

**UNITED STATES BANKRUPTCY COURT**  
**EASTERN DISTRICT OF MICHIGAN**  
**SOUTHERN DIVISION**

|                            |   |                       |
|----------------------------|---|-----------------------|
| -----X                     | : |                       |
| In re                      | : | Chapter 9             |
|                            | : |                       |
| CITY OF DETROIT, MICHIGAN, | : | Case No. 13-53846     |
|                            | : |                       |
| Debtor.                    | : | Hon. Steven W. Rhodes |
|                            | : |                       |
| -----X                     | : |                       |

**EXPERT REPORT OF VANESSA FUSCO**

Pursuant to Federal Rule of Civil Procedure 26(a)(2)(B), made applicable to this proceeding by Federal Rule of Bankruptcy Procedure 7026, the City of Detroit submits this report regarding the anticipated expert testimony of Vanessa Fusco in support of the City's Fourth Amended Plan for the Adjustment of Debts of the City of Detroit (May 5, 2014) (Docket No. 4392).

**I. QUALIFICATIONS**

**A. EDUCATION AND BACKGROUND**

1. My name is Vanessa Fusco. I have been employed by Christie's Inc. ("Christie's"), the world's largest fine arts auction house, for approximately 7 years, from 2005 to 2008, and then from 2010 through the present. I am currently a Vice President and Associate Director of Museum Services. I have held this role since April 2014. From April 2012 to April 2014, I was Associate Vice President in the Museum Services Department; and from April 2010 to April 2012 I was an Account Manager in the same department. From 2005 to 2008, I worked in various specialist departments at Christie's in an administrative capacity.
2. I earned a Bachelor of Arts degree from Vassar College in 2005, with a double major of Art History and Italian. I earned a master's degree in Art History and Archeology from New York University's Institute of Fine Arts in 2010, and I am currently a Ph.D. candidate at this same institution.

3. In addition to my work at Christie's, I have worked at the Institute of Fine Arts as a research assistant from January 2009 through April 2010, the Museum of Modern Art in New York as a curatorial intern from September through December 2009, the Whitney Museum of American Art as a curatorial intern from January through August 2005, the Vassar College Art History Department as a research assistant from September 2004 through May 2005, and the Frick Collection as a curatorial intern from July through August 2004. My CV is attached as **Exhibit 1** to this report.

**B. ROLE AND RESPONSIBILITIES**

4. In both my role as Associate Director of Museum Services and my previous roles as Associate Vice President and Account Manager at Christie's, the vast majority of my work has involved managing and overseeing the appraisals of works held by non-profit institutions, such as museums, libraries, historical societies, and schools. In addition to my work managing and overseeing appraisals, I also assist museums in the buying or selling of works.
5. Valuation and appraisal of organizations' and individuals' collections is a regular part of Christie's business. Through my work at the company I have drawn on Christie's vast expertise in this area across all fine art categories and eras.
6. Since 2010, I have managed 457 appraisal projects. Almost all of these appraisals involved multiple works of art and required the organization of multiple specialist departments. I have managed over 70 appraisal projects in which the number of works was in the hundreds, and five projects that each included the appraisal of over 1,000 works. These projects required coordination of as many as 32 specialists, and involved aggregate valuations ranging into the billions of dollars.
7. Generally, when managing an appraisal, I first review the list of works to be appraised and determine which department(s) within Christie's are the appropriate departments to appraise each work. I work with the head of each relevant department, and utilize my experience and knowledge of different specialists' interests and areas of expertise to determine which specialist should take the lead role in appraising each work.
8. Christie's specialists work in over 60 departments ranging from Antiquities to Contemporary Art. The departments are narrow in the areas of time period, region and type of work in order to

provide specialized expertise in that area. Each specialist employed by Christie's works in only one department. Each department has a department head or co-heads, who are supported by senior specialists, specialists, associate specialists, junior specialists, and/or cataloguers.

9. Once a team is selected, the specialists work within their departments to appraise their assigned work(s). Generally, while one or two individual specialists will actually view the work and ascribe an initial valuation, appraisals are often a team effort within a department. Values are typically finalized after a review with colleagues within a department, within the same office or globally, as the work may require. Some departments have regular pricing sessions to discuss their current appraisals.
10. Appraisals of works or collections with an aggregate value of \$20 million or more have an added layer of vetting known as a Senior Signoff ("SSO"). Before these appraisals are submitted to the client, the appraisal is reviewed with the Senior Signoff Committee, the members of which are Sarah Vandeweerd (Head of Estates & Appraisals), Ross Elgie (Business Director for Estates & Appraisals and Museum Services), and Margaret O'Connor (Appraisals Manager). Two of the three committee members, the Christie's employee responsible for managing the appraisal, and the lead specialists involved in the appraisal must participate in that review. In the case of the appraisals that I have managed, I participated in the meetings with the Senior Signoff Committee. The SSO process involves a review of the appraisal in detail in order to fully assess the reasoning behind the proposed valuation. The appraisal is not released until all questions have been answered or issues resolved. This process is the same when conducting a high value appraisal for a non-profit institution, a for-profit institution, or a private client.
11. My role during this process is to communicate and implement the appraisal methodology and process, which can vary from job to job depending on the purpose and circumstances of the appraisal; liaise with the museum or other non-profit client; coordinate with the specialists viewing the artwork to be appraised; conduct reviews of the appraisal of an individual work and provide feedback; participate in the SSO meeting, if applicable; coordinate the final appraisal document; and respond to post-appraisal questions from the client.
12. Based on my position and applicable previous experience, I was assigned to organize, manage and oversee the appraisal of a portion of the collection of the Detroit Institute of Arts ("DIA") that Christie's provided to the Office of the Emergency Manager of the City of Detroit (the

“City”) in connection with Detroit’s bankruptcy proceedings, *In re City of Detroit, Michigan*, Case No. 13-53846 (Bankr. E.D. Mich.).

13. Christie’s has been retained by Jones Day, counsel to the City of Detroit, to provide consulting services, including this report and related testimony, in connection with Detroit’s bankruptcy proceedings. In compensation for its services, Christie’s shall receive an hourly fee of \$400 for any time that I spend testifying; a flat fee of \$25,000 for consulting services other than testimony (including the preparation of this report); and reimbursement of reasonable expenses. This compensation is not contingent upon the outcome of the bankruptcy proceeding or on the opinions or valuations that Christie’s provides.
14. Specifically, I have been asked to provide an opinion regarding (i) the soundness of the methodology employed by Christie’s to appraise a subset of works in the DIA collection, and (ii) the reliability of the aggregate valuation range for those works expressed in the December 18, 2013 appraisal report. Informing this opinion, I have relied upon my experience and expertise in connection with managing and implementing appraisal projects, my involvement in this appraisal project, and the documents produced by Christie’s, including but not limited to my files at CHR-DET-0003201-8596, 9894-10002, 10402-10415, 11012-14160, and 15171.

## **II. CHRISTIE’S APPRAISAL OF WORKS AT THE DETROIT INSTITUTE OF ARTS**

### **A. BACKGROUND**

15. The City of Detroit retained Christie’s Appraisals, Inc., on August 9, 2013, to provide a fair market valuation of all works of art in the DIA’s collection that were purchased in whole or in part with City funds (“COD works”), which comprise just under 5% (2,773 works) of the DIA’s total collection. Christie’s was to itemize the value of each COD work that was on view at the DIA at the time of the appraisal and each COD work that was in storage at the time of the appraisal with a value exceeding \$50,000. Christie’s was to provide aggregate fair market values for all COD works in storage at the DIA at the time of the appraisal valued under \$50,000.
16. During the appraisal process, and through discussions with the City, it was determined that 1,032 of the COD works on the list from the DIA were of such low value that the appraisal of each such work likely would cost more than the value of the work itself. Christie’s did not provide an

appraisal of those low-value works. Christie's conducted an appraisal of the remaining 1,741 COD works at the DIA.

17. For our work, Christie's was compensated \$200,000, and reimbursed for expenses amounting to approximately \$65,000.
18. Christie's provided its final "Fair Market Value for Financial Planning" appraisal report (the "Christie's Report") to the City on December 18, 2013. The Christie's Report is attached as **Exhibit 2** to this report.

**B. APPRAISAL METHODOLOGY AND STRATEGY**

19. I began coordinating this appraisal project with the DIA and Christie's specialists in May 2013. Christie's received a list from the DIA of COD works on May 30, 2013 (see CHR-DET-0014686 - CHR-DET-0014688), and I began to group the works into specialist categories. The list of COD works was compiled by the DIA with no input from Christie's; I understand that the DIA accessed their internal inventory system used to track ownership and extracted from that system a report of COD works. This initial list consisted of more than 2,773 works; however, during the valuation process it was established that some of the works had been de-accessioned and some works could not be located. The final number of COD works covered by the Christie's Report was 2,773. Out of date inventory records for minor works are not unusual for large-collection museums such as the DIA. Christie's was not provided a full list of works in the DIA's collection.
20. Between May and August 2013, as negotiations surrounding the appraisal agreement were ongoing, I prepared for the appraisal by breaking down the lists of the works for each of the specialist departments, and, working with the department heads, determined which specialists should be assigned to the works in that category. In many instances, for this appraisal we determined that the most appropriate specialist was the senior specialist or the department head in each departmental category. Christie's utilized 65 in-house specialists and 3 consultants to prepare the valuation of COD works. Our specialists have extensive first-hand knowledge of the marketplace for fine and decorative arts reflected in the valuation, collectively offering well over 125 sales per year in their areas of expertise. Because the range of COD works to be valued was encyclopedic, almost all of Christie's specialist departments were involved. I relied upon the

expertise of those specialists in specific categories of art to help develop accurate valuation ranges for the appraised works. A list of the lead specialists on the DIA appraisal project is attached as **Exhibit 3** to this report.

21. As described below, the Christie's valuation provided Fair Market Values ("FMV") using an industry standard appraisal methodology, the "market data" approach. We decided that specialists should provide a range of FMVs. The lower number in each valuation range represents a conservative price at which the work would change hands between a willing buyer and a willing seller in the relevant marketplace, and the higher number in the range represents the most advantageous price at which the property would change hands between a willing buyer and a willing seller in the relevant marketplace. Christie's made no assumptions about the hypothetical sale process, nor did we take into account any commissions, buyer's premiums, or potential financial agreements between the buyer, seller and/or venue that could affect the final price realized. We also did not assume any discounts that might apply if, for example, numerous COD works were to be sold at one time.
22. We also determined that in order to complete a thorough appraisal within the given timeframe, the COD works should be divided into three categories or tiers:
  - Tier 1: COD works that were on view at the DIA;
  - Tier 2: COD works in storage with expected values of \$50,000 or more; and
  - Tier 3: COD works in storage with expected values less than \$50,000.
23. These categories were devised in order to prioritize and organize the work for completion in the timeframe provided. The first category was prioritized, as works on view are typically of the highest value and were the easiest to access. This list was fluid throughout the process; if through research or through a specialist's opinion upon viewing the work, a work's perceived value increased beyond \$50,000, it was moved into Tier 2. As part of the preparation for the appraisal process, I conducted research on certain works, in order to (a) determine whether the COD work was on display at the DIA or in storage; and (b) begin research on the provenance of some of the works, since Christie's did not have access to curator files or provenance information for all of the works; and (c) identify literature references for works in the COD collection which had been published. If the DIA provided information on the provenance of a work, Christie's assumed that this provenance was established.

24. Specialists used a “market data” approach to arrive at a FMV range for each work. This involved looking at comparables, or “comps,” which requires research of public records regarding what similar works have sold for in the past, both by specific artists and by comparable artists. The specialist team, using the comp values as a baseline, then differentiated each work to be appraised from the comps, which might yield a higher or lower valuation. A work’s estimated value is evaluated on a case-by-case basis, depending upon the individual item and its market. Factors considered in this differentiation process include quality, size, rarity, date, current taste, subject and condition.

- Assessing the quality of a work is key to comparing it against comparables. Not every artist’s output is of consistent quality: some compositions work and some do not; some carving is superior to others even if created during the same period; some impressions are stronger than others.
- Size is also a factor in the desirability of a work. In some instances, a larger work will command a higher value, however in certain cases too large a piece can be limiting and actually work against its value.
- The rarity of an artwork is another factor. In certain situations, a particularly rare or unusual type of work for a certain artist can add to its value, as it is difficult to attain due to the paucity of similar material available on the market. However, certain works can be considered by the marketplace to be too rare or uncharacteristic of the artist. If a piece is not consistent with the style or subject of an artist that collectors generally seek, it can be seen as too obscure and therefore not desired by a wide range of potential buyers.
- The date of the work can also affect value. For certain artists, early works are preferred, while for others later work is more popular.
- Taste is also considered when comparing against the comparables. Works which were popular and had a high demand for certain artists 10 years ago may not have held their value in today’s market. Christie’s specialists are at the forefront of each of their individual markets and closely monitor the changes in taste in order to assign appropriate values for works of art. The availability of willing buyers is also something that is

considered in this vein. When valuing particularly high value pieces, one must consider who the actual buyers may be, as pedagogical value will not always necessarily translate into commercial value.

- The condition of a piece is also a factor, as repaired tears, surface cracks, or heavily lined canvases can sometimes bring the value of a work down.

### **C. APPRAISAL PROCESS**

25. Prior to the retention of Christie's for the DIA appraisal, I organized two visits by specialists in June 2013 to view works on public display at the DIA. After the appraisal agreement between Christie's and the City was signed, I organized additional specialists' visits to the DIA and personally accompanied every specialist on his or her visit to the DIA. These visits began in early September 2013 and were concluded in mid-November. The specialists visited the museum in groups, and trips were organized in a manner to maximize specialists' joint expertise and to better accommodate the DIA. A total of 21 specialists visited the DIA.
26. Each specialist department received a list of the works they were assigned to appraise before visiting the DIA. Some departments conducted market research on the works before viewing them, while others conducted their research post-visit. While the vast majority of the appraised works were viewed in-person, certain works were appraised on the basis of photographs either because they were not available for viewing or because the relevant specialists were comfortable doing so and had so few works to appraise that an in-person visit did not seem warranted. When a work was appraised on this basis, it was noted in the final Christie's Report to the City. Christie's appraisers have extensive experience conducting appraisals from photographs. To the extent the scope of access to certain works was at all restricted, those restrictions did not impair the ability of Christie's to deliver a fair and thorough appraisal.
27. Every COD work that was on view at the DIA (Tier 1) was examined by a Christie's specialist on-site and during days the museum was closed to the public, and photos were taken during the visits (though not every specialist involved in the valuation of the COD works went on-site at the DIA). As per the appraisal agreement with the City, in order to complete the appraisal in the given time-frame and to not disrupt the operations of the DIA, neither the specialists nor DIA



personnel took paintings off walls, removed objects from their display positions or cases, or otherwise physically handled the Tier 1 works. Therefore, values were based on the apparent condition of the works as they were displayed. This is not an unusual circumstance in a large, multi-object appraisal of works in the collection of a museum or other institution.

28. Tier 2 works in storage were generally viewed on-site, although some were appraised from photographs. Christie's personnel were accompanied by a handler from the DIA when viewing these works. The DIA handler positioned the work at Christie's request in order for optimal viewing.
29. Tier 3 works in storage were either viewed on-site or by high resolution electronic images sent by the DIA. Christie's personnel were accompanied by a handler from the DIA when viewing these works. The DIA handler positioned the work at Christie's request in order for optimal viewing. For some of the lesser-valued works, appraisals were conducted by reviewing a description of the work or group of works. Specialists relied on the descriptions provided by the DIA as well as research of available literature.
30. The specialists in each department worked in teams, with valuations subject to review by multiple specialists within each department.
31. Once each group of specialists had reached a preliminary set of valuations of their assigned works, they submitted those valuations to me. I reviewed the valuation ranges, asked questions, and met with the specialists as needed, in order to assess whether the correct methodology agreed upon in order to arrive at our FMV had been followed. For example, based on my experience, I found that in certain instances a work's preliminary valuation range was suggestive of an auction estimate, which tend to employ pre-defined ranges and are used to foster interest in a sale, rather than to the price at which the work would change hands between a willing buyer and a willing seller in the relevant marketplace. In such instances, I asked the specialists to revisit their valuations and reminded them of the agreed-upon methodology. In other instances, the ranges were broader than what I believed, based on my experience with prior appraisals, would be useful to the client in attempting to determine what value could be realized from the works. In some instances, I also suggested that a specialist confer with his or her local or international colleagues to receive additional points of view on a specific work.

32. Once the specialist department and I were comfortable with the department's set of valuations, I submitted the set to the typing department, which put the valuations into the standard appraisal document format. I, as well as the specialists who conducted the appraisals, reviewed the resulting documents for accuracy.
33. Finally, the department's valuations of Tier 1 and 2 works were vetted in SSO meetings. Each SSO meeting was organized by department and tier, with some meetings covering multiple departments and/or both Tiers 1 and 2 in that department depending on the number of works to be reviewed. The participants in these meetings included me, one or more specialists who appraised the works, and at least two of the three members of the SSO Committee (the Head of the Estates & Appraisals department, the Business Director of the Estates & Appraisals department, and the Appraisals Manager). No SSO meeting on this matter was held without my participation. As an extra layer of scrutiny, senior executives and/or in-house counsel also participated in certain meetings. Every work assigned an individual value in the final Christie's Report to the City was reviewed at an SSO meeting.
34. I reviewed and edited the Christie's Report to the City multiple times. I approved the final report sent on December 18, 2013.

### **III. CONCLUSIONS**

35. The methodology employed by Christie's in conducting its appraisal of COD works in the DIA's collection was sound and reliable, and consistent with industry standards.
36. Christie's did not encounter any impediments to providing a complete and professional appraisal of all COD works.
37. Because the process and methodology were reliable, the final range of \$454,277,995 to \$866,997,240 is a reliable and justified fair market valuation range for the full collection of COD works in the DIA's collection.
38. Since 11 COD works on display in the DIA galleries accounted for 75% of the total appraised value, the aggregate valuation is particularly stable. Even if some of the 2,773 works appraised

were to be removed from the appraisal, or ranges revised to account for shifts in the market since December 2013, I would not expect a dramatic change in the aggregate valuation.

  
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Vanessa Fusco

8 July 2014  
\_\_\_\_\_  
Date

# **EXHIBIT 1**

# VANESSA FUSCO

## AUCTION EXPERIENCE

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### **Christie's, Inc.**

*Vice President, Associate Director - Museum Services*

*Associate Vice President, Account Manager - Museum Services*

*Account Manager - Museum Services*

**New York, NY**

*April 2014-Present*

*April 2012-April 2014*

*April 2010-April 2012*

- Serve as main client contact and liaison between non-profit clients and Christie's specialists, regional offices and senior executives worldwide
- Manage entire appraisal process -- determining and organizing appropriate team; conducting on-site visits to inspect property; organizing notes for processing; editing, proofing and finalizing documents -- for over 450 projects to date, including appraisals for the purposes of Insurance, Charitable Donation, Fair Market Value for Financial Planning, Indemnification, and Sale
- Develop sale strategy and secure consignments from non-profit clients in North America
- Manage appraisal fee annual budget and determine fees for appraisal projects
- Identify sponsorship opportunities with non-profit clients and negotiate benefits package received for both cash and in-kind spends
- Manage and delegate projects to junior employees in the department

*Consultant Author – Impressionist and Modern Art*

*July 2008-March 2009*

- Research and write essays for publication in the Impressionist and Modern Art sales catalogues

*Administrator – Impressionist and Modern Art*

*August 2006-May 2008*

- Coordinate catalogue production and sale logistics for bi-annual Works on Paper and Day sales, including cataloging and photography schedules, consignment agreements, and private sales
- Research and respond to private collectors, dealers, and non-profit institutions regarding consignments, provenance, and condition of works
- Manage marketing and advertising projects; edit and proofread text
- Direct Registrar's shipments for international tours to and from Christie's
- Serve as main client contact for American consignors for Paris and London sales
- Coordinate framing and conservation of works; assist in authentication process of consignments

*Administrator – Books and Manuscripts*

*August 2005-August 2006*

- Coordinate catalogue production and sale logistics for 4-6 sales annually, including cataloging and photography schedules and consignment agreements
- Address client inquiries regarding works for sale
- Maintain calendar for Head of Department

## ACADEMIC/MUSEUM EXPERIENCE

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### **The Institute of Fine Arts**

*Research Assistant*

**New York, NY**

*January 2009-April 2010*

- Conduct research and compile bibliographies in conjunction with seminars on early 20th century art

**The Museum of Modern Art**  
*Curatorial Intern*

**New York, NY**  
*September-December 2009*

- Conduct research for Pablo Picasso: *Guitar Variations, 1912-1914* (2011) and Willem de Kooning retrospective (2011), including literature references, exhibition history, provenance, and current ownership
- Coordinate re-hanging of Museum's permanent collection galleries with Senior Curator
- Write educational wall labels for artworks in permanent collection galleries

**The Whitney Museum of American Art**  
*Curatorial Intern*

**New York, NY**  
*January-August 2005*

**Vassar College Art History Department**  
*Research Assistant*

**Poughkeepsie, NY**  
*September 2004-May 2005*

**The Frick Collection**  
*Curatorial Intern*

**New York, NY**  
*July-August 2004*

**DIA:Beacon**  
*Docent*

**Beacon, NY**  
*September 2005-December 2004*

## EDUCATION

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**The Institute of Fine Arts, New York University**

*Master of Arts in Art History and Archeology (GPA: 3.95)*

*September 2008-May 2010*

- Primary Thesis: *Re-Presenting Cubism: The Cubist Issue of 'Valori Plastici' and the Italian Avant-Garde* (2009)
- Secondary Thesis: *Puppets with Purpose: Marionette Intimations in the Work of Claude Gillot and Antoine Watteau* (2009)

**Vassar College**

*Bachelor of Arts in Art History and Italian (Double Major)*  
*General Honors and Departmental Honors in Art History (GPA: 3.75)*

*September 2001-May 2005*

- Thesis: *Exhibiting Culture: Patronage Practices of the Fascist Regime at the Venice Biennale* (2005)
- Semester abroad: **University of Bologna (Italy)**, January-June 2003

## AWARDS AND GRANTS

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- Sheldon Solow Fellowship, The Institute of Fine Arts, 2009-10
- Leon Levy and Shelby White Travel Grant, Summer 2009 (for study in **Paris, France**)

## OTHER EXPERIENCE AND EDUCATION

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- Chair of **Elisa Monte Dance** Young Executive Board
- **Languages** - Fluent in Italian; Conversational French; Reading knowledge of German and Spanish
- **Computer Systems** - Proficient in The Museum System, Microsoft Office, Adobe Photoshop, Mac OSX and internal auction house databases

# **EXHIBIT 2**

## Fair Market Value for Financial Planning

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Property Belonging to

City of Detroit  
c/o Ken Buckfire  
Miller Buckfire & Co., LLC  
601 Lexington Avenue, 22nd Floor  
New York, NY 10022  
USA

17 December 2013



**Christie's Appraisals, Inc.**

20 Rockefeller Plaza, New York, NY 10020

phone 212 636 2400 fax 212 636 2370

[www.christies.com](http://www.christies.com)

10065268/060442



## Summary

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| <b>Phase 1</b>                                       | <b>Fair Market Value Range</b> | <b># of Objects</b> |
|--|--------------------------------|---------------------|
| 19th Century European Art                            | \$2,000,000–3,000,000          | 1                   |
| 20th Century Decorative Art & Design                 | \$410,500–824,000              | 9                   |
| African & Oceanic Art                                | \$850,000–1,600,000            | 2                   |
| American Art   | \$12,220,000–25,870,000        | 17                  |
| American Furniture & Decorative Arts                 | \$120,000–218,000              | 8                   |
| American Indian Art                                  | \$300,000–500,000              | 8                   |
| Antiquities  | \$2,272,400–6,187,800          | 26                  |
| Architectural Elements                               | \$1,185,800–2,358,500          | 68                  |
| Chinese Ceramics & Works of Art                      | \$600,000–1,300,000            | 2                   |
| European Furniture, Sculpture and Decorative Objects | \$3,442,000–7,833,500          | 57                  |
| Impressionist & Modern Art                           | \$172,470,000–328,420,000      | 25                  |
| Indian & Southeast Asian Art                         | \$2,000,000–4,000,000          | 1                   |
| Islamic Art  | \$3,021,150–7,378,400          | 44                  |
| Old Master Paintings                                 | \$219,230,000–412,190,000      | 36                  |
| Porcelain, European Ceramics & Glass                 | \$1,308,000–3,268,000          | 9                   |
| Post-War & Contemporary Art                          | \$33,000–45,000                | 2                   |
| Pre-Columbian Art                                    | \$40,000–60,000                | 1                   |
| Prints & Multiples                                   | \$15,000–25,000                | 1                   |

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## Summary

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|  |                                  |            |
|--|----------------------------------|------------|
| Silver & Objects of Vertu                            | \$55,000–89,000                  | 9          |
|  | <b>\$421,572,850–805,167,200</b> | <b>326</b> |
| <b>Phase 2</b>                                       |                                  |            |
| 20th Century Decorative Art & Design                 | \$200,000–400,000                | 1          |
| African & Oceanic Art                                | \$400,000–660,000                | 4          |
| American Art   | \$3,050,000–6,510,000            | 9          |
| American Indian Art                                  | \$40,000–60,000                  | 1          |
| Antiquities  | \$290,000–1,165,000              | 9          |
| Books & Manuscripts                                  | \$125,000–300,000                | 7          |
| Chinese Ceramics & Works of Art                      | \$2,130,000–5,030,000            | 13         |
| Chinese Paintings                                    | \$1,000,000–1,800,000            | 2          |
| European Furniture, Sculpture and Decorative Objects | \$110,000–270,000                | 3          |
| Japanese Art   | \$280,000–410,000                | 5          |
| Impressionist & Modern Art                           | \$5,195,000–10,570,000           | 27         |
| Indian & Southeast Asian Art                         | \$770,000–1,300,000              | 3          |
| Islamic Art  | \$175,000–300,000                | 3          |
| Modern British Art                                   | \$250,000–600,000                | 1          |
| Old Master Drawings                                  | \$12,100,000–20,180,000          | 3          |
| Old Master Paintings                                 | \$2,330,000–4,360,000            | 19         |

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## Summary

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|                    |                                  |              |
|--------------------|----------------------------------|--------------|
| Prints & Multiples | \$345,000-535,000                | 7            |
| Russian Art        | \$830,000-1,350,000              | 2            |
|                    | <b>\$29,620,000-55,800,000</b>   | <b>119</b>   |
| <b>Phase 3</b>     |                                  |              |
|                    | <b>\$3,085,145-6,030,040</b>     | <b>1,296</b> |
| <hr/>              |                                  |              |
| <b>TOTAL</b>       | <b>\$454,277,995-866,997,240</b> | <b>1,741</b> |

In order to determine the appraised value, Christie's appraisers used the "market data approach," which compares the subject work to similar works and makes appropriate adjustments. The lower number in the value range for each work we appraised represents a conservative price at which the property would change hands between a willing buyer and a willing seller in the relevant marketplace, and the higher number in the range represents the most advantageous price at which the property would change hands between a willing buyer and a willing seller in the relevant marketplace. Christie's has made no assumptions about the sale process, nor did we take into consideration any commissions, buyer's premiums, or potential financial agreement between the buyer, seller and/or venue that would affect the final price realized. We have not assumed any volume discounts.

