

UNITED STATES BANKRUPTCY COURT  
EASTERN DISTRICT OF MICHIGAN  
SOUTHERN DIVISION

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

**MOTION OF CREDITORS  
FOR ENTRY OF AN ORDER PURSUANT TO SECTION 105(a)  
OF THE BANKRUPTCY CODE DIRECTING THE DEBTOR TO COOPERATE  
WITH INTERESTED PARTIES SEEKING TO CONDUCT DUE DILIGENCE  
ON THE ART COLLECTION HOUSED AT THE DETROIT INSTITUTE OF ARTS**

The Creditors<sup>1</sup> hereby submit this motion (the “**Motion**”) for entry of an order<sup>2</sup> pursuant to section 105(a) of title 11 of the United States Code (the “**Bankruptcy Code**”)<sup>3</sup> directing the City of Detroit, Michigan (the “**City**” or the “**Debtor**”), the debtor in the above-captioned case (the “**Chapter 9 Case**”), to cooperate with certain interested parties seeking to conduct due diligence on the art collection of the City housed at the Detroit Institute of Arts (the “**Art**”). In support of this Motion, the Creditors respectfully represent as follows:

<sup>1</sup> Financial Guaranty Insurance Company (“**FGIC**”), Syncora Guarantee Inc. and Syncora Capital Assurance Inc. (“**Syncora**”), Hypothekenbank Frankfurt AG, Hypothekenbank Frankfurt International S.A., and Erste Europäische Pfandbrief- und Kommunalkreditbank Aktiengesellschaft in Luxemburg S.A., Michigan Council 25 of the American Federation of State, County and Municipal Employees, AFL-CIO and Sub-Chapter 98, City of Detroit Retirees, Wilmington Trust Company, National Association, as Successor Trustee and Successor Contract Administrator, Dexia Crédit Local, Dexia Holdings, Inc. and FMS-WM Service, solely in its capacity as servicer for FMS Wertmanagement, join this Motion.

<sup>2</sup> Pursuant to Rule 9014-1(b)(1) of the Local Rules of the Bankruptcy Court for the Eastern District of Michigan (the “**Local Rules**”), a copy of the proposed form of order granting this Motion is attached hereto as **Exhibit 1**.

<sup>3</sup> Unless otherwise specified, all section references are to sections of the Bankruptcy Code.



### **Preliminary Statement**

1. Over four months ago, the Creditors sought relief from this Court to establish a collaborative process by which an ad hoc committee of interested parties could work with the City to develop strategies for monetizing the Art. Having been denied that relief, but still fearing that the City would not take steps to market test the value of the Art and would not explore potential value-maximization alternatives for treating this significant asset, the Creditors were compelled to do the work needed to insure a transparent value-maximization process. Specifically, Houlihan Lokey (“**Houlihan**”), financial advisor to FGIC, engaged in an extensive process to collect publicly-available information about the Art, develop a catalogue of such information, and contact and share this catalogue with numerous parties potentially interested in entering into a transaction with respect to the Art. (Spencer Decl. ¶¶ 9-11.)<sup>4</sup> The result of these efforts over the past several months: **four preliminary indications of interest offering up to \$2 billion for the Art (the “Proposals”).** (*Id.* at ¶12.)

2. It should come as no surprise to the City that the Art could generate such substantial value. Indeed, in the *Amended Disclosure Statement with Respect to Amended Plan for the Adjustment of Debts of the City of Detroit*, dated March 31, 2014 [Docket No. 3382] (the “**Disclosure Statement**” or “**DS**”), the City notes that the Art “has been described as one of the top six art collections in the United States.” (DS § VII.A.5(a).) Yet, as part of the *Amended Plan for the Adjustment of Debts of the City of Detroit*, dated March 31, 2014 [Docket No. 3380] (the “**Plan**”), the City seeks approval of the DIA Settlement,<sup>5</sup> pursuant to which the City will

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<sup>4</sup> Declaration of Stephen Spencer in Support of the Motion, filed contemporaneously herewith (herein after, the “**Spencer Decl.**”).

<sup>5</sup> Capitalized terms used but not otherwise defined herein shall have the meanings ascribed to them in the Disclosure Statement.

irrevocably transfer the Art to DIA Corp. in exchange for long-term contributions having a net present value of less than \$300 million.

3. The City and its advisors should not be willing to accept the obviously below-market DIA Settlement in the face of the Proposals without providing the Interested Parties (defined below) a full and fair opportunity to develop, finalize and present binding commitments. And the law demands that the City do so. The City has an obligation under the Bankruptcy Code and applicable law to maximize the value of its assets in order to make a reasonable effort to pay creditors what they can reasonably expect under the circumstances, and to demonstrate that any settlement or other transaction providing for monetization of the Art is reasonable. The Proposals present the City with a variety of options, some of which involve maintaining all, or a substantial portion, of the Art at the Detroit Institute of Arts (the “**DIA**”). (Spencer Decl. ¶ 12-13.) In fact, one Proposal contemplates the sale of only 0.2% of the Art for \$896 million to \$1.473 billion. (*Id.*) Another Proposal contemplates a \$2 billion non-recourse loan to the City secured by the Art; this loan option would allow *all* of the Art to remain at the DIA and the City to service the loan using contributions from the Foundations, DIA Corp. and/or the State, as currently contemplated by the so-called “Grand Bargain”. (*Id.*) In order to confirm a plan of adjustment, the applicable legal standards dictate that the City at least give the Proposals serious consideration. Further, any binding commitments that result from the Proposals will be an invaluable benchmark for the Court in its assessment of the reasonableness of the consideration the City would receive pursuant to the DIA Settlement – an assessment the City invited and consented to by including the DIA Settlement as a central component of the Plan.

4. In order to finalize their assessments of the value of the Art (or a subset thereof) and develop the Proposals into binding offers, the Interested Parties need to conduct a thorough diligence process, involving the review of not only the Art itself but also certain documentation regarding the collection. (*Id.* at ¶¶ 13, 15.) This requires the immediate cooperation of the City and its advisors. The analysis will be complex and time consuming. In order to permit this process to play out in advance of confirmation, the City and its advisors must engage with the Interested Parties now.

### **Jurisdiction**

5. This Court has jurisdiction to consider this matter pursuant to 28 U.S.C. §§ 157 and 1334. This is a core proceeding pursuant to 28 U.S.C. § 157(b). Venue is proper before this Court pursuant to 28 U.S.C. §§ 1408 and 1409.

### **Factual Background**

6. As this Court is aware, and as set forth in the Disclosure Statement, the Art is housed at the DIA. (DS § VII.A.5(a).) As of the Petition Date, the Art collection consisted of approximately 65,000 works, of which the City admits to owning a “significant portion.” (*Id.*)<sup>6</sup> The City received the initial part of the collection pursuant to an asset transfer in 1919, and then expanded the collection thereafter pursuant to City purchases and donations. (*Id.*) Many of the collection’s most notable pieces were purchased by the City between 1922 and 1930. (*Id.*)

7. In its June 14, 2013 Proposal for Creditors, the City listed the Art in a “Realization of Value of Assets” section, and committed “to the fullest extent possible under all of the circumstances . . . [to] [m]aximize recoveries for creditors . . . [and] [g]enerate value from

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<sup>6</sup> Many interested parties submit that the City owns the entire collection, but this issue is not before the Court at this time.

City assets where it is appropriate to do so.” Thereafter, however, the City provided creditors with little information regarding what steps, if any, the City was taking or would take to explore options to monetize the Art in a manner that maximized value.

8. On November 26, 2013, the Creditors filed the *Motion of Creditors for Entry of an Order Pursuant to Section 105(a) of the Bankruptcy Code Appointing and Directing the Debtor to Cooperate with a Committee of Creditors and Interested Persons to Assess the Art Collection of the Detroit Institute of Arts Based on Arms-Length Market Transactions to Establish a Benchmark Valuation* [Docket No. 1833] (the “**Art Committee Motion**”), seeking an order of the Court directing the City to form and cooperate with an ad hoc committee to develop a process to consider a wide range of potential options to monetize the Art based on arms-length transactions. By Order dated January 22, 2014, the Court denied the Art Committee Motion.

9. Meanwhile, the City engaged Christie’s to appraise a portion of the Art consisting of only those works that were either purchased entirely or in part by City funds (the “**Appraised Art**”). (DS § VIII.K.6(a).) On December 3, 2013, Christie’s issued a preliminary report, estimating the value of the Appraised Art (which, at the time, consisted of 2,781 (4%) of the 65,000 works of Art in the DIA’s collection) to be between \$452 million and \$866 million. (*Id.*) Christie’s final report, issued on December 17, 2013, estimated that the value of the Appraised Art (which ultimately consisted of 2,773 (still 4%) of the 65,000 pieces of Art) is between \$454 million and \$867 million. (*Id.*)

10. Knowing that the Art likely would generate significant value for the City and its creditors, but questioning the scope of the City’s appraisal efforts, not knowing exactly what the City’s intentions were for dealing with this asset, and faced with the City stonewalling

creditors' reasonable requests for additional information regarding the Art, certain of the Creditors through Houlihan decided to conduct an independent assessment of potential alternative market transactions. (Spencer Decl. ¶ 10.) As the City repeatedly proved unwilling to provide creditors with information regarding the Art,<sup>7</sup> Houlihan focused its efforts on an independent review of publicly-available information. (*Id.* at ¶ 9.) By October 29, 2013, Houlihan had made significant progress in its research, and was able to put together a list of approximately 327 pieces of Art that Houlihan believed to be of significant or high value (the "**Masterworks List**"). (*Id.* at ¶ 11.) On January 15, 2014, in order to develop a greater understanding of the potential value of the Art collection as a whole, and assess market interest in potential transactions involving the Art, Houlihan shared the Masterworks List with over 30 parties. (*Id.*) Within a few days, over 20 parties expressed interest. (*Id.*) In mid-March 2014, Houlihan distributed to 19 interested parties a more detailed Catalogue of Information Concerning Artwork Housed at the Detroit Institute of Arts (the "**Catalogue**"), attached to the

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<sup>7</sup> To date, the City has failed to provide a valuation of the remaining 96% of the Art, or information that would allow creditors to conduct their own such valuation, despite repeated requests from FGIC and other creditors. On June 21, 2013, Houlihan submitted an initial diligence list to the City, requesting certain information regarding the Art. On July 9, 2013, Houlihan followed up with a verbal request that the City conduct a valuation of the entire Art collection. After receiving no response to its initial requests, on July 30, 2013, Houlihan submitted a revised diligence request list to the City, seeking additional information about the Art. On August 27, 2013, Houlihan followed up on its verbal request and formally requested that the City conduct a valuation of the entire Art collection. On October 8, 2013, Houlihan, along with advisors for certain COPs-holders and Syncora, re-submitted its diligence list to the City, and supplemented the list with additional requests related to the value and ownership of the Art. At the hearing to consider approval of the Art Committee Motion, counsel for the City promised to cooperate with the movants' information requests. Hr'g Tr. Jan. 22, 2014 at 9: 15-18 ("we will cooperate with the information requests that people have with respect to the art and with respect to issues relating to the art, period, end of story"). Yet, although the City has taken some initial steps to cooperate with creditors regarding the form, substance and cost of producing certain documents responsive to creditors' information requests, the City has yet to provide any of the information Houlihan has been requesting since last June. (Spencer Decl. ¶ 7.) Similarly, creditors' requests for information from the DIA remain unfulfilled.

Spencer Declaration as Exhibit B, and invited such parties to submit indications of interest in acquiring or monetizing all or part of the Art collection on or before April 4, 2014. (*Id.*)<sup>8</sup>

11. In response, Houlihan received the four Proposals, each of which demonstrates that the Art is worth many multiples more than the City would receive pursuant to the DIA Settlement:

- Catalyst Acquisitions, LLC/Marc Bell Capital Partners, LLC (“**Catalyst**”) submitted a non-binding indication of interest in purchasing the **entire Art collection** for **\$1.75 billion**.
- Art Capital Group, LLC (“**Art Capital**”) submitted a non-binding term sheet, offering to provide the City with an exit facility of up to **\$2 billion**, secured by the **entire Art collection**.
- Poly International Auction Co., Ltd. (“**Poly International**”), on behalf of a client, submitted a non-binding indication of interest in purchasing **all Chinese works** in the Art collection for up to **\$1 billion**.
- Yuan Management Hong Kong Limited (“**Yuan Capital**”), on behalf of certain investment funds, submitted a non-binding indication of interest in purchasing **116 pieces** of the Art for **\$895 million to \$1.473 billion**. (*Id.* at ¶ 12.)

A further summary of the terms of each of the Proposals is set forth in Exhibit A to the Spencer Declaration. It is notable that, beyond the formal Proposals, Houlihan received a significant number of verbal expressions of interest by other parties unable or unwilling to provide written indications of interest by the April 4, 2014 deadline; nonetheless, such parties expressed that they are highly interested in pursuing a potential Art transaction with the City, should the City show a willingness to engage directly with them in a good faith process to explore transactional opportunities with respect to the Art. (*Id.* at ¶ 14.)

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<sup>8</sup> The Catalogue made clear that neither Houlihan nor FGIC owns the Art or has the authority to sell or offer to sell it. In distributing the Catalogue, Houlihan was merely facilitating the development of indications of interest for the purpose of ultimately proposing transactions to the City that could generate more value than the transaction contemplated by the Plan. The Catalogue made clear that, ultimately, the City has the authority to decide whether or not to pursue any such transaction. Given these limitations, the Proposals may not fully reflect the market’s interest in acquiring or monetizing the Art.

12. Catalyst, Art Capital, Poly International, and Yuan Capital (collectively, the “**Interested Parties**”) have all indicated that, in order to finalize their assessments of the value of the Art (or a subset thereof), they need to conduct a thorough diligence process. (*Id.* at ¶ 14.) This requires the immediate cooperation of the City and its advisors. (*Id.*) Pursuant to the Proposals, the diligence process will involve an analysis of certain documentation regarding any restrictions on the transfer of the Art,<sup>9</sup> as well as the Art itself. (*Id.*) The relief requested is necessary to ensure that the Interested Parties will have timely access, not only to such documentation, but to the physical pieces of Art as well. (*Id.*) Neither the City nor the creditors can afford to wait until later in the Plan confirmation process to permit the Interested Parties to begin their diligence.

13. As mentioned above, as part of the Plan, the City is seeking approval of the DIA Settlement, pursuant to which the City will irrevocably transfer the Art to DIA Corp., in exchange for contributions to the Retirement Systems from (i) twelve charitable foundations and other entities (the “**Foundations**”), in the amount of \$366 million and (ii) DIA Corp., in the amount of \$100 million, for a total of \$466 million. (DS § IV.E.) In addition, pursuant to the State Contribution Agreement, the State has agreed to contribute \$350 million for the benefit of Holders of Pension Claims (subject to certain approvals and other conditions that have not yet been obtained or fulfilled), for a total of \$816 million. (DS § IV.D.) While the City touts this \$816 million figure in promoting the so-called “Grand Bargain,” the benefit the City would

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<sup>9</sup> On June 13, 2013, the Attorney General of the State of Michigan issued Attorney General Opinion Number 7272 (the “**AG Opinion**”), concluding that “the Art is held by the City in a charitable trust for the people of Michigan, and no piece in the collection may thus be sold, conveyed, or transferred to satisfy City debtor or obligations.” The Creditors believe that the AG Opinion is not supported by the law or the facts for multiple reasons. However, given that the Motion only requests that the Court direct the City to cooperate with certain parties seeking to conduct due diligence with respect to the Art, and not to actually sell, convey or transfer any assets, the Motion does not address the AG Opinion.



actually receive in exchange for transferring the Art is significantly less. *See e.g.* Ferretti, Christine, *Orr vows Detroit will help retirees understand bankruptcy plan*, The Detroit News, Apr. 7, 2014 available at <http://www.detroitnews.com/article/20140407/METRO01/304070109/>. First, \$816 million is a nominal amount, which is misleading and overstated. Taking into account that each of the contributions would be made over a twenty-year period, the net present value of each contribution (using a 5% discount rate) is: (i) \$233.7 million from the Foundations, (ii) \$63.8 million from DIA Corp. and (iii) \$223.5 million from the State, for a total of approximately \$521 million. (Spencer Decl. ¶ 17.) In addition, it is unclear how, if at all, the State's contribution relates to the transfer of the Art. Although, the Disclosure Statement indicates that the State's contribution is "in support of the DIA Settlement," it also makes clear that the State is providing the contribution "in exchange for certain releases to be contained in the Plan," *not* in exchange for the transfer of the Art. (DS § VIII.K.6(b).) Accordingly, disregarding the State's contribution, the City would receive only approximately \$300 million pursuant to the DIA Settlement, which, based on the Proposals, is significantly below the lowest point in the range of reasonableness. (Spencer Decl. ¶ 18.)

14. The only evidence the City has offered thus far with respect to the value of the Art is the appraisal conducted by Christie's. As noted above, pursuant to its final report, Christie's estimated that the value of the Appraised Art (which ultimately consisted of 2,773 (4%) of the 65,000 pieces of Art) was between \$454 million and \$867 million. (DS § VIII.K.6(a).) Thus, the \$300 million the City would receive pursuant to the DIA Settlement for the *entire* Art collection is substantially below the low end of Christie's range of the estimated value of only 4% of the Art.

### **Relief Requested**

15. By this Motion, the Creditors respectfully seek entry of an order, a form of which is attached hereto as **Exhibit 1** (the “**Order**”), directing the City to cooperate with the Interested Parties so that the Interested Parties can conduct due diligence on the Art in order to develop firm bids for the City to consider.

### **Basis for Relief Requested**

16. Pursuant to section 105(a), “[t]he court may issue any order, process, or judgment that is necessary or appropriate to carry out the provisions of this title.”<sup>10</sup> The Creditors respectfully submit that, in light of the centrality of the Art to the City’s proposed Plan, and the expedited nature of the Plan confirmation schedule set forth in the Scheduling Order,<sup>11</sup> the relief requested herein is necessary and appropriate.

17. The Proposals present alternative potential transactions for the Art that could generate value far in excess of that to be received pursuant to the DIA Settlement. Providing the Interested Parties with the access and information necessary to complete their diligence to develop the Proposals into formal bids will benefit the City by providing it with flexible and valuable options for maximizing the value of the Art.

18. Moreover, the City must pursue such alternative strategies now, in order to be able to comply with the confirmation requirements set forth in section 943(b) of the Bankruptcy Code within the timeframe set forth in the Scheduling Order. Specifically, in order to meet the “best interests of creditors” requirement set forth in section 943(b)(7) and the “fair

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<sup>10</sup> Pursuant to section 103(f) of the Bankruptcy Code, chapter 1, including section 105(a), applies in chapter 9 cases.

<sup>11</sup> *Third Amended Order Establishing Procedures, Deadlines and Hearing Dates Relating to the Debtor’s Plan of Adjustment* [Docket No. 3632] (the “**Scheduling Order**”).

and equitable” test set forth in section 1129(b)(1) (made applicable in chapter 9 by section 901(a)), which require the City to make a reasonable effort to pay creditors what they can reasonably expect under the circumstances, the City must prove that it has thoroughly analyzed alternatives and is pursuing a strategy that maximizes the value of the Art, a valuable, non-core asset of the City, to enhance creditor recoveries. Further, as the City has elected to seek the Court’s approval of the DIA Settlement, pursuant to the legal standards governing court approval of bankruptcy settlements in the Sixth Circuit, the City must demonstrate that the settlement, including the consideration the City would receive in exchange for the transfer of the Art, is fair, equitable and reasonable. The City can only make the judgment that the settlement and consideration are reasonable if it has first considered all other viable strategies for monetizing this important asset.

19. Without evaluating the arms-length market transactions set forth in the Proposals, the City simply cannot satisfy these standards. Thus, directing the City to cooperate with the Interested Parties now minimizes the real risk that, come July, the City will be back at square one in terms of developing a Plan that appropriately maximizes the value of the Art in accordance with the chapter 9 confirmation requirements. Accordingly, the Creditors respectfully submit that the relief requested is necessary and appropriate and falls within the Court’s broad equitable authority under section 105(a) of the Bankruptcy Code. *See In re Mitan*, 573 F.3d 237, 246 (6th Cir. 2009) (noting “the broad grant of equitable power to bankruptcy courts found within Section 105(a)”).

**I. The Relief Requested Will Provide the City the Option to Pursue Alternative Transactions with Respect to the Art within the Timeframe Set Forth in the Scheduling Order**

20. The Proposals put into question whether the DIA Settlement significantly undervalues the Art. While the City would receive only \$300 million pursuant to the DIA

Settlement, the transactions contemplated by the Proposals could generate as much as \$895 million to \$2 billion, which represents \$595 million to \$1.7 billion of incremental value. At the very least, the mere existence of alternative proposals demonstrates there is real interest in the Art, allowing for maximization of value. Accordingly, the Creditors respectfully submit that the City should, and in fact (pursuant to the chapter 9 plan confirmation standards described in greater detail below) has an obligation to, seriously consider the Proposals.

21. The potential transactions described in the Proposals provide the City with a variety of options to consider, ranging from an outright sale of the entire Art collection for \$1.75 billion, to a sale of only a portion of the Art (*i.e.* 116 pieces, or 0.2%) for \$896 million to \$1.473 billion, or a sale of all Chinese works for up to \$1 billion. The latter two proposals would allow the City to retain a substantial portion of the Art at the DIA (99.8% of the total collection, in the event that only 116 pieces are sold) for the use and enjoyment of its citizens.

Alternatively, Art Capital's Indication of Interest contemplates using the Art as collateral for a \$2 billion non-recourse loan to the City, which would allow the entire Art collection to remain at the DIA. The City could use the proceeds of the loan to make the contributions to the Retirement Systems it currently proposes to fund pursuant to the DIA Settlement, and to enhance recoveries to unsecured creditors. To the extent the Foundations, DIA Corp. and/or the State are willing to make payments to "protect" the Art, such payments could be used to service the loan, to ensure the City retains the collateral. In the event the City does not have sufficient funds from such third parties, the City could sell select pieces of the Art to repay the loan. Thus, Art Capital's proposed transaction gives the City an option to maximize the value of the Art to enhance creditor recoveries (as required by the chapter 9 plan confirmation requirements

discussed below), while maintaining the DIA as a culturally relevant institution and relying on funding commitments from third parties, as currently contemplated by the DIA Settlement.

22. It would be imprudent and irresponsible to simply ignore these proposals.

The relief requested is necessary to ensure that the City has the opportunity to explore the alternative transactions presented by the Proposals within the timeframe set forth in the Scheduling Order. Given that the Scheduling Order provides for the Plan confirmation trial to begin in approximately three months, the Interested Parties need immediate access to the Art and related documentation so that they can complete their due diligence and develop binding offers without slowing down the Plan confirmation process. Accordingly, the relief requested is necessary and appropriate at this juncture.

## **II. To Meet Several of the Chapter 9 Plan Confirmation Requirements, the City Must Prove that the Plan Maximizes the Value of the Art**

23. As set forth in greater detail below, the City's ability to meet its burden of proof with respect to several of the chapter 9 plan confirmation requirements<sup>12</sup> hinges on its ability to demonstrate that it has investigated and is pursuing a strategy that maximizes the value of the Art. Specifically, this issue arises in connection with: (i) the requirement that the Plan be in the best interests of creditors; (ii) the requirement that the Plan be "fair and equitable" to dissenting classes of creditors; and (iii) the requirement that the compromises and settlements contemplated by the Plan be fair, equitable and reasonable.

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<sup>12</sup> A municipal debtor "bears the burden of satisfying the confirmation requirements of § 943(b) by a preponderance of the evidence." *Pierce Cnty. Hous. Auth.*, 414 B.R. 702, 715 (Bankr. W.D. Wash. 2009) citing *In re Mount Carbon Metro. Dist.* 242 B.R. 18, 31 (Bankr. D. Col. 1999).

**A. The “Best Interests of Creditors” and  
“Fair and Equitable” Tests in Chapter 9**

24. Section 943(b)(7) provides that “[t]he court shall confirm [a chapter 9 plan of adjustment] if . . . the plan is in the best interests of creditors . . .” 11 U.S.C. § 943(b)(7). Courts have construed the section 943(b)(7) as setting a “floor requiring a reasonable effort at payment of creditors by the municipal debtor.” *Pierce Cnty.*, 414 B.R. at 718 citing *Mount Carbon Metro. Dist* 242 B.R. at 34; 6-943 Collier on Bankruptcy ¶ 943.03 (“A plan that makes little or no effort to repay creditors over a reasonable time may not be in the best interest of creditors.”). In order to make a reasonable effort to repay creditors within the meaning of the “best interests of creditors” requirement, a municipal debtor must maximize the value of its primary, non-core assets to enhance creditor recoveries. *See e.g. In re Barnwell Cnty. Hosp.*, 471 B.R. 849, 869 (Bankr. D. S.C. 2012) (finding that a chapter 9 plan is in the best interests of creditors where “the Plan affords all creditors the potential for the greatest economic return from Debtor’s assets”); *In re Bamberg Cnty. Mem’l Hosp.*, 2012 WL 1890259 (Bankr. D.S.C. May 23, 2012) (same); *In re Connector 2000 Ass’n, Inc.*, 447 B.R. 752, 765-66 (Bankr. D.S.C. 2011) (same); Senate Report No. 95-989, 95th Cong., 2d Sess. 113 (1978) (“[c]reditors must be provided, under the plan, the going concern value of their claims. The going concern value . . . is intended to provide more of a return to creditors than the liquidation value if the city’s assets could be liquidated like those of a private corporation”); *see also Fano v. NewPort Heights Irrigation Dist.*, 114 F.2d 563, 566 (9th Cir. 1940) (holding that a chapter 9 plan failed the “best interest of creditors” test where the debtor (i) owned “assets in value many times the indebtedness, all in most excellent physical and almost new condition” and (ii) failed to make a “sufficient showing that [its] taxing power was inadequate to raise the taxes to pay” prepetition claims).

25. Assuming there will be at least one impaired class of creditors that rejects the Plan, pursuant to sections 1129(b)(2) (made applicable in chapter 9 by section 901) and 943(b)(1) (which requires the plan to comply with the provisions of the Bankruptcy Code made applicable by section 901), the City will also be required to prove that the Plan is “fair and equitable, with respect to each class of claims . . . that is impaired under, and has not accepted the plan.” 11 U.S.C. § 1129(b)(2). Similar to the best interests test, a chapter 9 plan is “fair and equitable” if it provides creditors “all that they can reasonably expect in the circumstances.” 6-943 Collier on Bankruptcy ¶ 943.03(1)(f)(i)[B]; *see also W. Coast Life Ins. Co. v. Merced Irrigation Dist.*, 114 F.2d 654, 679 (9th Cir. 1940) (finding that the creditors’ recovery was fair and equitable where it was “all that could reasonably be expected in all the existing circumstances”). Creditors reasonably expect a municipal debtor to maximize the value of its primary, non-core assets to enhance creditor recoveries.

26. In this case, one of the City’s most valuable assets is the Art. Accordingly, consistent with the caselaw cited above, in order to comply with the best interests of creditors and fair and equitable tests, the City must undertake reasonable efforts to analyze, develop and pursue a strategy to maximize the value of the Art to repay creditors. This means, at the very least, providing the Interested Parties with the opportunity to complete diligence on an expedited basis in order to formulate bids for the City’s consideration. Notably, the Creditors are not arguing that the best interests of creditors and fair and equitable tests require the City to monetize *all* of its assets to enhance creditor recoveries, at the expense of the City’s ability to provide essential services to its citizens. However, where, as here, a municipal debtor possesses a valuable asset that is not essential to its delivery of core services that ensure the health, safety or welfare of its citizens, in order to make a reasonable effort to repay creditors within the

meaning the “best interests of creditors” test, and provide creditors what they can reasonably expect under the circumstances within the meaning of the “fair and equitable” test, the debtor must maximize the value of that asset.<sup>13</sup>

**B. The Requirement that Bankruptcy Settlements be Reasonable**

27. Pursuant to section 1123(b)(3)(A) (made applicable in chapter 9 by sections 901(a) and 943(b)(1)), a plan “may provide for the settlement or adjustment of any claim or interest belonging to the debtor.” As the Disclosure Statement recognizes, “[t]he standards for approving settlements as part of a plan of reorganization are the same as standards for approving settlements under Fed. R. Bankr. P. 9019.” *In re TCI 2 Holdings, LLC*, 428 B.R. 117, 135 (Bankr. D. N.J. 2010) *citing In re Nutritional Sourcing Corp.*, 398 B.R. 816, 832 (Bankr. D. Del. 2008); *see* DS § III.E.1 (inviting “any entity that opposes the terms of any compromise and settlement set forth in the Plan” to “challenge such compromise and settlement prior to Confirmation of the Plan and . . . demonstrate . . . that the subject compromise and settlement does not meet the standards governing bankruptcy settlements under Bankruptcy Rule 9019 and other applicable law”). In considering approval of a settlement under Bankruptcy Rule 9019, “the bankruptcy court is charged with an affirmative obligation to apprise itself of the underlying facts and to make an independent judgment as to whether the compromise is fair and equitable.” *In re McInerney*, 499 B.R. 574, 582 (Bankr. E.D. Mich. 2013) *citing Reynolds v.*

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<sup>13</sup> Public Act 436, the Local Financial Stability and Choice Act, MCL § 141.1541, *et seq.* (“**PA 436**”) § 12(r) also recognizes a distinction between core assets that affect the services and benefits a City provides, and surplus assets that do not, in that it restricts the Emergency Manager’s authority to use or transfer assets of the City in a manner that “endanger[s] the health, safety, or welfare of residents.” In addition, at least one other state has recognized this distinction in the context of the involuntary dissolution of one of its municipalities. *See Ex Parte City of Mobile*, 46 So. 766, 767 (Ala. 1908) (noting that the state law that revoked the City of Mobile’s charter and provided for its dissolution directed that “all property of the late municipality not necessary to its governmental operation, etc., should be devoted to the liquidation . . . of the late city . . .”).



*Comm’r of Internal Revenue*, 861 F.2d 469, 473 (6th Cir. 1988). In addition, “the Court is required to exercise independent judgment regarding the factors relevant to the reasonableness of the settlement.” *McInerney*, 499 B.R. at 594. In evaluating whether a settlement is fair, equitable and reasonable, courts in the Sixth Circuit generally consider four factors: (a) the probability of success in the litigation; (b) the difficulties, if any, to be encountered in the matter of collection; (c) the complexity of the litigation involved, and the expense, inconvenience and delay necessarily attending it; (d) the paramount interest of the creditors and a proper deference to their reasonable views. *McInerney*, 499 B.R. at 582-83 (citations omitted). The City, as the proponent of the transfer of the Art pursuant to the DIA Settlement, has the burden of establishing that the settlement, including the consideration the City would receive, is fair, equitable and reasonable with respect to these considerations. *Id.* at 583.

28. In order to assess whether the \$300 million it would receive for the Art pursuant to the DIA Settlement is fair, equitable and reasonable, the City must seriously consider the alternative transactions. This is particularly important now that the City has the Proposals, which potentially ascribe significantly higher values to the Art. The City must, at a minimum, cooperate with the Interested Parties to allow them to complete their diligence and review any resulting binding offers.

### **III. Comparison to Other Potential Arms-Length Transactions Is the Best Way to Assess Whether the DIA Settlement Maximizes Value**

29. The Supreme Court has recognized that market exposure is the best way to determine value. *See Bank of Am. Nat’l Trust and Sav. Ass’n v. 203 N. LaSalle St. P’ship*, 526 U.S. 434, 457 (1999) (noting that “[u]nder a plan granting an exclusive right, making no provision for competing bids or competing plans, any determination that the price was top dollar would necessarily be made by a judge in bankruptcy court, whereas the best way to determine

value is exposure to a market”). Consistent with this approach, as a result of exposing publicly-available information about the Art to the market, Houlihan received four Proposals that include initial estimates of the value of the Art (or certain portions thereof) and proposed transactions with respect thereto. Even if the City takes the absurd position that it does not want to, or cannot be required to, consider these alternatives, providing the Interested Parties with a full and fair opportunity to formulate bids is consistent with the City’s obligation to provide broad discovery to the Creditors and other parties in interest pursuant to Rules 34 and 26(b) of the Federal Rules of Civil Procedure, made applicable to this chapter 9 case by Bankruptcy Rules 7034 and 9014, and will benefit this Court and parties in interest by serving as a benchmark, against which they can evaluate the value and reasonableness of the consideration the City would receive pursuant to the DIA Settlement.

#### **IV. The Court Has the Authority to Grant the Relief Requested**

30. The Court has broad authority under section 105(a) to direct the City to cooperate with the Interested Parties so that they can complete due diligence on the Art, without running afoul of section 904. Section 904 provides that, “[n]otwithstanding any power of the court, unless the debtor consents or the plan so provides, the court may not, by any stay, order, or decree, in the case or otherwise, interfere with . . . any property or revenues of the debtor.” 11 U.S.C. § 904. First, the relief requested merely directs the City to cooperate with the Interested Parties by facilitating their access to the Art and the related documentation. This is not tantamount to interfering with the City’s property. While the end result of the City’s cooperation may result in binding commitments to alternative transactions involving the Art on the part of the Interested Parties, it will be up to the City to seriously consider any such transactions, or not.

31. In addition, to the extent directing the City to cooperate with the Interested Parties can be construed as an interference with the City’s property, this would not violate

section 904 because, by seeking the Court's approval of the DIA Settlement and including the DIA Settlement in the Plan, the City has consented to such interference. Importantly, section 904 prohibits the Court's interference with the City's property "*unless the debtor consents or the plan so provides.*" 11 U.S.C. § 904 (emphasis added). When a chapter 9 debtor seeks court approval of a compromise or settlement pursuant to a Rule 9019 motion or by including such agreement as a plan provision, "the municipality 'consents' for purposes of § 904 to judicial interference with the property or revenues of the debtor needed to accomplish the proposed transaction." *In re City of Stockton, Cal.*, 486 B.R. 194, 199 (Bankr. E.D. Cal. 2013).

Accordingly, by seeking the Court's approval of the DIA Settlement, and including the settlement as a key component of the Plan, the City has consented to the Court's "interference" with the Art, to the extent necessary to evaluate and accomplish the proposed transaction. In order to determine whether the DIA Settlement is fair, equitable and reasonable, as the City is requesting, it is necessary for the Court to assess the value of the Art. Directing the City to cooperate with the Interested Parties so they can complete their diligence of the Art in order to substantiate the estimated values set forth in the Proposals is the best way for the Court to make this assessment, and is well within its authority.

### **Notice**

32. Notice of this Motion has been given to all parties registered to receive electronic notices in this matter. The Creditors submit that no other or further notice need be provided.

### **Statement of Concurrence Sought**

33. The Creditors did not seek the concurrence of counsel to the City in the relief sought pursuant to Local Rule 9014-1(g). The City previously refused to agree to similar

relief requested in the Art Committee Motion; accordingly, the Creditors respectfully submit that requesting the concurrence of the City to this Motion would have been futile.

**No Prior Request**

34. No prior request for the relief sought herein has been made to this or any other court.

WHEREFORE, the Creditors respectfully request that the Court enter the Order, substantially in the form attached hereto as **Exhibit 1**, granting the relief requested herein and such other and further relief as the Court may deem just and proper.

DATED: April 9, 2014  
Birmingham, Michigan

---

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*Attorneys for FMS Wertmanagement*



## **ATTACHMENTS**

Exhibit 1	Proposed Form of Order
Exhibit 2	Notice
Exhibit 3	None [Brief Not Required]
Exhibit 4	Certificate of Service
Exhibit 5	Spencer Declaration
Exhibit 6	None [No Documentary Exhibits]

**EXHIBIT 1**

**Proposed Form of Order**

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

**ORDER PURSUANT TO SECTION 105(a) OF THE  
BANKRUPTCY CODE DIRECTING THE DEBTOR TO COOPERATE  
WITH INTERESTED PARTIES SEEKING TO CONDUCT DUE DILIGENCE  
ON THE ART COLLECTION HOUSED AT THE DETROIT INSTITUTE OF ARTS**

Upon the motion (the “**Motion**”) of the Creditors<sup>1</sup> for an order directing the City of Detroit, Michigan (the “**City**” or the “**Debtor**”), the debtor in the above-captioned case (the “**Chapter 9 Case**”), to cooperate with certain interested parties seeking to conduct due diligence on the art collection of the City housed at the Detroit Institute of Arts (the “**Art**”); and the Court having jurisdiction to consider the Motion in accordance with 28 U.S.C. §§ 157 and 1334; and consideration of the Motion and the relief requested therein being a core proceeding pursuant to 28 U.S.C. § 157(b); and venue being proper before this Court pursuant to 28 U.S.C. §§ 1408 and 1409; and due and proper notice of the hearing to consider the relief requested therein (the “**Hearing**”) having been given to all parties registered to receive electronic notices in this matter; and the Court having held the Hearing with the appearances of interested parties noted in the record of the Hearing; and upon the entire record of all the proceedings before the Court; and the

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<sup>1</sup> Capitalized terms used and not otherwise defined herein shall have the meanings ascribed to them in the Motion.

legal and factual bases set forth in the Motion establishing just and sufficient cause to grant the relief requested therein; and the relief granted herein being in the best interests of the City, its creditors and other parties in interest; and the relief requested herein being necessary, reasonable and appropriate;

NOW, THEREFORE, IT IS HEREBY ORDERED THAT:

1. The Motion is GRANTED as set forth herein.
2. The objections, if any, to entry of this Order are overruled in their entirety.
3. The City shall cooperate with the Interested Parties as soon as practicable so that the Interested Parties can conduct due diligence on the Art, including by inspecting the physical works of Art housed at the DIA as well as all relevant documentation related thereto, in order to develop firm bids for the City to consider.
4. The Court shall retain jurisdiction to hear and determine all matters arising from or related to the implementation, enforcement and/or interpretation of this Order.

Dated: \_\_\_\_\_, 2014  
Detroit, Michigan

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**STEVEN RHODES**  
**UNITED STATES BANKRUPTCY JUDGE**

**EXHIBIT 2**

**Notice of Motion and Opportunity to Object**

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	

**NOTICE OF MOTION OF CREDITORS  
FOR ENTRY OF AN ORDER PURSUANT TO SECTION 105(a)  
OF THE BANKRUPTCY CODE DIRECTING THE DEBTOR TO COOPERATE  
WITH INTERESTED PARTIES SEEKING TO CONDUCT DUE DILIGENCE  
ON THE ART COLLECTION HOUSED AT THE DETROIT INSTITUTE OF ARTS**

The Creditors<sup>1</sup> have filed papers with the Court seeking entry of an order pursuant to 11 U.S.C. § 105(a) directing the Debtor to cooperate with interested parties seeking to conduct due diligence on the art collection housed at the Detroit Institute of Arts (the “**Motion**”).

**Your rights may be affected. You should read these papers carefully and discuss them with your attorney, if you have one in this bankruptcy case. (If you do not have an attorney, you may wish to consult one.)**

If you do not want the court to grant the relief sought in the motion, or if you want the court to consider your views on the motion, **within fourteen (14) days<sup>2</sup>**, you or your attorney must:

1. File with the court a written response or an answer, explaining your position at:<sup>3</sup>

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<sup>1</sup> Financial Guaranty Insurance Company (“FGIC”), Syncora Guarantee Inc. and Syncora Capital Assurance Inc. (“Syncora”), Hypothekenbank Frankfurt AG, Hypothekenbank Frankfurt International S.A., and Erste Europäische Pfandbrief- und Kommunalkreditbank Aktiengesellschaft in Luxemburg S.A., Michigan Council 25 of the American Federation of State, County and Municipal Employees, AFL-CIO and Sub-Chapter 98, City of Detroit Retirees, Wilmington Trust Company, National Association, as Successor Trustee and Successor Contract Administrator, Dexia Crédit Local, Dexia Holdings, Inc. and FMS-WM Service, solely in its capacity as servicer for FMS Wertmanagement, join this Motion.

<sup>2</sup> Concurrently herewith, the Creditors are seeking expedited consideration and shortened notice of the Motion. If the Court grants such expedited consideration and shortened notice, the Creditors will file and serve notice of the new response deadline.

**United States Bankruptcy Court**

211 W. Fort Street, Suite 2100

Detroit, Michigan 48266

If you mail your response to the court for filing, you must mail it early enough so the court will **receive** it on or before the date stated above. All attorneys are required to file pleadings electronically.

You must also mail a copy to:

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2. If a response or answer is timely filed and served, the clerk will schedule a hearing on the motion and you will be served with a notice of the date, time and location of the hearing.

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<sup>3</sup> Response or answer must comply with F. R. Civ. P. 8(b), (c) and (e).

**If you or your attorney do not take these steps, the court may decide that you do not oppose the relief sought in the motion and may enter an order granting that relief.**

DATED: April 9, 2014

Respectfully submitted,

/s/ Mark R. James

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**EXHIBIT 3**

**Memorandum [Not required]**

**EXHIBIT 4**

**Certificate of Service**

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

**CERTIFICATE OF SERVICE**

I hereby certify that on April 9, 2014 the *Motion of Creditors for Entry of an Order Pursuant to Section 105(a) of the Bankruptcy Code Directing the Debtor to Cooperate with Interested Parties Seeking to Conduct Due Diligence on the Art Collection Housed at the Detroit Institute of Arts* was filed and served via the Court's electronic case filing and noticing system to all parties registered to received electronic notices in this matter.

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Dated: April 9, 2014

**EXHIBIT 5**

**Declaration of Stephen Spencer**

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

**DECLARATION OF STEPHEN SPENCER IN SUPPORT OF MOTION OF  
CREDITORS FOR ENTRY OF AN ORDER PURSUANT TO SECTION 105(a)  
OF THE BANKRUPTCY CODE DIRECTING THE DEBTOR TO COOPERATE  
WITH INTERESTED PARTIES SEEKING TO CONDUCT DUE DILIGENCE  
ON THE ART COLLECTION HOUSED AT THE DETROIT INSTITUTE OF ARTS**

I, Stephen Spencer, hereby declare that the following is true to the best of my knowledge, information and belief:

1. I am a Managing Director in the Financial Restructuring Group at Houlihan Lokey (“**Houlihan**”), which currently serves as financial advisor to Financial Guaranty Insurance Company (“**FGIC**”) in connection with the above-captioned chapter 9 case (the “**Chapter 9 Case**”).

2. I submit this declaration (the “**Declaration**”) in support of the *Motion of Creditors for Entry of an Order Pursuant to Section 105(a) of the Bankruptcy Code Directing the Debtor to Cooperate with Interested Parties Seeking to Conduct Due Diligence on the Art Collection Housed at the Detroit Institute of Arts* (the “**Motion**”), filed contemporaneously herewith.



3. Except as otherwise indicated, all facts and statements in this Declaration are based on my personal knowledge and information derived from my involvement in Houlihan's representation of FGIC in connection with the Chapter 9 Case.

**Educational and Professional Background**

4. In 1989, I received my undergraduate degree from the University of Wisconsin – Madison. I have approximately 20 years of relevant corporate restructuring experience and I lead the municipal restructuring team at Houlihan. Prior to joining Houlihan in 2001, I worked for GE Capital, where I was a founding member of GE Capital's debtor-in-possession lending practice. I have a particular expertise in executing out-of-court restructuring transactions involving consensual impairment of one or more creditor constituencies. I also have experience advising companies executing bankruptcy-related reorganizations or sale transactions. Beyond the corporate sector, I have an expertise in municipal distress and chapter 9 insolvency issues. I have researched and consulted with various municipalities throughout the United States, and I authored a comprehensive chapter 9 case study entitled "Restructuring the Troubled Municipality."

5. In the context of complex corporate restructurings and distressed recapitalizations, I have performed detailed liquidity and debt capacity analyses for dozens of clients. In connection with analyzing the financial conditions of various distressed municipalities, I have performed similar analyses, recognizing appropriate modifications reflecting the different financial structures that often distinguish municipalities from corporate entities.

6. In the chapter 11 context, I have advised multiple debtors in connection with bankruptcy sale transactions (so-called "363 sales"). Of particular relevance to the Motion,

I was the lead advisor to Polaroid Corporation in connection with the sale of a previously-unknown collection of still photography by world-renowned artists including Ansel Adams, Andy Warhol, William Chuck Close and many others, pursuant to section 363 of the Bankruptcy Code. My team identified the photography collection and worked with Sotheby's to monetize these assets for multiple millions of dollars, for the benefit of Polaroid's estate and its creditors.

**Houlihan's Solicitation of Proposals Based on Publicly-Available Information**

7. On June 21, 2013, Houlihan submitted an initial diligence list to the City, requesting a comprehensive list of relevant documents related to the Art. On July 9, 2013, Houlihan followed up with a verbal request that the City conduct a valuation of the entire Art collection. After receiving no response to these initial requests, on July 30, 2013, Houlihan submitted a revised diligence list to the City, seeking additional information about the Art. On August 27, 2013, Houlihan followed up on its verbal request and formally requested that the City conduct a valuation of the entire Art collection. On October 9, 2013, Houlihan, along with advisors for certain of the other Creditors, re-submitted its diligence list to the City and supplemented the list with additional information requests related to the value and ownership of the Art. Although the City has taken some initial steps to cooperate with Houlihan and other Creditors' representatives regarding the form, substance and cost of producing certain documents responsive to our information requests, the City has yet to provide any of the information Houlihan has been requesting since last June. *See* Summary of Activity, attached hereto as **Exhibit A** (the "**Summary of Activity**") at 6.

8. On or about December 3, 2013, the City made publicly-available a preliminary report appraising a portion of the Art consisting of only those works that were either purchased entirely or in part by City funds (the "**Appraised Art**"). (DS § VIII.K.6(a).) In connection with Houlihan's representation of FGIC in the Chapter 9 Case, I reviewed this

preliminary report, which estimated the value of the Appraised Art (which, at the time, consisted of 2,781 (4%) of the 65,000 works of Art in the DIA's collection) to be between \$452 million and \$866 million. (*Id.*) I also reviewed Christie's final report, made publicly available on or about December 17, 2013, which estimated that the value of the Appraised Art (which ultimately consisted of 2,773 (still 4%) of the 65,000 pieces of Art) is between \$454 million and \$867 million. (*Id.*)

9. Independently, I conducted extensive research of publicly-available information about the Art, including by reviewing books and articles written about the DIA and the Art, viewing the Art on display in the public galleries at the DIA and reviewing publicly-available DIA documentation, including, among other things, the DIA Collections Management Policy and collection guides. In addition, I had multiple private conversations with leading art intermediaries, curators and valuation and subject matter experts concerning issues of the Art's value, potential transfer restrictions on the Art and other issues and considerations related to the potential de-accessioning of the Art collection.

10. Based on the foregoing, I questioned the scope of the City's appraisal efforts and suspected that the Art could likely generate significantly greater value for the City than the \$454 million to \$867 million reflected in Christie's appraisal. Not knowing exactly what the City's intentions were for monetizing the Art, and faced with the City's repeated unwillingness to provide information regarding the Art, Houlihan, on behalf of FGIC and certain other Creditors, conducted an independent assessment of potential alternative market transactions involving the Art, based on publicly-available information.

11. By October 29, 2013, Houlihan had made significant progress in its independent research, and was able to put together a list of approximately 327 pieces of Art that

Houlihan believed to be of significant or high value (the “**Masterworks List**”). On January 15, 2014, in order to develop a greater understanding of the potential value of the Art collection as a whole, and assess market interest in potential transactions involving the Art, Houlihan shared the Masterworks List with over 30 parties, including hedge funds and private equity firms, individual collectors, auction houses and museum authorities. Within a few days, over 20 of these parties expressed preliminary interest. In mid-March 2014, Houlihan distributed to 19 of these interested parties a more detailed Catalogue of Information Concerning Artwork Housed at the Detroit Institute of Arts, a copy of which is attached hereto as **Exhibit B** (the “**Catalogue**”), and invited such parties to submit indications of interest in acquiring or monetizing all or part of the Art collection on or before April 4, 2014.<sup>1</sup>

12. In response, Houlihan received four indications of interest (the “**Proposals**”):

- Catalyst Acquisitions, LLC/Marc Bell Capital Partners, LLC (“**Catalyst**”) submitted a non-binding indication of interest in purchasing the **entire Art collection** for **\$1.75 billion**.
- Art Capital Group, LLC (“**Art Capital**”) submitted a non-binding term sheet, offering to provide the City with an exit facility of up to **\$2 billion**, secured by the **entire Art collection**.
- Poly International Auction Co., Ltd. (“**Poly International**”), on behalf of a client, submitted a non-binding indication of interest in purchasing **all Chinese assets** in the Art collection for up to **\$1 billion**.

---

<sup>1</sup> The Catalogue was comprised entirely of publicly-available information and explicitly stated that neither Houlihan nor FGIC owns the Art or has the authority to sell or offer to sell it. In distributing the Catalogue, Houlihan was merely facilitating the development of indications of interest for the purpose of ultimately proposing transactions to the City that could generate more value than the deal contemplated by the Plan. The Catalogue explicitly stated that, ultimately, the City has the authority to decide whether or not to pursue any such transaction. Given these limitations, the Proposals may not fully reflect the market’s interest in the acquiring or monetizing the Art.

- Yuan Management Hong Kong Limited (“**Yuan Capital**”), on behalf of certain investment funds, submitted a non-binding indication of interest in purchasing **116 pieces** of the Art for **\$895 million to \$1.473 billion**.

13. The Catalyst Proposal is the only indication of interest in purchasing the entire Art collection. Catalyst’s proposed purchase price of \$1.75 billion, which would be financed by Catalyst and a syndicate of leading global investors, already assumes that a portion of the Art collection may be subject to transfer restrictions, and factors in a preliminary estimate of these potential encumbrances. However, the ultimate purchase price Catalyst would be willing to offer on a binding basis is subject to a thorough analysis of the Art and the City’s cooperation in providing Catalyst with full access to the Art and any relevant DIA documentation. Art Capital’s Proposal contemplates an exit facility of up to \$2.0 billion, secured by the entire Art collection. The facility would be structured in multiple tranches bearing different maturities (3-20 years) and interest rates (LIBOR plus 5.5%-8.5%, subject to LIBOR floor of 0.5%). Notably, the transaction contemplated by Art Capital would allow the City to maintain the entire Art collection at the DIA, requiring the City to sell off select pieces of Art only in the event the loan could not otherwise be serviced. Art Capital’s Proposal is subject to the City providing full access to the Art and any related documentation so that Art Capital can complete its due diligence. Poly International’s Proposal to purchase the Chinese works in the Art collection for up to \$1 billion is similarly subject to a thorough analysis of the works it proposes to purchase. Finally, Yuan Capital’s Proposal contemplates a purchase of only 116 works of the Art (.02% of the entire Art collection) for \$895 million to \$1.473 billion, financed by a consortium of lenders led by Yuan Capital. The Art included in the proposed sale as well as the purchase price are subject to a thorough analysis of the works Yuan Capital has identified and any applicable transfer restrictions. A further summary of the terms of each of the Proposals is set forth on page 8 of the Summary of Activity.

14. It is notable that, beyond the formal Proposals, Houlihan received a significant number of verbal expressions of interest by other parties unable or unwilling to provide written indications of interest by the April 4, 2014 deadline; nonetheless, such parties expressed that they are highly interested in pursuing a potential Art transaction with the City, should the City show a willingness to engage directly with them in a good faith process to explore transactional opportunities with respect to the Art.

15. As noted above, Catalyst, Art Capital, Poly International, and Yuan Capital (collectively, the “**Interested Parties**”) have each indicated that, in order to finalize their assessments of the value of the Art (or a subset thereof), they need to conduct a thorough diligence process. This requires the immediate cooperation of the City and its advisors. Pursuant to the Proposals, the diligence process will involve an analysis of certain documentation regarding any restrictions on the transfer of the Art, as well as the Art itself. I believe that the relief requested is necessary to ensure that the Interested Parties will have timely access, not only to such documentation, but to the physical pieces of Art as well.

**The Present Value of the Contributions Contemplated  
by the DIA Settlement and State Contribution Agreement**

16. In connection with my representation of FGIC in the Chapter 9 Case, I reviewed the Plan and the Disclosure Statement, which indicate that, as part of the Plan, the City is seeking approval of the DIA Settlement, pursuant to which the City will irrevocably transfer the Art to DIA Corp., in exchange for contributions to the Retirement Systems from (i) twelve charitable foundations and other entities, in the amount of \$366 million, and (ii) DIA Corp., in the amount of \$100 million, for a total of \$466 million. (DS § IV.E.) In addition, pursuant to the State Contribution Agreement, the State has also agreed to contribute \$350 million for the

benefit of Holders of Pension Claims (subject to certain approvals and other conditions that have not yet been obtained or fulfilled), for a total of \$816 million. (DS § IV.D.)

