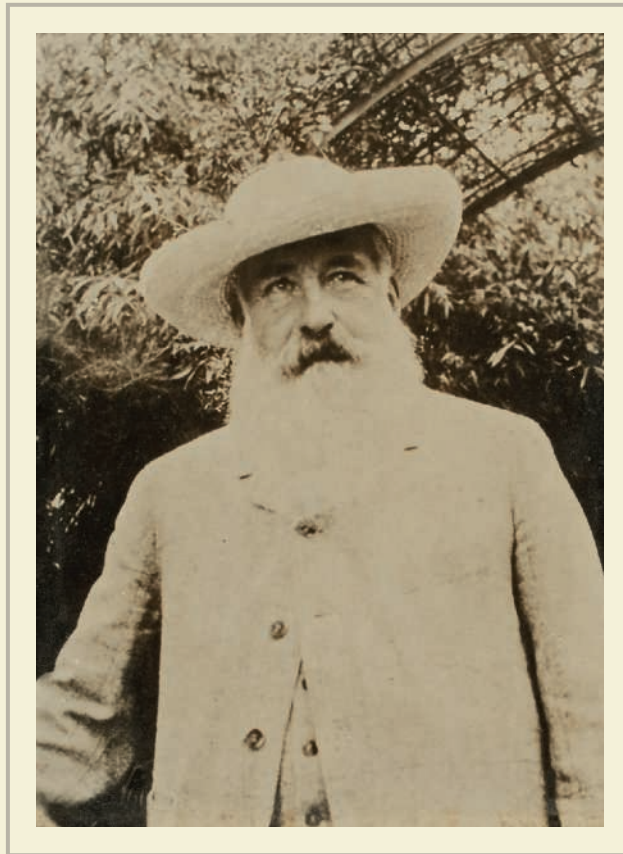


Dear Monsieur Monet
親愛的莫內先生



Hong Kong 26 November 2017

香港 2017年11月26日

CHRISTIE'S 佳士得





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Dear Monsieur Monet

親愛的莫內先生

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Sylvie Patin, Senior Honorary Curator of the Musée d'Orsay, will participate in a panel discussion at the Hong Kong Convention and Exhibition Centre on Saturday, 25 November at 11.30am.

巴黎奧賽美術館資深名譽總策展人 Sylvie Patin 將出席11月25日 (星期六) 上午11時30分於香港會議展覽中心舉行之研討會。

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CHRISTIE'S 佳士得

The Master of Giverny

by Sylvie Patin

Senior Curator Emeritus at the Musée d'Orsay, Paris

Monet died at the age of eighty-six, leaving a copious collection comprising more than two thousand canvases. Many of his works are housed in French museums and in other institutions around the world. It is therefore extremely rare for a collection dedicated to the painter to be offered for public sale, an exceptional event which is happening at Christie's today. Besides, the provenance of all the lots included in this catalogue can be traced directly back to the artist himself, that is to say through his second son, Michel Monet, who bequeathed his father's house and gardens at Giverny to the Académie des Beaux-Arts. Hence, the unique world of Giverny created by the artist is at the heart of this sale which evokes its atmosphere in a quite amazing way.

Two canvases by Monet proposed in this sale, painted during the 1880s present two characteristic themes of the landscapes the artist loved and prefigure the works he created in series, culminating in his famous Haystacks, Poplars and Cathedrals series of the 1890s. The painter was striving to capture his subject on accurate depiction of light in its changing qualities (often accentuating the effects of the passage of time) forming a succession of versions. *Falaises des Petites-Dalles* (1884) also expresses the passion Monet felt for the sea, the coast of Normandy and the work of Boudin. The sale also present sky studies, praised by Baudelaire, which Monet called "daughters of spontaneity" in the spirit of his own *Impression, soleil levant* (Paris, Musée Marmottan Monet), while the composition of *Trois arbres à Giverny (Peupliers)*, painted in 1887, presages the numerous studies Monet made while contemplating those trees alongside the Epte river.

Also featured are the names of two important men in the history of France who were frequent visitors to Giverny: Sacha Guitry and Clemenceau. In fact, Sacha Guitry, who wanted to show the painter at his easel in his film *Ceux*



de chez nous (1915), photographed him many times. Monet, who took a great interest in photography, wanted to be caught in a natural pose. Sacha Guitry immortalised the painter's eyes gazing at the sky while his hat reminds us how he loved life in the open air (lot 153). Like Guitry, Clemenceau was privileged to be one of the few people allowed to watch Monet at work, as described in his article 'Révolution de Cathédrales' and reiterated in his book *Claude Monet, les Nymphéas* (1928), and as reflected in the letter he wrote to Michel Monet. Clemenceau's support for Monet enabled *Grandes Décorations de Nymphéas* to be displayed in the Orangerie des Tuileries beside the Seine in the heart of Paris, as a posthumous tribute to the artist.

Those were the Nymphéas to which Signac was referring in a letter illustrated with a watercolor from La Rochelle on 21st July 1920 and addressed to "Dear Monsieur Monet" whom he so greatly admired (lot 122): "I was therefore unable to accept your kind invitation. It would have been such a joy for me to spend a fine day at Giverny with you and see your great works. (...) I am devastated by this difficulty ...". Monet kept in his collection watercolors by Signac in his house at Giverny - the pink house with green shutters depicted by Blanche Hoschedé-Monet, the artist's daughter-in-law, who enjoyed painting in his company (lot 127).

In this same spirit, an important place is occupied by Japanese prints. The great *ukiyo-e* masters included among them here are Hiroshige, Hokusai and Utamaro... Their "floating world" is reminiscent of the water lily pond spanned by the Japanese bridge at the bottom of Giverny's gardens (lots 130-140).

Among the objects from Monet's everyday life offered in this sale is one of the flower pots, decorated with motifs of bluebirds and chimeras, which followed Monet during his successive moves from Argenteuil to Vétheuil and finally to Giverny (lot 148). The artist was so fond of these pots that he included them in several paintings he executed inspired by his gardens at Argenteuil and Vétheuil. He would bring some of them indoors during the winter, as can be seen in a painting depicting the interior of the house in Vétheuil.

Here, then, we have a collection representing the Master of Giverny, as intriguing as it is moving. It cannot fail to touch lovers of Monet's works and of those of Boudin, Manet, Signac, Rodin, Guitry and Clemenceau, as well as Japanese print enthusiasts, which Monet was himself.

吉維尼的大師

西爾維·帕坦

巴黎奧賽美術館資深名譽總策展人

藝術家莫內享年86歲，他多產的藝術生涯為世人留下了2000多幅畫作，其中大多數被法國和世界各地的博物館所收藏。正因如此，針對莫內舉辦專場公開拍賣十足罕見，佳士得此次活動可謂是千載難逢。尤為難得的是，收錄於本目錄中的該專場所有拍品，其藏家正是莫內次子米歇爾·莫內 (Michel Monet) 的後人，與藝術家血脈相承。米歇爾·莫內將藝術家的吉維尼住所和花園贈與了法蘭西藝術院，這一由莫內打造的世外天地斑斕而獨特，以妙不可言的方式令拍品再現其非凡魅力。

本專場拍品有兩幅畫作由莫內繪於19世紀80年代，呈現了藝術家最喜愛的兩個標誌性風景主題。由這兩幅畫作可見，藝術家的系列組畫創作已生根萌芽。19世紀90年代，這一創作形式在著名的「乾草堆」系列、「白楊樹」系列和「大教堂」系列中已見成熟，蔚為大觀。藝術家著意創作系列組畫，旨在精確捕捉光線變化，以重現景物在時間推移過程中所呈現的不同面貌。此外，《小達勒的懸崖》(1884) 還表現出了莫內對大海、諾曼第海岸及布丹作品的熱愛。同時，本專場拍賣還會呈上藝術家的天空作品；莫內筆下的天空曾被其本人稱為「稍縱即逝的美」，深得法國詩人波特賴爾激賞，在藝術精髓上與《印象·日出》(現藏於巴黎瑪摩丹美術館) 一脈相承。而作於1887年的《吉維尼的三棵樹(白楊樹)》則是藝術家創作白楊樹主題畫作的早期探索，隨後他曾多次對艾普特河畔的白楊樹進行觀察與創作。

在莫內吉維尼住所的常客中，有兩位法國歷史上的重量級人物——薩沙·吉特里 (Sacha Guitry) 和克列孟梭 (Clemenceau)。吉特里希望莫內在畫架前作畫的形象能夠出現在他的電影《那些我們的國土》(1915) 之中，他曾多次對莫內進行拍攝。而莫內對攝影也有著濃厚興趣，希望以自然狀態在鏡頭前呈現。最終，藝術家仰望天空的眼神在薩沙·吉特里的鏡頭中成為定格，他的帽子詮釋著其對鄉野生活的由衷喜愛。克列孟梭與吉特里一樣，有幸成為少數可以旁觀莫內作畫的人，這在他的《教堂的變革》一文中有所描述，而在著作《克勞德·莫內，睡蓮》(1928) 中亦再次提及，克列孟梭寫給米歇爾·莫內的信也得

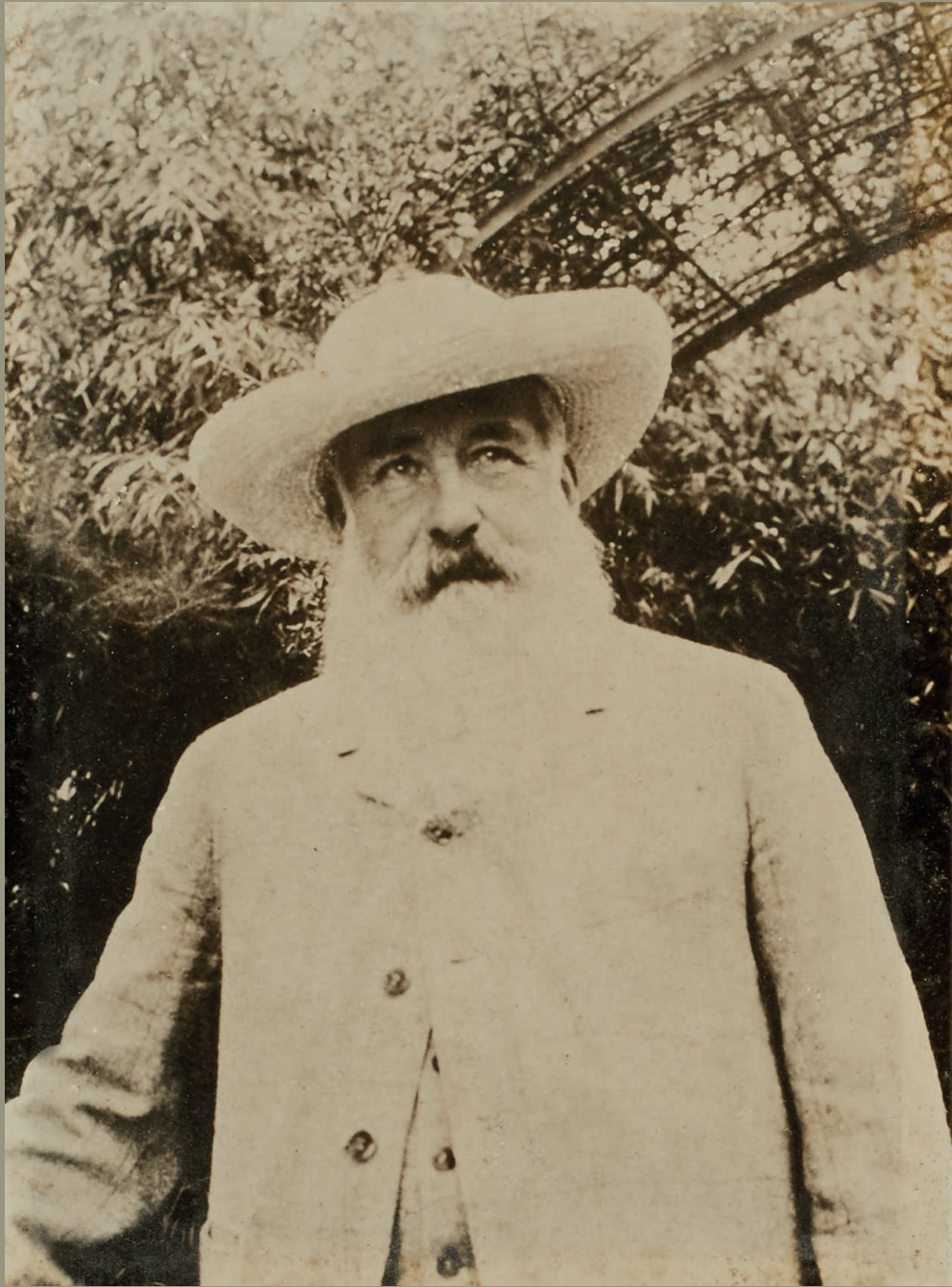
以反映。爲了紀念這位偉大的藝術家，位於巴黎塞納河畔的橘園美術館收藏了莫內的《巨幅睡蓮》，這一切都歸功於克列孟梭的不懈努力。

「睡蓮」組畫在希涅克寫給莫內的信中曾有提及。1920年7月21日，希涅克在拉羅歇爾給自己素來仰慕的莫內寫了一封信，並配以水彩畫作。在信中，他提到了「睡蓮」組畫，並寫道：「因此，我未能應您邀請前去拜訪。如能在吉維尼伴您度過美好一天，欣賞您的衆多傑作，我定將無比歡欣。對此我深感遺憾…」。莫內將希涅克的水彩畫存於吉維尼住所內的收藏中，這幢住所粉牆綠窗，曾出現在布蘭奇·奧修德·莫內的畫作之中。布蘭奇是莫內的兒媳，時常跟隨莫內一起作畫。

莫內的吉維尼住所與日本版畫有著極深的淵源。浮世繪大師歌川廣重、葛飾北齋、喜多川歌麿等人的作品彙集於此，且吉維尼花園深處開滿睡蓮的池塘以及塘上的日式拱橋與上述大師筆下的「浮世」與有著異曲同工之妙。

在此次拍賣的幾件莫內生活用品中，有一個飾以藍色飛鳥和幻獸圖案的花盆，這個花盆會和其他花盆一起跟隨莫內幾次移居，從阿讓特伊移到佛特伊，最終再移到吉維尼。在多幅以阿讓特伊和佛特伊的花園爲靈感的畫作中皆可覓得這些花盆的身影，由此可見藝術家對它們的喜愛。在冬季，藝術家還會把部分花盆移到室內，這種情況在一幅描繪佛特伊住所內部的畫作中得以證明。

這組拍品記錄著莫內在吉維尼住所的點滴生活，不僅讓莫內的作品迷爲之傾心，也讓布丹、馬奈、希涅克、羅丹，薩沙·吉特里和克列孟梭的追隨者爲之著迷，同時還深深吸引著和莫內一樣愛好日本版畫的衆多畫迷，著實引人入勝，令人心馳神往。



Claude Monet, by Sacha Guitry, 1915.
© Patrick and Christian Aubart.
克勞德·莫內，薩沙·吉特里攝，1915年。

Dear Monsieur Monet

by Edwart Vignot

Art historian and artist

A revelation occurs when gazing upon the works offered from this unique collection. The works in this intimate grouping remain akin to the well-known masterpieces that birthed the Impressionist Era, yet have never been presented to the public. Who would have known that this treasured collection remained hidden behind the charming walls of the artists beloved home? Perhaps only ever reproduced in dusty monochromatic thumbnails within the pages of a catalogue, Monet's executions now appear in vivid color before you.

This collection, preserved and guarded by Rolande Verneiges (*circa* 1914–2008), said to be Michel Monet's illegitimate daughter, allows us to better understand the artistic development and practice of the Master of Light. Claude, whose first drawings (lots 104 and 105) remain academic in both aesthetic and technique, slowly emancipated himself from the teachings of his tutors Jongkind and Boudin (lot 106), to explore the pictorial possibilities from painting outdoors, exposing a renewed study of light. The discovery of Claude's early works help us to gain further insight into the breadth of the artist's then growing oeuvre: be it drawings dating back to his youth (lot 103) which manifest his sensibility for nature, or the pastels (lots 116 to 118) and paintings (lots 119 and 129), which feature some of his most avant-guard experimentations with pre-abstraction.

Lots 119 and 129 remain loyal to the artist's quintessential style. Monet's use of small, vibrant and somewhat abstract brushstrokes in *Falaises des Petites-Dalles* modernizes the traditional landscape. Monet chose to depict this particular subject throughout different stages of his career, using this scene as a means of exploration in the development of his series work in a palette reminiscent of fauvism. *Trois arbres à Giverny* offers a composition of surprising modernity through the triptych style framing created by the artist's most celebrated focal motifs: his poplar trees.

Claude Monet's personal collection is also composed of artworks by members of his inner circle, such as Edouard Manet (lot 120), by whom this illustrious contemporary often considered to be the "father of modernity", or Paul Signac, the master of pointillist color, whose humor is made apparent in his moving letter to Monet (lot 122). This collection also consists of works by friends and family, such as Monet's daughter-in-law Blanche Hoschedé-Monet (lots 127 and 128), the variegated work by Louis Ritman (lot 126), as well as works by American artist, Jimmy Butler (lot 125). Further complementing the core of Monet's prized works lies a plethora of the artist's cherished Japanese prints (lots 130 to 140). Memories from the artist's lifetime, as intimate as they are rare, are presented in the form of letters (lot 122), his personal knife (lot 152) and even his spectacles (lot 154), an indispensable tool for the creative and ever observant master.

This collection provides a glance into Claude Monet's daily life, friendships, and most importantly, his artistic development in the context of Impressionism. Monet's ethereal impressions of light-based natural phenomena are palpable in both his artwork, and that of his contemporaries. It was the objects he collected throughout his life that aided in the very character of his work. Monet once said, "For me, a landscape does not exist in its own right, since its appearance changes at any moment" (C. Monet quoted in R. Friedenthal, *Letters of the Great Artists – from Blake to Pollock*, London, 1963).



Rolande Verneiges.
Unknown photographer. Courtesy of the family of Rolande Verneiges.
羅朗德·韋爾內熱
攝影師不詳，照片由羅朗德·韋爾內熱家屬提供

Trame POST CARD.

THE ADDRESS ONLY TO BE WRITTEN ON THIS SIDE.



M^r Michel Monet

to Giverny
Eure)
par Vernon



親愛的莫內先生...

愛德華·維尼奧

藝術史學家、藝術家

本收藏裡的作品不僅珍貴，而且令人大開眼界。與我們耳熟能詳的印象派傑作一樣，它們也擁有不菲的藝術價值，卻尚未在市面上出現過。其實誰又能意料到，在莫內摯愛的故居里，居然隱藏著這樣一個令人著迷的收藏呢？觀眾過去只能在畫冊和圖錄上看到這批莫內作品的縮印圖，但這次它們將會真真切切地呈現在您眼前。

這次呈獻的作品來自羅朗德·韋爾內熱 (Rolande Verneiges；約1914至2008年) 收藏，將帶領我們更深入地了解這位光影大師的成長之路。雖然莫內早期的繪畫作品（拍品編號104和105）仍在美學和技巧上帶有些學院派的影子，但觀眾已能明顯感覺到，他正在慢慢脫離老師容金德 (Jongkind) 和布丹 (Boudin；拍品編號106) 的風格，轉而深入研究戶外作畫的光線效果。透過這幾幅早期作品，我們能更深入地了解莫內藝術風格的演變過程：從表現大自然的少年時期作品（拍品編號103），再到粉彩畫（拍品編號116至118），甚至帶有前抽象主義的前衛實驗特徵的油畫（拍品編號119和129）。

拍品編號119和129堪稱莫內最具代表性的作品。在《小達勒的懸崖》中，他細碎又充滿活力的筆觸，帶有某種抽象的意味，令傳統的風景畫具備了現代風格。莫內在藝術生涯的各個時期曾多次描繪這個題材，以系列作品的形式和近似野獸派的用色來持續探索。另一幅《吉維尼的三棵樹》，採用了三聯畫的構圖，具有別出心裁的現代風格，其描繪的是莫內最有名的題材——白楊樹。

本次莫內的私人珍藏亦涵蓋了他藝術圈內好友的作品，例如有「現代藝術之父」之稱的愛德華·馬奈（拍品編號120），以及點彩派大師保羅·希涅克，並且從希涅克致莫內的信件（拍品編號122）中，觀眾可以感受到這位大師的幽默個性。此收藏還包括莫內好友和家人的作品，包括兒媳布蘭奇·奧修德 (Blanche Hoschedé) 的兩幅畫作（拍品編號127及128）、路易斯·里特曼 (Louis Ritman) 色彩斑斕的作品（拍品編號126），以及美國藝術家詹美·巴特勒 (Jimmy Butler) 的作品（拍品編號125）。除此之外，還有一系列莫內非常珍愛的日本版畫（拍品編號130至140），至於他的書信（拍品編號122）、刀子（拍品編號152），和創作和觀賞時必戴的眼鏡（拍品編號154）等物品，更是滿載珍貴而私密的回憶。

此珍藏向觀眾開啓了一扇探秘莫內日常和社交生活的大門，最重要的是能夠了解到他的印象派創作的發展軌跡。莫內與他同時代的畫家們一樣，都喜歡描繪大自然的光影效果，而他畢生的收藏，則幫助他形成了鮮明的個人風格。莫內曾說過：「我認為，風景並非獨立存在的，因為它瞬息萬變。」(克勞德·莫內，引自R·菲登托爾著《從布萊克到波洛克——偉大藝術家的書信集》，倫敦，1963年)

Letter addressed to Michel Monet. Photo of Claude Monet.

Unknown photographer. Courtesy of the family of Rolande Verneiges.

