



CHRISTIE'S 佳士得

徐悲鴻

《奴隸與獅》

XU BEIHONG

SLAVE AND LION



徐悲鴻在 1930 年代
Xu Beihong in the 1930s

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

顯赫私人收藏

LOT 編號

800

XU BEIHONG (1895-1953)

SLAVE AND LION

signed and dated in Chinese (lower left)
oil on canvas
123.3 x 152.8 cm. (48 1/2 x 60 1/4 in.)
Painted in 1924

HK\$350,000,000-450,000,000

US\$45,000,000-58,000,000

PROVENANCE

Private Collection
Xu Beihong - Slave and Lion, Christie's Hong Kong,
26 November 2006, Lot 181.
Acquired by the owner from the above sale

EXHIBITED

Singapore, Singapore Art Museum, Xu Beihong in
Nanyang, 5 April -13 July 2008.

LITERATURE

Xu Beihong Museum, A Great Master of China,
Beijing, China, Beijing Publishing House (Group),
(illustrated, p.92)
Xu Beihong in Nanyang, Singapore Art Museum,
Singapore, 2008. (illustrated, pp178-179)
Xu Beihong Catalogue Raisonne (oil painting) Beijing,
China, China Youth Press (illustrated, p50)

徐悲鴻 (1895-1953)

奴隸與獅

油彩 畫布
1924年作
款識：悲鴻 甲子初秋（左下）

來源

私人收藏
香港 佳士得 徐悲鴻《奴隸與獅》2006年11月
26日 編號181
現藏者購自上述拍賣

展覽

2008年4月5日-2008年7月13日「徐悲鴻
在南洋」新加坡 新加坡美術館

出版

2005年《中國藝術巨匠徐悲鴻》中國 北京 徐悲
鴻紀念館編 北京出版社出版集團
北京美術攝影出版社（圖版 第92頁）
2008年《徐悲鴻在南洋》新加坡
新加坡美術館（圖版 第178-179頁）
2021年《徐悲鴻全集（油畫卷）》中國 北京
中國青年出版社出版（圖版 第50頁）





徐悲鴻《奴隸與獅》素描 1924年作 徐悲鴻紀念館藏
Xu Beihong's *Slave and Lion* 1924, drawing, Collection of Xu Beihong Museum

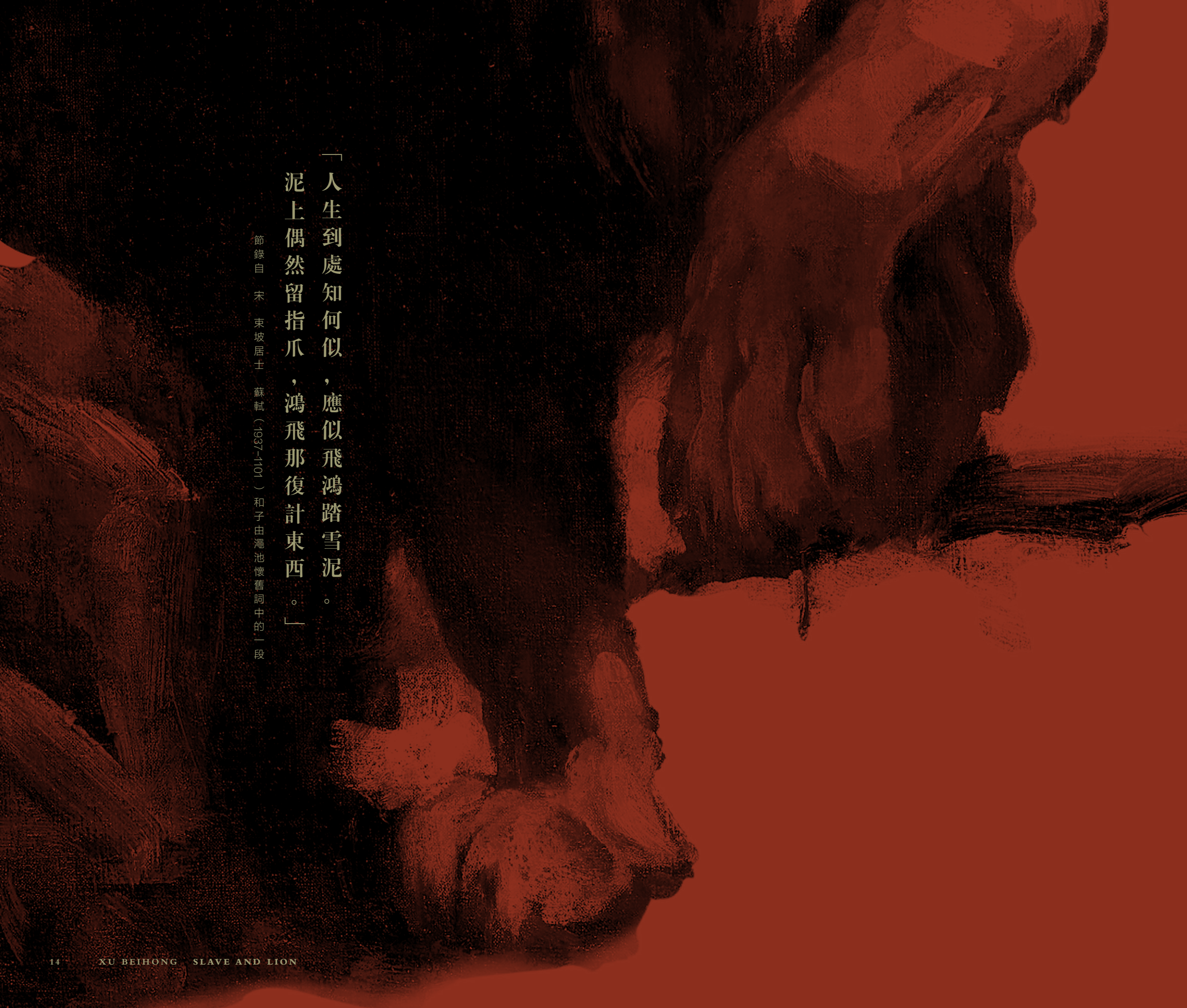


徐悲鴻《奴隸與獅》油彩 畫布 1924年作
Xu Beihong's *Slave and Lion* oil on canvas 1924



徐悲鴻在歐洲 1930 年代
Xu Beihong in Europe in 1930s.





