x 25 9/16in).*

**\$3,000 - 5,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**244**

**Namiyal Bopirri (born 1927)**

Guruwana Story

bears artist's name and title on the reverse  
natural earth pigments on eucalyptus bark  
*206 x 81cm (81 1/8 x 31 7/8in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land,  
Northern Territory

**245**

**Gurrupirkliil (circa 1946-1985)**

Water Snakes of the Billabong

bears artist's name 'Gurraypanliil' on the reverse  
natural earth pigments on eucalyptus bark  
*64 x 36cm (25 3/16 x 14 3/16in).*

**\$200 - 300**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land

**246**

**Dawidi (circa 1921-1970)**

Shark

bears artist's name and location on the reverse  
natural earth pigments on eucalyptus bark  
*22 x 71cm (8 11/16 x 27 15/16in).*

**\$200 - 300**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land

**247**

**Daisy Mamybunharrawuy (circa 1950)**

Hollow Log Ceremony

natural earth pigments on eucalyptus bark  
*81 x 41cm (31 7/8 x 16 1/8in).*

**\$300 - 500**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land



239



240



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242



243



244

**248**

**Mick Kubarkku (circa 1925-2008)**

Ngalyod the Rainbow Serpent  
natural earth pigments on eucalyptus bark  
*97 x 40cm (38 3/16 x 15 3/4in).*

**\$1,500 - 2,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**249**

**Mick Kubarkku (circa 1925-2008)**

Ngalyod Dreaming on Upper Mann River  
bears artist's name, group and location on the reverse  
natural earth pigments on eucalyptus bark  
*106 x 60cm (41 3/4 x 23 5/8in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**250**

**John Mawurndjul (born circa 1952)**

Ngalyod the Rainbow Serpent  
bears artist's name (Naningul), language group and location  
on the reverse  
natural earth pigments on eucalyptus bark  
*139 x 53cm (54 3/4 x 20 7/8in).*

**\$3,000 - 5,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**251**

**Mick Kubarkku (circa 1925-2008)**

Totemic Clan Creatures  
natural earth pigments on eucalyptus bark  
*92 x 41cm (36 1/4 x 16 1/8in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**252**

**Mick Kubarkku (circa 1925-2008)**

Bird (Rawul)  
bears artist's name, language group, location and title on the reverse  
natural earth pigments on eucalyptus bark  
*61 x 52cm (24 x 20 1/2in).*

**\$1,500 - 2,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**253**

**Mick Kubarkku (circa 1925-2008)**

Echidnas (Narrbek)  
bears artist's name, group, location and title on the reverse  
natural earth pigments on eucalyptus bark  
*90.5 x 63cm (35 5/8 x 24 13/16in).*

**\$1,500 - 2,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**254**

**Brian Nyinawanga (born circa 1935)**

Mortuary Rites  
natural earth pigments on eucalyptus bark  
*70 x 40cm (27 9/16 x 15 3/4in).*

**\$500 - 700**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land,  
Northern Territory

**255**

**Michael Mundiny (born 1939)**

Murrungun Clan Totems  
bears a description of totems on label on the reverse  
natural earth pigments on eucalyptus bark  
*109 x 47cm (42 15/16 x 18 1/2in).*

**\$500 - 700**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land,  
Northern Territory

**256**

**Judy Ganinydjarr (born 1953)**

Bush Plants  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
*56 x 34cm (22 1/16 x 13 3/8in).*

**\$500 - 700**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land,  
Northern Territory

**257**

**Turkey Djipurru (1920-deceased)**

Wongar Dogs Story  
natural earth pigments on eucalyptus bark  
*74 x 32cm (29 1/8 x 12 5/8in).*

**\$500 - 800**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land,  
Northern Territory



248



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**258**

**Bob Wanur Namundja (circa 1933-2007)**

Mimihs hunting with Sacred Dilly Bags  
bears artist's name, language group, location and title on the reverse  
and artist's name, area and title on Gallery of Dreams label on the reverse  
natural earth pigments on eucalyptus bark  
*76 x 28cm (29 15/16 x 11in).*

**\$1,000 - 1,500**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land,  
Northern Territory  
Aboriginal Arts Agency Gallery of Dreams, Sydney

**259**

**Lofty Bardayal Nadjamerrek (1926-2009)**

Rock Kangaroo in a Cave  
bears artist's name, area and subject matter on the reverse  
natural earth pigments on eucalyptus bark  
*63.5 x 38cm (25 x 14 15/16in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land,  
Northern Territory

**260**

**Bobby Barrdjaray Nganjmirra (1915-1992)**

Luma Luma  
bear artist's name, area, title and code B517 on a Church Missionary  
Society label on the reverse  
natural earth pigments on eucalyptus bark  
*48 x 26cm (18 7/8 x 10 1/4in).*

**\$1,500 - 2,500**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land,  
Northern Territory  
Church Missionary Society, Gunbalanya (Oenpelli)

**261**

**January Nangunyari Namiridali (circa 1901-1972)**

Brolga  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
*80 x 35cm (31 1/2 x 13 3/4in).*

**\$1,000 - 1,500**

PROVENANCE

Painted at Croker Island, Western Arnhem Land,  
Northern Territory

**262**

**Jimmy Njiminjuma (born circa 1945)**

Ngalyod the Rainbow Serpent  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
*95 x 51cm (37 3/8 x 20 1/16in).*

**\$1,500 - 2,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**263**

**Bobby Barrdjaray Nganjmirra (1915-1992)**

Three Spirit Figures  
natural earth pigments on eucalyptus bark  
*49 x 40cm (19 5/16 x 15 3/4in).*

**\$1,000 - 1,500**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land,  
Northern Territory

**264**

**Djawida Nadjongorle (born 1943)**

Kangaroo and Mimih Spirits  
bears artist's name, language group and area on the reverse  
natural earth pigments on eucalyptus bark  
*105 x 35cm (41 5/16 x 13 3/4in).*

**\$1,500 - 2,500**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land,  
Northern Territory

**265**

**Peter Marralwanga (1917-1987)**

Echidnas (Narrebek)  
bears artist's name, clan and language group on the reverse  
natural earth pigments on eucalyptus bark  
*92 x 66cm (36 1/4 x 26in).*

**\$1,000 - 1,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**266**

**Djawida Nadjongorle (born 1943)**

Kangaroo  
natural earth pigments on eucalyptus bark  
*83.5 x 51cm (32 7/8 x 20 1/16in).*

**\$1,000 - 1,500**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land,  
Northern Territory





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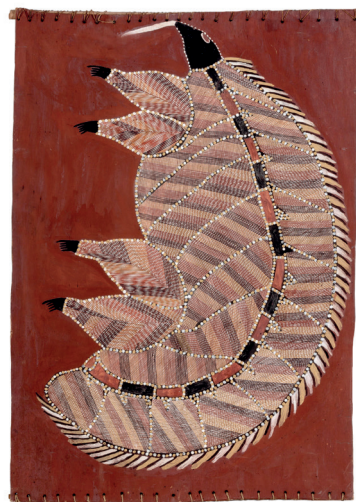
262



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**267**

**Wally Mandarrk (circa 1915-1987)**

Two Spirit Figures with Didgeridoos  
bears artist's name, language group and location on the reverse  
natural earth pigments on eucalyptus bark  
*86 x 43cm (33 7/8 x 16 15/16in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**268**

**Wally Mandarrk (circa 1915-1987)**

Spirit Figure and Saratoga Fish (Barr'mein)  
bears artist's name, language group, location and subject matter  
on the reverse  
natural earth pigments on eucalyptus bark  
*75 x 46.5cm (29 1/2 x 18 5/16in).*

**\$1,000 - 1,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**269**

**Wally Mandarrk (circa 1915-1987)**

Male Mimih with Yam  
bears artist's name, language group and location on the reverse  
natural earth pigments on eucalyptus bark  
*84 x 28cm (33 1/16 x 11in).*

**\$1,200 - 1,800**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**270**

**Jimmy Njiminjuma (born circa 1945)**

Borlung the Rainbow Serpent  
bears artist's name and language group on the reverse  
natural earth pigments on eucalyptus bark  
*92 x 46cm (36 1/4 x 18 1/8in).*

**\$1,500 - 2,500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**271**

**Wally Mandarrk (circa 1915-1987)**

Ngalyod the Rainbow Serpent  
natural earth pigments on eucalyptus bark  
*107 x 39cm (42 1/8 x 15 3/8in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**272**

**David Milaybuma (circa 1938-1983)**

Ngalyod the Rainbow Serpent  
bears a description of the story depicted on damaged label on the reverse  
natural earth pigments on eucalyptus bark  
*135 x 76cm (53 1/8 x 29 15/16in).*

**\$3,000 - 5,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**273**

**Djilirma Mununggurr (born 1954)**

Morning Star Ceremony  
natural earth pigments on eucalyptus bark  
*137 x 44cm (53 15/16 x 17 5/16in).*

**\$500 - 700**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**274**

**Gawirrin Gumana (born circa 1935)**

Minhala, the Long-Necked Fresh Water Tortoise  
natural earth pigments on eucalyptus bark  
*126.5 x 46cm (49 13/16 x 18 1/8in).*

**\$500 - 700**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**275**

**Manydjilnga Maymuru (circa 1939-1976)**

Fish and Birds  
bears artist's name, on the reverse  
natural earth pigments on eucalyptus bark  
*92 x 41cm (36 1/4 x 16 1/8in).*

**\$500 - 700**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**276**

**Mutitjpuay Mununggurr (1932-1993)**

Morning Star Ceremony  
natural earth pigments on eucalyptus bark  
*70 x 27cm (27 9/16 x 10 5/8in).*

**\$500 - 700**

PROVENANCE

Painted at Yirrkala, North East Arnhem Land, Northern Territory



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277

**Enraeld Munkara Djulabiyanna (circa 1885-1970)**

Owl Associated with Purrukupali Myth  
natural earth pigments on carved hardwood

*Height: 49cm*

**\$7,000 - 10,000**

PROVENANCE

Executed on Melville Island, Northern Territory

Enraeld Munkara was the preeminent sculptor from the generation that experienced the arrival of Europeans on Bathurst Island. He was a man of high ritual authority, a ceremonial leader and a gifted artist. His highly distinctive figure sculptures with hunched shoulders and arms seemingly protruding from the head intimate movements in Tiwi ritual dance. Munkara's figure sculptures were often placed on the grave of a deceased person during ceremony to protect kin from malevolent spirits. Such figures were collected by Charles P Mountford and Karel Kupka in the 1950s. (J. Isaacs, *Tiwi: Art, History, Culture*, The Miegunyah Press, Melbourne, 2012, p.134).