致米歇爾·莫內的信；克勞德·莫內的照片

攝影師不詳，照片由羅朗德·韋爾內熱家屬提供



“Claude Monet spent his youth in Le Havre, and fell in love with the ever-changing light.”

Georges Clemenceau, 1928

「克勞德·莫內少年時期在勒阿弗爾生活，並愛上了千變萬化的光線。」

喬治·克列孟梭，1928年

MONET IN LE HAVRE

LOTS 101-105

Although much of Claude Monet's early work has been lost - only a few of his caricatures and drawings have survived - the sketchbooks from his youth bear rare witness to his innate and burgeoning talent. Monet's youthful creations are preserved in two primary sources: loose and scattered sheets from his earliest sketchbooks and the memoirs of Théophile Béguin Billecoq, a close friend whose contact with the artist during the summer months and holidays provide the only known firsthand testimony of these lost years. As a frequent guest of the Béguin Billecoq family on their summer sojourns not far from Paris, the young Claude spent his time contemplating and drawing the diversity of the French landscape.

In his Grand Journal, Count Théophile Béguin Billecoq commented that Monet's quick sketching appeared "Impressionistic", but he also wrote that the drawings were "detailed, as precise as reality, and delicate, representing the houses, trees, people, etc., in the best possible manner".

Capturing the artist's dexterity in various graphic modes, the sketchbook of 1857 is one of the most important records of Monet's artistic activity during this period, providing valuable insights into his development as a draftsman during the earliest stages of his career.

莫內在勒阿弗爾

拍品編號101至105

雖然莫內的大部份早期作品已不知所終，但我們從他少年時代僅存的素描簿中可看到他的藝術天分，其中的一些漫畫和手稿便是其才華的最好證明。要了解莫內的少年時期，可參考兩大來源：其早期素描簿的散頁，以及好友泰奧菲爾·貝金·比爾庫克 (Théophile Béguin Billecoq) 的回憶錄。比爾庫克和莫內經常在夏天和假日期間聚會，他的回憶錄是莫內這段消失歲月的唯一見證。年輕時的莫內經常造訪比爾庫克一家位於巴黎附近的避暑別墅，邊欣賞風景，邊描繪法國風景的不同面貌。

比爾庫克在《Grand Journal》中提到莫內的速寫畫有「印象派」的味道，又指出它們「細緻似真，房屋、樹木和人物都以最佳的方式呈現。」

1857年的素描簿印證了莫內展現各種畫風的出色技巧，也是他這段時期藝術創作的重要紀錄，讓人一窺他早期作為畫家的發展歷程。

CLAUDE MONET (1840–1926)

Croquis d'enfants

stamped with signature 'Claude Monet'
(Lugt 1819b; lower right)
pencil and estompe on tinted paper
9½ x 12½ in. (23 x 30.8 cm.)
Executed in 1857

HK\$150,000–250,000
US\$20,000–30,000

PROVENANCE

Estate of the artist.
Michel Monet, Giverny (by descent from the above).
Rolande Verneiges, France (gift from the above).
By descent from the above to the present owner.

LITERATURE

D. Wildenstein, *Claude Monet, Catalogue raisonné*, Lausanne, 1991, vol. V, p. 73, no. D 77 (illustrated).
J. A. Ganz and R. Kendall, *The Unknown Monet, Pastels and Drawings*, exh. cat., Williamstown and London, 2007, p. 21, no. D77 (titled 'Two boys, Seated and Standing').

In *Croquis d'enfants* and *Tête d'Adolescent* (lot 102), the artist adopts a very instinctive technique not dissimilar to his later explorations of the landscape. In these two drawings, Monet combines expressive and detailed faces with a soft-focused body and indistinct background. This combination, highlighted with white chalk for *Tête d'Adolescent* (lot 102), reveals the artist's early interest in the play of light and shadow.

克勞德·莫內 (1840–1926)

《小孩(習作)》

簽印：Claude Monet (Lugt 1819b；右下)
鉛筆 擦筆 色紙
9½ x 12½ 吋 (23 x 30.8 公分)
1857年作

來源

藝術家遺產
吉維尼米歇爾·莫內(繼承自上述收藏)
法國羅朗德·韋爾內熱(受贈自上述收藏)
現藏家繼承自上述收藏

文獻

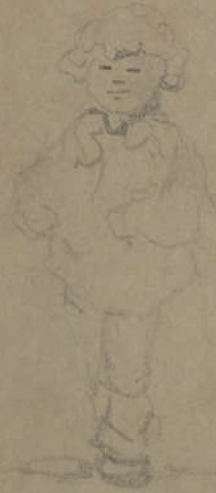
D. Wildenstein著《Claude Monet, Catalogue raisonné》，第5冊，洛桑，1991年，第73頁，編號D 77 (插圖)

J. A. Ganz及R. Kendall著「The Unknown Monet, Pastels and Drawings」展覽目錄，威廉斯敦及倫敦，2007年，第21頁，編號D77 (作品名稱《Two boys, Seated and Standing》)

莫內在《小孩(習作)》和《少年頭像》(拍品編號102)中運用了很直觀的繪畫技巧，與他後期在風景畫中使用的技巧相似。在這兩幅畫中，莫內把細緻刻畫的面孔與柔焦化處理的身體和背景完美結合。《少年頭像》(拍品編號102)中白色粉筆所打造的高光效果，顯示出莫內早期對運用光影的濃厚興趣。



Claude Monet, *Gamin des rues*, 1857. Private collection (Sold, Sotheby's, June 25, 2015, lot 417, US\$108,000).
克勞德·莫內《街童》1857年作 私人收藏
(2015年6月25日，蘇富比，拍品編號417，成交金額108,000美元)



Claude Monet

CLAUDE MONET (1840–1926)

Tête d'adolescent

stamped with signature 'Claude Monet' (Lugt 1819b; lower right), dated and inscribed 'sur le bord de la mer le 22 février' (centre)

pencil and white chalk on tinted paper

12¼ x 9 in. (30.9 x 22.9 cm.)

Executed on 22 February 1857

HK\$100,000–150,000

US\$12,000–18,000

PROVENANCE

Estate of the artist.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

LITERATURE

D. Wildenstein, *Claude Monet, Catalogue raisonné*, Lausanne, 1991, vol. V, p. 73, no. D 76 (illustrated).

J. A. Ganz and R. Kendall, *The Unknown Monet, Pastels and Drawings*, exh. cat., Williamstown and London, 2007, p. 21, no. D76.

克勞德·莫內 (1840–1926)

少年頭像

簽印、日期及題識：Claude Monet (Lugt 1819b；右下)；sur le bord delamer le 22 février (中間)

鉛筆 白色粉筆 色紙

12¼ x 9 吋 (30.9 x 22.9 公分)

1857年2月22日作

來源

藝術家遺產

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

文獻

D. Wildenstein 著《Claude Monet, Catalogue raisonné》，第5冊，洛桑，1991年，第73頁，編號D 76 (插圖)

J. A. Ganz及R. Kendall著「The Unknown Monet, Pastels and Drawings」展覽目錄，威廉斯敦及倫敦，2007年，第21頁，編號D76



sur le bord de l'anneau
le 22 février

Claude Monet

CLAUDE MONET (1840–1926)

Promeneur assis au pied d'un saule

stamped with signature 'Claude Monet' (Lugt 1819b;

lower right)

pencil on paper

12¼ x 9 in. (31 x 22.9 cm.)

Executed in 1857

HK\$80,000-120,000

US\$10,000-15,000

PROVENANCE

Estate of the artist.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

LITERATURE

W. C. Seitz, *Claude Monet*, New York, 1960, no. 68 (illustrated).

M. Kuroé, 'Claude Monet' in *Art moderne du monde*, Tokyo, 1971, p. 92 (illustrated).

S. Takashina, *Claude Monet*, Tokyo, 1981 and 1984, p. 101 (illustrated).

D. Wildenstein, *Claude Monet, Catalogue raisonné*, Lausanne, 1991, vol. V, p. 75, no. D 89 (illustrated).

Y. Taillandier, *Monet*, New York, 1993, p. 24 (illustrated).

With *Promeneur assis auprès d'un saule* the young Monet focuses his attention on a willow tree. Paying particular attention to its contours and textures, he employs a subtle *chiaroscuro* effect to create a striking contrast between the dark forms of the tree and the ivory page of the sketchbook. Here, the artist aligns himself with tradition, recalling the picturesque horticultural specimens that were a favourite subject of Dutch landscape painters in the sixteenth- and seventeenth-centuries, as well as the protagonists of the Barbizon School.

克勞德·莫內 (1840–1926)

坐在柳樹下的人

簽印：Claude Monet (Lugt 1819b；右下)

鉛筆 紙本

12¼ x 9 吋 (31 x 22.9 公分)

1857年作

來源

藝術家遺產

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

文獻

W. C. Seitz 著《Claude Monet》，紐約，1960年，編號68 (插圖)

M. Kuroé 〈Claude Monet〉《Art moderne du monde》，東京，1971年，第92頁 (插圖)

S. Takashina 著《Claude Monet》，東京，1981及1984年，第101頁 (插圖)

D. Wildenstein 著《Claude Monet, Catalogue raisonné》，第5冊，洛桑，1991年，第69頁，編號D 52 (無印鑑插圖)

Y. Taillandier 著《Monet》，紐約，1993年，第24頁 (插圖)

在《坐在柳樹下的人》中，年輕的莫內將重點放在刻劃柳樹上。為了突顯柳樹的質感和輪廓，他運用含蓄的明暗對比，使深色的樹木形狀與象牙白色的紙張形成強烈對比。他在畫中延續了荷蘭十六至十七世紀古典風景畫和巴比松畫派最愛的自然主題，繪製出非常精美的植物形態。



CLAUDE MONET (1840–1926)

Divers bateaux

stamped with signature 'Claude Monet' (Lugt 1819b;
lower right)
pencil on paper
9 x 12 $\frac{1}{8}$ in. (22.9 x 30.7 cm.)
Executed in 1857

HK\$100,000-150,000
US\$12,000-18,000

PROVENANCE

Estate of the artist.
Michel Monet, Giverny (by descent from the above).
Rolande Verneiges, France (gift from the above).
By descent from the above to the present owner.

LITERATURE

C. Greenberg, 'The Later Monet' in *Art News Annual*, 1957, p. 132 (illustrated without the stamp).
W. C. Seitz, *Claude Monet*, New York, 1960, no. 66 (illustrated without the stamp).
R. Cogniat, *Monet*, Paris, 1969, p. 12 (illustrated without the stamp).
D. Wildenstein, *Claude Monet, Catalogue raisonné*, Lausanne, 1991, vol. V, p. 69, no. D 52 (illustrated without the stamp).
Y. Taillandier, *Monet*, New York, 1993, p. 14 (illustrated without the stamp).
J. A. Ganz and R. Kendall, *The Unknown Monet, Pastels and Drawings*, exh. cat., Williamstown and London, 2007, p. 21, no. D52 (illustrated without the stamp, p. 29).

In comparison with other drawings from the 1857 sketchbook, *Divers bateaux* encapsulates many different aspects of Claude Monet's style of draftsmanship. His meticulous depiction of sailing boats on the Normandy coast, many of which he most likely saw in the harbor at Le Havre, along with his passion for the sea, earned him the nickname the "Raphaello of water" from Édouard Manet. Far more than the caricatures or the children's portraits, the present work also testifies to the importance of academic drawing in traditional artistic training in France. Indeed, draftsmanship was a mandatory subject in primary and secondary schools in the Nineteenth Century.

克勞德·莫內 (1840–1926)

船隻

簽印：Claude Monet (Lugt 1819b；右下)
鉛筆 紙本
9 x 12 $\frac{1}{8}$ 吋 (22.9 x 30.7 公分)
1857年作

來源

藝術家遺產
吉維尼米歇爾·莫內 (繼承自上述收藏)
法國羅朗德·韋爾內熱 (受贈自上述收藏)
現藏家繼承自上述收藏

文獻

C. Greenberg 〈The Later Monet〉《Art News Annual》，1957年，第132頁 (無印鑑插圖)
W. C. Seitz著《Claude Monet》，紐約，1960年，編號66 (無印鑑插圖)
R. Cogniat著《Monet》，巴黎，1969年，第12頁 (無印鑑插圖)
D. Wildenstein著《Claude Monet, Catalogue raisonné》，第5冊，洛桑，1991年，第69頁，編號D 52 (無印鑑插圖)
Y. Taillandier著《Monet》，紐約，1993年，第14頁 (無印鑑插圖)
J. A. Ganz及R. Kendall著「The Unknown Monet, Pastels and Drawings」展覽目錄，威廉斯敦及倫敦，2007年，第21頁，編號D 52 (無印鑑插圖，第29頁)

相比莫內1857年素描簿裡的其他畫作，《船隻》更能體現其嫻熟多變的繪畫技巧。作品栩栩如生地再現了停在諾曼底海岸勒阿弗爾港口的船隻，更體現了他對海洋的熱愛，愛德華·馬奈甚至稱他為「畫水的拉斐爾」。此作與普通的漫畫或兒童肖像畫不同，突顯了學院派技巧在美術訓練中的重要性，而在十九世紀，繪圖技巧的確是法國中小學的必修科目。



CLAUDE MONET (1840–1926)

Barques échouées sur la plage

stamped with signature 'Claude Monet' (Lugt 1819b; lower right of the support)

black chalk on paper adhered to a support sheet

7¾ x 11¾ in. (19.7 x 29.8 cm.)

Executed *circa* 1860–61

HK\$400,000–600,000

US\$50,000–80,000

PROVENANCE

Estate of the artist.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

LITERATURE

D. Wildenstein, *Claude Monet, Catalogue raisonné*, Lausanne, 1991, vol. V, p. 122, no. D 411 (illustrated).

The very accomplished drawing *Barques échouées sur la plage* demonstrates the ways in which the young Monet quickly surpassed the example of his masters, executing a drawing as finely detailed as any of oil painting. In this black chalk drawing, the influence of Johan Barthold Jongkind is particularly noticeable. Executed on white laid paper, this exquisite monochrome work is characterized by its subtle play of tones, sharpness of detail and fine technique, and stands as a testament to the artist's mastery of the medium. Monet uses one of Jongkind's favourite techniques to anchor the composition, introducing a plunging diagonal that begins from a cliff or architectural feature along one side of the composition, which cuts across the scene and ends in the sea. In an article which featured in the French newspaper *Le Temps* on the 26 November 1900, Monet discussed the importance of the Dutch artist's influence on his work, describing his first meeting with Jongkind: "He made me show him my sketches, invited me to go and work with him and explained the ins and outs of his style, which complemented the teachings I had already received from Boudin." (Monet, quoted in F. Thiébault-Sisson, 'Claude Monet: Les années d'épreuves,' in *Le Temps*, 26 November, 1900, n.p.).



Claude Monet, *Barque échouée près de Sainte-Adresse*, *circa* 1860–70. Private collection

(Sold, Sotheby's, 20 June 2013, US\$235,000).

克勞德·莫內《聖阿德雷斯附近的擱淺船隻》

約1860至1870年作 私人收藏

(2013年6月20日，蘇富比，成交金額235,000美元)

克勞德·莫內 (1840–1926)

擱淺在海灘的船

簽印：Claude Monet (Lugt 1819b；裱紙右下)

黑色粉筆 紙本 附著於裱紙

7¾ x 11¾ 吋 (19.7 x 29.8 公分)

約1860至1861年作

來源

藝術家遺產

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現場家繼承自上述收藏

文獻

D. Wildenstein著《Claude Monet, Catalogue raisonné》，第5冊，洛桑，1991年，第122頁，編號D 411 (插圖)

這幅傑出的素描作品《擱淺在海灘的船》，有著油畫般細膩的筆觸，反映了年輕的莫內青出於藍而勝於藍的潛質，這幅黑色粉筆畫帶有幾分荷蘭藝術家約翰·巴托爾德·容金德的特色。繪於白色羅紋畫紙之上的這幅黑白作品，體現出莫內對調子的微妙變化和對細節的準確把控，驗證了他對繪畫媒介的掌握力。作品中的對角線構圖，使用了容金德最愛的一種繪畫技巧，從畫面一側的懸崖或房屋，展開一條向下的視覺線，一直延伸至海面。在1900年11月26日的法國《時報》內的一篇文章中，莫內曾談及他與容金德初次見面的情景，以及對他的重要影響：「他要求看看我的素描，然後邀請我與他一起創作，並解釋他的創作方式和因由，這與我從布丹那裡所學的東西相輔相成。」（莫內，引用於F·蒂博-西森著，〈Claude Monet: Les années d'épreuves〉《時報》，1900年11月26日，無頁數）



Lucian Freud, *Boat, Connemara*, 1948.

Sale, Christie's London, 14 February 2012, lot 9.

盧西安·佛洛伊德《康尼馬拉的船隻》1948年作

2012年2月14日，倫敦佳士得，拍品編號9





EUGÈNE BOUDIN (1824-1898)

Marine

indistinctly stamped with initials 'E.B' (Lugt 828;
lower right)
pencil on laid paper
4³/₈ x 5¹/₂ in. (11 x 14 cm.)

HK\$12,000-18,000

US\$1,500-2,500

PROVENANCE

Claude Monet, Giverny.
Michel Monet, Giverny (by descent from the above).
Rolande Verneiges, France (gift from the above).
By descent from the above to the present owner.

This work will be included in the forthcoming Eugène
Boudin *catalogue raisonné* being prepared by Manuel Schmit.

歐仁·布丹 (1824-1898)

海面

模糊簡簽印：E.B (Lugt 828；右下)
鉛筆 羅紋紙
4³/₈ x 5¹/₂ 吋 (11 x 14 公分)

來源

吉維尼克勞德·莫內
吉維尼米歇爾·莫內 (繼承自上述收藏)
法國羅朗德·韋爾內熱 (受贈自上述收藏)
現藏家繼承自上述收藏

本作品將被收錄於由曼努埃爾·施密特編纂的
歐仁·布丹作品全集





107

EUGÈNE BOUDIN (1824–1898)

Étretat

stamped with initials 'E.B.' (Lugt 828; lower left)

pencil on paper

4 x 5 $\frac{3}{8}$ in. (10.2 x 13.5 cm.)

Executed *circa* 1890–94

HK\$12,000–18,000

US\$1,500–2,500

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

This work will be included in the forthcoming Eugène Boudin *catalogue raisonné* being prepared by Manuel Schmit.

歐仁·布丹 (1824–1898)

埃特爾塔

簡簽印：E.B (Lugt 828；左下)

鉛筆 紙本

4 x 5 $\frac{3}{8}$ 吋 (10.2 x 13.5 公分)

約1890至1894年作

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

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108

EUGÈNE BOUDIN (1824-1898)

Falaise d'Étretat

stamped with initials 'E.B.' (Lugt 828; lower right)

pencil on thin paper

4 $\frac{3}{8}$ x 6 $\frac{3}{8}$ in. (11.8 x 16.3 cm.)

Executed *circa* 1890-94

HK\$12,000-18,000

US\$1,500-2,500

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

This work will be included in the forthcoming Eugène Boudin *catalogue raisonné* being prepared by Manuel Schmit.

歐仁·布丹 (1824-1898)

埃特爾塔的懸崖

簡簽印：E.B (Lugt 828；右下)

鉛筆 紙本

4 $\frac{3}{8}$ x 6 $\frac{3}{8}$ 吋 (11.8 x 16.3 公分)

約1890至1894年作

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

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109

EUGÈNE BOUDIN (1824–1898)

Pêcheuses sur la plage de Berck (recto);
Étude de marine (verso)

stamped with initials 'E.B' (Lugt 828; lower right)

watercolor and pencil on paper

4¾ x 8⅞ in. (12.1 x 22.5 cm.)

Executed in Berck, between 1875 and 1885

HK\$15,000–25,000

US\$2,000–3,000

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

This work will be included in the forthcoming Eugène Boudin *catalogue raisonné* being prepared by Manuel Schmit.

歐仁·布丹 (1824–1898)

貝爾克海灘上的漁夫 (正面)；
海面 (習作) (背面)

簡簽印：E.B (Lugt 828；右下)

水彩 鉛筆 紙本

4¾ x 8⅞ 吋 (12.1 x 22.5 公分)

1875至1885年間作於貝爾克

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

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歐仁·布丹作品全集



110

EUGÈNE BOUDIN (1824–1898)

Pêcheuses sur la plage de Berck

stamped with initials 'E.B' (Lugt 828; lower right)

watercolor and pencil on laid paper

4½ x 8⅞ in. (11.4 x 22.7 cm.)

Executed in Berck, between 1875 and 1885

HK\$15,000–25,000

US\$2,000–3,000

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

This work will be included in the forthcoming Eugène Boudin *catalogue raisonné* being prepared by Manuel Schmit.

