

30 YEARS
THE SALE



三十週年誌慶
世紀珍藏

Hong Kong, 30 May 2016 | 香港 2016 年 5 月 30 號

CHRISTIE'S 佳士得

30 YEARS
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三十週年誌慶
世紀珍藏

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30 YEARS
THE SALE

三十週年誌慶拍賣：世紀珍藏

MONDAY 30 MAY 2016 · 2016年5月30日（星期一）

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6.00pm (Lots 3001-3030) · 下午6.00（拍賣品編號3001-3030）

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10.30am – 6.00pm

Sunday, 29 May · 5月29日（星期日）

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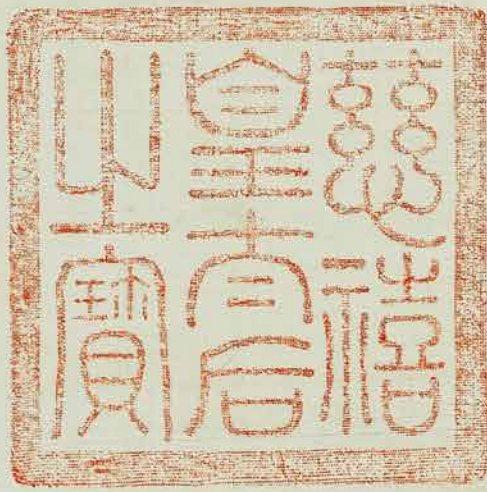
CHRISTIE'S 佳士得



EMPRESS CIXI (1835-1908)

Peaches

清 慈禧太后 瑤階福壽



福壽
瑶階

光緒甲辰小易上浣湖筆



EMPRESS CIXI (1835-1908)***Peaches***

Hanging scroll, ink and colour on silk

101 x 51.5 cm. (39 ¾ x 20 ¼ in.)

Inscribed and signed, with four seals of the artist

Dated *jiachen* year (1904) of the Guangxu period

HK\$500,000-700,000 (US\$65,000-91,000)

清 慈禧太后 瑤階福壽 設色絹本 立軸 一九〇四年作

題識：光緒甲辰（1904年）小陽上浣御筆。

鈐印：致中和、日月萬喜、大雅齋、慈禧皇太后之寶

“Planting peach and plum trees in spring, resting under their shades in summer and tasting their fruits in autumn.”

- *Illustrations of the Didactic Application of the Classic of Songs*

“夫春樹桃李，夏得蔭其下，秋得食其實。”

- 韓詩外傳

In 1904, *jiachen* year of the Guangxu period, many events were held at the Qing court to celebrate Cixi's 70th birthday. At that time, an American artist, Katherine A. Carl, created an oil portrait of the Dowager Empress showing her to have a clear and radiant complexion and calm demeanour. According to the memoirs of Carl, Cixi was very satisfied with the painting.

Like the emperors of the Qing dynasty, empress Cixi wanted to enhance her artistic and cultural legacy. Amongst the sizable team of court painters, some of them were good at realistic Western techniques while others were more proficient in traditional Chinese paintings. As Cixi adored flower paintings, female painters such as Carl

and Miao Jiahui were summoned to the Qing court to accompany the Dowager Empress when painting and practising calligraphy.

In *Peaches*, Cixi exemplified her 70th birthday wish for longevity through the depiction of the legendary peach of the Queen Mother of the West. Her imperial position was amplified by the seal 'Treasure of the Empress Cixi' on the top of the painting.

光緒甲辰，1904年，適逢慈禧七十大壽。宮廷上下舉行了盛大的賀壽典禮。當時美國女畫家卡爾為其繪製肖像油畫，畫中慈禧皮膚白皙，容光煥發，平易親和。卡爾回憶錄載，慈禧對該幅青春無限的畫作甚為滿意。

慈禧太后，誠如其他清代皇帝，都希望加深個人的藝術及文化修養，寫詩作畫乃宮內風雅之事，龐大的宮廷畫師團隊，除了著重寫實的西方畫家，也有造詣深厚的傳統書畫家。到了晚清，因慈禧最喜歡畫花卉，破例引進女畫師入宮，除了上述的美國畫家卡爾，也常召來繆嘉蕙等女畫師，陪在身邊習書作畫。

此幅《瑤階福壽》，作於1904年，豐碩的桃子懸於天際，一對蝙蝠翱翔雲間，一派幸福祥和之意境。對於慈禧而言，七十之齡所祈盼的，就是如此幅御筆畫中，若王母娘娘一般，登上瑤階，增福添壽。畫上方蓋有“慈禧皇太后之寶”朱文方印，更彰顯了老佛爺的福壽齊天。



福壽瑶階

光緒甲辰小易上浣湖筆





PATEK PHILIPPE
A UNIQUE “GRAPE HARVEST FESTIVAL”
CLOISONNÉ ENAMEL GILT BRASS SOLAR
POWERED DOME TABLE CLOCK

百達翡麗 “時和年豐” 掐絲琺瑯太陽能座鐘



DOME TABLE CLOCK

The world renowned watch manufacture Patek Philippe owes their continuing success after 175 years to their ability to focus on the present, create the future while learning from the past. Ever since Patek Philippe was founded in 1839, the manufacture thrives to safeguard the heritage of watchmaking by maintaining manual skills and traditional techniques and to showcase the rare handcrafts such as engraving and enamelling on the cases and dials of their watches. Many of these timepieces are considered some of the most technically advanced and aesthetically sophisticated creations in horological history. The Dome Table Clock, as presently offered, is the perfect example of the manufacture's fusion of relentless pursuit of technical virtuosity and the finest craftsmanship.

Of all the decorative techniques, the art of enamelling is without a doubt the most challenging to master. Patience, steadiness of hand, artistic sensibility and above all, dedication to a long apprenticeship are all needed to become an expert artisan in this field. The risk of failure is extremely high due to the complicated process and even a small variation in the firing temperature or contamination of any kind, however miniscule, could destroy a work which could take up to one year to complete, depending on the intricacy of the design.

Dating back to the time of Ancient Egypt, the cloisonné technique consists of bending fine wires, often in gold, measuring less than 0.5 mm in diameter, to outline the design subject, which are then soldered to the surface of a plate. The empty spaces are then filled with ground enamel and fired multiple times so that the surface becomes perfectly leveled. Even the most talented enamellers may need up to one year to complete such work on a clock, consequently only a handful of these decorative timepieces leave the workshops of Patek Philippe every year.

The Dome Clock is the ideal vehicle for cloisonné enamelling due to its rounded panels which offer the perfect surface for multiple scenes of the same theme.



This elaborate technique also gives free rein to the creative team in their choice of themes, colours and play of transparency and opacity to create the desired effects.

The revival of the technique of cloisonné enamel in the Swiss watchmaking industry towards the end of the 1940s coincided with the time when Patek Philippe, in 1948, established its Electronic Division with the ambition to explore the use of photoelectric, electronic, and nuclear technology for timekeeping. After introducing this new department, Patek Philippe eventually developed and invented the groundbreaking solar clock and following their tradition of adorning their timepieces, they came up with the ingenious idea of decorating the panels with cloisonné enamel scenes. In 1955, the Dome Table Clock was introduced to the market, ever since then, it has remained one of the most desirable *objets d'art* among collectors.

Throughout the years, Patek Philippe have made many alterations and improvements to the design of the Dome Clock which scholars and collectors concur, can be divided into three different series.

The 1st series Dome Clocks were produced

between the 1950's and 1960's. These clocks were produced with a mechanical 17" pocket watch movement, wound by an electric winding device connected to the solar panel in the Dome.

The 2nd series Dome Clocks were produced between the 1970's and 1990's. These clocks were produced with a quartz chronometric movement where the solar panel in the dome charges the quartz battery in the movement. These clocks can easily be identified by their decorations which include the use of enamel panels, skeletonised hands, Roman hour markers amongst other.

The 3rd series Dome Clocks were produced after the year 2007. The main difference from this series to its predecessor is that the current series no longer contains a solar panel in the Dome, and its movement is now replaced with a quartz movement.

Since the launch of the Dome Clocks in 1955, collectors look forward to the few examples of Patek Philippe's annual production, each unique by its individually decorated case featuring engravings of varying patterns, cloisonné enamel scenes, or leather-covered with applied ornaments. Its small production is a result of the few artisans skilled enough to decorate the clock's challenging curved surfaces. They are, therefore, highly appreciated in today's collectors' market.

The presently offered Dome Clock features scenes from the joyful occasion of a "vendange" festival – grape harvest festival. In a carnival-like atmosphere, villagers dress in colourful costumes to celebrate the end of the grape harvest and the beginning of the new *cuvée*. Festive activities include dancing, wine drinking, grape pressing, religious rituals and short sketches referencing the ancient wine god Bacchus and his many attendants as depicted in one of the panels. Using the vibrant colours of the enamels, the master artisan, Marie-Françoise Martin, managed not only to depict the autumnal colours, she also conveyed expressively the joyfulness of this festive occasion.

國際知名鐘錶品牌百達翡麗經歷175年的風雨洗禮，知往鑒今，專注現在，開創未來，續寫璀璨傳奇。自1839年創立以來，品牌致力保留手工製錶工藝與傳統技術，承傳製錶傳統，同時展示舉世無雙的精湛技藝，例如錶殼及錶盤上的精緻鑿刻及珐瑯裝飾，而品牌的多件臻品更被奉為鐘錶史上最先進新穎、魅力不凡的藝術結晶。是次拍賣的圓頂座鐘正是品牌精湛技術與非凡工藝的典範，完美體現其追求卓越的精神。

在眾多裝飾技藝中，珐瑯工藝無疑最具挑戰性。工匠必須極富耐性、心靈手巧、擁有靈敏藝術觸覺及經過長期訓練，方能成為真正的大師。一些複雜的設計或畫作或須燒製多達25次才能大功告成，而極細微的溫差、氣流或一點灰塵卻有可能令一整年的心血白白浪費。

掐絲珐瑯技術可追溯至古埃及時期，製作時會將極細的絲線(通常為直徑不足0.5毫米的金絲)捲曲、勾勒出設計圖案的輪廓，再焊接在底板上。各種礦物經磨碎製成粉末狀珐瑯彩料，填充於絲線中留空的位置，然後燒製多次，令表面變得平滑。即使是手藝超群的工匠，也可能要用上一年時間才能完成一件珐瑯時計作品，因此百達翡麗每年推出的珐瑯時計作品數量極少。

圓頂座鐘的圓形面板最適合展示同一主題下的多個景象，因而成為展示掐絲珐瑯工藝的最佳選擇。這種精巧的技術亦讓創作團隊能自由選擇主題、顏色及透明度對比，以打造理想的效果。

在1940年代末，掐絲珐瑯技術在瑞士鐘錶業再度興起，適逢百達翡麗於1948年成立電子鐘錶部，致力將探索光電、電子及原子能技術應用於計時功能。新部門成立後，百達翡麗研發出革命性的太陽能時鐘，品牌亦貫徹裝飾腕錶的傳統，將錶面與掐絲珐瑯畫面巧妙結合。圓頂座鐘於1955年正式推出市場，至今仍是令收藏家心馳神往的藝術臻品。

多年來，百達翡麗曾多次改進圓頂座鐘的設計，學者及藏家皆認為大致可分為三大系列。

第一個圓頂座鐘系列製於1950至1960年代，配備17號懷錶機芯，並由圓頂內連接太陽能板的電動上鏈裝置驅動。

第二個系列製於1970至1990年代，配備石英精密時計機芯，內置石英電池則由圓頂內的太陽能板充電。當時的圓頂座鐘均有多項獨特裝飾，包括珐瑯面板、鏤空指針及羅馬時間刻度等。

第三個系列在2007年後推出，與前兩個系列區別的主要特徵為圓頂內不再設有太陽能板，並換成石英機芯。

自從1955年首度面世，百達翡麗每年僅均推出的少量珍貴圓頂座鐘，令藏家翹首以待。每個座鐘的外殼均配有不同的鑿刻花紋、掐絲珐瑯畫面或皮革面裝飾。由於只有少數工藝非凡的工匠能在弧形表面製作如此細緻的裝飾，因此產量極少，備受現今藏家追捧。

是次拍賣的圓頂座鐘描繪葡萄採收節的歡樂場面，村民穿著色彩繽紛的服裝，慶祝葡萄豐收及新釀開始，畫面呈現嘉年華般的氣氛。節日活動包括跳舞、飲酒、壓榨葡萄及宗教儀式，其中一塊面板更有描繪古代酒神巴克斯與侍從的小插畫。顏色奪目的珐瑯不但映照秋日的色彩，也展現採收節的歡愉氣氛。



⊕
30
02

**PATEK PHILIPPE. A UNIQUE AND EXTREMELY FINE GILT BRASS
SOLAR POWERED DOME TABLE CLOCK WITH CLOISSONNÉ ENAMEL
BY MARIE-FRANÇOISE MARTIN**

SIGNED PATEK PHILIPPE, GENÈVE, "FÊTES DES VENDANGES",
REF. 1152, MOVEMENT NO. 1'803'484, MANUFACTURED IN 1977

Cal. 33 quartz movement powered by a photo-electric cell in the dome, cream dial, Roman numerals alternating with the *Calatrava* cross on raised gilt chapter ring, cylindrical case with individual polychrome cloisonné enamel panels signed *MFM* for *Marie-Françoise Martin*, depicting villagers wearing traditional Swiss costume celebrating the grape harvest season, with a solar panel set into the similarly decorated domed revolving top, all on three fluted feet, *dial and movement signed, case numbered*

125 mm. diam., 220 mm. high

HK\$800,000-1,200,000 (US\$110,000-160,000)

With *Patek Philippe* fitted cardboard case. Furthermore delivered with *Patek Philippe* Extract from the Archives confirming production of the present clock with Roman numerals in 1977 and its subsequent sale on 31 October 1985.

百達翡麗，獨一無二及極精細，銅鍍金太陽能座鐘，配Marie-Françoise Martin製作的“時和年豐”掐絲琺瑯，型號1152，1977年製



(Detail of enameller's signature)







DOMAINE DE LA ROMANÉE-CONTI,
ROMANÉE-CONTI 1988
GRAND CRU, CÔTE DE NUITS

羅曼尼康帝酒莊，羅曼尼康帝1988年
特級田，夜丘



CONTI

MONOPOLE
1988

AGENT GÉNÉRAL
LE ROY
AUXEY-MICHAMBE
COTE-D'OR

SOCIÉTÉ CIVILE DU DOMAINE DE LA ROMANÉE-CONTI
PROPRIÉTAIRE A VOSNE-ROMANÉE (COTE-D'OR) FRANCE

ROMANÉE-CONTI
APPELLATION ROMANÉE-CONTI CONTRÔLÉE

6.438 Bouteilles Récoltes
LES ASSOCIÉS-GÉRANTS
BOUTEILLE N° 05732
ANNÉE 1988
*in Leroy Rige
A. J. V. V.*

Mise en bouteille au domaine
PRODUCT OF FRANCE



SOCIÉTÉ CIVILE DU
DOMAINE DE LA
ROMANÉE-CONTI
VOSNE-ROMANÉE (COTE-D'OR) FRANCE

30
03

DOMAINE DE LA ROMANÉE-CONTI, ROMANÉE-CONTI 1988 GRAND CRU, CÔTE DE NUITS

In original wooden case. Leroy slip labels. Green roundels on labels. Consecutive bottle numbers. Excellent appearance. Levels: one 1cm, one 1.5cms, two 2cms, five 2.5cms, three 2.7cms

12 bottles per lot

HK\$1,100,000-1,600,000 (US\$150,000-210,000)

羅曼尼康帝酒莊，羅曼尼康帝1988年特級田，夜丘

Needless to say, Domaine de la Romanée Conti is on top of any serious wine collector's dream list. Domaine produces top Grand Crus including La Tâche, Montrachet, Richebourg, Romanée St Vivant, Grands Échézeaux, Échézeaux, the recent addition Corton, and the most precious gem of Burgundy, Romanée Conti. This pearl, this small jewel, just under 5 acres, was coveted by a famous collector of jewelry, Madame de Pompadour, but she was outbid by the Prince de Conti, hence the name. The King's minister won against the King's mistress! In 1868 the vineyard passed to the de Villaine family and is still, today, managed by Aubert de Villaine.

It never fails to astonish me that the strips of vines which stretch only a modest number of meters up the very gentle slopes from the outskirts of an equally modest, indeed remarkably rural rambling of village Vosne, are capable of producing wines of such world class quality. DRC wines keep so well. They open up in the mouth fanning out like a peacock's tail. And do they change! Sometimes unconvincingly when young, they take on colour and depth. They are not wines for an instant sniff; they open up in the glass.

羅曼尼康帝酒莊的葡萄酒毫無疑問是每個葡萄酒愛好者的心頭好，酒莊釀制的特級田葡萄園包括拉塔希、夢哈樹、李察堡、羅曼尼聖維望、大依瑟索、伊瑟索、哥頓以及最珍貴的羅曼尼康帝。這顆明珠宛如一顆小巧的寶石，佔地不足5英畝，曾獲法國史上著名的龐畢度夫人青睞，後來被康帝親王購得，還為這座葡萄莊園冠上了自己的名字，可說是國王的部長擊敗了國王的情婦。1868年，這個酒莊傳至德·維廉家族，至今仍由維廉家族的繼承人奧伯特·德·維廉所管理。

葡萄園位在沃恩村莊的郊野，地形看似平淡無奇；但是這樣和緩的坡地上卻造就了這小型的葡萄園，生產的佳釀品質堪稱世界頂級，每次啜飲總是讓人歎為觀止。羅曼尼康帝的酒陳年能力都非常出眾。醇厚的酒香在口中氤氳散開，尤如孔雀開屏般讓人驚歎。雖然新酒不足以令人拍案叫絕，不過越陳越卻具有豐富的色澤和深度。乍聞之下，雖然無法體會其中奧妙，一旦傾入杯中，必然芬芳四溢。

MONOPOLE

1988

AGENT GÉNÉRAL

LE ROY

AUXEY
CO

SOCIÉTÉ CIVILE DU DOMAINE DE LA ROMANÉE
PROPRIÉTAIRE A VOSNE-ROMANÉE (COTE-D'OR) F

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PATEK PHILIPPE
A UNIQUE POCKET WATCH
WITH ENAMEL MINIATURE
“BOAT RACES AT SEA”

百達翡麗 “一帆風順” 琺瑯微繪懷錶



The art of enamelling is an old and widely adopted technology with a history of more than 3000 years. All ancient cultures have known and applied enamel to decorate and provide luminosity and colour for jewellery and decorative ornaments.

Enamel is a vitreous substance based on silica sand and is transparent. Colour in enamel is obtained by the addition of various minerals, often metal oxides, which are pounded into a fine powder, mixed with water or oil to form a paste. When applied to a base in metal, glass or ceramics and fired in a kiln at temperatures usually between 750 and 850 °C (1,380 and 1,560 °F), the powder melts and fuses itself to the base resulting in a vitreous coating which is smooth, hard, resistant and durable. Unlike paint, enamel does not fade under ultraviolet light and therefore has long-lasting colour fastness.

When pocket watches became popular in the 16th century and were prized largely as luxury objects, craftsmen were asked to produce lavish cases of various materials and decorated in different techniques which reflected the wealth of their owners. Enamel, with its distinctive properties, became one of the mediums of choice, in particular, in the form of miniature paintings on enamel. With the varied palette of enamels yielding splendidly subtle shades, reminiscent of those of a watercolour, patrons gave free rein to their imagination and customized their cases with portraits, landscapes, seascapes or even reproductions of painting by famous artists.

The technique was developed in France in the 1630s and the *savoir-faire* was brought to Geneva by Huguenot

immigrants fleeing religious persecution. Since the 17th century, the Geneva school of enamelling is renowned for the production of the finest miniature enamel paintings on pocket watches, which due to a new technique, possess additional durability and a unique brilliance which is highly prized.

Of all the enamel techniques, miniature painting on enamel remains to this day the rarest and most difficult of the decorative arts, merging technical virtuosity and artistic sensibility. According to Thierry Stern, president of Patek Philippe, being an enameller is the hardest job in the world: "This is the great terror of enamelling. Yes, on the one hand, you have to have the patience of a saint; yes, you need nerves of steel and a steady hand; yes, you have to be blessed with rare artistic talent; but above all, you have to be able to live with the fear that the very process that perfects your work can just as soon destroy it. And that there's nothing you can do about it." An intricate design or painting can necessitate up to 25 times in the kiln and any variation in temperature, draft of air or even a speck of dust can wipe out the work of one whole year.

The manufacture of Patek Philippe, ever since its founding in 1839, has thrived to continue this Genevan tradition of "*belle horlogerie*", or "beautiful watchmaking" by pairing the best watchmakers with the most highly-skilled craftsmen in their specialties – engravers, goldsmiths, enamellists and gem-setters. In particular, their *Grand Feu* miniature enamelling is considered the best in the world and only a handful of the most highly-skilled enamellists were selected to sign their

works for Patek Philippe. The search for perfection, the investment in time – it takes up to one year to finish an enamel miniature, high production costs and the dwindling number of highly skilled enamellists ensure that these pieces are produced in very limited numbers and can be considered amongst the most covetable possessions in the world.

This presently offered pocket watch, with its beautiful scene of a boat regatta at sea, is most likely based on a 19th century painting of this popular genre. The miniature is the work of renowned enamel painter G. Menni, one of Patek Philippe's most distinguished enamellers, who painted for the manufacture in the 1980s and 1990s. Together with Suzanne Rohr, Menni is considered one of the most gifted enamellist to have worked for Patek Philippe. Examining the three sailing boats through a high-powered loupe (magnifier), fine details of the miniature painting reveal themselves, unseen by the naked eye – the silhouettes of the crew on the boats, every rope of the cordage that connects and manipulates the sails, and every white crest of wave on the water. The delicate colours and transparent luminosity of the enamels fully bring to life the spirit of the regatta with its white billowing sails in the wind.

This dedication to the search for perfection is the definition of both Patek Philippe and Christie's. It is therefore fitting that in celebration of the 30th anniversary of Christie's Asia, the Hong Kong watch department offers to watch collectors and lovers this rare and artistic timepiece, the decoration of which additionally has the most auspicious meaning of "一帆風順" or "having a favourable sailing all the way".



珐瑯工藝是被廣泛採用的古老技術，已有超過3,000年歷史。所有古代文明均有利用珐瑯點綴首飾及裝飾品，塑造獨特的光澤及顏色。

珐瑯是來自矽砂的透明玻璃狀物質，只要加入各種礦物(以金屬氧化物居多)，便會呈現不同的顏色。工匠會將珐瑯磨成粉狀，加入水或油攪拌成糊狀，然後塗在金屬、玻璃或陶瓷上，並放在窯中以攝氏750至850度(華氏1,380及1,560度)燒製，令粉末熔化及與胎底結合，形成光滑堅硬的耐磨透明塗層。珐瑯有別於顏料，在紫外線下也不會褪色，持久不變。

懷錶於十六世紀成為流行的奢侈品，客人往往要求工匠以不同物料製作精美的錶殼，並以各種裝飾技術打造華美的設計，以彰顯自己的財富。由於珐瑯擁有與眾不同的特性，因而成為首選的創作媒介，當中以珐瑯微繪最為盛行。珐瑯的顏色細膩多變，呈現水彩般的悅目效果，給工匠提供很大的想像空間，為錶殼添上肖像畫、風景、海景，甚至臨摹著名藝術家的畫作。

珐瑯工藝於1630年代在法國盛行，由逃離宗教迫害的胡格諾(Huguenot)移民帶到日內瓦。自十七世紀起，日內瓦派的珐瑯工藝以製作懷錶珐瑯微繪聞名，並運用新穎的技術，令珐瑯更耐磨、更富光澤，因而備受推崇。

在各項珐瑯製作技術中，珐瑯微繪至今仍是最罕見、難度最高的裝飾藝術，同時講求精湛技藝與藝術美學。百達翡麗總裁Thierry Stern表示，擔任珐瑯工匠是世上最艱難的工作：「製作珐瑯是一件令人生畏的事情，工匠一方面要有聖人般的耐性，要大膽果斷、雙手穩定，還要有藝術天賦，而最重要是要承受壓力，因為所有心血可能在瞬間毀於一旦，而你卻無能為力。」一些複雜的設計或畫作或須燒製多達25次才能大功告成，而極細微的溫差、氣流或一點灰塵卻有可能令一整年的心血白白浪費。

百達翡麗於1839年創立以來，一直凝聚頂尖製錶大師與技巧嫻熟的工匠(雕刻師、金匠、珐瑯工匠及寶石鑲嵌工匠)的智慧，傳承日內瓦「製錶美學」的傳統。品牌的大明火珐

瑯微繪更被視為全球珐瑯藝術的典範，百達翡麗只會邀請少數工藝非凡的珐瑯工匠參與製作。一幅完美的珐瑯微繪需時一年才能完成，製作成本高昂，加上資深珐瑯工匠人數不斷減少，令產量極少，因而成為世人最夢寐以求的瑰寶。

是次拍賣的懷錶描繪海上帆船賽的美景，估計根據十九世紀的流行畫作繪製。這幅珐瑯微繪出自著名珐瑯畫家G. Menni之手，他也是百達翡麗最傑出的珐瑯工匠之一，曾在1980至1990年代為品牌效力。G. Menni與蘇珊·羅爾(Suzanne Rohr)同被譽為百達翡麗最具才華的珐瑯大師。在放大鏡下細看三隻帆船，能看到肉眼難以察覺的精細珐瑯細節，例如船員的輪廓、連接及操縱船帆的繩索與海上的白浪。細膩的色彩與透明光澤令乘風破浪的帆船栩栩如生。

百達翡麗與佳士得皆致力追求完美，因此，為慶祝佳士得立足亞洲30週年，香港鐘錶部特別為鐘錶藏家及愛好者帶來這枚難得一見的藝術作品，其精巧裝飾更有「一帆風順」的吉祥寓意。

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**PATEK PHILIPPE. A UNIQUE AND VERY FINE 18K GOLD OPENFACE
KEYLESS LEVER WATCH WITH ENAMEL MINIATURE OF
“BOAT RACES AT SEA” BY G. MENNI**

SIGNED PATEK PHILIPPE, GENÈVE, REF. 652/20, MOVEMENT NO. 933'237,
CASE NO. 2'816'301, MANUFACTURED IN 1986

Cal. 17-170 keyless lever movement stamped twice with the Geneva seal, 18 jewels, white lacquered dial,
Roman numerals, subsidiary seconds, circular case, finely engraved scroll decorated bezel and bow, snap on
back with finely painted polychrome enamel miniature of a boat regatta at sea, *miniature signed and dated*
G.Menni 87, case, dial and movement signed

44 mm. diam.

HK\$600,000-1,000,000 (US\$78,000-130,000)

With *Patek Philippe* Extract from the Archives confirming production of the present watch with white
lacquered dial and Roman numerals in 1986 and its subsequent sale on 26 March 1991.

百達翡麗，獨一無二及非常精細，18k金懷錶，配G.Menni繪製的“一帆風順”琺瑯微繪，型號
652/20，1986年製



(Detail of enameller's signature)





A MAGNIFICENT JADEITE AND
DIAMOND PENDANT/BROOCH,
MOUNTED BY CARVIN FRENCH

翡翠及鑽石吊墜/胸針
CARVIN FRENCH 鑲嵌



“GOLD HAS A VALUE; JADE IS INVALUABLE”

The history of jade in Chinese culture spans thousands of years establishing a profound significance and influence. Dating back as early as the Neolithic period (approximately 5000 BC), archaeologists have found jade objects fashioned into axes, tools and ornaments. Such civilization commonly preferred jade over other materials for its hardness and strength in order to withstand impact. Generally found in burials of privileged individuals, they were carefully adorned around the body revealing that jade was objects of social and aesthetic acceptance.

In Imperial China, jade was a symbol of the official state worship of Heaven and Earth. Jade was also considered pure and enduring enough to inspire the wearer's highest spiritual aspirations and was therefore regarded as the 'stone of heaven'. It has been recorded that many warriors wore jade pendants or jade amulets embedded in their armor. When Emperor Qin Shi Huangdi brought the warring factions together and unified China in 221 BC, he ordered that the famous He Shi Bi jade made into his Imperial Seal. The words: "Having received the Mandate from Heaven, may the Emperor lead a long and prosperous life" were carved onto it.

However, the material referred to as jade since ancient times was actually nephrite which was indigenous to China. Jadeite was used only much later in the eighteenth-century, during the Qing dynasty, when traders began exporting this gemstone from Burma in 1784. Within hundred years, Burmese jadeite established itself as the material of choice after more than 2000 years of exclusive use of nephrite. By the nineteenth-century, jadeite became the most highly prized gemstone and was very much sought after by the Manchu aristocracy. This value and desire is attributed to the Empress Dowager Cixi. Jadeite became her favorite gemstone for the Empress adored its aesthetics and loved its bright, vivid colours. Recorded to have over 3,000 boxes of jade, she believed in its mystical healing powers in restoring the body and spirit. According to lore, the Empress Dowager slept on a jade pillow, massaged her face with jade every morning and received acupuncture using jade needles. It was during this period that the gemstone finally reached pre-eminence as the Imperial Stone, or the most precious object in China. Formal robes accentuated with jadeite ornamentation was the uniform de rigueur

for the royalty and noble ranks in court and ceremonies. These include court necklaces (朝珠), Lingguans(翎管), archer's rings (扳指) and carved pendants (玉佩). Other accessories such as rosaries (手串), bangles (手鐲), snuff bottles (鼻煙壺), earrings (耳墜), hairpins (髮簪) and ear picks (耳挖) were also very popular among the upper class.

Till this day, jade still plays a powerful role in contemporary Chinese culture. Commonly seen in jewellery, jadeite is an irreplaceable form of sentimental adornment as well as a valuable collector's item. For example, 璧 — the bi, a circular disc, is given to little children for protection and can be seen embedded on the back of the Olympic medals to symbolize completeness and wholeness. Jadeite bead necklaces, often seen as the ultimate in jadeite collecting, are notoriously difficult to assemble and highly desirable by jewellery connoisseurs. The jadeite cabochon brooch presented in this sale encompasses all these elements.

Reference:

Richard, Gump. Jade: The Stone of Heaven. Doubleday and Company. New York. 1962.



黃金有價玉無價

中國人配戴玉石的歷史源遠流長，考古學家發現，早在新石器時代(約公元前5000年)已有玉石製的斧頭、工具和首飾，古人選用玉石而非其他材料的原因在於其硬度和強韌度。玉石亦為當時的社會和美學所接受，在權貴人仕的墓地內亦時有發現玉石裝飾品。

在帝制時期的中國，玉是崇拜天地的官方象徵。玉的純淨的和恒久能激發佩戴者的精神和靈感，因此被視為「天上的石頭」。許多戰士都配戴玉石掛件或穿著已鑲嵌玉石的盔甲作為護身符。相傳秦始皇於公元前221年統一中國後，下令將著名的和氏璧玉雕琢

成國璽，並刻上「受命於天，既壽永昌」八字，喻意皇權天授，永久昌盛。其實，當時的和田玉應為中國本土的軟玉，翡翠的引入，晚於十八世紀的清朝時期，緬甸商人將翡翠出口到中國。到十九世紀，翡翠在中國成為最珍貴的寶石，很大程度是受到滿清貴族的追捧。翡翠所擁有的獨特美感和鮮艷顏色，令慈禧太后也為之著迷。跟據紀錄，慈禧太后擁有超過三千箱的玉石翡翠，由於相信其對身體及精神的神秘治癒能力，所以每天睡在玉枕，以玉石按摩臉部，並以玉石作針灸的工具。正是這時期對翡翠的熱切追

捧，使翡翠最終成為中國最珍貴的寶石，亦正式成為上朝或慶典所用的配飾，例如朝珠、翎管、扳指、玉佩等，而其他配件如念珠、手鐲、鼻煙壺、耳墜、髮簪和耳挖等均在上流社會開始流行。

時至今日，翡翠在現代社會依然扮演著非常重要的角色，其美感和價值在首飾愛好者和收藏家眼中是無可替代的。翡翠「璧」最常被贈予初生嬰兒作保平安之用，亦見於奧林匹克獎牌的背面以代表完整性和一體性。翡翠珠項鍊一直被視為收藏家眼中之瑰寶，是次拍賣的翡翠蛋面胸針亦具異曲同工之妙。





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**A MAGNIFICENT JADEITE AND DIAMOND PENDANT/BROOCH,
MOUNTED BY CARVIN FRENCH**

The oval jadeite cabochon set with textured gold leaf claws, surround by twelve circular-cut diamonds, with diamond-set pendant hoop for suspension, mounted in platinum and gold, cabochon approximately 31.1 x 23.9 x 7.6 mm, 4.6 cm

With maker's mark for Carvin French

Accompanied by report no. KJ92572 dated 22 March 2016 from Hong Kong Jade & Stone Laboratory stating that the cabochon is natural jadeite and no polymer is detected

HK\$12,000,000-18,000,000 (US\$1,500,000-2,300,000)

天然翡翠蛋面吊墜/胸針，配以鑽石，鑲鉑金及金，
蛋面尺寸31.1 x 23.9 x 7.6毫米，胸針長度4.6厘米
Carvin French鑲嵌



ZHANG DAQIAN (1899-1983)
SUMMER ON CALIFORNIA MOUNTAIN

張大千 加州夏山

三石丁未秋月製



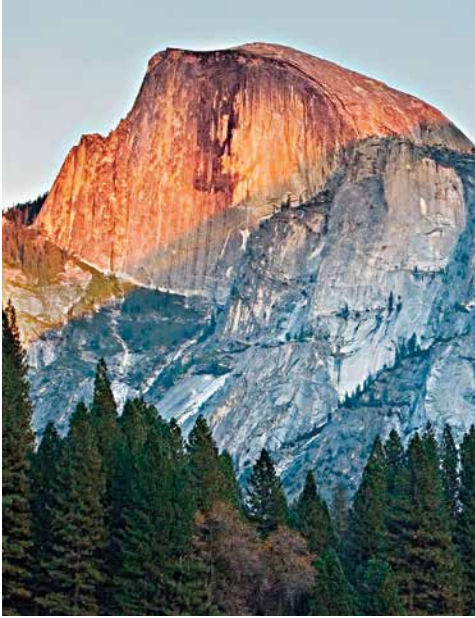


Fig. 1 Morning View at Half Dome Mountain, Yosemite National Park, USA
圖1 晨光下的半圓丘·美國優勝美地國家公園

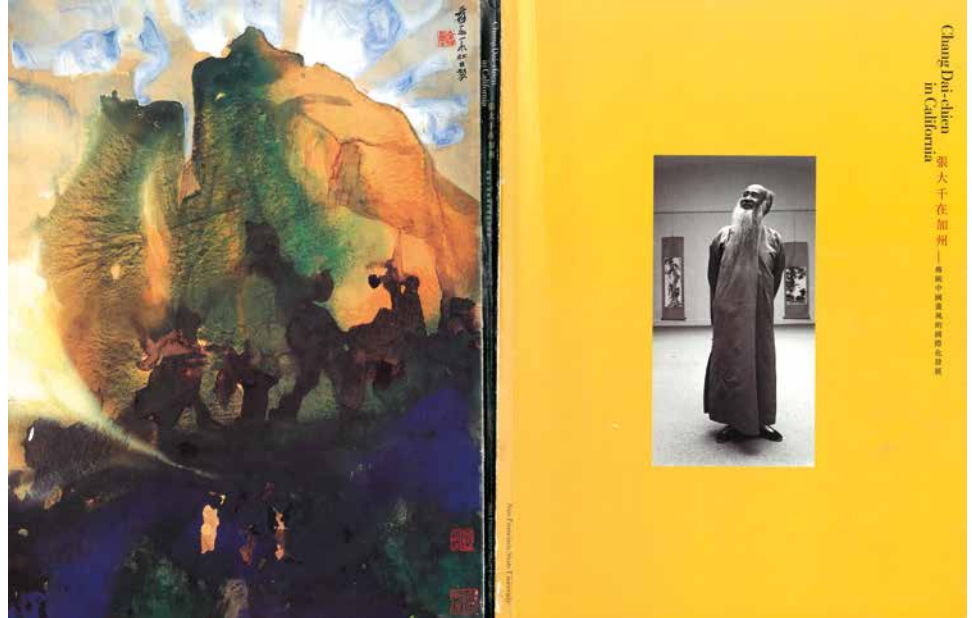


Fig. 2 Exhibition catalogue front and back cover of Chang Dai-chien in California
圖2 張大千在加州—傳統中國畫風的國際化發展封面封底

A masterpiece of Zhang Daqian's late splashed-ink oeuvre, *Summer on California Mountain* is an exquisitely rendered tour de force within his celebrated series of paintings executed in California. Painted in 1967, it represents the artist's most powerful and monumental engagement with the Californian landscape: the Half Dome, the iconic rock formation in Yosemite National Park (Fig. 1).

Zhang's stay in California from 1967 to 1978 marked a fruitful period in his artistic career when he finessed the radical splashed-ink and splashed-colour techniques, further breaking away from the traditional Chinese landscape painting that he had mastered. These powerful and innovative works were produced in the late 1960's just before he underwent a risky eye surgery in New York in 1969. These landscapes, similar to the present painting, incorporate rich swaths of yellow and gold which were unprecedented in the artist's

earlier compositions, possibly reflecting Californian colour and inspiration. During this time, the Laky Gallery in California was especially significant to Zhang's career as they introduced the artist's most extreme explorations of abstract painting. As Zhang's primary gallerist, they exhibited his works to a predominantly non-Chinese audience, where the majority of those works were more abstract than classical in nature. One of the only works to specifically name California as an inspiration, *Summer on California Mountain* has stood as an important milestone for the artist at exhibition, particularly during the 1999 exhibition, *Chang Dai-chien in California*, jointly presented by San Francisco State University and the National Museum of History in Taiwan, during the centennial year for both the San Francisco State University and the artist (Fig. 2).

Since leaving China in 1949, Zhang Daqian travelled the world from Argentina, to

Brazil, before settling in Carmel, California in 1967. During his time in California, Zhang befriended a number of artists, including renowned photographer Ansel Adams (1902-1984), whose work he admired. Many of his contemporaries sought inspiration from their environment, and Zhang was no exception. An avid admirer of majestic mountains, Zhang loved the Half Dome and landforms of the Yosemite National Park which were the result of ice age glacial erosions. In *Summer on California Mountain*, the dark green and blue centre draws us in with a dense spiral of textures and colours, revealing a powerful and untamed version of the mountain that seminally exemplifies Zhang's work from this period: the Half Dome depicted by Zhang rises majestically from the ground in the bright sunlight, imposing a towering presence of dripping pigments of vivid golden yellow, green, and blue. With impeccable control of the

“Debatably the richest and most dramatic ‘splashed colour’ paintings date from the years of 1967 to 1969, which achieve the ‘forcefulness and immediacy’ of the strongest Abstract Expressionist painters.”

- Mark Johnson, “A California Reintroduction”, *Chang Daqian in California*, p.19

「可稱為一九六七至一九六九年之間最豐富與最具張力的潑彩作品，發揮出如同最厲害的抽象表現主義畫家所作出的直接性與雄渾。」

—馬克·莊信，《張大千在加州》，第19頁

ink and brush, Zhang brilliantly builds shapes, colours, and textures, creating wisps of clouds and dense vegetation with minimal brushstrokes almost invisible to the eye. Though abstract in nature, the fluid and amorphous forms in *Summer on California Mountain* are remarkably accurate in delineating the finer details of the mountain ridges and the surrounding scenery, especially viewed in conjunction with the striking photograph of the Half Dome by Ansel Adams (Fig. 3). *El Capitán* (Fig. 5), colour woodcut on paper by the Japanese artist Chiura Obata (1885-1975) is another example that shows the Half Dome in a similar light.

Zhang is known to design his paintings to prompt associations with older master landscapes. A sense of remoteness is palpable in *Summer on California Mountain*, where the absence of figures and buildings are comparable to the panoramic rural landscapes of classical

Chinese landscape paintings. The horizontal composition invokes the Song Dynasty monumental landscapes of Li Cheng's (919- 967) *A Solitary Temple Amid Clearing Peaks* (Fig. 4), and Fan Kuan's (960-1030) *Travellers Among Mountains and Streams* (Fig. 6). The use of yellow, green and blue pigment also presents a possible reference to Tang Dynasty *sancai* lead-glazed earthenware, along with the influences of Zhang's travels to Dunhuang; where he painstakingly made numerous reproductions of Buddhist murals and acquired the specialist knowledge and skill in preparing mineral pigments.

In spite of *Summer on California Mountain's* imposing, immediate and effortless appearance, such 'splashed-ink' paintings were not made quickly, and required the help of his students and family members to dry each layer of colour or wash over a fire, and later with a hair dryer. This painting process was complicated and involved

mounting and remounting the paper to absorb the liquid layers of pigment, sometimes taking weeks, months or even years to perfect. It is in this saturation of colour, precision in composition, and dedication by the artist that perhaps gives his splashed-ink works such weight and richness.

It is suggested that Zhang found the mountains in Yosemite to be the most beautiful in the United States - it became an imagery that stayed with him until his return to Taiwan. Here, the power of the brushstrokes and the dynamism of the composition effortlessly capture the breathtaking magnificence of nature. It is this unique quality that positions the artist as a singular force in Chinese modern paintings for his grand synthesis of Abstract Expressionism and Impressionism, making Zhang Daqian one of the greatest painters of his generation.

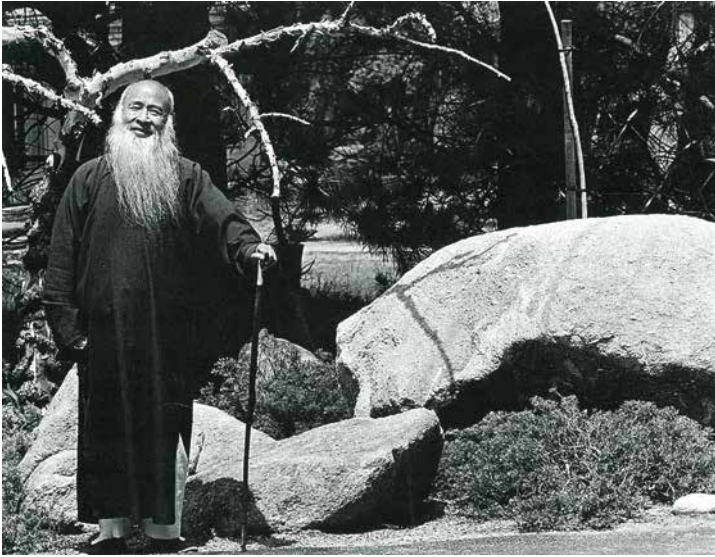


Photo of Zhang Daqian in California,
photo by Murray Smith, 1972
張大千在加州。



Fig. 3 Half Dome, 1960
Photograph by Ansel Adams
Collection Center for Creative Photography, University of Arizona
©2015 The Ansel Adams Publishing Rights Trust
圖3 安塞爾·亞當斯(1902-1984)《半圓丘》，1960年

《加州夏山》作於一九六七年，乃張大千旅居美國加州時期潑彩作品中的代表作。居美期間，大千先生潑彩畫風逐漸成熟，獨創了現代感極強的抽象繪畫風格，創作出大批精彩絕倫的傳世之作。從畫題可確知，本幅直接取景自加州風光；細辨之下，可見先生所寫為加州優勝美地國家公園中的著名地標半圓丘（圖1）。

約一九六七年至一九七八年間，張大千潑彩、潑墨的創作技法日臻成熟，更趨拋開傳統中國山水畫的羈絆。在六十年代末前往紐約接受眼睛手術前，張大千創作了一生中最匠心獨具、震撼寰宇的作品，其中即包括此幅受加州壯觀勝景所感，色彩深邃濃艷、奇幻瑰麗的傑作。張大千加州時期的作品畫面

洋溢著大片燦爛的金黃，可能是受加州的朗朗晴空影響，風格亦與早期傳統的山水畫迥然不同。當時張大千的畫作由當地萊奇畫廊（Laky Gallery）代理，或為了切合開拓美國市場，山水多以抽象手法寫之，帶有強烈的實驗性。《加州夏山》是少數幾幅明確以加州為靈感而得名的畫作，曾展於一九九九年美國加州三藩市大學與台北國立歷史博物館合辦的《張大千在加州—傳統中國畫風的國際化發展》展覽，且為展覽目錄的封底，時逢張大千及三藩市大學的百年大慶，其重要性可見一斑（圖2）。

張大千一九四九年離開中國大陸後，旅居世界各地，足跡踏遍阿根廷、巴西，至一九六七年定居加州卡梅爾，先寓可以居，後遷至

新居環筆庵。客居加州時，張大千機緣巧合下結識了美國風景攝影大師安塞爾·亞當斯（1902-1984），對其攝影作品甚為欣賞。大千先生與亞當斯同樣好遊歷，尤其是名山大川，均入其圖畫內；優勝美地國家公園向來是藝術家創作靈感的源泉，他亦自然曾訪。該地於冰河時期曾被冰川覆蓋，峭壁上隨處可見冰川切削過的痕跡，景色鐘靈毓秀，好似人間仙境。此幀筆墨蒼勁，構圖中部青藍顏色層層鋪染，彩墨沉漬、流動，形成煙雲山勢的自然景象。畫中的半圓丘拔地而起，加上巧妙的構圖將仰視的觀者置於山腳之下，尤其特顯峰巒雄偉，氣勢非凡。巨石在陽光的照耀下閃著燦爛的光芒，金黃、青綠、蔚藍等彩墨顏色嬌艷欲滴，畫家又以



Fig. 4 Li Cheng (919 – 967),
A Solitary Temple Amid Clearing Peaks
圖4 五代宋初李成 (919-967) 《晴巒蕭寺圖》

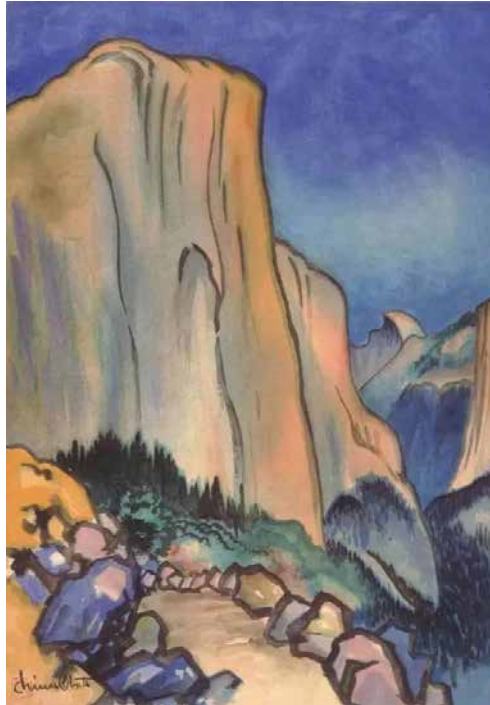


Fig. 5 Chiura Obata (1885-1975), *El Capitán*,
Smithsonian American Art Museum
圖5 小園千浦 (1885-1975) 《酋長岩》，史密森尼美國藝術博物館



Fig. 6 Fan Kuan (960 – 1030),
Travellers Among Mountains and Streams
圖6 范寬 960-1030 《谿山行旅圖》

絕妙的運筆帶出濃淡的變化，增添了畫面雲浮嵐蕩、翠嶺碧峰的動感。寥寥數筆，熟練又不著痕跡，便能精確地勾勒出半圓丘的輪廓。雖然《加州夏山》畫風趨向抽象，然而畫面中半圓丘山體高低起伏之姿的描繪卻異常準確：亞當斯鏡頭下的半圓丘（圖3），以及日本藝術家小園千浦（1885-1975）的木刻版畫作品《酋長岩》（圖5），均以相似角度或構圖展現半圓丘的風貌。

張大千的山水畫從傳統藝術出發，深究其潑彩創作，雖帶抽象意味，然而往往呈現傳統青綠山水的本質。《加州夏山》中並無人物、屋宇入景，恰有一絲孤靜寂寥之意境。而畫面構圖仿佛呼應五代宋初李成（919-

967）《晴巒蕭寺圖》（圖4）中高峰重疊，又似范寬（960-1030）《谿山行旅圖》（圖6），寫出山勢的險峻硬朗。畫面中黃、綠、藍顏料的運用，並非來自抽象繪畫的影響，而是展現了大千先生參考唐三彩鉛釉陶器用色的可能性，同時還反映出了早年敦煌之旅給他帶來的影響。在敦煌期間，他精心複製了眾多佛教壁畫，並在此過程中習得了使用礦物顏料的必備知識與技能。

《加州夏山》中墨與彩之間的結合與激盪雖顯得渾然天成，貌似不費吹灰之力，然而潑彩作品需時數周、數月甚至數年去完善。大千先生的學生或家人往往需要逐層將顏色用明火或吹風機烘乾，創作涉及幾次重新裝裱

宣紙去吸收不同層次的墨彩。正因有此複雜而耗時的過程，才能使墨色自然滴瀝流淌，呈現出張大千潑彩作品氤氳流動、氣勢萬鈞的獨特風貌。

有人曾提出，優勝美地或許是張大千在美國足跡所及最美麗的山川，直至其晚年定居台灣後作畫描繪山脈，亦隱約有優勝美地的痕跡。《加州夏山》中天際及山巒交疊給觀者留下了廣闊的想像空間，不僅集古今書畫的大成，更將中國繪畫的潑墨潑彩技法推展至高峰，在國際潮流抽象表現主義及歐美印象主義的觸發中，發展了與中國傳統潑墨銜接的潑彩風格，集傳統大成於一身，為水墨探索與開拓帶入另一新境界。

30
06

ZHANG DAQIAN (1899-1983)
Summer on California Mountain

Scroll, mounted and framed, ink and colour on paper

115 x 65.5 cm. (45 ¼ x 25 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *dingwei* year (1967)

HK\$18,000,000-28,000,000 (US\$2,300,000-3,600,000)

張大千 加州夏山 設色紙本 鏡框 一九六七年作

題識：爰翁。丁未（1967年）秋日製。

鈐印：大千唯印大年、五亭湖、大千世界

PROVENANCE:

Lot 1070, 29 April 1993, Fine Modern and Contemporary Chinese Paintings, Sotheby's Hong Kong.

EXHIBITED:

São Paulo, Brazil, Museu de Arte Brasileira, MAB Salão Cultural, *China - Art des Empereurs*, Aug 19 - Nov 3, 2002.

San Francisco, USA, Fine Arts Gallery, San Francisco State University, *Chang Dai-chien in California*, 24 September - 20 November, 1999.

LITERATURE:

Catalogue of Chang Dai-Chien 110th Memorial Painting and Calligraphy Exhibition, National Museum of History, Taipei, 2009, p.34.

Sun Yunsheng, *Beautiful Symphony: Sun Yunsheng and Zhang Daqian*, Beijing Normal University Publishing House, 2008, p. 198.

China - Art des Empereurs, Museu de Arte Brasileira, Fundação Armando Alvares Penteado, MAB Salão Cultural, 2002, Sao Paulo, pl. 274.

Chang Dai-chien in California, San Francisco State University, 1999, pp. 84-85 & Back Cover.

展覽:

聖保羅，巴西，巴西美術館文化廳，“中國：皇帝的藝術”，2002年8月19日-11月3日。

三藩市，加州三藩市州立大學美術館，“張大千在加州—傳統中國畫風的國際化發展”，1999年9月24日-11月20日。

出版:

《張大千110歲書畫紀念特展》展覽圖錄，國立歷史博物館，2009年，第34頁。

孫雲生，《絕美的生命交集：孫雲生與張大千》，北京師範大學出版社，2008年6月，第198頁。

《中國：皇帝的藝術》，Armando Alvares Penteado基金會，巴西美術館文化廳，聖保羅，2002年，圖版274。

《張大千在加州—傳統中國畫風的國際化發展》，加州三藩市州立大學，1999年，第84-85頁及封底。





ZAO WOU-KI
22.03.50 (PAYSAGE ROUGE / RED LANDSCAPE)

趙無極 22.03.50 (紅色家園)



30
07

ZAO WOU-KI
(ZHAO WUJI, French/Chinese, 1920-2013)
22.03.50 (Paysage Rouge/ Red Landscape)

signed in Chinese; signed 'Zao' (lower right); dated '22 Mars 50' (on the reverse)

oil on canvas laid on board

46 x 38 cm. (18 1/8 x 15 in.)

Painted in 1950

HK\$6,000,000-8,000,000 (US\$780,000-1,000,000)

趙無極 22.03.50 (紅色家園)

款識：無極Zao (右下) 22 Mars 50 (畫背)

油彩 畫布 裱於板上

1950年作



Fig. 4 Mi Fu, Mountains and Pines in Spring, Song Dynasty, National Palace Museum, Taipei, Taiwan.
© National Palace Museum, Taipei, Taiwan
圖4 米芾《春山瑞松》宋代 台灣 台北 國立故宮博物院藏

PROVENANCE:

Galerie de France, Paris, France

Private Collection

Lin & Keng Gallery, Taipei, Taiwan

Private Collection, Asia

This work is accompanied with a certificate of authenticity signed by the artist on 19 January 1996.

This work is referenced in the archive of the Foundation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Françoise Marquet and Yann Hendgen (Information provided by Foundation Zao Wou-Ki).

EXHIBITED:

Taipei, Taiwan, Lin & Keng Gallery, Zao Wou-Ki, 1999

LITERATURE:

Lin & Keng Gallery Inc., Zao Wou-Ki (exh.cat.), Taipei, Taiwan, 1999 (illustrated, p.9)

Lin & Keng Gallery Inc., Zao Wou-Ki (exh.cat.), Taipei, Taiwan, 2005 (illustrated, p.21)

來源：

法國 巴黎 法蘭西畫廊

私人收藏

台灣 台北 大未來畫廊

亞洲 私人收藏

此作品附藝術家於1996年1月19日親簽之保證書

此作品已登記在趙無極基金會之文獻庫，並將收錄於梵思娃·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》（資料由趙無極基金會提供）

展覽：

1999年「Zao Wou-Ki 趙無極」大未來畫廊 台北 台灣

文獻：

1999年《Zao Wou-Ki 趙無極》大未來畫廊 台北 台灣（圖版，第9頁）

2005年《Zao Wou-Ki 趙無極》大未來畫廊 台北 台灣（圖版，第21頁）

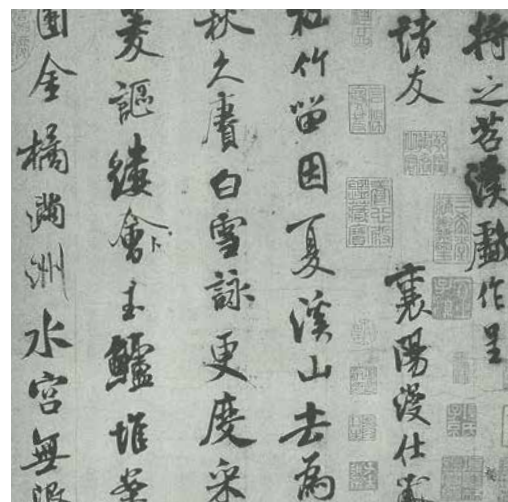




Fig. 3 Alberto Giacometti, *The Forest*, 1950, The Metropolitan Museum of Art, New York, USA.
© 2016 Alberto Giacometti Estate/Licensed by VAGA and ARS, New York/ Bridgeman Images
圖3 阿爾伯特·賈科梅蒂《森林》1950年作 美國紐約 大都會博物館藏



Fig 7 Mi Fu, *Poems of Tiao River*, The Palace Museum, Beijing, China.
© Palace Museum Beijing, China
圖7 米芾《苕溪詩帖》中國 北京 故宮博物院藏



By contrast with the figurative landscapes Zao Wou-ki painted during his time at the Hangzhou Academy of Arts (Fig.1), those produced after his move to Paris in 1948 began to show a simpler and more refined use of color, with a more poetic and mature compositional sense (Fig. 2). In *22.03.50 (Paysage Rouge/ Red Landscape)* (Lot 3007), dating from 1950, red, black, and green make up his principal color palette, along with traces of blue and white streaks where pigment has been scratched from the canvas, creating an overall feeling of depth and pure elegance. The composition is spacious and open. Its human figures, buildings, and forests have undergone simplification; echoing the sculpture of Giacometti, they exude the simple and primitive air of symbolic motifs cut with a chisel (Fig. 3).

In *22.03.50 (Paysage Rouge/ Red Landscape)*, Zao Wou-ki's black and green oil pigments mimic the effect of overlapping washes of heavy and light ink. Even given his simplicity in depicting this scene, we can still clearly distinguish the foreground and deep distance. *Paysage* exudes an appeal not unlike the cloudy, misty mountain landscapes of Mi Fu, and in particular, the three peaks towering high above the landscape recall Mi Fu's famous *Mountains and Pines in Spring* (Fig. 4). The rich red that serves as the base color for the mountain and forest scenery evokes a line from the Mu Fi poem: 'Light ink and autumn mountains, I paint the distant sky / the red light of sunset still shines, and mists are tinged with violet.' With a painterly vocabulary strongly influenced by traditional Chinese landscape painting,

Zao Wou-ki here provides a fresh new interpretation of the conception of nature.