Two major ancestral owl figures exist in Tiwi cosmology: Purikikini the sooty owl created the Kulama or initiation ceremony, while Tjurukukuni was complicit in the liaison between Bima, the apical ancestor Purukuparli's wife, and his brother Tapara. While the identity of this particular Owl Man is not recorded, owl figures by Enraeld Munkara are rare. A similar and contemporaneous Owl Man figure was collected by Dorothy Bennett and is now in the collection of the National Museum of Australia; see L. Bennett, *Art of the Dreamtime: The Dorothy Bennett Collection of Australian Aboriginal Art*, Kodansha, Tokyo, 1969, p.132, plate 86, and Isaacs 2012:44. Another, *Untitled figure*, 1966, by Munkara is in the Thomas Vroom collection (see Isaacs 2012:iv).

Wally Caruana



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Front



Back

**278**

**Paddy Henry (Teeampi) Ripijingimpi (circa 1925-1999)**

Tiwi Totem Carving

natural earth pigments on carved hardwood

*Height: 152cm*

**\$10,000 - 15,000**

PROVENANCE

Executed on Melville Island, Northern Territory

The tiered configuration of this sculpture of Tokwampini the White Pelican atop Purukuparli the major Tiwi ancestor relates to *tutini* or grave markers used in Tiwi burial ceremonies. In ancestral times, Tokwampini had warned Purukuparli that his son was dead, leading to Purukuparli decreeing that death would be the fate of all Tiwi. Paddy Henry Teeampi was a renowned sculptor who created a number of similar figures: see *Birdman*, 1975, in the collection of the National Gallery of Australia, illustrated in W. Caruana, *Aboriginal Art, World of Art Series*, Thames and Hudson, London and New York, 2012, plate 74, page 91; and *Man and Bird*, c.1975, in J. Isaacs, *Tiwi: Art, History, Culture*, The Miegunyah Press, Melbourne, 2012, p. 215.

Wally Caruana



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**279**

**Artist Unknown**

Pukumani Pole

natural earth pigments on carved hardwood

*Height: 400cm*

**\$10,000 - 15,000**

PROVENANCE

Painted on Bathurst or Melville Islands, Northern Territory

The two *tutini* or grave markers in lots 279 and 280 formed part of the Hogarth Galleries collection where they were displayed as a central fixture in the second gallery from the 1980s up until the galleries' closure. It is possible that these carvings were created by more than one artist. Sets of *tutini* are carved and painted with geometric designs, and placed around a grave in Tiwi Pukumani burial ceremonies. The form of these posts usually refers to the human body, painted with clan designs as in ceremony. The first Pukumani ceremony was conducted for the ancestor Purukuparli who decreed that death would be the fate of all Tiwi when he found the body of his baby son Jinani abandoned in the bush. The figure atop one of these *tutini* represents Tokwampini the White Pelican who warned Purukuparli that his wife Bima was in liaison with his brother Tapara. A fight ensued between the ancestral brothers, represented by the two uprights atop the second *tutini* which refer to the fighting clubs used by the men.

Wally Caruana

**280**

**Artist Unknown**

Pukumani Pole

natural earth pigments on carved hardwood

*Height: 357cm*

**\$10,000 - 15,000**

PROVENANCE

Painted on Bathurst or Melville Islands, Northern Territory





279



280

**281**

**Robin Nganjmirra (1951-1991)**

Kundaagi and Mimih Spirits  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
*157 x 81.5cm (61 13/16 x 32 1/16in).*

**\$3,000 - 5,000**

PROVENANCE

Painted in the Gunbalanya (Oenpelli) region, Western Arnhem Land,  
Northern Territory

**282**

**Jack Wunuwun (circa 1930-1990)**

Bonpa the Butterfly and Wurrurlul the Dragonfly  
natural earth pigments on eucalyptus bark  
*92 x 55cm (36 1/4 x 21 5/8in).*

**\$3,000 - 5,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

**283**

**Ivan Namirrki (born 1961)**

Ngalyod the Rainbow Serpent 1987  
bears artist's name, language, medium, date, catalogue number  
NAM47 and a description of the subject matter depicted on a  
Maningrida Arts & Crafts label on the reverse  
natural earth pigments on eucalyptus bark  
*157.5 x 68.5cm (62 x 26 15/16in).*

**\$4,000 - 6,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory  
Maningrida Arts & Crafts, Northern Territory

**284**

**Waigan Djanghara (circa 1929-deceased)**

Wandjina Spirits, Sea Turtle and Emus  
natural earth pigments on eucalyptus bark  
*128 x 45cm (50 3/8 x 17 11/16in).*

**\$3,000 - 5,000**

PROVENANCE

Painted in the Kalumburu, North Western Australia

**285**

**Peter Mondjingu (circa 1928-1995)**

Python Spirit (Liyagalawamirr)  
bears artist's name on the reverse and clan, language, moiety, home  
land, title and a description of the subject matter on Milingimbi Council  
label on the reverse  
natural earth pigments on eucalyptus bark  
*87.5 x 43cm (34 7/16 x 16 15/16in).*

**\$400 - 600**

PROVENANCE

Painted in Milingimbi, Central Arnhem Land, Northern Territory  
Milingimbi Council, Northern Territory

**286**

**Peter Datjun (born 1946)**

Sacred Oyster Beds  
natural earth pigments on eucalyptus bark  
*81.5 x 50cm (32 1/16 x 19 11/16in).*

**\$400 - 600**

PROVENANCE

Painted at Galiwin'ku, Elcho Island, Northeastern Arnhem Land,  
Northern Territory

**287**

**Bobby Bunnungurr (born 1947)**

Arafura Swamplands 1981  
bears artist's name, tribal group, date and a description of the story  
being depicted on a Arnhem Land Aboriginal Artefact from Ramingining  
label on the reverse  
natural earth pigments on eucalyptus bark  
*94 x 56cm (37 x 22 1/16in).*

**\$400 - 600**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land,  
Northern Territory

**288**

**Peter Mondjingu (circa 1928-1995)**

Marrarnnu Morkoi (Mokuy)  
bears artist's name, location, date and a description of the subject  
matter depicted on label on the reverse  
natural earth pigments on eucalyptus bark  
*71 x 30.5cm (27 15/16 x 12in).*

**\$400 - 600**

Painted in the Ramingining region, Central Arnhem Land, Northern  
Territory in 1978

**289**

**Mick Magani (circa 1920-1984)**

Untitled (Man wearing Kunapippi Hat and Dingo)  
bears artist's name, area and a description of the subject matter on  
the reverse  
natural earth pigments on eucalyptus bark  
*15 x 46cm (5 7/8 x 18 1/8in).*

**\$300 - 500**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory



281



282



283



284

**290**

**John Bulun Bulun (circa 1946-2010)**

Clan Figures with Sacred Objects and Flying Fox Droppings  
natural earth pigments on eucalyptus bark  
*155 x 81cm (61 x 31 7/8in).*

**\$5,000 - 7,000**

PROVENANCE

Painted in the Ramingining region, Central Arnhem Land,  
Northern Territory

**291**

**Mithinarrri Gurruwiwi (circa 1929-1976)**

Totemic Fish and Short Neck Turtles  
bears artist's name and language group on the reverse  
natural earth pigments on eucalyptus bark  
*123 x 59cm (48 7/16 x 23 1/4in).*

**\$2,000 - 3,000**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**292**

**Fred Nanganharralil (circa 1938-1993)**

Native Honey Bee Dreaming  
bears artist's name and title on the reverse  
natural earth pigments on eucalyptus bark  
*128 x 67cm (50 3/8 x 26 3/8in).*

**\$1,000 - 1,500**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land, Northern Territory

**293**

**Mick Daypurryun (circa 1929-1994)**

Djang'kuwul Totems  
natural earth pigments on eucalyptus bark  
*140.5 x 71.5cm (55 5/16 x 28 1/8in).*

**\$1,500 - 2,500**

PROVENANCE

Painted at Galiwin'ku, Elcho Island, Northeastern Arnhem Land,  
Northern Territory

**294**

**Dick Ngulmarmar (circa 1911-1979)**

Diver Ducks  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
*95.5 x 54cm (37 5/8 x 21 1/4in).*

**\$1,000 - 1,500**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land,  
Northern Territory

**295**

**David Daymirringu Malangi (1927-1999)**

King Brown Snake and Death Adder  
bears artist's name, language group, and title on the reverse  
natural earth pigments on eucalyptus bark  
*153.5 x 68cm (60 7/16 x 26 3/4in).*

**\$2,500 - 3,500**

PROVENANCE

Painted on Milingimbi, Central Arnhem Land, Northern Territory

**296**

**Narritjin Maymuru (circa 1914-1982)**

The Snail at Djarrakapi  
bears artist's name, region and a description of the story depicted  
on J. A. Davidson label on the reverse  
natural earth pigments on eucalyptus bark  
*42 x 23cm (16 9/16 x 9 1/16in).*

**\$400 - 600**

PROVENANCE

Painted at Yirrkala, North East Arnhem Land, Northern Territory  
J.A. Davidson, Melbourne

**297**

**Manydjilnga Maymuru (circa 1939-1976)**

Marngu the Opossum  
natural earth pigments on eucalyptus bark  
*100 x 36cm (39 3/8 x 14 3/16in).*

**\$400 - 600**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**298**

**Barney Dhupanpay**

Totemic Ritual Designs/Milka (Mangrove Worm)  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
*54 x 32.5cm (21 1/4 x 12 13/16in).*

**\$400 - 600**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**299**

**Artist Unknown**

Djan'kawu Designs  
natural earth pigments on eucalyptus bark  
*67 x 32cm (26 3/8 x 12 5/8in).*

**\$400 - 600**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory



290



291



292



293



294



295

**300**

**Maw Mununggurr (1922-1977)**

Djambuwal the Thunder Man  
natural earth pigments on eucalyptus bark  
49 x 120cm (19 5/16 x 47 1/4in).