17. Taking into account that each of the contributions would be made over a twenty-year period, the net present value of each contribution (using a 5% discount rate) is:

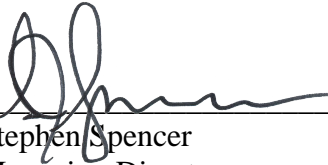
(i) \$233.7 million from the Foundations, (ii) \$63.8 million from DIA Corp. and

(iii) \$223.5 million from the State, for a total of approximately \$521 million. *See* Net Present Value Calculations attached hereto as **Exhibit C**.

18. In addition, it is unclear how, if at all, the State's contribution relates to the transfer of the Art. Although the Disclosure Statement indicates that the State's contribution is "in support of the DIA Settlement," it also makes clear that the State is providing the contribution "in exchange for certain releases to be contained in the Plan," *not* in exchange for the transfer of the Art. (DS § VIII.K.6(b).) Accordingly, disregarding the State's contribution, the City would receive only \$297.5 million pursuant to the DIA Settlement.

Pursuant to 28 U.S.C. § 1746, I declare under penalty of perjury that, to the best of my knowledge, information and belief, the foregoing is true and correct.

Executed this 9th day of April 2014



---

Stephen Spencer  
Managing Director  
Houlihan Lokey



**Exhibit A**

**Summary of Activity**



HOULIHAN LOKEY

# Detroit Institute of Arts

## Summary of Activity

April 2014

MERGERS & ACQUISITIONS  
CAPITAL MARKETS  
FINANCIAL RESTRUCTURING  
FINANCIAL ADVISORY SERVICES

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# Process Overview

# Independent DIA Analysis

- In the absence of any cooperation on the part of the City or Detroit Institute of Arts (“DIA”) in obtaining relevant DIA documentation, Houlihan Lokey conducted an exhaustive examination of publically available information concerning the potential value of and transactional opportunities for the DIA fine arts collection
- In conducting its analysis, Houlihan Lokey researched key areas including:
  - Relevant Literature Review – Conducted a review of books and articles written by Jeffrey Abt, William Peck, William Valentiner and other leading authorities on the DIA collection
  - DIA Collection Viewing – Conducted guided in-person examination of the public viewing galleries in the museum. Observed all works of fine art publically displayed
  - DIA Public Documentation Review – Conducted review of publically available DIA documentation such as DIA Collections Management Policy, collection guides, and other DIA-produced physical and electronic information pertaining to the collection
  - Discussions With Art Valuation/Transaction Experts – Conducted multiple discussions with leading art intermediaries, curators and other relevant subject matter experts concerning issues of collection value, salability and de-accessioning restrictions and other relevant asset value considerations

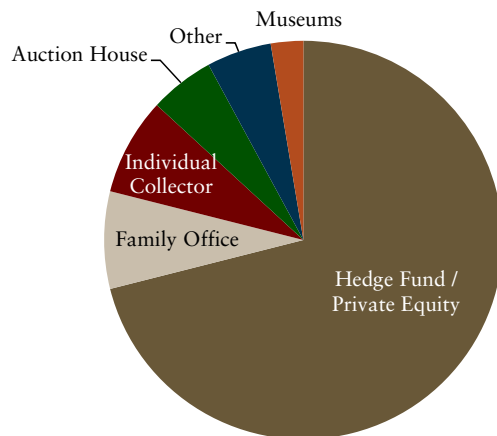
# Catalogue of Information & Process Overview

- From independent DIA-related analysis, Houlihan Lokey was able to create a Catalogue of Information (“COI”) that provides, among other information:
  - A brief history of the DIA that includes a summary of how the museum came to be owned by the City of Detroit, how this ownership dynamic has had a negative impact on the museum’s endowment and overall financial stability, and the importance of the museum as a non-core asset in the City’s Chapter 9 bankruptcy proceeding
  - A list of so called “Masterworks” believed to comprise a significant number of comparatively high value DIA collection assets that has heretofore not been produced by the museum or assembled and distributed from public information by any other independent party
- Upon assembling the COI, Houlihan Lokey distributed the document to certain parties in an attempt to develop a more refined view of value and transactional alternatives for the DIA collection
- On the basis of the COI, certain parties have provided preliminary non-binding indications of interest in acquiring identified portions of the DIA collection for specified values
- The identity of the parties submitting these indications, the consideration being proposed and a summary of the key provisions of the indications of interest are outlined in the following section

# Indications of Interest - Process Summary

- Houlihan Lokey has shared our COI with a select group of potentially interested parties to assess levels of interest in acquiring certain specified DIA collection assets and develop a better perspective on valuation for a broader segment of the DIA collection than the 4% of the collection evaluated by Christie's
- Major categories of parties contacted as well as response levels are summarized below

Parties Contacted by Type



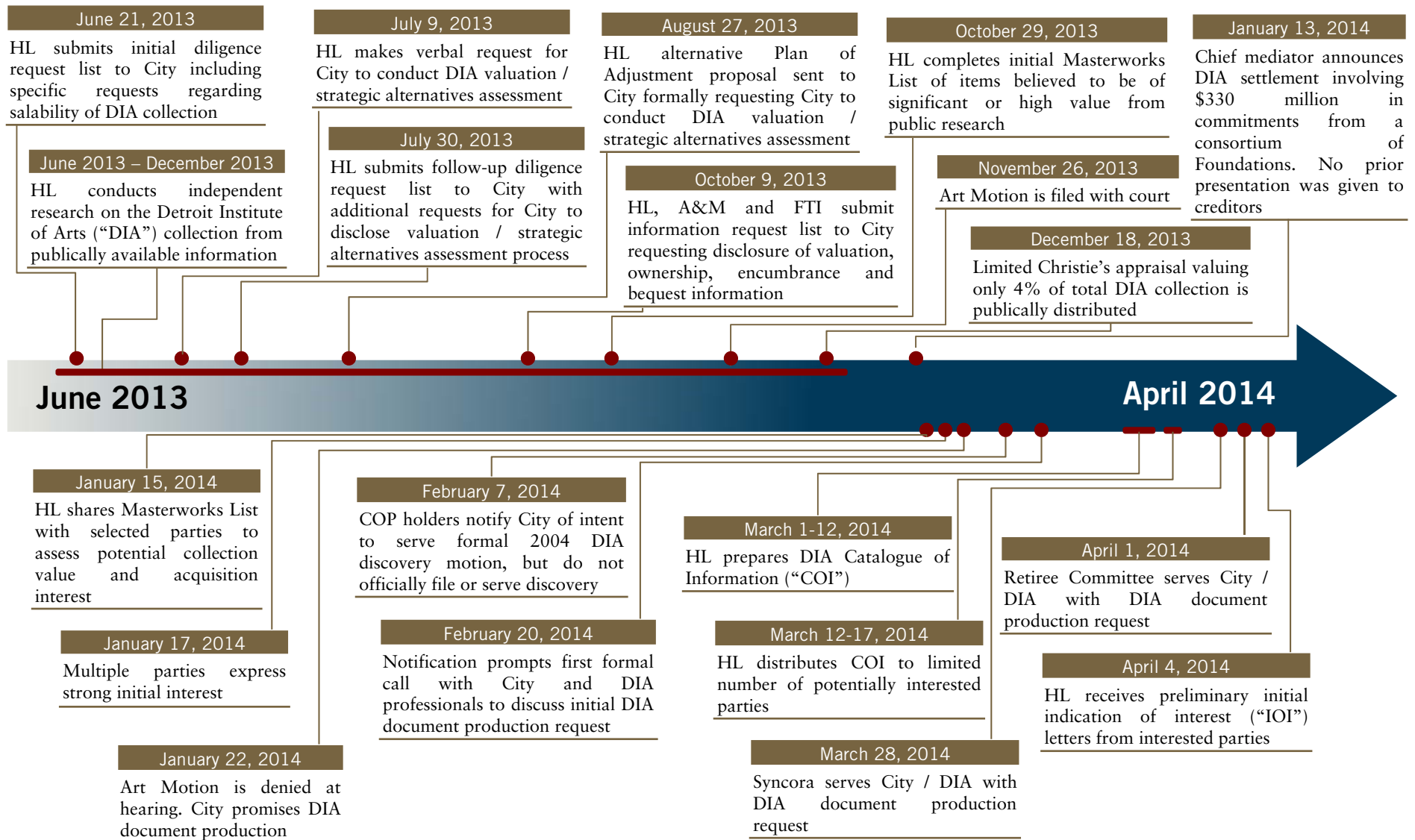
IOI Process Summary

Total Parties Contacted	38
Received Preliminary Information Packet <sup>(1)</sup>	32
Expressed Interest	24
Received Catalogue of Information	19
Formal Submissions of Interest <sup>(2)</sup>	4

- (1) Includes the November 26 Art Motion, the Christie's Appraisal and December 17 Letter to the Emergency Manager, the statement of Detroit bankruptcy mediators announcing \$330 million of DIA Foundation assistance, recent press from the New York Times, Wall Street Journal and Detroit Free Press and a list of Masterworks prepared by Houlihan Lokey
- (2) Certain parties expressing initial verbal interest have combined to support a joint bid. Factoring in joint bid participants, the actual number of parties submitting an IOI in a joint bid context is not known precisely but significantly exceeds the four formal IOIs received



# Timeline of Activity







# **Formal Indication of Interest Summary**

# Indication of Interest Summary

	Catalyst Acquisitions / Bell Capital Partners	Art Capital Group	Yuan Capital	Poly International Auction
<b>Price</b>	■ \$1.75 billion	■ Up to \$2.0 billion Art Loan	■ \$895 million – \$1,473 million	■ Up to \$1 billion
<b>Included Assets</b>	<ul style="list-style-type: none"> <li>■ All assets held in the DIA</li> <li>■ Value of final offer to be dependent on development of a final definitive schedule of collection assets to be acquired</li> </ul>	■ Entire DIA Collection used as collateral to support loan	■ Subset of assets identified in COI (116 total works)	■ Chinese Art Collection
<b>Bid Conditions</b>	<ul style="list-style-type: none"> <li>■ City of Detroit to provide full diligence access to the assets</li> <li>■ City to make available any other critical DIA collection documentation</li> </ul>	<ul style="list-style-type: none"> <li>■ City of Detroit to provide full diligence access to the assets</li> <li>■ Loan to be structured in multiple tranches bearing different maturities and interest rates</li> </ul>	■ City of Detroit to provide full diligence access to the assets	<ul style="list-style-type: none"> <li>■ City of Detroit to provide full diligence access to the assets</li> <li>■ Asset values to be finalized following confirmatory diligence</li> </ul>
<b>Diligence/Timing</b>	■ 180 days	■ Did not indicate timing of diligence	■ 90 days	■ 10 – 14 days
<b>Financing</b>	■ Acquisition proceeds provided by bidding party and a syndicate of leading global investors	<ul style="list-style-type: none"> <li>■ Interest rate: LIBOR plus 5.5% – 8.5%, subject to LIBOR floor of 0.50%</li> <li>■ Maturity: 3 – 20 years</li> </ul>	<ul style="list-style-type: none"> <li>■ Acquisition proceeds provided by Yuan Capital-led consortium</li> <li>■ Senior debt financing TBD</li> </ul>	■ Acquisition proceeds to be provided by partner
<b>Other Terms</b>	<ul style="list-style-type: none"> <li>■ Offer price reflects the assumption that a portion of the collection may be restricted from sale</li> <li>■ Customary stalking horse bidder protections</li> </ul>	<ul style="list-style-type: none"> <li>■ Origination Fee of 1.25% of the amount of the loan</li> <li>■ Agent Fee of 0.50% per annum of the outstanding principal balance of the loan</li> </ul>	<ul style="list-style-type: none"> <li>■ Purchase price to be reduced in the event assets have transfer restrictions by the value ascribed to the assets</li> <li>■ Limited timeline for City to solicit competing bids</li> <li>■ Customary stalking horse bidder protections</li> </ul>	■ Will identify the individuals conducting confirmatory diligence after granted access to diligence

**Exhibit B**

**Catalogue**

# Catalogue of Information Concerning Artwork Housed at the Detroit Institute of Arts

March 2014

**CONFIDENTIAL**



HOULIHAN LOKEY

# Detroit Institute of Arts

## CONFIDENTIAL MATERIAL

Houlihan Lokey Capital, Inc. ("Houlihan Lokey") has been retained by Financial Guaranty Insurance Company ("FGIC") to serve as its financial advisor in connection with the potential restructuring of the City of Detroit, including a proposed sale ("the Transaction") of certain artwork housed in the Detroit Institute of Arts (the "DIA").

This Confidential Catalogue of Information Concerning Artwork Housed at the DIA (the "Catalogue") has been prepared for discussion purposes only. While the Catalogue contains only publicly available information, it is being delivered on a confidential basis to specified parties solely to assist them in deciding whether to proceed with their investigation of artwork housed at the DIA in accordance with procedures established by Houlihan Lokey. This Catalogue does not purport to contain all of the information that may be required or relevant to a recipient's evaluation of any Transaction and recipients will be responsible for conducting their own investigations and analysis.

While the distribution and use by each recipient of the information contained herein is not governed by a confidentiality agreement, Houlihan Lokey hereby requests that this Catalogue not be distributed, reproduced or used without the express consent of Houlihan Lokey or for any purpose other than the evaluation of artwork housed at the DIA by the person to whom this Catalogue has been delivered. In addition, if the recipient does not wish to pursue an investigation of artwork housed at the DIA, the recipient will promptly return this Catalogue to Houlihan Lokey as soon as practicable.

**Houlihan Lokey has not independently verified any of the information contained herein. Houlihan Lokey does not make any representation, warranty or guaranty of any kind, express or implied, as to the accuracy, completeness or reasonableness of the information contained herein or any other written or oral communication transmitted or made available to any recipient. Houlihan Lokey expressly disclaims any and all liability based on or arising from, in whole or in part, such information, errors therein or omissions therefrom.**

Only those representations and warranties that are made in a definitive written agreement relating to a Transaction, when and if executed, and subject to any limitations and restrictions as may be specified in such definitive agreement, shall have any legal effect. Each recipient should make an independent assessment of the merits of pursuing a Transaction and should consult its own professional advisors.

Houlihan Lokey may from time to time assist interested parties with financing matters, which may, in some cases, be related to the Transaction.

The ultimate decision as to whether a Transaction will be pursued will be determined by the City of Detroit which is a Debtor in a Chapter 9 bankruptcy proceeding in the Eastern District of Michigan. It is Houlihan Lokey's goal and objective to advance a transaction with the support and approval of the City of Detroit and the bankruptcy court.

All communications or inquiries relating to artwork housed at the DIA or this Catalogue should be directed to the representatives of Houlihan Lokey listed below.



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# Opportunity Description

# Opportunity Description

## **OVERVIEW**

### **Current Situation – The City Proposed Art Transaction**

On Friday, February 21 the City of Detroit (the “City” or “Detroit”) filed a Plan of Adjustment (the “Plan”) in the Federal Bankruptcy Court for the Eastern District of Michigan. A central component of the City’s Plan is a proposed transaction involving artwork housed at the DIA (the “DIA Transaction”) whereby ten charitable foundations are contributing money to fund recoveries to the City’s pension and other post-employment benefits plan beneficiaries, in lieu of these beneficiaries or any other creditors realizing a financial recovery directly from the DIA through a sale or so called de-accessioning of any DIA assets.

To summarize further, the DIA Transaction has been structured by the City to accomplish three primary objectives:

1. Provide monetary compensation to the City’s retiree creditor constituency;
2. Keep the existing DIA collection intact; and
3. Facilitate the transfer of the DIA assets into a public trust to prevent any potential future monetization attempts, whether for the benefit of City creditors or some other purpose.

The City’s Plan estimates the DIA Transaction will yield approximately \$465 million over a 20-year period.

### **Lack of Creditor Support**

Creditor reaction to the DIA Transaction even amongst the City’s retiree beneficiaries has been extremely negative. The primary criticism has been that the DIA Transaction fails to properly value the entire DIA art collection. The City commissioned Christie’s to perform valuation work which is included in its entirety in appendix A and which valued a 2,700 piece sample from the broader 66,000 piece collection at \$454 million to \$867 million. To the extent the Christie’s sample can be viewed as representative of the broader DIA collection, the implications are that the residual 95% of the collection could be valued from \$11 billion to as much as \$21 billion.

### **The City’s Perspective**

Despite the potential value of the total collection, the City has so far neither valued the remaining 95% not examined by Christie’s nor undertaken an effort to explore strategic alternatives for monetizing all or a portion of the art. As justification for its inaction, the City has cited an opinion by the Attorney General for the state of Michigan (the “AG”) issued at the outset of the City’s bankruptcy that the DIA collection is held in a public trust and is not subject to monetization. Neither the City nor the state of Michigan has been able to produce any additional documentary or evidentiary support for the AG’s opinion.

The City further contends that specific works within the collection may be encumbered by various bequest or other documents that preclude the City from divesting the works. The limited portion of the collection valued by Christie’s were those works of art acquired exclusively using City General Fund proceeds. Because the residual 95% of the collection was acquired using publicly solicited third party monetary contributions or directly via a donation (either with or without accompanying documentation), there is a vast component of the collection that remains unexamined and potentially subject to sale. In



private conversations, leading art intermediaries have indicated that while some significant bequests may be subject to meaningful encumbrances restricting the ability of the City to monetize the works, it is likely that a significant portion of donated works, or works acquired with dedicated monetary donations, have no meaningful encumbrances. The DIA's own Collections Management policy states that "while it is the Museum's intention to accession for long-term use and preservation, no guarantee shall be made that the gift or bequest will be retained by the Museum in perpetuity." The policy makes clear that attempts by beneficiaries to restrict or encumber the use of donations is a violation of the museum's accessioning policy that must be deliberated by the museum board of directors before any deviation from the policy is accepted or allowed.

### **Independent Exploration of DIA Strategic Alternatives**

As a result of the City's unwillingness to undertake a broader strategic alternatives assessment for artwork housed at the DIA as a valuable non-core City asset, various creditors have aligned in opposition to the DIA Transaction. The Houlihan Lokey process is being run as a means of vetting the broader potential array of DIA transactional opportunities and developing a transaction that engenders the support of the maximum number of creditors—not merely to enhance creditor recoveries, but to provide a quicker, less contentious and more efficient pathway for the City to emerge from bankruptcy.

### **THE DIA AND ITS COLLECTION**

#### **Nationally and Internationally Renowned Collection**

The DIA art collection is routinely ranked among the top 5 in the United States and is recognized globally for the high quality of the artwork in a broad spectrum of subject areas. Uniquely among major art museums, the DIA is owned by the City of Detroit. While the City of Detroit has funded the operations of the museum since 1893, a predecessor entity of the DIA, the Detroit Museum of Art ("DMA"), was essentially a private foundation that received public funding supporting all operating expenses.

#### **The Problem with Municipal Ownership**

While the unusual funding arrangement for the DMA was supported by a number of civically prominent Detroiters, it proved to be politically controversial and in 1917 the Michigan Attorney General issued a public report finding that public funding for a privately-held entity like the DMA was unconstitutional. As a consequence, two years later (in June 1919) the DMA's trustees agreed upon and executed related transactional documentation that transferred ownership of the DMA (both the museum and all of its collection assets) to the City of Detroit in order to ensure a continuation of City funding for the museum's operating expenses, an arrangement that has essentially continued through the present day. The June 1919 transaction formally created the DIA as an agency exclusively owned and operated by the City. The only DMA assets not transferred to City ownership in the 1919 transaction were the DMA's endowment funds. This exception was the result of a legal restriction that precluded a City agency from managing an endowment fund. As a result, approximately \$24,000 of DMA endowment funds remained as the sole asset being owned and managed by the DMA.

### **Creation and Role of the Founders Society**

In order to ensure ongoing endowment support to expand the DIA collection, the DMA trustees created the Founders Society (originally the Detroit Museum Art Founders Society) to solicit funds and purchase artwork for the benefit of the DIA. Since its inception, the Founders Society has been a critical factor in expanding the size and quality of the DIA's collection. In particular, both Founders Society and City General Fund resources were instrumental in driving what became a golden era for DIA collection expansion from the 1920's through 1960. During this period, the industrially ascendant City and its growing art museum were astute purchasers of artwork, often from financially struggling museums and art collectors in war-torn Europe.

While the relationship between the DIA and Founders Society worked to expand the City owned art collection, the arrangement wasn't without friction. Somewhat paradoxically, the relationship was actually an important causal factor contributing to the museum's persistently precarious financial condition. Because the DIA budget was a line item in the City General Fund, periodic political challenges often questioned the size of the City's financial commitment to operating the DIA and in particular helping to fund art acquisitions. The ebb and flow of these political challenges created instability in the DIA budget. In the broader art community and amongst both DIA patrons and donors, the politically driven budgetary wrangling created a perception of a museum perpetually on the verge of a financial crisis.

### **A Museum in Peril**

The perception of persistent DIA financial instability often hindered fundraising efforts of the Founders Society, an entity that to the general public was indistinguishable from the museum itself. The slow financial decline of Detroit only served to exacerbate the problem. From the 1960's onward, Detroit's General Fund financial difficulties had become acute to the point where the DIA was forced to turn to the Founders Society to supplement City funds as a means of paying operating costs. As the City's financial decline worsened, the DIA was perceived to be under even greater threat and the pace of major funded acquisitions correspondingly decelerated. Moreover, increasing concern over the museum's fundamental viability further frustrated fundraising initiatives, leaving the DIA with an endowment that is a mere fraction of any other major U.S. art museum—none of which are municipally owned and all of which are consequently immune from the vicissitudes of public funding.

### **A Dubious DIA Funding Solution**

Although for many decades regionalizing financial support for the DIA was a seemingly obvious temporary answer to the DIA's funding woes, profound negative sentiment against any form of subsidization for the City precluded suburban or out-of-state financial support until the museum was perceived to be under existential threat. Finally, in 2012, as it became clear that Detroit was headed for a financial restructuring and the DIA collection was likely going to be subject to a de-accessioning, the three counties comprising metro Detroit passed a funding initiative to provide the DIA with approximately \$25 million dollars of annual operating assistance. Although this funding provides critical DIA budgetary support, it fails to address the fundamental structural problems that have led to the DIA's current troubles. Under the new funding arrangement, the DIA will continue to be reliant on a politically driven source of regional funding to operate a major art institute in a landscape where a deeply fractured and hostile political dynamic has persisted for decades—a fractured and hostile political dynamic that was, in many ways, the root cause of the City's insolvency.

## **THE HOULIHAN LOKEY PROCESS**

### **Widespread Creditor Support**

Because a significant DIA de-accessioning is supported by a broad cross section of Detroit's creditors, it offers the City the most expeditious and cost effective route for the City to emerge from bankruptcy. Although a vocal political minority has cast a DIA de-accessioning as contrary to the interests of Detroit, the reality is that Chapter 9 requires the City to demonstrate that it has satisfied the "best interest" requirements as codified in Chapter 9 of the U.S. Bankruptcy Code and hasn't hidden or otherwise obscured the value of its assets.

### **Avoidance of Litigation Costs – Alignment of City & Creditor Interests**

Moreover, by monetizing a legacy City asset with no direct linkage to the City's financial recovery and a tenuous cultural relevance to Detroit's current citizens, the City has a tremendous opportunity to avoid further depletion of City operating funds on costly DIA-related litigation with its creditors. From the outset of the City's bankruptcy, it has taken an oppositional stance toward creditors that has already caused a massive escalation of bankruptcy-related professional expenses that is detrimental to the City and its creditors alike. A responsible exploration of DIA-related strategic alternatives holds the promise of eliminating or significantly mitigating the City's Plan of Adjustment-related litigation expenses, an objective behind which the City and its creditors' interests are aligned.

### **Accelerating Urban Renewal**

Lastly, a significant DIA de-accessioning will unlock otherwise stranded asset value in a municipally owned institution that Jeffrey Abt, one of the museum's foremost historian's and authorities argues has grown so dependent on public funding, so culturally irrelevant and "...so large that its environment can no longer sustain it". Instead of continuing to burden Detroiters, a DIA de-accessioning offers the potential for asset value realization that the City might use to consensually satisfy creditor claims while liberating additional sources of capital to catalyze the City's reinvestment initiatives—including investments in a reconstituted DIA or such other arts institutions the City's leadership deems more relevant to the City's rehabilitation.

*\*\*Disclaimer – Questions have been raised about whether the City has clear title to the art, including an unsubstantiated opinion offered by the AG that concludes that the art is held in public trust. Neither Houlihan Lokey nor FGIC makes any representation or warranty as to whether the City owns all of the artwork housed in the DIA. Neither Houlihan Lokey nor FGIC owns the artwork described herein or has the authority to sell or offer to sell it. Houlihan Lokey is merely facilitating the development of indications of interest for the purpose of ultimately proposing a transaction to the City that generates more value than the current deal contemplated in their Plan. Ultimately, the City has the authority to decide whether or not to accept any such transaction.*

## **NEXT STEPS**

### **Indication of Interest Instructions**

To the extent interested in the DIA de-accessioning opportunity, interested parties are instructed to review materials contained in this catalogue and offer an indication of interest for the specific DIA

collection assets identified. To assist interested parties, the catalogue provides a summary of 327 masterworks that were not valued by Christie's and are assumed to comprise a significant portion of the DIA's total collection value.

**Interested parties are instructed to provide a submission of acquisition interest (an "Indication of Interest") on or before 5:00 pm Eastern Daylight Time on Friday, April 4, 2014.** Indications of Interest should contain the fewest possible number of limiting conditions. Interested parties should submit Indications of Interest for both the Christie's appraised assets (the "Christie's Assets") and the additional catalogue of masterworks (the "Masterworks List") presented herein. The Masterworks List is a collection of assets identified from public research conducted by Houlihan Lokey that are assumed to comprise a significant portion of the overall DIA collection value.

While it is possible that certain catalogue assets identified herein as having been acquired as a "Gift" or under a "Bequest" may, upon inspection of the related Gift or Bequest documentation, be determined to be subject to an encumbrance and not available for sale, interested parties are nonetheless instructed to offer an Indication of Interest for all the collection assets identified.

To the extent any collection assets are determined not to be for sale, it is hereby understood that interested parties will have the right to correspondingly reduce the amount of total consideration being offered and there is no expectation that interested parties will be held to an Indication of Interest for artwork on which they will not be permitted to take ownership title. To facilitate prompt resolution of any related reduction in total Indication on Interest consideration, interested parties are encouraged to submit Indications of Interest that value each object that they wish to acquire. While Indications of Interest for the entire art collection being offered herein that do not provide for such a disaggregation of the total consideration on an item-by-item basis may still be considered, a failure to disaggregate the total Indication of Interest value will be a factor in determining which Indication of Interest the creditors will present to the court.

Additional specific Indication of Interest instructions include:

1. **Consideration:** All Indications of Interests must include a cash price (in U.S. dollars) for 100% of the Christie's Assets and the Masterworks List assets.
2. **Financing:** The purchaser's obligation to consummate the transaction should not be contingent upon obtaining financing.

If your proposal includes financing, please clearly explain how you will finance the transaction. If financing is provided by external sources, your Indication of Interest should identify the financing sources and should not be subject to conditions more extensive than those otherwise identified in your Indication of Interest. Any equity commitment letters should be provided by an entity with sufficient capital commitments to cover the equity commitment. Please specify the names and financial resources of any equity financing sources that will be involved on your behalf, so that Houlihan Lokey can verify financing capability.

3. **Additional Diligence:** We encourage direct dialogue with Houlihan Lokey to provide you with a deeper understanding of the DIA, its collection, the context of the transaction and unique future opportunities.
4. **Description:** The Indication of Interest should include a description of the acquiring entity, including its participants and affiliates.

5. **Contacts:** Please name your primary transaction contact and the contact's telephone number, mobile phone number and email address. Also, please provide a list of the names of other members of your acquisition team, including any outside advisors you have engaged or plan to engage to assist in this transaction.

### Interested Party Protections


It is contemplated that the creditors will provide various Indication of Interest protections for the winning party consistent with customary and accepted bankruptcy court asset sale procedures; however, such protections cannot be guaranteed. In conjunction with counsel, we are currently considering a motion for the assumption of the winning Indication of Interest that may contain, among other interested party protections, a break-up fee provision and various competitive Indication of Interest procedures that could apply in the event the existing DIA Transaction is improved, or the Indication of Interest is otherwise subject to a competing or topping Indication of Interest. Any Indication of Interest protections and related documentation will be provided to interested parties sufficiently in advance of the April 4<sup>th</sup> Indication of Interest submission deadline to permit any necessary negotiation and/or refinement with the intent that such modifications can be concluded on or before the Indication of Interest deadline.

### Final Indication of Interest Recommendations and Instructions

Interested parties are free (and are encouraged) to retain any relevant appraisal expertise they deem necessary and sufficient to support their Indication of Interest. While dissemination of these materials to any third party professionals interested parties deem necessary to support and advance an Indication of Interest is both permitted and encouraged, we request that interested parties identity such third party professionals to a member of the Houlihan Lokey deal team in advance of distributing these materials.

Additionally, any other relevant questions or requests for assistance should be directed to Houlihan Lokey so that we can assist interested parties in a timely manner.

Sincerely,



**Stephen J. Spencer**

Managing Director

(612) 338-2910

SSpencer@HL.com

# Investment Highlights

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## Historic Acquisition Opportunity

Never before has a de-accessioning involving such a large volume of major artwork potentially been made available to investors. Both the scope and quality of the DIA artwork being offered is unique in the history of the international museum community and unprecedented in the broader international art market. The DIA acquisition opportunity offers interested parties the potential to execute a historic transaction enabling them to instantly acquire definitive collections of artifacts in a range of historically significant art genres and mediums.

## World Renowned Artists

The DIA collection is populated with major works by many of the most important artists of the 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> centuries. These works range from singularly transcendent pieces from artists like Bruegel and Bernini to significant collections from globally recognizable and important artists such as Rembrandt, Cezanne, Degas and Picasso. The artists in the DIA collection are among the most instantly recognizable and important talents in the history of the Western art canon. The DIA collection also features significant works from the worlds of Eastern, Middle Eastern and African art.

## Extraordinary Scarcity Value

The major assets in the DIA collection are almost all part of important bodies of work from now deceased artists. The absence of any dilution threat from new contributions to the collections of these artists is one element driving the scarcity value of the objects in the DIA collection. Additionally, the DIA masterworks are all desirable as additions to the permanent collections of other globally prominent museums or art collectors. The conditions that have created the need for the DIA to explore monetization opportunities for these assets are highly unlikely to be experienced by another acquirer. As such, it is conceivable that once the DIA assets are sold, a comparable collection of assets may never again be available for acquisition.

## Muted Competitive Tension

The potential for a major DIA de-accessioning has elicited critical commentary from a vocal contingent of the international museum community. The Association of Art Museum Directors (the "AAMD") precludes members from de-accessioning or even pledging artwork for the benefit of museum creditors. The policy has been met with occasional criticism from AAMD members but is adhered to almost universally. Although violation of the AAMD policy should only negatively impact the DIA, there is fear among various museums and museum authorities, with whom we have been in contact, that even offering an indication of interest for DIA assets would be detrimental for any museum that did so. A counter-narrative has begun to emerge criticizing the AAMD for enforcement of a policy contrary to the interests of Detroit and its creditors. In the case of the City's pensioners, the argument is quite literally a prioritization of art over food. Furthermore, punitive impairment of the City's financial creditors (bondholders) in favor of art sets a negative capital markets precedent that will increase borrowing costs for Detroit and other municipalities across the nation. Such radical empowerment of the AAMD, an entity that isn't even a party to the City's bankruptcy proceeding, is increasingly being questioned as inappropriate. Still, adherence to AAMD policies is important to the extent that it may chill or completely



cut off expressions of interest from other museums which might otherwise be a major source of competitive valuation tension inuring to the benefit of the City and its creditors.

### Potential Bulk Purchase Discount

The unprecedented volume of museum quality artwork being offered presents an opportunity for buyers to capture a potentially significant bulk purchase discount for those interested parties not wishing to buy and hold. The DIA collection has numerous works that are on par with or even more significant than items that have recently set valuation records in the art auction or private sale spheres. As highlighted below, the highest art auction valuations have exceeded \$100 million and the highest value private sale was in excess of \$250 million. Notably the DIA collection contains multiple works of many of the artists from the list below.

Recent Sale Prices for Comparable Masterworks (2010 - 2013)					
Painting	Artist	Date Sold	Seller	Buyer	Amount (\$mm)
<i>Silver Car Crash (Double Disaster)</i>	Andy Warhol	November 2013	NA	NA	\$105.4
<i>Three Studies of Lucian Freud</i>	Francis Bacon	November 2013	NA	Elaine Wynn	142.4
<i>Anna's Light</i>	Barnett Newman	October 2013	DIC Corp.	NA	105.7
<i>Le Rêve</i>	Pablo Picasso	March 2013	Steve Wynn	Steven Cohen	155.0
<i>No 1 (Royal Red and Blue)</i>	Mark Rothko	November 2012	John and Anne Marion	NA	75.1
<i>Orange, Red, Yellow</i>	Mark Rothko	May 2012	Estate of David Pincus	NA	86.9
<i>The Scream</i>	Edvard Munch	May 2012	Petter Olsen	Leon Black	119.9
<i>Diana and Callisto</i>	Titian	March 2012	Duke of Sutherland	National Gallery, London	71.7
<i>1949-A-No. 1</i>	Clyfford Still	November 2011	City and County of Denver	NA	61.7
<i>Darmstadt Madonna</i>	Hans Holbein	July 2011	Donatus, Prince of Hesse	Reinhold Würth	75.0
<i>Zhichuan Resettlement</i>	Wang Meng	June 2011	NA	NA	62.1
<i>The Card Players</i>	Paul Cézanne	April 2011	George Embricos	State of Qatar	259.0
<i>Men in Her Life</i>	Andy Warhol	November 2010	Jose Mugrabi	NA	63.4
<i>Nude Sitting on a Divan</i>	Amedeo Modigliani	November 2010	Halit Cingilloglu	NA	69.0
<i>Nude, Green Leaves and Bust</i>	Pablo Picasso	May 2010	Estate of Frances Lasker Brody	NA	106.5
<i>Flag</i>	Jasper Johns	March 2010	Jean-Christophe Castelli	Steven Cohen	110.0

Source: Publicly available information

While the absolute value maximizing approach for the DIA collection may be to develop a comprehensive strategy to monetize individual paintings or portions of the DIA collection in auctions or private sales over a time horizon to be determined, this approach may be difficult for the City or the creditors to execute in bankruptcy. The exigencies of Detroit's bankruptcy, including the City's expressed desire to exit Chapter 9 before the lapse of the Emergency Manager's term, work against developing an execution strategy to be carried out over a longer time horizon. Consequently there is an opportunity for a savvy investor to capture a potentially meaningful bulk sale discount on an exceptional collection of art that can be monetized in a more strategic fashion post acquisition.

### Developing Asset Class with Strong Appreciation Potential

In recent years art has moved far closer to mainstream status for a segment of the investing world. In an age of hyper-monetarism, art has proven to have solid inflation hedge characteristics stemming from the finite scarcity value inherent in the extant portfolios of the world's leading artists. Additionally, art as an asset class has shown attractive intermediate- and longer-term return profiles bolstered by the rapidly increasing presence of personal wealth in developing nations and an expanding global interest in fine art as evidenced by the birth of new world class art museums in Seoul,



Doha and Abu Dhabi. According to Skate's Art Market Research, the threshold price for the top 5,000 art sales (one measure of market appreciation) has increased at a 13.2% compounded annual growth rate since 2011, and overall market liquidity, as measured by the dollar volume of the top 5,000 sales, has made impressive gains.

Skate's Top 5000 <sup>(1)</sup> Three-Year Market Appreciation Profile						
	2013	1H 2013	2012	1H 2012	2011	1H 2011
Total Value (\$mm)	\$36,485	\$34,850	\$33,304	\$32,164	\$30,528	\$29,464
Percentage of trades being repeat sales	14.8%	14.7%	13.9%	13.6%	12.5%	12.8%
Percentage of volume being repeat sales	16.1%	16.3%	15.2%	14.8%	14.1%	14.0%
Number of artists with more than one trade	360	356	359	361	361	365
Number of artists with five or more trades	164	162	169	167	174	175
Threshold Price (\$mm)	\$2.61	\$2.49	\$2.35	\$2.26	\$2.14	\$2.04

Source: Skate's Art Market Research Annual Art Investment Report

### Indication of Interest Financing

Based on the expected preliminary valuation ranges of the priceless masterworks contained in the DIA collection, we believe there are a host of available funding sources for appropriately leveraged purchase strategies. While leveraged Indications of Interests will be accepted, the probability of close (including ability to meet all financing conditions to satisfy closing) will be a vital factor in determining which Indication of Interest is ultimately selected. Given the growing stability and general attractiveness of art as an asset class, we believe asset based funding for a large art purchase has expanded beyond a niche category of experienced art underwriters and guarantors to encompass a broader range of alternative asset managers and investors.

### Stalking Horse Indication of Interest Protections

As previously indicated, it is contemplated that creditors will work to provide various Indication of Interest protections for the winning party consistent with customary and accepted bankruptcy court asset sale procedures; however, such protections cannot be guaranteed.

(1) Skate's Top 5000 measures the 5,000 most valuable artworks sold at public auctions worldwide since 1985

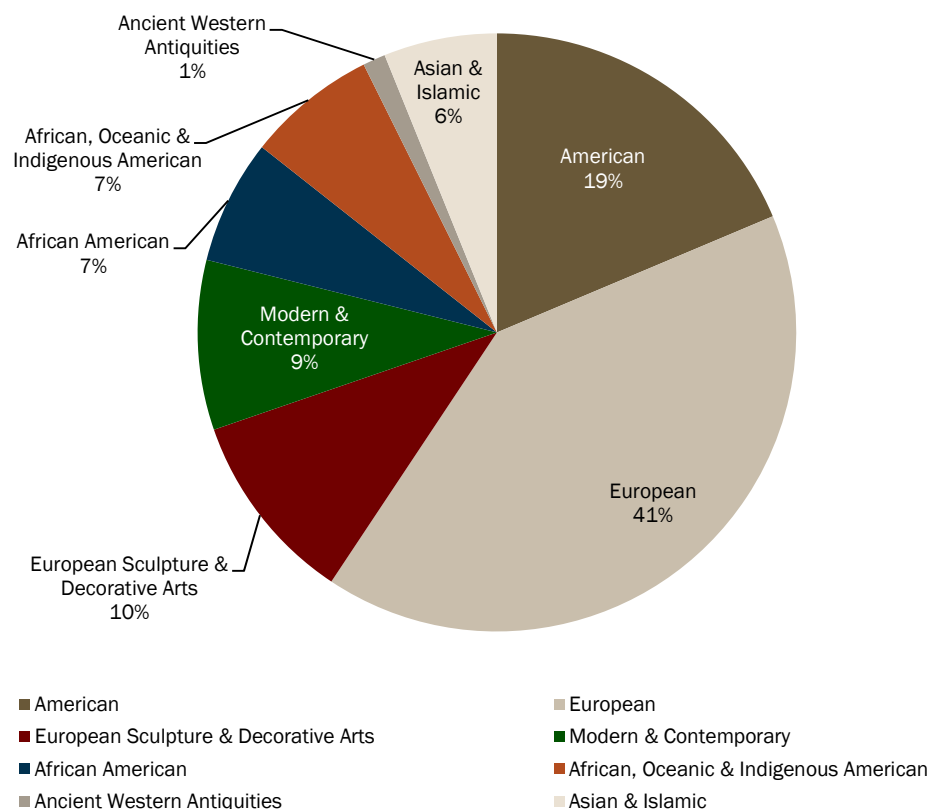
# Collection Summary

## Collection Summary

In addition to the 2,700 piece Christie's Assets collection, interested parties are hereby being offered the opportunity to provide an Indication of Interest towards and purchase an additional 327 masterworks from the DIA's 66,000 piece permanent collection. The following pages provide a summary detail of the masterworks being offered to assist interested parties in their evaluation of the Masterworks List.

## Collection Summary

### Composition of DIA Masterworks List by Major Category

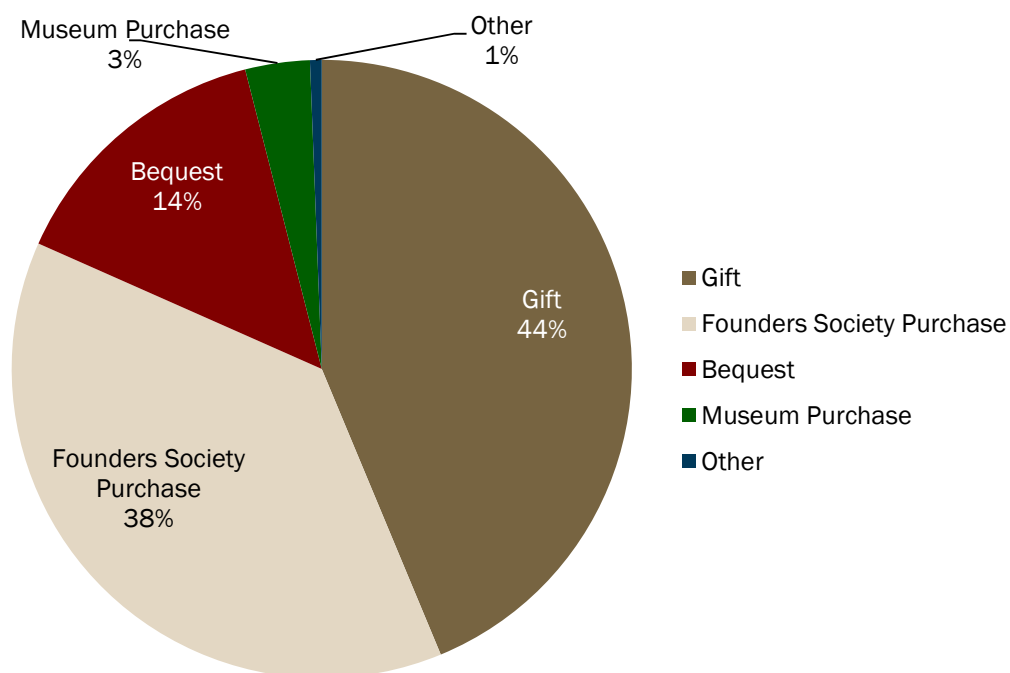


### Composition of DIA Masterworks List by Major Category

<u>Category</u>	<u>Number of Works</u>
American	61
European	133
European Sculpture & Decorative Arts	34
Modern & Contemporary	30
African American	22
African, Oceanic & Indigenous American	23
Ancient Western Antiquities	4
Asian & Islamic	20
<b>Total</b>	<b>327</b>

## Collection Summary

### Composition of DIA Masterworks List by Acquisition Credit



Composition of DIA Masterworks List by Acquisition Credit	
<u>Credit</u>	<u>Number of Works</u>
Gift	143
Founders Society Purchase	124
Bequest	47
Museum Purchase	11
Other	2
<b>Total</b>	<b>327</b>

## Collection Summary

### Composition of DIA Masterworks List by Artist

Notable Artists in DIA Masterworks List	
<u>Artist</u>	<u>Number of Works</u>
Edgar Degas	14
Pablo Picasso	9
Paul Cézanne	7
Henri Matisse	7
Auguste Rodin	7
James Abbott McNeill Whistler	6
Pierre Auguste Renoir	6
Peter Paul Rubens	5
Jean Baptiste Carpeaux	5
Diego Rivera	4
Jacob van Ruisdael	4
Claes Oldenburg	4
Robert S. Duncanson	4
George Caleb Bingham	3
Vincent Van Gogh	3
Mary Cassatt	3
John Singer Sargent	3
Giovanni Lorenzo Bernini	3
Frederic Edwin Church	2
Paul Gauguin	2
Titian	2
Mark Rothko	1
Andy Warhol	1
Francis Bacon	1
Barnett Newman	1
Joan Mitchell	1
All Other <sup>(1)</sup>	219
<b>Total</b>	<b>327</b>

(1) Among the "other" artists, the DIA Masterworks List contains 60 sketches by Rembrandt. Although these works are historically significant, they may not rise to the level of works of some of the other artists specifically identified. So as not to mislead potential interested parties, we have not separately identified Rembrandt as having 60 works

# Masterworks Catalogue<sup>(1)</sup>

(1) In addition to the summary description of the Masterworks Catalogue contained herein, interested parties are encouraged to click on or enter the embedded hyperlink to review images of each item and obtain additional online information relating to the selected work and its artist.

# Masterworks Catalogue

## American Art



***A Day in June*****George Wesley Bellows**

Date 1913  
 Date Acquired 1917  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 36 1/2 x 48 in. (92.7 x 121.9 cm) Framed: 43 3/4 x 56 1/16 x 3 3/8 in.  
 Credit Detroit Museum of Art Purchase, Lizzie Merrill Palmer Fund  
[http://www.dia.org/user\\_area/comping/17.17-S1.jpg](http://www.dia.org/user_area/comping/17.17-S1.jpg)

***A Stag at Sharkey's*****George Wesley Bellows**

Date 1917  
 Date Acquired 1959  
 Department Prints, Drawings & Photographs  
 Medium Lithograph printed in black ink on wove paper  
 Dimensions Image: 18 5/8 x 23 7/8 in. (47.2 x 60.6 cm) Sheet: 22 x 27 3/8 in. (55.8 x 69.5 cm)  
 Credit Gift of Mrs. H. G. Salsinger in memory of her husband  
[http://www.dia.org/user\\_area/comping/59.185-D1.jpg](http://www.dia.org/user_area/comping/59.185-D1.jpg)

***John Quincy Adams*****George Caleb Bingham**

Date 1850  
 Date Acquired 1953  
 Department American Art before 1950  
 Medium Oil on wood panel  
 Dimensions 10 x 7 7/8 in. (25.4 x 20.0 cm) Framed: 15 x 13 1/8 x 3 1/2 in.  
 Credit Gift of Mrs. Walter O. Briggs  
[http://www.dia.org/user\\_area/comping/53.153.jpg](http://www.dia.org/user_area/comping/53.153.jpg)

***The Checker Players*****George Caleb Bingham**

Date 1850  
 Date Acquired 1952  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 25 x 30 in. (63.5 x 76.2 cm) Framed: 30 1/2 x 35 9/16 x 2 3/4 in.  
 Credit Gift of Dexter M. Ferry, Jr.  
[http://www.dia.org/user\\_area/comping/52.27-S1.jpg](http://www.dia.org/user_area/comping/52.27-S1.jpg)

***The Trappers' Return*****George Caleb Bingham**

Date 1851  
 Date Acquired 1950  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 26 1/4 x 36 1/4 in. (66.7 x 92.1 cm) Framed: 31 1/4 x 41 1/16 x 2 3/4 in.  
 Credit Gift of Dexter M. Ferry, Jr.  
[http://www.dia.org/user\\_area/comping/50.138.jpg](http://www.dia.org/user_area/comping/50.138.jpg)

***Chest on Chest*****Nathan Bowen**

Date 1774  
 Date Acquired 1948  
 Department American Art before 1950  
 Medium Mahogany, white pine and brass  
 Dimensions 90 1/2 x 45 1/2 x 23 1/2 in. (229.9 x 115.6 x 59.7 cm)  
 Credit Founders Society Purchase, Gibbs-Williams Fund  
[http://www.dia.org/user\\_area/comping/48.274-S1.jpg](http://www.dia.org/user_area/comping/48.274-S1.jpg)

***Filatrice*****Henry Kirke Brown**

Date 1850  
 Date Acquired 1989  
 Department American Art before 1950  
 Medium Bronze  
 Dimensions 20 x 12 x 7 in. (50.8 x 30.5 x 17.8 cm)  
 Credit Founders Society Purchase, Eleanor and Edsel Ford Exhibition and Acquisition Fund  
[http://www.dia.org/user\\_area/comping/1989.76.A.jpg](http://www.dia.org/user_area/comping/1989.76.A.jpg)

***Alexander J. Cassatt*****Mary Cassatt**

Date 1880  
 Date Acquired 1986  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 25 3/4 x 36 3/8 in. (65.4 x 92.4 cm) Framed: 35 1/8 x 45 3/4 x 2 1/4 in.  
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund  
[http://www.dia.org/user\\_area/comping/1986.60-S2.jpg](http://www.dia.org/user_area/comping/1986.60-S2.jpg)

***In the Garden*****Mary Cassatt**

Date 1903/1904  
 Date Acquired 1922  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 26 3/4 x 32 1/2 in. (68 x 82.6 cm) Framed: 35 3/4 x 41 7/8 x 3 in. (90.8 x 106.7 x 7.6 cm)  
 Credit Gift of Dr. Ernest G. Stillman  
[http://www.dia.org/user\\_area/comping/22.6-S1.jpg](http://www.dia.org/user_area/comping/22.6-S1.jpg)

***Women Admiring a Child*****Mary Cassatt**

Date 1897  
 Date Acquired 1908  
 Department American Art before 1950  
 Medium Pastel  
 Dimensions 26 x 32 in. (66.0 x 81.3 cm) Framed: 31 7/8 x 38 1/4 x 2 1/4 in.  
 Credit Gift of Edward Chandler Walker  
[http://www.dia.org/user\\_area/comping/08.8-S1.jpg](http://www.dia.org/user_area/comping/08.8-S1.jpg)

***Drive Wheels*****Charles Sheeler**

Date 1939  
 Date Acquired 1983  
 Department NA  
 Medium Photography  
 Dimensions NA  
 Credit Founders Society Purchase, John S. Newberry Fund and J. Lawrence Buell, Jr. Fund  
[http://www.dia.org/exhibitions/sheeler/images/wheels\\_lg.gif](http://www.dia.org/exhibitions/sheeler/images/wheels_lg.gif)

***Cotopaxi*****Frederic Edwin Church**

Date 1862  
 Date Acquired 1976  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 48 x 85 in. (121.9 x 215.9 cm) Framed: 66 5/8 x 103 x 6 1/4 in.  
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund, Gibbs-Williams Fund, Dexter M. Ferry Jr. Fund, Merrill Fund, Beatrice W. Rogers Fund, and Richard A. Manoogian Fund  
[http://www.dia.org/user\\_area/comping/76.89.jpg](http://www.dia.org/user_area/comping/76.89.jpg)

***Syria by the Sea*****Frederic Edwin Church**

Date 1873  
 Date Acquired 1910  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 56 x 85 in. (142.2 x 215.9 cm) Framed: 80 x 108 x 5 1/2 in.  
 Credit Gift of Mrs. James F. Joy  
[http://www.dia.org/user\\_area/comping/10.11-S1.jpg](http://www.dia.org/user_area/comping/10.11-S1.jpg)

***Colonel George Lewis*****John Singleton Copley**

Date 1794  
 Date Acquired 1970  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 30 1/8 x 25 in. (76.5 x 63.5 cm) Framed: 37 9/16 x 32 9/16 x 2 3/4 in. (95.41 x 82.71 x 6.99 cm)  
 Credit Founders Society Purchase with funds from Mr. and Mrs. Richard A. Manoogian  
[http://www.dia.org/user\\_area/comping/70.560.A-S1.jpg](http://www.dia.org/user_area/comping/70.560.A-S1.jpg)

***Colonel John Montresor*****John Singleton Copley**

Date 1771  
 Date Acquired 1941  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 30 x 25 in. (76.2 x 63.5 cm) Framed: 38 x 33 x 3 1/2 in.  
 Credit Founders Society Purchase, Gibbs-Williams Fund  
[http://www.dia.org/user\\_area/comping/41.37-S1.jpg](http://www.dia.org/user_area/comping/41.37-S1.jpg)

***Elizabeth Pitts*****John Singleton Copley**

Date 1764  
 Date Acquired 1958  
 Department American Art before 1950  
 Medium Pastel on paper, mounted on wood panel  
 Dimensions 23 3/4 x 17 7/8 in. (60.3 x 45.4 cm) Framed: 30 1/2 x 24 1/4 x 3 in.  
 Credit Founders Society Purchase, Gibbs-Williams Fund  
[http://www.dia.org/user\\_area/comping/58.359.jpg](http://www.dia.org/user_area/comping/58.359.jpg)

**George Boone Roupell****John Singleton Copley**

Date 1779/1780  
 Date Acquired 1983  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 84 1/16 x 54 in. (213 x 137 cm) Framed: 96 x 66 1/2 x 5 7/8 in. (243.84 x 168.91 x 14.92 cm)  
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund  
[http://www.dia.org/user\\_area/comping/1983.23-S1.jpg](http://www.dia.org/user_area/comping/1983.23-S1.jpg)