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| American Art   | 6              |
| American Furniture & Decorative Arts                 | 15             |
| American Indian Art                                  | 19             |
| Antiquities  | 20             |
| Architectural Elements                               | 33             |
| Chinese Ceramics & Works of Art                      | 65             |
| European Furniture, Sculpture and Decorative Objects | 66             |
| Impressionist & Modern Art                           | 90             |
| Indian & Southeast Asian Art                         | 103            |
| Islamic Art  | 104            |
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## Fair Market Value for Financial Planning

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### Property Belonging to

City of Detroit  
c/o Ken Buckfire  
Miller Buckfire & Co., LLC  
601 Lexington Avenue, 22nd Floor  
New York, NY 10022  
USA

## Phase 1

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### 19th Century European Art

27.202 1.  
**GUSTAVE COURBET (1819-1877)**

*Femme nue dormant pres d'un ruisseau*  
signed 'G. Courbet' (lower left)  
oil on canvas  
32 x 25 1/2 in.  
Painted in 1845

**\$2,000,000–3,000,000**

**LITERATURE:**

R. Fernier, *La vie et l'oeuvre de Gustave Courbet, Catalogue raisonné*, Vol. I, Paris, 1977, p. 36, no. 59, (illustrated).

(Assumes that the recognized authority on the artist would confirm attribution)

(Not seen in person; appraised from photographs)



## Phase 1

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### 20th Century Decorative Art & Design

- 2008.5            2.  
**GEORGES DE FEURE (1868-1943)**  
*A VASE, 1903*  
glazed porcelain, executed by Gerard, Dufraiseix and  
Abbot  
9 1/2 in. high  
**\$3,000-7,000**



- 26.404            3.  
**SIMON GATE (1916-1945)**  
*A VASE, 1925*  
clear and frosted glass  
12 1/4 in. high; 51 3/4 in. wide; 81 7/8 in. deep  
**\$500-2,000**



Phase 1

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20th Century Decorative Art & Design

4.  
1994.78.A-E **GREENE & GREENE**  
*A DINING TABLE WITH FOUR TABLE  
LEAVES FOR THE BLACKER HOUSE,  
1907/1909*  
mahogany, ebony, with copper, pewter and mother-of-  
pearl inlay, executed by John and Peter Hall  
29 3/4 in. high  
  
**\$200,000-400,000**



(5)

5.  
2007.145 **CHARLES RENNIE MACKINTOSH (1868-1928)**  
*A CHAIR FOR THE ARGYLE STREET  
TEA ROOMS, CIRCA 1897*  
oak, with reproduction horsehair seat  
54 in. high  
  
**\$200,000-400,000**





## Phase 1

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### 20th Century Decorative Art & Design

1993.24      6.  
**C.F.A. VOYSEY (1857-1941)**  
*AN ARM CHAIR, 1902*  
oak, rush seat  
39 7/8 in. high  
  
**\$7,000-15,000**



## Phase 1

---

### African & Oceanic Art

25.183.A, B 7.  
**A KNIFE CASE, PROBABLY KONGO-  
PORTUGUESE**  
ANGOLA/DEMOCRATIC REPUBLIC OF  
CONGO, 16TH-18TH CENTURY  
ivory  
10 in. high

**\$700,000-1,200,000**

(Assumes ivory meets all age and import requirements to  
trade freely within the United States)

(Not seen in person; appraised from photographs)



26.180 8.  
**A BENIN COMMEMORATIVE PORTRAIT OF  
A QUEEN MOTHER**  
NIGERIA, CIRCA 19TH CENTURY (LATE  
PERIOD)  
copper alloy (bronze), cast  
21 in. high

**\$150,000-400,000**

(Not seen in person; appraised from photographs)



## Phase 1

---

### American Art

44.165 9. **WASHINGTON ALLSTON (1779-1843)**

*The Flight of Florimell*

oil on canvas

36 x 28 in.

Painted in 1819

**\$200,000-500,000**



16.5 10. **WILLIAM MERRITT CHASE (1849-1916)**

*The Yield of the Waters (A Fishmarket in Venice)*

signed 'Wm. M. Chase' (upper left)

oil on canvas

49 x 65 in.

Painted in 1878

**\$400,000-700,000**

**LITERATURE:**

R.G. Pisano, *William Merritt Chase: Still Lifes, Interiors, Figures, Copies of Old Masters, and Drawings*, Vol. 4, New Haven, Connecticut, 2010, p. 13, no. SL. 22, (illustrated).



Phase 1

American Art

29.260 11.  
**WILLIAM MERRITT CHASE (1849-1916)**  
*The Whistling Boy*  
 signed and dated 'Wm. M. Chase München 1875' (lower left)  
 oil on canvas  
 32 x 16 1/2 in.  
 Painted in 1875  
**\$1,000,000-3,000,000**  
**LITERATURE:**  
 R.G. Pisano, *William Merritt Chase: Portraits in Oil*, Vol. 2, New Haven, Connecticut, 2006, p. 9, no. OP. 23 (illustrated).



30.296 12.  
**THOMAS COWPERTHWAIT EAKINS (1844-1916)**  
*Dr. Horatio C. Wood*  
 signed 'Eakins' (lower right)  
 oil on canvas  
 64 x 50 in.  
 Painted in 1886  
**\$1,500,000-3,500,000**  
**LITERATURE:**  
 L. Goodrich, *Thomas Eakins: His Life and Work*, New York, 1933, p. 181, no. 239.



## Phase 1

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### American Art

30.322 13. **WILLIAM JAMES GLACKENS (1870-1938)**

*The Promenade*  
oil on canvas  
32 x 25 3/4 in.  
Painted in 1927

**\$300,000-700,000**



11.5 14. **CHILDE HASSAM (1859-1935)**

*Place Centrale and Fort Cabanas, Havana*  
signed and dated 'Childe Hassam / Havana 1895' (lower right)  
oil on canvas  
21 1/4 x 26 1/4 in.  
Painted in 1895

**\$400,000-700,000**

(Assumes that the recognized authority on the artist would confirm attribution)



Phase 1

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American Art

19.148      15.  
**ROBERT HENRI (1865-1929)**  
*The Young Girl*  
signed 'Robert Henri' (lower left)  
oil on canvas  
41 x 33 in.  
Painted in 1915  
  
**\$500,000-1,000,000**



19.149      16.  
**ROBERT HENRI (1865-1929)**  
*The Beach Hat*  
signed 'Robert Henri' (lower left)  
oil on canvas  
24 x 20 in.  
Painted in 1914  
  
**\$400,000-800,000**



Phase 1

---

American Art

19.150      17.  
**ROBERT HENRI (1865-1929)**  
*Boy with a Plaid Scarf*  
signed 'Robert Henri' (lower right)  
oil on canvas  
24 x 20 in.  
Painted in 1916  
  
**\$400,000-700,000**



14.5      18.  
**JONAS LIE (1880-1940)**  
*Culebra Cut*  
signed 'Jonas Lie' (lower left)  
oil on canvas  
50 x 60 in.  
Painted in 1913  
  
**\$300,000-600,000**



## Phase 1

---

### American Art

25.6            19.            **GEORGE BENJAMIN LUKS (1867-1933)**

*Three Top Sergeants*  
signed 'George Luks' (lower right)  
oil on canvas  
30 x 36 in.  
Painted in 1925

**\$800,000-2,000,000**



2001.36        20.            **SEVERIN ROESEN (1815-1872)**

*Flowers*  
signed 'S. Roesen' (lower left)  
oil on canvas  
35 3/4 x 28 1/2 in. (oval)  
Painted *circa* 1865

**\$250,000-500,000**





## Phase 1

## American Art

- 1993.18 21.  
**JOHN SINGER SARGENT (1856-1925)**  
*Mosquito Nets*  
 oil on canvas  
 22 1/2 x 28 1/4 in.  
 Painted in 1908
- \$4,500,000-8,000,000**
- (Assumes that the recognized authority on the artist would confirm attribution)



- 21.72 22.  
**JOHN SINGER SARGENT (1856-1925)**  
*Home Fields*  
 signed and inscribed 'To my friend Branley / John S. Sargent' (lower left)  
 oil on canvas  
 28 3/4 x 38 in.  
 Painted circa 1885
- \$1,200,000-3,000,000**

**LITERATURE:**

R. Ormond and E. Kilmurray, *John Singer Sargent: Figures and Landscapes, 1883-1899, Complete Paintings, Vol. V*, New Haven, Connecticut, 2010, pp. 104-105, no. 856, (illustrated).

## Phase 1

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### American Art

26.89                    23.  
**THOMAS SULLY (1783-1872)**

*Dr. Edward Hudson*  
oil on canvas  
30 x 25 in.  
Painted in 1810

**\$25,000-50,000**

**LITERATURE:**

E. Biddle and M. Fielding, *The Life and Works of Thomas Sully, 1783-1872*, Philadelphia, Pennsylvania, 1921, p. 181, no. 836.



26.90                    24.  
**THOMAS SULLY (1783-1872)**

*Mrs. Edward Hudson*  
oil on canvas  
30 x 25 in.  
Painted in 1814

**\$30,000-80,000**

**LITERATURE:**

E. Biddle and M. Fielding, *The Life and Works of Thomas Sully, 1783-1872*, Philadelphia, Pennsylvania, 1921, p. 181, no. 840.



## Phase 1

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### American Art

29.259                    25.  
**ALEXANDER HELWIG WYANT (1836-1892)**

*Summer Landscape*  
signed 'A.H. Wyant' (lower right)  
oil on canvas  
20 x 29 in.  
Executed in 1889

**\$15,000-40,000**



## Phase 1

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### American Furniture & Decorative Arts

- 27.573      26.  
**AN ASH, HICKORY AND RUSH ARM CHAIR**  
MASSACHUSETTS, 1640-1660  
42 1/2 in. high  
  
**\$15,000-30,000**



- 28.141      27.  
**A RED MAPLE GATELEG TABLE**  
CIRCA 1700  
27 5/8 in. high; 53 1/2 in. wide; 45 1/2 in. deep  
  
**\$20,000-40,000**

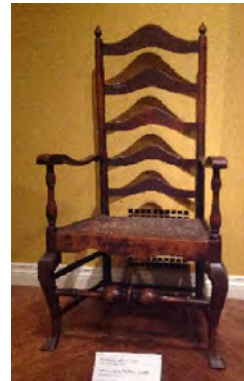


Phase 1

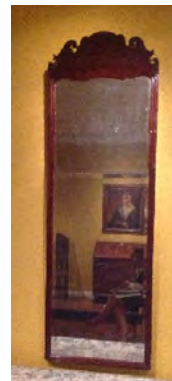
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American Furniture & Decorative Arts

29.250      28.  
**A MAPLE, HICKORY AND RUSH ARM CHAIR**  
WILLIAM SAVERY, CIRCA 1750  
46 in. high  
  
**\$20,000-40,000**



29.252      29.  
**A WOOD FRAMED MIRROR**  
JOHN E. ELLIOT, CIRCA 1765  
62 7/8 in. high  
  
**\$5,000-10,000**



Phase 1

---

American Furniture & Decorative Arts

47.82                    30.  
**A PINE AND BRASS TAUNTON CHEST**  
ROBERT CROSMAN, CIRCA 1736  
31 1/4 in. high; 35 3/4 in. wide; 17 1/2 in. deep  
  
**\$50,000-80,000**



1994.3.AB            31.  
**A GILT-BRONZE, MARBLE, AND**  
**WHEELCUT OVERLAID LEAD GLASS LAMP**  
**WITH SHADE**  
BOSTON & SANDWICH GLASS COMPANY,  
CIRCA 1865  
38 3/4 in. high  
  
**\$8,000-12,000**



Phase 1

---

American Furniture & Decorative Arts

32.

1994.94.1A, B, **A PRESSED LEAD GLASS JEWEL CASKET**  
1994.94.2 BOSTON & SANDWICH GLASS COMPANY, 1826-1888  
5 3/4 in. high

Together with a pressed glass underplate, Boston & Sandwich Glass Company, 1835-1840  
8 3/8 in. wide

(2)

**\$1,000-3,000**



33.

1996.13 **A PRESSED LEAD GLASS LACY COMPOTE**  
BOSTON & SANDWICH GLASS COMPANY, 1835-1840  
7 5/8 in. high

**\$1,000-3,000**



## Phase 1

---

### American Indian Art

- 47.397.A-G      34.  
**A CARVED WOOD HOUSE PANEL IN THE  
FORM OF A DOUBLE-HEADED SERPENT**  
DICK PRICE, BRITISH COLUMBIA, CIRCA 1927  
46 in. high

(7)

**\$100,000-150,000**



- 51.9      35.  
**A WOODEN BOWL IN THE FORM OF A  
BEAVER**  
OJIBWA, LATE 18TH CENTURY  
6 1/2 in. high

**\$200,000-350,000**



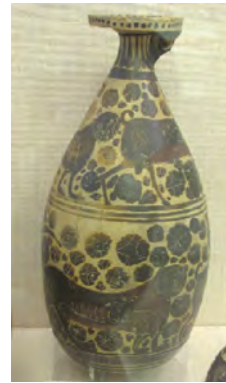


## Phase 1

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### Antiquities

- 24.11      36.  
**A CORINTHIAN BLACK-FIGURED  
ALABASTRON**  
CIRCA 590-570 B.C.  
8 3/4 in. high
- \$8,500-15,000**
- (Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



- 24.12      37.  
**A CORINTHIAN BLACK-FIGURED  
ARYBALLOS**  
ATTRIBUTED TO THE PAINTER OF THE  
LOWERING BULLS, CIRCA 600 B.C.  
4 3/16 in. high
- \$7,500-12,000**
- (Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



## Phase 1

---

### Antiquities

- 24.13      38.  
**AN ATTIC RED-FIGURED STAMNOS  
DEPICTING APHRODITE, HERA AND  
HERMES**  
ATTRIBUTED TO THE TYSKIEWICZ PAINTER,  
CIRCA 480-470 B.C.  
14 3/4 in. high
- \$80,000-150,000**
- (Assumes the source of origin and the provenance is such  
that the work could be traded freely within the United  
States)



- 24.98      39.  
**AN EGYPTIAN LIMESTONE RELIEF WITH  
MOURNERS AND FUNERAL MEATS**  
NEW KINGDOM, LATE 18TH DYNASTY, CIRCA  
1340 B.C.  
21 in. high; 10 3/4 in. wide; 2 3/8 in. deep
- \$75,000-200,000**
- (Assumes the source of origin and the provenance is such  
that the work could be traded freely within the United  
States)



## Phase 1

---

### Antiquities

- 24.113      40.  
**A GREEK MARBLE DRAPED FEMALE FIGURE**  
HELLENISTIC PERIOD, CIRCA 2ND/1ST  
CENTURY B.C.  
71 in. high; 26 in. wide; 19 1/2 in. deep

**\$200,000-650,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



- 24.120      41.  
**AN ATTIC RED-FIGURED COLUMN-KRATER**  
ATTRIBUTED TO THE LENINGRAD PAINTER,  
CIRCA 5TH CENTURY B.C.  
15 5/8 in. high

**\$40,000-100,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



## Phase 1

---

### Antiquities

- 24.127      42.  
**AN ATTIC BLACK-FIGURED AMPHORA**  
ATTRIBUTED TO THE CIRCLE OF THE SWING  
PAINTER, CIRCA 540-520 B.C.  
13 7/16 in. high
- \$40,000-90,000**
- (Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



- 24.143      43.  
**AN APULIAN RED-FIGURED BELL-KRATER**  
ATTRIBUTED TO THE LARGHETTO PAINTER,  
CIRCA MID-4TH CENTURY B.C.  
12 in. high
- \$8,000-20,000**
- (Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



## Phase 1

---

### Antiquities

- 24.147      44.  
**A CAMPANIAN RED-FIGURED FISH-PLATE**  
ATTRIBUTED TO THE DOTTED STRIPE  
GROUP, CIRCA 340-330 B.C.  
12 3/8 in. diameter

**\$8,000-20,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



- 26.122      45.  
**A ROMAN MARBLE TORSO OF APOLLO**  
CIRCA 1ST CENTURY A.D.  
58 in. high; 30 in. wide; 21 1/4 in. deep

**\$800,000-2,500,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



## Phase 1

---

### Antiquities

- 26.138      46.  
**A ROMAN MARBLE SARCOPHAGUS**  
CIRCA 3RD CENTURY A.D.  
25 1/2 in. high; 85 1/2 in. wide; 29 in. deep

**\$60,000-150,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



- 26.152      47.  
**A BYZANTINE TERRACOTTA ROUNDEL**  
**WITH THE ADORATION OF KINGS**  
CIRCA 8TH CENTURY-12TH CENTURY A.D.  
1 5/8 in. diameter

**\$500-2,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



## Phase 1

---

### Antiquities

26.154      48.  
**A BYZANTINE TIN-LEAD AMPULLA**  
PALESTINE, CIRCA 6TH CENTURY A.D.  
2 7/16 in. high

**\$3,000-8,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



26.255      49.  
**A VILLANOVAN BRONZE PIN**  
CIRCA 750-700 B.C.  
3 1/8 in. wide

**\$200-800**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



## Phase 1

---

### Antiquities

- 27.208 50.  
**A ROMAN MARBLE SACROPHAGUS WITH  
WINGED VICTORIAS HOLDING A PLAQUE**  
CIRCA MID-2ND CENTURY A.D.  
27 1/2 in. high; 74 3/8 in. wide; 21 1/2 in. deep  
(overall)



**\$80,000-150,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)

- 27.274A, B 51.  
**A PAIR OF ROMAN GOLD EARRINGS**  
CIRCA 3RD CENTURY A.D.  
1 3/4 in. long



**\$2,500-7,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



## Phase 1

---

### Antiquities

27.275A, B      52.  
**A PAIR OF ROMAN GOLD EARRINGS**  
CIRCA 3RD CENTURY A.D.  
2 3/8 in. long

**\$3,000-10,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



27.281      53.  
**AN ETRUSCAN BLACK-FIGURED AMPHORA**  
ATTRIBUTED TO THE MICALI PAINTER, CIRCA  
510-500 B.C.  
17 7/8 in. high

**\$30,000-80,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



## Phase 1

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### Antiquities

- 30.371 54.  
**AN EGYPTIAN CARVED AND PAINTED  
LIMESTONE RELIEF OF PEASANTS DRIVING  
CATTLE AND FISHING**  
OLD KINGDOM, 5TH DYNASTY, 2465-2323 B.C.  
18 1/2 in. high; 27 in. wide; 2 in. deep (left section)  
18 in. high; 32 in. wide; 2 in. deep (right section)



**\$150,000-300,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)

- 30.373 55.  
**AN EGYPTIAN FAIENCE SCARAB**  
NEW KINGDOM, 18TH DYNASTY, REIGN OF  
AMENHOTEP III, 1391-1353 B.C.  
1 in. high



**\$30,000-75,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)

## Phase 1

---

### Antiquities

- 30.452      56.  
**AN IRANIAN POTTERY VASE**  
CIRCA 2000-1500 B.C.  
4 7/8 in. high
- \$1,200-3,000**
- (Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



- 40.47      57.  
**AN EGYPTIAN BLACK STONE PORTRAIT  
HEAD OF A MAN**  
PTOLEMAIC PERIOD, CIRCA 250 B.C.  
7 3/4 in. high
- \$200,000-600,000**
- (Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



## Phase 1

---

### Antiquities

- 40.48      58.  
**AN EGYPTIAN BLACK STONE PORTRAIT  
HEAD OF A MAN**  
PTOLEMAIC PERIOD, CIRCA 200-150 B.C.  
3 1/2 in. high
- \$350,000-800,000**
- (Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



- 40.49      59.  
**AN EGYPTIAN GLAZED POTTERY  
AMPHORA**  
ROMAN PERIOD, CIRCA 1ST/2ND CENTURY  
A.D.  
9 in. high
- \$20,000-65,000**
- (Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



## Phase 1

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### Antiquities

- 45.120      60.  
**A ROMAN BRONZE BULL**  
CIRCA LATE 1ST CENTURY B.C.-EARLY 1ST  
CENTURY A.D.  
6 13/16 in. high; 6 1/2 in. wide; 3 5/16 in. deep

**\$25,000-60,000**

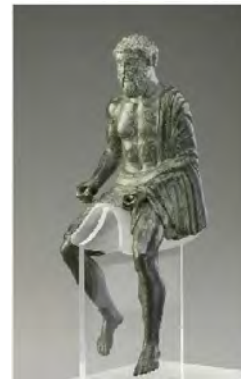
(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



- 46.260      61.  
**AN ETRUSCAN BRONZE RIDER**  
CIRCA LATE 5TH CENTURY B.C.  
10 7/8 in. high; 4 1/8 in. wide; 4 5/8 in. deep

**\$50,000-120,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



## Phase 1

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### Architectural Elements

- 22.29      62.  
**A SET OF LOUIS XV WHITE-PAINTED OAK  
PANELING**  
CIRCA 1760-1770 AND LATER  
Carved overall with scrollwork and foliage, with papier-  
mâché overdoors and a marble mantelpiece  
  
**\$15,000-40,000**



- 22.245      63.  
**A CIRCULAR CARVED STONE RELIEF  
REPRESENTING A FANTASTIC BEAST**  
POSSIBLY BYZANTINE, 12TH/13TH CENTURY  
Within a raised reticulated border  
14 in. diameter  
  
**\$10,000-20,000**



## Phase 1

---

### Architectural Elements

- 22.246      64.  
**A CIRCULAR CARVED STONE RELIEF  
REPRESENTING A PAIR OF DRAGONS**  
POSSIBLY BYZANTINE, 12TH/13TH CENTURY  
The dragons flanking a vase  
13 in. diameter  
  
**\$15,000-30,000**



- 22.247      65.  
**A CIRCULAR CARVED MARBLE RELIEF  
REPRESENTING A PAIR OF BIRDS**  
GREEK, 12TH/13TH CENTURY  
14 in. diameter  
  
**\$15,000-30,000**



## Phase 1

---

### Architectural Elements

- 22.248      66.  
**A CIRCULAR CARVED STONE RELIEF  
REPRESENTING A LION ATTACKING A  
DEER**  
POSSIBLY BYZANTINE, 12TH/13TH CENTURY  
12 1/2 in. diameter  
  
**\$10,000-20,000**



- 22.249      67.  
**A CIRCULAR CARVED STONE RELIEF  
REPRESENTING A LION PASSANT**  
POSSIBLY 12TH/13TH CENTURY  
The lion with its front left paw raised  
15 in. diameter  
  
**\$12,000-20,000**





## Phase 1

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### Architectural Elements

22.254.1-.8      68.  
**A GROUP OF EIGHT CARVED OAK CORBELS**  
NORTH EUROPEAN, 15TH CENTURY  
Carved as animals and figures holding shields  
14 in. high; 28 in. wide

**\$80,000-150,000**

(8)



25.155      69.  
**A CARVED MARBLE RELIEF OF AN ANIMAL**  
POSSIBLY NORTH EUROPEAN, LATE  
19TH/EARLY 20TH CENTURY  
Depicting a creature with a lion's head and arms  
21 1/4 in. high; 38 1/4 in. wide

**\$18,000-40,000**



## Phase 1

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### Architectural Elements

- 25.156 70.  
**A CARVED STONE RELIEF OF THE MARTELLI FAMILY COAT-OF-ARMS**  
CIRCLE OF DONATELLO, FLORENCE, MID-15TH CENTURY  
Representing a griffin, possibly altered in size  
43 in. high

**\$20,000-50,000**



- 25.161 71.  
**A CARVED RECTANGULAR MARBLE RELIEF REPRESENTING A CANDELABRUM**  
NAPLES, CIRCA 1510-1530  
Representing a scrolling two-branch candelabrum filled with fruit and centered by a male mask  
19 1/4 in. high; 24 1/8 in. wide

**\$20,000-40,000**



## Phase 1

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### Architectural Elements

- 26.142      72.  
**A CARVED STONE ROUNDEL OF CHRIST  
AND THE SYMBOLS OF THE FOUR  
EVANGELISTS**  
ITALIAN, POSSIBLY 12TH CENTURY  
Representing Christ seated, offering a blessing and  
holding a book in his left hand, flanked to each side by  
symbols of Matthew, Mark, John and Luke  
20 in. high; 39 1/4 in. wide

**\$50,000-90,000**



- 26.143      73.  
**A CIRCULAR CARVED STONE RELIEF OF  
THE COAT-OF-ARMS OF POPE LEO X, OF  
THE DEPUTY APOSTOLIC LEGATE IN  
BOLOGNA, ARCHBISHOP ALTABELLO  
AVEROLDI OF BRISIGHELLA AND OF THE  
TOWN OF BOLOGNA**  
FLORENCE, CIRCA 1515  
27 1/2 in. diameter

**\$18,000-30,000**



## Phase 1

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### Architectural Elements

- 26.148      74.  
**A FRAGMENTARY CARVED MARBLE RELIEF**  
8TH CENTURY/9TH CENTURY  
Representing a bird perched on scrollwork  
12 in. high; 32 in. wide  
  
**\$10,000-25,000**



- 26.155      75.  
**A RECTANGULAR CARVED MARBLE RELIEF**  
**OF THE COAT-OF-ARMS OF THE**  
**NEAPOLITAN BRANCH OF THE ANTINORI**  
**FAMILY**  
NAPLES, MID-15TH CENTURY  
The coat-of-arms surmounted by an angel  
25 1/2 in. high; 20 in. wide  
  
**\$18,000-35,000**



## Phase 1

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### Architectural Elements

- 26.156      76.  
**A CIRCULAR CARVED MARBLE RELIEF OF A  
BIRD ATTACKING A RABBIT**  
GREEK, 12TH/13TH CENTURY  
The bird standing on the rabbit  
14 in. diameter  
  
**\$10,000-20,000**



- 26.157      77.  
**A FRAGMENTARY CARVED STONE RELIEF  
OF A BIRD**  
POSSIBLY BYZANTINE, 12TH/13TH CENTURY  
The bird with its head bowed to the left  
8 in. high; 11 1/2 in. wide  
  
**\$5,000-9,000**



## Phase 1

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### Architectural Elements

- 26.170 78.  
**AN ITALIAN MARBLE CIBORIUM  
FRAGMENT**  
CIRCA 8TH/9TH CENTURY A.D.  
With a bird, flower and geometric border  
25 1/4 in. high; 20 1/4 in. wide

**\$10,000-18,000**



- 26.177 79.  
**A FRAGMENTARY CARVED MARBLE  
RECTANGULAR RELIEF FRAGMENT**  
LATE 19TH/EARLY 20TH CENTURY  
Carved overall with scrollwork and crosses  
23 1/2 x 44 1/2 in. (overall)