歐仁·布丹 (1824–1898)

貝爾克海灘上的漁夫

簡簽印：E.B (Lugt 828；右下)

水彩 鉛筆 羅紋紙

4½ x 8⅞ 吋 (11.4 x 22.7 公分)

1875至1885年間作於貝爾克

來源

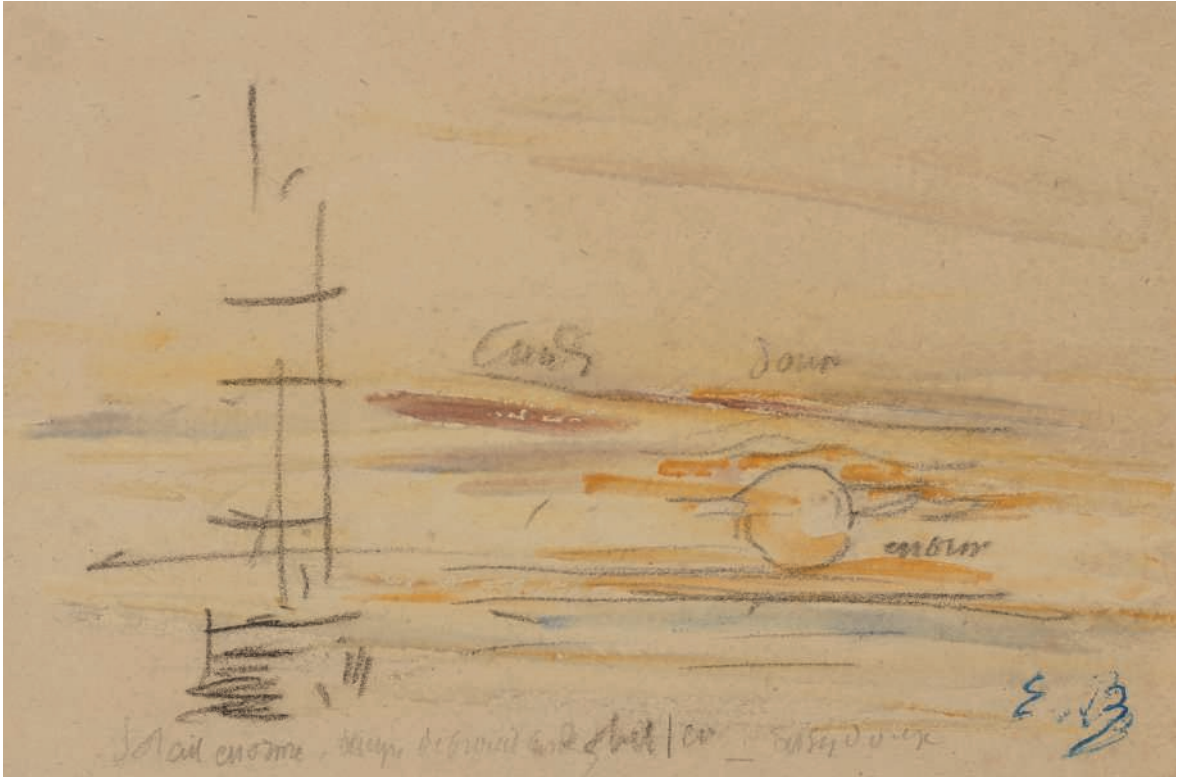
吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

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111

EUGÈNE BOUDIN (1824-1898)

Voilier. Soleil couchant

stamped with initials 'E.B.' (Lugt 828; lower right)
and indistinctly inscribed 'soleil enorme, temps de
brouillard...d'orage' (along the lower edge)
watercolor, gouache and black chalk on thin paper
4¼ x 6¼ in. (10.4 x 15.8 cm.)

Executed between 1888 and 1895

HK\$20,000-30,000

US\$2,500-3,500

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

This work will be included in the forthcoming Eugène
Boudin *catalogue raisonné* being prepared by Manuel Schmit.

歐仁·布丹 (1824-1898)

夕陽下的帆船

簡簽印及模糊題識：E.B. (Lugt 828；右下)；soleil
enorme, temps de brouillard...d'orage (沿底部)

水彩 水粉 黑色粉筆 紙本

4¼ x 6¼ 吋 (10.4 x 15.8 公分)

1888至1895年間作

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

本作品將被收錄於由曼努埃爾·施密特編纂的
歐仁·布丹作品全集



112

EUGÈNE BOUDIN (1824-1898)

Rivage. Soleil couchant (recto);

Étude de voilier (verso)

stamped with initials 'E.B' (Lugt 828; lower right)

watercolor and black chalk (recto);

pencil on thin paper (verso)

4 $\frac{3}{8}$ x 5 $\frac{3}{8}$ in. (11.2 x 13.6 cm.)

Executed between 1888 and 1895

HK\$20,000-30,000

US\$2,500-3,500

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

This work will be included in the forthcoming Eugène Boudin *catalogue raisonné* being prepared by Manuel Schmit.

歐仁·布丹 (1824-1898)

夕陽下的海岸 (正面);

帆船 (習作) (背面)

簡簽印: E.B (Lugt 828; 右下)

水彩 黑色粉筆 (正面); 鉛筆 紙本 (背面)

4 $\frac{3}{8}$ x 5 $\frac{3}{8}$ 吋 (11.2 x 13.6 公分)

1888至1895年間作

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

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113

EUGÈNE BOUDIN (1824–1898)

Soleil couchant

stamped with initials 'E.B' (Lugt 828; lower right)

watercolor and pencil on thin paper

4½ x 6¾ in. (10.4 x 16.1 cm.)

Executed between 1888 and 1895

HK\$15,000–25,000

US\$2,000–3,000

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

This work will be included in the forthcoming Eugène Boudin *catalogue raisonné* being prepared by Manuel Schmit.

歐仁·布丹 (1824–1898)

日落

簡簽印：E.B (Lugt 828；右下)

水彩 鉛筆 紙本

4½ x 6¾ 吋 (10.4 x 16.1 公分)

1888至1895年間作

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

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歐仁·布丹作品全集



114

EUGÈNE BOUDIN (1824-1898)

Soleil couchant (recto); *Étude de marine* (verso)

stamped with initials 'E.B.' (Lugt 828; lower right)

watercolor and black chalk (recto);

pencil on thin paper (verso)

4½ x 6¼ in. (10.4 x 16 cm.)

Executed between 1888 and 1895

HK\$15,000-25,000

US\$2,000-3,000

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

This work will be included in the forthcoming Eugène Boudin *catalogue raisonné* being prepared by Manuel Schmit.

歐仁·布丹 (1824-1898)

日落 (正面)；

海面 (習作) (背面)

簡簽印：E.B (Lugt 828；右下)

水彩 黑色粉筆 (正面)；鉛筆 紙本 (背面)

4½ x 6¼ 吋 (10.4 x 16 公分)

1888至1895年間作

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

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歐仁·布丹作品全集

EUGÈNE BOUDIN (1824–1898)

Étude de ciel

stamped with initials 'E.B' (Lugt 828; lower right)

pastel on tinted paper

4¾ x 5¾ in. (11.8 x 14.6 cm.)

Executed between 1858 and 1865

HK\$120,000–180,000

US\$15,000–25,000

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

This work will be included in the forthcoming Eugène Boudin *catalogue raisonné* being prepared by Manuel Schmit.

When the first exhibition of the *Société Anonyme des artistes peintres, sculpteurs, graveurs*, etc., opened in the former studios of the famed photographer Nadar on the 15 April 1874, few people could have predicted the manner in which it would violently shake the foundations of the Parisian art world. This revolutionary event marked the first occasion in which a group of artists banded together to show their work to the public directly, without the official approval of the Academy. As one of the principal organisers of the exhibition, Monet was actively involved in recruiting artists to their venture, and strongly encouraged Boudin to join them. Although most critics made no reference to the artist on this occasion, the presence of six works by Boudin must have been viewed by Monet as a major vote of confidence from his esteemed mentor.

Boudin's practice of painting *en plein air* was particularly important for Monet, and would come to be a cornerstone of his brand of Impressionism. Previously in the 18th century, French and English painters such as John Constable were already executing sketches *en plein air*, which were intended as preliminary studies for their future canvases. However, the introduction of portable tubes of paint in 1841 granted artists a new degree of freedom, allowing them to bring their canvas with them into the open air to study the fleeting beauty of colors and light in the landscape firsthand.

歐仁·布丹 (1824–1898)

天空 (習作)

簡簽印：E.B (Lugt 828；右下)

粉彩 色紙

4¾ x 5¾ 吋 (11.8 x 14.6 公分)

1858至1865年間作

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

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1874年4月15日，一群藝術家以「無名畫家、雕刻家、版畫家協會」之名於著名攝影師納達爾 (Nadar) 的舊工作室舉辦了聯展，出乎意料地震驚了整個巴黎藝壇。在未獲得學院正式許可的情況下，一群藝術家舉辦了這場革命性的展覽，聯名向公眾展出作品。莫內是這次印象派首屆展覽的主要發起人之一，他積極招募藝術家參展，並大力鼓勵布丹加入。雖然大部分藝評家均沒有提及布丹的作品，但對於莫內而言，這位備受尊重的導師能同意在其舉辦的展覽上展出六件作品，便是對他最大的肯定。

布丹在戶外作畫的創作方式對莫內而言尤其重要，亦成為其發展印象派的基石。此前在十八世紀，法國及英國的畫家如約翰·康斯塔伯 (John Constable) 等已開始在戶外寫生，但這些寫生的手稿只是作為之後正式創作油畫的藍本。而隨著管裝顏料於1841年面世，給畫家帶來了新的自由，他們能將畫布搬到戶外，捕捉眼前風景的迷人色彩與流動的光線，造就不朽的作品。



“My eyes, finally, were opened and
I really understood nature...”

Claude Monet, 1888

「我終於睜開了雙眼，真正認識大自然……」

克勞德·莫內，1888年

Detail of lot 116
拍品編號116局部





116

CLAUDE MONET (1840–1926)

La mer et les nuages

stamped with signature 'Claude Monet' (Lugt 1819b;
lower right of the support)
pastel on tinted paper adhered to a support sheet
4¾ x 8⅞ in. (12 x 20.8 cm.)

HK\$1,500,000–2,500,000

US\$200,000–300,000

PROVENANCE

Estate of the artist.
Michel Monet, Giverny (by descent from the above).
Rolande Verneiges, France (gift from the above).
By descent from the above to the present owner.

LITERATURE

D. Wildenstein, *Claude Monet, Catalogue raisonné*,
Lausanne, 1991, vol. V, p. 161, no. P 36 (illustrated).

克勞德·莫內 (1840–1926)

大海與白雲

簽印：Claude Monet (Lugt 1819b；裱紙右下)
粉彩 色紙 附著於裱紙
4¾ x 8⅞ 吋 (12 x 20.8 公分)

來源

藝術家遺產
吉維尼米歇爾·莫內 (繼承自上述收藏)
法國羅朗德·韋爾內熱 (受贈自上述收藏)
現藏家繼承自上述收藏

文獻

D. Wildenstein 著《Claude Monet, Catalogue
raisonné》，第5冊，洛桑，1991年，第161頁，
編號P 36(插圖)



John Constable, *Cloud Study*, 1821.
Center for British Art, Yale University, Paul Mellon Collection.
約翰·康斯塔伯《雲(習作)》1821年作
耶魯大學英國藝術中心保羅·梅隆收藏



CLAUDE MONET (1840–1926)

Vache à la pâture

stamped with signature 'Claude Monet' (Lugt 1819b; lower right of the support)

pastel on tinted paper adhered to a support sheet

6½ x 9¾ in. (16.5 x 24.8 cm.)

Executed *circa* 1863

HK\$400,000–600,000

US\$50,000–80,000

PROVENANCE

Estate of the artist.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

LITERATURE

D. Wildenstein, *Claude Monet, Catalogue raisonné*, Lausanne, 1991, vol. V, p. 156, no. P 3 (illustrated).

From the rich quality of this work, it would appear that Monet's pastel drawings may have been independent and complete works in their own right, and not simply preparatory studies for a more complete or finished image in another medium. Indeed, in many ways, they appear almost as an attempt by the artist to challenge the distinction between pastel and oil painting. By tackling similar themes and compositions and exploring the effects of a similar range of tones in his choice of colour palette, Monet may have been searching for a new extension to his pictorial repertoire.

克勞德·莫內 (1840–1926)

牧場的牛

簽印：Claude Monet (Lugt 1819b；裱紙右下)

粉彩 色紙 附著於裱紙

6½ x 9¾ 吋 (16.5 x 24.8 公分)

約1863年作

來源

藝術家遺產

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

文獻

D. Wildenstein 著《Claude Monet, Catalogue raisonné》，第5冊，洛桑，1991年，第156頁，編號P 3(插圖)

由這幅色彩豐富的粉彩作品可見，莫內的每一幅粉彩畫都是完成度極高的獨立作品，並不是為了此後更完整深入的作品而準備的習作。可以說，這幅作品是莫內有意挑戰粉彩畫與油畫的區別而所作的一種嘗試，他通過採取類似的主題和構圖，探索相似的調子與配色，試圖開拓其繪畫才能的新領域。



Claude Monet, *Ferma en Normandie*, *circa* 1863 (detail).
Musée d'Orsay, Paris.

克勞德·莫內《諾曼第的農家庭院》(局部) 約1863年作
巴黎奧賽美術館



CLAUDE MONET (1840–1926)

Yport, la nuit

stamped with signature 'Claude Monet' (Lugt 1819b; lower right of the support)

pastel on paper adhered to a support sheet

5¼ x 10¼ in. (13.2 x 26 cm.)

HK\$1,200,000–1,800,000

US\$150,000–250,000

PROVENANCE

Estate of the artist.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

LITERATURE

D. Wildenstein, *Claude Monet, Catalogue raisonné*, Lausanne, 1991, vol. V, p. 156, no. P 6 (illustrated).

The small group of pastels which Monet executed in the quiet town of Yport on the Normandy coast are somewhat unique within his *œuvre* – they are among only a handful of motifs which the artist chose not to return to in his later oil paintings. Recording the play of light and atmospheric conditions above a largely featureless stretch of ground, *Yport, la nuit* stands as a tribute to the romantic landscape tradition, popular in Germany during the 19th century. Echoing the powerfully evocative landscapes of Caspar David Friedrich, Monet uses a limited colour palette to capture the scene, filling the composition with an enveloping darkness that is punctuated by just a small amount of light from the shining moon that escapes through a break in the clouds. Highlighting the rich forms of the night sky, this patch of light also perfectly frames the silhouette of the house further along the path, the only sign of human presence in Monet's landscape.



Caspar David Friedrich, *Sea Shore in Moonlight*, 1835-1836. Kunsthalle Hamburg, Hamburg.

© Hamburger Kunsthalle, Hamburg, Germany / Bridgeman Images

卡斯帕·大衛·弗里德里希《月光下的海岸》1835至1836年作
漢堡美術館

克勞德·莫內 (1840–1926)

伊波爾的夜晚

簽印：Claude Monet (Lugt 1819b；裱紙右下)

粉彩 紙本 附著於裱紙

5¼ x 10¼ 吋 (13.2 x 26 公分)

來源

藝術家遺產

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

文獻

D. Wildenstein 著《Claude Monet, Catalogue raisonné》，第5冊，洛桑，1991年，第156頁，編號P 6(插圖)

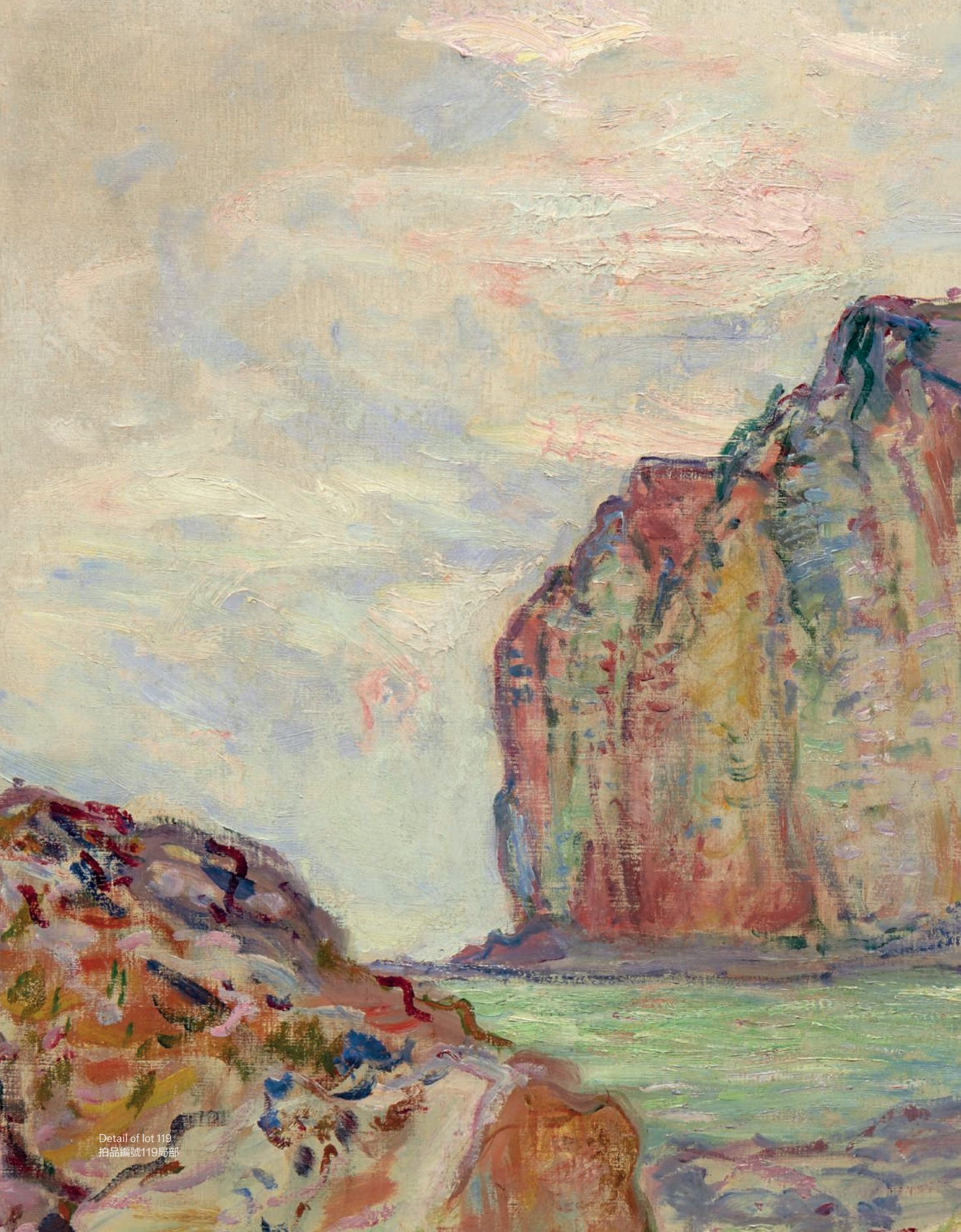
莫內在諾曼第海岸的寧靜小鎮伊波爾曾畫過一小批粉彩畫，這批作品在莫內的藝術生涯有些特別，因其主題是極少數莫內沒有再在後來油畫創作中重現過的。《伊波爾的夜晚》描繪了在一望無際的荒原上光線與天氣的變化，是向十九世紀德國浪漫主義風景畫的致敬之作。與卡斯帕·大衛·佛烈德利赫 (Caspar David Friedrich) 的風景畫相呼應，莫內只選用了幾種顏色來描繪眼前的景色，漆黑的夜幕上，月亮透過層層烏雲散發出薄霧般的光芒。月光亦映照出遠方的房屋，那是莫內風景畫中唯一人類存在的證據。



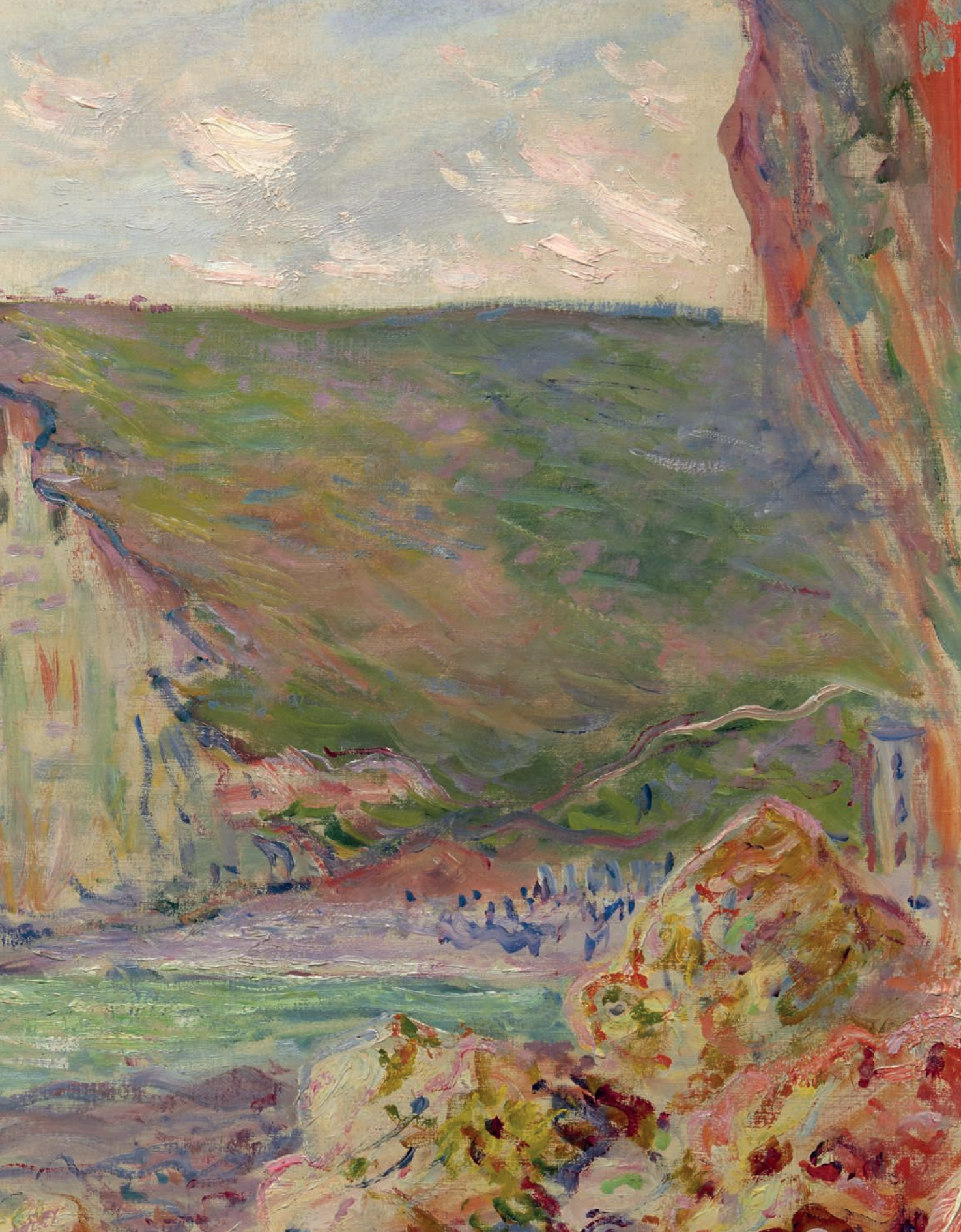
René Magritte, *Le poison*, 1939. Museum Boijmans Van Beuningen, Rotterdam. © Studio Tromp, Rotterdam

雷尼·馬格利特《毒藥》1939年作
鹿特丹博伊曼斯·范伯寧恩美術館





Detail of lot 119
拍品編號119局部



“Monet captured the sea in the most mysterious of its movements...with its sandy beaches, cliffs and rocks.”