**Hannah Loring****John Singleton Copley**

Date 1763  
 Date Acquired 1970  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 49 3/4 x 39 1/4 in. (126.4 x 99.7 cm) Framed: 58 1/4 x 49 1/4 x 4 in.  
 Credit Gift of Mrs. Edsel B. Ford in memory of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/70.900.jpg](http://www.dia.org/user_area/comping/70.900.jpg)

**Head of a Negro****John Singleton Copley**

Date 1777/1778  
 Date Acquired 1952  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 21 x 16 1/4 in. (53.3 x 41.3 cm) Framed: 27 3/4 x 23 3/4 x 2 1/2 in. (70.5 x 60.3 x 6.4 cm)  
 Credit Founders Society Purchase, Gibbs-Williams Fund  
[http://www.dia.org/user\\_area/comping/52.118-S1.jpg](http://www.dia.org/user_area/comping/52.118-S1.jpg)

**John Gray****John Singleton Copley**

Date 1766  
 Date Acquired 1943  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 49 3/8 x 39 1/4 in. (125.6 x 99.9 cm) Framed: 56 3/8 x 46 3/8 x 3 1/4 in.  
 Credit Founders Society Purchase, Gibbs-Williams Fund  
[http://www.dia.org/user\\_area/comping/43.30-S1.jpg](http://www.dia.org/user_area/comping/43.30-S1.jpg)

***Jonathan Mountfort*****John Singleton Copley**

Date 1753  
 Date Acquired 1958  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 29 1/4 x 24 1/2 in. (74.3 x 62.2 cm) Framed: 37 1/2 x 32 5/8 x 2 5/16 in. (95.25 x 82.87 x 5.87 cm)  
 Credit Founders Society Purchase, Gibbs-Williams Fund  
[http://www.dia.org/user\\_area/comping/58.360-S1.jpg](http://www.dia.org/user_area/comping/58.360-S1.jpg)

***Mrs. Benjamin Hallowell*****John Singleton Copley**

Date 1766/1767  
 Date Acquired 1971  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 47 x 37 1/2 in. (119.4 x 95.3 cm) Framed: 57 5/8 x 48 x 3 in.  
 Credit Founders Society Purchase, Gibbs-Williams Fund, Dexter M. Ferry Jr. Fund, Robert H. Tannahill Foundation Fund and Beatrice W. Rogers Fund  
[http://www.dia.org/user\\_area/comping/71.168.jpg](http://www.dia.org/user_area/comping/71.168.jpg)

***Mrs. Clark Gayton*****John Singleton Copley**

Date 1779  
 Date Acquired 1927  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 50 x 40 in. (127 x 101.6 cm) Framed: 58 5/8 x 48 3/4 x 3 7/8 in.  
 Credit Gift of Mr. D. J. Healy  
[http://www.dia.org/user\\_area/comping/27.556-S1.jpg](http://www.dia.org/user_area/comping/27.556-S1.jpg)

***Watson and the Shark*****John Singleton Copley**

Date 1782  
 Date Acquired 1946  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 36 x 30 1/2 in. (91.4 x 77.5 cm) Framed: 45 3/16 x 39 x 2 1/2 in.  
 Credit Founders Society Purchase, Dexter M. Ferry, Jr. Fund  
[http://www.dia.org/user\\_area/comping/46.310-D1.jpg](http://www.dia.org/user_area/comping/46.310-D1.jpg)

***Still Life With Apples and Bananas*****Charles Demuth**

Date 1925  
 Date Acquired NA  
 Department American Art before 1950  
 Medium Watercolor and graphite pencil on wove paper  
 Dimensions 58.4 x 74.3 cm  
 Credit Bequest of Robert H. Tannahill

<http://images.cdn.bridgemanart.com/api/1.0/image/600wm.DTR.2753410.7055475/140393.jpg>

***Three Female Nudes*****Thomas Eakins**

Date 1883  
 Date Acquired NA  
 Department NA  
 Medium Black and white photograph  
 Dimensions NA  
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund

<http://images.cdn.bridgemanart.com/api/1.0/image/600wm.DTR.4184420.7055475/241635.jpg>

***Tall Case Clock*****Thomas Harland**

Date 1775/1788  
 Date Acquired 1959  
 Department American Art before 1950  
 Medium Mahogany, pine, ivory, glass and brass  
 Dimensions 87.0 x 20.75 x 11.0 in. (221.0 x 52.7 x 27.9 cm)  
 Credit Gift of Mrs. Alger Shelden, Mrs. Susan Kjellberg, Mrs. Lyman White, Alexander Muir  
 Duffield and Mrs. Oliver Pendar in memory of Helen Pitts Parker

[http://www.dia.org/user\\_area/comping/59.149.jpg](http://www.dia.org/user_area/comping/59.149.jpg)

***Log Jam, Penobscot Bay*****Marsden Hartley**

Date 1940-1941  
 Date Acquired 1944  
 Department American Art before 1950  
 Medium Oil on masonite  
 Dimensions Masonite panel: 30 x 40 7/8 in. (76.4 x 104.0 cm) Framed: 37 3/4 x 47 3/4 x 2 1/4 in. (95.89 x 121.29 x 5.72 cm)

Credit Gift of Robert H. Tannahill

[http://www.dia.org/user\\_area/comping/44.5-S1.jpg](http://www.dia.org/user_area/comping/44.5-S1.jpg)

***At the Front*****George Cochran Lambdin**

Date 1866  
 Date Acquired 1959  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 18 1/4 x 24 in. (46.4 x 61.0 cm) Framed: 28 1/2 x 34 5/8 x 3 7/8 in.  
 Credit Founders Society Purchase, Director's Discretionary Fund  
[http://www.dia.org/user\\_area/comping/59.314-S1.jpg](http://www.dia.org/user_area/comping/59.314-S1.jpg)

***Roses on a Wall*****George Cochran Lambdin**

Date 1877  
 Date Acquired 2001  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 20 3/8 x 16 1/8 x 1 in. (51.8 x 41.0 x 2.5 cm) Framed: 32 x 28 1/2 x 13 3/4 in. (81.3 x 72.4 x 34.9)  
 Credit Founders Society Purchase, Beatrice W. Rogers Fund  
[http://www.dia.org/user\\_area/comping/2001.70-D1.jpg](http://www.dia.org/user_area/comping/2001.70-D1.jpg)

***The Piper*****Hughie Lee-Smith**

Date 1953  
 Date Acquired NA  
 Department American Art before 1950  
 Medium Oil on board  
 Dimensions 55.9 x 89.5 cm  
 Credit Gift of Mr. & Mrs. Stanley J. Winkelman  
<http://images.cdn.bridgemanart.com/api/1.0/image/600wm.DTR.8453410.7055475/140369.jpg>

***James Peale*****Charles Willson Peale**

Date 1822  
 Date Acquired 1950  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 24 1/2 x 36 in. (62.2 x 91.4 cm) Framed: 35 1/8 x 43 7/8 x 4 in.  
 Credit Founders Society Purchase with funds from Dexter M. Ferry, Jr.  
[http://www.dia.org/user\\_area/comping/50.58-D1.jpg](http://www.dia.org/user_area/comping/50.58-D1.jpg)



**Self Portrait****Rembrandt Peale**

Date 1828  
 Date Acquired 1945  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 19 x 14 1/2 in. (48.3 x 36.8 cm) Framed: 25 5/16 x 20 9/16 x 3 1/2 in.  
 Credit Founders Society Purchase, Dexter M. Ferry, Jr. Fund  
[http://www.dia.org/user\\_area/comping/45.469-S1.jpg](http://www.dia.org/user_area/comping/45.469-S1.jpg)

**Pair of Lyre Back Chairs****Duncan Phyfe**

Date 1810/1815  
 Date Acquired 2005  
 Department American Art before 1950  
 Medium Mahogany  
 Dimensions 32 7/8 x 18 5/8 x 21 1/2 in. (83.5 x 47.3 x 55 cm)  
 Credit Museum Purchase, Gibbs-Williams Fund  
[http://www.dia.org/user\\_area/comping/2005.1.1-D1.jpg](http://www.dia.org/user_area/comping/2005.1.1-D1.jpg)

**Creamer****Paul Revere II**

Date 1780  
 Date Acquired 1935  
 Department American Art before 1950  
 Medium Silver  
 Dimensions 6 9/16 x 2 7/16 x 4 11/16 in. (16.66 x 6.20 x 11.91 cm)  
 Credit Founders Society Purchase, Gibbs-Williams Fund  
[http://www.dia.org/user\\_area/comping/35.41-d1.jpg](http://www.dia.org/user_area/comping/35.41-d1.jpg)

**Sugar Basket****Paul Revere II**

Date 1780  
 Date Acquired 1935  
 Department American Art before 1950  
 Medium Silver  
 Dimensions 7 3/4 x 6 3/4 x 4 13/16 in. (19.70 x 17.15 x 12.22 cm)  
 Credit Founders Society Purchase, Gibbs-Williams Fund  
[http://www.dia.org/user\\_area/comping/35.40-d1.jpg](http://www.dia.org/user_area/comping/35.40-d1.jpg)

**Teapot****Paul Revere II**

Date 1790/1795  
 Date Acquired NA  
 Department American Art before 1950  
 Medium Silver and ebony  
 Dimensions NA  
 Credit NA

<http://www.theartnewspaper.com/imgart/detroit-revere-teapot.jpg>

**Edsel B. Ford****Diego M. Rivera**

Date 1932  
 Date Acquired 1977  
 Department American Art before 1950  
 Medium Oil on canvas, mounted in masonite  
 Dimensions 38 1/2 x 49 1/4 in. (97.8 x 125.1 cm) Framed: 39 1/2 x 49 7/8 in.  
 Credit Bequest of Eleanor Clay Ford

[http://www.dia.org/user\\_area/comping/77.5.jpg](http://www.dia.org/user_area/comping/77.5.jpg)

**Robert H. Tannahill****Diego M. Rivera**

Date 1932  
 Date Acquired 1970  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 34 3/4 x 27 1/2 in. (88.3 x 69.8 cm) Framed: 36 1/2 x 29 3/8 x 1 7/8 in. (92.7 x 74.6 x 5 cm)  
 Credit Bequest of Robert H. Tannahill

[http://www.dia.org/user\\_area/comping/70.187.jpg](http://www.dia.org/user_area/comping/70.187.jpg)

**Robert Tannahill****Diego M. Rivera**

Date 1932  
 Date Acquired 1970  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions Canvas: 34 7/8 x 27 1/2 in. (88.6 x 69.8 cm) Framed: 39 7/16 x 31 15/16 x 2 1/16 in. (101.0 x 79.5 x 5.2 cm)  
 Credit Bequest of Robert H. Tannahill

[http://www.dia.org/user\\_area/comping/70.188.jpg](http://www.dia.org/user_area/comping/70.188.jpg)

***The Meal*****Diego M. Rivera**

Date 20<sup>th</sup> Century  
 Date Acquired 1974  
 Department American Art before 1950  
 Medium Oil and graphite pencil on canvas  
 Dimensions 78 x 63 1/8 in. (198.1 x 160.3 cm)  
 Credit Collection of the Detroit Institute of Arts  
[http://www.dia.org/user\\_area/comping/F74.36-D1.jpg](http://www.dia.org/user_area/comping/F74.36-D1.jpg)

***Judith Gautier*****John Singer Sargent**

Date 1885  
 Date Acquired 1954  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 39 x 24 1/2 in. (99.1 x 62.2 cm) Framed: 46 1/4 x 32 5/16 x 3 5/8 in. (117.48 x 82.07 x 9.21 cm)  
 Credit Gift of Mr. and Mrs. Ernest Kanzler  
[http://www.dia.org/user\\_area/comping/54.100-S1.jpg](http://www.dia.org/user_area/comping/54.100-S1.jpg)

***Madame Paul Poirson*****John Singer Sargent**

Date 1885  
 Date Acquired 1973  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 60 x 34 in. (152.4 x 86.4 cm) Framed: 78 x 52 x 4 1/8 in.  
 Credit Founders Society Purchase with funds from Mr. and Mrs. Richard A. Manoogian, the Beatrice Rogers Fund, Gibbs-Williams Fund and Ralph Harman Booth Bequest Fund  
[http://www.dia.org/user\\_area/comping/73.41.jpg](http://www.dia.org/user_area/comping/73.41.jpg)

***Mosquito Nets*****John Singer Sargent**

Date 1908  
 Date Acquired 1993  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 22 1/2 x 28 1/4 in. (57.2 x 71.8 cm) Framed: 36 1/4 x 42 1/8 x 2 5/8 in.  
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund, General Membership Fund, Gibbs-Williams Fund, Laura H. Murphy Fund, Dexter M. Ferry Jr. Fund and funds from various other sources  
[http://www.dia.org/user\\_area/comping/1993.18.jpg](http://www.dia.org/user_area/comping/1993.18.jpg)

***Cabalistic Painting*****Julian Schnabel**

Date 1983  
 Date Acquired NA  
 Department NA  
 Medium Oil on velvet  
 Dimensions 108 x 84 in. (274.3 x 213.3 cm)  
 Credit Founders Society Purchase, W. Hawkins Ferry Fund  
<http://images.cdn.bridgemanart.com/api/1.0/image/600wm.DTR.2587110.7055475/114673.jpg>

***Connoisseurs of Prints*****John Sloan**

Date 1905  
 Date Acquired 1964  
 Department American Art before 1950  
 Medium Etching printed in black on wove paper  
 Dimensions Plate: 5 x 7 in. (12.7 x 17.7 cm) Sheet: 9 3/4 x 11 7/8 in. (24.7 x 30.1 cm)  
 Credit Gift of Bernard F. Walker  
[http://www.dia.org/user\\_area/comping/64.285-d1.jpg](http://www.dia.org/user_area/comping/64.285-d1.jpg)

***McSorley's Bar*****John Sloan**

Date 1912  
 Date Acquired 1924  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 26 x 32 in. (66.0 x 81.3 cm) Framed: 32 7/8 x 39 1/4 x 3 in.  
 Credit Founders Society Purchase, General Membership Fund  
[http://www.dia.org/user\\_area/comping/24.2-D2.jpg](http://www.dia.org/user_area/comping/24.2-D2.jpg)

***Night Windows*****John Sloan**

Date 1910  
 Date Acquired 1964  
 Department American Art before 1950  
 Medium Etching printed in black on wove paper  
 Dimensions Plate: 5 3/8 x 7 in. (13.6 x 17.7 cm) Sheet: 9 x 12 1/2 in. (22.8 x 31.7 cm)  
 Credit Gift of Bernard F. Walker  
[http://www.dia.org/user\\_area/comping/64.295.jpg](http://www.dia.org/user_area/comping/64.295.jpg)

***Prone Nude*****John Sloan**

Date 1913  
 Date Acquired 1964  
 Department American Art before 1950  
 Medium Etching printed in black on wove paper  
 Dimensions Plate: 3 1/4 x 6 1/2 in. (8.2 x 16.5 cm) Sheet: 7 5/8 x 12 1/2 in. (19.3 x 31.7 cm)  
 Credit Gift of Bernard F. Walker  
[http://www.dia.org/user\\_area/comping/64.304.jpg](http://www.dia.org/user_area/comping/64.304.jpg)

***The Woman's Page*****John Sloan**

Date 1905  
 Date Acquired 1964  
 Department American Art before 1950  
 Medium Etching printed in black ink on wove paper  
 Dimensions Plate: 5 x 6 7/8 in. (12.7 x 17.4 cm) Sheet: 9 1/2 x 12 3/8 in. (24.1 x 31.4 cm)  
 Credit Gift of Bernard F. Walker  
[http://www.dia.org/user\\_area/comping/64.279-d1.jpg](http://www.dia.org/user_area/comping/64.279-d1.jpg)

***Wake of the Ferry, No. 1*****John Sloan**

Date 1907  
 Date Acquired 1961  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 26 x 32 in. (66.0 x 81.3 cm) Framed: 31 7/8 x 37 7/8 x 3 1/8 in.  
 Credit Gift of Miss Amelia Elizabeth White  
[http://www.dia.org/user\\_area/comping/61.165-D1.jpg](http://www.dia.org/user_area/comping/61.165-D1.jpg)

***Flower-form Vase*****Louis Comfort Tiffany**

Date 1910  
 Date Acquired 1959  
 Department American Art before 1950  
 Medium Glass  
 Dimensions 12 3/16 x 4 1/8 in. diam. (30.96 x 10.48 cm)  
 Credit Gift of Marie Fedderkin  
[http://www.dia.org/user\\_area/comping/59.289-D1.jpg](http://www.dia.org/user_area/comping/59.289-D1.jpg)

***Jack-in-the-Pulpit Vase*****Louis Comfort Tiffany**

Date 1915  
 Date Acquired 1990  
 Department American Art before 1950  
 Medium Blue favrile and gold favrile  
 Dimensions 20 x 11 1/8 in. Base: 5 in. (49.5 cm)  
 Credit Founders Society Purchase, American Art General Fund and funds from Jerome M. and Patricia J. Shaw

[http://www.dia.org/user\\_area/comping/1990.295-S1.jpg](http://www.dia.org/user_area/comping/1990.295-S1.jpg)

***Death on the Pale Horse*****Benjamin West**

Date 1796  
 Date Acquired 1979  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 23 3/8 x 50 5/8 in. (59.5 x 128.5 cm) Framed: 36 1/2 x 63 1/8 x 3 1/8 in.  
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund

[http://www.dia.org/user\\_area/comping/79.33.jpg](http://www.dia.org/user_area/comping/79.33.jpg)

***Arrangement in Gray: Portrait of the Painter*****James Abbott McNeill Whistler**

Date 1872  
 Date Acquired 1934  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 29 1/2 x 21 in. (74.9 x 53.3 cm) Framed: 39 1/2 x 31 9/16 x 2 1/4 in.  
 Credit Bequest of Henry Glover Stevens in memory of Ellen P. Stevens and Mary M. Stevens

[http://www.dia.org/user\\_area/comping/34.27-S4.jpg](http://www.dia.org/user_area/comping/34.27-S4.jpg)

***In the Studio*****James Abbott McNeill Whistler**

Date 1867-68  
 Date Acquired 1951  
 Department Prints, Drawings & Photographs  
 Medium Watercolor, gouache, and black chalk on tan wove paper mounted to thick paper board  
 Dimensions Sheet: 11 3/4 x 7 3/4 in. (29.8 x 19.7 cm) Frame: 19 1/4 x 15 1/4 x 1 1/2 in. (48.9 x 38.7 x 3.8 cm)  
 Credit Founders Society Purchase, Merrill Fund

[http://www.dia.org/user\\_area/comping/51.223-d1.jpg](http://www.dia.org/user_area/comping/51.223-d1.jpg)

***Nocturne in Black and Gold, The Falling Rocket*****James Abbott McNeill Whistler**

Date 1875  
 Date Acquired 1946  
 Department American Art before 1950  
 Medium Oil on panel  
 Dimensions 23 3/4 x 18 3/8 in. (60.2 x 46.7 cm) Framed: 36 3/4 x 30 1/4 x 3 1/4 in.  
 Credit Gift of Dexter M. Ferry, Jr.  
[http://www.dia.org/user\\_area/comping/46.309-S2.jpg](http://www.dia.org/user_area/comping/46.309-S2.jpg)

***Robert Barr*****James Abbott McNeill Whistler**

Date 1894/1895  
 Date Acquired 1920  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 15 1/2 x 12 3/4 in. (39.4 x 32.4 cm) Framed: 24 x 22 x 3 in.  
 Credit Gift of the Witenagemote Club  
[http://www.dia.org/user\\_area/comping/20.42.jpg](http://www.dia.org/user_area/comping/20.42.jpg)

***The Kitchen*****James Abbott McNeill Whistler**

Date 1858  
 Date Acquired 2004  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black ink on off white wove paper  
 Dimensions Plate: 9 x 6 1/4 in. (22.8 x 15.8 cm) Sheet: 12 1/4 x 7 3/4 in. (31.1 x 19.7 cm)  
 Credit Museum Purchase, with funds from Robert and Lisa Katzman  
[http://www.dia.org/user\\_area/comping/2004.52.jpg](http://www.dia.org/user_area/comping/2004.52.jpg)

***Violet and Blue: Among the Rollers*****James Abbott McNeill Whistler**

Date 1893  
 Date Acquired 2006  
 Department American Art before 1950  
 Medium Oil on canvas  
 Dimensions 7 x 10 in.  
 Credit Museum Purchase, Robert H. Tannahill Foundation Fund  
[http://www.dia.org/user\\_area/comping/2006.87-D1.jpg](http://www.dia.org/user_area/comping/2006.87-D1.jpg)

**Secretary****NA**

Date 1770/1785  
Date Acquired 1966  
Department American Art before 1950  
Medium Mahogany, white pine, mirrors, gilt and brass  
Dimensions 102 1/2 x 42 1/2 x 24 in. (260.4 x 108.0 x 61.0 cm)  
Credit Founders Society Purchase, General Membership Fund, Robert H. Tannahill  
Foundation Fund, Gibbs-Williams Fund, and funds from Louis Hamburger

[http://www.dia.org/user\\_area/comping/66.131.jpg](http://www.dia.org/user_area/comping/66.131.jpg)



# Masterworks Catalogue

## European Art

***Interior of the Grote Kerk, Haarlem*****Job Berckheyde**

Date 1676  
 Date Acquired 1937  
 Department European Painting  
 Medium Oil on Canvas  
 Dimensions Canvas: 40 1/2 x 34 3/8 in. (102.87 x 87.3 cm) Framed: 53 5/8 x 46 5/8 x 3 in. (136.2 x 118.4 x 7.6 cm)  
 Credit Gift of N. Katz  
[http://www.dia.org/user\\_area/comping/37.73-S1.jpg](http://www.dia.org/user_area/comping/37.73-S1.jpg)

***The Adoration of the Magi*****Leonaert Bramer**

Date 1633/1635  
 Date Acquired 1993  
 Department European Painting  
 Medium Oil on oak panel  
 Dimensions 16 1/2 x 20 1/2 in. (41.9 x 52.1 cm) Framed: 23 5/8 x 27 3/4 x 1 1/2  
 Credit Founders Society Purchase, Joseph M. de Grimme Memorial Fund; and gifts from Mr. and Mrs. Edgar B. Whitcomb, Harriet Scripps, and Mr. and Mrs. Sol Eisenberg by exchange  
[http://www.dia.org/user\\_area/comping/1993.19-S1.jpg](http://www.dia.org/user_area/comping/1993.19-S1.jpg)

***Martha and Mary Magdalene*****Michelangelo Marisi da Caravaggio**

Date 1598  
 Date Acquired 1973  
 Department European Painting  
 Medium Oil and tempera on canvas  
 Dimensions Framed: 51 x 64 3/4 x 3 3/4 in. (129.5 x 164.5 x 9.5 cm) 100 x 134.5 cm  
 Credit Gift of the Kresge Foundation and Mrs. Edsel B. Ford  
[http://www.dia.org/user\\_area/comping/73.268-d1.jpg](http://www.dia.org/user_area/comping/73.268-d1.jpg)

***Bathers*****Paul Cezanne**

Date 1880  
 Date Acquired 1970  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 13 5/8 x 15 in. (34.6 x 38.1 cm) Framed: 22 5/8 x 24 1/4 x 3 11/16 in. (57.47 x 61.60 x 9.37 cm)  
 Credit Bequest of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/70.162.jpg](http://www.dia.org/user_area/comping/70.162.jpg)

***Head of a Man*****Paul Cezanne**

Date 1865  
 Date Acquired 1972  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 16 3/4 x 13 1/8 in. (42.5 x 33.3 cm) Framed: 27 3/4 x 24 5/8 x 2 5/8 (70.5 x 62.5 x 6.7 cm)  
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund  
[http://www.dia.org/user\\_area/comping/72.465-D1.jpg](http://www.dia.org/user_area/comping/72.465-D1.jpg)

***Madame Cezanne*****Paul Cezanne**

Date 1886  
 Date Acquired 1970  
 Department European Paintings  
 Medium Oil on canvas  
 Dimensions 39 5/8 x 32 in. (100.6 x 81.3 cm) Framed: 49 3/8 x 41 1/2 x 4 5/8 in. (126.4 x 104.8 x 11.7 cm)  
 Credit Bequest of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/70.160.jpg](http://www.dia.org/user_area/comping/70.160.jpg)

***Mont Sainte-Victoire*****Paul Cezanne**

Date 1904/1906  
 Date Acquired 1970  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 21 7/8 x 18 1/8 in. (55.6 x 46.0 cm) Framed: 28 1/2 x 24 3/4 x 2 3/4 in. (72.4 x 62.9 x 7.0 cm)  
 Credit Bequest of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/70.161.jpg](http://www.dia.org/user_area/comping/70.161.jpg)

***Skull and Book*****Paul Cezanne**

Date 1885  
 Date Acquired 1965  
 Department Prints, Drawings & Photographs  
 Medium Watercolor over black chalk on laid paper  
 Dimensions Sheet: 9 1/4 x 12 3/16 in. (23.5 x 31 cm) Framed: 18 3/8 x 24 3/8 x 1 5/16 in.  
 Credit Bequest of John S. Newberry  
[http://www.dia.org/user\\_area/comping/65.139-S1.jpg](http://www.dia.org/user_area/comping/65.139-S1.jpg)

***Slave*****Paul Cezanne**

Date NA  
 Date Acquired 1965  
 Department Prints, Drawings & Photographs  
 Medium Graphite pencil on dark cream laid paper  
 Dimensions Sheet: 17 3/4 x 11 1/2 in. (45.1 x 29.2 cm) Frame: 27 1/2 x 21 x 1 1/2 in. (69.9 x 53.3 x 3.8 cm)  
 Credit Bequest of John S. Newberry  
[http://www.dia.org/user\\_area/comping/65.140.jpg](http://www.dia.org/user_area/comping/65.140.jpg)

***The Three Skulls*****Paul Cezanne**

Date 1900  
 Date Acquired 1970  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions Overall: 13 3/4 x 24 in. (34.9 x 61 cm) Framed: 20 x 30 x 3 in. (50.8 x 76.2 x 7.6 cm)  
 Credit Bequest of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/70.163-S1.jpg](http://www.dia.org/user_area/comping/70.163-S1.jpg)

***Still Life*****Jean-Simeon Chardin**

Date 1732  
 Date Acquired 1970  
 Department European Painting  
 Medium Oil on panel  
 Dimensions 6 3/4 x 8 1/4 in. (17.1 x 20.96 cm) Framed: 11 1/2 x 13 x 2 1/4 in.  
 Credit Bequest of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/70.164.jpg](http://www.dia.org/user_area/comping/70.164.jpg)

***Ballet Dancer Adjusting her Costume*****Edgar Degas**

Date 1872/1873  
 Date Acquired 1965  
 Department Prints, Drawings & Photographs  
 Medium Graphite pencil heightened with white on pink paper  
 Dimensions Sheet: 16 9/16 x 10 5/8 in. (42.2 x 27.2 cm)  
 Credit Bequest of John S. Newberry  
[http://www.dia.org/user\\_area/comping/65.145-S1.jpg](http://www.dia.org/user_area/comping/65.145-S1.jpg)

***Dancer Adjusting Her Slipper*****Edgar Degas**

Date 1879  
 Date Acquired 1967  
 Department Prints, Drawings & Photographs  
 Medium Charcoal on tan paper  
 Dimensions Sheet: 11 7/8 x 8 7/8 in. (30.2 x 22.5 cm) Framed: 17 x 13 1/2 x 5/8 in. (43.2 x 34.3 x 1.6 cm)  
 Credit Founders Society Purchase, Elizabeth, Allan and Warren Shelden Fund  
[http://www.dia.org/user\\_area/comping/67.273.jpg](http://www.dia.org/user_area/comping/67.273.jpg)

***Dancers in Repose*****Edgar Degas**

Date 1898  
 Date Acquired 1972  
 Department Prints, Drawings & Photographs  
 Medium Pastel and charcoal on thin wove paper fully attached to a thin supporting sheet  
 Dimensions Sight: 22 1/2 x 16 7/8 in. (57.1 x 42.8 cm) Mount: 26 1/2 x 20 3/4 in. (66.7 x 52.8 cm) Framed: 34 x 27 3/4 x 2 in. (86.4 x 70.5 x 5.1 cm)  
 Credit Gift of Edward E. Rothman  
[http://www.dia.org/user\\_area/comping/72.441.jpg](http://www.dia.org/user_area/comping/72.441.jpg)

***Horses in the Meadow*****Edgar Degas**

Date 1891/1892  
 Date Acquired 1952  
 Department Prints, Drawings & Photographs  
 Medium Softground etching, aquatint and drypoint printed in brown ink on laid paper  
 Dimensions Plate: 5 1/8 x 5 3/4 in. (13.0 x 14.7 cm) Sheet: 7 7/8 x 10 1/8 in. (20.0 x 25.8 cm)  
 Credit Gift of John S. Newberry  
[http://www.dia.org/user\\_area/comping/52.130.jpg](http://www.dia.org/user_area/comping/52.130.jpg)

***Jockeys on Horseback Before Distant Hills*****Edgar Degas**

Date 1884  
 Date Acquired 1998  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 17 11/16 x 21 5/8 in. (44.9 x 54.9 cm) Framed: 25 1/2 x 30 x 3 in. (64.8 x 76.2 x 7.6 cm)  
 Credit Gift of W. Warren and Virginia Shelden in memory of Mrs. Allan Shelden  
[http://www.dia.org/user\\_area/comping/1998.65-S1.jpg](http://www.dia.org/user_area/comping/1998.65-S1.jpg)

***Mlle La La at the Circus Fernando*****Edgar Degas**

Date 1879  
 Date Acquired 1965  
 Department Prints, Drawings & Photographs  
 Medium Black crayon on brown wove paper  
 Dimensions Sheet: 17 7/8 x 9 3/8 in. (45.4 x 23.8 cm) Framed: 24 3/8 x 18 3/8 x 1 3/8 in. (61.9 x 46.7 x 3.5 cm)  
 Credit Bequest of John S. Newberry  
[http://www.dia.org/user\\_area/comping/65.148.jpg](http://www.dia.org/user_area/comping/65.148.jpg)

***Morning Ride*****Edgar Degas**

Date 1866  
 Date Acquired 1948  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 33 1/2 x 25 1/2 in. (85.1 x 64.8 cm) Framed: 40 7/8 x 34 3/4 x 3 3/4 in. (111.1 x 94.0 x 7.6 cm)  
 Credit Founders Society Purchase, Ralph Harman Booth Bequest Fund  
[http://www.dia.org/user\\_area/comping/48.279.jpg](http://www.dia.org/user_area/comping/48.279.jpg)

***Portrait of a Woman*****Edgar Degas**

Date 1877  
 Date Acquired 1921  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 25 1/2 x 21 in. (64.77 x 53.34 cm) Framed: 34 x 30 1/4 x 2 7/8 in. (86.36 x 76.84 x 7.30 cm)  
 Credit Gift of Ralph Harman Booth  
[http://www.dia.org/user\\_area/comping/21.8-S1.jpg](http://www.dia.org/user_area/comping/21.8-S1.jpg)

***Seated Nude Woman Brushing Her Hair*****Edgar Degas**

Date 1885/1908  
 Date Acquired 2005  
 Department Prints, Drawings & Photographs  
 Medium Oil on canvas  
 Dimensions Sheet: 19 x 24 1/4 in. (48.3 x 61.6 cm)  
 Credit Gift of the Josephine F. Ford Estate  
[http://www.dia.org/user\\_area/comping/2005.63-d1.jpg](http://www.dia.org/user_area/comping/2005.63-d1.jpg)

***Violinist and Young Woman*****Edgar Degas**

Date 1871  
 Date Acquired 1970  
 Department European Painting  
 Medium Oil and crayon on canvas  
 Dimensions 18 1/4 x 22 in. (46.4 x 55.9 cm) Framed: 26 1/4 x 30 3/8 x 3 1/2 in. (66.7 x 77.2 x 8.9 cm)  
 Credit Bequest of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/70.167-S1.jpg](http://www.dia.org/user_area/comping/70.167-S1.jpg)

***Woman with a Headband*****Edgar Degas**

Date 1872/1873  
 Date Acquired 1970  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 13 x 9 3/4 in. (33.0 x 24.8 cm) Framed: 21 3/4 x 18 1/2 x 2 5/8 in. (55.25 x 46.99 x 6.67 cm)  
 Credit Bequest of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/70.168.jpg](http://www.dia.org/user_area/comping/70.168.jpg)

***Adam and Eve*****Albrecht Durer**

Date 1504  
 Date Acquired 1976  
 Department Prints, Drawings & Photographs  
 Medium Engraving printed in black on laid paper  
 Dimensions Sheet (trimmed within plate mark): 9 7/8 x 7 5/8 in. (25.1 x 19.3 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S382.jpg](http://www.dia.org/user_area/comping/09.1S382.jpg)

***The Nightmare*****Henry Fuseli**

Date 1781  
 Date Acquired 1955  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 40 x 49 7/8 in. (101.6 x 126.7 cm) Framed: 47 5/8 x 58 x 3 1/2 in. (121.0 x 147.3 x 8.9 cm)  
 Credit Founders Society Purchase with funds from Mr. and Mrs. Bert L. Smokler and Mr. and Mrs. Lawrence A. Fleischman  
[http://www.dia.org/user\\_area/comping/55.5.A-D1.jpg](http://www.dia.org/user_area/comping/55.5.A-D1.jpg)

**Self Portrait****Paul Gauguin**

Date 1893  
 Date Acquired 1969  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 18 1/8 x 15 in. (46.2 x 38.1 cm) Framed: 25 x 21 3/4 x 1-7/16 in. (depth without the more recently added extension on the verso) Sight: 17-1/2 x 14 1/4 in. (79.7 x 70.5 x 7.6 cm)  
 Credit Gift of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/69.306.jpg](http://www.dia.org/user_area/comping/69.306.jpg)

**Virgin and Child with Angels****Benozzo Gozzoli**

Date 1460  
 Date Acquired 1977  
 Department European Painting  
 Medium Gold leaf and tempera on wood panel  
 Dimensions 25 3/4 x 19 7/8 in. (65.4 x 50.5 cm) Framed: 41 x 32 1/4 x 4 5/8 in. (104.1 x 81.9 x 11.8 cm)  
 Credit Bequest of Eleanor Clay Ford  
[http://www.dia.org/user\\_area/comping/77.2-S1.jpg](http://www.dia.org/user_area/comping/77.2-S1.jpg)

**Assumption of the Virgin****Guercino (Giovanni Francesco Barbieri)**

Date 1650  
 Date Acquired 1971  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 121 1/4 x 86 1/2 in. (308.0 x 219.7 cm) Framed: 133 1/2 x 99 1/4 x 4 in. (339.1 x 252.1 x 10.2 cm) weight 230 lbs  
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund and Josephine and Ernest Kanzler Fund  
[http://www.dia.org/user\\_area/comping/71.1.jpg](http://www.dia.org/user_area/comping/71.1.jpg)

**Elizabeth Rigby (Later Lady Eastlake)****David Hill and Robert Adamson**

Date 1843/1847  
 Date Acquired 1981  
 Department Prints, Drawings & Photographs  
 Medium Calotype  
 Dimensions Image: 7 7/8 x 5 1/2 in. (20.0 x 14.0 cm)  
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund  
[http://www.dia.org/user\\_area/comping/F81.57-S1.jpg](http://www.dia.org/user_area/comping/F81.57-S1.jpg)



***A Woman*****Hans Holbein the Younger**

Date 1532/1534  
 Date Acquired 1977  
 Department European Painting  
 Medium Tempera and oil on oak panel  
 Dimensions Framed: 15 5/8 x 13 5/8 x 1 1/2 in. (39.7 x 34.6 x 3.8 cm) 9 1/8 x 7 1/2 in. (23.2 x 19.1 cm)  
 Credit Bequest of Eleanor Clay Ford  
[http://www.dia.org/user\\_area/comping/77.81-S1.jpg](http://www.dia.org/user_area/comping/77.81-S1.jpg)

***Mme. Cecile-Marie Tournouer nee Panckoucke*****Jean-Auguste-Dominique Ingres**

Date 1856  
 Date Acquired 1964  
 Department Prints, Drawings & Photographs  
 Medium Graphite pencil on cream wove paper  
 Dimensions Sheet: 12 5/16 x 9 in. (31.3 x 22.9 cm) Framed: 24 x 20 3/8 x 1 in. (61 x 51.8 x 2.5 cm)  
 Credit Founders Society Purchase, Anne McDonnell Ford Fund and Henry Ford II Fund  
[http://www.dia.org/user\\_area/comping/64.82.jpg](http://www.dia.org/user_area/comping/64.82.jpg)

***King David Handing the Letter to Uriah*****Pieter Pietersz Lastman**

Date 1611  
 Date Acquired 1960  
 Department European Painting  
 Medium Oil on oak panel  
 Dimensions 20 1/8 x 24 1/8 in. (51.1 x 61.3 cm) Framed: 28 x 32 x 2 5/8 in.  
 Credit Gift of Mr. and Mrs. John N. Lord  
[http://www.dia.org/user\\_area/comping/60.63-S1.jpg](http://www.dia.org/user_area/comping/60.63-S1.jpg)

***Satire on a Nobleman in Misery*****Alessandro Magnasco**

Date 1719/1725  
 Date Acquired 1936  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions Framed: 34 7/8 x 29 3/16 x 2 1/4 in. (88.58 x 74.14 x 5.72 cm)  
 Credit Gift of Luigi Grassi  
[http://www.dia.org/user\\_area/comping/36.14-S1.jpg](http://www.dia.org/user_area/comping/36.14-S1.jpg)

***The Resurrection*****Master of the Osservanza**

Date 1440/1445  
 Date Acquired 1960  
 Department European Painting  
 Medium Tempura on wood panel  
 Dimensions 14 3/16 x 17 7/16 in. (36 x 44.3 cm) Framed: 18 1/4 x 24 x 2 1/2 in. (46.4 x 61 x 6.4 cm)  
 Credit Founders Society Purchase, Mr. and Mrs. Henry Ford II Fund  
[http://www.dia.org/user\\_area/comping/60.61-S1.jpg](http://www.dia.org/user_area/comping/60.61-S1.jpg)

***Virgin of the Rose Garden*****Master of the St. Lucy Legend**

Date 1475/1480  
 Date Acquired 1926  
 Department European Painting  
 Medium Oil on oak panel  
 Dimensions 31 1/8 x 23 5/8 in. (79.1 x 60.0 cm) Framed: 38 1/8 x 31 5/8 x 3 1/2 in. (97 x 80.3 x 8.9 cm)  
 Credit Founders Society Purchase, General Membership Fund  
[http://www.dia.org/user\\_area/comping/26.387.jpg](http://www.dia.org/user_area/comping/26.387.jpg)

***Crucifixion*****Master of the Tiburtine Sibyl**

Date 1485  
 Date Acquired 1941  
 Department European Painting  
 Medium Oil on oak panel  
 Dimensions 56 1/2 x 40 3/8 in. (143.7 x 102.6 cm) Framed: 64 3/4 x 48 3/4 x 2 3/4 in. (164.5 x 123.8 x 7 cm)  
 Credit Gift of Mr. and Mrs. Edgar B. Whitcomb  
[http://www.dia.org/user\\_area/comping/41.126-S1.jpg](http://www.dia.org/user_area/comping/41.126-S1.jpg)

***Interior of St. Peter's, Rome*****Panini, Giovanni Paolo**

Date 1750  
 Date Acquired NA  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 132.7 x 145.6 cm  
 Credit Gift of Mrs. Edgar R. Thom  
<http://images.cdn.bridgemanart.com/api/1.0/image/600wm.DTR.9519330.7055475/335980.jpg>

***Bather by the Sea*****Pablo Picasso**

Date 1939  
 Date Acquired 1970  
 Department Drawings and Watercolors  
 Medium Gouache on laid paper  
 Dimensions 64.1 cm x 46.4 cm  
 Credit Bequest of Robert H. Tannahill

<http://1.bp.blogspot.com/-QowiaXq3DhI/T-jLYaSYfnI/AAAAAAAAULk/MnBGx6EHfqA/s320/Picasso+-+Bather+by+the+Sea,+1939.jpg>

***Bottle of Anis Del Mono*****Pablo Picasso**

Date 1915  
 Date Acquired 1970  
 Department European Modern Art to 1950  
 Medium Oil on canvas  
 Dimensions Canvas: 18 1/8 x 21 1/2 in. (46.0 x 54.6 cm) Framed: 24 1/4 x 27 5/8 x 3 1/8 in. (61.6 x 70.2 x 7.9 cm)  
 Credit Bequest of Robert H. Tannahill

[http://www.dia.org/user\\_area/comping/70.192.jpg](http://www.dia.org/user_area/comping/70.192.jpg)

***Fruit, Carafe and Glass*****Pablo Picasso**

Date 1938  
 Date Acquired 1988  
 Department European Modern Art to 1950  
 Medium Oil on canvas  
 Dimensions 25 5/8 x 32 in. (65.1 x 81.3 cm)  
 Credit Bequest of W. Hawkins Ferry

[http://www.dia.org/user\\_area/comping/1988.178.jpg](http://www.dia.org/user_area/comping/1988.178.jpg)

***Le Combat*****Pablo Picasso**

Date 1937  
 Date Acquired 1946  
 Department Prints, Drawings & Photographs  
 Medium Drypoint and engraving printed in black ink on laid paper  
 Dimensions Plate: 15 5/8 x 19 3/8 in. (39.6 x 49.2 cm) Sheet: 17 3/8 x 26 3/8 in. (44.1 x 66.9 cm)

Credit Founders Society Purchase, Hal H. Smith Fund

[http://www.dia.org/user\\_area/comping/46.145-d1.jpg](http://www.dia.org/user_area/comping/46.145-d1.jpg)

***Sueño Y Mentira de Franco*****Pablo Picasso**

Date 1937  
 Date Acquired 1969  
 Department Prints, Drawings & Photographs  
 Medium Etching and aquatint printed in black and gray ink on cream laid paper  
 Dimensions Plate: 12 1/2 x 16 5/8 in. (31.7 x 42.2 cm) Sheet: 15 1/4 x 22 1/2 in. (38.7 x 57.1 cm)  
 Credit Gift of Mr. and Mrs. Willis F. Woods  
[http://www.dia.org/user\\_area/comping/69.359-d1-2.jpg](http://www.dia.org/user_area/comping/69.359-d1-2.jpg)

***Sylvette*****Pablo Picasso**

Date 1954  
 Date Acquired 1962  
 Department European Modern Art to 1950  
 Medium Oil on canvas  
 Dimensions 39 1/4 x 32 in. (99.7 x 81.3 cm) Framed: 48 5/8 x 41 x 1 3/4 in. (123.5 x 104.1 x 4.4 cm)  
 Credit Founders Society Purchase, Metropolitan Opera Benefit Fund  
[http://www.dia.org/user\\_area/comping/62.141-D1.jpg](http://www.dia.org/user_area/comping/62.141-D1.jpg)

***Melancholy Woman*****Pablo Picasso**

Date 1902  
 Date Acquired 1970  
 Department European Modern Art to 1950  
 Medium Oil on canvas  
 Dimensions Canvas: 39 3/8 x 27 1/4 in. (100.0 x 69.2 cm) Framed: 46 5/8 x 34 3/4 x 1 3/4 in. (118.4 x 88.3 x 4.4 cm)  
 Credit Bequest of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/70.190.jpg](http://www.dia.org/user_area/comping/70.190.jpg)

***Portrait of Manuel Pallares*****Pablo Picasso**

Date 1909  
 Date Acquired 1962  
 Department European Modern Art to 1950  
 Medium Oil on canvas  
 Dimensions 26 3/4 x 19 1/2 in. (67.9 x 49.5 cm) Framed: 37 1/4 x 30 3/4 x 3 3/8 in. (94.6 x 78.1 x 8.6 cm)  
 Credit Gift of Anne and Henry Ford II  
[http://www.dia.org/user\\_area/comping/62.126-S1.jpg](http://www.dia.org/user_area/comping/62.126-S1.jpg)

***Woman Seated in an Armchair*****Pablo Picasso**

Date 1923  
 Date Acquired 1970  
 Department European Modern Art to 1950  
 Medium Oil on canvas  
 Dimensions Canvas: 51 1/4 x 38 1/4 in. (130.2 x 97.2 cm) Framed: 60 x 46 3/4 x 4 in. (152.4 x 118.7 x 10.2 cm)  
 Credit Bequest of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/70.193-S2.jpg](http://www.dia.org/user_area/comping/70.193-S2.jpg)

***Selene and Endymion*****Nicolas Poussin**

Date 1630  
 Date Acquired 1936  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 48 x 66 1/2 in. (121.9 x 168.9 cm) Framed: 59 x 77 1/4 x 3 1/2 in. (149.9 x 196.2 x 8.9 cm)  
 Credit Founders Society Purchase, General Membership Fund  
[http://www.dia.org/user\\_area/comping/36.11.jpg](http://www.dia.org/user_area/comping/36.11.jpg)

***The Holy Family*****Nicolas Poussin**

Date 1641  
 Date Acquired 1954  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 28 x 22 1/8 in. (71.1 x 57.2 cm) Framed: 34 x 28 x 2 1/2 in. (86.4 x 71.1 x 6.4 cm)  
 Credit Gift of Mr. and Mrs. A. D. Wilkinson  
[http://www.dia.org/user\\_area/comping/54.2-S1.jpg](http://www.dia.org/user_area/comping/54.2-S1.jpg)

***A Peasant in a High Cap, Standing Leaning on a Stick*****Rembrandt Harmensz van Rijn**

Date 1639  
 Date Acquired 1959  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 3 1/4 x 1 3/4 in. (8.2 x 4.4 cm) Sheet: 5 3/8 x 3 5/8 in. (13.6 x 9.3 cm)  
 Credit Gift of John S. Newberry  
[http://www.dia.org/user\\_area/comping/59.79-d1.jpg](http://www.dia.org/user_area/comping/59.79-d1.jpg)

***Abraham and Isaac*****Rembrandt Harmensz van Rijn**

Date 1645  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions sheet (no visible plate mark): 6 1/8 x 5 1/8 in. (15.7 x 13 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S928-d1.jpg](http://www.dia.org/user_area/comping/09.1S928-d1.jpg)

***Abraham Casting Out Hagar and Ishmael*****Rembrandt Harmensz van Rijn**

Date 1637  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black with an ink wash on laid paper  
 Dimensions sheet trimmed to plate mark: 5 x 3 3/4 in. (12.8 x 9.6 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S926-D1.jpg](http://www.dia.org/user_area/comping/09.1S926-D1.jpg)

***Adoration of the Shepherds*****Rembrandt Harmensz van Rijn**

Date 1654  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 4 1/8 x 5 1/8 in. (10.6 x 13 cm) Sheet: 4 1/4 x 5 1/4 in. (10.8 x 13.3 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S934-D1.jpg](http://www.dia.org/user_area/comping/09.1S934-D1.jpg)

***Angel Appearing to the Shepherds*****Rembrandt Harmensz van Rijn**

Date 1634  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate and Sheet: 10 1/4 x 8 5/8 in. (26 x 21.9 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S933-D1.jpg](http://www.dia.org/user_area/comping/09.1S933-D1.jpg)

***Angel Departing from the Family of Tobias*****Rembrandt Harmensz van Rijn**

Date 1641  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching and drypoint printed in black on laid paper  
 Dimensions Sheet (trimmed within plate mark): 4 x 6 in. (10.2 x 15.2 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S932-D1.jpg](http://www.dia.org/user_area/comping/09.1S932-D1.jpg)

***Baptism of the Eunuch*****Rembrandt Harmensz van Rijn**

Date 1641  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Sheet (trimmed within plate mark): 6 1/2 x 8 1/8 in. (16.6 x 20.7 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S965-D1.jpg](http://www.dia.org/user_area/comping/09.1S965-D1.jpg)

***Bathers*****Rembrandt Harmensz van Rijn**

Date 1651  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 4 1/4 x 5 3/8 in. (10.9 x 13.7 cm) Sheet: 4 5/8 x 5 3/4 in. (11.7 x 14.7 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S964-d1.jpg](http://www.dia.org/user_area/comping/09.1S964-d1.jpg)

***Bearded Man in a Velvet Cap with a Jewel Clasp*****Rembrandt Harmensz van Rijn**

Date 1637  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 3 3/4 x 3 1/4 in. (9.5 x 8.2 cm) Sheet: 4 3/4 x 3 7/8 in. (12.0 x 10.0 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S981-D1.jpg](http://www.dia.org/user_area/comping/09.1S981-D1.jpg)

***Beheading of John the Baptist*****Rembrandt Harmensz van Rijn**

Date 1640  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed and drypoint printed in black on laid paper  
 Dimensions Plate: 5 x 4 in. (12.8 x 10.3 cm) Sheet: 5 1/8 x 4 1/8 in. (13.0 x 10.4 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S956-D1.jpg](http://www.dia.org/user_area/comping/09.1S956-D1.jpg)

***Bust of a Man Wearing a High Cap, Three-Quarters Right: The Artist's Father*****Rembrandt Harmensz van Rijn**

Date 1630  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 4 x 3 1/4 in. (10.3 x 8.4 cm) Sheet: 4 1/8 x 3 5/8 in. (10.4 x 9.2 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S982-D1.jpg](http://www.dia.org/user_area/comping/09.1S982-D1.jpg)

***Christ and the Woman of Samaria*****Rembrandt Harmensz van Rijn**

Date 1657/1658  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 4 x 3 1/4 in. (10.3 x 8.4 cm) Sheet: 4 1/8 x 3 5/8 in. (10.4 x 9.2 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S945-D1.jpg](http://www.dia.org/user_area/comping/09.1S945-D1.jpg)

***Christ and the Woman of Samaria Among Ruins*****Rembrandt Harmensz van Rijn**

Date 1634  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 4 7/8 x 4 1/4 in. (12.3 x 10.7 cm) Sheet: 5 x 4 1/4 in. (12.6 x 10.7 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S946-D1.jpg](http://www.dia.org/user_area/comping/09.1S946-D1.jpg)



***Christ Carried to the Tomb*****Rembrandt Harmensz van Rijn**

Date 17<sup>th</sup> Century  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 5 1/8 x 4 1/8 in. (13.1 x 10.4 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S953-D1.jpg](http://www.dia.org/user_area/comping/09.1S953-D1.jpg)

***Christ Crucified between the Two Thieves*****Rembrandt Harmensz van Rijn**

Date 1641  
 Date Acquired 1952  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on wove paper  
 Dimensions Plate (oval): 5 3/8 x 4 in. (13.6 x 10.2 cm) Sheet: 5 1/2 x 4 1/8 in. (14.1 x 10.6 cm)  
 Credit Gift of Mrs. John W. Watling  
[http://www.dia.org/user\\_area/comping/52.243-D1.jpg](http://www.dia.org/user_area/comping/52.243-D1.jpg)

***Christ Disputing with the Doctors*****Rembrandt Harmensz van Rijn**

Date 1700/1800  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching and mezzotint printed in black on laid paper  
 Dimensions Plate: 4 7/8 x 8 3/8 in. (12.5 x 21.4 cm) Sheet: 5 x 8 1/2 in. (12.7 x 21.6 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S940-d1.jpg](http://www.dia.org/user_area/comping/09.1S940-d1.jpg)

***Christ Driving the Money Changers from the Temple I*****Rembrandt Harmensz van Rijn**

Date 1635  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 5 3/8 x 6 3/4 in. (13.8 x 17.1 cm) Sheet: 5 1/2 x 6 3/4 in. (13.9 x 17.1 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S944-D1.jpg](http://www.dia.org/user_area/comping/09.1S944-D1.jpg)

***Christ Driving the Money Changers from the Temple II*****Rembrandt Harmensz van Rijn**

Date 1635  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Sheet (trimmed within plate mark): 5 3/8 x 6 1/2 in. (13.8 x 16.6 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S943-D1.jpg](http://www.dia.org/user_area/comping/09.1S943-D1.jpg)

***Christ with the Sick around Him, Receiving Little Children*****Rembrandt Harmensz van Rijn**

Date 1649  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching and drypoint printed in black on laid paper  
 Dimensions Plate: 11 x 15 1/2 in. (27.9 x 39.3 cm) Sheet: 11 1/4 x 11 1/4 in. (28.5 x 28.5 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S949.jpg](http://www.dia.org/user_area/comping/09.1S949.jpg)

***Cottage beside a Canal: A View of Diemen*****Rembrandt Harmensz van Rijn**

Date 1645  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Sheet (trimmed within plate mark): 3 1/8 x 7 7/8 in. (7.9 x 19.9 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S969-D1.jpg](http://www.dia.org/user_area/comping/09.1S969-D1.jpg)

***Death of the Virgin*****Rembrandt Harmensz van Rijn**

Date 1639  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching and drypoint printed in black on laid paper  
 Dimensions Plate: 16 1/8 x 12 1/4 in. (40.9 x 31.1 cm) Sheet: 17 x 13 1/8 in. (43.1 x 33.3 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S959.jpg](http://www.dia.org/user_area/comping/09.1S959.jpg)