Zao Wou-ki once said he would prefer to abandon the word 'landscape' in favor of the word 'nature' to describe the subject of his paintings. In part this reflected his desire to distance himself from the restrictions of Chinese academic painting, and in part, reflects his search for 'the qi of life' found in the Chinese poetry and painting tradition. In his younger years he puzzled over these questions: How to convey in oils the breadth of the universe glimpsed in the landscapes of the Song Dynasty? How could he depict the deep meaning of the flow of the air, the drifting clouds and mist, and the wind and rain? And even more, how could he blaze a distinctive new artistic path? A close look at *22.03.50 (Paysage Rouge/ Red Landscape)* reveals a clear distinction between Zao Wou-ki and post-war European art, as he still maintains a tenuous relationship with the Chinese academic painting style. But in color, brushwork, and spatial structure *Paysage* is highly experimental, as Zao Wou-ki was at this time striving to break through all the limitations that confined his art. It was precisely this attitude that enabled him to ascend the heights and ultimately become one of the era's Chinese masters of abstract art.

From the 1940s to the early 50s, landscape scenes (*paysage*) were a principal theme of Zao Wou-ki's painting. In them he gave special emphasis to lines and to brushstrokes, which he applied directly and without revision, thus making the creation of his paintings virtually a process

of 'writing' (Figs. 5, 6). Zao's handling of branches in his forests has a unique, individual feel; his lines are organic, giving little regard to technique and seeming to appear instead as purely a response to his thought. They communicate a finely formed sense of motion, a feeling both lively and lifelike. This unsophisticated, appealingly ungainly, yet still soulful style, conceals a strong foundation in calligraphy. It is in fact deeply informed by the aesthetics of the Song Dynasty's Shang Yi style of calligraphy (Fig. 7), a style particularly concerned with self-expression. Zao's exploration of the language of line, as evidenced here, would lead him gradually toward an even purer form of abstract expression.

22.03.50 (Paysage Rouge/ Red Landscape) is especially distinctive in seeming to borrow Mi Fu's style of landscape composition, and in it, Zao Wou-ki daringly attempts to produce the special charm and strength of an ink work by building up layers of oils. His vermilion base color suggests the textures of lacquerware; at the same time, the thickness of his oils allows him, at some points, to replace line with streaks scored into the canvas. Possibly inspired by the etching of copper-plate prints, such lines also possess the distinctive rough beauty of carved Chinese-character inscriptions. A work such as *22.03.50 (Paysage Rouge/ Red Landscape)* displays Zao Wou-ki's ability to translate his art from one particular medium or aesthetic to another, and from the spiritual to the physical, and has great significance as a bridge between important periods in his work.

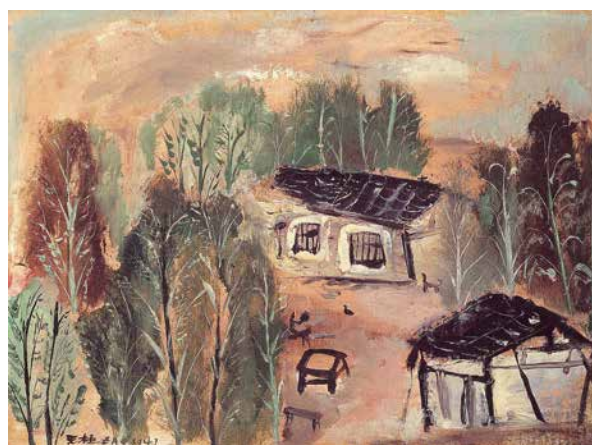


Fig. 1. Zao Wou-ki, *Paysage (Landscape)*, 1947.
© 2016 Artists Rights Society (ARS), New York / ProLitteris, Zurich
圖1 趙無極《風景》1947年作



Fig. 2 Zao Wou-ki, *Paysage avec des oiseaux (Landscape with Birds)*, 1948.
© 2016 Artists Rights Society (ARS), New York / ProLitteris, Zurich
圖2 趙無極《有鳥的風景》1948年作

趙無極於1948年移居巴黎之後，相較於杭州所作的具象風景作品（圖1），對色彩的運用逐漸朝向簡練，佈局也更為詩意成熟（圖2）。作於1950年《22.03.50（紅色家園）》（Lot 3007）僅用了紅、黑、綠為主色，並綴以少量的藍與留白的刻痕，使整體印象深邃而淨雅；且畫面結構更為開闊，人物、房舍及林木的表現經過簡化，宛如鑿刻的符號，帶有原始、純粹的風味，與賈科梅蒂的雕塑頗有呼應（圖3）。

在《22.03.50（紅色家園）》中，趙無極以黑色及綠色油彩製造出濃墨與淡墨重疊渲染的效果，對景色的描繪雖然簡約，但遠近分明，頗有米芾雲煙山水的韻味，三座山峰聳

立的姿態尤令人聯想起著名的《春山瑞松》（圖4）。紅彩為底色的山林風景，彷彿米芾筆下詩句「淡墨秋山畫遠天，暮霞還照紫添煙」，趙無極以受中國山水啟發的繪畫語言，對自然意境作了嶄新的詮釋。

趙無極曾自述他寧可棄「山水」一詞而用「自然」來表達他的繪畫主題，一方面是為了遠離中國學院畫的局囿，一方面專注於尋找中國詩畫傳統中的「生命之氣」。年輕的他思索著，如何以油彩來表現宋代山水中的宏觀宇宙？如何表現蘊藏於流動的空氣、雲霧、風雨中之深意？更重要的是，如何開創出一條獨特的繪畫道路？細心的觀者將會從《22.03.50（紅色家園）》中察覺，趙無極與



Fig. 5 Zao Wou-ki, *Paysage vert (Green Landscape)*, 1949.
© 2016 Artists Rights Society (ARS), New York /
ProLitteris, Zurich
圖5 趙無極《綠色風景》1949年作



Fig 6 Zao Wou-ki, *Paysage (Landscape)*, 1949.
© 2016 Artists Rights Society (ARS), New York / ProLitteris, Zurich
圖6 趙無極《風景》1949年作

戰後西歐藝術有著明顯的區別，亦與中國學院畫保持著若即若離的關係，在色彩、筆觸與空間結構上皆極具實驗性，不斷地試圖突破各種限制。這也正是他能登峰造極，終成為一代華人抽象藝術大師的原因。

40年代末到50年代初間，風景（paysage）是趙無極主要的創作題材之一，尤其強調運用線條以及直接而不假修飾的筆觸，幾乎是用一種書寫般的方式在作畫（圖5、圖6）。他畫中樹木枝枒的表現獨具個人特色，這些有機線條宛如隨著創作者意念出現，絲毫不泥於技法，表現出細膩的動態，予人一種生動活潑的感受。這種質樸拙趣，甚至帶有靈性的風格，不僅隱含著深厚書法功底，且深深烙著宋代尚意美學的印記

（圖7）。對於線條語言的探索，也將引領他逐漸走向更抽象純粹的表達。

《22.03.50(紅色家園)》尤為特殊之處在於，它引用了米式山水的構圖，並大膽嘗試以堆積的油彩來表現墨韻與力道，朱紅底色則有著漆器般的質感；同時，它也利用油彩厚度，以刻劃痕跡來代替實線，這或許是從蝕刻版畫中得來的靈感，亦反映出銘刻文字那種粗獷的美感。此作充分展示了趙無極如何在不同媒材與美學之間、在精神性與物質性之間進行轉譯，具有承先啟後的開拓性意義。





SHEN ZHOU (1427-1509)
LISTENING TO THE WATERFALL

明 沈周 虛亭聽泉圖



SHEN ZHOU (1427-1509)***Listening to the Waterfall***

Hanging scroll, ink and colour on silk

120 x 60.5 cm. (47 ¼ x 23 ⅞ in.)

Inscribed with a poem and signed, with one seal of the artist

Inscription on the cover and interior of the wooden box by Kuwana Tetsujo (1864-1938), with two seals

HK\$3,000,000-5,000,000 (US\$390,000-650,000)

明 沈周 虛亭聽泉圖 設色絹本 立軸

題識：亭虛地僻靜無塵，坐聽鳴泉靜入神。

神靜不知泉卻動，世間亦自有聞人。沈周。

鈐印：啟南

桑名鐵城(1864-1938)木盒題字：沈石田靈亭聽泉圖。九華印室珍藏。

木盒內題：明治丁酉（1896年）之歲游清國，到處觀沈石田畫，多是贗本，而真蹟者罕也，纔此一幅，得之吳中，愛襲久矣。雖縑本變色，實是希世之墨寶，人人所賞歎也。今為無盒主人住友君寬一割愛贈之，時己巳（1929年）四月，桑名箕識。

鈐印兩方。

LITERATURE:Zheng Zhenduo ed., *Chinese Classical Paintings Collection in Overseas VI: Ming Paintings Part I*, Shanghai, 1947, pl. 33.Kuwana Tetsujo ed., *Paintings Catalogue of the Kyuka Inshitsu Kanzo Garoku (Part I)*, 1920.Tajima Shiichi ed., *Great Oriental Art: XI*, Shinbi Shoin, Tokyo, 5 July 1911.

出版：

鄭振鐸編，《域外所藏中國古畫集之六：明畫上輯》，上海出版公司，上海，1947年，圖版33。

桑名鐵城編，《九華印室鑑藏畫錄（上卷）》，1920年。

田島志一編，《東洋美術大觀十一》，審美書院，東京，明治44年（1911）7月5日。





真景地僻靜無塵坐
聽鳴泉聲入神一靜不
息却動世間事自云仙
沈尹

“Living in the city, craving for the sound of the waterfall.
Not found in the city, but running in the mountains.
Always listening, as if the waterfall is close to the ears.
Yet it is far away in reality.
The heart is with the waterfall, far away in a remote area.
With a tiny voice from the heart, the sound of the waterfall is always there.”

– *Listening to the Waterfall*, Shen Zhou

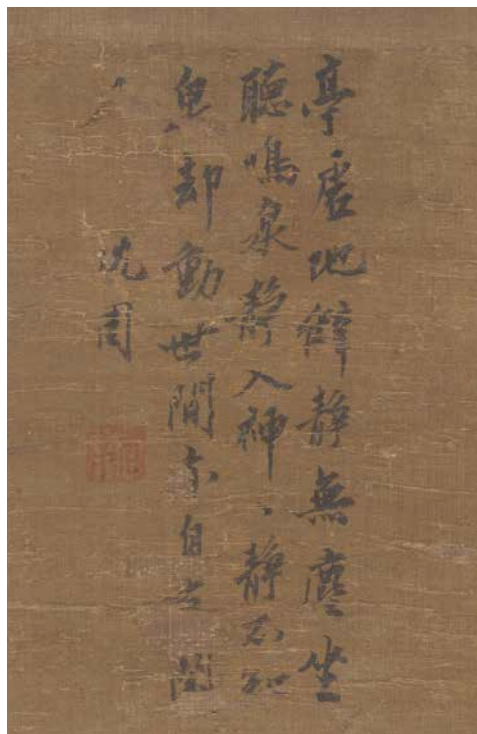
In this painting, Shen Zhou inscribed a seven-character poem expressing his inner search for the sounds of the waterfall. This poem, together with the foregoing five-character poem by the artist, highlight his quest for eternal tranquility.

One of the Four Masters of the Ming dynasty, Shen Zhou, like the remaining masters Wen Zhengming, Tang Yin and Qiu Ying, was a native of Suzhou. Since Suzhou was known as Wu in ancient times, they are also regarded as the Four Masters of the Wu School. In the late Ming period, the Wu School started flourishing and became the mainstream of Chinese paintings, specifically landscapes.

The Japanese have been very fond of collecting Chinese classical paintings and calligraphy and *Listening to the Waterfall* was previously in the collection of Kuwana Tetsujo (1864-1938), master of Kyuka Inshitsu Kanzo Garoku. A native of Toyama, Kuwana studied Sinology and calligraphy from a young age and then travelled to Tōtōmi where he practised

swordsmanship at the school founded by Yamaoka Tesshū. After that he moved to Kanazawa to study seal carving and epigraphy. During the Meiji period Kuwana travelled to China where he met with the scholars in Suzhou and Hangzhou and bought many seal books of archaic bronzes.

According to Kuwana’s inscriptions on the inside cover of the wooden box for this painting, he bought *Listening to the Waterfall* in 1896 while travelling in China. He was very pleased by his purchase and showed it to his friends. In 1929, the painting was sold by Kuwana to Sumitomo Kanichi (1896-1956), whose collection of Chinese paintings and calligraphy can be found in Sen-oku Hakuko Kan in Japan.



“若人居城市，以耳求聽泉。泉不在城中，山中乃涓涓。終日未忘聽，豈在耳根邊。若以實境求，此泉隔天淵。要知泉在心，心遠地則偏。所謂希聲者，無聽亦泠然。”

– 沈周《聽泉》

《虛亭聽泉圖》畫上題有七言詩：“亭虛地僻靜無塵，坐聽鳴泉靜入神。神靜不知泉卻動，世間亦自有閒人”。表達日靜無事，細聽泉聲的閒情。沈周另有五言詩《聽泉》，描寫繁華都市之中，尋找最喧鬧的寂靜，兩首詩不同境界，卻有異曲同工之妙。

沈周，明朝四大家之一，與文徵明、唐寅和仇英齊名，因四人均來自蘇州，又稱吳門四家，吳，現今之蘇州，晚明之後吳氏畫派成為中國傳統繪畫的主流，山水畫作尤其突出，留傳甚廣。

日本收藏中國書畫，宋元後之明代名蹟蒐集，已趨成熟。此幅沈周《虛亭聽泉圖》，根據木盒內九華印室主人桑名箕題識，是於1896年遊中國時購得，甚喜此稀有墨寶，展示朋友之間，人皆賞之。珍藏三十餘年後，於1929年割愛予住友寬一。

桑名鐵城（1864-1938），名箕，富山人。齋堂為九華室、天香閣。少年時從鄉儒小西有義先生學習漢學和書法。其後游歷遠江，入山岡鐵舟門下修煉劍術。又移居金澤受教北方心泉，鑽研篆刻金石學。長於鐵筆，名震京畿。明治間曾游中國，與蘇杭士夫相往還，搜採秦漢古銅印譜甚廣。

住友寬一（1896-1956），號無為庵主，墨友莊主人，日本大財團住友家族的第十六代，因對藝術的熱愛，作為畫家、收藏家度過了一生，日本著名的泉屋博古館所藏的中國書畫，主要來自其收藏。





XUANDE DRAGON CENSER

宣德銅雲龍紋爐



PROPERTY FROM A GERMAN FAMILY COLLECTION

This very rare bronze 'dragon' censer was in the collection of Hermann Dobrikow (d. Beijing 1928), a German diplomat to China in the early 20th century. Dobrikow developed a deep attachment to China and established a strong collection of Chinese antiques which encompassed many categories including pottery and porcelain from Tang to Qing dynasties, later bronzes, snuff bottles and textiles. Part of his collection was sold by Rudolph Lepke's Kunst-Auctions-Haus, Berlin in 1930.

德國家族珍藏

此件珍罕的雲龍紋簋式爐曾為德國駐華外交官Hermann Dobrikow (1928年卒於北京)之舊藏。Dobrikow在華期間深受中華文化吸引，建立了豐富的文物收藏，品類囊括唐至清五代的陶瓷、銅器、鼻煙壺及織繡等。其部分珍藏於1930年由柏林Rudolph Lepke拍賣。

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A VERY RARE IMPERIAL BRONZE 'DRAGON' CENSER

XUANDE CAST SIX-CHARACTER MARK AND OF
THE PERIOD (1426-1435)

The censer is raised on a slightly splayed foot, and superbly cast in high relief around the exterior of its compressed globular body with a pair of three-clawed sinuous dragons striding amidst clouds, flanked by a pair of mask and ring handles on the sides. The base is cast with the reign mark within a recessed rectangular panel.

8 in. (20.5 cm.) wide, *zitan* cover

HK\$1,000,000-2,000,000 (US\$130,000-260,000)

明宣德 御製銅雲龍紋簋式爐

《大明宣德年製》六字楷書鑄款

PROVENANCE:

Hermann Dobrikow, (d. Beijing 1928), German diplomat to China

A German family collection

來源：

德國駐華外交官Hermann Dobrikow (1928年卒於北京)
德國家族收藏

The present censer is distinguished by its high-relief casting which allows for a powerful and vivacious rendering of the dragon decoration. Censers of this type are extremely rare and only a few examples have been preserved in international collections. Compare a similar gilt-bronze censer included in the Oriental Ceramic Society of Hong Kong exhibition *Arts from the Scholar's Studio*, and illustrated in the Catalogue, Hong Kong, 1986, no. 139; and another parcel-gilt censer sold at Sotheby's Hong Kong, 5 October 2011, lot 1943. The style of the *chilong* and clouds on this censer are closely related to carved lacquer of the early Ming period, for example see a carved cinnabar 'chilong' dish in the Palace Museum, Beijing, illustrated in *Lacquer Wares of the Yuan and Ming Dynasties*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2006, no. 58, where the style of the *chilong*, and the clouds on the cavetto are very similar to those on the current censer. The marks on the present censer and the aforementioned examples all follow the same style, which is very similar to that which appears on porcelain vessels of this period.

爐作簋式，外壁採高浮雕方式鑄以一對螭龍穿梭於卷雲之中，兩邊飾獸耳銜環，器外底鑄陽文「大明宣德年製」楷書款。此類高浮雕技法及雲龍紋未曾見於宣德以前的銅爐，近似例極少。比較1986年香港東方陶瓷學會《Arts from the Scholar's Studio》展出的一例，見該展圖錄圖版139號，及香港蘇富比2011年10月5日拍賣一件，拍品1943號。此爐的紋飾風格與明初剔紅漆器上的極為類似，比較北京故宮藏一剔紅螭龍紋盤，尤其是其龍紋和雲紋的表現，見故宮博物院藏文物珍品全集《元明漆器》圖版58號，香港，2006年，圖版58號。此三件銅爐款識的筆法基本雷同，亦與同期瓷器上的款識十分接近。







YAYOI KUSAMA
SEX-OBSESSION C

草間彌生 對性的癡迷C



THE MAKING OF AN ARTIST

Yayoi Kusama is one of the most important Japanese post-war artists who has achieved a celebrated international career. In 1957, in order to escape the feudalism, servility, and hackneyed tradition in Japan, Kusama fled to the U.S. with a large sum of U.S. dollars sewn in her dress and stuffed in her shoes. She started a number of seminal visual idioms, including infinity nets, polka dots, and protruding forms, which have unfolded into her later work (Fig. 1). Kusama constantly defies tradition, gender division, and existing conventions and regimentation in the art world. In 1973, after spending 16 years in New York, she moved back to Tokyo and checked herself in a psychiatric hospital close to her studio from where she continues to live today. Her work is fraught with the notions of repetition, proliferation, accumulation, and obliteration.

CLUSTERS OVERPOWER INDIVIDUALS

Sex-Obsession C from 1992 (Lot 1010) features intertwining protuberance-like structure covered with yellow

polka dots. The swirly and elongated snake-like entities altogether form a web of infinity. They are variation of her early accumulation sculpture and encapsulate a salient evocation of male sexuality, at the same time reference to the fetishism of excess and consumerism in post-war industrialized society. In Kusama's simultaneously microcosmic and macrocosmic world, clusters of individual subjects are always considered more significant than the singulars. In a review on Kusama's *Driving Image Show* at Castellane Gallery in 1964, Donald Judd commented, 'Kusama varies the protuberances, but they are seen collectively, as she intends, before they are seen individually. The collective impression is the more important anyway; the point is obsessive repetition...The effort to embody an interest such as obsessive repletion is mainly new. In most art the chief interests of the artist have been subordinate - those things he thinks about most, the strongest and clearest attitudes, the psychological preoccupations. Kusama is dealing directly with her interests, developing them, making a clear and obvious form.'¹ (Fig. 2)

MORE IS LESS; ADDING IS MINUS

As Judd astutely observed, Kusama finds a way to turn the usually subordinate concerns of an artist into something domineering and overpowering. This extrovert introversion is almost revolutionary in a way and it becomes Kusama's distinct formal vocabulary of aesthetic abstraction. Ever since a young age, Kusama has been suffering from hallucinatory visions and she resorts to the repetitive processes of imagery making as a way to overcome and to cure her excess of psychic disorder, 'I make them and make them and keep on making them, until I bury myself in this process. I call this 'obliteration' ... 'Like being carried on a conveyor belt without ending to my death.' In Kusama's work, one can feel strong psychic automatism, characterized by the hauntingly powerful psychological undercurrents embedded in each piece and the innate dependence of the artist on her own creation.



Fig. 1 Yayoi Kusama in Yellow Tree furniture room at Aich triennale, Nagoya, Japan, 2010 © YAYOI KUSAMA

圖1 2010年 草間彌生 在黃色樹家具裝飾的房間 福岡亞洲美術館 名古屋 日本



Fig. 3 Georgia O'Keeffe, Red Canna, 1924 © 2016 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York

圖3 喬治亞·奧基夫 《紅色美人蕉》1924年作



Fig.2 Yayoi Kusama with Accumulation No.1 1962 and egg-carton relief No.B 1962, c.1963-1964 © YAYOI KUSAMA

LOT 3010

圖2 草間彌生與《一號累積物 1962》和《B號蛋盒浮雕 1962》約1963-1964年作

CELEBRATORY AND SUBVERSIVE OF MALE MYTHOLOGY

Kusama's idol was Georgia O'Keeffe, an American artist who was well-known for her symbolic depiction of female organs in the form of flowers (Fig. 3). Before and shortly after Kusama's arrival in the U.S., she sought encouragement and inspiration from O'Keeffe. Like O'Keeffe, Kusama created her sexual imagery that is at once abstract in form and comic and defiant of masculine mythology. *Sex-Obsession C* combines some of the most identifiable idioms of Kusama – an infinite constellation of extruding forms, and covered by polka dots in her signature pumpkin yellow colour. The painting is a celebration and overt embrace of sexual symbols and a candid declaration of the artist's obsession. In fact, Kusama has never been married in her life. She and Joseph Cornell who

was twenty-six years her senior had a decade-long romantic yet platonic relationship. Cornell passed away in 1972 and Kusama felt a deep loss since. The intertwining composition in the current lot might represent the mutual infatuation and longing.

POLKA DOTS AS ENVIRONMENT

Polka dots are indispensable elements in Kusama's visual vocabulary. Speaking of this, Kusama once said, 'polka dots can't stay alone...the communicative life of people' in which 'two or three and more polka dots become movement.' When we 'obliterate nature and our bodies with polka dots,' Kusama concluded, 'we become part of the unity of our environments.'² Similar to her Pop Art contemporaries, Andy Warhol and Roy Lichtenstein who used silk screening technique to regenerate commercial imagery, Kusama's delicately hand-

painted polka dots have the same effect of posing a dazzlingly visual bonanza and effacing the matter-of-factness and the singularity.

Painted in 1992, one year before Kusama was selected to represent Japan at the Venice Biennale in 1993, *Sex-Obsession C* came out in a career-defining moment of the artist's creative trajectory. It combines Kusama's staple symbols, her life legacy, and her deepest emotion and suffering on one canvas.

¹ Donald Judd: Complete Writings 1959-1975, New York University Press, 2005, p. 134.

² Laura Hoptman et. al., Yayoi Kusama: A Comprehensive Overview of the Visionary Work of the Japanese artist, Phaidon, 2000, p. 119.

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YAYOI KUSAMA (Japanese, B. 1929)
Sex-Obsession C

signed 'Yayoi Kusama' in English; dated '1992'; titled "SEX-OBSESSION C" in English (on the reverse)

acrylic on canvas

194 x 130.3 cm. (76 ³/₈ x 51 ¹/₄ in.)

Painted in 1992

HK\$9,000,000-12,000,000 (US\$1,200,000-1,600,000)

草間彌生 對性的癡迷 C

壓克力 畫布

1992年作

簽名：Yayoi Kusama (畫背)

PROVENANCE:

Galerie Daniel Templon, Paris, France

Acquired from the above by the present owner

The work is accompanied by a registration card issued by the artist's studio

EXHIBITED:

New York, USA, Robert Miller Gallery, *Yayoi Kusama: Recent Work*, 17 September-19 October 1996.

Paris, France, Galerie Daniel Templon, *Yayoi Kusama: New Works*, 15 January-26 February 2005.

Beijing, China, Mountain Art Foundation
+ Frank Lin Art Center, *Japanese & Korean Contemporary Masters*, 31 May-29 June 2008.

來源：

法國 巴黎 Galerie Daniel Templon

現藏者購自上述畫廊

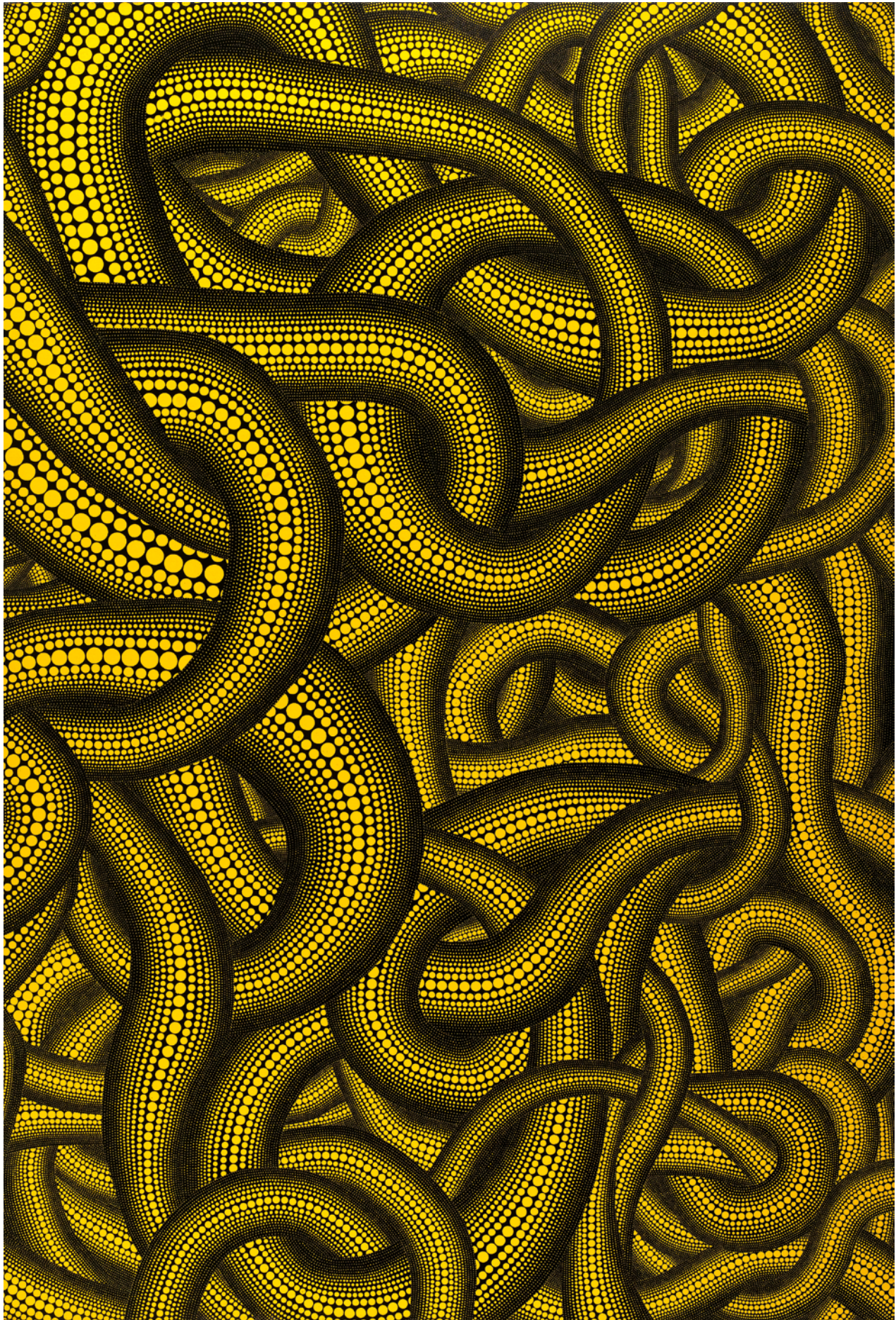
此作品附設藝術家工作室所簽發之藝術品註冊卡

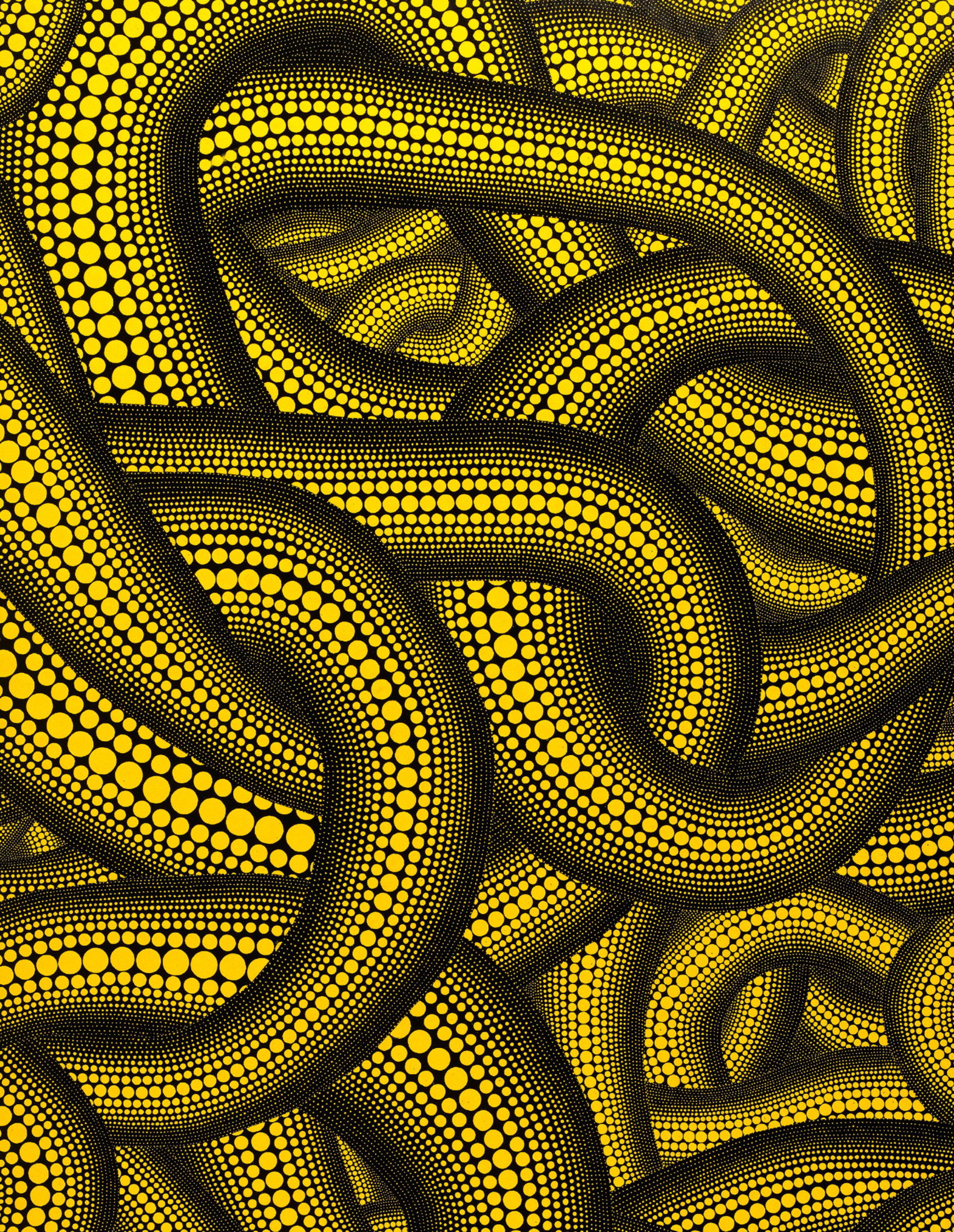
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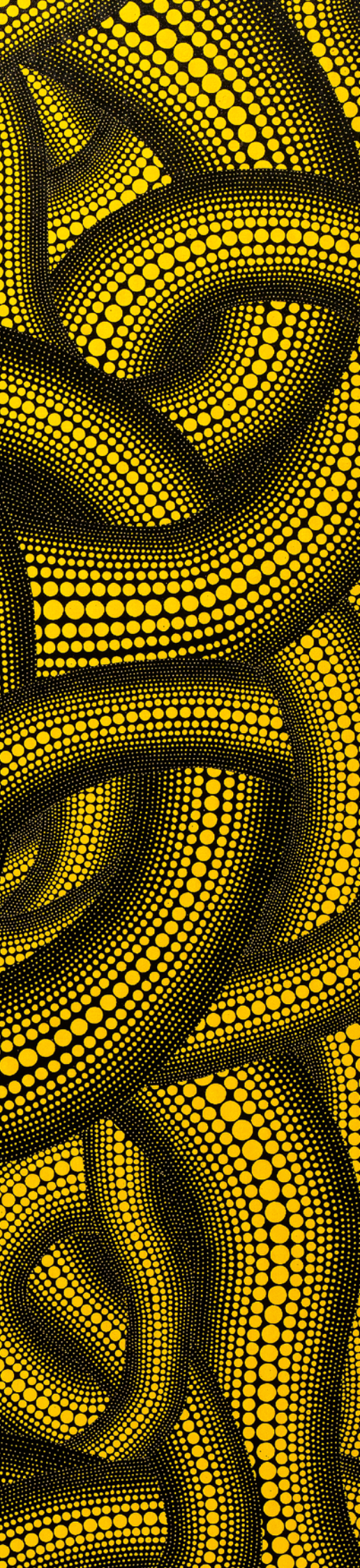
1996年9月17日-10月19日 「草間彌生：近期作品展」 Robert Miller Gallery 紐約 美國

2005年1月15日-2月26日 「草間彌生：最新作品展」 Daniel Templon Gallery 巴黎 法國

2008年5月31日-6月29日 「日韓當代大師作品展」 山藝術 林正藝術空間 北京 中國







一個藝術家的誕生

草間彌生被譽為日本戰後最重要的藝術家之一，在國際藝術舞台上成就非凡。1957年，為了逃離日本社會的封建思想和迂腐的傳統，草間把大量美元縫進裙子裏、塞入鞋中，隻身前往美國發展。她開拓出獨特的個人視覺符號，包括無盡的網、圓點和突起物，在日後的作品中大放異彩，影響深遠（圖一）。草間叛經離道，不斷挑戰藝術世界現有的機制和遊戲規則，打破男性主導的局面。她在紐約生活十六年之後，於1973年返回日本，自此長居於一間鄰近其工作室的精神病院。她的創作圍繞重複、擴散、積聚和消融的概念，生生不息。

群體重於個體

《對性的癡迷C》（Lot 3010），創作於1992年，滿佈黃色圓點的長條狀物體，如蛇蜿蜒，盤纏交錯，連綿不絕，形成一張無盡的網。它們是早期「累積物」雕塑的變奏，明顯暗示男性的性徵，同時又指涉戰後工業社會貪得無厭、沉溺於物慾的消費主義。在草間眼中，微觀的世界亦同時是宏觀的宇宙，在這裏成簇成群的個體遠較單一的個體重要。唐納德·賈德在評論草間於1964年在紐約卡斯特拉畫廊舉行的「Driving Image Show」的文章中指出：「雖然草間在她的突出物中加入變化，然而她的創作本意是要把它們整體來看，然後才個別分開來看。無論如何，集體印象始終是更為重要；重點在於強迫性的重複…這份將個人的心靈意象具體表達的努力，如填滿一切的強迫症行為可說是前所未見的。在大部分的藝術創作中，藝術家的切身關注往往是附屬於作品之中，比如思考得最多的事情、最強烈的感受、內心的成見等。而草間則直接處理自己的心結，並將它們演化為清晰明確的形狀。」¹（圖二）

多即是少；加即是減

正如賈德的敏銳觀察所示，藝術家一般都會將自己的問題壓抑在心底，而草間卻將它們轉化成鋪天蓋地的圖像，一發不可收拾。這種外向型的內向表現在某程度上可說是前無古人，成為草間獨有的抽象美學。草間自小受到幻覺的折磨，她透過不斷重複的圖像克服內心的恐懼和對抗精神病，「一直做，一直做，連綿不絕地做，把自己融進那些表現物裏面，這就是我所謂的『消融』…如同在永無止盡的輸送帶上，直到死才能結束。」

草間的創作，令人強烈感受到「純精神的無意識行為」特質，每一幅作品都是內心意象的寫照，埋藏著震人心弦的暗湧；創作已成為她的心靈寄託。

男性神話的歌頌和顛覆

美國藝術家喬治亞·奧基夫是草間彌生的偶像，她以繪畫花卉暗喻女性性器官見稱（圖三）。在抵美前後的一段時間，草間一直從奧基夫身上獲得鼓勵和啟發。和奧基夫一樣，草間創造出充滿性象徵的抽象圖像，挑釁男性陽剛的神話傳說，令人發出會心微笑。《對性的癡迷C》結合草間最為人熟悉的符號一星羅棋布、四處延伸的物體，滿佈標誌性的南瓜黃斑點圖案。這幅作品既是一場性象徵的慶典，也是藝術家表白強迫性執念的宣言。事實上，草間一直獨身未婚。她和較她年長廿六年的約瑟夫·康奈爾有過一段長達十年的柏拉圖式浪漫關係。自從康奈爾於1972年去世，草間感到極之失落。畫中纏綿交織的構圖可能是代表他們互相迷戀、思念愛慕之情。

圓點的世界

圓點是草間的視覺語言中不可或缺的一分子。她曾說：「圓點是不能單獨存在的…就像人與人的交往一樣」，「三三兩兩和更多的圓點變成一種運動。」當我們「的身體和自然萬物消融於圓點之中」，便能「物我合一，回歸宇宙的自然狀態。」²同期的藝術家如安迪·華荷及羅伊·利希藤斯坦利用絲印技術令商業插畫重生；同樣地，草間也以細膩的手繪圓點擺出一場令人眩目的視覺饗宴，將一切個體淹沒在圓點之中。

《對性的癡迷C》創作於草間彌生藝術生涯的關鍵時刻，也就是她獲選代表日本參加威尼斯雙年展的前一年。它將草間最重要的藝術符號、傳奇一生、最深邃的情感和病痛的折磨集合在一張畫布之上。

1 《唐納德·賈德全集 1959-1975》（紐約大學出版社，2005年），第134頁。

2 勞拉·霍普曼等，《草間彌生：一位日本藝術家夢幻創作的綜合論述》（Phaidon，2000年），第119頁。



AN EXCEPTIONAL ART DECO SAPPHIRE
AND DIAMOND BRACELET,
BY CARTIER

藍寶石及鑽石手鍊
CARTIER設計



KASHMIR SAPPHIRE

The mines of Kashmir were discovered in 1881 when a landslide in the Zaskarrange of the northwestern Himalayas unearthed sapphire-bearing rock. During the next fifty years, some of the world's most beautiful sapphires were mined in the region, including the present stones. They are reputed for their rich, cornflower blue colour which, unlike other sapphires, remains the same in day and artificial light. By 1887, the initial mine was exhausted and since then there has only been sporadic activity due to harsh climactic conditions.

Today, while there are some fine stones on the market, their supply is very limited and gem-quality Kashmir sapphires are extremely rare. This exceptional bracelet, set with as much as seven Kashmir sapphires of high quality, represents the 'Haute Joaillerie'

of Cartier at its best. Besides being an extraordinary example of French Art Deco jewellery, it is also set with exquisite sapphires, elegantly enhanced by sapphire baguettes at each of their four corners, an embodiment of Cartier's attention to detail. The creation of such a jewel, uniting eight well-matched, velvety, cornflower blue sapphires, must have taken several years.

This exceptional sapphire and diamond bracelet was once the property of American Art collector Lillian S. Timken, whose husband, William, was one of the founders of the Timken Roller Bearing Company in Canton, Ohio. They lived in a 24-room apartment on Fifth Avenue in New York City. Upon her death in 1959, she donated important paintings to museums including Anthony van

Dyck's *'Virgin and Child with Saint Catherine of Alexandria'* and Jean-François Millet's *'Haystacks: Autumn'* to The Metropolitan Museum of Art; François Clouet's *'Portrait of Elizabeth of Austria, wife of King Charles IX of France'* to the Art Institute of Chicago and Kurfürst Karl Albrecht's *'The Hermit'* to the National Gallery.

Lillian S. Timken not only amassed a collection of fine art but she also had a connoisseur eye for jewellery, purchasing some of the finest examples from the 1920s and 1930s. Her jewellery collection, including superb diamond rings and multi-gem necklaces and bracelets by Boucheron, Cartier, Charlton & Co., Chaumet, Marcus & Co, Mauboussin, and Tiffany & Co. was auctioned off for charity in 1960 in New York.





喀什米爾藍寶石

喀什米爾礦區在1881年因山崩而被發現，在喜馬拉亞山西北面的Zanskar地區中，蘊藏著世界上最頂級的藍寶石。喀什米爾藍寶石擁有濃艷色彩，其特有的矢車菊藍色，無論在天然光線或燈光底下都呈現如一的色調。至1887年，礦源已被開採殆盡，及後的開採活動亦因惡劣氣候環境而大量減少，令喀什米爾礦區的藍寶石更顯珍貴。

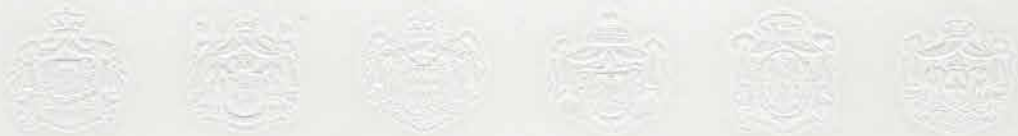
綜觀市場上的眾多藍寶石，能稱得上寶石級的喀什米爾藍寶石可謂絕無僅有。鑲嵌了七顆頂級喀什米爾藍寶石，這條由Cartier設計的手鍊是「Haute Joaillerie」中的代表作。其法式藝術時期的風格，典雅地在主石的四角鑲嵌了長方形藍寶

石作點綴，可見其品牌製作的一絲不苟。要收集此八顆形狀大小都匹配、絲絨般的矢車菊藍寶石，實是難能可貴。

此藍寶石及鑽石手鍊曾為美國著名藝術收藏家 Lillian S. Timken 所擁有，其丈夫William是Timken Roller Bearing Company的創辦人之一。他們住在紐約市第五大道一間擁有24套房間的大宅，可見其家世顯赫。她於1959年逝世，並捐出了重要的藝術品收藏，包括紐約大都會藝術館中Anthony van Dyck的Virgin and Child with Saint Catherine of Alexandria、Jean François Mille的Haystacks: Autumn，芝加哥藝術

博物館中François Clouet的Portrait of Elizabeth of Austria, wife of King Charles IX of France以及華盛頓國家藝廊中Kurfürst Karl Albrecht的The Hermit.

Lillian S. Timken不單擁有頂級的美術收藏，對收藏珠寶亦有獨到眼光。在20及30年代，她就網羅了最佳的珠寶首飾，包括由Boucheron、Cartier、Charlton & Co.、Chaumet、Marcus & Co.、Mauboussin及Tiffany & Co.設計的精美鑽石戒指和寶石項鍊及手鍊，及後這些珍藏亦在1960年於紐約作慈善拍賣。



Cartier

JOAILLIERS
PARIS LONDRES NEW YORK

CERTIFICAT D'AUTHENTICITÉ / CERTIFICATE OF AUTHENTICITY

N° / No. **GE2010-140**

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It is certified that the item illustrated and described below is a genuine Cartier item.



Bracelet
Platinum, Sapphires, Diamonds

Set with a line of eight graduated cushion-shaped sapphires, each flanked with small calibré-cut sapphire corner stones, single-cut diamond rows decorating the edge, alternating with slightly bombé pavé-set diamond panel links

*8 cushion-shaped sapphires: approx. 50.51 cts
32 calibré-cut sapphires: approx. 1.02 cts
201 circular-cut diamonds: approx. 5.22 cts*

**-CARTIER MADE IN FRANCE-
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Cartier New York, 1923

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Gemmological Report



No.	14100303 / 1 to 8
Date	07 November 2014
Item	Eight faceted gemstones (tested insofar as mounting permits), set in a white metal bracelet with numerous round diamonds (identified at random) and thirty-two small blue gemstones (not tested).
Weight	total weight of sapphires: 50.51 ct (as indicated by the client)
Shape	cushion-shape
Cut	brilliant cut / step cut
Measurements	see Page 2
Transparency	transparent
Colour	blue
Species	Natural corundum
Variety	Sapphire
Origin	Gemmological testing revealed characteristics consistent with those of sapphires originating from: 2-8) Kashmir
Condition	No indications of heating (NTE).
Comments	Unheated sapphires of this quality are rare. See Appendix. See Information Sheet(s). Important notes and limitations on the reverse.

Lore Kiefert

Dr. Lore Kiefert

S. Gübelin

Susy Gübelin

**AN EXCEPTIONAL ART DECO SAPPHIRE AND DIAMOND BRACELET,
BY CARTIER**

Set with eight graduated cushion-shaped sapphires, weighing approximately 10.53 to 3.38 carats, with calibr -cut sapphire detail, to the pav -set diamond intersections and four-stone diamond gallery, 1923, mounted in platinum, 18.0 cm, with French assay mark for platinum, in red leather Cartier case

Signed Cartier, no. 2318867

Accompanied by report no. CS 71561 1-7 dated 6 November 2015 from the AGL American Gemological Laboratories stating that the seven sapphires are of Classic Kashmir origin, with no gemological evidence of heat and clarity enhancement; also accompanied by a letter from AGL stating that the sapphires possess the quintessential, velvety blue colour that distinguishes a fine Kashmir sapphire. The colour of these sapphires is further complemented by a fine cut resulting in numerous deep, rich internal colour reflections and brilliance. These sapphires also possess a high clarity, providing a superior degree of transparency. To have seven such well-matched stones of Kashmir origin in this quality is extremely rare

Report no. CS 71562 dated 6 November 2015 from the AGL American Gemological Laboratories stating that the 3.38 carats sapphire is of Cambodia (Palin) origin, with no gemological evidence of heat and clarity enhancement

Report no. 79846 dated 15 April 2015 from the SSEF Swiss Gemmological Institute stating that seven sapphires are of Kashmir origin and one of Basaltic deposit origin, with no indications of heating and the colour of part of these sapphires may also be called 'royal blue' in the trade

Report no. 14100303/1 to 8 dated 7 November 2014 from the G ubelin GemLab stating that seven sapphires are of Kashmir origin, with no indications of heating; also accompanied by an appendix stating that the Kashmir sapphires possess a richly saturated and homogeneous colour, combined with a high degree of transparency, and a finely proportioned cut

HK\$60,000,000-80,000,000 (US\$7,500,000-10,000,000)

約10.53至4.09克拉枕形喀什米爾天然藍寶石手鍊，

配以約3.38克拉枕形柬埔寨天然藍寶石，附AGL、SEEF及G ubelin證書，

配以鑽石，鑲鉑金，約1923年製，手鍊長度18.0厘米

Cartier設計





宣德年製

A Magnificent and Very Rare
LARGE BLUE AND WHITE 'DRAGON' JAR
霸龍騰雲 宣德青花雲龍紋大罐

This monumental dragon jar comes from a private French family collection. It was passed by descent through the family to the current owner, a distinguished Swiss lady. The jar was in the collection of her grandmother, Mrs. M. Legrand (1883-1978), who lived most of her life in Paris but was originally from Northern France (fig. 1). Mrs. Legrand had herself inherited the jar in 1926. The jar was passed to Mrs. Legrand's son (the current owner's uncle - 1908-1997) and appears in an inventory of 1981. It was inherited by the current owner from her uncle, following the latter's death in 1997. In the present owner's home the jar until recently stood in the hall and held walking sticks. For this latter use, the jar was protected by a fitted metal liner, which can clearly be seen in a contemporary photograph.

The jar was made in the reign of the Xuande Emperor (1426-35), a period which is generally regarded by connoisseurs as the highpoint of Chinese blue and white porcelain production. In this reign enthusiastic imperial patronage, technical ingenuity, and inspired artistry combined to create some of the most impressive blue and white porcelain vessels in China's long ceramic history.

Production at the Imperial kilns at Jingdezhen was considerable in the Xuande reign, and it has been estimated that at one time there were 58 kilns working for the court. The *Da Ming Huidian* (大明會典 Institutions of the Great Ming Dynasty) notes that in 1433 some 443,500 items of porcelain with dragon and phoenix decoration were made for the court. Records also state that in 1430 a request was made to increase production, but that this was then deemed too wasteful and production ceased in the 9th month, and did not resume until 1433. Thus there appears to have been a two year gap in production. Since the Xuande reign is only ten years long, this means that all the wares now preserved in international collections were produced in an eight year



Fig. 1 Mrs. M. Legrand (1883-1978)
圖一 M. Legrand夫人 (1883-1978)

period, which is quite remarkable.

There was strict quality control at the Imperial kilns in the Xuande period. Indeed the reason that there have been such rich archaeological finds from the Xuande strata at the Imperial kilns at Jingdezhen, is because if a piece failed to satisfy the rigorous criteria for acceptance by court officials, it was deliberately broken and the pieces thrown into a waste pit. The quality and variety of the porcelains made for the Xuande emperor are a testament to his patronage. The body of Xuande porcelains was low in calcium and high in potassium, which facilitated an increase in translucency. The glaze was rich and lustrous, while the underglaze decoration demonstrated complete mastery of painting in cobalt on a porous porcelain body. The painting of dragons, such as that on the current vessel, was particularly powerful in the Xuande reign, and many connoisseurs would argue that it has never been surpassed. The Xuande reign is unusual for the fact that both large and small pieces were equally well made. The range of shapes was also considerable, and historical texts mention so many forms produced in this period, that it has not yet been possible to identify all of them. Those Xuande porcelains that have survived in international collections, or have been excavated, range from large fish bowls and large jars, such as the current vessel, to tiny bird feeders.

此件重要的龍紋罐源自一個法國私人家族，於其家族中代代流傳至今。現任藏家是一位顯赫的瑞士籍女士，此罐曾為其外祖母M.Legrand女士(1883-1978)之藏品。M. Legrand 女士來自巴黎北部(圖一)，於巴黎度過了大半人生，1926年時繼承了此罐，後傳於其子(現任藏家的舅父(1908-1998))。此罐曾被紀錄於一張1981年的清單之中。1997年現任藏家的舅父過世後，由她繼承了此罐，並將之置於其宅邸穿堂作擺放拐杖之用，因而曾配有一層金屬內裡作保護，這可見於當時所拍攝的一張相片之中。

此罐為宣德時期的作品。宣窯多被鑑賞家認為是中國青花製作的高峰。宣德時期，皇室的倡導、技術的突破、加上鮮明的藝術性，成就了一批在中國漫長陶瓷史中最高傑出的青花瓷器。

宣德官窯的產量豐富，估計當時一度有多至58座窯在為宮廷燒造瓷器。據宣德八年(1433年)《大明會典》記載，朝廷曾一次下令御器廠燒造龍鳳瓷器443,500件。宣德五年(1430年)的另一筆記則提到，朝廷曾下令要求御器廠提高產量，惟此舉後來被認為過度浪費，因此御器廠於同年九月停產，直到宣德八年才恢復生產，之間有兩年的停產期。宣德在位僅有十年，這代表說目前所有的宣德傳世品皆於短短的八年內燒製完成，實為驚人。

宣德時期御器廠的品質控管非常嚴格。宣德地層出土的大量殘品便揭示了當時嚴格的品質要求，任何一件無法達到標準的器皿皆被摧毀掩埋。宣德官窯優良的品質和品類紋飾的多樣性在在體現了宣德本人對藝術的贊助和追求。宣德瓷器的胎體低鈣高鉀，透光性高。釉層盈潤，釉下青花的描繪更於此時期獲得了完全掌握。宣德龍紋的描繪以其矯健生動而著稱，如此罐上的龍紋，筆法遒勁有力，氣勢威猛剛勁，遠為後朝所不及。宣窯的品質無論尺寸大小均為優異，且器形多變，文獻所記載的種類之多，許多至今仍無實物可資對照。傳世及發掘出的宣窯瓷器小至鳥食罐，大至魚缸及此類大罐。

帶款的永樂瓷器數量極少，且皆書篆體，而宣窯則多書楷體。宣窯款識的書寫位置不一，可見於口沿下方、底部，或與此罐一般於肩部。款識格式也不盡相同，有雙圈、無圈、橫款、一行或雙行款等。偶見如此罐上

While a limited number of Yongle porcelains bore marks in an archaic seal script, the porcelains of the Xuande reign more frequently bore reign marks in regular script. The placement of reign marks on Xuande porcelains was very variable - under the rim, inside the vessel, on the base, or on the shoulder, as on the current vessel. The format of the marks also varied. Sometimes these were written inside a double circle; sometimes unframed; sometimes written in a single horizontal line; sometimes in one or two vertical lines. In some cases the reign marks contain four characters, as on the current jar, while more often the reign marks contain six characters. Some scholars have suggested that the style of the majority of the reign marks on Xuande porcelains was based upon the emperor's own calligraphy. This seems to be borne out by comparison of the *xuan* 宣 and *de* 德 characters inscribed on a painting by the emperor - *Dog and Bamboo* (dated by inscription to 2nd year of Xuande [1427] and now in the collection of the Nelson-Atkins Museum of Art, Kansas City) - with the characters as they appear on porcelain. However there is also a limited number of pieces, predominantly stem bowls, on which an archaic seal script was used for the reign mark.

The current large jar belongs to one of two small groups of imperial vessels with four-character Xuande marks, which appear to have been made for special occasions. All the vessels in these groups are unusually large and all are decorated with powerful dragons amongst clouds and masks. On one group the dragons have five claws, like the current jar, and on the other group the dragons have three claws. On the latter group the dragons face forwards, while on the group to which the current jar belongs, the heads of the dragons, twist around to face backwards. Two vessels are particularly close in style to the current jar. These are two *meiping* vases from the collection of William Rockhill

Nelson (1841-1915) in the Nelson-Atkins Museum of Art, Kansas City (fig. 2), which were included in *An Exhibition of Blue-decorated Porcelain of the Ming Dynasty* at the Philadelphia Museum of Art in 1949, exhibits 48 and 49 (illustrated *The Nelson-*

的 四 字 款， 但 仍 以 六 字 款 為 多。 部 分 學 者 認 為 多 數 宣 德 款 識 的 粉 本 應 來 自 宣 德 皇 帝 的 書 法。 此 觀 點 的 依 據 似 乎 來 自 和 一 張 宣 德 皇 帝 繪 《 犬 與 竹 》（ 宣 德 二 年（ 1427） 繪， 現 藏 坎 薩 斯 市 納 爾 遜 阿 特 金 斯 博 物 館） 上 「 宣 德 」 二 字 款 識 的 比 較。 宣 德 款 識 亦 見 篆 體，



Fig. 2 Pair of Vases, Chinese, mark of Xuande reign (1426-1435), Ming Dynasty (1368-1644). Porcelain with underglaze blue decoration, 21 ¾ x 11 ½ inches (55.3 x 29.2 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase: William Rockhill Nelson Trust, 40-45/1, 2.

圖二 明宣德龍紋梅瓶一對 美國坎薩斯市納爾遜阿特金斯博物館藏品

Atkins Museum of Art - A Handbook of the Collection, New York, 1993, p. 66). This pair of *meiping* vases shares all aspects of the current jar's design. They are large (54.4 cm. high), the style of the lotus petal band around the foot is identical to that on the jar, the style of the clouds is the same, the shape and paintings style of the dragon - including the five-claws and the turned back head - and the style of the masks on the shoulder, as well as the rendering of the four-character marks

惟數量稀少，主要見於高足盃上。

宣窯中有兩組數量稀少並書以四字款的器皿，應為特殊場合所燒製。此二組瓷器的尺寸龐大，極其罕見，且皆飾以雲龍紋及獸面紋。第一組飾五爪龍，作回首狀，如此罐。第二組飾三爪龍，龍首向前。第一組還包括威廉·洛克希爾·納爾遜舊藏的一對梅瓶，現藏美國坎薩斯市納爾遜阿特金斯博物館(圖二)，1949年曾於費城博物館《An Exhibition of Blue-decorated Porcelain of the Ming dynasty》展出，展品48和49

are also the same on all three vessels. It seems entirely possible that the current jar and the pair of *meiping* in Kansas City once formed a set, which was made for a special imperial ritual or ceremony. Two other large jars with similar decoration have been published. These represent the second group. One is in the collection of the Metropolitan Museum, New York – height 48.3 cm. (fig. 3) (illustrated by A. Hougron, *La céramique chinoise ancienne*, Paris, 2015, p. 96) and the other was sold by Sotheby's on 15th December 1981, and is now in the Idemitsu Collection, Tokyo (fig. 4) (illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, colour plate 169). This jar is 51.7 cm. in height. The jar in the Metropolitan Museum is illustrated and discussed by Geng Baochang in *Ming Qing ciqi jianding* (耿寶昌, 明清瓷器鑑定), Beijing, 1993, pp. 53-4, fig. 96, where Professor Geng mentions a similar jar in a Western European collection. The Metropolitan and Idemitsu jars differ from the current jar and the pair of *meiping* in the form of the petal panels around the foot, the fact that the dragons have only three claws and face forwards, and the fact that the masks do not have the horizontal extensions on the mane seen on the current vase and the pair of *meiping*.