Octave Mirbeau, 1889

119

CLAUDE MONET (1840–1926)

Falaises des Petites-Dalles

stamped with signature ‘Claude Monet’ (lower right);
stamped again twice with signature ‘Claude Monet’
(on the reverse) and stamped with signature
‘Claude Monet’ (Lugt 1819b; on the reverse)
oil on canvas

23¾ x 28¾ in. (59.6 x 73 cm.)

Painted in Les Petites-Dalles in 1884

HK\$12,000,000–18,000,000

US\$1,500,000–2,500,000

PROVENANCE

Estate of the artist.
Michel Monet, Giverny (by descent from the above).
Rolande Verneiges, France (gift from the above).
By descent from the above to the present owner.

EXHIBITED

Paris, Galerie H. Odermatt-Ph. Cazeau, *Maîtres des XIXe et XXe siècles*, May–July 1989, no. 6 (illustrated in color).

LITERATURE

D. Wildenstein, *Claude Monet, Biographie et catalogue raisonné*,
Lausanne and Paris, 1979, vol. II, p. 132, no. 904
(illustrated, p. 133).
D. Wildenstein, *Monet, catalogue raisonné*,
Lausanne, 1991, vol. II, p. 338, no. 904 (illustrated).

「莫內捕捉海洋的神秘律動……
以及沙灘、懸崖和岩石。」

奧克塔夫·米爾波，1889年

克勞德·莫內 (1840–1926)

小達勒的懸崖

簽印：Claude Monet (右下)；Claude Monet (背面
兩次)；Claude Monet (Lugt 1819b；背面)

油彩 畫布

23¾ x 28¾ 吋 (59.6 x 73 公分)

1884年作於小達勒

來源

藝術家遺產

吉維尼米歇爾·莫內 (繼承自上述收藏)
法國羅朗德·韋爾內熱 (受贈自上述收藏)
現藏家繼承自上述收藏

展覽

1989年5月至7月 巴黎奧德瑪特—卡佐畫廊
「Maîtres des XIXe et XXe siècles」展覽；編號6
(彩色插圖)

文獻

D. Wildenstein 著 《Claude Monet, Biographie et
catalogue raisonné》，第2冊，洛桑及巴黎，
1979年，第132頁，編號904 (插圖，第133頁)
D. Wildenstein 著 《Monet, catalogue raisonné》，
第2冊，洛桑，1991年，第338頁，編號904 (插圖)



In retrospect, Monet's decision to exclude pastels from his exhibitions after 1874 appears tied to his career-long effort to encourage specific perceptions of his art and persona. Gradually lowering his visibility as a draftsman as he emerged onto the public stage, Monet sought to concentrate attention on the ambitious nature of his oil paintings alone.

From the 1880's onward, Monet's activities on the coast of Normandy moved further north, beyond Etretat to Fécamp, Les Petites-Dalles, Varengeville and Dieppe. Paul Hayes Tucker noted: "Without doubt his favorite site during the 1880s was the Normandy coast; it obviously was in his blood from his childhood in Le Havre and Sainte-Adresse and was easily accessible from Vétheuil and later from Giverny where he moved in 1883. Of all the places he visited on the coast, several became his most frequented - Pourville, Varengeville, Etretat, and Dieppe. Their appeal lay primarily in their dramatic cliffs and stretches of beach, their simplicity, starkness, and past history" (P. H. Tucker, *Claude Monet: Life and Art*, New Haven & London, 1995, p. 107).

Normandy in North Western France was, in the 19th century, one of the most easily explored regions in France, a picturesque combination of dramatic vistas, beautiful coastal scenery and the temperamental actions of the sea. Small harbours like Honfleur

莫內於1874年起決定不再在展覽中展出粉彩畫，似乎是因為他試圖為自己的藝術和身份建立獨特的形象。他進入公眾視野後，就嘗試逐漸淡化自己的紙上作品，把更多的焦點轉移到前衛的油畫作品上。

由1880年代起，莫內的主要創作地點由諾曼第海岸進一步北移，越過埃特雷塔到費康、小達勒、瓦朗日維爾及迪耶普。保羅·海耶斯·塔克(Paul Hayes Tucker)指出：「諾曼第海岸無疑是莫內在1880年代最愛的地方，他在勒阿弗爾和聖阿德列斯度過童年，無論是在弗特伊，還是他於1883年移居吉維尼，都距離諾曼第海岸不遠。如普爾維、瓦朗日維爾、埃特雷塔和迪耶普，諾曼第海岸沿線有很多地方是莫內的最愛。這些地方擁有陡峭的懸崖和綿延的沙灘，簡樸無華，歷盡滄桑，令莫內深感著迷。」(保羅·海耶斯·塔克著，《克勞德·莫內的人生和藝術》，紐黑文及倫敦，1995年，第107頁)。

諾曼第位於法國西北部，擁有壯麗迷人的海岸和碧波景致，交通便捷，是十九世紀法國最受歡迎的旅遊熱點。翁夫勒和小達勒等小港口更成為巴黎中產階級夏天的度假勝地。為避開度假的人潮，莫內一般在初秋抵達小鎮，然後獨自創作，時常要面對幻變的天氣。但即使風雨交加，他也堅持到戶外作畫，追逐光影。



Claude Monet, *Falaises des Petites Dalles*, 1880. Museum of Fine Arts, Boston.
克勞德·莫內《小達勒的懸崖》1880年作 波士頓美術館



Edvard Munch, *The Tonsbergfjord*, 1888. Private collection.
愛德華·蒙克《騰斯貝格峽灣》1888年作私人收藏



Joan Mitchell, *Ici*, 1992. Art Museum, Saint Louis. © Estate of Joan Mitchell
瓊·米切爾《這裡》1992年作 聖路易美術館

and Les Petites-Dalles were becoming popular summer vacation spots among the well-to-do middle classes of Parisian society, and attracted large crowds during the summer months. Monet arrived in Les Petites-Dalles at the beginning of autumn, in an effort to avoid the throngs of seasonal holidaymakers. Working in solitude and facing trying weather conditions – his painting *en plein air* was often affected by the heavy rains and winds that buffeted the northern coast – Monet spent his days in the pursuit of the ephemeral conditions of light.

For Monet, the ocean was both a source of inspiration and a haven from everyday responsibilities. Leaving his partner Alice and their six children at home in their new residence at the Maison du Pressoir in Giverny, Monet was able to escape reality for weeks at a time and lose himself in the creative act of painting. These coastal expeditions were a milestone in Monet's career and were responsible for a fundamental shift in his approach to the landscape, a development that would come to inspire generations of modern painters.

Falaises des Petites-Dalles, painted in 1884, seems to capture three kinds of temporality within a single image, from the brief swell of the waves to the fleeting life of the human beings on the shoreline, both contrasted against the eternal massive cliff face which dominates the right hand side of the composition.

對莫內來說，諾曼第海岸既是靈感的泉源，也是他暫時遠離日常責任的避風港。妻子愛麗絲和六名子女留在吉維尼新居，而自己可以逃離現實數星期，並完全沉醉於創作之中。這些海岸探索之旅成為莫內藝術生涯的里程碑，更改變了其藝術方向，啟發無數後世的現代主義畫家。

於1884年創作的《小達勒的懸崖》捕捉了三個畫面元素的瞬間，包括瞬間湧起的海浪和生命有限的人類，兩者與右方氣勢恢宏、屹立不搖的懸崖構成對比。

本幅的處理手法即興自然，令人耳目一新，再現了莫內站在懸崖前腦中湧現的第一個感覺，具有藝術家要捕捉當下自然景色的迫切感。

《小達勒的懸崖》以充滿表現力的色彩描繪了退潮時迷人的海岸風景：滿佈彩色的貝殼、漂到岸上的海藻，以及無數粉紅色的小石頭。它們暫時聚集在海灘上，靜待下一波海浪再把它們沖至更遠。歷史學家赫伯特 (Robert L. Herbert)曾重點談及懸崖的視覺力量和鮮豔奪目的色彩運用：「這些畫作將我們帶到懸崖邊，透過獨特的構圖令我們感到站在令人敬畏的大自然前，人類是多麼渺小和脆弱……莫內筆下的岩石嶙峋碩大，顏色對比更加強烈，令深藍色及紫色躍然紙上，效果懾人……如果我們凝視這幅畫一會兒，畫中的

Refreshingly spontaneous in its handling, this work captures the first, immediate impression of Claude Monet's response in front of the motif, evoking the sense of urgency the artist must have felt as he fought to capture the fleeting effects of nature before they changed and disappeared before him.

Falaises des Petites-Dalles uses the expressive power of pigment to enhance the beauty of the seashore at low tide: multicolored shells appear in the wake of the receding tide, a profusion of stranded seaweed and algae line on the shore, and a myriad of tiny rosy rocks gather in small clusters, temporarily still as they await the return of the waves, and a new placement further along the beach. The visual power of the cliff and its extremely dramatic use of colors has been highlighted by the historian Robert L. Herbert: "In these pictures we are brought extremely close to the cliffs in unusual compositions intended to make us feel small and powerless in front of awesome nature (...) Monet's rocks have an overpowering presence by virtue of their writhing mass, and by a stronger contrast of color: his dark blues and purples stand out (...) If we stare at this picture for a few moments, its rhythms force our eye upward, and then we sense the fragility of these delicately curved masses that seem almost to tremble against the evening sky, threatening us with their potential of collapse" (R.L. Herbert, *Monet on the Normandy Coast: Tourism and Painting, 1867-1886*, New Haven & London, 1994, pp. 108-110 and 127).

Monet painted the towering cliffs at Les Petites-Dalles from a number of different viewpoints and under varying weather conditions, a practice which may be seen to represent the artist's first steps towards painting in "series". Indeed, in a letter dated the 25 March 1882, Monet wrote to his dealer Durand-Ruel about his most recent experiments, referring to them as a series of interconnected views: "I would prefer to show you all the series of my studies at once, desirous to see them all together in my studio".

The experience of painting along the scenic, tranquil coasts of Normandy came as a revelation for Monet. Indeed, he was so inspired by the dramatic landscapes he encountered that he chose to return to the area three times over the following three years. The present composition is a testament to the level of bold experimentation that Monet reached during these sojourns, as he began to push the boundaries of representation in his work. In the foreground of *Falaises des Petites-Dalles*, for example, the shoreline appears to dissolve into an array of independent brush strokes, each applied with a new, almost expressionist, sense of freedom. Using a palette of pure, luminous tones, the majestic cliff and ever-changing shoreline became a vehicle for the artist's explorations of the interplay of color.

韻律會逼使雙眼向上望，令我們感受到扭曲的岩石彷彿在夜空中顫抖震動，非常脆弱，令人擔心會隨時崩塌」(R·L·赫伯特著，《Monet on the Normandy Coast: Tourism and Painting, 1867-1886》，紐黑文及倫敦，1994年，第108至110及127頁)。

莫內曾以不同的角度及在不同天氣狀況下繪畫這些懸崖峭壁，《小達勒的懸崖》可謂代表莫內創作「系列」畫作的第一步。事實上，莫內在1882年3月25日寫給畫商杜蘭德-魯埃爾 (Durand-Ruel) 的信中提到自己的近期創作，並認為這一系列作品都互相關聯：「我希望能向你展示所有習作系列，最好能在我的畫室欣賞這批作品。」

諾曼第海岸的秀麗景色深深啟發了莫內，接下來的三年，他又三次造訪此處。此作印證了莫內在此度假期間所作出的大膽嘗試，把其創作的界線推至新的高度。例如，《小達勒的懸崖》的前景中，海岸線猶如溶入了一道道極富表現主義風格又自由奔放的筆觸之中。莫內使用純粹而明亮的色彩描繪氣勢恢宏的懸崖及變化不斷的海岸線，推動他在探索顏色的路上越走越遠。



“Perhaps it surprises you to see pictures other than my own paintings and Japanese prints? I love all beautiful things.”

Claude Monet, 1924

「也許你會驚訝這裡有我的畫作和日本版畫以外的作品？我喜歡一切美好的東西。」

克勞德·莫內，1924年

120

ÉDOUARD MANET (1832–1883)

Polichinelle

lithograph in colors, 1874, on Japon paper, third state with lettering, signed with initials and numbered 20 in ink (from an edition of 25)

Sheet: 20 $\frac{3}{8}$ x 14 $\frac{5}{8}$ in. (51.8 x 37.2 cm)

HK\$25,000-35,000

US\$3,000-5,000

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gifted from the above).

By descent from the above to the present owner.

LITERATURE

Guérin 79; Harris 80

When Édouard Manet died in 1883, Claude Monet solicited his fellow artists “in order to buy his Olympia and present it to the Louvre.” (C. Monet quoted in a letter to H. C. Guérard, 17 October 1889). *The Polichinelle* appears as a vestige of Monet’s devoted admiration for the father of the Impressionist movement.

愛德華·馬奈 (1832–1883)

普欽內拉

彩色石印版畫，1874年，日本紙，有題字的第三版，以墨水簡簽及編號20 (共25版)

紙張尺寸：20 $\frac{3}{8}$ x 14 $\frac{5}{8}$ 吋 (51.8 x 37.2 公分)

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

文獻

Guérin編纂的作品全集，編號79

Harris編纂的作品全集，編號80

愛德華·馬奈於1883年逝世時，莫內邀請其他畫家朋友「購買馬奈的《奧林匹亞》，並贈予羅浮宮。」(克勞德·莫內，引用於1889年10月17日致H·C·古拉德的信件)。《普欽內拉》一畫顯現出莫內對馬奈這位印象派之父的敬意。



Eug. Delacroix & C. Paris

No. 4. 23

N. 120

J. M.

Féroce & rive avec du feu dans sa prune,
Effronté saoul, divin, c'est lui Polichinelle!

Théâtre de Beauville

AUGUSTE RODIN (1840-1917)

Salomé

gouache, watercolor, brown and pink ink and pencil
on laid paper

6 $\frac{7}{8}$ x 4 $\frac{3}{8}$ in. (17.4 x 11.2 cm.)

Executed *circa* 1895-97

HK\$400,000-600,000

US\$50,000-80,000

PROVENANCE

Claude Monet, Giverny (gift from the artist, 1897).
Michel Monet, Giverny (by descent from the above).
Rolande Verneiges, France (gift from the above).
By descent from the above to the present owner.

LITERATURE

O. Mirbeau, *Jardin des Supplices*, Paris, 1899 (illustrated in color on the inside front cover).

Christina Buley-Urbe will include this drawing in her forthcoming *Auguste Rodin Catalogue raisonné des dessins et peintures* under no. 170601.

奧古斯特·羅丹 (1840-1917)

莎樂美

水粉 水彩 褐色及粉紅色墨水 鉛筆 羅紋紙
6 $\frac{7}{8}$ x 4 $\frac{3}{8}$ 吋 (17.4 x 11.2 公分)

約1895至1897年作

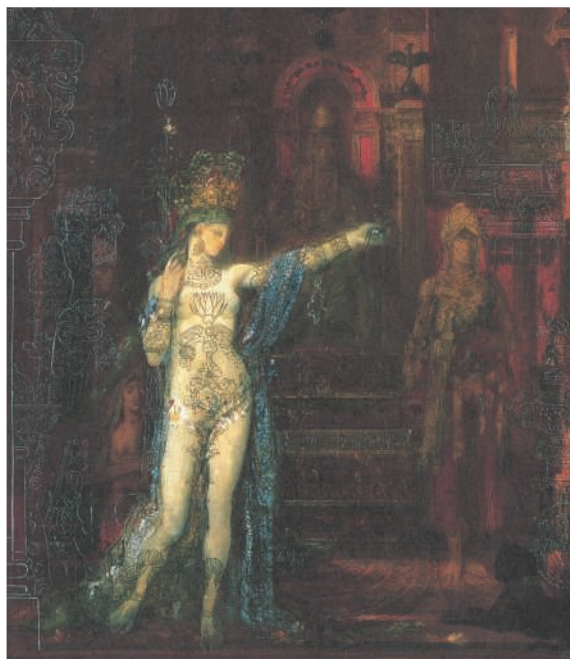
來源

吉維尼克勞德·莫內 (1897年受贈自藝術家本人)
吉維尼米歇爾·莫內 (繼承自上述收藏)
法國羅朗德·韋爾內熱 (受贈自上述收藏)
現藏家繼承自上述收藏

文獻

O. Mirbeau著《Jardin des Supplices》，
巴黎，1899年 (封面內頁彩色插圖)

本作品將被收錄於由克里斯蒂娜·布雷一烏里比
編纂的奧古斯特·羅丹素描及繪畫作品全集 (編
號170601)



Gustave Moreau, *Salomé dansant devant Hérode*, 1874. Musée Gustave Moreau, Paris.
古斯塔夫·莫羅《在希律王面前跳舞的莎樂美》1874年作 巴黎古斯塔夫·莫羅美術館



Octave Mirbeau, *Le jardin des supplices*, frontispiece illustrated
by Auguste Rodin, Paris, 1899. Musée Rodin, Paris. © agence
photographique du musée Rodin - Jérôme Manoukian
奧克塔夫·米爾波著《秘密花園》，前扉頁由奧古斯特·羅丹
繪畫插圖，巴黎，1899年，巴黎羅丹美術館



Auguste Rodin was a true admirer and loyal friend to Claude Monet, a passionate supporter of his painterly experiments, and an ally in his fight against the constraints of the academic hierarchy in Paris. In a letter dating from 1897, Rodin declared: “the same brotherly feeling, the same love of art, made us friends forever... I have an unwavering admiration for the artist who helped me to understand light, clouds, the sea, the Cathedrals I already loved before but whose beauty was fully revealed to me by your deep and moving interpretation.” (A. Rodin quoted in a letter to C. Monet, 22 September 1897).

Revealing the artistic rapport and friendship that united both men, this letter is a moving testimony to the sculptor’s admiration for the painter and his *œuvre*. It was this friendship which prompted them to organize a joint exhibition of their work at the Galerie Georges Petit, during the summer of 1889.

The present drawing, *Salomé*, executed a few years after this event, represents the notorious daughter of Herod II, who infamously demanded and received the head of Saint John the Baptist. Often depicted as a dangerously seductive dancer, the symbolic embodiment of the threat of female sexuality, *Salomé* became a popular subject amongst symbolist artists such as Gustave Moreau during the late nineteenth century. The present work is a study for the lithograph of the frontispiece of Octave Mirbeau’s *Jardin des supplices*, edited by Ambroise Vollard, and published in 1899. *Salomé* is unique in Claude Monet’s collection as it was most likely the only drawing given by Rodin to the artist in 1897, along with a number of other bronzes and paintings.

奧古斯特·羅丹 (Auguste Rodin) 是莫內的好友，也甚為欣賞他的作品。他除了極力支持莫內的繪畫創作外，更在對抗巴黎學院制度上與其並肩作戰。他於1897年致莫內的信中表示：「我們情同手足，同樣熱愛藝術，因此成為畢生摯友。我對你深感敬佩，你以深刻而生動的方式呈現事物之美，令我對光線、雲朵、大海和教堂有了更深的了解。」（奧古斯特·羅丹，引用於1897年9月22日致克勞德·莫內的信）

信中可見二人不但同樣熱愛藝術，也情誼深厚，印證雕塑家羅丹對這位畫家及其作品的敬仰之情。他們的真摯友誼更促成二人於1889年在佐治·皮提畫廊舉辦聯展。

此作《莎樂美》於聯展十年後完成，畫中人為希律二世的女兒，她也是得到施洗者聖約翰頭顱的公主。莎樂美往往被描繪成誘人的舞者，因而成為藝術史上的女性性感象徵，深受古斯塔夫·莫羅 (Gustave Moreau) 等十九世紀象徵主義藝術家推崇。此畫是奧克塔夫·米爾波 (Octave Mirbeau) 著作《秘密花園》(安布魯瓦茲·沃那編，1899年) 的前扉版畫習作。《莎樂美》是莫內的一幅獨特珍藏，因為這可能是羅丹於1897年贈予莫內的銅像和油畫以外，唯一一幅紙上作品。

Auguste Rodin in front of his Victor Hugo sculpture, 1903.

Photogravure by Edward Steichen.

Photo: © Granger / Bridgeman Images. Art: © 2017 The Estate of Edward Steichen / Artists Rights Society (ARS), New York

奧古斯特·羅丹於其維克多·雨果雕像前，1903年
愛德華·史泰臣攝



PAUL SIGNAC (1863–1935)

Autograph letter to Claude Monet

dated, located and addressed 'Chemin de Richelieu
La Rochelle. 21 Juillet 1920 Cher Monsieur Monet.'
(below the composition); signed 'Paul Signac'
(at the end of the letter)

watercolor, pencil and ink on folded paper
8¼ x 13¼ in. (20.4 x 33.2 cm.)