***Descent from the Cross by Torchlight*****Rembrandt Harmensz van Rijn**

Date 1654  
 Date Acquired 1938  
 Department Prints, Drawings & Photographs  
 Medium Etching and drypoint printed in black on laid paper  
 Dimensions Plate: 8 1/4 x 6 1/4 in. (20.9 x 15.8 cm) Sheet: 8 3/8 x 6 3/8 in. (21.2 x 16.3 cm)  
 Credit Founders Society Purchase, Charles L. Freer Fund  
[http://www.dia.org/user\\_area/comping/38.33.jpg](http://www.dia.org/user_area/comping/38.33.jpg)

***Flight into Egypt*****Rembrandt Harmensz van Rijn**

Date 1654  
 Date Acquired 1952  
 Department Prints, Drawings & Photographs  
 Medium Oil on canvas  
 Dimensions sheet (trimmed within plate mark): 3 5/8 x 5 5/8 in. (9.3 x 14.4 cm)  
 Credit Gift of Mrs. John W. Watling  
[http://www.dia.org/user\\_area/comping/52.242-D1.jpg](http://www.dia.org/user_area/comping/52.242-D1.jpg)

***Golf Player*****Rembrandt Harmensz van Rijn**

Date 1654  
 Date Acquired 1945  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 3 3/4 x 5 5/8 in. (9.5 x 14.3 cm) Sheet: 4 x 5 3/4 in. (10.1 x 14.6 cm)  
 Credit Bequest of Hal H. Smith  
[http://www.dia.org/user\\_area/comping/45.370-D1.jpg](http://www.dia.org/user_area/comping/45.370-D1.jpg)

***Jan Asselyn*****Rembrandt Harmensz van Rijn**

Date 17<sup>th</sup> Century  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching and drypoint printed in black on laid paper  
 Dimensions Image: 7 3/8 x 6 3/4 in. (18.7 x 17.0 cm) Sheet: 7 3/4 x 7 1/4 in. (19.6 x 18.3 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S979-D1.jpg](http://www.dia.org/user_area/comping/09.1S979-D1.jpg)

***Jan Lutma, Goldsmith*****Rembrandt Harmensz van Rijn**

Date 1656  
 Date Acquired 1945  
 Department Prints, Drawings & Photographs  
 Medium Etching, engraving and drypoint printed in black on laid paper  
 Dimensions Plate: 7 3/4 x 5 7/8 in. (19.8 x 14.9 cm) Sheet: 8 1/8 x 6 1/8 in. (20.6 x 15.5 cm)  
 Credit Bequest of Hal H. Smith  
[http://www.dia.org/user\\_area/comping/45.369-D1.jpg](http://www.dia.org/user_area/comping/45.369-D1.jpg)

***Joseph Telling His Dreams*****Rembrandt Harmensz van Rijn**

Date 1638  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Sheet (trimmed within plate mark): 4 1/8 x 3 1/4 in. (10.6 x 8.4 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S929-D1.jpg](http://www.dia.org/user_area/comping/09.1S929-D1.jpg)

***Landscape with a Square Tower*****Rembrandt Harmensz van Rijn**

Date 1650  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching and drypoint printed in black on laid paper  
 Dimensions Plate: 3 1/2 x 6 1/8 in. (8.8 x 15.6 cm) Sheet: 3 1/2 x 6 1/4 in. (9.0 x 15.8 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S968-D1.jpg](http://www.dia.org/user_area/comping/09.1S968-D1.jpg)

***Man in an Arbour*****Rembrandt Harmensz van Rijn**

Date 1642  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 2 7/8 x 2 1/4 in. (7.2 x 5.6 cm) Sheet: 2 7/8 x 2 1/4 in. (7.3 x 5.8 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S975-D1.jpg](http://www.dia.org/user_area/comping/09.1S975-D1.jpg)

***Medea: Or the Marriage of Jason and Creusa (I)*****Rembrandt Harmensz van Rijn**

Date 1648  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching and drypoint printed in black on laid paper  
 Dimensions Sheet (trimmed within plate mark): 9 1/8 x 7 in. (23.1 x 17.7 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S963-D1.jpg](http://www.dia.org/user_area/comping/09.1S963-D1.jpg)

***Madea: Or the Marriage of Jason and Creusa (II)*****Rembrandt Harmensz van Rijn**

Date 1648  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching and drypoint printed in black on laid paper  
 Dimensions Sheet (trimmed within plate mark): 9 1/4 x 7 in. (23.4 x 17.7 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S963.A-D1.jpg](http://www.dia.org/user_area/comping/09.1S963.A-D1.jpg)

***Old Bearded Man in a High Fur Cap*****Rembrandt Harmensz van Rijn**

Date 1635  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 4 3/8 x 4 in. (11.2 x 10.3 cm) Sheet: 4 5/8 x 4 1/4 in. (11.7 x 10.7 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S980-D1.jpg](http://www.dia.org/user_area/comping/09.1S980-D1.jpg)

***Old Man Shading His Eyes with His Hand*****Rembrandt Harmensz van Rijn and George Friedrich Schmidt**

Date 1639-1770  
 Date Acquired 1968  
 Department Prints, Drawings & Photographs  
 Medium Etching and drypoint printed in black on laid paper  
 Dimensions Plate: 5 3/8 x 4 1/2 in. (13.7 x 11.4 cm) Sheet: 5 1/2 x 4 5/8 in. (14.1 x 11.7 cm)  
 Credit Gift of Mr. and Mrs. Bernard F. Walker  
[http://www.dia.org/user\\_area/comping/68.22-D1.jpg](http://www.dia.org/user_area/comping/68.22-D1.jpg)

***Old Man Shading His Eyes with His Hand (I)*****Rembrandt Harmensz van Rijn**

Date 1639  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching and drypoint printed in black on laid paper  
 Dimensions Sheet (no visible plate mark): 5 5/8 x 4 5/8 in. (14.2 x 11.7 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1s972-d1.jpg](http://www.dia.org/user_area/comping/09.1s972-d1.jpg)

***Old Man Shading His Eyes with His Hand (II)*****Rembrandt Harmensz van Rijn**

Date 1639  
 Date Acquired 1968  
 Department Prints, Drawings & Photographs  
 Medium Etching and drypoint printed in black on laid paper  
 Dimensions Plate: 5 3/8 x 4 1/2 in. (13.7 x 11.4 cm) Sheet: 5 5/8 x 4 3/4 in. (14.4 x 12.2 cm)  
 Credit Gift of Mr. and Mrs. Bernard F. Walker  
[http://www.dia.org/user\\_area/comping/68.20-D1.jpg](http://www.dia.org/user_area/comping/68.20-D1.jpg)

***Old Man with a Divided Fur Cap*****Rembrandt Harmensz van Rijn**

Date 1640  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching and drypoint printed in black on laid paper  
 Dimensions Plate: 6 x 5 1/2 in. (15.2 x 13.9 cm) Sheet: 6 x 5 1/2 in. (15.3 x 14.1 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S974-D1.jpg](http://www.dia.org/user_area/comping/09.1S974-D1.jpg)

***Old Man with Beard, Fur Cap, and Velvet Cloak*****Rembrandt Harmensz van Rijn**

Date 1632  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching and engraving printed in black on laid paper  
 Dimensions Plate (trimmed within plate mark): 5 7/8 x 5 1/8 in. (14.9 x 13.1 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S973-D1.jpg](http://www.dia.org/user_area/comping/09.1S973-D1.jpg)

***Presentation in the Temple (I)*****Rembrandt Harmensz van Rijn**

Date 1639  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Sheet (trimmed within plate mark): 8 1/2 x 11 1/2 in. (21.6 x 29.2 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S936-D1.jpg](http://www.dia.org/user_area/comping/09.1S936-D1.jpg)

***Presentation in the Temple (II)*****Rembrandt Harmensz van Rijn**

Date 1630  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Sheet (trimmed within plate mark): 4 x 3 1/8 in. (10.1 x 7.9 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S937-D1.jpg](http://www.dia.org/user_area/comping/09.1S937-D1.jpg)

***Raising of Lazarus*****Rembrandt Harmensz van Rijn**

Date 1642  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 5 7/8 x 4 1/4 in. (14.9 x 10.9 cm) Sheet: 6 x 4 1/2 in. (15.2 x 11.4 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S947-D1.jpg](http://www.dia.org/user_area/comping/09.1S947-D1.jpg)

***Return of the Prodigal Son*****Rembrandt Harmensz van Rijn**

Date 1636  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 6 1/8 x 5 3/8 in. (15.7 x 13.6 cm) Sheet: 6 1/4 x 5 1/2 in. (15.8 x 13.9 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S955-D1.jpg](http://www.dia.org/user_area/comping/09.1S955-D1.jpg)

***Saint Jerome Praying: Arched*****Rembrandt Harmensz van Rijn**

Date 1632  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Sheet (no visible plate mark): 4 1/4 x 3 1/8 in. (10.7 x 7.9 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S961-D1.jpg](http://www.dia.org/user_area/comping/09.1S961-D1.jpg)

***Samuel Manesseh Ben Israel (I)*****Rembrandt Harmensz van Rijn**

Date 1636  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 5 7/8 x 4 1/8 in. (14.9 x 10.6 cm) Sheet: 6 7/8 x 4 1/4 in. (17.4 x 10.7 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S977-D1.jpg](http://www.dia.org/user_area/comping/09.1S977-D1.jpg)

***Samuel Manesseh Ben Israel (II)*****Rembrandt Harmensz van Rijn**

Date 1636  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 5 7/8 x 4 1/8 in. (14.9 x 10.6 cm) Sheet: 6 1/4 x 4 5/8 in. (15.8 x 11.9 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S977.50-D1.jpg](http://www.dia.org/user_area/comping/09.1S977.50-D1.jpg)

***Self Portrait in a Cap and Scarf with the Face Dark: Bust*****Rembrandt Harmensz van Rijn**

Date 1633  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 5 1/4 x 4 in. (13.2 x 10.3 cm) Sheet: 5 1/4 x 4 1/8 in. (13.3 x 10.4 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S921-d1.jpg](http://www.dia.org/user_area/comping/09.1S921-d1.jpg)



***Self Portrait in a Velvet Cap with Plume (I)*****Rembrandt Harmensz van Rijn**

Date 1638  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate and Sheet: 5 1/4 x 4 1/8 in. (13.4 x 10.4 cm)  
 Credit Gift of Dr. and Mrs. George Kamperman  
[http://www.dia.org/user\\_area/comping/46.174-d1.jpg](http://www.dia.org/user_area/comping/46.174-d1.jpg)

***Self Portrait in a Velvet Cap with Plume (II)*****Rembrandt Harmensz van Rijn**

Date 1638  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Sheet (trimmed within plate mark): 5 3/8 x 4 1/8 in. (13.6 x 10.4 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S923-D1.jpg](http://www.dia.org/user_area/comping/09.1S923-D1.jpg)

***Self Portrait with Saskia*****Rembrandt Harmensz van Rijn**

Date 1636  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 4 1/8 x 3 3/4 in. (10.4 x 9.5 cm) Sheet: 4 1/8 x 3 3/4 in. (10.6 x 9.5 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S922-d1.jpg](http://www.dia.org/user_area/comping/09.1S922-d1.jpg)

***Stoning of Saint Stephen*****Rembrandt Harmensz van Rijn**

Date 1636  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 3 3/4 x 3 3/8 in. (9.5 x 8.6 cm) Sheet: 3 3/4 x 3 3/8 in. (9.6 x 8.5 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S958-D1.jpg](http://www.dia.org/user_area/comping/09.1S958-D1.jpg)

***Studies of the Head of Saskia and Others*****Rembrandt Harmensz van Rijn**

Date 1636  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 6 x 5 in. (15.2 x 12.7 cm) Sheet: 6 x 5 in. (15.3 x 12.8 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S985-D1.jpg](http://www.dia.org/user_area/comping/09.1S985-D1.jpg)

***The Angel Appearing to the Shepherds*****Rembrandt Harmensz van Rijn**

Date 1634  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching, engraving and drypoint printed in black on laid paper  
 Dimensions Sheet (trimmed to platemark): 10 5/16 x 8 5/8 in. (26.2 x 21.9 cm)  
 Credit Founders Society Purchase Alan, Marianne and Marc Schwartz Fund, Graphic Arts Council Purchase Fund, Matilda R. Wilson Fund, and Josephine and Ernest Kanzler Fund  
[http://www.dia.org/user\\_area/comping/2001.1.jpg](http://www.dia.org/user_area/comping/2001.1.jpg)

***The Artist's Mother Seated, in an Oriental Headdress Half Length*****Rembrandt Harmensz van Rijn**

Date 1631  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 5 3/4 x 5 1/8 in. (14.6 x 13.0 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S984-D1.jpg](http://www.dia.org/user_area/comping/09.1S984-D1.jpg)

***The Circumcision*****Rembrandt Harmensz van Rijn**

Date 1654  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 3 3/4 x 5 5/8 in. (9.5 x 14.4 cm) Sheet: 3 7/8 x 5 3/4 in. (9.8 x 14.7 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S935-D1.jpg](http://www.dia.org/user_area/comping/09.1S935-D1.jpg)

***The Goldweigher's Field*****Rembrandt Harmensz van Rijn**

Date 1651  
 Date Acquired 1914  
 Department Prints, Drawings & Photographs  
 Medium Etching and drypoint printed in black on laid paper  
 Dimensions Sheet (trimmed within plate mark): 4 5/8 x 12 1/2 in. (11.7 x 31.7 cm)  
 Credit Gift of Ralph H. Booth  
[http://www.dia.org/user\\_area/comping/14.7.jpg](http://www.dia.org/user_area/comping/14.7.jpg)

***The Rest on the Flight: A Night Piece*****Rembrandt Harmensz van Rijn**

Date 1644  
 Date Acquired 1946  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions sheet (trimmed to image edge): 3 5/8 x 2 1/4 in. (9.2 x 5.8 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/46.173-d1.jpg](http://www.dia.org/user_area/comping/46.173-d1.jpg)

***Three Heads of Women*****Rembrandt Harmensz van Rijn**

Date 1637  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 5 1/2 x 3 3/4 in. (14.1 x 9.5 cm) Sheet: 5 5/8 x 3 7/8 in. (14.2 x 10.0 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S986.jpg](http://www.dia.org/user_area/comping/09.1S986.jpg)

***Tribute Money*****Rembrandt Harmensz van Rijn**

Date 1635  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on laid paper  
 Dimensions Plate: 2 7/8 x 4 in. (7.2 x 10.3 cm) Sheet: 2 7/8 x 4 in. (7.4 x 10.3 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S941-D1.jpg](http://www.dia.org/user_area/comping/09.1S941-D1.jpg)

***Triumph of Mordecai*****Rembrandt Harmensz van Rijn**

Date 1641  
 Date Acquired 1945  
 Department Prints, Drawings & Photographs  
 Medium Etching and drypoint printed in black on laid paper  
 Dimensions Plate: 6 7/8 x 8 1/2 in. (17.4 x 21.5 cm) Sheet: 7 3/8 x 9 in. (18.7 x 22.8 cm)  
 Credit Bequest of Hal H. Smith  
[http://www.dia.org/user\\_area/comping/45.368.jpg](http://www.dia.org/user_area/comping/45.368.jpg)

***Virgin and Child in the Clouds*****Rembrandt Harmensz van Rijn**

Date 1641  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching and drypoint printed in black on laid paper  
 Dimensions Plate: 6 1/2 x 4 1/8 in. (16.6 x 10.4 cm) Sheet: 6 3/4 x 4 1/8 in. (17.1 x 10.5 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S939-D1.jpg](http://www.dia.org/user_area/comping/09.1S939-D1.jpg)

***Young Man in a Velvet Cap*****Rembrandt Harmensz van Rijn**

Date 1637  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching printed in black on wove ? paper  
 Dimensions Plate: 3 3/4 x 3 1/4 in. (9.6 x 8.4 cm) Sheet: 4 x 3 3/8 in. (10.1 x 8.5 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S976-D1.jpg](http://www.dia.org/user_area/comping/09.1S976-D1.jpg)

***Angel Appearing to Saint Jerome*****Guido Reni**

Date 1638  
 Date Acquired 1969  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions Framed: 91 1/4 x 71 x 4 1/2 in. (231.8 x 180.3 x 11.4 cm)  
 Credit Founders Society Purchase, Ralph Harman Booth Bequest Fund, Henry Ford II Fund, Benson and Edith Ford Fund and New Endowment Fund  
[http://www.dia.org/user\\_area/comping/69.6.jpg](http://www.dia.org/user_area/comping/69.6.jpg)

***Clearing in the Woods*****Pierre Auguste Renoir**

Date 1865  
 Date Acquired 1985  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions Canvas: 22 1/2 x 32 1/2 in. (57.2 x 82.6 cm) Framed: 29 5/8 x 40 1/8 x 3 9/16 in. (75.3 x 101.9 x 9.1 cm)  
 Credit Bequest of Ruth Nugent Head, in memory of her mother, Anna E. Kresge, and her husband, Henry W. Nugent Head  
[http://www.dia.org/user\\_area/comping/1985.25.jpg](http://www.dia.org/user_area/comping/1985.25.jpg)

***Country Lane*****Pierre Auguste Renoir**

Date 19<sup>th</sup>/Early 20<sup>th</sup> Century  
 Date Acquired 1965  
 Department Prints, Drawings & Photographs  
 Medium Watercolor on white wove paper  
 Dimensions Sheet: 6 7/8 x 9 7/8 in. (17.5 x 25.2 cm) Mount: 10 5/8 x 13 1/4 in. (27.0 x 33.5 cm) Framed: 14 3/16 x 16 13/16 x 1 1/16 in. (36.0 x 42.7 x 2.7 cm)  
 Credit Bequest of John S. Newberry  
[http://www.dia.org/user\\_area/comping/65.223-S1.jpg](http://www.dia.org/user_area/comping/65.223-S1.jpg)

***Seated Bather*****Pierre Auguste Renoir**

Date 1903/1906  
 Date Acquired 1970  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 45 3/4 x 35 in. (116.2 x 88.9 cm) Framed: 57 3/8 x 46 7/8 x 4 3/8 in. (145.7 x 119.1 x 11.1 cm)  
 Credit Bequest of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/70.177.jpg](http://www.dia.org/user_area/comping/70.177.jpg)

***The White Pierrot*****Pierre Auguste Renoir**

Date 1901/1902  
 Date Acquired 1970  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 31 1/8 x 24 3/8 in. (79.1 x 61.9 cm) Framed: 40 1/2 x 33 1/4 x 3 1/2 in. (105.4 x 87.9 x 12.1 cm)  
 Credit Bequest of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/70.178-d1.jpg](http://www.dia.org/user_area/comping/70.178-d1.jpg)

***Woman in an Armchair*****Pierre Auguste Renoir**

Date 1874  
 Date Acquired 1985  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 24 x 19 7/8 in. (61.0 x 50.5 cm) Framed: 35 x 29 1/2 x 3 7/8 in. (88.9 x 74.9 x 9.8 cm)  
 Credit Bequest of Mrs. Allan Shelden III  
[http://www.dia.org/user\\_area/comping/1985.24-S1.jpg](http://www.dia.org/user_area/comping/1985.24-S1.jpg)

***Christ at the Sea of Galilee*****Sebastiano Ricci**

Date 1695/1697  
 Date Acquired 1976  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 50 1/8 x 65 13/16 in. (127.3 x 167.3 cm) Framed: 59 1/2 x 74 15/16 x 2 3/4 in. (151.1 x 190.3 x 7 cm)  
 Credit Gift of the Matilda R. Wilson Fund in memory of Matilda R. Wilson  
[http://www.dia.org/user\\_area/comping/76.146.jpg](http://www.dia.org/user_area/comping/76.146.jpg)

***An Allegory of Immortality*****Giulio Romano**

Date 1540  
 Date Acquired NA  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions NA  
 Credit Founders Society Purchase, Mr. and Mrs. Walter Buhl Ford  
<http://upload.wikimedia.org/wikipedia/commons/3/3e/Allegory-of-immortality-1179.jpg>

***The Finding of Moses*****Salvator Rosa**

Date 1660/1665  
 Date Acquired 1947  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions Framed: 62 x 92 3/8 x 4 1/2 in. (157.5 x 234.6 x 11.4 cm) 48 1/2 x 79 3/4 in. (123 x 202 cm)  
 Credit Founders Society Purchase with funds from Mr. and Mrs. Edgar B. Whitcomb  
[http://www.dia.org/user\\_area/comping/47.92-S1.jpg](http://www.dia.org/user_area/comping/47.92-S1.jpg)

***Briseis Given Back to Achilles*****Peter Paul Rubens**

Date 1630/1631  
 Date Acquired 1953  
 Department European Painting  
 Medium Oil on oak panel  
 Dimensions 17 7/8 x 26 5/8 in. (45.4 x 67.6 cm) Framed: 22 5/8 x 31 3/8 x 2 3/8 in.  
 Credit Bequest of Mr. and Mrs. Edgar B. Whitcomb  
[http://www.dia.org/user\\_area/comping/53.356-D1.jpg](http://www.dia.org/user_area/comping/53.356-D1.jpg)

***Hygeia, Goddess of Health*****Peter Paul Rubens**

Date 1615  
 Date Acquired 1944  
 Department European Painting  
 Medium Oil on oak panel  
 Dimensions Panel: 41 3/4 x 29 1/4 in. (106.2 x 74.3 cm) Framed: 55 3/8 x 43 3/4 x 43/8 in. (140.6 x 111.1 x 11.1 cm)  
 Credit Gift of Mr. and Mrs. Henry Reichhold  
[http://www.dia.org/user\\_area/comping/44.266-S1.jpg](http://www.dia.org/user_area/comping/44.266-S1.jpg)

***Philippe Rubens, the Artist's Brother*****Peter Paul Rubens**

Date 1610/1611  
 Date Acquired 1926  
 Department European Painting  
 Medium Oil on oak panel  
 Dimensions Panel: 27 x 21 1/8 in. (68.5 x 53.5 cm) Framed: 36 9/16 x 30 11/16 x 3 1/8 in. (92.9 x 78.0 x 7.9 cm)  
 Credit Gift of William E. Scripps in memory of his son, James E. Scripps II  
[http://www.dia.org/user\\_area/comping/26.385-d1.jpg](http://www.dia.org/user_area/comping/26.385-d1.jpg)

***Saint Catherine of Alexandria*****Peter Paul Rubens**

Date 1620  
 Date Acquired 1909  
 Department European Painting  
 Medium Etching and engraving printed in black on laid paper  
 Dimensions Plate: 11 5/8 x 7 7/8 in. (29.5 x 20.0 cm) Sheet: 11 3/4 x 7 7/8 in. (29.8 x 20.1 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S1044-d1.jpg](http://www.dia.org/user_area/comping/09.1S1044-d1.jpg)

***The Meeting of David and Abigail*****Peter Paul Rubens**

Date 1625/1628  
 Date Acquired 1989  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 70 1/4 x 98 in. (178.5 x 249.0 cm) Framed: 86 3/4 x 114 1/2 x 6 1/2 in. (220.3 x 290.8 x 16.5 cm)  
 Credit Gift of James E. Scripps  
[http://www.dia.org/user\\_area/comping/89.63-S1.jpg](http://www.dia.org/user_area/comping/89.63-S1.jpg)

***Canal Scene*****Jacob van Ruisdael**

Date Late 1640's  
 Date Acquired 1937  
 Department European Painting  
 Medium Oil on oak panel  
 Dimensions 15 1/2 x 20 3/8 in. (39 x 51.2 cm) Framed: 24 3/4 x 29 1/2 x 2 3/8 in. (62.9 x 74.9 x 6.0 cm)  
 Credit Gift of Mr. N. Katz  
[http://www.dia.org/user\\_area/comping/37.21-S1.jpg](http://www.dia.org/user_area/comping/37.21-S1.jpg)

***Cottage on the Summit of the Hill*****Jacob van Ruisdael**

Date 17<sup>th</sup> Century  
 Date Acquired 1909  
 Department Prints, Drawings & Photographs  
 Medium Etching and drypoint printed in black on laid paper  
 Dimensions Sheet (trimmed within plate mark): 7 5/8 x 11 in. (19.5 x 27.9 cm)  
 Credit Gift of Mrs. James E. Scripps  
[http://www.dia.org/user\\_area/comping/09.1S1047.jpg](http://www.dia.org/user_area/comping/09.1S1047.jpg)

***Landscape*****Jacob van Ruisdael**

Date 1665/1668  
 Date Acquired 1968  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 1 1/8 x 24 1/2 in. (53.02 x 62.2 cm) Framed: 28 1/2 x 32 1/2 x 3 1/2 in. (72.4 x 82.6 x 8.9 cm)  
 Credit Bequest of Mr. and Mrs. Lawrence P. Fisher  
[http://www.dia.org/user\\_area/comping/68.298.jpg](http://www.dia.org/user_area/comping/68.298.jpg)



***The Jewish Cemetery*****Jacob van Ruisdael**

Date 1654/1655  
 Date Acquired 1926  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 56 x 74 1/2 in. (142.2 x 189.2 cm) Framed: 67 3/4 x 85 1/8 x 5 1/2 in. (172.09 x 216.2 x 14.0 cm)  
 Credit Gift of Julius H. Haass in memory of his brother Dr. Ernest W. Haass  
[http://www.dia.org/user\\_area/comping/26.3-S1.jpg](http://www.dia.org/user_area/comping/26.3-S1.jpg)

***View of Le Crottoy from Upstream*****Georges Pierre Seurat**

Date 1889  
 Date Acquired 1970  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 27 3/4 x 34 1/8 in. (70.49 x 86.68 cm) Framed: 38 7/8 x 45 1/8 x 1 5/8 in.  
 Credit Bequest of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/70.183.jpg](http://www.dia.org/user_area/comping/70.183.jpg)

***A Lady at Her Toilet*****Gerard Ter Borch**

Date 1660  
 Date Acquired 1965  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 30 x 23 1/2 in. (76.2 x 59.7 cm) Framed: 43 7/8 x 37 5/8 x 3 1/4 in. (111.4 x 95.6 x 2.2 cm)  
 Credit Founders Society Purchase, Eleanor Clay Ford Fund, General Membership Fund, Endowment Income Fund and Special Activities Fund  
[http://www.dia.org/user\\_area/comping/65.10-S1.jpg](http://www.dia.org/user_area/comping/65.10-S1.jpg)

***Study after Michelangelo's Saint Damian*****Tintoretto**

Date 1545/1550  
 Date Acquired 1934  
 Department Prints, Drawings & Photographs  
 Medium Black chalk, heightened with white chalk, on beige paper  
 Dimensions Sheet: 11 9/16 x 8 in. (29.4 x 20.4 cm) Framed: 18 x 15 1/8 x 1 1/4 in. (45.7 x 38.4 x 3.2 cm)  
 Credit Founders Society Purchase, William H. Murphy Fund  
[http://www.dia.org/user\\_area/comping/34.153.jpg](http://www.dia.org/user_area/comping/34.153.jpg)

***Judith with the Head of Holofernes*****Titian**

Date 1570  
 Date Acquired 1935  
 Department European Paintings  
 Medium Oil on canvas  
 Dimensions 44 1/2 x 37 1/2 in. (113.03 x 95.25 cm) Framed: 55 x 47 1/4 x 2 3/4 in. (139.7 x 120 x 7 cm)  
 Credit Gift of Edsel B. Ford  
[http://www.dia.org/user\\_area/comping/35.10.jpg](http://www.dia.org/user_area/comping/35.10.jpg)

***Man Holding a Flute*****Titian**

Date 1560-1565  
 Date Acquired 1927  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 38 1/2 x 30 in. (97.8 x 76.2 cm) Framed: 48 1/8 x 39 1/2 x 3 1/8 in. (122.2 x 100.3 x 7.8 cm)  
 Credit Founders Society Purchase  
[http://www.dia.org/user\\_area/comping/27.385-S1.jpg](http://www.dia.org/user_area/comping/27.385-S1.jpg)

***Bank of the Oise at Auvers*****Vincent Willem van Gogh**

Date 1890  
 Date Acquired 1970  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions 28 7/8 x 36 7/8 in. (73.3 x 93.7 cm) Framed: 37 x 44 1/4 x 3 1/2 in. (94 x 112.4 x 8.9 cm)  
 Credit Bequest of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/70.159.jpg](http://www.dia.org/user_area/comping/70.159.jpg)

***Portrait of Postman Roulin*****Vincent Willem van Gogh**

Date 1888  
 Date Acquired 1996  
 Department European Painting  
 Medium Oil on canvas  
 Dimensions Canvas: 25 1/4 x 18 7/8 in. (64.1 x 47.9 cm) Framed: 34 3/4 x 28 3/4 x 3 1/4 in. (88.3 x 73.0 x 8.3 cm)  
 Credit Gift of Mr. and Mrs. Walter Buhl Ford II  
[http://www.dia.org/user\\_area/comping/1996.25-D1.jpg](http://www.dia.org/user_area/comping/1996.25-D1.jpg)

***The Diggers***

**Vincent Willem van Gogh**

Date 1889

Date Acquired 1970

Department European Painting

Medium Oil on paper lined onto canvas

Dimensions 25 5/8 x 19 3/4 in. (65.1 x 50.2 cm) Framed: 35 5/8 x 29 3/4 x 2 1/2 in. (90.5 x 75.6 x 6.4 cm)

Credit Bequest of Robert H. Tannahill

[http://www.dia.org/user\\_area/comping/70.158-S1.jpg](http://www.dia.org/user_area/comping/70.158-S1.jpg)

# Masterworks Catalogue

## European Sculpture & Decorative Arts

***Chair of St. Peter*****Giovanni Lorenzo Bernini**

Date 1658  
 Date Acquired 1952  
 Department European Sculpture and Dec Arts  
 Medium Terracotta  
 Dimensions 23 x 11 1/2 x 11 in. (58.4 x 29.2 x 27.9 cm)  
 Credit Founders Society Purchase, Ralph Harman Booth Bequest Fund  
[http://www.dia.org/user\\_area/comping/52.220.jpg](http://www.dia.org/user_area/comping/52.220.jpg)

***Triton with a Sea Serpent*****Giovanni Lorenzo Bernini**

Date 1630  
 Date Acquired 1952  
 Department European Sculpture and Decorative Arts  
 Medium Terracotta  
 Dimensions 11 x 6 3/4 x 7 1/4 in. (27.9 x 17.1 x 18.4 cm)  
 Credit Founders Society Purchase, Ralph Harman Booth Bequest Fund  
[http://www.dia.org/user\\_area/comping/52.218.jpg](http://www.dia.org/user_area/comping/52.218.jpg)

***Triton with a Shell*****Giovanni Lorenzo Bernini**

Date 1630  
 Date Acquired 1952  
 Department European Sculpture and Decorative Arts  
 Medium Terracotta  
 Dimensions 12 1/8 x 8 3/8 x 7 1/8 in. (30.8 x 21.3 x 18.1 cm)  
 Credit Founders Society Purchase, Ralph Harman Booth Bequest Fund  
[http://www.dia.org/user\\_area/comping/52.219.jpg](http://www.dia.org/user_area/comping/52.219.jpg)

***Pedestal Clock*****Andre-Charles Boulle**

Date 1720  
 Date Acquired 1984  
 Department European Sculpture and Decorative Arts  
 Medium Carcass of oak with veneer of tortoiseshell, tortoiseshell and brass marquetry, and gilt-bronze mounts  
 Dimensions Overall: 110 1/4 x 27 1/8 x 13 1/2 in. (280.0 x 68.9 x 34.3 cm) Clock: 47 1/2 x 26 3/8 x 12 3/4 (120.7 x 67.0 x 32.4) Pedestal: 62 3/4 x 27 1/8 x 13 1/2 (159 x 69 x 33)  
 Credit Founders Society Purchase, Mr. and Mrs. Horace E. Dodge Memorial Fund, Josephine and Ernest Kanzler Fund and J. Lawrence Buell, Jr. Fund  
[http://www.dia.org/user\\_area/comping/1984.87.A.jpg](http://www.dia.org/user_area/comping/1984.87.A.jpg)

***Jewel Cabinet*****Martin Carlin**

Date 1774  
 Date Acquired 1971  
 Department European Sculpture and Decorative Arts  
 Medium Oak carcass, veneered with tulipwood, holly, ebony, and amaranth, plaques of soft-paste porcelain, gilt-bronze mounts  
 Dimensions 37 3/8 x 20 5/8 x 13 5/8 in. (94.9 x 52.4 x 34.6 cm)  
 Credit Bequest of Mrs. Horace E. Dodge in memory of her husband  
[http://www.dia.org/user\\_area/comping/71.196.jpg](http://www.dia.org/user_area/comping/71.196.jpg)

***Genius of Dance (I)*****Jean Baptiste Carpeaux**

Date 1869  
 Date Acquired 1992  
 Department European Sculpture and Decorative Arts  
 Medium Bronze  
 Dimensions 40 1/8 x 18 1/2 x 20 3/4 in. (101.92 x 47.0 x 52.7 cm)  
 Credit Gift of Dr. and Mrs. Coleman Mopper in memory of Mrs. Herman A. (Evelyn) August  
[http://www.dia.org/user\\_area/comping/1992.223-S1.jpg](http://www.dia.org/user_area/comping/1992.223-S1.jpg)

***Genius of Dance (II)*****Jean Baptiste Carpeaux**

Date 1872  
 Date Acquired 1983  
 Department European Sculpture and Decorative Arts  
 Medium Original Plaster  
 Dimensions Object: 86 5/8 x 35 x 40 in. (220.35 x 88.9 x 101.6 cm) Base: 25 x 29 x 34 in. (63.5 x 73.7 x 86.4 cm)  
 Credit Founders Society Purchase, Mr. and Mrs. Allan Shelden III Fund  
[http://www.dia.org/user\\_area/comping/1983.16-S1.jpg](http://www.dia.org/user_area/comping/1983.16-S1.jpg)

***Le fumeur*****Jean Baptiste Carpeaux**

Date 1863  
 Date Acquired 1975  
 Department European Sculpture and Decorative Arts  
 Medium Terracotta  
 Dimensions 20 7/16 x 12 1/2 x 8 7/16 in. (51.9 x 31.8 x 21.4 cm) (Dimensions include base)  
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund  
[http://www.dia.org/user\\_area/comping/75.86.jpg](http://www.dia.org/user_area/comping/75.86.jpg)

***Neapolitan Fisherboy*****Jean Baptiste Carpeaux**

Date 1873  
 Date Acquired 1982  
 Department European Sculpture and Decorative Arts  
 Medium Bronze  
 Dimensions 35 1/4 x 17 1/2 x 21 in. (89.5 x 44.5 x 53.3 cm)  
 Credit Gift of Dr. and Mrs. Coleman Mopper  
[http://www.dia.org/user\\_area/comping/F82.198-S1.jpg](http://www.dia.org/user_area/comping/F82.198-S1.jpg)

***Ugolino and his Children*****Jean Baptiste Carpeaux**

Date 1860/1861  
 Date Acquired 1971  
 Department European Sculpture and Decorative Arts  
 Medium Plaster  
 Dimensions 20 3/4 x 14 1/4 x 11 1/4 in. (52.71 x 36.20 x 28.58 cm)  
 Credit Founders Society Purchase, Miscellaneous Gifts Fund  
[http://www.dia.org/user\\_area/comping/71.399.jpg](http://www.dia.org/user_area/comping/71.399.jpg)

***Femme assise s'essuyant le cote gauche*****Edgar Degas**

Date 1900/1905  
 Date Acquired 1971  
 Department European Sculpture and Decorative Arts  
 Medium Bronze  
 Dimensions 13 1/2 x 14 x 9 in. (34.29 x 35.56 x 22.86 cm)  
 Credit Gift of Edward E. Rothman  
[http://www.dia.org/user\\_area/comping/71.78.jpg](http://www.dia.org/user_area/comping/71.78.jpg)

***Schoolgirl*****Edgar Degas**

Date Modelled c. 1881; cast after 1917  
 Date Acquired 1956  
 Department European Sculpture and Decorative Arts  
 Medium Bronze  
 Dimensions 10 3/4 x 4 3/4 x 5 15/16 in. (27.31 x 12.07 x 15.08 cm)  
 Credit Gift of Dr. and Mrs. George Kamperman  
[http://www.dia.org/user\\_area/comping/56.173.jpg](http://www.dia.org/user_area/comping/56.173.jpg)

***Spanish Dancer*****Edgar Degas**

Date 1900  
 Date Acquired 1969  
 Department European Sculpture and Decorative Arts  
 Medium Bronze, black patina  
 Dimensions 17 x 6 3/4 x 8 5/8 in. (43.2 x 17.1 x 21.9 cm)  
 Credit Gift of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/69.302.jpg](http://www.dia.org/user_area/comping/69.302.jpg)

***La Petite Parisienne*****Paul Gauguin**

Date 1881  
 Date Acquired 1999  
 Department European Sculpture and Decorative Arts  
 Medium Patinated Plaster  
 Dimensions 10 7/8 x 2 5/8 x 3 1/8 in. (27.62 x 6.67 x 7.94 cm)  
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund  
[http://www.dia.org/user\\_area/comping/1999.59-S1.jpg](http://www.dia.org/user_area/comping/1999.59-S1.jpg)

***Hebe*****Hubert Gerhard**

Date 1590  
 Date Acquired 1959  
 Department European Sculpture and Decorative Arts  
 Medium Bronze  
 Dimensions Bronze: 62 x 31.4 x 20.4 cm Bronze base: 15.4 cm square Marble socle: 14.8 cm high x 20.4 cm square  
 Credit Gift of Anne and Henry Ford II  
[http://www.dia.org/user\\_area/comping/59.123.jpg](http://www.dia.org/user_area/comping/59.123.jpg)

***Seated Woman*****Jean Leon Gerome**

Date 1890/1895  
 Date Acquired 1997  
 Department European Sculpture and Decorative Arts  
 Medium Marble with original wax and polychromy  
 Dimensions 17 x 13 3/4 x 13 3/4 in. (43.2 x 34.9 x 34.9 cm)  
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund  
[http://www.dia.org/user\\_area/comping/1997.1-S1.jpg](http://www.dia.org/user_area/comping/1997.1-S1.jpg)



***Christ at the Column*****Franz Ignaz Gunther**

Date 1754  
 Date Acquired 1983  
 Department European Sculpture and Decorative Arts  
 Medium Lindenwood with polychrome decoration  
 Dimensions 29 1/4 x 17 1/4 x 7 1/2 in. (74.5 x 44.0 x 19.1 cm) Base: 1 1/4 x 12 x 8 in. (3.2 x 30.5 x 20.3 cm)  
 Credit Founders Society Purchase, Acquisitions Fund  
[http://www.dia.org/user\\_area/comping/1983.13-S1.jpg](http://www.dia.org/user_area/comping/1983.13-S1.jpg)

***Postmaster "Baron" Schmiedel*****Johann Joachim Kaendler**

Date 1739  
 Date Acquired 1959  
 Department European Sculpture and Decorative Arts  
 Medium Glazed hard-paste porcelain  
 Dimensions 18 x 14 1/2 x 10 in. (45.7 x 36.8 x 25.4 cm)  
 Credit Gift of Anne and Henry Ford II  
[http://www.dia.org/user\\_area/comping/59.296-S1.jpg](http://www.dia.org/user_area/comping/59.296-S1.jpg)

***Joseph Froehlich, Court Jester of Augustus the Strong*****Johann Gottlieb Kirchner**

Date 1729/1730  
 Date Acquired 1959  
 Department European Sculpture and Decorative Arts  
 Medium Glazed hard-paste porcelain  
 Dimensions 20 x 15 1/2 x 12 in. (50.8 x 39.4 x 30.5 cm)  
 Credit Gift of Anne and Henry Ford II  
[http://www.dia.org/user\\_area/comping/59.295-S1.jpg](http://www.dia.org/user_area/comping/59.295-S1.jpg)

***Seated Nude*****Henri Matisse**

Date 1909  
 Date Acquired 1970  
 Department European Sculpture and Decorative Arts  
 Medium Bronze, cast 1930  
 Dimensions 11 1/2 x 6 1/8 x 8 1/2 in. (29.2 x 15.6 x 21.6 cm)  
 Credit Bequest of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/70.206.jpg](http://www.dia.org/user_area/comping/70.206.jpg)

***Madonna and Child*****Nino Pisano**

Date 1350/1360  
 Date Acquired 1927  
 Department European Sculpture and Decorative Arts  
 Medium Fine grained white marble with traces of polychromy and gilt  
 Dimensions 30 x 11 x 6 1/4 in. (76.2 x 27.9 x 15.9 cm) Pedestal: 46 1/2 x 29 x 25 in.  
 Credit Gift of Mr. and Mrs. Edsel B. Ford  
[http://www.dia.org/user\\_area/comping/27.150-S1.jpg](http://www.dia.org/user_area/comping/27.150-S1.jpg)

***La blanchisseuse*****Pierre Auguste Renoir**

Date 1916  
 Date Acquired 1970  
 Department European Sculpture and Decorative Arts  
 Medium Bronze, dark patina  
 Dimensions 13 1/4 x 7 1/4 x 12 in. (33.66 x 18.42 x 30.48 cm)  
 Credit Bequest of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/70.209.jpg](http://www.dia.org/user_area/comping/70.209.jpg)

***Head of a Youth*****Andrea della Robbia**

Date Middle 15<sup>th</sup>/Early 16<sup>th</sup> Century  
 Date Acquired 1943  
 Department European Sculpture and Decorative Arts  
 Medium Enameled terracotta  
 Dimensions 22 x 6 1/2 in. (55.9 x 16.5 cm)  
 Credit Gift of Henry Ford Hospital personnel in memory of Edsel B. Ford  
[http://www.dia.org/user\\_area/comping/43.477-S1.jpg](http://www.dia.org/user_area/comping/43.477-S1.jpg)

***Madonna and Child*****Andrea della Robbia**

Date 1490/1500  
 Date Acquired 1945  
 Department European Sculpture and Decorative Arts  
 Medium Glazed terracotta  
 Dimensions Without frame: 34 x 26 in. (86.4 x 66.0 cm) Overall dimensions with frame: 47 1/4 x 29 1/2 in. (120.0 x 74.9 cm)  
 Credit Gift of Mr. and Mrs. Walter O. Briggs  
[http://www.dia.org/user\\_area/comping/45.514-S1.jpg](http://www.dia.org/user_area/comping/45.514-S1.jpg)

**Aime Jules Dalou****Auguste Rodin**

Date 1883  
 Date Acquired 1960  
 Department European Sculpture and Decorative Arts  
 Medium Bronze  
 Dimensions 18 1/2 x 16 3/4 x 9 1/4 in. (47 x 42.5 x 23.5 cm)  
 Credit Gift of Mr. and Mrs. Walter B. Ford II  
[http://www.dia.org/user\\_area/comping/60.1-S2.jpg](http://www.dia.org/user_area/comping/60.1-S2.jpg)

**Baudelaire****Auguste Rodin**

Date 1898  
 Date Acquired 1970  
 Department European Sculpture and Decorative Arts  
 Medium Bronze  
 Dimensions 8 7/8 x 7 7/8 x 9 in. (22.5 x 20.0 x 22.9 cm)  
 Credit Bequest of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/70.210.jpg](http://www.dia.org/user_area/comping/70.210.jpg)

**Eve****Auguste Rodin**

Date 1881  
 Date Acquired 1953  
 Department European Sculpture and Decorative Arts  
 Medium Bronze  
 Dimensions Object: 68 1/2 x 21 x 24 in (174 x 53.3 x 61 cm)  
 Credit Founders Society Purchase, General Membership Fund  
[http://www.dia.org/user\\_area/comping/53.145-S1.jpg](http://www.dia.org/user_area/comping/53.145-S1.jpg)

**Head of Balzac****Auguste Rodin**

Date 1897  
 Date Acquired 1994  
 Department European Sculpture and Decorative Arts  
 Medium Bronze  
 Dimensions Overall: 9 13/16 x 6 7/8 x 6 5/8 in. (24.92 x 17.46 x 16.83 cm) Object: 7 x 6 7/8 x 6 5/8 in. (17.78 x 17.46 x 16.83 cm)  
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund  
[http://www.dia.org/user\\_area/comping/1994.30.jpg](http://www.dia.org/user_area/comping/1994.30.jpg)

***The Age of Bronze*****Auguste Rodin**

Date 1876  
 Date Acquired 1969  
 Department European Sculpture and Decorative Arts  
 Medium Bronze  
 Dimensions 25 1/2 x 9 1/4 x 7 1/2 in. (64.8 x 23.7 x 19.1 cm)  
 Credit Gift of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/69.304.jpg](http://www.dia.org/user_area/comping/69.304.jpg)

***The Thinker*****Auguste Rodin**

Date 1904  
 Date Acquired 1922  
 Department European Sculpture and Decorative Arts  
 Medium Bronze  
 Dimensions 79 x 51 1/4 x 55 1/4 in (200.7 x 130.2 x 140.3 cm) Weight: approximately 2,000 lbs  
 Granite base weight: 12,000 lbs  
 Credit Gift of Horace H. Rackham  
[http://www.dia.org/user\\_area/comping/22.143-S1.jpg](http://www.dia.org/user_area/comping/22.143-S1.jpg)

***Vase of the Titans*****Auguste Rodin**

Date 1877/1879  
 Date Acquired 2003  
 Department European Sculpture and Decorative Arts  
 Medium Glazed polychromed terracotta  
 Dimensions 28 3/8 x 19 3/4 x 19 3/4 in. (72.1 x 50.2 x 50.2 cm)  
 Credit Museum Purchase, Robert H. Tannahill Foundation Fund  
[http://www.dia.org/user\\_area/comping/2003.32-D2.jpg](http://www.dia.org/user_area/comping/2003.32-D2.jpg)

***Departure of the Volunteers of 1792 (The Marseillaise)*****Francois Rude**

Date 1835  
 Date Acquired 2001  
 Department European Sculpture and Decorative Arts  
 Medium Original plaster model  
 Dimensions Framed: 51 1/2 x 36 1/2 x 7 in. Depth including bracket mount at base: 10 1/2 in.  
 42 x 24 1/2 x 7 in.  
 Credit Founders Society Purchase, Robert H. Tannahill Fund  
[http://www.dia.org/user\\_area/comping/2001.67.jpg](http://www.dia.org/user_area/comping/2001.67.jpg)

***The Lamentation*****NA**

Date 1460  
 Date Acquired 1961  
 Department European Sculpture and Decorative Arts  
 Medium Oak with traces of polychromy  
 Dimensions 34 3/4 x 54 3/4 x 9 3/4 in. (88.3 x 141.6 x 24.8 cm) Pedestal: 47 (to deck) x 68 1/2 x 19 in. Total height: 91 in. (119.4 x 174 x 48.3 cm; 231.1 cm)  
 Credit Gift of Mrs. Edsel B. Ford  
[http://www.dia.org/user\\_area/comping/61.164.jpg](http://www.dia.org/user_area/comping/61.164.jpg)

***Crozier Head: Saint Michael and the Dragon*****NA**

Date 1210/1225  
 Date Acquired 1959  
 Department European Sculpture and Decorative Arts  
 Medium Gilded copper with champleve enameling  
 Dimensions Mounted: 16 1/4 x 6 3/4 x 4 1/2 in. (41.28 x 17.15 x 11.43 cm) Object: 12 3/4 x 6 x 3 in. (32.39 x 15.24 x 7.62 cm)  
 Credit Gift of Anne and Henry Ford II  
[http://www.dia.org/user\\_area/comping/59.297-S1.jpg](http://www.dia.org/user_area/comping/59.297-S1.jpg)

# Masterworks Catalogue

## Modern & Contemporary Art

***Study for Crouching Nude*****Francis Bacon**

Date 1952  
 Date Acquired NA  
 Department NA  
 Medium Oil and sand on canvas  
 Dimensions 198.1 x 137.1 cm  
 Credit Gift of Dr. Wilhelm R. Valentiner  
[http://upload.wikimedia.org/wikipedia/en/9/9b/Study\\_for\\_Crouching\\_Nude.jpeg](http://upload.wikimedia.org/wikipedia/en/9/9b/Study_for_Crouching_Nude.jpeg)

***Sacrificial Meal*****Max Beckmann**

Date 1947  
 Date Acquired 1965  
 Department Drawings and watercolors  
 Medium Watercolor, pen and ink on paper (with a laid-like texture)  
 Dimensions 50.17 cm x 31.12 cm  
 Credit Bequest of John S. Newberry  
<http://images.cdn.bridgemanart.com/api/1.0/image/600wm.DTR.0950340.7055475/427411.jpg>

***Quadro Feroce (Ferocious Painting)*****Enzo Cucchi**

Date 1980  
 Date Acquired NA  
 Department NA  
 Medium Oil on canvas  
 Dimensions 200.6 x 367 cm  
 Credit Founders Society Purchase, Gift of Mrs. George Kamperman  
<http://images.cdn.bridgemanart.com/api/1.0/image/600wm.DTR.1087110.7055475/114622.jpg>

***Self Portrait*****Otto Dix**

Date 1912  
 Date Acquired NA  
 Department NA  
 Medium Oil on panel  
 Dimensions 49.5 x 73.6 cm  
 Credit Gift of Robert H. Tannahill  
<http://uploads6.wikipaintings.org/images/otto-dix/self-portrait-1912.jpg!Blog.jpg>

***Moonmad*****Max Ernst**

Date 1944  
 Date Acquired 1986  
 Department European Modern Art to 1950  
 Medium Painted and varnished plaster  
 Dimensions 38 1/2 x 13 3/8 x 14 1/8 in. (97.8 x 34.0 x 35.9 cm)  
 Credit Founders Society Purchase with funds from the Friends of Modern Art and the W. Hawkins Ferry Tribute Fund

[http://www.dia.org/user\\_area/comping/1986.102.jpg](http://www.dia.org/user_area/comping/1986.102.jpg)

***Blue Cadillac*****Richard Estes**

Date 1967  
 Date Acquired 1993  
 Department Contemporary Art after 1950  
 Medium Oil on canvas  
 Dimensions 39 7/8 x 50 in. (101.3 x 127.0 cm)  
 Credit Gift of Mr. and Mrs. Kenneth Eisenberg

[http://www.dia.org/user\\_area/comping/1993.122.jpg](http://www.dia.org/user_area/comping/1993.122.jpg)

***Welcome to 42<sup>nd</sup> Street (Victory Theatre)*****Richard Estes**

Date 1968  
 Date Acquired 1985  
 Department Contemporary Art after 1950  
 Medium Oil on masonite  
 Dimensions 32 x 24 in. (81.3 x 61.0 cm) Framed: 32 3/4 x 24 3/4 x 1 1/2 in. (83.19 x 62.87 x 3.81 cm)  
 Credit Founders Society Purchase with funds from the Friends of Modern Art in honor of the Detroit Institute of Arts Centennial

[http://www.dia.org/user\\_area/comping/1985.30.jpg](http://www.dia.org/user_area/comping/1985.30.jpg)

***Winter Landscape in Moonlight*****Ernst Ludwig Kirchner**

Date 1919  
 Date Acquired 1940  
 Department European Modern Art to 1950  
 Medium Oil on canvas  
 Dimensions 47 1/2 x 47 1/2 in. (120.7 x 120.7 cm) Framed: 50 1/2 x 50 1/2 x 2 5/8 in. (128.3 x 128.3 x 6.7 cm)  
 Credit Gift of Curt Valentin in memory of the artist on the occasion of Dr. William R. Valentin's 60th birthday

[http://www.dia.org/user\\_area/comping/40.58-S1.jpg](http://www.dia.org/user_area/comping/40.58-S1.jpg)



***Girl with a Doll*****Oskar Kokoschka**

Date 1921  
 Date Acquired 1963  
 Department European Paintings  
 Medium Oil on canvas  
 Dimensions 91.44 cm x 81.28 cm  
 Credit Bequest of Dr. William R. Valentiner  
<http://arthistoryreference.com/me/2896.jpg>

***Coffee*****Henri Matisse**

Date 1916  
 Date Acquired 1970  
 Department European Modern Art to 1950  
 Medium Oil on canvas  
 Dimensions Canvas: 39 5/8 x 25 3/4 in. (100.6 x 65.4 cm) Framed: 50 3/8 x 36 5/8 x 3 3/4 in. (128.0 x 93.0 x 9.5 cm)  
 Credit Bequest of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/70.174-D1.jpg](http://www.dia.org/user_area/comping/70.174-D1.jpg)

***L'Avaleur de Sabres*****Henri Matisse**

Date 1943/1944  
 Date Acquired 1948  
 Department Prints, Drawings & Photographs  
 Medium Pochoir printed in color on wove paper  
 Dimensions Image: 15 3/8 x 11 7/8 in. (39.0 x 30.1 cm) Sheet: 16 3/4 x 25 3/4 in. (42.5 x 65.4 cm)  
 Credit Gift of John S. Newberry  
[http://www.dia.org/user\\_area/comping/48.250.jpg](http://www.dia.org/user_area/comping/48.250.jpg)

***Plumed Hat*****Henri Matisse**

Date 1919  
 Date Acquired 1965  
 Department Drawings and Watercolors  
 Medium Graphite pencil on wove paper  
 Dimensions 53 cm x 36.5 cm  
 Credit Bequest of John S. Newberry  
[http://mediad.publicbroadcasting.net/p/michigan/files/styles/card\\_wide/public/201207/Matisse%20-%20The%20Plumed%20Hat.jpg](http://mediad.publicbroadcasting.net/p/michigan/files/styles/card_wide/public/201207/Matisse%20-%20The%20Plumed%20Hat.jpg)

***Poppies*****Henri Matisse**

Date 1919  
 Date Acquired 1970  
 Department European Modern Art to 1950  
 Medium Oil on canvas  
 Dimensions 39 5/8 x 32 in. (100.6 x 81.3 cm) Framed: 47 5/8 x 40 1/4 x 3 5/8 in. (121.0 x 102.2 x 9.2 cm)  
 Credit Bequest of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/70.175-S1.jpg](http://www.dia.org/user_area/comping/70.175-S1.jpg)

***The Wild Poppies*****Henri Matisse**

Date 1953  
 Date Acquired 1978  
 Department European Modern Art to 1950  
 Medium Gouache and charcoal on paper  
 Dimensions Framed: 34 15/16 x 137 3/4 x 2 3/4 in. (88.8 x 349.9 x 7 cm) Three sheets, mounted: 31 1/2 x 134 5/8 in. (80.0 x 341.9 cm) Center sheet: 31 1/2 x 52 in. (80.0 x 132.1 cm) Right and left sheets: 31 1/2 x 27 3/4 in. (80.0 x 70.5 cm)  
 Credit Founders Society Purchase (various funds)  
[http://www.dia.org/user\\_area/comping/78.31.jpg](http://www.dia.org/user_area/comping/78.31.jpg)

***The Wild Poppies*****Henri Matisse**

Date 1969  
 Date Acquired 1978  
 Department European Modern Art to 1950  
 Medium Stained and leaded glass  
 Dimensions 33 3/8 x 137 3/4 in. (84.8 x 349.89 cm) five panes, in frame 160 lbs. (72.6 kg)  
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund, Friends of Modern Art Fund; Gift of Mrs. Allan Shelden III through the Elizabeth, Allan and Warren Shelden Fund and Gift of Alice Kales Hartwick in memory of her husband Robert G. Hartwick; and public subscription  
[http://www.dia.org/user\\_area/comping/78.37.jpg](http://www.dia.org/user_area/comping/78.37.jpg)

***Self Portrait II*****Joan Miró**

Date 1938  
 Date Acquired 1966  
 Department European Paintings  
 Medium Oil on burlap  
 Dimensions 129.54 cm x 195.58 cm  
 Credit Gift of W. Hawkins Ferry  
<https://pbs.twimg.com/media/BRpe80kCUAA-zw4.jpg>

***Before, Again II*****Joan Mitchell**

Date 1985  
 Date Acquired 1988  
 Department Contemporary Art after 1950  
 Medium Oil on canvas  
 Dimensions 110 x 78 3/4 x in. (200.0 cm x 279.4) Framed: 111 3/8 x 79 7/8 x 2 1/4 in. (282.9 x 203.1 x 5.7 cm)  
 Credit Founders Society Purchase with funds given in memory of Henry Ford II by his sister, Josephine F. Ford

[http://www.dia.org/user\\_area/comping/1988.18-S1.jpg](http://www.dia.org/user_area/comping/1988.18-S1.jpg)

***Reclining Figure*****Henry Moore**

Date 1939  
 Date Acquired 1988  
 Department NA  
 Medium Elmwood  
 Dimensions NA  
 Credit Founders Society Purchase with funds from the Dexter M. Ferry, Jr. Trustee Corporation

<https://www.nga.gov/exhibitions/2001/moore/390/fig10.jpg>

***Be I*****Barnett Newman**

Date 1970  
 Date Acquired 1976  
 Department NA  
 Medium Acrylic on canvas  
 Dimensions 213.4 x 283.2 cm  
 Credit Founders Society Purchase, W. Hawkins Ferry Fund and Mr. and Mrs. Walter Buhl Ford II Fund

<http://uploads3.wikipaintings.org/images/barnett-newman/be-i-1970.jpg!Blog.jpg>

***Alphabet/Good Humor*****Claes Oldenburg**

Date 1975  
 Date Acquired 1977  
 Department Contemporary Art after 1950  
 Medium Cast resin pated with polyurethane enamel; bronze, wood  
 Dimensions 36 x 19 1/8 x 10 in. (91.4 x 48.6 x 25.4 cm)  
 Credit Founders Society Purchase with funds from W. Hawkins Ferry

[http://www.dia.org/user\\_area/comping/77.14.jpg](http://www.dia.org/user_area/comping/77.14.jpg)

***Alphabet/Good Humor - Cloth Study*****Claes Oldenburg**

Date 1972/1973  
 Date Acquired 1975  
 Department Contemporary Art after 1950  
 Medium Contemporary Art after 1950  
 Dimensions 36 1/2 x 24 x 7 1/2 inches (92.7 x 49.5 x 19.1 cm)  
 Credit Founders Society Purchase, Friends of Modern Art Fund, New Endowment Fund, James Pearson Duffy Fund, General Endowment Fund, B.M.C. Charitable Foundation Fund and Laura H. Murphy Fund

[http://www.dia.org/user\\_area/comping/75.18.jpg](http://www.dia.org/user_area/comping/75.18.jpg)

***Inverted Q*****Claes Oldenburg**

Date 1776  
 Date Acquired 2002  
 Department Contemporary Art after 1950  
 Medium Cast resin  
 Dimensions 18 x 17 1/2 x 15 3/4 in. (45.72 x 44.45 x 40.01 cm)  
 Credit Gift of the SmithGroup, Inc.