「人生到處知何似，應似飛鴻踏雪泥。
泥上偶然留指爪，鴻飛那復計東西。」

節錄自 宋 東坡居士 蘇軾（1037-1101）和子由澠池懷舊詞中的一段

悲天憫人的浪漫主義情懷——徐慶平

在烈日下的曠野，一頭雄獅正迎面向觀眾走來，仿佛要衝出畫面。陽光聚在它的身旁，像是在為這萬獸之王加上一道神聖的光環。它昂首挺胸，氣宇軒昂，炯炯的目光之中卻毫無兇狠暴戾之意。在向前邁出的左爪上面，一道鮮紅的血跡在告訴觀眾，它被什麼東西刺傷了。佔畫面近1/2的這頭雄獅，以強勁的筋骨、濃重的鬃毛，賦予畫面以闊大、雄強的感染力。順著雄獅目光射往的方向看去，還有更激動人心的場面在等著觀眾。那是獅子正在進入的一個不見天日的陰暗石洞，在充滿了神秘感的濃重陰影中，一個只在腰間圍了塊布的赤裸男子驚恐萬分地用背緊緊地貼在石壁上，好像希望找條縫隙躲藏進去。他的臉正因恐懼而扭曲，軀體已經戰慄得不聽使喚，縮成一團。他正在等待著被撕裂和吞噬，因為他十分清楚地聽到獅子正在徑直地向他走來。畫家運用大明大暗的強烈對比使面氣氛愈加緊張、凝重，令人窒息。一邊是作為萬獸之尊、威嚴無比的雄獅，一邊是任人欺凌、隨人殺戮、一無所有的奴隸。這種殘酷的現實對比怎能不使人產生對弱者的無限同情！

畫家的生命因作品而永生，佇立在這幅來自海外的巨大油畫《奴隸與獅》的面前，我如同重新見到先君將飽蘸顏色的畫筆伸向畫面的剛毅身影，心潮澎湃，感慨良多。如果說油畫的特點是能夠通過對形體充分、精到的塑造和刻畫，達到情景交融、傳神阿堵，那麼這幅《奴隸與獅》就是使這種表現力發揮得淋漓盡致的典型之作。

描繪雄獅與駿馬本是浪漫主義的拿手好戲。表現武力之美曾是1000多年中西方美術所追求的主要目標之一。從亞述最著名的浮雕《國王獵獅》到19世紀浪漫主義主將德拉克羅瓦的《獅 攪馬》、《海灘獵獅》，都把搏殺的殘酷、獅子的兇猛和垂死掙扎作為強調、誇張的物件，以期達到歌頌武力的目的。取材於人獅的生死之戰，一方面固然是具有浪漫氣質的畫家的偏好，但更主要的還是古代弱肉強食的社會狀況為人的審美意識打上的烙印。恰恰在這一點上，《奴隸與獅》的作者——中國畫家徐悲鴻展現的卻是與此相反的人性中仁慈博愛的一面。

先君悲鴻公是一位具有強烈浪漫主義意識和浪漫主義情懷的畫家。他也酷愛畫猛禽、猛獸，尤其是獅。除了《奴隸與獅》之外，他還創作過數十件以獅為題材的巨作。如素描《獅吼》，中國畫《獅與蛇》、《負傷之獅》、《飛將軍從天而入》、《會獅東京》等。在他的審美意識之中，獅從來不是人類殺戮的物件，也不是任意欺凌其他動物的兇神惡煞，而是威而不猛，永遠站在正義一邊的君子。它威風凜凜，但從不兇惡殘暴，它聲震山嶽，但從不欺侮弱小。它充滿威嚴和自尊，即使在被別人欺凌而身負重傷之時，也決不低下高貴的頭。它被作者寄情、托興和擬人化，成為民族的形象象徵，從外表到精神都可敬可愛，美不勝收。

同樣運用油畫工具，同樣是表現獅與人的關係，《奴隸與獅》的審美取向與所有歐洲畫家不同，這頭雄獅不是來獵食和吃人的。作為獸中之至尊，它也和人一樣，不可避免地遇到意外的麻煩。它的巨爪中被紮了一根大刺，痛苦不堪。萬般無奈，只好來求助於身份最為低微，飽受煎熬的奴隸。奴隸為獅拔出了巨刺，而獅也記住了這位善良、仁慈的恩人。因此有了日後恩恩相報的故事。



《國王獵獅》（局部）西元前645-640年 大英博物館藏
Royal Lion Hunt (detail) 645-640 BC, Collection of British Museum



徐悲鴻《獅吼》1922年素描 徐悲鴻紀念館藏
Xu Beihong's *The Lion's Roar*, 1922, Sketch, Collection of Xu Beihong Museum

這樣，在歐洲油畫中，首次出現獅和人互幫互助、互解危難的表現。這種人與自然、人與猛獸平等相待，這種仁愛與和諧難道不是足以感動上蒼的嗎？

先君酷愛自己所從事的繪畫，因為如他所說：「藝術雖是小技、但可以現至美，造大奇，為人類申訴」。為人類申訴就是這位畫家殫精竭智、夢寐以求的最高境界。他為此專門刻了一方印章，蓋在自己創作和收藏的最為滿意的作品之上。印文「真宰上訴」出自杜甫觀劉少府所作繪畫時發出的感歎：「元氣淋漓障猶濕，真宰上訴天應泣。」這種一脈相承的審美傳統使中國畫家的作品，即使是寫景寫獸，都有更深刻的文化內涵、充滿人性和人文精神，這也是中國與西方在繪畫上一處極大的不同。