**\$1,000 - 1,500**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**301**

**Gawirrin Gumana (born circa 1935)**

Lanytjung the Ancestral Hunter & Barrama Design  
bears inscription 'Mr A. H. Morgan Gumana/This bark is from  
Joe Gumana' on the reverse  
natural earth pigments on eucalyptus bark  
70 x 44cm (27 9/16 x 17 5/16in).

**\$1,500 - 2,500**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**302**

**Mawalan Marika (circa 1908-1967)**

The Great Turtle Hunter  
bears artist's name, date and title on the reverse  
natural earth pigments on eucalyptus bark  
161 x 53cm (63 3/8 x 20 7/8in).

**\$1,000 - 1,500**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**303**

**Munggurrawuy Yunupingu (circa 1907-1979)**

The Womaku Story  
natural earth pigments on composition board  
61 x 91cm (24 x 35 13/16in).

**\$1,000 - 1,500**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**304**

**Larrtjanga Ganambarr (1932-2000)**

The Constellation of Scorpio  
natural earth pigments on eucalyptus bark  
114.5 x 35.5cm (45 1/16 x 14in).

**\$1,000 - 1,500**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**305**

**Artist Unknown**

Mimih Old Wife with Fish Trap; Mimih's Daughters Gathering Nuts;  
Male Mimih Hunting; Young Daughters of Mimih Old Mother;  
Young Boy Looking for Sugarbag  
all bear artist's name, language group and title on the reverse  
natural earth pigments on eucalyptus bark  
55 x 26cm; 58 x 27cm; 60 x 25cm; 50 x 23cm; 49 x 27cm;

**\$1,500 - 2,500**

PROVENANCE

Painted at Minjilang (Croker Island), Western Arnhem Land,  
Northern Territory

**306**

**Milirrpum Marika (circa 1927-1983)**

Djang'kawu Sacred Symbols  
natural earth pigments on eucalyptus bark  
106 x 46cm (41 3/4 x 18 1/8in).

**\$300 - 500**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**307**

**Manydjilnga Maymuru (circa 1939-1976)**

Totemic Possums of the Yirritja Moiety  
bears artist's name on the reverse  
natural earth pigments on eucalyptus bark  
63 x 24cm (24 13/16 x 9 7/16in).

**\$300 - 500**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory

**308**

**Gadal'miny Munyarryun (circa 1930)**

Guyaparra, Tree Log Story  
natural earth pigments on eucalyptus bark  
88 x 39cm (34 5/8 x 15 3/8in).

**\$400 - 600**

PROVENANCE

Painted in the Yirrkala region, North East Arnhem Land, Northern Territory



300



301



302



303



304



305

309

**Gadal'miny Munyarryun (circa 1930)**

The North West and South West Winds  
natural earth pigments on eucalyptus bark  
43 x 29cm (16 15/16 x 11 7/16in).

**\$600 - 800**

PROVENANCE

Painted on Groote Eylandt, Northern Territory

310

**Miridjowie**

Untitled (Ritual Body Design)  
bears artist's name, language group, location, title and a description  
on label on the reverse  
natural earth pigments on eucalyptus bark  
76 x 41cm (29 15/16 x 16 1/8in).

**\$700 - 1,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

311

**Jimmy Njiminjuma (born circa 1945)**

Borlung the Rainbow Serpent  
natural earth pigments on eucalyptus bark  
87 x 58cm (34 1/4 x 22 13/16in).

**\$500 - 800**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

312

**Mick Kubarkku (circa 1925-2008)**

Two Men  
bears artist's name, location and subject matter on label on the reverse  
natural earth pigments on eucalyptus bark  
49 x 22cm (19 5/16 x 8 11/16in).

**\$600 - 800**

PROVENANCE

Painted at Maningrida, Central Arnhem Land, Northern Territory

313

**Peter Nambarradj (1928-1983)**

Mimih Spirit  
bears artist's name, language group and subject matter on the reverse  
natural earth pigments on eucalyptus bark  
68 x 21cm (26 3/4 x 8 1/4in).

**\$700 - 1,000**

PROVENANCE

Painted in the Maningrida region, Central Arnhem Land,  
Northern Territory

314

**Charlie Mardigan (circa 1926-1987)**

Billabongs  
bears location and date on the reverse  
natural earth pigments on eucalyptus bark  
77.5 x 38cm (30 1/2 x 14 15/16in).

**\$700 - 1,000**

PROVENANCE

Painted in the Wadeye (Port Keats) region, Northern Territory

315

**Artist Unknown**

Shark  
natural earth pigments on eucalyptus bark  
33.5 x 20cm (13 3/16 x 7 7/8in).

**\$400 - 600**

PROVENANCE

Painted on Groote Eylandt, Arnhem Land, Northern Territory

316

**Artist Unknown**

Fish  
natural earth pigments on eucalyptus bark  
36.5 x 21cm (14 3/8 x 8 1/4in).

**\$400 - 600**

PROVENANCE

Painted on Groote Eylandt, Arnhem Land, Northern Territory

317

**Artist Unknown**

Stingray  
natural earth pigments on eucalyptus bark  
38.5 x 24cm (15 3/16 x 9 7/16in).

**\$500 - 700**

PROVENANCE

Painted on Groote Eylandt, Arnhem Land, Northern Territory

318

**Artist Unknown**

Catfish  
bears subject matter faintly on the reverse  
natural earth pigments on eucalyptus bark  
34 x 26cm (13 3/8 x 10 1/4in).

**\$300 - 500**

PROVENANCE

Painted on Groote Eylandt, Arnhem Land, Northern Territory

319

**Nangapiana (circa 1906-deceased)**

Snakes  
natural earth pigments on eucalyptus bark  
39 x 28.5cm (15 3/8 x 11 1/4in).

**\$400 - 600**

PROVENANCE

Painted on Groote Eylandt, Arnhem Land, Northern Territory

320

**Djinu (Christopher) Tjimari (circa 1901-1975)**

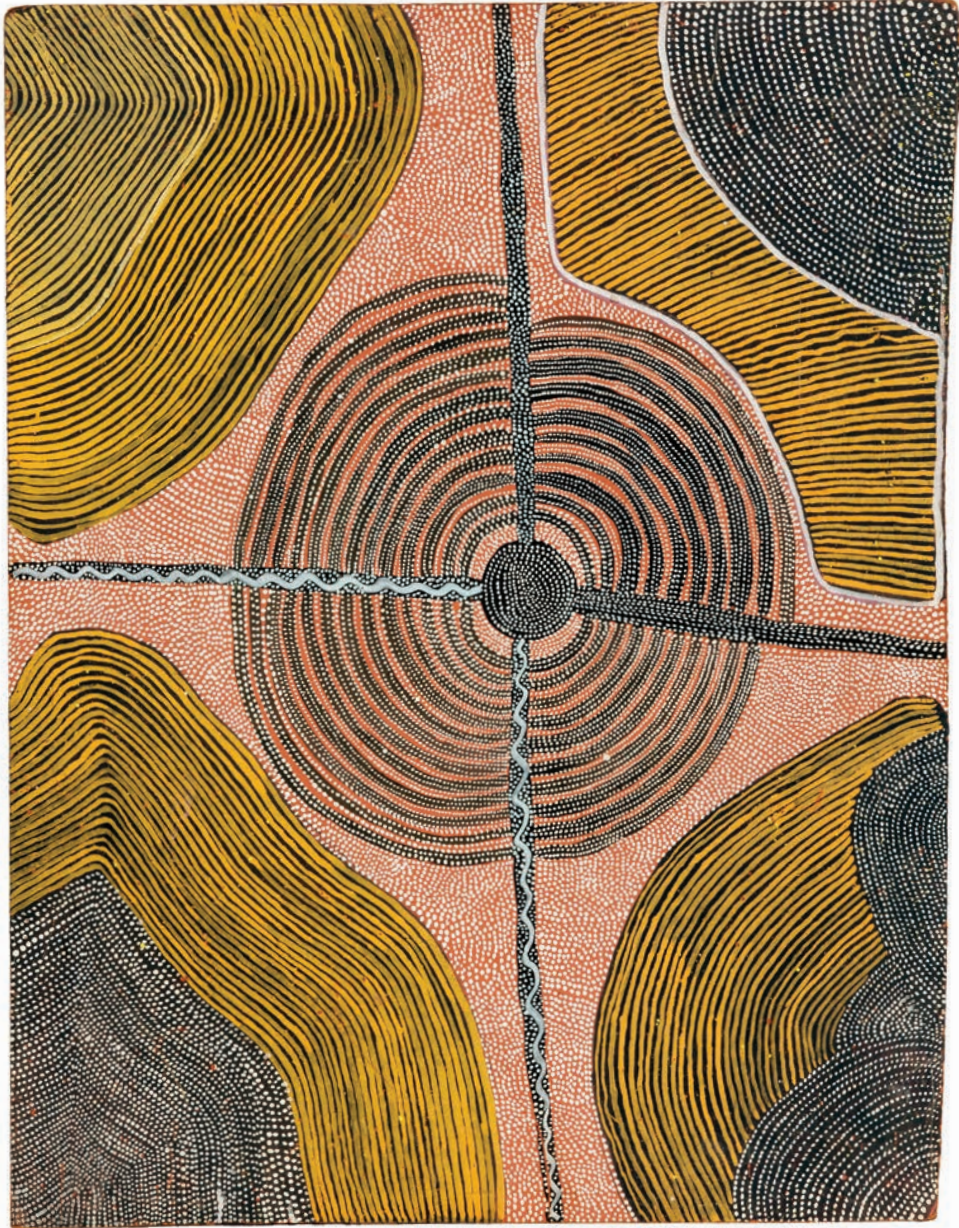
Billabong Dreaming  
natural earth pigments on eucalyptus bark  
90 x 35cm (35 7/16 x 13 3/4in).