**\$800-1,500**



## Phase 1

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### Architectural Elements

- 26.183      80.  
**A CARVED MARBLE RELIEF OF A COAT-OF-ARMS**  
NORTH ITALIAN, 15TH CENTURY  
Representing a heron grasping a branch, flanked by trailing ribbons  
20 3/4 in. high; 15 3/4 in. wide

**\$12,000-35,000**



- 26.187      81.  
**A CIRCULAR CARVED MARBLE RELIEF OF A BIRD ATTACKING A RABBIT**  
GREEK, 12TH/13TH CENTURY  
The bird's head bowed to the right  
14 1/2 in. diameter

**\$10,000-20,000**



## Phase 1

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### Architectural Elements

- 26.188      82.  
**A CIRCULAR CARVED STONE RELIEF OF A  
BIRD ATTACKING A RABBIT**  
POSSIBLY GREEK, 12TH/13TH CENTURY  
The rabbit's head turned in to the left  
13 1/2 in. diameter  
  
**\$10,000-20,000**



- 26.189      83.  
**A CIRCULAR CARVED STONE RELIEF OF  
TWO BIRDS FLANKING A TREE**  
12TH CENTURY  
The tails of the two birds meeting at the base of the tree  
13 1/2 in. diameter  
  
**\$8,000-20,000**





## Phase 1

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### Architectural Elements

- 26.190      84.  
**A CIRCULAR CARVED STONE RELIEF OF A  
PAIR OF BIRDS**  
12TH/13TH CENTURY  
The central tree with two blossoms at its top  
14 1/4 in. diameter  
  
**\$8,000-20,000**



- 26.191      85.  
**A CIRCULAR CARVED MARBLE RELIEF OF A  
BIRD ATTACKING A RABBIT**  
GREEK, 12TH/13TH CENTURY  
The bird's head bowed to the left over the recumbent  
rabbit  
11 1/2 in. diameter  
  
**\$6,000-12,000**



## Phase 1

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### Architectural Elements

- 26.192      86.  
**A CIRCULAR CARVED MARBLE RELIEF OF A  
BIRD ATTACKING A RABBIT**  
GREEK, 12TH/13TH CENTURY  
Within a raised reticulated border, the rabbit with its  
head up-turned  
11 in. diameter  
  
**\$15,000-30,000**



- 26.193      87.  
**A CIRCULAR CARVED MARBLE RELIEF OF  
TWO LIONS IN COMBAT**  
POSSIBLY GREEK, 12TH/13TH CENTURY  
13 1/2 in. diameter  
  
**\$18,000-35,000**



## Phase 1

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### Architectural Elements

- 26.194      88.  
**A CIRCULAR CARVED MARBLE RELIEF OF A  
HORSEMAN FIGHTING A LION**  
GREEK, 12TH/13TH CENTURY  
The horse rearing and the lion standing on his rear paws  
17 in. diameter  
  
**\$10,000-20,000**



- 26.195      89.  
**A CIRCULAR CARVED MARBLE RELIEF OF  
CHRIST**  
LATE 19TH/EARLY 20TH CENTURY  
17 in. diameter  
  
**\$1,000-3,000**



## Phase 1

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### Architectural Elements

- 26.196      90.  
**A CIRCULAR CARVED MARBLE RELIEF OF A  
FOX ATTACKING A SHEEP**  
GREEK, 12TH/13TH CENTURY  
The fox with a textured coat  
13 3/4 in. diameter  
  
**\$8,000-18,000**



- 26.197      91.  
**A CIRCULAR CARVED STONE RELIEF OF  
THE AGNUS DEI**  
POSSIBLY NORTH ITALIAN, 14TH CENTURY  
The striding lamb supporting a furling banner  
14 in. diameter  
  
**\$8,000-20,000**



## Phase 1

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### Architectural Elements

- 26.200      92.  
**A CIRCULAR CARVED STONE RELIEF OF A  
LION ATTACKING A RABBIT**  
POSSIBLY GREEK, 12TH/13TH CENTURY  
The feline animal with its head bowed to the right,  
lower half later  
13 3/4 in. diameter  
  
**\$5,000-9,000**



- 26.201      93.  
**A CIRCULAR CARVED STONE RELIEF OF  
TWO ANIMALS IN COMBAT**  
POSSIBLY GREEK, 12TH/13TH CENTURY  
The animal on the right rearing, the other in stride  
12 1/2 in. diameter  
  
**\$8,000-18,000**



## Phase 1

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### Architectural Elements

- 26.202      94.      **A RECTANGULAR CARVED MARBLE RELIEF OF A COAT-OF-ARMS, PROBABLY OF THE CAPITANI DEL BIGALLI**  
NORTH ITALIAN, MID-14TH CENTURY  
The upper register with a four-line inscription above a crest with a striding rooster  
24 1/2 in. high; 15 in. wide

**\$6,000-15,000**



- 26.203      95.      **A RECTANGULAR CARVED MARBLE RELIEF OF THE COAT-OF-ARMS OF FEDERICO DA MONTEFELTRO**  
ITALIAN, CIRCA 1444-1465  
Representing a bird holding a crest, a cross above its left wing  
25 1/2 in. high; 19 1/4 in. wide

**\$18,000-35,000**



## Phase 1

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### Architectural Elements

- 26.204      96.  
**A RECTANGULAR CARVED SANDSTONE RELIEF OF A COAT-OF-ARMS, PROBABLY OF THE DELLA GHERARDESCA FAMILY**  
NORTH ITALIAN, 14TH CENTURY  
The left half with a griffin, losses  
17 1/4 in. high; 13 3/4 in. wide

**\$4,000-9,000**



- 26.205      97.  
**A RECTANGULAR CARVED MARBLE RELIEF OF THE COAT-OF-ARMS OF THE BRANCACCIO IMBRIANI FAMILY**  
NORTH ITALIAN, SECOND HALF 15TH CENTURY  
Centered by a vertical band of birds flanked by two legs with paws, within a raised rectangular border  
19 3/4 in. high; 14 1/4 in. wide

**\$12,000-30,000**



## Phase 1

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### Architectural Elements

- 26.206 98.  
**A RECTANGULAR CARVED SANDSTONE RELIEF OF A COAT-OF-ARMS, PROBABLY OF THE NINI FAMILY**  
PROBABLY NORTH ITALIAN, 14TH/15TH CENTURY  
Representing a rampant lion  
16 1/2 in. high; 14 1/2 in. wide

**\$6,000-12,000**



- 26.207 99.  
**A CARVED STONE RELIEF OF A COAT-OF-ARMS, PROBABLY OF THE TAFURI FAMILY**  
ITALIAN, PROBABLY 16TH CENTURY  
The upper register with a lion supporting a ladder  
beneath the sun  
18 3/4 in. high; 14 1/2 in. wide

**\$5,000-10,000**





## Phase 1

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### Architectural Elements

- 26.208 **100.**  
**A CARVED MARBLE RELIEF OF A COAT-OF-ARMS OF THE SWISS LUDER FAMILY AND OF THE LUND FAMILY**  
SCHLESWIG, 15TH CENTURY  
The left side with a rearing lion, the right with a double-headed eagle  
12 1/4 in. high; 9 3/4 in. wide

**\$6,000-12,000**



- 26.209 **101.**  
**A CARVED MARBLE RELIEF OF A COAT-OF-ARMS OF THE GAZOLA FAMILY**  
ITALIAN, MID-17TH CENTURY  
With polychrome decoration and gilding, the upper register with three stars  
13 3/4 in. high; 13 in. wide

**\$6,000-15,000**



## Phase 1

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### Architectural Elements

- 26.210      102.  
**A CARVED MARBLE RELIEF OF A COAT-OF-ARMS, POSSIBLY OF THE MICHAULT DE ST. MARS FAMILY**  
FRENCH OR ITALIAN, POSSIBLY SECOND HALF 17TH CENTURY  
Surmounted by a banner, the upper register with a fortified wall  
16 3/4 in. high; 11 1/4 in. wide

**\$6,000-12,000**



- 26.211      103.  
**A CARVED STONE RELIEF OF A COAT-OF-ARMS OF THE MEDICI FAMILY**  
NORTH ITALIAN, LATE 16TH CENTURY  
With scrolling sides, of elongated form  
20 in. high; 12 1/2 in. wide

**\$4,000-10,000**



## Phase 1

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### Architectural Elements

- 26.212      **104.**  
**A CARVED MARBLE RELIEF OF A COAT-OF-ARMS OF THE PUCCI DELLE STELLE FAMILY**  
ITALIAN, LATE 17TH CENTURY  
With a central bust of an African man  
13 1/2 in. high; 11 in. wide
- \$7,000-15,000**



- 26.213      **105.**  
**A CARVED MARBLE RELIEF OF A COAT-OF-ARMS OF THE FIASCHI FAMILY**  
ITALIAN, FIRST HALF 17TH CENTURY  
The center with two lions flanking a tower  
18 3/4 in. high; 13 1/2 in. wide
- \$8,000-15,000**



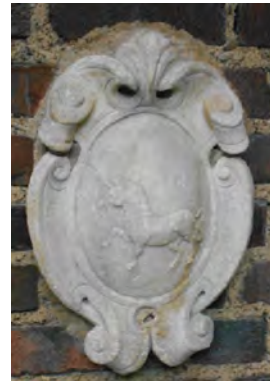
## Phase 1

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### Architectural Elements

- 26.214      106.  
**A CARVED MARBLE RELIEF OF A COAT-OF-ARMS OF THE COURTOT DE CISSEY FAMILY**  
POSSIBLY FRENCH, SECOND HALF 16TH CENTURY  
Centered by a striding unicorn facing to the left  
15 in. high; 10 1/2 in. wide

**\$6,000-15,000**



- 26.215      107.  
**A RECTANGULAR CARVED STONE RELIEF OF A COAT-OF-ARMS OF FEDERICO DA MONTEFELTRO**  
NORTH ITALIAN, CIRCA 1444-1465  
Representing an eagle supporting a ribbon-festooned fish  
26 in. high; 26 in. wide

**\$7,000-18,000**



## Phase 1

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### Architectural Elements

- 26.216      108.  
**A CIRCULAR CARVED STONE RELIEF OF  
THE AGNUS DEI**  
POSSIBLY NORTH ITALIAN, 15TH CENTURY  
In the form of a keystone, the striding lamb looking  
backwards and supporting a banner  
22 in. diameter

**\$4,000-10,000**



- 26.217      109.  
**A CARVED STONE RELIEF OF A COAT-OF-  
ARMS OF NICCOLO SOTTILE**  
POSSIBLY ITALIAN, LATE 14TH/EARLY 15TH  
CENTURY  
Representing a mythical beast over a crest with a bell  
being rung by a lion  
29 1/2 in. high; 19 1/4 in. wide

**\$10,000-25,000**



## Phase 1

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### Architectural Elements

- 26.218      **110.**  
**A CARVED STONE RELIEF**  
LATE 19TH/EARLY 20TH CENTURY  
A scrolling vine coming out of a pot  
72 in. high; 5 1/4 in. wide; 7 1/4 in. deep  
  
**\$1,000-5,000**



- 26.219      **111.**  
**A CARVED MARBLE RELIEF OF BIRDS AND LIONS**  
GREEK, 12TH/13TH CENTURY  
Representing two birds perched in a tree flanked by lions  
at the base  
22 in. high; 11 1/2 in. wide  
  
**\$10,000-22,000**



## Phase 1

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### Architectural Elements

- 26.220      112.  
**A FRAGMENTARY CARVED STONE RELIEF  
OF ANIMALS**  
POSSIBLY GREEK, 12TH/13TH CENTURY  
Representing three animals separated by balusters  
8 in. high; 22 in. wide  
  
**\$10,000-20,000**



- 26.221      113.  
**A CARVED MARBLE RECTANGULAR RELIEF  
OF A COAT-OF-ARMS, PROBABLY OF THE  
SUAREZ FAMILY**  
POSSIBLY SPANISH, MID-16TH CENTURY  
With a crowned double-headed eagle supporting a  
central cartouche  
31 in. high; 24 1/2 in. wide  
  
**\$10,000-25,000**





## Phase 1

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### Architectural Elements

- 26.223      **114.**  
**A CARVED MARBLE WINDOW FRAME**  
POSSIBLY VENETIAN, CIRCA 1450  
The pointed arch frame flanked by columns, the sill associated, restored and elements missing  
31 in. wide

**\$20,000-50,000**



- 26.235      **115.**  
**A CARVED MARBLE LUNETTE**  
PROBABLY LATE 11TH CENTURY  
Of arched form, carved with rows of circles  
17 1/2 in. high; 30 in. wide

**\$10,000-30,000**





## Phase 1

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### Architectural Elements

- 27.217      116.  
**A ROMAN MARBLE MOSAIC PANEL WITH A FISH**  
CIRCA 4TH CENTURY A.D.  
15 in. high; 20 1/2 in. wide

**\$12,000-30,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



- 27.218      117.  
**A LATE ROMAN MARBLE SARCOPHAGUS FRAGMENT**  
CIRCA 4TH CENTURY A.D.  
16 in. high; 13 1/2 in. wide

**\$7,000-12,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)



## Phase 1

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### Architectural Elements

- 27.220 118.  
**A CARVED MARBLE RELIEF OF A COAT-OF-ARMS OF THE PASQUI OR POSSIBLY BERNARDI FAMILY**  
ITALIAN, EARLY 17TH CENTURY  
Surmounted by a mask, the crest with a star in the upper register  
25 in. high; 14 1/2 in. wide

**\$8,000-18,000**



- 27.221 119.  
**A CARVED MARBLE RELIEF OF A COAT-OF-ARMS, POSSIBLY OF THE GIOACCHINI FAMILY**  
ITALIAN, LATE 16TH/EARLY 17TH CENTURY  
The crest centered by a profile of a man wearing a turban  
22 in. high; 11 1/4 in. wide; 4 3/4 in. deep

**\$7,000-15,000**



## Phase 1

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### Architectural Elements

- 27.241      120.  
**A TERRACOTTA RELIEF OF A COAT-OF-  
ARMS OF THE GOVERNOR OF DUREN**  
ENGLISH, 16TH CENTURY  
The crowned crest centered by a striding lion  
19 1/2 in. high

**\$12,000-25,000**



- 27.380      121.  
**A FRENCH BRONZE FIGURE OF SAINT  
GEORGE**  
CAST BY SUSSE FRÈRES, AFTER THE MODEL BY  
DONATELLO, EARLY 20TH CENTURY  
The base inscribed *St. George by Donatello*, with Susse  
Frères foundry inscription  
approximately 6 ft. high

**\$100,000-200,000**



## Phase 1

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### Architectural Elements

- 27.381 122.  
**A FRENCH BRONZE FIGURE OF A DYING SLAVE**  
CAST BY SUSSE FRÈRES, AFTER THE MODEL BY MICHELANGELO, EARLY 20TH CENTURY  
On a rectangular plinth, the base with Susse Frères foundry inscription  
approximately 6 ft. high

**\$100,000–200,000**



- 27.382 123.  
**AN OVER-LIFE-SIZE BRONZE GROUP OF A NYMPH AND EROS**  
POSSIBLY FRENCH, AFTER THE MODEL BY PHILIPPE MAGNIER (1647-1715), EARLY 20TH CENTURY  
The recumbent figure looking away, a putto at her feet blowing a horn  
51 in. high; 99 in. wide; 45 in. deep

**\$150,000–250,000**

(Not seen in person; appraised from photographs)



## Phase 1

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### Architectural Elements

- 27.383      124.  
**AN OVER-LIFE-SIZE BRONZE GROUP OF  
'LE FLEUVE LA GARONNE'**  
POSSIBLY FRENCH, AFTER THE MODEL BY  
ANTOINE COYSEVOX (1640-1720), EARLY 20TH  
CENTURY  
The recumbent figure lying on a basin  
53 in. high; 99 1/4 in. wide; 44 3/4 in. deep

**\$150,000–250,000**

(Not seen in person; appraised from photographs)



## Phase 1

## Chinese Ceramics &amp; Works of Art

- 29.172 **125. A LACQUERED AND GILTWOOD FIGURE OF SAKYAMUNI EMERGING FROM THE MOUNTAINS**

YUAN DYNASTY (1279-1368)

The emaciated figure is shown seated leaning slightly forward with the arched left leg raised to support the arms, the hands rest gently on the bent knee and the head is lowered in deep meditation. The face is sensitively modeled with an urna above downcast eyes, the moustache and beard and his hair combed in ringlets and framed by pierced, elongated earlobes. The figure is dressed in a red-lacquered dhoti that falls off one shoulder exposing the bony arm, shoulder and ribs. With remnants of gilding on the exposed limbs and face, as well as blue pigments in the hair and beard  
11 3/4 in. high

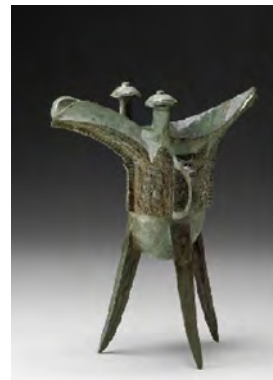


**\$500,000-1,000,000**

- 53.169 **126. A FINELY CAST BRONZE RITUAL TRIPOD WINE VESSEL (JUE)**

SHANG DYNASTY, ANYANG PHASE, 13TH-11TH CENTURY B.C.

The vessel is raised on three blade-shaped legs and is crisply cast in relief on the sides with *taotie* masks separated by vertical notched bands and reserved on a *leiwen* ground beneath a band of stylized cicadas. There is a C-shaped handle surmounted by a bovine head on one side, and a pair of short posts surmounted by conical caps that rise from either side of the rim  
8 1/2 in. high



**\$100,000-300,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)

## Phase 1

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### European Furniture, Sculpture and Decorative Objects

- 21.182      127.  
**A POLYCHROME CARVED LIMWOOD  
GROUP OF THE MADONNA AND CHILD**  
GERMAN, UPPER RHINE, CIRCA 1470-1480  
The Virgin holding Christ in her left arm  
42 1/2 in. high; 24 3/8 in. wide; 12 1/2 in. deep

**\$120,000-250,000**

(Assumes analysis of paint would confirm the work is of the period)



- 21.194      128.  
**A POLYCHROME AND PARCEL-GILT  
CARVED LIMWOOD FIGURE OF SAINT  
CATHERINE**  
SOUTH GERMAN OR NORTH ITALIAN,  
POSSIBLY 15TH CENTURY  
Depicted holding a book in her left arm  
40 in. high; 13 3/4 in. wide; 9 1/2 in. deep

**\$25,000-40,000**

(Assumes analysis of paint and gilding would confirm the work is of the period)



Phase 1

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European Furniture, Sculpture and Decorative Objects

21.197      129.  
**A GILT-METAL ROCK CRYSTAL AND  
ENAMEL ALTAR CROSS**  
SOUTH GERMAN, MID-14TH CENTURY  
Decorated with enameled heraldic devices, the base later  
29 in. high; 16 in. wide; 7 1/2 in. deep  
  
**\$120,000-250,000**



22.30      130.  
**A CARVED LIMESTONE GROUP OF THE  
VIRGIN AND CHILD WITH DONOR**  
FRENCH, PROBABLY NORMANDY, SECOND  
HALF 15TH CENTURY  
The Virgin holding the Child in her left arm, a kneeling  
donor to her right side  
42 in. high; 15 3/4 in. wide; 10 1/2 in. deep  
  
**\$120,000-250,000**





## Phase 1

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### European Furniture, Sculpture and Decorative Objects

- 22.205      131.  
**A POLYCHROME AND PARCEL-GILT  
CARVED LINDENWOOD GROUP OF VIRGIN  
AND CHILD**  
BY NICKLAUS WECKMANN, ULM, CIRCA 1510-  
1520  
The Virgin holding the Christ child in her right arm  
39 1/2 in. high; 13 1/2 in. wide; 6 3/4 in. deep

**\$30,000-50,000**

(Assumes analysis of paint would confirm the work is of  
the period)



- 22.206      132.  
**A POLYCHROME CARVED STONE FIGURE  
OF SAINT BRIDGET OF SWEDEN**  
SECOND HALF 15TH CENTURY  
Depicted standing with an open book in her hand  
22 3/4 in. high; 8 3/8 in. wide; 7 1/4 in. deep

**\$18,000-30,000**



## Phase 1

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### European Furniture, Sculpture and Decorative Objects

- 22.279      133.  
**A POLYCHROME CARVED DECORATED  
LÜSTERWEIBSCHEN**  
With an Anna Selbdritt group and stag antlers, the  
antlers possibly later  
34 in. high  
  
**\$22,000-40,000**  
  
(Assumes analysis of paint and gilding would confirm the  
work is of the period)



- 24.77      134.  
**A GILT AND SILVERED-BRONZE RELIEF  
REPRESENTING THE LAMENTATION**  
NORTH ITALIAN, CIRCA 1590  
With eight figures, before a hill and trees  
7 7/8 in. high; 6 in. wide  
  
**\$12,000-25,000**



Phase 1

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European Furniture, Sculpture and Decorative Objects

- 24.78      135.  
**A GILT-BRONZE RECTANGULAR RELIEF OF  
THE VIRGIN, CHILD AND INFANT SAINT  
JOHN THE BAPTIST**  
CIRCLE OF JACOPO SANSOVINO, VENICE, MID-  
16TH CENTURY  
The Virgin seated with the Child in her arms, Saint John  
the Baptist holding a cross at her feet before an  
architectural setting  
5 5/16 in. high; 3 1/2 in. wide  
**\$1,500-4,000**



- 24.84      136.  
**A CIRCULAR GILT-BRONZE PLAQUETTE OF  
THE PIETA**  
CIRCLE OR FOLLOWER OF ANTONIO  
ABONDIO, ITALY, EARLY 17TH CENTURY  
The Virgin and Christ at the foot of the cross and  
flanked by putti  
2 15/16 in. diameter  
**\$1,500-4,000**



Phase 1

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European Furniture, Sculpture and Decorative Objects

24.86 137.  
**A GILT-BRONZE OVAL PLAQUETTE  
REPRESENTING THE JUDGMENT OF PARIS**  
VALERIO BELLI, ITALY, SECOND QUARTER  
16TH CENTURY  
With Venus, Juno and Minerva standing before Paris,  
the base signed *VALE • VIN*  
2 1/8 in. high; 1 3/4 in. wide

**\$2,000-4,000**



24.88 138.  
**A GILT-BRONZE OVAL PLAQUETTE  
REPRESENTING THREE FIGURES**  
VALERIO BELLI, ITALY, 1525-1550  
Representing a mythological subject, inscribed  
*VALERIUS F.*  
1 7/8 in. high; 1 1/16 in. wide

**\$2,000-4,500**



Phase 1

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European Furniture, Sculpture and Decorative Objects

24.110 139.  
**A CARVED MARBLE GROUP OF THE  
MADONNA AND CHILD**  
POSSIBLY BY BONINO DA CAMPIONE,  
LOMBARDY, MID-15TH CENTURY  
The Virgin depicted seated with the Child in her lap,  
Virgin and Child each missing an arm  
19 1/4 in. high; 10 in. wide; 7 3/4 in. deep

**\$70,000-150,000**



25.18-.19 140.  
**A PAIR OF CARVED OAK FIGURES OF  
ANGELS**  
FLEMISH, CIRCA 1480-1500  
Depicted holding a candlestick in its right arm  
34 in. high; 14 in. wide; 11 3/4 in. deep

**\$90,000-170,000**

(2)



Phase 1

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European Furniture, Sculpture and Decorative Objects

25.20      141.  
**A BRONZE GROUP OF A LION ATTACKING HORSE**  
BY ANTONIO SUSINI (1580-1624), FLORENCE,  
CIRCA 1580-1590  
Representing a lion attacking a horse, on a rockwork  
base, inscribed *ANTO SVSINI / FLORE.OPVS*  
12 in. high; 10 in. diameter

**\$600,000-1,800,000**



25.83      142.  
**A CARVED LIMESTONE COLUMN CAPITAL REPRESENTING A SINNER FLEEING FROM A CHIMERA**  
LATE 19TH/EARLY 20TH CENTURY  
The upper section associated  
25 1/2 in. high; 31 1/2 in. wide

**\$2,000-6,000**



## Phase 1

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### European Furniture, Sculpture and Decorative Objects

- 25.84      143.  
**A CARVED LIMESTONE COLUMN CAPITAL**  
LATE 19TH CENTURY  
With two heads between foliate forms  
25 1/2 in. high; 31 1/2 in. wide  
  
**\$2,000-6,000**



- 25.147      144.  
**A CARVED MARBLE GROUP OF THE**  
**MADONNA AND CHILD**  
POSSIBLY ATTRIBUTED TO TINO DI CAMAINO  
(1275-1341), SIENNA, MID-14TH CENTURY  
The Virgin depicted holding the Child in her left arm,  
on a tapering circular base  
19 1/4 in. high; 9 7/8 in. wide; 5 3/4 in. deep  
  
**\$100,000-200,000**





## Phase 1

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### European Furniture, Sculpture and Decorative Objects

- 25.149      145.  
**AN ITALIAN CARVED WALNUT ARMORIAL CASSONE**  
NORTH ITALY, POSSIBLY 16TH CENTURY  
With fluted sides and centered to the front by a coat-of-arms, on paw feet, the feet probably replaced  
33 1/2 in. high; 68 1/2 in. wide; 26 1/2 in. deep

**\$5,000-12,000**



- 25.184      146.  
**A CARVED MARBLE GROUP OF A PUTTO AND TWO GEESE**  
CIRCLE OF NICCOLO TRIBOLO (1485-1550),  
FLORENCE, CIRCA 1550-1560  
Representing a putto holding a goose and seated on another, on a rockwork base, formerly a fountain  
29 1/4 in. high; 20 1/2 in. wide; 22 1/4 in. deep

**\$100,000-180,000**





## Phase 1

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### European Furniture, Sculpture and Decorative Objects

- 26.119 147.  
**A CARVED ALABASTER FIGURE OF AN APOSTLE**  
NORTH EUROPEAN, POSSIBLY NOTTINGHAM,  
LATE 15TH/EARLY 16TH CENTURY  
Depicted standing in robe, losses to hands  
22 3/4 in. high; 7 3/8 in. wide; 3 3/8 in. deep

**\$12,000-30,000**



- 26.120 148.  
**A CARVED ALABASTER RELIEF REPRESENTING THE FLAGELLATION**  
NORTH EUROPEAN, LATE 15TH/EARLY 16TH CENTURY  
Centered by Christ surrounded by figures on several registers  
16 3/4 in. high; 10 1/4 in. wide; 1 3/4 in. deep

**\$25,000-50,000**



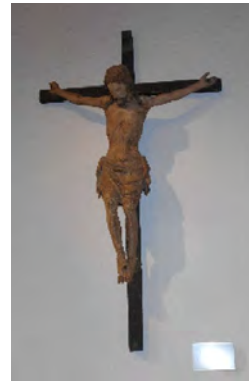
## Phase 1

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### European Furniture, Sculpture and Decorative Objects