《奴隸與獅》達到如此悲天憫人的境界，當然要借助精湛的藝術功力。事實上，先君的確在畫獅上下了很大的功夫。而且這還和他在柏林的一段生活經歷有很大關係。他於1919年獲得赴法留學的公費，但是他要靠此助學金維持自己和蔣碧薇兩人的生活。

當時正值第一次世界大戰結束，由於法國戰勝，德國戰敗，德國馬克貶值，因此，持法郎到德國生活，可以更少拮据。這樣，他便於1921年到了柏林。他前往德國的收穫，除了從萊茵河以北的繪畫中吸取了營養之外，便是酣暢地過了畫獅之癮。他生性喜畫猛獸，而柏林動物園的獅欄呈半圓形，三面朝向觀眾，使人可以從各個角度盡情觀賞獅子的動態，最有利於畫家進行速寫。這使他畫興大發。在柏林期間，只要是風和日麗，特別是上午遊人少時，他必到動物園畫獅。正是由於他這個時期畫獅速寫甚多，在畫動物上下了苦功，因此，方能在日後創作時，以各種動物的動態來宣洩情感。

在繪畫藝術中，處於大角度，緊縮透視之中的人物和動物是極難把握的，由於它需要精湛的透視、解剖知識和深入的觀察、寫生，所以很少有畫家能去涉及，但也因此更有震撼力。《奴隸與獅》著意選擇了獅頭迎面伸來，獅爪向前邁出的最大角度，從而產生了溢出畫外的感染力，可以想見，如果沒有在柏林的寫獅歲月，要讓畫上出現這種力度是根本不可能的。



徐悲鴻與次子徐慶平
Xu Beihong and younger son Xu Qingping



徐悲鴻故居
Xu Beihong's former residence



徐悲鴻《馴獅圖》1921年作 素描 私人收藏
Xu Beihong's *Taming the Lion* 1921 sketch, Private collection

先君畫獅還受益於世界最高美術學府巴黎國立高等美術學校那嚴格有效的教學。先君所做人體素描的精湛為人所共知，其實，他不僅精通人體，也同樣精通動物解剖。回憶自己在法國留學的經歷時，他十分感謝母校的教學，特別說到當時的動物解剖學教授是世界最著名的，使自己獲益良多。他在回國後建立嚴格、正規的美術教學體系時，對動物解剖課給予了極大的關注，其原因也在於此。就在為這幅《奴隸與獅》所做的素描稿上，我們可以看到、除了造型已經非常精到的整獅之外，畫家對於幾乎完全正面的獅爪還專門做了細部更為深入的研究，使它不僅造型準確，同時能在形狀和力度上給人以最美的感受。


在安排畫中的另一主體奴隸之時，畫家別具匠心地讓他處在黑暗之中，讓他的上身和頭部都被陰影所淹沒，與獅子成為一實一虛、相得益彰的關係。畫中主要通過對人物動態的強調與誇張。而達到傳神。這樣，觀眾的注意力便不會被瑣碎的事物所影響，可以自始至終地集中在畫面最精彩之處。從法國古典主義大師大衛的《勒魯圖斯》、蓋蘭的《克利騰納絲刺殺阿伽門農》，到寫主義大師米萊的《晚鐘》，我們都會被傳統油畫的這一巧妙手法所感動。

先君在完成了油畫上色之前先畫的完整素描稿以後，仍感覺畫中奴隸的形象未達到盡善盡美，因此他重新設想了人物姿態，並作了深入的素描寫生。這些素描稿現在都保存在北京徐悲鴻紀念館，從中我們可以感受到任何一位藝壇大師在進行創作時都無一例外的全力以赴、一絲不苟、精益求精的工作態度。

《奴隸與獅》作於1924年，此時先君在法苦讀已有5年，深厚的中國傳統文化素養使他對中西繪畫短長的比較客觀而準確、致力方向明確而堅定。除了在學校學習之外，他還在法國國家美術界領袖、油畫大師達仰、布弗萊的指導之下，精研歐洲繪畫，又在各大博物館臨摩他心儀的各派名家之作。到此時，他已能將各派之長融會貫通，在做畫之前，已有主旨在胸，因此，可以遊刃有餘地把握畫面效果，按照預定步驟，一氣呵成。他的大幅創作也就在此時開始了。



徐悲鴻《負傷之獅》1938年 水墨 設色 紙本 徐悲鴻紀念館藏
Xu Beihong's *Wounded Lion* 1938 Ink and colour on paper, Collection of Xu Beihong Museum



《奴隸與獅》色彩凝重，作風剛勁，隱俊秀於雄奇之中。對獅的描繪強調大塊、銳利的用筆之美，可謂痛快淋漓，而闊大筆觸竟又巧妙地相互銜接在一起，不露痕跡，顯示出令人讚歎的歐洲傳統素描功力。畫作對雄獅頭部的刻劃尤其精彩：作者巧妙地使獅的面部大部分被陰影籠罩，從而讓鬣毛盡現其形狀豐富之美。對獅的五官和利爪部分的刻劃由無數細微的塊面來實現，體現出歐洲北派油畫可以無窮盡地深入描繪，極盡精微的特點。獅子粗糙的皮，濃重的毛，瘦骨嶙峋的人體呈現出不同質感的美。獅子尾巴向畫的後方深處甩去，使動物與奴隸形成一道弧線。圓形的山洞，參差不齊的石塊和植被包圍著這條弧形運動線，顯得完美、自然而又富有韻律。

《奴隸與獅》在1941年以後不知去向，先君對自己在歐洲所作的素描和油畫本是十分珍視的，他在歸國後，輾轉於我國東南、西南以至國外時，都將它們帶在身邊。1939年—1941年間，他奔走於東南亞，為抗戰籌款，以盡一愛國藝術家的責任。在以陳嘉庚先生為首的展覽委員會的組織、幫助下，他成功地舉辦了多次畫展，將全部賣畫所得捐助祖國流離失所的難民和陣亡將士的遺孤。1941年，日軍突襲珍珠港，繼而進攻新加坡。他搭乘最後離