**\$700 - 1,000**

PROVENANCE

Painted in the Wadeye (Port Keats) region, Northern Territory





## Important Australian Art

Colonial to Modern,  
Contemporary & Indigenous Art  
25 November 2013, Sydney

+61 (0) 2 8412 2222  
[francesca.cavazzini@bonhams.com](mailto:francesca.cavazzini@bonhams.com)

Mick Namarari Tjapaltjarri  
*Untitled (Yam Dreaming)*, c.1972  
synthetic polymer paint on composition board  
66 x 51.5cm  
\$50,000 - 70,000

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- Lot 101 Lofty Narbardayal Nadjamerrek (1926-2009) Lightning Spirit (Namarkon)  
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- Lot 102 Lofty Narbardayal Nadjamerrek (1926-2009) Kolobar, The Plains Kangaroo  
© Estate of the artist licensed by Viscopy
- Lot 103 Lofty Narbardayal Nadjamerrek (1926-2009) Barramundi  
© Estate of the artist licensed by Viscopy
- Lot 104 Mick Kubarkku (born circa 1925) Namorodo Spirit © licensed by Viscopy
- Lot 105 Mick Kubarkku (born circa 1925) Mimih Spirits with Spears © licensed by Viscopy
- Lot 106 Mick Kubarkku (born circa 1925) Ngalyod the Rainbow Serpent © licensed by Viscopy
- Lot 107 Curly Barrkadubbu (circa 1924-1987) Yawk Yawk Spirit  
© Estate of the artist licensed by Viscopy
- Lot 108 Curly Barrkadubbu (circa 1924-1987) Saltwater Crocodiles (Namonwan)  
© Estate of the artist licensed by Viscopy
- Lot 109 Curly Barrkadubbu (circa 1924-1987) Kundagi, the Kangaroo  
© Estate of the artist licensed by Viscopy
- Lot 110 Curly Barrkadubbu (circa 1924-1987) Ngalyod the Rainbow Serpent  
© Estate of the artist licensed by Viscopy
- Lot 111 Dick Nguleingulei Murrumma (1920-1987) Luma Luma  
© Estate of the artist licensed by Viscopy
- Lot 118 Dick Nguleingulei Murrumma (1920-1987) Two Kangaroos and Mimih Hunter  
© Estate of the artist licensed by Viscopy
- Lot 122 Curly Barrkadubbu (circa 1924-1987) Barramundi with Totem Design  
© Estate of the artist licensed by Viscopy
- Lot 123 Yirawala (1900-1970) Barramundi © Estate of the artist licensed by Viscopy
- Lot 129 Bluey Ilkarr Gunjinji (circa 1925) Luma Luma © licensed by Viscopy
- Lot 131 Mick Kubarkku (born circa 1925) Saltwater Crocodile and Wallaby (Namanguwari and Gonbolo) © licensed by Viscopy
- Lot 132 James Iyuna (born 1959) Ngalyod with Waterlily Headdress © licensed by Viscopy
- Lot 138 Lofty Narbardayal Nadjamerrek (1926-2009) Mimi Spirits Dancing 1981  
© Estate of the artist licensed by Viscopy
- Lot 141 England Bangala (circa 1925-2001) Untitled (Pandanus Skirt Design)  
© Estate of the artist licensed by Viscopy
- Lot 142 Tom Djawa (circa 1905-1980) Djang'kawu Waterhole Totems  
© Estate of the artist licensed by Viscopy
- Lot 146 Declan Aputimi (circa 1930-1985) Pukumani Design  
© Estate of the artist licensed by Viscopy
- Lot 147 Declan Aputimi (circa 1930-1985) Ceremonial Body Painting Design  
© Estate of the artist licensed by Viscopy
- Lot 153 Declan Aputimi (circa 1930-1985) Tiwi Ancestral Totem Pole Height: 160cm  
© Estate of the artist licensed by Viscopy
- Lot 154 Declan Aputimi (circa 1930-1985) Old Tiwi Woman Height: 142cm  
© Estate of the artist licensed by Viscopy
- Lot 155 Stanislaus Puruntatameri (circa 1906-1987) Pelican Height: 71cm  
© Estate of the artist licensed by Viscopy
- Lot 156 Declan Aputimi (circa 1930-1985) Pukumani Ancestor Figure Height: 71cm  
© Estate of the artist licensed by Viscopy
- Lot 157 Victor Adams (circa 1927-1980) Waterbird Height: 47.5cm  
© Estate of the artist licensed by Viscopy
- Lot 166 Djoni Bunguwuy (circa 1922-1982) Untitled (Gupapuyngu Mortuary Rites)  
© Estate of the artist licensed by Viscopy
- Lot 167 Bininyiwuy (circa 1928-1982) Diver Ducks and Catfish  
© Estate of the artist licensed by Viscopy
- Lot 168 Jimmy Wululu (born 1936) Bone Coffin Height: 189cm © licensed by Viscopy
- Lot 169 Jimmy Wululu (born 1936) Bullroarer Height: 63cm © licensed by Viscopy
- Lot 175 Narritjin Maymuru (circa 1916-1981) Nyapilingu, the Ancestral Spirit Woman  
© Estate of the artist licensed by Viscopy
- Lot 176 Narritjin Maymuru (circa 1916-1981) The Milky Way Story  
© Estate of the artist licensed by Viscopy
- Lot 178 Narritjin Maymuru (circa 1916-1981) Opossum Tree Story  
© Estate of the artist licensed by Viscopy
- Lot 180 Yangarriny Wunungmurra (born 1932) Hunting Scene 1965 © licensed by Viscopy
- Lot 185 Mithinari Gurruwiwi (circa 1929-1976) Gopu (Marlin) seen by Djang'kawu  
© Estate of the artist licensed by Viscopy
- Lot 186 Mithinari Gurruwiwi (circa 1929-1976) Brolga Birds  
© Estate of the artist licensed by Viscopy
- Lot 187 Mithinari Gurruwiwi (1929-1976) Untitled (Rainbow Serpent, Storm Clouds, Butcher Birds and Fish) © Estate of the artist licensed by Viscopy
- Lot 188 Wandjuk Marika (circa 1930-1987) Porpoises © Estate of the artist licensed by Viscopy
- Lot 189 Wandjuk Marika (circa 1930-1987) Untitled (Fish Trap) 1981  
© Estate of the artist licensed by Viscopy
- Lot 190 Wandjuk Marika (circa 1930-1987) Symbols from the Djang'kawu  
© Estate of the artist licensed by Viscopy
- Lot 195 John Bulun Bulun (circa 1946-2010) Symbolic Totems from the Artist's Clan Myths  
© Estate of the artist licensed by Viscopy
- Lot 196 David Daymiringu Malangi (1927-1999) Mannarrngu Mortuary Rites  
© Estate of the artist licensed by Viscopy
- Lot 197 Mithinari Gurruwiwi (circa 1929-1976) Gopu (Marlin) seen by Djang'kawu  
© Estate of the artist licensed by Viscopy
- Lot 198 Tom Djawa (circa 1905-1980) Sacred Sites of the Artist's Clan Lands  
© Estate of the artist licensed by Viscopy
- Lot 199 George Milpururru (1934-1998) Lightning Snakes at Ngurrarnyarr  
© Estate of the artist licensed by Viscopy
- Lot 200 David Daymiringu Malangi (1927-1999) Artist's Clan Lands on the Glyde River  
© Estate of the artist licensed by Viscopy
- Lot 205 Thompson Yulidjirri (circa 1930) The Ubar Ceremony  
© Estate of the artist licensed by Viscopy
- Lot 206 Bobby Barrdjaray Nganjmira (1915-1992) Mimih Hunters with Cabbage Palm  
© Estate of the artist licensed by Viscopy
- Lot 207 Bobby Barrdjaray Nganjmira (circa 1915-1992) Mimih Hunting Kangaroo  
© Estate of the artist licensed by Viscopy
- Lot 208 Bobby Barrdjaray Nganjmira (1915-1992) Barramundi and Mullet (Namarkol and Bunkih)  
© Estate of the artist licensed by Viscopy
- Lot 213 Dick Nguleingulei Murrumma (1920-1987) Crocodile, Fish and Eel  
© Estate of the artist licensed by Viscopy
- Lot 214 Lofty Narbardayal Nadjamerrek (1926-2009) Crocodile  
© Estate of the artist licensed by Viscopy
- Lot 215 Dick Nguleingulei Murrumma (1920-1987) Kumoken the Crocodile  
© Estate of the artist licensed by Viscopy
- Lot 216 Dick Nguleingulei Murrumma (1920-1987) Ngalyod or Borlung (Rainbow Serpent)  
© Estate of the artist licensed by Viscopy
- Lot 217 Yuwun Yuwun Marruwarr (1928-1978) Kundaagi the red Kangaroo  
© Estate of the artist licensed by Viscopy
- Lot 218 Dick Nguleingulei Murrumma (1920-1987) Ngalmangiyi (Turtle)  
© Estate of the artist licensed by Viscopy
- Lot 223 David Milaybuma (born circa 1938) Borlung the Rainbow Serpent © licensed by Viscopy
- Lot 224 David Milaybuma (born circa 1938) Female Spirit Figure © licensed by Viscopy
- Lot 226 David Milaybuma (born circa 1938) Saltwater Crocodile © licensed by Viscopy
- Lot 227 David Milaybuma (born circa 1938) Sea Serpent Design Sea Serpent Design  
© licensed by Viscopy
- Lot 228 David Milaybuma (born circa 1938) Kumoken the Crocodile © licensed by Viscopy
- Lot 229 Cruseo Kuningbal (circa 1922-1984) Mimih Spirit Living in the Waterhole at Badejowgen  
© Estate of the artist licensed by Viscopy
- Lot 230 Cruseo Kuningbal (circa 1922-1984) Three Mimih Spirits  
© Estate of the artist licensed by Viscopy
- Lot 231 Cruseo Kuningbal (circa 1922-1984) Mimih with Borlung the Rainbow Serpent  
© Estate of the artist licensed by Viscopy
- Lot 232 Peter Marralwanga (1917-1987) Untitled (Female Spirit Figure)  
© Estate of the artist licensed by Viscopy
- Lot 233 Curly Barrkadubbu (circa 1924-1987) Luma Luma © Estate of the artist licensed by Viscopy
- Lot 234 Curly Barrkadubbu (circa 1924-1987) Yawk Yawk Spirit/Kunmalng - Dead Person's Spirit  
© Estate of the artist licensed by Viscopy
- Lot 240 Tony Djikululu (1938-1992) Caterpillars © Estate of the artist licensed by Viscopy
- Lot 241 Dorothy Djukulul (born 1942) Flying Fox (Warrnyu) and Saltwater Crocodile (Baru)  
© licensed by Viscopy
- Lot 242 Dorothy Djukulul (born 1942) Magpie Geese, Nest and Eggs © licensed by Viscopy
- Lot 243 Jack Wunuwun (circa 1930-1990) Yam Dreaming © Estate of the artist licensed by Viscopy
- Lot 244 Namiyal Bopirri (born 1927) Guruwana Story © licensed by Viscopy
- Lot 248 Mick Kubarkku (born circa 1925) Ngalyod the Rainbow Serpent © licensed by Viscopy
- Lot 249 Mick Kubarkku (born circa 1925) Ngalyod Dreaming on Upper Mann River  
© licensed by Viscopy
- Lot 250 John Mawurndjul (born circa 1952) Ngalyod the Rainbow Serpent © licensed by Viscopy
- Lot 251 Mick Kubarkku (born circa 1925) Totemic Clan Creatures © licensed by Viscopy
- Lot 252 Mick Kubarkku (born circa 1925) Bird (Rawul) © licensed by Viscopy
- Lot 253 Mick Kubarkku (born circa 1925) Echidnas (Narrbek) © licensed by Viscopy
- Lot 259 Lofty Narbardayal Nadjamerrek (1926-2009) Rock Kangaroo in a Cave  
© Estate of the artist licensed by Viscopy
- Lot 260 Bobby Barrdjaray Nganjmira (1915-1992) Luma Luma  
© Estate of the artist licensed by Viscopy
- Lot 262 Jimmy Njiminjuma (born circa 1945) Ngalyod the Rainbow Serpent © licensed by Viscopy
- Lot 263 Bobby Barrdjaray Nganjmira (1915-1992) Three Spirit Figures  
© Estate of the artist licensed by Viscopy
- Lot 265 Peter Marralwanga (1917-1987) Echidnas (Narrbek)  
© Estate of the artist licensed by Viscopy
- Lot 267 Wally Mandarrk (circa 1915-1987) Two Spirit Figures with Didgeridoos  
© Estate of the artist licensed by Viscopy
- Lot 268 Wally Mandarrk (circa 1915-1987) Spirit Figure and Saratoga Fish (Barr'mein)  
© Estate of the artist licensed by Viscopy
- Lot 269 Wally Mandarrk (circa 1915-1987) Male Mimih with Yam  
© Estate of the artist licensed by Viscopy
- Lot 270 Jimmy Njiminjuma (born circa 1945) Borlung the Rainbow Serpent © licensed by Viscopy
- Lot 271 Wally Mandarrk (circa 1915-1987) Ngalyod the Rainbow Serpent  
© Estate of the artist licensed by Viscopy
- Lot 272 David Milaybuma (born circa 1938) Ngalyod the Rainbow Serpent © licensed by Viscopy
- Lot 281 Robin Nganjmira (1951-1991) Kundaagi and Mimih Spirits  
© Estate of the artist licensed by Viscopy
- Lot 282 Jack Wunuwun (circa 1930-1990) Bonpa the Butterfly and Wurrulul the Dragonfly  
© Estate of the artist licensed by Viscopy
- Lot 283 Ivan Namirrkki (born 1961) Ngalyod the Rainbow Serpent 1987 © licensed by Viscopy
- Lot 290 John Bulun Bulun (circa 1946-2010) Clan Figures with Sacred Objects and Flying Fox Droppings © Estate of the artist licensed by Viscopy
- Lot 291 Fred Nanganharrail (circa 1938-1993) Native Honey Bee Dreaming  
© Estate of the artist licensed by Viscopy
- Lot 292 John Bulun Bulun (circa 1946-2010) Djaklagirra Creek of the Arafura Swamp  
© Estate of the artist licensed by Viscopy
- Lot 293 Mick Daypurryun (circa 1929-1994) Landscape at Gariyak  
© Estate of the artist licensed by Viscopy
- Lot 294 Dick Ngulmarmar (circa 1911-1979) Diver Ducks © Estate of the artist licensed by Viscopy
- Lot 295 David Daymiringu Malangi (1927-1999) King Brown Snake and Death Adder  
© Estate of the artist licensed by Viscopy
- Lot 301 Gawarin Gumana (born circa 1935) Lanytjung the Ancestral Hunter & Barrama Design  
© licensed by Viscopy
- Lot 302 Mawalan Marika (circa 1908-1967), CHECK ATTRIBUTION The Great turtle Hunter  
© Estate of the artist licensed by Viscopy
- Lot 303 Munggarawuy Yunupingu (circa 1907-1979) The Womaku Story  
© Estate of the artist licensed by Viscopy

## NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

### IMPORTANT:

Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

If the *Lot* is knocked down to you, you will be liable to pay the *Purchase Price*, which is the *Hammer Price* which includes any applicable *GST*, plus *Buyers Premium* and any *Additional Premium* on the *Hammer Price*. Payments by credit cards are subject to a surcharge up to 3.1%. See sections 6, 7 and 9 below for more details.

## 1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams’* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller’s* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

*Bonhams* does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams’* relationship with the *Buyer*.

## 2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, w, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

## 3. DESCRIPTIONS OF LOTS AND ESTIMATES

### Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given in good faith on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

### Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an estimate of value.

Please note that as it is only an estimate of the *Hammer Price* the *Estimate* does not take into account any *Buyer’s Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Where the *Seller* has indicated that it is registered or required to be registered for *GST*, *GST* will be included in the *Hammer Price*.

### Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written description of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

### The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

### Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal). *Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any descriptions or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere. You should not suppose that such examinations, investigations or tests have occurred.

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams’* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

### Alterations

*Descriptions* and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY LOT OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

## 4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for sale in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, in the case of dispute, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this.

Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

## 5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence, financial details and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving license (or similar photographic proof of identity) and a debit or credit card. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

### Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder Registration Form* on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer’s*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder Registration Form*. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

**Bidding by telephone (only available on lots with a low estimate greater than AU\$1,000).** If you wish to bid at the *Sale* by telephone, please complete a *Telephone Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our *Bids Office* that your bid has been received.

Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

## Bidding by post or fax

Absentee Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids and you are responsible for checking with us that we have received the bid. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being placed.

## Bidding via the internet

Please visit our *Website* at [www.bonhams.com](http://www.bonhams.com) for details of how to bid via the internet.

## Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and may require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

## 6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price*. At the same time, a separate contract is also entered into between us as auctioneers and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

## 7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *GST*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*: 22% of the *Hammer Price*. With the exception of Collectors' Motor Cars and Motorcycles where the *Buyer's* premium will be 15% on the first AU\$100,000 and 10% thereafter.

## 8. GST

The prevailing rate of *GST* at the time of going to press is 10% but this is subject to government change and the rate payable will be the rate in force on the date of the *sale*.

The *Hammer Price* is inclusive of *GST* where applicable.

Where the *Lot* will be exported from Australia, *GST* may not apply to the *sale* of the *Lot*. You should discuss the position further with us.

For a list of lots consigned by *GST* registered entities please consult a specialist.

*GST* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *GST* inclusive basis.

## 9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *GST* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the seventh working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited).

**Australian Dollar personal cheque drawn on an Australian bank:** all cheques must be cleared before you can collect your purchases;

**Bank cheque:** if you can provide suitable proof of identity and we are satisfied as to the genuineness of the cheque, we will allow you to collect your purchases immediately;

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed AU\$8,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

**Australian Dollar travellers cheques:** you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed AU\$8,000. We will need to see your passport if you wish to pay using travellers cheques;

**Bank transfer:** you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: HSBC Bank Australia Ltd  
Address: 28 Bridge Street  
Sydney  
NSW 2000  
Account Name: Bonhams 1793 Ltd Au - Client AC  
Account Number: 078193002  
BSB: 342011  
SWIFT code: HKBAU2S

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the Australian Dollar amount payable, as set out on the invoice.

All payments must be cleared before you can collect your purchases.



Payments can be made by BPAY. Please contact your participating bank, credit union or building society to make payment directly from your cheque or savings account. Enter the Biller Code 17723 and BPAY reference number as detailed on your invoice.

**EFTPOS cards issued by an Australian bank:** there is no additional charge for purchases made with EFTPOS cards. EFTPOS cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 1.65% surcharge.

**Credit cards:** Visa, Mastercard and Amex only. Please note there is a surcharge (1.6% for Visa and Mastercard; 3.1% for Amex) on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

## 10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the catalogue. Our offices are open 9.00am - 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out at the end of this *Notice to Bidders*.