- 26.124 **149.**  
**A POLYCHROME CARVED WILLOW WOOD  
FIGURE OF THE CRUCIFIED CHRIST**  
POSSIBLY BY FRANCESCO DA VALDAMBRINO  
(1371-1465), SIENNA, CIRCA 1400-1410  
Representing Christ on dark wood cross  
47 in. high; 40 in. wide; 11 3/4 in. deep

**\$150,000-300,000**



- 26.126 **150.**  
**A CARVED IVORY, BONE AND WOOD  
CASKET**  
BYZANTINE, 12TH CENTURY  
Carved overall with scrollwork and figural scenes  
4 3/8 in. high; 11 1/4 in. wide; 5 5/8 in. deep

**\$150,000-400,000**

(Assumes ivory meets all age and import requirements to  
trade freely within the United States)



## Phase 1

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### European Furniture, Sculpture and Decorative Objects

- 26.144      151.  
**A CARVED MARBLE TRANSENNA**  
8TH/9TH CENTURY  
Carved overall with scrollwork  
38 7/8 in. high; 68 in. wide; 3 3/4 in. deep  
  
**\$40,000-120,000**



- 26.145      152.  
**A CARVED MARBLE TRANSENNA**  
8TH/9TH CENTURY  
Carved overall with scrollwork, one side with a baluster  
with bun finial  
38 7/8 in. high; 69 in. wide; 4 in. deep  
  
**\$40,000-120,000**



## Phase 1

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### European Furniture, Sculpture and Decorative Objects

- 26.146-.147 153.  
**A PAIR OF CARVED FIGURES OF MARBLE LIONS**  
ITALIAN, PROBABLY LATE 19TH/EARLY 20TH CENTURY  
Represented in a recumbent state on a rectangular base, with losses and wear overall and with large replacement to the muzzle  
23 in. high (overall)

(2)

**\$15,000-30,000**

(Only one examined in person)



- 26.158 154.  
**A GLASS AND GILT-BRONZE PLAQUETTE OF THE MADONNA WITH SAINTS AND ANGELS**  
VENICE, 13TH CENTURY  
Centered by the Madonna holding the Christ Child in her left arm, and flanked by saints, within a gilt bronze frame surmounted by a cross  
4 in. high; 2 5/8 in. wide

**\$5,000-12,000**



## Phase 1

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### European Furniture, Sculpture and Decorative Objects

- 26.178 155.  
**A BRONZE PLAQUETTE OF THE 'TRIUMPH OF LOVE'**  
CIRCLE OF BERTOLDO DI GIOVANNI, NORTH ITALY, LATE 15TH CENTURY  
1 1/8 in. high; 3 in. wide

**\$3,000-6,000**



- 26.179 156.  
**A ROMANESQUE MARBLE TRANSENNA**  
CIRCA 8TH/9TH CENTURY  
With five central birds surrounded by geometric and  
vegetal framework  
35 1/4 in. high; 64 3/4 in. wide; 2 3/4 in. deep

**\$40,000-100,000**



## Phase 1

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### European Furniture, Sculpture and Decorative Objects

- 27.1      157.  
**A CARVED MARBLE FIGURE OF A  
RECUMBENT KNIGHT**  
POSSIBLY NAPLES, CIRCA 1350-1375  
Depicting a member of the Anholt, the figure with his  
arms folded and his head on a pillow  
76 in. high; 22 3/8 in. wide; 10 in. deep

**\$40,000-120,000**



- 27.210      158.  
**A CARVED MARBLE FIGURE OF AN ANGEL**  
NORTH ITALIAN, LATE 14TH CENTURY  
The flying figure represented with its arms raised in  
prayer, on a later support  
25 in. high; 22 3/4 in. wide; 7 7/8 in. deep

**\$15,000-30,000**



## Phase 1

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### European Furniture, Sculpture and Decorative Objects

- 28.79      **159.**  
**A LOUIS XVI ORMOLU MANTEL CLOCK**  
BY JEAN-BAPTISTE-FRANÇOIS CRONIER,  
CIRCA 1780-1785  
Depicting L'amour guerrier  
16 7/8 in. high; 14 7/8 in. wide; 7 3/4 in. deep

**\$10,000-18,000**



- 28.81.1-.2      **160.**  
**A PAIR OF LOUIS XVI ORMOLU TWO-**  
**LIGHT WALL LIGHTS**  
BY JEAN HAURÉ, CIRCA 1787  
The supports surmounted by a putto over two scrolling  
arms  
17 3/16 in. high; 10 1/8 in. wide; 6 in. deep (each)

(2)

**\$50,000-90,000**



Phase 1

European Furniture, Sculpture and Decorative Objects

28.83-.85      **161.**  
**THREE LOUIS XVI ORMOLU-MOUNTED**  
**CHINESE BLUE AND WHITE PORCELAIN**  
**COVERED GARNITURES**  
 THE PORCELAIN KANGXI PERIOD, 1662-1722,  
 THE MOUNTS CIRCA 1770  
 Comprising three vases with the rims draped with foliate swags, the central vase with a mask  
 14 3/4 in. high (the largest)  
 (3)  
**\$100,000-180,000**



28.88-.89      **162.**  
**A PAIR OF TERRACOTTA FIGURES OF**  
**FLORA AND CERES**  
 ATTRIBUTED TO FRANÇOIS-JOSEPH DURET,  
 CIRCA 1779  
 Each on a rectangular plinth, repairs to the neck of Flora  
 17 3/8 in. high; 10 1/8 in. wide; 5 3/4 in. deep  
 (2)  
**\$35,000-80,000**



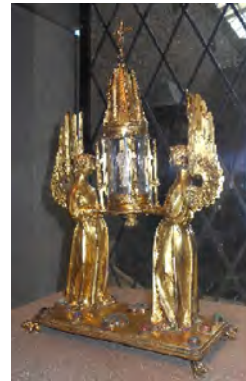


## Phase 1

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### European Furniture, Sculpture and Decorative Objects

- 28.147      **163.**  
**A GILT-COPPER, ROCK CRYSTAL, ENAMEL  
AND GLASS RELIQUARY**  
PARIS, LATE 13TH CENTURY, WITH LATER  
ADDITIONS  
The reliquary supported by two standing angels  
16 in. high; 10 in. wide; 4 3/4 in. deep  
  
**\$120,000-300,000**



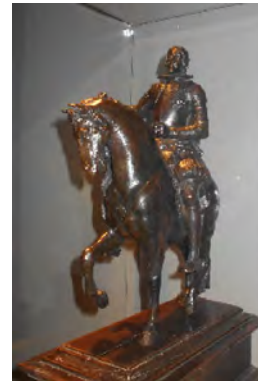
- 29.333      **164.**  
**A CARVED WOODEN FIGURE OF SAINT  
JOHN THE EVANGELIST**  
FRENCH, MID-13TH CENTURY  
Depicted standing, his right hand held to his chin  
40 1/2 in. high; 10 1/2 in. wide; 7 1/4 in. deep  
  
**\$50,000-120,000**



Phase 1

European Furniture, Sculpture and Decorative Objects

29.348 **165.**  
**A BRONZE GROUP OF DON GASPAR DE GUZMAN, DUKE OF SAN LUCAR, KNOWN AS THE COUNT-DUKE OF OLIVARES (1587-1645)**  
 ATTRIBUTED TO FRANCESCO FANELLI (DIED 1661), 17TH CENTURY  
 Represented on horseback wearing armor with inlaid decoration  
 15 3/4 in. high; 12 in. wide; 6 5/8 in. deep  
 8 1/2 in. high; 8 3/8 in. wide; 15 1/2 in. deep (base)  
**\$150,000-300,000**



29.355 **166.**  
**A POLYCHROME GLAZED TERRACOTTA RELIEF OF THE MADONNA AND CHILD**  
 ATTRIBUTED TO LUCA DELLA ROBBIA (1399-1482)  
 19 1/2 in. high; 14 1/2 in. wide  
**\$180,000-500,000**  
 (Assumes thermoluminescence testing would confirm the work is of the period)  
 (Not seen in person; appraised from photographs)



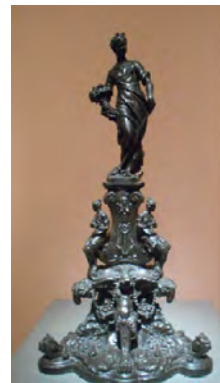
## Phase 1

### European Furniture, Sculpture and Decorative Objects

- 39.657 **167.**  
**A ITALIAN WALNUT TABLE**  
TUSCAN, 16TH CENTURY  
The two legs joined by a stretcher, with inlaid  
decoration  
32 3/8 in. high; 53 1/4 in. wide; 34 1/4 in. deep  
**\$4,000-10,000**



- 51.54-.55 **168.**  
**A PAIR OF BRONZE ANDIRONS**  
AFTER THE MODEL BY GIROLAMO  
CAMPAGNA (1549-CIRCA 1625) AND NICCOLO  
ROCCATAGLIATA (1560/1565-1636), CIRCA 1600-  
1625  
One surmounted by the figure of Athena armed, the  
other with a figure of Peace, the figures and bases  
associated  
45 1/2 in. high; 21 1/4 in. wide; 22 3/4 in. deep  
(Athena)  
42 in. high; 21 1/4 in. wide; 23 in. deep (Peace)  
**\$80,000-180,000**



(2)

## Phase 1

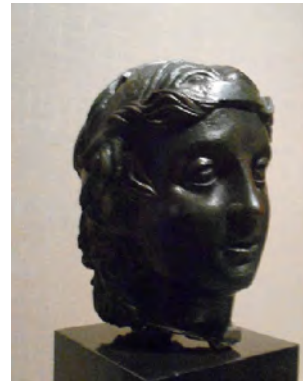
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### European Furniture, Sculpture and Decorative Objects

- 78.43      **169.**  
**A CARVED LIMESTONE COLUMN CAPITAL**  
FRENCH, 1100-1150  
With foliate angles, on a tall cylindrical base  
17 in. high; 16 1/2 in. wide; 14 in. deep  
  
**\$5,000-12,000**



- 1992.42      **170.**  
**A BRONZE HEAD OF A YOUTH OR ANGEL**  
BY BARTOLOMEO BELLANO, LATE  
15TH/EARLY 16TH CENTURY  
On later black plinth  
6 1/8 in. high; 4 3/4 in. wide; 5 1/8 in. deep  
  
**\$100,000-250,000**



## Phase 1

## European Furniture, Sculpture and Decorative Objects

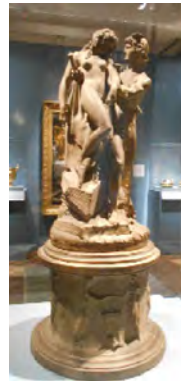
- 1994.77 171.  
**AN ITALIAN EBONY AND EBONIZED  
 PIETRE DURE-INLAID TABLE CABINET**  
 THE PANELS FLORENTINE, CIRCA 1620  
 Mounted with pietre dure plaques representing Orpheus  
 charming the animals  
 24 in. high; 41 1/2 in. wide; 13 3/4 in. deep

**\$80,000–150,000**



- 1996.32 172.  
**A TERRACOTTA GROUP OF PERSEUS  
 RESCUING ANDROMEDA**  
 BY JOSEPH CHINARD (1756–1813), CIRCA 1786–  
 1787  
 Andromeda in Perseus' arms and freed from her chains  
 on a rockwork base and further columnar base with  
 reliefs of gods and goddesses. Inscribed *Esquisse du ler prix  
 remportee a Roma aux concours de l'anne 1786 J. Chinard*  
 and further inscriptions

**\$250,000–450,000**



## Phase 1

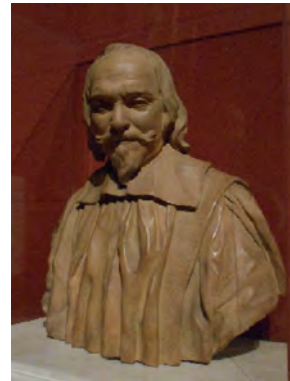
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### European Furniture, Sculpture and Decorative Objects

1998.58      173.  
**A TERRACOTTA PORTRAIT BUST OF  
OTTAVIANO ACCIAIUOLI FOR HIS  
MONUMENT IN SAN GIOVANNI DE  
FIORENTINI**  
BY ERCOLE FERRATA, ROMAN, CIRCA 1659  
The figure wearing a cloak with a large collar  
26 1/4 in. high; 25 1/4 in. wide; 12 1/2 in. deep

**\$250,000–400,000**

(Assumes thermoluminescence testing would confirm  
the work is of the period)



Phase 1

Impressionist & Modern Art

29.322 174.  
**MAX BECKMANN (1884-1950)**

*Stilleben mit umgestürzten Kerzen*  
 oil on canvas  
 22 x 24 3/4 in.  
 Painted in 1929

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

**LITERATURE:**

E. Göpel and B. Göpel, *Max Beckmann: Katalog der Gemälde*, Vol. II, Bern, 1976, p. 106, no. 302 (illustrated).



28.102 175.  
**GIORGIO DE CHIRICO (1888-1978)**

*Gladiatori e leone*  
 signed 'G. de Chirico 1927' (lower right)  
 oil on canvas  
 51 x 64 in.  
 Painted in 1927

**\$2,000,000-4,000,000**

**LITERATURE:**

C.B. Sakraischik, *Catalogo Generale Giorgio de Chirico, opere dal 1908 al 1930, 1931 al 1950, 1951 al 1970*, Vol. II, Milan, 1972, p. 50a, no. 152 (illustrated).

(Assumes that the recognized authority on the artist would confirm attribution)



Phase 1

Impressionist & Modern Art

21.5            176.  
**EDGAR DEGAS (1834-1917)**  
*Danseuses au Foyer (La Contrebasse)*  
 signed 'Degas' (lower right)  
 oil on canvas  
 16 1/4 x 34 1/2 in.  
 Painted *circa* 1879



**\$20,000,000-40,000,000**

**LITERATURE:**

P.A. Lemoisne, *Degas et son Oeuvre*, Vol. I, Paris, 1946, p. 116; Vol. III, p. 527, no. 900 (illustrated); Vol. IV, p. 25, dated *circa* 1887.

28.97            177.  
**ANDRE DERAÏN (1880-1954)**  
*Buste De Femme Assise aux Seins*  
 signed 'Derain' (lower right)  
 oil on canvas  
 36 x 29 in.



**\$40,000-70,000**

**LITERATURE:**

M. Kellermann, *André Derain: Catalogue Raisonné de l'oeuvre peint*, Vol. II, Paris, 1996, p. 173, no. 998 (illustrated).



## Phase 1

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### Impressionist & Modern Art

21.208 178.  
**LYONEL FEININGER (1871-1956)**

*Raddampfer II*  
signed 'Feininger 13' (lower right)  
oil on canvas  
31 3/4 x 39 5/8 in.  
Painted in 1913

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

**LITERATURE:**

H. Hess, *Lyonel Feininger*, New York, 1961, p. 258, no. 117 (illustrated).



21.205 179.  
**ERICH HECKEL (1883-1970)**

*Frau*  
signed 'Erich Heckel' (lower left)  
oil on canvas  
31 1/2 x 27 1/2 in.  
Painted in 1920

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

**LITERATURE:**

P. Vogt, *Erich Heckel*, Recklinghausen, 1965, no. 1920.3 (illustrated).



## Phase 1

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### Impressionist & Modern Art

22.203 **180.**  
**FERDINAND HODLER (1853-1918)**

*Frau*  
oil on canvas  
21 5/8 x 15 1/4 in.  
Painted in 1910

**\$600,000-1,000,000**

(Assumes that the recognized authority on the artist would confirm attribution)



28.112 **181.**  
**MAX KAUS (1891-1977)**

*Young Woman Sewing*  
oil on canvas  
44 x 35 in.  
Painted in 1924

**\$40,000-90,000**

(Assumes that the recognized authority on the artist would confirm attribution)



## Phase 1

## Impressionist &amp; Modern Art

- 21.204 **182.**  
**ERNST LUDWIG KIRCHNER (1880-1938)**  
*Küstenlandschaft Fehmarn*  
 oil on canvas  
 35 1/2 x 47 1/2 in.  
 Painted *circa* 1913
- \$1,200,000-2,500,000**
- LITERATURE:**  
 D.E. Gordon, *Ernst Ludwig Kirchner*, Cambridge, 1968,  
 p. 313, no. 331 (illustrated).



- 21.203 **183.**  
**OSKAR KOKOSCHKA (1886-1980)**  
*Dresden, Newtown II*  
 signed 'O.K.' (lower left)  
 oil on canvas  
 23 1/2 x 31 1/2 in.  
 Painted *circa* 1921
- \$3,000,000-5,000,000**
- LITERATURE:**  
 B. Bultman, *Oskar Kokoschka*, London, 1961, pp. 72-73,  
 as 'Dresden, Newtown II' and dated 1921 (illustrated).  
 E. Hoffman, *Kokoschka: Life and Work*, London, 1947,  
 no. 125, as 'Dresden I'.



Phase 1

Impressionist & Modern Art

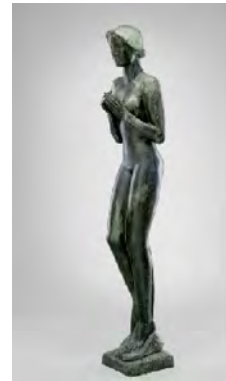
29.331 184.  
**GEORG KOLBE (1877-1947)**

*Assunta*  
 signed 'G.K.' (on the back of plinth)  
 bronze  
 76 3/4 in. high  
 Executed in 1921

**\$300,000-500,000**

**LITERATURE:**

U. Berger, *Georg Kolbe: Leben und werk, mit dem katalog der Kolbe-Plastiken im Georg-Kolbe Museum*, Berlin, 1990, p. 62 and 246, no. 38 (another cast illustrated).



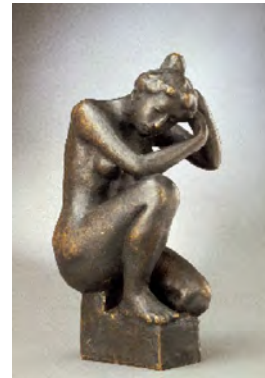
24.73 185.  
**ARISTIDE MAILLOL (1861-1944)**

*Girl Crouching*  
 bronze  
 8 1/4 in. high  
 Executed circa 1900

**\$100,000-180,000**

**LITERATURE:**

J. Rewald, *Maillol*, New York, 1939, p. 166, no. 104 (another cast illustrated).



Phase 1

Impressionist & Modern Art

22.14 186.  
**HENRI MATISSE (1869-1954)**

*Le guéridon*  
 oil on canvas  
 57 1/2 x 46 in.  
 Painted in 1916

**\$40,000,000-80,000,000**

**LITERATURE:**

G.P. and M. Dauberville, *Matisse*, Vol. I, Paris, 1995, p. 549, no. 154 (illustrated).

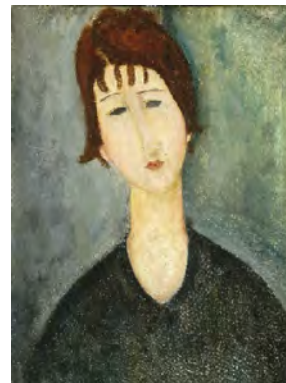


26.16 187.  
**AMEDEO MODIGLIANI (1884-1920)**

*A Woman*  
 oil on canvas  
 23 3/4 x 18 1/4 in.

★

Christie's did not provide a fair market value range for this painting because the work is not included in the principle catalogue on Modigliani's *oeuvre* by the late Ambrogio Ceroni who is currently the sole universally accepted authority on the artist. If a work attributed to Modigliani does not appear in Ceroni, it is not readily accepted in the marketplace.



## Phase 1

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### Impressionist & Modern Art

21.71 188.  
**CLAUDE MONET (1840-1926)**

*Gladioli*  
signed 'Claude Monet' (lower right)  
oil on canvas  
22 x 32 1/2 in.  
Painted *circa* 1876

**\$12,000,000-20,000,000**

**LITERATURE:**

D. Wildenstein, *Monet: Catalogue Raisonné*, Vol. II, Cologne, 1996, p. 169, no. 414 (illustrated).



21.210 189.  
**OTTO MUELLER (1874-1930)**

*Bathers*  
oil on canvas  
37 1/4 x 31 in.  
Painted *circa* 1920

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

(Assumes that the recognized authority on the artist would confirm attribution)



## Phase 1

## Impressionist &amp; Modern Art

- 21.206 **190.**  
**HERMANN MAX PECHSTEIN (1881-1955)**  
*Unter den Bäumen*  
 signed 'Pechstein 1911' (lower left)  
 oil on canvas  
 29 x 39 in.  
 Painted in 1911
- \$2,000,000-4,000,000**
- LITERATURE:**  
 A. Soika, *Max Pechstein: Das Werkverzeichnis, Der Ölgemälde*, Vol. I, Munich, 2011, p. 323, no. 1911.32 (illustrated).



- 21.34 **191.**  
**CAMILLE PISSARRO (1830-1903)**  
*Le Sentier, femmes causant*  
 signed 'C. Pissarro, 1889' (lower right)  
 oil on canvas  
 28 1/2 x 23 1/2 in.  
 Painted in 1889
- \$1,500,000-3,000,000**
- LITERATURE:**  
 J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, Vol. III, Paris, 2005, p. 572, no. 871 (illustrated).





Phase 1

Impressionist & Modern Art

25.201 **192.**  
**ODILON REDON (1840-1916)**

*Évocations des papillons*  
signed 'Odilon Redon' (lower left)  
oil on canvas  
21 3/4 x 16 1/4 in.  
Painted *circa* 1910-1912

**\$300,000-500,000**

**LITERATURE:**

A. Wildenstein, *Odilon Redon: Catalogue raisonné de l'oeuvre peint et dessiné*, Vol. II, Paris, 1994, p. 312, no. 1324 (illustrated).



20.11 **193.**  
**PIERRE-AUGUSTE RENOIR (1841-1919)**

*Graziella*  
signed 'Renoir' (lower right)  
oil on canvas  
25 3/4 x 21 1/4 in.

**\$1,800,000-3,000,000**

**LITERATURE:**

G.P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Vol. III, Paris, 2010, p. 322, no. 2259 (illustrated).





Phase 1

Impressionist & Modern Art

21.207 **194.**  
**KARL SCHMIDT-ROTTLUFF (1884-1976)**

*Stilleben (Blumen)*  
signed 'S. Rottluff' (lower left)  
oil on canvas  
26 1/4 x 29 1/2 in.  
Painted in 1919

**\$600,000-1,200,000**

**LITERATURE:**

W. Grohmann, *Karl Schmidt-Rottluff*, 1956, p. 263  
(illustrated).



28.181 **195.**  
**RENEE SINTENIS (1888-1965)**

*The Donkey from Seelow*  
signed 'R. Sintenis' (on the base)  
bronze  
30 1/2 in. high  
Executed in 1927

**\$90,000-180,000**

**LITERATURE:**

B.E. Buhlmann, *Renée Sintenis: Werkmonographie der Skulpturen*, Darmstadt, 1987, p. 255, no. 193 (illustrated).



Phase 1

Impressionist & Modern Art

20.114 **196.**  
**ALFRED SISLEY (1839-1899)**

*L'Eglise de Moret, après la pluie*  
signed 'Sisley 94' (lower left)  
oil on canvas  
28 3/4 x 23 3/4 in.  
Painted in 1894

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

**LITERATURE:**

F. Daulte, *Alfred Sisley: Catalogue raisonné de l'oeuvre peint*,  
Lausanne, 1959, p. 195, no. 836 (illustrated).



22.13 **197.**  
**VINCENT VAN GOGH (1853-1890)**

*Self Portrait with Straw Hat*  
oil on artist board mounted to wood panel  
13 3/4 x 10 1/2 in.  
Painted in 1887

**\$80,000,000-150,000,000**

**LITERATURE:**

J.B. de la Faille, *The Works of Vincent van Gogh: His  
Paintings and Drawings*, Amsterdam, 1970, p. 185, no.  
526 (illustrated).  
J. Hulsker, *The Complete Van Gogh: Paintings, Drawings,  
Sketches*, New York, 1980, p. 291, no. 1309 (illustrated).



## Phase 1

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### Impressionist & Modern Art

26.28      198.  
**MAURICE DE VLAMINCK (1876-1958)**

*Marine*

signed 'Vlaminck' (lower left)

oil on canvas

31 3/4 x 39 1/2 in.

Painted *circa* 1920

**\$400,000-700,000**

(Assumes that the recognized authority on the artist  
would confirm attribution)



## Phase 1

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### Indian & Southeast Asian Art

- 28.151      **199.**  
**A GRANITE FIGURE OF BRAHMA**  
SOUTH INDIA, CHOLA PERIOD, LATE  
10TH/EARLY 11TH CENTURY  
60 3/4 in. high  
  
**\$2,000,000–4,000,000**  
  
(Not seen in person; appraised from photographs)



Phase 1

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Islamic Art

- 25.5            200.  
**AN ISLAMIC MOLDED AND TURQUOISE  
GLAZED POTTERY BOTTLE**  
SELJUK IRAN, CIRCA 1150-1250  
16 in. high  
  
**\$50,000-100,000**



- 25.36            201.  
**AN ISLAMIC UNDERGLAZE-PAINTED  
FRITWARE TILE**  
IZNIK, OTTOMAN TURKEY, CIRCA 1600  
9 7/8 x 9 1/2 in.  
  
**\$35,000-80,000**



## Phase 1

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### Islamic Art

- 25.64      202.  
**AN ISLAMIC PAINTED STUCCO FIGURE OF  
A COURTIER FROM A PALACE FRIEZE**  
SELJUK IRAN, CIRCA 1150-1250  
40 in. high  
  
**\$350,000-1,200,000**



- 26.7      203.  
**A PAIR OF GILDED AND LACQUERED  
APPLEWOOD DOORS**  
SAFAVID IRAN, CIRCA 1650  
76 1/4 x 33 in.      (2)  
  
**\$100,000-150,000**  
  
(Assumes carbon dating testing would confirm the work  
is of the period)



## Phase 1

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### Islamic Art

- 26.181      204.  
**AN ISLAMIC TIN-GLAZED EARTENWARE  
BOWL WITH LUSTER**  
MANISES, SOUTH SPAIN, 13TH CENTURY  
9 1/4 in. diameter  
  
**\$50,000-150,000**



- 27.273      205.  
**AN ISLAMIC WOOL DRAGON RUG**  
SOUTH CAUCASUS, SECOND HALF 18TH  
CENTURY  
114 x 53 1/2 in.  
  