A smaller *meiping* vase (height 34.3 cm.) from the collection of Fritz Low-Beer, was included in the 1949 Philadelphia exhibition, as exhibit 72. This smaller vase also has a four-character mark on the shoulder and a five-clawed dragon, but the dragon is facing forwards. The petal band around the foot is of the same style as that on the current jar and the Kansas City *meiping*, but there are no masks on the shoulders, and this vase cannot be considered part of either of the groups discussed above.

Interestingly, a shard from a large jar with masks and dragons has been excavated from the Xuande strata at the site of the imperial kilns at Jingdezhen (illustrated in Chang Foundation, *Xuande Imperial Porcelain excavated at Jingdezhen*, Taipei, 1998, no. F-17), which clearly shows parts

of masks, clouds and dragons painted in the same style as those on the current jar. A damaged jar, apparently belonging to the same group as the current jar, has also been excavated at the imperial Jingdezhen kilns. This jar does not yet appear to have been published, but comparison of the current jar with the excavated vessel indicates that they belong to the same group.

The use of four-character marks on Xuande imperial porcelains, seems to have been largely confined to certain types of vessel. In addition to the *meiping* vases and large jars discussed above, underglaze blue four-character Xuande marks appear on the base of monk's cap ewers, such as the ewer with Buddhist emblems and Tibetan inscription in the collection of the National Palace Museum, Taipei (illustrated in *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pp. 114-5, no. 30), and a similar ewer excavated at Jingdezhen (illustrated Chang Foundation, *Xuande Imperial Porcelain excavated at Jingdezhen*, *op. cit.*, no. 30-2). There are also a number of stem cups and stem bowls bearing four-character marks – some in regular script and some in archaic seal script; some written in underglaze blue and some incised into the body of the vessel under the glaze (illustrated *ibid.*, nos. 50-2, 50-3, 52-1, and 52-5, and in *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, *op. cit.*, nos. 85, 95, 96, 102, 103 and 105). Two of the most interesting are a stem bowl decorated in underglaze blue with lotus petals and a Tibetan inscription (illustrated *ibid.* pp. 266-67, no. 106), and another stem bowl decorated in underglaze blue with dragons amongst lotus scrolls and with a Tibetan inscription inside (illustrated *ibid.*, pp. 268-69, no. 107). All of the underglaze blue-decorated stem cups and stem bowls mentioned above have their four-character marks written in regular script on the exterior base, inside the foot. Both the underglaze blue and incised marks on

號。該對梅瓶的尺寸碩大（54.4公分高），紋飾與此罐近乎相同：足部的蓮瓣紋、雲紋的樣式、龍紋的身形和畫法—包括五爪及回首等特色、肩上的獸面紋、及四字款的寫法，與此罐皆無太大的出入，極有可能原為一套，是為了特殊的皇家儀式或典禮所燒造。第二組則包括兩件大罐，一藏紐約大都會博物館（圖三），高49.3公分（載於A. Hougron著《La céramique chinoise ancienne》，巴黎，2015年，頁96），另一於1981年12月15日蘇富比拍賣，現藏東京出光美術館（圖四），高51.7公分（載於《出光美術館藏品—中國陶磁》，東京，1987年，彩圖169號）、。耿寶昌先生曾對大都會博物館之例進行探討，見《明清瓷器鑑定》，北京，1993年，頁53-4，圖96，並於書中提及一件藏於歐洲私人手中的近似例。比較前述二組瓷器發現，大都會博物館和出光美術館兩件大罐足部上的蓮瓣紋與此罐和梅瓶的有所不同，且龍為三爪，龍首向前，獸面亦無外圈的橫向鬃毛。

Fritz Low-Beer收藏中有一件尺寸較小的梅瓶（高34.3公分），1949年曾於費城博物館展出，展品72號，其於肩部書四字款，器身飾以一五爪龍，龍首向前，足部的蓮瓣紋與此罐及納爾遜阿特金斯梅瓶的式樣相同，但肩部無獸面紋，不屬於前述的任何一組。

值得一提的還有景德鎮珠山御器廠宣德地層出土過的一大罐殘片（載於《景德鎮出土明宣德官窯瓷器》，台北，1998年，編號F-17），上面的獸面紋、雲紋和龍紋的繪畫風格與此罐上的基本相同。御器廠還出土過一大罐殘件，未曾出版，但與此罐應為同一組。

宣德官窯上的四字款，似乎僅出現於特殊的幾種器皿上。除了以上的梅瓶及大罐以外，四字款亦可見於僧帽壺的底部，如台北故宮博物院藏的藏文穿蓮龍紋僧帽壺（載於《明代宣德官窯菁華特展圖錄》，台北，1998年，頁114-5，編號30），以及景德鎮出土的一件類似的僧帽壺（載於《景德鎮出土明宣德官窯瓷器》，編號30-2）。有些高足盃及高足盤上亦有四字款，字體有楷書和篆書兩種，有的為青花款，有的則刻於胎上釉下（見前揭書，編號50-2、50-3、52-1、52-5，及《明代宣德官窯菁華特展圖錄》，編號85、95、96、102、103和105）。特別值得留意的是一件青花藏文蓮瓣紋高足盤（前揭書，頁266-67，編號106）及一件青花穿蓮雙龍內書藏文的高足盤（前揭書，頁268-69，編號107）。青花高足盃盤上的四字款

monochrome pieces, with white, copper red or sky blue glazes, are usually on the interior of the vessel, and are often in archaic seal script. The National Palace Museum also has a small blue and white bowl with a four-character Xuande mark on the base and the character *tan* (壇altar) written on the interior (illustrated *ibid.*, 290-91, no. 118). In addition there is a large dish in the collection of the National Palace Museum, which is decorated in underglaze blue with the Eight Buddhist Emblems, and has a four-character Xuande mark written in a horizontal line under the rim (illustrated *ibid.* pp. 422-23, no. 184). In view of the shapes on which four-character marks appear, as well as the decoration applied to some of the pieces, it is possible to speculate that four-character marks were often associated with vessels to be used in rituals or ceremonies.

The current jar has a distinctive firing mark on its base – a cross-shaped mark left by the setter on which it was placed in the kiln. These cruciform marks appear on a number of large jars and planters excavated from the Xuande strata at the Imperial kilns at Jingdezhen, as well as on the Idemitsu jar (fig. 5). In particular such marks can be seen on the unglazed bases of two large blue and white covered jars excavated in 1982, illustrated in Chang Foundation, *Xuande Imperial Porcelain excavated at Jingdezhen*, *op. cit.*, nos. 1-2 and 1-3, and on a large white-glazed covered jar, also excavated in 1982, and also illustrated *ibid.*, no. 2. It seems probable that, due to their large size and the thickness of their bases, the potters at the Imperial kilns thought it prudent to raise the vessels a little in the kiln, in order to allow better circulation of air around them during firing, and minimize the likelihood of cracking.

Rosemary Scott
International Academic Director,
Asian Art



Fig.3 Jar. New York, Metropolitan Museum of Art. Porcelain painted in underglaze blue, H. 19 in. (48.3 cm); Diam. 19 in. (48.3 cm). Gift of Robert E. Tod, 1937. Inv. 37.191.1

© 2016. Image copyright The Metropolitan Museum of Art/Art Resources/Scala, Florence
圖三 明宣德龍紋罐 美國紐約大都會博物館藏品



Fig.4 Collection of the IDEMITSU Museum of Arts.
圖四 明宣德龍紋罐 出光美術館藏品

皆為楷款，並位於高足內，而於單色釉亦即白釉、紅釉或天藍釉上的款識，無論青花或刻款，多位於器內，且多為篆款。台北故宮還有一件青花小盃，底亦書有宣德四字款，盃心則書一「壇」字（載於前揭書，頁290-91，編號118），及一件口沿下書宣德四字橫款的青花八吉祥紋大盤（載於前揭書，頁422-23，編號184）。根據書有四字款的器皿的器形及紋飾看來，四字款應主要出現於與儀式或典禮有關之器皿上。

此罐底部有一個十分特殊的架燒痕跡，呈十字狀。幾件大罐如出光美術館例子（圖五）和於景德鎮御器廠宣德地層出土的花盆，譬如兩件1982年出土的青花蓋罐及一件白釉蓋罐的底部，皆可見此種架燒痕跡（見《明代宣德官窯菁華特展圖錄》，編號1-2、1-3及2）。此種架燒的運用，很可能是因為窯工為了讓此類大型厚底的器物在燒製時，空氣可以更好地於器底流通以減少窯裂所特別配置的。

蘇玫瑰
亞洲藝術部資深學術顧問



Fig.5 Base of the Idemitsu dragon jar
圖五 出光美術館龍紋罐底部

THE PROPERTY OF A DISTINGUISHED SWISS LADY

This truly outstanding blue and white porcelain jar originates from the collection of a distinguished French Swiss family and was inherited by the current owner in 1997 from her uncle, and godfather. The jar has been in the same private collection since the beginning of the 20th century, when it was acquired in China by a French gentleman.

重要瑞士私人收藏

此重要的宣德青花大罐源自一顯赫法裔瑞士家族，並由現任藏家於1997年繼承自其舅父暨教父。此罐於二十世紀初由一名法國紳士在中國購藏，並一直在家族中流傳至今。

30
12

A MAGNIFICENT VERY RARE LARGE BLUE AND WHITE 'DRAGON' JAR, GUAN

XUANDE FOUR-CHARACTER MARK IN UNDERGLAZE BLUE AND
OF THE PERIOD (1426-1435)

The vessel is boldly painted in underglaze blue with a powerful five-clawed dragon amidst scrolling clouds, below four monster masks and a four-character Xuande mark written in one horizontal line on the shoulder. The neck is decorated with a band of clouds and the foot is surrounded by a petal border.

19 ⅞ in. (48.5 cm.) high

HK\$ 60,000,000 - 80,000,000 (US\$ 7,800,000 - 10,000,000)

明宣德 青花五爪雲龍紋大罐 「宣德年製」四字楷書橫款

唇口、直頸、鼓腹、淺圈足。器內外施釉，圈足及底無釉。通體繪青花紋飾，口沿外側繪朵雲紋；肩部繪四面獸面紋，中間書「宣德年製」楷書橫款；腹部畫一條雄赳五爪回龍遊戲於朵雲間，龍作回首狀，睜眉瞪目，炬眼炯炯，張牙舞爪，剛勁有力；脛部繪一圈變形蓮瓣紋。青花發色濃艷青翠，濃處有鐵鏽斑痕。

PROVENANCE:

Mrs. M. Legrand (1883- 1978), Paris, inherited circa 1926

By descent to the present owner's uncle (1908-1997)

Bequeathed to the present owner and consignor, 1997

來源：

M. Legrand 女士（1883-1978），巴黎，約 1926 年繼承

現任藏家舅父（1908-1997）繼承

現任藏家，1997 年繼承

製年德宣

(mark)



(base)



宣德年製





(two views)



宣德年製





QI BAISHI (1863-1957)
*Between Likeness & Unlikeness – Amaranth, Wisteria,
Aquatic Life, Lychees*

齊白石
形神俱似 - 雁來紅、紫藤、水族、荔枝



QI BAISHI (1863-1957)***Between Likeness & Unlikeness - Amaranth, Wisteria, Aquatic Life, Lychees***

Four hanging scrolls, ink and color/ink on paper

Each scroll measures 135.7 x 37 cm. (53 3/8 x 14 1/2 in.)

Two scrolls signed by the artist, with two seals and two impressed seals

Two scrolls inscribed and signed by the artist, with two seals, one impressed seal, and one illegible impressed seal

One scroll dated *guiwei* year (1943)

Dedicated to Junkui

NOTE:

The set of four paintings feature amaranth, wisteria, shrimp and fish, and lychee, all iconic themes in Qi Baishi's repertoire. The set was commissioned by Junkui, as indicated on the work, which is still mounted on what is presumed to be its original mounting.

HK\$7,000,000-9,000,000 (US\$900,000-1,200,000)

齊白石 形神俱似 - 雁來紅、紫藤、水族、荔枝
設色／水墨紙本 立軸四幅 一九四三年作

1. 款識：白石齊璜。
鈐印：齊大、齊白石（鋼印）
 2. 款識：白石。
鈐印：齊大、齊白石（鋼印）
 3. 題識：三白石印富翁齊白石畫於京華太平橋外。
鈐印：白石、齊白石（鋼印）
 4. 俊魁先生請屬，癸未（1943）年白石老人作。
鈐印：齊大、一鋼印漫漶不清
- 註：此四幅雁來紅、紫藤、水族、荔枝都是齊白石最得心應手的題材。
一套四幅均為俊魁先生訂製，仍然保留可推定為當年的原本裝裱。





Qi Baishi was a master of integrating his rural upbringing and observations of nature with a child-like sensitivity and simplicity in his paintings. While going against tradition, he put his focus on seemingly trivial objects, adding a whimsical touch without trying to be pretentious. His genius lay in his ability to engage viewers by evoking a play of space and rhythm from nature through minimal strokes of his brush, with an acute sense of composition and perspective. Instead of emulating the masters, he boldly created his own style and chose to paint in *xieyi* manner. Stressing strong contrasts with thick brushwork and unconventional colors, he paints “between likeness and unlikeness.”

In 1889, Qi Baishi began to study flower-and-bird paintings under Hu Zizhuo (1847-1914), a renowned literati artist from Qi’s hometown of Hunan. Qi was fond of painting from nature and practiced under his teacher in the *gongbi* style. In 1919, Qi Baishi moved to Beijing, selling paintings and carving seals. By good fortune, he befriended Chen Shizeng (1876-1923) who convinced him to change to *xieyi* style of painting.



Fig. 1 *Butterflies*, sketch by Qi Baishi
The Complete Collection of Qi Baishi at the Beijing Fine Art Academy, Vol. 5, Culture and Art Publishing House, 2010, p. 126, pl. 84.
 圖1 《蝴蝶稿》
 《北京畫院藏齊白石全集》第5卷 文化藝術出版社
 2010年 第126頁 圖84

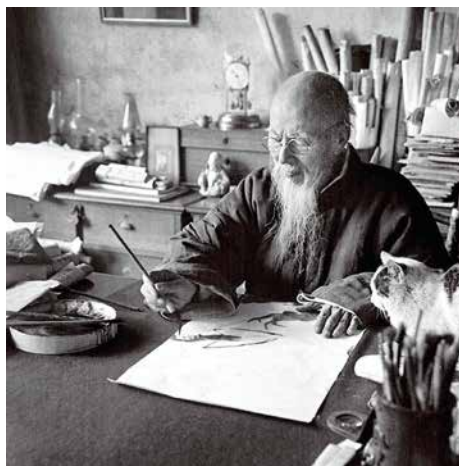


Fig. 2 Qi Baishi painting shrimp
The Art of Chi Pai-shih, p. 21.
 Publisher: National Museum of History, Taipei
 圖2 齊白石畫蝦《齊白石畫集》第21頁
 出版機構 國立歷史博物館組編輯 臺北

After the age of 60, Qi Baishi changed his approach to painting, realizing that merely copying ancient works did not give him enough of an understanding of the subjects he wished to depict. After purchasing items such as shoes, books, and confectionaries, Qi Baishi would save the wrapping paper in order to use them as sketching paper to practice his technique and composition. If a draft did not satisfy him, he would throw it away. Qi once remarked, “A distinguished [painter] should attain excellence...by repeatedly doing sketches from nature and translating his thoughts into paint.” His excellence in painting is a result of his rigorous sketching and prolonged observation and study.

This turning point, combined with his rural background, resulted in paintings that emphasised nature in a folk-like manner, radically different to traditional paintings that were most often seen in Beijing, and they received a very warm reception.

AMARANTH:

“Flowers must have insects as accompaniment to be more life-like.”

-Qi Baishi

Qi Baishi would keep plants and insects at his home, in order to sketch by observing their shapes and movements (Fig. 1). A similar work (Fig. 3) in the collection of the Beijing Fine Art Academy, exhibits a similar mood and composition as this painting of amaranth and butterflies. Here, he first paints the shapes, drawing in the complex system of veins afterwards. The red amaranth leaves are highlighted by its tonal variation and the green amaranth behind. Using a vertical format, the viewer is guided to look at the painting from the amaranth at the bottom up to the butterfly dancing in the sky.

WISTERIA:

“If [wisteria] vines are painted with a lot of likeness, then what you paint are not vines...[It is of] concern not to be able to paint wisteria in a disorderly manner, for such disorder provides spirit and essence.”

-Qi Baishi

Having began painting wisteria in the 1920s, he mastered the subject after years of sketching and practice (Fig. 4). The wisteria in the painting transitions from large, periwinkle blue to smaller, lavender flowers, reflecting its maturity through the colour. The vines are composed of calligraphic brushwork that is powerful at the top, trailing downwards into delicate strokes. Though the composition is full with various elements, the painting remains balanced without being chaotic, radiating energy and warmth.

AQUATIC LIFE:

“I cannot draw anything
I have yet to see.”

-Qi Baishi

Throughout Qi's later artistic career, he continued to stress the importance of drawing from life. He would purchase a basket of shrimp, picking the ones that were the most animated, and of various sizes, to keep in a water bowl in his studio (Fig. 2). From this, he was able to practice painting shrimp and their liveliness, as exhibited in a similar work (Fig. 5) published by the National Museum of History in Taipei. Hu Peiheng (1892-1965), one of Qi Baishi's closest friends, once wrote, “only after the age of eighty did Qi Baishi truly perfect his shrimp paintings.” Dated 1943, when Qi Baishi was around 80 years of age, the painting of shrimp and fish from *Between Likeness & Unlikeness - Amaranth, Wisteria, Aquatic Life, Lychees* was created at the pinnacle of Qi's artistic development. Without using ink to depict the water, Qi is able to give the illusion of the fish and shrimp swimming by the tufts of seaweed. By using variations of diluted and undiluted ink, Qi Baishi creates tonal contrasts that add dynamism and spirit to his portrayal aquatic life.

LYCHEE:

“Lychee is the best-tasting fruit
of all...[and is] the best subject
for composition of a painting”

-Qi Baishi

Though the fruit is not native to his hometown of Hunan, lychees became one of the artist's inspirations while he was traveling in Qinzhou, an area well-known for their production of lychee, resulting in the subject becoming part of the artist's repertoire (Fig. 6). His admiration of the fruit is clear in the painting of lychees in *Between Likeness & Unlikeness - Amaranth, Wisteria, Aquatic Life, Lychees*. Overall the painting has a balanced composition, with its overlapping branches dangling from above, and anchored by the woven basket filled with lush fruit. Expertly rendered in varying hues of light and deep crimson, the painting is at once warm and inviting. As few of Qi Baishi's best lychee paintings have survived, this is a rare example that presents the artist's genius manifested in the composition and mood of the piece.

Qi Baishi saw beauty in the simple things in life—his paintings are juxtaposed with a richness of ink and an uncomplicatedness of subject matter. Qi Baishi painted in a radical manner for the time, which changed the realm of Chinese paintings, using strong colours, focusing on folk art that rarely received artistic acclaim. This set of four paintings is a rare and exceptional masterpiece exemplary of the great repertoire of one of the most celebrated Chinese artists of the twentieth century.



Fig. 3 *Amaranth*
The Complete Collection of Qi Baishi at the Beijing Fine Art Academy, Vol. 1, Culture and Art Publishing House, 2010, p. 270, pl. 147.
圖3《老來少》
《北京畫院藏齊白石全集》第1卷 文化藝術出版社 2010年 第270頁 圖147

Fig. 4 *Wisteria*
The Complete Collection of Qi Baishi at the Beijing Fine Art Academy, Vol. 1, Culture and Art Publishing House, 2010, p. 143, pl. 75.
圖4《藤蘿》
《北京畫院藏齊白石全集》第1卷 文化藝術出版社 2010年 第143頁 圖75



Fig. 5 Fish and Shrimp
Dated 1938
The Art of Chi Pai-shih, p. 63.
Publisher: National Museum of History, Taipei
圖5 《魚蝦圖》 一九三八年作
《齊白石畫集》第63頁
出版機構 國立歷史博物館編輯 臺北



Fig. 6 Lychee in Basket
The Complete Collection of Qi Baishi at the
Beijing Fine Art Academy, Vol. 4, Culture and
Art Publishing House, 2010, p. 177, pl. 80.
圖6 《荔枝筐》
《北京畫院藏齊白石全集》第4卷 文化藝
術出版社 2010年 第177頁 圖80

齊白石善於以天真童趣簡潔的筆法，將他在農村成長與對大自然所觀察的點滴入畫。題材入畫雖異於傳統文人畫，但詼諧天真，毫不做作。齊白石的精妙之處，在於他能以極簡的筆觸營造豐滿的空間感，所營造的畫面簡約有致；他不崇尚摹古，大膽建立自己的風格，選擇寫意畫法。他喜用粗筆與非傳統的色彩突出畫面對比，畫出“似與不似之間”。

一八八九年，齊白石拜得湘南名士胡自倬（號沁園，1847-1914）為師，正式學習工筆花鳥。一九一九年，齊白石遷往北京，並以賣畫刻印為生。機緣巧合下，認識了陳師曾（1876-1923），並聽從其勸告改畫寫意畫法。此改變結合他的農村背景，創造出充滿民間意趣的作品，受到很多人的喜愛。

六十歲後，齊白石自覺摹古已不能滿足他對描繪題材神韻的要求。在街上買東西，齊白石會留著包鞋、包書，包糖食的紙供起畫稿用，以磨練技術。如果對畫稿不滿意，他會把它扔掉。白石老人曾說「寫生而後寫意，寫意而後復寫生，自能神形俱見。」齊白石繪畫上的卓越成就絕非偶然，全憑他從不間斷的寫生與對大自然的觀察。

雁來紅：

“畫花卉必須有蟲鳥陪襯才更生動。”

- 齊白石

齊白石家中養了很多昆蟲，以便觀察他們的

一舉一動（圖1）。北京畫院藏有一幅《老來少》（圖3）亦顯現相似氣氛和構圖。本幅老來少，他先畫出輪廓線，之後才將畫出複雜葉紋。前景紅色的雁來紅靠後景的綠雁來紅互相襯托、映照。觀者視線被直幅的構圖引領，從雁來紅底由下以上到在空中飛舞的蝴蝶。

紫藤：

“畫藤若真，不成藤矣．．．畫藤愁不亂，能亂既有神。”

- 齊白石

畫家在二十年代開始畫紫藤，並經過多年的練習和寫生後能完全掌握這個題材（圖4）。此幅紫藤顏色由畫面上方的紫藍到下方的淺紫逐漸變化，反映成熟程度。藤蔓則有書法筆觸寫成，每筆由上延伸到下，由粗大有力變得乾軟細膩。整幅構圖飽滿，看似凌亂的藤蔓與各種色彩和諧地組合在一起。

水族：

“我絕不畫我沒見過的东西。”

- 齊白石

在齊白石多年的藝術生涯裡，他一直強調寫生的重要性。他曾買一籃子蝦，挑選不同大小、最活躍的幾隻放在他畫室的碗子裏，並藉此觀察他們和練習寫生（圖4），如同現藏臺北國立歷史博物館的一幅（圖5）。胡佩衡（1892-1965），齊白石的其中一位摯

友，曾說“（白石老人）八十歲以後的蝦，才真到了爐火純青的地步。”本幅水族作於一九四三年，畫家八十歲，正是畫家藝術成就的頂峰。白石老人能夠不用墨畫水卻能令觀者看到栩栩如生的魚蝦在海藻旁暢泳的感覺。利用筆墨濃淡變化，畫家為水族注入靈魂。

荔枝：

“果實之味，唯荔枝最美，且入圖第一。”

- 齊白石

荔枝，雖並非齊白石家鄉產所產，但其於三客欽州時期，對碩果纍纍的荔枝一見鍾情，喜品荔，常以荔枝入畫（圖6）。白石老人對荔枝的喜愛在《形神俱似 - 雁來紅、紫藤、水族、荔枝》中可見一斑。本幅荔枝全幅構圖疏密有度，虛實相諧，畫面上方左側下垂的一束紅彤彤的荔枝，與下方一籃果子交相輝映，使畫面充滿了張力。畫中荔枝誘人垂涎，顏色深淺不一富有變化，色調醇厚飽滿而不俗，充分表現了藝術家的無限創意。

齊白石善於在簡單的生活中發現美，往以生活中自然題材入畫，造型簡潔活潑，墨色飽滿滋潤，顏色冶艷明快，意境渾厚樸素，洋溢著濃厚的鄉土氣息，全面改變了二十世紀近代中國書畫的面貌。本套《形神俱似 - 雁來紅、紫藤、水族、荔枝》精彩絕倫而題材豐富，乃白石老人所作中難得的精品。





CHEONG SOO PIENG
SARAWAK LADIES

鐘泗賓 沙撈越少女



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CHEONG SOO PIENG (Singaporean, 1917-1983)

Sarawak Ladies

signed in Chinese and dated '1980' (lower left); signed and dated 'Soo Pieng 80' (on the reverse)

oil on canvas

106 x 62 cm. (41 ³/₄ x 24 ³/₈ in.)

Painted in 1980

HK\$3,000,000-4,000,000 (US\$390,000-520,000)

鍾泗賓 沙撈越少女

油彩 畫布

1980年作

款識: 泗賓1980 (左下) Soo Pieng 80 (畫背)

PROVENANCE:

Gallery 1, Singapore

Private Collection, Singapore

Acquired from the above by the present owner

來源:

新加坡 1 畫廊

新加坡 私人收藏

現藏者購自上述收藏



“It is creation of harmony of colours and variation in tones which are my main objects in painting. I paint when I am in the mood, but I would stay at one subject for days, if necessary, to complete the expression of the idea in my mind”

- Cheong Soo Pieng



Paul Gauguin, *Deux Tahitiennes*, 1899, Metropolitan Museum of Art, New York. © The Metropolitan Museum of Art/Art Resource/Scala, Florence

保羅·高更 兩個大溪地人
1899年作 紐約大都會藝術博物館

By the late 1970s and early 1980s, Cheong Soo Pieng's art had reached a peak in his ability to realize his artistic vision that was to capture the essence and vitality of how he viewed the peoples and landscapes of Southeast Asia. A tireless innovator, Cheong's various experimentations in style and medium culminated in producing his most iconic figure type. With her serene expression, elegant posture, and porcelain complexion, the women of Cheong Soo Pieng's later canvasses were essential in continuing a fascination and romanticisation of rural Southeast Asia that draw its roots to early colonial interpretations of the region.

In imagining and representing Southeast Asian subjects, Cheong Soo Pieng's vision differed from that of Western visitors such as Miguel Covarrubias, Adrien-Jean Le Mayeur de Merprès, and Rudolf Bonnet. For these artist, Bali was to them what Tahiti was to Gauguin, and they chased and followed the dream of discovering an unsullied tropical



Detail of Lot 3014

paradise. While Cheong's fascination with the region was no doubt heavily influenced by the work and experiences of the visiting artists that came before him, it was in part also the affinity he felt towards the Asian ancestry of the region. Born in Xiamen, China, in 1917, the so-called Nanyang region represented for Cheong and his generation distant relatives, new opportunities for work and industry, and the chance to forge a new path following the ills of China's Cultural Revolution and the changing political landscape. The lure of exotic Southeast Asia came later, when Cheong and a group of fellow migrant artists (including Liu Kang, Chen Wen Hsi, and Chen Chong Swee) who were also teaching at the Nanyang Academy of Fine Art in Singapore, decided to embark on a trip to Bali in 1952.

The impetus for the trip came following Adrien-Jean Le Mayeur de Merprès' exhibition at the YWCA in Singapore in 1933, where the pioneer artists became enamoured with Le Mayeur's vision of Southeast Asia. The dappled light, rich

colours, and depictions of ritual life captured by Le Mayeur's brush sparked their imaginations, and it was decided that they would embark on a trip together to Bali in search of artistic inspiration. The artists were not to be disappointed, and found themselves immersed in the idyllic natural environment of Bali where bare-breasted women and lean, muscled men went about their daily tasks with an uncalculated grace.

The Bali trip expanded the artists' view of Southeast Asia as a region rich with culture and history that was relatively untouched by modern technologies and ideas. For Cheong Soo Pieng, this rush of creative inspiration led him to travel to other parts of Southeast Asia, including the island of Borneo that was home to the Sarawakian subjects of the present painting.

Cheong Soo Pieng received formal art education in traditional Chinese ink painting at the Xiamen Academy of Fine Arts, and later attended the Xin Hua Academy of Fine Arts in Shanghai where he was exposed to modern Western artistic styles such as Abstraction, Cubism and Surrealism.

Sarawak Ladies (Lot 3014) is an example of Cheong's effortless assimilation and expression of the distinctive styles of Western and Eastern art. The overall composition is harmonious and in line with the Chinese philosophy of qi which is focused on the balance of opposing forces: vitality and stillness; strength and weakness; white and black; and so on. Using Western fundamentals such as complementary colours in the ladies' yellow and green scarves, and the use of Western mediums of oil and canvas to achieve a finesse and lightness of touch more often associated with traditional Chinese ink paintings, Cheong presents his subjects

within a perfectly harmonious and balanced composition. Overhanging branches draw our eye towards the central figures of the scene starting from the topmost deer that looks quietly towards his companion, who in turn connects with the young child in the lap of the front-facing lady. Behind her, a second lady looks towards the deer in the background of the painting, and completes the circular arrangement of figures that while apparently still, are all interacting dynamically with their surroundings.

Depth in the painting is achieved with the use of varying shades of gold, yellow, and brown to demarcate the back, mid, and foreground of the painting. A technique that can be in fact drawn back to the modernist style of cubism, Cheong displays yet more mastery of balance in creating a sense of depth through flat planes and areas of the composition. In opting for a dense pointillist rendering of the environment, Cheong invites us to appreciate the different textures present in the painting, and focus on the feelings and sensations of coming across a sun-dappled tropical clearing, rather than presenting a realist rendering of the various flora and fauna. Only key features stand out in sharp relief – the branches which frame the composition, the gentle beauty of the figures and the deer, as well as the man-made items they have fashioned out of natural materials.

Sarawak Ladies is one of the most exceptional examples from this iconic period of Cheong's career. The inclusion of animals as well as the young child in the painting provide a fullness to the composition, and display the eloquence of Cheong's visual style. Compared to Cheong's representations of rural Southeast Asia immediately following his return from Bali in the 1950s, the later works represent a remarkable maturation of the artist's practice. Moving away from the raw passion and excitement that can be felt in his earlier canvasses, the works from the

late 1970s to early 1980s exude a calm sophistication and stillness that equally expresses the exuberance and beauty of rural existence. As an artist who experimented with varying styles of abstraction on canvas, as well as mixed-media works and sculptures, Cheong never strayed far from the iconic symbols of the mother and child, the relationship of man to his environment, and of the importance of community. He continuously sought new means through which to adequately express his subjects, and was driven by a desire not only to record the reality of rural Southeast Asia, but to extract and express the essence of their culture as he saw it.

For Cheong, painting went beyond the expression of the real, but was about the expression of ideas and emotions. His later works depicting Southeast Asian landscapes and people were produced while back in his adopted home of Singapore with

only photographs and sketches to refer to. Cheong's compositions were not however, pure fantasy, but rather, an exalted idealisation of what he sincerely believed to be the means through which to express the incredible awe he continued to feel towards the enduring vitality of rural Southeast Asian culture. In the intricately patterned batik skirts of the seated ladies, their delicate headdresses, and their distinctively stretched earlobes, Cheong displays an eye for detail and an acute appreciation for the cultural markers that set the ladies apart as Sarawakian, rather than from any other tribal group.

A realisation of Cheong's artistic ambition, and a testament to Cheong's mastery of his craft and achievement at developing an unmistakable and unique artistic style, *Sarawak Ladies* is a masterpiece from Cheong's varied artistic career that establishes him firmly as one of the most exceptional and pioneering artists of the 20th century.



Rudolf Bonnet, *De Balische Offrande (Balinese Offerings)*, 1935, Christie's Hong Kong, 23 November 2013, Lot 30, sold for HK\$ 5,800,000. Credit: Christie's Image Limited
魯道夫·邦尼 峇里供品 1935年作 2013年11月23日香港佳士得 編號30 成交價: 5,800,000 港元



Cheong Soo Pieng, *Balinese Dance*, 1953, Christie's Hong Kong, 29 November 2015, Lot 368, sold for HK\$ 7,720,000. Credit: Christie's Image Limited.
鍾泗賓 峇里舞 1953年作 2015年11月29日 香港佳士得 編號368 成交價: 7,750,000 港元

「我在繪畫方面的主要目標，是創造顏色的和諧與色調的變化我有心情的時候就畫畫，但是如果必要的話，我會連續好幾都停留在一個主題上，把我腦海中的想法完整地表達出來。」

— 鐘泗賓



Adrien-Jean Le Mayeur de Merprès, Women Around the Lotus Pond, Christie's Hong Kong, 30 May 2016, Lot 3029. Credit: Christie's Image Limited

勒邁耶·德·莫赫普赫斯 荷花池邊的女人 2016年5月30日 香港佳士得 編號3029

鐘泗賓透過觀察東南亞人物和景觀捕捉其中的精華與活力，將藝術洞察力轉化為創作的的能力於上世紀70年代末80年代初達到了頂峰。作為一名創新不倦的畫家，鐘在風格和介質上的各種試驗最終塑造出他最具代表性的人物類型。鐘泗賓後期畫布上的女性人物表情安詳、姿態優雅、膚色如瓷，對於延續東南亞鄉村地區源自當地早期殖民時代元素的魅力和浪漫色彩是必不可少的要素。

在想像和描繪東南亞的主題時，鐘泗賓的視野與米格爾·科瓦魯比亞斯、勒邁耶、魯道夫·邦尼等來自西方的訪問藝術家有所不同。峇里島之於這些藝術家，就如同大溪地對於高更的意義，他們追求並跟隨著探索純潔的熱帶天堂的夢想。鐘對於這個地區的迷戀，無疑受到在他之前到訪的這些藝術家的作品和經歷的深厚影響，但也有一部份是出於他對該地區的亞洲血統的情緣。所謂的南洋地區對於1917年出生於中國廈門的鐘和他的同代遠房親戚，意味著工作和行業的新機遇，以及在中國文化大革命的災難和不斷變化的政治格局之後開拓新途的機會。而在這之後，受到東南亞異域風情的誘惑，鐘和同樣在新加坡南洋藝術學院任教的一群同鄉藝術家（包括劉抗、陳文希和陳宗瑞），於1952年決定踏上前往峇里島的旅程。

這趟旅行的動力源自1933年在新加坡基督教女青年會（YWCA）舉辦的勒邁耶展覽之後，這群先鋒藝術家迷上了勒邁耶眼中的東南亞。勒邁耶的畫筆捕捉到的斑駁光線、豐富色彩和禮儀生活激發了他們的想像力，他們決定共同開啟一段到峇里島尋找藝術靈感的旅程。這群藝術家並沒有失望，他們盡情沉浸在峇里島田園詩般的自然環境裡，裸著上身的婦女和精瘦而肌肉發達的男性忙著日常工作，散發著自然而然的優雅和風度。

峇里島之行拓寬了這群藝術家的東南亞視野，他們發現那裡擁有的豐富文化和歷史相對而言較未受現代科技和思想影響。對於鐘泗賓，這個創作靈感的衝擊則引導他前往東南亞的其他地方旅行，包括婆羅洲島，也就是展示的畫作沙撈越主題的原生地。



Cheong Soo Pieng in his studio.
鐘泗賓在他的工作室

《沙撈越少女》(Lot 3014)是鐘揮灑自如地融匯和表達東西方藝術不同風格的一個例子。整體構圖和諧，遵循中國的「氣」理念，專注於對立力量的平衡：動與靜、強與弱、白與黑，等等。鐘泗賓採用兩位婦女黃色和綠色圍巾上的互補色等西方基本技法，使用西方的油墨和帆布介質來實現更常用於傳統中國水墨畫的技法與筆觸淺淡，以非常和諧且平衡的構圖呈現他的主題。懸空的樹枝引著我們的視線先看到最高處靜靜地看著同伴的鹿，順著它的眼神看向另一頭鹿，從而透過第二頭鹿與坐在面朝前之婦女膝上的小孩的聯繫最終落在場景中的中心人物身上。在她身後，第二位婦女看著畫作背景的鹿，補足了人物的圓形排列，雖然看似都處於靜止狀態，卻全都與周圍的元素動態地互動著。

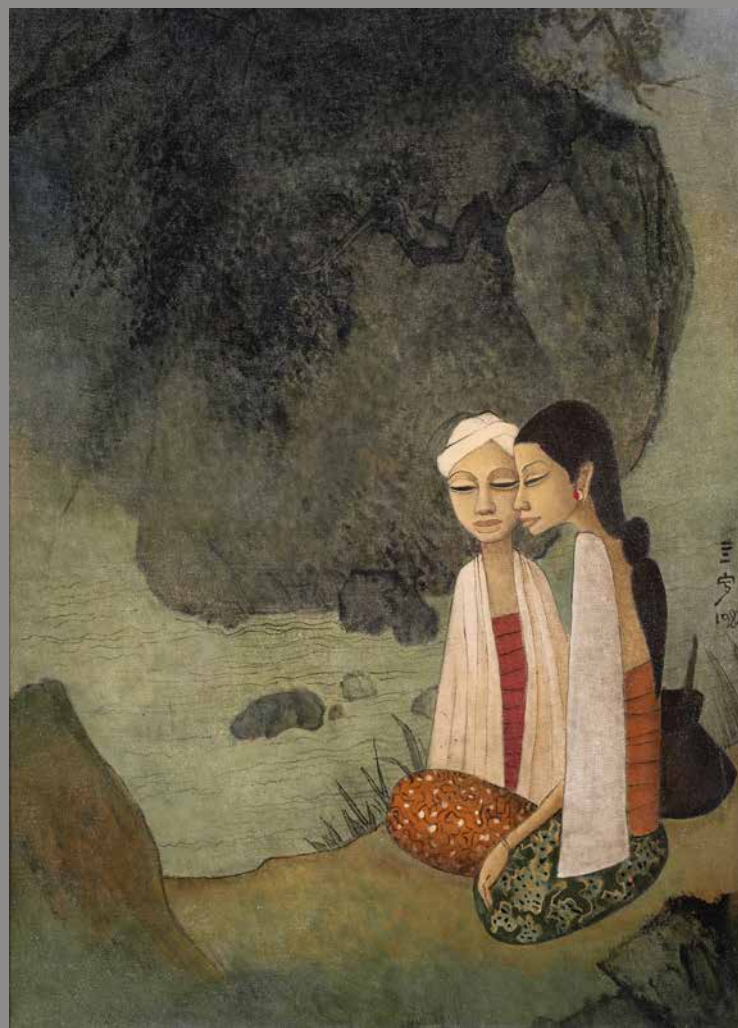
畫作的景深採用金色、黃色和棕色的不同色調來實現，劃分出畫作的後景、中景和前景。用這個實際上可以回溯至立體派現代主義風格的技法，鐘泗賓展現出對於透過平面和構圖的各個區域來營造景深感有著更強的控制能力。鐘選擇用密集的点畫法描繪環境，引領我們欣賞畫作中的不同紋理，並專注於遇見一片陽光斑駁的熱帶空地時的感覺和感受，而不是用各種植物和動物進行寫實的表達。畫作中，只有關鍵要素鮮明地脫穎而出——支撐著構圖框架的樹枝、人物和鹿的溫和之美，以及他們用天然材料精製出來的人造物。

《沙撈越少女》是鐘泗賓的職業生涯中這個標誌性時期最獨特的作品之一。在畫作中加入動物和小孩，使構圖變得豐滿，並展現出鐘的視覺風格說服力。相對於鐘在19世紀50年代剛剛從峇里島歸來時描繪的東南亞鄉村，他後期的作品表現了自己藝術創作上的顯著成熟。他在19世紀70年代末至80年代初的作品，不再有他早期的畫布上可感受到的原始激情和興奮，所散發出的沉穩老練與平靜同樣表達了鄉村事物的繁榮和美麗。作為一名在畫布以及混合介質作品和雕塑上試驗不同抽象風格的藝術家，鐘從來沒有遠離過母親和小孩、人與所處的環境的關係，以及社群的重要性這些標誌性的代表。他持續尋找新的方法用於充分表達他的主題，並且受到一個願望驅使，不僅僅要記錄東南亞鄉村地區的實際情況，還要萃取和表達他對於他們的文化精華的洞察。

對於鐘泗賓而言，繪畫超出了對於現實的表達，還關乎思想和情感的表達。他後期描繪東南亞景觀和人物的作品，創作於回到其旅居地新加坡後僅靠相片與草圖作為參考。然而，鐘的作品並非純粹的幻想，他真誠地認為這是一種尊貴的理想化，可作為表達他對東南亞鄉村地區文化的持久活力之無上敬畏的手段。在坐著的婦女圖案複雜的蠟染印花裙子上、她們精緻的頭飾和延伸得很獨特的耳垂上，鐘展現出對

於細節的觀察入微，以及對於界定兩名婦女屬於沙撈越而不是其他部落的文化標記的敏銳觀察力。

《沙撈越少女》是鐘泗賓的藝術抱負的實現、是他掌握自身技藝的證明，也是他在發展明確而獨特的藝術風格方面的成就。鐘多樣的藝術生涯鞏固了他作為20世紀最獨特的先鋒藝術家之一的地位，這幅畫作則是他藝術生涯中的一件精品傑作。



Cheong Soo Pieng, *By The River II*, 1982, Christie's Shanghai, 26 September 2013, Lot 12, sold for CNY 3,400,000. Credit: Christie's Image Limited
鐘泗賓作品 河邊 1982年作 2013年9月26日 上海佳士得 編號12 成交價:3,400,000人民幣



DONG QICHANG (1555-1636)
Landscape and Calligraphy

明 董其昌 雲煙書畫卷 水墨絹本 手卷

王晉卿煙江疊嶂圖
有東坡書在王弇州
家昔年陳眉公曾借
觀經月余得賞玩恨
未臨於本今不能擬也

黃文宰



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DONG QICHANG (1555-1636)

Landscape and Calligraphy

Handscroll, ink on silk

36.5 x 1034 cm. (14 $\frac{3}{8}$ x 407 in.)

Painting inscribed and signed, with one seal of the artist

Calligraphy signed, with two seals of the artist

Three collectors' seals

Frontispiece by Wang Zhideng(1535-1612), with two seals

HK\$2,500,000-3,500,000 (US\$330,000-450,000)

明 董其昌 雲煙書畫卷 水墨絹本 手卷

釋文：《書王定國所藏煙江疊嶂歌》。

江上愁心千疊山，浮空積翠如雲烟。煙耶雲彩遠莫知，煙空雲散江依然。
但見兩崖蒼蒼暗絕壁，中有一道飛來泉。縈林絡石隱復見，下赴谷口為奔川。
川平山闊林麓斷，小橋野店依山前。行人稍度喬木外，漁舟一葉江吞天。
使君何處得此本，點綴毫末分清妍。不知人間何處有此境，徑欲往置二頃田。
君不見武昌樊口幽絕處，東坡先生留五年。春風搖江天漠漠，暮雲卷雨山娟娟。
丹楓翻雅伴水宿，長松落雪驚晝眠。桃花流水在人世，武陵豈必皆神仙。
江山清空我塵土，雖有去路尋無緣。還君此畫三歎息，山中故人應有招我歸來篇。
董其昌書。

鈐印：董其昌印、太史氏

藏印：清誓收藏記、馮秉恭印、卻埽亭長

題識：王晉卿《煙江疊嶂圖》有東坡書，在王弇州家，昔年陳眉公曾借觀經月，余得賞玩，恨未臨粉本，今不能擬也。董玄宰。

鈐印：董其昌印

王穉登（1535-1612）題引首：雲煙。王穉登。

鈐印：王穉登印、廣長閣主



“Artistry is largely inherent, yet can be acquired to some extent through reading and travelling. With a clear mind, mounds and gullies are formed, and the cities in Shangdong and Hubei are built.”

- *Essays on Paintings Theories, Dong Qichang*

A prominent figure in the history of Chinese painting and calligraphy, Dong Qichang advocated the classification of Chinese paintings into Southern School and Northern School, based on the two different styles and techniques employed in landscape paintings. The Northern School was represented by artists like Li Sixun, Zhao Boju, Ma Yuan and Xia Gui, while the Southern School was represented by masters such as Guan Tong, Dong Yuan, Ju Ruan, Mi Fu and Mi Youren.

Elegant, smooth and light, Dong's calligraphy stems from the characters of the Jin dynasty. His great mastery of the wrist and brush renders calligraphy with rhythm and vigour, which seems clumsy but actually very skillful. Dong's calligraphy was highly regarded by Emperor Kangxi and Qianlong, which became the model to be learnt by scholars and officials of the Qing court and hence, had a profound impact on the development of Chinese calligraphy.

Landscape and Calligraphy is based on the poem *Ode to Misty River and Mountain Peaks* in the collection of Wang Dingguo

by Su Shi of the Song dynasty and on the painting *Misty River and Mountain Peaks* by the Song master Wang Shen (aka Wang Jinqin). Su Shi created the poem in 1088 for his friend, Wang Dingguo whose collection of paintings included *Misty River and Mountain Peaks* by Wang Jinqin.

According to the colophon of this work by Dong Qichang, *Misty River and Mountain Peaks* was in the collection of Wang Shizhen (1526-1590) who lent it to Chen Jiru (1558-1639) for his appreciation. Chen showed the painting to his close friend Dong Qichang who regretted not being able to copy it on time and as a result, his version was not a full copy of the original work.

Dong Qichang asked his friend Wang Zhideng (1535-1612) to furnish a frontispiece for this work. The artist's friendship with his contemporaries including Chen Jiru and Wang Zhideng was depicted in another painting by Dong, *Exalted Gathering in the Green Woods*, now in the Minneapolis Institute of Art, Minnesota, the United States.

Compare with another handscroll of *Misty River and Mountain Peaks* by Dong Qichang, now in the Shanghai Museum of Art, which comprises a larger landscape and a poem by Su Shi in small script. The talent of Dong Qichang is manifested through his versatile treatment of the same subject.

“氣韻不可學，此生而知之，自有天授，然亦有學得處。讀萬卷書，行萬里路，胸中脫去塵濁，自然丘壑內營，立成鄧鄂。”

- 董其昌《畫禪室隨筆》

董其昌在中國書畫史上，有著重要的地位和影響力，主要源於他提出的畫分南北宗論，列出了唐宋以來山水畫的兩種風格及畫法體系，以畫家李思訓、趙伯駒、馬遠、夏圭等代表北宗，關仝、董源、巨然、米家父子等為南宗，以兩宗藝術特點來梳理出一條山水畫的畫系脈絡。

董其昌書法，高秀、圓潤、淡真。結構字體源於晉人，得其運腕之法，轉筆藏鋒，跌宕有序，似拙實巧。至清朝康熙、乾隆兩位皇帝，對董書倍加推崇，以其書體為宗法，滿朝士官皆學董書，對後世書法發展史影響深遠。

《雲煙書畫卷》以大字行書臨寫蘇軾的《書王定國所藏煙江疊嶂圖》，卷後以米氏山水作煙江疊嶂圖並題跋，云：《書王定國所藏煙江疊嶂圖》為王世貞（1526-1590）收藏，陳繼儒（1558-1639）曾借觀數月並展示董其昌，當時未及臨摹，過後摹之，未能盡擬，稍有遺憾。

引首《雲煙》是王穉登（1535-1612）所題，數人的友誼，可識於美國明尼亞波利斯藝術館藏董其昌作《聚賢聽琴圖》卷，畫中所繪羣賢，為：董其昌、陳繼儒、王穉登、張鳳翼、趙宦光、嚴天池和雲棲祿宏大師。

上海博物館藏有董其昌《煙江疊嶂圖》畫卷，臨王詵本，山水部分篇幅較大，小楷蘇軾詩，與本卷互有呼應，同一題材題詩，變化成多樣視覺畫面，擴展無限可能，完全發揮了這位明朝文人畫家過人的才華。

八千叠
山游空
積翠
如雲烟
煙耶
雲彩走
莫知煙
鳥雲散
以依然
但見兩
屋蒼
暗絕壁

有以人
稍度
喬木
漁舟一
葉江
吞天使
君何處
得此本
點綴
末分清
妍
不有人

江天漢
卷兩山
娟丹
楓翻雅
伴水宿
長松落
雪齋畫
映桃花
流水在
人世或

香梅香
歸
來篇
書
其昌
畫
王晉卿繪江景
有東坡書在王念劬
家字畫陳眉公筆
觀後月全清賞玩
法於蘇軾全不似也
辛丁年



雲煙

王穉登

書王定

國所藏

煙江疊

嶂歌

以上抄

中有一

道天

來泉禁

林絡石

隱後見

之赴谷

之為奪

川

以平山開

林麓此

小橋野

店依山

間何處

陵山

有此境

必皆神

徑欲往

仙江山

置之以

清也我

因君不

蒼古雅

是武昌

多古蹟

樊口函

尋無緣

絕家東

意君此

坡先生

畫之數

百年

息山中

春風搖

故人應



THE LINYUSHANREN
DING 'LOTUS' BOWL

臨宇山人珍藏定窯盃



PROPERTY FROM THE LINYUSHANREN COLLECTION

This superb Ding bowl is from the Linyushanren Collection. Linyushanren is the hall name of a private Japanese connoisseur who has collected Chinese ceramics since the 1970s, focusing almost entirely on Song ceramics after 1996. Over the past two decades, the Linyushanren Collection has become one of the most comprehensive collections of Song ceramics in private hands. The collection stands as a testament to the diligence and fine taste of the collector.

The present bowl was previously owned by the renowned Hosokawa clan. Spanning over 700 years, the Hosokawa clan has played a crucial role in the political and cultural development of Japanese society. The Hosokawa family has long been celebrated as great connoisseurs and patrons of art, especially for tea ceremony related objects. The 16th head of the clan, Hosokawa Moritatsu (1883-1970) was a keen collector of Chinese art and founded the Eisei Bunko Museum in 1950.

Mr. Moritatsu Hosokawa was tireless in his quest for the most sophisticated art works and did not confine his search within Japan. He travelled extensively across Europe and America in order to meet prominent dealers and collector such as C.T. Loo, George Eumorphopolous and R.L. Hobson. Legend has it that he frequently competed with Sir Percival David over the very best Chinese works of art.

臨宇山人珍藏

本件定窯斗笠盃來自臨宇山人收藏。臨宇山人為日本私人藏家之堂號，此君敏求好古、精於鑑賞，於1970年代開始收藏中國陶瓷，並於1996年之後將收藏範圍集中為宋代瓷器。廿載以來，臨宇山人建立起了既廣且精的宋瓷收藏，反映出藏家的獨到慧眼以及滿腔熱忱。

本件斗笠盃曾為日本細川家族舊藏。細川氏舊時為熊本藩藩主，在長達七百年的家族歷史中始終在日本的政治、文化中佔據著舉足輕重的地位。雖以武將身份起家，細川氏在文化上亦孜孜以求，尤其以和茶道相關的活動著稱。細川家第十六代家督細川護立（1883-1970）鑑識過人，建立了包括眾多中國藝術精品在內的龐大收藏，並於1950年創辦了永青文庫博物館。

細川護立先生一生鏗而不捨尋找最優秀的藝術品，且足跡不限於日本，經常遊走歐美，與海外重要古董商及收藏家交流，如盧芹齋、喬治·歐默福普洛斯、霍布森等。傳聞細川先生常與大維德爵士競爭最上好的中國藝術品。

30
16

A RARE AND SUPERBLY CARVED DING 'LOTUS' CONICAL BOWL

NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The bowl is delicately potted with straight flaring sides, supported on a short cylindrical foot. The interior is finely carved with meandering stems of lotus blooms and a lotus leaf, covered overall in a transparent ivory-tinged glaze pooling in the recesses. The rim is bound with a metal band.

8 ¼ in. (21 cm.) diam.

HK\$3,000,000-5,000,000 (US\$390,000-650,000)

北宋 定窯劃花蓮荷紋斗笠盃

PROVENANCE:

The Hosokawa Family Collection until the 1990s
Kochukyo, Tokyo

EXHIBITED:

Japanese Ceramics Society, *Exhibition of the Masterpieces of Song Ceramics: Ding and Cizhou Wares*, Nihonbashi Shirokiya, Tokyo, 7-12 December 1962, Catalogue, no. 17

Kochukyo, *Soji* (Song Ceramics), Tokyo, 2-4 October 1998, Catalogue, no. 5

Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22-27 November 2012; New York, 15-20 March 2013; London, 10-14 May 2013, Catalogue, no. 4

LITERATURE:

Japanese Ceramics Society, *Exhibition of the Masterpieces of Song Ceramics: Ding and Cizhou Wares*, Tokyo, 1962, no. 17

Kochukyo, *Soji* (Song Ceramics), Tokyo, 1998, no. 5

Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 28-29, no. 4

來源：

1990年代以前由日本細川家族珍藏
壺中居，東京

展覽：

日本陶瓷協會，《宋磁名品展：定窯、磁州窯》，東京日本橋白木屋，1962年12月7日至12日，圖錄編號17

壺中居，《宋磁》，東京，1998年10月2日至4日，圖錄編號5

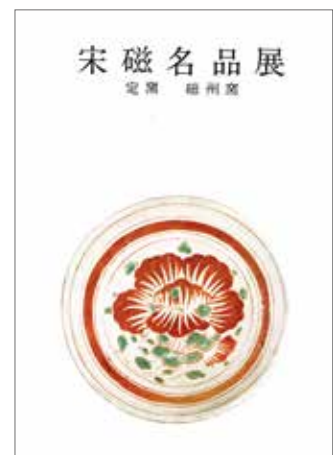
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年11月22至27日；紐約，2013年3月15至20日；倫敦，2013年5月10至14日，圖錄編號4

文獻：

日本陶瓷協會，《宋磁名品展：定窯、磁州窯》，東京，1962年，編號17

壺中居，《宋磁》，東京，1998年，編號5

佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，28-29頁，編號4



The present bowl as illustrated in *Exhibition of the Masterpieces of Song Ceramics: Ding and Cizhou Wares*, Tokyo, 1962, no. 17
此盃於1962年東京出版《宋磁名品展 定窯 磁州窯》中之著錄



The simple and elegant form of the present conical bowl represents the quintessential aesthetics of the Song period. Conical bowls of this type were used in Song dynasty tea-making games that were judged largely by how long the froth lasted. The conical shape is particularly suitable for this game since a water mark can be better observed on the straight flaring wall. It was possibly also for this reason that the conical bowl form became a popular shape among major Northern and Southern kilns. In Ding kilns, conical bowls were applied with three types of decoration: black/brown glaze; moulded designs; and carved designs. The first type is comprised of a small number of highly prestigious examples, known as black Ding and purple Ding in traditional literature, including a 'partridge feather' black Ding conical bowl in the Linyushanren Collection, previously sold at Christie's Hong Kong, *One Man's Vision: Important Chinese Art from The*

Manno Art Museum, 28 October 2002, lot 515. The second group is of slightly later dating; including examples with moulded pomegranate design, chrysanthemum design, and various bird designs, see Tsai Meifen, *Decorated Porcelains of Dingzhou: White Ding Wares from the collection of the National Palace Museum*, Taipei, 2014, nos. II-98, II-100-102, and II-121-124.

The carved examples such as the present bowl are also rare as the carvings could not be easily executed on thin walls of the conical shape. A similar Ding conical bowl with daylily design but of smaller size is in the collection of the Taipei Palace Museum, illustrated in *Empty Vessels, Replenished Minds: The Culture, Practice, and Art of Tea*, Taipei, 2002, p. 42, no. 18. For two examples with carved peony and pomegranate designs, please see Tsai Meifen, *Decorated Porcelains of Dingzhou: White Ding Wares from the collection of the National Palace Museum*, Taipei, 2014,

nos. II-25, 26. Another prominent carved design on Ding conical bowl is spiralling linear pattern, resembling a stylised lotus leaf. One Ding conical bowl with this design was in the Qing Court Collection and included in one of Qianlong Emperor's ceramic albums, *Jingtao yungu* (Refined Ceramics of Collected Antiquity), and illustrated in *Obtaining Refined Enjoyment: The Qianlong Emperor's Taste in Ceramics*, Taipei, 2011, pp. 234-235, no. 109.

Lotus is a popular decorative theme on Ding wares, for its quality of 'rising from the mud unsullied, bathed by clear waves but not seductive', as expressed in a famous poem, *Passion for the Lotus* by Song scholar-official Zhou Dunyi (1017-1073). Another symbolic meaning of Lotus is derived from its phonetic similarity with the phrase 'incorruptible' in Chinese. Therefore, vessels decorated with lotus were particularly suitable for the scholar-official class.