開的船隻，倉促經緬甸回國，而將大量物品，尤其是包括《奴隸與獅》在內的40件油畫精品留在了獅城。他的好友黃曼士、馬駿、韓槐准等將他留下的物品裝入大木桶，用柏油封上縫隙，埋入地下。由於歷史的原因，他與新加坡從此沒有了聯繫，他只聽說他的40幅油畫已全部被毀。這對畫家的打擊是巨大的，因為這是一位藝術家半生心血的結晶啊！


近年，人們陸續看到重現光彩的一些徐悲鴻油畫傑作，如《愚公移山》、《放下你的鞭子》。最近《奴隸與獅》這一徐悲鴻油畫代表作又由東南亞回到北京，40幅油畫沒有被毀已有明證。在中國油畫各派挺起，已引起藝術市場矚目的今日，《奴隸與獅》這一中國油畫史上重要作品的重新面市更有其重要意義。它對我們瞭解中國油畫的發展過程，研究中西藝術思想、審美趣味的異同，認識中國現實主義與浪漫主義的關係，探索中西藝術應如何對待傳統、發揮所長，都會有著重要的啓迪。

《奴隸與獅》證明，中國的油畫家完全可以在油畫中注入東方的審美和中華文化的內涵，展現出中國油畫的獨特魅力和風采。中國應該有更多的真宰上訴的傑作出現，我們期待著。





拍品局部
Detail of the present lot



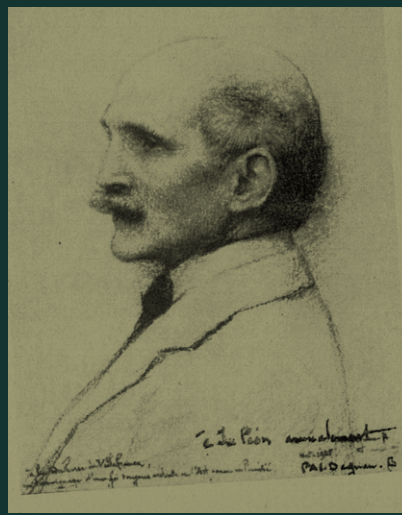
「或窮造化之奇，或探人生究竟，
別有慧心，便產傑作」
徐悲鴻

徐悲鴻《奴隸與獅》之研究—趙力

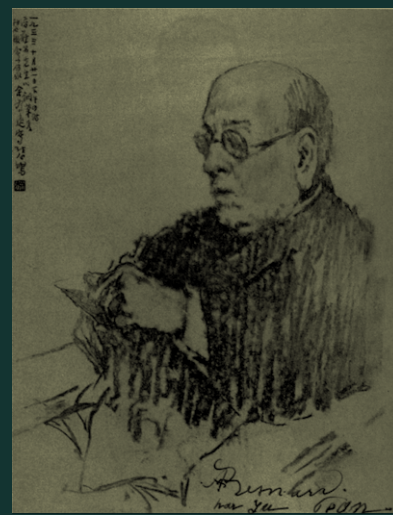
《奴隸與獅》又名《獅子與奴隸》、《奴隸與獅子》等，高123厘米，寬153厘米，布面油彩，落款在畫面左下方，以灰白色油彩書「甲子初秋悲鴻」六字。甲子為民國十三年，西元1924年，徐悲鴻時年30歲，而其在法國巴黎苦學油畫也時逾5年。



蔡元培 (1868 - 1940)
Cai Yuanpei (1868 - 1940)



徐悲鴻《達仰》素描 1920年代 徐悲鴻紀念館藏
Xu Beihong's *Pascal Adalphe Jean, Dagnan Bouveret* 1920s, Sketch, Collection of Xu Beihong Museum



徐悲鴻《弗拉蒙》1920年代 素描 徐悲鴻紀念館藏
Xu Beihong's "Francois Flameng" Sketch, Collection of Xu Beihong Museum Beijing

雖然目前關於徐悲鴻在法國留學期間的專門性研究仍是付之闕如，但根據現有的材料還是能夠將這一階段做出某種大致的復原：1919年，徐悲鴻在蔡元培、傅增湘的幫助下獲得了公費赴法留學的機遇，並於同年10月5日抵達法京巴黎，賃居於巴黎索姆拉爾路7號。到達巴黎後，徐悲鴻先到巴黎的各大美術館進行研究觀摩，之後進入巴黎朱裏安畫院接受了大約2個月的正規素描訓練。1920年，在做好充分準備之後，徐悲鴻以優異的成績考入名聞遐邇的巴黎國立高等美術學校，在錄取的100名新生中名列第14。徐悲鴻首先選擇了進入弗拉孟畫室進行學習，弗拉孟（1856-1923）曾任巴黎國立高等美術學校校長，尤擅長歷史畫的創作。弗拉孟去世後，由呂衷·西蒙（1861-1945）主持畫室的日常教學。在這一年中，徐悲鴻學業進步神速，成績排名已躍升為全年級的第6名。此外，一般準備投考美術學校者多半也須要先入私人畫室進行練習，徐悲鴻初到法國便同時選擇了法國畫家達仰（1852-1929）的畫室，而在入學巴黎國立高等美術學校之