[http://www.dia.org/user\\_area/comping/2002.216-D1.jpg](http://www.dia.org/user_area/comping/2002.216-D1.jpg)

***Profile Airflow*****Claes Oldenburg**

Date 1969  
 Date Acquired 1970  
 Department Contemporary Art after 1950  
 Medium Cast polyurethane relief over two-color lithograph in aluminum frame  
 Dimensions Object: 33 1/2 x 65 1/2 x 4 in. (85.1 x 166.4 x 10.2 cm) Framed: 36 3/8 x 68 3/8 x 6 1/4 in. (92.4 x 173.7 x 15.9 cm)  
 Credit Founders Society Purchase, Friends of Modern Art Fund

[http://www.dia.org/user\\_area/comping/70.651.jpg](http://www.dia.org/user_area/comping/70.651.jpg)

***The Italians*****Judy Pfaff**

Date 1979-1985  
 Date Acquired 1985  
 Department Contemporary Art after 1950  
 Medium Wood, metal, enamel  
 Dimensions 92 x 184 x 104 in. (233.7 x 467.4 x 264.2 cm)  
 Credit Founders Society Purchase, Kaye G. Frank Memorial Fund

[http://www.dia.org/user\\_area/comping/1985.18.jpg](http://www.dia.org/user_area/comping/1985.18.jpg)

**Orange Brown****Mark Rothko**

Date 1963  
 Date Acquired 1965  
 Department NA  
 Medium Oil on canvas  
 Dimensions 227.3 cm x 177.8 cm  
 Credit Founders Society Purchase, W. Hawkins Ferry Fund  
[http://3.bp.blogspot.com/-f\\_aeq6xp6F8/ToYcwugwpYI/AAAAAAAAAXM/ZGYGa3i7XLc/s1600/mark-rothko-orange-brown.jpg](http://3.bp.blogspot.com/-f_aeq6xp6F8/ToYcwugwpYI/AAAAAAAAAXM/ZGYGa3i7XLc/s1600/mark-rothko-orange-brown.jpg)

**Water Lilies****Karl Schmidt-Rottluff**

Date 1934  
 Date Acquired NA  
 Department Drawings and Watercolors  
 Medium Watercolor over black crayon on cream wove paper  
 Dimensions 49.9 cm x 69.7 cm  
 Credit Bequest of Robert H. Tannahill  
[http://amica.davidrumsey.com/luna/servlet/detail/AMICO~1~1~40386~51847:Water-Lilies?sort=INITIALSORT\\_CRN%2COCS%2CAMICOID&qvq=q:AMICOID%3DDIA\\_70.328%2B;sort:INITIALSORT\\_CRN%2COCS%2CAMICOID;lc:AMICO~1~1&mi=0&trs=1](http://amica.davidrumsey.com/luna/servlet/detail/AMICO~1~1~40386~51847:Water-Lilies?sort=INITIALSORT_CRN%2COCS%2CAMICOID&qvq=q:AMICOID%3DDIA_70.328%2B;sort:INITIALSORT_CRN%2COCS%2CAMICOID;lc:AMICO~1~1&mi=0&trs=1)

**Gracehoper****Tony Smith**

Date 1961  
 Date Acquired 1972  
 Department NA  
 Medium Steel  
 Dimensions 22.5 x 23 x 46 ft. Weight: 27 tons  
 Credit Founders Society Purchase with funds from W. Hawkins Ferry and Mr. and Mrs. Walter Buhl Ford II Fund, Eleanor Clay Ford Fund, Marie and Alex Manoogian Fund and members of the Friends of Modern Art  
[http://imgick.mlive.com/home/mlive-media/width620/img/entertainment/detroit\\_impact/photo/13013170-mmmmain.jpg](http://imgick.mlive.com/home/mlive-media/width620/img/entertainment/detroit_impact/photo/13013170-mmmmain.jpg)

**Oranges on a Branch****Donald Sultan**

Date 1992  
 Date Acquired 1994  
 Department Contemporary Art after 1950  
 Medium Tar, spackle, oil on tiles over masonite  
 Dimensions Overall: 97 1/2 x 96 3/4 x 5 1/8 in. (247.65 x 245.75 x 13.02 cm)  
 Credit Founders Society Purchase, Catherine Kresge Dewey Fund, and W. Hawkins Ferry Fund  
[http://www.dia.org/user\\_area/comping/1994.19-S1.jpg](http://www.dia.org/user_area/comping/1994.19-S1.jpg)

***Shadow Country*****Yves Tanguy**

Date 1927  
 Date Acquired 1974  
 Department European Modern Art to 1950  
 Medium Oil on canvas  
 Dimensions Canvas: 39 x 31 5/8 in. (99.1 x 80.3 cm) Framed: 42 1/2 x 35 1/8 x 2 3/8 in. (108.0 x 89.2 x 6.0 cm)  
 Credit Gift of Lydia Winston Malbin  
[http://www.dia.org/user\\_area/comping/74.122-S1.jpg](http://www.dia.org/user_area/comping/74.122-S1.jpg)

***Double Self Portrait*****Andy Warhol**

Date 1967  
 Date Acquired 1968  
 Department NA  
 Medium Screen print in paint on canvas  
 Dimensions NA  
 Credit Founders Society Purchase, Friends of Modern Art Fund  
<http://2.bp.blogspot.com/-ltqTf988a0E/UG0QcwDHoVI/AAAAAAAAAML0/21LyMjBftjQ/s1600/Scan002.jpg>

# Masterworks Catalogue

## African American Art

***Change Your Luck*****Robert Colescott**

Date 1988  
 Date Acquired 2002  
 Department African American Art  
 Medium Acrylic on canvas  
 Dimensions Canvas: 84 x 72 in. (213.4 x 182.9 cm) Framed: 84 3/4 x 72 3/4 x 2 5/8 in. (214 x 184.8 x 6.7 cm)  
 Credit Museum Purchase, Friends of African and African American Art  
[http://www.dia.org/user\\_area/comping/2002.126-D1.jpg](http://www.dia.org/user_area/comping/2002.126-D1.jpg)

***Ellen's Isle, Loch Katrine*****Robert S. Duncanson**

Date 1871  
 Date Acquired 1980  
 Department African American Art  
 Medium Oil on canvas  
 Dimensions Canvas: 28 1/2 x 49 in. (72.4 x 124.5 cm) Framed: 42.38 x 63.0 x 6.0 in. (107.6 x 160.0 x 15.0 cm)  
 Credit Gift of the Estate of Ralzemond D. Parker  
[http://www.dia.org/user\\_area/comping/F80.215-S1.jpg](http://www.dia.org/user_area/comping/F80.215-S1.jpg)

***Fruit Piece*****Robert S. Duncanson**

Date 1849  
 Date Acquired 1957  
 Department African American Art  
 Medium Oil on canvas  
 Dimensions 14 x 20 in. (35.7 x 50.8 cm) Framed: 21 1/8 x 27 x 3 1/8 in.  
 Credit Gift of the Estates of Miss Elizabeth Gray Walker and Mr. Henry Lyster Walker  
[http://www.dia.org/user\\_area/comping/57.84.jpg](http://www.dia.org/user_area/comping/57.84.jpg)

***Uncle Tom and Little Eva*****Robert S. Duncanson**

Date 1853  
 Date Acquired 1949  
 Department African American Art  
 Medium Oil on canvas  
 Dimensions Unframed: 27 1/4 x 38 1/4 in. (69.2 x 97.2 cm) Framed: 32 13/16 x 43 3/4 x 2 1/2 in. (83.3 x 111.1 x 6.4 cm)  
 Credit Gift of Mrs. Jefferson Butler and Miss Grace R. Conover  
[http://www.dia.org/user\\_area/comping/49.498.jpg](http://www.dia.org/user_area/comping/49.498.jpg)



**William Berthelet****Robert S. Duncanson**

Date 1846  
 Date Acquired 1952  
 Department African American Art  
 Medium Oil on canvas  
 Dimensions 30 x 25 in. (76.2 x 63.5 cm) Framed: 38 3/4 x 33 5/8 x 3 1/2 in.  
 Credit Gift of William T. Berthelet  
[http://www.dia.org/user\\_area/comping/52.207-S1.jpg](http://www.dia.org/user_area/comping/52.207-S1.jpg)

**Gram****Sam Gilliam**

Date 1973  
 Date Acquired 1986  
 Department African American Art  
 Medium Acrylic on canvas  
 Dimensions 60 in. diam. x 1/16 - 1/8 (152.4 cm)  
 Credit Gift of Patricia A. Fedor and Christopher T. Sortwell  
[http://www.dia.org/user\\_area/comping/1986.66-D1.jpg](http://www.dia.org/user_area/comping/1986.66-D1.jpg)

**The Arc Maker I & II****Sam Gilliam**

Date 1981  
 Date Acquired 1983  
 Department African American Art  
 Medium Acrylic on canvas with collage  
 Dimensions Overall: 75 x 213 x 1 1/2 in. (152.4 x 541.0 x 3.8 cm) Large panels: 75 x 80 1/4 x 1 1/2 in. (190.5 x 203.8 x 3.8 cm) Narrow panels: 72 1/4 x 26 1/4 x 1 1/2 in. (183.5 x 66.7 x 3.8 cm)  
 Credit Gift of the Friends of African Art  
[http://www.dia.org/user\\_area/comping/1983.31-d1.jpg](http://www.dia.org/user_area/comping/1983.31-d1.jpg)

**Field Section****Richard Hunt**

Date 1972  
 Date Acquired 1974  
 Department African American Art  
 Medium Steel and automotive parts  
 Dimensions 92 1/2 x 31 x 52 in. (235.0 x 78.7 x 132.1 cm)  
 Credit Founders Society Purchase, African Art Gallery Committee Fund  
[http://www.dia.org/user\\_area/comping/74.44.jpg](http://www.dia.org/user_area/comping/74.44.jpg)

***J.E. and the Uptown A's*****Alvin Loving**

Date 1989  
 Date Acquired 1989  
 Department African American Art  
 Medium Mixed media  
 Dimensions Mounted: 84 x 60 x 3 7/8 in. (213.4 x 152.4 x 9.8 cm)  
 Credit Founders Society Purchase, Modern Paintings General Fund and General Endowment Fund

[http://www.dia.org/user\\_area/comping/1989.50.jpg](http://www.dia.org/user_area/comping/1989.50.jpg)

***Night Ritual*****Allie McGhee**

Date 1991  
 Date Acquired 1995  
 Department African American Art  
 Medium Oil on canvas  
 Dimensions 60 3/4 x 48 5/8 x 1 7/8 in. (154.3 x 115.9 x 4.8 cm) No Frame  
 Credit Founders Society Purchase with funds from the Friends of Modern Art, the Friends of African and African-American Art, and the Twentieth Century Painting and Sculpture Fund

[http://www.dia.org/user\\_area/comping/1995.5-S1.jpg](http://www.dia.org/user_area/comping/1995.5-S1.jpg)

***Autobiography: Air / CS560*****Howardena Pindell**

Date 1988  
 Date Acquired 2000  
 Department African American Art  
 Medium Acrylic, tempera, oil stick, blood, paper, polymer-photo transfer, and vinyl on canvas  
 Dimensions 87 x 84 in. (221.0 x 213.4 cm)  
 Credit Founders Society Purchase, W. Hawkins Ferry Fund, with funds from Joan and Armando Ortiz Foundation, Friends of Modern Art, Avery K. Williams, Lynn E. Weaver, Ronald Maurice Ollie, and Kimberly Moore

[http://www.dia.org/user\\_area/comping/2000.44.jpg](http://www.dia.org/user_area/comping/2000.44.jpg)

***Untitled*****Martin Puryear**

Date 1997  
 Date Acquired 1999  
 Department African American Art  
 Medium Wire mesh and pitch  
 Dimensions 66 x 76 1/2 x 37 1/4 in. (167.6 x 194.3 x 94.6 cm)  
 Credit Founders Society Purchase, W. Hawkins Ferry Fund, Chaim, Fanny, Louis, Benjamin, Anne and Florence Kaufman Memorial Trust, Andrew L. and Gayle Shaw Camden Contemporary and Decorative Arts Fund, Mary Moore Denison Fund, with funds from Friends of African and African American Art, Friends of Modern Art, Lynn and Stanley Day, Gilbert and Ann Hudson, Burt Aaron, Jeffrey T. Antaya, Desiree Cooper and Melvin Hollowell Jr., David Klein, Dr. Edward J. Littlejohn, and Nettie H. Seabrooks

[http://www.dia.org/user\\_area/comping/1999.1.jpg](http://www.dia.org/user_area/comping/1999.1.jpg)

**Blood/Sweat/Tears****Alison Saar**

Date 2005  
 Date Acquired 2011  
 Department African American Art  
 Medium Wood, copper, bronze, paint and tar  
 Dimensions 72 x 24 x 20 in.  
 Credit Museum Purchase, W. Hawkins Ferry Fund  
[http://www.dia.org/user\\_area/comping/2011.2-d1.jpg](http://www.dia.org/user_area/comping/2011.2-d1.jpg)

**Gamin****Augusta Savage**

Date 1930  
 Date Acquired 2001  
 Department African American Art  
 Medium Painted plaster  
 Dimensions 9 1/4 x 4 1/2 x 3 1/2 in. (23.5 x 11.4 x 8.9 cm)  
 Credit Founders Society Purchase with funds from Gilbert and Lila Silverman  
[http://www.dia.org/user\\_area/comping/2001.38-D1.jpg](http://www.dia.org/user_area/comping/2001.38-D1.jpg)

**Bathroom****Lorna Simpson**

Date 1998  
 Date Acquired 2003  
 Department African American Art  
 Medium Serigraph on industrial felt  
 Dimensions 26 1/8 x 26 1/8 x 1/4 in. (66.4 x 66.4 x 0.6 cm)  
 Credit Gift of Burt Aaron in honor of Valerie Mercer  
[http://www.dia.org/user\\_area/comping/2003.26.1-D1.jpg](http://www.dia.org/user_area/comping/2003.26.1-D1.jpg)

**Coiffure****Lorna Simpson**

Date 1991  
 Date Acquired 2001  
 Department African American Art  
 Medium Gelatin prints and plastic  
 Dimensions Overall dimensions: 72 x 106 x 2 in. (182.9 x 269.2 x 5.1 cm)  
 Credit Founders Society Purchase, Joan and Armando Ortiz Foundation  
[http://www.dia.org/user\\_area/comping/2001.9.A.jpg](http://www.dia.org/user_area/comping/2001.9.A.jpg)

***Flight into Egypt*****Henry Ossawa Tanner**

Date 1899  
 Date Acquired 1969  
 Department African American Art  
 Medium Oil on canvas  
 Dimensions Canvas: 19 3/4 x 25 1/2 in. (50.2 x 64.8 cm) Framed: 25.13 x 31.0 x 2.75 in. (63.8 x 78.7 x 7.0 cm)  
 Credit Founders Society Purchase, African Art Gallery Committee Fund  
[http://www.dia.org/user\\_area/comping/69.452-D1.jpg](http://www.dia.org/user_area/comping/69.452-D1.jpg)

***The Death of Camilla*****Bob Thompson**

Date 1964  
 Date Acquired 1983  
 Department African American Art  
 Medium Oil on canvas  
 Dimensions Canvas: 18 x 24 1/8 in. (45.6 x 61.2 cm) Framed: 18 5/8 x 25 x 1 5/8 in. (47.3 x 63.5 x 4.1 cm)  
 Credit Founders Society Purchase, Rollyn O. Krichbaum Memorial Fund  
[http://www.dia.org/user\\_area/comping/F1983.73-S1.jpg](http://www.dia.org/user_area/comping/F1983.73-S1.jpg)

***Not Manet's Type*****Carrie Weems**

Date 2001  
 Date Acquired 2002  
 Department African American Art  
 Medium Photolithograph printed in black-brown ink on wove paper  
 Dimensions Sheet: 40 x 20 in. (101.6 x 50.8 cm) Frame: 42 3/4 x 22 5/8 x 2 in. (108.6 x 57.7 x 5.1 cm)  
 Credit Museum Purchase, Elizabeth P. Kirby Fund  
[http://www.dia.org/user\\_area/comping/2002.135-D1.jpg](http://www.dia.org/user_area/comping/2002.135-D1.jpg)

***The Flute Player*****William Williams**

Date 1992  
 Date Acquired 1999  
 Department African American Art  
 Medium Acrylic on canvas  
 Dimensions Canvas: 84 x 54 in. (213.4 x 137.2 cm) Framed: 86 1/4 x 56 3/4 x 2 3/8 in. (219.1 x 144.2 x 6 cm)  
 Credit Founders Society Purchase, Dr. and Mrs. George Kamperman Fund  
[http://www.dia.org/user\\_area/comping/1999.58-S1.jpg](http://www.dia.org/user_area/comping/1999.58-S1.jpg)

***Ancestral Memory*****Hale Woodruff**

Date Mid 20<sup>th</sup> Century  
 Date Acquired 1978  
 Department African American Art  
 Medium Oil on canvas  
 Dimensions 60 1/8 x 52 1/8 in. (152.7 x 132.4 cm) Framed: 62 1/2 x 54 7/16 x 2 1/4 in. (158.8 x 138.3 x 4.8 cm)  
 Credit Founders Society Purchase, African Art Gallery Committee Fund  
[http://www.dia.org/user\\_area/comping/78.87.jpg](http://www.dia.org/user_area/comping/78.87.jpg)

***The Art of the Negro: Artists (Study)*****Hale Woodruff**

Date 1950/1951  
 Date Acquired 2004  
 Department African American Art  
 Medium Oil on canvas  
 Dimensions Canvas: 23 x 21 in. (58.4 x 53.3 cm) Framed: 29 1/2 x 27 9/16 x 2 9/16 in. (74.9 x 70.2 x 6.5 cm)  
 Credit Museum Purchase, W. Hawkins Ferry Fund, Richard and Jane Manoogian Foundation, and Friends of African and African American Art  
[http://www.dia.org/user\\_area/comping/2004.14-D1.jpg](http://www.dia.org/user_area/comping/2004.14-D1.jpg)

# Masterworks Catalogue

## Africa, Oceania & the Indigenous Americas

***Epa Cult Mask*****Bamgboye**

Date 1920/1930  
 Date Acquired 1977  
 Department Africa, Oceania & Indigenous Americas  
 Medium Wood  
 Dimensions Sight (object only): 48 x 19 1/2 x 20 1/2 in. (121.9 x 49.5 x 52 cm) Sight (overall with mount): 51 x 19 1/2 x 20 1/2 in. (129.5 x 49.5 x 52 cm)  
 Credit Founders Society Purchase, Friends of African Art Fund  
[http://www.dia.org/user\\_area/comping/77.71-S1.jpg](http://www.dia.org/user_area/comping/77.71-S1.jpg)

***Palace Door*****Olowe of Ise**

Date 1920  
 Date Acquired 1997  
 Department Africa, Oceania & Indigenous Americas  
 Medium Wood  
 Dimensions As Displayed: 74 x 56 7/16 x 10 1/4 in. (188 x 143.4 x 31.1 cm)  
 Credit Gift of Bethea and Irwin Green in honor of the 20<sup>th</sup> Anniversary of the Department of African, Oceanic and New World Cultures  
[http://www.dia.org/user\\_area/comping/1997.80.A.jpg](http://www.dia.org/user_area/comping/1997.80.A.jpg)

***Asante Royal Gold Soul Washer's Badge*****NA**

Date 20<sup>th</sup> Century  
 Date Acquired 1990  
 Department Africa, Oceania & Indigenous Americas  
 Medium Hammered gold  
 Dimensions 5/16 x 4 7/8 in. diam. (0.79 x 12.4 cm)  
 Credit Founders Society Purchase with funds from Margaret H. Demant  
[http://www.dia.org/user\\_area/comping/1990.19.jpg](http://www.dia.org/user_area/comping/1990.19.jpg)

***Bear Claw Necklace*****NA**

Date 1835  
 Date Acquired 1981  
 Department Africa, Oceania & Indigenous Americas  
 Medium Bear claws, fur, glass beads, ribbon, horsehair, and cloth  
 Dimensions 67 1/2 x 14 x 4 in. (171.5 x 35.6 x 10.2 cm)  
 Credit Founders Society Purchase with funds from Flint Ink Corporation  
[http://www.dia.org/user\\_area/comping/81.644.jpg](http://www.dia.org/user_area/comping/81.644.jpg)

***Horse and Rider*****NA**

Date Early 17<sup>th</sup> Century  
 Date Acquired 1992  
 Department Africa, Oceania & Indigenous Americas  
 Medium Bronze  
 Dimensions Sight: 18 1/2 x 7 1/4 in.  
 Credit Gift of Mrs. Walter B. Ford II  
[http://www.dia.org/user\\_area/comping/1992.290.jpg](http://www.dia.org/user_area/comping/1992.290.jpg)

***Ceremonial Textile*****NA**

Date 300/700  
 Date Acquired 1977  
 Department Africa, Oceania & Indigenous Americas  
 Medium Alpaca yarns  
 Dimensions Mounted: 48 1/2 x 118 1/2 x 1 7/8 in. (123.2 x 301 x 4.8 cm) 44 3/4 x 110 3/4 in. (113.7 x 281.3 cm)  
 Credit Gift of Mr. and Mrs. Lee Hills  
[http://www.dia.org/user\\_area/comping/77.78.jpg](http://www.dia.org/user_area/comping/77.78.jpg)

***Embracing Couple*****NA**

Date 700/900  
 Date Acquired 1977  
 Department Africa, Oceania & Indigenous Americas  
 Medium Terracotta with pigments  
 Dimensions 9 7/8 x 3 3/4 x 4 1/4 in. (25.3 x 9.5 x 10.8 cm)  
 Credit Founders Society Purchase, Katherine Margaret Kay Bequest Fund and New Endowment Fund  
[http://www.dia.org/user\\_area/comping/77.49-D1.jpg](http://www.dia.org/user_area/comping/77.49-D1.jpg)

***Gorget*****NA**

Date 1775/1800  
 Date Acquired 1981  
 Department Africa, Oceania & Indigenous Americas  
 Medium Toromiro wood  
 Dimensions 9 3/8 x 24 1/4 x 1 1/4 in. (23.8 x 61.6 x 3.2 cm)  
 Credit Founders Society Purchase, Henry Ford II Fund  
[http://www.dia.org/user\\_area/mini/81.698-S1.jpg](http://www.dia.org/user_area/mini/81.698-S1.jpg)



***Standing Woman*****NA**

Date 19<sup>th</sup>/20<sup>th</sup> Century  
 Date Acquired 1970  
 Department Africa, Oceania & Indigenous Americas  
 Medium Wood, beads  
 Dimensions 20 3/8 x 7 5/8 x 5 3/8 in. (51.8 x 19.4 x 13.7 cm)  
 Credit Bequest of Robert H. Tannahill  
[http://www.dia.org/user\\_area/comping/70.95.jpg](http://www.dia.org/user_area/comping/70.95.jpg)

***Harp*****NA**

Date 19<sup>th</sup> Century  
 Date Acquired 1982  
 Department Africa, Oceania & Indigenous Americas  
 Medium Wood, hide, metal and beads  
 Dimensions 21 1/4 x 17 5/8 x 7 3/4 in. (54 x 44.8 x 19.7 cm)  
 Credit Founders Society Purchase, Henry Ford II Fund, Benson and Edith Ford Fund  
[http://www.dia.org/user\\_area/comping/82.29.jpg](http://www.dia.org/user_area/comping/82.29.jpg)

***Male Head*****NA**

Date 332/30 BC  
 Date Acquired 1925  
 Department Africa, Oceania & Indigenous Americas  
 Medium Carved limestone  
 Dimensions Head affixed to small mount: 29 1/4 x 19 1/2 x 13 in. (74.3 x 49.5 x 33 cm) Small mount: 9 x 13 x 11 in. (22.9 x 33 x 27.9 cm) Large base: 42 1/2 x 16 x 12 in. (108 x 40.6 x 30.5 cm)  
 Credit Gift of Dikran Kelekian  
[http://www.dia.org/user\\_area/comping/25.13.jpg](http://www.dia.org/user_area/comping/25.13.jpg)

***Kongo Nail Figure*****NA**

Date 1875/1900  
 Date Acquired 1976  
 Department Africa, Oceania & Indigenous Americas  
 Medium Wood with screws, nails, blades, cowrie shell and other materials  
 Dimensions Sight: 46 x 18 1/2 x 14 1/4 in. (116.8 x 47 x 36.2 cm)  
 Credit Founders Society Purchase, Eleanor Clay Ford Fund for African Art  
[http://www.dia.org/user\\_area/comping/76.79-S3.jpg](http://www.dia.org/user_area/comping/76.79-S3.jpg)

**Mask****NA**

Date 1875/1925  
 Date Acquired 1979  
 Department Africa, Oceania & Indigenous Americas  
 Medium Wood  
 Dimensions 8 3/4 x 20 1/2 x 4 in. (22.2 x 52.07 x 10.2 cm)  
 Credit Founders Society Purchase, Eleanor Clay Ford Fund for African Art  
[http://www.dia.org/user\\_area/comping/79.37-S1.jpg](http://www.dia.org/user_area/comping/79.37-S1.jpg)

**Wearing Blanket****NA**

Date 1870  
 Date Acquired 1987  
 Department Africa, Oceania & Indigenous Americas  
 Medium Wool, commercial and homespun yarns  
 Dimensions 76 x 52 1/2 in. (193.0 x 133.4 cm)  
 Credit Gift of the Descendants of Helen Weeks Winchester and Captain Harrison Samuel Weeks  
[http://www.dia.org/user\\_area/comping/1987.93-S1.jpg](http://www.dia.org/user_area/comping/1987.93-S1.jpg)

**Owo Ivory Bracelet****NA**

Date 16<sup>th</sup>/18<sup>th</sup> Century  
 Date Acquired 1980  
 Department Africa, Oceania & Indigenous Americas  
 Medium Ivory  
 Dimensions 1 1/4 x 4 5/16 in. diam. (3.2 x 11 cm)  
 Credit Founders Society Purchase, Acquisitions Fund  
[http://www.dia.org/user\\_area/comping/80.42.jpg](http://www.dia.org/user_area/comping/80.42.jpg)

**Fragment of a Woman's Head****NA**

Date 2<sup>nd</sup>/4<sup>th</sup> Century  
 Date Acquired 1935  
 Department Africa, Oceania & Indigenous Americas  
 Medium Wool, very lustrous  
 Dimensions 6 3/8 x 4 3/4 in. Mount: 14 5/8 x 12 5/8 in. (16.5 x 13 cm)  
 Credit Founders Society Purchase, Octavia W. Bates Fund  
[http://www.dia.org/user\\_area/comping/35.103-D1.jpg](http://www.dia.org/user_area/comping/35.103-D1.jpg)

***Peruvian Tunic*****NA**

Date 800/1000  
 Date Acquired 1986  
 Department Africa, Oceania & Indigenous Americas  
 Medium Cotton and wool  
 Dimensions 83 x 39 in. (210.8 x 99.1 cm)  
 Credit Founders Society Purchase with funds from Lee and Tina Hills  
[http://www.dia.org/user\\_area/comping/1986.25-D1.jpg](http://www.dia.org/user_area/comping/1986.25-D1.jpg)

***Seated Scribe*****NA**

Date 1391/1353 BC  
 Date Acquired 1931  
 Department Africa, Oceania & Indigenous Americas  
 Medium Graywacke  
 Dimensions 2 1/2 x 2 1/2 x 2 1/4 in. (6.4 x 6.4 x 5.7 cm)  
 Credit Gift of Lillian Henkel Haass and Constance Haass  
[http://www.dia.org/user\\_area/comping/31.70.jpg](http://www.dia.org/user_area/comping/31.70.jpg)

***Shield*****NA**

Date 1860/1868  
 Date Acquired 1976  
 Department Africa, Oceania & Indigenous Americas  
 Medium Buffalo hide, deerskin, eagle feathers, owl feathers, brass hawkbells, pigment  
 Dimensions 1 1/4 x 19 1/4 in. diam. (3.2 x 48.9 cm)  
 Credit Gift of Detroit Scientific Association  
[http://www.dia.org/user\\_area/comping/76.144.jpg](http://www.dia.org/user_area/comping/76.144.jpg)

***The Book of the Dead of Nes-Min, Section 13*****NA**

Date 4<sup>th</sup>/3<sup>rd</sup> Century BC  
 Date Acquired 1988  
 Department Africa, Oceania & Indigenous Americas  
 Medium Ink on papyrus  
 Dimensions Framed: 22 5/8 x 28 5/8 x 13/8 in. (57.5 x 72.7 x 3.5 cm)  
 Credit Founders Society Purchase, Mr. and Mrs. Allan Shelden III Fund, Ralph Harman Booth Bequest Fund, and Hill Memorial Fund  
[http://www.dia.org/user\\_area/comping/1988.10.13-d1.jpg](http://www.dia.org/user_area/comping/1988.10.13-d1.jpg)

***Triptych: Icon of the Virgin Mary*****NA**

Date Late 17<sup>th</sup> Century  
 Date Acquired 2002  
 Department Africa, Oceania & Indigenous Americas  
 Medium Oil on olive wood panel  
 Dimensions 19 x 23 1/8 x 1 in. (48.3 x 58.7 x 2.5 cm)  
 Credit Museum Purchase, Friends of African and African American Art in honor of Michael Kan

[http://www.dia.org/user\\_area/comping/2002.3-D1.jpg](http://www.dia.org/user_area/comping/2002.3-D1.jpg)

***Western Apache Basket*****NA**

Date 1900  
 Date Acquired 1979  
 Department Africa, Oceania & Indigenous Americas  
 Medium Willow, devil's claw, white wood  
 Dimensions 27 7/8 x 23 in. diam. (70.8 x 58.4 cm)  
 Credit Founders Society Purchase with funds from Mr. and Mrs. Peter W. Stroh and the Stroh Brewery Foundation Fund

[http://www.dia.org/user\\_area/comping/79.179.jpg](http://www.dia.org/user_area/comping/79.179.jpg)

***Winged Object*****NA**

Date 300  
 Date Acquired 1983  
 Department Africa, Oceania & Indigenous Americas  
 Medium Walrus ivory  
 Dimensions 7 3/8 in. (18.8 cm)  
 Credit Founders Society Purchase, Mr. and Mrs. Peter W. Stroh and the Stroh Brewery Foundation Fund

[http://www.dia.org/user\\_area/comping/1983.7.jpg](http://www.dia.org/user_area/comping/1983.7.jpg)

# Masterworks Catalogue

## Ancient Western Antiquities

**Attic Panathenaic Amphora****NA**

Date 375/370 BC  
 Date Acquired 1950  
 Department Greco-Roman and Ancient European  
 Medium Clay  
 Dimensions Vessel: 28 x 15 1/4 in. diam. (71.1 x 38.7 cm) Total with lid: 33 3/4 x 15 1/4 in. diam. (85.7 X 38.7 cm)  
 Credit Founders Society Purchase, General Membership Fund  
[http://www.dia.org/user\\_area/comping/50.193.A-S3.jpg](http://www.dia.org/user_area/comping/50.193.A-S3.jpg)

**Togate Statue of the Young Nero****NA**

Date 50 AD  
 Date Acquired 1969  
 Department Greco-Roman and Ancient European  
 Medium Marble  
 Dimensions Object only: 56 3/4 x 19 1/4 x 15 1/4 in. (144.1 x 48.9 x 38.7 cm) Base only: 36 1/4 x 20 1/2 x 20 1/2  
 Credit Founders Society Purchase, Hill Memorial Fund, William H. Murphy Fund, Slovak Fund, Mr. and Mrs. Walter Buhl Ford II Fund, General Endowment Fund, Miscellaneous Gifts Fund, with contributions from Erick Bergmann, Benjamin Goldberg, C. J. Glasgow Company, Mr. and Mrs. Lester Gruber, J. M. Pincus Foundation, Mr. and Mrs. Richard A. Manoogian, and Mr. and Mrs. Theodore O. Yntema  
[http://www.dia.org/user\\_area/comping/69.218.jpg](http://www.dia.org/user_area/comping/69.218.jpg)

**Roman copy of Torso of Aphrodite, Venus Genetrix type****NA**

Date 1<sup>st</sup> Century AD  
 Date Acquired 1974  
 Department Greco-Roman and Ancient European  
 Medium Marble  
 Dimensions Overall with base: 63.0 x 24.0 x 24.0 in. (160.0 x 61.0 x 61.0 cm) Object Only: 58.0 x 25.0 x 17.25 in. (147.3 x 63.5 x 43.8 cm)  
 Credit Founders Society Purchase with funds from Cristina and Henry Ford II  
[http://www.dia.org/user\\_area/comping/74.53.jpg](http://www.dia.org/user_area/comping/74.53.jpg)

**Volute Krater****NA**

Date 320/310 BC  
 Date Acquired 1983  
 Department Greco-Roman and Ancient European  
 Medium Clay  
 Dimensions Overall: 45 3/8 x 25 x 19 7/8 in. (115.3 x 63.5 x 50.7 cm)  
 Credit Founders Society Purchase, Hill Memorial Fund, William H. Murphy Fund, Dr. and Mrs. Arthur R. Bloom Fund and Antiquaries Fund  
[http://www.dia.org/user\\_area/comping/1983.25.A-S3.1.jpg](http://www.dia.org/user_area/comping/1983.25.A-S3.1.jpg)

# Masterworks Catalogue

## The Arts of Asia & the Islamic World

## ***Grapevine*** **Choi Sokhwan**

Date 1821  
 Date Acquired 1988  
 Department Asian Art  
 Medium Ink and colors on paper  
 Dimensions Image: 31 3/4 x 117 5/8 in. (80.6 x 298.8 cm) Overall: 68 7/8 x 128 in. (174.9 x 325.1 cm)  
 Credit Founders Society Purchase with funds from the Korean Community, New Endowment Fund, Henry Ford II Fund, Benson and Edith Ford Fund, Mr. and Mrs. Walter Buhl Ford II Fund, J. Lawrence Buell, Jr. Fund, L. A. Young Fund, and G. Albert Lyon Foundation Fund

[http://www.dia.org/user\\_area/comping/1988.62.jpg](http://www.dia.org/user_area/comping/1988.62.jpg)

## ***Freehand Copy of Zhang Xu's Writing of the Stone Record*** **Dong Qichang**

Date Late 16<sup>th</sup>/Mid 17<sup>th</sup> Century  
 Date Acquired 1977  
 Department Asian Art  
 Medium Ink on silk  
 Dimensions 10 1/2 x 129 1/4 in. (26.7 x 328.3 cm) Entire scroll height: 10 5/8 in.  
 Credit Founders Society Purchase, Henry Ford II Fund

[http://www.dia.org/user\\_area/comping/77.63-D5.jpg](http://www.dia.org/user_area/comping/77.63-D5.jpg)

## ***Bodhisattva Padmapani*** **NA**

Date 200/400  
 Date Acquired 2006  
 Department Asian Art  
 Medium Gray schist  
 Dimensions 20 3/4 x 16 1/2 x 8 in.  
 Credit Museum Purchase, Ernest and Rosemarie Kanzler Foundation Fund, Hill Memorial Fund, Cleo and Lester Gruber Fund, William H. Murphy Fund, and Dr. and Mrs. Arthur Bloom Fund

[http://www.dia.org/user\\_area/comping/2006.109-D4.jpg](http://www.dia.org/user_area/comping/2006.109-D4.jpg)

## ***Entertainments of the Four Seasons in Kyoto*** **Okyo Maruyama & Munenao Takahashi**

Date 18<sup>th</sup> Century  
 Date Acquired 1983  
 Department Asian Art  
 Medium Ink on paper  
 Dimensions 11 1/4 x 555 3/8 in. (28.5 x 1,410.6 cm)  
 Credit Founders Society Purchase, Edsel and Eleanor Ford Exhibition and Acquisition Fund, Alan and Marianne Schwartz Fund with funds from Michigan National Corporation, Mrs. Howard J. Stoddard and Mr. and Mrs. Stanford C. Stoddard

[http://www.dia.org/user\\_area/comping/1983.21.jpg](http://www.dia.org/user_area/comping/1983.21.jpg)



***Early Autumn*****Qian Xuan**

Date 13<sup>th</sup> Century  
 Date Acquired 1929  
 Department Asian Art  
 Medium Ink and colors on paper  
 Dimensions 10 1/2 x 47 1/2 in. (26.7 x 120.7 cm) Entire scroll height: 12 3/16 in.  
 Credit Founders Society Purchase, General Membership Fund  
[http://www.dia.org/user\\_area/comping/29.1-S1.jpg](http://www.dia.org/user_area/comping/29.1-S1.jpg)

***Ode to the Pomegranate and Melon Vine*****Shen Zhou & Wang Ao**

Date 1506/1509  
 Date Acquired 1940  
 Department Asian Art  
 Medium Ink and colors on paper  
 Dimensions Image: 59 3/16 x 31 in. Overall scroll including hanging fabric and bottom roller: 111 5/8 x 41 in. (280.7 x 104.1 cm)  
 Credit Founders Society Purchase with funds from Mr. and Mrs. Edgar B. Whitcomb  
[http://www.dia.org/user\\_area/comping/40.161-S1.jpg](http://www.dia.org/user_area/comping/40.161-S1.jpg)

***Reeds and Cranes*****Suzuki Kiitsu**

Date 19<sup>th</sup> Century  
 Date Acquired 1979  
 Department Asian Art  
 Medium Colors on gilded silk  
 Dimensions 69 7/8 x 145 1/4 in. (177.5 x 369.0 cm)  
 Credit Founders Society Purchase with funds from the Gerald W. Chamberlin Foundation, Inc., Mr. and Mrs. Charles M. Endicott, Mrs. Howard J. Stoddard, Mr. Howard P. Stoddard and Mr. and Mrs. Stanford C. Stoddard  
[http://www.dia.org/user\\_area/comping/79.28.1-S1.jpg](http://www.dia.org/user_area/comping/79.28.1-S1.jpg)

***The First Poem on the Red Cliff*****Wen Zhengming**

Date 1558  
 Date Acquired 1976  
 Department Asian Art  
 Medium Ink on paper  
 Dimensions Image: 55 3/8 x 13 in. (140.7 x 33.0 cm) Overall scroll including hanging fabric and bottom roller: 95 5/8 x 23 1/4 in. (242.9 x 59.1 cm)  
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund  
[http://www.dia.org/user\\_area/comping/76.3.jpg](http://www.dia.org/user_area/comping/76.3.jpg)

***Folio from the Great Mongol Shahnama: Ardashir Battles Bahman, Son of Ardavan*****NA**

Date 1335  
 Date Acquired 1935  
 Department Islamic Art  
 Medium Ink, colors and gold on paper  
 Dimensions Sheet: 23 1/4 x 15 1/4 in. (59.1 x 38.7 cm) Image size: 6 3/4 x 11 1/2 in. (17.1 x 29.2 cm)  
 Credit Founders Society Purchase, Edsel B. Ford Fund  
[http://www.dia.org/user\\_area/comping/35.54-D1.jpg](http://www.dia.org/user_area/comping/35.54-D1.jpg)

***Snake-Dragon, Symbol of Marduk, The Patron God of Babylon Panel From the Ishtar Gate*****NA**

Date 604/562 BC  
 Date Acquired 1931  
 Department Ancient Near Eastern Art  
 Medium Terracotta glazed and molded bricks  
 Dimensions 45 1/2 x 65 3/4 in. (115.6 x 167.0 cm)  
 Credit Founders Society Purchase, General Membership Fund  
[http://www.dia.org/user\\_area/comping/31.25-S1.jpg](http://www.dia.org/user_area/comping/31.25-S1.jpg)

***Full Moon Jar*****NA**

Date Early 17<sup>th</sup> Century  
 Date Acquired 1984  
 Department Asian Art  
 Medium Porcelain with glaze  
 Dimensions 14 1/2 x 14 1/2 in. (36.8 x 36.8 cm)  
 Credit Founders Society Purchase, G. Albert Lyon Fund and L.A. Young Fund, with additional funds from Mrs. George Endicott and Mr. and Mrs. Charles M. Endicott  
[http://www.dia.org/user\\_area/comping/1984.2.jpg](http://www.dia.org/user_area/comping/1984.2.jpg)

***Gudea of Lagash*****NA**

Date 2141/2122 BC  
 Date Acquired 1982  
 Department Ancient Near Eastern Art  
 Medium Paragonite  
 Dimensions 15 1/2 x 5 1/4 x 2 1/2 in. (39.37 x 13.34 x 6.35 cm)  
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund  
[http://www.dia.org/user\\_area/comping/82.64.jpg](http://www.dia.org/user_area/comping/82.64.jpg)

***Head of Buddha*****NA**

Date 9<sup>th</sup> Century  
 Date Acquired 1988  
 Department Asian Art  
 Medium Cast iron  
 Dimensions 22 1/2 x 16 1/2 x 15 1/2 in. (57.0 x 42.0 x 39.5 cm)  
 Credit Founders Society Purchase with funds from an anonymous bequest, the Joseph H. Boyer Memorial Fund, Macauley Fund, K. T. Keller Fund, G. Albert Lyon Foundation Fund, L. A. Young Fund, funds from an anonymous donor, Michigan Bell an Ameritech Company, Dr. and Mrs. Chan Kee Park, Simeon H. Stoddard, Mrs. Charles M. Endicott, an anonymous donor, Lee and Tina Hills, Dr. and Mrs. Kyung Soo Kim, Dr. and Mrs. Byung Soon Lee, Detroit Edison Foundation, Mr. and Mrs. Theodore Souris, Mr. and Mrs. Karel Bass, the Mr. and Mrs. Walter Buhl Ford II Fund, Dr. and Mrs. John Balian, Mr. and Mrs. Phillip L. Bittker, Gerald W. Chamberlin Foundation, Inc., Hilda R. Ettenheimer, Mr. and Mrs. Oscar Feldman, Thomas G. Jordan, Mr. and Mrs. Alan M. Kiriluk, Larson Family Foundation, Dr. and Mrs. Kyung Woong Moon, Mr. and Mrs. Morton L. Scholnick, Alan and Marianne Schwartz, The Stroh Foundation, Mr. and Mrs. Robert S. Taubman, Mrs. Charles C. Andrews, Mrs. George M. Endicott, Howard and Marion Gifford, Dr. and Mrs. Reginald Harnett, Dr. and Mrs. Kim K. Lie, Hon. and Mrs. Joseph M. Impastato, Mr. and Mrs. Peter W. Stroh, and other contributors

[http://www.dia.org/user\\_area/comping/1988.1.jpg](http://www.dia.org/user_area/comping/1988.1.jpg)

***Jewel Box Inscribed "Amir Bukhara"*****NA**

Date 1909  
 Date Acquired 1974  
 Department Islamic Art  
 Medium White-gold, copper, gold, niello, enamel, rubies, diamonds, lead crystal, velvet textile  
 Dimensions 9 x 16 x 11 3/8 in. (22.9 x 40.6 x 28.9 cm) Storage box: 10 3/8 x 17 3/4 x 13  
 Credit Gift of Mr. and Mrs. Lester F. Ruwe

[http://www.dia.org/user\\_area/comping/F74.21.jpg](http://www.dia.org/user_area/comping/F74.21.jpg)

***Manuscript of the "Perfection of Transcendent Wisdom in Eight Thousand Verese" Text*****NA**

Date 12<sup>th</sup> Century  
 Date Acquired 1927  
 Department Asian Art  
 Medium Ink and colors on palm leaves and wood  
 Dimensions 2 1/4 x 18 1/2 in. (5.7 x 47.0 cm)  
 Credit Gift of P. Jackson Higgs

[http://www.dia.org/user\\_area/comping/27.586.126b-d1.jpg](http://www.dia.org/user_area/comping/27.586.126b-d1.jpg)

***Noh Theater Robe, Surihaku Type*****NA**

Date 18<sup>th</sup> Century  
 Date Acquired 1983  
 Department Asian Art  
 Medium Gold and silver foil, silk  
 Dimensions Height x width from sleeve to sleeve: 50 7/8 x 48 1/4 in. (129.2 x 122.6 cm)  
 Credit Founders Society Purchase, Acquisitions Fund  
[http://www.dia.org/user\\_area/comping/1983.3.jpg](http://www.dia.org/user_area/comping/1983.3.jpg)

***Parvati*****NA**

Date 13<sup>th</sup> Century  
 Date Acquired 1941  
 Department Asian Art  
 Medium Bronze  
 Dimensions Object: 40 3/4 x 15 3/4 x 14 1/4 in. (103.5 x 40.0 x 36.2 cm)  
 Credit Founders Society Purchase, Sarah Bacon Hill Fund  
[http://www.dia.org/user\\_area/comping/41.81.jpg](http://www.dia.org/user_area/comping/41.81.jpg)

***Pillow*****NA**

Date Late 12<sup>th</sup> Century  
 Date Acquired 1980  
 Department Asian Art  
 Medium Stoneware with slip and celadon glaze  
 Dimensions 4 3/4 x 9 1/2 x 3 in. (12.0 x 24.1 x 7.6 cm)  
 Credit Founders Society Purchase, New Endowment Fund and Benson and Edith Ford Fund  
[http://www.dia.org/user\\_area/comping/80.39.jpg](http://www.dia.org/user_area/comping/80.39.jpg)

***Qur'an Folio*****NA**

Date 1450/1500  
 Date Acquired 1994  
 Department Islamic Art  
 Medium Ink, colors and gold on paper  
 Dimensions 14 x 10 1/4 in.  
 Credit Founders Society Purchase with funds from Mrs. Charles C. Andrews, Charles F. and Lynn D. Clippert, Mr. and Mrs. Conrad J. Clippert, Mr. and Mrs. George H. Clippert, Carolyn C. Davison, Edith H. Dempsey, Carolyn M. Donald, Charles R. Moon and Jacqueline M. Flayer, Mrs. Gaylord W. Gillis, Jr., Erwin H. Haass, Frederick E. Haass, Mr. and Mrs. Robert L. Hicks, Mr. and Mr. William H. Juchartz, Elizabeth F. Lyon, Mr. and Mrs. Lorne S. MacDonald, Mrs. George R. McMullen, Mr. and Mrs. W. James Moore, Helen Kirk Wright, the Ancient Art General Fund, and the Antiquaries, in memory of Hermine Clippert  
[http://www.dia.org/user\\_area/comping/1994.97.jpg](http://www.dia.org/user_area/comping/1994.97.jpg)

***Achaemenid Persian Spearman***

**NA**

Date 5<sup>th</sup> Century BC  
Date Acquired 1978  
Department Ancient Near Eastern Art  
Medium Limestone  
Dimensions 10 3/8 x 11 5/8 in. (26.4 x 29.5 cm)  
Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund  
[http://www.dia.org/user\\_area/comping/78.47.jpg](http://www.dia.org/user_area/comping/78.47.jpg)

# Appendix

## Christie's Appraisal

## 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)

## Summary

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Phase 1	Fair Market Value Range	# of Objects
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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## 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	<p>1. <b>GUSTAVE COURBET (1819-1877)</b></p> <p><i>Femme nue dormant pres d'un ruisseau</i> signed 'G. Courbet' (lower left) oil on canvas 32 x 25 1/2 in. Painted in 1845</p> <p><b>LITERATURE:</b> R. Fernier, <i>La vie et l'oeuvre de Gustave Courbet, Catalogue raisonné</i>, 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)</p>	<b>\$2,000,000-3,000,000</b>
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## Phase 1

## 20th Century Decorative Art &amp; Design

2008.5	2. <b>GEORGES DE FEURE (1868-1943)</b> <i>A VASE, 1903</i> glazed porcelain, executed by Gerard, Dufraisseix and Abbot 9 1/2 in. high	<b>\$3,000-7,000</b>
26.404	3. <b>SIMON GATE (1916-1945)</b> <i>A VASE, 1925</i> clear and frosted glass 12 1/4 in. high; 51 3/4 in. wide; 81 7/8 in. deep	<b>\$500-2,000</b>
1994.78.A-E	4. <b>GREENE &amp; GREENE</b> <i>A DINING TABLE WITH FOUR TABLE LEAVES FOR THE BLACKER HOUSE, 1907/1909</i> mahogany, ebony, with copper, pewter and mother-of-pearl inlay, executed by John and Peter Hall 29 3/4 in. high	<b>\$200,000-400,000</b>
2007.145	5. <b>CHARLES RENNIE MACKINTOSH (1868-1928)</b> <i>A CHAIR FOR THE ARGYLE STREET TEA ROOMS, CIRCA 1897</i> oak, with reproduction horsehair seat 54 in. high	<b>\$200,000-400,000</b>
1993.24	6. <b>C.F.A. VOYSEY (1857-1941)</b> <i>AN ARM CHAIR, 1902</i> oak, rush seat 39 7/8 in. high	<b>\$7,000-15,000</b>

(5)

Phase 1

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## African &amp; Oceanic Art

- 25.183.A, B      7.      **A KNIFE CASE, PROBABLY KONGO-PORTUGUESE**      **\$700,000-1,200,000**  
ANGOLA/DEMOCRATIC REPUBLIC OF CONGO, 16TH-18TH CENTURY  
ivory  
10 in. high  
  
(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**      **\$150,000-400,000**  
NIGERIA, CIRCA 19TH CENTURY (LATE PERIOD)  
copper alloy (bronze), cast  
21 in. high  
  
(Not seen in person; appraised from photographs)

## Phase 1

## American Art

- 44.165      9.      **WASHINGTON ALLSTON (1779-1843)**      **\$200,000-500,000**
- The Flight of Florimell*  
oil on canvas  
36 x 28 in.  
Painted in 1819
- 16.5      10.      **WILLIAM MERRITT CHASE (1849-1916)**      **\$400,000-700,000**
- 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
- 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).
- 29.260      11.      **WILLIAM MERRITT CHASE (1849-1916)**      **\$1,000,000-3,000,000**
- 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
- LITERATURE:**  
R.G. Pisano, *William Merritt Chase: Portraits in Oil*, Vol. 2, New Haven, Connecticut, 2006, p. 9, no. OP. 23 (illustrated).