**\$70,000-150,000**



Phase 1

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Islamic Art

- 28.91                    206.  
**AN ISLAMIC UNDERGLAZE-PAINTED  
FRITWARE DISH**  
IZNIK, OTTOMAN TURKEY, CIRCA 1610  
13 1/2 in. diameter  
  
**\$12,000-20,000**



- 28.145                    207.  
**AN ISLAMIC UNDERGLAZE-PAINTED  
FRITWARE DISH**  
IZNIK, OTTOMAN TURKEY, CIRCA 1590  
12 7/8 in. diameter  
  
**\$20,000-40,000**





## Phase 1

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### Islamic Art

- 29.224      208.  
**A PERSIAN LEADED BRONZE MIRROR  
WITH BENEDICTORY INSCRIPTION**  
KHORASAN, SELJUK IRAN, CIRCA 1200  
4 1/4 in. diameter  
  
**\$300-500**



- 29.225      209.  
**AN ISLAMIC LEADED BRONZE MIRROR  
WITH A HARPY**  
SELJUK IRAN OR TURKEY, 1100-1200  
3 5/8 in. diameter  
  
**\$800-1,600**



Phase 1

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Islamic Art

29.227      210.  
**AN ISLAMIC BRONZE MIRROR WITH  
FLYING PHOENIXES**  
ILKHANID IRAN, 1260-1350  
3/16 in. diameter  
  
**\$650-1,200**



29.297      211.  
**AN ISLAMIC IVORY AND GILDED COPPER  
INKWELL**  
PROBABLY MAMLUK EGYPT OR SYRIA,  
PROBABLY 15TH CENTURY  
4 1/4 in. high  
  
**\$50,000-150,000**  
  
(Assumes ivory meets all age and import requirements to  
trade freely within the United States)  
  
(Assumes carbon dating testing would confirm the work  
is of the period)



## Phase 1

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### Islamic Art

- 29.386      212.  
**A FRAGMENT OF AN ISLAMIC TIRAZ LINEN  
AND SILK TEXTILE WITH MULTIPLE  
INSCRIPTIONS**  
FATIMID EGYPT, 12TH CENTURY  
7 1/4 x 5 1/8 in.

**\$3,500-5,000**



- 29.392      213.  
**A FRAGMENT OF A TIRAZ LINEN AND SILK  
TEXTILE**  
FATIMID EGYPT, 11TH CENTURY/12TH  
CENTURY  
8 5/8 x 5 5/8 in.

**\$800-1,200**



## Phase 1

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### Islamic Art

- 30.323      214.  
**AN IRANIAN QUR'AN**  
TIMURID IRAN, CIRCA 1450/1560  
leather, paper, ink, colors and gold on Chinese paper  
17 1/2 x 15 in.  
  
**\$700,000-2,000,000**



- 30.416      215.  
**AN ISLAMIC GLASS, GOLD AND ENAMEL  
BOTTLE**  
MAMLUK EGYPT OR SYRIA, 1296-1321  
Made for the Rasulid Sultan Hizabr al-din in Yemen  
14 3/4 in. high  
  
**\$1,200,000-2,500,000**



Phase 1

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Islamic Art

- 30.421      216.  
**AN ISLAMIC BOWL**  
SELJUK IRAN, EARLY 13TH CENTURY  
Composite body inscribed 'wealth', with opaque white glaze, polychrome underglaze and overglaze painted decoration  
8 1/4 in. diameter  
  
**\$60,000-120,000**



- 30.431      217.  
**AN ISLAMIC COPPER, TIN, ZINC AND LEAD MIRROR WITH BENEDICTORY INSCRIPTION**  
WESTERN IRAN OR TURKEY, 12TH CENTURY  
5 1/2 in. diameter  
  
**\$6,500-12,000**



Phase 1

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Islamic Art

30.432.AB      218.  
**AN ISLAMIC COPPER AND TIN SALT  
CELLAR WITH LID**  
MUGHAL NORTH INDIA, 1664-1665  
Inscribed with a poem about salt  
8 11/12 in. high  
  
**\$50,000-120,000**



30.433      219.  
**AN ISLAMIC BRASS MIRROR CASE**  
IRAN, 1600-1800  
5 in. diameter  
  
**\$800-2,500**

(2)



## Phase 1

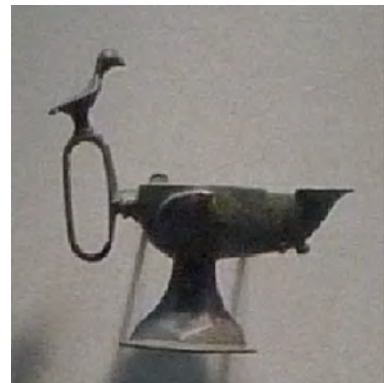
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### Islamic Art

- 30.434      220.  
**AN ISLAMIC BRASS MORTAR**  
SELJUK TURKEY, CIRCA 1150-1250  
4 1/2 in. high  
  
**\$1,000-2,000**



- 30.437      221.  
**A PERSIAN LEADED BRASS LAMP WITH  
BENEDICTORY INSCRIPTION**  
KHORASAN, EASTERN IRAN, 12TH CENTURY  
6 in. high  
  
**\$650-1,200**



## Phase 1

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### Islamic Art

- 30.438      222.  
**A PERSIAN LEADED BRASS LAMP WITH  
BENEDICTORY INSCRIPTION**  
KHORASAN, EASTERN IRAN, CIRCA 1200  
4 5/8 in. high  
  
**\$650-1,200**



- 30.439AB      223.  
**A ISLAMIC LEADED BRONZE EWER INLAID  
WITH COPPER**  
KHORASAN, EASTERN IRAN, CIRCA 1200  
Inscribed 'prosperity, favor'  
10 in. high  
  
**\$1,000-2,000**





## Phase 1

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### Islamic Art

- 30.440      224.  
**AN ISLAMIC LEADED ARSENICAL BRASS  
AND COPPER-ALLOY INLAY PIERCED-  
WORK LAMP SECTION WITH  
BENEDICTORY INSCRIPTION**  
KHORASAN, EASTERN IRAN, CIRCA 1000  
6 3/16 in. high  
  
**\$2,500-3,500**



- 30.442      225.  
**AN ISLAMIC QUATERNARY ALLOY SPIGOT**  
KHORASAN, EASTERN IRAN, 1150-1250  
5 1/2 in. high  
  
**\$2,000-3,500**



## Phase 1

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### Islamic Art

- 30.446      226.  
**AN ISLAMIC LEADED ARSENICAL BRASS  
SEVEN-WICK LAMP**  
EASTERN IRAN OR FATIMID EGYPT, 900-1100  
13 1/2 in. high  
  
**\$25,000-50,000**



- 30.447      227.  
**AN ISLAMIC LEADED ARSENICAL BRASS  
BASE OF A LAMP STAND WITH  
BENEDICTORY INSCRIPTION**  
KHORASAN, EASTERN IRAN, 1150-1250  
12 1/4 in. high  
  
**\$5,000-12,000**



Phase 1

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Islamic Art

30.457      228.  
**AN ISLAMIC JUG**  
KASHAN, CENTRAL IRAN, 1170-1200  
With molded composite body with overglaze luster  
painted decoration and inglaze blue stained interior  
9 1/8 in. high  
  
**\$6,500-13,000**



30.460      229.  
**AN ISLAMIC TIN-GLAZED EARTHENWARE  
COBALT BOWL**  
ABBASID IRAQ, 9TH CENTURY/10TH  
CENTURY  
8 in. diameter  
  
**\$25,000-50,000**



## Phase 1

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### Islamic Art

- 30.461      230.  
**AN ISLAMIC BOWL**  
KASHAN, CENTRAL IRAN, 12TH  
CENTURY/13TH CENTURY  
Composite body with opaque white glaze and overglaze  
painted polychrome decoration  
8 3/4 in. diameter  
  
**\$3,000-5,000**



- 30.462      231.  
**AN ISLAMIC BOWL**  
KASHAN, CENTRAL IRAN, LATE 12TH  
CENTURY/EARLY 13TH CENTURY  
Composite body inscribed 'Increasing prosperity,  
wealth', with opaque white glaze and overglaze  
polychrome painting  
8 1/4 in. diameter  
  
**\$3,500-5,000**



## Phase 1

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### Islamic Art

- 31.54      232.  
**AN ISLAMIC UNDERGLAZE PAINTED  
FRITWARE DISH**  
NORTH IRAN, KUBACHI TYPE, 17TH  
CENTURY  
13 1/4 in. diameter  
  
**\$3,000-5,000**



- 31.55      233.  
**AN ISLAMIC EWER**  
SELJUK IRAN, 1150-1250  
Composite body, glazed with molded decoration  
13 in. high  
  
**\$70,000-250,000**



## Phase 1

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### Islamic Art

- 31.347      234.  
**AN ISLAMIC CARVED WOOD PANEL,  
POSSIBLY FROM A CENOTAPH**  
SELJUK IRAN OR TURKEY, 1250-1350  
22 1/2 x 5 1/2 in.  
  
**\$20,000-35,000**



- 31.349      235.  
**AN ISLAMIC TILE WITH LOTUS BLOSSOMS**  
TAKHT-I SULAYMAN, WESTERN IRAN, CIRCA  
1270  
Composite, molded body with overglaze painted  
decoration and gold leaf  
8 7/16 x 8 1/4 in.  
  
**\$12,000-16,000**



## Phase 1

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### Islamic Art

2001.74.1-6      236.  
**A SECTION OF AN ISLAMIC GLAZED  
FRITWARE TILE PANEL**  
SAFAVID IRAN, 1600-1700  
27 3/4 in. x 18 1/2 in.

**\$80,000-120,000**

(6)



Phase 1

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Old Master Paintings

1990.10 237.  
**GIOACCHINO ASSERETO (1600-1649)**  
*St. Francis of Assisi comforted by a cherub with a violin*  
oil on canvas  
58 1/16 x 44 1/4 in.

**\$600,000–1,000,000**

**LITERATURE:**

T. Zennaro, *Gioacchino Assereto, 1600-1650*, Soncino, 2011, no. A79.



29.320 238.  
**ANDREA DI BARTOLO (1358/1364-1428)**  
*Christ in Benediction*  
tempera and gold on panel  
34 1/8 x 13 1/2 in.

**\$200,000–400,000**

**LITERATURE:**

B. Berenson, *Italian Pictures of the Renaissance: Central Italian and North Italian Schools*, Vol. I, London, 1968, p. 6, as Andrea di Bartolo.





## Phase 1

## Old Master Paintings

- 28.115 239.  
**GIOVANNI BELLINI AND WORKSHOP**  
**(CIRCA 1431/1436-1516)**  
*Madonna and Child*  
 signed and dated 'IOANNES BELLINUS / MDVIII'  
 (on the book)  
 oil on panel  
 33 3/8 x 41 3/4 in.

**\$4,000,000-10,000,000**

**LITERATURE:**

A. Tempestini, trans. A. Bonfante-Warren and J. Hyams, *Giovanni Bellini*, New York, 1999, p. 178, as 'an idea provided by the master but made by a workshop assistant'.



- 26.114 240.  
**NERI DI BICCI (1419-1492)**  
*The Palla Altarpiece: Tobias and Three Archangels*  
 tempera, oil, gold and silver on panel  
 71 x 68 3/4 in.  
 Executed in 1471

**\$8,000,000-15,000,000**

**LITERATURE:**

N. di Bicci with B. Santi, ed., *Le Ricordanze*, Pisa, 1976, pp. 372-373, no. 698, as 'Tavola di Mariotto della Palla, Tuesday, 7 May 1471'.  
 L. Kanter, *Italian Paintings from the Richard L. Feigen Collection*, exhibition catalogue, New Haven, 2010, as 'largely executed by Polito del Donzello'.



## Phase 1

## Old Master Paintings

- 29.315 241.  
**GIOVANNI DEL BIONDO (FLOURISHED 1356-1399)**

*A pinnacle from the high altar of the church of San Giovanni Valdarno, Florence: The Angel Annunciate*

tempera and gold on panel in an engaged frame  
 14 x 7 in.

**\$750,000–1,500,000**

**LITERATURE:**

R. Offner and K. Steinweg, *A Critical and Historical Corpus of Florentine Painting*, Vol. IV, Sect. IV, New York, 1967, pp. 136–143, as Giovanni del Biondo.



- 29.316 242.  
**GIOVANNI DEL BIONDO (FLOURISHED 1356-1399)**

*A pinnacle from the high altar of the church of San Giovanni Valdarno, Florence: The Virgin Annunciate*

tempera and gold on panel in an engaged frame  
 14 x 7 in.

**\$1,000,000–2,000,000**

**LITERATURE:**

R. Offner and K. Steinweg, *A Critical and Historical Corpus of Florentine Painting*, Vol. IV, Sect. IV, New York, 1967, pp. 136–143, as Giovanni del Biondo.



## Phase 1

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### Old Master Paintings

29.256 243.  
**GERARD TER BORCH (1582-1662)**

*Young Man Reading a Letter*  
oil on panel  
15 7/8 x 13 1/2 in.

**\$2,500,000-4,000,000**

**LITERATURE:**

S.J. Gudlangsson, *Gerard Ter Borch*, Vol. I, 1959-1960, p. 407, no. 289; Vol. II, p. 240, no. 289, as Gerard Ter Borch.



30.374 244.  
**PIETER BRUEGEL I (1525/1530-1569)**

*The Wedding Dance*  
dated 'M.D.LXVI' (lower right)  
oil on panel  
47 x 62 in.

**\$100,000,000-200,000,000**

**LITERATURE:**

M. Sellink, *Bruegel: The Complete Paintings, Drawings and Prints*, London, 2007, no. 151, as Pieter Bruegel I.



Phase 1

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Old Master Paintings

26.112 245.  
**CRISTOFORO CASELLI (CIRCA 1460-1521)**

*Saint Paul and Saint James the Greater*  
tempera and gold on panel  
40 1/2 x 18 3/4 in.

**\$400,000-600,000**

**LITERATURE:**

S. Facchinetti, *Da Bergognone a Tiepolo*, exhibition catalogue, Milan, 2002, no. 1, as Caselli.



26.113 246.  
**CRISTOFORO CASELLI (CIRCA 1460-1521)**

*Saint Matthew and Saint Sebastian*  
tempera and gold on panel  
39 1/4 x 18 3/4 in.

**\$600,000-900,000**

**LITERATURE:**

S. Facchinetti, *Da Bergognone a Tiepolo*, exhibition catalogue, Milan, 2002, no. 1, as Caselli.



Phase 1

Old Master Paintings

26.296 247.  
**JEAN-SIMÉON CHARDIN (1699-1779)**  
*A dead hare with flowers and onions on a ledge*  
 signed 'chardin' (lower left)  
 oil on canvas  
 28 3/4 x 23 1/2 in.

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

**LITERATURE:**

P. Rosenberg, *Chardin: Suivi du catalogue des oeuvres*, Paris, 1999, no. 161, as Chardin.



25.65 248.  
**JAN WELLENS DE COCK (CIRCA 1490-1527)**  
*Lot and His Daughters*  
 oil on panel  
 14 1/4 x 19 1/4 in.

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

**LITERATURE:**

M.R. de Vrij, *Jan Wellens de Cock: Antwerp Mannerist Associate*, Zwanenburg, 2009, pp. 158-159, as The Master of the Vienna Lamentation.



Phase 1

Old Master Paintings

27.201 249.  
**GERARD DAVID (1460-1523)**

*The Annunciation*  
 oil on panel  
 13 11/16 x 9 3/16 in.

**\$3,000,000-6,000,000**

**LITERATURE:**

H.J. van Miegroet, *Gerard David*, Antwerp, 1989, no. 8,  
 as Gerard David.



25.4 250.  
**WORKSHOP OF JAN VAN EYCK (1395-1441)**

*Saint Jerome in His Study*  
 dated '1442' (upper left)  
 oil on linen paper, laid down on panel  
 8 1/8 x 5 1/4 in.

**\$4,000,000-8,000,000**

**LITERATURE:**

M. Ainsworth, *Petrus Christus: Renaissance Master of the  
 Bruges*, exhibition catalogue, New York, 1994, no. 1, as  
 workshop of Jan van Eyck.

(Not seen in person; appraised from photographs)



Phase 1

Old Master Paintings

28.94            251.  
**JAN FYT (1611-1661)**  
*Dead Game and Weasels*  
 oil on oak-veneered masonite panel  
 29 5/8 x 37 1/8 in.

**\$70,000-200,000**

**LITERATURE:**

E. Greindl, *Les peintres flamands de nature morte au XVIIe siècle*, Brussels, 1983, no. 218, as Jan Fyt.



25.205            252.  
**DOMENICO GHIRLANDAIO (1448-1494)**  
*Saint Michael Fighting the Rebel Angels: a predella panel from the San Giusto Altarpiece*  
 tempera on panel  
 6 1/4 x 16 1/4 in.

**\$800,000-1,300,000**

**LITERATURE:**

J. Cadogan, *Domenico Ghirlandaio: Artist and Artisan*, New Haven, 2000, no. 28, as Domenico Ghirlandaio.





Phase 1

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Old Master Paintings

24.95 253.  
**BENVENUTO DI GIOVANNI (1436-AFTER  
1518)**

*The Madonna and Child with Angels*  
tempera on panel  
25 1/2 x 18 1/2 in.

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

**LITERATURE:**

M.C. Bandera, *Benvenuto di Giovanni*, Milan, 1999, as  
Benvenuto di Giovanni.



26.108 254.  
**STUDIO OF GIOVANNI FRANCESCO  
BARBIERI, IL GUERCINO (1591-1666)**

*Christ and the Woman of Samaria*  
oil on canvas  
39 5/8 x 54 in.

**\$100,000-200,000**

**LITERATURE:**

L. Salerno, *I Dipinti del Guercino*, Rome, 1988, no. 64, as  
'one of three versions of a lost original by Guercino'.





## Phase 1

## Old Master Paintings

- 23.27 255.  
**FRANS HALS (1581/1585-1666)**  
*Portrait of a Woman*  
 monogrammed, inscribed and dated 'AETA SVAE 34 / AN<sup>o</sup>1634 / FH' (upper left)  
 oil on panel  
 28 3/4 x 22 1/8 in.

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

**LITERATURE:**

S. Slive, *Frans Hals*, Vol. I, London, 1970-1974, p. 119 (illustrated, fig. 113); Vol. II (illustrated, pl. 159); Vol. III, p. 57, no. 101, as Frans Hals.



- 49.347 256.  
**FRANS HALS (1581/1585-1666)**  
*Portrait of Hendrik Swalmius*  
 monogrammed, inscribed and dated 'AETAT 60 / 1639 / FH' (center right)  
 oil on panel  
 11 x 8 1/4 in.

**\$6,000,000-10,000,000**

**LITERATURE:**

S. Slive, *Frans Hals*, Vol. I, London, 1970-1974, pp. 129-130 (illustrated, fig. 12); Vol. II (illustrated, pl. 204); Vol. III, p. 67, no. 126, as Frans Hals.



Phase 1

Old Master Paintings

72.296 257.  
**LOUIS-JEAN-FRANÇOIS LAGRENÉE (1724-1805)**

*Pygmalion and Galeta*  
 signed and dated 'L. Lagrenée 1781'  
 oil on canvas  
 23 3/8 x 19 1/4 in. (oval)

**\$400,000-750,000**

**LITERATURE:**

M. Sandoz, *Les Lagrenée*, Vol. I, Paris, 1983, no. 349, as Louis-Jean-François Lagrenée.



28.95 258.  
**NICOLAS LANCRET (1690-1745)**

*The Repast of the Hunting Party*  
 oil on canvas  
 22 x 29 in.

**\$200,000-400,000**

**LITERATURE:**

G. Wildenstein, *Lancret*, Paris, 1924, no. 452.



## Phase 1

## Old Master Paintings

24.96 259.  
**MASTER OF CITTÀ DI CASTELLO (ACTIVE  
 CIRCA 1305-1320)**

*The Madonna and Child*  
 tempera and gold on panel  
 29 x 18 3/4 in.

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

**LITERATURE:**

A. Bagnoli, *Duccio: alle origini dalla pittura senese*,  
 exhibition catalogue, Siena, 2003, pp. 290, 292, no. 41,  
 as the Master of Città de Castello.



44.219 260.  
**MASTER OF SAN POLO IN CHIANTI (14TH  
 CENTURY)**

*The Agony in the Garden*  
 tempera and gold on panel  
 6 5/8 x 5 15/16 in.

**\$80,000-170,000**

**LITERATURE:**

R. Offner and K. Steinweg, *A Critical and Historical  
 Corpus of Florentine Painting*, Vol. IV, Sect. III, New  
 York, 1967, pp. 25, 481-486, as The Master of San Polo  
 in Chianti.



Phase 1

Old Master Paintings

44.220 261.  
**MASTER OF SAN POLO IN CHIANTI (14TH CENTURY)**

*Pilate Washing His Hands*  
 tempera and gold on panel  
 6 3/4 x 5 15/16 in.

**\$80,000-170,000**

**LITERATURE:**

R. Offner and K. Steinweg, *A Critical and Historical Corpus of Florentine Painting*, Vol. IV, Sect. III, New York, 1967, pp. 25, 481-486, as The Master of San Polo in Chianti.



28.123 262.  
**MASTER OF THE GAMES (FLOURISHED CIRCA 1645-1655)**

*A Peasant Family*  
 oil on canvas  
 34 5/8 x 43 in.

**\$400,000-600,000**

**LITERATURE:**

P. Rosenberg, *Tout l'oeuvre peint des Le Nain*, Paris, 1993, no. J11, as The Master of the Games.



## Phase 1

### Old Master Paintings

- 25.41      263.  
**MASTER OF THE STROZZI FUNERAL CHAPEL (ACTIVE CIRCA 1370-1400)**
- A Triptych: The Madonna Enthroned with Saints (Central Panel); The Crucifixion and The Nativity (The Wings)*
- tempera and gold on panel  
 22 7/8 x 20 1/2 in. (with doors open)
- \$300,000-500,000**
- LITERATURE:**  
 M. Boskovits, *Pittura Fiorentina alla Vigilia del Rinascimento*, Florence, 1975, p. 199, no. 85, as The Master of the Strozzi Funeral Chapel.  
 D. Wilkins, *Maso di Banco: A Florentine Artist of the Early Trecento*, New York, 1985, no. 8-12, as by 'a weak or provincial follower of Maso'.



- 30.280      264.  
**ANTOINE LE NAIN (CIRCA 1600-1648)**
- The Village Piper*
- signed and dated 'Le.nain.fecit 164\*' (lower right)  
 oil on copper  
 8 7/8 x 12 in.
- \$6,000,000-8,500,000**
- LITERATURE:**  
 P. Rosenberg, *Tout l'oeuvre peint des Le Nain*, Paris, 1993, no. 11, as Antoine Le Nain.



## Phase 1

## Old Master Paintings

- 20.100 265.  
**SIR HENRY RAEBURN, R.A. (1756-1823)**  
*The Honorable Henry David Erskine, Twelfth Earl of Buchan (1746-1817)*  
 oil on canvas  
 49 1/2 x 39 1/2 in.  
**\$250,000-500,000**  
**LITERATURE:**  
 (Possibly) W. Armstrong, *Sir Henry Raeburn*, London, 1901, p. 101.



- 27.200 266.  
**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**  
*The Visitation*  
 signed 'Rembrandt 1640' (lower center)  
 oil on panel  
 22 1/4 x 18 7/8 in.  
**\$50,000,000-90,000,000**  
**LITERATURE:**  
 C. Tumpel, *Rembrandt: All Paintings in Colour*, Antwerp, 1986, no. 60, as Rembrandt.  
 Rembrandt Research Project, *A Corpus of Rembrandt Paintings*, Vol. III, Dordrecht, 1998, no. A138, as 'an autograph work in good state'.



Phase 1

Old Master Paintings

1995.67      267.  
**RACHEL RUYSCH (1664-1750)**  
*Flowers in a Glass Vase*  
 signed and dated 'Rachel Ruysch 1704' (lower right, on the ledge)  
 oil on canvas  
 33 x 26 3/8 in.  
**\$3,000,000-5,000,000**  
**LITERATURE:**  
 M. H. Grant, *Rachel Ruysch*, Leigh-on-Sea, 1956, p. 30, no. 56, as Ruysch.



24.94      268.  
**STEFANO DI GIOVANNI, CALLED SASSETTA (CIRCA 1400-1450)**  
*The Procession to Calvary*  
 tempera and gold on panel  
 19 1/8 x 25 1/4 in.  
 Executed in 1437-1444  
**\$5,000,000-8,000,000**  
**LITERATURE:**  
 M. Israels, *Sassetta: The Borgo San Sepolcro Altarpiece*, Vol. I, Florence, 2009, pp. 37-341; Vol. II, pp. 422-427, as Sassetta.





Phase 1

Old Master Paintings

26.110      269.  
**ANDREA SOLARIO (CIRCA 1465-1524)**

*Saint George and Saint Sebastian*  
 oil on panel  
 14 1/2 x 10 1/4 in.

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

**LITERATURE:**

D.A. Brown, *Andrea Solario*, 1987, no. 35, as Andrea Solario.



30.297      270.  
**MICHIEL SWEERTS (1618-1664)**

*In the Studio*  
 signed and dated 'Michael Sweerts / fecit / Romae /  
 A.D. 1652' (on the piece of paper draped over the table  
 edge)  
 oil on canvas  
 28 7/8 x 23 1/8 in.

**\$5,000,000-10,000,000**

**LITERATURE:**

R. Kultzen, *Michiel Sweerts*, *Doomspijk*, 1996, p. 89, no. 7, as Michiel Sweerts.





## Phase 1

## Old Master Paintings

- 23.11 271.  
**JACOPO ROBUSTI, CALLED JACOPO TINTORETTO (1519-1594)**  
*Allegory of The Dreams of Men*  
 oil on canvas  
 149 x 85 3/4 in.  
**\$2,000,000-3,000,000**  
**LITERATURE:**  
 R. Pallucchini and P. Rossi, *Tintoretto: l'opera completa, le opere sacre e profane*, Vol. I, 1990, no. 328, as Jacopo Tintoretto.
- 26.107 272.  
**VENETIAN SCHOOL (CIRCA 1580 OR LATER)**  
*The Appeal*  
 monogrammed 'HCA', interlocked (central figure's hat)  
 oil on canvas  
 33 1/4 x 27 1/4 in.  
**\$1,500,000-3,000,000**  
**LITERATURE:**  
 T. Pignalti and F. Pedrocchi, *Giorgione*, New York, 1999, no. A5, as 'a not terribly successful attempt to imitate the styles of three different artists: Giorgione...Sebastiano... and Titian'.  
 E.M. dal Pozzolo, *Giorgione*, Milan, 2009, p. 362, as Niccolò di Frangipane (illustrated, pl. 328).