Executed in La Rochelle, 21 July 1920

HK\$400,000-800,000

US\$50,000-100,000

PROVENANCE

Claude Monet, Giverny (July 1920).
Michel Monet, Giverny (by descent from the above).
Rolande Verneiges, France (gift from the above).
By descent from the above to the present owner.

Marina Ferretti has confirmed the authenticity of this work.

In 1880, the young Paul Signac visited an exhibition of Monet's work, an event which would transform his life and determine the trajectory of his future career. Signac finally met his spiritual father in 1883, using the opportunity to show Monet his works and listen to the older artist's advice regarding the painting of light and its effects. Monet would continue to influence Signac until 1886, when the latter began to follow the path of Georges Seurat's divisionist experimentations.

保羅·希涅克 (1863–1935)

給克勞德·莫內的信

日期、題識及簽名：Chemin de Richelieu La
Rochelle. 21 Juillet 1920 Cher Monsieur Monet.
(構圖下)；Paul Signac (信件末)
水彩 鉛筆 墨水 對摺紙
8¼x 13¼吋 (20.4 x 33.2 公分)
1920年7月21日作於拉羅歇爾

來源

尼克勞德·莫內 (1920年7月)
吉維尼米歇爾·莫內 (繼承自上述收藏)
法國羅朗德·韋爾內熱 (受贈自上述收藏)
現藏家繼承自上述收藏

瑪麗娜·法拉蒂已確認本作品的真實性

1880年，年紀尚輕的保羅·希涅克參觀了莫內的作品展後深受觸動，從此改變了事業追求，走上了截然不同的人生道路。1883年，他終於有機會帶著作品拜會莫內，請這位精神導師指點一二，並聆聽其對描繪光影的點撥與指導。隨後莫內仍持續影響著希涅克，直至後者於1886年起跟隨喬治·秀拉 (Georges Seurat) 進行分割主義的實驗性創作。



Chemin de Prichelieu
La Rochelle .

21 Juillet 1911

Cher Monsieur Monet.

Bonnard, qui vous verra certainement,
vous dira quel triste hiver j'ai passé -
après ma rude maladie de Février
je n'ai pu retrouver mes forces - J'ai
travéillé à Paris, jusqu'en Juin, sans

cher monsieur Monet, mes très
respectueuses et si cordiales amitiés.

Paul Signac

un bon souvenir aux Buttes. Le
vrai père, j'en suis sûr auprès de vous.



Chemin de Michelini
La Rochelle.

21 Juillet 1920

Cher Monsieur Monet.

Bonne nuit, que vous verrez certainement,
vous devriez quel triste hiver j'ai passé -
après ma rude maladie de Février
je n'ai pu retrouver mes forces - J'ai
travaillé à Paris, j'en ai eu Tuni, sans

parvenir ni travailler, ni coudre, ni marcher.
Je n'ai donc pu profiter de votre bonne invi-
tation. C'est été pour moi une si grande
joie de passer une belle journée à Giverny,
près de vous, et de voir vos grands travaux -
Veuillez m'excuser; j'ai grand besoin de
ce de boire.

Les médecins m'ont envoyé au
mont-Dore! Mais à l'idée de la table
d'hôte de cette station thermale, j'ai
fui! Et j'ai préféré faire une cure
d'aquarelles dans ce port aux vagues
bigarrées, aux couleurs multicolores,
à la lumière argentée, et d'en peindre
à faire scumer un cubiste ou un
néo-Davidien. Et je me tiens bien
bien de ce traitement = les forces
reviennent et le travail reprend.

Je vous adresse,

(recto)
(正面)

(verso)
(背面)

123

PAUL SIGNAC (1863–1935)

Nice (jour de marché)

signed and located 'P. Signac nice' (lower left)
watercolor, gouache and black chalk on laid paper
10¾ x 15⅞ in. (27.3 x 40.4 cm.)
Executed in Nice, *circa* 1926

HK\$150,000–250,000

US\$20,000–30,000

PROVENANCE

Claude Monet, Giverny.
Michel Monet, Giverny (by descent from the above).
Rolande Verneiges, France (gift from the above).
By descent from the above to the present owner.

Marina Ferretti has confirmed the authenticity of this work.

保羅·希涅克 (1863–1935)

尼斯 (市集日)

簽名及題識：P. Signac nice (左下)
水彩 水粉 黑色粉筆 羅紋紙
10¾ x 15⅞ 吋 (27.3 x 40.4 公分)
約1926年作於尼斯

來源

吉維尼克勞德·莫內
吉維尼米歇爾·莫內 (繼承自上述收藏)
法國羅朗德·韋爾內熱 (受贈自上述收藏)
現藏家繼承自上述收藏

瑪麗娜·法拉蒂已確認本作品的真實性



PAUL SIGNAC (1863–1935)

Antibes, le fort depuis Juan-les-Pins

signed and located 'P. Signac antibes' (lower right)

watercolor, gouache and black chalk on paper

16⅞ x 11½ in. (41 x 29.2 cm.)

Executed in Antibes, circa 1914

HK\$500,000–700,000

US\$70,000–100,000

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

Marina Ferretti has confirmed the authenticity of this work.

Signac and Monet enjoyed something of a symbiotic artistic relationship throughout the course of their friendship, both influencing one another in a myriad of different ways. Indeed, they both left clear marks on one another's art, their exchanges and correspondence resulting in a number of compositions which explore similar motifs, techniques and themes. For example, Monet's expedition to Bordighera and Antibes in 1888 clearly inspired Signac to visit the same location almost 30 years later, where he executed the painting *Antibes, le fort depuis Juan-les-Pins*.

Adopting a similar viewpoint to Monet, Signac created his own interpretation of the scenic location, adapting his Pointilist technique to wonderful effect in this watercolor sketch. In fact, the inspiration was mutual; Paul Signac painted Venice in 1906–1908 leading Claude Monet to undertake a sojourn to the floating city, *La Serenissima*, in 1908 with his wife Alice Hoschedé (lot 150).

保羅·希涅克 (1863–1935)

昂蒂布朱安雷賓城堡

簽名及題識：P. Signac antibes (右下)

水彩 水粉 黑色粉筆 紙本

16⅞ x 11½ 吋 (41 x 29.2 公分)

約1914年作於昂蒂布

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

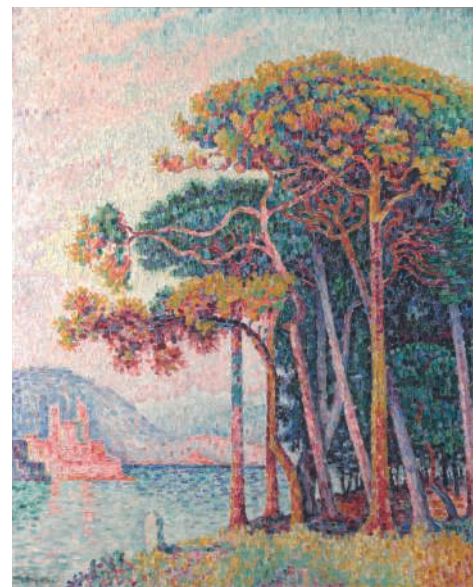
法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

瑪麗娜·法拉蒂已確認本作品的真實性

莫內與希涅克二人友誼深厚，在藝術上更是共勉共進，在各個方面相互影響，給對方的藝術烙上了自己鮮明的特色。尤為可貴的是，二人在交流往來中為世人留下了眾多探索相同母題、主題和技法的畫作。例如，莫內於1888年對博爾迪蓋拉和昂蒂布的遊歷，在近30年後啟發了希涅克，促使他跟隨莫內的腳步尋訪昂蒂布，繪就《昂蒂布朱安雷賓城堡》一作。

在本拍品中，希涅克模仿莫內視角對景色進行描繪，同時加入個人演繹，使用點描技巧來突顯水彩的獨特效果。同樣，希涅克的啟發在莫內的作品之中也有體現：希涅克於1906至1908年描繪的威尼斯景色令莫內深深為之著迷，促使了其與妻子愛麗絲於1908年遊覽這座水城（拍品編號150）。



Paul Signac, *Antibes (la pinède)*, circa 1917.
The Peggy and David Rockefeller Collection, New York.
保羅·希涅克《昂蒂布(松樹)》約1917年作
紐約大衛·洛克菲勒夫婦珍藏







125

JAMES BUTLER (1893–1976)

The ermine and the goldcrest

signed 'J. BUTLER' (lower left)

watercolor, India ink and pencil on paper

12 $\frac{3}{8}$ x 8 $\frac{1}{8}$ in. (31.5 x 20.5 cm.)

HK\$4,000–8,000

US\$500–1,000

PROVENANCE

Michel Monet, Giverny (gift from the artist).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

Monet's stepdaughter, Blanche Hoschedé, was not the only artist in the extended family. Her older sister Suzanne, who married the American painter Theodore Earl Butler, had a son named James Butler, alias "Jim" who left memories of his childhood to Michel Monet before leaving for the United States with his father.

The house of Giverny. Photo by Edward Vignot.
吉維尼住所，愛德華·維尼奧攝

詹姆斯·巴特勒 (1893–1976)

貂與戴菊鳥

簽名：J. BUTLER (左下)

水彩 印度墨水 鉛筆 紙本

12 $\frac{3}{8}$ x 8 $\frac{1}{8}$ 吋 (31.5 x 20.5 公分)

來源

吉維尼米歇爾·莫內 (受贈自藝術家本人)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

在莫內與第二任妻子愛麗絲的重組家庭裡，成為藝術名流的不僅有莫內的繼女布蘭奇·奧修德，還有其姊蘇珊娜 (Suzanne) 與美國畫家西奧多·厄爾·巴特勒 (Theodore Earl Butler) 的兒子：詹姆斯·巴特勒，暱稱「詹」。詹跟隨父親遠赴美國之前，曾在莫內次子米歇爾·莫內身邊度過童年時光。

126

LOUIS RITMAN (1889-1963)

Still-life with flowers and apples

signed 'L. RITMAN' (lower right);
signed again 'LRITMAN' (on the reverse)
oil on cardboard
23¾ x 19% in. (60.5 x 50 cm.)

HK\$600,000-800,000
US\$70,000-100,000

PROVENANCE

Claude Monet, Giverny.
Michel Monet, Giverny (by descent from the above).
Rolande Verneiges, France (gift from the above).
By descent from the above to the present owner.

After several years, and many successful Impressionist exhibitions in Paris, Giverny began to attract a number of international visitors, who came in search of the great figurehead of the movement, Monet. Many American artists hoping to deepen their understanding of Impressionism visited the small hamlet, and although Monet did not take on any students, he enjoyed close relationships with several of these figures, including John Leslie Breck, Louis Ritman (the present lot) and Theodore Earl Butler. Indeed, Butler would go on to marry Monet's stepdaughter Suzanne in 1892, cementing his connection to the family.

路易斯·里特曼 (1889-1963)

鮮花與蘋果靜物

簽名：L. RITMAN (右下)；LRITMAN (背面)
油彩 紙板
23¾ x 19% 吋 (60.5 x 50 公分)

來源

吉維尼克勞德·莫內
吉維尼米歇爾·莫內 (繼承自上述收藏)
法國羅朗德·韋爾內熱 (受贈自上述收藏)
現藏家繼承自上述收藏

巴黎在數年間舉辦了不少反應熱烈的印象派展覽，而吉維尼亦開始吸引世界各地的遊客慕名而至，希望能一睹印象派大師莫內的風采。許多有意探索印象派更深層次意義的美國畫家也特意到訪這條小村莊，雖然莫內並沒收取任何學生，卻與約翰·萊斯利·布雷克 (John Leslie Breck)、路易斯·里特曼 (本拍品) 及西奧多·厄爾·巴特勒等美國藝術家關係密切。巴特勒後來於1892年與莫內的繼女蘇珊娜·奧修德結婚，兩個家族的關係更加牢固。







BLANCHE HOSCHEDÉ-MONET (1865–1947)

La maison de Monet à Giverny

oil on canvas

23¾ x 28¾ in. (59.4 x 72.8 cm.)

HK\$800,000–1,200,000

US\$100,000–150,000

PROVENANCE

Michel Monet, Giverny (gift from the artist).
Rolande Verneiges, France (gift from the above).
By descent from the above to the present owner.

Philippe Piguet will include this work in his forthcoming
Blanche Hoschedé-Monet catalogue raisonné.

For many years after the death of his first wife Camille in 1879, Monet continued to mourn his beloved muse and the mother to his two children, Jean and Michel. However, in 1892 Monet officially married Alice Hoschedé, the close friend and first wife of his former patron Ernest Hoschedé who had selflessly cared for Camille during the final days of her fatal illness, and subsequently remained with the Monet family to care for them. The union extended the Monet family significantly, adding Alice's own six children from her previous marriage to the clan. Alice's daughter Blanche Hoschedé soon became a frequent model and eager pupil of her step-father, leading Georges Clemenceau to dub her Monet's "blue angel". Remaining by Monet's bedside in Giverny until his death, Blanche became the guardian of both his iconic house and the memory of the artist. Most likely executed not long after the artist's death in 1926, *La maison de Monet à Giverny* is an elegant tribute to Monet's final series of paintings: *La maison dans les roses*, painted in 1925. Blanche uses the same view point in her composition, and employs very precise brush strokes to highlight the wildness of the climbing plants and the radiant hues of the budding roses.



Claude Monet and Blanche Hoschedé-Monet, circa 1920.
Unknown photographer.
© Collection Philippe Piguet, Paris
克勞德·莫內與布蘭奇·奧修德·莫內，約1920年
攝影師不詳

布蘭奇·奧修德·莫內 (1865–1947)

莫內在吉維尼的故居

油彩 畫布

23¾ x 28¾ 吋 (59.4 x 72.8 公分)

來源

吉維尼米歇爾·莫內 (受贈自藝術家本人)
法國羅朗德·韋爾內熱 (受贈自上述收藏)
現藏家繼承自上述收藏

本作品將被收錄於由菲利普·彼吉爾編纂的
布蘭奇·奧修德·莫內作品全集

莫內與第一任妻子卡米爾育有兩名子女，分別為讓 (Jean) 和米歇爾 (Michel)。卡米爾於1879年逝世後，莫內一直哀悼這位心愛的繆斯。隨後於1892年與好友愛麗絲·奧修德結婚。愛麗絲是莫內的前贊助人歐內斯特·奧修德 (Ernest Hoschedé) 的第一任妻子，她在卡米爾抱病臨終前無私地照顧她，之後更留在莫內家中照顧其家人。愛麗絲與前夫育有六名子女，與莫內結婚後令家中成員的數目大增。愛麗絲的女兒布蘭奇·奧修德不久便成為莫內的模特兒兼門生，喬治·克列孟梭 (Georges Clémenceau) 形容她為莫內的「藍天使」。莫內於吉維尼逝世前，布蘭奇一直守在病榻旁。此後她守護著大宅，也緬懷與莫內的往事。《莫內在吉維尼的故居》是她繪於莫內1926年逝世之後，旨在向他的最後一個作品系列致敬，亦即於1925年創作的《玫瑰花下的吉維尼大宅》。布蘭奇透過精準的筆觸刻畫出旺盛生長的茂密攀緣植物，和含苞待放的玫瑰那流光溢彩之美。



Claude Monet, *La maison dans les roses*, 1925.
克勞德·莫內《玫瑰花下的吉維尼大宅》1925年作



128

BLANCHE HOSCHEDÉ-MONET (1865–1947)

Paysage aux peupliers à Giverny

signed 'Blanche Hoschedé' (lower right)

oil on canvas

25 $\frac{7}{8}$ x 21 $\frac{1}{4}$ in. (65.3 x 54.3 cm.)

HK\$300,000-500,000

US\$40,000-60,000

PROVENANCE

Michel Monet, Giverny (gift from the artist).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

Philippe Piguet will include this work in his forthcoming
Blanche Hoschedé-Monet catalogue raisonné.

布蘭奇·奧修德·莫內 (1865–1947)

吉維尼的白楊樹

簽名：Blanche Hoschedé (右下)

油彩 畫布

25 $\frac{7}{8}$ x 21 $\frac{1}{4}$ 吋 (65.3 x 54.3 公分)

來源

吉維尼米歇爾·莫內 (受贈自藝術家本人)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

本作品將被收錄於由菲利普·彼吉爾編纂的
布蘭奇·奧修德·莫內作品全集



Lilly Butler, Claude Monet, his step-daughter Blanche Hoschedé-Monet and
Georges Clemenceau in Giverny, circa 1921

© PVDE / Bridgeman Images

莉莉·巴特勒，克勞德·莫內，其繼女布蘭奇·奧修德·莫內及喬治·克列孟梭，
約1921年於吉維尼



“The landscape at Giverny fascinated him. He spent a long while walking...among the streams and poplars.”

Claire Joyes, 1975

「吉維尼的風景令他著迷，他花了不少時間探索這裡……欣賞溪流和白楊樹。」

克萊爾·佐爾斯，1975年

Detail of lot 129
拍品編號129局部





Clara

CLAUDE MONET (1840–1926)

Trois arbres à Giverny (Peupliers)

stamped with signature 'Claude Monet'
(Lugt 1819b; lower right); stamped with signature
'Claude Monet' (on the reverse)

oil on canvas

28¾ x 36⅜ in. (73.1 x 92.4 cm.)

Painted in 1887

HK\$15,000,000–25,000,000

US\$2,000,000–3,000,000

PROVENANCE

Estate of the artist.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above, 30 March 1963).

By descent from the above to the present owner.

EXHIBITED

Paris, Galerie H. Odermatt-Ph. Cazeau, *Maîtres des XIXe et XXe siècles*, May–July 1988, no. 9 (illustrated in color; titled 'Trois peupliers à Giverny').

LITERATURE

D. Wildenstein, *Claude Monet, Biographie et catalogue raisonné*, Lausanne and Paris, 1979, vol. III, p. 98, no. 1157 (illustrated, p. 99).

D. Wildenstein, *Monet, catalogue raisonné*, Lausanne, 1991, vol. III, p. 437, no. 1157 (illustrated).

克勞德·莫內 (1840–1926)

吉維尼的三棵樹 (白楊樹)

簽印：Claude Monet (Lugt 1819b；右下)；Claude Monet (背面)

油彩 畫布

28¾ x 36⅜ 吋 (73.1 x 92.4 公分)

1887年作

來源

藝術家遺產

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (1963年3月30日受贈自上述收藏)

現藏家繼承自上述收藏

展覽

1988年5月至7月 巴黎奧德瑪特—卡佐畫廊

「Maîtres des XIXe et XXe siècles」展覽；編號9 (彩色插圖；作品名稱《Trois peupliers à Giverny》)

文獻

D. Wildenstein著《Claude Monet, Biographie et catalogue raisonné》，第3冊，洛桑及巴黎，1979年，第98頁，編號1157 (插圖，第99頁)

D. Wildenstein著《Monet, catalogue raisonné》，第3冊，洛桑，1991年，第437頁，編號1157 (插圖)



Painted in the lush countryside of Giverny, across a verdant meadow probably close to Jeufosse or Vernonnet hill, *Trois arbres à Giverny* is a stunning example of the wonderful group of prairie scenes painted by Claude Monet over the course of 1887 and 1888 that celebrate the subtle light and vibrant colors of spring. No less than three sketches of the present painting are held at the Musée Marmottan Monet in Paris, demonstrating the artist's passion for studying the ever-changing effects of different atmospheric conditions on the landscape.

Embodying many of the central tenets of Monet's practice, *Trois arbres à Giverny* illustrates the artist's unwavering dedication to painting *en plein air*. The artist would spend several hours each day immersed in the landscape, carefully observing the minute, almost imperceptible changes that occurred in the light as it shifted in response to the season, the constantly changing weather, and the time of day. Painting directly before his chosen motif, the resulting canvases are incredibly nuanced visions of the landscape at the particular moment they were created.

Monet's method of painting *en plein air* was described by Gustave Geffroy in 1880: "All haste as he fills the canvas with the dominant tones, he then studies their graduations and contrast and harmonizes them. From this comes the painting's unity... Observe... all these different states of nature... and you will see the mornings rise before you, afternoons grow radiant, and the darkness of evening descend" (D. Wildenstein, *Monet or The Triumph of Impressionism*, Cologne, 2003, p. 234).

Monet painted *Trois arbres à Giverny* shortly after returning from a series of expeditions which had taken him across the country, from the wind-swept Normandy coastline in the northern part of France, to the warm climes and sun soaked streets of Antibes on the Côte d'Azur. After such extended periods of travel, the painter felt the need to turn his focus to back to his home, to the rich landscapes that surrounded the property he had purchased four years previously in Giverny. The tranquility of the verdant surroundings offered Monet a series of new motifs to work from, most notably the famed poplar trees, which were a common sight along the roadsides and riverbanks of the area. (fig. 1).