斗笠盃因倒置時形似斗笠而得名，該器形線條簡練優美，充分體現了宋人崇簡尚雅的審美情趣。斗笠盃為茶器，宋人飲茶於製茶、選器都頗有講究，更雅好鬥茶。蔡襄《茶錄》中載：「視其面色鮮白，著盞無水痕者為絕佳。建安鬥試，以水痕先者為負，耐久者為勝，故較勝負之說，曰相去一水兩水。」敞口斜直壁的斗笠盃有利於留下花退去以後的水痕，因此作為茶具頗盛行於南北方各大窯口。在定窯，斗笠盃被施以三種裝飾，分別為黑/褐釉、印花以及刻花，其中以被稱為黑定或紫定的黑/褐釉品種最負盛名，例如臨宇山人收藏中的一件黑定鷓鴣斑斗笠

盃，曾售於香港佳士得，《獨具慧眼：萬野美術館藏重要中國藝術》，2002年10月28日，拍品編號515。定窯斗笠盃的模印品種年代較其他兩類略晚，其裝飾主題有石榴，菊花，以及各種飛禽，參見蔡玫芬，《定州花瓷—院藏定窯系白瓷特展》，台北，2014年，編號II-98，II-100-102，以及II-121-124。

帶刻花裝飾的定窯斗笠盃頗為難得，蓋因於斜直薄壁上施加刻劃易使器壁燒塌。本件斗笠盃敞口尤甚，而器腹較淺，內壁以長斜刀配合直刀刻三朵形態各異的蓮花以及一朵荷葉，線條俐落，流暢如畫，堪與定窯黑釉

鷓鴣斑斗笠盃並稱臨宇山人定窯收藏中的雙璧。台北故宮博物院藏有一件定窯刻萱草紋斗笠盃，口徑較小而器腹較深，載於《也可以清心—茶器·茶事·茶畫》，台北，2002年，42頁，編號18。另可參照一件刻牡丹紋以及一件刻石榴紋的定窯斗笠盃，載於蔡玫芬，《定州花瓷—院藏定窯系白瓷特展》，台北，2014年，編號II-25及26。定窯斗笠盃另有一類螺旋狀線條裝飾，可被視作抽象的荷葉紋。清宮舊藏有一件施此種裝飾的定窯斗笠盃，收錄於乾隆《精陶韞古》冊頁之九，見《得佳趣：乾隆皇帝的陶瓷品味》，2011年，234至235頁，編號109。





WU GUANZHONG
PARROTS (HEAVEN OF PARROTS)

吳冠中 鸚鵡 (鸚鵡天堂)





Abstract beauty lies at the heart of formal beauty, and people instinctively love both formal beauty and abstract beauty. People sense beauty in nature; beauty hides within, and is part of, concrete objects. The artist who portrays such objects in his pursuit of beauty preserves the essentials and eliminates what is unimportant, and in so doing discovers the laws that govern the constitution of beauty itself. Based the experience of those who came before, the elements or prerequisites beauty can be defined as: contrast, harmony, undulating movement, rhythm, and diversity within an overarching unity.

—Wu Guanzhong

Like a passage from a beautiful composition, Wu Guanzhong's *Parrots (Heaven of Parrots)* (Lot3017), dating from 1994, possesses its own special musicality. Wu Guanzhong once said that the elements of beauty were contrast, harmony, undulating movement, rhythm, and diversity within an overarching unity. The birds he depicts *Parrots (Heaven of Parrots)* cock their heads charmingly in a wide variety of poses, gazing either up or down, or leaning or turning to one side; some are simply relaxed and at ease, while others are more alert, heads up, standing erect on their branches. The result is a wealth of pleasing rhythm and movement. Wu Guanzhong stressed harmonious structures in his work; his arrangements of points and lines can often be seen, in his paintings from the '90s, to produce a fine balance between lightness and heaviness, along with flowing lines with undulating rhythms. In *Parrots (Heaven of Parrots)*, his flowing lines become the gracefully swaying branches and sprigs of this tree, winding and stretching out beyond the canvas; they provide the musical staves for the composition, while parrots rest on the branches like notes dancing through

the score. The variety in their poses, and similarity in their forms, allows us to find the kind of diversity and variation within the painting's overall unity that is so appealing, and which creates the music that flows through the canvas.

Wu Guanzhong customarily produced a number of different works on the same theme, but in different mediums. Another *Parrots* from 1990 shows him choosing the same theme in an ink and color work with a similar composition (Fig. 1). Even a brief study of the differences between these works and their mediums illustrates Wu Guanzhong's great success in mastering both Eastern and Western forms of art. In Chinese ink-wash painting what has always been sought is depth of conception, which has meant abandoning the kind of painting logic that includes scientific perspective and instead taking pains to highlight the humanistic philosophy behind the work. Wu's 1994 *Parrots (Heaven of Parrots)* shows the artist working in the oil medium, but continuing to employ a brushwork style borrowed from ink-wash painting. By contrast with the earlier ink and color work, this later *Parrots* gives

greater emphasis to physical volume and weight, along with a heightened sense of movement; it seems as if a repeating, circular musical theme is being performed throughout the painting. The work also reflects Wu's insight into Western creative methods. Another difference between this and the more impressionistic Chinese ink-wash style of painting is the way in which Wu Guanzhong's considered use of color causes the viewer to perceive contrasts, harmony, undulating movement, and rhythm in way almost impossible to achieve in the ink-wash medium. He also creates localized flat regions of space in this canvas by means of color, color having the power to suggest both expansion and contraction, and when these multiple flat regions are juxtaposed, it immediately produces the spatial depth that informs the entire work. In the 1930s, American abstract expressionist Hans Hoffman evolved his own incisive interpretations of the idea that color could push outward or pull inward (Fig. 2). Wu Guanzhong thus utilized combinations of Eastern and Western techniques that would further heighten the effects he wanted in his works; it was one of the things that made



Detail of Lot 3017



Fig. 2 Hans Hofmann, *The Gate*, 1959-1960, Solomon R. Guggenheim Museum, NY, USA
© 2016 The Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York

圖2 霍夫曼《門》1959-1960年作 美國紐約古根漢博物館

Fig. 3 Franz Kline, *Mahoning*, 1956, Whitney Museum of American Art, NY, USA
© 2016 The Franz Kline Estate / Artists Rights Society (ARS), New York

圖3 克萊茵《馬寧城》1956年作 美國紐約惠特尼博物館

him a master painter, one who knew so well how to create his own unique, individual style.

It was around the 1950s that Western art seemed to reverse course, as advocates of Abstract Expressionism began developing entirely new art by borrowing from the freehand, lyrical structures of Eastern calligraphy. One of the leading proponents of Abstract Expressionism, Franz Kline, explored structure and form purely through the use of black lines on canvas (Fig. 3). The forms and structures of Wu Guanzhong's paintings, however, are concealed within their images; the swaying branches are expressed by both dry brush and wet brush, the dry brush conveying movement, the wet brush, weighty stillness. If we could take only the branches from *Parrots (Heaven of Parrots)* and let the parrots fade away, we could better understand some of Wu Guanzhong's concepts. Specifically, his idea that "people sense beauty in nature; beauty hides within and is part of concrete objects. The artist who portrays such objects in his pursuit of beauty preserves the essentials and eliminates what is unimportant, and in so doing discovers

the laws that govern the constitution of beauty itself," and how that idea is always consonant with his idea that "abstract beauty is the heart of formal beauty." Similarly, if we removed the branches and left only the parrots, we would see how Wu cleverly arranges the parrots in rings, creating the visual effect of a continuous, cyclical movement around a circle. To this he adds the complementary shades of red, blue, and yellow that create visual tension through gradations of color depth. Op artist Larry Poons mechanistically limits the movement of his colored spots to two directions only, which creates an illusion of movement (Fig. 4). Wu Guanzhong, however, distills the beauty he finds in nature; the concrete images of his painting utilize his deep familiarity with color and formal structures, and initiate this dialogue between East and West.

*The large strings sing like thunder,
the small ones hum in soft whispers;
thunder and whispers interweave,
like large pearls and small pearls
falling on a jade plate; a warbling
canary appears in the flowers, a spring*

*gushes out onto the sands; then
the spring freezes, the strings grow
quiet, the water stops; notes die away
into a depth of sorrow, and silence
speaks much louder than sound.*

—Bai Juyi, Song of the Pipa

The Russian artist Kandinsky once said that in his creative work he "listened to painting, but painted music. (Fig 5)." In Wu Guanzhong's painting, where a score or more of parrots alight together in the trees, a new musical phrase seems to emerge with each brushstroke, and with both our vision and our hearing we sense its contrasts, its harmonies, its undulating movement, and its rhythms. In it we hear "thunder and whispers interweave, like large pearls and small pearls falling on a jade plate; a warbling canary appears in the flowers, a spring gushes out onto the sands; then the spring freezes, the pipa strings grow quiet, the water stops; notes die away into a depth of sorrow." Wu Guanzhong's *Parrots* condenses the activity of a single moment in time, and its silence entrances even more than sound.



圖4 賴瑞彭斯《尼斯曼特》1964年作 私人收藏
Fig. 4 Larry Poons, *Nixes Mate*, 1964, private collection

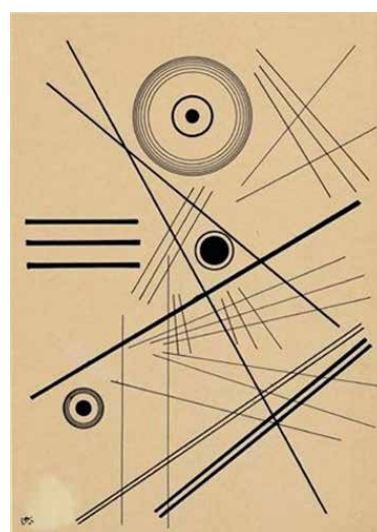


圖5 康定斯基《構圖》1923年作 私人收藏
Fig. 5 Wassily Kandinsky, *Composition*, 1923, private collection



Lot 3017



圖1 吳冠中《鸚鵡(一)》1990年作 私人收藏
Fig. 1 Wu GuanZhong, Parrots, 1990, private collection

抽象美是形式美的核心，人們對形式美和抽象美的喜愛是本能的。人們從大自然感受美，美蘊藏、結合在具體物象之中。藝術家為追求美而描繪物象，在描繪過程中去蕪存菁，發現了美自身的構成規律。積前人之經驗，人們總結了美之條件或因素：對比、和諧、起伏、節律、多樣統一。」

— 吳冠中

《鸚鵡 (鸚鵡天堂)》(Lot 3017) 創作於1994年，是一幅充滿美妙音樂性的樂曲章節作品。吳冠中曾經說過，他認為美的條件包含了對比、和諧、起伏、節律以及多樣統一，在《鸚鵡 (鸚鵡天堂)》作品中，他描述姿態各異，嫵媚擺首的鸚鵡群隻，鸚鵡或仰或俯，或倚或傾，或清閒自在，或昂首矗立在枝梢上，充滿各種韻律動態。吳冠中注重畫面中的結構和諧，在他90年代的作品中，多可見他利用點與線的佈局製造出輕重緩急以及節奏起伏的流動線條。而在這幅《鸚鵡 (鸚鵡天堂)》作品中，他以流動的線條幻化成搖曳生姿的枝梢彷彿其蜿蜒漫長延伸至作品之外，譜出樂曲；而停歇在樹梢的鸚鵡則像跳躍的音符，在同樣的形體下姿態各異，統一中尋求變化富饒趣味，成為一篇畫作的音樂章節。

在同一個繪畫主題上，吳冠中習慣以不同媒材多次創作。《鸚鵡 (鸚鵡天堂)》在1990年也曾取材過同樣主題，構圖相似的彩墨作品

(圖1)，端看媒材的不同即可看出吳冠中融會貫通中西藝術上的偉大成就。中國水墨作品講求意境深遠，在刻意強調作品的人文哲理下捨棄科學透視的繪畫邏輯，1994年的《鸚鵡 (鸚鵡天堂)》是吳冠中仍以水墨筆法用以油彩顏料創作完成的油彩作品，有別於1990年所作的彩墨作品，整體畫作加強體積與量感，並且加劇動感態勢彷彿行進中的環體樂曲章節正在循環演出，是吳冠中體悟西方繪畫的創作方式，有別於中國水墨寫意繪畫，在顏色琢磨上使觀者在視覺感知上形成對比、和諧、起伏、節律創作而成，這是在中國水墨作品上無法見得的。吳冠中利用顏色製造平面空間的局部，而顏色具有「擴張」與「收縮」的力量，當許多平面各自對立時，作品的深度空間立即產生。1930年代，美國抽象表現主義藝術家漢斯·霍夫曼即對顏色的「前推後拉」理論有其精闢的見解 (圖2)，吳冠中運用中西畫法加強在畫作的效果上，成為一名深諳如何開展開創自我獨特風格的繪畫大師。

而在約莫1950年代，西方繪畫主流反其道而行，在抽象表現主義的主張上開始以借鑑東方寫意抒情的書法結構開闢繪畫新局，抽象表現主義運動的主要領航推手克萊恩僅以黑色線條在畫面上討論結構與形式 (圖3)，而吳冠中將其形式與結構隱藏在圖畫中，搖曳生姿的枝梢表達燥筆與潤筆，燥筆彰顯動態，潤筆則感沉靜，如果僅在畫面上取其枝林而消融鸚鵡群隻，則可見吳冠中所言之「人們從大自然感受美，美蘊藏、結合在具體物象

之中。藝術家為追求美而描繪物象，在描繪過程中去蕪存菁，發現了美自身的構成規律。」呼應了吳冠中自始至終所言之「抽象美為形式美的核心。」反之，若將林枝消融而僅展現鸚鵡群隻，則見吳冠中巧妙以環體佈局鸚鵡群隻，在視覺觀感上形成一不間斷之循環動勢畫面，加諸以互補色紅、藍、黃以及綠色描繪鸚鵡群隻，形成色階張力，歐普藝術家彭斯機械性地將色點往二個方向運行，製造出運動的幻覺 (圖4)，而吳冠中則擷取自然之美，在具體物象之中，利用對顏色、形式結構的熟稔進行中西繪畫的對話。

大絃嘈嘈如急雨，小絃切切如私語。嘈嘈切切錯雜彈，大珠小珠落玉盤。間官鶯語花底滑，幽咽泉流水下灘。水泉冷澀絃凝絕，凝絕不通聲漸歇。別有幽愁暗恨生，此時無聲勝有聲。

— 白居易《琵琶行》

俄國藝術家康定斯基曾經說過他在藝術創作裡「聆聽繪畫，描繪音樂」(圖5)，而吳冠中同時描繪數十隻鸚鵡停歇在林梢中，每一筆畫落下彷彿每一音階產生，在視覺上、聽覺上彷彿產生對比、和諧、起伏、節律，並聆聽到畫中嘈嘈聲切切聲互為交錯，猶如大珠小珠串串掉落玉盤，清脆如黃鶯在花叢下婉轉鳴唱，幽咽就像清泉在沙灘底下流淌，水泉冷澀琵琶聲開始凝結，凝結而聲音漸漸消融，在消融中彷彿愁思暗暗滋生，畫中凝結瞬間，無聲因此比有聲更加迷人。

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WU GUANZHONG (Chinese, 1919-2010)
Parrots (Heaven of Parrots)

signed in Chinese; dated '94' (lower right); titled and signed in Chinese; dated '94' (on the reverse)

oil on canvas

61 x 81 cm. (24 x 31 7/8 in.)

Painted in 1994

HK\$15,000,000-20,000,000 (US\$2,000,000-2,600,000)

吳冠中 鸚鵡 (鸚鵡天堂)

油彩 畫布

1994年作

款識：茶 94 (右下); 鸚鵡 吳冠中 94 (畫背)

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2003年《吳冠中作品收藏集 I》人民美術出版社 北京 中國 (圖版，第214 -215頁)

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A UNIQUE JADEITE AND MULTI-GEM
'ETERNAL JOY' PENDANT NECKLACE,
BY WALLACE CHAN

翡翠及寶石「常樂」吊墜項鍊
WALLACE CHAN設計



ETERNAL JOY

On the jadeite piece elegant carve strokes depict the image of Guanyin.

The Goddess of Mercy's compassionate, kind and solemn spirit is outlined.

Through the luxuriant green of the jadeite and tile carve strokes' interaction with the stone and the light a sense of unearthly grandeur is conveyed.

On the back of the jadeite Guanyin Wallace Chan created a sliding lid with mother of pearl, turning the jadeite piece into a bi-functional treasure-chest pendant. With a diamond-embellished ring set on each side of the pendant, the form of an amphora is created.

This amphora form here in this pendant embodies Chinese people's pursuit of peace.

Wallace Chan extracted the element of peace from the traditional Chinese "elephant vase" and had it integrated into this pendant

In Chinese, the word "vase"(瓶) means "peace"(平) as the two words share the same pronunciation - a spoken pun is played here to illustrate that the pendant is not only a treasure-chest, but also an amulet.

To create is to connect and transform emotion and cultural memories, this piece of work denotes that spirit.

The S-shaped parts on the necklace, elaborated with diamond sparkles convey vitality and freedom in their energetic form.

A yellow diamond is placed on top of the jadeite carving, it symbolizes the Third Eye, echoing the dot between Guanyin's eyebrows.

The Third Eye sees all, as the dot radiates light that shines upon the world, such symbolic meanings are expressed through Wallace Chan's unique artistic language.

The diamond further contrasts the smooth texture of the jadeite, and at the same time, highlights its green, completing a work of kindness, wisdom and solemn beauty.

常樂

翡翠玉牌上，優雅的幾筆，以形寫神，盡顯妙相神韻。

觀音菩薩慈悲、祥和、莊嚴的形象，流露於翡翠的溫潤與鮮明色彩；流麗的雕刻線條與光互動，乍現光輪，脫俗出世。

Wallace Chan在翠玉觀音背面鑲有貝母滑蓋，將一塊翡翠玉牌，創作出兩種功能，一是寶盒，二是吊墜。

吊墜左右兩邊鑲扣，令作品呈雙耳瓶狀，此「瓶」演繹中國人對「太平」及「平安」的嚮往。

中國文化中，古人喜以他們對自然的觀察連繫自身的生活。

他們根據大象四平八穩之貌，以及其溫和的特性，發展出「太平有象」之說。

有言：國有象則四海升平，家有象則四季平安。

Wallace Chan遂從「平」一字，汲取靈感。

此外，中國文化常憑諧音取意，「瓶」與「平」同音，故「瓶」象徵平安，賦予作品護身符之意。創作，是情感和文化記憶的重疊與轉化，作品如是表現。

項鍊上皂部件呈鼓起的曲線形態，密鑲鑽石，從內在的張力及鑽石的璀璨表達自由、自在的生命力。

吊墜頂部鑲有一顆黃鑽，代表天眼，呼應觀音眉間之白毫。

天眼無所不見，白毫放光普照，Wallace Chan以獨特的藝術語言表達箇中內蘊。

鑽石與翡翠的質感構成對照，與其濃綠互相輝映，深化作品慈相、智慧和莊嚴之美。



Ψ ~
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**A UNIQUE MULTI-GEM 'ETERNAL JOY' PENDANT NECKLACE,
BY WALLACE CHAN**

Suspending a rectangular jadeite plaque well carved with a Guanyin, within a circular-cut yellow diamond surround, to the white mother-of-pearl sliding back with a pear-shaped yellow diamond surmount, joined to the neckchain with diamond-set S-shaped links, mounted in titanium, plaque approximately 52.3 x 18.0 x 4.9 mm, necklace 59.0 cm

Signed Wallace Chan

Accompanied by report no. KJ92596 dated 22 March 2016 from Hong Kong Jade & Stone Laboratory stating that the plaque is natural jadeite and no polymer is detected

Please note that the coloured diamonds have not been tested for natural colour

The historical CITES paperwork for this lot is not available and it will not be possible to obtain a CITES export permit to ship this item outside Hong Kong after the sale. Please contact the department for more details and refer to the IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE at the back of this catalogue

HK\$6,000,000-8,000,000 (US\$750,000-1,000,000)

天然翡翠觀音「常樂」吊墜項鍊，配以鑽石、貝母及黃鑽，鑲鈦金屬，
翡翠尺寸52.3 x 18.0 x 4.9毫米，項鍊長度59.0厘米

Wallace Chan設計



Reverse Side 背面



**AN EXCEPTIONAL, MATTE WHITE HIMALAYA
NILOTICUS CROCODILE DIAMOND BIRKIN 30
WITH 18K WHITE GOLD & DIAMOND HARDWARE
HERMÈS, 2008**

CONDITION REPORT GRADE: 1

30 w x 22 h x 15 d cm.

Featuring 245 F-color, VVS clarity diamond for a total diamond carat weight of 9.84 set in 174.4 g 18k white gold.

With clochette, lock, keys, exotic card, felt cover, raincover, small dustbag, dustbag, small box and box

HK\$1,500,000-2,000,000 (US\$200,000-260,000)

CROCODYLUS NILOTICUS

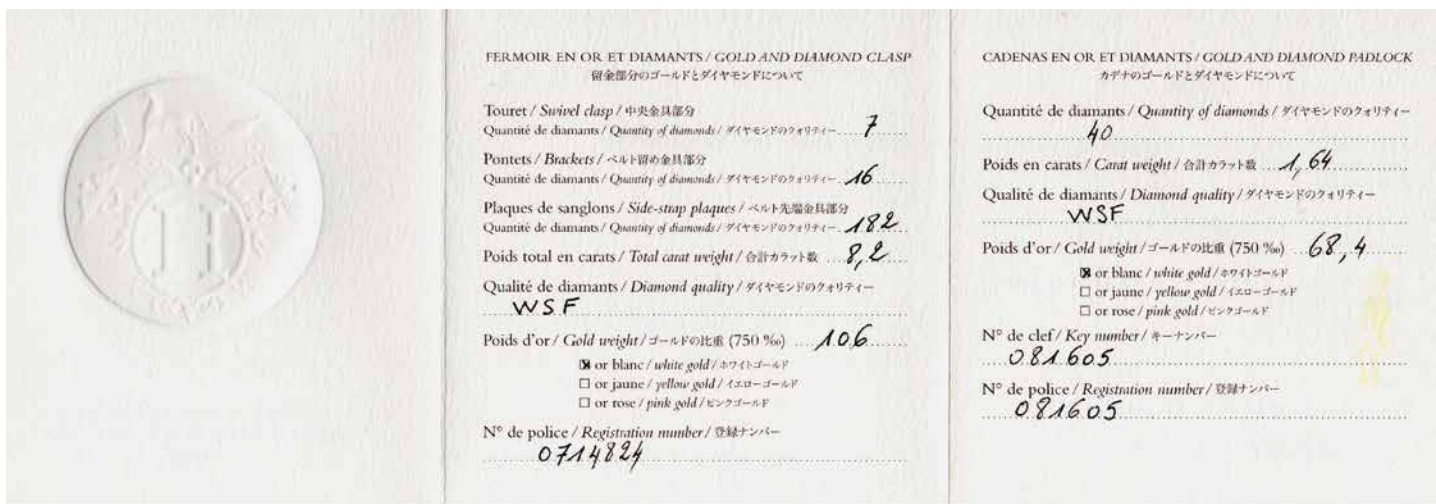
珍罕霧面白色喜瑪拉雅尼羅鱷魚皮30公分鑽石白金包附18K白金及鑽石配件

愛馬仕, 2008年

狀況評級: 1

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THE CHRISTIE'S 30TH ANNIVERSARY DIAMOND HIMALAYA BIRKIN 30

Handbags & Accessories

In December 1978, Christie's held its first auction of a handbag. The star of the show was a navy blue Chanel, property of the great Coco herself, sold to the Smithsonian Institute for US\$800.

This milestone event jumpstarted the auction market for handbags as well as Christie's then Costume & Textile department, which eventually evolved into our present Handbags and Accessories department. Both market and department continued to develop and flourish through the 80's and 90's, all the way to the Millennium.

In 2010, Christie's presented handbags at Elegance Sale, along with watches and jewels, elevating the category to the status of important collectors' items. The auction of the property of Elizabeth Taylor in 2011 pushed the category to a new height; her

2 sets of Louis Vuitton luggage achieved a marvelous US\$110,500 each, while her Kelly fetched another spectacular US\$74,500.

Asians are known for their tastes and sophistication, prompting Christie's to introduce its Handbags and Accessories auctions to Hong Kong in 2014, with a highly triumphant first auction on November 24... followed by even greater success.

On June 1, 2015, Christie's made history with the "Fuchsia Diamond Birkin 35", the most expensive handbag ever sold at auction at US\$223,000. Earlier in Paris, the "Himalaya Birkin 35" realized a momentous US\$174,000 on March 9, 2015, breaking the world auction record for a Himalaya.

30 YEARS: THE SALE

And the best is yet to come...with the Diamond Himalaya Birkin 30, a true gem to honor Christie's 30th anniversary in Asia.

Produced in 2008, this extraordinary work of art has been handcrafted by a single maestro. The crocodile skins were arduously matched, then expertly dyed to create a unique gradient of snow white centre to ash grey edges, emulating the white peaks of the Himalayas. The hardware features 174g of solid gold and almost 10 cts of fine quality diamonds.

This masterpiece, one of very few in the world, has a reported private sale record of US\$432,000. The finest and rarest, the epitome of elegance... the Diamond Himalaya Birkin is set to dazzle the world at its Asia auction debut at Christie's 30th Anniversary sale.

佳士得三十週年誌慶拍賣30公分鑽石喜瑪拉雅柏金包 手袋及配飾

1978年12月，佳士得推出其有史以來的首次手袋拍賣。拍賣會中的明星拍品——香奈兒夫人擁有的一件軍藍色香奈兒手袋，由史密森尼學會(Smithsonian Institution)以800美元成功競得。

此場具有里程碑意義的拍賣會，正式將手袋引入拍賣市場。現在佳士得的手袋及配飾部門之前身服裝及紡織部，亦由此創設。從1980、1990年代至千禧年，部門與手袋市場兩者不斷發展壯大。

2010年，佳士得將手袋連同手錶及珠寶一起於「典雅拍賣」上展出，使該類別收藏品成為收藏家的重要收藏對象。2011年，由伊麗莎白·泰勒珍藏的三件皮具：兩件路易威登皮箱和一件凱莉包，分別以每件110,500美元及74,500美元成交，締造佳績，創下手袋及配飾在收藏市場的新高。

亞洲市場的精緻高雅品味，促使佳士得於2014年在香港設立手袋及配飾部門，並於同年11月24日舉辦首次拍賣，獲得巨大成功。

2015年6月1日佳士得在香港創下有史以來最高的手袋拍賣紀錄——紫紅色35公分鑽石柏金包以223,000美元成交。同年3月9日，在法國巴黎以174,000美元成交的35公分喜瑪拉雅柏金包，同樣創下了喜瑪拉雅手袋的世界拍賣紀錄。

三十週年誌慶拍賣：世紀珍藏

更好的還在後面……此件30公分鑽石喜瑪拉雅柏金包實屬難得一見珍品，將為此次三十週年誌慶拍賣增光添彩。

此令人一見難忘的手袋製作於2008年，由

單一工匠全人手製成。尋找合適鱷魚皮的過程相當耗時費力，經驗豐富的工匠再將珍貴鱷魚皮以專業的染色技術，製成獨一無二的漸變色彩，白色由手袋中央漸變至兩邊的灰色，猶如終年封雪的喜瑪拉雅山脈。這件柏金包鑲有10克拉高品質白鑽，所用白金共重174.4克。

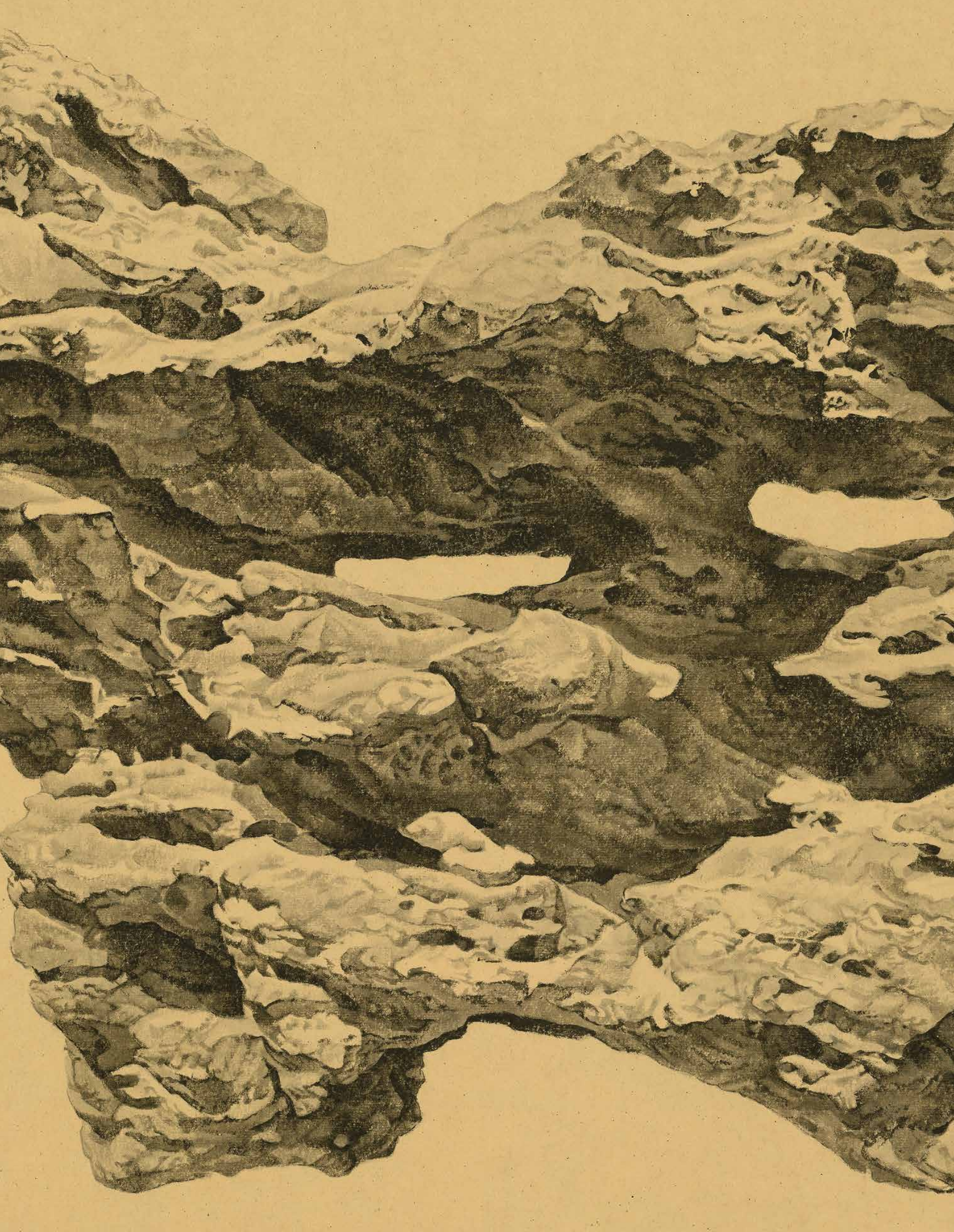
同類的頂級傑作，曾創下432,000美元的私人洽購價格紀錄。此件極致罕見、至臻完美的鑽石喜瑪拉雅柏金包，是優雅高貴的最佳象徵，將於佳士得立足亞洲30週年之際首次現身亞洲拍賣現場，成為全球焦點。





LIU DAN (B. 1953)
Spirit Rock

劉丹 雲飛岫



維秦古巖居而不知珍石蓋溫飽之不暇石為器而不為賞焉唐
 人崇華瞻因遺幽森及南唐頽廢始識奇石之可眷宋士唯羨是
 逐書畫詞曲有餘而癖石之風大盛矣其亦石奇之謂奇石者焉
 謔云擁書萬卷不若袖石一拳書言也人意也商畧未定也石物
 也無為也世外之懿德也論石口訣傳曰瘦皺透漏秀其維瘦也
 清癯介癖庸瑣刊落殆盡矣其維皺也涵容豐緻俯仰無斲大有
 餘妍矣其維透也玲瓏穿度鬱勃而通剔應接石外天地矣其維
 漏也實則虛虛則實石靈之韜畧所在矣其維秀也渾然肆逸神
 完氣足天工畢矣然則工乎天而侔乎人者維全人能之乎匪也
 蓋工乎天而侔乎人者惟物自全而維大括藏之大匠圖之以垂
 世不泯也此屬英石出唐東英德縣為四大供石之一呈橫岫式
 狀若片雲層疊勢如狡狴怒吼間有幽壑洞天越巖穿岫可覓桃
 花源石色黝黑久經塵封覆澱表裏一襲銀衣其質縝密堅彌拱
 之沈甸雄渾呼之雲飛岫至正年間錢惟善先生遊江左獲奇石
 峯巒秀潤心異之作供几上每神遊其間便有世外之想作詞曰
 九華烟霞五老冰雪縹緲飛來幻形噪曦光吞玄圃氣掩赤城移
 鎮丘壑式耀軒楹既來仙靈亦集真侶絳綵朝餐紫英夕茹山人
 久視居士長生俯仰一室逍遙太清北宋蘇東坡詠石空堂明月
 清且新幽人睡息來初勻了然非夢亦非覺有人夜呼祈孔賓披
 衣相從到何許朱欄碧井開瓊戶忽驚石上堆龍蛇玉芝紫筍生
 無數鏘然敲折青珊瑚味如蜜藕和雞蘇主人相顧一撫掌滿堂
 坐客皆盧胡亦知洞府嘲輕脫終勝稽康羨王烈神山一合五百
 年風吹石髓堅如鉄莫廷韓咏石誰向靈巖斷片雲移來林際隔
 氤氳不須更問商山曲紫氣先從袖裏分王秋澗咏石偶到若家
 思適然一峯奇石隨吾前千金欲買初無價百穴潛通小有天花
 露透香滋碧潤月娥含影愛幽妍從今紫翠芙蓉夢不到齊州落
 照邊雲飛岫原藏翦淞閣數年前蒙黃兄割愛已歸拱極軒此石
 之貴乃其有前有後有左有右奇中之正者也觀石之相雍心穆
 穆宜獨占高拱毋與他石並置一几也金陵劉丹於北京并題

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LIU DAN (B. 1953)

Spirit Rock

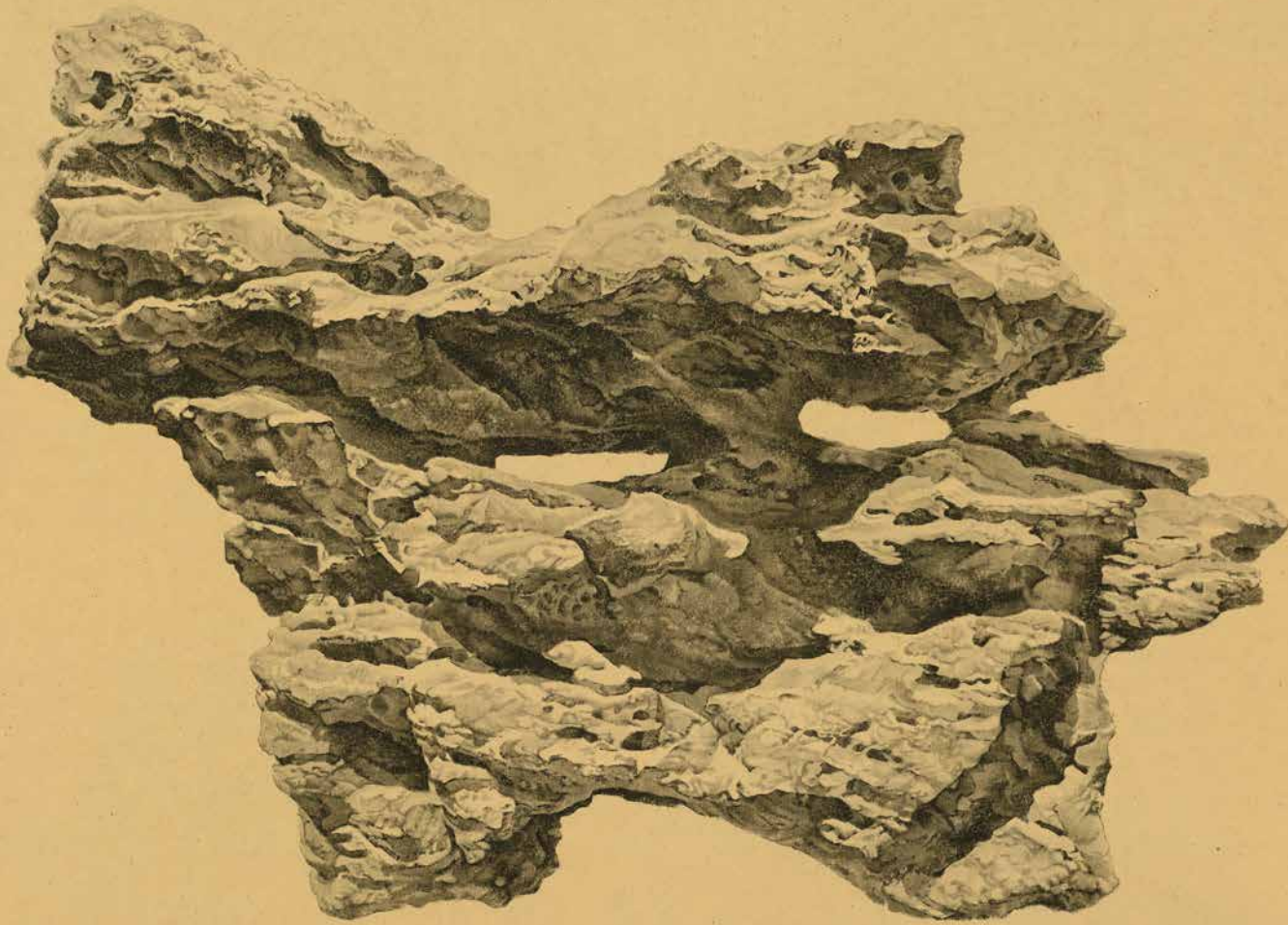
Scroll, mounted and framed

Ink on paper

52 x 136 cm. (20 ½ x 53 ½ in.)

HK\$1,800,000-2,800,000 (US\$240,000-360,000)

劉丹 雲飛岫 水墨紙本 鏡框



題識：維泰古巖，居而不知珎石，蓋溫飽之不暇，石為器而不為賞焉。唐人崇華，瞻因遺幽森，及南唐頹廢，始識奇石之可眷。宋士唯美，是逐書畫詞曲有餘，而癖石之風大盛矣。其亦石奇之，謂奇石者焉。諺云：擁書萬卷，不若袖石一拳。書言也，人意也，商畧未定也。石，物也，無為也，世外之懿德也。論石口訣傳曰：瘦皴透漏秀。其維瘦也，清癯介癖，庸瑣刊落殆盡矣；其維皴也，涵容豐緻，俯仰無數大有餘妍矣；其維透也，玲瓏穿度，鬱勃而通剔應接石外天地矣。其維漏也，實則虛，虛則實，石靈之韜畧所在矣；其維秀也，渾然肆逸，神完氣足天工畢矣。然則工乎天而俚乎人者，維全人能之乎？匪也。蓋工乎天而俚乎人者，惟物自全。而維大哲藏之，大匠圖之，以垂世不泯也。此屬英石，出廣東英德縣，為四大供石之一，呈橫岫式，狀若片雲層疊，勢如狡狴怒吼，間有幽壑洞天，越巖穿岫可覓桃花源。石色黝黑，久經塵封，覆澱表裏，一襲銀衣。其質鎮密堅彌，拱之沈甸雄渾，呼之雲飛岫。至正年間，錢惟善先生遊江左獲奇石，峯巒秀潤，心異之，作供几上，每神遊其間，便有世外之想。作詞曰：九華煙霞，五老冰雪，縹緲飛來，幻形線巖，光吞玄圃，氣掩赤城，移鎮丘壑，式輝軒楹。既來仙靈，亦集真侶，絳綵朝餐，紫英夕茹，山人久視，居士長生，

俯仰一室，逍遙太清。北宋蘇東坡詠石：空堂明月清且新，幽人睡息來初勻。了然非夢亦非覺，有人夜呼祁孔賓。披衣相從到何許，朱欄碧井開瓊戶。忽驚石上堆龍蛇，玉芝紫荀生無數。鏘然敲折青珊瑚，味如蜜藕和雞蘇。主人相顧一撫掌，滿堂坐客皆盧胡。亦知洞府嘲輕脫，終勝稽康羨王烈。神山一合五百年，風吹石髓堅如鐵。莫廷韓咏石：誰向靈巖斷片雲，移來林際隔氤氳。不須更問商山曲，紫氣先從袖裏分。王秋澗咏石：偶到君家思適然，一峯奇石墮吾前。千金欲買初無價，百穴潛通小有天。花露透香滋碧潤，月娥含影愛幽妍。從今紫翠芙蓉夢，不到齊州落照邊。雲飛岫，原藏翦淞閣，數年前蒙黃兄割愛，已歸拱極軒。此石之貴，乃其有前有後，有左有右，奇中之正也。觀石之相雍雍穆穆，宜獨占高拱，毋與他石並置一几也。金陵劉丹於北京並題。

鈐印：劉丹印

“One of the main paradoxes of Liu Dan’s work is that the ‘form of no-form’ or *wu xing* is achieved not through the blurry and vague but through the precise and clear. . . The precise is not a means of capturing or affirming appearance but a means of disconcerting and destabilising appearance, even as it holds on to it.”

Professor Ackbar Abbas

Liu Dan began to study Confucian classics and calligraphy at an early age with his grandfather, and later attended the Jiangsu Traditional Chinese Painting Institute where he studied under artist Ya Ming. He began to associate his art with classical Chinese painting only upon moving to the United States in 1981. It was in the US that he found unprecedented opportunities to learn from the museum collections of classical paintings there. His interest in classical civilisations and their artistic achievements however is not exclusively concerned with China; his research of great works of art is extensive, including both Chinese and Mediterranean classics, as well as Medieval and Renaissance Europe. This spectrum of influence has provided nutrients for his creativity and speaks loudly to the universality of his art; his work is intrinsically Chinese but it speaks to all viewers.

Through Liu Dan’s meticulous, precise

painting one can observe a great paradox in the liberating power of self-discipline. Liu Dan is a strikingly innovative painter who uses his mastery of traditional method and technique to free his paintings from the aesthetic constraints normally associated with Chinese ink paintings. He does this while remaining true to the tradition, with results that are spectacularly novel and contemporary. The artist is keen to emphasise that his attainment of masterly skill through self-discipline is what provides him with the freedom to paint according to his heart and mind. In *Spirit Rock*, his freedom is used to scrupulously render minute and almost photographic details of a scholar’s rock.

Spirit Rock is a magnificent example not merely of Liu Dan’s superb painterly skills in ink and brush but of how his journey and aspiration empowered him to pursue perfection in his art. Historically prized in traditional Chinese literati culture, scholar’s rock has been an object of admiration and a vehicle for scholars to contemplate their aspirational values. For Liu Dan, rocks are “a symbolic microcosm of the material world” and his rock paintings are his attempts to transform a tangible object into an imaginary landscape for the heart of the viewer. His ability to “turn images into indescribable illusions by manipulating their familiar features” offers viewers a way to discover new perspectives through the fine details of common objects. *Spirit Rock* comes from the Guangdong city of Yingde and is one of the four most celebrated

scholar’s rocks. Its shape resembles the layering of clouds and it exudes the vigour of a beast. Through traversing the contours of the rock, one can see paradise from the holes and crevices. *Spirit Rock* has been portrayed by the artist in his various compositions. In the inscription of the painting, the artist speaks of how the rock came to his collection and praises the grotesqueness of the rock which can be appreciated from the front, the back, the left and the right.

The definition of great masters in art across time, cultures and media is the research and attainment of aesthetic perfection. This timeless quality, immediately recognisable by both connoisseurs and laymen alike, cannot be re-produced and can only be achieved through an artist’s personal discovery. A true innovator, Liu Dan does not strive to support his work with mock novelty, contemporary themes or politics. Liu’s description of his studies of Renaissance masters drawings is a very clear explanation of what the artist seeks in his artistic journey: “My admiration for master drawings from the Medieval and Renaissance periods derives from the fact that the masters created these works in private. They endeavoured to render in art what in their imagination were the embodiments of the soul and will of God.” His paintings are fundamental – they remind us that novelty, beauty, and perfection are personal and that our world offers them in abundance, but only if we are truly determined to seek them.

“劉丹藝術的一大悖論在於他的“無形之形”不是通過模糊不清的圖像，而是借助精準清晰的細節來完成的…劉丹的精準不是為了捕捉或者證實事物的表象，而是試圖質疑或者打破表象。”

- 阿巴斯教授

劉丹從小跟隨祖父學習儒學經典及書法，曾在南京江蘇省國畫院受業於名家亞明，一九八一年畢業後移居美國。雖然在中國學習傳統繪畫，但劉氏在美國才感到與傳統產生共鳴。有賴於觀賞美國各博物館的中國書畫收藏，畫家得以領會中華古典藝術之輝煌，因而促使他要重新梳理自身的文化脈絡。畫家同時亦對歐洲遠古及中世紀、文藝復興時期的經典研究甚深，集東西學問之大成，因此不同的觀者均能通過欣賞其山石畫作而直達內在精神國度。

劉丹的作品貌似以細緻入微的工筆入手，精緻的筆法詮釋了自律自制者方可自由的悖

論。其作品有深厚的水墨功底，不刻意打破傳統技法，不刻意求新立異，不拘謹於傳統水墨畫的限制，但堅持在傳統的延續中找到屬於自己的表達，透出一種強烈的創新性與當代氣息。藝術家強調，遵循水墨畫傳統的法則，靠著自律的精神，才得以達到隨心而畫、意到筆隨的自由境界。

劉丹作《雲飛岫》筆法精妙，美輪美奐，是其漫長個人探索歷程積累、醞釀的傑作。歷代文人多愛石，並借奇石抒發內心所願。劉氏則認為供石是“物質世界的一個象徵性的縮影”，他希望透過精研一塊小石，把人們熟識的物品改造成富有想像力的景觀。畫家“喜歡在熟悉中創造陌生感，喜歡把所有的形象通過異同德操控和陰陽的轉換化為不可名狀的幻想”。從而透過石頭細節給觀者發現新的觀賞角度。靈石雲飛岫出於廣東英德，為四大供石之一。它的形狀像片雲層疊，其氣勢有如狻猊在怒吼。石頭中間“幽壑洞天，越巖穿岫可覓桃花源。”雲飛岫多

次在劉丹的作品出現，畫家在題識記載他收藏雲飛岫的故事，並讚美此靈石怪誕的形狀，“石之貴乃其有前有後，有左有右，其中之者也。”

藝術之路長而漫漫，歷史上不同時期、文化、媒介的藝術大師，貴在能不停求索，不獨善其身，以達到至臻完善、登峰造極的境界。這種永恆的追求自古廣為眾人敬仰，隨著歲月而沉澱昇華，他人無法複製。在水墨領域中，劉丹的作品中並沒有故作新奇的元素，更沒有當代主題或政治內容。劉丹對歐洲文藝復興時期的素描特別著迷，這份熱愛釋出了畫家對自己藝術的追求。他曾說：“我之所以神往歐洲中世紀至文藝復興時期大師的素描手稿，是因為這些作品是藝術家們在一個私密的時空裡，為模仿上帝的心靈和意志而作。”他筆下的世界提醒我們人生中真善美俯拾皆是，觀者只需要抱一雙慧眼，堅定尋找，生活中的一沙一世界一花一天堂便無處不在。

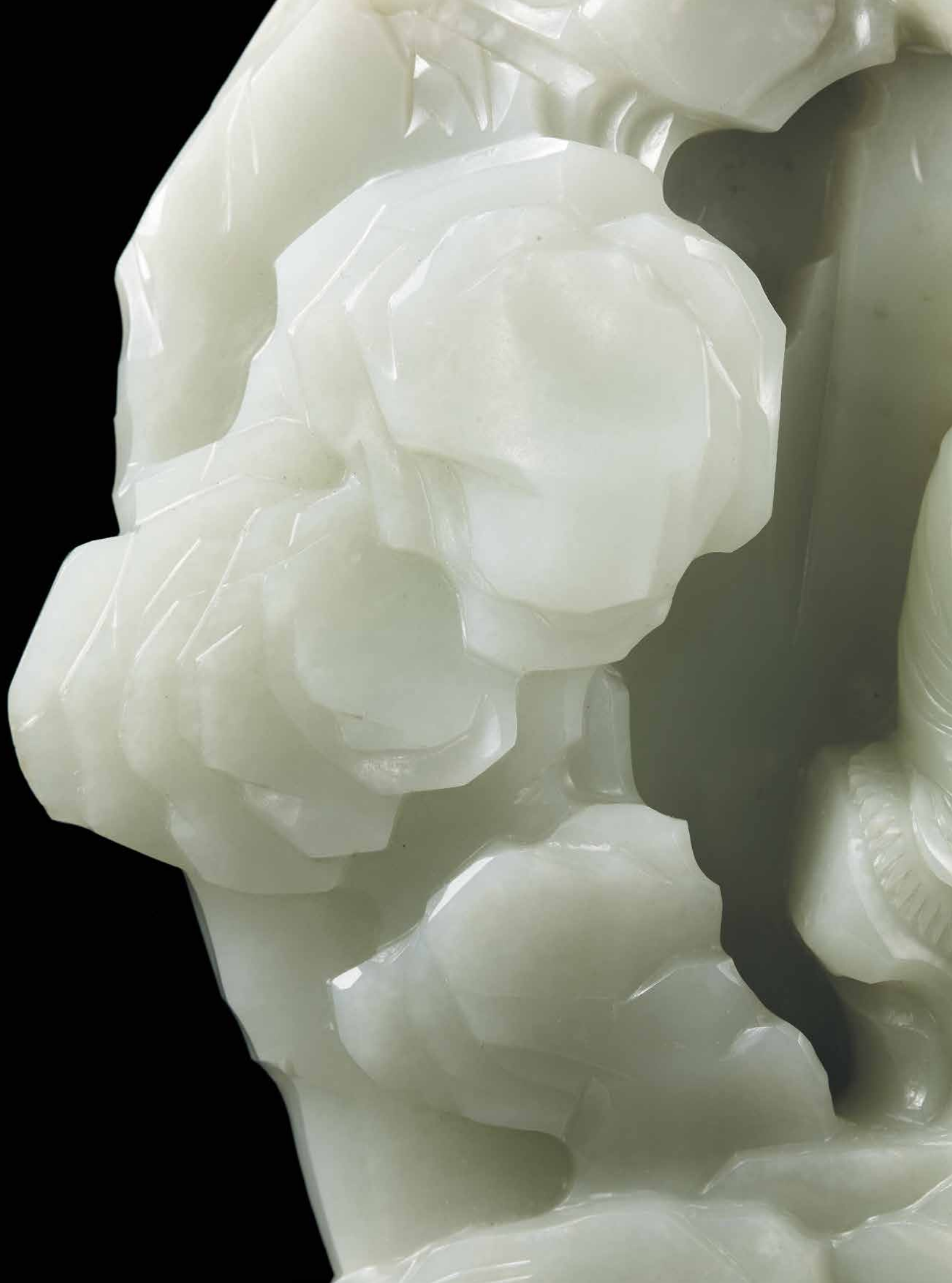
色黝黑久經塵封覆澌表裏一襲銀衣其質縝密堅彌拱
雄渾呼之雲飛岫至正年間錢惟善先生遊江左獲奇石
潤心異之作供几上每神遊其間便有世外之想作詞曰
霞五老冰雪縹緲飛來幻形嶸巖光吞玄圃氣掩赤城移
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其有前有後有左有右奇中之正者也觀石之相雍穆
占高拱毋與他石竝置一几也金陵劉丹於北京并題





AN IMPERIAL 'LUOHAN' GROTTO

御製白玉羅漢山子



THE PROPERTY OF A GENTLEMAN

The Crystalite Collection in Arizona assembled a fine collection of jade and jadeite carvings in the 70s and 80s, some of which, such as the present lot, were exhibited in the Los Angeles County Museum of Art, while some were included in well-known publications on jade or gemstones.

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A VERY RARE IMPERIAL INSCRIBED WHITE JADE 'LUOHAN' GROTTO QIANLONG INCISED SIX-CHARACTER MARK, THE INSCRIPTION DATED TO WUYIN CYCLICAL YEAR, CORRESPONDING TO 1758 AND OF THE PERIOD

The boulder is carved in the round depicting the Luohan Abhedya seated on a rock in a grotto holding a sutra in one hand. On one side is an incense burner and incense box placed on a rock table. On the back is incised an inscription reading 'The Sixteenth Luohan Abhedya, wuyin year', followed by an Imperial poem eulogising the Sixteen Luohan. The base is incised with the character *yin*, a Qianlong reign mark, and the characters reading 'sixteen' in one line. The stone has a pale greenish-white tone with concentrated areas of milky mottling and dark brown spots.

8 1/4 in. (21 cm.) high

HK\$8,000,000-15,000,000 (US\$1,100,000-2,000,000)

清乾隆戊寅年(1758) 白玉御製贊阿必達尊者山子
《寅》、《大清乾隆年造》、《十六》楷書刻款

PROVENANCE:

Crystalite Collection, Arizona, acquired prior to 1976

EXHIBITED:

Los Angeles County Museum of Art, *Chinese Jade from Southern California Collections*, Los Angeles, 26 October 1976-6 February 1977, catalogue no. 33

來源:

美國亞歷桑納Crystalite珍藏，入藏於1976年以前

展覽:

洛杉磯郡立美術館，《Chinese Jade from Southern California Collections, Los Angeles》，1976年10月26日-1977年2月6日，圖錄圖版33號

亞歷桑納的Crystalite珍藏以精美的玉器及翡翠為主，建立於70至80年代之間。其中部份藏品，如本拍品，曾於洛杉磯郡立美術館展出過，其他的則出版於一些知名的玉器或寶石類的專業書籍當中。

The inscription can be translated:

Sixteenth Arhat Abhedya

Wuyin year

Holding a sutra and lighting incense, thus he made his offering

Forsaking his self and his will, with a flick of his fingers

Guan Xiu painted his image, Guan Peng drew his likeness

Yellow flowers and green bamboo, his prevailing omnipresence.