Phase 1

Porcelain, European Ceramics & Glass

21.184 273.  
**AN ITALIAN MAIOLICA ISORIATO  
 CRESPIA**  
 THE MARCHES, 1530-1580  
 The shell-molded basin painted with generals conferring  
 with the king in a tent  
 10 7/8 in. diameter  
**\$8,000-20,000**



21.192 274.  
**A DOCUMENTARY ITALIAN MAIOLICA  
 BIBLICAL ISTORIATO BOWL**  
 DUCHY OF URBINO, 1545  
 Painted after a drawing by Michelangelo entitled *Il Sogno*  
 (The Dream), inscribed on the reverse in Italian with a  
 description of the scene which translates as *Daniel,*  
*dreaming of seeing all the deadly sins, was in great distress;*  
*the angel came from heaven and awakened him*  
 11 1/2 in. diameter  
**\$30,000-70,000**



## Phase 1

## Porcelain, European Ceramics &amp; Glass

- 21.196 275.  
**AN ITALIAN (DERUTA) MAIOLICA LUSTRED CHARGER**  
 BY THE 'FATTO IN DIRUTA' PAINTER, CIRCA 1515  
 Decorated in underglaze blue and in gold luster, the center with a male nude, possibly Apollo, posed on a brickwork ground between two columns flanked by stylized flowering plants and poplar trees, standing in contrapposto, leaning on the bow at his left, a quiver of arrows slung across his back, the border with alternate panels of scale pattern and stylized acanthus edged in stripes, the reverse lead-glazed  
 16 1/4 in. diameter



**\$15,000-35,000**

- 22.232 276.  
**A NUREMBERG GREEN LEAD-GLAZED TERRACOTTA STOVE TILE**  
 WORKSHOP OF GEORG VEST (1586-1638),  
 CIRCA 1607  
 Rectangular, molded with The Ascension within cathedral arches  
 30 1/4 x 23 1/2 in.



**\$3,000-8,000**

## Phase 1

## Porcelain, European Ceramics &amp; Glass

- 29.214 277.  
**A VENETIAN GLASS ENAMELED FOOTED BOWL**  
 16TH CENTURY  
 The hemispheric clear glass bowl enameled in colors and enriched in gilt in a scale pattern and raised on a fluted trumpet-mouth foot  
 6 3/4 in. high; 11 5/8 in. diameter
- \$7,000–20,000**
- (Assumes enamel testing would confirm the work is of the period)



- 1992.43 278.  
**A SILVER-GILT MOUNTED MEISSEN (K.P.M.) CHINOISERIE TEAPOT AND COVER**  
 BLUE K.P.M MARK, DREHER'S MARK TO FOOTRIM, PAINTED BY JOHANN GREGOR HÖROLDT, THE SILVER-GILT MOUNT TO THE TIP OF THE SPOUT OF SIMILAR DATE, 1723–1724  
 Of squat baluster form with loop handle, the curved spout with mask terminal, painted with a huntsman and companion on horseback one holding a hawk, the other with a spear, an attendant before them driving three spotted hounds, the reverse with two figures before an estuary with an attendant blackamoor and another figure to one side within iron-red scroll and gilt-lined *Böttger lustre* panelled cartouches, the shoulder with a band of gilt *Laub-und-Bandelwerk*, the spout, handle, body and cover with scattered birds among *indianische Blumen*, the spout with contemporary silver-gilt mount  
 5 3/8 in. high
- \$10,000–25,000**



## Phase 1

## Porcelain, European Ceramics &amp; Glass

- 1992.279 279.  
**A SÈVRES BISCUIT PORCELAIN PORTRAIT  
 FIGURE OF FRANCOIS DE SALIGNAC DE LA  
 MOTHE-FENELON FROM THE 'GRANDS  
 HOMMES' SERIES**  
 AFTER A MODEL BY FÉLIX LE COMTE, MADE  
 UNDER THE DIRECTION OF FRANÇOIS-  
 JOSEPH LE RICHE, 1783-1789  
 The theologian and educator shown standing, holding a  
 book titled *TELEMAQUE / ANNO / 1770* under his  
 left arm  
 18 5/8 in. high

**\$15,000-40,000**



- 1997.8 280.  
**A SÈVRES BISCUIT PORCELAIN PORTRAIT  
 BUST OF NAPOLEON I**  
 IMPRESSED UPPERCASE MARK TO THE  
 FRONT, AFTER A MODEL BY ANTOINE-DENIS  
 CHAUDET, CIRCA 1814  
 Life size, truncated at the shoulders and chest as a herm,  
 the front of the plinth incised *NAPOLÉON*  
 20 1/2 in. high

**\$20,000-50,000**



## Phase 1

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### Porcelain, European Ceramics & Glass

- 2000.85      281.  
**A MEDICI SOFT PASTE PORCELAIN EWER  
(BROCCA)**  
ATTRIBUTED TO BERNARDO  
BUONOTALENTI, 1575-1578  
The baluster jar with upright bracket scroll handle  
issuing from winged grotesque mask terminals at each  
side and centering a spout applied at the shoulder  
issuing from a petal terminal, the stemma of the Medici  
on a ground of *groteschi* beneath a band of scrolls, the  
lower portion molded with beaded gadroons  
14 1/2 in. high  
  
**\$1,200,000-3,000,000**

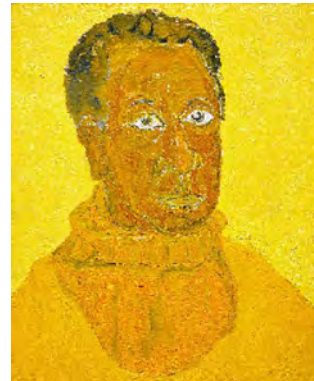


## Phase 1

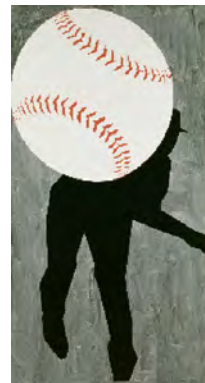
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### Post-War & Contemporary Art

- 1992.214      282.  
**BEAUFORD DELANEY (1901–1979)**  
*Self Portrait*  
oil on canvas  
23 x 19 in.  
Painted in 1962  
  
**\$25,000–35,000**  
  
(Not seen in person; appraised from photographs)



- 1993.49      283.  
**ROBERT MOSKOWITZ (1912–2001)**  
*Hard Ball III*  
oil on canvas  
108 x 58 in.  
Painted in 1993  
  
**\$8,000–10,000**  
  
(Not seen in person; appraised from photographs)





## Phase 1

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### Pre-Columbian Art

47.180      284.  
**A BASALT PALMA WITH MAIZE GOD  
RECEIVING A HUMAN SACRIFICE**  
VERA CRUZ, 250-950  
19 1/8 in. high  
  
**\$40,000-60,000**





## Phase 1

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### Prints & Multiples

21.116                    285.  
**HONORE VICTORIN DAUMIER (1808-1879)**

*Le ventre législatif*  
lithograph on wove paper, 1834  
11 x 17 1/8 in.

**\$15,000-25,000**

(Not seen in person; appraised from photographs)



## Phase 1

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### Silver & Objects of Vertu

29.308      286.  
**A WILLIAM III SILVER TANKARD**  
MARK OF ALEXANDER ROOD, LONDON, 1698  
6 1/6 in. high

**\$5,000-8,000**

(Not seen in person; appraised from photographs)



29.309      287.  
**A GEORGE I IRISH TWO-HANDLED SILVER CUP**  
MARK OF DAVID KING, DUBLIN, 1717  
8 1/4 in. high

**\$5,000-8,000**

(Not seen in person; appraised from photographs)



## Phase 1

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### Silver & Objects of Vertu

29.312      288.  
**A GEORGE III SILVER EPERGNE**  
MARK OF WILLIAM CRIPPS, LONDON, 1763  
14 1/4 in. high; 28 in. wide

**\$30,000-50,000**

(Not seen in person; appraised from photographs)



49.288      289.  
**AN AMERICAN SILVER SAUCEBOAT**  
MARK OF JOSEPH ANTHONY, JR.,  
PHILADELPHIA, CIRCA 1785  
7 3/16 in. long

**\$5,000-8,000**

(Not seen in person; appraised from photographs)



## Phase 1

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### Silver & Objects of Vertu

2002.136.1      **290.**  
**AN AMERICAN FIVE-PIECE SILVER TEA  
AND COFFEE SERVICE**  
MARK OF THOMAS FLETCHER & SIDNEY  
GARDINER, PHILADELPHIA, CIRCA 1815  
8 1/8 in. high (the larger teapot)

**\$10,000-15,000**

(Not seen in person; appraised from photographs)

(5)



## Phase 2

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### 20th Century Decorative Art & Design

21.102      291.  
**CHARLES RENNIE MACKINTOSH (1868-1928)**

*PETUNIAS, 1916*

watercolor, gouache and graphite on wove paper  
20 3/4 x 21 1/4 in.

**\$200,000-400,000**



## Phase 2

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### African & Oceanic Art

- 26.10      292.  
**A BENIN FIGURE**  
NIGERIA  
copper alloy  
9 1/2 in. high  
  
**\$30,000-50,000**  
(Not seen in person; appraised from photographs)



- 26.11      293.  
**A BENIN FIGURE**  
NIGERIA  
copper alloy  
9 1/4 in. high  
  
**\$30,000-50,000**  
(Not seen in person; appraised from photographs)



## Phase 2

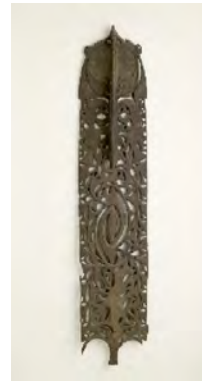
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### African & Oceanic Art

- 26.369      294.  
**A SHIELD**  
MIDDLE SEPIK RIVER, PAPUA, NEW GUINEA  
58 in. long  
  
**\$40,000-60,000**  
  
(Not seen in person; appraised from photographs)



- 26.370      295.  
**A SAWOS CEREMONIAL BOARD (MALU)**  
MIDDLE SEPIK RIVER, PAPUA, NEW GUINEA  
66 1/4 in. long  
  
**\$300,000-500,000**  
  
(Not seen in person; appraised from photographs)



## Phase 2

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### American Art

10.21      296.  
**BIRGE HARRISON (1854-1929)**

*Fifth Avenue at Twilight*  
signed 'Birge Harrison' (lower right)  
oil on canvas  
30 x 23 in.  
Painted *circa* 1910

**\$100,000-300,000**



29.356      297.  
**CARL MILLES (1875-1950)**

*Folke Filbyter*  
stamped 'I. Rasmussen Copenhaven' (on base)  
bronze with dark brown patina  
28 1/2 in. high  
Cast *circa* 1925

**\$50,000-100,000**



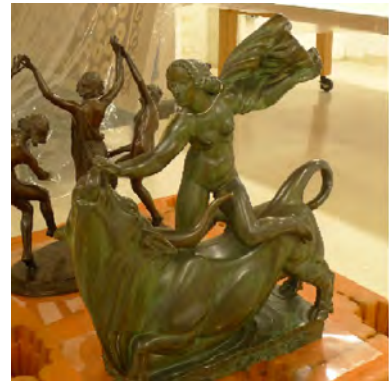


## Phase 2

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### American Art

- 29.357AB      298.  
**CARL MILLES (1875-1950)**  
*Europa and the Bull*  
stamped 'I. Rasmussen Copenhagen' (on base)  
bronze with verdigris patina  
31 1/2 in. high  
Cast circa 1926  
  
**\$200,000-350,000**



- 19.36      299.  
**ELIE NADELMAN (1882-1946)**  
*Resting Stag*  
bronze with varied patina  
17 1/2 in. high  
Cast circa 1916-1917  
  
**\$300,000-600,000**



Phase 2

American Art

19.37 300.  
**ELIE NADELMAN (1882-1946)**

*Wounded Stag*  
 bronze with varied patina  
 17 1/2 in. high  
 Cast circa 1916-1917

**\$200,000-500,000**



27.159 301.  
**MAURICE BRAZIL PRENDERGAST (1859-1924)**

*Promenade*  
 signed 'Prendergast' (lower right)  
 oil on canvas  
 85 x 134 in.  
 Painted in 1914-1915

**\$2,000,000-4,000,000**



**LITERATURE:**

C. Clark, N.M. Mathews and G. Owens, *Maurice Brazil Prendergast and Charles Prendergast: Catalogue Raisonné*, Williamstown, Massachusetts, 1990, p. 302, no. 411, (illustrated).

## Phase 2

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### American Art

13.8      302.  
**ROBERT REID (1862-1929)**

*The Miniature*  
signed 'Robert Reid' (lower left)  
oil on canvas  
30 x 26 in.  
Painted *circa* 1912

**\$50,000-150,000**



25.22      303.  
**ALBERT PINKHAM RYDER (1847-1917)**

*Summer Night, Moonlight*  
signed 'A.P. Ryder' (lower left)  
oil on canvas  
14 x 20 in.

**\$100,000-400,000**

(Assumes that the recognized authority on the artist  
would confirm attribution)



## Phase 2

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### American Art

- 21.23      **304.**  
**BESSIE POTTER VONNOH (1872-1955)**  
*Allegresse*  
inscribed 'Bessie Potter Vonnoh no. III' (on base)  
bronze with brown patina  
26 in. high  
Executed in 1921  
  
**\$50,000-110,000**



## Phase 2

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### American Indian Art

- 51.10      305.  
**A WOODEN EFFIGY LADLE**  
OJIBWA, LATE 18TH/EARLY 19TH CENTURY  
9 5/8 in. long  
  
**\$40,000-60,000**



## Phase 2

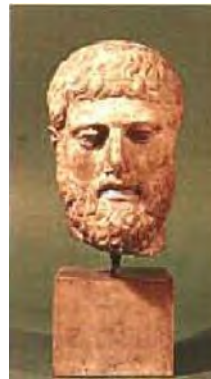
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### Antiquities

- 24.14      306.  
**AN ATTIC BLACK-FIGURED AMPHORA**  
CIRCA 540 B.C.  
12 in. high
- \$20,000-60,000**
- (Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)
- (Not seen in person, appraised from photographs)



- 24.104      307.  
**A ROMAN MARBLE HEAD OF A BEARDED MAN**  
CIRCA 2ND CENTURY A.D.  
10 1/4 in. high; 6 1/4 in. wide; 7 3/4 in. deep
- \$30,000-200,000**
- (Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)
- (Not seen in person, appraised from photographs)



## Phase 2

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### Antiquities

- 24.105      308.  
**A CYPRIOT LIMESTONE BEARDED HEAD**  
CIRCA 6TH CENTURY B.C.  
12 1/2 in. high; 8 in. wide; 8 3/4 in. deep

**\$20,000-150,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)

(Not seen in person, appraised from photographs)



- 26.139      309.  
**A ROMAN MARBLE STRIGILATED**  
**SARCOPHAGUS WITH FIGURES OF SALUS &**  
**ASCLEPIUS**  
CIRCA 3RD CENTURY A.D.  
28 3/4 in. high; 82 1/2 in. wide; 34 in. deep

**\$15,000-75,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)

(Not seen in person, appraised from photographs)



## Phase 2

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### Antiquities

- 27.211 **310.**  
**A ROMAN MARBLE PORTRAIT HEAD OF A MAN**  
REPUBLICAN PERIOD, CIRCA LATE 1ST CENTURY B.C.  
15 3/4 in. high; 8 1/4 in. wide; 8 1/4 in. deep

**\$80,000-300,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)

(Not seen in person, appraised from photographs)



- 27.216 **311.**  
**A ROMAN MARBLE CINERARY URN AND LID**  
CIRCA 1ST CENTURY A.D.  
13 in. high; 14 in. wide; 11 in. deep

**\$15,000-50,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)

(Not seen in person, appraised from photographs)





## Phase 2

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### Antiquities

- 30.372      312.  
**AN EGYPTIAN STONE DIGNITARY**  
MIDDLE KINGDOM, 11TH-12TH DYNASTY,  
2040-1783 B.C.  
9 7/16 in. high; 9 13/16 in. wide; 6 11/16 in. deep

**\$30,000-80,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)

(Not seen in person, appraised from photographs)



- 45.130      313.  
**A ROMAN MARBLE OSCILLUM WITH SATYR  
AND A MAENAD**  
CIRCA 1ST CENTURY B.C.  
16 7/8 in. diameter

**\$30,000-100,000**

(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)

(Not seen in person, appraised from photographs)



## Phase 2

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### Antiquities

53.273      **314.**  
**A BRONZE AGE GOLD LUNULA**  
IRELAND, EARLY BRONZE AGE, CIRCA 1800-  
1600 B.C.  
18 4/5 in. diameter  
Weight of gold: 63.4 g.

**\$50,000-150,000**

(Assumes the source of origin and the provenance is such  
that the work could be traded freely within the United  
States)

(Not seen in person, appraised from photographs)



Phase 2

Books & Manuscripts

21.79 315.  
SCHEDEL, Hartmann (1440-1514). *Liber Chronicarum*, in Latin. Nuremberg: Anton Koberger, 23 December 1493. Folio. Contemporary pigskin. Title with a few marginal repairs, some intermittent pale dampstaining.

**\$30,000-90,000**

(Not seen in person; appraised from photographs)



24.108.AB 316.  
ST. ROMAULD AND CAMALDOLESE MONKS, in a historiated initial 'A' cut from a manuscript choirbook illuminated by Don Simone Camaldolese, 6 7/8 x 6 7/8 in., [Italy, Tuscany, c. 1390]

**\$45,000-90,000**

(Not seen in person; appraised from photographs)



## Phase 2

## Books &amp; Manuscripts

- 29.301.AB 317.  
THE ANNUNCIATION, in a historiated initial 'M' on a leaf from an Antiphony, illuminated manuscript choirbook on vellum, 21 3/8 x 14 3/8 in., [Italy, ?Tuscany, late 13th century]

**\$25,000-60,000**

(Not seen in person; appraised from photographs)



- 29.302.AB 318.  
THE ASSUMPTION, in a historiated initial 'V' on a leaf from an Antiphony, illuminated manuscript choirbook on vellum, 21 3/8 x 14 3/4 in., [Italy, ?Tuscany, late 13th century]

**\$25,000-60,000**

(Not seen in person; appraised from photographs)



## Phase 2

## Chinese Ceramics &amp; Works of Art

- 22.213 319.  
**A STONE BUDDHIST TRIAD STELE**  
TANG DYNASTY (618-907)  
Of pointed arch form, the central seated figure of Buddha flanked on either side by a standing *bodhisattva* borne on a lotus stem and a small seated lion  
22 1/2 in. high

**\$30,000-60,000**



- 26.128 320.  
**A LARGE STONE FIGURE OF GUANYIN**  
SUI DYNASTY, DATED 581  
The figure standing on a lotus base with a small lion to either side, dressed in long robes with an ornamented collar and long, beaded necklaces, with one arm raised holding a flywhisk and the other lowered to the side holding a bottle, the square base carved with a long inscription  
36 in. high

**\$400,000-800,000**



## Phase 2

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### Chinese Ceramics & Works of Art

- 26.129      321.  
**A GREY POTTERY RELIEF OF A  
CAPARISONED HORSE**  
SIX DYNASTIES PERIOD OR LATER  
The panel divided into four sections, depicting a prancing  
horse  
27 1/2 x 26 1/4 in.

**\$10,000-50,000**



- 26.161      322.  
**A GREY LIMESTONE FIGURE OF AMITABHA**  
TANG DYNASTY (618-907)  
Shown seated in *dhyanasana* atop a lotus, with the left  
hand resting on the knee in *bhumisparsa mudra* and the  
right hand, now missing, raised, dressed in long robes  
with hair pulled back and low-domed *usnisa*  
13 1/4 in. high

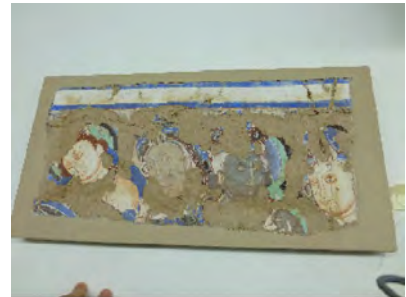
**\$20,000-70,000**



## Phase 2

## Chinese Ceramics &amp; Works of Art

- 28.67 323.  
**A FRESCO OF FOUR BODHISATTVAS**  
4TH/5TH CENTURY  
Painted in blue, white, brown and shades of grey, the panel depicts four heads beneath a blue and white border  
9 1/4 in. high; 19 1/4 in. wide  
**\$30,000-100,000**



- 29.245 324.  
**A GILT-BRONZE FIGURE OF A STANDING BUDDHA**  
MING DYNASTY (1368-1644)  
Wearing voluminous robes with cascading folds, the figure stands gracefully with the right hand raised and the left hand lowered, the face framed by pendulous earlobes, topped by a pronounced *ushnisa* covered with finely rendered plaits of hair and centered by a central circular indentation on both levels  
45 3/4 in. high  
**\$800,000-2,000,000**



## Phase 2

## Chinese Ceramics &amp; Works of Art

- 29.342 325.  
**A SANCAI-GLAZED AND PAINTED  
 POTTERY FIGURE OF A COURT LADY  
 WITH PHOENIX HEADDRESS**  
 TANG DYNASTY (618-907)  
 The elegant lady standing with arms crossed beneath a  
 shawl, on flat base with *myi*-shape slippers, the unglazed  
 head with elaborate headdress  
 17 1/2 in. high

**\$20,000-50,000**



- 29.425 326.  
**A BRONZE RITUAL WINE VESSEL AND  
 COVER**  
 EARLY WESTERN ZHOU DYNASTY, 11TH/10TH  
 CENTURY B.C.  
 The pear-shaped vessel of oval section, raised on a  
 spreading foot and cast on each side with a band  
 centered by a mask and containing confronting birds on  
 a *leiwen* ground, the swing handle terminating at each  
 end in an animal mask, the cover with a similar band,  
 with a long inscription on the interior of the vessel and  
 the cover  
 9 5/8 in. high

**\$300,000-600,000**





## Phase 2

## Chinese Ceramics &amp; Works of Art

- 29.443 327.  
**A STONE STELE WITH BUDDHIST TRIAD AND APSARAS**  
 LATE NORTHERN WEI/EASTERN WEI (386-550)  
 Of pointed arch form, the central figure of Buddha flanked on either side by a *bodhisattva* supported on a *chilong*, framed at top by *apsaras*, with conical section at lower portion to secure into a base (now missing)  
 23 1/2 in. high

**\$60,000-150,000**

**LITERATURE:**



- 29.444 328.  
**A STONE FIGURE OF BHIKSU**  
 NORTHERN QI DYNASTY (550-577)  
 Standing straight with the hands clasped together in front, dressed in loose robes that fall to the bare feet  
 56 1/2 in. high

**\$400,000-1,000,000**



Phase 2

Chinese Ceramics & Works of Art

53.171      329.  
**A SMALL BRONZE TURQUOISE-INLAID  
 ARCHAIC TIGER MASK**  
 LATE SHANG/EARLY WESTERN ZHOU  
 DYNASTY, 12TH-10TH CENTURY B.C.  
 Inlaid with oval eyes and stylized mouth, cheeks,  
 eyebrows and ears beneath the two, pointed ends of the  
 ears  
 2 3/4 in. high; 2 7/8 in. wide  
**\$20,000-50,000**



53.175      330.  
**A SANCAI-GLAZED AND PAINTED  
 POTTERY FIGURE OF A CENTRAL ASIAN  
 MUSICIAN**  
 TANG DYNASTY (618-907)  
 The figure seated on a waisted stool, dressed in long  
 robes and holding both hands in front with a cymbal in  
 the right hand, the head unglazed with pointed beard  
 and topped by a high cap tied at back with a long ribbon  
 7 7/8 in. high  
**\$20,000-50,000**



## Phase 2

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### Chinese Ceramics & Works of Art

- 53.176      331.  
**A SANCAI-GLAZED AND PAINTED  
POTTERY FIGURE OF A CENTRAL ASIAN  
MUSICIAN**  
TANG DYNASTY (618-907)  
The figure seated on a waisted stool, dressed in long  
robes and holding a mouth organ in both hands in front,  
the head unglazed with pointed beard and topped by a  
high cap tied at back with a long ribbon  
7 7/8 in. high  
**\$20,000-50,000**



## Phase 2

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### Chinese Paintings

- 21.180      332.  
**ATTRIBUTED TO TANG DI (1287-1355)**  
*LANDSCAPE*  
signed and dated '1343'; inscribed by Qian Kui (d. 1384)  
and Chen Mei (Yuan Dynasty)  
hanging scroll, ink on silk  
73 1/4 x 36 7/8 in.

**\$700,000-1,200,000**



- 21.181      333.  
**WU WEI (1459-1508)**  
*LANDSCAPE*  
signed and dated '1483'  
hanging scroll, ink on silk  
73 1/2 x 40 1/8 in.

**\$300,000-600,000**



## Phase 2

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### European Furniture, Sculpture and Decorative Objects

- 21.189      334.  
**A POLYCHROME DECORATED CARVED  
LIMESTONE FIGURE OF SAINT PAUL**  
BURGUNDY, THIRD QUARTER 15TH  
CENTURY

Depicted standing and holding a sword  
51 1/2 in. high; 20 in. wide; 12 1/4 in. deep

**\$30,000-60,000**

(Assumes analysis of paint would confirm the work is of  
the period)



- 22.277      335.  
**A POLYCHROME DECORATED  
TERRACOTTA GROUP OF THE PIETA**  
ITALIAN, CIRCA 1425-1450

25 3/4 in. high; 22 1/2 in. wide; 11 in. deep

**\$30,000-60,000**

(Assumes thermoluminescence testing would confirm  
the work is of the period)



## Phase 2

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### European Furniture, Sculpture and Decorative Objects

- 25.151      336.  
**A WHITE MARBLE RELIEF OF THE  
MADONNA AND CHILD WITH ANGELS**  
WORKSHOP OF AGOSTINO DI GIOVANNI,  
SIENA, CIRCA 1335-1340  
30 in. high; 37 in. wide; 2 1/2 in. deep

**\$50,000-150,000**



## Phase 2

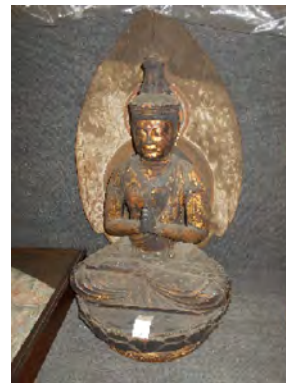
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### Japanese Art

- 27.541 337.  
**TOSA SCHOOL (LATE 16TH/EARLY 17TH CENTURY)**  
*Scenes from the Tale of Genji*  
six-panel screen; ink, color, silver, gold and gold leaf on paper  
67 x 141 in.  
**\$80,000-120,000**



- 27.542 338.  
**A CARVED AND POLYCHROME WOODEN FIGURE OF SEISHI BOSATSU**  
11TH/12TH CENTURY  
30 in. high  
**\$40,000-60,000**



## Phase 2

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### Japanese Art

27.545      339.  
**ARTIST UNKNOWN (15TH CENTURY)**

*Amida and Kannon Descending*  
hanging scroll; ink, color and gold on silk  
39 1/4 x 16 1/2 in.

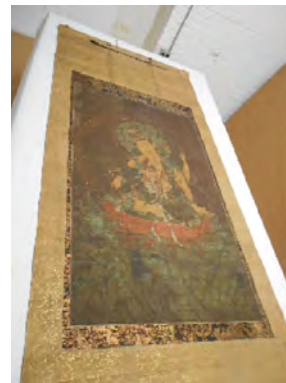
**\$40,000-60,000**



27.546      340.  
**ARTIST UNKNOWN (14TH CENTURY)**

*Nyoirin Kannon*  
hanging scroll; ink, color and gold on silk  
48 3/8 x 28 7/8 in.