In the present work, the majesty of the trees is enhanced by the contrast between the verticality of the poplars and the horizontality of the meadow. The artist chose to focus more on the surface and the interplay of colors visible in their forms,

《吉維尼的三棵樹》繪於草木茂盛的吉維尼鄉間，大致就在喬福斯或韋爾農山附近那一片青翠欲滴的草地之上。在1887年至1888年裡，莫內創作了一系列以草地為主題的作品，將春日柔美的陽光與鮮活的色彩淋漓展現，此作便是其中的傑出代表，其草圖在巴黎瑪摩丹·莫內美術館就藏有不下三幅，由此可見莫內在不同天氣條件下對光影變化進行細緻捕捉的執著與熱情。

《吉維尼的三棵樹》蘊含著莫內創作的核心思想，體現了藝術家對戶外寫生的無限熱忱。他每日都會走進自然，數小時沈醉其中，仔細觀察光線隨季節、天氣及時間而發生的細微變化，隨即就地作畫，將當下景色在光影上的變化描繪得細緻入微，無比精妙。

古斯塔夫·傑弗裡 (Gustave Geffroy) 於1880年形容莫內的戶外寫生技巧時提到：「他匆匆將主色調填於畫布，隨後對色調的層次與對比進行研究，最後調和色彩效果，令作品和諧統一……觀察大自然的不同狀態……你會看到晨曦徐徐的黎明、陽光燦爛的午後，以及蒼茫低垂的夜幕。」（D·威爾頓斯坦著，《Monet or The Triumph of Impressionism》，科隆，2003年，第234頁）

莫內繪畫《吉維尼的三棵樹》時，正值他結束遊歷法國各地不久。他走過法國北部海風吹拂的諾曼第海岸，走過陽光明媚又溫暖宜人的蔚藍海岸昂蒂布街道。長時間旅行在外，讓莫內深感自己應關注自己四年前買下的吉維尼住所，多留意周圍多姿多彩的風景。吉維尼恬靜而蔥鬱的鄉間景色，為莫內的創作提供了一系列新母題及新靈感，當地路邊與河畔處處可見的白楊樹（圖一）更是其中的典型。

在《吉維尼的三棵樹》中，筆直挺立的白楊與橫亘畫面的草地形成鮮明對比，突顯了白楊樹的雄偉之姿。藝術家將重點放在畫面和色調選擇上，不著意塑造景深，突顯了白楊樹在風景中的視覺優勢。天邊的一抹粉色薄霧，以及草地中錯雜點綴的深藍翠綠及醉金橙紅，讓畫面色彩繽紛，巧妙展示了晨間白楊樹林那變幻無窮又稍縱即逝的光影效果。

莫內關注精幹挺拔的白楊樹，旨在探索典型的法國主題，白楊樹在法國郊區隨處可見，常用於分隔房屋田地，也多種於河畔防洪防汛。另外，1789年法國大革命後，由於白楊「poplar」與拉丁文意指人民和民衆的「populus」同源，



(fig. 1) Claude Monet, *Effet de vent, série des peupliers*, 1891. Musée d'Orsay, Paris.
 (圖一) 克勞德·莫內《風中的效果·白楊樹系列》1891年作 巴黎奧賽美術館

rather than on the depth of the scene, to capture a sense of their visual dominance within the landscape. Through the introduction of a diverse array of colors and tones, from the rose-tinted haze that cuts across the sky, to the mosaic of deep blue, gold, green and red that fills the meadow, Monet conveys the rich, but ephemeral, play of light and color that strikes the poplars and their surroundings, in the early hours of the morning.

By focusing on the towering, thin forms of the poplars, Monet chose to explore a particularly French subject matter. The trees were intrinsically tied to the identity of his homeland, a common feature in the countryside, frequently used to demarcate property boundaries and often planted along riverbanks to prevent flooding. Furthermore, after the French Revolution in 1789, the poplars became associated with the ideals of liberty, equality and fraternity due to his the etymology



(fig. 2) Utagawa Hiroshige, *Maiko Beach in Harima Province*, 1854. Minneapolis Institute of Arts, Minneapolis.
 (圖二) 歌川廣重《播磨舞子海灘》1854年 明尼亞波利斯美術館

因此它成為了自由、平等和友愛的象徵，被喻為「自由之樹」。十九世紀期間，法國上下為紀念大革命舉辦了多個百年慶典，白楊樹在各地廣泛種植。一位藝評家於1889年在《L'Hermitage》的文章中說道：「莫內鐘情於白楊，因為它代表著法國的氣度、精神以及年輕活力。」

(P·H·塔克撰，「Monet in the 90s: The Series Paintings」展覽目錄，波士頓美術館，1990年，第151頁)

白楊樹母題也許還讓莫內聯想到了多見於日本版畫的強烈視覺效果。當時莫內收藏了許多日本版畫，多數掛在他吉維尼住所中，裝點著這處藝術天地（圖二）。其實，《吉維尼的三棵樹》的緊湊佈局和淺景深構圖與歌川廣重及葛飾北齋所創作的相近題材版畫就存在共通之處。這兩位藝術家的作品佔據了莫內版畫收藏的大多數，想必會激勵著莫內，啟發他以新視角看待眼前的一景一物。



(fig. 3) Gustav Klimt, *Farmhouse with birch trees*, 1900. Private collection.
(圖三) 古斯塔夫·克裡姆特《農舍與白樺樹》1900年私人收藏

of their name: deriving from the Latin word *populus*, meaning both people and popular, the poplar tree came to be seen as a symbol of the new republic, “l’arbre de la liberté”. During the 19th century, many commemorations were organized for the centenary of the Revolution, and poplars were planted all across the country. In an article from *L’Hermitage* in 1889 a critic declared that “Monet understood the poplar, which summarizes all the grace, all the spirit, all the youth of our land” (P.H. Tucker, *Monet in the 90s: The Series Paintings*, exh. cat., Boston, 1990, p. 151).

This motif of the poplars may also have reminded the artist of the visual drama often seen in the Japanese prints he was collecting at this time, many of which decorated the Giverny house (fig. 2). Indeed, the compositional structure of *Trois arbres à Giverny*, along with its tight framing and limited sense of depth, share a strong affinity with the prints of Utagawa Hiroshige and Katsushika Hokusai which explored similar themes. Both artists featured strongly in Monet’s richly diverse collection of Japanese prints, and may have inspired the artist to adopt a new way of looking at the landscape.

莫內的日本版畫

拍品編號130至140

關於日本版畫收藏，莫內的兩名傳記作家古斯塔夫·傑弗裡（Gustave Geffroy）和讓-皮爾·奧修德（Jean-Pierre Hoschedé）曾問及它們的來歷。藝術家稱自己首次收藏這些日本版畫是在1871年暫居荷蘭贊丹之時。不過，就在莫內辭世的兩年前，他曾告訴馬克·埃德，其首幅日本版畫收藏是自己於1856年在勒阿弗爾所買，彼時他年僅16歲。第二種說法存在疑點，因為在日本正式結束「鎖國」政策後，法國才於1858年10月9日與日本簽訂第一個商業貿易條約。當時首批登錄歐洲的日本版畫最有可能來自貿易興盛的橫濱港口，這個港口自日本打開國門後於1859年成爲了日本對外貿易的官方樞紐。此外，19世紀60年代初，在歐洲除極少數版畫愛好者外，鮮有人認識日本藝術巨匠葛飾北齋、歌川廣重以及後來喜多川歌麿的作品。加之藝術評論家歐內斯特·切斯諾（Ernest Chesneau）在莫內作於1871年的《莫內夫人卡米爾·湯希爾坐在沙發上沉思》中追尋到了首個融入莫內畫作的日本元素，更是證實了第一種說法的真實性。這幅傑作現藏於奧賽美術館內，不僅融合了浮世繪版畫非對稱構圖的藝術風格，背景壁爐架上放置的扇子和瓷瓶，也反映了當時席捲全法的日本風潮。

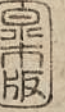
「日本主義」這一名稱源於19世紀70年代，用以形容當時法國社會上日益普及的日本藝術品與裝飾品。1867年在巴黎舉辦的世界博覽會中，日本亦有參展，首次正式展出了日本藝術品與工藝品，該館一經展出就在42個參展國家的展廳中搶盡了風頭，吸引了衆多觀衆的眼球，「日本主義」熱潮爲此被推到了全新的高度。早在此次博覽會以前，少數藝術專家已開始大力搜求與日本藝術及文化相關的知識元素，並從停泊在港口的貿易商船中廣泛收集日式紡織品、漆器、浮世繪版畫和瓷器。這些藝術專家包括夏爾·波德萊爾（Charles Baudelaire）、菲力浦·伯特（Philippe Burty）、埃米爾·左拉（Émile Zola）和龔古爾（Goncourt），旅行家西奧多·迪雷（Theodore Duret）和愛米爾·吉美（Emile Guimet），珠寶商昂利·韋威爾（Henri Vever）、雕刻家和畫家費利克斯·布拉克蒙（Felix Bracquemond）、卡魯斯·杜蘭德（Carolus Durand）、艾德加·德加（Edgar Degas）、方丹·拉圖爾（Fantin-Latour）、查爾斯·吉洛特（Charles Gillot）、愛德華·馬奈（Edouard Manet）、曼齊（Manzi）、昂利·蒂索（Henri Tissot），以及莫內。

彼時住在郊外的莫內一直密切關注巴黎的藝術動向。他寫給保羅·杜蘭德-魯埃爾（Paul Durand-Ruel）的



六玉川月眉墨

哥磨筆











“I was in Amsterdam in a shop of Delft porcelain... Suddenly I saw a dish filled with images: Japanese woodblocks!”

Claude Monet, 1871

「我在阿姆斯特丹的代爾夫特瓷器店中……突然看到貨架下有一隻滿布圖案的碟：日本木刻版畫！」

克勞德·莫內，1871年

Previous page: Claude Monet in his dining room at Giverny with his Japanese prints collection, circa 1915. Photographer unknown.

© Collection Philippe Piguet, Paris.

前頁：克勞德·莫內及其日本版畫收藏於吉維尼的餐廳，約1915年 攝影師不詳

Detail of lot 134
拍品編號134局部

130

UTAGAWA HIROSHIGE (1797-1858)

The monkey bridge in Kai Province (*Koyo Saruhashi no zu*)

Signed *Hiroshige hitsu*, published by Tsutaya Kichizo,
circa 1842

Vertical diptych : 72 x 24.2 cm.

HK\$12,000-18,000

US\$1,500-2,500

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

歌川廣重 (1797-1858)

甲陽猿橋

簽名：廣重筆；蔦屋吉藏出版；約1842年

直幅二聯作：72 x 24.2 公分

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏



Claude Monet, *Le pont japonais et la mare aux nénuphars*, 1899.

Museum of Art, Philadelphia.

克勞德·莫內《日本橋和睡蓮池塘》1899年作

費城美術館





Detail of lot 130
拍品編號130局部



Giverny garden.
Photo by Edward Vignot
吉維尼花園
愛德華·維尼奧攝

UTAGAWA KUNIYOSHI (1798-1861) AND UTAGAWA HIROSHIGE (1797-1858)

Top:

Utawaga Kuniyoshi (1798-1861)

Five stations : Nissaka, Kakegawa, Fukuroi, Mitsuke and Hamamatsu, from the series Famous Views of the Fifty-three Stations of the Tokaido Road (*Tokaido gojusan eki goshuku meisho*);

Signed *Ichiyusai Kuniyoshi shukuzu* [sketched by Ichiyusai Kuniyoshi], published by Tsutaya Kichizo, circa 1830-35
Oban yoko-e: 24.1 x 37.3 cm.

Bottom:

Utawaga Hiroshige (1797-1858)

Chiryu: Early Summer Horse Fair (*Chiryu, shuka uma ichi*), from the series Fifty-three Stations of the Tokaido (*Tokaido gojusan tsugi no machi*)

Signed *Hiroshige ga*, published by Takenouchi Magohachi (Hoeido), circa 1833-34

Oban yoko-e: 23.7 x 36 cm.

(2)

HK\$10,000-15,000

US\$1,200-1,800

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

歌川國芳 (1798 - 1861)及 歌川廣重 (1797-1858)

對頁上圖：

歌川國芳 (1798 - 1861)

五景：日坂、掛川、袋井、見附和濱松
(〈東海道五十三景〉系列)

簽名：一勇齋國芳縮圖；蔦屋吉藏出版；

約1830至1835年

大判橫繪：24.1 x 37.3 公分

對頁下圖：

歌川廣重 (1797-1858)

知立：初夏馬展 (〈東海道五十三景〉系列)

簽名：廣重畫；竹內孫八(保永堂) 出版；

約1833至1834年

大判橫繪：23.7 x 36 公分

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

UTAGAWA HIROSHIGE (1797-1858) AND UTAGAWA HIROSHIGE II (1826-1869)

Left:

Mokubo Temple, from the series Views of Famous Places in Edo (*Edo meisho zue*)

Signed *Hiroshige ga*, published by Fujiokaya Keijiro, 1862

Oban Tate-e: 31.2 x 21.3 cm.

Right:

Tosa Province: Bonito Fishing at Sea (*Tosa, Kaijo katsuo tsuri*), from the series Famous Places in the Sixty-odd Provinces (*Rokujuyoshu meisho zue*)

Signed *Hiroshige hitsu*, published by *Koshimuraya Heisuke*, 1855

Oban Tate-e: 36.6 x 24 cm.

(2)

HK\$12,000-18,000

US\$1,500-2,500

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

歌川廣重 (1797-1858) 及 歌川廣重二代 (1826-1869)

對頁左圖：

木母寺 (〈江戸名勝圖會〉系列)

簽名：廣重畫；藤岡屋慶次郎出版；1862年

大判縱繪：31.2 x 21.3 公分

對頁右圖：

土佐國：海上釣鰹魚 (〈六十餘州名所圖會〉系列)

簽名：廣重筆；越村屋平助出版；1855年

大判縱繪：36.6 x 24 公分

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏



Claude Monet, *Neige à Argenteuil*, 1875. National Gallery, London.
克勞德·莫內《阿讓特伊雪景》1875年作 倫敦國家畫廊



133

KATSUSHIKA HOKUSAI (1760–1849)

Two prints:

Both Tenpozan at the mouth of the Aiji River in the Settsu Province (*Sesshu Ajikawaguchi Tenpozan*), from the series Remarkable views of Bridges in Various Provinces (*Shokoku Meikyo Kiran*).

Each signed *Saki no Hokusai Iitsu hitsu*, published by Nishimuraya Yohachi, circa 1834

Oban yoko-e 25.3 x 36.8 cm.

HK\$12,000–15,000

US\$1,500–2,000

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

葛飾北齋 (1760 – 1849)

版畫兩幅：

攝津國安治川口天保山（〈諸國名橋奇覽〉系列）

簽名：前北齋爲一筆；西村屋與八出版；約1834年

大判橫繪：25.3 x 36.8 公分

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

(2)





Photo by Edward Vignot
愛德華·維尼奧攝



UTAGAWA YOSHITORA
(ACT. 1850-1880) AND
TSUKIOKA YOSHITOSHI
(1839-1892)

Top:

Tsukioka Yoshitoshi (1839-1892)

The Peony Garden (*Botan sono no kei*), Prince Genji in Edo Purple
(*Edo murasaki yatsushi Genji*)

Triptych, signed *Gyokuro Yoshitoshi hitsu*, 1866

Each leaf measures: 35.2 x 72.3 cm.

Bottom:

Utagawa Yoshitora (act. 1850-1880)

Tsukiji in the Eastern Capital (*Toto Tsukiji no kei*)

Triptych, signed *Yoshitora ga*, published by Tsukiji Daikin, 1863

Oban tate-e: 35.5 x 72.3 cm.

HK\$12,000-18,000

US\$1,500-2,500

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

歌川芳虎 (活躍於1850 - 1880) 及
月岡芳年 (1839-1892)

對頁上圖：

月岡芳年 (1839-1892)

牡丹園，江戶紫色的源氏王子

三聯作；玉露芳年筆；1866年

每幅尺寸：35.2 x 72.3 公分

對頁下圖：

歌川芳虎 (活躍於1850 - 1880)

東都築地景

三聯作；簽名：芳虎畫；築地大金出版；1863年

大判縱繪：35.5 x 72.3 公分

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

(2)



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KATSUKAWA SHUNSEN
(1762-1830) AND
CHOKOSAI EISHO
(ACT. 1790-1799)

Left:

Chokosai Eisho (act. 1790-1799)

Hanaogi of the Ogiya on an Outing (*Ogiya Hanaogi yosoyuki*);
right-hand sheet of a triptych

Signed *Eisho ga*, published by Enomotoya Kichibei (Hoeido),
circa 1795-97

Oban tate-e : 38.3 x 25 cm.

Right:

Katsukawa Shunsen (1762-1830)

A standing *bijin* holding a shuttlecock and battledore

Signed *Katsukawa Shunsen ga*

Vertical *oban* diptych : 75.4 x 25 cm.

HK\$10,000-15,000

US\$1,200-1,800

PROVENANCE

Hayashi Tadamasa, Tokyo and Paris.

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

勝川春扇 (1762-1830) 及
鳥高齋榮昌 (活躍於 1790-1799)

對頁左圖：

鳥高齋榮昌 (活躍於1790-1799)

扇屋的花扇外遊；三聯作之右幅

簽名：榮昌畫；榎本屋吉兵衛 (天保堂) 出版；

約1795至1797年

大判縱繪：38.3 x 25 公分

對頁右圖：

勝川春扇 (1762-1830)

拿著羽毛球和球拍站著的美人

簽名：勝川春扇畫

大判縱繪，二聯作：75.4 x 25 公分

來源

東京及巴黎林忠正

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

(2)



UTAGAWA KUNISADA (1786–1865)

Left:

A woman modelling new fashion; a kimono patterned with cuckoos in flight across the moon (*Atsurae zome bijo no shingata*)
Signed *Kochoro Kunisada ga*, published by Moriya Jihei, circa 1835–37
Nagaban: 49 x 22.5 cm.

Right:

Yosooi of the Matsubaya, kamuro Nioi & Tomeki, from the series *Comparison of Beauties of the Pleasure Quarters (Seiro bijin awase)*
Signed *Kochoro Kunisada ga*, published by Moriya Jihei, circa 1826
Nagaban: 49.3 x 23 cm.

HK\$12,000–18,000

US\$1,500–2,500

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.



Claude Monet, *La Japonaise (Madame Monet en Costume Japonais)*, 1876.
Museum of Fine Arts, Boston.

克勞德·莫內《日本女人（穿著和服的莫內夫人）》
1876年作 波士頓美術館

歌川國貞 (1786–1865)

對頁左圖：

誂染美女新形 (布穀鳥飛越月亮圖案的和服)
簽名：香朝樓國貞畫；森屋治兵衛出版；
約1835至1837年
長判：49 x 22.5 公分

對頁右圖：

松葉屋的花魁粧競及她的女侍仁本和留喜
(《青樓美人合》系列)
簽名：香朝樓國貞畫；森屋治兵衛出版；約1826年

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

(2)





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KITAGAWA UTAMARO (1753-1806)

Top left:

Lovers under a mosquito net

Signed *Utamaro hitsu*, published by Omiya Gankuro,
circa 1797-1800

Oban tate-e: 34.4 x 24.7 cm.

Top right:

A courtesan smoking a pipe at night accompanied by her attendant

Signed *Utamaro hitsu*, published by Yamaguchiya Tobei

Oban tate-e: 37.3 x 27.1 cm.

Opposite page:

A woman holding a child

Signed *Utamaro hitsu*, published by Tsuruya Kinsuke

Oban tate-e: 38 x 25 cm.

HK\$25,000-35,000

US\$3,000-5,000

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

喜多川歌麿 (1753-1806)

左上圖：

蚊帳下的戀人

簽名：歌麿筆；近江屋權九郎出版；
約1797至1800年

大判縱繪：34.4 x 24.7 公分

右上圖：

夜晚在侍從陪同下抽菸斗的花魁

簽名：歌麿筆；山口屋藤兵衛出版
大判縱繪：37.3 x 27.1 公分

對頁圖：

抱著小孩的女人

簽名：歌麿筆；鶴屋金助出版
大判縱繪：38 x 25 公分

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內(繼承自上述收藏)

法國羅朗德·韋爾內熱(受贈自上述收藏)

現藏家繼承自上述收藏

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**KITAGAWA UTAMARO II (D. 1831)
AND KITAGAWA UTAMARO
(1753-1806)**

Top:

Kitagawa Utamaro (1753-1806)
The Suminoe at Shiba (*Shiba Suminoe*), from the series
Comparing the charms of Five Beauties (*Gonin bijin aikyo kurabe*)
Signed Shomei Utamaro hitsu, published by Omiya Gonkuro,
circa 1795-96
Oban tate-e: 37 x 25.2 cm.

Opposite page:

Kitagawa Utamaro II (D. 1831)
Two women, from the series Six Jewel Rivers: Blackened
Eyebrows (*Mutamagawa tsuki mayuzumi*)
Signed Utamaro hitsu, published by Izumiya Ichibei
Oban tate-e: 38.5 x 25.8 cm. (2)

HK\$25,000-35,000

US\$3,000-5,000

PROVENANCE

Hayashi Tadamasa, Tokyo and Paris.
Claude Monet, Giverny.
Michel Monet, Giverny (by descent from the above).
Rolande Verneiges, France (gift from the above).
By descent from the above to the present owner.

**喜多川歌麿二代 (1831年歿)及
喜多川歌麿 (1753-1806)**

上圖：

芝住之江 (〈五位美人競豔〉系列)
簽名：正銘歌麿筆；近江屋權九郎出版；
約1795至1796年
大判縱繪：37 x 25.2 公分

對頁圖：

兩個女人 (〈六玉川月眉墨〉系列)
簽名：歌麿筆；和泉屋市兵衛出版
大判縱繪：38.5 x 25.8 公分

來源

東京及巴黎林忠正
吉維尼克勞德·莫內
吉維尼米歇爾·莫內 (繼承自上述收藏)
法國羅朗德·韋爾內熱 (受贈自上述收藏)
現藏家繼承自上述收藏



六玉川月眉墨

哥磨筆

印版

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KITAGAWA UTAMARO (1753–1806)

Top:

Great Tit (*Shijukara*) and Japanese Robin (*Komadori*), a page from the album *Myriad Birds: A kyoka competition (Momo chidori kyoka aware)*

Published by Tsutaya Juzaburo, circa 1790

Oban yoko-e: 37.8 x 25.8 cm.