## Phase 1

## American Art

30.296	<p>12.</p> <p><b>THOMAS COWPERTHWAIT EAKINS (1844-1916)</b></p> <p><i>Dr. Horatio C. Wood</i> signed 'Eakins' (lower right) oil on canvas 64 x 50 in. Painted in 1886</p> <p><b>LITERATURE:</b> L. Goodrich, <i>Thomas Eakins: His Life and Work</i>, New York, 1933, p. 181, no. 239.</p>	<b>\$1,500,000-3,500,000</b>
30.322	<p>13.</p> <p><b>WILLIAM JAMES GLACKENS (1870-1938)</b></p> <p><i>The Promenade</i> oil on canvas 32 x 25 3/4 in. Painted in 1927</p>	<b>\$300,000-700,000</b>
11.5	<p>14.</p> <p><b>CHILDE HASSAM (1859-1935)</b></p> <p><i>Place Centrale and Fort Cabanas, Havana</i> signed and dated 'Childe Hassam / Havana 1895' (lower right) oil on canvas 21 1/4 x 26 1/4 in. Painted in 1895</p> <p>(Assumes that the recognized authority on the artist would confirm attribution)</p>	<b>\$400,000-700,000</b>

## Phase 1

## American Art

19.148	<p>15.  <b>ROBERT HENRI (1865-1929)</b>  <i>The Young Girl</i>  signed 'Robert Henri' (lower left)  oil on canvas  41 x 33 in.  Painted in 1915</p>	<b>\$500,000-1,000,000</b>
19.149	<p>16.  <b>ROBERT HENRI (1865-1929)</b>  <i>The Beach Hat</i>  signed 'Robert Henri' (lower left)  oil on canvas  24 x 20 in.  Painted in 1914</p>	<b>\$400,000-800,000</b>
19.150	<p>17.  <b>ROBERT HENRI (1865-1929)</b>  <i>Boy with a Plaid Scarf</i>  signed 'Robert Henri' (lower right)  oil on canvas  24 x 20 in.  Painted in 1916</p>	<b>\$400,000-700,000</b>
14.5	<p>18.  <b>JONAS LIE (1880-1940)</b>  <i>Culebra Cut</i>  signed 'Jonas Lie' (lower left)  oil on canvas  50 x 60 in.  Painted in 1913</p>	<b>\$300,000-600,000</b>

## Phase 1

## American Art

25.6	<p>19.  <b>GEORGE BENJAMIN LUKS (1867-1933)</b>  <i>Three Top Sergeants</i>  signed 'George Luks' (lower right)  oil on canvas  30 x 36 in.  Painted in 1925</p>	<b>\$800,000-2,000,000</b>
2001.36	<p>20.  <b>SEVERIN ROESEN (1815-1872)</b>  <i>Flowers</i>  signed 'S. Roesen' (lower left)  oil on canvas  35 3/4 x 28 1/2 in. (oval)  Painted <i>circa</i> 1865</p>	<b>\$250,000-500,000</b>
1993.18	<p>21.  <b>JOHN SINGER SARGENT (1856-1925)</b>  <i>Mosquito Nets</i>  oil on canvas  22 1/2 x 28 1/4 in.  Painted in 1908</p> <p>(Assumes that the recognized authority on the artist  would confirm attribution)</p>	<b>\$4,500,000-8,000,000</b>

## Phase 1

## American Art

- 21.72      22.      **JOHN SINGER SARGENT (1856-1925)**      **\$1,200,000-3,000,000**
- 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
- 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).
- 26.89      23.      **THOMAS SULLY (1783-1872)**      **\$25,000-50,000**
- Dr. Edward Hudson*  
oil on canvas  
30 x 25 in.  
Painted in 1810
- 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)**      **\$30,000-80,000**
- Mrs. Edward Hudson*  
oil on canvas  
30 x 25 in.  
Painted in 1814
- 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

	25.	
29.259	<b>ALEXANDER HELWIG WYANT (1836-1892)</b>	<b>\$15,000-40,000</b>
	<i>Summer Landscape</i>	
	signed 'A.H. Wyant' (lower right)	
	oil on canvas	
	20 x 29 in.	
	Executed in 1889	

## Phase 1

## American Furniture &amp; Decorative Arts

27.573	26. <b>AN ASH, HICKORY AND RUSH ARM CHAIR</b> MASSACHUSETTS, 1640-1660 42 1/2 in. high	<b>\$15,000-30,000</b>
28.141	27. <b>A RED MAPLE GATELEG TABLE</b> CIRCA 1700 27 5/8 in. high; 53 1/2 in. wide; 45 1/2 in. deep	<b>\$20,000-40,000</b>
29.250	28. <b>A MAPLE, HICKORY AND RUSH ARM CHAIR</b> WILLIAM SAVERY, CIRCA 1750 46 in. high	<b>\$20,000-40,000</b>
29.252	29. <b>A WOOD FRAMED MIRROR</b> JOHN E. ELLIOT, CIRCA 1765 62 7/8 in. high	<b>\$5,000-10,000</b>
47.82	30. <b>A PINE AND BRASS TAUNTON CHEST</b> ROBERT CROSMAN, CIRCA 1736 31 1/4 in. high; 35 3/4 in. wide; 17 1/2 in. deep	<b>\$50,000-80,000</b>
1994.3.AB	31. <b>A GILT-BRONZE, MARBLE, AND WHEELCUT OVERLAID LEAD GLASS LAMP WITH SHADE</b> BOSTON & SANDWICH GLASS COMPANY, CIRCA 1865 38 3/4 in. high	<b>\$8,000-12,000</b>

## Phase 1

## American Furniture &amp; Decorative Arts

1994.94.1A, B, 1994.94.2	<p>32.</p> <p><b>A PRESSED LEAD GLASS JEWEL CASKET</b></p> <p>BOSTON &amp; SANDWICH GLASS COMPANY, 1826-1888</p> <p>5 3/4 in. high</p> <p>Together with a pressed glass underplate, Boston &amp; Sandwich Glass Company, 1835-1840</p> <p>8 3/8 in. wide</p>	<b>\$1,000-3,000</b>
	(2)	
1996.13	<p>33.</p> <p><b>A PRESSED LEAD GLASS LACY COMPOTE</b></p> <p>BOSTON &amp; SANDWICH GLASS COMPANY, 1835-1840</p> <p>7 5/8 in. high</p>	<b>\$1,000-3,000</b>

## Phase 1

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### American Indian Art

47.397.A-G	<p>34.</p> <p><b>A CARVED WOOD HOUSE PANEL IN THE FORM OF A DOUBLE-HEADED SERPENT</b></p> <p>DICK PRICE, BRITISH COLUMBIA, CIRCA 1927</p> <p>46 in. high</p> <p>(7)</p>	<b>\$100,000-150,000</b>
51.9	<p>35.</p> <p><b>A WOODEN BOWL IN THE FORM OF A BEAVER</b></p> <p>OJIBWA, LATE 18TH CENTURY</p> <p>6 1/2 in. high</p>	<b>\$200,000-350,000</b>



## Phase 1

## Antiquities

24.11	<p>36.</p> <p><b>A CORINTHIAN BLACK-FIGURED ALABASTRON</b></p> <p>CIRCA 590-570 B.C.</p> <p>8 3/4 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	<b>\$8,500-15,000</b>
24.12	<p>37.</p> <p><b>A CORINTHIAN BLACK-FIGURED ARYBALLOS</b></p> <p>ATTRIBUTED TO THE PAINTER OF THE LOWERING BULLS, CIRCA 600 B.C.</p> <p>4 3/16 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	<b>\$7,500-12,000</b>
24.13	<p>38.</p> <p><b>AN ATTIC RED-FIGURED STAMNOS DEPICTING APHRODITE, HERA AND HERMES</b></p> <p>ATTRIBUTED TO THE TYSKIEWICZ PAINTER, CIRCA 480-470 B.C.</p> <p>14 3/4 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	<b>\$80,000-150,000</b>

## Phase 1

## Antiquities

24.98	<p>39.</p> <p><b>AN EGYPTIAN LIMESTONE RELIEF WITH MOURNERS AND FUNERAL MEATS</b>  NEW KINGDOM, LATE 18TH DYNASTY, CIRCA 1340 B.C.  21 in. high; 10 3/4 in. wide; 2 3/8 in. deep</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	<b>\$75,000–200,000</b>
24.113	<p>40.</p> <p><b>A GREEK MARBLE DRAPED FEMALE FIGURE</b>  HELLENISTIC PERIOD, CIRCA 2ND/1ST CENTURY B.C.  71 in. high; 26 in. wide; 19 1/2 in. deep</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	<b>\$200,000–650,000</b>
24.120	<p>41.</p> <p><b>AN ATTIC RED-FIGURED COLUMN-KRATER</b>  ATTRIBUTED TO THE LENINGRAD PAINTER, CIRCA 5TH CENTURY B.C.  15 5/8 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	<b>\$40,000–100,000</b>
24.127	<p>42.</p> <p><b>AN ATTIC BLACK-FIGURED AMPHORA</b>  ATTRIBUTED TO THE CIRCLE OF THE SWING PAINTER, CIRCA 540–520 B.C.  13 7/16 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	<b>\$40,000–90,000</b>

## Phase 1

## Antiquities

24.143	<p>43.</p> <p><b>AN APULIAN RED-FIGURED BELL-KRATER</b>            ATTRIBUTED TO THE LARGHETTO PAINTER,            CIRCA MID-4TH CENTURY B.C.            12 in. high</p> <p>(Assumes the source of origin and the provenance is such            that the work could be traded freely within the United            States)</p>	<b>\$8,000–20,000</b>
24.147	<p>44.</p> <p><b>A CAMPANIAN RED-FIGURED FISH-PLATE</b>            ATTRIBUTED TO THE DOTTED STRIPE            GROUP, CIRCA 340–330 B.C.            12 3/8 in. diameter</p> <p>(Assumes the source of origin and the provenance is such            that the work could be traded freely within the United            States)</p>	<b>\$8,000–20,000</b>
26.122	<p>45.</p> <p><b>A ROMAN MARBLE TORSO OF APOLLO</b>            CIRCA 1ST CENTURY A.D.            58 in. high; 30 in. wide; 21 1/4 in. deep</p> <p>(Assumes the source of origin and the provenance is such            that the work could be traded freely within the United            States)</p>	<b>\$800,000–2,500,000</b>
26.138	<p>46.</p> <p><b>A ROMAN MARBLE SARCOPHAGUS</b>            CIRCA 3RD CENTURY A.D.            25 1/2 in. high; 85 1/2 in. wide; 29 in. deep</p> <p>(Assumes the source of origin and the provenance is such            that the work could be traded freely within the United            States)</p>	<b>\$60,000–150,000</b>

## Phase 1

## Antiquities

26.152	<p>47.</p> <p><b>A BYZANTINE TERRACOTTA ROUNDEL WITH THE ADORATION OF KINGS</b></p> <p>CIRCA 8TH CENTURY-12TH CENTURY A.D.</p> <p>1 5/8 in. diameter</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	<b>\$500-2,000</b>
26.154	<p>48.</p> <p><b>A BYZANTINE TIN-LEAD AMPULLA</b></p> <p>PALESTINE, CIRCA 6TH CENTURY A.D.</p> <p>2 7/16 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	<b>\$3,000-8,000</b>
26.255	<p>49.</p> <p><b>A VILLANOVAN BRONZE PIN</b></p> <p>CIRCA 750-700 B.C.</p> <p>3 1/8 in. wide</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	<b>\$200-800</b>
27.208	<p>50.</p> <p><b>A ROMAN MARBLE SACROPHAGUS WITH WINGED VICTORIAS HOLDING A PLAQUE</b></p> <p>CIRCA MID-2ND CENTURY A.D.</p> <p>27 1/2 in. high; 74 3/8 in. wide; 21 1/2 in. deep (overall)</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	<b>\$80,000-150,000</b>

## Phase 1

## Antiquities

27.274A, B	<p>51.</p> <p><b>A PAIR OF ROMAN GOLD EARRINGS</b></p> <p>CIRCA 3RD CENTURY A.D.</p> <p>1 3/4 in. long</p>	<b>\$2,500-7,000</b>
	<p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	
27.275A, B	<p>52.</p> <p><b>A PAIR OF ROMAN GOLD EARRINGS</b></p> <p>CIRCA 3RD CENTURY A.D.</p> <p>2 3/8 in. long</p>	<b>\$3,000-10,000</b>
	<p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	
27.281	<p>53.</p> <p><b>AN ETRUSCAN BLACK-FIGURED AMPHORA</b></p> <p>ATTRIBUTED TO THE MICALI PAINTER, CIRCA 510-500 B.C.</p> <p>17 7/8 in. high</p>	<b>\$30,000-80,000</b>
	<p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	
30.371	<p>54.</p> <p><b>AN EGYPTIAN CARVED AND PAINTED LIMESTONE RELIEF OF PEASANTS DRIVING CATTLE AND FISHING</b></p> <p>OLD KINGDOM, 5TH DYNASTY, 2465-2323 B.C.</p> <p>18 1/2 in. high; 27 in. wide; 2 in. deep (left section)</p> <p>18 in. high; 32 in. wide; 2 in. deep (right section)</p>	<b>\$150,000-300,000</b>
	<p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	

## Phase 1

## Antiquities

30.373	<p>55.</p> <p><b>AN EGYPTIAN FAIENCE SCARAB</b></p> <p>NEW KINGDOM, 18TH DYNASTY, REIGN OF AMENHOTEP III, 1391-1353 B.C.</p> <p>1 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	<b>\$30,000-75,000</b>
30.452	<p>56.</p> <p><b>AN IRANIAN POTTERY VASE</b></p> <p>CIRCA 2000-1500 B.C.</p> <p>4 7/8 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	<b>\$1,200-3,000</b>
40.47	<p>57.</p> <p><b>AN EGYPTIAN BLACK STONE PORTRAIT HEAD OF A MAN</b></p> <p>PTOLEMAIC PERIOD, CIRCA 250 B.C.</p> <p>7 3/4 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	<b>\$200,000-600,000</b>
40.48	<p>58.</p> <p><b>AN EGYPTIAN BLACK STONE PORTRAIT HEAD OF A MAN</b></p> <p>PTOLEMAIC PERIOD, CIRCA 200-150 B.C.</p> <p>3 1/2 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	<b>\$350,000-800,000</b>

## Phase 1

## Antiquities

40.49	<p>59.</p> <p><b>AN EGYPTIAN GLAZED POTTERY AMPHORA</b></p> <p>ROMAN PERIOD, CIRCA 1ST/2ND CENTURY A.D.</p> <p>9 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	<b>\$20,000–65,000</b>
45.120	<p>60.</p> <p><b>A ROMAN BRONZE BULL</b></p> <p>CIRCA LATE 1ST CENTURY B.C.-EARLY 1ST CENTURY A.D.</p> <p>6 13/16 in. high; 6 1/2 in. wide; 3 5/16 in. deep</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	<b>\$25,000–60,000</b>
46.260	<p>61.</p> <p><b>AN ETRUSCAN BRONZE RIDER</b></p> <p>CIRCA LATE 5TH CENTURY B.C.</p> <p>10 7/8 in. high; 4 1/8 in. wide; 4 5/8 in. deep</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	<b>\$50,000–120,000</b>

## Phase 1

## Architectural Elements

22.29	<p>62.</p> <p><b>A SET OF LOUIS XV WHITE-PAINTED OAK PANELING</b></p> <p>CIRCA 1760-1770 AND LATER</p> <p>Carved overall with scrollwork and foliage, with papier-mâché overdoors and a marble mantelpiece</p>	<b>\$15,000-40,000</b>
22.245	<p>63.</p> <p><b>A CIRCULAR CARVED STONE RELIEF REPRESENTING A FANTASTIC BEAST</b></p> <p>POSSIBLY BYZANTINE, 12TH/13TH CENTURY</p> <p>Within a raised reticulated border</p> <p>14 in. diameter</p>	<b>\$10,000-20,000</b>
22.246	<p>64.</p> <p><b>A CIRCULAR CARVED STONE RELIEF REPRESENTING A PAIR OF DRAGONS</b></p> <p>POSSIBLY BYZANTINE, 12TH/13TH CENTURY</p> <p>The dragons flanking a vase</p> <p>13 in. diameter</p>	<b>\$15,000-30,000</b>
22.247	<p>65.</p> <p><b>A CIRCULAR CARVED MARBLE RELIEF REPRESENTING A PAIR OF BIRDS</b></p> <p>GREEK, 12TH/13TH CENTURY</p> <p>14 in. diameter</p>	<b>\$15,000-30,000</b>
22.248	<p>66.</p> <p><b>A CIRCULAR CARVED STONE RELIEF REPRESENTING A LION ATTACKING A DEER</b></p> <p>POSSIBLY BYZANTINE, 12TH/13TH CENTURY</p> <p>12 1/2 in. diameter</p>	<b>\$10,000-20,000</b>



## Phase 1

## Architectural Elements

22.249	<p>67.</p> <p><b>A CIRCULAR CARVED STONE RELIEF REPRESENTING A LION PASSANT</b></p> <p>POSSIBLY 12TH/13TH CENTURY</p> <p>The lion with its front left paw raised</p> <p>15 in. diameter</p>	<b>\$12,000–20,000</b>
22.254.1–.8	<p>68.</p> <p><b>A GROUP OF EIGHT CARVED OAK CORBELS</b></p> <p>NORTH EUROPEAN, 15TH CENTURY</p> <p>Carved as animals and figures holding shields</p> <p>14 in. high; 28 in. wide</p> <p>(8)</p>	<b>\$80,000–150,000</b>
25.155	<p>69.</p> <p><b>A CARVED MARBLE RELIEF OF AN ANIMAL</b></p> <p>POSSIBLY NORTH EUROPEAN, LATE 19TH/EARLY 20TH CENTURY</p> <p>Depicting a creature with a lion's head and arms</p> <p>21 1/4 in. high; 38 1/4 in. wide</p>	<b>\$18,000–40,000</b>
25.156	<p>70.</p> <p><b>A CARVED STONE RELIEF OF THE MARTELLI FAMILY COAT-OF-ARMS</b></p> <p>CIRCLE OF DONATELLO, FLORENCE, MID-15TH CENTURY</p> <p>Representing a griffin, possibly altered in size</p> <p>43 in. high</p>	<b>\$20,000–50,000</b>
25.161	<p>71.</p> <p><b>A CARVED RECTANGULAR MARBLE RELIEF REPRESENTING A CANDELABRUM</b></p> <p>NAPLES, CIRCA 1510–1530</p> <p>Representing a scrolling two-branch candelabrum filled with fruit and centered by a male mask</p> <p>19 1/4 in. high; 24 1/8 in. wide</p>	<b>\$20,000–40,000</b>

## Phase 1

## Architectural Elements

26.142	<p>72.</p> <p><b>A CARVED STONE ROUNDEL OF CHRIST AND THE SYMBOLS OF THE FOUR EVANGELISTS</b></p> <p>ITALIAN, POSSIBLY 12TH CENTURY</p> <p>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</p> <p>20 in. high; 39 1/4 in. wide</p>	<b>\$50,000-90,000</b>
26.143	<p>73.</p> <p><b>A CIRCULAR CARVED STONE RELIEF OF THE COAT-OF-ARMS OF POPE LEO X, OF THE DEPUTY APOSTOLIC LEGATE IN BOLOGNA, ARCHBISHOP ALTOBELLO AVEROLDI OF BRISIGHELLA AND OF THE TOWN OF BOLOGNA</b></p> <p>FLORENCE, CIRCA 1515</p> <p>27 1/2 in. diameter</p>	<b>\$18,000-30,000</b>
26.148	<p>74.</p> <p><b>A FRAGMENTARY CARVED MARBLE RELIEF</b></p> <p>8TH CENTURY/9TH CENTURY</p> <p>Representing a bird perched on scrollwork</p> <p>12 in. high; 32 in. wide</p>	<b>\$10,000-25,000</b>
26.155	<p>75.</p> <p><b>A RECTANGULAR CARVED MARBLE RELIEF OF THE COAT-OF-ARMS OF THE NEAPOLITAN BRANCH OF THE ANTINORI FAMILY</b></p> <p>NAPLES, MID-15TH CENTURY</p> <p>The coat-of-arms surmounted by an angel</p> <p>25 1/2 in. high; 20 in. wide</p>	<b>\$18,000-35,000</b>

## Phase 1

## Architectural Elements

26.156	<p>76.</p> <p><b>A CIRCULAR CARVED MARBLE RELIEF OF A BIRD ATTACKING A RABBIT</b></p> <p>GREEK, 12TH/13TH CENTURY</p> <p>The bird standing on the rabbit</p> <p>14 in. diameter</p>	<b>\$10,000-20,000</b>
26.157	<p>77.</p> <p><b>A FRAGMENTARY CARVED STONE RELIEF OF A BIRD</b></p> <p>POSSIBLY BYZANTINE, 12TH/13TH CENTURY</p> <p>The bird with its head bowed to the left</p> <p>8 in. high; 11 1/2 in. wide</p>	<b>\$5,000-9,000</b>
26.170	<p>78.</p> <p><b>AN ITALIAN MARBLE CIBORIUM FRAGMENT</b></p> <p>CIRCA 8TH/9TH CENTURY A.D.</p> <p>With a bird, flower and geometric border</p> <p>25 1/4 in. high; 20 1/4 in. wide</p>	<b>\$10,000-18,000</b>
26.177	<p>79.</p> <p><b>A FRAGMENTARY CARVED MARBLE RECTANGULAR RELIEF FRAGMENT</b></p> <p>LATE 19TH/EARLY 20TH CENTURY</p> <p>Carved overall with scrollwork and crosses</p> <p>23 1/2 x 44 1/2 in. (overall)</p>	<b>\$800-1,500</b>
26.183	<p>80.</p> <p><b>A CARVED MARBLE RELIEF OF A COAT-OF-ARMS</b></p> <p>NORTH ITALIAN, 15TH CENTURY</p> <p>Representing a heron grasping a branch, flanked by trailing ribbons</p> <p>20 3/4 in. high; 15 3/4 in. wide</p>	<b>\$12,000-35,000</b>

## Phase 1

## Architectural Elements

26.187	<p>81.</p> <p><b>A CIRCULAR CARVED MARBLE RELIEF OF A BIRD ATTACKING A RABBIT</b></p> <p>GREEK, 12TH/13TH CENTURY</p> <p>The bird's head bowed to the right</p> <p>14 1/2 in. diameter</p>	<b>\$10,000-20,000</b>
26.188	<p>82.</p> <p><b>A CIRCULAR CARVED STONE RELIEF OF A BIRD ATTACKING A RABBIT</b></p> <p>POSSIBLY GREEK, 12TH/13TH CENTURY</p> <p>The rabbit's head turned in to the left</p> <p>13 1/2 in. diameter</p>	<b>\$10,000-20,000</b>
26.189	<p>83.</p> <p><b>A CIRCULAR CARVED STONE RELIEF OF TWO BIRDS FLANKING A TREE</b></p> <p>12TH CENTURY</p> <p>The tails of the two birds meeting at the base of the tree</p> <p>13 1/2 in. diameter</p>	<b>\$8,000-20,000</b>
26.190	<p>84.</p> <p><b>A CIRCULAR CARVED STONE RELIEF OF A PAIR OF BIRDS</b></p> <p>12TH/13TH CENTURY</p> <p>The central tree with two blossoms at its top</p> <p>14 1/4 in. diameter</p>	<b>\$8,000-20,000</b>
26.191	<p>85.</p> <p><b>A CIRCULAR CARVED MARBLE RELIEF OF A BIRD ATTACKING A RABBIT</b></p> <p>GREEK, 12TH/13TH CENTURY</p> <p>The bird's head bowed to the left over the recumbent rabbit</p> <p>11 1/2 in. diameter</p>	<b>\$6,000-12,000</b>

## Phase 1

## Architectural Elements

26.192	<p>86.</p> <p><b>A CIRCULAR CARVED MARBLE RELIEF OF A BIRD ATTACKING A RABBIT</b></p> <p>GREEK, 12TH/13TH CENTURY</p> <p>Within a raised reticulated border, the rabbit with its head up-turned</p> <p>11 in. diameter</p>	<b>\$15,000-30,000</b>
26.193	<p>87.</p> <p><b>A CIRCULAR CARVED MARBLE RELIEF OF TWO LIONS IN COMBAT</b></p> <p>POSSIBLY GREEK, 12TH/13TH CENTURY</p> <p>13 1/2 in. diameter</p>	<b>\$18,000-35,000</b>
26.194	<p>88.</p> <p><b>A CIRCULAR CARVED MARBLE RELIEF OF A HORSEMAN FIGHTING A LION</b></p> <p>GREEK, 12TH/13TH CENTURY</p> <p>The horse rearing and the lion standing on his rear paws</p> <p>17 in. diameter</p>	<b>\$10,000-20,000</b>
26.195	<p>89.</p> <p><b>A CIRCULAR CARVED MARBLE RELIEF OF CHRIST</b></p> <p>LATE 19TH/EARLY 20TH CENTURY</p> <p>17 in. diameter</p>	<b>\$1,000-3,000</b>
26.196	<p>90.</p> <p><b>A CIRCULAR CARVED MARBLE RELIEF OF A FOX ATTACKING A SHEEP</b></p> <p>GREEK, 12TH/13TH CENTURY</p> <p>The fox with a textured coat</p> <p>13 3/4 in. diameter</p>	<b>\$8,000-18,000</b>

## Phase 1

## Architectural Elements

26.197	<p>91.</p> <p><b>A CIRCULAR CARVED STONE RELIEF OF THE AGNUS DEI</b></p> <p>POSSIBLY NORTH ITALIAN, 14TH CENTURY</p> <p>The striding lamb supporting a furling banner</p> <p>14 in. diameter</p>	<b>\$8,000-20,000</b>
26.200	<p>92.</p> <p><b>A CIRCULAR CARVED STONE RELIEF OF A LION ATTACKING A RABBIT</b></p> <p>POSSIBLY GREEK, 12TH/13TH CENTURY</p> <p>The feline animal with its head bowed to the right, lower half later</p> <p>13 3/4 in. diameter</p>	<b>\$5,000-9,000</b>
26.201	<p>93.</p> <p><b>A CIRCULAR CARVED STONE RELIEF OF TWO ANIMALS IN COMBAT</b></p> <p>POSSIBLY GREEK, 12TH/13TH CENTURY</p> <p>The animal on the right rearing, the other in stride</p> <p>12 1/2 in. diameter</p>	<b>\$8,000-18,000</b>
26.202	<p>94.</p> <p><b>A RECTANGULAR CARVED MARBLE RELIEF OF A COAT-OF-ARMS, PROBABLY OF THE CAPITANI DEL BIGALLI</b></p> <p>NORTH ITALIAN, MID-14TH CENTURY</p> <p>The upper register with a four-line inscription above a crest with a striding rooster</p> <p>24 1/2 in. high; 15 in. wide</p>	<b>\$6,000-15,000</b>
26.203	<p>95.</p> <p><b>A RECTANGULAR CARVED MARBLE RELIEF OF THE COAT-OF-ARMS OF FEDERICO DA MONTEFELTRO</b></p> <p>ITALIAN, CIRCA 1444-1465</p> <p>Representing a bird holding a crest, a cross above its left wing</p> <p>25 1/2 in. high; 19 1/4 in. wide</p>	<b>\$18,000-35,000</b>

## Phase 1

## Architectural Elements

26.204	<p>96.</p> <p><b>A RECTANGULAR CARVED SANDSTONE RELIEF OF A COAT-OF-ARMS, PROBABLY OF THE DELLA GHERARDESCA FAMILY</b></p> <p>NORTH ITALIAN, 14TH CENTURY</p> <p>The left half with a griffin, losses</p> <p>17 1/4 in. high; 13 3/4 in. wide</p>	<b>\$4,000-9,000</b>
26.205	<p>97.</p> <p><b>A RECTANGULAR CARVED MARBLE RELIEF OF THE COAT-OF-ARMS OF THE BRANCACCIO IMBRIANI FAMILY</b></p> <p>NORTH ITALIAN, SECOND HALF 15TH CENTURY</p> <p>Centered by a vertical band of birds flanked by two legs with paws, within a raised rectangular border</p> <p>19 3/4 in. high; 14 1/4 in. wide</p>	<b>\$12,000-30,000</b>
26.206	<p>98.</p> <p><b>A RECTANGULAR CARVED SANDSTONE RELIEF OF A COAT-OF-ARMS, PROBABLY OF THE NINI FAMILY</b></p> <p>PROBABLY NORTH ITALIAN, 14TH/15TH CENTURY</p> <p>Representing a rampant lion</p> <p>16 1/2 in. high; 14 1/2 in. wide</p>	<b>\$6,000-12,000</b>
26.207	<p>99.</p> <p><b>A CARVED STONE RELIEF OF A COAT-OF-ARMS, PROBABLY OF THE TAFURI FAMILY</b></p> <p>ITALIAN, PROBABLY 16TH CENTURY</p> <p>The upper register with a lion supporting a ladder beneath the sun</p> <p>18 3/4 in. high; 14 1/2 in. wide</p>	<b>\$5,000-10,000</b>

## Phase 1

## Architectural Elements

26.208	<p>100.</p> <p><b>A CARVED MARBLE RELIEF OF A COAT-OF-ARMS OF THE SWISS LUDER FAMILY AND OF THE LUND FAMILY</b>  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</p>	<b>\$6,000-12,000</b>
26.209	<p>101.</p> <p><b>A CARVED MARBLE RELIEF OF A COAT-OF-ARMS OF THE GAZOLA FAMILY</b>  ITALIAN, MID-17TH CENTURY  With polychrome decoration and gilding, the upper register with three stars  13 3/4 in. high; 13 in. wide</p>	<b>\$6,000-15,000</b>
26.210	<p>102.</p> <p><b>A CARVED MARBLE RELIEF OF A COAT-OF-ARMS, POSSIBLY OF THE MICHAULT DE ST. MARS FAMILY</b>  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</p>	<b>\$6,000-12,000</b>
26.211	<p>103.</p> <p><b>A CARVED STONE RELIEF OF A COAT-OF-ARMS OF THE MEDICI FAMILY</b>  NORTH ITALIAN, LATE 16TH CENTURY  With scrolling sides, of elongated form  20 in. high; 12 1/2 in. wide</p>	<b>\$4,000-10,000</b>



## Phase 1

## Architectural Elements

26.212	<p>104.</p> <p><b>A CARVED MARBLE RELIEF OF A COAT-OF-ARMS OF THE PUCCI DELLE STELLE FAMILY</b></p> <p>ITALIAN, LATE 17TH CENTURY</p> <p>With a central bust of an African man</p> <p>13 1/2 in. high; 11 in. wide</p>	<b>\$7,000-15,000</b>
26.213	<p>105.</p> <p><b>A CARVED MARBLE RELIEF OF A COAT-OF-ARMS OF THE FIASCHI FAMILY</b></p> <p>ITALIAN, FIRST HALF 17TH CENTURY</p> <p>The center with two lions flanking a tower</p> <p>18 3/4 in. high; 13 1/2 in. wide</p>	<b>\$8,000-15,000</b>
26.214	<p>106.</p> <p><b>A CARVED MARBLE RELIEF OF A COAT-OF-ARMS OF THE COURTOT DE CISSEY FAMILY</b></p> <p>POSSIBLY FRENCH, SECOND HALF 16TH CENTURY</p> <p>Centered by a striding unicorn facing to the left</p> <p>15 in. high; 10 1/2 in. wide</p>	<b>\$6,000-15,000</b>
26.215	<p>107.</p> <p><b>A RECTANGULAR CARVED STONE RELIEF OF A COAT-OF-ARMS OF FEDERICO DA MONTEFELTRO</b></p> <p>NORTH ITALIAN, CIRCA 1444-1465</p> <p>Representing an eagle supporting a ribbon-festooned fish</p> <p>26 in. high; 26 in. wide</p>	<b>\$7,000-18,000</b>
26.216	<p>108.</p> <p><b>A CIRCULAR CARVED STONE RELIEF OF THE AGNUS DEI</b></p> <p>POSSIBLY NORTH ITALIAN, 15TH CENTURY</p> <p>In the form of a keystone, the striding lamb looking backwards and supporting a banner</p> <p>22 in. diameter</p>	<b>\$4,000-10,000</b>

## Phase 1

## Architectural Elements

26.217	<p>109.  <b>A CARVED STONE RELIEF OF A COAT-OF-ARMS OF NICCOLO SOTTILE</b>            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</p>	<b>\$10,000-25,000</b>
26.218	<p>110.  <b>A CARVED STONE RELIEF</b>            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</p>	<b>\$1,000-5,000</b>
26.219	<p>111.  <b>A CARVED MARBLE RELIEF OF BIRDS AND LIONS</b>            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</p>	<b>\$10,000-22,000</b>
26.220	<p>112.  <b>A FRAGMENTARY CARVED STONE RELIEF OF ANIMALS</b>            POSSIBLY GREEK, 12TH/13TH CENTURY            Representing three animals separated by balusters            8 in. high; 22 in. wide</p>	<b>\$10,000-20,000</b>
26.221	<p>113.  <b>A CARVED MARBLE RECTANGULAR RELIEF OF A COAT-OF-ARMS, PROBABLY OF THE SUAREZ FAMILY</b>            POSSIBLY SPANISH, MID-16TH CENTURY            With a crowned double-headed eagle supporting a central cartouche            31 in. high; 24 1/2 in. wide</p>	<b>\$10,000-25,000</b>

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### Architectural Elements

26.223	<p>114.</p> <p><b>A CARVED MARBLE WINDOW FRAME</b></p> <p>POSSIBLY VENETIAN, CIRCA 1450</p> <p>The pointed arch frame flanked by columns, the sill associated, restored and elements missing</p> <p>31 in. wide</p>	<b>\$20,000-50,000</b>
26.235	<p>115.</p> <p><b>A CARVED MARBLE LUNETTE</b></p> <p>PROBABLY LATE 11TH CENTURY</p> <p>Of arched form, carved with rows of circles</p> <p>17 1/2 in. high; 30 in. wide</p>	<b>\$10,000-30,000</b>
27.217	<p>116.</p> <p><b>A ROMAN MARBLE MOSAIC PANEL WITH A FISH</b></p> <p>CIRCA 4TH CENTURY A.D.</p> <p>15 in. high; 20 1/2 in. wide</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	<b>\$12,000-30,000</b>
27.218	<p>117.</p> <p><b>A LATE ROMAN MARBLE SARCOPHAGUS FRAGMENT</b></p> <p>CIRCA 4TH CENTURY A.D.</p> <p>16 in. high; 13 1/2 in. wide</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	<b>\$7,000-12,000</b>

## Phase 1

## Architectural Elements

27.220	<p>118.</p> <p><b>A CARVED MARBLE RELIEF OF A COAT-OF-ARMS OF THE PASQUI OR POSSIBLY BERNARDI FAMILY</b></p> <p>ITALIAN, EARLY 17TH CENTURY</p> <p>Surmounted by a mask, the crest with a star in the upper register</p> <p>25 in. high; 14 1/2 in. wide</p>	<b>\$8,000-18,000</b>
27.221	<p>119.</p> <p><b>A CARVED MARBLE RELIEF OF A COAT-OF-ARMS, POSSIBLY OF THE GIOACCHINI FAMILY</b></p> <p>ITALIAN, LATE 16TH/EARLY 17TH CENTURY</p> <p>The crest centered by a profile of a man wearing a turban</p> <p>22 in. high; 11 1/4 in. wide; 4 3/4 in. deep</p>	<b>\$7,000-15,000</b>
27.241	<p>120.</p> <p><b>A TERRACOTTA RELIEF OF A COAT-OF-ARMS OF THE GOVERNOR OF DUREN</b></p> <p>ENGLISH, 16TH CENTURY</p> <p>The crowned crest centered by a striding lion</p> <p>19 1/2 in. high</p>	<b>\$12,000-25,000</b>
27.380	<p>121.</p> <p><b>A FRENCH BRONZE FIGURE OF SAINT GEORGE</b></p> <p>CAST BY SUSSE FRÈRES, AFTER THE MODEL BY DONATELLO, EARLY 20TH CENTURY</p> <p>The base inscribed <i>St. George by Donatello</i>, with Susse Frères foundry inscription</p> <p>approximately 6 ft. high</p>	<b>\$100,000-200,000</b>

## Phase 1

## Architectural Elements

27.381	<p>122.</p> <p><b>A FRENCH BRONZE FIGURE OF A DYING SLAVE</b></p> <p>CAST BY SUSSE FRÈRES, AFTER THE MODEL BY MICHELANGELO, EARLY 20TH CENTURY</p> <p>On a rectangular plinth, the base with Susse Frères foundry inscription</p> <p>approximately 6 ft. high</p>	<b>\$100,000–200,000</b>
27.382	<p>123.</p> <p><b>AN OVER-LIFE-SIZE BRONZE GROUP OF A NYMPH AND EROS</b></p> <p>POSSIBLY FRENCH, AFTER THE MODEL BY PHILIPPE MAGNIER (1647–1715), EARLY 20TH CENTURY</p> <p>The recumbent figure looking away, a putto at her feet blowing a horn</p> <p>51 in. high; 99 in. wide; 45 in. deep</p> <p>(Not seen in person; appraised from photographs)</p>	<b>\$150,000–250,000</b>
27.383	<p>124.</p> <p><b>AN OVER-LIFE-SIZE BRONZE GROUP OF 'LE FLEUVE LA GARONNE'</b></p> <p>POSSIBLY FRENCH, AFTER THE MODEL BY ANTOINE COYSEVOX (1640–1720), EARLY 20TH CENTURY</p> <p>The recumbent figure lying on a basin</p> <p>53 in. high; 99 1/4 in. wide; 44 3/4 in. deep</p> <p>(Not seen in person; appraised from photographs)</p>	<b>\$150,000–250,000</b>

## Phase 1

## Chinese Ceramics &amp; Works of Art

- |        |   |                            |
|--------|---|----------------------------|
| 29.172 | <p>125.</p> <p><b>A LACQUERED AND GILTWOOD FIGURE OF SAKYAMUNI EMERGING FROM THE MOUNTAINS</b></p> <p>YUAN DYNASTY (1279-1368)</p> <p>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</p> <p>11 3/4 in. high</p> | <b>\$500,000-1,000,000</b> |
| 53.169 | <p>126.</p> <p><b>A FINELY CAST BRONZE RITUAL TRIPOD WINE VESSEL (JUE)</b></p> <p>SHANG DYNASTY, ANYANG PHASE, 13TH-11TH CENTURY B.C.</p> <p>The vessel is raised on three blade-shaped legs and is crisply cast in relief on the sides with <i>taotie</i> masks separated by vertical notched bands and reserved on a <i>leiwen</i> 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</p> <p>8 1/2 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>   | <b>\$100,000-300,000</b>   |

## Phase 1

## European Furniture, Sculpture and Decorative Objects

21.182	<p>127.  <b>A POLYCHROME CARVED LIMWOOD          GROUP OF THE MADONNA AND CHILD</b>          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</p> <p>(Assumes analysis of paint would confirm the work is of the period)</p>	<b>\$120,000-250,000</b>
21.194	<p>128.  <b>A POLYCHROME AND PARCEL-GILT          CARVED LIMWOOD FIGURE OF SAINT          CATHERINE</b>          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</p> <p>(Assumes analysis of paint and gilding would confirm the work is of the period)</p>	<b>\$25,000-40,000</b>
21.197	<p>129.  <b>A GILT-METAL ROCK CRYSTAL AND          ENAMEL ALTAR CROSS</b>          SOUTH GERMAN, MID-14TH CENTURY          Decorated with enameled heraldic devices, the base later          29 in. high; 16 in. wide; 7 1/2 in. deep</p>	<b>\$120,000-250,000</b>
22.30	<p>130.  <b>A CARVED LIMESTONE GROUP OF THE          VIRGIN AND CHILD WITH DONOR</b>          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</p>	<b>\$120,000-250,000</b>

## Phase 1

## European Furniture, Sculpture and Decorative Objects

22.205	<p>131.  <b>A POLYCHROME AND PARCEL-GILT  CARVED LINDENWOOD GROUP OF VIRGIN  AND CHILD</b>  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</p> <p>(Assumes analysis of paint would confirm the work is of  the period)</p>	<b>\$30,000-50,000</b>
22.206	<p>132.  <b>A POLYCHROME CARVED STONE FIGURE  OF SAINT BRIDGET OF SWEDEN</b>  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</p>	<b>\$18,000-30,000</b>
22.279	<p>133.  <b>A POLYCHROME CARVED DECORATED  LÜSTERWEIBSCHEN</b>  With an Anna Selbdritt group and stag antlers, the  antlers possibly later  34 in. high</p> <p>(Assumes analysis of paint and gilding would confirm the  work is of the period)</p>	<b>\$22,000-40,000</b>
24.77	<p>134.  <b>A GILT AND SILVERED-BRONZE RELIEF  REPRESENTING THE LAMENTATION</b>  NORTH ITALIAN, CIRCA 1590  With eight figures, before a hill and trees  7 7/8 in. high; 6 in. wide</p>	<b>\$12,000-25,000</b>



## Phase 1

## European Furniture, Sculpture and Decorative Objects

24.78	<p>135.  <b>A GILT-BRONZE RECTANGULAR RELIEF OF THE VIRGIN, CHILD AND INFANT SAINT JOHN THE BAPTIST</b>  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</p>	\$1,500-4,000
24.84	<p>136.  <b>A CIRCULAR GILT-BRONZE PLAQUETTE OF THE PIETA</b>  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</p>	\$1,500-4,000
24.86	<p>137.  <b>A GILT-BRONZE OVAL PLAQUETTE REPRESENTING THE JUDGMENT OF PARIS</b>  VALERIO BELLi, ITALY, SECOND QUARTER 16TH CENTURY  With Venus, Juno and Minerva standing before Paris, the base signed <i>VALE • VIN</i>  2 1/8 in. high; 1 3/4 in. wide</p>	\$2,000-4,000
24.88	<p>138.  <b>A GILT-BRONZE OVAL PLAQUETTE REPRESENTING THREE FIGURES</b>  VALERIO BELLi, ITALY, 1525-1550  Representing a mythological subject, inscribed <i>VALERIUS F.</i>  1 7/8 in. high; 1 1/16 in. wide</p>	\$2,000-4,500

## Phase 1

## European Furniture, Sculpture and Decorative Objects

24.110	<p>139.</p> <p><b>A CARVED MARBLE GROUP OF THE MADONNA AND CHILD</b></p> <p>POSSIBLY BY BONINO DA CAMPIONE, LOMBARDY, MID-15TH CENTURY</p> <p>The Virgin depicted seated with the Child in her lap, Virgin and Child each missing an arm</p> <p>19 1/4 in. high; 10 in. wide; 7 3/4 in. deep</p>	<b>\$70,000-150,000</b>
25.18-.19	<p>140.</p> <p><b>A PAIR OF CARVED OAK FIGURES OF ANGELS</b></p> <p>FLEMISH, CIRCA 1480-1500</p> <p>Depicted holding a candlestick in its right arm</p> <p>34 in. high; 14 in. wide; 11 3/4 in. deep</p> <p>(2)</p>	<b>\$90,000-170,000</b>
25.20	<p>141.</p> <p><b>A BRONZE GROUP OF A LION ATTACKING HORSE</b></p> <p>BY ANTONIO SUSINI (1580-1624), FLORENCE, CIRCA 1580-1590</p> <p>Representing a lion attacking a horse, on a rockwork base, inscribed <i>ANTO SVSINI / FLORE.OPVS</i></p> <p>12 in. high; 10 in. diameter</p>	<b>\$600,000-1,800,000</b>
25.83	<p>142.</p> <p><b>A CARVED LIMESTONE COLUMN CAPITAL REPRESENTING A SINNER FLEEING FROM A CHIMERA</b></p> <p>LATE 19TH/EARLY 20TH CENTURY</p> <p>The upper section associated</p> <p>25 1/2 in. high; 31 1/2 in. wide</p>	<b>\$2,000-6,000</b>
25.84	<p>143.</p> <p><b>A CARVED LIMESTONE COLUMN CAPITAL</b></p> <p>LATE 19TH CENTURY</p> <p>With two heads between foliate forms</p> <p>25 1/2 in. high; 31 1/2 in. wide</p>	<b>\$2,000-6,000</b>

## Phase 1

## European Furniture, Sculpture and Decorative Objects

25.147	<p>144.</p> <p><b>A CARVED MARBLE GROUP OF THE MADONNA AND CHILD</b></p> <p>POSSIBLY ATTRIBUTED TO TINO DI CAMAINO (1275-1341), SIENNA, MID-14TH CENTURY</p> <p>The Virgin depicted holding the Child in her left arm, on a tapering circular base</p> <p>19 1/4 in. high; 9 7/8 in. wide; 5 3/4 in. deep</p>	<b>\$100,000-200,000</b>
25.149	<p>145.</p> <p><b>AN ITALIAN CARVED WALNUT ARMORIAL CASSONE</b></p> <p>NORTH ITALY, POSSIBLY 16TH CENTURY</p> <p>With fluted sides and centered to the front by a coat-of-arms, on paw feet, the feet probably replaced</p> <p>33 1/2 in. high; 68 1/2 in. wide; 26 1/2 in. deep</p>	<b>\$5,000-12,000</b>
25.184	<p>146.</p> <p><b>A CARVED MARBLE GROUP OF A PUTTO AND TWO GEESE</b></p> <p>CIRCLE OF NICCOLO TRIBOLO (1485-1550), FLORENCE, CIRCA 1550-1560</p> <p>Representing a putto holding a goose and seated on another, on a rockwork base, formerly a fountain</p> <p>29 1/4 in. high; 20 1/2 in. wide; 22 1/4 in. deep</p>	<b>\$100,000-180,000</b>
26.119	<p>147.</p> <p><b>A CARVED ALABASTER FIGURE OF AN APOSTLE</b></p> <p>NORTH EUROPEAN, POSSIBLY NOTTINGHAM, LATE 15TH/EARLY 16TH CENTURY</p> <p>Depicted standing in robe, losses to hands</p> <p>22 3/4 in. high; 7 3/8 in. wide; 3 3/8 in. deep</p>	<b>\$12,000-30,000</b>

## Phase 1

## European Furniture, Sculpture and Decorative Objects

26.120	<p>148.</p> <p><b>A CARVED ALABASTER RELIEF REPRESENTING THE FLAGELLATION</b> 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</p>	<b>\$25,000-50,000</b>
26.124	<p>149.</p> <p><b>A POLYCHROME CARVED WILLOW WOOD FIGURE OF THE CRUCIFIED CHRIST</b> 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</p>	<b>\$150,000-300,000</b>
26.126	<p>150.</p> <p><b>A CARVED IVORY, BONE AND WOOD CASKET</b> 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</p> <p>(Assumes ivory meets all age and import requirements to trade freely within the United States)</p>	<b>\$150,000-400,000</b>
26.144	<p>151.</p> <p><b>A CARVED MARBLE TRANSENNA</b> 8TH/9TH CENTURY Carved overall with scrollwork 38 7/8 in. high; 68 in. wide; 3 3/4 in. deep</p>	<b>\$40,000-120,000</b>
26.145	<p>152.</p> <p><b>A CARVED MARBLE TRANSENNA</b> 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</p>	<b>\$40,000-120,000</b>

## Phase 1

## European Furniture, Sculpture and Decorative Objects

26.146-.147	<p>153.</p> <p><b>A PAIR OF CARVED FIGURES OF MARBLE LIONS</b></p> <p>ITALIAN, PROBABLY LATE 19TH/EARLY 20TH CENTURY</p> <p>Represented in a recumbent state on a rectangular base, with losses and wear overall and with large replacement to the muzzle</p> <p>23 in. high (overall)</p> <p>(2)</p> <p>(Only one examined in person)</p>	<b>\$15,000-30,000</b>
26.158	<p>154.</p> <p><b>A GLASS AND GILT-BRONZE PLAQUETTE OF THE MADONNA WITH SAINTS AND ANGELS</b></p> <p>VENICE, 13TH CENTURY</p> <p>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</p> <p>4 in. high; 2 5/8 in. wide</p>	<b>\$5,000-12,000</b>
26.178	<p>155.</p> <p><b>A BRONZE PLAQUETTE OF THE 'TRIUMPH OF LOVE'</b></p> <p>CIRCLE OF BERTOLDO DI GIOVANNI, NORTH ITALY, LATE 15TH CENTURY</p> <p>1 1/8 in. high; 3 in. wide</p>	<b>\$3,000-6,000</b>
26.179	<p>156.</p> <p><b>A ROMANESQUE MARBLE TRANSENNA</b></p> <p>CIRCA 8TH/9TH CENTURY</p> <p>With five central birds surrounded by geometric and vegetal framework</p> <p>35 1/4 in. high; 64 3/4 in. wide; 2 3/4 in. deep</p>	<b>\$40,000-100,000</b>