刻文：

第十六阿必達尊者

戊寅

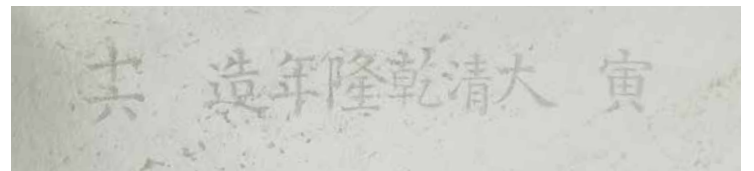
擎經炷香，供養如是

能所兩忘，於一彈指

貫休作像，觀鵬摹真

黃花翠竹，萬億化身

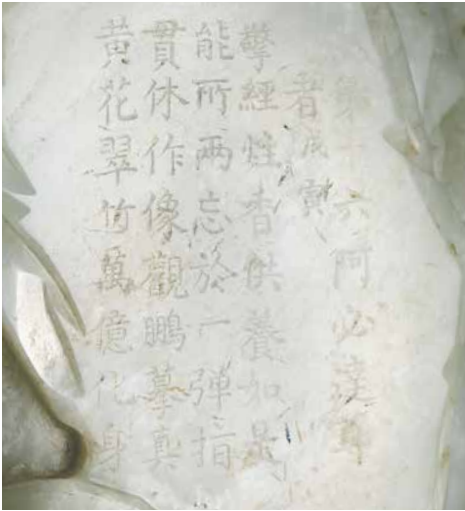
(御製贊出自《欽定四庫全書·御製文初集·二十九·贊》)



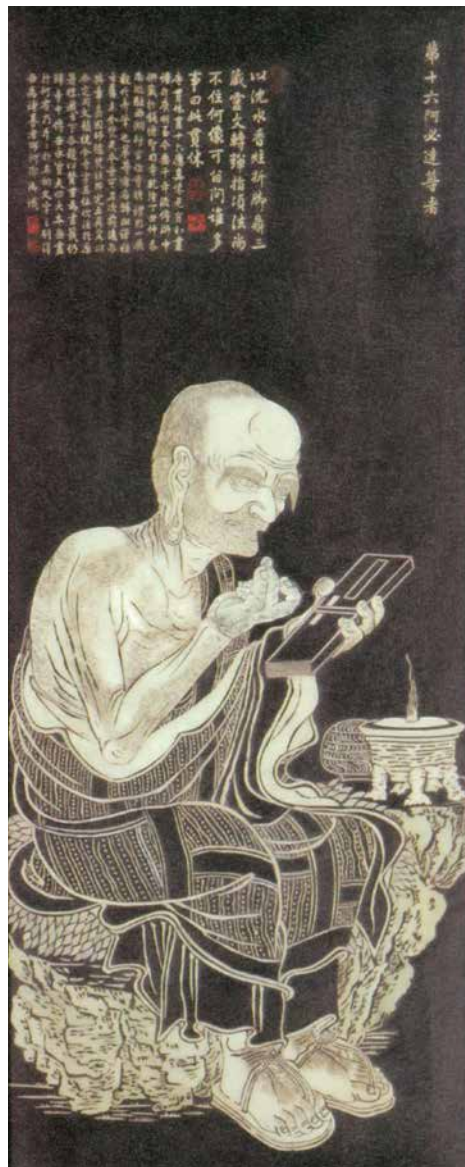
The present lot as illustrated in *Chinese Jade from Southern California Collections*, Los Angeles, 1976, no. 33

此拍品於1976年洛杉磯出版 *Chinese Jade from Southern California Collections* 中之著錄





Detail
細圖



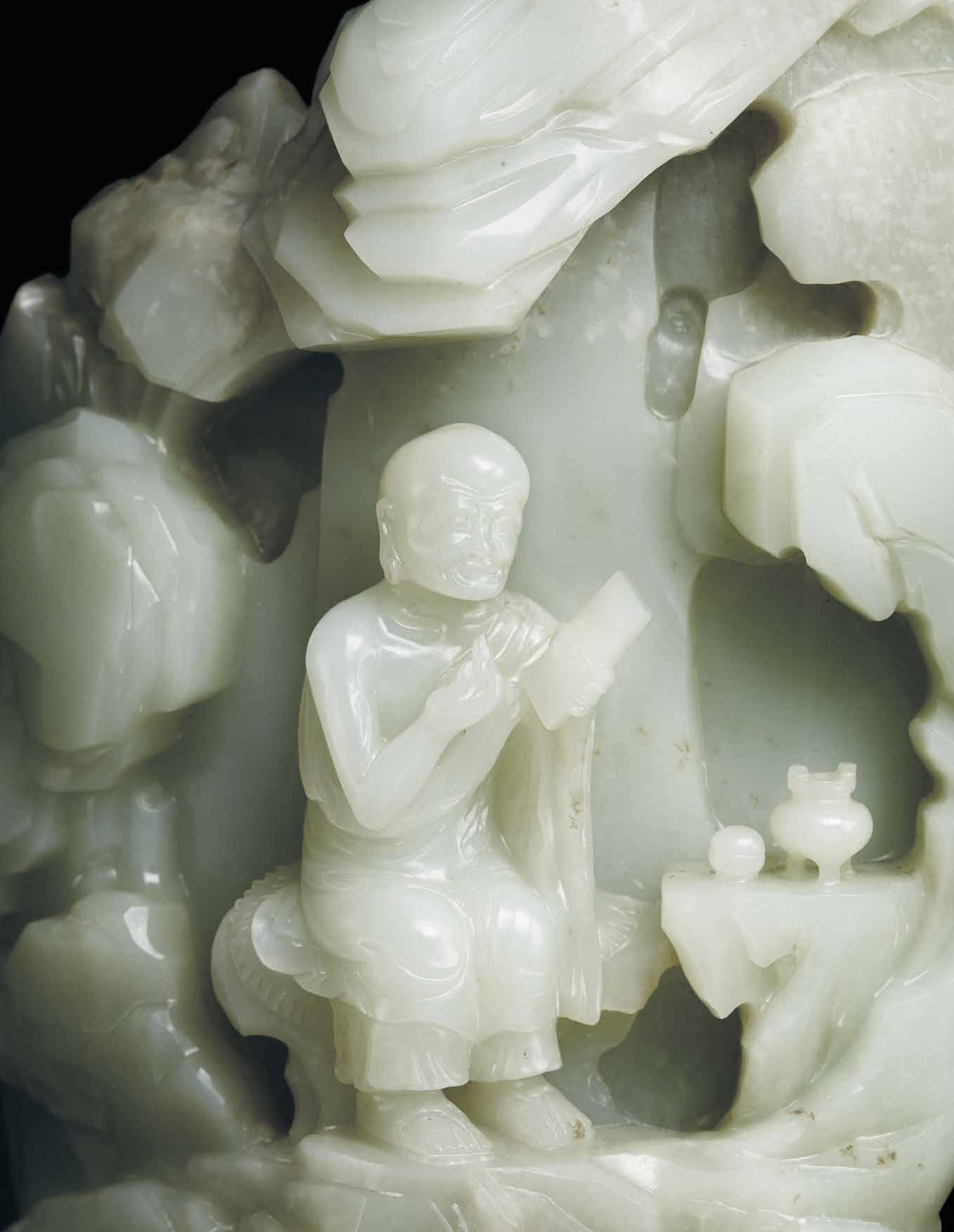
This fantastic jade sculpture depicts an arhat - a Buddhist adept who attained enlightenment - meditating or reading a sutra inside a rocky cave. Although they are considered holy in India, arhats only became figures of devotion when Buddhism spread to Tibet. Amongst these figures, a group of sixteen has been singled out as the most revered, and as Tibetan Buddhism was adopted by the Qing Imperial court to be the primary religion, these sixteen figures were frequently depicted in different media. The current jade boulder depicts the sixteenth of this group, Abhedya. He is shown holding a sutra in one hand seated beside an incense burner and incense box, a composition taken from a 10th century painting by Monk Guanxiu, which the Qianlong emperor viewed in the Shengyin Temple in Hangzhou during his Southern Tours in 1757. The experience of viewing these paintings greatly inspired him and he composed a series of poems accompanying each of the arhats the next year, one of which is inscribed at the back of this boulder. The depiction of the Sixteen Luohan in Guanxiu's style was also frequently seen on Imperial works of art, such as a massive screen in the Palace Museum (**fig.1**). At the same time, the Qing Empire regained control of the Xinjiang area, which enabled the steady flow of top quality jade boulders from Khotan. The making of this beautiful jade sculpture is a testament to these two significant cultural and political events at the height of the Qianlong period.

A similarly rendered jade boulder, depicting the Eighth Luohan Kanaka in a grotto, is in the Metropolitan Museum of Art, New York (accession number 02.18.640). The cliff face at the front of this boulder is similarly incised with inscriptions stating that the subject depicted is the Eighth Luohan Kanaka, accompanied by an Imperial poem, as well as five Qianlong seals. Another jade boulder with similar subject matter, carved with a Luohan seated on a rock, one cliff face with an inscription identifying him as the Ninth Luohan Faakula, is in the British Museum Collection (museum number 1930,1217.15).

Fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品

此山子雕工俐落，層次豐富，生動刻畫阿必達尊者端坐石窟中，旁邊擺放著香爐及香盒，一手執拿經書，構圖跟五代高僧貫休作畫的十六羅漢圖非常接近。乾隆皇帝於1757年第二次南巡期間，到杭州西湖聖恩寺禮拜，並首次看到該寺收藏的貫休十六羅漢圖，對之大為欣賞，不但親筆在畫上題字，亦命宮廷畫師丁觀鵬仿畫。皇帝對十六羅漢圖珍重不已，朝廷亦出現大量以羅漢圖為藍本的藝術品，其中以玉器為多。如本山子上刻有乾隆年款及御題詩，可見乾隆帝非常珍愛以十六羅漢圖為題材的器物。故宮博物院藏一件嵌玉十六羅漢大屏風，上面阿必達尊者造型與本拍品非常相似，均是以貫休作品為藍本（圖一）。另外山子底部刻寫《十六》，表示主題人物為第十六羅漢阿必達尊者，可從中推測當時供養的羅漢像不止一尊，非常有可能是一整套十六或更多尊。咸豐十一年，太平天國叛軍攻陷杭州，聖恩寺遭劫難，貫休原作從此流失，幸而通過各類獻予乾隆皇帝的羅漢圖文物如本山子，使今人仍能從中窺探貫休真跡之風采。1758年，清廷平定準噶爾叛亂，收復新疆，使得清廷能取得上好的玉料，也因此能作出精美的大型玉雕作品。此件玉山正是乾隆皇帝文治武功鼎盛時期的最佳見證。

紐約大都會博物館藏一件玉羅漢山子（館藏編號02.18.640），上刻「第八位嘎納嘎喇鍬雜尊者」、御製贊及乾隆印五章，羅漢造型與本山子風格相似，應為同一組作品。另外大英博物館藏一件題材相類的玉山子，雕刻一羅漢端坐石椅上，旁有童子伺候，岩面上刻「第九位拔嘎沽拉尊者」，可資參考（館藏編號1930,1217.15）。





CHU TEH-CHUN
Nuances de givre I

朱德群 雪霽霜色 I



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CHU TEH-CHUN (ZHU DEQUN, French/Chinese, 1920-2014)

Nuances de givre I (Shades of Frost I)

signed in Chinese; signed 'CHU TEH-CHUN' (lower right); titled, signed and dated
'Nuances de givre I 1986-1987 CHU TEH-CHUN'; inscribed in Chinese (on the reverse)

Painted in 1986-1987

oil on canvas

81 x 65 cm. (31 4/5 x 25 1/2 in.)

HK\$8,000,000-12,000,000 (US\$1,100,000-1,600,000)

朱德群 雪霽霜色 I

油彩 畫布

1986-1987年作

款識：朱德群 CHU TEH-CHUN (右下); Nuances de givre I 1986-1987 朱德群 CHU TEH-CHUN
君書夫人惠存 一九八七年秋 朱德群 (畫背)

PROVENANCE:

Private Collection, Asia

This work is accompanied with certificate of authentication issued by
Atelier Chu Teh-Chun and Mrs. Chu Ching-Chao dated 28 March 2013.

This work has been proposed for inclusion in the forthcoming
Chu Teh-Chun artist catalogue raisonné, being co-edited by
Atelier Chu Teh-Chun and Mrs. Chu Ching-Chao.

LITERATURE:

King Ling Art Center, *Chu Teh Chun Paintings*, Taipei, Taiwan, 1989 (illustrated, p. 132)

來源：

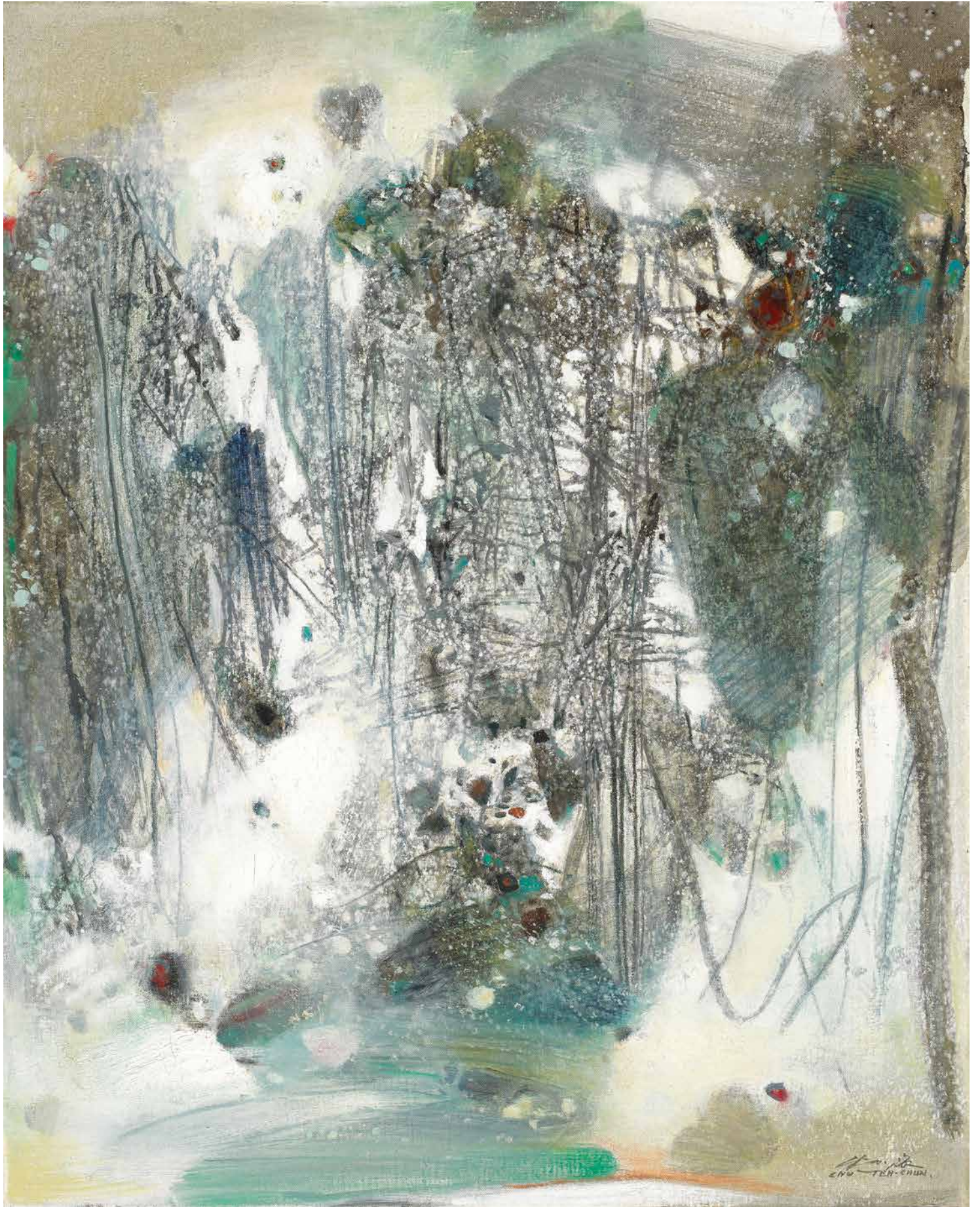
亞洲 私人收藏

此畫作附朱德群工作室及朱董景昭女士於2013年3月28日簽發之保證書

此作品將收錄於朱德群工作室及朱董景昭女士正在編纂的《朱德群作品編年集》

文獻：

1989年 《朱德群畫集》 金陵藝術中心 台北 台灣 (圖版, 第132頁)



「…阿爾卑斯山覆滿了白雪，當雲霧瀰漫之時，雲霧的白和雪山的白層次分明而充滿了變化，此時我心中只有雲霧在白地上移動的景象以及湧現的層次，心靈似乎也跟著那深淺濃淡的變動而若浮若沈，一下子浮現了很多唐詩的意象。回來就忍不住想作畫。」

— 朱德群

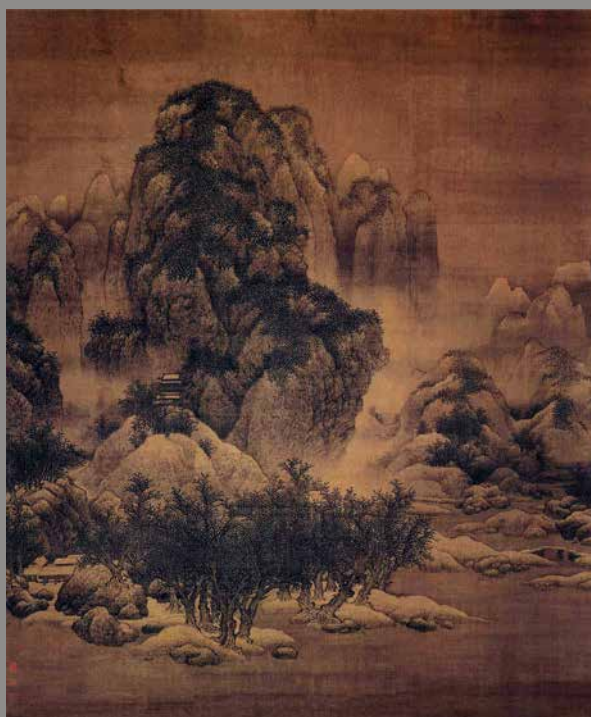


1985年，朱德群受邀前往瑞士日內瓦，加皮耶於伯畫廊舉辦的聯展。當火車途經被皚皚白雪覆蓋的阿爾卑斯山脈時，窗外的壯闊雪景令朱德群為之動容，從而激發了他開始創作「雪景系列」的靈感。



Fig. 1 Jackson Pollock, *Lavender Mist No. 1*, 1950, National Gallery of Art, Washington D.C., USA
© 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York / Bridgeman Images

圖1 傑克遜·波洛克《紫色迷霧第1號》1950年作 美國華盛頓 國家畫廊藏



Lot 3022

Fig.3 Fan Kuan, *Wintry Groves in a Snow Landscape*, Northern Song, Collection of Tianjin Museum © National Palace Museum, Taipei, Taiwan
圖3 范寬《雪景寒林圖》北宋 中國天津市博物館藏

《雪霽霜色 I》中蒼勁有力且自由奔放的線條不僅令人想起西方抽象表現主義的行動繪畫(圖1)，其中所體現東西藝術融合的精髓，更源於唐宋山水畫與詩詞的內蘊精神。由早期作品中如皮耶·蘇拉吉般的粗黑線性結構，逐漸演變成書法般富有筆墨意趣的流動性線條(圖2)，朱德群以油彩勾勒出水墨般濃重不一、或粗或細的筆觸，砌疊出畫面中細膩而豐富的層次感，以展現枯木在寒風蕭瑟下逢生的頑強姿態。

朱德群通過流暢灑脫的筆法，營造出由「點、線、面」構成更甚以往的空間感構圖。充滿律動的線條和肆意潑灑的彩點，賦予畫面瑞雪紛飛的效果；點綴於山石間的紅點，猶如在凌寒獨開的梅花，給畫面帶來勃勃生機和跳躍的視感。畫面中縱橫

交錯的線條，重現了唐宋山水畫中山石盎然而立之景，觀者彷彿置身於巍峨的雪峰，感受雪景山水恬淡寧靜、崇高而空靈之境。

朱德群在《雪霽霜色 I》中僅用極簡的色彩，藍、白、黑三色的變化，即勾勒出自然雪景之美，並渲染出深遠的景致意境。濃淡不一的雪白油彩，呈現出如淡墨暈染般的氤氳霧雪；藏藍的豐富層次變化襯托出畫面中用「飛白」法所繪畫之雪景，所營造的冰寒冷冽感；暈染的綠藍色從上至下貫穿作品的整個構圖，漫成前景一片清澈晶瑩的雪山水。整幅作品呈現出如北宋范寬所作《雪景寒林圖》(圖3)之意蘊，描繪如秦隴山川雪後氣勢磅礴，動人心魄之景。朱德群自身深厚的東方文化底蘊和美學涵養，令其潛移默化地將中國山水的詩意與靈性注入抽象繪畫中。

唐代畫家王維於《山水訣》論道「肇自然之性，成造化之功」，即倡導畫家不在戶外刻板地臨摹風景，而應以個人的真實觀感，將有形的風景昇華為無形的感悟。朱德群創作他的「雪景系列」亦是如此。故抽象的雪景而非僅是阿爾卑斯山的重現，畫筆下實是他的心象風景。《雪霽霜色 I》令佇立畫布當前的觀者，跨越時空的界限，感受朱德群初見雪景的那份感動。

“... I saw the Alps covered in snow. When the mists were moving, there were distinct layers and shifting tones between the white of the mists and the white of the snow. In my mind I could see nothing but scenes of those mists moving over the white lands and the depths appearing within them. My heart seemed to rise up and subside in time with the shifting colours, from deep to shallow, from dense to light, and immediately images from Tang poetry came to mind. As soon as I returned home I could hardly wait to start painting.”

- Chu Teh-Chun

In 1985, Chu Teh-Chun was invited to participate in a joint exhibition at the Galerie Pierre-Huber in Geneva, Switzerland. As his train passed through the Alps, covered in dazzling white snow, Chu was moved by the majestic snowy landscape he saw outside his window. From this initial inspiration he began his “Snow Scene” series of paintings.

The combination of firmness, strength, and freedom in the lines of Chu’s *Nuances de givre I (Shades of Frost I)*, on the one hand, recall the action painting practiced by the Western school of Abstract Expressionism (Fig. 1). But to find the essence of this work, the fusion of Eastern and Western art it embodies, we must look to the fundamental spirit of the poetry and landscape painting of the Tang and Song. While Chu’s earliest works often drew on linear structures in heavy black, resembling those of Pierre Soulages, he gradually evolved toward the use of more flowing, calligraphic lines with an ink-and-brush flavor (Fig. 2). His lines in oil retain the variations in density of the ink medium; they range from coarse to fine, producing textures with a subtly yet richly layered feel, through which he depicts the stubborn strength of withered branches rustling in the cold winter wind.

With the flowing quality and the easy command of his brushwork, the

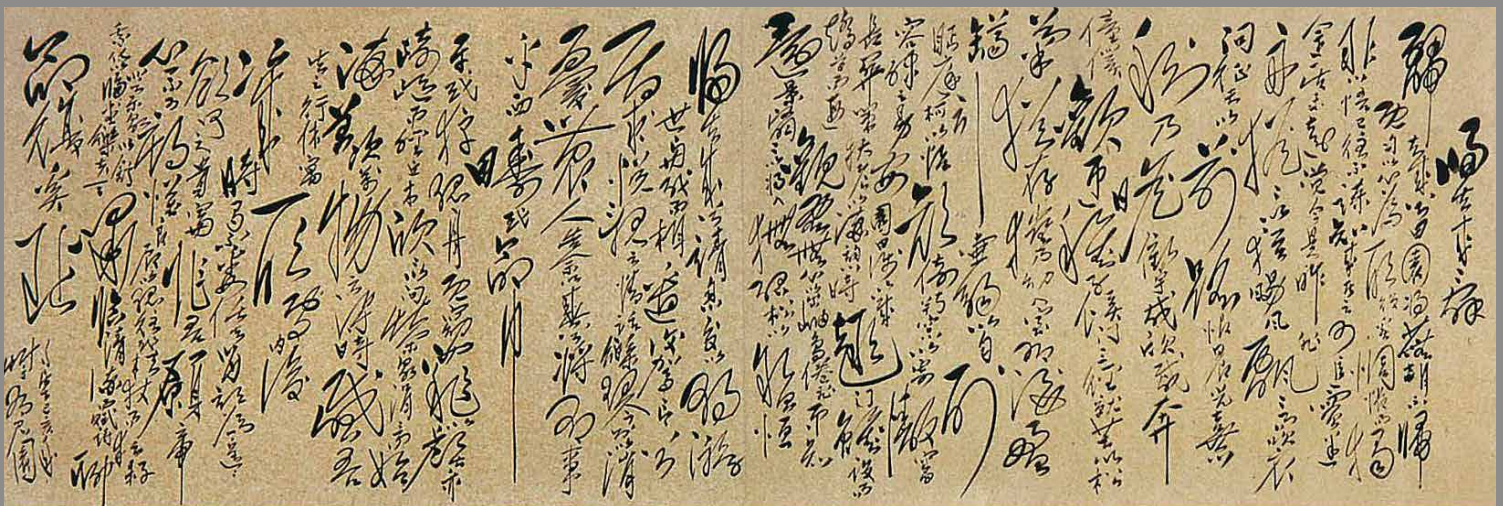
compositions Chu Teh-Chun built out of points, lines, and planes possessed greater sense of space than ever before. The rhythmic cadences of his lines and his almost recklessly splashed dots of paint here convey the beauty of flying snowflakes in a welcome snowfall. Decorative touches of red emerge in the rocky landscape like plum blossoms opening in the frosty cold, adding their sense of exuberant life and dancing movement to the work. In the interweaving of vertical and horizontal lines across the canvas, Chu reproduces the bold upward reach of the mountain forms found in Tang and Song landscapes. Viewers will feel virtually placed inside this scene of majestic snowy peaks, where they can enjoy its quiet contentment and tranquility and its lofty open spaces.

Chu Teh-Chun uses a minimal amount of colour in *Nuances de givre I (Shades of Frost I)*, creating a profound conception for this snowy landscape and setting out its natural beauty with little more than the shifting hues of blue, white, and black. The varying thickness of his white oil pigments presents the dense snow and mist of this scene with a quality similar to the spreading washes of ink on paper. Richly layered shadings of indigo blue highlight the chilly, wintry feel of the snow

scene, which Chu captures with streaked, open brushstrokes borrowed from Chinese calligraphy. Washes of blue-green colour pass through the entire composition, from top to bottom, adding to the effect of glistening, transparent depth in the snowy landscape of the foreground. The work as a whole projects an atmosphere similar to the *Wintry Groves in a Snow Landscape* by the Northern Song painter Fan Kuan (Fig. 3), a depiction of the thrilling grandeur of the mountains in the ancient Qin and Long regions after a snowfall.

Tang Dynasty painter Wang Wei, in his “Secrets of Landscape Painting,” wrote that “To gain success one must seek the essence of nature.” By this he meant that, rather than rigidly copying natural scenes, artists should rely on genuine personal reactions, sublimating the tangible forms of nature into more individual realizations. This Chu Teh-Chun fully achieves throughout his “Snow Scene” series of works. His abstracted snow scenes are not mere reproductions of Alpine scenery, but communicate the inner mental imagery he himself associated with such scenes. A viewer standing in front of *Nuances de givre I (Shades of Frost I)* is transported through the boundaries of space and time to sense Chu Teh-Chun’s own excitement at experiencing that first snow scene.

Fig. 2 Chu Teh-Chun, *Calligraphy: Tao Yuanming’s Poetry*, 1996, Collection of Chu Teh-Chun’s Family © Courtesy to Chu Teh-chun estate
圖 2 朱德群《書法：陶淵明詩》1996年作 朱德群家族藏





LI KERAN (1907-1989)
Twin Waterfalls

李可染 山水清音



“If the representation of nature were the sole aim of art...then the invention of photography would mean the end of painting...but in fact this has not happened, and painting will become more important than ever...because it reaches beyond representation, painting shall always maintain its own power and its own dominion.”

-Omura Seigai (1867 - 1927) Japanese historian on Chinese Art

「若以寫生為藝術之極致，則對應自然之藝術自照相法發明以來，繪畫即可滅亡。即以照相而論，雖專任物質而其擇物配景亦有意匠寓乎其中，使有合乎繪畫之理想與趣味。何況純潔高尚之藝術而以吾人之靈性感想所發揮者邪？」

- 大村西崖（1867-1927），日本中國美術史學家

Li Keran, a modern Chinese Painting master skilled in landscapes, portraits and calligraphy, learned to paint at a young age, and was influenced by Pan Tianshou, Lin Fengmian, and mentored by Qi Baishi and Huang Binhong. His landscapes, created through spontaneous expression and free sketching, mixed Western techniques of light and shadow into traditional compositions of Chinese painting, successfully creating a completely new and progressive genre for 20th century Chinese painting. Li's greatest achievement lay in his investigation into the manipulation of light, and his iconic landscape works, where he uses the darkest ink to contrast with the brightest light, created a whole new visuality for Chinese paintings.

Li Keran's artistic career began to take new form in the beginning of the 1960's, and the uniqueness of his landscape paintings gave rise to the term 'Li's landscapes' (Fig. 2). He entered a phase of "one extraction and ten smeltings", upon which he achieved a new visual language through innovative techniques of shading, modelling, composition and expression. In Li Keran's later years, he achieved a certain artistic prowess which gave his paintings a sense of freedom and naturalism. The artist's declining health in later years also made him rely more and more on his own natural talents and imagination than on his outdoor sketching activities (Fig. 1). Therefore, during this time, his works shed light on his mind and spirit, and his paintings entered a free and unrestricted stage.

Twin Waterfalls was painted by Li Keran in 1988. It is a magnificent work from his later period (the artist passed away a year later), depicting the Qingyin Pavilion and its surrounding panorama. The inscription on the painting alludes to his earlier trips to the Three Gorges. In 1956, after being appointed as a Chinese paintings professor at the Central



Fig. 1 Li Keran sketching outdoors
圖1 李可染於郊外寫生。

Academy of Fine Art, he travelled with Chen Dayu (1912-2001) from Jiangsu to Sichuan and into the Three Gorges (Fig. 3), in order to sketch and find inspiration from nature, creating over two hundred sketchings, including works depicting Qingyin Pavilion. Compositionally, *Twin Waterfalls* is characterised by a feeling of wholeness, where the waterfall and paths leading to the waters amidst the dense forest create delight and motion in the serene landscape, resulting in an atmosphere of tranquility and serenity.

Each element of the painting is carefully composed, from the houses to the

pavilion, to the bridges and opposing waterfalls, creating a lively and dynamic effect. Waterfalls are the artist's favoured subject matter, often in straight vertical lines to lead the viewer visually, while utilizing the "left blank technique", (*liu bai*), to create the flowing water in a zig-zag format. Thick and dark ink, along with blue and green pigments are used to create the mountains and forests that adorn the painting, where contrasting hues and tones result in a rich landscape of layered ink. A similar works, created in the same year (Fig. 4), exude similarities in mood and composition, and emphasize Li's love of that specific view as he captures the powerful ambience of Mount Emei's Qingyin pavilion and surrounding area.

Twin Waterfalls demonstrates Li's superb use of heavy ink, as he boldly combines the traditional ink-accumulation method with his original colour-accumulation method in creating depth. The layering of ink and colour to depict the forest give the viewer a unique sense of perspective and depth unique to the artist, revealing his training in both western and traditional methods of landscape painting. Three basic ink tones to Li's technique-dark, medium and light, create an overall contrast of lighting within the composition as pockets of "breathing space" and light break through the dense repetition. Here, Li Keran uses parallel lines to lead the viewer to visually follow the rhythm of the painting. As a master of "dense forest and misty trees", *Twin Waterfalls* with its restrained yet sublime atmosphere, is a masterpiece of Li Keran's later style.



Fig.2 The Waterfall at Cangyan Mountain, Dated 1963

Magnificent Vision - The Art of Li Keran, Leisure and Cultural Services Department, Hong Kong, 2001, p.149.

圖2《蒼岩白練》，一九六三年作 - 《氣宇軒宏-李可染的藝術》康樂及文化事務署，香港，2001年，第149頁

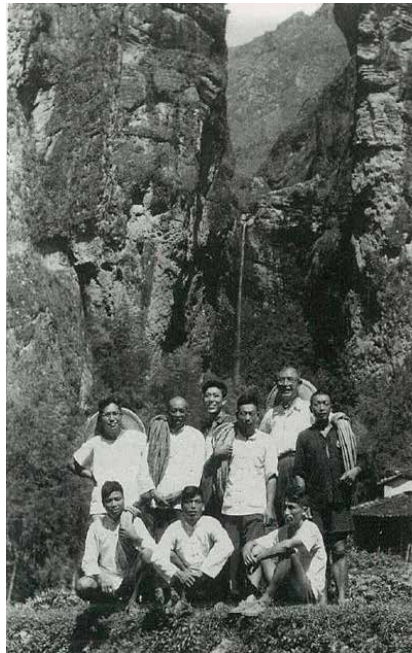


Fig. 3 Li Keran (back row, first left) and Chen Dayu (back row, second right), during their travels in 1956

圖3 一九五六年李可染（後排左一）與陳大羽（後排右二）等在雁蕩山合影。



Fig. 4 A Raucous Waterfall Amid Quiet Mountains, Dated 1988

Magnificent Vision - The Art of Li Keran, Leisure and Cultural Services Department, Hong Kong, 2001, p.211.

圖4《山靜瀑聲喧》一九八八年作 - 《氣宇軒宏-李可染的藝術》，康樂及文化事務署，香港，2001年，第211頁。

李可染，中國現代著名國畫大師，擅畫山水、人物，兼工書法，自幼習畫，深受潘天壽、林風眠影響，並師從齊白石、黃賓虹學畫。擅山水、重寫生，將西畫中的明暗處理方法引入中國畫，將不同技法和諧地融入深厚的傳統筆墨和造型意象之中，取得了傑出的成就。李可染善於運用傳統的沉鬱墨色，抓住逆光條件下靜物呈現出的特殊效果，去表現光與影的變幻，創造了中國繪畫的嶄新面貌。

李可染的藝術特點具有鮮明的階段性。上世紀六十年代初期，李可染開始超越對景創作，進入新的藝術境界，形成了成熟的“李家山水”面貌（圖2）。他自稱進入了“采一煉十”的過程，在皴法、光的表現、構圖和意境各方面創下了自己一套嶄新的藝術語言。有學者認為“李氏中年已達巔峰”，到晚期李可染畫風再有轉變，隨著三十多年李氏創作越見成熟，對筆墨的抽象表現力有更深厚

的歷練。李可染藝術創作的晚期已從中年戶外寫生的形式（圖1）轉為營造心中的山水，藝術創作亦越發依靠畫家的想象力筆觸亦更往寫意方向發展。

《山水清音》為李可染晚年代表作之一，畫中所寫清音閣位於四川峨眉山牛心嶺下，乃峨眉山勝景之一。於一九八八年再作本幅，將清音閣與周邊自然景色以全景式處理盡入畫中。作品題識提及曾前往三峽地區寫生，可能是李可染於一九五六年任中央美院中國畫系教授，與陳大羽等長途寫生之旅（圖3）。當時曾赴江浙、入四川、過三峽，創作畫作二百幅，亦到清音閣寫生。此幅作品構圖飽滿，視覺上給觀眾帶來凝練感。細細的瀑布從山上傾瀉而下，狹小之山徑向上伸至林中涼亭，為畫面增添趣味和動感。除此以外，每一部分，從樓閣、涼亭、兩條曲橋、以至左右兩條留白瀑布皆互相呼應，緊緊相扣，營造強烈整體效果。瀑布是

李氏偏愛的題材，經常以留白技巧來營造由上而下的曲折的流水。濃墨和青綠寫出的山林填滿其餘大部份畫面，而每一個色區內均包含著複雜的色調對比變化，營造透明、多層次和豐富的畫面。左邊題款處則以灰色為主要色調製造與山林部分的對比，但其反差亦憑著李氏沉雄厚拙的題款重新溶入畫面中，毫無一點突兀。畫家注重整體效果，精細無遺寫出每個局部細節，大大提高本幅藝術性，盡顯“雙橋清音”的意境。

同年畫家另有一幅作品亦表現出相似的構圖與氣氛（圖4），強調畫家對峨眉山清音閣及附近環境此景色的鍾愛。李氏大膽地將傳統的“積墨法”和自創的積色法結合起來營造畫面中的光暗對比。他更利用平行線增強畫面方向感，帶領觀者有節奏地遊走於山水之中。《山水清音》雖然設色沉重，但並不沉悶，隱約間透出深邃優雅的韻味，是李可染晚期不可多得的佳作。

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LI KERAN (1907-1989)

Twin Waterfalls

Scroll, mounted and framed, ink and colour on paper

90.5 x 58.5 cm. (35 ⁵/₈ x 23 in.)

Entitled, inscribed and signed, with six seals of the artist

Dated fifth day, fifth month of *wuchen* year (1988)

PROVENANCE:

Lot 115, 8 April 2008, Fine Chinese Paintings, Sotheby's Hong Kong.

LITERATURE:

Artist, Vol 161, Artist Magazine, Taipei, October 1988, p. 179.

Complete Collections of Chinese Painting Masters - Li Keran,

Artist Publishing House, Taipei, November 2000, cover and p. 220.

HK\$18,000,000-28,000,000 (US\$2,300,000-3,600,000)

李可染 山水清音 設色紙本 鏡框 一九八八年作

題識：山水清音圖。

清音閣為峨嵋山勝景之一，昔年曾在此寫生，茲圖其大意。

一九八八年歲次戊辰端陽，可染于師牛堂。

鈐印：白髮學童、李、可染、在精微、山水知音、千難一易

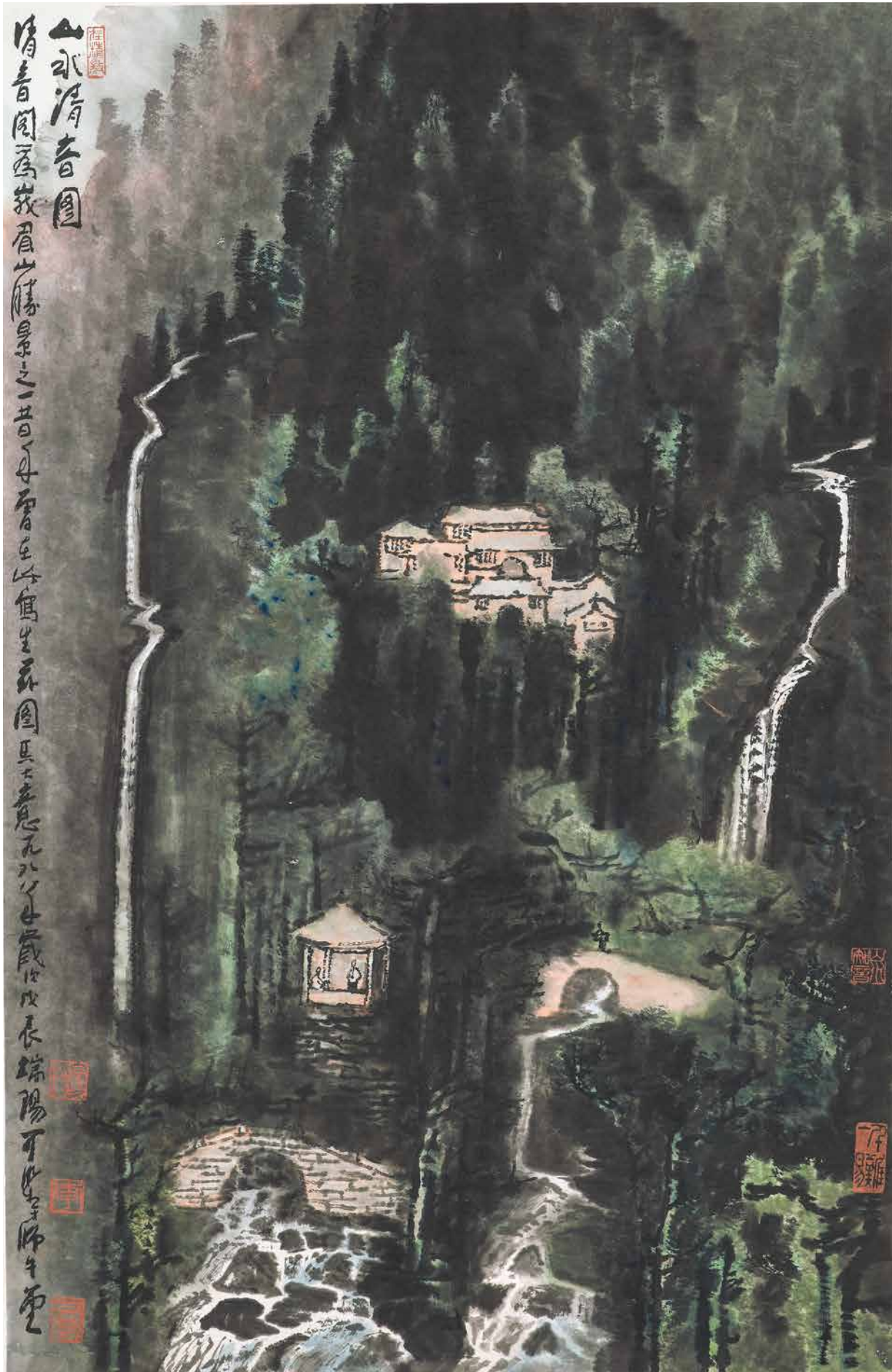
來源：

香港蘇富比，中國書畫拍賣，2008年4月8日，編號115。

出版：

《藝術家》第161號，臺北，藝術家雜誌社，1988年10月，第179頁。

《中國名畫家全集—李可染》，臺北，藝術家出版社，2000年11月，封面及第220頁。



山水清音图

清音图为我眉之胜景之一昔予曾在此修真筑园其大意不以此中为长踪阳可也予作于第

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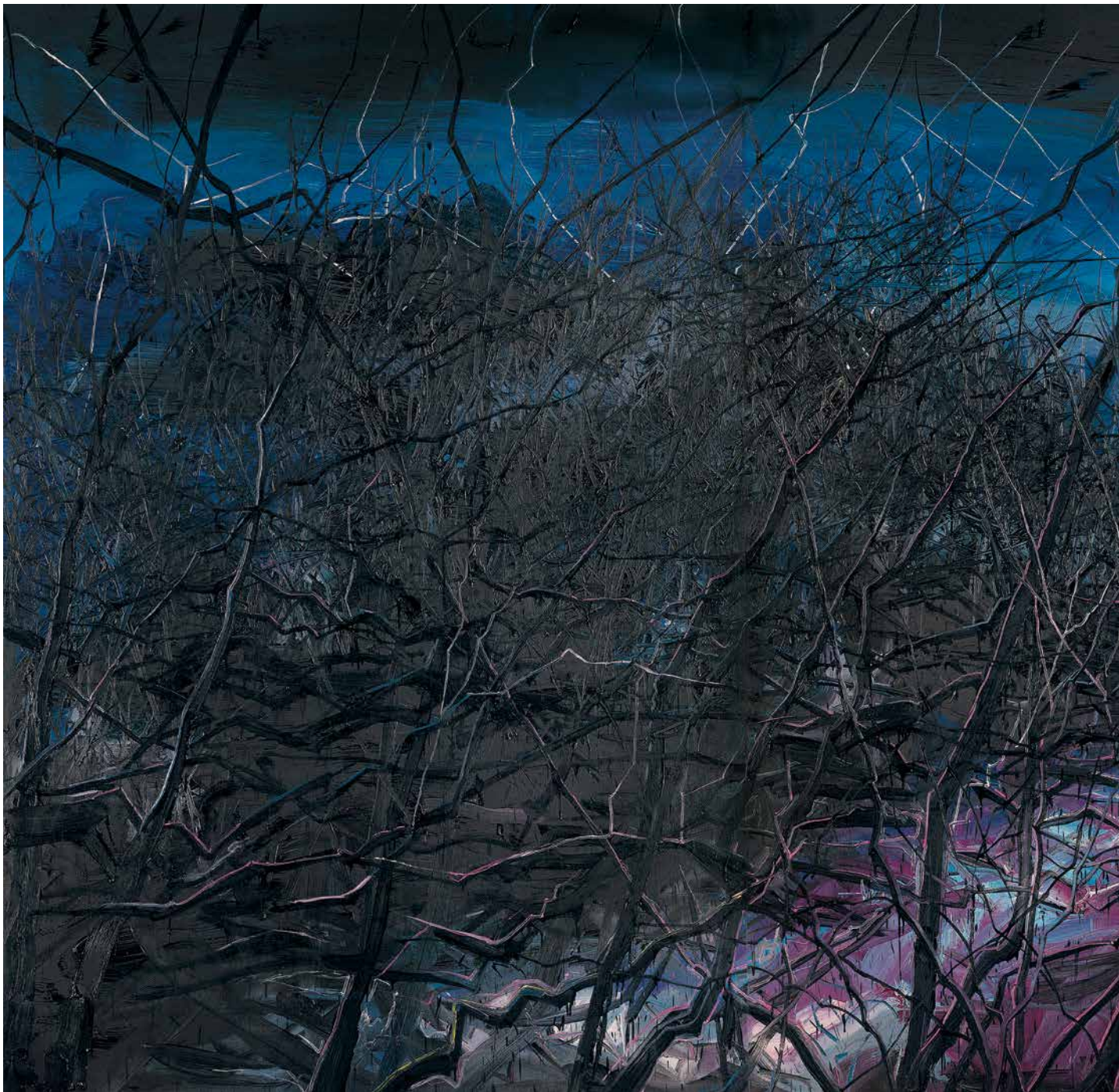
何陋



ZENG FANZHI
ENIGMATIC NIGHT (07-18)

曾梵志 不可思議的夜 (07-18)





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
重要私人收藏

30
24

ZENG FANZHI (Chinese, B. 1964)
Enigmatic Night (07-18)

signed in Chinese; signed 'Zeng Fanzhi' in Pinyin;
dated '2007' (lower right)
oil on canvas, triptych
each: 259 x 179 cm. (102 1/8 x 70 1/2 in.)
overall: 259 x 537 cm. (102 1/8 x 211 1/2 in.)
Painted in 2007

HK\$7,000,000-10,000,000 (US\$910,000-1,300,000)

曾梵志 不可思議的夜 (07-18)
油彩 畫布 (三聯作)
2007年作
簽名：曾梵志；Zeng Fanzhi (右下)



PROVENANCE:

Private Collection

EXHIBITED:

New York, U.S.A., Acquavella Contemporary Art, Zeng Fanzhi, 2 April – 15 May, 2009.

LITERATURE:

Acquavella Contemporary Art, Zeng Fanzhi, New York, U.S.A., 2009 (illustrated, plate 18 & cover, unpagged).

Hatje Cantz, Zeng Fanzhi: Every Mark Its Mask, Ostfeldern, Germany, 2010 (illustrated, pp. 170-71).

來源:

私人收藏

展覽:

2009年4月2日 - 5月15日 「曾梵志」阿奎維拉畫廊 紐約 美國

文獻:

2009年 《曾梵志》阿奎維拉畫廊 紐約 美國 (圖版, 封面, 第18圖)

2010年 《曾梵志：面具的每一個標記》Hatje Cantz
奧斯特菲爾登 德國 (圖版, 第170-171頁)



Detail of Lot 3024

As one of the leading Chinese contemporary artists, Zeng Fanzhi has undergone a few creative phases, from his early German expressionism influenced Hospital/Meat series, to his signature and most iconic Mask and after-Mask, and to the 'chaotic strokes' Landscape which constitutes his recent body of work since 2000.

WUZHI (MATERIALITY)

In *Enigmatic Night (07-18)* (Lot 3024), a masterpiece and monumental work exemplifying Zeng Fanzhi's 'chaotic strokes' landscape series, the interlacing web of rampaging horizontal, vertical, and diagonal lines form a lush woodland filled with entangled branches and twigs. At the same time, these spontaneous and kinesthetic brushstrokes are reminiscent of the cursive and running script of Chinese calligraphy. From this perspective, Zeng transforms into an alter ego embodying the modern day 'crazy Zhang and drunk Su' (nick name for Zhang Xu and Huai Su, two greatest cursive script master of Tang dynasty). Each mark, as Richard Shiff

writes, has 'its material character: monochrome or mottled, acutely edged or frayed, revealing or obscuring the textured canvas ground. Details of this kind recall ancient masterpieces of Chinese scroll painting, such as Fan Kuan's *Travelers Among Mountains and Streams* (Fig. 1).'¹

Furthermore, in order to work on a large work as such with a grand vision in mind, Zeng Fanzhi has to extend to and challenge the limit of his physical capacity and immerse himself completely in the environment. It commands a full gamut of human sensory to be activated and engaged with the creation of a landscape of this scale. Like Gutai artist Kazuro Shiraga, who painted with his body anchored by ropes suspended from the ceiling and directly with his bare feet dancing and furrowing in the thick deposits of oil on canvas laid flat on ground, Zeng Fanzhi attacks his canvas with similar uncompromising forces and action-packed trance-like bodily performance. In addition, for his Landscape series, Zeng employs wet-on-wet

technique that requires working with concentrated rapidity and allows 'no time to think, no time to step back'.²

MIAOWU (MARVELOUS REVELATION)

'Close your bodily eye, so that you may see your picture first with your spiritual eye.'

- Caspar David Friedrich

The panoramic landscape constitutes an allegorical space for Zeng Fanzhi's mental and spiritual meandering (Fig. 2). In an interview with Michael Findlay, Zeng Fanzhi states that his landscapes do not represent any real landscapes. Instead, they are about 'experience of *miao wu* (marvelous revelation).' Further, he explains that *miao wu* does not related to any cognitive process, rather, it is about a sudden revelation. 'Instead of making something obvious *miao wu* brought about an unmarked world, which underlies the deep strata of life, both novel and familiar. In this respect, the *miao wu* type of revelation

concerns a disclosure of what is already embedded in the artistic ego.... *Miao wu* constitutes a restless journey of discovery.³

The sort of enlightenment and discovery described by Zeng Fanzhi is visually evident in *Enigmatic Night (07-18)*: the sapphire velvety overcast sky set as the distant background, the bold spidery branches lead to a vanishing point, and the purple, blue, and white dabs form a dramatic winding path. Occasionally, Zeng Fanzhi would incorporate animals, historical and anonymous figures, statue and ruins, or natural elements such as fire in his chaotic landscapes. For the current lot, the focus is on the shining path in the middle of the composition, which lays out as a magical carpet extending to the horizon, contrasting with the tangled and complicated frigid forest as the environment. The chiaroscuro effect reflects the Zeng's fascination with and in-depth study of Old Master Paintings such as works by Peter Paul Rubens and El Greco (Fig. 3). In this painting, Zeng Fanzhi strives to achieve a perfect balance of two conditions, i.e. the objecthood of the subject matter

and the equilibrium of an artistic ego.

⁴ *Miao wu* is something inexplicable, subjective, and transient. Yet, it is palpable by spectators who would glean the traces and follow the journey of discovery set by the artist in the painterly topology, a synesthesia for the minds alike.

DONGXI (EAST AND WEST)

Examining from an East and West paradigm, *Enigmatic Night (07-18)* records the artist's bodily movement through space in a contingent, daring, grappling, yet eloquent, rhythmic, and elegant motion, combining the existential expressiveness of Western philosophy with the transcending introspective representation of Eastern thoughts. Zeng Fanzhi's landscape is essentially abstract and expressionist and the canvas is emotionally charged. In *Study after Velázquez's Portrait of Pope Innocent X*, Francis Bacon, one of the artists Zeng reveres, employs a combination of subtle chiaroscuro lighting effects with highly expressive brushstrokes to depict a reverential solemnity, despair, and fury of the seated Pope. Zeng Fanzhi, on the

contrary, imbues his canvas with an aesthetics of a Chinese literati painter, i.e. a poetic solitude being and an introvert reflection on self.

On the difference between Chinese and Western painting, Zeng Fanzhi says, 'traditional Chinese painting employs only very basic materials and devices... for extraordinarily rich mindscape of literati,' and In comparison, 'Western painting reveals strong curiosities about craftsmanship: chiaroscuro contracts, vivid perspective and analytical knowledge.'⁵

Enigmatic Night (07-18) stands as an iconic painting from Zeng Fanzhi's 'chaotic strokes' Landscape series, a masterpiece that rarely comes to market in recent years.

¹ Richard Shiff, Zeng Fanzhi: Every Mark Its Mask, Hatje Cantz Verlag, Ostfildern, Germany, 2010, p.17.

² Ibid, p.15.

³ Michael Findlay, 'An Interview with Zeng Fanzhi', Zeng Fanzhi, Zeng Fanzhi (exh.cat.), Acquavella Contemporary Art, Inc., New York, 2009, unpagged.

⁴ Ibid, unpagged.

⁵ Ibid, unpagged.



Fig. 3 El Greco, The Vision of Saint John, 1608-1614, Metropolitan Museum of Art, New York, USA
Image copyright The Metropolitan Museum of Art/Art Resource/Scala, Florence
圖3 埃爾·格列柯《聖約翰的幻覺》1608-1614年作
美國紐約大都會博物館



Fig. 2 Zeng Fanzhi, Untitled 06-3, 2006, Christie's Shanghai, 24 October 2014, Lot 223, Sold for US\$ 3,182,776 © 2016 Zeng Fanzhi Studio / Credit: Christie's Image Limited
圖2 曾梵志《無題 06-3》2006年作 佳士得上海 2014年10月24日 編號 223 成交價 \$3,182,776 美元



作為中國當代頂尖藝術家之一，曾梵志經歷了數個創作階段：由他早期受德國表現主義影響而創作的《協和醫院》和《肉》系列，到其最富盛名具代表性的《面具》和《肖像》系列，及自2000年起形成他近年作品風格的「亂筆」風景畫系列。

物質

《不可思議的夜 (07-18)》(Lot 3024) 是曾梵志「亂筆」風景畫系列的經典代表作。縱橫交錯的線條網絡形成一個樹枝糾結的茂密林地。與此同時，這些即興、富動感的筆觸令人想起中國書法中的草書和行書。從這角度來看，曾氏發掘出自己彷彿如現代「顛張醉素」（唐朝兩大草書名家張旭和懷素的綽號）的另一面。每一筆，正如理查德·希夫所言，具有「其質料特性：單色或雜色，精細的鑲邊或磨損的邊緣，顯露或遮蔽畫布的



Fig. 1 Fan Kuan, Travelers Among Mountains and Streams, circa 1000, National Palace Museum, Taipei, Taiwan
圖1 范寬《溪山行旅圖》約1000年作 台灣台北 故宮博物院

底漆紋理。如此細節不禁令人聯想起中國古代卷軸畫名作，如范寬的《溪山行旅圖》。」（圖一）¹

為了在宏大的願景下進行如此大型的作品，曾梵志需要擴大及挑戰他的體能極限，令他能完全地投入創作環境之中，使當中所有被激活和融入在內的人體感官亦能被充分掌控着。就如日本具體派藝術家白髮一雄用從天花板垂掛下來的繩索固定自己身體，直接以赤腳在平放於地面、滿佈厚重顏料的畫布上舞動滑來作畫一樣，曾梵志同樣竭盡全力，在催眠似的狀態下驅動著身體，自由奔放地在畫布上持筆揮舞。與此同時，曾梵志運用了濕畫法在他的《風景》系列中，這種油畫技巧需要畫家高度集中地迅速繪畫，每一筆均是「心無罣礙，下筆即成。」²

妙悟

「閉上肉眼，令你可以首先可以用心靈之眼觀看你的作品。」- 卡斯帕·大衛·弗里德里希

荒郊全景是曾梵志把他的精神探索建構成一個充滿諷喻性的空間（圖二）。在與邁克·芬利的訪談中，曾梵志指出他的風景油畫不是任何真實的景象；然而，它們是一場「妙悟的體驗」。進一步地，他解釋妙悟並不是任何認知的過程。相反，它是一種頓然的揭示，醍醐灌頂的際遇。「妙悟不是簡單地將本質顯露出來，而是帶來一個潛藏在生命的深層、既新穎卻又熟悉的未知世界。在這個意義上，這種妙悟式揭示是把自我藝術生命中本來已具有的內容顯露出來……妙悟是一趟精神上無盡止的探求之旅。」³

曾梵志所描述的領悟和發現恰恰在《不可思議的夜 (07-18)》的畫面上印證出來：寶藍色天鵝絨般的陰沉天空作為遙遠的背景，粗獷的樹枝宛如蜘蛛網般不斷延伸，直至盡頭幾近消失，紫色、藍色及白色的顏料互相覆蓋，形成一條跌宕起伏的蜿蜒小路。曾梵志偶爾會在那混沌的風景中加入動物、歷史名人或無名人物、雕像廢墟，及火焰等大自然元素。在此幅拍品中，那條置於構圖中央的明亮小路就是整個構圖的焦點。它如魔毯般一直延伸至地平線上，與那錯綜複雜的寒冷森林形成顯著的對比。畫中明暗對比效果強烈，反映出曾氏對古典大師如彼得·保羅·

魯本斯和埃爾·格列柯有着深厚的研究和着迷（圖三）。在這幅作品中，曾梵志致力尋求在兩種境界下的完美平衡，它們分別是具體的物象呈現和自我藝術意識所產生的意念。⁴ 妙悟是無法解釋的、主觀的、轉瞬即逝的；然而，若觀賞者能跟隨藝術家所畫出的探索之路，仔細緩慢地觀察那些設置在畫面結構中的痕跡，就能產生藝術感通，一窺藝術家妙悟之堂奧。

東西

從東西方的藝術典範來看，《不可思議的夜 (07-18)》記錄了藝術家於一個空間之中，在西方哲學存在主義的表現手法和東方超然內省思想代表的結合下，所產生出偶然、大膽、博鬥似的，卻又流暢、富節奏感及優雅的身體運動。曾梵志所畫的景物本質上是充滿抽象的表達主意，畫布亦被注滿情感。作為曾氏其中一位尊崇的藝術家，弗朗西斯·培根在創作《委拉斯蓋茲的教皇英諾森十世肖像習作》時結合了微妙的明暗對比效果和極富表現力的筆觸，描繪了一個肅穆莊嚴，絕望憤怒的的教皇坐像。相比之下，曾梵志在他的畫布中注入了中國文人畫家的美學元素，如詩意滿懷的孤清意境和直觀內省。

論中西方繪畫差異，曾梵志曾評說，「中國傳統繪畫利用極簡的材料和工具……追求的是文人心中極其豐富的精神領域和心靈意境。」相較之下，「西方繪畫對工匠技藝展示出強烈的好奇心，如明暗對比，生動透視及理性分析的知識。」⁵

《不可思議的夜 (07-18)》是曾梵志「亂筆」風景畫系列中的經典作品，亦是近年市場難得一見的佳作。

1 理查德·希夫，《Zeng Fanzhi: Every Mark Its Mask》(Hatje Cantz Verlag, 2010年)，第17頁。

2 同上，第15頁。

3 邁克·芬利，《曾梵志訪談》，收錄於《曾梵志》(Acquavella Contemporary Art, 2009年)，無頁數。

4 同上，無頁數。

5 同上，無頁數。



AN EXCEPTIONAL PAIR OF EMERALD AND
DIAMOND EAR PENDANTS, BY ETCETERA

祖母綠及鑽石耳墜
ETCETERA 設計



COLOMBIAN EMERALD

As one of the world's most highly prized gemstones, emeralds cement itself as the top three most coveted coloured stones, along with rubies and sapphires. Its vibrant green hues have captivated Pharaohs to Spanish and Portuguese Conquistadors, European nobility and Maharajas. Inspiring exquisite pieces of top quality jewellery Colombian emeralds prevail in dominance with its unprecedented colour, fire and intensity. Today, Colombian emeralds still reign supreme among knowledgeable connoisseurs and collectors.

Prized for their transparency, superior crystal structure and fire, the rarest and most expensive emeralds in the world come from the three main Colombian mining areas of Muzo, Coscuez and

Chivor. The original El Chivor deposits date back to the early 1500's and was mined by native indigenous tribes, which in turn created opulent gold and emerald encrusted treasures.

Rich in chromium and vanadium, the cause of emerald's intense green colour, these chemicals contributes to the gemstone's unique visual appeal. However, it has been suggested that the presence of high levels of chromium and vanadium in combination with diminished amounts of iron in emerald's atomic structure cause internal crystallographic stress resulting in fractures that characteristically lower the clarity of these intensely green gems. The unique geology responsible for emerald formation presents a high

probability for inclusions, poetically referred to as *jardin*, French for garden. Consequently, high clarity emeralds are extremely rare and highly prized.

Presented in this Exceptional Sale, is a classic pair of Colombian emerald drops weighing a sizeable 41.15 and 39.23 carats. Both gemstones exhibit a richly saturated, homogenous lush green colour, representative of fine-quality emeralds. As a pair, both emeralds are extraordinarily well-matched and possess a high clarity. Significantly-sized, these emeralds were cut from a rare piece of rough that must be high in quality. Of considerable size, high clarity, and remarkable colour, this pair of emerald pendants is incredible and unique.