Bottom:

Chickens (*Niwatori*) and Bunting (*Hojiro*), a page from the album *Myriad Birds: A kyoka competition (Momo chidori kyoka aware)*

Published by Tsutaya Juzaburo, circa 1790

Oban yoko-e: 38 x 24.5 cm.

HK\$20,000–30,000

US\$2,500–3,500

PROVENANCE

Hayashi Tadamasa, Tokyo and Paris.

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

喜多川歌麿 (1753–1806)

對頁上圖：

大山雀和日本知更鳥

(〈千鳥狂歌競賽〉一開冊頁)

蔦屋重三郎出版；約1790年

大判橫繪：37.8 x 25.8 公分

對頁下圖：

雞和鴉(〈千鳥狂歌競賽〉一開冊頁)

蔦屋重三郎出版；約1790年

大判橫繪：38 x 24.5 公分

來源

東京及巴黎林忠正

吉維尼克勞德·莫內

吉維尼米歇爾·莫內(繼承自上述收藏)

法國羅朗德·韋爾內熱(受贈自上述收藏)

現藏家繼承自上述收藏

140

KATSUSHIKA HOKUSAI (1760-1849)

(*Denshin kaishu*) Hokusai manga, vol. 13 [(Transmitted from the Gods) Random Drawings by Hokusai, vol. 13]

Depicting landscapes, daily scenes and people at work
23 x 16 cm.

HK\$8,000-12,000

US\$1,000-1,500

PROVENANCE

Claude Monet, Giverny

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.



葛飾北齋 (1760 - 1849)

(傳神開手) 北齋漫畫，第13編
描繪風景、日常場景及工作的人
23 x 16 公分

來源

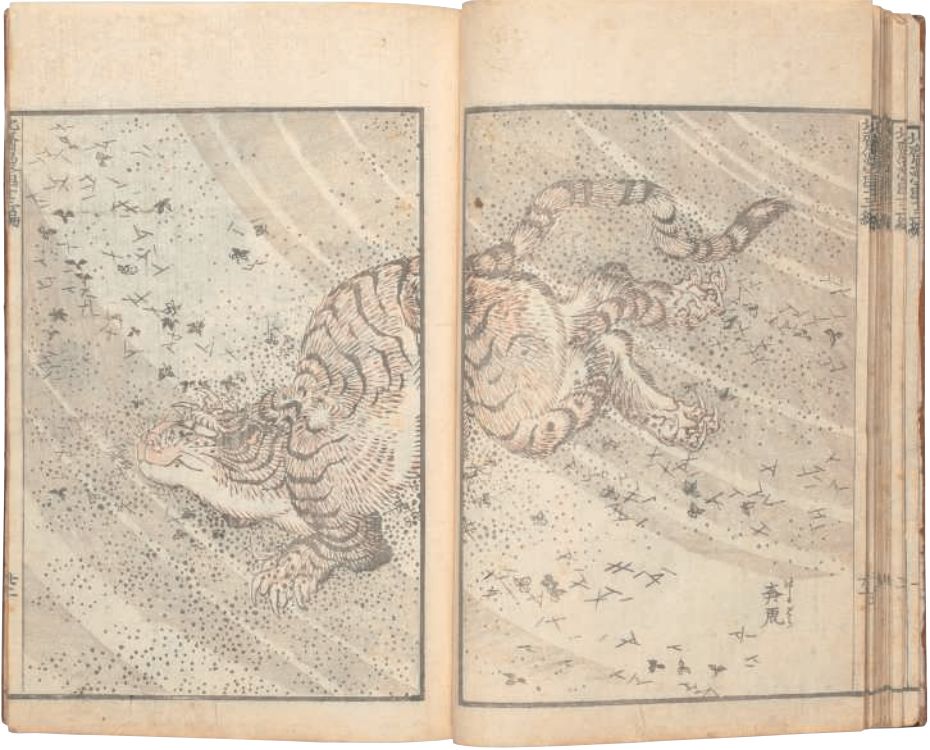
吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏







Giverny garden.
Photo by Edward Vignot
吉維尼花園
愛德華·維尼奧攝



A GLAZED BISCUIT CAT

JAPAN, LATE EDO-EARLY MEIJI PERIOD,
19TH CENTURY

The white feline lies curled up and asleep, its front paws tucked under its chin.

32.8 cm. (12 $\frac{7}{8}$ in.) long

HK\$25,000-35,000

US\$3,000-5,000

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

上釉素燒陶瓷貓

日本江戶末期至明治初期，十九世紀

下巴枕著前爪蜷縮睡覺的白貓

32.8 公分 (12 $\frac{7}{8}$ 吋) 長

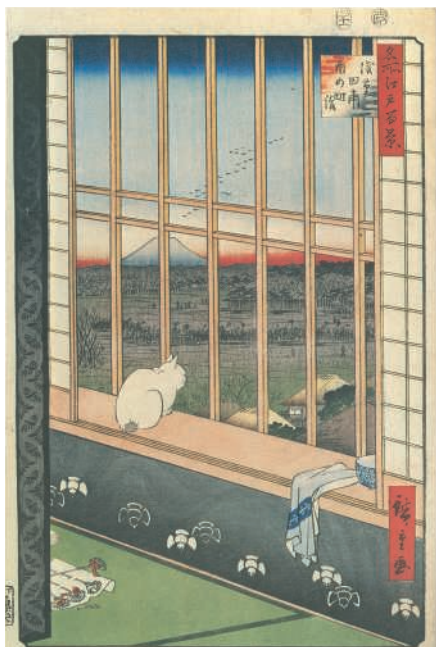
來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏



Utagawa Hiroshige, *Asakusa Rice Fields during the festival of the Cock* from the series *100 Views of Edo*, 1857. Galerie Janette Ostier.

歌川廣重《公雞節期間的淺草田甫》((名所江戸百景)系列) 1857年 珍妮特·奧斯蒂耶畫廊

「傢具非常簡單，只有一張大桌子和數張藤椅，沙發的枕頭上還有一隻白貓（像未拋光的陶瓦）在睡覺。許多年後，我在米歇爾·莫內於索雷爾布隆多的家看見同一隻白貓，牠也經常臥在墊子上。」

P·霍華德—約翰斯頓〈Une visite à Giverny en 1924〉
《L'œil》, 1969年

“The furniture was extremely basic: large table, numerous wicker chairs and on the couch, on a pillow, a white cat, (sort of unpolished terra cotta) sleeping snuggling. Many years later, I found this exact same cat again, always lying on a pillow at Michel Monet’s house in the Blondeaux, at Sorel.”

P. Howard-Johnston, ‘Une visite à Giverny en 1924’, L’œil, 1969



GEORGES GOURSAT ALSO CALLED SEM (1863-1934)

Monte-Carlo

an incomplete set of fifteen lithographs in colors with some hand-coloring (the complete set comprises 37 lithographs), the preface page in French, *circa* 1905, on wove paper, with the front cover of the original portfolio.

Lithographs: 20³/₈ x 14 in. (51.7 x 35.8 cm.) (15)

HK\$12,000-18,000

US\$1,500-2,500

喬治·古爾薩，又名塞姆 (1863-1934)

蒙特卡洛

十五幅彩色石印版畫，部份手工上色 (完整壹套應為37幅)，法語序言，約1905年，布紋紙，附原版封面
石印版畫：20 3/8 x 14 吋 (51.7 x 35.8 公分)

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.







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NICKOLAS MURAY (1892-1965)

Water lilies' basin, Giverny, 1926

gelatin silver print

signed and dated in ink and photographer's blindstamp (image);
annotated in pencil (verso)

image/sheet: 9 $\frac{3}{8}$ x 7 $\frac{1}{2}$ in. (23.7 x 19 cm.)

HK\$12,000-18,000

US\$1,500-2,500

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

尼古拉·穆雷 (1892-1965)

睡蓮盆地，吉維尼，1926年

銀鹽相紙

以墨水筆簽名及日期；攝影師之無色壓印 (圖)；
以鉛筆注譯 (背面)

圖像/紙張尺寸：9 $\frac{3}{8}$ x 7 $\frac{1}{2}$ 吋 (23.7 x 19 公分)

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏



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PIERRE CHOUMOFF (1872-1936)

Claude Monet in front of his work 'Les nymphéas', 1920s

gelatin silver print (aristotype), mounted on cardboard

signed in red ink (image)

image: 6¼ x 8⅞ in. (16 x 20.6 cm.)

mount: 10¼ x 13¾ in. (26 x 35 cm.)

HK\$12,000-18,000

US\$1,500-2,500

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

皮埃爾·肖蒙 (1872-1936)

克勞德·莫內在他的作品《睡蓮》前，
1920年代

銀鹽相紙(珂羅酊氯化銀印相法)；裱於紙板上
以紅色墨水簽名(圖)

圖像尺寸：6¼ x 8⅞吋 (16 x 20.6 公分)

裱框尺寸：10¼ x 13¾吋 (26 x 35 公分)

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內(繼承自上述收藏)

法國羅朗德·韋爾內熱(受贈自上述收藏)

現藏家繼承自上述收藏

*AUTOGRAPH LETTER SIGNED
(‘GCLEMENCEAU’) TO ‘MICHEL’
[MONET], PARIS, 8 DECEMBER
1928.*

GEORGES CLEMENCEAU (1841–1929)

In French. One page

10 $\frac{5}{8}$ x 8 $\frac{3}{8}$ in. (270 x 212 mm.)

HK\$2,500–4,000

US\$300–500

PROVENANCE

Michel Monet, Giverny (December 1928).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

A very close friend of Claude Monet, Georges Clemenceau’s literary work has long been overlooked, and overshadowed by his political life. This unpublished signed letter to Monet’s son, Michel, offers an interesting insight into the publishing process of Clemenceau’s monograph about the painter, *Nymphéas*, first published in November 1928. Here, he asks Michel for his agreement regarding the use of two additional paintings by his father as illustrations for a more luxurious edition of the book. The letter also emphasizes the role of Michel Monet as an overseer of his father’s works after his death.

喬治·克列孟梭致米歇爾·莫內的親筆簽名信，巴黎，
1928年12月8日

喬治·克列孟梭 (1841–1929)

法語，單頁

10 $\frac{5}{8}$ x 8 $\frac{3}{8}$ 吋 (270 x 212 毫米)

來源

吉維尼米歇爾·莫內 (1928年12月)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

莫內摯友喬治·克列孟梭，其文學作品長期以來得不到應有的重視，被其政治身分的光環湮沒。1928年11月克列孟梭為莫內而作的專著《睡蓮》首度出版，後來在重印精裝版之前，他寫下此函，詢問莫內次子米歇爾可否將莫內的兩幅作品用作插圖。此函從未曾發表，通過其內容，世人不僅能對《睡蓮》的出版背景瞭解一二，對米歇爾管理莫內遺作的地位也能略有領會。

Paris 8 dec. 1928

Mon cher Michel,

J'ai autorisé la Maconn Plan à publier une édition
de livres de mes "Nymphéïas". Il y aura dix gravures
en couleur. Us en ont déjà huit, dont deux de la collection
particulière de David Paul. Si vous n'y voyez pas d'obstacle,
j'aurais très plaisir de compléter le série avec la Marille
qui est à Genève et le livre de l'édifice Vothem dont l'histoire
historique est racontée dans le livre. En attendant...

amitié à la bonne Blanche.

à vous toujours

Ellermann

Paris 8 dec.1928

My dear Michel,

I allowed the Maison Plan to publish a luxurious edition of my Waterlilies. In total there will be ten colored engravings. They already have eight of them, two from the Durand Ruel's private collection. If you do not mind, I would be more than happy to complete *La Meule* series which is at Giverny and the *Lever du soleil sur Vétheuil* for which the wonderful story is written in the book. What are your thoughts?

My wishes to the good Blanche.

Forever yours,

G. Clemenceau

巴黎，1928年12月8日

親愛的米歇爾：

邁森·帕蘭 (Maison Plan) 可以為我的《睡蓮》出版精裝版，書中共有十幅彩色版畫，他們已有其中八幅，兩幅來自杜蘭德·魯埃爾的私人珍藏。如果閣下不介意，我非常樂意完成現藏於吉維尼的《乾草堆》系列，以及《維特尼的日出》，書中也有介紹後者的精彩故事。未知意下如何？

請代我向布蘭奇問好。

喬治·克列孟梭

謹啓

Michel Monet.

Unknown photographer. Courtesy of the family of Rolande Verneiges.

米歇爾·莫內

攝影師不詳，照片由羅朗德·韋爾內熱家屬提供







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COUNTRY LIFE ARCHIVES

*Lilies floating under the weeping willow in
Claude Monet's Garden, Giverny, 1933*

gelatin silver print

Country Life London's stamp and annotated in pencil (verso)
image/sheet: 5 $\frac{7}{8}$ x 8 $\frac{1}{8}$ in. (15 x 20.6 cm.)

HK\$8,000-12,000

US\$1,000-1,500

PROVENANCE

Michel Monet, Giverny.

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

鄉村生活資料庫

克勞德·莫內的花園裡在垂柳下飄浮的
睡蓮，吉維尼，1933年

銀鹽相紙

倫敦鄉村生活資料庫印鑑及以鉛筆註釋 (背面)
圖像/紙張尺寸：5 $\frac{7}{8}$ x 8 $\frac{1}{8}$ 吋 (15 x 20.6 公分)

來源

吉維尼米歇爾·莫內

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏



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ATTRIBUTED TO HENRI MANUEL
(1874-1947)

Claude Monet with his palette in front of his work
'Les nymphéas', 1920s

gelatin silver print

image/sheet: 6½ x 9 in. (16.5 x 23 cm.)

HK\$12,000-18,000

US\$1,500-2,500

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

據考為昂利·曼努埃爾
(1874-1947)

拿著調色板的克勞德·莫內在他的《睡蓮》前，
1920年代

銀鹽相紙

圖像/紙張尺寸：6½ x 9 吋 (16.5 x 23 公分)

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

CONTINENTAL STONEWARE TWO-HANDLED JARDINIÈRE

MID 19TH CENTURY

shaped cylindrical body incised with a large frieze of
geometric motifs enclosing two chimarae and two birds
in blue on a light grey ground

17 $\frac{1}{8}$ in. (43.5 cm.)

HK\$12,000-15,000

US\$1,500-2,000

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

歐陸雙耳青花陶瓶

十九世紀中期

淺灰地青花幾何紋開光內飾神獸與鳥紋花瓶

17 $\frac{1}{8}$ 吋 (43.5 公分)

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏



Claude Monet, *The Artist's Garden at Vétheuil*, 1881 (detail).
National Gallery of Art, Washington.

克勞德·莫內《藝術家在弗特伊的花園》1881年作(局部)
華盛頓特區國家畫廊



Claude Monet, *La maison de l'artiste à Argenteuil*, 1873 (detail).
The Art Institute, Chicago.

克勞德·莫內《藝術家在阿讓特伊的房子》1873年作(局部)
芝加哥藝術博物館





The house of Giverny.
Photo by Edwart Vignot
吉維尼住所
愛德華·維尼奧攝





149

**ATTRIBUTED TO HENRI MARTINIE
(1881-1963)**

*Georges Clemenceau, Claude Monet and Lily Butler on the
Japanese bridge in Monet's Garden, Giverny, circa 1921*

gelatin silver print

annotated in pencil (verso)

image: 11 $\frac{3}{8}$ x 8 $\frac{1}{2}$ in. (28.8 x 21.7 cm.)

sheet: 11 $\frac{3}{4}$ x 9 in. (30 x 22.7 cm.)

HK\$15,000-25,000

US\$2,000-3,000

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

據考為昂利·馬丁尼 (1881-1963)

喬治·克列孟梭，克勞德·莫內及莉莉·巴特勒於莫內花園的日本橋前，吉維尼，約1921年

銀鹽相紙

以鉛筆註釋 (背面)

圖像尺寸：11 $\frac{3}{8}$ x 8 $\frac{1}{2}$ 吋 (28.8 x 21.7 公分)

紙張尺寸：11 $\frac{3}{4}$ x 9 吋 (30 x 22.7 公分)

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏



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ANONYMOUS

*Claude Monet and his second wife Alice Hoschedé Monet
in St. Mark's Square, Venice, October 1908*

gelatin silver print on postcard

inscribed in ink 'France. Mr Michel Monet à Giverny (Eure)
par Vernon' (verso)

image/sheet/mount: 5 $\frac{3}{8}$ x 3 $\frac{3}{8}$ in. (13.8 x 8.7 cm.)

HK\$15,000-25,000

US\$2,000-3,000

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

佚名

克勞德·莫內及第二任妻子愛麗絲·奧修德·莫內
於威尼斯聖馬可廣場，1908年10月

銀鹽明信片

以墨水題識：France. Mr Michel Monet à Giverny
(Eure) par Vernon (背面)

圖像/紙張/裱框尺寸：5 $\frac{3}{8}$ x 3 $\frac{3}{8}$ 吋 (13.8 x 8.7 公分)

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏



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A FRENCH REGIONAL CHERRYWOOD BUFFET

19TH CENTURY

The rectangular top, the front opening with two drawers decorated with diamonds and two panelled doors flanking two shelves and a pierced frieze, on arched feet
20½ x 83 x 49¼ in. (52 x 213 x 125 cm.)

HK\$15,000-25,000

US\$2,000-3,000

PROVENANCE

Probably Claude Monet, Giverny.
Michel Monet, Giverny (by descent from the above).
Rolande Verneiges, France (gift from the above).
By descent from the above to the present owner.

法國櫻桃木餐邊櫃

十九世紀

矩形桌面，立面附兩個以鑽石裝飾的抽屜
兩側鑲板櫃門，兩層附雕飾帶的木架，拱形腳
20½ x 83 x 49¼ 吋 (52 x 213 x 125 公分)

來源

吉維尼克勞德·莫內 (可能)

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

A FRENCH SILVER KNIFE

CIRCA 1880, MAKER'S MARK ILLEGIBLE

Louis XVI style with *guilloché*, oak and laurel leaves, in the centre a ribboned medallion engraved with the initials "CM", with steel blade, *marked: Minerve and maker*
7 $\frac{5}{8}$ in. long (18.9 cm.)

HK\$2,500-3,500
US\$300-500

PROVENANCE

Claude Monet, Giverny.
Michel Monet, Giverny (by descent from the above).
Rolande Verneiges, France (gift from the above).
By descent from the above to the present owner.

法國銀製餐刀

約1880年，製造者標記難以辨認

路易十六風格，帶扭繩紋、橡樹葉和月桂葉飾紋，中間絲帶圓形裝飾內刻有簡簽：CM；附鋼片刀刃，標記：Minerve and maker
7 5/8 吋 (18.9 公分) 長

來源

吉維尼克勞德·莫內
吉維尼米歇爾·莫內 (繼承自上述收藏)
法國羅朗德·韋爾內熱 (受贈自上述收藏)
現藏家繼承自上述收藏



SACHA GUITRY (1885–1957)

Claude Monet, Giverny, 1915

gelatin silver print, aristotype
annotated in pencil (verso)

image: 4 x 3 in. (10.3 x 7.6 cm.)

sheet: 4 $\frac{3}{8}$ x 3 $\frac{3}{8}$ in. (11 x 8.5 cm.)

HK\$15,000-25,000

US\$2,000-3,000

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

“Sacha Guitry, who wanted to show the painter at his easel in his film *Ceux de chez nous* (1915), photographed him many times. Monet, who took a great interest in photography, wanted to be caught in a natural pose. Sacha Guitry immortalized the painter’s eyes gazing at the sky while his hat reminds us how he loved life in the open air.”