後，徐悲鴻仍堅持每星期天持自己的作品到位於巴黎希基路65號的達仰畫室求教，並參加該畫室畫家的茶敘會，尤其在與梅尼埃、倍奈爾等人的交談中受到極大的教益。1921年，中國國內政局動盪，基本斷絕了留學公費的供給。為了縮減開支，又適逢1921年7月至1923年春德國馬克遽貶，徐悲鴻故而遷居德國，在柏林的康得路畫室渡過了節衣縮食的兩年，期間徐悲鴻仍堅持每天作畫十幾個小時，不僅在博物館臨摹歐洲古典大師的名作，到柏林動物園進行大量的寫生，還不斷求教於柏林美術學院院長康普而不懈地研習油畫。1923年，徐悲鴻方返回巴黎，移居巴黎弗利德蘭路。繼續在巴黎國立高等美術學校學習，同時在達仰的指導下精研素描，在蒙巴納斯各畫院繪製大量的人體習作。1924年，苦學5年的徐悲鴻已見碩果，繪製出了大量現今膾炙人口的創作性油畫作品，譬如《撫貓人像》、《馬夫和馬》、《遠聞》，以及本幅《奴隸與獅》等等。1925年徐悲鴻受邀赴新加坡，為南洋華僑領袖陳嘉庚及其創辦的廈門大學作畫，並於同年年末回到了祖國。

熟諳徐悲鴻風格的美術史專家們已經基本達成了這樣的共識，即徐悲鴻的留歐求學經歷對於其一生的藝術發展起到了某種決定性的作用，而即便在1923年畫家已經有油畫作品如《老婦》入選當時最高規格的法國藝術家協會（S.A.F）舉辦的沙龍大展，但是從作品數量與質量水準而言，1924年不僅是徐悲鴻早期藝術創作的重要年份，也是其藝術人生中的第一個創作高峰。也正因为如此，創作於1924年的《奴隸與獅》進入了我們的研究視野，並成為了美術史界進一步研讀徐悲鴻早期繪畫藝術的重要視覺依據之一。

眾所周知，留歐時代的徐悲鴻並未為20世紀20年代形形色色的非主流之新潮畫風所迷惑，而是義無反顧地選擇了當時歐洲的寫實繪畫主流作為自己的藝術基點。原因當然很多，專家們也早有定論，在此亦務須贅言。然而在歐洲寫實傳統中通過寫實性的繪畫語言來表現古代神話或聖經故事不僅可謂是一大宗，畫史上不乏精品佳作；與此同時，將這類題材與寫實語言完美結合而結構出自我面貌，也已成為了畫家藉此揚名立萬而名垂畫史的藝術指針。浸淫於西方繪畫傳統之中的徐悲鴻亦可謂深諳三昧，同時作為來自東方血氣方剛的年輕畫者更試圖在此一領域挑戰歐人而顯露自我藝術的鋒芒銳氣。



徐悲鴻與泰戈爾
Xu with Rabindranath Tagore

事實上，創作歷史畫的難點首先在於需要熟知歷史與文學經典，從而避免出現被人垢病的所謂「硬傷」，這對於來自東方的年輕畫家而言尤其可謂是一種異乎尋常的挑戰，從一些新發現的法文資料可以看到，留法時期徐悲鴻在歷史畫領域的創作成功，既得益於他在弗拉孟畫室學習期間受到像弗拉孟、呂袁·西蒙這些當時法國歷史畫大師的具體指授，也得益於法國巴黎國立高等美術學校嚴格而學養化的課程安排——除了寫生與石膏像素描、基礎解剖學、透視、裝飾素描（設計）、裝飾藝術等專業課程之外，既有考古學的必修課程，還在1863年教學改革後又加設了包括歷史、文學、美術史與美學在內的所謂「通識課程」。而以《奴隸與獅》為代表的這一時期徐悲鴻的歷史畫創作，則不僅體現出畫家對西方歷史、文學經典的諳熟程度與扎實功底，更體現出來自東方而獨特的理解闡釋和靈感發揮。

《奴隸與獅》的題材來源大致有幾個文本，雖然這幾個文本在主人公的名稱身份和細節描述上有所出入，但在敘事結構和情節段落諸方面則大同小異。最早的文本應該是出自古希臘的伊索寓言，說的是有一奴隸，因受主人虐待，逃到森林裡面。忽然來了一隻獅子，他極害怕，正想逃避，卻見獅子正在呻吟啜泣，樣子很是悲慘。這位奴隸走近去看，獅子伸出它的腳掌，原來掌上插著一根刺，並且掌已腫脹。於是這位奴隸立即把刺拔了出來，又把傷處包好。獅子表示十分感激，像狗一般舔他的手，並帶他回到洞穴裏去。有一天奴隸和獅子一同出遊，不幸被人捉到，解到城裡的競技場。他們打算把那獅子餓了幾天，使它更加兇猛，然後把這逃跑的奴隸丟給獅子吃。到了那天，這位不幸的奴隸被解開鎖鏈，放在圓場上，獅子放出來了，它跳躍著，怒吼著，奔向它的犧牲品。當它走近之時，認識這是它的恩人，立即變作柔順，不加絲毫傷害，使得在場觀眾無限驚奇。之後這個寓言故事一直在歐洲民間廣泛流傳，到了古羅馬時代則在此基礎上不僅衍生出一個名為「籠中獅」的神話，同時還明確了主人公的命名和時代——提庇留（Tiberius）和加利古拉（Caligula）時代的一個來自非洲的奴隸安德魯克裏斯（Androcles）。此後這一民間神話又在西方天主教徒中反復傳頌，並逐漸定格為類似「因果報應」、「感恩報恩」的說教，只是在故事和主人公的命名上又有各異的說法——譬如「奴隸與獅子」、「義獅報恩」、「感恩的獅子」、「獅子拔刺」等不同的故事名稱，以及羅支萊斯等相異的奴隸名字。

根據徐悲鴻研究專家徐慶平的描述，徐悲鴻在《奴隸與獅》的構思階段曾經幾易其稿。事實是在研究中我們不難發現這樣的現象，即伴隨著每一幅藝術傑作的最終完成徐悲鴻都會留下大量的寫生稿、構圖稿以及畫面局部的素描習作，這幾乎成為一種規律。這些珍貴資料的遺存也是我們進一步研究畫家的創作過程和創作心理的視覺依據。在1988年出版的《徐悲鴻畫集》和新近出版的《中國藝壇巨匠徐悲鴻》中，都收錄了若干幅與油畫《奴隸與獅》有關的素描稿（原作現藏於徐悲鴻紀念館），通過進一步圖像比對，我們可以看到，在創作初期徐悲鴻曾經更傾向於將畫面定格為奴隸與獅子初遇時的情景，因為在其中一幅關於奴隸的素描稿中，其面部被塑造為某種驚恐萬狀的表情，人物的肢體動作充滿動勢而呈逃避之狀，然而在最終的畫面中，奴隸的形象雖仍保持了某種蜷縮的姿態，但是徐悲鴻有意消滅了人物的動勢，從而使整個畫面深入至人與猛獸之間的微妙關係和複雜心理活動的刻意描繪。