## Phase 1

## European Furniture, Sculpture and Decorative Objects

27.1	<p>157.</p> <p><b>A CARVED MARBLE FIGURE OF A RECUMBENT KNIGHT</b></p> <p>POSSIBLY NAPLES, CIRCA 1350-1375</p> <p>Depicting a member of the Anholt, the figure with his arms folded and his head on a pillow</p> <p>76 in. high; 22 3/8 in. wide; 10 in. deep</p>	<b>\$40,000-120,000</b>
27.210	<p>158.</p> <p><b>A CARVED MARBLE FIGURE OF AN ANGEL</b></p> <p>NORTH ITALIAN, LATE 14TH CENTURY</p> <p>The flying figure represented with its arms raised in prayer, on a later support</p> <p>25 in. high; 22 3/4 in. wide; 7 7/8 in. deep</p>	<b>\$15,000-30,000</b>
28.79	<p>159.</p> <p><b>A LOUIS XVI ORMOLU MANTEL CLOCK</b></p> <p>BY JEAN-BAPTISTE-FRANÇOIS CRONIER, CIRCA 1780-1785</p> <p>Depicting L'amour guerrier</p> <p>16 7/8 in. high; 14 7/8 in. wide; 7 3/4 in. deep</p>	<b>\$10,000-18,000</b>
28.81.1-2	<p>160.</p> <p><b>A PAIR OF LOUIS XVI ORMOLU TWO-LIGHT WALL LIGHTS</b></p> <p>BY JEAN HAURÉ, CIRCA 1787</p> <p>The supports surmounted by a putto over two scrolling arms</p> <p>17 3/16 in. high; 10 1/8 in. wide; 6 in. deep (each)</p> <p>(2)</p>	<b>\$50,000-90,000</b>

## Phase 1

## European Furniture, Sculpture and Decorative Objects

28.83-.85	<p>161.</p> <p><b>THREE LOUIS XVI ORMOLU-MOUNTED CHINESE BLUE AND WHITE PORCELAIN COVERED GARNITURES</b></p> <p>THE PORCELAIN KANGXI PERIOD, 1662-1722, THE MOUNTS CIRCA 1770</p> <p>Comprising three vases with the rims draped with foliate swags, the central vase with a mask</p> <p>14 3/4 in. high (the largest)</p> <p>(3)</p>	<b>\$100,000-180,000</b>
28.88-.89	<p>162.</p> <p><b>A PAIR OF TERRACOTTA FIGURES OF FLORA AND CERES</b></p> <p>ATTRIBUTED TO FRANÇOIS-JOSEPH DURET, CIRCA 1779</p> <p>Each on a rectangular plinth, repairs to the neck of Flora</p> <p>17 3/8 in. high; 10 1/8 in. wide; 5 3/4 in. deep</p> <p>(2)</p>	<b>\$35,000-80,000</b>
28.147	<p>163.</p> <p><b>A GILT-COPPER, ROCK CRYSTAL, ENAMEL AND GLASS RELIQUARY</b></p> <p>PARIS, LATE 13TH CENTURY, WITH LATER ADDITIONS</p> <p>The reliquary supported by two standing angels</p> <p>16 in. high; 10 in. wide; 4 3/4 in. deep</p>	<b>\$120,000-300,000</b>
29.333	<p>164.</p> <p><b>A CARVED WOODEN FIGURE OF SAINT JOHN THE EVANGELIST</b></p> <p>FRENCH, MID-13TH CENTURY</p> <p>Depicted standing, his right hand held to his chin</p> <p>40 1/2 in. high; 10 1/2 in. wide; 7 1/4 in. deep</p>	<b>\$50,000-120,000</b>

## Phase 1

## European Furniture, Sculpture and Decorative Objects

29.348	<p>165.</p> <p><b>A BRONZE GROUP OF DON GASPAR DE GUZMAN, DUKE OF SAN LUCAR, KNOWN AS THE COUNT-DUKE OF OLIVARES (1587-1645)</b></p> <p>ATTRIBUTED TO FRANCESCO FANELLI (DIED 1661), 17TH CENTURY</p> <p>Represented on horseback wearing armor with inlaid decoration</p> <p>15 3/4 in. high; 12 in. wide; 6 5/8 in. deep</p> <p>8 1/2 in. high; 8 3/8 in. wide; 15 1/2 in. deep (base)</p>	<b>\$150,000-300,000</b>
29.355	<p>166.</p> <p><b>A POLYCHROME GLAZED TERRACOTTA RELIEF OF THE MADONNA AND CHILD</b></p> <p>ATTRIBUTED TO LUCA DELLA ROBBIA (1399-1482)</p> <p>19 1/2 in. high; 14 1/2 in. wide</p> <p>(Assumes thermoluminescence testing would confirm the work is of the period)</p> <p>(Not seen in person; appraised from photographs)</p>	<b>\$180,000-500,000</b>
39.657	<p>167.</p> <p><b>A ITALIAN WALNUT TABLE</b></p> <p>TUSCAN, 16TH CENTURY</p> <p>The two legs joined by a stretcher, with inlaid decoration</p> <p>32 3/8 in. high; 53 1/4 in. wide; 34 1/4 in. deep</p>	<b>\$4,000-10,000</b>



## Phase 1

## European Furniture, Sculpture and Decorative Objects

51.54-.55	<p><b>168.</b>  <b>A PAIR OF BRONZE ANDIRONS</b>  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)</p>	<b>\$80,000-180,000</b>
78.43	<p><b>169.</b>  <b>A CARVED LIMESTONE COLUMN CAPITAL</b>  FRENCH, 1100-1150  With foliate angles, on a tall cylindrical base  17 in. high; 16 1/2 in. wide; 14 in. deep</p>	<b>\$5,000-12,000</b>
1992.42	<p><b>170.</b>  <b>A BRONZE HEAD OF A YOUTH OR ANGEL</b>  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</p>	<b>\$100,000-250,000</b>
1994.77	<p><b>171.</b>  <b>AN ITALIAN EBONY AND EBONIZED  PIETRE DURE-INLAID TABLE CABINET</b>  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</p>	<b>\$80,000-150,000</b>

## Phase 1

## European Furniture, Sculpture and Decorative Objects

1996.32	<p>172.</p> <p><b>A TERRACOTTA GROUP OF PERSEUS RESCUING ANDROMEDA</b></p> <p>BY JOSEPH CHINARD (1756-1813), CIRCA 1786-1787</p> <p>Andromeda in Perseus' arms and freed from her chains on a rockwork base and further columnar base with reliefs of gods and goddesses. Inscribed <i>Esquisse du 1er prix remportee a Roma aux concours de l'annee 1786 J. Chinard</i> and further inscriptions</p>	<b>\$250,000-450,000</b>
1998.58	<p>173.</p> <p><b>A TERRACOTTA PORTRAIT BUST OF OTTAVIANO ACCIAIUOLI FOR HIS MONUMENT IN SAN GIOVANNI DE FIORENTINI</b></p> <p>BY ERCOLE FERRATA, ROMAN, CIRCA 1659</p> <p>The figure wearing a cloak with a large collar</p> <p>26 1/4 in. high; 25 1/4 in. wide; 12 1/2 in. deep</p> <p>(Assumes thermoluminescence testing would confirm the work is of the period)</p>	<b>\$250,000-400,000</b>

## Phase 1

## Impressionist &amp; Modern Art

29.322	<p>174.  <b>MAX BECKMANN (1884-1950)</b>  <i>Stilleben mit umgestürzten Kerzen</i>  oil on canvas  22 x 24 3/4 in.  Painted in 1929</p> <p><b>LITERATURE:</b>  E. Göpel and B. Göpel, <i>Max Beckmann: Katalog der Gemälde</i>, Vol. II, Bern, 1976, p. 106, no. 302 (illustrated).</p>	<b>\$1,000,000-2,000,000</b>
28.102	<p>175.  <b>GIORGIO DE CHIRICO (1888-1978)</b>  <i>Gladiatori e leone</i>  signed 'G. de Chirico 1927' (lower right)  oil on canvas  51 x 64 in.  Painted in 1927</p> <p><b>LITERATURE:</b>  C.B. Sakraischik, <i>Catalogo Generale Giorgio de Chirico, opere dal 1908 al 1930, 1931 al 1950, 1951 al 1970</i>, Vol. II, Milan, 1972, p. 50a, no. 152 (illustrated).  (Assumes that the recognized authority on the artist would confirm attribution)</p>	<b>\$2,000,000-4,000,000</b>
21.5	<p>176.  <b>EDGAR DEGAS (1834-1917)</b>  <i>Danseuses au Foyer (La Contrebasse)</i>  signed 'Degas' (lower right)  oil on canvas  16 1/4 x 34 1/2 in.  Painted <i>circa</i> 1879</p> <p><b>LITERATURE:</b>  P.A. Lemoisne, <i>Degas et son Oeuvre</i>, Vol. I, Paris, 1946, p. 116; Vol. III, p. 527, no. 900 (illustrated); Vol. IV, p. 25, dated <i>circa</i> 1887.</p>	<b>\$20,000,000-40,000,000</b>

## Phase 1

## Impressionist &amp; Modern Art

28.97	<p>177.  <b>ANDRE DERAIN (1880-1954)</b>  <i>Buste De Femme Assise aux Seins</i>  signed 'Derain' (lower right)  oil on canvas  36 x 29 in.</p> <p><b>LITERATURE:</b>  M. Kellermann, <i>André Derain: Catalogue Raisonné de l'oeuvre peint</i>, Vol. II, Paris, 1996, p. 173, no. 998 (illustrated).</p>	<b>\$40,000-70,000</b>
21.208	<p>178.  <b>LYONEL FEININGER (1871-1956)</b>  <i>Raddampfer II</i>  signed 'Feininger 13' (lower right)  oil on canvas  31 3/4 x 39 5/8 in.  Painted in 1913</p> <p><b>LITERATURE:</b>  H. Hess, <i>Lyonel Feininger</i>, New York, 1961, p. 258, no. 117 (illustrated).</p>	<b>\$3,000,000-5,000,000</b>
21.205	<p>179.  <b>ERICH HECKEL (1883-1970)</b>  <i>Frau</i>  signed 'Erich Heckel' (lower left)  oil on canvas  31 1/2 x 27 1/2 in.  Painted in 1920</p> <p><b>LITERATURE:</b>  P. Vogt, <i>Erich Heckel</i>, Recklinghausen, 1965, no. 1920.3 (illustrated).</p>	<b>\$500,000-1,000,000</b>

## Phase 1

## Impressionist &amp; Modern Art

22.203	<p>180.  <b>FERDINAND HODLER (1853-1918)</b>  <i>Frau</i>  oil on canvas  21 5/8 x 15 1/4 in.  Painted in 1910</p> <p>(Assumes that the recognized authority on the artist would confirm attribution)</p>	<b>\$600,000-1,000,000</b>
28.112	<p>181.  <b>MAX KAUS (1891-1977)</b>  <i>Young Woman Sewing</i>  oil on canvas  44 x 35 in.  Painted in 1924</p> <p>(Assumes that the recognized authority on the artist would confirm attribution)</p>	<b>\$40,000-90,000</b>
21.204	<p>182.  <b>ERNST LUDWIG KIRCHNER (1880-1938)</b>  <i>Küstenlandschaft Fehmarn</i>  oil on canvas  35 1/2 x 47 1/2 in.  Painted <i>circa</i> 1913</p> <p><b>LITERATURE:</b>  D.E. Gordon, <i>Ernst Ludwig Kirchner</i>, Cambridge, 1968, p. 313, no. 331 (illustrated).</p>	<b>\$1,200,000-2,500,000</b>

## Phase 1

## Impressionist &amp; Modern Art

- 21.203      183.      **OSKAR KOKOSCHKA (1886-1980)**      **\$3,000,000-5,000,000**
- Dresden, Newtown II*  
signed 'O.K.' (lower left)  
oil on canvas  
23 1/2 x 31 1/2 in.  
Painted *circa* 1921
- 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'.
- 29.331      184.      **GEORG KOLBE (1877-1947)**      **\$300,000-500,000**
- Assunta*  
signed 'G.K.' (on the back of plinth)  
bronze  
76 3/4 in. high  
Executed in 1921
- 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)**      **\$100,000-180,000**
- Girl Crouching*  
bronze  
8 1/4 in. high  
Executed *circa* 1900
- LITERATURE:**  
J. Rewald, *Maillol*, New York, 1939, p. 166, no. 104  
(another cast illustrated).

## Phase 1

## Impressionist &amp; Modern Art

22.14	<p>186.  <b>HENRI MATISSE (1869-1954)</b>  <i>Le guéridon</i>  oil on canvas  57 1/2 x 46 in.  Painted in 1916</p> <p><b>LITERATURE:</b>  G.P. and M. Dauberville, <i>Matisse</i>, Vol. I, Paris, 1995, p. 549, no. 154 (illustrated).</p>	<b>\$40,000,000-80,000,000</b>	
26.16	<p>187.  <b>AMEDEO MODIGLIANI (1884-1920)</b>  <i>A Woman</i>  oil on canvas  23 3/4 x 18 1/4 in.</p> <p>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 <i>oeuvre</i> 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.</p>		★
21.71	<p>188.  <b>CLAUDE MONET (1840-1926)</b>  <i>Gladioli</i>  signed 'Claude Monet' (lower right)  oil on canvas  22 x 32 1/2 in.  Painted <i>circa</i> 1876</p> <p><b>LITERATURE:</b>  D. Wildenstein, <i>Monet: Catalogue Raisonné</i>, Vol. II, Cologne, 1996, p. 169, no. 414 (illustrated).</p>	<b>\$12,000,000-20,000,000</b>	

## Phase 1

## Impressionist &amp; Modern Art

- 21.210 **189.**  
**OTTO MUELLER (1874-1930)** **\$1,000,000-2,000,000**  
*Bathers*  
oil on canvas  
37 1/4 x 31 in.  
Painted *circa* 1920  
  
(Assumes that the recognized authority on the artist  
would confirm attribution)
- 21.206 **190.**  
**HERMANN MAX PECHSTEIN (1881-1955)** **\$2,000,000-4,000,000**  
*Unter den Bäumen*  
signed 'Pechstein 1911' (lower left)  
oil on canvas  
29 x 39 in.  
Painted in 1911  
  
**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)** **\$1,500,000-3,000,000**  
*Le Sentier, femmes causant*  
signed 'C. Pissarro, 1889' (lower right)  
oil on canvas  
28 1/2 x 23 1/2 in.  
Painted in 1889  
  
**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 &amp; Modern Art

25.201	<p>192.  <b>ODILON REDON (1840-1916)</b>  <i>Évocations des papillons</i>  signed 'Odilon Redon' (lower left)  oil on canvas  21 3/4 x 16 1/4 in.  Painted <i>circa</i> 1910-1912</p> <p><b>LITERATURE:</b>  A. Wildenstein, <i>Odilon Redon: Catalogue raisonné de l'oeuvre peint et dessiné</i>, Vol. II, Paris, 1994, p. 312, no. 1324 (illustrated).</p>	<b>\$300,000-500,000</b>
20.11	<p>193.  <b>PIERRE-AUGUSTE RENOIR (1841-1919)</b>  <i>Graziella</i>  signed 'Renoir' (lower right)  oil on canvas  25 3/4 x 21 1/4 in.</p> <p><b>LITERATURE:</b>  G.P. and M. Dauberville, <i>Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles</i>, Vol. III, Paris, 2010, p. 322, no. 2259 (illustrated).</p>	<b>\$1,800,000-3,000,000</b>
21.207	<p>194.  <b>KARL SCHMIDT-ROTTLUFF (1884-1976)</b>  <i>Stilleben (Blumen)</i>  signed 'S. Rottluff' (lower left)  oil on canvas  26 1/4 x 29 1/2 in.  Painted in 1919</p> <p><b>LITERATURE:</b>  W. Grohmann, <i>Karl Schmidt-Rottluff</i>, 1956, p. 263 (illustrated).</p>	<b>\$600,000-1,200,000</b>

## Phase 1

## Impressionist &amp; Modern Art

- 28.181 **195.**  
**RENEE SENTENIS (1888-1965)** **\$90,000-180,000**  
*The Donkey from Seelow*  
 signed 'R. Sintenis' (on the base)  
 bronze  
 30 1/2 in. high  
 Executed in 1927  
**LITERATURE:**  
 B.E. Buhlmann, *Renée Sintenis: Werkmonographie der Skulpturen*, Darmstadt, 1987, p. 255, no. 193 (illustrated).
- 20.114 **196.**  
**ALFRED SISLEY (1839-1899)** **\$1,000,000-2,500,000**  
*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  
**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)** **\$80,000,000-150,000,000**  
*Self Portrait with Straw Hat*  
 oil on artist board mounted to wood panel  
 13 3/4 x 10 1/2 in.  
 Painted in 1887  
**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	<p>198.</p> <p><b>MAURICE DE VLAMINCK (1876-1958)</b></p> <p><i>Marine</i> signed 'Vlaminck' (lower left) oil on canvas 31 3/4 x 39 1/2 in. Painted <i>circa</i> 1920</p> <p>(Assumes that the recognized authority on the artist would confirm attribution)</p>	<p><b>\$400,000-700,000</b></p>
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Phase 1

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Indian & Southeast Asian Art

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

## Phase 1

## Islamic Art

25.5	<p>200.</p> <p><b>AN ISLAMIC MOLDED AND TURQUOISE GLAZED POTTERY BOTTLE</b></p> <p>SELJUK IRAN, CIRCA 1150-1250</p> <p>16 in. high</p>	<b>\$50,000-100,000</b>
25.36	<p>201.</p> <p><b>AN ISLAMIC UNDERGLAZE-PAINTED FRITWARE TILE</b></p> <p>IZNIK, OTTOMAN TURKEY, CIRCA 1600</p> <p>9 7/8 x 9 1/2 in.</p>	<b>\$35,000-80,000</b>
25.64	<p>202.</p> <p><b>AN ISLAMIC PAINTED STUCCO FIGURE OF A COURTIER FROM A PALACE FRIEZE</b></p> <p>SELJUK IRAN, CIRCA 1150-1250</p> <p>40 in. high</p>	<b>\$350,000-1,200,000</b>
26.7	<p>203.</p> <p><b>A PAIR OF GILDED AND LACQUERED APPLEWOOD DOORS</b></p> <p>SAFAVID IRAN, CIRCA 1650</p> <p>76 1/4 x 33 in.</p> <p>(2)</p> <p>(Assumes carbon dating testing would confirm the work is of the period)</p>	<b>\$100,000-150,000</b>
26.181	<p>204.</p> <p><b>AN ISLAMIC TIN-GLAZED EARTENWARE BOWL WITH LUSTER</b></p> <p>MANISES, SOUTH SPAIN, 13TH CENTURY</p> <p>9 1/4 in. diameter</p>	<b>\$50,000-150,000</b>

## Phase 1

## Islamic Art

27.273	205. <b>AN ISLAMIC WOOL DRAGON RUG</b> SOUTH CAUCASUS, SECOND HALF 18TH CENTURY 114 x 53 1/2 in.	<b>\$70,000-150,000</b>
28.91	206. <b>AN ISLAMIC UNDERGLAZE-PAINTED FRITWARE DISH</b> IZNIK, OTTOMAN TURKEY, CIRCA 1610 13 1/2 in. diameter	<b>\$12,000-20,000</b>
28.145	207. <b>AN ISLAMIC UNDERGLAZE-PAINTED FRITWARE DISH</b> IZNIK, OTTOMAN TURKEY, CIRCA 1590 12 7/8 in. diameter	<b>\$20,000-40,000</b>
29.224	208. <b>A PERSIAN LEADED BRONZE MIRROR WITH BENEDICTORY INSCRIPTION</b> KHORASAN, SELJUK IRAN, CIRCA 1200 4 1/4 in. diameter	<b>\$300-500</b>
29.225	209. <b>AN ISLAMIC LEADED BRONZE MIRROR WITH A HARPY</b> SELJUK IRAN OR TURKEY, 1100-1200 3 5/8 in. diameter	<b>\$800-1,600</b>
29.227	210. <b>AN ISLAMIC BRONZE MIRROR WITH FLYING PHOENIXES</b> ILKHANID IRAN, 1260-1350 3/16 in. diameter	<b>\$650-1,200</b>

## Phase 1

## Islamic Art

29.297	<p>211.  <b>AN ISLAMIC IVORY AND GILDED COPPER INKWELL</b>            PROBABLY MAMLUK EGYPT OR SYRIA,            PROBABLY 15TH CENTURY            4 1/4 in. high</p> <p>(Assumes ivory meets all age and import requirements to trade freely within the United States)</p> <p>(Assumes carbon dating testing would confirm the work is of the period)</p>	<b>\$50,000-150,000</b>
29.386	<p>212.  <b>A FRAGMENT OF AN ISLAMIC TIRAZ LINEN AND SILK TEXTILE WITH MULTIPLE INSCRIPTIONS</b>            FATIMID EGYPT, 12TH CENTURY            7 1/4 x 5 1/8 in.</p>	<b>\$3,500-5,000</b>
29.392	<p>213.  <b>A FRAGMENT OF A TIRAZ LINEN AND SILK TEXTILE</b>            FATIMID EGYPT, 11TH CENTURY/12TH CENTURY            8 5/8 x 5 5/8 in.</p>	<b>\$800-1,200</b>
30.323	<p>214.  <b>AN IRANIAN QUR'AN</b>            TIMURID IRAN, CIRCA 1450/1560            leather, paper, ink, colors and gold on Chinese paper            17 1/2 x 15 in.</p>	<b>\$700,000-2,000,000</b>
30.416	<p>215.  <b>AN ISLAMIC GLASS, GOLD AND ENAMEL BOTTLE</b>            MAMLUK EGYPT OR SYRIA, 1296-1321            Made for the Rasulid Sultan Hizabr al-din in Yemen            14 3/4 in. high</p>	<b>\$1,200,000-2,500,000</b>

## Phase 1

## Islamic Art

30.421	<p>216.</p> <p><b>AN ISLAMIC BOWL</b></p> <p>SELJUK IRAN, EARLY 13TH CENTURY</p> <p>Composite body inscribed 'wealth', with opaque white glaze, polychrome underglaze and overglaze painted decoration</p> <p>8 1/4 in. diameter</p>	<b>\$60,000-120,000</b>
30.431	<p>217.</p> <p><b>AN ISLAMIC COPPER, TIN, ZINC AND LEAD MIRROR WITH BENEDICTORY INSCRIPTION</b></p> <p>WESTERN IRAN OR TURKEY, 12TH CENTURY</p> <p>5 1/2 in. diameter</p>	<b>\$6,500-12,000</b>
30.432.AB	<p>218.</p> <p><b>AN ISLAMIC COPPER AND TIN SALT CELLAR WITH LID</b></p> <p>MUGHAL NORTH INDIA, 1664-1665</p> <p>Inscribed with a poem about salt</p> <p>8 11/12 in. high</p>	<b>\$50,000-120,000</b>
30.433	<p>219.</p> <p><b>AN ISLAMIC BRASS MIRROR CASE</b></p> <p>IRAN, 1600-1800</p> <p>5 in. diameter</p>	<b>\$800-2,500</b>
	(2)	
30.434	<p>220.</p> <p><b>AN ISLAMIC BRASS MORTAR</b></p> <p>SELJUK TURKEY, CIRCA 1150-1250</p> <p>4 1/2 in. high</p>	<b>\$1,000-2,000</b>
30.437	<p>221.</p> <p><b>A PERSIAN LEADED BRASS LAMP WITH BENEDICTORY INSCRIPTION</b></p> <p>KHORASAN, EASTERN IRAN, 12TH CENTURY</p> <p>6 in. high</p>	<b>\$650-1,200</b>



## Phase 1

## Islamic Art

30.438	222. <b>A PERSIAN LEADED BRASS LAMP WITH BENEDICTORY INSCRIPTION</b> KHORASAN, EASTERN IRAN, CIRCA 1200 4 5/8 in. high	<b>\$650-1,200</b>
30.439AB	223. <b>A ISLAMIC LEADED BRONZE EWER INLAID WITH COPPER</b> KHORASAN, EASTERN IRAN, CIRCA 1200 Inscribed 'prosperity, favor' 10 in. high	<b>\$1,000-2,000</b>
30.440	224. <b>AN ISLAMIC LEADED ARSENICAL BRASS AND COPPER-ALLOY INLAY PIERCED- WORK LAMP SECTION WITH BENEDICTORY INSCRIPTION</b> KHORASAN, EASTERN IRAN, CIRCA 1000 6 3/16 in. high	<b>\$2,500-3,500</b>
30.442	225. <b>AN ISLAMIC QUATERNARY ALLOY SPIGOT</b> KHORASAN, EASTERN IRAN, 1150-1250 5 1/2 in. high	<b>\$2,000-3,500</b>
30.446	226. <b>AN ISLAMIC LEADED ARSENICAL BRASS SEVEN-WICK LAMP</b> EASTERN IRAN OR FATIMID EGYPT, 900-1100 13 1/2 in. high	<b>\$25,000-50,000</b>

## Phase 1

## Islamic Art

30.447	227. <b>AN ISLAMIC LEADED ARSENICAL BRASS BASE OF A LAMP STAND WITH BENEDICTORY INSCRIPTION</b> KHORASAN, EASTERN IRAN, 1150-1250 12 1/4 in. high	<b>\$5,000-12,000</b>
30.457	228. <b>AN ISLAMIC JUG</b> KASHAN, CENTRAL IRAN, 1170-1200 With molded composite body with overglaze luster painted decoration and inglaze blue stained interior 9 1/8 in. high	<b>\$6,500-13,000</b>
30.460	229. <b>AN ISLAMIC TIN-GLAZED EARTHENWARE COBALT BOWL</b> ABBASID IRAQ, 9TH CENTURY/10TH CENTURY 8 in. diameter	<b>\$25,000-50,000</b>
30.461	230. <b>AN ISLAMIC BOWL</b> KASHAN, CENTRAL IRAN, 12TH CENTURY/13TH CENTURY Composite body with opaque white glaze and overglaze painted polychrome decoration 8 3/4 in. diameter	<b>\$3,000-5,000</b>
30.462	231. <b>AN ISLAMIC BOWL</b> 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	<b>\$3,500-5,000</b>

## Phase 1

## Islamic Art

31.54	232. <b>AN ISLAMIC UNDERGLAZE PAINTED FRITWARE DISH</b> NORTH IRAN, KUBACHI TYPE, 17TH CENTURY 13 1/4 in. diameter	<b>\$3,000-5,000</b>
31.55	233. <b>AN ISLAMIC EWER</b> SELJUK IRAN, 1150-1250 Composite body, glazed with molded decoration 13 in. high	<b>\$70,000-250,000</b>
31.347	234. <b>AN ISLAMIC CARVED WOOD PANEL, POSSIBLY FROM A CENOTAPH</b> SELJUK IRAN OR TURKEY, 1250-1350 22 1/2 x 5 1/2 in.	<b>\$20,000-35,000</b>
31.349	235. <b>AN ISLAMIC TILE WITH LOTUS BLOSSOMS</b> 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.	<b>\$12,000-16,000</b>
2001.74.1-6	236. <b>A SECTION OF AN ISLAMIC GLAZED FRITWARE TILE PANEL</b> SAFAVID IRAN, 1600-1700 27 3/4 in. x 18 1/2 in.	<b>\$80,000-120,000</b>

(6)

## Phase 1

## Old Master Paintings

1990.10	<p>237.  <b>GIOACCHINO ASSERETO (1600-1649)</b>  <i>St. Francis of Assisi comforted by a cherub with a violin</i>  oil on canvas  58 1/16 x 44 1/4 in.</p> <p><b>LITERATURE:</b>  T. Zennaro, <i>Gioacchino Assereto, 1600-1650</i>, Soncino, 2011, no. A79.</p>	<b>\$600,000-1,000,000</b>
29.320	<p>238.  <b>ANDREA DI BARTOLO (1358/1364-1428)</b>  <i>Christ in Benediction</i>  tempera and gold on panel  34 1/8 x 13 1/2 in.</p> <p><b>LITERATURE:</b>  B. Berenson, <i>Italian Pictures of the Renaissance: Central Italian and North Italian Schools</i>, Vol. I, London, 1968, p. 6, as Andrea di Bartolo.</p>	<b>\$200,000-400,000</b>
28.115	<p>239.  <b>GIOVANNI BELLINI AND WORKSHOP (CIRCA 1431/1436-1516)</b>  <i>Madonna and Child</i>  signed and dated 'IOANNES BELLINUS / MDVIII' (on the book)  oil on panel  33 3/8 x 41 3/4 in.</p> <p><b>LITERATURE:</b>  A. Tempestini, trans. A. Bonfante-Warren and J. Hyams, <i>Giovanni Bellini</i>, New York, 1999, p. 178, as 'an idea provided by the master but made by a workshop assistant'.</p>	<b>\$4,000,000-10,000,000</b>

## Phase 1

## Old Master Paintings

26.114      240.      **NERI DI BICCI (1419-1492)**      **\$8,000,000-15,000,000**

*The Palla Altarpiece: Tobias and Three Archangels*  
tempera, oil, gold and silver on panel  
71 x 68 3/4 in.  
Executed in 1471

**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'.

29.315      241.      **GIOVANNI DEL BIONDO (FLOURISHED 1356-1399)**      **\$750,000-1,500,000**

*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.

**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

## Old Master Paintings

- 29.316      242.      **GIOVANNI DEL BIONDO (FLOURISHED 1356-1399)**      **\$1,000,000-2,000,000**
- 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.
- 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.
- 29.256      243.      **GERARD TER BORCH (1582-1662)**      **\$2,500,000-4,000,000**
- Young Man Reading a Letter*  
oil on panel  
15 7/8 x 13 1/2 in.
- 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)**      **\$100,000,000-200,000,000**
- The Wedding Dance*  
dated 'M.D.LXVI' (lower right)  
oil on panel  
47 x 62 in.
- LITERATURE:**  
M. Sellink, *Bruegel: The Complete Paintings, Drawings and Prints*, London, 2007, no. 151, as Pieter Bruegel I.

## Phase 1

## Old Master Paintings

- 26.112      245.      **CRISTOFORO CASELLI (CIRCA 1460-1521)**      **\$400,000-600,000**
- Saint Paul and Saint James the Greater*  
tempera and gold on panel  
40 1/2 x 18 3/4 in.
- LITERATURE:**  
S. Facchinetti, *Da Bergognone a Tiepolo*, exhibition catalogue, Milan, 2002, no. 1, as Caselli.
- 26.113      246.      **CRISTOFORO CASELLI (CIRCA 1460-1521)**      **\$600,000-900,000**
- Saint Matthew and Saint Sebastian*  
tempera and gold on panel  
39 1/4 x 18 3/4 in.
- LITERATURE:**  
S. Facchinetti, *Da Bergognone a Tiepolo*, exhibition catalogue, Milan, 2002, no. 1, as Caselli.
- 26.296      247.      **JEAN-SIMÉON CHARDIN (1699-1779)**      **\$5,000,000-7,000,000**
- 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.
- LITERATURE:**  
P. Rosenberg, *Chardin: Suivi du catalogue des oeuvres*, Paris, 1999, no. 161, as Chardin.

## Phase 1

## Old Master Paintings

25.65	<p>248.  <b>JAN WELLENS DE COCK (CIRCA 1490-1527)</b>  <i>Lot and His Daughters</i>  oil on panel  14 1/4 x 19 1/4 in.</p> <p><b>LITERATURE:</b>  M.R. de Vrij, <i>Jan Wellens de Cock: Antwerp Mannerist Associate</i>, Zwanenburg, 2009, pp. 158-159, as The Master of the Vienna Lamentation.</p>	<b>\$1,000,000-2,000,000</b>
27.201	<p>249.  <b>GERARD DAVID (1460-1523)</b>  <i>The Annunciation</i>  oil on panel  13 11/16 x 9 3/16 in.</p> <p><b>LITERATURE:</b>  H.J. van Miegroet, <i>Gerard David</i>, Antwerp, 1989, no. 8, as Gerard David.</p>	<b>\$3,000,000-6,000,000</b>
25.4	<p>250.  <b>WORKSHOP OF JAN VAN EYCK (1395-1441)</b>  <i>Saint Jerome in His Study</i>  dated '1442' (upper left)  oil on linen paper, laid down on panel  8 1/8 x 5 1/4 in.</p> <p><b>LITERATURE:</b>  M. Ainsworth, <i>Petrus Christus: Renaissance Master of the Bruges</i>, exhibition catalogue, New York, 1994, no. 1, as workshop of Jan van Eyck.</p> <p>(Not seen in person; appraised from photographs)</p>	<b>\$4,000,000-8,000,000</b>



## Phase 1

## Old Master Paintings

28.94	<p>251.  <b>JAN FYT (1611-1661)</b>  <i>Dead Game and Weasels</i>  oil on oak-veneered masonite panel  29 5/8 x 37 1/8 in.</p> <p><b>LITERATURE:</b>  E. Greindl, <i>Les peintres flamands de nature morte au XVIIe siècle</i>, Brussels, 1983, no. 218, as Jan Fyt.</p>	<b>\$70,000-200,000</b>
25.205	<p>252.  <b>DOMENICO GHIRLANDAIO (1448-1494)</b>  <i>Saint Michael Fighting the Rebel Angels: a predella panel from the San Giusto Altarpiece</i>  tempera on panel  6 1/4 x 16 1/4 in.</p> <p><b>LITERATURE:</b>  J. Cadogan, <i>Domenico Ghirlandaio: Artist and Artisan</i>, New Haven, 2000, no. 28, as Domenico Ghirlandaio.</p>	<b>\$800,000-1,300,000</b>
24.95	<p>253.  <b>BENVENUTO DI GIOVANNI (1436-AFTER 1518)</b>  <i>The Madonna and Child with Angels</i>  tempera on panel  25 1/2 x 18 1/2 in.</p> <p><b>LITERATURE:</b>  M.C. Bandera, <i>Benvenuto di Giovanni</i>, Milan, 1999, as Benvenuto di Giovanni.</p>	<b>\$2,000,000-3,000,000</b>

## Phase 1

## Old Master Paintings

26.108	<p>254.  <b>STUDIO OF GIOVANNI FRANCESCO BARBIERI, IL GUERCINO (1591-1666)</b></p> <p><i>Christ and the Woman of Samaria</i>  oil on canvas  39 5/8 x 54 in.</p> <p><b>LITERATURE:</b>  L. Salerno, <i>I Dipinti del Guercino</i>, Rome, 1988, no. 64, as 'one of three versions of a lost original by Guercino'.</p>	<b>\$100,000-200,000</b>
23.27	<p>255.  <b>FRANS HALS (1581/1585-1666)</b></p> <p><i>Portrait of a Woman</i>  monogrammed, inscribed and dated 'AETA SVAE 34 / AN°1634 / FH' (upper left)  oil on panel  28 3/4 x 22 1/8 in.</p> <p><b>LITERATURE:</b>  S. Slive, <i>Frans Hals</i>, Vol. I, London, 1970-1974, p. 119 (illustrated, fig. 113); Vol. II (illustrated, pl. 159); Vol. III, p. 57, no. 101, as Frans Hals.</p>	<b>\$3,000,000-5,000,000</b>
49.347	<p>256.  <b>FRANS HALS (1581/1585-1666)</b></p> <p><i>Portrait of Hendrik Swalmius</i>  monogrammed, inscribed and dated 'AETAT 60 / 1639 / FH' (center right)  oil on panel  11 x 8 1/4 in.</p> <p><b>LITERATURE:</b>  S. Slive, <i>Frans Hals</i>, 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.</p>	<b>\$6,000,000-10,000,000</b>

## Phase 1

## Old Master Paintings

72.296	<p>257.  <b>LOUIS-JEAN-FRANÇOIS LAGRENÉE (1724-1805)</b>  <i>Pygmalion and Galeta</i>  signed and dated 'L. Lagrenée 1781'  oil on canvas  23 3/8 x 19 1/4 in. (oval)</p> <p><b>LITERATURE:</b>  M. Sandoz, <i>Les Lagrenée</i>, Vol. I, Paris, 1983, no. 349, as Louis-Jean-François Lagrenée.</p>	<b>\$400,000-750,000</b>
28.95	<p>258.  <b>NICOLAS LANCRET (1690-1745)</b>  <i>The Repast of the Hunting Party</i>  oil on canvas  22 x 29 in.</p> <p><b>LITERATURE:</b>  G. Wildenstein, <i>Lancret</i>, Paris, 1924, no. 452.</p>	<b>\$200,000-400,000</b>
24.96	<p>259.  <b>MASTER OF CITTÀ DI CASTELLO (ACTIVE CIRCA 1305-1320)</b>  <i>The Madonna and Child</i>  tempera and gold on panel  29 x 18 3/4 in.</p> <p><b>LITERATURE:</b>  A. Bagnoli, <i>Duccio: alle origini dalla pittura senese</i>, exhibition catalogue, Siena, 2003, pp. 290, 292, no. 41, as the Master of Città de Castello.</p>	<b>\$1,000,000-1,500,000</b>

## Phase 1

## Old Master Paintings

- 44.219      260.      **MASTER OF SAN POLO IN CHIANTI (14TH CENTURY)**      **\$80,000-170,000**
- The Agony in the Garden*  
tempera and gold on panel  
6 5/8 x 5 15/16 in.
- 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.
- 44.220      261.      **MASTER OF SAN POLO IN CHIANTI (14TH CENTURY)**      **\$80,000-170,000**
- Pilate Washing His Hands*  
tempera and gold on panel  
6 3/4 x 5 15/16 in.
- 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)**      **\$400,000-600,000**
- A Peasant Family*  
oil on canvas  
34 5/8 x 43 in.
- 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	<p>263.</p> <p><b>MASTER OF THE STROZZI FUNERAL CHAPEL (ACTIVE CIRCA 1370-1400)</b></p> <p><i>A Triptych: The Madonna Enthroned with Saints (Central Panel); The Crucifixion and The Nativity (The Wings)</i> tempera and gold on panel 22 7/8 x 20 1/2 in. (with doors open)</p> <p><b>LITERATURE:</b> M. Boskovits, <i>Pittura Fiorentina alla Vigilia del Rinascimento</i>, Florence, 1975, p. 199, no. 85, as The Master of the Strozzi Funeral Chapel. D. Wilkins, <i>Maso di Banco: A Florentine Artist of the Early Trecento</i>, New York, 1985, no. 8-12, as by 'a weak or provincial follower of Maso'.</p>	<b>\$300,000-500,000</b>
30.280	<p>264.</p> <p><b>ANTOINE LE NAIN (CIRCA 1600-1648)</b></p> <p><i>The Village Piper</i> signed and dated 'Le.nain.fecit 164*' (lower right) oil on copper 8 7/8 x 12 in.</p> <p><b>LITERATURE:</b> P. Rosenberg, <i>Tout l'oeuvre peint des Le Nain</i>, Paris, 1993, no. 11, as Antoine Le Nain.</p>	<b>\$6,000,000-8,500,000</b>
20.100	<p>265.</p> <p><b>SIR HENRY RAEBURN, R.A. (1756-1823)</b></p> <p><i>The Honorable Henry David Erskine, Twelfth Earl of Buchan (1746-1817)</i> oil on canvas 49 1/2 x 39 1/2 in.</p> <p><b>LITERATURE:</b> (Possibly) W. Armstrong, <i>Sir Henry Raeburn</i>, London, 1901, p. 101.</p>	<b>\$250,000-500,000</b>

## Phase 1

## Old Master Paintings

27.200	<p>266.  <b>REMBRANDT HARMENSZ. VAN RIJN (1606-1669)</b></p> <p><i>The Visitation</i>  signed 'Rembrandt 1640' (lower center)  oil on panel  22 1/4 x 18 7/8 in.</p> <p><b>LITERATURE:</b>  C. Tumpel, <i>Rembrandt: All Paintings in Colour</i>, Antwerp, 1986, no. 60, as Rembrandt.  Rembrandt Research Project, <i>A Corpus of Rembrandt Paintings</i>, Vol. III, Dordrecht, 1998, no. A138, as 'an autograph work in good state'.</p>	<b>\$50,000,000-90,000,000</b>
1995.67	<p>267.  <b>RACHEL RUYSCH (1664-1750)</b></p> <p><i>Flowers in a Glass Vase</i>  signed and dated 'Rachel Ruysch 1704' (lower right, on the ledge)  oil on canvas  33 x 26 3/8 in.</p> <p><b>LITERATURE:</b>  M. H. Grant, <i>Rachel Ruysch</i>, Leigh-on-Sea, 1956, p. 30, no. 56, as Ruysch.</p>	<b>\$3,000,000-5,000,000</b>
24.94	<p>268.  <b>STEFANO DI GIOVANNI, CALLED SASSETTA (CIRCA 1400-1450)</b></p> <p><i>The Procession to Calvary</i>  tempera and gold on panel  19 1/8 x 25 1/4 in.  Executed in 1437-1444</p> <p><b>LITERATURE:</b>  M. Israels, <i>Sassetta: The Borgo San Sepolcro Altarpiece</i>, Vol. I, Florence, 2009, pp. 37-341; Vol. II, pp. 422-427, as Sassetta.</p>	<b>\$5,000,000-8,000,000</b>

## Phase 1

## Old Master Paintings

26.110	<p>269.  <b>ANDREA SOLARIO (CIRCA 1465-1524)</b>  <i>Saint George and Saint Sebastian</i>  oil on panel  14 1/2 x 10 1/4 in.</p> <p><b>LITERATURE:</b>  D.A. Brown, <i>Andrea Solario</i>, 1987, no. 35, as Andrea Solario.</p>	<b>\$1,000,000-2,000,000</b>
30.297	<p>270.  <b>MICHIEL SWEERTS (1618-1664)</b>  <i>In the Studio</i>  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.</p> <p><b>LITERATURE:</b>  R. Kultzen, <i>Michiel Sweerts</i>, Doornspijk, 1996, p. 89, no. 7, as Michiel Sweerts.</p>	<b>\$5,000,000-10,000,000</b>
23.11	<p>271.  <b>JACOPO ROBUSTI, CALLED JACOPO TINTORETTO (1519-1594)</b>  <i>Allegory of The Dreams of Men</i>  oil on canvas  149 x 85 3/4 in.</p> <p><b>LITERATURE:</b>  R. Pallucchini and P. Rossi, <i>Tintoretto: l'opera completa, le opere sacre e profane</i>, Vol. I, 1990, no. 328, as Jacopo Tintoretto.</p>	<b>\$2,000,000-3,000,000</b>

## Phase 1

## Old Master Paintings

26.107      272.      **VENETIAN SCHOOL (CIRCA 1580 OR LATER)**      **\$1,500,000-3,000,000**

*The Appeal*

monogrammed 'HCA', interlocked (central figure's hat)  
oil on canvas  
33 1/4 x 27 1/4 in.

**LITERATURE:**

T. Pignalti and F. Pedrocco, *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 &amp; Glass

21.184	<p>273.  <b>AN ITALIAN MAIOLICA ISORIATO CRESPIA</b>            THE MARCHES, 1530-1580            The shell-molded basin painted with generals conferring with the king in a tent            10 7/8 in. diameter</p>	<b>\$8,000-20,000</b>
21.192	<p>274.  <b>A DOCUMENTARY ITALIAN MAIOLICA BIBLICAL ISTORIATO BOWL</b>            DUCHY OF URBINO, 1545            Painted after a drawing by Michelangelo entitled <i>Il Sogno</i> (The Dream), inscribed on the reverse in Italian with a description of the scene which translates as <i>Daniel, dreaming of seeing all the deadly sins, was in great distress; the angel came from heaven and awakened him</i>            11 1/2 in. diameter</p>	<b>\$30,000-70,000</b>
21.196	<p>275.  <b>AN ITALIAN (DERUTA) MAIOLICA LUSTRED CHARGER</b>            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</p>	<b>\$15,000-35,000</b>

## Phase 1

## Porcelain, European Ceramics &amp; Glass

22.232	<p>276.</p> <p><b>A NUREMBERG GREEN LEAD-GLAZED TERRACOTTA STOVE TILE</b></p> <p>WORKSHOP OF GEORG VEST (1586-1638), CIRCA 1607</p> <p>Rectangular, molded with The Ascension within cathedral arches</p> <p>30 1/4 x 23 1/2 in.</p>	<b>\$3,000-8,000</b>
29.214	<p>277.</p> <p><b>A VENETIAN GLASS ENAMELED FOOTED BOWL</b></p> <p>16TH CENTURY</p> <p>The hemispheric clear glass bowl enameled in colors and enriched in gilt in a scale pattern and raised on a fluted trumpet-mouth foot</p> <p>6 3/4 in. high; 11 5/8 in. diameter</p> <p>(Assumes enamel testing would confirm the work is of the period)</p>	<b>\$7,000-20,000</b>
1992.43	<p>278.</p> <p><b>A SILVER-GILT MOUNTED MEISSEN (K.P.M.) CHINOISERIE TEAPOT AND COVER</b></p> <p>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</p> <p>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 <i>Böttger lustre</i> panelled cartouches, the shoulder with a band of gilt <i>Laub-und-Bandelwerk</i>, the spout, handle, body and cover with scattered birds among <i>indianische Blumen</i>, the spout with contemporary silver-gilt mount</p> <p>5 3/8 in. high</p>	<b>\$10,000-25,000</b>

## Phase 1

## Porcelain, European Ceramics &amp; Glass

1992.279	<p>279.</p> <p><b>A SÈVRES BISCUIT PORCELAIN PORTRAIT FIGURE OF FRANCOIS DE SALIGNAC DE LA MOTHE-FENELON FROM THE 'GRANDS HOMMES' SERIES</b></p> <p>AFTER A MODEL BY FÉLIX LE COMTE, MADE UNDER THE DIRECTION OF FRANÇOIS- JOSEPH LE RICHE, 1783-1789</p> <p>The theologian and educator shown standing, holding a book titled <i>TELEMAQUE / ANNO / 1770</i> under his left arm</p> <p>18 5/8 in. high</p>	<b>\$15,000-40,000</b>
1997.8	<p>280.</p> <p><b>A SÈVRES BISCUIT PORCELAIN PORTRAIT BUST OF NAPOLEON I</b></p> <p>IMPRESSED UPPERCASE MARK TO THE FRONT, AFTER A MODEL BY ANTOINE-DENIS CHAUDET, CIRCA 1814</p> <p>Life size, truncated at the shoulders and chest as a herm, the front of the plinth incised <i>NAPOLEON</i></p> <p>20 1/2 in. high</p>	<b>\$20,000-50,000</b>
2000.85	<p>281.</p> <p><b>A MEDICI SOFT PASTE PORCELAIN EWER (BROCCA)</b></p> <p>ATTRIBUTED TO BERNARDO BUONOTALENTI, 1575-1578</p> <p>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 <i>groteschi</i> beneath a band of scrolls, the lower portion molded with beaded gadroons</p> <p>14 1/2 in. high</p>	<b>\$1,200,000-3,000,000</b>

## Phase 1

## Post-War &amp; Contemporary Art

1992.214	282. <b>BEAUFORD DELANEY (1901–1979)</b> <i>Self Portrait</i> oil on canvas 23 x 19 in. Painted in 1962  (Not seen in person; appraised from photographs)	<b>\$25,000–35,000</b>
1993.49	283. <b>ROBERT MOSKOWITZ (1912–2001)</b> <i>Hard Ball III</i> oil on canvas 108 x 58 in. Painted in 1993  (Not seen in person; appraised from photographs)	<b>\$8,000–10,000</b>

Phase 1

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Pre-Columbian Art

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

Phase 1

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Prints & Multiples

	285.	
21.116	<b>HONORE VICTORIN DAUMIER (1808-1879)</b>	<b>\$15,000-25,000</b>
	<i>Le ventre legislatif</i>	
	lithograph on wove paper, 1834	
	11 x 17 1/8 in.	
	(Not seen in person; appraised from photographs)	

## Phase 1

## Silver &amp; Objects of Vertu

29.308	<p>286.  <b>A WILLIAM III SILVER TANKARD</b>  MARK OF ALEXANDER ROOD, LONDON, 1698  6 1/6 in. high</p> <p>(Not seen in person; appraised from photographs)</p>	\$5,000-8,000
29.309	<p>287.  <b>A GEORGE I IRISH TWO-HANDLED SILVER CUP</b>  MARK OF DAVID KING, DUBLIN, 1717  8 1/4 in. high</p> <p>(Not seen in person; appraised from photographs)</p>	\$5,000-8,000
29.312	<p>288.  <b>A GEORGE III SILVER EPERGNE</b>  MARK OF WILLIAM CRIPPS, LONDON, 1763  14 1/4 in. high; 28 in. wide</p> <p>(Not seen in person; appraised from photographs)</p>	\$30,000-50,000
49.288	<p>289.  <b>AN AMERICAN SILVER SAUCEBOAT</b>  MARK OF JOSEPH ANTHONY, JR.,  PHILADELPHIA, CIRCA 1785  7 3/16 in. long</p> <p>(Not seen in person; appraised from photographs)</p>	\$5,000-8,000
2002.136.1	<p>290.  <b>AN AMERICAN FIVE-PIECE SILVER TEA AND COFFEE SERVICE</b>  MARK OF THOMAS FLETCHER &amp; SIDNEY GARDINER, PHILADELPHIA, CIRCA 1815  8 1/8 in. high (the larger teapot)</p> <p>(5)</p> <p>(Not seen in person; appraised from photographs)</p>	\$10,000-15,000

## Phase 2

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### 20th Century Decorative Art & Design

21.102	291. <b>CHARLES RENNIE MACKINTOSH (1868-1928)</b> <i>PETUNIAS, 1916</i> watercolor, gouache and graphite on wove paper 20 3/4 x 21 1/4 in.	<b>\$200,000-400,000</b>
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## Phase 2

## African &amp; Oceanic Art

26.10	<p><b>292.</b>  <b>A BENIN FIGURE</b>  NIGERIA  copper alloy  9 1/2 in. high</p> <p>(Not seen in person; appraised from photographs)</p>	<b>\$30,000–50,000</b>
26.11	<p><b>293.</b>  <b>A BENIN FIGURE</b>  NIGERIA  copper alloy  9 1/4 in. high</p> <p>(Not seen in person; appraised from photographs)</p>	<b>\$30,000–50,000</b>
26.369	<p><b>294.</b>  <b>A SHIELD</b>  MIDDLE SEPIK RIVER, PAPUA, NEW GUINEA  58 in. long</p> <p>(Not seen in person; appraised from photographs)</p>	<b>\$40,000–60,000</b>
26.370	<p><b>295.</b>  <b>A SAWOS CEREMONIAL BOARD (MALU)</b>  MIDDLE SEPIK RIVER, PAPUA, NEW GUINEA  66 1/4 in. long</p> <p>(Not seen in person; appraised from photographs)</p>	<b>\$300,000–500,000</b>

## Phase 2

## American Art

10.21	<p>296.  <b>BIRGE HARRISON (1854-1929)</b></p> <p><i>Fifth Avenue at Twilight</i>  signed 'Birge Harrison' (lower right)  oil on canvas  30 x 23 in.  Painted <i>circa</i> 1910</p>	<b>\$100,000-300,000</b>
29.356	<p>297.  <b>CARL MILLES (1875-1950)</b></p> <p><i>Folke Filbyter</i>  stamped 'I. Rasmussen Copenhaven' (on base)  bronze with dark brown patina  28 1/2 in. high  Cast <i>circa</i> 1925</p>	<b>\$50,000-100,000</b>
29.357AB	<p>298.  <b>CARL MILLES (1875-1950)</b></p> <p><i>Europa and the Bull</i>  stamped 'I. Rasmussen Copenhaven' (on base)  bronze with verdigris patina  31 1/2 in. high  Cast <i>circa</i> 1926</p>	<b>\$200,000-350,000</b>
19.36	<p>299.  <b>ELIE NADELMAN (1882-1946)</b></p> <p><i>Resting Stag</i>  bronze with varied patina  17 1/2 in. high  Cast <i>circa</i> 1916-1917</p>	<b>\$300,000-600,000</b>

## Phase 2

## American Art

19.37	<p>300.  <b>ELIE NADELMAN (1882-1946)</b>  <i>Wounded Stag</i>  bronze with varied patina  17 1/2 in. high  Cast <i>circa</i> 1916-1917</p>	\$200,000-500,000
27.159	<p>301.  <b>MAURICE BRAZIL PRENDERGAST (1859-1924)</b>  <i>Promenade</i>  signed 'Prendergast' (lower right)  oil on canvas  85 x 134 in.  Painted in 1914-1915</p> <p><b>LITERATURE:</b>  C. Clark, N.M. Mathews and G. Owens, <i>Maurice Brazil Prendergast and Charles Prendergast: Catalogue Raisonné</i>, Williamstown, Massachusetts, 1990, p. 302, no. 411, (illustrated).</p>	\$2,000,000-4,000,000
13.8	<p>302.  <b>ROBERT REID (1862-1929)</b>  <i>The Miniature</i>  signed 'Robert Reid' (lower left)  oil on canvas  30 x 26 in.  Painted <i>circa</i> 1912</p>	\$50,000-150,000
25.22	<p>303.  <b>ALBERT PINKHAM RYDER (1847-1917)</b>  <i>Summer Night, Moonlight</i>  signed 'A.P. Ryder' (lower left)  oil on canvas  14 x 20 in.</p> <p>(Assumes that the recognized authority on the artist would confirm attribution)</p>	\$100,000-400,000