哥倫比亞祖母綠

祖母綠與紅寶石及藍寶石並稱三大寶石，為世界上最珍貴的寶石之一，其靈動的綠色甚至連埃及法老王、西班牙和葡萄牙征服者、歐洲貴族和君主亦被深深吸引。而哥倫比亞出產的祖母綠擁有與別不同的濃豔顏色和火光，由Muzo、Coscuez及Chivor出產的頂級祖母綠，至今仍是行內鑑賞家和收藏家趨之若鶩的珍品。清澈的透明度、細緻的晶體結構和的火光，

使Muzo、Coscuez及Chivor礦場成為全世界最稀有和昂貴祖母綠的出產地。早於公元1500年，哥倫比亞土著已對El Chivor礦區開採祖母綠，並以黃金製成首飾瑰寶。

豐富的鉻和釩是構成祖母綠濃豔顏色的重要元素。然而，高含量的鉻和釩會相應減低含鐵量而減弱晶體的原子結構，使祖母綠內呈現裂縫和內含物，該現象被詩意地稱為Jardin，是法語「花園」的意思。

在如此複雜的構成元素和生長環境下，高淨度的祖母綠是極為罕見和珍貴的。

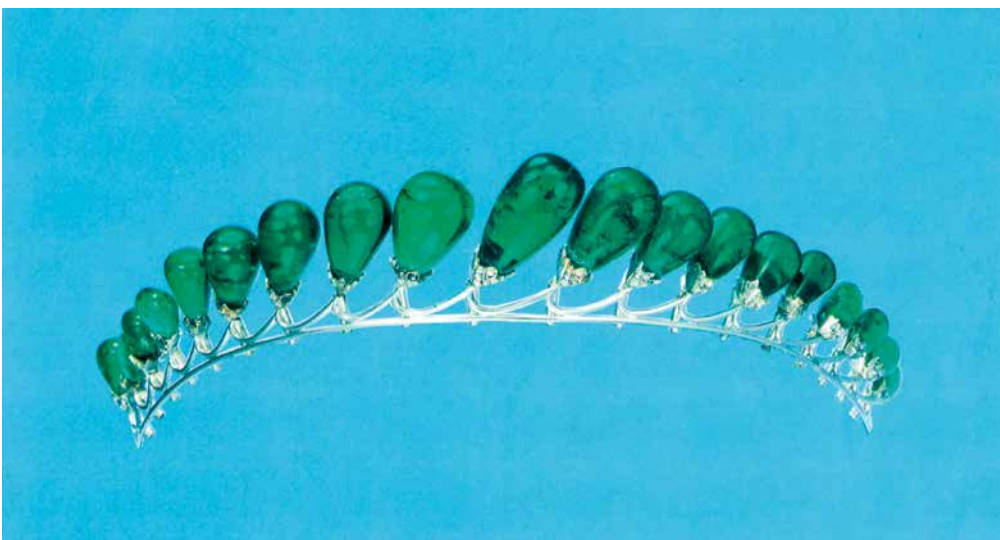
是次三十週年誌慶拍賣中，將呈獻一對重達41.15和39.23克拉的水滴形哥倫比亞祖母綠耳墜。其濃豔的顏色、均勻的色調和相當的重量，加上可配成一對的形狀和淨度，不難想像它們是出於一塊品質極高的原石，亦彰顯出這對祖母綠耳墜的難能可貴。



Art Deco emerald drop and diamond necklace,
by Chaumet
Previously sold in Christie's Hong Kong, June 2006
Estimate: HK\$3,200,000-4,800,000
Price realized: HK\$6,616,000



A Colombia emerald and diamond necklace,
mounted by Boucheron
Previously sold in Christie's Hong Kong, May 2013
Estimate: HK\$24,000,000-40,000,000
Price realized: HK\$44,100,000



A drop-shaped emerald tiara
(Property of the late Mrs James A. de Rothschild)
Previously sold in Christie's Geneva, November 1989
Estimate: US\$480,000-1,000,000
Price realized: US\$1,754,600

ETCETERA

Edmond Chin of Etcetera Ltd is undoubtedly one of the most successful jewellery designers to appear at auction. Over the last 16 years his work has appeared 5 times on the covers of Christie's catalogs, and has established no less than 7 auction world records: beginning with a pair of natural pearl earrings in 2004, a red diamond designed and manufactured for Moussaieff Jeweller since 2014, and the most recent, an extraordinary of pigeon's blood Burmese ruby necklace, which sold for a world auction record of US\$13m in 2015.

"I am intrigued by the idea, you make art which is not instantly recognizable, that people don't buy it because they see a name on it because of the brand, they buy it because they think it very

beautiful - I am searching for this person who understands what we do, I hope what we do is very beautiful."

Founded in 2000 by Edmond Chin, Etcetera Limited has become a well-regarded and recognized name in the jewellery industry. In 2015 he has been announced as the Creative Director of Boghossian, after more than a decade of collaboration. The reason for his success is his ability to source the finest and rarest coloured gems and diamonds. These are presented in mountings that are classical yet technologically innovative. The discretion of his designs allows the beauty of the gemstone and the wearer to complement each other; an approach which has been repeatedly endorsed by the market.

The wide range of colours found in gemstones is a treasure trove of ideas for Chin. Each hue has its own way of speaking, each has its own personality and each an appearance with a definite meaning. Distinctively, he matches colours with the skin tone of his clients just as he matches gemstone with gemstone creating a one-of-a-kind sensational effect. Famous for abandoning old methods for new innovative ones, Chin continuously strives to find new ways of setting stones or a new way to express what he is used to.

To celebrate Christie's Asia's 30th anniversary, we are delighted to present an exceptional pair of Colombian emerald and diamond ear pendants.

ETCETERA

著名頂級珠寶設計品牌Etcetera之創辦人陳智安先生，可謂珠寶拍賣界的翹楚。過去十六年內，他的作品曾經五度登上佳士得珠寶拍賣圖錄封面，由2004年一對天然珍珠耳環開始，到2014年秋拍為國際知名珠寶品牌Moussaieff Jewellers設計的一枚珍罕紅鑽戒指，乃至最近期一條以破紀錄一千三百萬美元成交的緬甸鴿血紅寶石項鍊，共創下不少於七次的拍賣世界紀錄。

「我深信一個概念，收藏家購買藝術品的動機並非為了某個設計師的名字

或品牌效應，而是純粹因為作品的美。我一直都在尋找懂得欣賞我作品的知音，亦希望我們的作品是漂亮的。」

2000年由陳智安創辦的Etcetera，已然成為業界最享負盛名的珠寶設計品牌之一。在2015年，他被委任為Boghossian的創作總監。其成功之處，在於每件首飾均採用稀有珍罕的寶石及美鑽，以富有創意的技巧營造出典雅的風格，寓不平凡於平凡之中。經過他的精心設計，珠寶與佩帶者互相輝映、相得益彰，故此他的作品在市場上一直備受追捧。

寶石擁有千變萬化的色彩，每一種色調都有自己的表達形式、性格及含意，這色彩的寶庫亦提供了陳氏無數設計的概念。他除了以不同顏色的寶石互相襯托配搭，更會考慮到客人的膚色而打造出最能綻放光彩的效果。陳氏一直致力創新嘗試，務求以最新穎的方法展現出寶石的天然美。

為慶祝香港佳士得三十週年，我們隆重呈獻這對由Etcetera設計的頂級哥倫比亞祖母綠耳環。



30
25

**AN EXCEPTIONAL PAIR OF EMERALD AND DIAMOND EAR PENDANTS,
BY ETCETERA**

Each set with an emerald drop, weighing approximately 41.15 and 39.23 carats, suspended from a cabochon emerald, weighing approximately 5.30 and 3.99 carats, and a rectangular-cut diamond spacer, to the single-cut diamond gallery, mounted in gold, 5.5 cm

With maker's mark for Etcetera

Accompanied by two reports nos. 78027 and 77401 dated 21 January 2015 and 5 November 2014 from the SSEF Swiss Gemmological Institute stating that the 41.15, 39.23, 5.30 and 3.99 carat emeralds are of Colombia origin, with indications of minor amount of oil in fissures

Two reports nos. CS 62654 and CS 62655 dated 13 August 2014 from the AGL American Gemological Laboratories stating that the emerald drops are of Colombia origin, with minor traditional clarity enhancement

HK\$15,000,000-25,000,000 (US\$1,900,000-3,200,000)

約41.15及39.23克拉水滴形哥倫比亞祖母綠耳墜，
配以約5.30及3.99克拉哥倫比亞祖母綠蛋面，
附SSEF及AGL證書，配以鑽石，鑲金，耳墜長度5.5厘米
Etcetera設計





HUANG YONGYU (BORN 1924)

Outlaws of the Marsh

黃永玉 梁山好漢

虧得蘇黃未
 從上梁山，
 樂得
 化稱心筆
 來。



蕭讓

看仁傑怒翻芳州，不負朝露
 夕陽，卻怎知其年禁軍
 八十等教頭身軀白虎堂



杜仲

30
26

HUANG YONGYU (BORN 1924)
Outlaws of the Marsh

Set of one hundred and ten scrolls, mounted and framed, ink and colour on paper

Fifty nine scrolls measure approximately 46 x 70 cm. (18 1/8 x 27 1/2 in.)

Fifty one scrolls measure approximately 70 x 46 cm. (27 1/2 x 18 1/8 in.)

Each scroll inscribed and one scroll signed, with a total of one hundred and eleven seals of the artist

One scroll dated spring, *dingchou* year (1997)

Dedicated to Yunfeng

HK\$10,000,000-15,000,000 (US\$1,300,000-1,900,000)

黃永玉 梁山好漢 設色紙本 鏡框一百一十幅 一九九七年作

書法題識：

水滸人物本是上世紀六十年代的舊夢了，可惜當時政治運動接踵而至，人人皆有覆巢之危，哪有心思顧到藝術。我的兩千多讀書卡，二百多塊木刻材料，全都隨文革灰飛煙滅，真是可嘆！！

一九八七年我在香港有了閒暇，

創作了這套繪本。企望讓朋友共同欣賞，但大多數遲暮凋零。等到我可以創作了，卻沒有幾個知音，又是可嘆！！

雲峰老兄十分喜好我的拙作，

收了我的很多作品，真、精、稀。

他說時代換轉，應趁還有幾寸光，

打緊創作，他送了我一首宋晏同叔的詞，詞曰：

一向年光有限身，等閒離別易消魂，

酒筵歌席莫辭頻。

滿目山河空念遠，落花風雨更傷春，不如憐取眼前人。

今年病中，雲兄來港相見，

要我再作一套水滸以證明不老。

我乾脆用兩個月時光寫成，證明我真是不老！！

和十幾年前出版相比，稚弱不少，



The artist's seal which writes "Huang Yongyu's painting of Outlaws of the Marsh"

朱文正方印章“黃永玉畫水滸人物”

但搗蛋天真自由之風，指天罵娘，

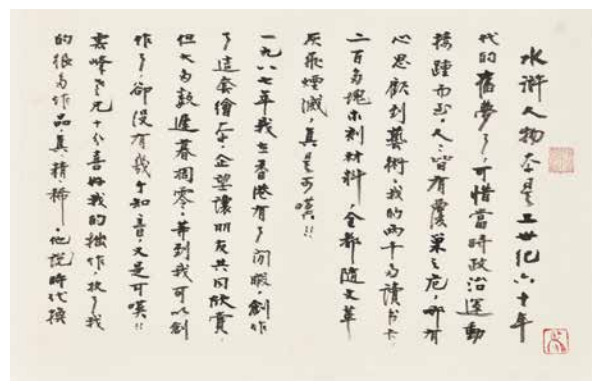
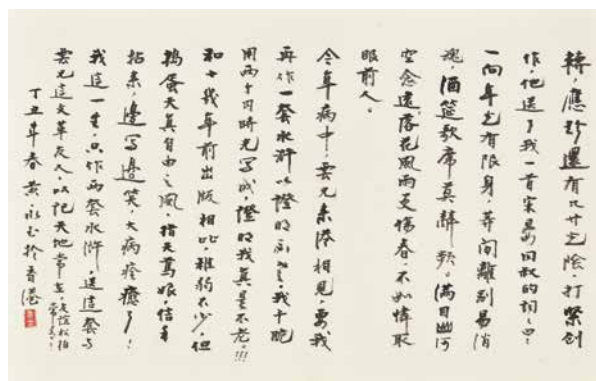
信手拈來，邊寫邊笑，大病痊癒了！

我這一生，只作兩套水滸，送這套與雲兄這文革友人，

以記天地常在。友誼松柏常青！

丁丑（1997）年春黃永玉於香港。

鈐印：黃大、黃永玉畫水滸人物、肖形印



時遷：“宣和至今幾百年，時遷的手藝不新鮮。”



史進：“沒來由的禮物收不得，沒來由的眼淚當不得真。”



柴進：“大方如柴進，也要小心得罪人，挨武松一罵，便是教訓。”



扈三娘：“應是祝家三媳婦，卻賠給敗將王矮虎。”

“How easy to die, how hard to live”

“A death for love, more deaths from greed”

“The war to end all wars”

“To implement the way on behalf of Heaven”

“All men are brothers”

“We are all creatures of our circumstance”



宋江：“凡事酒醒才清楚明白！”



李逵：余年輕時，多學鐵牛之脾氣，只檢人多處殺去，這種感觸，至今老了更甚，感到十好笑！
畫李逵有感。

At once witty and whimsical, *Outlaws of the Marsh* is an exquisitely rendered seminal work by Huang Yongyu inspired by the classical novel *The Water Margin*. Painted in 1997, it captures the 108 heroes in a cartoonish fashion, each in a single scroll, skillfully demonstrating the artist's keen interest in the expression of individual personality in his shrewd treatment of the characters. In *Outlaws of the Marsh*, the artist complements each colourful figure with his commentary on their individual faults and virtues in a way that is relatable to a contemporary audience – and by doing so, bringing the classical literary characters alive.

Originally published in 1589, *The Water Margin* is considered one of the Four Great Classical Novels of Chinese literature that grew to become the source for inspiring later novelists and folk tales. Based on the exploits of historical figure Song Jiang and his companions recorded in the historical text *History of Song* and others, the story, set in the Song dynasty, tells of how a group of 108 outlaws gathers at Mount Liang to form a sizable army, eventually being granted amnesty by the government and sent on campaigns to resist foreign invaders and suppress rebel forces. Rooted in historical events and mixed with popular imagination, the 108 heroes of *The Water Margin* are mostly fictional characters unlike the *Romance of the Three Kingdoms* whose characters are nearly all based on historical figures. *The Water Margin* has made its heroes household names, introducing many of the most memorable characters in Chinese literature, such as Wu Song, Lin Chong and Lu Zhishen. These 108 heroes are experts in martial arts, committed to brotherhood, and dedicated to righting the wrongs of those who are unjustly treated – throughout the novel, loyalty and justice remain the most prominent themes.

With vivid brushstrokes, the heroes come alive in Huang Yongyu's painting. The inscriptions on the scroll range from succinct summaries of the protagonists' fate to the artist's witty aphorisms, making the characters relatable to the contemporary audience: in one, he connects the seal-carving hero Jin Dajian to the artist Qi Baishi, also known for his love of seals; in another, he compares his quick temper to that of Li Kui's, the hero who is often described charging



公孫勝：有了吳用，還要鬧下干嗎？



金大堅：放刀直幹，後人齊白石有此氣魄！余見過白石老人面貌和諷可親，刻印單刀直干，十分爽利！畫金大堅與雲兄一映。

straight into the battlefield brandishing his axes. Huang Yongyu's fascination with *The Water Margin* is no accident: as he said in an interview dated 2013, he had always loved literature but the practical limitations of becoming a novelist led him to become an artist instead. From the inscription on the last two leaves of this set of 110, Huang Yongyu recounts the story of how he dreamed about painting a depiction of the 108 heroes from the novel *The Water Margin* since the 1960s. As an expert woodblock print artist, he originally planned to create a set of woodblocks depicting the characters, and yet he was deterred by the lack of artistic freedom and the political climate at the time. In 1987, while he was in Hong Kong, he was able to finally concentrate on creating

a set of 142 paintings depicting those characters. It was not until 1997 that Huang Yongyu created the present set, his second rendition of a full set based on the novel. The artist stamped each of the 108 paintings with a special seal that reads "Huang Yongyu's painting of *The Water Margin*," different from the seal used in his first rendition. This suggests that the seal was carved after the first was painted, perhaps specifically for the present rendition.

On the inscription, he dedicates the set to He Yunfeng (1922-2013), a general and politician of the People's Republic of China who once served as the Committee Secretary of the Communist Party of China and the mayor of Chongqing. Huang writes that He, a great supporter of his

art, collected many of his best paintings. He requested that Huang paint another set of characters of *The Water Margin* to demonstrate his unwavering aspiration towards artistic perfection, and after two months of painting, Huang completed this second rendition of *Outlaws of the Marsh* in 1997, a great testament to the close friendship between He Yunfeng and the artist.

Huang Yongyu has once noted that his interpretation of the classics changes as he ages: the older one grows, the more one experiences – the works are often more interesting. Executed a decade later than the first rendition, the present set of *Outlaws of the Marsh* is perhaps also an elegy for the time past, intertwined with the memory of the artist.



魯智深：“趕出五台山，還有一指禪。”



孫二娘：“倒也，倒也，原在計劃中，原來那廝把酒倒了，你爺不知。”

何晶：您一直說文學擺在首位，比畫畫還重要，現在還是這樣嗎？

黃永玉：我最喜歡文學。畫畫像小提琴，很獨特，而文學像鋼琴，表現力很強，也最全面。但是文學養不活自己，我要靠文學的話，恐怕也活不到今天。更關鍵的是，文學很“危險”。我以前的經驗是，一篇文章寫錯一句話，就變成“右派”了。還有文學很特別的，年輕的時候沒有寫，年紀大點的時候，因為經歷得多了，寫得就更有意思。但是稿費太少。還是畫畫好，能夠養家、養文學。如果80歲還不老奸巨猾就“太謙虛”了

何晶與黃永玉訪問，“我用畫畫養文學”，《羊城晚報》，2013年11月6日。

“替天行道，逼上梁山”“禍福無門，惟人自招”“四海之內，皆兄弟也”……《水滸傳》是家喻戶曉的古典名著，而其中一百零八位好漢俠義的傳奇更為人熟知。此套黃永玉的《梁山好漢》作於一九九七年，共一百一十幅，除兩幅書法題識講述其創作經過緣由，其餘每幅呈現一百零八位性格鮮明的梁山好漢。雖題材取自古典名著，然而每幅配以簡明扼要的說明文字概括人物性格，文筆生動而幽默，彷彿信手拈來，而措辭揮灑自如，流露了畫家詼諧風趣的真性情，以現代的視野重新解讀名著經典。

《水滸傳》為中國古典四大名著之一，起源可溯至一五八九年，定型於明朝，對後期文學發展影響巨大。開篇描述了一百零八將

不同的出身與背景，以及一個個被逼上水泊梁山，好漢陣容逐漸壯大，到最終接受朝廷招安、被派往鎮壓叛亂的故事，情節引人入勝。據《宋史》及其他史書記載，宋江等人起義的故事最早出現於北宋宣和年間。與《三國演義》相比，《水滸傳》中的人物除部分在歷史上真有其人外，大多數為虛構；作者以洗煉、生動的語言成功塑造一批栩栩如生的英雄人物。武松、林沖、魯智深等崇尚忠義的好漢的故事，均耳熟能詳，深入人心。

黃永玉筆下的人物形神貌相各異，加上幽默詼趣的對白，或從擅雕刻的好漢金大堅聯想到同愛篆刻印章的齊白石，或將畫家自己與“只撿人多處殺去”的李逵作比較，透露



武松：“孫二娘的麻藥不濟事，穩贏的局面弄翻了自己。”



皇甫端：此老寫書的施先生拉上梁山的。



朱全：“玩的只是鬍子戲，幸好沒有碰上高衙內！”



劉唐：歷代輩有強人出，買賣自當重髮膚！

了黃永玉對水滸人物的獨特理解，正如書法題識所記，有“搗蛋天真自由之風”。黃永玉能文能畫，曾坦言最愛文學，然局限於文學不能養家糊口，終選擇以畫為終身事業，以“養家、養文學”。他喜愛水滸人物，從書法題識中可知，自六十年代初他已經希望畫一套水滸人物，並計劃以木刻形式完成，可惜礙於當時政治環境，最後並無法完成。一九八七年寓居香港期間，他終於用水墨寫意重新完成完整一套畫，一共一百四十二幅。自那次以後，畫家直至一九九七年才再將整套水滸人物重現於宣紙上。本套作品所鈐的朱文正方印章“黃永玉畫水滸人物”與一九八七年那套所用的長方印不同，可能是為了這套作品特別篆刻而作。

畫家將這套作品贈予何雲峰（1922-2013）。何雲峰，四川平昌縣人，中國人民解放軍少將，原福州軍區副政委，是黃永玉的重要支持者，藏有黃氏多幅精品。在本作品題識中，畫家題到何氏鼓勵他繼續創作，並希望他再作一套水滸人物以證其對藝術創作不屈不撓的精神。得到鼓勵，畫家用時兩個月，完成了此套《梁山好漢》，亦印證黃永玉與何雲峰兩人深厚的友誼。

兩套水滸人物創作前後分隔十年，黃永玉亦曾感歎：“年紀大點的時候，因為經歷得多了”，作品往往“更有意思”。光陰如箭，此套《梁山好漢》或許亦見證了黃永玉所經歷的時光變遷。



Cartoon rendition of *The Water Margin*
水滸傳插圖



KAZUO SHIRAGA

*Chikisei Sesuisho (Shan Tinggui - The 108 Liangshan heroes in
the Water Margin)*

白髮一雄 地奇星聖水將(水滸傳108英雄好漢系列：單廷珪)



ACTION & REACTION PAINTING

Executed in 1960, *Chikisei Sesuisho* (Lot 3027), is one of the earliest pieces by Kazuo Shiraga exhibited in the Italian art scene. The character, after whom the work is named, is known in Chinese as Shan Tinggui, and he is one of the 108 Liangshan heroes in the famous Chinese classical work, *The Water Margin*. Its renowned provenance and important literature references and exhibition history record documents the course of cross-cultural interaction between the East Asia and Europe in the Post-War era, as well as the acceptance of Japanese avant-garde artists into the European art scene in the 1960s.

Chikisei Sesuisho was formerly in the collection of famous Italian artist Lucio Fontana who founded the Spatialism (*Spazialismo*) movement in 1947. Fontana was well-known for his slashed unpainted canvas; these particular works displayed an affinity between the rawness of the surface and the primordial character of the gesture itself. The same gesture that negated the canvas as a purely pictorial vehicle also released its sculptural potential—an undeniably significant development in Post-War Art.

Half a world apart, Shiraga in Japan and Fontana in Italy, were brought together by Michel Tapié, a tremendously influential European art critic. *Chikisei Sesuisho* serves as visual evidence of the exchange of ideas amongst artists in Japan, Europe, and the United States during the 1960s. This communication was facilitated by Tapié and Jiro Yoshihara, the founder of the Gutai Art Association. Tapié was also the first Western critic to pursue serious study and critique of the avant-garde Japanese artists in Gutai. His intense interest in the group developed when he received the “Gutai” journal publication that the group distributed from Osaka, Japan. In 1957, Tapié personally visited Osaka to meet with the Gutai artists and gain a deeper understanding of their creative concepts.

In the 1950s, at a time when international communication was much more difficult than it is today, the Gutai Art Association sought to attract like-minded artists across the world pursuing similar concepts through the dispatch of their *Gutai* Journal. Georges Mathieu, Lucio



Antoni Tàpies and Kazuo Shiraga in Kyoto, October 1990
1990年10月・安東尼・塔皮埃斯及白髮一雄・攝於東京

Fontana and Jackson Pollock were all artists that responded after receiving these publications.

INTERPRETATION OF GESTURE: KAZUO SHIRAGA AND LUCIO FONTANA

With different cultural backgrounds, both Shiraga and Fontana explored new artistic expression through contemplating and researching “gesture.” In 1948, Fontana proposed that: “Art dies, but is saved by gesture.”¹ A gesture such as slashing a canvas both destroys and creates—it negates the canvas’s ability to fulfil its original intent, while simultaneously opening the door to sculptural possibilities.

ACTION & REACTION

Shiraga explored the idea of gesture in painting from a completely unique perspective, taking to heart Newton’s Third Law of Motion which states,

“For every action, there is an equal and opposite reaction.”

The statement propounds that with every interaction, there is a pair of forces acting in opposition on the two interacting objects. When Shiraga steps onto one of his canvases, holding a rope affixed to the ceiling, the rope counteracts the

movement of his body and feet which he uses to push paint across the canvas’s surface. In this way, Shiraga confronts the Laws of Motion in a power struggle not unlike two opponents in a wrestling match. In this context, however, the artist is fighting against himself, using the rope to create both the action and reaction. The roots of this concept can be traced back to Shiraga’s early art performance in 1955 *Challenging Mud*.

Shiraga’s explorations of physical motion is different from the work of Western action painters such as Georges Mathieu and Jackson Pollock. While the work of Mathieu and Pollock embody spontaneous energy enacted upon a canvas, Shiraga’s paintings successfully transfer and document both the force of his own actions, as well as the effect of the opposing force back on him that is yet unrealized by most viewers. Through this intervention emerges visual evidence of the intangible forces of nature. The traces of oil paint with complicated texture on canvas is unexplainable by past painting theory.

Shiraga fully engaged with the canvas by stepping onto its surface, painting with his feet to subvert conventional painting method and mainstream standards; in this way he deconstructed theories of the past, establishing his own ground-breaking canon. Spanish artist Antoni Tàpies believed that all great artists challenged mainstream ideas held by the society of the time; Tapié, therefore, greatly appreciated Shiraga’s innovative mode of expression, once proclaiming: “Thus Shiraga is presenting as art something that appears negative to the ordinary way of thinking.”²

THE BIRTH OF A NEW TYPE OF ART

In the 1950s, artists who yearned for reform set up various art societies in the Kansai region of Japan. Among these groups were Zero-kai (Zero Society), co-founded by the then 28-year old Shiraga in 1952; Contemporary Art Panel (Genbi) in 1952-1957, of which Jiro Yoshihara was a member; and finally, the Gutai Art Association which was founded by Jiro Yoshihara along with 17 young artists in 1954. In 1955, Zero-kai merged with Gutai. In 1956, Yoshihara expressed his direction clearly in the preface of the first published issue of the *Gutai* journal:

"We hope to form closer ties with every artistic genre, including children's art, literature, music, dance, film, and theatre, and to receive cooperation on every level to foster a new type of art." ³

AESTHETIC OF PHYSICAL MOMENTUM AND MENTAL FORCE

Shiraga succeeded in bridging various artistic genres, combining elements of drama, dance, and painting together to create new form of art. A canvas lying on the ground became a stage on which he could perform. The canvas was transformed into a free space in which he was liberated from traditional practices and the constraints of convention. Shiraga's true self was released through his free-spirited method of painting which expressed the materiality of oil paint to its fullest extent, spreading, mixing, and piling the paint using his own body. A strong intensity and venerable energy thus permeates Shiraga's works. This energy is not merely reliant upon bodily action and physicality, but rather the mental force and emotion of the human soul. Just as Jiro Yoshihara proclaimed in the first issue of Gutai, "It is our desire to embody the fact that our spirit is free". ⁴

Although free physical momentum is an important element of Shiraga's works, it is not as if his innovative images were generated in an entirely unconscious state. On the contrary, his compositions were conceived in the struggle between unconscious and conscious actions. The artist once described this creative process as "60% physical desire and 40% looking at the painting and making a decision." ⁵ Shiraga once recounted how, "From about 1956, I stopped thinking so much about that. I mean, I decided it was okay if [a painting] had a sense of composition, and then I also started using colour. And after I started using a variety of colours, I just got used to the idea that a work could contain an artistic composition, or that people might see it in that way." ⁶

In the late 1950s, Shiraga gradually established his artistic concept, developing a system of logic behind his own artistic language. He had strengthened his method of composition, mastery of contrasting colours, and overall technique. No longer only using his feet to slide paint across



Kazuo Shiraga at work, July 2001
Photo: The Asahi Newspaper, Osaka © The Asahi Newspaper
2001年7月・正在创作的白髪一雄

a canvas's surface, Shiraga also began to employ a splashing technique which resulted in an increasingly intricate visual effect. In the mid-1960s, he began using a wooden rod to enhance the movement of the paint as well.

WATER MARGIN SERIES - THE FIRST SERIES BY KAZUO SHIRAGA

Lot 3027 is named after Chikisei Sesuicho, also known as Shan Tinggui, who was ranked 44th out of the 108 Liangshan heroes in the Chinese classical novel *Water Margin*. Originally a general, he specialised in water based attacks, which earned him the nickname "General of the Sacred Water." Because ink is aligned with water in the Chinese philosophy of the five elements,

Shan is dressed all in black and is armed with a black-shafted spear. He comes into opposition with Wei Dingguo, the 45th ranked hero. Wei Dingguo, also originally a general, specializes in fire-based weapons and is therefore known as the "General of the Holy Fire." In *Water Margin*, the 66th chapter describes how the "General of the Sacred Water" and the "General of the Holy Fire" work together to defeat the outlaws, however afterwards Shan Tinggui and his Black Army are forced to surrender to the outlaws in Liangshan and ultimately join them. Along with Guan Sheng, a former imperial general who leads the outlaw band, Shan Tinggui manages to persuade Wei Dingguo and his Red Army to defect and join them as well.

As a teenager, Shiraga read his father's collection of *Water Margin* novels and was very interested in the rich variety of characters and storylines, devouring the volumes through his adulthood, during which he still carefully kept the series on a shelves in his collection. Shiraga also read other works of Classical Chinese literature such as *Records of the Grand Historian*, *Romance of the Three Kingdoms* and *Journey to the West*. *Water Margin* was Shiraga's first series of work which he began in 1958; it was also his first series of paintings showcased in Europe.

Shiraga renders the story vividly, with dynamic lines and an unrestrained application of paint that is both harmonious



Detail of Lot 3027



Utagawa Kuniyoshi, *One of the 108 Heroes of the Popular Water Margin*, woodblock print
歌川国芳《通俗水滸傳豪傑百八人》
木版版畫



Lucio Fontana, *Concetto spaziale, Attese*, 1965, waterpaint on canvas, 116 x 90 cm.
Christie's New York, 11 May 2015, Lot 17A
Sold for 16,405,000 USD
© 2016 Artists Rights Society (ARS), New York / SIAE, Rome/ Christie's Image Limited
豐塔納《空間概念》顏色 畫布 1965年作
2015年5月11日 佳士得紐約 拍品編號 17A
成交價 16,405,000美元

and discordant, as if conveying to viewers the tangle of emotion that comes along with war and the struggle for peace. Accompanied by the azure dragon representing Guan Sheng, the Black Army's invincible momentum is tangible alongside the besieged Red Army. The chaos of the battlefield and the three army's troops are deftly represented by the mixing of the pigment, and the rendered and splashed the strokes which convey that the "General of the Sacred Water from Ling Zhou," our hero Shan Tinggui, will emerge victorious.

Shiraga escapes the shackles of the human form, instead using his body to push, blend, and mix ultramarine, Prussian blue, and Alizarin Crimson across the white surface of the canvas. Thick swatches of bright red paint run through the middle of the composition, while in the bottom right appears a verdigris splash of

paint—these contrasting colours produce a vibrant kinetic energy. The conspicuous and striking visual effects are similar to the 18th century *Ukiyo-e* series titled *One Hundred and Eighty Heroes from the Chinese Tale* by Kuniyoshi Utawaga, which was based on *Water Margin*. Utawaga's distinctive lines and contrasting colours vividly portray the characters in the novels (Figure 1 & 2). Shiraga retains the essence of traditional Japanese art, while employing new artistic vocabulary to describe the avant-garde spirit in the Post-War era.

Kazuo Shiraga's works are widely collected by museums across Europe, the United States, and Asia, including Musee National d'Art Moderne-Centre Georges Pompidou in Paris, the National Museum of Modern Art in Tokyo, the Art Institute of Chicago, and Walker Art Centre in the United States.

¹As Fontana wrote in 1948 (*Lucio Fontana 1899-1968: A Retrospective*, exhibition catalogue, Solomon R. Guggenheim Museum, New York, 1977, p. 19.

²Dominique Lévy & Axel Vervoordt Gallery, *Kazuo Shiraga*, New York, 2015, p. 154.

³"On the Occasion of Publication," *Gutai* No. 1, January 1955.

⁴Ibid.

⁵Kazuo Shiraga and Ichiro Hariu (dialogue), "Kamigata action dangi" (Conversation on action from the Kyoto-Osaka area), Shiraga Kazuo "12 nen no saku hin kara (Tokyo Gallery, 1973), unpagued.

⁶Tokutaro Yamamura and Shinichiro Osaki, "Shiraga Kazuoshi intabyu" (Interview with Kazuo Shiraga), *Gutai shiryoshu: Document Gutai 1954- 1972* (Ashiya City Culture Foundation, 1993), 382.

The Frequent Interflow between Japanese and European artists in the 1950s-1960s

1950 -1960年代 頻繁的日本、義大利藝術交流

1958

Michel Tapié curated "The International Art of a New Era: Informel and Gutai" exhibition in Osaka

米歇爾·塔培耶於大阪策展「新時代的國際藝術：不定形藝術及具體藝術」

Kazuo Shiraga sent 12 large-scale artworks from Japan to Italy for exhibitions
白髮一雄從日本運輸十二幅大型創作至義大利發表

"Gutai Group Exhibition" opened at the Martha Jackson Gallery in New York. This show is known as "6th Gutai Art Exhibition"

紐約馬薩·杰克遜畫廊舉辦「具體藝術群展」；此展覽被視為「第六屆具體藝術展」



1959

Michel Tapié began to send Gutai art from Osaka to Turin, Italy, for exhibitions
米歇爾·塔培耶把「具體」藝術從大阪運至義大利都靈舉辦展覽

1960



Michel Tapié, Lucio Fontana and Ada Minola at the International Center of Aesthetic Research in Turin, 1962 © Publifoto
1962年，米歇爾·塔培耶、盧西奧·豐塔納及Ada Minola，攝於美學研究國際中心

The International Centre for Research on Aesthetics established by Michel Tapié exhibited not only Western artists such as Lucio Fontana, but also Japanese Gutai artists such as Kazuo Shiraga.

米歇爾·塔培耶成立了「美學研究國際中心」，不但展出西方藝術家如豐塔納的作品，更展出日本「具體」藝術家，如白髮一雄

1960



International Sky Festival in Osaka, 1960
1960年大阪上空的「國際天空節」



Original artworks by European artist displayed in the 9th Gutai Art Exhibition, 1960
參與「國際天空節」的歐洲藝術家的原作展示在第9屆具體藝術展覽

Cross-regional exhibition named the "International Sky Festival" is held in the sky above Takashimaya Department Store, Osaka. Breaking through geographical boundaries, Japanese artist transferred the sketches provided by European artists for example Lucio Fontana onto large banner, and exhibited them in the sky with balloons.

在大阪高島屋百貨公司上空舉辦名為「國際天空節」的跨地域展覽。藝術家突破地域界限，歐洲藝術家如封塔那把作品的圖樣交予具體藝術協會，再由日本藝術家在布條上放大圖樣，然後以氣球把畫作升至半空展示

1961



Exhibition pamphlet *Continuité et Avant-garde au Japon* at the International Center of Aesthetic Research, 1961.
© The Former Members of the Gutai Art Association
1961年在國際美學研究中心舉辦日本的承傳與前衛 展覽宣傳冊

"Continuité et avant-garde au Japon" exhibition at the International Centre for Aesthetic Studies in Italy, Kazuo Shiraga is one of the Japanese artists selected.

在義大利「美學研究國際中心」塔培耶策展名為「日本的承傳與前衛」展覽，白髮一雄乃其中一位展出的藝術家

繪畫的物理性：作用力與反作用力

創作於1960年之《地奇星聖水將(水滸傳108英雄好漢系列：單廷珪)》(拍品編號3027)出自「水滸傳系列」，是白髮一雄最早在義大利藝壇發表的創作。其顯赫的來源，以及重要出版、展覽歷史，記載了二戰以後，東亞地區與歐美國家之間的跨文化交流，以及日本前衛藝術在六〇年代歐洲藝壇備受肯定的歷史。

《地奇星聖水將》是義大利前衛藝術家盧西奧·豐塔納(Lucio Fontana)之舊藏。義大利現代藝術家豐塔納於1947年發表「空間主義」(Spazialismo)，通過破毀二維畫面開啟了畫面成為雕塑的可能性，此外其割破畫面的作品把創作者的「動姿」(Gesture)對藝術品的影響表現得淋漓盡致，為戰後藝術提出劃時代的理論。

白髮一雄及豐塔納相隔半個地球的距離，他們二人的聯繫乃因為法國藝評家米歇爾·塔培耶(Michel Tapié)。《地奇星聖水將》見證六〇年代日本及歐美藝術家在藝術理念上的交流。而促使這個極具歷史意義的藝術交流的，就是塔培耶以及日本具體藝術協會創辦人吉源治良。塔培耶可謂是首位西方藝評家對日本前衛藝術團體「具體」進行深入的了解和分析。塔培耶從日本大阪郵寄的「具體」期刊而對「具體」產生強烈的興趣。1957年，他更親身前往大阪拜訪「具體」藝術家，了解他們的藝術理念；及後他與吉源治良計劃「具體」和西方藝術家的交流。

五〇年代資訊尚未發達之際，具體藝術協會期望通過「具體」期刊向海外發表日本戰後藝術，成功喚起國際藝壇中擁有相同理念的人的關注，當中包括塔培耶所支持的六〇年代前衛藝術家喬治·馬蒂厄(Georges Mathieu)、豐塔納(Lucio Fontana)及波洛克(Jackson Pollock)。

動姿的演繹：白髮一雄和豐塔納

來自不同文化背景在白髮一雄和封塔那都在四、五十年代尋找創新的藝術表現手法。白髮一雄和豐塔納的作品風格迥異，但他們二位都在探索繪畫上的「動姿」(Gesture)。1948年，豐塔納提出：「動姿拯救了本來已死的藝術。」¹封塔那割破畫布的作品把藝術家的個人「動姿」對藝術品的影響表現得淋漓盡致，為戰後藝術提出劃時代的理論。

作用力與反作用力

白髮一雄則以另一個切入點，討論「動姿」對藝術表達的關鍵：牛頓第三運動定律(作用力與反作用力)。

地球上任何一個物體受外力作用時，必產生一反作用力。

即是地球上任何一個互動，都會出現作用力與反作用力，它們大小相等，方向相反。當白髮一雄踏上畫布、手握從天花板吊下來的繩子、用身體及雙腳行動產生作用力，繩子便成了抵消來自相反方向的反作用力的功用。白髮一雄在對抗地球上的運動定律。情況就像兩位戰士在摔跤時產生相互對抗的力量。但在白髮一雄的藝術中，他運用繩子來對抗自己，產生力量，正如他在1955年挑戰泥漿的藝術表演。

白髮一雄成功把無形的力量(作用力和反作用力)呈現眼前，用油彩記錄沒法用過去繪畫理論解釋的油彩痕跡。

白髮一雄的藝術討論的不只是作用力，他借助自然定律，發掘物理上的反作用力，這一點把他與西方行動繪畫藝術家馬蒂厄及波洛克分別出來。馬蒂厄及波洛克討論到藝術家主動的行動所創造的作用力，而白髮一雄則發掘一般人沒有注意到的反作用力，他參與、干預、呈現這道在地球上無形的反作用力。

自1954年，白髮一雄創新地走進畫布中以雙腳作畫。他顛覆了傳統繪畫用雙手控制畫筆，講求繪畫技巧的作畫方法和主流標準。他反其道而行，放棄前人定下的理論，創立自己的準則。正如著名西班牙藝術家安東尼·塔皮埃斯(Antoni Tàpies)認為過去偉大的藝術家都是逆流而上，為當時的社會提出非主流的思想，安東尼·塔皮埃斯因而十分欣賞白髮一雄創新的表達方式，他曾說，「若以一般的想法來看，白髮一雄所提出的藝術看似是負面的。」也就是說，白髮一雄成功創立了一個反傳統、非主流的概念。²

新型藝術的誕生

五〇年代，戰後的日本關西地區藝壇出現追求革新的藝術團體，當中包括：1952年，二十八歲的白髮一雄成立名為「零社團」(Zero Society)的藝術團體；以及1952-1957年間的Genbi當代藝術評審團(吉源治良乃成員之一)；1954年吉源治良與十七位年輕藝術家成立的「具體藝術協會」。1955年，白髮一雄成立的「零社團」與「具體」合併。這些團體反映了戰後關西地區年輕藝術家對改革的渴望。1956年發表於《具體》創刊號的前言中，吉源治良表明了一個方向：「通過密切連繫不同形式的藝術範疇如兒童藝術、文學、音樂、舞蹈、電影、舞台等等，互相合作，建立一種新型藝術」。³

結合物理力量和心靈情感的美學

白髮一雄成功以跨藝術類別的方向，結合表演、舞蹈、繪畫的元素，創立新型藝術。平放在地上的畫布成了白髮一雄的舞台，也是一個自由的空間，容許白髮一雄忘卻傳統的約束、社會的枷鎖，盡情展現真我。白髮的創作方法透徹地展現油彩的流動性。透過身體的力量把油彩推展、混合、堆砌。作品滲透出濃烈的力度、能量。這能量並不只是身體所產生的物理力量，更重要的是人類心靈中的情感，而這種情感在無拘無束的情況下，更能自由地表達、透徹地傳遞。誠如《具體》創刊號的前言中，吉源治良提出：「我們渴望體現一個事實，就是我們擁有自由的精神。」⁴

雖然身體上的自由動勢是白髮一雄作品的表現，可是這並不完全等同白髮一雄創新的圖像完全在無意識的狀況下產生。相反，新的圖像是在無意識和有意識的爭扎過程中產生的。誠如白髮一雄在描述其創作過程，「60%是身體的渴望，40%觀察作品，再作決定」。⁵白髮一雄曾自述，「自1956年，我沒有再花太多的時間思考[自然]。我的意思是我接受了作品上有構圖的意識，接下來，我開始使用顏色。及後，我更開始使用更多的顏色，我也接受了畫作中蘊含藝術構



Utagawa Kuniyoshi, *One of the 108 Heroes of the Popular Water Margin*, woodblock print
歌川国芳《通俗水滸傳豪傑百八人》木版畫



Detail of Lot 3027

思，或許觀者也是這樣想的。」⁶

五〇年代末，白髮一雄逐步確立藝術理念，發展出一套擁有其個人邏輯思維的藝術語言。他加強構圖、對比色、技法的變化，不僅用腳在厚重的油彩上滑動，而且採用稀釋的油彩，使液態油彩濺開，畫面視覺效果愈趨複雜。到了六〇年代中期，白髮一雄使用木棒等工具加強油彩延伸的效果。

白髮一雄首個系列創作—「水滸傳108位英雄好漢系列」

《地奇星聖水將》出自「水滸傳系列」，是白髮一雄首個作品系列。地奇星聖水將是中國經典文學《水滸傳》中108位英雄好漢中的第44位，人稱「聖水將軍」的單廷珪擅長淡水浸兵之法。他在七十二地煞星排第八為「地奇星」。中國五行中，黑為水，單廷珪一身裝扮皆是黑色，持黑柄槍為兵器，與第45位，以火攻兵，擅長用火的「地奇星神火將」成強烈對比。《水滸傳》第六十六回描寫聖水將軍與神火將軍本是同夥應戰，但單廷珪黑甲軍先行投降於梁山，並與梁山泊五虎將中的關勝一同包圍住魏定國的赤火軍，規勸其投降。

少年時期的白髮偶然閱讀了父親所藏的「水

滸傳繪本」，意外地沉迷於其中豐富的各式角色及故事情節，一口氣讀完全部，並直到成人後，還依然小心翼翼的珍藏在自己的書庫中。白髮尋迷中國歷史，除了《水滸傳》外，還閱讀《史記》、《三國演義》、及《西遊記》等等經典的中國文學著作。「水滸傳」是白髮首個系列作品，自1958年開始，是第一個在歐洲發表的系列。

《地奇星聖水將》中，白髮彷彿把故事生動呈現，利用線條的力道、揮灑自如的油彩把和與不和，似戰非戰的糾結情緒呈現給觀眾。黑甲軍的披靡氣勢及赤火軍被包圍的屏息，甚有隨後以青龍為象徵，銅綠色的關勝，三方人馬的混亂戰場也透過顏料的混合、渲染、潑灑傳遞，讓人感受「凌州聖水將，英勇單廷珪」的具體畫面。白髮一雄跳脫出人物外形的束縛。他在白色的畫面上，用身體的力量把海軍藍、普魯士藍、紅紫色推開，混合出複雜的色彩。鮮紅色的厚油彩在中部作出點綴，銅綠色的油彩在右下方濺開。不同顏色的油彩通過不一的上色方便呈現霸氣、動能。《地奇星聖水將》中先聲奪人的視覺效果與十八世紀歌川國芳根據中國古典文學作品《水滸傳》創作的浮世繪系列「通俗水滸傳豪傑百八人」相似。歌川國芳以鮮明的線條、強烈的對比色把人物性格生

動地描繪(圖1)。白髮一雄的藝術延續傳統日本藝術的內在神髓，嶄新的藝術語言記載了二戰之後的時代精神。

白髮一雄作品廣受歐美、日本公共美術館收藏，包括：龐畢度國家藝術和文化中心、芝加哥藝術學院、東京國立近代美術館、美國瓦爾克藝術中心。

¹ 豐塔納於1948年提出，記錄在「豐塔納1899-1968：回顧展圖，古金漢美術館，紐約，1977，第19頁

² Dominique Lévy 及 Axel Verwoordt 畫廊，白髮一雄，紐約，2015，第154頁)

³ 《具體》1號1955年1月

⁴ 同上

⁵ 白髮一雄及Ichiro Hariu (對話)，「(京都、大阪地區行動的對話)」《白髮一雄》，東京畫廊，1973，無頁數

⁶ Tokutaro Yamamura and Shinichiro Osaki，「訪問白髮一雄」，《具體文獻1954-1972》(芦屋市文化基金會，1993，第382頁

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KAZUO SHIRAGA (Japanese, 1924-2008)
Chikisei Seshuho (Shan Tinggui - The 108
Liangshan heroes in the Water Margin)

signed in Japanese; dated '1960' (lower left); signed and titled in Japanese; dated '1960'; titled 'Chikisei Seshuho'; Official label of International Center of Aesthetic Research marked 'FONTANA v. Monforte 23 Milano' (on the reverse)

oil on canvas

130 x 193 cm. (51 1/8 x 76 in.)

Executed in 1960

ESTIMATE ON REQUEST 估價待詢

白髮一雄 地奇星聖水將(水滸傳108英雄好漢
系列：單廷珪)

油彩 畫布

1960年作

款識：白髮一雄 1960 (左下)；地奇星聖水將 白髮一雄 1960
Chikisei Seshuho；國際美學研究中心寫上「FONTANA v.
Monforte 23 Milano」之記錄標籤(畫背)

PROVENANCE:

Lucio Fontana (1899-1968), Milan, to whom given by the artist
Private Collection, Milan, by descent from the above

EXHIBITED:

Torino, Italy, International Center of Aesthetic
Research, *Kazuo Shiraga Solo Exhibition*,
organized by Galleria Notizie March, 1962.

LITERATURE:

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Research, *Kazuo Shiraga Solo Exhibition*, exh. cat.,
Torino, Italy, 1962 (illustrated in black & white, p. 4).

Azumino Municipal Museum of Modern Art,
Kazuo Shiraga: Painting Born Out of Fighting,
Toyoshina, Japan, 2009 (illustrated, plate 49).

來源：

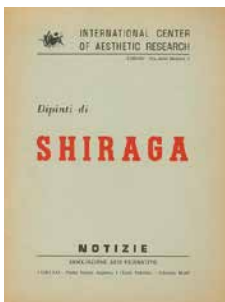
白髮一雄贈予米蘭藝術家 — 盧西奧·豐塔納
(Lucio Fontana, 1899-1968)
米蘭 私人收藏 (現藏者繼承作品)

展覽：

1962年3月「白髮一雄個展」Notizie 畫廊
統籌 美學研究國際中心 都靈 義大利

文獻：

1962年《白髮一雄個展》展覽圖錄 美學研究國際中心
都靈 義大利 (黑白圖版，第4頁)
2009年《白髮一雄展：格鬥中產生的繪畫》安曇野市
豊科近代美術館 豊科町日本 (第49圖)



Catalog of the works of Kazuo Shiraga exhibited in Turin Visual Arts News
Association and the International Center of Aesthetic Research in March
1962. Introduction by Michel Tapié.
1962年3月 美學研究國際中心出版之白髮一雄展覽圖錄

Official label of International Center of Aesthetic Research marked 'FONTANA v.
Monforte 23 Milano' on the reverse of Kazuo Shiraga's *Chikisei Seshuho*
白髮一雄《地奇星聖水將》畫背上的國際美學研究中心寫上「FONTANA v.
Monforte 23 Milano」的正式標籤





THE ROBERT CHANG *RUYI* PANEL

張宗憲珍藏
招絲琺瑯萬年如意掛屏

彤庭增
喜氣綠
野遍香
光
御製
句

臣于敏中敬書



THE PROPERTY OF MR. ROBERT CHANG

This year Mr. Robert Chang celebrates his 90th birthday, while Christie's Hong Kong is celebrating its 30th Anniversary. In the past 50 years many of the finest examples of Chinese art to come onto the market have passed through the hands of Mr. Chang, who is one of the most pre-eminent collectors and dealers in the field. Born in Suzhou, at an early age Mr. Chang moved to Shanghai where his father owned a well-known antique business. After 1949, Mr. Chang relocated to Hong Kong and there established highly successful businesses in textiles and antiques, while putting together one of the most remarkable collections of Chinese art. Heads always turn whenever Mr. Chang enters an auction room in his timeless dashing outfits. He sits in the front row and bids steadfastly which instantly energises any room.

Heber R. Bishop (1840-1902) was a New York banker, entrepreneur and philanthropist, most notably recognised for his jade collection, which was the first and largest collection of Chinese jades in the latter half of the 19th century in America. He formed his collection partly through the help of Stephen Bushell, who wrote extensively on Chinese art and ceramics. He bequeathed his jade collection of over 900 pieces to the Metropolitan Museum of Art.

張宗憲先生珍藏

今年為張宗憲先生九十榮壽，亦是香港佳士得三十週年誌慶。過去的50年內，市場上許多珍罕上乘的中國藝術品都曾經張氏手。張氏生於蘇州，張父在上海外灘開設了一家古董店，聲名遠播，張氏其後亦隨家人遷至上海。1949年後張氏移居香港，發展成為紡織業及古董業的翹楚，並逐步建立超卓龐大的藝術品珍藏。過去數十載，每次張氏踏足拍賣場，均會引起場內嘉賓引首顧盼，爭相一睹先生前衛典雅的衣著打扮及專注舉牌時的獨特魅力，並即時為拍賣場增添生氣及活力。

畢曉普(Heber R. Bishop) (1840-1902) 為紐約銀行家、企業家暨慈善家，是美國第一位中國玉雕收藏家，並在十九世紀下半葉，透過中國藝術研究者Stephen Bushell的協助下，建立了龐大的玉雕珍藏而為人所知，並將超過九百件玉雕遺贈予紐約大都會博物館。





形庭增喜氣綠野遍香
御製句

臣于敏中敬書

A MAGNIFICENT IMPERIAL INSCRIBED CLOISSONNE ENAMEL AND GILT-BRONZE RUYI-SHAPED PANEL QIANLONG PERIOD (1736-1795)

The *ruyi*-shaped plaque is delicately enamelled in multiple colours, depicting various precious objects including a Jun flower pot; a bronze *lu*; a quatrefoil jardinière; and a raised red-glazed dish, all below an Imperial poem enamelled in black, followed by an inscription and a seal in red, all enclosed within an elaborate gilt-bronze frame.

41 ¾ in. (106 cm.) wide

HK\$12,000,000-15,000,000 (US\$1,600,000-1,900,000)

清乾隆 掐絲琺瑯鑲金銅御製詩萬年如意掛屏

PROVENANCE:

The Heber R. Bishop (1840-1902) Collection
The Anderson Galleries, New York, early 1900s
Sold at Bonhams London, 11 July 2005, lot 58

EXHIBITED:

Suzhou Museum, *Colorful, Elegant, and Exquisite- A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection*, 28 December 2007-8 May 2008, Catalogue, pp. 50-51.

LITERATURE:

Colorful, Elegant, and Exquisite- A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection, Suzhou, 2007, pp. 50-51.

來源：

紐約 畢曉普(Heber R. Bishop) (1840-1902) 珍藏
紐約The Anderson Galleries，購於1900年代初
倫敦邦瀚斯，2005年7月11日，拍品58號

展覽：

蘇州博物館，《Suzhou Museum, Colorful, Elegant, and Exquisite- A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection》28 December 2007-8 May 2008, catalogue, pp. 50-51.

The inscription on the upper panel is a poem by the Qianlong Emperor, ending with *chen Yu Minzhong jing shu*, 'Respectfully written by your servant, Yu Minzhong', followed by a seal *chen Yu Mingzhong* in red enamel.

The inscription may be translated as:

The vermilion court is swelling with happiness :

The verdant field is basking in spring light!

This stanza is extracted from a poem composed by the Qianlong Emperor titled 'Poem on a Banquet for the Empress Dowager at the Zhonghua Palace', recorded in Volume 13 of *Guochao Gongshi* (History of the Qing Imperial Palace). Although the poem was composed by the Emperor, the calligraphy is based on an original by Yu Minzhong (1714-1779). Yu was an influential

official at court who gained the title of *Zhuang Yuan* (ranking first in the Imperial civil service examination) in 1737, and was responsible for the compilation of *Siku Quanshu* (Complete Books of the Four Repositories).

The depiction of an array of precious antique objects became a popular motif on Qing-dynasty Imperial works of art, and this motif acquired the name *bogu tu* (Picture of Antiquities), after *Xuanhe Bogu Tu*, the catalogue of Song Huizong's archaic bronze collection compiled in 1123. Inspired by Song Huizong's spirit of archaism, the collecting of antiques became a fashionable pursuit amongst the literati, giving rise to the popularity of *bogu tu* motifs on works of art in succeeding periods. *Bogu tu* was a particularly favoured motif on hanging panels, intended to decorate the homes of literati, but it was seldom appropriated for cloisonné enamel pieces. The present cloisonné enamel panel, decorated with a range of antique objects rendered in brightly coloured enamels and enclosed within an ornately cast gilt-bronze frame, reflects the Qianlong Emperor's pursuit of archaism as well as Imperial splendour. Large-sized cloisonné enamel panels in the shape of a *ruyi* are also highly unusual. Thus the present panel is truly remarkable not only for its exceptional workmanship and richness in colours, but also for its intriguing combination of a rare motif and shape with a visually striking and pleasing execution.

Two rectangular panels depicting landscape scenes and also with calligraphy by Yu Minzhong are in the collection of the Palace Museum, published in *Compendium of Collections in the Palace Museum - Enamels (3) - Cloisonne in the Qing Dynasty (1644-1911)*, Beijing, 2011, pls. 63-64. Another similar example with Yu's calligraphy is in the collection of the National Palace Museum, illustrated in *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, pl. 45.

題字：彤庭增喜氣，綠野遍春光

御製句

臣于敏中敬書

印：

臣于敏中

(原詩為「御製新正重華宮侍皇太后宴詩」，收錄在《欽定四庫全書》內《國朝宮史》卷十三)

此詩為乾隆御題，全詩記錄乾隆皇帝與其皇太后共度新春佳節，並祝福太后福壽雙全。本掛屏上之題字，則以于敏中書法為藍本。于敏中（1714-1779年）為乾隆二年狀元，官至文華殿大學士，並監督編纂《四庫全書》。此詩成於乾隆二十五年，而隔年便是皇太后七十歲大壽，從此掛屏的形制看來，很有可能是乾隆為慶祝母后生日的賀禮。

此掛屏造工精湛上乘，色彩悅目清麗，構圖疏朗有序，配合耀眼奪目的鑲金銅框，盡顯非凡卓越的皇家氣派。北宋時，徽宗命大臣編撰《宣和博古圖》，收錄宣和殿收藏的青銅古器。後人追慕徽宗思古之幽情，開始作畫各類銅、玉、瓷等古器，並稱之為「博古圖」，以明博古同今之志。博古圖開始成為中國藝術品上常見的紋飾，亦多出現在文人書齋中陳設的掛屏，但在掐絲琺瑯器上則不為多見。本掐絲琺瑯掛屏，以斑斕絢麗的色彩描繪各類珍貴古器，再鑲在金碧輝煌的鑲金銅框內，既反映乾隆皇帝作為文人的好古敏求之心，亦顯示他作為君王的王者風度。如意雲形的掐絲琺瑯大型掛屏更是寥寥無幾，故本掛屏實數難能可貴的宮廷藝術珍品。

北京故宮博物院藏二件刻于敏中書法的御製詩長方掛屏，見2011年北京出版故宮博物院藏品大系《琺瑯器編 · 3 · 清掐絲琺瑯》，圖版63-64號。臺北故宮博物院藏亦一例，見1999年台北出版《明清琺瑯器展覽圖錄》，圖版45號。





ADRIEN-JEAN LE MAYEUR DE MERPRÈS
WOMEN AROUND THE LOTUS POND

勒邁耶·德·莫赫普赫斯 荷花池邊的女人



PROPERTY FROM A DISTINGUISHED
INDONESIAN PRIVATE COLLECTION
印尼知名私人收藏

30
29

ADRIEN-JEAN LE MAYEUR DE MERPRÈS
(Belgian, 1880-1958)
Women Around the Lotus Pond

signed 'J Le Mayeur' (lower right)

oil on canvas in the original hand-carved Balinese frame

150 x 200 cm. (59 x 78 ¾ in.)