從畫面的表層而言，這種轉變隱含了畫家對西方繪畫題材的某種東方式處理的獨特觀念，換句話說就是，徐悲鴻並未完全遵循西

方歷史畫家往往通過選擇最具衝突性的情節來結構戲劇性畫面的傳統慣例，而是對應於觀眾對故事完整結構的熟知程度，通過「結論前置」的方式組成更具有混合性複雜意涵的敘事模式。而從更深的層面上對這種轉變加以論述，則是徐悲鴻並不專注於以「圖」敘「事」，而是側重於情感意涵的強化表達。毋庸置疑，油畫《奴隸與獅》的最終成果的確在發揮原有題材所具有的倫理意涵方面達到了很高的程度，這不僅進一步增強了歷史畫的情感張力，從而避免了膚淺而空泛的說教，同時徐悲鴻又在此基礎上將所謂的「因果報應」、「感恩報恩」，提升為一種悲天憫人的博愛情懷，一種超離倫理說教之上的人文性關懷。而這正是徐悲鴻藝術的精神所在。

據徐悲鴻自己的回憶，從藝術風格的得益程度而言達仰無疑是畫家留歐期間的最大來源。而1926年2月初徐悲鴻從法國回到上海稍作停留，在接受上海記者問時更極力地推崇達仰的藝術。徐悲鴻在講述中將西方各類的畫派概括為「寫實派」與「寫意派」，同時認為達仰是從「寫實派」入手，進而轉向「寫意派」。徐悲鴻

拍品局部
Detail of the present lot

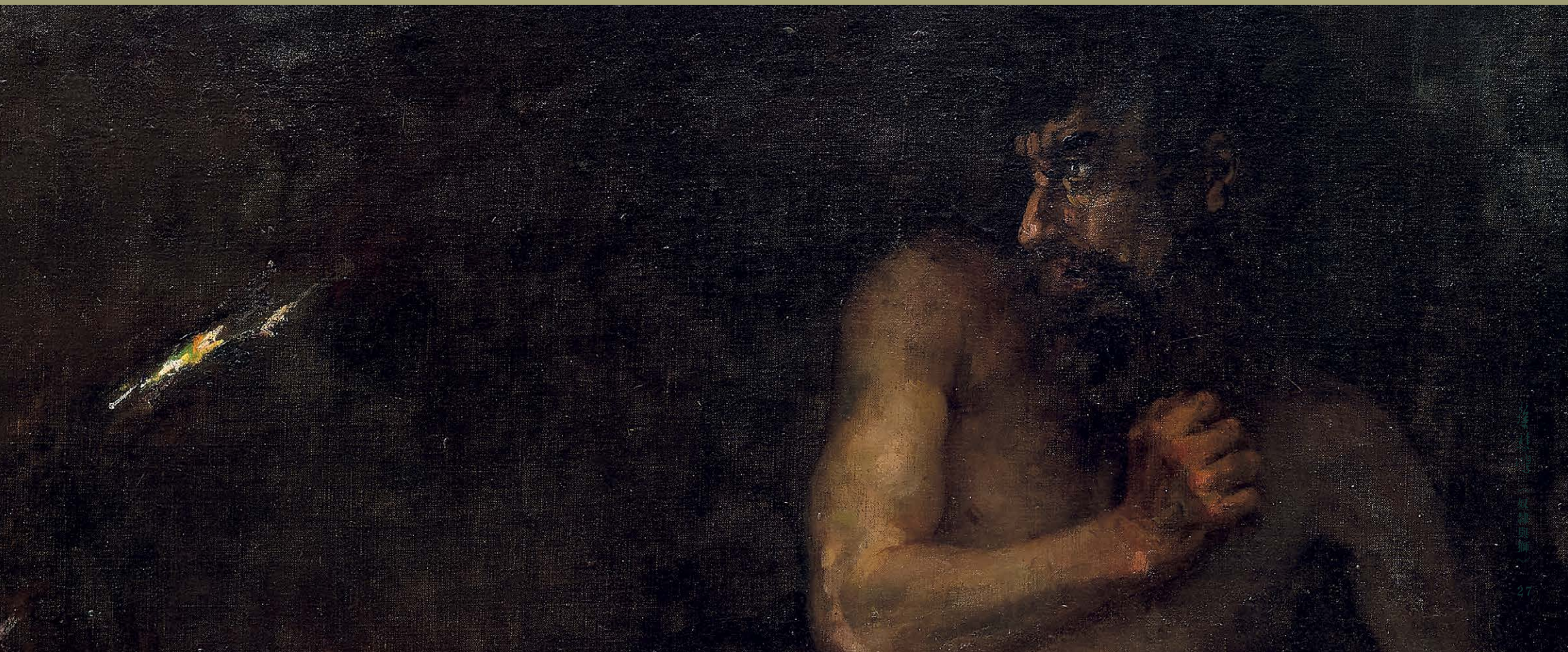
對「寫實派」與「寫意派」的定義是，「寫實派」是「實寫」，「寫實主義重象」，而「寫意派」是「重理想」，「則假借使用當下的景物來創立另一意境」。而在徐悲鴻的藝術觀念中，正如他對達仰藝術演進過程的推崇，認為每一個欲挽救中國藝術目前弊端的藝術家，必須先採用「寫實」，其後再轉向「寫意」，「才能大放光明，因為中國有悠久的文化，詩歌和神話」。