## 11. SHIPPING

Please refer all enquiries to our shipping department [henry.sisley@bonhams.com](mailto:henry.sisley@bonhams.com)

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s).

The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions.

*Lots* may be subject to special regulations based on their nature. In particular, if a *Lot* is of Australian cultural significance, such as for ethnological, historical, archaeological literary, artistic, scientific or technological reasons its export may be regulated by the Protection of Moveable Cultural Heritage Act 1986 (Cth). If you purchase, or plan to purchase, a *Lot* that may be subject to this Act, you should acquaint yourself with the impact of the Act on your purchase. Under this Act, some objects may not be able to be exported, whilst others will not be able to be exported without permission. For more information on the Act: see [www.arts.gov.au/movable](http://www.arts.gov.au/movable).

To comply with the Aboriginal Heritage Act 2006, section 36(1) (e), lots marked with the symbol "A" in the catalogue indicate Indigenous artefacts made in the State of Victoria that require a Cultural Heritage Permit to be removed from the state. If required, *Bonhams* will assist in obtaining the permit(s). *Lots* purchased must be paid for in accordance with the terms and conditions and the denial of a cultural heritage permit or any delay in obtaining such licenses shall not warrant the rescission or cancellation of any sale or any delay in making payment. For further enquiries please contact the department specialists.

The refusal of any import or export licence(s), any delay in obtaining such licence(s), or any limitation on your ability to export a *Lot* shall not permit the rescission of any sale nor allow any delay in making full payment for the *Lot*.

Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items, which may, for example, include objects of ivory, tortoiseshell and other wildlife items outside Australia. Information about these regulations may be found at [www.environment.gov.au/biodiversity/trade-use/cites/index.html](http://www.environment.gov.au/biodiversity/trade-use/cites/index.html) or may be requested from:

The Director  
International Wildlife Trade  
Department of the Environment, Water, Heritage and the Arts  
GPO Box 787  
Canberra ACT 2601

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, and to the extent permitted by law, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. To the extent permitted by law, neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. To the extent permitted by law, in any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed

as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) any other liability to the extent the same may not be excluded or restricted as a matter of law or (iv) our undertakings under paragraphs 9 (in relation to specialist Stamp or Book Sales only) and 10 of the Buyer's Agreement. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

## 15. BOOKS

As stated above, all Lots are sold on an "as is" basis, subject to all faults, imperfections and errors of description save as set out below. However, you will be entitled to reject a Book in the circumstances set out in paragraph 10 of the Buyers Agreement.

## 16. CLOCKS AND WATCHES

All Lots are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, Bonhams makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Bidders should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. Bidders should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

## 17. FURNITURE

### Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no guarantee as to the originality of the wood covered by fabric or upholstery.

## 18. JEWELLERY

### Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the Buyer's responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the Buyer to successfully import goods into the US does not constitute grounds for non payment or cancellation of sale. Bonhams will not be responsible for any additional costs in this regard howsoever incurred.

### Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. Bidders should be aware that Estimates assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed descriptions of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that Bonhams has been given or has obtained certificates for any Lot in the Sale these certificates will be disclosed in the Catalogue. Although, as a matter of policy, Bonhams endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each Lot. In the event that no certificate is published in the Catalogue, Bidders should assume that the gemstones may have been treated. Neither Bonhams nor the Seller accepts any liability for contradictions or differing certificates obtained by Buyers on any Lots subsequent to the Sale.

In so far that it is reasonably practicable, Descriptions of jewellery will conform to the guidelines set out by the International Jewellery Confederation, CIBJO, a copy of the Blue Book detailing their guidelines is available to Bidders. Please contact our jewellery department if you wish to view it.

### Estimated Weights

If a stone(s) weight appears within the body of the Description in capital letters, the stone(s) has been unmounted and weighed by Bonhams. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and Bidders should satisfy themselves with regard to this information as to its accuracy.

### Signatures

#### 1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in Bonhams' opinion the piece is by that maker.

#### 2. A diamond brooch, signed Kutchinsky

Has a signature that, in Bonhams' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

#### 3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in Bonhams' opinion, but using stones or designs supplied by the client.

## 19. PHOTOGRAPHS

'Bill Brandt': in our opinion a work by the artist.

'Attributed to Bill Brandt': in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.

'Signed and/or titled and/or dated and/or inscribed': in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.

'Signed and/or titled and/or dated and/or inscribed in another hand': in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term 'vintage' may also be included in the lot description). A vintage photograph is one which was made within approximately 5 - 10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, 'printed later' will appear in the lot description.

Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the catalogue without margins illustrated.

All photographs are sold unframed unless stated in the lot description.

## 20. PICTURES

### Explanation of Catalogue Terms

The following terms used in the Catalogue have the following meanings but are subject to the general provisions relating to Descriptions contained in the Contract for Sale:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are in the artist's hand;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

## 21. PORCELAIN

### Damage and Restoration

For your guidance, in our Catalogues we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable descriptions of damage cannot be definitive, and in providing Condition Reports, we cannot guarantee that there are no other defects present which have not been mentioned. Bidders should satisfy themselves by inspection, as to the condition of each Lot. Please see the Contract for Sale printed in this Catalogue. Because of the difficulty in determining whether an item of glass has been repolished, in our Catalogues reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

## 22. IMPORTANT NOTICE

Readers of this catalogue should be aware that some of the illustrated works of art may contain images of a sacred and/or secret nature. It is suggested that art centre managers in Aboriginal communities vet the illustrations with the appropriate local elders before distributing this catalogue in the community.

Every effort has been made to use current orthographies for Indigenous words, names of artists and people, titles of works, places, ancestral beings and so on, however some inconsistencies may result from a lack of current documentation or from local variations of the spellings of similar or identical words.

## DATA PROTECTION – USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 9 of the Corporations Act 2001, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of six years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Australia, in particular the United Kingdom, and you agree to this transfer. Even when information is stored outside Australia, we will continue to comply with the National Privacy Principles set out in the Australian Privacy Act.

You have the right to request us not to use your information for these purposes by contacting Bonhams 1793 Limited at 76 Paddington Street, Paddington, NSW 2021, Australia or by email at info.aus@bonhams.com.

## APPENDIX 1

### CONTRACT FOR SALE

**IMPORTANT:** These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

UNDER THIS CONTRACT, THE SELLER'S LIABILITY IN RESPECT OF THE QUALITY OF THE LOT, ITS FITNESS FOR ANY PURPOSE AND ITS CONFORMITY WITH ANY DESCRIPTION IS LIMITED. YOU ARE STRONGLY ADVISED TO EXAMINE THE LOT FOR YOURSELF AND/OR OBTAIN AN INDEPENDENT EXAMINATION OF IT BEFORE YOU BUY IT.

### 1 THE CONTRACT

1.1 These terms govern the Contract for Sale of the Lot by the Seller to the Buyer.

1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.

1.3 The Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.

1.4 The contract is made on the fall of the Auctioneer's hammer in respect of the Lot when it is knocked down to you.

### 2 SELLER'S UNDERTAKINGS

2.1 The Seller undertakes to you that:

2.1.1 the Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;

2.1.2 save as disclosed in the Entry for the Lot in the Catalogue, the Seller sells the Lot with full title guarantee and free from any encumbrance or charge or, where the seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the Lot

2.1.3 except where the Sale is by an executor, trustee, liquidator, receiver or administrator the Seller is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the Lot;

2.1.4	the <i>Seller</i> has complied with all requirements, legal or otherwise, relating to any export or import of the <i>Lot</i> , and all duties and taxes in respect of the export or import of the <i>Lot</i> have (unless stated to the contrary in the <i>Catalogue</i> or announced by the <i>Auctioneer</i> ) been paid and, so far as the <i>Seller</i> is aware, all third parties have complied with such requirements in the past;	6	<b>PAYMENT</b>	9.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;
2.1.5	subject to any alterations expressly identified as such made by announcement or notice at the <i>Sale</i> venue or by the <i>Notice to Bidders</i> or by an insert in the <i>Catalogue</i> , the <i>Lot</i> corresponds with the <i>Contractual Description of the Lot</i> , being that part of the <i>Entry</i> about the <i>Lot</i> in the <i>Catalogue</i> which is in bold letters and (except for colour) with any photograph of the <i>Lot</i> in the <i>Catalogue</i> and the contents of any <i>Condition Report</i> which has been provided to the <i>Buyer</i> .	6.1	Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's hammer</i> in respect of the <i>Lot</i> .	9.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of Australia and New Zealand Banking Group Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
3	<b>DESCRIPTIONS OF THE LOT</b>	6.2	Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> . Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i> . Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i> . If you do not pay any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.	9.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;
3.1	Paragraph 2.1.5 sets out what is the <i>Contractual Description of the Lot</i> . In particular, the <i>Lot</i> is not sold as corresponding with that part of the <i>Entry</i> in the <i>Catalogue</i> which is not printed in bold letters, which merely sets out (on the <i>Seller's</i> behalf) <i>Bonhams' opinion</i> (given on a reasonable basis and honestly) about the <i>Lot</i> and which is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold. Any statement or representation other than that part of the <i>Entry</i> referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any <i>Description</i> or <i>Estimate</i> , whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i> , or by conduct, or otherwise, and whether by or on behalf of the <i>Seller</i> or <i>Bonhams</i> and whether made prior to or during the <i>Sale</i> , is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold.	7	<b>GST</b>  If the <i>Seller</i> is registered or required to be registered for <i>GST</i> , unless otherwise indicated, the sale of the <i>Lot</i> will be a taxable supply by the <i>Seller</i> and subject to <i>GST</i> and <i>GST</i> will be included in the <i>Hammer Price</i> .  Where the <i>Sale</i> is a taxable supply, <i>Bonhams</i> (on behalf of the <i>Seller</i> ) will issue a tax invoice to you for the sale of the <i>Lot</i> .	9.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;
3.2	Except as provided in paragraph 2.1.5, the <i>Seller</i> does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by or on behalf of the <i>Seller</i> including by <i>Bonhams</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this <i>Contract for Sale</i> .	8	<b>COLLECTION OF THE LOT</b>	9.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such sale in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and
4	<b>FITNESS FOR PURPOSE AND SATISFACTORY QUALITY</b>	8.1	Unless otherwise agreed in writing with you by <i>Bonhams</i> , the <i>Lot</i> will be released to you or to your order only when <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i> .	9.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.
4.1	The <i>Seller</i> does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the <i>Lot</i> or its fitness for any purpose.	8.2	The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams' possession</i> or not until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</i> .	9.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.
4.2	The <i>Seller</i> will not be liable for any breach of any alleged undertaking, as to the satisfactory quality of the <i>Lot</i> or its fitness for any purpose.	8.3	You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams' custody</i> and/or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams' instructions</i> or requirements.	9.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.
5	<b>RISK, PROPERTY AND TITLE</b>	8.4	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	10	<b>THE SELLER'S LIABILITY</b>
5.1	Risk in the <i>Lot</i> passes to you when it is knocked down to you on the fall of the <i>Auctioneer's hammer</i> in respect of the <i>Lot</i> . The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i> , with whom you have separate contract(s) as <i>Buyer</i> . You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> after the fall of the <i>Auctioneer's hammer</i> until you obtain full title to it.	8.5	You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 8 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i> . All such sums due to the <i>Seller</i> will be payable on demand.	10.1	The <i>Seller</i> acknowledges that certain laws imply terms, conditions or warranties into contracts for the supply of goods or services (including this agreement) that cannot be excluded. For example, for <i>Consumers</i> , purchasing goods at auction (including those under this agreement) come with non - excludable warranties under consumer protection legislation as to title and quiet possession and that the goods are free from encumbrance. The <i>Seller</i> also acknowledges that certain other laws cannot be excluded. Nothing in paragraphs 9.2 to 9.5 is intended to exclude or restrict:
5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to, and received in cleared funds by, <i>Bonhams</i> .	9	<b>FAILURE TO PAY FOR THE LOT</b>	10.1.1	the application of any consumer protection legislation; or
		9.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	10.1.2	our liability for fraud or death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or from whom the <i>Seller</i> is legally responsible); or
		9.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	10.1.3	any other liability to the extent that such liability may not be excluded or restricted as a matter of law.
		9.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;		
		9.1.3	to retain possession of the <i>Lot</i> ;		
		9.1.4	to remove and store the <i>Lot</i> at your expense;		