Painted between 1950-1951

HK\$15,000,000-20,000,000 (US\$2,000,000-2,600,000)

勒邁耶·德·莫赫普赫斯 荷花池邊的女人

油彩 畫布 原裝手雕峇里式框

1950-1951年作

款識: J Le Mayeur (右下)

PROVENANCE:

Acquired directly from the artist by
Dr. D. Reid Tweedie in 1951

Thence by descent to the previous owners, London
Anon. sale; Christie's Hong Kong, 27 May 2007, Lot 38
Acquired from the above sale by the present owner

LITERATURE:

Jop Ubbens and Cathinka Huizing, Adrien-Jean
Le Mayeur de Merprès: Painter-Traveller, Wijk en
Aalburg, 1995, no. 276 (illustrated in colour, p. 174).

來源：

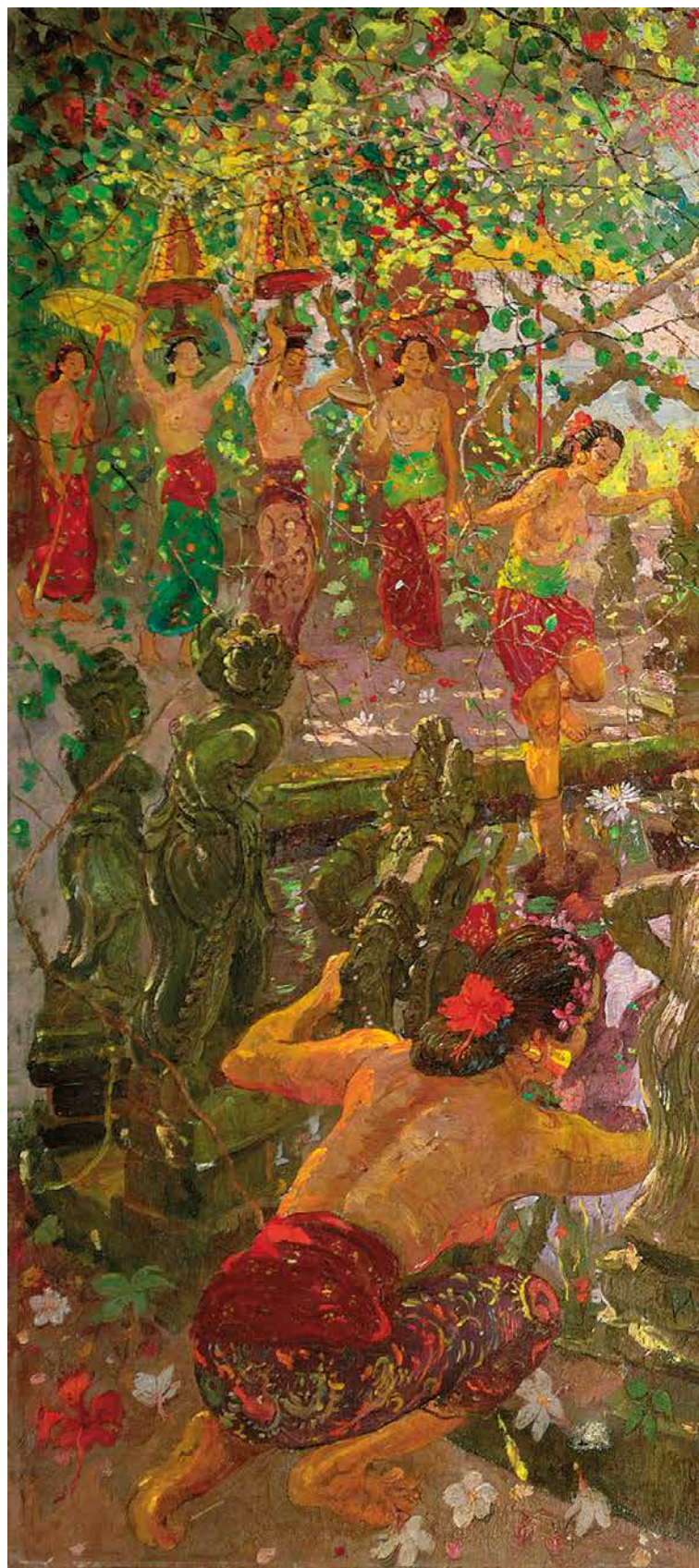
1951年D. Reid Tweedie博士直接購自藝術家本人
由原藏家家屬收藏, 英國 倫敦

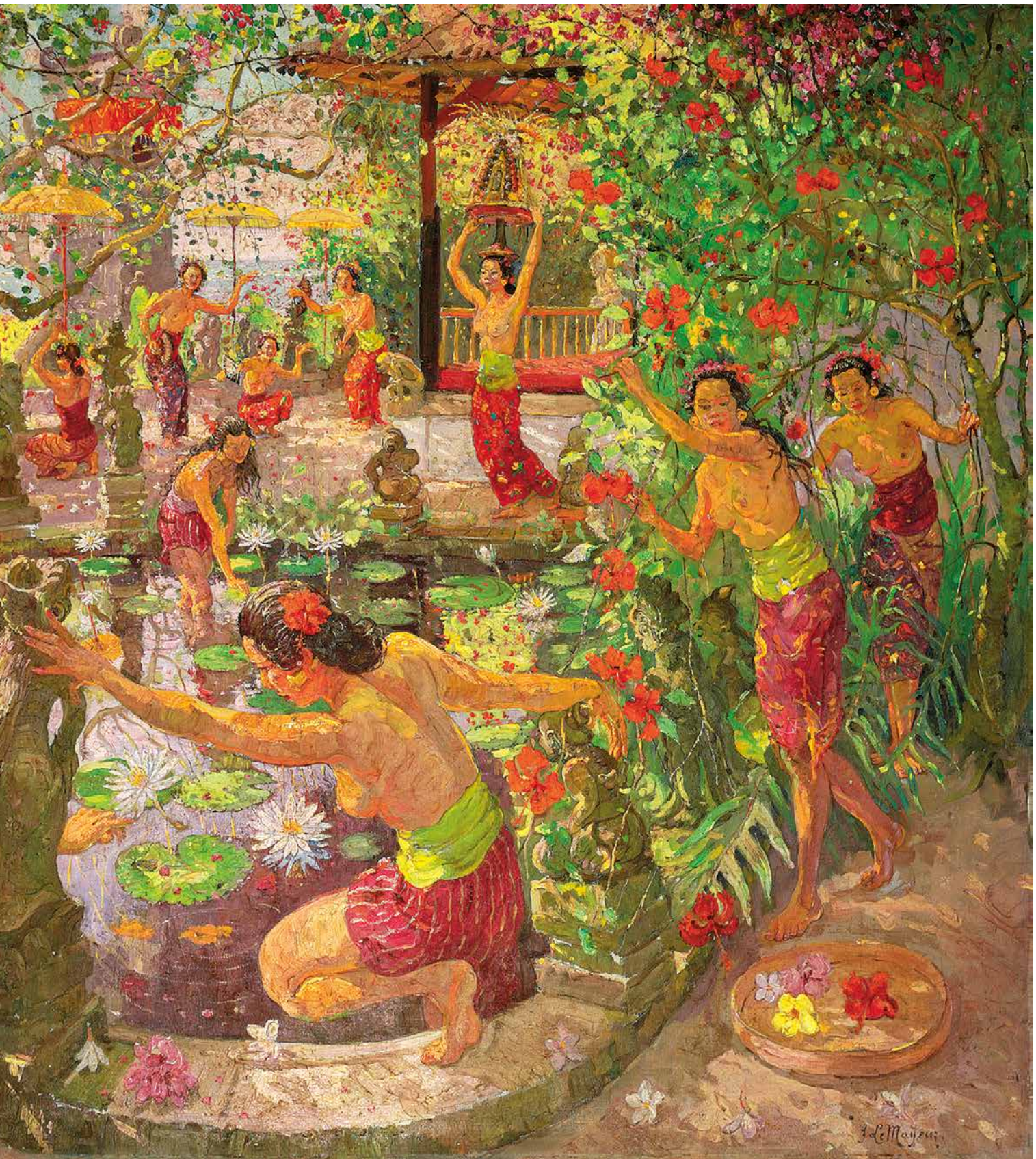
2007年5月27日 香港佳士得 編號38

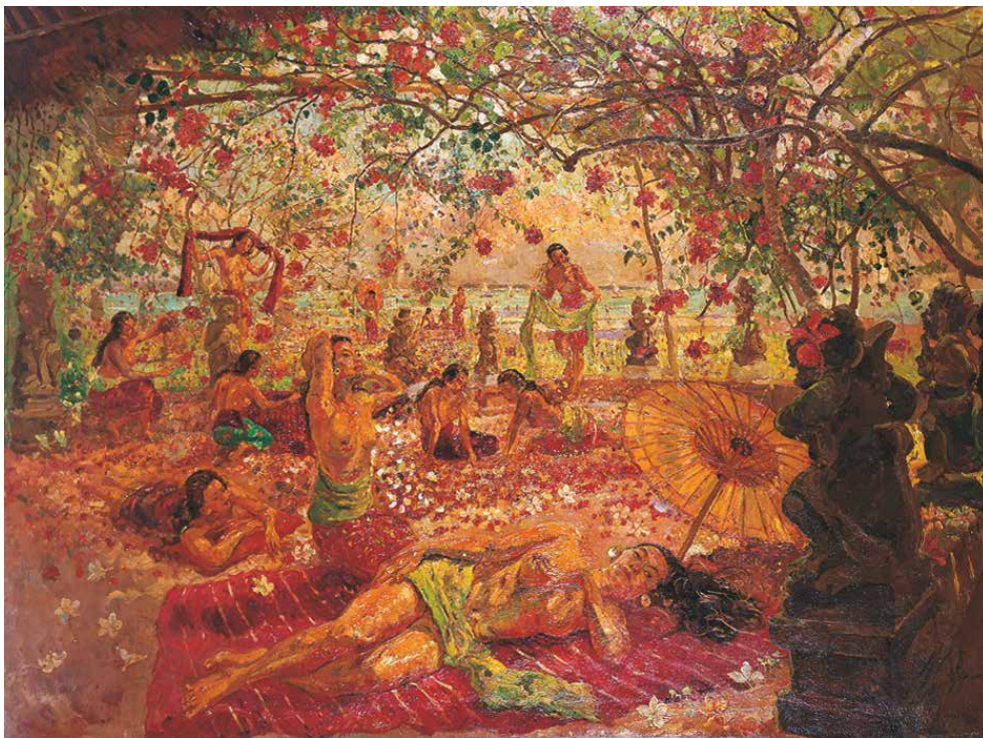
現藏者購自上述拍賣

文獻：

1995年《勒邁耶：藝術家及旅遊家》Jop Ubbens
及 Cathinka Huizing 著 Wijk en Aalburg
阿姆斯特丹 荷蘭 (圖版, 第174頁)







Adrien-Jean Le Mayeur de Merprès, Terrace Affording a View of the Sea with Pollok under an Umbrella, Christie's Hong Kong, 28 May 2006, Lot 61, sold for HK\$13,560,000. Credit: Christie's Image Limited
 勒邁耶 海景旁的露臺與傘下的帕洛 香港佳士得 2006年5月28日 Lot 61 成交價港幣13,560,000

'Except for a few journeys to the Far East, I never left the island. Why should I? Sir, I am an impressionist. There are three things in life that I love. Beauty, sunlight and silence. Now could you tell me where to find these in a more perfect state than in Bali?'

- Adrien-Jean Le Mayeur de Merprès

A self-professed impressionist painter who is perhaps the most well-known of all foreign artists who has painted in Bali, the life and Balinese period works of Belgian artist Adrien-Jean Le Mayeur de Merprès can be characterised as a loving paean to the fabled island of gods, its landscape, its lush gardens and the beauty of its womenfolk. The latter is embodied in the ceaseless depiction of the artist's singular sitter during his Balinese phase – the court dancer, Ni Pollok, his muse, painting model and wife.

THE QUINSENTIAL PAINTER-TRAVELER

Le Mayeur's story is one typical of a European painter-traveler in the first half of the 20th century. Departing Europe in 1932, the French-speaking, Belgian-born Adrien-Jean Le Mayeur de Merprès made a promise to himself to pursue wholeheartedly the career of an artist. He had Bali in mind with this bold declaration. That year, as he was 52, he made his second trip to Bali, arriving in the north of Bali at Singaraja. Since the 1920s, Bali had landed on the itinerary of intrepid travelers, mainly due to Mexican artist-illustrator and writer Miguel Covarrubias' book, *Island of Bali*. The island's beautiful landscapes and rich cultural life which in turn feeds a highly ornamental visual culture made it a paradise for European expatriates, and least of all, artists like Le Mayeur.

After his arrival in Bali, Le Mayeur travelled south, finding himself fascinated by the vibrancy of traditional Balinese culture. Le Mayeur was also struck by the colour and beauty of the achingly beautiful environment around him which was unspoiled. Soon after he arrived in Bali, he met a 15 year old Legong dancer, Ni Nyoman Pollok, who would go on and become his muse and model.

After their wedding, Le Mayeur and Pollok built a cottage by the beachside in Sanur and although the seclusion of the house was deliberately planned by the artist, he nevertheless remained very hospitable to his visitors and as Le Mayeur's fame soared, many celebrities visited the little cottage by the beach of Sanur, including the original owner of the present painting, Dr. Tweedie.

THE STORY OF A MASTERPIECE

Dr. D. Reid Tweedie, a well-known and respected member of the medical community in Malaya in the mid-20th century. Dr. Tweedie knew the artist and Ni Pollok and acquired the present painting directly from the artist in 1951. Purchased very recently after its completion, the work can therefore be safely dated to the period of the early 1950s, between the years 1950-51. After the acquisition, the present painting had remained in Dr. Tweedie's residence, the White House in Perak, Malaysia, until his passing away in 1984. After his passing away, Dr. Tweedie's family sent the painting to London where it remained until first coming to market with Christie's in 2007.

Measuring 150 x 200 cm, the present painting is in fact one of only a handful of the largest-sized paintings known to have been created by the artist. A work of similar size and subject is in the collection of Istana Indonesian (Indonesian Presidential Palace Collection), one previously in the private collection of Maison des Palmes and now in a private collection in Indonesia.

One more is in another private collection in Indonesia. Titled *Woman Lying Under a Parasol*, flanked by two other women, with several figures in the background, the work from the presidential collection depicted the same sea view from the garden drenched in luxuriant foliage and flowers of the tropics as the one from the collection of Maison des Palmes except that in the latter picture, Ni Pollok is reclining in a different position.

One other known work of comparable scale is recorded in the book authored by Drs. Jop Ubbens and Cathinka Huizing, titled *Women In and By a Pond*. These works are all dated to the early 1950s, painted during the immediate post-war years. Ubbens and Huizing have made the observation that "[c]ompared with his pre-war Balinese works, the figures tend to be literally in the background more and more. They became smaller, less the center of attention. On the other hand, their number is increasing, so that the compositions feature up to five or even ten figures now.

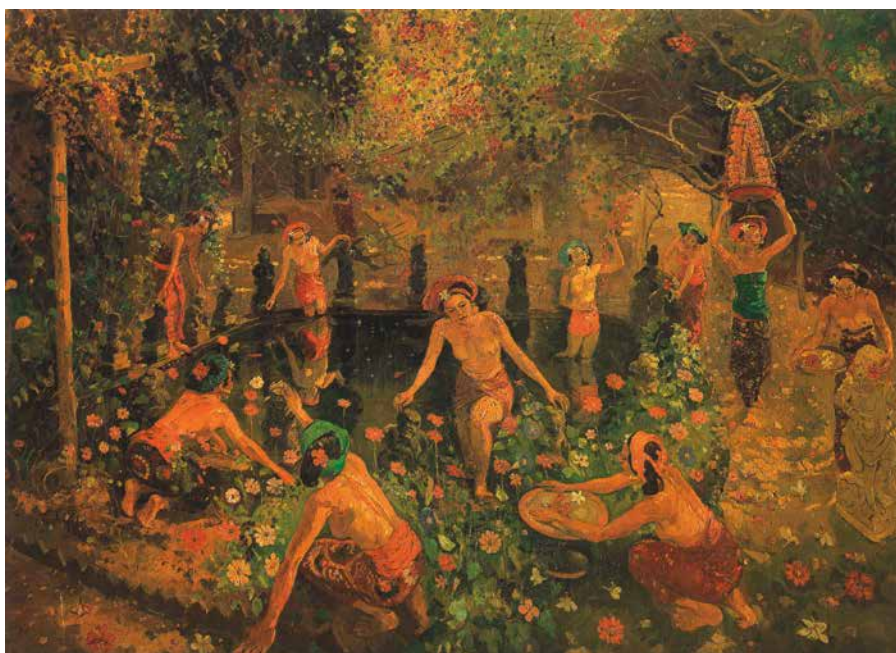
Usually these figures are placed under an arch of boughs and flowers. Spaciousness is heightened by the inclusion of the beach and seascape in the background."

Indeed the present painting, *Women Around the Lotus Pond* embodies all of these defining characteristics of Le Mayeur's early 1950s oeuvre. Le Mayeur devised variation after variation of the composition of the Balinese garden's, altering the arrangement of the blossoms and graceful dancers, increasing or reducing the amount of reflected elements in the wonderfully adaptive pictorial element of the pond, and explored a wide array of lighting effects. Le Mayeur maintained the focus and purity of his painting practice by the recurring usage of a set of motifs. His preoccupation with light as an impressionist painter finds the best expression with his portrayal of the streams of light weaving through the tangle of foliage, sitters, lotus pond etc, and finds its way to the multiple surfaces of glistening reflection.

Within this wondrous setting, Le Mayeur went about the uninterrupted pursuit of beauty and painting. He wanted to surround himself "with nothing but beauty" and not only transformed his garden into a tropical paradise full of exuberant trees and flowers, terraces, pergolas, statues and lotus ponds, but also preserved the interior of his cottage as an arena to stage dramatic compositions for his interior paintings. All this was done with the idea to frame Ni Pollok's beauty within the larger context of his cottage and garden. For more than twenty-five years, she modeled in various poses for the numerous paintings he composed. In the end, his paintings constitute memories of an Arcadian paradise that is the unique meeting of the desires of a 20th century painter-traveler and the culturally fertile environs of Bali.



Ni Pollok performing the Garuda dance in the garden.
帕洛於花園中表演雷貢舞蹈



Adrien-Jean Le Mayeur de Merprès, *Women In and By a Pond*, Private Collection, Denpasar, Bali.
勒邁耶 於池塘之中與一旁的女人們

「除了幾次前往遠東的旅行，我都沒有離開這座島。我為什麼要離開？我是位印象派藝術家，生命中有三種元素是我所熱愛的，那就是美、陽光以及寧靜。除了峇里島，有其它能夠讓這三個元素更完美存在著的地方嗎？」

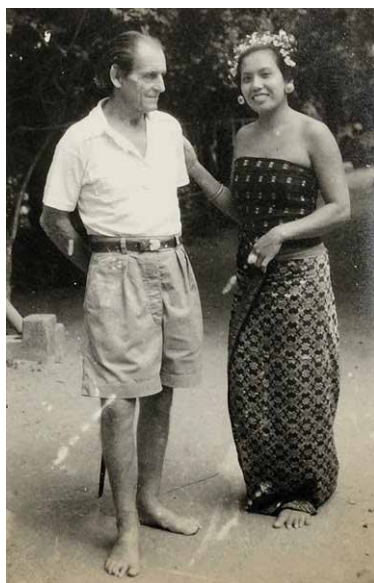
勒邁耶

將自己歸納為印象派畫家的比利時藝術家勒邁耶大概是曾於峇里島從事創作的�所有外來藝術家中最知名的一位。勒邁耶的一生以及他於峇里島時期的創作充滿著對於島嶼上的傳奇神話、景色、綠意盎然的花園以及女性的讚歎，尤其女性這個題材不斷的出現在他的畫作中，而宮廷舞者妮·帕洛(Ni Pollok)便於他在峇里島時期扮演著他的謬思、模特以及妻子的角色。

典型的旅人畫家

勒邁耶這位典型的歐洲旅人畫家的故事於20世紀的上半葉展開，於1932年從歐洲啟程。出生於比利時母語是法語的勒邁耶當時的人生目標便是期許自己能全心的成為一位藝術家，而對於追尋這個大膽目標的他心中所嚮往的理想地便是峇里島。那一年，52歲的勒邁耶便二次走訪這座島嶼，於北峇里島的辛加拉札港口著陸。於1920年代開始，峇里島變開始成為熱愛旅行的遊客的指定景點之一，與墨西哥插畫藝術家珂佛羅皮斯(Miguel Covarrubias)所出版以峇里島所命名的書——Island of Bali大有關係。島上迷人的風光以及豐富的文化所形成的高度視覺文化吸引了許多歐洲人士的移居，而其中也包括了勒邁耶這樣的藝術家。

勒邁耶抵達峇里島之後便往南行，一路上所觀察到的峇里島傳統文化的絢爛色彩以及各種美麗的事物，尤其那毫無污染令人傾心的環境都深深的吸引著他。在他抵達峇里島不久之後便與當時年僅15歲的雷貢舞者妮·帕洛相識，而她日後便成為勒邁耶的謬思與模特。



Adrien-Jean Le Mayeur de Merprès and Ni Pollok.
勒邁耶與帕洛

婚後，勒邁耶與帕洛便於努爾海灘旁的小屋定居，所處位置的偏遠隱密是藝術家所刻意安排，但勒邁耶也對於訪客非常的熱情友善。當勒邁耶的名氣日漸高漲後，許多知名人士便開始紛紛的前往他於海邊的小屋探訪，其中也包括這幅畫作的原持有人——推笛醫生。

大師畫作的背後故事

雷特·推笛醫生(Dr. D. Reid Tweedie)是於20世紀中葉時在馬來半島醫界中一位身分崇高的人士。推笛醫生當時便認識勒邁耶與帕洛，在1951年直接與藝術家收購這幅畫作。收購時間是在作品完成不久後，因此可合理的推算作品完成的年份是在1950年代早期，1950年至1951年之間。這幅畫之後直到推笛醫生於1984年逝世前一直被收藏在他於馬來西亞霹靂州的住所中。推笛醫生過世後，他的家人將畫作送往倫敦，直到2007年才首度透過佳士得於市場上曝光。

畫作的尺寸為150 x 200公分，是目前碩果僅存少數由勒邁耶所創作的大幅作品之一，其它大小與題材類似的作品有一幅是由印尼總統府所收藏，另外一幅之前由Maison des Palmes所擁有的作品目前已在印尼成為私人收藏，而另外還有一幅也是在印尼的私人收藏作品。《遮陽傘下的女人》這幅作品左右有著另外兩位女人，背景則是有其他數個其它人物，總統府所收藏的畫作與Maison des Palmes的藏品同樣都描繪著

從綠葉與花卉茂盛的庭園中所看去的相同海景，不過Maison des Palmes所收藏的那幅作品中的帕洛是躺臥著的。另外一幅尺寸雷同的作品被記載在由約伯·鄔賓斯博士與卡汀卡·惠政博士所撰寫的《於池塘之中與一旁的女人們》一書中。所有的這些作品的年份都約莫在1950年代初期，於戰後不久所創作。鄔賓斯與惠政觀察到：「相較於戰前的峇里島主題的作品，戰後作品中的人物逐漸的多被放置於背景中，越來越小以及不再被放置在中心焦點的位置。而另一方面，數量則是越來越多，後期的畫面中都會有五位甚至十位人物，並且大多被放置在樹枝與花朵的拱型造景之下。整體的空間感則是透過在遠處的海灘與海景而延伸。」

本次的作品《荷花池邊的女人》(Lot 3029)具備著勒邁耶1950年代初期所有作品的所有經典特質。勒邁耶多次的透過不同的版本描繪峇里島的花園，採用不同的安排呈現之中綻放的花朵與優雅的舞者，而池塘這個被多元應用的元素之中的反射物件則時而多時而少，多種不同的光線效果也同時被運用。勒邁耶對於創作模式的專注與純粹度可從一直不斷出現的一系列視覺元素中看出端倪。身為印象派畫家對於光線的著墨從光線於交錯的植物、人物以及荷塘等元素中穿梭而呈現最佳的表達方式，並且於不同的表面上產生閃爍的折射。

在這美妙的場景中，勒邁耶傾其全力追求美與藝術。他渴望身邊被美包圍，也因此將自己的花園打造成一座熱帶天堂，充滿著盎然的樹與花、露台、花架、雕塑和荷花池，不過他同時也保留他所居住的小屋的內部作為一個可供他架構出戲劇性畫面的室內主題畫作的舞台。所有的一切都是希望能夠將帕洛的美透過房屋與花園這些大框架中所呈現。帕洛在他們相處的25年之間在勒邁耶所創作的大量作品中擺出各種不同的姿勢。最終，藝術家所創作出的作品乘載了對於這個世外桃源的種種回憶，記錄著一段發生於20世紀，一位旅人畫家與擁有豐富文化的峇里島之間奇妙的際遇。







BURMESE RUBY

The worth and rarity of rubies have been appreciated by many civilizations since ancient times. In ancient Indian manuscripts, the word used to describe rubies is 'ratnaraj', which translates into the 'king of gemstones'. In the Christian bible rubies appear in the book of Proverbs as a metaphor for the most precious of material things. In medieval times Philippe de Valois called it 'the gem of gems... (which) surpasses all other gems in value'.

Of all the gemstones that appear on the market with any regularity, it is the fine Burmese ruby that is the rarest and most sought after. Rubies are fabled as being associated with great powers that go beyond the 'human realm', a gem that holds divine fire: a fire so deep, so intense that it radiates magic and brings forth a burning passion that can not be obscured. Still today a potent and regal symbol, rubies remain objects of great fascination that are valued beyond normal understanding. With its long and

illustrious history, its association with life, blood, power, protection, love and passion, ruby holds a coveted place atop the 'court of gemstones'. Indeed ruby was for centuries named the King, the Lord and the Leader of all Gems.

Rubies of the Burmese origin first came to the attention of Europe at the beginning of the 15th Century, though their existence had initially been corroborated in legendary fashion by the 13th Century explorer, Marco Polo. Numerous reports from other travelers described the sumptuous treasure of the Burmese royals. So unique are the quality elements exhibited by the rubies found here that it has emerged as the standard by which other stones are judged. Historically, rubies have been mined in the Mogok Valley in the northern part of Burma which is approximately two miles long and a half a mile wide. Rubies from Mogok possess an unrivalled crimson red body colour together with a fiery red fluorescence, both related to the

presence (in traces) of the element chromium –the latter granting them an inextinguishable fire, even when placed in the dark. It is this extraordinary mix of the most desirable red colour and vivid fiery sparkle that set Burmese, and especially Mogok rubies apart from their peers. The 'pigeon-blood' hue continues to be considered among the most exquisite traits in the world of gems. Proof of this lies in the fact that, other than coloured diamonds, no other gemstone enjoys such elevated prices per carat.

Unfortunately, the famous ruby mines of the Mogok Stone Tract are yielding fewer and fewer stones over five carats, and in recent years the market has seen a diminishing number of pieces of antique ruby jewellery and old Burmese gems appearing for sale; which makes the present lot extremely rare and unique.

緬甸紅寶石

紅寶石因其稀有珍貴，所以古今中外都備受推崇。古印度文獻用以形容紅寶石的詞語「Ratnaraj」就是「寶石之王」的意思；舊約聖經的箴言以紅寶石比喻世上最珍貴的東西；中世紀法蘭西國王腓力六世認為紅寶石乃「寶石中的寶石……其價值超過所有其他寶石」。

市場上的寶石種類繁多，然而論稀有性、價值及受歡迎程度，頂級緬甸紅寶石可謂無出其右。千百年來，紅寶石的確被冠以寶石之王的美譽。神話傳說中它被喻為一種帶有超自然力量、蘊含天火的寶石，發放令人無可抵禦、光明而充滿熱情的魔力。在悠久

的歷史裡經常被聯想到生命、鮮血、力量、保護、真愛及熱情，時至今日，紅寶石依然是皇室及權力的象徵，是最珍貴、最迷人、眾多寶石當中最教人夢寐以求的瑰寶。

雖然紅寶石早於十三世紀便已由著名旅行家馬可·孛羅確定其存在，然而到了十五世紀初期才首次受到歐洲收藏家的關注，許多文獻也記載了這種極受緬甸皇室鍾愛的瑰寶，那獨一無二的豔麗色彩更漸漸成為評價其他寶石的指標。歷史上的緬甸紅寶石皆出自緬甸北部的「Mogok Valley」，一個約兩哩長半哩寬的山谷。由於含有微量元素「鉻」，此區出產的紅寶石均帶有

無可比擬的深邃紅色及有如火焰般的鮮紅螢光反應，即使在暗處也能綻放永不衰退的光彩。這種教人趨之若鶩的色調和閃爍火光，使緬甸紅寶石——特別是「Mogok」出產的「鴿血紅」在芸芸眾多紅寶石中脫穎而出，成為寶石中最珍罕尊貴的皇者，除了最稀有的彩鑽之外，沒有任何一種寶石的（每克拉）價格可比得上緬甸紅寶石。

可惜享負盛名的「Mogok」礦區近年產量下跌，品質上乘超過五克拉的紅寶石越發稀少，市場上緬甸紅寶石的古董珠寶精品更是鳳毛麟角，因此這對耳環無疑是極度罕見、絕無僅有的稀世奇珍。

Test Report No. 85531

on the authenticity of the following gemstones,
set in a pair of ear-pendants (A + B) with diamonds



Total weight: A: 12.0 grams
B: 11.9 grams
(including setting, stopper, and diamonds)

Shape & cut: oval, brilliant / step cut

Measurements: A: approximately 14.05 x 10.70 x 7.90 mm
B: approximately 14.40 x 10.70 x 7.20 mm

Calculated weight: A: approximately 10 ct
B: approximately 9.1 ct
(see also the declared weights in the comments)

Colour: red of strong saturation

Identification: two RUBIES (variety of natural corundum)

Comments: The analysed properties confirm the authenticity of these transparent rubies.

No indications of heating.

Origin: Burma (Myanmar)

The colour of these rubies may also be called 'pigeon blood red' based on SSEF reference standards.

The calculated weights are in accordance with the declared weights of A: 10.022 ct and B: 9.094 ct.

Conclusions as far as the setting permits.

Important Note: The conclusions on this Test Report reflect our findings at the time it is issued. Mounting may limit complete analysis of a gemstone or pearl, thus all conclusions are given as far as the mounting permits. The authenticity and colour authenticity of the additional diamonds in the setting have not been tested. The indicated calculated weight is only approximate and may differ from the exact weight of the gemstone/pearl when unmounted. A gemstone or pearl can be modified and/or enhanced at any time. Therefore, the SSEF can reassess at any time whether the gemstone or pearl is in accordance with this Test Report. Only the Test report with the valid original signatures, embossed stamp and Proof Tag™ label affixed on to the surface of the laminated Test report is a valid document. See terms and conditions on reverse side. © This Test Report is copyright of SSEF.

SWISS GEMMOLOGICAL INSTITUTE – SSEF

Basel, 21 April 2016 mr

Dr. W. Zhou, FGA

Report authentication (log on to www.prooftag.com)



Dr. M. S. Krzemnicki, FGA

Appendix letter

Exceptional Pair of Rubies

The pair of rubies described in Test Report No. 85531 from the Swiss Gemmological Institute SSEF possesses extraordinary characteristics and merits special mention and appreciation.

The described two natural rubies are set in a pair of ear-pendants in a very classical design together with a fine selection of colourless diamonds. The two rubies exhibit an impressive size of A: 10.022 ct and B: 9.094 ct (declared weights) and have been carefully selected for their attractive colour and fine purity, thus resulting in a beautifully matching pair of ruby ear-pendants.

The small inclusions found by microscopic inspection are consistent with those of rubies from the reputed mines in the Mogok valley (A) and from Mong Hsu (B) located southeast of Mogok in Burma (Myanmar). Their attractive and saturated colour, poetically also referred to as '*pigeon blood red*' in the trade, is due to a combination of well-balanced trace elements, which are characteristic for the finest rubies from Burma.

In addition to these qualities, the described rubies have been spared exposure to heat treatment and their colour and purity are thus entirely natural.

Assembling a pair of natural rubies from Burma of this size and quality is very rare and exceptional.

SWISS GEMMOLOGICAL INSTITUTE – SSEF

Basel, 21 April 2016 mr



Dr. W. Zhou, FGA


Dr. M. S. Krzemnicki, FGA





Ψ
30
30

A SUPERB PAIR OF RUBY AND DIAMOND EAR PENDANTS

Each set with an oval-shaped ruby, weighing approximately 10.02 and 9.09 carats, within a circular-cut diamond surround, to the similarly-cut diamond surmount and spacer, mounted in platinum and gold, 4.2 cm

Accompanied by report no. 85531 dated 21 April 2016 from the SSEF Swiss Gemmological Institute stating that the rubies are of Burma (Myanmar) origin, with no indications of heating and the colour of these rubies may also be called 'pigeon blood red' based on SSEF reference standards; also accompanied by an appendix stating that the rubies possesses extraordinary characteristics and merits special mention and appreciation. The two rubies exhibit an impressive size and have been carefully selected for their attractive colour and fine purity, thus resulting in a beautifully matching pair of ruby ear-pendants. The small inclusions found by microscopic inspection are consistent with those rubies from the reputed mines in the Mogok valley and from Mong Hsu located southeast of Mogok in Burma (Myanmar). Their attractive and saturated colour, poetically also referred to as 'pigeon blood red' in the trade, is due to a combination of well-balanced trace elements, which are characteristic for the finest rubies from Burma. Assembling a pair of natural rubies from Burma of this size and quality is very rare and exceptional.

Two reports nos. 52950 and 52150 dated 2 December 2008 and 2 September 2008 from the SSEF Swiss Gemmological Institute stating that the rubies are of Burma (Myanmar) origin, with no indications of heating; also accompanied by two letters stating that the rubies possess extraordinary characteristics and merits special mention and appreciation. The gemstones exhibit a well-saturated colour combined with a very pleasant cutting style. Its vivid red, poetically referred to as "pigeon blood" is due to a combination of well-balanced trace elements in the stone, characteristic for rubies from Burma.

Please note that the report is more than 5 years old and might require an update

HK\$78,000,000-150,000,000 (US\$10,000,000-18,000,000)

約10.02及9.09克拉橢圓形緬甸天然鴿血紅紅寶石耳墜，
附SSEF證書，配以鑽石，鑲鉑金及金，耳墜長度4.2厘米

CONVERSION CHART

RING SIZE

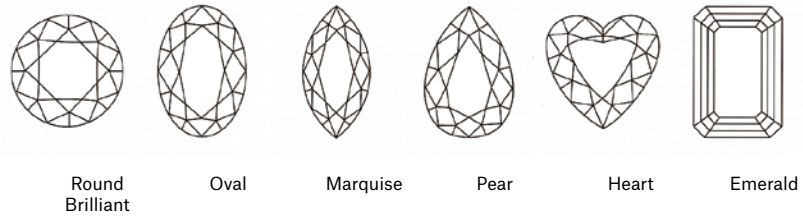
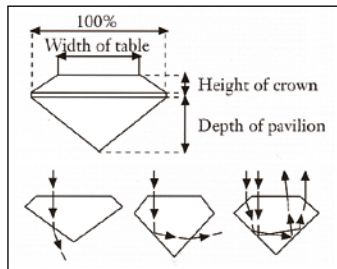
AMERICAN	FRENCH/JAPANESE	ENGLISH
1/2	—	A
3/4	—	A 1/2
1	—	B
1 1/4	—	B 1/2
1 1/2	—	C
1 3/4	—	C 1/2
2	—	D
2 1/4	1	D 1/2
2 1/2	2	E
2 3/4	—	E 1/2
3	3	F
3 1/4	4	F 1/2
3 1/2	—	G
3 3/4	5	G 1/2
4	—	H
4 1/4	6	H 1/2
4 1/2	—	I
4 3/4	7	I 1/2
5	8	J
5 1/4	—	J 1/2
5 1/2	9	K
5 3/4	10	K 1/2
6	—	L
6 1/4	11	L 1/2
6 1/2	—	M
6 3/4	12	M 1/2
7	13	N
7 1/4	—	N 1/2
7 1/2	14	O
7 3/4	15	O 1/2
8	—	P
8 1/4	16	P 1/2
8 1/2	—	Q
8 3/4	17	Q 1/2
9	18	R
9 1/4	—	R 1/2
9 1/2	19	S
9 3/4	20	S 1/2
10	—	T
10 1/4	21	T 1/2
10 1/2	22	U
10 3/4	—	U 1/2
11	23	V
11 1/4	24	V 1/2
11 1/2	—	W
11 3/4	25	W 1/2
12	—	X
12 1/4	26	X 1/2
12 1/2	—	Y
12 3/4	—	Y 1/2
13	—	Z

MEASUREMENTS

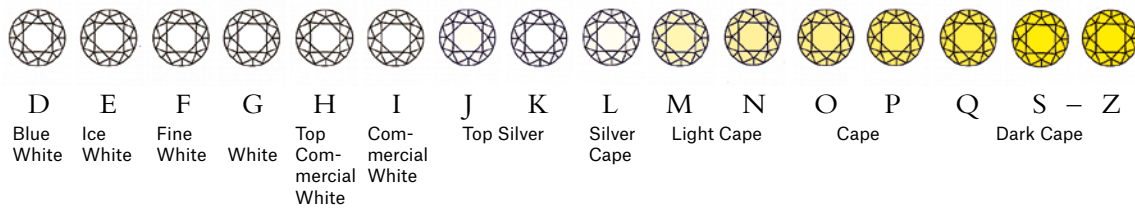
INCHES	CM
—	—
—	1
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1	3
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—	17
7	18

DIAMONDS • THE 4 C'S

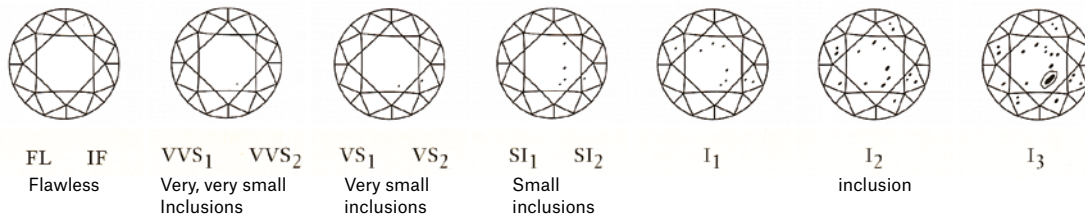
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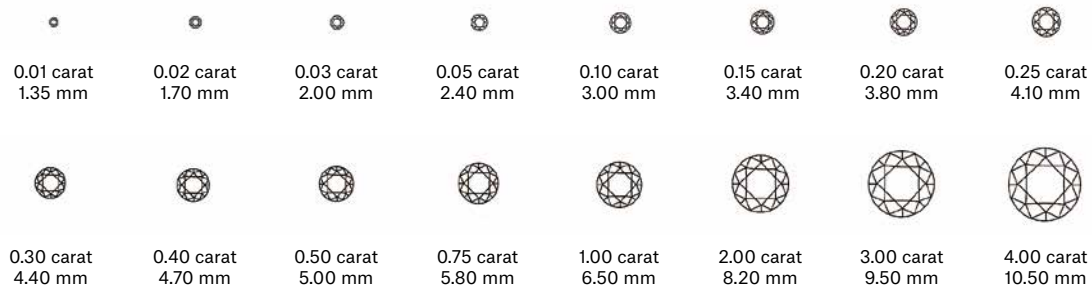
Colour (G.I.A.)



Clarity (G.I.A.)



Carat

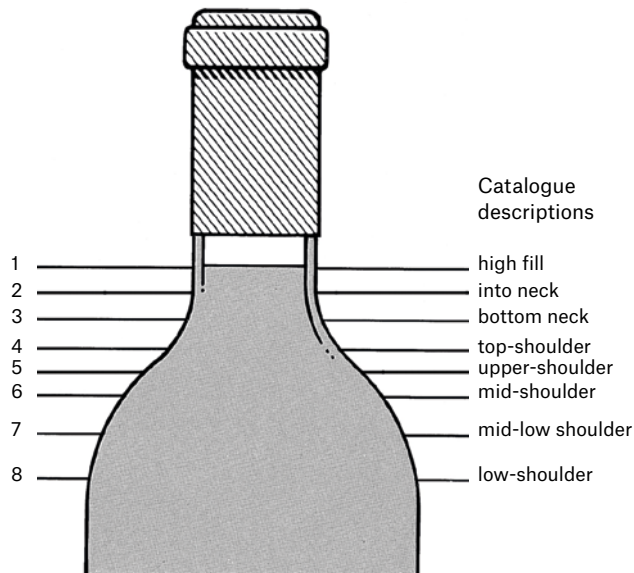


Courtesy of Jewellers Network, the Southern African Jewellery Trade Directory, from information supplied by De Beers.
www.jewellersnetwork.co.za

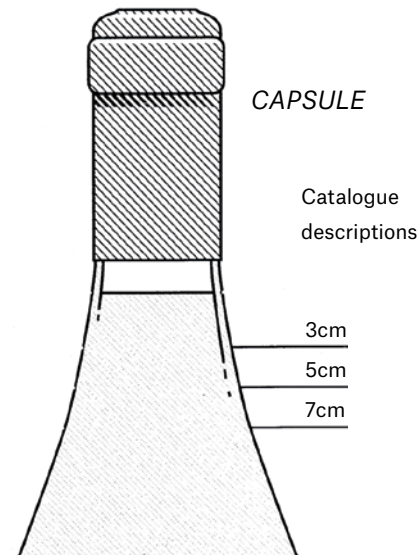
LEVEL/ULLAGE DESCRIPTIONS AND INTERPRETATIONS

(see notes below)

BORDEAUX



BURGUNDY



- 1 into neck: Level of young wines. Exceptionally good in wines over 10 years old.
- 2 bottom neck: Perfectly good for any age of wine. Outstandingly good for a wine of 20 years in bottle, or longer.
- 3 very top-shoulder
- 4 top-shoulder: Normal for any claret 15 years old or older.
- 5 upper-shoulder: Slight natural reduction through the easing of the cork and evaporation through cork and capsule. Usually no problem. Acceptable for any wine over 20 years old. Exceptional for pre-1950 wines.

- 6 mid-shoulder: Probably some weakening of the cork and some risk. Not abnormal for wines 30/40 years of age. Estimates usually take this into account.
- 7 mid-low-shoulder: Some risk. Low estimates.
- 8 low-shoulder: Risky and usually only accepted for sale if wine or label exceptionally rare or interesting. Always offered with low estimate.

Because of the slope of shoulder it is impractical to describe levels as mid-shoulder, etc. Wherever appropriate the level between cork and wine will be measured and catalogued in centimetres.

The condition and drinkability of burgundy is less affected by ullage than its equivalent from Bordeaux. For example, a 5 to 7 cm. ullage in a 30-year-old burgundy can be considered normal, indeed good for age, 3.5 to 4 cm. excellent for age, even 7cm. rarely a risk.

BOTTLE SIZES

magnum	= two regular bottles (1.5L)
marie-jeanne	= three regular bottles (2.5L)
double-magnum	= four regular bottles (3L)
jeroboam (Burgundy, Champagne)	= four regular bottles (3L)
jeroboam (Bordeaux)	= six regular bottles (5L) (or 5 litres)
impériale (Bordeaux)	= eight regular bottles (6L)
methuselah (Burgundy)	= eight regular bottles (6L)
balthazar	= sixteen regular bottles (12L)
nebuchadnezzar	= twenty regular bottles (15L)
melchior	= twenty-four regular bottles (18L)

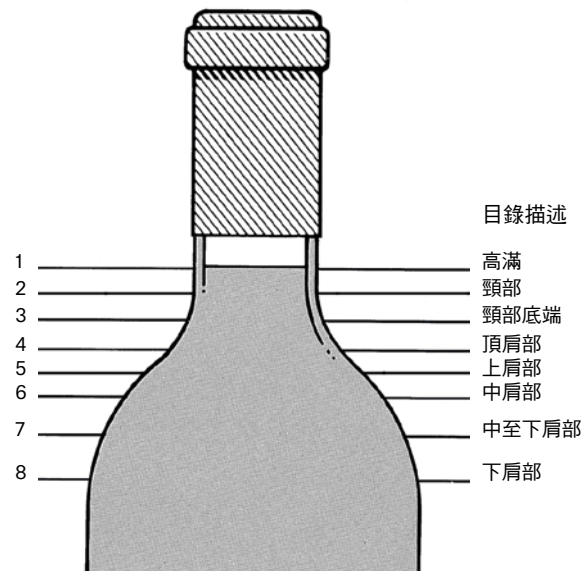
SPECIAL NOTICE

Though every effort is made to describe or measure the levels of older vintages, corks over 20 years old begin to lose their elasticity and levels can change between cataloguing and sale. Old corks have also been known to fail during or after shipment. **We therefore repeat that there is always a risk of cork failure with old wines and due allowance must be made for this. Under no circumstances can an adjustment of price or credit be made after delivery except under the terms stated in Paragraph I of the Conditions of Sale -Buying at Christie's. Unless otherwise stated, Bordeaux are château bottled and all wines are bottled in the country of production.**

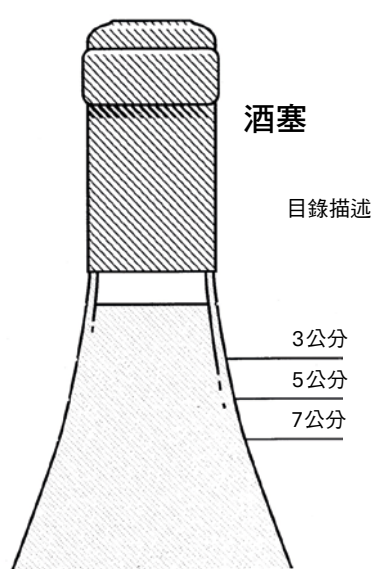
Important note regarding opening of cases and listing of levels: Christie's general policy is to open all wood cases and to describe levels. Bidders must make allowances for reasonable variations in ullage which may be encountered in cases older than twenty years. Additionally, all wine younger than twenty years have levels bottom neck or better unless otherwise noted.

狀況 / 損耗量形容及解釋 (請細閱以下)

波爾多



勃根地



- 1 頸部：
新酒的正常水位。若酒齡超過 10 年的酒還保持這水位，是非常好的。
- 2 頸部底端：
對任何酒齡的酒來說，都是很好的，尤其是如酒齡是超過 20 年的酒。
- 3 最頂肩部
- 4 頂肩部：
正常的如酒齡是 15 年或以上。
- 5 上肩部：
因酒塞鬆懈及蒸發以至有少許自然的退減，一般是沒有問題的。可接受如酒齡超過 20 年。

- 6 中肩部：
酒塞可能有一些削弱，有一些風險，不是異常的如酒齡到達 30/40 年。估值通常會把此計算在內。
- 7 中至低肩部：
有些風險，低估值。
- 8 低肩部：
高風險及一般只會售賣當酒或招紙是很稀有或珍貴。常常也是低估值。

由於肩部的斜度並不能夠形容中肩等的水位，在可能的情況下酒塞及名酒之間的距離將會以厘米量度及收錄。勃根地酒的狀況及可飲用程度，較之於波爾多酒，較少受自然耗損影響。例如酒齡為三十年的勃根地酒有 5 至 7 厘米的自然耗損可視為正常。酒齡良好的，會有 3.5 至 4 厘米的自然耗損，酒齡超卓的甚至會有 7 厘米的自然耗損，很少具有風險。

酒瓶大小	
magnum	= 2 個標準瓶 (1.5 公升)
marie-jeanne	= 3 個標準瓶 (2.5 公升)
double-magnum	= 4 個標準瓶 (3 公升)
jeroboam	= 4 個標準瓶 (3 公升)
(Burgundy, Champagne)	
jeroboam	= 6 個標準瓶 (5 公升)
(Bordeaux)	(或 5 升)
impériale	= 8 個標準瓶 (6 公升)
(Bordeaux)	
methuselah	= 8 個標準瓶 (6 公升)
(Burgundy)	
balthazar	= 16 個標準瓶 (12 公升)
nebuchadnezzar	= 20 個標準瓶 (15 公升)
melchior	= 24 個標準瓶 (18 公升)

特別通告

儘管已盡一切辦法去形容或量度較舊名酒的水位，超過 20 年的酒塞亦會開始失去其彈性，水位可能在收錄目錄及銷售期間改變。舊酒塞亦已知可能在運送或運抵後失效。佳士得因此重申舊酒的酒塞經常有損壞的風險，必須對此有適當的寬容。除出現在業務規定，買方須知第 1 段的情況，在任何情況下，在運送後均不可調整價格或退款。除註明外，所有波爾多酒均於莊園裝瓶，所有名酒均在生產國裝瓶。有關打開酒箱及列明水位的重要註釋：佳士得一般的政策是打開所有木酒箱，並說明水位。投標者必須對酒齡 20 年及以上的名酒可能出現的自然耗損的合理差異有所寬容。此外，除另有註明，所有酒齡 20 年以下的名酒均有頸部底端或更佳的水位。

CHRISTIE'S HONG KONG WINE COLLECTION AND STORAGE

All wines offered for auction in this catalogue are lying in Christie's appointed cellar, Crown Wine Cellars.

Buyers wishing to collect from the storage facility directly may do so by prior arrangement. Crown Wine Cellars will only release the lots upon your signature of a Christie's Collection Order. Request for deliveries can be made after receipt of cleared funds and must be at least 2 business days prior to date of delivery. All shipping charges, local delivery charges, transit insurance and packing will be at the expense of the buyers. All charges will have to be prepaid to Christie's before shipment can be effected. All breakages or missing bottles must be reported to Christie's within three days of collection or delivery of the wine lots. To arrange the pick-up or delivery of your purchase, please contact Mr. Kelvin Pun of Crown Wine Cellars at +852 2453 3530.

If lots are not collected within thirty-five calendar days following the sale, Crown Wine Cellars Limited will charge you and you will have to pay all storage charges incurred from the thirty-sixth calendar day following the sale for the period while the lot(s) are stored at Crown Wine Cellars Limited's storage facility. Crown Wine Cellars Limited will invoice the buyers directly. Buyers agree that Christie's will provide the buyers' contact details to Crown Wine Cellars Limited for the purposes of invoicing and collection of storage fees.

Local Delivery Charges for normal orders (All prices are subject to change)

Urgent, express orders and other areas not mentioned below will be quoted separately.

Delivery/Collection			
Bottle	Hong Kong Island	Kowloon & New Territories	Lantau Island & Ma Wan
1-6	HKD300	HKD210	HKD330
7-12	HKD350	HKD260	HKD380
13-48	HKD450	HKD360	HKD480
49-240	HKD620	HKD530	HKD650

* For 241 bottles and above, please contact Crown Wine Cellars at Tel: +852 2453 3530.
 ** Delivery Charges include insurance.

Delivery Schedule: Monday to Friday 11:00-17:00
 Saturday before 12:00

The storage facility information is listed below:

Storage Facility (Tuen Mun)

Contact: Mr. Kelvin Pun/Ms. Angel Lam
 Email: kpun@crownww.com
 Tel: +852 2453 3530
 Address: 2/F, Crown Data Centre 1,
 6 Kin Fung Circuit, Tuen Mun, N.T.

Office Hours: Monday to Friday 10:00-12:30 and 14:00-17:30
 Saturday 10:00-12:30



Overseas Delivery

For designated countries, Christie's will be pleased to assist with making arrangements for the packing, shipping and transit insurance of the purchased lots at the buyer's request and expense upon receipt of all outstanding payment in cleared funds. Christie's will obtain quotes at the buyer's request. All shipping charges have to be agreed and pre-paid before shipment can be effected. Christie's charges a 10% administrative fee on the shipping quote for managing your shipment. Please be reminded that all shipping quotes are exclusive of any tax and/or duties imposed by government authorities. It is the Buyer's sole responsibility to obtain any required export or import licenses.

Please contact our Logistics Coordinator, Ms. Venus Ho +852 2978 6760 or vho@christies.com for further information.

香港佳士得名酒提取及儲存

所有在此拍賣的名酒現儲存於佳士得委任的酒窖 - Crown Wine Cellars Limited。

買家如欲直接從儲存設施提貨，請作提前通知以作安排。買家需要簽署由佳士得發出的提貨通知單，以便 Crown Wine Cellars Limited 發放拍賣品。買家支付所有費用後可提出貨品付運的要求，但有關要求必需於付運日期前的兩個工作天提出。買家須負責提取或安排本地送遞及／或運送。所有運費、本地送遞、運輸保險及包裝的費用將由買家負責。所有費用要在運送前預先繳付予佳士得，才會進行付運。所有破損或遺漏瓶數，必須在收到拍賣品後的三天內向佳士得報告。有關安排運送及提取事宜，請聯絡 Crown Wine Cellars Limited 潘先生，電話為 +852 2453 3530。

如果已購買的名酒在拍賣日後三十五個日曆天內仍未提取，即表示授權 Crown Wine Cellars Limited 儲存該名酒，有關儲存費用會由買家支付，直至該名酒被提取為止。Crown Wine Cellars Limited 將會向買家收取儲存費用並直接向買家發出發票。買家同意佳士得向 Crown Wine Cellars Limited 提供買家之資料，作為發出發票和收取儲存費之用途。

本地普通運單付運費用（價格或有更改）

加急運單及其他不在運輸範圍內區域的運單，請向佳士得名酒部查詢。

送貨 / 收貨			
數量	香港島	九龍及新界	大嶼山及馬灣
1-6 瓶	港幣 300	港幣 210	港幣 330
7-12 瓶	港幣 350	港幣 260	港幣 380
13-48 瓶	港幣 450	港幣 360	港幣 480
49-240 瓶	港幣 620	港幣 530	港幣 650

* 241 瓶及以上，請向 Crown Wine Cellars 查詢 +852 2453 3530。

** 送貨收費包括保險費。

送貨時間：星期一至五 上午十一時至下午五時
星期六 正午十二時前

有關儲存設施資料列舉如下：

儲存設施（屯門）

聯絡人：潘先生 / 林小姐
電郵：kpun@crownw.com
辦公室電話：+852 2453 3530
地址：新界屯門建豐街 6 號
嘉柏中心 1 期 2 樓

酒窖辦公時間：星期一至五 上午十時正至下午十二時三十分及下午二時正至下午五時三十分
星期六 上午十時正至下午十二時三十分

海外付運

若付運到其他指定國家，在買方以清算現金全數付清所有欠款後，佳士得可依照買家之要求，代為安排包裝、付運及運輸保險事宜，買家須繳付有關收費。佳士得會根據買家要求，提供報價給予買家。所有付運須於買家同意該運費及繳付後方作安排。佳士得會收取付運報價的 10% 以作行政費用。請注意所有付運報價不包括任何稅項及 / 或出入口稅項。買家須負責取得所有相關的進出口牌照。

詳情請向香港佳士得名酒部物流部專員何芷苓小姐 +852 2978 6760 或 who@christies.com 查詢。



HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR ASIAN 20TH CENTURY & CONTEMPORARY ART EVENING SALE, 30YEARS: THE SALE AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,000,000, and 20% of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.
- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the

deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.

- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or visit www.christies.com/highvaluelots.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得亞洲二十世紀及當代藝術晚間拍賣，三十週年誌慶拍賣：世紀珍藏之所有拍賣品與其他類別拍賣低估價為港幣 8,000,000 元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,000,000 元或閣下擬競投全部拍賣品低估價總額之 20%（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代之款項。此亦適用於代理人。
- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣

下須以港幣以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。

- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或瀏覽 www.christies.com/highvaluelots。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (▲ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a lot in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this

well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a lot which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the lot, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol **•** next to the lot number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- move any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and

increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as Hong Kong dollar. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including HK\$800,000, 20% on that part of the **hammer price** over HK\$800,000 and up to and including HK\$15,000,000, and 12% of that part of the **hammer price** above HK\$15,000,000. For Wine there is a flat rate of 22.5% of the hammer price of each **lot** sold.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence.