事實上，《奴隸與獅》也正是徐悲鴻的這種藝術觀念在20年代的一次具體落實，從畫面而言，雖然大量保留了歐洲古典主義油畫的技法特徵和造型規範，譬如用幽暗的深色底子上襯托主體人物與動物的形象，但是徐悲鴻通過別出心裁的構圖，刻劃了山洞之外的燦爛風景，並以充滿跳躍感的多彩筆觸來表達陽光與天空，使整個畫面具有明顯的抒情而寫意的韻味。

也正如近期專家對達仰藝術更深入研究所顯示的那樣，達仰以追求逼真寫實主義而初步奠定其畫壇地位，但至1880年代後受到象徵主義和其他美學思潮的影響，重新研究喬多、達文西等人的畫

作，轉而以老練簡潔的構局和布色，用暗示的手法表出與聖經相關具神秘色彩的圖像，而最終被視為「新傳統主義者」。20年代的徐悲鴻同樣不可能是「兩耳不聞」，對藝術新潮無動於衷。事實是徐悲鴻始終堅持的是像達仰一樣，「只有良知方能發現的永恆思想」，並以「最能反映該思想的形式，去描繪這些思想的行為」，因此他鄙那些故弄玄虛的藝術新派。即便此時的徐悲鴻對於各時代繪畫風格的接受度是以印象派為下限的，大致上也是美術學校教授們風格的底線，然而在畫家眼中18世紀的素描與色彩之爭、19世紀的古典浪漫之爭都已經失去了對立，所有已進入「歷史」的藝術家都成為了大師，而徐悲鴻都視其為學習的資源，並有機地整合為自我藝術的多重交響。

從這個意義而言，這也是我們當下解讀《奴隸與獅》的重要成果。





徐悲鴻《人體畫作》1920年代 素描 徐悲鴻紀念館藏
 Xu Beihong's *Sketch of Man* 1920s Collection of Xu Beihong Museum



徐悲鴻《人體畫作》1920年代 素描 徐悲鴻紀念館藏
 Xu Beihong's *Sketch of Man* 1920s Collection of Xu Beihong Museum



徐悲鴻《奴隸與獅》素描 1924年作 徐悲鴻紀念館藏
Xu Beihong's *Slave and Lion* 1924, drawing, Collection of Xu Beihong Museum



拍品局部
Detail of the present lot

非心 非手

「古法之佳者守之，
垂絕者繼之，不佳者改之，
未足者增之，
西方畫之可采人者融之」

國之瑰寶：徐悲鴻不朽傑作



徐悲鴻與中央大學藝術系師生合影1927年
Group photo with students and instructors at the National Central University Art Department 1927

《奴隸與獅》創作於1924年，為中國現代寫實主義繪畫及中國現代美術教育的奠基者，一代宗師徐悲鴻主題性創作繪畫的開山之作，本作品飽含著徐悲鴻深刻的博愛與人文關懷，以及自救民族於危亡的現實主義及英雄浪漫主義情結，可謂中國現代藝術史上里程碑式的宏偉巨作。

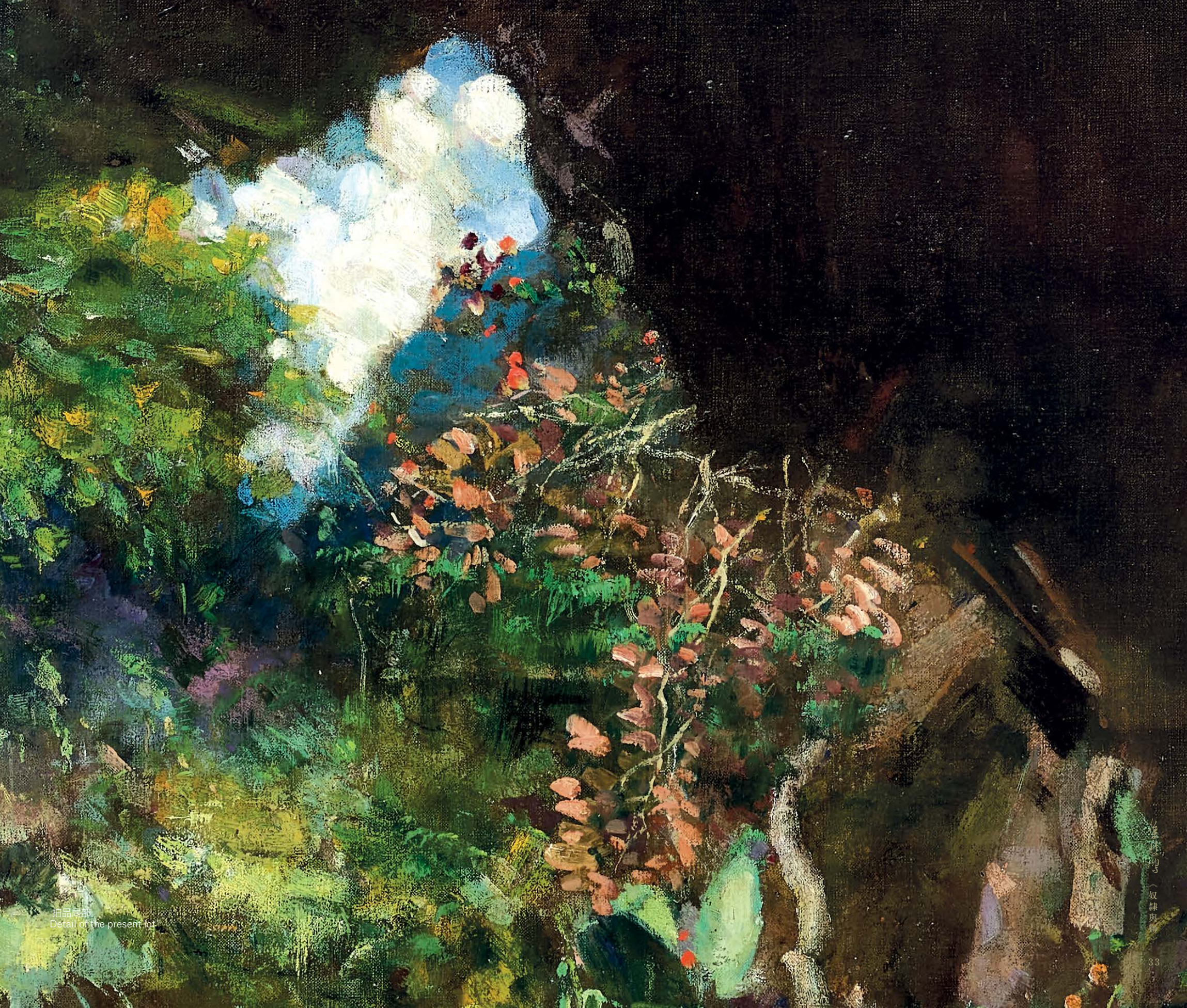
1920年代中國正處於一個動盪的時代，一方面，新文化運動興起了民主與科學的風潮，而另一方面，內戰不斷以及外強入侵，內憂外患，處於發展與動亂並存的狀態中。1919年在蔡元培的幫助下，徐悲鴻赴法國公費學習藝術，並受新文化運動影響，在1920年發表了《中國畫改良論》中，他提出「古法之佳者守之」，把好的保留下來；「垂絕者繼之」，瀕臨失傳的要搶救它，把它繼承下來；「不佳者改之」、「未足者增之」，不足之處要豐富它、充實它；最後是「西方畫之可采入者融之」，就是到西方繪畫中去找一些能夠為我們所用的，要「融之」，把它融入到中國繪畫中去，他提出以西融中的主張，成為民族新文化的宣導者和創新者。