–Sylvie Patin

薩沙·吉特里 (1885–1957)

克勞德·莫內，吉維尼，1915年

銀鹽相紙 (珂羅酊氯化銀印相法)

以鉛筆註釋 (背面)

圖像尺寸：4 x 3 吋 (10.3 x 7.6 公分)

紙張尺寸：4 $\frac{3}{8}$ x 3 $\frac{3}{8}$ 吋 (11 x 8.5 公分)

來源

吉維尼克勞德·莫內

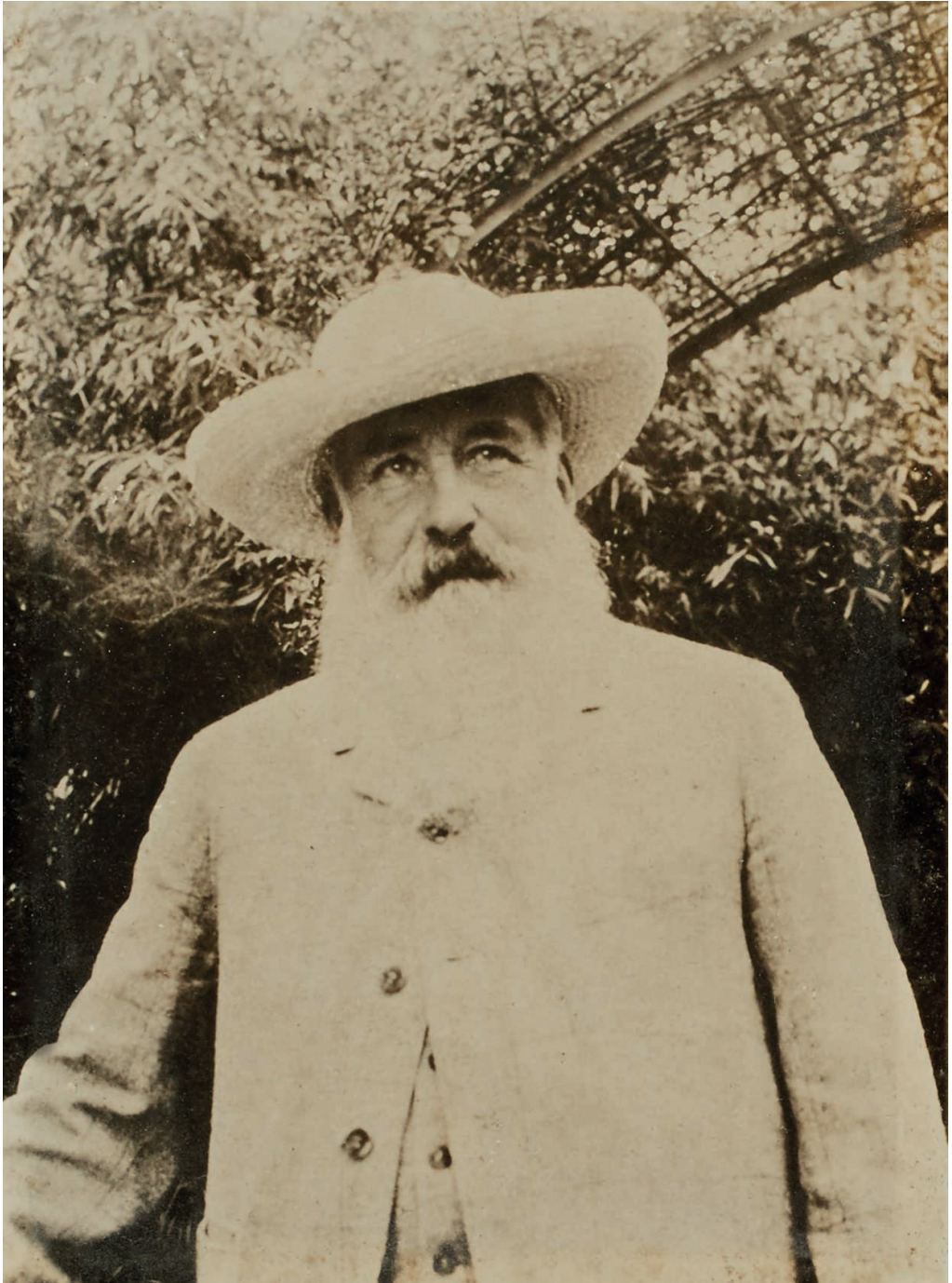
吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏

「薩沙·吉特里希望莫內在畫架前作畫的形象能夠出現在他的電影《那些我們的國土》(1915)之中，他曾多次對莫內進行拍攝。而莫內對攝影也有著濃厚興趣，希望以自然狀態在鏡頭前呈現。最終，藝術家仰望天空的眼神在薩沙·吉特里的鏡頭中成為定格，他的帽子也暗示了著其對鄉野生活的由衷喜愛。」

— 西爾維·帕坦



“Monet is only an eye,
but my God what an eye!”

Paul Cézanne, 1894

「莫內只是有一雙眼睛，但是多麼奇妙
的一雙眼睛啊！」

保羅·塞尚，1894年

Claude Monet in his garden, *circa* 1920.
Photo by Nickolas Muray, © Nickolas Muray Photo Archives
克勞德·莫內於其花園中，約1920年
尼古拉斯·梅里攝





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A PAIR OF SPECTACLES

A pair of golden metal spectacles, round eye wires and short temples terminating by flexible ends, illegible maker's mark

HK\$8,000-12,000

US\$1,000-1,500

PROVENANCE

Claude Monet, Giverny.

Michel Monet, Giverny (by descent from the above).

Rolande Verneiges, France (gift from the above).

By descent from the above to the present owner.

眼鏡

一副金色金屬圓框眼鏡，配以彈性短鏡腳

來源

吉維尼克勞德·莫內

吉維尼米歇爾·莫內 (繼承自上述收藏)

法國羅朗德·韋爾內熱 (受贈自上述收藏)

現藏家繼承自上述收藏



Claude Monet, *circa* 1920.

Photo by Nickolas Muray, © Nickolas Muray Photo Archives

克勞德·莫內，約1920年

尼古拉斯·梅里攝



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 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\$1,600,000, 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之所有拍賣品與其他類別拍賣品，其估價為港幣 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 1,600,000 元或閣下擬競投全部拍賣品估價總額之 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付之款項。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** (Δ 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. **Estimates** may be shown in different

currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

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 or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;

(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. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

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:

- refuse 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, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. 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\$2,000,000, 20% on that part of the **hammer price** over HK\$2,000,000 and up to and including HK\$30,000,000, and 12.5% of that part of the **hammer price** above HK\$30,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may 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. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for lots it ships to the following states: New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) 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

(b) 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:

(i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;

(ii) 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

(iii) 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:

- (a) This additional **warranty** does not apply to:
- (i) 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;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) 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.

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) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
 - (ii) 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

(iii) 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. 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 Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

- (v) Banker's draft
You must make these payable to Christie's Hong Kong Limited and there may be conditions.
- (vi) 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, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.
- (e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

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 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection" 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 you or on your behalf or to obtain a deposit from you 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 31 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) 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 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) Information on collecting **lots** is set out on the storage and collection page
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date.
 - (ii) 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.
 - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
 - (iv) the storage terms which can be found at www.christies.com/storage shall apply.
 - (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

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 contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com. 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.

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 contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.
- (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 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.

(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 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.

(e) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) **Watches**

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 Ψ 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; and

(ii) We do not 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 '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

(a) 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”。

(b) 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

(a) 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。

(b) 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，圖片可能不清晰展示**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**

(a) 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。

(b) 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。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近日目錄印時的兌換率設定，所以可能與拍賣當日兌換率有差別

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

(a) 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，但是經過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。

(b) 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鑑定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石拿取鑑定報告。若我們有從國際認可的寶石鑑定實驗室取得鑑定報告，我們會在目錄中提及。從美國寶石鑑定實驗室發出的鑑定報告會描述對寶石的改良或處理。歐洲寶石鑑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。寶石鑑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。

(d) 對於珠寶銷售來說，**估價**是以寶石鑑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

(a) 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。我們不能保證任何鐘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。

(b) 收藏家等級的鐘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。我們不保證每一隻鐘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。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

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

(a) 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：

(i) 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）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。

(ii) 公司客戶：顯示名稱及注册地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身份證明文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。

(iii) 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。

(b) 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，請聯繫我們的投標部：+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/或反恐佈主義財政審查，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。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

(a) **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。

(b) **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：

(i) 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。

(ii) 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。

- (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
- (iv) 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。佳士得只會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；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

買方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**號碼旁選用“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：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 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：

- (a) 拍賣會場參與競投的競投人；
- (b) 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；
- (c) 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™ 和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，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 2,000,000 元之 25%；加逾港幣 2,000,000 元以上至港幣 30,000,000 元部分之 20%；加逾港幣 30,000,000 元以上之 12.5% 計算。

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**而產生的該等稅費。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。佳士得建議您徵詢獨立稅務意見。有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**成交價**，**買方酬金**和運費而產生的州銷售稅或使用稅費。佳士得現時須就其運送至紐約州的**拍賣品**收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- (a) 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；
- (b) 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**還退給您。

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：

- (a) 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**。
- (b) 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**註明**）作出任何保證。
- (c) **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。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。

- (e) **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**符合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。
- (f) 如果**拍賣品**只有通過科學鑑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。
- (g) **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**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。

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：

- 佳士得通過“MyChristie’s”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。

(ii) 電匯至：

香港上海匯豐銀行總行
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

(iii) 信用卡

在符合我們的規定下，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，但有關係款及限制適用。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。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售後服務部獲取，詳情列於以下 (d) 段：

(iv) 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）；

(v) 銀行匯票

抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；

(vi) 支票

抬頭請註明「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) 支付時請註明拍賣號碼、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，售後服務部（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，請聯繫售後服務部。電話 +852 2760 1766；或發電郵至 postsaleasia@christies.com。

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 30 日後，如較早，則**拍賣品**根據“倉儲與提取”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，不論是以典當方式、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

- 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它**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 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押**拍賣品**

如果您欠我們或其它**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扣，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) 有關提取**拍賣品**之詳情已列明於“倉儲與提取”頁。
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十個日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
- 我們將自拍賣後第 31 日起向您收取倉儲費用。
 - 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
 - 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**。
 - 倉儲的條款適用，條款請見 www.christies.com/storage。
 - 本段的任何內容不限制我們在 F4 段下的權利。

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。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 postsaleasia@christies.com。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。

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，但我們不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，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。
- (b) **含有受保護動植物物的拍賣品**
由瀕臨絕種及其他受保護野生動物製造或組成（不論分比率）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（例如猛獁象牙，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。

(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（例如猛獁象牙，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。我們一般無法確認相關**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象牙，不被視為取消拍賣和退回**購買款項**的依據。

(d) 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。

(e) 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。

(f) 鐘錶

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 ♻ 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。

1. 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）；和
(ii) 本公司無就任何**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、文獻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. 錄像

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（除有特別注釋外，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：

- 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；
- 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；
- 拍賣品**在**標題**被描述為某來源，則為該來源的作品；
- 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底價出售。

拍賣場通告：張貼位於拍賣場的**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.

ψ **Lot** incorporates material from endangered species that is not for sale and is shown for display purposes only.

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，買方須知第 H2(b) 段。

ψ **拍賣品**含有瀕危物種的材料，只會作展示用途，並不作銷售。

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 ◊.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

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.

重要通知及目錄編列方法之說明

重要通告

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的拍賣品。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。通常為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。這被稱為保證最低出售價。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，第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。第三方因此承擔該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註以符號 ◊ 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，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。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，第三方必須全額支付成交價及買方酬金。

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。因為上述協議與競投過程無關，我們不會在目錄中註以符號。

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產受益人保留權利參與競投，遺產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

* 「傳」、「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分係藝術家之創作。

* 「...之工作室」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，但不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」、「款」
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之拍賣品。

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• DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office

EMAIL — info@christies.com

For a complete salerooms & offices listing go to christies.com

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

All **lots** not collected from Christie's at the Hong Kong Convention and Exhibition Centre by 4.00 pm on 29 November 2017 will, at our option, be removed to an offsite warehouse. Please contact Post-Sale Services to confirm the location of your property prior to collection. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at www.christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's warehouse or is removed elsewhere.

All **lots** will be available for collection from 2.00pm on 30 November 2017.

All collections from the offsite warehouse will be by pre-booked appointment only.

Please contact Christie's Post-Sale Services Department at least one business day in advance to book a collection time.

Tel: +852 2760 1766 / Email: postsaleasia@christies.com.

For **lots** stored at an offsite warehouse, if you would like to collect the **lot** from our office, a local delivery charge of a minimum of HK\$850 may be applied. A **lot** at Christie's will be available for collection on a working day between 9.30am and 12:30pm / 2:00pm and 6:00pm. **Lots** are not available for collection at weekends and public holidays.

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Services Department can organise local deliveries or international freight. Please contact them on +852 2760 1766 or postsaleasia@christies.com. To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Services Department for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of charge	Free of charge
31st day onwards: Administration Fee Storage per day	HK\$ 700 HK\$80	HK\$350 HK\$40
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is lower.	
Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

Long-term storage solutions are also available per client request.

Clients wishing to participate in the Paris Consolidated Shipment may select this option at the time of bidder registration or via email confirmation to Asia Post-Sale Services team upon receiving electronic buyer package. To select this option, please settle the lot payment to Christie's Hong Kong and send the confirmation to postsaleasia@christies.com by 2pm (HKT) on December 4, 2017. The estimated shipment arrival date in Paris Art Shipping's warehouse is December 13, 2017.

This option includes delivery from Hong Kong to Paris Art Shipping warehouse. Import tax, a fixed fee for customs clearance, and the delivery charge to a personal address in France will be collected by Art Shipping directly. As an example, we estimate the customs clearance and delivery fee in Paris to be around 430/480 euro per client for one to several artworks depending on the size. Import tax in France is 5.5%.

倉儲與提取

提取地點與條款

所有未在 2017 年 11 月 29 日下午 4 時從香港會議展覽中心提取的**拍賣品**將由我們決定移送到其它倉庫。請在提貨前預先聯絡佳士得售後服務部確定拍賣品所在倉庫。**拍賣品**的移送和倉儲受 www.christies.com/storage 中的倉儲條款和條件約束。倉儲的收費詳見以下表格。無論**拍賣品**是保留在佳士得的倉庫還是移送其它倉庫，上述規定均適用。

所有**拍賣品**自 2017 年 11 月 30 日下午 2 時起可以開始提取。
所有在其它倉庫之提取，將只能通過提前預約方式。
請提前至少一個工作日聯絡佳士得售後服務部預約提取時間。
電話：+852 2760 1766 / 電郵：postsaleasia@christies.com

對於儲存在其它倉庫的**拍賣品**，如果您希望在我们辦公室提取，我們將收取不低於港幣 850 元的本地運送費用。對於儲存在佳士得的**拍賣品**，您可以在任何工作日上午 9 時 30 分至下午 12 時 30 分 / 下午 2 時至 6 時期間提取。週末和公眾假期休息。

應付費用的支付

所有成功出售或未能出售的**拍賣品**均可能負有倉儲和管理費用。請詳見以下表格。倉儲費用可在提取之前或當時支付。佳士得在收到提貨單後方會發放**拍賣品**。所有費用付清之後，方可提取**拍賣品**。

裝運和運送

佳士得售後服務部可以安排本地運送或國際貨運。請聯繫 +852 2760 1766 或 postsaleasia@christies.com。為確保您的**拍賣品**的運輸安排能在免費倉儲期間到期之前完成，請在拍賣後儘快聯繫佳士得售後服務部取得報價。

有形損失和損壞責任

佳士得對已出售的**拍賣品**在倉儲期間承擔有形損失和損壞責任。佳士得的責任以包括買方酬金在內的記載於發票上的購買款項為上限。佳士得該責任將自您全額付款後您或您的代理人提取**拍賣品**後終止。佳士得的責任受 www.christies.com 上公佈的佳士得責任條款和條件的約束。

管理費，倉儲和相關費用		
按件收費	大件物品 例如家具，大型畫作和雕塑	小件物品 例如書籍，奢侈品，陶瓷和小型畫作
拍賣後 1-30 天內	免費	免費
自第 31 天起：管理費 每天倉儲費用	港幣 700 元 港幣 80 元	港幣 350 元 港幣 40 元
損失和損壞責任	按購買 拍賣品 的成交價的 0.5% 或全部倉儲費用收費（以較低者為準）	
如果在拍賣後 30 天內提取 拍賣品 ，無須支付上述費用。 物品大小由佳士得酌情決定。		

長期倉儲服務方案可按客戶要求提供。

買家如欲享用是次免費合併裝運服務，請於登記競投時選擇此項，或於收到成功競投的確認電子郵件後，以電郵通知佳士得的亞洲售後服務團隊。閣下須於香港時間 2017 年 12 月 4 日下午 2 時前支付拍品款項，及電郵至 postsaleasia@christies.com 以作確認。拍品預計於 2017 年 12 月 13 日運抵巴黎 Art Shipping 倉庫。

此選項包含從香港至巴黎 Art Shipping 倉庫的裝運費用。而進口稅、定額的清關費用，以及運送至法國境內之相關費用將由 Art Shipping 直接收取。以運送一至數件拍品至巴黎市內為例，所需清關費用估計約為 430/480 歐元（視乎拍品大小）。至於法國的進口稅率則為 5.5%。



Courtesy of Living Collection

Short Courses in Hong Kong

Autumn 2017

Crossroads: Chinese Contemporary Art

Thursday Evenings, 12 October–23 November
English

Fundamentals of Western Art

Modernism in Europe: From Fauvism to Surrealism
25–26 November | Mandarin

佳士得美術學院 香港短期課程

2017年秋季

大轉折：解讀中國當代藝術

10月12日 - 11月23日 | 逢周四晚上 | 英語

西方藝術簡史

歐洲現代主義之發展：從野獸派到超現實主義
11月25 - 26日 | 普通話

CHRISTIE'S
EDUCATION 佳士得美術學院

親愛的莫內先生

二〇一七年十一月二十六日
星期日 下午五時正

香港灣仔博覽道 1 號
香港會議展覽中心大會堂

編號名稱：**GIVERNY**
拍賣編號：**15770**
拍賣品編號：**101-154**

佳士得不接受包括代理人在內之第三方支付；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·買方須知）**。買方酬金費率按每件**拍賣品**成交價首港幣 2,000,000 元之 25%，加逾港幣 2,000,000 元以上至 30,000,000 元部份之 20%；加逾港幣 30,000,000 元以上之 12.5% 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；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，佳士得不曾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價拍賣品預先登記人士之高價拍賣品競投。請將已填妥之高價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價拍賣預先登記，本人將不獲准競投高價拍賣品。

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。

競投牌編號

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）

請確認電郵地址以作售後服務用途

請提供運費報價

運送地址（ 同上述地址相同）

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分證明文件（如國民身分證或護照），及（如身分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分證明文件，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分證明文件，以及閣下所代表競投人士的身分證明文件，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，閣下可致電 +852 2978 5371 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

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.

Account No.

Account Name

Address

City/District Post/Zip Code

County/State Country

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address)

B Sale Registration

Please register me for the following sessions:

- | | |
|---|---|
| <input type="checkbox"/> 14722 Fine and Rare Wines | <input type="checkbox"/> 16030 The Jiajing Wucai Fish Jar from The Le Cong Tang Collection |
| <input type="checkbox"/> 14723 Fine and Rare Wines | <input type="checkbox"/> 16043 Court, Studio, Atelier - An Evening Sale of Chinese Works of Art and Paintings from The Ming Dynasty |
| <input type="checkbox"/> 13271 Asian 20th Century & Contemporary Art (Evening Sale) | <input type="checkbox"/> 14342 Fine Chinese Modern Paintings |
| <input type="checkbox"/> 13273 Asian Contemporary Art (Day Sale) | <input type="checkbox"/> 14721 Hong Kong Magnificent Jewels |
| <input type="checkbox"/> 13272 Asian 20th Century Art (Day Sale) | <input type="checkbox"/> 16069 The Yangdetang Collection of Archaic Jades |
| <input type="checkbox"/> 15770 Dear Monsieur Monet | <input type="checkbox"/> 16071 Imperial Qing Monochromes from The J. M. Hu Collection |
| <input type="checkbox"/> 14339 Chinese Contemporary Ink | <input type="checkbox"/> 14712 Handbags & Accessories |
| <input type="checkbox"/> 14720 Important Watches | <input type="checkbox"/> 16072 Important Chinese Ceramics from The James D. Thornton Collection |
| <input type="checkbox"/> 14340 Fine Chinese Classical Paintings and Calligraphy | <input type="checkbox"/> 14710 Important Chinese Ceramics and Works of Art |

C 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, it may be made by calling at +852 2978 5371. 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; 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\$ 1,600,000 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:

- | | | |
|--|---|--|
| <input type="checkbox"/> HK \$ 0 - 500,000 | <input type="checkbox"/> HK \$ 500,001 - 2,000,000 | <input type="checkbox"/> HK \$ 2,000,001 - 4,000,000 |
| <input type="checkbox"/> HK \$ 4,000,001 - 8,000,000 | <input type="checkbox"/> HK \$ 8,000,001 - 20,000,000 | <input type="checkbox"/> HK \$ 20,000,000 + |

D 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.

Name Signature Date

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

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

客戶編號

客戶名稱

客戶地址

城市 / 區 郵區編號

縣 / 省 / 州 國家

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址 (同上述地址相同)

B 拍賣項目登記

本人有意競投下列拍賣項目：

- | | |
|---|--|
| <input type="checkbox"/> 14722 佳士得名釀 | <input type="checkbox"/> 16030 樂從堂藏嘉靖五彩魚藻紋大罐 |
| <input type="checkbox"/> 14723 佳士得名釀 | <input type="checkbox"/> 16043 御苑·文心·匠藝·明代器物書畫晚間專拍 |
| <input type="checkbox"/> 13271 亞洲二十世紀及當代藝術 (晚間拍賣) | <input type="checkbox"/> 14342 中國近現代畫 |
| <input type="checkbox"/> 13273 亞洲當代藝術 (日間拍賣) | <input type="checkbox"/> 14721 瑰麗珠寶及翡翠首飾 |
| <input type="checkbox"/> 13272 亞洲二十世紀藝術 (日間拍賣) | <input type="checkbox"/> 16069 養德堂珍藏中國古玉器 |
| <input type="checkbox"/> 15770 親愛的莫內先生 | <input type="checkbox"/> 16071 暫得樓藏清代官窯單色釉瓷器 |
| <input type="checkbox"/> 14339 中國當代水墨 | <input type="checkbox"/> 14712 典雅傳承：手袋及配件 |
| <input type="checkbox"/> 14720 精緻名錶 | <input type="checkbox"/> 16072 詹姆斯·桑頓珍藏中國重要瓷器 |
| <input type="checkbox"/> 14340 中國古代書畫 | <input type="checkbox"/> 14710 重要中國瓷器及工藝精品 |

C 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，閣下可致電 +852 2978 5371 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牌號碼？ 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之任何拍賣品；或 (ii) 其他類別拍賣品低價為港幣 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牌號碼。對於高額拍賣品拍賣官只會接受持有高額拍賣品競投牌號碼的競投者出價。閣下需繳付保證金以領取高額拍賣品競投牌號碼。保證金一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低價總額之 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，閣下仍需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：

- | | | |
|---|--|---|
| <input type="checkbox"/> 港幣 0 - 500,000 | <input type="checkbox"/> 港幣 500,001 - 2,000,000 | <input type="checkbox"/> 港幣 2,000,001 - 4,000,000 |
| <input type="checkbox"/> 港幣 4,000,001 - 8,000,000 | <input type="checkbox"/> 港幣 8,000,001 - 20,000,000 | <input type="checkbox"/> 港幣 20,000,000 + |

D 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，請於表格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

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