Phase 2

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American Art

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

Phase 2

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American Indian Art

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

## Phase 2

## Antiquities

24.14	<p>306.</p> <p><b>AN ATTIC BLACK-FIGURED AMPHORA</b></p> <p>CIRCA 540 B.C.</p> <p>12 in. high</p>	<b>\$20,000–60,000</b>
	<p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p> <p>(Not seen in person, appraised from photographs)</p>	
24.104	<p>307.</p> <p><b>A ROMAN MARBLE HEAD OF A BEARDED MAN</b></p> <p>CIRCA 2ND CENTURY A.D.</p> <p>10 1/4 in. high; 6 1/4 in. wide; 7 3/4 in. deep</p>	<b>\$30,000–200,000</b>
	<p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p> <p>(Not seen in person, appraised from photographs)</p>	
24.105	<p>308.</p> <p><b>A CYPRIOT LIMESTONE BEARDED HEAD</b></p> <p>CIRCA 6TH CENTURY B.C.</p> <p>12 1/2 in. high; 8 in. wide; 8 3/4 in. deep</p>	<b>\$20,000–150,000</b>
	<p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p> <p>(Not seen in person, appraised from photographs)</p>	

## Phase 2

## Antiquities

- |        |   |                         |
|--------|---|-------------------------|
| 26.139 | <p><b>309.</b><br/> <b>A ROMAN MARBLE STRIGILATED</b><br/> <b>SARCOPHAGUS WITH FIGURES OF SALUS &amp;</b><br/> <b>ASCLEPIUS</b><br/>         CIRCA 3RD CENTURY A.D.<br/>         28 3/4 in. high; 82 1/2 in. wide; 34 in. deep</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p> <p>(Not seen in person, appraised from photographs)</p> | <b>\$15,000-75,000</b>  |
| 27.211 | <p><b>310.</b><br/> <b>A ROMAN MARBLE PORTRAIT HEAD OF A</b><br/> <b>MAN</b><br/>         REPUBLICAN PERIOD, CIRCA LATE 1ST<br/>         CENTURY B.C.<br/>         15 3/4 in. high; 8 1/4 in. wide; 8 1/4 in. deep</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p> <p>(Not seen in person, appraised from photographs)</p>             | <b>\$80,000-300,000</b> |
| 27.216 | <p><b>311.</b><br/> <b>A ROMAN MARBLE CINERARY URN AND</b><br/> <b>LID</b><br/>         CIRCA 1ST CENTURY A.D.<br/>         13 in. high; 14 in. wide; 11 in. deep</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p> <p>(Not seen in person, appraised from photographs)</p>  | <b>\$15,000-50,000</b>  |

## Phase 2

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### Antiquities

30.372	<p><b>312.</b>  <b>AN EGYPTIAN STONE DIGNITARY</b>  MIDDLE KINGDOM, 11TH-12TH DYNASTY,  2040-1783 B.C.  9 7/16 in. high; 9 13/16 in. wide; 6 11/16 in. deep</p> <p>(Assumes the source of origin and the provenance is such  that the work could be traded freely within the United  States)</p> <p>(Not seen in person, appraised from photographs)</p>	<b>\$30,000-80,000</b>
45.130	<p><b>313.</b>  <b>A ROMAN MARBLE OSCILLUM WITH SATYR  AND A MAENAD</b>  CIRCA 1ST CENTURY B.C.  16 7/8 in. diameter</p> <p>(Assumes the source of origin and the provenance is such  that the work could be traded freely within the United  States)</p> <p>(Not seen in person, appraised from photographs)</p>	<b>\$30,000-100,000</b>
53.273	<p><b>314.</b>  <b>A BRONZE AGE GOLD LUNULA</b>  IRELAND, EARLY BRONZE AGE, CIRCA 1800-  1600 B.C.  18 4/5 in. diameter  Weight of gold: 63.4 g.</p> <p>(Assumes the source of origin and the provenance is such  that the work could be traded freely within the United  States)</p> <p>(Not seen in person, appraised from photographs)</p>	<b>\$50,000-150,000</b>



## Phase 2

## Books &amp; Manuscripts

21.79	<p><b>315.</b> SCHEDEL, Hartmann (1440-1514). <i>Liber Chronicarum</i>, in Latin. Nuremberg: Anton Koberger, 23 December 1493. Folio. Contemporary pigskin. Title with a few marginal repairs, some intermittent pale dampstaining.</p> <p>(Not seen in person; appraised from photographs)</p>	<b>\$30,000-90,000</b>
24.108.AB	<p><b>316.</b> 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]</p> <p>(Not seen in person; appraised from photographs)</p>	<b>\$45,000-90,000</b>
29.301.AB	<p><b>317.</b> THE ANNUNCIATION, in a historiated initial 'M' on a leaf from an Antiphonary, illuminated manuscript choirbook on vellum, 21 3/8 x 14 3/8 in., [Italy, ?Tuscany, late 13th century]</p> <p>(Not seen in person; appraised from photographs)</p>	<b>\$25,000-60,000</b>
29.302.AB	<p><b>318.</b> THE ASSUMPTION, in a historiated initial 'V' on a leaf from an Antiphonary, illuminated manuscript choirbook on vellum, 21 3/8 x 14 3/4 in., [Italy, ?Tuscany, late 13th century]</p> <p>(Not seen in person; appraised from photographs)</p>	<b>\$25,000-60,000</b>

## Phase 2

## Chinese Ceramics &amp; Works of Art

22.213	<p>319.</p> <p><b>A STONE BUDDHIST TRIAD STELE</b></p> <p>TANG DYNASTY (618-907)</p> <p>Of pointed arch form, the central seated figure of Buddha flanked on either side by a standing <i>bodhisattva</i> borne on a lotus stem and a small seated lion</p> <p>22 1/2 in. high</p>	<b>\$30,000-60,000</b>
26.128	<p>320.</p> <p><b>A LARGE STONE FIGURE OF GUANYIN</b></p> <p>SUI DYNASTY, DATED 581</p> <p>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</p> <p>36 in. high</p>	<b>\$400,000-800,000</b>
26.129	<p>321.</p> <p><b>A GREY POTTERY RELIEF OF A CAPARISONED HORSE</b></p> <p>SIX DYNASTIES PERIOD OR LATER</p> <p>The panel divided into four sections, depicting a prancing horse</p> <p>27 1/2 x 26 1/4 in.</p>	<b>\$10,000-50,000</b>

## Phase 2

## Chinese Ceramics &amp; Works of Art

26.161	<p>322.</p> <p><b>A GREY LIMESTONE FIGURE OF AMITABHA</b></p> <p>TANG DYNASTY (618-907)</p> <p>Shown seated in <i>dhyanasana</i> atop a lotus, with the left hand resting on the knee in <i>bhumisparsa mudra</i> and the right hand, now missing, raised, dressed in long robes with hair pulled back and low-domed <i>usnisa</i></p> <p>13 1/4 in. high</p>	<b>\$20,000-70,000</b>
28.67	<p>323.</p> <p><b>A FRESCO OF FOUR BODHISATTVAS</b></p> <p>4TH/5TH CENTURY</p> <p>Painted in blue, white, brown and shades of grey, the panel depicts four heads beneath a blue and white border</p> <p>9 1/4 in. high; 19 1/4 in. wide</p>	<b>\$30,000-100,000</b>
29.245	<p>324.</p> <p><b>A GILT-BRONZE FIGURE OF A STANDING BUDDHA</b></p> <p>MING DYNASTY (1368-1644)</p> <p>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 <i>usnisa</i> covered with finely rendered plaits of hair and centered by a central circular indentation on both levels</p> <p>45 3/4 in. high</p>	<b>\$800,000-2,000,000</b>

## Phase 2

## Chinese Ceramics &amp; Works of Art

- |        |  |                          |
|--------|--|--------------------------|
| 29.342 | <p>325.</p> <p><b>A SANCAI-GLAZED AND PAINTED<br/>POTTERY FIGURE OF A COURT LADY<br/>WITH PHOENIX HEADDRESS</b><br/>TANG DYNASTY (618-907)<br/>The elegant lady standing with arms crossed beneath a<br/>shawl, on flat base with <i>myi</i>-shape slippers, the unglazed<br/>head with elaborate headdress<br/>17 1/2 in. high</p>  | <b>\$20,000-50,000</b>   |
| 29.425 | <p>326.</p> <p><b>A BRONZE RITUAL WINE VESSEL AND<br/>COVER</b><br/>EARLY WESTERN ZHOU DYNASTY, 11TH/10TH<br/>CENTURY B.C.<br/>The pear-shaped vessel of oval section, raised on a<br/>spreading foot and cast on each side with a band<br/>centered by a mask and containing confronting birds on<br/>a <i>leiwen</i> ground, the swing handle terminating at each<br/>end in an animal mask, the cover with a similar band,<br/>with a long inscription on the interior of the vessel and<br/>the cover<br/>9 5/8 in. high</p> | <b>\$300,000-600,000</b> |

## Phase 2

## Chinese Ceramics &amp; Works of Art

- 29.443 327. **A STONE STELE WITH BUDDHIST TRIAD AND APSARAS** \$60,000–150,000  
 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  
**LITERATURE:**
- 29.444 328. **A STONE FIGURE OF BHIKSU** \$400,000–1,000,000  
 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
- 53.171 329. **A SMALL BRONZE TURQUOISE-INLAID ARCHAIC TIGER MASK** \$20,000–50,000  
 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

## Phase 2

## Chinese Ceramics &amp; Works of Art

- 53.175      330.      **A SANCAI-GLAZED AND PAINTED  
POTTERY FIGURE OF A CENTRAL ASIAN  
MUSICIAN**      **\$20,000-50,000**  
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
- 53.176      331.      **A SANCAI-GLAZED AND PAINTED  
POTTERY FIGURE OF A CENTRAL ASIAN  
MUSICIAN**      **\$20,000-50,000**  
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

## Phase 2

## Chinese Paintings

21.180	<b>332.</b> <b>ATTRIBUTED TO TANG DI (1287-1355)</b>	<b>\$700,000-1,200,000</b>
	<i>LANDSCAPE</i> 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.	
21.181	<b>333.</b> <b>WU WEI (1459-1508)</b>	<b>\$300,000-600,000</b>
	<i>LANDSCAPE</i> signed and dated '1483' hanging scroll, ink on silk 73 1/2 x 40 1/8 in.	

## Phase 2

## European Furniture, Sculpture and Decorative Objects

21.189	<p>334.  <b>A POLYCHROME DECORATED CARVED LIMESTONE FIGURE OF SAINT PAUL</b>  BURGUNDY, THIRD QUARTER 15TH CENTURY  Depicted standing and holding a sword  51 1/2 in. high; 20 in. wide; 12 1/4 in. deep</p> <p>(Assumes analysis of paint would confirm the work is of the period)</p>	<b>\$30,000-60,000</b>
22.277	<p>335.  <b>A POLYCHROME DECORATED TERRACOTTA GROUP OF THE PIETA</b>  ITALIAN, CIRCA 1425-1450  25 3/4 in. high; 22 1/2 in. wide; 11 in. deep</p> <p>(Assumes thermoluminescence testing would confirm the work is of the period)</p>	<b>\$30,000-60,000</b>
25.151	<p>336.  <b>A WHITE MARBLE RELIEF OF THE MADONNA AND CHILD WITH ANGELS</b>  WORKSHOP OF AGOSTINO DI GIOVANNI, SIENA, CIRCA 1335-1340  30 in. high; 37 in. wide; 2 1/2 in. deep</p>	<b>\$50,000-150,000</b>



## Phase 2

## Japanese Art

27.541	<p>337.  <b>TOSA SCHOOL (LATE 16TH/EARLY 17TH CENTURY)</b></p> <p><i>Scenes from the Tale of Genji</i>  six-panel screen; ink, color, silver, gold and gold leaf on paper  67 x 141 in.</p>	<b>\$80,000–120,000</b>
27.542	<p>338.  <b>A CARVED AND POLYCHROME WOODEN FIGURE OF SEISHI BOSATSU</b>  11TH/12TH CENTURY  30 in. high</p>	<b>\$40,000–60,000</b>
27.545	<p>339.  <b>ARTIST UNKNOWN (15TH CENTURY)</b></p> <p><i>Amida and Kannon Descending</i>  hanging scroll; ink, color and gold on silk  39 1/4 x 16 1/2 in.</p>	<b>\$40,000–60,000</b>
27.546	<p>340.  <b>ARTIST UNKNOWN (14TH CENTURY)</b></p> <p><i>Nyoirin Kannon</i>  hanging scroll; ink, color and gold on silk  48 3/8 x 28 7/8 in.</p>	<b>\$70,000–100,000</b>
27.547	<p>341.  <b>ARTIST UNKNOWN (14/15TH CENTURY)</b></p> <p><i>Seated Kannon and Two Attendants</i>  hanging scroll; ink, color and gold on silk  55 1/2 x 34 1/2 in.</p>	<b>\$50,000–70,000</b>

## Phase 2

## Impressionist &amp; Modern Art

26.116	<p>342.</p> <p><b>MARIANO ANDREU (1888-1976)</b></p> <p><i>Spanish Dancer</i>  signed and dated 'Mariano Andreu 23' (lower right)  oil on canvas  41 1/2 x 31 1/8 in.  Painted in 1923</p>	<b>\$30,000-50,000</b>
26.117	<p>343.</p> <p><b>MARIANO ANDREU (1888-1976)</b></p> <p><i>The Bathers</i>  signed and dated 'Mariano Andreu 23' (lower left)  oil on canvas  23 1/2 x 38 3/4 in.  Painted in 1923</p>	<b>\$30,000-50,000</b>
20.113	<p>344.</p> <p><b>EUGENE BOUDIN (1824-1898)</b></p> <p><i>Antibes, vue générale</i>  signed, dated and inscribed 'E. Boudin Antibes 93'  (lower left)  oil on canvas  21 3/4 x 35 1/4 in.  Painted in 1893</p> <p><b>LITERATURE:</b>  R. Schmit, <i>Eugène Boudin</i>, Vol. III, Paris, 1973, p. 184,  no. 3074 (illustrated).</p>	<b>\$120,000-200,000</b>

## Phase 2

## Impressionist &amp; Modern Art

29.324	<p>345.  <b>GIORGIO DE CHIRICO (1888-1978)</b>  <i>Cavalli</i>  signed 'G de Chirico' (lower right)  oil on canvas  21 1/2 x 18 1/4 in.  Painted <i>circa</i> 1929</p> <p><b>LITERATURE:</b>  C.B. Sakraischik, <i>Catalogo Generale Giorgio de Chirico: opera dal 1908 al 1930</i>, Vol. II, Milan, 1972, no. 150 (illustrated).    (Assumes that the recognized authority on the artist would confirm attribution)</p>	<b>\$200,000-350,000</b>
21.31	<p>346.  <b>CHARLES COTTET (1863-1924)</b>  <i>The Port of Douarnenez</i>  signed and inscribed 'C. Cottet Douarnenez' (lower left)  oil on canvas  45 x 64 1/8 in.</p>	<b>\$10,000-50,000</b>
21.6	<p>347.  <b>EDGAR DEGAS (1834-1917)</b>  <i>Groupe de danseuses</i>  indistinctly stamped with signature (lower left)  pastel and charcoal on paper  25 3/4 x 20 in.  Executed <i>circa</i> 1898</p> <p><b>LITERATURE:</b>  P.A. Lemoisne, <i>Degas et son oeuvre</i>, Vol. III, Paris, 1946, p. 764, no. 1312 (illustrated, p. 765).</p>	<b>\$2,000,000-5,000,000</b>

## Phase 2

## Impressionist &amp; Modern Art

28.96	<p>348.  <b>ANDRE DERAINE (1880-1954)</b>  <i>Paysage de Provence</i>  signed 'A Derain' (lower right)  oil on canvas  18 1/2 x 22 in.  Painted <i>circa</i> 1922</p> <p><b>LITERATURE:</b>  M. Kellermann, <i>André Derain: Catalogue raisonné de l'oeuvre peint</i>, Vol. II, Paris, 1996, p. 23, no. 501 (illustrated).</p>	<b>\$40,000-70,000</b>
22.15	<p>349.  <b>RAOUL DUFY (1877-1953)</b>  <i>Nature morte à la cafetière</i>  signed 'Raoul Dufy' (lower right)  oil on canvas  18 x 21 1/2 in.  Painted <i>circa</i> 1914</p> <p><b>LITERATURE:</b>  M. Laffaille, <i>Raoul Dufy: Catalogue raisonné de l'oeuvre peint</i>, Vol. III, Geneva, 1976, p. 329, no. 1328 (illustrated).</p>	<b>\$70,000-100,000</b>
29.327	<p>350.  <b>JAMES ENSOR (1860-1949)</b>  <i>Le Ballet Féerique (Le Jardin D'Amour)</i>  signed 'Ensor' (lower right)  oil on canvas  20 x 24 in.  Painted <i>circa</i> 1925-1930</p> <p><b>LITERATURE:</b>  X. Tricot, <i>James Ensor</i>, Vol. II, Brussels, 2009, p. 508, no. 529 (illustrated in color).</p>	<b>\$120,000-200,000</b>

## Phase 2

## Impressionist &amp; Modern Art

30.285	<p>351.  <b>OSCAR GHIGLIA (1876-1945)</b>  <i>The Artificial Rose</i>  signed 'O Ghiglia' (upper left)  oil on canvas  34 x 26 1/4 in.  Painted in 1929</p>	<b>\$50,000-80,000</b>
30.380	<p>352.  <b>GEORGE GROSZ (1893-1959)</b>  <i>Conversation</i>  signed 'Grosz' (lower right)  watercolor on paper  30 3/4 x 22 1/2 in.  Executed <i>circa</i> 1928</p> <p>(Assumes that the recognized authority on the artist  would confirm attribution)</p>	<b>\$25,000-50,000</b>
21.209	<p>353.  <b>ERICH HECKEL (1883-1970)</b>  <i>Sonnenblumen</i>  oil on canvas  30 1/2 x 27 3/4 in.  Painted in 1920</p> <p><b>LITERATURE:</b>  P. Vogt, <i>Erich Heckel</i>, Recklinghausen, 1965, no. 18  (illustrated).</p>	<b>\$120,000-200,000</b>

## Phase 2

## Impressionist &amp; Modern Art

26.35	<p>354.  <b>AUGUSTE HERBIN (1882-1960)</b>  <i>Le pain d'épice</i>  signed 'Herbin' (lower right)  oil on canvas  21 1/4 x 25 1/2 in.  Painted in 1925</p> <p><b>LITERATURE:</b>  G. Glaisse, <i>Herbin: Catalogue raisonné de l'oeuvre peint</i>,  Paris, p. 377, no. 555 (illustrated).</p>	<b>\$35,000-50,000</b>
30.283	<p>355.  <b>PAUL KLEE (1879-1940)</b>  <i>Lesende II</i>  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</p> <p><b>LITERATURE:</b>  The Paul Klee Foundation, ed., <i>Paul Klee: Catalogue  raisonné</i>, Vol. 4, Bern, 2001, p. 359, no. 3828  (illustrated).</p>	<b>\$80,000-120,000</b>
21.213	<p>356.  <b>GEORG KOLBE (1877-1947)</b>  <i>Auferstehung</i>  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</p> <p><b>LITERATURE:</b>  U. Berger, <i>Georg Kolbe: Leben und Werk</i>, Berlin, 1990, p.  243, no. 36 (another cast illustrated, p. 244).</p>	<b>\$150,000-200,000</b>

## Phase 2

## Impressionist &amp; Modern Art

28.99	<p>357.  <b>MARIE LAURENCIN (1883-1956)</b>  <i>Mère et enfant</i>  signed and dated 'Marie Laurencin 1928' (lower right)  oil on canvas  32 x 25 1/2 in.  Painted in 1928</p> <p><b>LITERATURE:</b>  D. Marchesseau, <i>Marie Laurencin: Catalogue raisonné de l'oeuvre peint</i>, Tokyo, 1986, p. 207, no. 446 (illustrated).</p>	<b>\$150,000-250,000</b>
21.73	<p>358.  <b>HENRI LE SIDANER (1862-1939)</b>  <i>The Tea Table</i>  signed 'Le Sidaner' (lower right)  oil on canvas  28 1/2 x 36 in.  Painted in 1919</p> <p><b>LITERATURE:</b>  Y. Farinoux-Le Sidaner, <i>Le Sidaner: l'oeuvre peint et gravé</i>, Paris, 1989, p. 163, no. 407 (illustrated).</p>	<b>\$500,000-800,000</b>
21.17	<p>359.  <b>HENRI LEBASQUE (1865-1937)</b>  <i>Sur le balcon à Saint-Tropez (Marthe et Pierre Lebasque)</i>  signed 'Lebasque' (lower left)  oil on canvas  64 x 51 1/2 in.  Painted in 1920</p> <p><b>LITERATURE:</b>  D. Bazetoux, <i>Henri Lebasque: Catalogue raisonné</i>, Neuilly-sur-Marne, 2008, p. 298, no. 1215 (illustrated).    (Assumes that the recognized authority on the artist would confirm attribution)</p>	<b>\$400,000-800,000</b>

## Phase 2

## Impressionist &amp; Modern Art

29.347	<p>360.  <b>WILHELM LEHMBRUCK (1881-1919)</b>  <i>Kleine Sinnende</i>            terracotta            20 1/8 in. high            Conceived in 1911; this version cast by 1929</p> <p><b>LITERATURE:</b>            D. Schubert, <i>Wilhelm Lehmbruck: Catalogue raisonné der Skulpturen</i>, Worms, 2001, p. 211, no. 55.I.3.            (Assumes that the recognized authority on the artist would confirm attribution)</p>	<b>\$40,000-70,000</b>
24.72	<p>361.  <b>ARISTIDE MAILLOL (1861-1944)</b>  <i>Baigneuse se coiffant</i>            signed with monogram            bronze with brown patina            15 in. high            Conceived in 1907</p> <p>(Assumes that the recognized authority on the artist would confirm attribution)</p>	<b>\$40,000-60,000</b>
29.330	<p>362.  <b>ARISTIDE MAILLOL (1861-1944)</b>  <i>Buste de Vénus</i>            inscribed with foundry mark 'ALEXIS RUDIER FONDEUR PARIS'            bronze with brown patina            17 in. high            Conceived in 1898; this version cast by 1952</p> <p>(Assumes that the recognized authority on the artist would confirm attribution)</p>	<b>\$30,000-50,000</b>



## Phase 2

## Impressionist &amp; Modern Art

25.61	<p><b>363.</b>  <b>IVAN MESTROVIC (1883-1962)</b></p> <p><i>Contemplation</i>  marble  39 3/4 in. high  Executed in 1923</p> <p>(Not seen in person; appraised from photographs)</p>	<b>\$15,000-50,000</b>
29.321	<p><b>364.</b>  <b>EDVARD MUNCH (1863-1944)</b></p> <p><i>Boy in a Rocky Landscape</i>  signed 'E Munch' (lower right)  oil on canvas  30 1/2 x 26 1/8 in.  Painted in 1912-1915</p> <p><b>LITERATURE:</b>  G. Wohl, <i>Edvard Munch: Complete Paintings</i>, London,  2009, p. 1006, no. 1033 (illustrated).</p>	<b>\$800,000-1,500,000</b>
28.103	<p><b>365.</b>  <b>GINO SEVERINI (1883-1966)</b></p> <p><i>Still Life</i>  signed 'Severini' (lower center)  fresco  10 1/2 x 8 3/4 in.</p> <p>(Assumes that the recognized authority on the artist  would confirm attribution)</p>	<b>\$30,000-50,000</b>

## Phase 2

## Impressionist &amp; Modern Art

26.32	<p>366.  <b>PAUL SIGNAC (1863-1935)</b></p> <p><i>Port Louis</i>  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</p> <p>(Assumes that the recognized authority on the artist  would confirm attribution)</p>	<b>\$30,000-50,000</b>
26.33	<p>367.  <b>PAUL SIGNAC (1863-1935)</b></p> <p><i>La Seine: Le Pont des Arts</i>  signed 'P. Signac' (lower left)  watercolor and black crayon on paper laid down on  paper  10 x 16 in.</p> <p>(Assumes that the recognized authority on the artist  would confirm attribution)</p>	<b>\$30,000-50,000</b>
28.100	<p>368.  <b>MAURICE UTRILLO (1883-1955)</b></p> <p><i>Maison à Bardilly</i>  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</p> <p>(Assumes that the recognized authority on the artist  would confirm attribution)</p>	<b>\$50,000-70,000</b>

## Phase 2

## Indian &amp; Southeast Asian Art

25.63	<p>369.  <b>A GRAY SCHIST GABLE OF BUDDHA'S  DESCENT FROM THE TRAYATRIMSAS  HEAVEN</b>  GANDHARA, CIRCA 200 A.D.  46 in. high</p> <p>(Not seen in person; appraised from photographs)</p>	<b>\$600,000–1,000,000</b>
28.132	<p>370.  <b>A THANGKA OF YAMANTAKA</b>  TIBET, 18TH CENTURY  27 x 9 1/4 in.</p> <p>(Not seen in person; appraised from photographs)</p>	<b>\$20,000–50,000</b>
28.150	<p>371.  <b>A BLACK STONE FIGURE OF AN  ATTENDANT DEITY</b>  INDIA, RAJASTHAN OR MADHYA PRADESH,  13TH CENTURY  41 in. high</p> <p>(Not seen in person; appraised from photographs)</p>	<b>\$150,000–250,000</b>

Phase 2

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## Islamic Art

22.225	372. <b>AN ISLAMIC WOOL CARPET WITH OCTAGONS</b> 18TH CENTURY 73 x 57 1/4 in.  (Not seen in person; appraised from photographs)	<b>\$25,000-50,000</b>
29.233A	373. <b>A FRAGMENT OF AN ISLAMIC CARPET</b> EGYPTIAN, 16TH CENTURY 86 x 34 1/2 in.  (Not seen in person; appraised from photographs)	<b>\$50,000-100,000</b>
29.313	374. <b>A WOOL DOUBLE NICHE USHAK RUG</b> 16TH CENTURY 68 1/2 x 44 in.  (Not seen in person; appraised from photographs)	<b>\$100,000-150,000</b>

## Phase 2

## Modern British Art

- 27.160 375. **AUGUSTUS EDWIN JOHN (1878-1961)** **\$250,000-600,000**
- The Mumpers*  
oil on canvas  
100 x 244 in.
- 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	<p>376.  <b>MICHELANGELO BUONARROTI (1475-1564)</b>  <i>Scheme for the decoration of the ceiling of the Sistine Chapel (recto and verso)</i>  black chalk, pen and brown ink  14 11/16 x 9 7/8 in.</p> <p><b>LITERATURE:</b>  H. Chapman, <i>Michelangelo Drawings: Closer to the Master</i>, exhibition catalogue, London and Haarlem, 2005, pp. 106, 107, 303, note 47 (illustrated, fig. 35).</p>	<b>\$12,000,000-20,000,000</b>
38.9	<p>377.  <b>JACQUES DE GHEYN (1565-1629)</b>  <i>Studies of the Heads of Two Youths and an Old Woman</i>  pen and dark brown ink over graphite on laid paper  toned with graphite  5 1/4 x 38 1/4 in.  Executed <i>circa</i> 1600-1605</p>	<b>\$50,000-80,000</b>
26.79	<p>378.  <b>DANTE GABRIEL ROSSETTI (1828-1882)</b>  <i>A Fight for a Woman</i>  signed with monogram (lower right)  watercolor on paper laid down on board  13 1/2 x 11 in.</p>	<b>\$50,000-100,000</b>

## Phase 2

## Old Master Paintings

25.206	<p>379.  <b>ANGLO-NETHERLANDISH SCHOOL (MID-16TH CENTURY)</b></p> <p><i>Young Man</i>  oil on panel  10 1/8 x 8 1/8 in.</p>	<b>\$200,000-500,000</b>
22.12	<p>380.  <b>ANDREA DI BARTOLO (1389-1428)</b></p> <p><i>Madonna and Child</i>  oil and gold on panel  25 3/8 x 17 1/2 in.</p> <p><b>LITERATURE:</b>  B. Berenson, <i>Italian Pictures of the Renaissance: Central Italian and North Italian Schools</i>, Vol. I, London, 1968, p. 6, as Andrea di Bartolo.</p>	<b>\$80,000-160,000</b>
70.953	<p>381.  <b>MATHER BROWN (1716-1831)</b></p> <p><i>Sir George Augustus Elliott, Baron Heathfield</i>  oil on canvas  30 x 25 in.  Painted in 1788-1791</p> <p><b>LITERATURE:</b>  D. Evans, <i>Mather Brown: Early American Artist in England</i>, Middletown, Connecticut, 1982, pp. 81-82, 210, no. 84, as Mather Brown (illustrated, fig. 66).</p> <p>(Not seen in person; appraised from photographs)</p>	<b>\$40,000-80,000</b>
26.109	<p>382.  <b>JAN VAN CONINXLOO II (1489-AFTER 1552)</b></p> <p><i>The Crucification</i>  oil on panel  17 1/4 x 13</p>	<b>\$30,000-50,000</b>

## Phase 2

## Old Master Paintings

38.80	<p>383.  <b>BERNARDINO DEI CONTI (CIRCA 1470-AFTER 1523)</b>  <i>Gentleman of the Trivulzio Family</i>  oil on panel  41 1/2 x 28 1/2 in.</p> <p><b>LITERATURE:</b>  M.T. Fiorio, 'Per il ritratto lombardo: Bernardino de Conti', <i>Arte Lombarda</i>, Vol. LXVIII / LXIX, 1984, p. 51, no. 45, as Bernardino de Conti.</p>	<b>\$300,000-500,000</b>
28.144	<p>384.  <b>JOHN CROME I (1768-1821)</b>  <i>View Near Weymouth</i>  oil on canvas  11 1/4 x 21 in.</p> <p><b>LITERATURE:</b>  D. Clifford, <i>John Crome</i>, London, 1968, pp. 27, 48, 192, 257, as John Crome I (illustrated, pl. 72).  N. Goldberg, <i>John Crome the Elder</i>, New York, 1978, Vol. I, pp. 50, 51, 181, 182; Vol. II, p. 14, no. 26, as John Crome I.</p>	<b>\$100,000-200,000</b>
30.274	<p>385.  <b>FRENCH SCHOOL (CIRCA 1820)</b>  <i>Portrait of an Artist</i>  oil on canvas  29 1/4 x 23 3/8 in.</p>	<b>\$20,000-50,000</b>



## Phase 2

## Old Master Paintings

22.10	<p>386.  <b>FRANCESCO DAI LIBRI (CIRCA 1450-AFTER 1503)</b>  <i>Madonna and Child</i>  oil on panel  24 1/4 x 17 5/8 in.</p> <p><b>LITERATURE:</b>  B. Berenson, <i>Italian Pictures of the Renaissance: Central Italian and North Italian Schools</i>, Vol. I, London, 1968, p. 142, as Francesco dai Libri.</p>	<b>\$130,000-250,000</b>
25.145	<p>387.  <b>DOMENICO DI MICHELINO (1417-1491)</b>  <i>The Trinity</i>  tempera and gold on panel  65 3/4 x 34 in.</p> <p><b>LITERATURE:</b>  B. Fredericksen and F. Zeri, <i>Census of Pre-Nineteenth Century Italian Paintings in North American Public Collections</i>, Cambridge, 1972, pp. 66, 360, as Domenico di Michelino.</p>	<b>\$150,000-270,000</b>
25.43	<p>388.  <b>MARIOTTO DI NARDO (1394-1424)</b>  <i>Madonna and Child</i>  paint on panel  34 3/4 x 20 in.</p> <p><b>LITERATURE:</b>  B. Berenson, <i>Pitture italiane del rinascimento: Catalogo dei principali artisti e delle loro opere</i>, Milan, 1936, p. 293, as Mariotto di Nardo.</p>	<b>\$70,000-100,000</b>

## Phase 2

## Old Master Paintings

- 22.8      389.  
**ANDREA PREVITALI (1480-1528)**      **\$300,000-550,000**
- 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.
- 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)**      **\$300,000-550,000**
- Madonna and Child with the Infant Saint John the  
 Baptist*  
 oil on panel  
 30 1/4 x 22 1/2 in.
- 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)** **\$80,000-160,000**  
*Christ Enthroned, the Virgin, Saint Francesca Romana, an Angel and Donor*  
 tempera and gold on panel  
 20 7/8 x 16 1/8 in.
- LITERATURE:**  
 A. Paolucci, 'Antoniazio Romano: Catalogo Completo', *I Gigli d'Arte*, Vol. 26, Florence, 1992, p. 127, no. 37, as Antoniazio Romano.
- 22.11 **392.**  
**WORKSHOP OF ANTONIAZZO ROMANO** **\$60,000-90,000**  
**(1452-1508/1512)**  
*Madonna and Child*  
 tempera and gold on panel  
 16 3/8 x 13 3/8 in.
- LITERATURE:**  
 G.S. Hedberg, *Antoniazio Romano and His School*, Ph.D. dissertation, New York, 1980, p. 214, no. 78, as 'Workshop of Antoniazio Romano, after Antoniazio's design', (illustrated, fig. 102).
- 26.106 **393.**  
**SCHOOL OF COLOGNE (CIRCA 1425)** **\$150,000-300,000**  
*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.
- 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'.

## Phase 2

## Old Master Paintings

- 29.41 **394.**  
**LUCA SIGNORELLI (CIRCA 1450-1523)** **\$100,000-150,000**  
*The Resurrected Christ Appearing to St. Magdalene*  
tempera and oil on panel  
7 3/8 x 16 11/16 in.  
**LITERATURE:**  
L. Kanter, *Luca Signorelli*, Milan, 2001, pp. 232-233, as a late work by Luca Signorelli.
- 29.42 **395.**  
**LUCA SIGNORELLI (CIRCA 1450-1523)** **\$100,000-150,000**  
*The Resurrected Christ Appearing to His Disciples*  
tempera and oil on panel  
7 5/16 x 16 3/4 in.  
**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** **\$100,000-200,000**  
**(TURONE DI MAXIO DA CAMENAGO)**  
**(FLOURISHED CIRCA 1356-1380)**  
*Crucifixion*  
dated 'MCCCCLI' and extensively inscribed (lower edge)  
tempera and gold on panel  
58 1/2 x 21 1/4 in.  
**LITERATURE:**  
R. Pallucchini, *La pittura veneziana del Trecento*, Venice, 1964, p. 141, as Turone da Verona (illustrated, fig. 436).

## Phase 2

## Old Master Paintings

29.318	<p>397.</p> <p><b>ANTONIO VIVARINI (FLOURISHED 1440-1476/84)</b></p> <p><i>Scene from the Life of a Female Saint</i> tempera and gold on panel 14 3/8 x 10 1/4 in.</p> <p><b>LITERATURE:</b> R. Pallucchini, <i>I Vivarini: Antonio, Bartolomeo, Alvise</i>, Venice, 1962, pp. 26, 97, as Antonio Vivarini (illustrated, fig. 13).</p>	<b>\$20,000-50,000</b>
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## Phase 2

## Prints &amp; Multiples

25.114	<p>398.  <b>GEORGE WESLEY BELLOWS (1882-1925)</b>  <i>A Knockout, Second State (Mason 92)</i>  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)</p>	<b>\$60,000-90,000</b>
21.135	<p>399.  <b>JEAN DUVET (1485-1570)</b>  <i>The Martyrdom of Saint John the Evangelist (Bartsch 36; Robert-Dumesnil 51; Bersier 47; Eisler 38)</i>  engraving, circa 1546-55  11 15/16 x 8 9/16 in. (platemark)</p>	<b>\$40,000-60,000</b>
26.20	<p>400.  <b>AUGUSTIN HIRSCHVOGEL (1503-1553)</b>  <i>Landscape with the Conversion of Saint Paul (Hollstein 5)</i>  etching, 1545  4 x 10 in. (platemark)</p>	<b>\$40,000-65,000</b>
28.186	<p>401.  <b>EDWARD HOPPER (1882-1967)</b>  <i>The Locomotive (Z. 17)</i>  etching, 1923  signed in pencil  8 x 9 7/8 in. (platemark)</p>	<b>\$65,000-100,000</b>

## Phase 2

## Prints &amp; Multiples

29.430	<p>402.  <b>EDWARD HOPPER (1882-1967)</b>  <i>Night in the Park (Z. 20)</i>            etching, 1921            signed in pencil            6 7/8 x 8 3/8 in. (platemark)</p>	<b>\$60,000-100,000</b>
30.359	<p>403.  <b>REMBRANDT HARMENSZ. VAN RIJN (1606-1669)</b>  <i>Abraham's Sacrifice (B., Holl. 35; H. 283)</i>            etching with drypoint, 1655            6 x 5 in. (platemark)</p>	<b>\$40,000-60,000</b>
30.362	<p>404.  <b>REMBRANDT HARMENSZ. VAN RIJN (1606-1669)</b>  <i>Abraham Entertaining the Angels (B., Holl. 29; H. 286)</i>            etching and drypoint, 1656            6 x 5 in. (platemark)</p>	<b>\$40,000-60,000</b>

## Phase 2

## Russian Art

26.17	<p>405.</p> <p><b>BORIS GRIGORIEV (1886-1939)</b></p> <p><i>Russian Peasant Girl</i></p> <p>oil on canvas</p> <p>24 x 19 3/4 in.</p> <p>Painted in 1924</p> <p>(Assumes that the recognized authority on the artist would confirm attribution)</p> <p>(Not seen in person; appraised from photographs)</p>	<b>\$800,000-1,300,000</b>
25.176	<p>406.</p> <p><b>AN IVORY CALENDAR OF THE TWELVE GREAT FEASTS OF THE ORTHODOX CHURCH</b></p> <p>11TH/12TH CENTURY</p> <p>2 3/8 x 1 7/8 in.</p> <p>(Assumes ivory meets all age and import requirements to trade freely within the United States)</p> <p>(Assumes the recognized authorities would confirm authenticity)</p> <p>(Not seen in person; appraised from photographs)</p>	<b>\$30,000-50,000</b>



Phase 3

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407.		
SEE ATTACHED INVENTORY		\$3,085,145-6,030,040
	(1296)	
TOTAL		<hr/> \$454,277,995-866,997,240

<b><u>Aggregate Low FMV</u></b>	<b><u>Aggregate High FMV</u></b>	<b><u>Total Quantity</u></b>
<b>\$3,085,145</b>	<b>\$6,030,040</b>	<b>1,296</b>

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
20.245	1	24.158.AB	1	24.264	1
24.159	1				

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<u>Aggregate Low FMV</u>		<u>Aggregate High FMV</u>		<u>Total Quantity</u>	
<b>\$3,085,145</b>		<b>\$6,030,040</b>		<b>1,296</b>	

Accession Number	Quantity	Accession Number	Quantity	Accession Number	Quantity
24.273.1	1	1992.254	1	24.386	1
24.273.2	1	1992.255.AB	2	24.387	1
24.274	1	1992.256	1	24.388	1
24.275	1	1992.258	1	24.389	1
24.282	1	1992.259	1	24.390	1
24.283	1	1992.260	1	24.391	1
24.286	1	1992.261	1	24.392	1
24.287	1	1992.262	1	24.393	1
24.289	1	1992.263	1	24.394	1
24.290	1	1992.264	1	24.395	1
24.296	1	1992.265	1	24.396	1
24.302.A-G	6	1992.266	1	24.398	1
24.303	1	1992.267	1	24.399	1
24.304	1	1992.268	1	24.400	1
24.307	1	1992.269	1	24.401	1
24.310	1	1992.270	1	24.402	1
24.311	1	1992.271	1	24.403	1
24.316	1	1992.273	1	24.404	1
24.318	1	1992.274	1	24.405	1
24.319	1	1993.8	1	24.406	1
24.320	1	1993.9	1	24.407	1
24.321	1	1993.10	1	24.408	1
24.322	1	1993.11	1	1992.239	1
24.323	1	1993.12	1	1992.241	1
24.324	1	1993.13	1	1992.252	1
24.325	1	1993.14	1	1992.272	1
24.326	1	1993.15	1	26.252	1
24.327	1	1993.16	1	26.241	1
24.329	1	26.254	1	26.246	1
24.330	1	26.256	1	26.247	1
24.332	1	24.353	1	26.248	1
24.333	1	24.354	1	26.249	1
24.338	1	24.355	1	26.250	1
24.343	1	24.356	1	26.251	1
24.346.1	1	24.357	1	26.253	1
24.349	1	24.358	1	24.133	1
24.350	1	24.359	1	24.134	1
24.351	1	24.360	1	24.138	1
24.409	1	24.361	1	24.140.1	1
24.410	1	24.362	1	24.140.2	1
26.261	1	24.363	1	24.140.3	1
26.262	1	24.365	1	24.140.4	1
26.263	1	24.366	1	24.140.5	1
26.267	1	24.367	1	24.140.6	1
26.268	1	24.368	1	24.140.7	1
26.269	1	24.369	1	24.140.8	1
26.270	1	24.370	1	24.141.10	1
1992.231	1	24.371	1	26.172	1
1992.232	1	24.372	1	<b>CHINESE WORKS OF ART</b>	
1992.233	1	24.373	1	21.177	1
1992.234	1	24.374	1	24.71	1
1992.235	1	24.375	1	29.265	1
1992.236	1	24.376	1	29.341	1
1992.237	1	24.377	1	53.174	1
1992.238	1	24.378	1	21.190	1
1992.242	1	24.379	1	22.212	1
1992.244	1	24.380	1	25.188	1
1992.247	1	24.381	1	29.423	1
1992.248	1	24.382	1	29.424	1
1992.250	1	24.383	1	25.189	1
1992.251	1	24.384	1	25.190	1
1992.253	1	24.385	1		

<u>Aggregate Low FMV</u>	<u>Aggregate High FMV</u>	<u>Total Quantity</u>
\$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	ISLAMIC ART		29.402	1
25.198	1	22.133	1	29.403.1	1
29.273	1	22.226	1	29.403.2	1
28.68	1	27.214	1	29.404	1
30.368	1	28.148.1AB	2	29.405	1
29.344	1	28.148.2AB	2	29.406	1
26.135	1	28.148.3AB	2	29.407	1
53.167	1	28.148.4AB	2	29.408	1
53.170	1	28.148.5AB	2	29.409	1
30.369	1	28.148.6AB	2	29.410	1
25.195	1	28.148.7AB	2	29.411	1
22.212	1	28.148.8AB	2	29.412	1
28.69	1	28.148.9AB	2	29.413	1
26.134	1	28.148.10AB	2	29.414	1
29.343	1	28.148.12AB	2	29.415	1
30.365	1	28.148.13AB	2	29.416A	1
30.366	1	28.148.14AB	2	26.416B	1
25.197	1	28.148.15AB	2	29.416B	1
26.131	1	28.148.17AB	2	29.417A	1
41.79	1	29.226	1	29.417B	1
29.163	1	29.227	1	29.417C	1
30.367	1	29.228	1	29.417D	1
42.81	1	29.229	1	29.418	1
53.168	1	29.230	1	29.419	1
53.172	1	29.231	1	29.420	1
26.133	1	29.362	1	29.421AB	2
22.211	1	29.363	1	29.422.1	1
		29.364	1	29.422.2	1
EUROPEAN DECORATIVE ARTS		29.365	1	29.457	1
21.171	6	29.366	1	30.253	1
21.193	1	29.367.1	1	30.320	1
21.199	1	29.368	1	30.422	1
22.201	1	29.369	1	30.430	1
22.223	1	29.370.1	1	30.435	1
22.272	1	29.371	1	30.436	1
24.83	1	29.372	1	30.439A	1
24.84	1	29.373	1	30.441	1
24.85	1	29.374	1	30.443	1
25.62	1	29.375.1	1	30.444	1
25.153	1	29.376	1	30.445	1
25.2	1	29.377	1	30.456	1
26.137	1	29.379	1	30.458	1
28.86	1	29.380	1	30.459	1
28.87	1	29.381	1	30.463	1
39.658-659	2	29.382	1	31.348	1
47.141	1	29.383	1	31.352	1
27.185-186	2	29.384	1	47.57	1
20.13	1	29.385	1	26.297	1
		29.387	1		
IMPRESSIONIST AND MODERN ART		29.388	1	JAPANESE AND KOREAN ART	
28.113	1	29.389	1	21.178	1
21.24	1	29.390	1	21.179	1
26.115	1	29.391	1	24.106	1
21.212	1	29.393	1	27.540	1
26.91	1	29.394	1	27.543	1
28.149	1	29.395	1	27.544	1

<b>Aggregate Low FMV</b>	<b>Aggregate High FMV</b>	<b>Total Quantity</b>
<b>\$3,085,145</b>	<b>\$6,030,040</b>	<b>1,296</b>

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		

<b>Aggregate Low FMV</b>	<b>Aggregate High FMV</b>	<b>Total Quantity</b>
<b>\$3,085,145</b>	<b>\$6,030,040</b>	<b>1,296</b>

Accession Number	Quantity	Accession Number	Quantity	Accession Number	Quantity
39.648	1	26.314	1	39.654	1
39.645	1	26.352	1	39.656	1
26.450	1	26.322	1		
26.446	1	26.329	1	<b>PRINTS AND MULTIPLES</b>	
26.416	1	26.338	1	26.19	1
39.642	1	26.343	1	29.174	1
26.437	1	39.637	1	29.175	1
26.373	1	39.638	1	30.360	1
39.641	1	39.636	1	30.361	1
26.419	1	39.651	1	30.391	1
26.344	1	26.434	1	30.392	1
26.326	1	26.438	1	30.393	1
26.356	1	26.444	1	30.394	1
26.277	1	26.449	1	30.395	1
26.278	1	39.653	1	30.396	1
26.312	1	26.429	1	30.397	1
26.367	1	26.380.A	1	30.398	1
26.313	1	26.384	1	30.399	1
26.272	1	26.382	1	30.400	1
26.273	1	26.379	1	30.401	1
26.274	1	26.423	1	30.402	1
26.275	1	26.448	1	25.115	1
26.276	1	26.447	1	25.39	1
26.365	1	26.426	1	20.78	1
27.267	1	39.652	1	20.77	1
27.243	1	39.647	1	25.125	1
26.317	1	26.377	1	26.18	1
26.362	1	26.376	1	25.122	1
26.364	1	26.427	1	25.121	1
26.359	1	39.650	1	25.120	1
26.346	1	26.425	1	25.119	1
26.363	1	26.424	1	25.117	1
26.348	1	26.431	1	25.118	1
26.345	1	26.432	1	28.193	1
26.342	1	26.422	1	28.194	1
26.353	1	26.439	1	30.50	1
26.358	1	26.421	1	30.51	1
26.357	1	26.418	1	30.49	1
26.347	1	26.415	1	30.48	1
26.316	1	26.417	1	29.204	1
26.323	1	26.414	1	29.205	1
26.354	1	26.435	1	20.55	1
26.349	1	26.413	1	20.54	1
26.350	1	26.441	1	20.53	1
26.360	1	26.440	1	20.52	1
26.271	1	39.649	1	20.51	1
26.324	1	39.644	1	20.50	1
26.319	1	26.380.B	1	30.61	1
26.335	1	26.420	1	21.119	1
26.331	1	26.378	1	21.118	1
26.333	1	26.383	1	21.113	1
26.311	1	26.430	1	21.78	1
26.318	1	26.410	1	21.39	1
26.308	1	26.443	1	21.38	1
26.340	1	26.412	1	30.84	1
26.330	1	26.436	1	30.86	1
26.334	1	26.411	1	30.70	1
26.327	1	26.442	1	30.69	1
26.320	1	26.409	1	30.64	1
26.328	1	26.381	1	30.63	1
26.315	1	26.408	1	30.60	1
26.339	1	26.445	1	30.62	1



## FAIR MARKET VALUES FOR FINANCIAL PLANNING

PHASE 3

Christie's Appraisals, Inc.  
20 Rockefeller Plaza  
New York, NY 10020

<u>Aggregate Low FMV</u>	<u>Aggregate High FMV</u>	<u>Total Quantity</u>
\$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

<u>Aggregate Low FMV</u>		<u>Aggregate High FMV</u>	<u>Total Quantity</u>	
\$3,085,145		\$6,030,040	1,296	

Accession Number	Quantity	Accession Number	Quantity	Accession Number	Quantity
21.161	1	20.64	1		
21.158	1	20.60	1		
21.159	1	20.65	1		
21.156	1	20.66	1		
21.157	1	20.117	1		
21.147	1	20.118	1		
21.146	1	20.119	1		
21.145	1	20.120	1		
21.144	1	20.121	1		
21.142	1	20.122	1		
21.143	1	20.61	1		
21.140	1	29.307.1-.2	2		
21.141	1	29.310	1		
21.139	1	29.311	1		
21.138	1	49.406	1		
21.117	1				
21.115	1				
21.114	1				
21.68	1				
21.67	1				
21.66	1				
21.65	1				
21.64	1				
21.60	1				
21.56	1				
21.59	1				
21.54	1				
21.55	1				
21.52	1				
21.53	1				
21.50	1				
21.51	1				
21.48	1				
21.49	1				
21.44	1				
21.47	1				
21.42	1				
21.43	1				
21.40	1				
21.41	1				
21.1	1				
20.104	1				
26.289	1				
30.44	1				
30.45	1				
20.49.2-.3,-5-.12	11				
20.49.4B	1				
20.24	1				
29.427	1				
<b>RUSSIAN ART</b>					
23.2	1				
28.57	1				
<b>SILVER &amp; OBJECTS OF VERTU</b>					
51.11	1				
20.74	1				
20.56	1				
20.57	1				
20.62	1				
20.63	1				
20.59	1				



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**Exhibit C**

**Net Present Value Calculations**

# City of Detroit

DRAFT PRIVILEGED AND CONFIDENTIAL

Illustrative DIA Settlement NPV Analysis  
(\$ in millions)

DIA Settlement Assumptions		
	Amount	Years
State Contribution	\$350.0	20
Foundation Contribution	366.0	20
DIA Contribution	100.0	20
<b>Total Contribution</b>	<b>\$816.0</b>	<b>20</b>
Discount Rate	5.00%	

Illustrative DIA Settlement Payment Schedule <sup>(1)</sup>																				
	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034
State Contribution	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5
Foundation Contribution	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3
DIA Contribution	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
<b>Total Contribution</b>	<b>\$40.8</b>	<b>\$40.8</b>	<b>\$40.8</b>	<b>\$40.8</b>	<b>\$40.8</b>	<b>\$40.8</b>	<b>\$40.8</b>	<b>\$40.8</b>	<b>\$40.8</b>	<b>\$40.8</b>	<b>\$40.8</b>	<b>\$40.8</b>	<b>\$40.8</b>	<b>\$40.8</b>	<b>\$40.8</b>	<b>\$40.8</b>	<b>\$40.8</b>	<b>\$40.8</b>	<b>\$40.8</b>	<b>\$40.8</b>
Discount Period	0.5	1.5	2.5	3.5	4.5	5.5	6.5	7.5	8.5	9.5	10.5	11.5	12.5	13.5	14.5	15.5	16.5	17.5	18.5	19.5
Discount Factor	0.98	0.93	0.89	0.84	0.80	0.76	0.73	0.69	0.66	0.63	0.60	0.57	0.54	0.52	0.49	0.47	0.45	0.43	0.41	0.39
<b>Present Value</b>	<b>\$39.8</b>	<b>\$37.9</b>	<b>\$36.1</b>	<b>\$34.4</b>	<b>\$32.8</b>	<b>\$31.2</b>	<b>\$29.7</b>	<b>\$28.3</b>	<b>\$26.9</b>	<b>\$25.7</b>	<b>\$24.4</b>	<b>\$23.3</b>	<b>\$22.2</b>	<b>\$21.1</b>	<b>\$20.1</b>	<b>\$19.2</b>	<b>\$18.2</b>	<b>\$17.4</b>	<b>\$16.5</b>	<b>\$15.8</b>

NPV - State Contribution	\$223.5
NPV - Foundation Contribution	233.7
NPV - DIA Contribution	63.8
<b>NPV - Total Contribution</b>	<b>\$521.0</b>

Illustrative DIA Settlement NPV Sensitivity <sup>(1)</sup>		
		Total Contribution
		\$816.0
Discount Rate	4.00%	565.5
	4.50%	542.5
	5.00%	521.0
	5.50%	500.8
	6.00%	481.8

Note: DIA Settlement Contribution amounts per the City's amended Disclosure Statement filed on March 31, 2014

(1) Assumes equal annual payments



**EXHIBIT 6**

**Documentary Exhibits [None]**