**\$70,000-100,000**





## Phase 2

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### Japanese Art

27.547      341.  
**ARTIST UNKNOWN (14/15TH CENTURY)**

*Seated Kannon and Two Attendants*  
hanging scroll; ink, color and gold on silk  
55 1/2 x 34 1/2 in.

**\$50,000-70,000**



## Phase 2

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### Impressionist & Modern Art

- 26.116      342.  
**MARIANO ANDREU (1888-1976)**  
*Spanish Dancer*  
signed and dated 'Mariano Andreu 23' (lower right)  
oil on canvas  
41 1/2 x 31 1/8 in.  
Painted in 1923  
  
**\$30,000-50,000**



- 26.117      343.  
**MARIANO ANDREU (1888-1976)**  
*The Bathers*  
signed and dated 'Mariano Andreu 23' (lower left)  
oil on canvas  
23 1/2 x 38 3/4 in.  
Painted in 1923  
  
**\$30,000-50,000**



## Phase 2

## Impressionist &amp; Modern Art

- 20.113      344.  
**EUGENE BOUDIN (1824-1898)**  
*Antibes, vue générale*  
 signed, dated and inscribed 'E. Boudin Antibes 93'  
 (lower left)  
 oil on canvas  
 21 3/4 x 35 1/4 in.  
 Painted in 1893
- \$120,000-200,000**
- LITERATURE:**  
 R. Schmit, *Eugène Boudin*, Vol. III, Paris, 1973, p. 184,  
 no. 3074 (illustrated).



- 29.324      345.  
**GIORGIO DE CHIRICO (1888-1978)**  
*Cavalli*  
 signed 'G de Chirico' (lower right)  
 oil on canvas  
 21 1/2 x 18 1/4 in.  
 Painted circa 1929
- \$200,000-350,000**
- LITERATURE:**  
 C.B. Sakraischik, *Catalogo Generale Giorgio de Chirico: opera dal 1908 al 1930*, Vol. II, Milan, 1972, no. 150 (illustrated).
- (Assumes that the recognized authority on the artist would confirm attribution)



## Phase 2

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### Impressionist & Modern Art

- 21.31      346.  
**CHARLES COTTET (1863-1924)**  
*The Port of Douarnenez*  
signed and inscribed 'C. Cottet Douarnenez' (lower left)  
oil on canvas  
45 x 64 1/8 in.  
**\$10,000-50,000**



- 21.6      347.  
**EDGAR DEGAS (1834-1917)**  
*Groupe de danseuses*  
indistinctly stamped with signature (lower left)  
pastel and charcoal on paper  
25 3/4 x 20 in.  
Executed *circa* 1898  
**\$2,000,000-5,000,000**  
**LITERATURE:**  
P.A. Lemoisne, *Degas et son oeuvre*, Vol. III, Paris, 1946,  
p. 764, no. 1312 (illustrated, p. 765).



Phase 2

Impressionist & Modern Art

28.96 348.  
**ANDRE DERAÏN (1880-1954)**

*Paysage de Provence*  
 signed 'A Derain' (lower right)  
 oil on canvas  
 18 1/2 x 22 in.  
 Painted *circa* 1922

**\$40,000-70,000**

**LITERATURE:**

M. Kellermann, *André Derain: Catalogue raisonné de l'oeuvre peint*, Vol. II, Paris, 1996, p. 23, no. 501 (illustrated).



22.15 349.  
**RAOUL DUFY (1877-1953)**

*Nature morte à la cafetière*  
 signed 'Raoul Dufy' (lower right)  
 oil on canvas  
 18 x 21 1/2 in.  
 Painted *circa* 1914

**\$70,000-100,000**

**LITERATURE:**

M. Laffaille, *Raoul Dufy: Catalogue raisonné de l'oeuvre peint*, Vol. III, Geneva, 1976, p. 329, no. 1328 (illustrated).



Phase 2

Impressionist & Modern Art

29.327 350.  
**JAMES ENSOR (1860-1949)**  
*Le Ballet Féérique (Le Jardin D'Amour)*  
 signed 'Ensor' (lower right)  
 oil on canvas  
 20 x 24 in.  
 Painted circa 1925-1930

**\$120,000-200,000**

**LITERATURE:**

X. Tricot, *James Ensor*, Vol. II, Brussels, 2009, p. 508, no. 529 (illustrated in color).



30.285 351.  
**OSCAR GHIGLIA (1876-1945)**  
*The Artificial Rose*  
 signed 'O Ghiglia' (upper left)  
 oil on canvas  
 34 x 26 1/4 in.  
 Painted in 1929

**\$50,000-80,000**



## Phase 2

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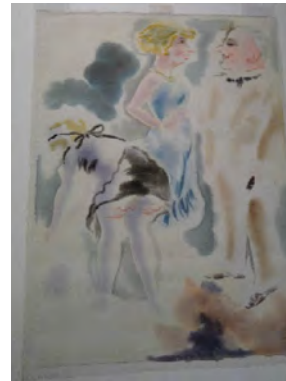
### Impressionist & Modern Art

30.380 352.  
**GEORGE GROSZ (1893-1959)**

*Conversation*  
signed 'Grosz' (lower right)  
watercolor on paper  
30 3/4 x 22 1/2 in.  
Executed *circa* 1928

**\$25,000-50,000**

(Assumes that the recognized authority on the artist would confirm attribution)



21.209 353.  
**ERICH HECKEL (1883-1970)**

*Sonnenblumen*  
oil on canvas  
30 1/2 x 27 3/4 in.  
Painted in 1920

**\$120,000-200,000**

**LITERATURE:**

P. Vogt, *Erich Heckel*, Recklinghausen, 1965, no. 18 (illustrated).





## Phase 2

## Impressionist &amp; Modern Art

26.35 354.  
**AUGUSTE HERBIN (1882-1960)**

*Le pain d'épice*  
signed 'Herbin' (lower right)  
oil on canvas  
21 1/4 x 25 1/2 in.  
Painted in 1925

**\$35,000-50,000**

**LITERATURE:**

G. Glaisse, *Herbin: Catalogue raisonné de l'oeuvre peint*, Paris, p. 377, no. 555 (illustrated).



30.283 355.  
**PAUL KLEE (1879-1940)**

*Lesende II*  
signed 'Klee' (center right), numbered, dated, inscribed  
and titled 'IV 1925 E. Sieben Lesende II' (on the mount)  
oil transfer and watercolor on paper laid down on card  
12 1/2 x 18 7/8 in. (sheet)  
Executed in 1925

**\$80,000-120,000**

**LITERATURE:**

The Paul Klee Foundation, ed., *Paul Klee: Catalogue raisonné*, Vol. 4, Bern, 2001, p. 359, no. 3828 (illustrated).

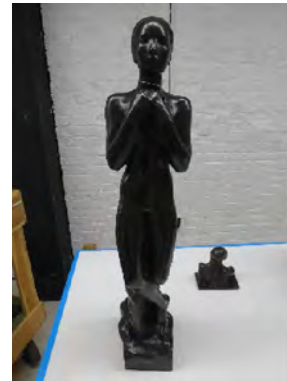




## Phase 2

## Impressionist &amp; Modern Art

- 21.213 356.  
**GEORG KOLBE (1877-1947)**  
*Auferstehung*  
 signed with initials and stamped with foundry mark 'GK  
 H NOACK BERLIN FRIEDENAU' (on the back)  
 bronze with brown patina  
 30 3/8 in. high  
 Conceived in 1920
- \$150,000-200,000**
- LITERATURE:**  
 U. Berger, *Georg Kolbe: Leben und Werk*, Berlin, 1990, p.  
 243, no. 36 (another cast illustrated, p. 244).



- 28.99 357.  
**MARIE LAURENCIN (1883-1956)**  
*Mère et enfant*  
 signed and dated 'Marie Laurencin 1928' (lower right)  
 oil on canvas  
 32 x 25 1/2 in.  
 Painted in 1928
- \$150,000-250,000**
- LITERATURE:**  
 D. Marchesseau, *Marie Laurencin: Catalogue raisonné de  
 l'oeuvre peint*, Tokyo, 1986, p. 207, no. 446 (illustrated).



## Phase 2

## Impressionist &amp; Modern Art

- 21.73 358.  
**HENRI LE SIDANER (1862-1939)**  
*The Tea Table*  
 signed 'Le Sidaner' (lower right)  
 oil on canvas  
 28 1/2 x 36 in.  
 Painted in 1919
- \$500,000-800,000**
- LITERATURE:**  
 Y. Farinoux-Le Sidaner, *Le Sidaner: l'oeuvre peint et gravé*, Paris, 1989, p. 163, no. 407 (illustrated).



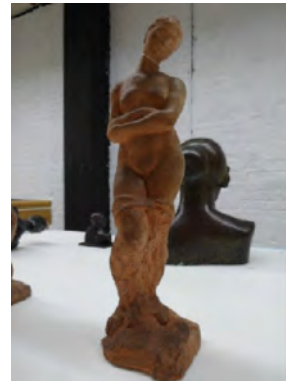
- 21.17 359.  
**HENRI LEBASQUE (1865-1937)**  
*Sur le balcon à Saint-Tropez (Marthe et Pierre Lebasque)*  
 signed 'Lebasque' (lower left)  
 oil on canvas  
 64 x 51 1/2 in.  
 Painted in 1920
- \$400,000-800,000**
- LITERATURE:**  
 D. Bazetoux, *Henri Lebasque: Catalogue raisonné*, Neuilly-sur-Marne, 2008, p. 298, no. 1215 (illustrated).
- (Assumes that the recognized authority on the artist would confirm attribution)



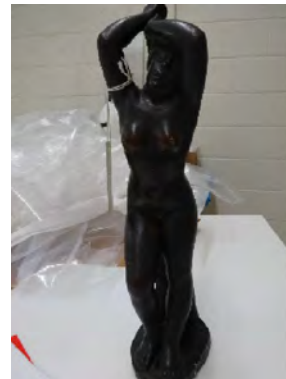
## Phase 2

## Impressionist &amp; Modern Art

- 29.347 **360.**  
**WILHELM LEHMBRUCK (1881-1919)**  
*Kleine Sinnende*  
 terracotta  
 20 1/8 in. high  
 Conceived in 1911; this version cast by 1929
- \$40,000-70,000**
- LITERATURE:**  
 D. Schubert, *Wilhelm Lehmbruck: Catalogue raisonné der Skulpturen*, Worms, 2001, p. 211, no. 55.I.3.
- (Assumes that the recognized authority on the artist would confirm attribution)



- 24.72 **361.**  
**ARISTIDE MAILLOL (1861-1944)**  
*Baigneuse se coiffant*  
 signed with monogram  
 bronze with brown patina  
 15 in. high  
 Conceived in 1907
- \$40,000-60,000**
- (Assumes that the recognized authority on the artist would confirm attribution)



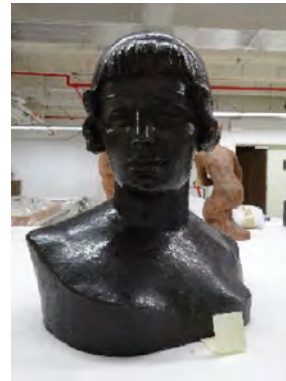
Phase 2

Impressionist & Modern Art

29.330 **362.**  
**ARISTIDE MAILLOL (1861-1944)**  
*Buste de Vénus*  
 inscribed with foundry mark 'ALEXIS RUDIER  
 FONDEUR PARIS'  
 bronze with brown patina  
 17 in. high  
 Conceived in 1898; this version cast by 1952

**\$30,000-50,000**

(Assumes that the recognized authority on the artist  
 would confirm attribution)



25.61 **363.**  
**IVAN MESTROVIC (1883-1962)**

*Contemplation*  
 marble  
 39 3/4 in. high  
 Executed in 1923

**\$15,000-50,000**

(Not seen in person; appraised from photographs)



## Phase 2

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### Impressionist & Modern Art

29.321 **364.**  
**EDVARD MUNCH (1863-1944)**

*Boy in a Rocky Landscape*  
signed 'E Munch' (lower right)  
oil on canvas  
30 1/2 x 26 1/8 in.  
Painted in 1912-1915

**\$800,000-1,500,000**

**LITERATURE:**

G. Wohl, *Edvard Munch: Complete Paintings*, London, 2009, p. 1006, no. 1033 (illustrated).



28.103 **365.**  
**GINO SEVERINI (1883-1966)**

*Still Life*  
signed 'Severini' (lower center)  
fresco  
10 1/2 x 8 3/4 in.

**\$30,000-50,000**

(Assumes that the recognized authority on the artist would confirm attribution)



Phase 2

Impressionist & Modern Art

26.32      **366.**  
**PAUL SIGNAC (1863-1935)**  
*Port Louis*  
 signed, titled and partially dated 'P. Signac Port Louis  
 192...' (lower right)  
 watercolor, pencil and black crayon on paper laid down  
 on paper  
 12 x 17 7/8 in.  
 Executed in the 1920s



**\$30,000-50,000**

(Assumes that the recognized authority on the artist  
 would confirm attribution)

26.33      **367.**  
**PAUL SIGNAC (1863-1935)**  
*La Seine: Le Pont des Arts*  
 signed 'P. Signac' (lower left)  
 watercolor and black crayon on paper laid down on  
 paper  
 10 x 16 in.



**\$30,000-50,000**

(Assumes that the recognized authority on the artist  
 would confirm attribution)

## Phase 2

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### Impressionist & Modern Art

- 28.100      368.  
**MAURICE UTRILLO (1883-1955)**  
*Maison à Bardilly*  
signed, dated and inscribed 'Maurice, Utrillo, V,  
1927...maison où naquit le bienheureux curé d'ars à  
Bardilly (Rhône)' (lower right)  
oil on canvas  
28 3/4 x 21 1/2 in.  
Painted in 1927  
  
**\$50,000-70,000**  
  
(Assumes that the recognized authority on the artist  
would confirm attribution)



## Phase 2

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### Indian & Southeast Asian Art

- 25.63                    369.  
**A GRAY SCHIST GABLE OF BUDDHA'S  
DESCENT FROM THE TRAYATRIMSAS  
HEAVEN**  
GANDHARA, CIRCA 200 A.D.  
46 in. high  
  
**\$600,000-1,000,000**  
  
(Not seen in person; appraised from photographs)



- 28.132                    370.  
**A THANGKA OF YAMANTAKA**  
TIBET, 18TH CENTURY  
27 x 9 1/4 in.  
  
**\$20,000-50,000**  
  
(Not seen in person; appraised from photographs)





## Phase 2

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### Indian & Southeast Asian Art

28.150      371.  
**A BLACK STONE FIGURE OF AN  
ATTENDANT DEITY**  
INDIA, RAJASTHAN OR MADHYA PRADESH,  
13TH CENTURY  
41 in. high

**\$150,000-250,000**

(Not seen in person; appraised from photographs)



## Phase 2

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### Islamic Art

- 22.225      372.  
**AN ISLAMIC WOOL CARPET WITH  
OCTAGONS**  
18TH CENTURY  
73 x 57 1/4 in.  
**\$25,000-50,000**  
(Not seen in person; appraised from photographs)



- 29.233A      373.  
**A FRAGMENT OF AN ISLAMIC CARPET**  
EGYPTIAN, 16TH CENTURY  
86 x 34 1/2 in.  
**\$50,000-100,000**  
(Not seen in person; appraised from photographs)



## Phase 2

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### Islamic Art

- 29.313      374.  
**A WOOL DOUBLE NICHE USHAK RUG**  
16TH CENTURY  
68 1/2 x 44 in.  
  
**\$100,000-150,000**  
  
(Not seen in person; appraised from photographs)



## Phase 2

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### Modern British Art

27.160 375.  
**AUGUSTUS EDWIN JOHN (1878-1961)**

*The Mumpers*  
oil on canvas  
100 x 244 in.

**\$250,000-600,000**

**LITERATURE:**

J. Rothenstein, *J. Augustus John*, London and New York,  
1944, p. 24, pl. 82.

(Not seen in person; appraised from photographs)



## Phase 2

## Old Master Drawings

- 27.2AB 376.  
**MICHELANGELO BUONARROTI (1475-1564)**  
*Scheme for the decoration of the ceiling of the Sistine Chapel (recto and verso)*  
 black chalk, pen and brown ink  
 14 11/16 x 9 7/8 in.

**\$12,000,000-20,000,000**

**LITERATURE:**

H. Chapman, *Michelangelo Drawings: Closer to the Master*, exhibition catalogue, London and Haarlem, 2005, pp. 106, 107, 303, note 47 (illustrated, fig. 35).



- 38.9 377.  
**JACQUES DE GHEYN (1565-1629)**  
*Studies of the Heads of Two Youths and an Old Woman*  
 pen and dark brown ink over graphite on laid paper  
 toned with graphite  
 5 1/4 x 38 1/4 in.  
 Executed *circa* 1600-1605

**\$50,000-80,000**



## Phase 2

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### Old Master Drawings

26.79      378.  
**DANTE GABRIEL ROSSETTI (1828-1882)**

*A Fight for a Woman*  
signed with monogram (lower right)  
watercolor on paper laid down on board  
13 1/2 x 11 in.

**\$50,000-100,000**



## Phase 2

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### Old Master Paintings

- 25.206      379.  
**ANGLO-NETHERLANDISH SCHOOL (MID-16TH CENTURY)**
- Young Man*  
oil on panel  
10 1/8 x 8 1/8 in.
- \$200,000-500,000**



- 22.12      380.  
**ANDREA DI BARTOLO (1389-1428)**
- Madonna and Child*  
oil and gold on panel  
25 3/8 x 17 1/2 in.
- \$80,000-160,000**
- LITERATURE:**  
B. Berenson, *Italian Pictures of the Renaissance: Central Italian and North Italian Schools*, Vol. I, London, 1968, p. 6, as Andrea di Bartolo.



## Phase 2

## Old Master Paintings

70.953 381.  
**MATHER BROWN (1716-1831)**  
*Sir George Augustus Elliott, Baron Heathfield*  
 oil on canvas  
 30 x 25 in.  
 Painted in 1788-1791

**\$40,000-80,000**

**LITERATURE:**

D. Evans, *Mather Brown: Early American Artist in England*,  
 Middletown, Connecticut, 1982, pp. 81-82, 210, no.  
 84, as Mather Brown (illustrated, fig. 66).

(Not seen in person; appraised from photographs)



26.109 382.  
**JAN VAN CONINXLOO II (1489-AFTER 1552)**

*The Crucifixion*  
 oil on panel  
 17 1/4 x 13

**\$30,000-50,000**





## Phase 2

## Old Master Paintings

- 38.80      383.  
**BERNARDINO DEI CONTI (CIRCA 1470-  
 AFTER 1523)**  
*Gentleman of the Trivulzio Family*  
 oil on panel  
 41 1/2 x 28 1/2 in.  
**\$300,000-500,000**  
**LITERATURE:**  
 M. T. Fiorio, 'Per il ritratto lombardo: Bernardino de  
 Conti', *Arte Lombarda*, Vol. LXVIII / LXIX, 1984, p.  
 51, no. 45, as Bernardino de Conti.



- 28.144      384.  
**JOHN CROME I (1768-1821)**  
*View Near Weymouth*  
 oil on canvas  
 11 1/4 x 21 in.  
**\$100,000-200,000**  
**LITERATURE:**  
 D. Clifford, *John Crome*, London, 1968, pp. 27, 48, 192,  
 257, as John Crome I (illustrated, pl. 72).  
 N. Goldberg, *John Crome the Elder*, New York, 1978,  
 Vol. I, pp. 50, 51, 181, 182; Vol. II, p. 14, no. 26, as  
 John Crome I.



## Phase 2

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### Old Master Paintings

30.274 385.  
**FRENCH SCHOOL (CIRCA 1820)**

*Portrait of an Artist*  
oil on canvas  
29 1/4 x 23 3/8 in.

**\$20,000-50,000**



22.10 386.  
**FRANCESCO DAI LIBRI (CIRCA 1450-AFTER 1503)**

*Madonna and Child*  
oil on panel  
24 1/4 x 17 5/8 in.

**\$130,000-250,000**

**LITERATURE:**

B. Berenson, *Italian Pictures of the Renaissance: Central Italian and North Italian Schools*, Vol. I, London, 1968, p. 142, as Francesco dai Libri.



Phase 2

Old Master Paintings

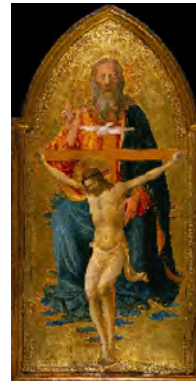
25.145 387.  
**DOMENICO DI MICHELINO (1417-1491)**

*The Trinity*  
 tempera and gold on panel  
 65 3/4 x 34 in.

**\$150,000-270,000**

**LITERATURE:**

B. Fredericksen and F. Zeri, *Census of Pre-Nineteenth Century Italian Paintings in North American Public Collections*, Cambridge, 1972, pp. 66, 360, as Domenico di Michelino.



25.43 388.  
**MARIOTTO DI NARDO (1394-1424)**

*Madonna and Child*  
 paint on panel  
 34 3/4 x 20 in.

**\$70,000-100,000**

**LITERATURE:**

B. Berenson, *Pitture italiane del rinascimento: Catalogo dei principali artisti e delle loro opere*, Milan, 1936, p. 293, as Mariotto di Nardo.



## Phase 2

## Old Master Paintings

- 22.8 389.  
**ANDREA PREVITALI (1480-1528)**  
*Madonna and Child in Landscape*  
 signed 'ANDRES BERGO / MENSIS IOVANIS / • B •  
 D • P' (lower left corner, on the ledge)  
 oil on panel  
 24 x 22 1/2 in.

**\$300,000-550,000**

**LITERATURE:**

F. Hienemann, *Giovanni Bellini e I Belliniani*, Vol. I, Venice, 1962, p. 134, no. 5281; Vol. II, p. 438, as Andrea Previtali (illustrated, fig. 488).  
 J.M. zur Capellen, *Andrea Previtali*, Ph.D. dissertation, London, 1972, pp. 17ff, 133, as Andrea Previtali.



- 22.9 390.  
**ANTONIO RIMPATTA (ACTIVE CIRCA 1509-1531/1532)**  
*Madonna and Child with the Infant Saint John the Baptist*  
 oil on panel  
 30 1/4 x 22 1/2 in.

**\$300,000-550,000**

**LITERATURE:**

F. Heinemann, *Giovanni Bellini e I Belliniani*, Vol. I, Venice, 1962, p. 33, no. 132(r); Vol. II, p. 723 (illustrated, pl. 836).  
 A. Tempestini, 'Antonio da Bologna: Uno o Due?' *Mitteilungen des Kunsthistorischen Institutes in Florenz*, Vol. XXV, 1981, pp. 342-343, no. 3, as Antonio Rimpatta (illustrated, fig. 2).



Phase 2

Old Master Paintings

26.111 391.  
**ANTONIAZZO ROMANO (1452-1508/1512)**

*Christ Enthroned, the Virgin, Saint Francesca Romana, an Angel and Donor*  
 tempera and gold on panel  
 20 7/8 x 16 1/8 in.

**\$80,000-160,000**

**LITERATURE:**

A. Paolucci, 'Antoniazso Romano: Catalogo Completo', *I Gigi d'Arte*, Vol. 26, Florence, 1992, p. 127, no. 37, as Antoniazso Romano.



22.11 392.  
**WORKSHOP OF ANTONIAZZO ROMANO (1452-1508/1512)**

*Madonna and Child*  
 tempera and gold on panel  
 16 3/8 x 13 3/8 in.

**\$60,000-90,000**

**LITERATURE:**

G.S. Hedberg, *Antoniazso Romano and His School*, Ph.D. dissertation, New York, 1980, p. 214, no. 78, as 'Workshop of Antoniazso Romano, after Antoniazso's design', (illustrated, fig. 102).



Phase 2

Old Master Paintings

26.106 393.  
**SCHOOL OF COLOGNE (CIRCA 1425)**  
*The Adoration of the Magi, St. Severus and St. Wallburga, St. James and St. Phillip*  
 oil and gold on panel  
 31 3/4 x 38 in.

**\$150,000-300,000**

**LITERATURE:**

A. Willberg and F.G. Zehnder, *Stefan Lochner: Meister zu Köln*, exhibition catalogue, Cologne, 1993, no. 31, as 'Younger Aachen Workshop, Cologne, first quarter 15th century'.



29.41 394.  
**LUCA SIGNORELLI (CIRCA 1450-1523)**  
*The Resurrected Christ Appearing to St. Magdalene*  
 tempera and oil on panel  
 7 3/8 x 16 11/16 in.

**\$100,000-150,000**

**LITERATURE:**

L. Kanter, *Luca Signorelli*, Milan, 2001, pp. 232-233, as a late work by Luca Signorelli.



## Phase 2

### Old Master Paintings

- 29.42      395.  
**LUCA SIGNORELLI (CIRCA 1450-1523)**  
*The Resurrected Christ Appearing to His Disciples*  
 tempera and oil on panel  
 7 5/16 x 16 3/4 in.



**\$100,000-150,000**

**LITERATURE:**

L. Kanter, *Luca Signorelli*, Milan, 2001, pp. 232-233, as a late work by Luca Signorelli.

- 38.25      396.  
**ATTRIBUTED TO TURONE DA VERONA  
 (TURONE DI MAXIO DA CAMENAGO)  
 (FLOURISHED CIRCA 1356-1380)**  
*Crucifixion*  
 dated 'MCCCLI' and extensively inscribed (lower edge)  
 tempera and gold on panel  
 58 1/2 x 21 1/4 in.



**\$100,000-200,000**

**LITERATURE:**

R. Pallucchini, *La pittura veneziana del Trecento*, Venice, 1964, p. 141, as Turone da Verona (illustrated, fig. 436).



## Phase 2

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### Old Master Paintings

29.318 397.  
**ANTONIO VIVARINI (FLOURISHED 1440-1476/84)**

*Scene from the Life of a Female Saint*  
tempera and gold on panel  
14 3/8 x 10 1/4 in.

**\$20,000-50,000**

**LITERATURE:**

R. Pallucchini, *I Vivarini: Antonio, Bartolomeo, Alvise*, Venice, 1962, pp. 26, 97, as Antonio Vivarini (illustrated, fig. 13).