10.2	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	11.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.	Sydney and all proceedings (whether oral or written) will be conducted in the English language;
10.3	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Trade Practices Act 1974 or otherwise.	11.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.	12.2.4 all costs and fees incurred in connection with the resolution of a dispute in accordance with paragraph 11.2 will be borne by the <i>Seller</i> and <i>Buyer</i> in such manner as the expert(s) or the arbitrator, as the case may be, determines.
10.4	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	11.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.	<b>APPENDIX 2</b>
10.4.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Trade Practices Act 1974, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	11.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".	<b>BUYER'S AGREEMENT</b>
10.4.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	11.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.	<b>IMPORTANT:</b> These terms may be changed in advance of the sale of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.
10.4.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	11.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .	<b>1 THE CONTRACT</b>
11	<b>MISCELLANEOUS</b>	11.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .	1.1 These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i> , being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i> .
11.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	11.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction (and <i>Bonhams</i> enters into this agreement on trust for each such person).	1.2 The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the <i>Notice to Bidders</i> , printed at the beginning of the <i>Catalogue</i> for the <i>Sale</i> , and where such information is referred to it is incorporated into this agreement.
11.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .	<b>12 GOVERNING LAW &amp; DISPUTE RESOLUTION</b>	<b>12.1 Law</b>	1.3 The <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i> .
11.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.	12.1	All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that state or territory of Australia where the <i>Sale</i> takes place and (except as provided in paragraph 11.2) the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that state or territory of Australia, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction.	1.4 We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i> , unless <i>Bonhams</i> sells the <i>Lot</i> as principal.
11.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.	12.2	Dispute Resolution	1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
		12.2.1	Unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of <i>Business</i> :	1.5.1 we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;
		12.2.2	any dispute concerning the <i>Description</i> , authorship, attribution, condition, provenance, authenticity, age, suitability, quality or origin of the <i>Lot</i> , or the conformity of the <i>Lot</i> with any <i>Description</i> , or whether the <i>Lot</i> is or is not a <i>Forgery</i> shall be referred, if so required by <i>Bonhams</i> , to an expert or a panel of up to three experts appointed, in the absence of agreement among the <i>Seller</i> , you and (if applicable) <i>Bonhams</i> , by the professional body most appropriate in <i>Bonhams'</i> opinion to advise upon the subject matter of the dispute in question or, in the absence of such a professional body, by the President of The Law Society of New South Wales from time to time;	1.5.2 subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> ;
		12.2.3	such experts appointed in accordance with paragraph 11.2.1 will act as experts and not as arbitrators and their decision will be final and binding on the relevant parties;	1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
			any other dispute relating to or arising out of the sale of the <i>Lot</i> or this agreement shall be finally resolved, if so required by <i>Bonhams</i> , by arbitration, under the UNCITRAL arbitration rules in force at the date of the reference to the arbitration, and the tribunal for such arbitration will consist of a single arbitrator appointed, in the absence of agreement between the <i>Seller</i> , you and (if applicable) <i>Bonhams</i> , by the President of The Law Society of New South Wales from time to time. The arbitration will take place in	1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams'</i> <i>Website</i> , or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i> , if made by us or on our behalf, is given on a reasonable basis and honestly and (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i> .



2	<b>PERFORMANCE OF THE CONTRACT FOR SALE</b>  You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i> .		the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of AU\$5.50 inclusive of <i>GST</i> per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i> .	7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
3	<b>PAYMENT</b>				
3.1	Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i> :	4.5	Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i> .	7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;
3.1.1	the <i>Purchase Price</i> for the <i>Lot</i> ;				
3.1.2	a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> , and	4.6	You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i> , any <i>Expenses</i> and all charges due under the <i>Storage Contract</i> .	7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
3.1.3	if the <i>Lot</i> is marked [ <sup>AB</sup> ], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with <i>GST</i> on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i> .			7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for sale) until all sums due to us have been paid in full;
3.2	You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.	4.7	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
3.3	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.	4.8	You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i> ), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.	7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for sale) and to apply any monies due to you as a result of such sale in payment or part payment of any amounts owed to us;
3.4	If <i>GST</i> is or will be payable on a supply of services made by us to you under or in connection with this agreement, where the sums payable are not expressly stated to include <i>GST</i> , the sums otherwise payable are increased by the amount of <i>GST</i> and you must make payment of the increase at the same time as you must pay the other sums due.	5	<b>STORING THE LOT</b>  We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> ) and, subject to paragraphs 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i> ). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> ) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the <i>Notice to Bidders</i> . If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.	7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .
3.5	We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i> , any <i>Expenses</i> and <i>GST</i> and any interest earned and/or incurred until payment to the <i>Seller</i> .			7.2	You agree to indemnify us against all legal and other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
3.6	Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i> , or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.			7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro - rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro - rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.
3.7	Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro - rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro - rata to pay all amounts due to <i>Bonhams</i> .	6	<b>RESPONSIBILITY FOR THE LOT</b>		
4	<b>COLLECTION OF THE LOT</b>	6.1	Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.		
4.1	Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us, in cleared funds, everything due to the <i>Seller</i> and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a stamped, paid invoice, obtained from our cashier's office.	6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
4.2	You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> .	7	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>		
4.3	For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i> . Thereafter, the <i>Lot</i> may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the <i>Notice to Bidders</i> .	7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	8	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>
4.4	If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting as your agent and on your behalf, to enter into a contract (the " <i>Storage Contract</i> ") with a <i>Storage Contractor</i> for the storage of	7.1.1	to terminate this agreement immediately for your breach of contract;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our reasonable discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
		7.1.2	to retain possession of the <i>Lot</i> ;		
		7.1.3	to remove, and/or store the <i>Lot</i> at your expense;		
		7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;		

8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	10	<b>OUR LIABILITY</b>	11	<b>MISCELLANEOUS</b>
8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	10.1	We acknowledge that certain laws imply terms, conditions or warranties into contracts for the supply of goods or services (including this agreement) that cannot be excluded. For example, for Consumers, services (including those under this agreement) come with non - excludable warranties under consumer protection legislation that they will be provided with due care and skill and be reasonably fit for their purpose (where the purpose is made known). We also acknowledge that certain other laws cannot be excluded. Nothing in paragraphs 10.2 to 10.4 is intended to exclude or restrict:	11.1	You may not assign either the benefit or burden of this agreement.
8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or			11.2	Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.			11.3	If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
8.2	The discretion referred to in paragraph 8.1:	10.1.1	the application of any consumer protection legislation; or	11.4	Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.1.2	our liability for fraud or death or personal injury caused by our negligence (or any person under our control for whom we are legally responsible); or		
8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.1.3	any other liability to the extent that such liability may not be excluded or restricted on a matter of law.		
9	<b>FORGERIES</b>	10.2	Subject to paragraph 10.1, we will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Trade Practices Act 1974 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in our <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	11.5	If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.3	Subject to paragraph 10.1, our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise due care and skill in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:	11.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
9.2	Paragraph 9 applies only if:	10.3.1	handling the <i>Lot</i> if it was affected at the time of sale to you by woodworm and any damage is caused as a result of it being affected by woodworm; or	11.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.3.2	changes in atmospheric pressure; nor will we be liable for:	11.8	In this agreement "including" means "including, without limitation".
9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and	10.3.3	damage to tension stringed musical instruments; or	11.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .	10.3.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.	11.10	Reference to a numbered paragraph is to a paragraph of this agreement.
9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:	10.4.1	Subject to paragraph 10.1 we will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.11	Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or	10.4.2	Subject to paragraph 10.1 in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i> ) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction (and <i>Bonhams</i> enter into this agreement on trust for each such person).
9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.			12	<b>GOVERNING LAW AND DISPUTE RESOLUTION</b>
9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our reasonable discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .			12.1	Law
9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>GST</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .				All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that state or territory of Australia where the <i>Sale</i> takes place and (except as provided in paragraph 12.2) we and you each submit to the exclusive jurisdiction of the courts of that state or territory of Australia, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction.
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.				
9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.				
9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .				
			You may wish to protect yourself against loss by obtaining insurance.		