For wine there is a flat rate of 22.5% of the hammer price of each lot sold.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms

below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced

at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **GUARANTEE IN RELATION TO WINES AND SPIRITS**

(a) Subject to the obligations accepted by Christie's, none of the seller, Christie's, its employees or agents is responsible for the correctness of any statement as to the authorship, origin, date, age, attribution, genuineness or provenance of any lot, for any other error of description of for any fault or defect in any lot and no warranty whatsoever is given by the seller, Christie's, its employees or agents in respect of any lot and any express or implied condition or warranty is hereby excluded;

(b) If, (1) within twenty-one days of the date of the auction, Christie's has received notice in writing from the buyer of any lot that in his view the lot was at the date of the auction short or ullaged or that any statement of opinion in the catalogue was not well founded, (2) within fourteen days of such notice, Christie's has the lots in its possession in the same condition as at the date of the auction and (3) within a reasonable time thereafter, the buyer satisfies Christie's that the lot was as notified in writing by the buyer (as above) and that the buyer is able to transfer a good and marketable title to the lot free from any lien or encumbrance, Christie's will set aside the sale and refund to the buyer any amount paid by the buyer in respect of the lot provided that the buyer shall have no rights under this Condition if:

(i) the defect is mentioned in the catalogue; or
(ii) the catalogue description at the date of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated there to be a conflict of such opinion; or
(iii) it can be established that the lot was as notified in writing by the buyer (as above) only by means of a scientific process not generally accepted for use until after the publication of the catalogue or by means of a process which at the date of the auction was unreasonably expensive or impracticable or likely to have caused damage to the lot. (See also notes on ullages and corks);

(c) the buyer shall not be entitled to claim under this Condition for more than the amount paid by him for the lot and in particular shall have no claim for any loss, consequential loss or damage whether direct or indirect suffered by him;

(d) the benefit of this guarantee shall not be assignable and shall rest solely and exclusively in the buyer who shall be the person to whom the original invoice was made out by Christie's in respect of the lot when sold and who has since the sale retained uninterrupted, unencumbered ownership thereof.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and
(ii) the **buyer's premium**; and
(iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due**

date").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHHHKH

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$500,000 per auction sale. You must complete a CNP authorisation form which you can get from our Client Services Department. You must send a completed CNP authorisation form by fax to +852 2973 0111 or by post to the address set out in paragraph (d) below. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Client Services Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Client Services Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Client Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Client Services Department by phone on +852 2760 1766 or fax on +852 2973 0111.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 7th day following the date of the auction, even if you have not collected the lot by this date. (except Wine*)

*For Wine, at the end of the 7th day following the date of the auction, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed Christie's Hong Kong Wine Collection and Storage, unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 7% a year above the 3-MONTH HIBOR rate from time to

time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the due date, and we choose to accept such payment we may charge you storage and transport costs from the date that is 35 calendar days following the auction in accordance with paragraphs G(b). In such circumstances paragraph G(b) shall apply (except Wine*, Handbags & Accessories**).

* For Wine, if you make payment in full after the due date, and we choose to accept such payment we may charge you storage and transport costs from the date that is 35 calendar days following the auction in accordance with paragraphs G(b).

** For Handbags & Accessories, if you make payment in full after the due date, and we choose to accept such payment we may charge you storage and transport costs from the date that is 60 calendar days following the auction in accordance with paragraphs G(b). In such circumstances paragraph G(b) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect the purchased lots promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) If you have paid for the lot in full but you do not collect the lot within 35 calendar days after the sale, unless otherwise agreed in writing, we may sell the lot in

any commercially reasonable way we think appropriate. We can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company. (except Wine*, Handbags & Accessories **)

* For Wine, if you do not collect a lot within the period set out in Christie's Hong Kong Wine Collection and Storage page then, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we may sell the lot in any commercially reasonable way we think appropriate.

** For Handbags & Accessories, if you have paid for the **lot** in full but you do not collect the **lot** within 60 calendar days after the sale, unless otherwise agreed in writing, we may sell the lot in any commercially reasonable way we think appropriate. We can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

Nothing in this paragraph is intended to limit our rights under paragraph F4.

(c) Without prejudice to paragraph G(b), for paid **lot(s)** from this auction, we are pleased to offer complimentary storage up to and including the **thirty-fifth** calendar day following the sale. If purchases are not collected by then a monthly storage charge will be imposed, from the thirty-sixth calendar day following the sale for the period whilst the **lot(s)** remain stored with us, as below on a per lot basis and is payable in advance (except Wine*, Handbags & Accessories**).

Jewellery/Watches: HK \$800 per lot

Others (except Wine*, Handbags & Accessories**): HK\$1500 per lot

Additional charges such as insurance and transportation will be charged separately if required.

In respect of requests from purchasers wishing to arrange collection of their property from our offices after the property has been transferred to the warehouse, we may in our discretion allow collection at our offices in limited circumstances but will need to charge a HK\$850 administration fee (minimum charge).

* For Wine, information on collecting **lots** is set out on the Christie's Hong Kong Wine Collection and Storage page.

For Handbags & Accessories, without prejudice to paragraph G(b), for paid **lot(s) from this auction, we are pleased to offer complimentary storage up to and including the sixtieth calendar day following the sale. If purchases are not collected by then a monthly storage charge will be imposed, from the sixty-first calendar day following the sale for the period whilst the **lot(s)** remain stored with us, as below on a per **lot** basis and is payable in advance.

Handbags & Accessories: HK \$800 per lot

Additional charges such as insurance and transportation will be charged separately if required.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please see the information set out at www.christies.com/shipping. We will take reasonable care when we

are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

For Asian 20th Century and Contemporary Art, Fine Chinese Classical Paintings and Calligraphy, Chinese Modern Paintings, Chinese Contemporary Ink, Chinese Porcelain and Works of Art and Handbags and Accessories, please contact Christie's Art Transport on +852 2978 9914 or email us at arttransporthongkong@christies.com.

For Jewellery and Watches, please contact Christie's Property Control Department on +852 2978 9915.

For Wines, please contact Wine Logistics Coordinator on +852 2978 6760.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please see the information set out at www.christies.com/shipping.

For Asian 20th Century and Contemporary Art, Fine Chinese Classical Paintings and Calligraphy, Chinese Modern Paintings, Chinese Contemporary Ink, Chinese Porcelain and Works of Art and Handbags and Accessories, please contact Christie's Art Transport Department on +852 2978 9914 or contact us at arttransporthongkong@christies.com.

For Jewellery and Watches, please contact Christie's Property Control Department on +852 2978 9915.

For Wines, please contact Wine Logistics Coordinator on +852 2978 6760.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

For Handbags and Accessories, the bag with the symbol (~) is subject to CITES export/import restrictions and the historical CITES paperwork is not available. These

bags can only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. It will not be possible to obtain a CITES export permit to ship these bags to addresses outside Hong Kong SAR post-sale. Please contact the department for further information. The bag with the symbol (≈) is subject to CITES export/import restrictions and will require export / import permits to ship the bag outside Hong Kong SAR post sale. Buyers are responsible for obtaining and paying for the necessary permits. Please contact the department for further information.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your

rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic : a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

authenticity warranty : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium : the charge the buyer pays us along with the **hammer price**.

catalogue description : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group : Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition : the physical **condition** of a **lot**.

due date : has the meaning given to it paragraph F1(a).

estimate : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price : the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading : has the meaning given to it in paragraph E2.

lot : an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages : any special, consequential, incidental or indirect damages of any kind or any damages which

fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price : has the meaning given to it in paragraph F1(a).

provenance : the ownership history of a **lot**.

qualified : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve : the confidential amount below which we will not sell a **lot**.

saleroom notice : a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type : means having all capital letters.

warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以△標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

- 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

3. 狀況

- 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

- 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。
- 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會

改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

- 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。
- 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

- 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。
- 收藏家等級的錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。
- 大多數的腕錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的腕錶可能不能防水，在使用之前我們建議您讓專業鐘錶師先檢驗。手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(g) 段。

B. 登記競投

1. 新競投人

- 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。

我們有權單方面不允許您登記成為競投人。您需提供以下資料：

- 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照），如果身份證明文件上沒有顯示，您當前的住址證明（如：當前的公共事業費賬單或銀行對賬單）。
 - 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，以及董事和受益股東的文件證明。
 - 信託、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投票部：+852 2978 9910 或電郵至 bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。

4. 代表他人競投

- 作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- 作為隱名委託人的代理人**：如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
 - 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
 - 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄；除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
 - 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
 - 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指

定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 www.christies.com 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 拍賣之時

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用“標記”。**底價**不會高於**拍賣品**的**低端估價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- 重開或繼續競投，即便已經下槌；

(f) 如果有出錯或爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣或將**拍賣品**重新拍賣或出售。在拍賣之時或後對競投有任何爭議，拍賣官有最終決定權。

4. 競投

拍賣官接受以下競投：

- 拍賣會場參與競投的競投人；
- 從電話競投人，通過 Christie's LIVE™（如第 B6 部分所示）透過網絡競投的競投人；
- 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，拍賣官通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，拍賣官可視該**拍賣品**為流拍**拍賣品**。

6. 競投價遞增幅度

競投通常從低於**低端估價**開始，然後逐步增加（競投價遞增幅度）。拍賣官會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板（Christie's LIVE™）可能會以港幣及其它主要貨幣來展示競投。任何兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

除非拍賣官決定使用以上 C3 段中的酌情權，拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及/或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 800,000 元之 25%；加逾港幣 800,000 元以上至港幣 15,000,000 元部分之 20%；加逾港幣 15,000,000 元以上之 12% 計算。名酒的買方酬金是按每件**拍賣品成交價**之 22.5%。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增

值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其法律上有權這麼做；
- 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他他人之索賠權。如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第 F1(a) 段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“真品保證”）。如果在拍賣日後的五年內，您使我們滿意您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。

業務規定的詞匯表裏有對“**真品**”一詞做出解釋。

真品保證條款如下：

- 我們在拍賣日後的 5 年內提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- 我們只會對本目錄描述第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外的大階字體注明）作出任何**保證**。
- 真品保證**不適用**有保留標題**或有保留的部分**標題**。**有保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是…之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“**有保留標題**”列表及**拍賣品**的**目錄描述**。
- 真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- 真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**合乎被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- 真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在原本買方在拍賣日與申索之日持續擁有該**拍賣品**才適用。**保證**中的利益不可以轉讓。

- (h) 要申索**真品保證**下的權利，您必須：
- 在拍賣日後 5 年內，向我們提供書面的申索通知並提供詳情，包括完整的佐證證據；
 - 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - 自費交回與拍賣時狀況相同的**拍賣品**給佳士得拍賣場。
- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，拍賣品的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
- 此額外**保證**不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有標題的書籍；
 - 沒有標明**估價**的已售**拍賣品**；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況報告**中或拍賣時公告的瑕疵。
 - 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- (k) 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關**拍賣品**為贗品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。
- (l) 有關名酒及烈酒的保證
- 佳士得受所接受的責任所限，賣方、佳士得、其員工或代理人均無須對有關任何貨批的任何聲明的出處、來源、日期、年份、屬性、真實性或出處之正確性負責，並對任何其他錯誤說明及**拍賣品**的缺陷或損毀亦無須負責。而賣方、佳士得、其員工或代理人均不會對任何**拍賣品**作出保證，並在此排除任何明示或默示的狀況或保證。
 - 如果，(1) 在拍賣日期的二十一日內，佳士得收到買方對任何**拍賣品**的書面通知，在競投當日買方觀察到**拍賣品**的水位不足或有自然耗損或目錄中任何意見的聲明並未有良好事實基礎，(2) 在收到有關通知的

十四日內，佳士得擁有之**拍賣品**與競投當日的狀況相同，及(3) 在期後的一段合理時間內，買方令佳士得確信有關**拍賣品**如上述買方的書面通知的情況，而買方能夠在無任何留置權及妨礙下轉讓有關**拍賣品**的擁有權，佳士得將會撤銷買賣並向買方退還買方支付有關**拍賣品**的所有款項。如出現以下情況，買方將無本條款所載之權利：

- 該損毀已在目錄中提及；或
 - 在競投當日目錄的說明已符合學者或專家作出之一般被接納的意見，或該說明已公正地顯示有關意見會有分歧；或
 - 只可憑在目錄印行前仍通常不被接納採用的科學程序之方法，或採用在競投當日是不合理地昂貴或不可行的程序之方法、或可能損毀**拍賣品**的方法，才可證實**拍賣品**當時的情況如上述買方的書面通知的情況。（請參閱耗損及酒塞的說明）；
- (c) 買方不可根據此條件索償高於就該**拍賣品**所支付的金額，也不得就任何其直接或間接遭受之損失、附帶損失或損壞作出索償；
- (d) 此項保證之利益不得轉讓，由**拍賣品**出售時佳士得向其發出原有提貨單之買方全權及絕對擁有，買方於出售後一直維持擁有權，買方的擁有權從來未曾中斷或被用作抵押或擔保用途。

F. 付款

1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：
- 成交價**；和
 - 買方酬金**；和
 - 任何關稅、有關貨物、銷售、使用、補償或服務稅項。
- 所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。
- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
- 電匯至：

香港上海滙豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬名：Christie's Hong Kong Limited
收款銀行代號：HSBCHKHHHKH

(ii) 信用卡

在乎合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 500,000 元之付款。您必須填妥 CNP 授權表格，該表格可向我們索取。請將已填妥之 CNP 授權表格以傳真（+852 2973 0111）或以郵寄方式發送到以下 (d) 段的地址。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的客戶服務部獲取，詳情列於以下

(d) 段：

- 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
 - 銀行匯票
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；
 - 支票
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，客戶服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
- (e) 如要瞭解更多信息，請聯繫客戶服務部。電話 +852 2760 1766；傳真：+852 2973 0111。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- 買方提貨日；
 - 自拍賣日起計 7 日後，即使買方在此日期前仍未提取**拍賣品**。（不包括洋酒*）
- *有關洋酒，自拍賣日起計 7 日後，如較早，則**拍賣品**根據“香港佳士得名酒倉存及提取及儲存”頁由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

- (a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：
- 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
 - 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償、法律費用及任何賣方酬金的差額；
 - 代不履行責任的買方支付賣方應付的**拍賣淨價**金額。您承認佳士得有賣方之所有權利向您提出追討；
 - 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
 - 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
 - 我們可以選擇將您的身份及聯繫方式披露給賣方；
 - 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
 - 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高

程度之權利及補救方法，不論是典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和

(ix) 採取我們認為必要或適當的任何行動。

(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他佳士得集團公司的款項。

(c) 如果您在到期付款日之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 35 日起根據 G(c) 段向您收取倉儲和運輸費用。在此情況下，G(b) 段將適用。（不包括洋酒*，手袋及配飾**）

* 有關洋酒，如果您在到期付款日之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 35 日起根據 G(b) 段向您收取倉儲和運輸費用。

** 有關手袋及配飾，如果您在到期付款日之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 60 日起根據 G(b) 段向您收取倉儲和運輸費用。在此情況下，G(b) 段將適用。

5. 扣押拍賣品

如果您欠我們或其他佳士得集團公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它佳士得集團公司的拍賣品。只有在您全額支付欠下我們或相關佳士得集團公司的全部款項後，您方可領取有關拍賣品。我們亦可選擇將您的拍賣品按照我們認為適當的方式出售。我們將用出售拍賣品的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵銷，您須支付差額。

G. 提取及倉儲

(a) 我們要求您在拍賣之後立即提取您購買的拍賣品（但請注意，在全數付清所有款項之前，您不可以提取拍賣品）。

(b) 如果您已經支付全部款項但未能能在拍賣後的 35 個日曆日之內提取拍賣品，除非另有書面約定，我們可以按我們認商業上合理且恰當的方式出售拍賣品出售。我們有權將拍賣品移送到關聯公司或第三方倉庫，並向您收取因此生的運輸費用和處理費用。如果我們這樣做，我們會將拍賣品銷售所得在扣除欠我們的倉儲費用及任何欠下我們及佳士得集團公司的其它費用後支付給您。（不包括洋酒*，手袋及配飾**）

* 有關洋酒，買方若未能於“香港佳士得名酒提取及儲存”頁列明的期限內提取拍賣品，除非另有書面約定：

(i) 我們將從當日起收取倉儲費。

(ii) 我們可以按我們認為商業上合理且恰當的方式出售拍賣品。

** 有關手袋及配飾，如果您已經支付全部款項但未能能在拍賣後的 60 個日曆日之內提取拍賣品，除非另有書面約定，我們可以按我們認商業上合理且恰當的方式出售拍賣品。我們有權將拍賣品移送到關聯公司或第三方倉庫，並向您收取因此生的運輸費用和處理費用。如果我們這樣做，我們會將拍賣品銷售所得在扣

除欠我們的倉儲費用及任何欠下我們及佳士得集團公司的其它費用後支付給您。

本段的任何內容不限制我們在 F4 段下的權利。

(c) 在不影響 G(b) 段的原則下，佳士得為本拍賣中所有已付款拍賣品提供免費儲存至拍賣後第三十五個日曆日止。惟買家在屆時仍未提取拍賣品，佳士得將向買家收取自拍賣後第三十六日曆日起計的倉儲費，每月之倉儲費將按每件拍賣品收取，並須提前支付。儲存期不足一個月者，亦需繳付整月倉儲費（不包括洋酒*，手袋及配飾**）。

珠寶 / 鐘錶：每件港幣 800 元

其他（不包括洋酒*，手袋及配飾**）：每件港幣 1500 元

倉儲費並不包括其他額外費用，如保險和運輸費，其他額外費將會另行收取。

對於買方於拍賣品移送倉庫後，欲安排於本公司辦事處提取其拍賣品之要求，本公司享有酌情權，允許在有限情況下在本公司辦事處提取拍賣品，但需收取每件拍賣品港幣 850 元行政費（最低收費）。

* 有關洋酒，有關提取拍賣品之詳情已列明於“香港佳士得名酒提取及儲存”頁。

** 有關手袋及配飾，在不影響 G(b) 段的原則下，佳士得為本拍賣中所有已付款拍賣品提供免費儲存至拍賣後第六十個日曆日止。惟買家在屆時仍未提取拍賣品，佳士得將向買家收取自拍賣後第六十一日曆日起計的倉儲費，每月之倉儲費將按每件拍賣品收取，並須提前支付。儲存期不足一個月者，亦需繳付整月倉儲費。

手袋及配飾：每月每件港幣 800 元

倉儲費並不包括其他額外費用，如保險和運輸費，其他額外費將會另行收取。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排拍賣品的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請見 www.christies.com/shipping 我們會合理謹慎處理、包裝、運輸拍賣品。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

有關亞洲二十世紀及當代藝術，中國古代書畫，中國近現代畫，中國當代水墨，陶瓷及中國工藝與手袋及配飾，請聯繫佳士得藝術品運輸部，電話：+852 2978 9914 或發郵件至 arttransporthongkong@christies.com。

有關珠寶與鐘錶，請聯繫佳士得倉務部，電話：+852 2978 9915。

有關洋酒，請聯繫佳士得名酒部物流專員，電話：+852 2978 6760。

2. 出口 / 進口

拍賣售出的任何拍賣品都可能受拍賣品售出國家的出口法律及其他國家的進口法律限制。許多國家就拍賣品出境要求出口聲明及 / 或就拍賣品入境要求進口聲明。進口國當地法律可能會禁止進口某些拍賣品或禁止拍賣品在進口國出售。

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口拍賣品的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付拍賣品的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情請見 www.christies.com/shipping 網站。

有關亞洲二十世紀及當代藝術，中國古代書畫，中國近現代畫，中國當代水墨，陶瓷及中國工藝與手袋及配飾，請聯繫佳士得藝術品運輸部，電話：+852 2978 9914 或發郵件至 arttransporthongkong@christies.com。

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(b) 含有受保護動植物料的拍賣品

由瀕臨絕種及其他受保護野生動植物製造或組成（不論百分比）的拍賣品在本目錄中註有〔-〕號。這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及巴西玫瑰木。若您有意將含有野生動物物料的任何拍賣品進口至其他國家，您須於競投該拍賣品之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，拍賣品必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙，海象象牙和犀鳥象牙）且您計劃將上述拍賣品進口到美國，請查看（c）段中之重要信息。如果您無法出口，進口該拍賣品或因任何原因拍賣品被政府部門查收，我們沒有義務因此取消您的交易並退回您的購買款項。您應負責確定並滿足有關含有上述物料拍賣品進出口的法律和規例要求。

有關手袋及配飾，本手袋，註有〔-〕號，受制於瀕危野生動物種國際貿易公約 (CITES) 出口限制且無法提供先前的 CITES 歷史證明文件。因此本手袋只可運送至香港境外的地址或從香港佳士得拍賣場提取。本手袋將不能獲取允許其於拍賣後運送至香港境外的 CITES 出口許可證。請與專家部門聯繫以了解詳情。本手袋，註有〔~〕號，受制於 CITES 出口限制並須事先獲取 CITES 出口許可證方可將其於拍賣後運送至香港境外。買家須負責取得許可證並支付相關費用。請與專家部門聯繫以了解詳情。

(c) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可

的嚴格科學測試確認該物料非非洲象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象牙，不被視為取消拍賣和退回**購買款項**的依據。

(d) **含有緬甸寶石的拍賣品**

含有源於緬甸的紅寶石或翡翠的**拍賣品**，可能被禁止進口美國；為方便美國準買方，該類**拍賣品**註有 Ψ 標記以供識別。若物件含有源於緬甸的其他類型寶石（例如藍寶石等），如是在緬甸以外地區鑲嵌或組裝成的珠寶，並能證實乃非暫時性的（暫時性指例如是僅以繩子束縛等），則有可能獲准進口美國。

(e) **源自伊朗的拍賣品**

一些國家禁止或限制購買和 / 或進口源自伊朗的“傳統工藝作品”（身份不明確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波期）的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

(f) **黃金**

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(g) **鐘錶**

(i) 本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 \sim 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

(a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度上，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。

(b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；或 (ii) 賣方、本公司、本公司之僱員或代理人均無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、出版或歷史的關聯等

作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。

(c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。

(d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

(e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄影

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或在 Christie's LIVE™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別註釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告

售出的**拍賣品**的所有資料，包括目錄描述及價款都可在 www.christies.com 上查閱。銷售總額為成交價加上買方酬金，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

真品：以下所述的真實作品，而不是複製品或贗品：

- a) **拍賣品**在標題被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；
- b) **拍賣品**在標題被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- c) **拍賣品**在標題被描述為某來源，則為該來源的作品；
- d) 以寶石為例，如**拍賣品**在標題被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie's International Plc、其子公司及集團的其它公司。

狀況：拍賣品的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為拍賣品可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**：指該範圍的最高價。**中間估價**為兩者的中間點。

成交價：拍賣官接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第 F1(a) 段的意思。

來源：拍賣品的所有權歷史。

有保留：如 E2 段中的意思；有**保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“有保留標題”的意思。

底價：拍賣品不會以低於此保密密價出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前拍賣官宣布的公告。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

◦ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

~ For Handbags and Accessories, the **lot** is subject to CITES export/import restrictions and the historical CITES paperwork is not available. The **lot** can only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. It will not be possible to obtain a CITES export permit to ship these bags to addresses outside Hong Kong SAR post-sale. Please contact the department for further information.

≈ For Handbags and Accessories, the **lot** is subject to CITES export/import restrictions and will require export / import permits to ship the bag outside Hong Kong SAR post sale. Buyers are responsible for obtaining and paying for the necessary permits. Please contact the department for further information.

Ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale • Buying at Christie's.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為 "業務規定•買方須知" 一章的最後一頁。

◦ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前估價，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定第 H2 (b) 段。

~ 有關手袋及配飾，**拍賣品**受制於瀕危野生動物種國際貿易公約 (CITES) 出入口限制且無法提供先前的 CITES 歷史證明文件。因此**拍賣品**只可運送至香港境內的地址或從香港佳士得拍賣場提取。**拍賣品**將不能獲取允許其於拍賣後運送至香港境外的 CITES 出口許可證。請與專家部門聯繫以了解詳情。

≈ 有關手袋及配飾，**拍賣品**受制於瀕危野生動物種國際貿易公約 (CITES) 出入口限制並須事先獲取 CITES 出口許可證方可將其於拍賣後運送至香港境外。買家須負責取得許可證並支付相關費用。請與專家部門聯繫以了解詳情。

Ψ **拍賣品**含有來自緬甸或者不確定地區的翡翠和紅寶石。請參閱業務規定•買方須知第 H2(d) 段。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

▲: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol ▲ next to its lot number.

◦: Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◊: Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊.

The third party will be remunerated in exchange for accepting this risk based on a fee on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid and where it does so, and is the successful bidder, it will not receive a fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the

Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

*"Signed ..."/"Dated ..."/"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

*"With signature ..."/"With date ..."/"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, CALLIGRAPHY, PAINTED CERAMIC AND WORKS OF ART

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and authenticity warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

*"Signed ..."/"Sealed ..."

In Christie's qualified opinion the work has a signature/seal which in our opinion is that of the artist.

*"With signature ..."/"With seal ..."

In Christie's qualified opinion the work has a signature/seal which is not that of the artist.

*"Dated..."

In Christie's qualified opinion, the work is so dated and in our opinion was executed at about that date.

*"With date..."/

In Christie's qualified opinion, the work is so dated but was not in our opinion executed at that date.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

FOR CHINESE PORCELAIN AND WORKS OF ART

1. A piece catalogued with the name of a period, reign or dynasty without further qualification was, in Christie's qualified opinion, made during or shortly after that period, reign or dynasty (e.g. "a Ming vase").

2. A piece catalogued "in the style of" a period, reign or dynasty is, in Christie's qualified opinion, quite possibly a copy or imitation of pieces made during the named period, reign or dynasty (e.g. "a vase in Ming style").

3. A reference to a "mark and of the period" means that, in Christie's qualified opinion, the piece is of the period of the mark (e.g. "Kangxi six-character mark and of the period").

4. A reference to a mark without reference to "and of the period" means that, in Christie's qualified opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. "Kangxi six-character mark").

5. Where no date, period, reign or mark is mentioned, the lot is, in Christie's qualified opinion, of uncertain date or 19th or 20th century manufacture.

FOR JEWELLERY

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the Conditions of Sale • Buying at Christie's.

Jewellers in the Title

1. By Boucheron

When maker's name appears in the title, in Christie's qualified opinion it is by that maker.

Jewellers beneath the description

2. Signed Boucheron

Has signature which in Christie's qualified opinion is authentic.

3. With maker's mark for Boucheron

Has a mark denoting a maker which in Christie's qualified opinion is authentic.

4. By Boucheron

In Christie's qualified opinion the object is by the jeweller although unsigned.

5. Mounted by Boucheron

In Christie's qualified opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

Periods

1. Antique Over	100 years old
2. Art Nouveau	1895-1910
3. Belle Epoque	1895-1914
4. Art Deco	1915-1935
5. Retro	1940s

FOR JEWELLERY AND WATCHES

AUTHENTICITY CERTIFICATES

As certain manufacturers may not issue certificates of authenticity, Christie's has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie's is satisfied that it should cancel the sale in accordance with the **authenticity warranty**, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

REMOVAL OF WATCH BATTERIES

Lots marked with the symbol ⊕ in the catalogue incorporate batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If buyers request shipment of such lots to regions outside the region in which the saleroom is located, the batteries will be removed and retained prior to shipment. If such lots are collected from the saleroom, the batteries will be made available for collection free of charge.

FOR HANDBAGS AND ACCESSORIES

CONDITION REPORTS & GRADES

重要通知及目錄編列方法之說明

The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Condition reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a lot in person or taking your own professional advice. **Lots** are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty as to condition by Christie's or by the seller.

CONDITION REPORT GRADES

1. As new. Appears never to have been used. It exhibits no signs of wear.
2. In pristine condition. To the untrained eye, it may appear brand new. There may be a slight condition note, but overall the condition of the bag is nearly perfect.
3. In excellent condition. This is a piece that has seldom been used and shows little to no wear. There may be small condition issues to note overall the piece is in excellent condition.
4. In very good condition. This piece may show signs of light wear. It is in very good condition but the corners may show signs of light scuffing, the base may show light scratches, and the hardware may exhibit light marks.
5. In good condition. This is a piece that shows wear. There are condition issues that will be noted in the condition report.
6. In fair condition. This piece shows significant wear and/or damage. It may require repair or refurbishment in order to be used. Condition issues will be noted in the condition report.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a lot clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading. We recommend you examine the lot in person or take your own professional advice.

REFERENCES TO "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the lot description.

FOR WINE

OPTIONS TO BUY PARCELS

A parcel consists of several lots of the same wine of identical lot size, bottle size and description. Bidding will start on the first lot of the parcel and the successful buyer of that lot is entitled to take some or all of the remaining lots in the parcel at the same hammer price. If the buyer of the first lot does not take further lots, the remaining lots of the parcel will be offered in a similar fashion. We recommend that a bid on a parcel lot be placed on the first lot of the parcel. If the bid is superseded, Christie's will automatically move your bid to the next identical lot and so on. In all instances, such bids will be handled at the auctioneer's discretion.

CLASSIFICATIONS

Bordeaux Classifications in the text are for identification purposes only and are based on the official 1855 classification of the Médoc and other standard sources. All wines are Château-bottled unless stated otherwise.

ULLAGES AND CORKS OF OLD WINES

Wines are described in this catalogue as correctly as can be ascertained at time of going to press, but buyers of old wines must make appropriate allowances for natural variations of ullages, conditions of cases, labels, corks and wine. No returns will be accepted.

ULLAGE

The amount by which the level of wine is short of being full: these levels may vary according to age of the wines and, as far as can be ascertained by inspection prior to the sale, are described in the catalogue. A chart explaining level and ullage descriptions and interpretations, together with a visual presentation, appears in this catalogue. We hope you will find this helpful.

重要通知

佳士得在受委託拍賣品中的權益

△：部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 △ 符號以資識別。

◦ 保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱 保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 ◦ 號以資識別。

◊ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投。第三方因此承諾競投該拍賣品，如果沒有其它競投，等三方將以書面競投價格購買該拍賣品，除非有其它更高的競價。第三方因此承擔拍賣品未能出售的所有或部分風險。如果拍賣品未能出售，第三方可能承擔損失。該等拍賣品在目錄中注以符號 ◊ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，會收取基於成交價計算的的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，則不會收取任何酬金。

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他 / 她是否在拍賣品持有經濟利益。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就拍賣品銷售所得預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因上述協議與競投過程無關，我們不會在目錄中注以符號。

利益方的競投

如果競投人在拍賣品持有經濟利益並欲競投該拍賣品，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺 受益人保留權利參與競投，遺 委託拍賣的拍賣品或者風險共擔安排下的合作方保留權利參與競投拍賣品和 / 或通知我們其競投該拍賣品的意願。

請 登 錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品

* 「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

* 「...之創作室」及「...之工作室」

指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

* 「...時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

* 「跟隨...風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

* 「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

* 「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

* 「簽名...」「日期...」「題寫...」

指以佳士得有保留之意見認為，某作品由某藝術家簽名 / 寫上日期 / 題詞。

* 「「附有...簽名」」、「附有...之日期」

、「附有...之題詞」

指以佳士得有保留之意見認為某簽名 / 某日期 / 題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期（或大概日期）而不一定是作品印刷或出版之日。

* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之拍賣品及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述的拍賣品。

有關繪畫、素描、版畫、小型畫、雕塑、書法、手繪瓷器及中國工藝

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品

* 「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

* 「...之創作室」及「...之工作室」

指以佳士得有保留之意見認為，某作品在某藝術

家之創作室或工作室完成，可能在他監督下完成。

* 「…時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

* 「跟隨…風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

* 「具有…創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

* 「…複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

* 「簽名…」

指以佳士得有保留之意見認為，某作品由有藝術家的簽名／款識。

* 「附有…簽名」、「附有…款識」

指以佳士得有保留之意見認為，某作品有某藝術家的簽名／款識應不是某藝術家所為。

* 「日期…」

指以佳士得有保留之意見認為，某作品的日期是如此註明及約於該日期完成。

* 「附有…之日期」

指以佳士得有保留之意見認為，某作品的日期是如此註明，但並非於該日期完成。

* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之拍賣品及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述的拍賣品。

有關陶瓷及中國工藝拍賣品之規定

1. 編入目錄之作品註明某時期、統治時期或朝代之名稱而沒有其他保留意見，即是以佳士得有保留之意見認為，該作品於所註明之時期、統治時期或朝代或其後之短時間內創作（例如：「明朝花瓶」）。

2. 作品註明屬某時期、統治時期或朝代「之風格」，以佳士得有保留之意見認為，該作品大概乃在所述時期、統治時期或朝代內製成之複製品或仿製品（例如：「明朝風格花瓶」）。

3. 作品註有「款識及該時期」，以佳士得有保留之意見認為，該作品乃款識所示之時期之作品（例如：「康熙六字款及該時期作品」）。

4. 只有款識而沒有註明「該時期」之作品，以佳士得有保留之意見認為，雖然該作品附有款識，但可能非該款識時期之作品，（例如「康熙六字款」）。

5. 沒有註明日期、時期、統治時期或款識之作品，以佳士得有保留之意見認為，該作品之創作日期不詳，或屬於十九或二十世紀之作品。

珠寶

此目錄所使用之詞彙均按照下列所述之定義。務請注意，此目錄內一切有關來源或出處之陳述，乃根據「業務規定·買方須知」之條款。

拍賣品標題中的珠寶商名稱

1. By Boucheron

若製造商之名稱出現於拍賣品標題，則表示根據佳士得專家之意見，此件拍賣品為該珠寶商所製

造。

拍賣品描述下方所提及的珠寶商名稱

2. Signed Boucheron

根據佳士得專家之意見，拍賣品上的簽字是正式和真確的。

3. With maker's mark for Boucheron

根據佳士得專家之意見，拍賣品上的生產商標記是真確的。

4. By Boucheron

雖然拍賣品上沒有簽字，但根據佳士得專家之意見，當屬該珠寶商之產品。

5. Mounted by Boucheron

根據佳士得專家之意見，該件拍賣品是經由珠寶商採用其客戶所提供之寶石鑲嵌而成。

時期

1. Antique 百年以上
2. Art Nouveau 1895-1910
3. Belle Epoque 1895-1914
4. Art Deco 1915-1935
5. Retro 1940 年代

珠寶及鐘錶

真品證書

因有些製造商不會提供真品證書，所以（除非佳士得在目錄內另有特別說明），佳士得沒有義務向買家提供製造商的真品證書。除非佳士得同意其應該按真品保證條款取消交易，否則不能以製造商不能提供真品證書作為取消交易的理由。

拆除手錶電池

目錄中拍賣品注有⊕標誌代表其含有的電池可能被管轄航空運輸的國際法律法規認定為危險物品。如果買家要求將此手錶運送至拍賣會場所在的以外地區，電池將在運送手錶之前被拆除並予以保存。若該拍賣品由拍賣會場提取，其電池將供免費提取。

手袋及配件

狀況報告及評級

拍賣中所出售拍賣品的狀況可受多種因素如時間、先前的損壞、修復、維修及磨損等影響而有較大變化。免費提供的狀況報告及評級純粹出於好意，為方便我們的買家並僅作指引作用。狀況報告及評級反映了我們的真實想法但未必足以覆蓋拍賣品所有缺點、修復或調整情況。它們不能取代之閣下親身檢驗拍賣品或閣下自行就拍賣品尋求的專業意見。拍賣品均以拍賣時的“現狀”出售且佳士得對於拍賣品的狀況不設任何聲明或保證。

狀況報告評級

1. 如新。看來從不曾使用過。沒有任何磨損跡象。
2. 處於原始狀態。在未受過訓練的人眼中是全新的。可能會有輕微的狀況注意事項，但總體而言袋的狀況幾近完美。
3. 狀況優良。看來較少使用表面幾乎沒有任何磨損。可能會有少許的狀況注意事項，但總體而言袋的狀況優良。
4. 狀況非常良好。可能會有輕微的磨損。狀況非常良好但邊角可能呈現輕微的劃傷痕跡，底部可能會出現輕微劃痕，而金屬配件亦可能會出現淺

刮痕。

5. 狀況良好。有使用痕跡。狀況報告會顯示狀況注意事項。

6. 狀況尚可。有顯著磨損和 / 損壞。使用前可能需要先維修或翻新。狀況報告會顯示狀況注意事項。

對於拍賣品狀況，由於圖錄版面所限未能提供對拍賣品的全面描述，而所載圖像亦可能無法清楚顯示拍賣品狀況。拍賣品實物與透過印刷及顯示屏展示的圖像色彩和色調或會存在色差。閣下有責任確保閣下已收到並已考慮到任何狀況報告及評級。我們建議閣下親身檢驗拍賣品或自行就拍賣品尋求專業意見。

有關「配件」

在本目錄中，「配件」所指為皮具之金屬部分，如鍍以有色金屬（金、銀或鈀金）袋扣、底部承托配件、掛鎖、鑰匙、手柄及 / 或掛帶。目錄中之「黃金配件」、「純銀配件」或「鈀金配件」純粹為配件顏色或處理方法而非實際原料之描述。若任何拍品之配件完全以某種金屬製造，相關條目將附以特別說明。

洋酒

購買一系列貨批的選擇權

一組貨批內含多批相同批量、瓶容量及種類的名酒。競投將會由一系列貨批之中的第一貨批開始，成功競投的買家有權以相同的成交價購入系列中部分或全部貨批。若果第一貨批的買家未有進一步購入，該系列貨批的餘下貨批將會相似的方式開放競投。佳士得建議對貨批的出價應在該系列貨批的第一貨批之上。如果出價被取代，佳士得將會自動

把買家的出價置在下一相同貨批，如此類推。在所有情況下，有關出價均全權由拍賣官處理。

分類

內容中的波爾多分類標準僅作識別之用，並且根據 Médoc 1855 年正式的分類標準及其他標準來源。除註明外，所有名酒均在莊園內裝瓶。

舊酒的自然耗損及酒塞

在本目錄內列明的名酒均在印刷前確定內容正確，惟舊酒買家必須對自然程度的耗損、酒箱狀況、標籤、酒塞及名酒的差異作出包容。恕不接受退貨。

耗損

名酒水位未能達至滿的水位之差距，有關差距會根據名酒之年期而有所不同，而在銷售前能通過檢驗確定的，均會在目錄中註明。本目錄以圖表的形式詳細說明水位與損耗量形容及解釋以方便閣下參考。

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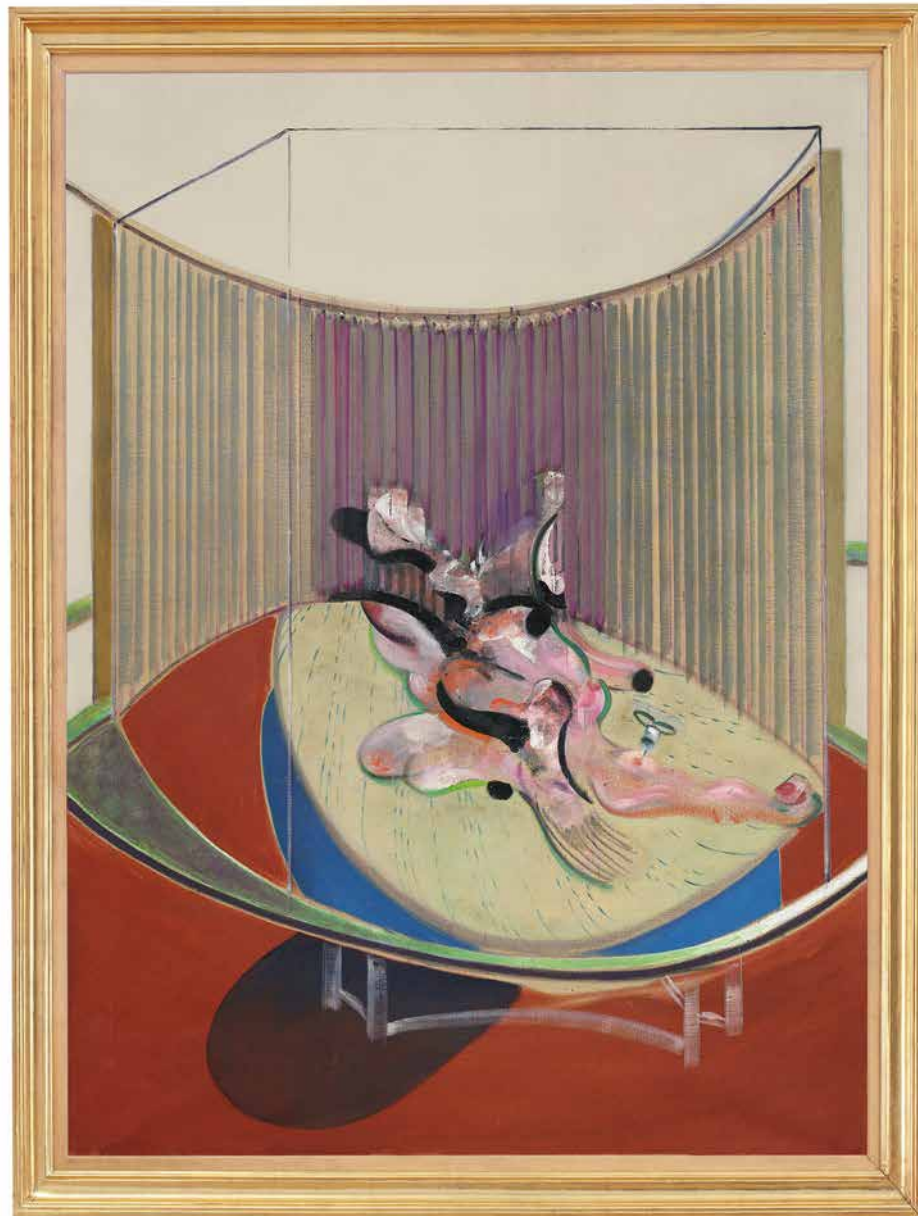
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07/03/16



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FRANCIS BACON (1909-1992)
Version No. 2 of Lying Figure with Hypodermic Syringe
oil on canvas
78 x 58 in. (197 x 147 cm.)
Painted in 1968
Estimate on request

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CHRISTIE'S

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SALE NUMBER: 12720
LOT NUMBER: 3001-3030**

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HK\$3,000 to HK\$5,000	by HK\$200, 500, 800 (ie: HK\$4,200, HK\$4,500, HK\$4,800)
HK\$5,000 to HK\$10,000	by HK\$500s
HK\$10,000 to HK\$20,000	by HK\$1,000s
HK\$20,000 to HK\$30,000	by HK\$2,000s
HK\$30,000 to HK\$50,000	by HK\$2,000, 5,000, 8,000 (ie: HK\$32,000, HK\$35,000, HK\$38,000)
HK\$50,000 to HK\$100,000	by HK\$5,000s
HK\$100,000 to HK\$200,000	by HK\$10,000s
HK\$200,000 to HK\$300,000	by HK\$20,000s
HK\$300,000 to HK\$500,000	by HK\$20,000, 50,000, 80,000 (ie: HK\$320,000, HK\$350,000, HK\$380,000)
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- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium in accordance with the Conditions of Sale • Buying at Christie's)**. The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including HK\$ 800,000, 20% on any amount over HK\$ 800,000 up to and including HK\$ 15,000,000 and 12% of the amount above HK\$ 15,000,000. For wine there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale • Buying at Christie's printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no **reserve**" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +852 2760 1766.

The auctioneer will usually only accept bids for High Value Lots if a deposit has been arranged prior to the day of sale and the High Value Lot pre-registration application has been completed. High Value Lot Deposit Forms should be sent to the Bids Department by email to bidsasia@christies.com. I understand that if I have not completed the High Value Lot pre-registration before sale I will not be permitted to bid for High Value Lots.

If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. Please make sure that you provide your bank details in the High Value Lot Deposit Forms.

WRITTEN BIDS FORM

CHRISTIE'S HONG KONG

**Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by e-mail by return e-mail. If you have not received confirmation within one business day, please resubmit your bid(s) or contact:
Bid Department. Tel: +852 2978 9910 Email: bidsasia@christies.com**

Client Number (if applicable)

Client Name (please print)

Address

Post Code

Contact Number (Mobile) (Fax)

Email

- Please tick if you do not want to receive your invoice by email.
 - Please tick if you prefer not to receive information about our upcoming sales by e-mail
- I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE • BUYING AT CHRISTIES

Signature Date

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. **Individuals:** government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at + 852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, you will need to arrange payment with us. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)

三十週年誌慶拍賣： 世紀珍藏

二〇一六年 五月三十日
星期一 下午六時正

香港灣仔港灣道 1 號
香港會議展覽中心會議廳

編號名稱：**三十週年**
拍賣編號：**12720**
拍賣品編號：**3001-3030**

佳士得不接受包括代理人在內之第三方付款；付款資料
於拍賣會完結後將不能更改。

參與網絡競投可登入佳士得網站 www.christies.com

競投價遞增幅度

競投一般由低於**低價估價**開始，通常每次喊價之遞增幅度
(競投價遞增幅度) 最高為 10%，拍賣官會自行決定競投
開始價位及遞增幅度。書面競投價若與下列之遞增幅度不
一致，將被調低至下一個喊價金額：

競投價	每次喊價之遞增金額
1,000-2,000 港元	100 港元
2,000-3,000 港元	200 港元
3,000-5,000 港元	200, 500, 800 港元 (例 4,200, 4,500, 4,800 港元)
5,000-10,000 港元	500 港元
10,000-20,000 港元	1,000 港元
20,000-30,000 港元	2,000 港元
30,000-50,000 港元	2,000, 5,000, 8,000 港元 (例 32,000, 35,000, 38,000 港元)
50,000-100,000 港元	5,000 港元
100,000-200,000 港元	10,000 港元
200,000-300,000 港元	20,000 港元
300,000-500,000 港元	20,000, 50,000, 80,000 港元 (例 320,000, 350,000, 380,000 港元)
500,000-1,000,000 港元	50,000 港元
1,000,000 港元或以上	拍賣官自行決定

在拍賣時拍賣官可酌情更改每次增加之額度。

- 茲請求佳士得就本表格所列的**拍賣品**進行競投，直至本
表格所列的最高出價。
- 本人知悉如競投成功，本人應付之購買款項為**成交價**及
買方酬金(以及所有基於**成交價**和**買方酬金**而產生的
稅費，及符合業務規定之**買方須知**)。買方酬金費率按
每件拍賣品成交價首港幣 800,000 元之 25%，加逾港幣
800,000 元以上至 15,000,000 元部份之 20%；加逾港幣
15,000,000 元，超過港幣 15,000,000 元之餘款之 12% 計
算。名酒之**買方酬金**是按每件拍賣品成交價之 22.5%。
- 本人同意接受本目錄中所列之業務規定的管限。
- 本人理解如佳士得收到多個競投價相等的書面競投，而
在拍賣時此等競投價乃該拍賣品之最高出價，則該**拍賣
品**售給最先送達其書面競投書給本公司之競投人。
- 如果您以書面競投一件“沒有底價”的**拍賣品**，而且沒
有其他更高叫價，我們會為您以**低價估價**的 50% 進行競
投；或如果您的投標價低於**低價估價**的 50%，則以您的
投標價進行競投。

本人亦明白，佳士得的書面競投服務為一項向客戶提供的
免費服務，佳士得會合理謹慎進行，佳士得不會就任何
在佳士得控制的範圍以外產生的損失或賠償負責。

拍賣結果查詢：+852 2760 1766.

拍賣官一般僅接受已於拍賣日前繳付保證金並已完成高額
拍賣品預先登記人士之高額拍賣品競投。請將已填妥之高
額拍賣品之登記表格電郵 bidsasia@christies.com 至投標部。
本人知悉若本人未於拍賣前完成高額拍賣預先登記，本人
將不獲准競投高額拍賣品。

若閣下未能成功競投任何**拍賣品**，對佳士得或**佳士得集團**
其他公司亦無任何欠款，保證金將以電匯方式或佳士得決
定之其他方式退還閣下。請確保閣下已提供有關之銀行資
料詳情。

書面競投表格 香港佳士得

書面競投必須在拍賣開始前至少 24 小時收到。

佳士得公司將以電郵確認收到閣下電郵之書面競投表格。如您在一個工作日內未能收到確認，
請重新遞交書面競投表格或聯繫投標部。

電話：+852 2978 9910 電郵：bidsasia@christies.com

客戶編號 (若適用)

客戶名稱 (請用正楷填寫)

地址

郵編

聯絡電話 (手提電話)

傳真

電郵

如閣下選擇不以電郵方式收取發票，請於方格內劃上「✓」號。

如閣下不希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方
格內劃上「✓」號。

我本人已細閱並理解本書面競投表格及業務規定，買方須知。

簽名

日期

如閣下未曾於佳士得競投或託售拍賣品，請附上以下文件之副本。個人：政府發出附有相片的身份證明文件（如國民身份
證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。公司客戶：公司註
冊證書、公司地址證明、被授權競投者附有相片的身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司
章的競投授權書，以及列出所有董事及股東的公司文件。其他業務結構，如信託機構、離岸公司或合夥公司：請與信用部
聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，
請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及/或近期
的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下需與
我們聯繫以安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

請用正楷填寫清楚

拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)	拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)

CHRISTIE'S 佳士得



BIDDER REGISTRATION FORM

Paddle No.

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationasia@christies.com.

A Bidder's Detail

Personal Account: Account Holder Authorised Agent (Name)
 Authorisation Letter and ID (if applicable): Attached In System/previously provided

Company Account: I am (name and position)
 Authorisation Letter and ID (if applicable): Attached In System/previously provided

Account No.

Account Name

Business Registration No.

Invoice Address Room/Flat Floor Block

Building/Estate

Street Address

City/District Post/Zip Code

County/Province/State Country

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Country Code Phone No. Email

B Identity Documents and Financial References

If you have not previously bid or consigned with Christie's, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person. New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, you will need to arrange payment with us. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

High Value Lots Paddle Registration:

Do you require a High Value Lot ("HVL") paddle? Yes No

You will need a HVL paddle if you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; 30 Years: The Sale or (ii) a lot the low estimate of which is HK\$ 8 million or above. The auctioneer will only take bids on High Value Lots from bidders holding HVL paddles. To secure your HVL paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1 million or (ii) 20% of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. You can pay your HVL deposit using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. Please allow at least 48 hours for processing of your HVL registration. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

Please indicate the bidding level you require:

- HK \$ 0 - 500,000 HK \$ 500,001 - 2,000,000 HK \$ 2,000,001 - 4,000,000
 HK \$ 4,000,001 - 8,000,000 HK \$ 8,000,001 - 20,000,000 HK \$ 20,000,000 +

C Sale Registration

Please register me for the following sessions:

- | | |
|---|---|
| <input type="checkbox"/> 12570 Finest & Rarest Wines: Direct from Great Estates | <input type="checkbox"/> 12550 Fine Chinese Classical Paintings and Calligraphy |
| <input type="checkbox"/> 12571 Fine & Rare Wines Including a Private Collection of Sine Qua Non | <input type="checkbox"/> 12720 30 Years: The Sale |
| <input type="checkbox"/> 12515 Asian 20th Century & Contemporary Art (Evening Sale) | <input type="checkbox"/> 12551 Fine Chinese Modern Paintings |
| <input type="checkbox"/> 12516 Asian Contemporary Art (Day Sale) | <input type="checkbox"/> 12573 Hong Kong Magnificent Jewels |
| <input type="checkbox"/> 12517 Asian 20th Century Art (Day Sale) | <input type="checkbox"/> 13755 Classical Chinese Art from The Sui to The Song Dynasties |
| <input type="checkbox"/> 12549 Chinese Contemporary Ink | <input type="checkbox"/> 12555 The Imperial Sale |
| <input type="checkbox"/> 12572 Important Watches | <input type="checkbox"/> Important Chinese Ceramics and Works of Art |
| | <input type="checkbox"/> 12586 Handbags & Accessories |

D Collection and Shipment

Please select one of the following options:

- I will collect my purchased lot(s).
 Please provide a shipping quotation to my account address/the below address:

.....

E Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- The auctioneer will usually only accept bids for high value lots if a deposit has been arranged before the day of the auction and the high value lot pre-registration application has been completed. I understand that if I have not completed the high value lot pre-registration before the auction I will not be permitted to bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail. You can opt-out of receiving this information at any time.

Invoice will be sent by email. Please tick if you do NOT wish to receive your invoice by email.

Name Signature Date

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766
 www.christies.com

投標者登記表格

競投牌編號

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

個人名義競投： 本人 代理人 (姓名)

授權書及身份證明文件 (如適用)： 現附上 在佳士得記錄上 / 已提供

公司名義競投： 本人是 (姓名和職位)

授權書及身份證明文件 (如適用)： 現附上 在佳士得記錄上 / 已提供

客戶編號

客戶名稱

商業登記編號

客戶地址 室 樓層 座

大廈 / 屋苑

街道

城市 / 區 郵區編號

縣 / 省 / 州 國家

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

國家及地區代碼 電話號碼 電郵地址

B 身份證明文件及財務證明

如閣下未曾於佳士得競投或託售拍賣品，請提供以下文件之副本。**個人**：政府發出附有相片之身份證明文件 (如國人身份證或護照)，及 (如身份證明文件未有顯示現時住址) 現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及 (若有) 蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽署的授權書。新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及 / 或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下需與我們聯繫以安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

高額拍賣品競投牌登記：

閣下是否需要高額拍賣品競投號碼牌？ 是 否

如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣，三十週年誌慶拍賣：世紀珍藏之任何拍賣品；或 (ii) 其他類別拍賣低估值為港幣 8,000,000 元或以上的拍賣品，必須預先登記領取高額拍賣品競投號碼牌。對於高額拍賣品拍賣官只會接受持有高額拍賣品競投號碼牌的競投者出價。閣下需繳付保證金以領取高額拍賣品競投號碼牌。保證金一般為 (i) 港幣 1,000,000 元；或 (ii) 閣下擬競投的全部拍賣品低估值總額之 20%；或 (iii) 其他我們不時設定的金額 (以較高者為準)。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。即使閣下已於佳士得其他拍賣登記，閣下仍須為高額拍賣品按高額拍賣品登記程序進行登記。請於拍賣舉行前至少 48 小時辦理登記，以確保有充足時間處理閣下的高額拍賣品登記手續。佳士得保留不時更改高額拍賣品登記程序及要求的權利而不作另行通知。

請提供閣下之競投總額：

- 港幣 0 - 500,000 港幣 500,001 - 2,000,000 港幣 2,000,001 - 4,000,000
- 港幣 4,000,001 - 8,000,000 港幣 8,000,001 - 20,000,000 港幣 20,000,000 +

C 拍賣項目登記

本人有意競投下列拍賣項目：

- | | |
|---|--|
| <input type="checkbox"/> 12570 佳士得名釀：顯赫名窖直遞珍藏 | <input type="checkbox"/> 12550 中國古代書畫 |
| <input type="checkbox"/> 12571 佳士得名釀 | <input type="checkbox"/> 12720 三十週年誌慶拍賣：世紀珍藏 |
| <input type="checkbox"/> 12515 亞洲二十世紀及當代藝術 (晚間拍賣) | <input type="checkbox"/> 12551 中國近現代畫 |
| <input type="checkbox"/> 12516 亞洲當代藝術 (日間拍賣) | <input type="checkbox"/> 12573 瑰麗珠寶及翡翠首飾 |
| <input type="checkbox"/> 12517 亞洲二十世紀藝術 (日間拍賣) | <input type="checkbox"/> 13755 開元大觀 |
| <input type="checkbox"/> 12549 中國當代水墨 | <input type="checkbox"/> 12555 中國宮廷御製藝術精品 |
| <input type="checkbox"/> 12572 精緻名錶 | <input type="checkbox"/> 重要中國瓷器及工藝精品 |
| | <input type="checkbox"/> 12586 典雅傳承：手袋及配飾 |

D 提貨及運送安排

請選擇下列提貨及運送安排：

- 本人將親自提取已繳付之拍賣品。
- 請按本人之客戶地址 / 以下地址提供貨運報價。

E 聲明

• 本人已細閱載於目錄內之業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。

• 本人已細閱載於目錄內業務規定之資料搜集條款，並同意遵守該規定。

• 拍賣官僅接受已於拍賣日前繳付保證金並已完成高額拍賣品預先登記人士之高額拍賣品競投。本人知悉若本人未於拍賣前完成高額拍賣預先登記，本人將不獲准競投高額拍賣品。

• 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

如閣下選擇不以電郵方式收取發票，請於方格內劃上「✓」號。

姓名 簽署 日期

佳士得香港有限公司
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www.christies.com



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15/04/16

HONG KONG AUCTION CALENDAR

FINEST & RAREST WINES: DIRECT FROM GREAT ESTATES

Sale number: 12570
FRIDAY 27 MAY
5.00 PM

FINE & RARE WINES INCLUDING A PRIVATE COLLECTION OF SINE QUA NON

Sale number: 12571
SATURDAY 28 MAY
11.00 AM

ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 12515
SATURDAY 28 MAY
5.30 PM
Viewing: 26-28 May

ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 12516
SUNDAY 29 MAY
10.30 AM
Viewing: 26-28 May

ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 12517
SUNDAY 29 MAY
1.00 PM
Viewing: 26-28 May

CHINESE CONTEMPORARY INK

Sale number: 12549
SUNDAY 29 MAY
3.00 PM
Viewing: 26-29 May

IMPORTANT WATCHES

Sale number: 12572
MONDAY 30 MAY
9.30 AM
Viewing: 26-29 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 12550
MONDAY 30 MAY
10.30 AM
Viewing: 26-29 May

30 YEARS: THE SALE

Sale number: 12720
MONDAY 30 MAY
6.00 PM
Viewing: 26-30 May

FINE CHINESE MODERN PAINTINGS

Sale number: 12551
TUESDAY 31 MAY
10.00 AM & 2.30 PM
Viewing: 26-30 May

HONG KONG MAGNIFICENT JEWELS

Sale number: 12573
TUESDAY 31 MAY
1.00 PM
Viewing: 26-31 May

CLASSICAL CHINESE ART FROM THE SUI TO THE SONG DYNASTIES

Sale number: 13755
WEDNESDAY 1 JUNE
10.30 AM
Viewing: 26-31 May

THE IMPERIAL SALE

Sale number: 12555
WEDNESDAY 1 JUNE
11.15 AM
Viewing: 26-31 May

HANDBAGS & ACCESSORIES

Sale number: 12586
WEDNESDAY 1 JUNE
12.00 PM
Viewing: 26-31 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 12555
WEDNESDAY 1 JUNE
2.30 PM
Viewing: 26-31 May

All dates are subject to change, please phone +852 2760 1766 for confirmation



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