Phase 2

Prints & Multiples

25.114      398.  
**GEORGE WESLEY BELLOWS (1882-1925)**  
*A Knockout, Second State (Mason 92)*  
 lithograph, 1921  
 signed by the artist and printer in pencil, with repaired tears at the lower and left sheet edges, some spotting at the lower right, minor creasing along the lower edge just below the image  
 15 3/8 x 21 3/4 in. (image)  
**\$60,000-90,000**



21.135      399.  
**JEAN DUVET (1485-1570)**  
*The Martyrdom of Saint John the Evangelist*  
 (Bartsch 36; Robert-Dumesnil 51; Bersier 47; Eisler 38)  
 engraving, circa 1546-55  
 11 15/16 x 8 9/16 in. (platemark)  
**\$40,000-60,000**



## Phase 2

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### Prints & Multiples

- 26.20      **400.**  
**AUGUSTIN HIRSCHVOGEL (1503-1553)**  
*Landscape with the Conversion of Saint Paul*  
*(Hollstein 5)*  
etching, 1545  
4 x 10 in. (platemark)  
  
**\$40,000-65,000**



- 28.186      **401.**  
**EDWARD HOPPER (1882-1967)**  
*The Locomotive (Z. 17)*  
etching, 1923  
signed in pencil  
8 x 9 7/8 in. (platemark)  
  
**\$65,000-100,000**



## Phase 2

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### Prints & Multiples

29.430      402.  
**EDWARD HOPPER (1882-1967)**

*Night in the Park (Z. 20)*  
etching, 1921  
signed in pencil  
6 7/8 x 8 3/8 in. (platemark)

**\$60,000-100,000**



30.359      403.  
**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*Abraham's Sacrifice (B., Holl. 35; H. 283)*  
etching with drypoint, 1655  
6 x 5 in. (platemark)

**\$40,000-60,000**



## Phase 2

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### Prints & Multiples

30.362      404.  
**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*Abraham Entertaining the Angels* (B., Holl. 29;  
H. 286)

etching and drypoint, 1656  
6 x 5 in. (platemark)

**\$40,000-60,000**



Phase 2

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Russian Art

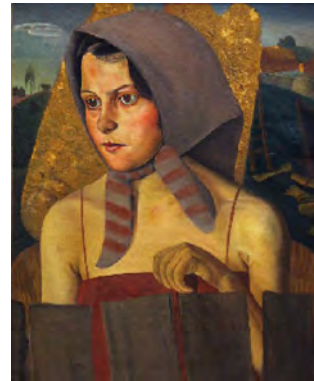
26.17 405. **BORIS GRIGORIEV (1886-1939)**

*Russian Peasant Girl*  
oil on canvas  
24 x 19 3/4 in.  
Painted in 1924

**\$800,000-1,300,000**

(Assumes that the recognized authority on the artist would confirm attribution)

(Not seen in person; appraised from photographs)



25.176 406. **AN IVORY CALENDAR OF THE TWELVE GREAT FEASTS OF THE ORTHODOX CHURCH**

11TH/12TH CENTURY  
2 3/8 x 1 7/8 in.

**\$30,000-50,000**

(Assumes ivory meets all age and import requirements to trade freely within the United States)

(Assumes the recognized authorities would confirm authenticity)

(Not seen in person; appraised from photographs)



Phase 3

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407.  
**SEE ATTACHED INVENTORY** (1296)  
**\$3,085,145-6,030,040**

TOTAL \$454,277,995-866,997,240



FAIR MARKET VALUES FOR FINANCIAL PLANNING  
PHASE 3

Christie's Appraisals, Inc.  
20 Rockefeller Plaza  
New York, NY 10020

Aggregate Low FMV      Aggregate High FMV      Total Quantity  
\$3,085,145                      \$6,030,040                      1,296

| Accession Number                                | Quantity | Accession Number | Quantity | Accession Number | Quantity |
|---|----------|------------------|----------|------------------|----------|
| <b>20th CENTURY DECORATIVE ARTS</b>             |          |                  |          |                  |          |
| 27.261  | 1        | 30.246           | 1        | 24.162           | 1        |
|   |          | 30.247           | 1        | 24.163           | 1        |
|   |          | 30.248           | 1        | 24.168           | 1        |
| <b>AFRICAN &amp; OCEANIC ART</b>                |          |                  |          |                  |          |
| 26.371  | 1        | 30.249           | 1        | 24.169           | 1        |
|   |          | 30.250           | 1        | 24.171           | 1        |
|   |          | 30.251           | 1        | 24.172           | 1        |
| <b>AMERICAN ART</b>                             |          |                  |          |                  |          |
| 48.201  | 1        | 30.252           | 1        | 24.173           | 1        |
| 48.202  | 1        | 30.254           | 1        | 24.174           | 1        |
| 48.203  | 1        | 30.255           | 1        | 24.175           | 1        |
| 48.204  | 1        | 30.256           | 1        | 24.176           | 1        |
| 22.16   | 1        | 30.257           | 1        | 24.177           | 1        |
| 22.17   | 1        | 30.258           | 1        | 24.178           | 1        |
| 30.39   | 1        | 30.259.1         | 1        | 24.180           | 1        |
| 30.299  | 1        | 30.259.2         | 1        | 24.181           | 1        |
| 28.72   | 1        | 30.260           | 1        | 24.182           | 1        |
| 20.116  | 1        | 30.261           | 1        | 24.183           | 1        |
| 28.142  | 1        | 26.243           | 1        | 24.184           | 1        |
|   |          | 26.244           | 1        | 24.186           | 1        |
|   |          | 26.245           | 1        | 24.188           | 1        |
| <b>AMERICAN FURNITURE &amp; DECORATIVE ARTS</b> |          |                  |          |                  |          |
| 29.247-8  | 2        | 26.257           | 1        | 24.189           | 1        |
| 28.152A-E                                       | 5        | 26.258           | 1        | 24.190           | 1        |
| 27.571.1-2                                      | 2        | 26.260           | 1        | 24.191           | 1        |
| 1997.9.1-2                                      | 2        | 20.44            | 1        | 24.192           | 1        |
| 30.414-5  | 2        | 20.46            | 1        | 24.193           | 1        |
| 49.411-412                                      | 2        | 20.47            | 1        | 24.194           | 1        |
| 27.26   | 1        | 24.118           | 1        | 24.195           | 1        |
| 29.451  | 1        | 24.119           | 1        | 24.200           | 1        |
| 29.274  | 1        | 24.121           | 1        | 24.201           | 1        |
| 26.81   | 1        | 24.122           | 1        | 24.202           | 1        |
| 30.417  | 1        | 24.123           | 1        | 24.203           | 1        |
| 49.407-.408                                     | 2        | 24.124           | 1        | 24.204           | 1        |
| 29.279.1-2                                      | 2        | 24.125           | 1        | 24.205           | 1        |
| 27.559  | 1        | 24.128.A-Y       | 23       | 24.206           | 1        |
| 29.251  | 1        | 24.129.1         | 1        | 24.208           | 1        |
| 48.147AB  | 2        | 24.129.2         | 1        | 24.211.AB        | 1        |
| 28.139  | 1        | 24.129.3         | 1        | 24.212           | 1        |
| 27.163  | 1        | 24.129.4         | 1        | 24.213           | 1        |
| 48.382  | 1        | 24.141.6         | 1        | 24.214           | 1        |
| 29.253  | 1        | 24.141.37        | 1        | 24.215           | 1        |
| 29.359  | 1        | 24.141.41        | 1        | 24.216           | 1        |
| 29.36   | 1        | 24.141.53        | 1        | 24.217           | 1        |
| 27.56   | 1        | 24.141.55        | 1        | 24.218           | 1        |
|   |          | 24.141.58        | 1        | 24.219           | 1        |
|   |          | 24.141.60        | 1        | 24.225           | 1        |
| <b>AMERICAN INDIAN ART</b>                      |          |                  |          |                  |          |
| 27.264  | 1        | 24.141.61        | 1        | 24.227           | 1        |
| 27.265  | 1        | 24.141.62        | 1        | 24.228.AB        | 1        |
|   |          | 24.144           | 1        | 24.229           | 1        |
|   |          | 24.145           | 1        | 24.230           | 1        |
| <b>ANTIQUITIES</b>                              |          |                  |          |                  |          |
| 24.128  | 1        | 24.146           | 1        | 24.232           | 1        |
| 24.314  | 1        | 24.148           | 1        | 24.233           | 1        |
| 24.313  | 1        | 24.149           | 1        | 24.237           | 1        |
| 24.312  | 1        | 24.150           | 1        | 24.238           | 1        |
| 26.162  | 1        | 24.151           | 1        | 24.239           | 1        |
| 26.150  | 1        | 24.152           | 1        | 24.241           | 1        |
| 27.276  | 1        | 24.153           | 1        | 24.242           | 1        |
| 29.378  | 1        | 24.154           | 1        | 24.245           | 1        |
| 30.243  | 1        | 24.155           | 1        | 24.252           | 1        |
| 30.244  | 1        | 24.157           | 1        | 24.253           | 1        |
| 30.245  | 1        | 24.158.AB        | 1        | 24.264           | 1        |
|   |          | 24.159           | 1        | 24.272           | 1        |







FAIR MARKET VALUES FOR FINANCIAL PLANNING

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Christie's Appraisals, Inc.  
20 Rockefeller Plaza  
New York, NY 10020

Aggregate Low FMV      Aggregate High FMV      Total Quantity  
\$3,085,145                      \$6,030,040                      1,296

| Accession Number                    | Quantity | Accession Number   | Quantity | Accession Number               | Quantity |
|-------------------------------------|----------|--------------------|----------|--------------------------------|----------|
| 25.192                              | 1        | 22.18              | 1        | 29.396                         | 1        |
| 25.193                              | 1        | 26.30              | 1        | 29.397                         | 1        |
| 26.131                              | 1        | 26.31              | 1        | 29.398                         | 1        |
| 53.173                              | 1        | 28.98              | 1        | 29.399                         | 1        |
| 22.210                              | 1        | 30.282             | 1        | 29.400                         | 1        |
| 25.194                              | 1        |                    |          | 29.401                         | 1        |
| 26.132                              | 1        |                    |          | 29.402                         | 1        |
| 25.198                              | 1        | <b>ISLAMIC ART</b> |          | 29.403.1                       | 1        |
| 29.273                              | 1        | 22.133             | 1        | 29.403.2                       | 1        |
| 28.68                               | 1        | 22.226             | 1        | 29.404                         | 1        |
| 30.368                              | 1        | 27.214             | 1        | 29.405                         | 1        |
| 29.344                              | 1        | 28.148.1AB         | 2        | 29.406                         | 1        |
| 26.135                              | 1        | 28.148.2AB         | 2        | 29.407                         | 1        |
| 53.167                              | 1        | 28.148.3AB         | 2        | 29.408                         | 1        |
| 53.170                              | 1        | 28.148.4AB         | 2        | 29.409                         | 1        |
| 30.369                              | 1        | 28.148.5AB         | 2        | 29.410                         | 1        |
| 25.195                              | 1        | 28.148.6AB         | 2        | 29.411                         | 1        |
| 22.212                              | 1        | 28.148.7AB         | 2        | 29.412                         | 1        |
| 28.69                               | 1        | 28.148.8AB         | 2        | 29.413                         | 1        |
| 26.134                              | 1        | 28.148.9AB         | 2        | 29.414                         | 1        |
| 29.343                              | 1        | 28.148.10AB        | 2        | 29.415                         | 1        |
| 30.365                              | 1        | 28.148.12AB        | 2        | 29.416A                        | 1        |
| 30.366                              | 1        | 28.148.13AB        | 2        | 26.416B                        | 1        |
| 25.197                              | 1        | 28.148.14AB        | 2        | 29.416B                        | 1        |
| 26.131                              | 1        | 28.148.15AB        | 2        | 29.417A                        | 1        |
| 41.79                               | 1        | 28.148.17AB        | 2        | 29.417B                        | 1        |
| 29.163                              | 1        | 29.226             | 1        | 29.417C                        | 1        |
| 30.367                              | 1        | 29.227             | 1        | 29.417D                        | 1        |
| 42.81                               | 1        | 29.228             | 1        | 29.418                         | 1        |
| 53.168                              | 1        | 29.229             | 1        | 29.419                         | 1        |
| 53.172                              | 1        | 29.230             | 1        | 29.420                         | 1        |
| 26.133                              | 1        | 29.231             | 1        | 29.421AB                       | 2        |
| 22.211                              | 1        | 29.362             | 1        | 29.422.1                       | 1        |
|                                     |          | 29.363             | 1        | 29.422.2                       | 1        |
| <b>EUROPEAN DECORATIVE ARTS</b>     |          | 29.364             | 1        | 29.457                         | 1        |
| 21.171                              | 6        | 29.365             | 1        | 30.253                         | 1        |
| 21.193                              | 1        | 29.366             | 1        | 30.320                         | 1        |
| 21.199                              | 1        | 29.367.1           | 1        | 30.422                         | 1        |
| 22.201                              | 1        | 29.368             | 1        | 30.430                         | 1        |
| 22.223                              | 1        | 29.369             | 1        | 30.435                         | 1        |
| 22.272                              | 1        | 29.370.1           | 1        | 30.436                         | 1        |
| 24.83                               | 1        | 29.371             | 1        | 30.439A                        | 1        |
| 24.84                               | 1        | 29.372             | 1        | 30.441                         | 1        |
| 24.85                               | 1        | 29.373             | 1        | 30.443                         | 1        |
| 25.62                               | 1        | 29.374             | 1        | 30.444                         | 1        |
| 25.153                              | 1        | 29.375.1           | 1        | 30.445                         | 1        |
| 25.2                                | 1        | 29.376             | 1        | 30.456                         | 1        |
| 26.137                              | 1        | 29.377             | 1        | 30.458                         | 1        |
| 28.86                               | 1        | 29.379             | 1        | 30.459                         | 1        |
| 28.87                               | 1        | 29.380             | 1        | 30.463                         | 1        |
| 39.658-659                          | 2        | 29.381             | 1        | 31.348                         | 1        |
| 47.141                              | 1        | 29.382             | 1        | 31.352                         | 1        |
| 27.185-186                          | 2        | 29.383             | 1        | 47.57                          | 1        |
| 20.13                               | 1        | 29.384             | 1        | 26.297                         | 1        |
|                                     |          | 29.385             | 1        |                                |          |
|                                     |          | 29.387             | 1        |                                |          |
| <b>IMPRESSIONIST AND MODERN ART</b> |          | 29.388             | 1        | <b>JAPANESE AND KOREAN ART</b> |          |
| 28.113                              | 1        | 29.389             | 1        | 21.178                         | 1        |
| 21.24                               | 1        | 29.389             | 1        | 21.179                         | 1        |
| 26.115                              | 1        | 29.390             | 1        | 24.106                         | 1        |
| 21.212                              | 1        | 29.391             | 1        | 27.540                         | 1        |
| 26.91                               | 1        | 29.393             | 1        | 27.543                         | 1        |
| 28.149                              | 1        | 29.394             | 1        | 27.544                         | 1        |
|                                     |          | 29.395             | 1        |                                |          |



FAIR MARKET VALUES FOR FINANCIAL PLANNING

PHASE 3

Christie's Appraisals, Inc.  
20 Rockefeller Plaza  
New York, NY 10020

Aggregate Low FMV      Aggregate High FMV      Total Quantity  
\$3,085,145                  \$6,030,040                  1,296

| Accession Number    | Quantity | Accession Number | Quantity | Accession Number                     | Quantity |
|---------------------|----------|------------------|----------|--------------------------------------|----------|
| 27.548              | 1        | 29.98            | 1        | <b>LATIN AMERICAN ART</b>            |          |
| 27.549              | 1        | 29.99AB          | 2        | 31.24                                | 1        |
| 27.550              | 1        | 29.100AB         | 2        | 29.339                               | 1        |
| 27.551              | 1        | 29.101           | 1        | 29.358                               | 1        |
| 27.552              | 1        | 29.102           | 1        | 29.338                               | 1        |
| 27.553              | 1        | 29.103           | 1        | 29.340                               | 1        |
| 27.554              | 1        | 29.104           | 1        | <b>OLD MASTER DRAWINGS</b>           |          |
| 27.555              | 1        | 29.105           | 1        | 69.173                               | 1        |
| 28.148.36           | 1        | 29.107           | 1        | 29.314                               | 1        |
| 28.148.37           | 1        | 29.108           | 1        | 40.116.1-2                           | 2        |
| 28.148.38           | 1        | 29.109           | 1        | 34.190                               | 1        |
| 28.148.39AB         | 2        | 29.110           | 1        | 40.115                               | 1        |
| 28.148.40AB         | 2        | 29.111           | 1        | 40.117                               | 1        |
| 29.44               | 1        | 29.112           | 1        | 48.205                               | 1        |
| 29.45               | 1        | 29.113           | 1        | 48.212                               | 1        |
| 29.46               | 1        | 29.115           | 1        | 48.207                               | 1        |
| 29.47               | 1        | 29.116           | 1        | 48.206                               | 1        |
| 29.51               | 1        | 29.117           | 1        | 48.208                               | 1        |
| 29.53               | 1        | 29.118           | 1        | 48.209                               | 1        |
| 29.57               | 1        | 29.119           | 1        | 48.211                               | 1        |
| 29.59AB             | 2        | 29.120           | 1        | <b>OLD MASTER PAINTINGS</b>          |          |
| 29.60               | 1        | 29.121           | 1        | 24.97                                | 1        |
| 29.63               | 1        | 29.122           | 1        | 26.105                               | 1        |
| 29.64               | 1        | 29.123           | 1        | 26.290                               | 1        |
| 29.65               | 1        | 29.124           | 1        | 28.56                                | 1        |
| 29.66               | 1        | 29.125           | 1        | 28.63                                | 1        |
| 29.67               | 1        | 29.126           | 1        | 28.92                                | 1        |
| 29.72               | 1        | 29.127           | 1        | 28.93                                | 1        |
| 29.73               | 1        | 29.128           | 1        | 29.319                               | 1        |
| 29.75AB             | 1        | 29.129AB         | 2        | 30.279                               | 1        |
| 29.86AB             | 1        | 29.130           | 1        | 30.284                               | 1        |
| 29.89               | 1        | 29.131           | 1        | 30.377                               | 1        |
| 29.92               | 1        | 29.132           | 1        | <b>PORCELAIN, CERAMICS AND GLASS</b> |          |
| 29.106              | 1        | 29.133           | 1        | 26.182                               | 1        |
| 29.114              | 1        | 29.134           | 1        | 27.239                               | 1        |
| 29.48               | 1        | 29.135           | 1        | 27.240                               | 1        |
| 29.49               | 1        | 29.136           | 1        | 29.195-196                           | 2        |
| 29.50               | 1        | 29.137AB         | 2        | 46.70-71                             | 2        |
| 29.52               | 1        | 29.138           | 1        | <b>POST-WAR AND CONTEMPORARY ART</b> |          |
| 29.54               | 1        | 29.139           | 1        | 1993.35                              | 1        |
| 29.55               | 1        | 29.140           | 1        | <b>PRE-COLUMBIAN ART</b>             |          |
| 29.56AB             | 2        | 29.141           | 1        | 26.325                               | 1        |
| 29.58AB             | 2        | 29.142           | 1        | 26.282                               | 1        |
| 29.61AB, 29.62      | 3        | 29.143           | 1        | 26.279                               | 1        |
| 29.68               | 1        | 29.144           | 1        | 26.351                               | 1        |
| 29.69               | 1        | 29.145           | 1        | 47.56                                | 1        |
| 29.70AB, 29.71      | 3        | 29.146           | 1        | 39.640                               | 1        |
| 29.74               | 1        | 29.147           | 1        | 39.646                               | 1        |
| 29.76AB, 29.77      | 3        | 29.148           | 1        | 26.372                               | 1        |
| 29.78, 29.79, 29.80 | 3        | 29.149           | 1        | 26.374                               | 1        |
| 29.81               | 1        | 29.150           | 1        | 26.309                               | 1        |
| 29.82, 29.83, 29.84 | 3        | 29.151           | 1        | 26.375                               | 1        |
| 29.85               | 1        | 29.152           | 1        | 39.639                               | 1        |
| 29.87               | 1        | 29.153           | 1        | 39.643                               | 1        |
| 29.88               | 1        | 29.154           | 1        | 26.433                               | 1        |
| 29.90               | 1        | 29.155           | 1        | 39.655                               | 1        |
| 29.91               | 1        | 29.156           | 1        | 26.428                               | 1        |
| 29.93               | 1        | 29.157           | 1        |                                      |          |
| 29.94               | 1        | 29.158           | 1        |                                      |          |
| 29.95               | 1        | 29.159           | 1        |                                      |          |
| 29.96               | 1        | 29.160           | 1        |                                      |          |
| 29.97ABC            | 3        | 29.161           | 1        |                                      |          |





FAIR MARKET VALUES FOR FINANCIAL PLANNING

PHASE 3

Christie's Appraisals, Inc.  
20 Rockefeller Plaza  
New York, NY 10020

Aggregate Low FMV      Aggregate High FMV      Total Quantity  
\$3,085,145                      \$6,030,040                      1,296

| Accession Number | Quantity | Accession Number | Quantity | Accession Number | Quantity |
|------------------|----------|------------------|----------|------------------|----------|
| 30.11            | 1        | 19.157           | 1        | 29.353           | 1        |
| 31.9             | 1        | 19.156           | 1        | 29.350           | 1        |
| 30.409           | 1        | 19.155           | 1        | 29.351           | 1        |
| 21.148           | 1        | 21.61            | 1        | 29.337           | 1        |
| 21.155           | 1        | 21.58            | 1        | 29.336           | 1        |
| 21.134           | 1        | 21.57            | 1        | 29.335           | 1        |
| 21.120           | 1        | 21.46            | 1        | 29.272           | 1        |
| 21.121           | 1        | 21.45            | 1        | 29.270           | 1        |
| 21.122           | 1        | 21.3             | 1        | 29.271           | 1        |
| 21.123           | 1        | 20.103           | 1        | 29.234           | 1        |
| 21.124           | 1        | 20.101           | 1        | 29.269           | 1        |
| 21.125           | 1        | 29.436           | 1        | 29.212           | 1        |
| 21.126           | 1        | 29.435           | 1        | 29.213           | 1        |
| 21.127           | 1        | 29.437           | 1        | 29.211           | 1        |
| 21.128           | 1        | 30.40            | 1        | 29.210           | 1        |
| 21.129           | 1        | 32.83            | 1        | 29.209           | 1        |
| 21.130           | 1        | 26.287           | 1        | 29.208           | 1        |
| 21.131           | 1        | 21.137           | 1        | 29.206           | 1        |
| 21.132           | 1        | 21.112           | 1        | 29.207           | 1        |
| 21.133           | 1        | 21.111           | 1        | 29.203           | 1        |
| 28.130           | 1        | 21.63            | 1        | 29.202           | 1        |
| 28.128           | 1        | 21.62            | 1        | 29.200           | 1        |
| 28.129           | 1        | 30.87            | 1        | 29.201           | 1        |
| 28.127           | 1        | 30.88            | 1        | 29.198           | 1        |
| 28.126           | 1        | 30.82            | 1        | 29.199           | 1        |
| 28.125           | 1        | 30.83            | 1        | 29.176           | 1        |
| 27.557           | 1        | 30.80            | 1        | 29.177           | 1        |
| 27.558           | 1        | 30.79            | 1        | 28.191           | 1        |
| 26.286           | 1        | 30.78            | 1        | 28.192           | 1        |
| 26.288           | 1        | 30.77            | 1        | 28.190           | 1        |
| 26.285           | 1        | 30.76            | 1        | 28.189           | 1        |
| 26.93            | 1        | 30.74            | 1        | 28.187           | 1        |
| 26.21            | 1        | 30.73            | 1        | 28.188           | 1        |
| 26.92            | 1        | 30.72            | 1        | 28.143           | 1        |
| 29.191           | 1        | 30.67            | 1        | 28.184           | 1        |
| 29.190           | 1        | 30.68            | 1        | 28.124           | 1        |
| 29.188           | 1        | 30.66            | 1        | 28.71            | 1        |
| 29.189           | 1        | 30.65            | 1        | 27.169           | 1        |
| 29.186           | 1        | 30.58            | 1        | 27.168           | 1        |
| 29.187           | 1        | 30.59            | 1        | 27.167           | 1        |
| 29.185           | 1        | 30.57            | 1        | 27.166           | 1        |
| 29.184           | 1        | 30.56            | 1        | 25.124           | 1        |
| 29.183           | 1        | 30.54            | 1        | 25.123           | 1        |
| 29.182           | 1        | 30.55            | 1        | 25.38            | 1        |
| 29.181           | 1        | 30.53            | 1        | 23.105           | 1        |
| 29.180           | 1        | 30.52            | 1        | 24.18            | 1        |
| 29.179           | 1        | 30.47            | 1        | 23.103           | 1        |
| 29.178           | 1        | 30.46            | 1        | 23.104           | 1        |
| 28.195           | 1        | 30.43            | 1        | 23.23            | 1        |
| 29.173           | 1        | 30.42            | 1        | 23.24            | 1        |
| 30.405           | 1        | 30.41            | 1        | 21.170           | 1        |
| 30.406           | 1        | 29.440           | 1        | 23.22            | 1        |
| 30.301           | 1        | 29.439           | 1        | 21.169           | 1        |
| 30.358           | 1        | 29.438           | 1        | 21.168           | 1        |
| 30.403           | 1        | 29.434           | 1        | 21.167           | 1        |
| 30.404           | 1        | 29.443           | 1        | 21.166           | 1        |
| 20.80            | 1        | 29.432           | 1        | 21.164           | 1        |
| 20.79            | 1        | 29.431           | 1        | 21.165           | 1        |
| 20.82            | 1        | 29.428           | 1        | 21.162           | 1        |
| 20.81            | 1        | 29.354           | 1        | 21.163           | 1        |
| 19.168           | 1        | 29.352           | 1        | 21.160           | 1        |



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# **EXHIBIT 3**

### Exhibit 3

| Name of Specialist  | Department                           |
|---------------------|--------------------------------------|
| Bass, Michael       | Chinese Works of Art                 |
| Beaman, Elizabeth   | American Art                         |
| Brandow, Adam       | Silver                               |
| Bruck, Tristan      | South East Asian Art                 |
| Coy, Deb            | 19th Century European Art            |
| Grocholski, Izabela | Russian Art                          |
| Hall, Nicholas      | Old Master & 19th Century Art        |
| Hammer, Elizabeth   | Chinese Paintings                    |
| Holter, Andrew      | American Furniture                   |
| Jennings, Guy*      | Impressionist & Modern Art           |
| Johnston, Donald    | European Sculpture & Decorative Arts |
| Kloman, Susan       | African Art                          |
| Kronman, Emma       | Old Master Paintings                 |
| Layfer, Lisa        | Post-War & Contemporary Art          |
| Lloyd, Richard      | Prints & Multiples                   |
| Morse Limmer, Molly | Antiquities                          |
| Nieves, Marysol     | Latin American Art                   |
| Robinson, William   | Islamic Art                          |

### Exhibit 3

| Name of Specialist   | Department                                      |
|--|---|
| Russell, William   | European Sculpture, Decorative Arts & Furniture |
| Sloane, Jeanne   | Silver  |
| Strafford, Will  | European Furniture                              |
| Villinger, Carina  | 20th Century Decorative Art & Design            |
| Weihe, Hugo*   | South East Asian Art                            |
| Wilkie, Jody   | European Decorative Arts                        |
| Wright, Jennifer   | Old Master & 19th Century Drawings              |
| Yamaguchi, Katsura   | Japanese Art                                    |
| *Indicates that the individual is no longer employed by Christie's |   |