- 12.2 Dispute Resolution  
Unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of *Business*:
- 12.2.1 any dispute concerning the *Description*, authorship, attribution, condition, provenance, authenticity, age, suitability, quality or origin of the *Lot*, or the conformity of the *Lot* with any *Description*, or whether the *Lot* is or is not a *Forgery* shall be referred, if so required by *Bonhams*, to an expert or a panel of up to three experts appointed, in the absence of agreement among the *Seller*, you and (if applicable) *Bonhams*, by the professional body most appropriate in *Bonhams'* opinion to advise upon the subject matter of the dispute in question or, in the absence of such a professional body, by the President of The Law Society of New South Wales from time to time;
- 12.2.2 such experts appointed in accordance with paragraph 11.2.1 will act as experts and not as arbitrators and their decision will be final and binding on the relevant parties;
- 12.2.3 any other dispute relating to or arising out of the sale of the *Lot* or this agreement shall be finally resolved, if so required by *Bonhams*, by arbitration, under the UNCITRAL arbitration rules in force at the date of the reference to the arbitration, and the tribunal for such arbitration will consist of a single arbitrator appointed, in the absence of agreement between the *Seller*, you and (if applicable) *Bonhams*, by the President of The Law Society of New South Wales from time to time. The arbitration will take place in Sydney and all proceedings (whether oral or written) will be conducted in the English language;
- 12.2.4 all costs and fees incurred in connection with the resolution of a dispute in accordance with paragraph 11.2 will be borne by the *Seller* and *Buyer* in such manner as the expert(s) or the arbitrator, as the case may be, determines.

#### DATA PROTECTION – USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 9 of the Corporations Act 2001, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of six years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Australia, particularly the United Kingdom, and you agree to this transfer. Even when information is stored outside Australia, we will continue to comply with the National Privacy Principles set out in the Australian Privacy Act.

You have the right to request us not to use your information for these purposes by contacting Bonhams 1793 Limited at 76 Paddington Street, Paddington, NSW 2021, Australia or by email at info.aus@bonhams.com.

#### APPENDIX 3

##### DEFINITIONS and GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

#### LIST OF DEFINITIONS

“**ABN**” means the same as ABN means in the A New Tax System (Australian Business Number) Act 1999.

“**Auctioneer**” the representative of Bonhams conducting the Sale.

“**Bidder**” a person who has completed a Bidding Form.

“**Bidding Form**” our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

“**Bonhams**” Bonhams 1793 Limited or its successors or assigns. Bonhams is also referred to in the Buyer’s Agreement, the Conditions of Business and the Notice to Bidders by the words “we”, “us” and “our”.

“**Book**” a printed book offered for sale at a specialist book sale.

“**Business**” includes any trade, business and profession.

“**Buyer**” the person to whom a *Lot* is knocked down by the Auctioneer. The Buyer is also referred to in the Contract of Sale and the Buyer’s Agreement by the words “you” and “your”.

“**Buyer’s Agreement**” the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue).

“**Buyer’s Premium**” the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

“**Catalogue**” the Catalogue relating to the relevant Sale, including any representation of the Catalogue published on our Website.

“**Commission**” the commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.

“**Condition Report**” a report on the physical condition of a *Lot* provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

“**Consignment Fee**” a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

“**Consumer**” a consumer within the meaning of that term in the *Trade Practices Act 1974*.

“**Contract Form**” the contract form, or vehicle entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for sale by Bonhams.

“**Contract for Sale**” the sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

“**Contractual Description**” the only description of the *Lot* (being that part of the Entry about the *Lot* in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the *Lot* corresponds.

“**Description**” any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

“**Entry**” a written statement in the Catalogue identifying the *Lot* and its *Lot* number which may contain a description and illustration(s) relating to the *Lot*.

“**Estimate**” a statement of our opinion of the range within which the hammer is likely to fall.

“**Expenses**” charges and expenses paid or payable by Bonhams in respect of the *Lot* including legal expenses, banking charges and expenses incurred as a result of an electronic transfer of money, charges and expenses for loss and damage cover, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproduction rights’ fees, taxes (including GST), levies, costs of testing, searches or enquiries, preparation of the *Lot* for sale, storage charges, removal charges or costs of collection from the Seller as the Seller’s agents or from a defaulting Buyer, plus GST if applicable.

“**Forgery**” an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the description of the *Lot*.

“**GST**” means the same as GST means in the A New Tax System (Goods and Services Tax) Act 1999.

“**Guarantee**” the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp sales and/or specialist Book sales, a *Lot* made up of a Stamp or Stamps or a Book or Books as set out in the Buyer’s Agreement.

“**Hammer Price**” the price in the currency in which the Sale is conducted (including GST, if any) at which a *Lot* is knocked down by the Auctioneer.

“**Loss and Damage Warranty**” means the warranty described in paragraph 8.2.1 of the Conditions of Business.

“**Loss and Damage Warranty Fee**” means the fee described in paragraph 8.2.3 of the Conditions of Business.

“**Lot**” any item consigned to Bonhams with a view to its sale at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for sale as one *Lot*).

“**Motoring Catalogue Fee**” a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles

and in respect of the promotion of sales of motor vehicles.

“**Notional Charges**” the amount of Commission and GST which would have been payable if the *Lot* had been sold at the Notional Price.

“**Notional Fee**” the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.

“**Notional Price**” the latest in time of the average of the high and low estimates given by us to you or stated in the Catalogue or, if no such estimates have been given or stated, the Reserve applicable to the *Lot*.

“**Notice to Bidders**” the notice printed at the back or front of our Catalogues.

“**Purchase Price**” the Hammer Price.

“**Reserve**” the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

“**Sale**” the auction sale at which a *Lot* is to be offered for sale by Bonhams.

“**Sale Proceeds**” the net amount due to the Seller from the sale of a *Lot*, being the Hammer Price less the Commission, any GST chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

“**Seller**” the person who offers the *Lot* for sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), “**Seller**” includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words “you” and “your”.

“**Specialist Examination**” a visual examination of a *Lot* by a specialist on the *Lot*.

“**Stamp**” means a postage stamp offered for sale at a Specialist Stamp sale.

“**Standard Examination**” a visual examination of a *Lot* by a non - specialist member of Bonhams’ staff.

“**Storage Contract**” means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer’s Agreement (as appropriate).

“**Storage Contractor**” means the company identified as such in the Catalogue.

“**Terrorism**” means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

“**Trust Account**” the bank account of Bonhams into which all sums received in respect of the Purchase Price of any *Lot* will be paid, such account to be a distinct and separate account to Bonhams’ normal business bank account. “**Website**” Bonhams website at www.bonhams.com.

“**Withdrawal Notice**” the Seller’s written notice to Bonhams revoking Bonhams’ instructions to sell a *Lot*.

“**Without Reserve**” where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

#### GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings: -

“**artist’s resale right**”: the right of the creator of a work of art to receive a payment on Sales of that work subsequent to the original Sale of that work by the creator of it as set out in the Resale Royalty Right for Visual Artists Act 2009.

“**bailee**”: a person to whom goods are entrusted.

“**indemnity**”: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression “indemnify” is construed accordingly.

“**interpleader proceedings**”: proceedings in the Courts to determine ownership or rights over a *Lot*.

“**knocked down**”: when a *Lot* is sold to a Bidder, indicated by the fall of the hammer at the Sale.

“**lien**”: a right for the person who has possession of the *Lot* to retain possession of it.

“**risk**”: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

“**title**”: the legal and equitable right to the ownership of a *Lot*.

“**tort**”: a legal wrong done to someone to whom the wrong doer has a duty of care.

# Bonhams Specialist Departments

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# Registration & Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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**Paddle number (for office use only)**

**This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.**

### Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 76 Paddington Street, Paddington, NSW 2021 info.aus@bonhams.com.

### Credit and Debit Card Payments

There is no surcharge for payments made by debit cards or EFTPOS cards issued by an Australian bank. On the total invoice price all other Visa, Mastercard and non Australian debit cards are subject to a 1.6% surcharge, and Amex is 3.1%.

### Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

# Bonhams

1793

Sale title:		Sale date:	
Sale no.		Sale venue: Sydney	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
<b>General Bid Increments AU\$:</b>			
\$500 - 1,000 .....by 50s	\$10,000 - 20,000 .....by 1,000s		
\$1,000 - 2,000 .....by 100s	\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s		
\$2,000 - 5,000 .....by 200 / 500 / 800s	\$50,000 - 100,000 .....by 5,000s		
\$5,000 - 10,000 .....by 500s	\$100,000 - 200,000 .....by 10,000s		
	above \$200,000 .....at the auctioneer's discretion		
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Preferred number(s) in order for Telephone Bidding (inc. country code)			
E-mail (in capitals) <input type="text"/>			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
If registered for ABN please enter your registration here: <input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>		Please tick if you have registered with us before <input type="checkbox"/>	

**Please note that all telephone calls are recorded.**

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in AU\$ (excluding premium & GST)	Covering bid*

**BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.**

Your signature:

Date:

\* Covering Bid: A maximum bid (exclusive of Buyers Premium and GST) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

**NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.**

**Please email or fax the completed Auction Registration form and requested information to:**

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Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

ABN: 19 633 734 676

AUS/09V1/12



EB 1793

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