1919-1924年在歐洲留學的期間，徐悲鴻不但掌握了嫻熟的古典繪畫技法，而且對西方歷史、文學經典純熟理解。他一方面吸取歐洲文化及藝術的養分，另一方面也在思索如何在東西方文化差異中，尋找一種能為國人所接受的形式，但同時又能在當時的西方語境中得到共鳴，學為所用，為國人爭光，激勵民族精神。1924年，他將《奴隸與獅》作為素材，開始主題性繪畫作

品的創作生涯，通過那些民眾耳熟能詳的歷史故事題材，以古喻今，以繪畫藝術的形式發揮社會傳播的影響力，發揮其「與六籍同功，四時並運」的功效，為當時內憂外患的中國帶來新精神的洗禮與新文化的薰陶，宣揚民族精神，凝聚民族力量，激勵民族氣節。《奴隸與獅》標誌著徐悲鴻藝術創作的第一個創作高峰，並開始了他一生所致力之現代寫實主義繪畫探索，體現了藝術和歷史的雙重價值。

《奴隸與獅》故事源于古羅馬神話故事與伊索寓言：一個逃跑的奴隸被主人抓獲，即將被置於鬥獸場中被獅子處決，而當獅子被放出時不但沒有攻擊他，卻與他溫情相認。原來奴隸在躲避追捕的過程中曾經替獅子將爪子上的刺拔出，他救了獅子並讓它痊癒。這個場景感動了在鬥獸場中的所有人，最終奴隸與獅子都重獲自由。

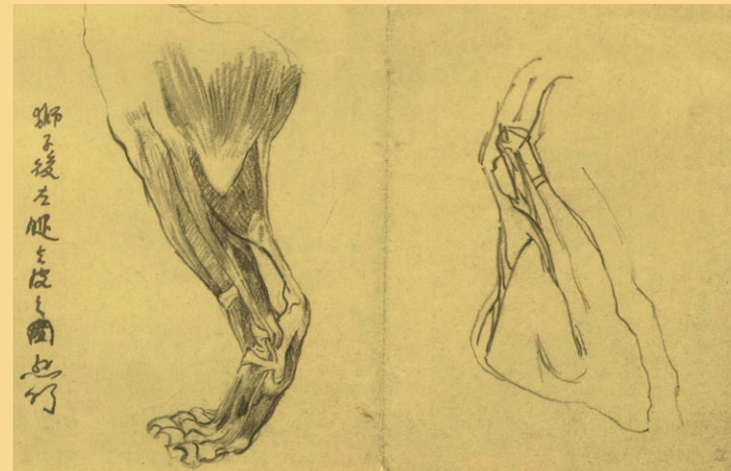
本作尺幅高123.3釐米，寬152.8釐米，為目前所知私人收藏中尺幅最大的徐悲鴻油畫作品。畫作中，一頭受傷的雄獅正進入一個陰暗山洞，與山洞裡的驚恐狀奴隸對視，氣氛緊張而凝重。高大威猛的雄獅與一無所有的奴隸，在傳統的藝術及文學創作中象徵著強者與弱者的對立關係。在本作中，獅子雖然受傷並渴望幫助，但仍充滿了威嚴與自尊，象徵著正義與友善。被藝術家擬人化，成為民族精神的象徵。而另一方面，備受欺凌及奴役的奴隸在面對猛獸時，雖然驚恐但緊握拳頭，依靠山壁，炯炯的目光及緊繃的肌肉都在體現著一種生命力及神性的光輝，象徵著不畏及博愛，也同樣是藝術家寄情及托興，成為民族形象的象徵。



拍品局部
Detail of the present lot



徐悲鴻《睡獅》素描 1922年作 徐悲鴻紀念館藏
Xu Beihong's *Sleeping Lion* 1922 Sketch,
Collection of Xu Beihong Museum



徐悲鴻《獅》素描 1922年作 徐悲鴻紀念館藏
Xu Beihong's *Lion* 1922 Sketch,
Collection of Xu Beihong Museum

獅子徐悲鴻非常喜愛的動物，獅子雖然是猛獸，但其性和易，與虎豹不同，所以被稱為獸王。他曾說：「平生好寫獅，愛其性和易。亦曾觀憨笑，亦曾親芳澤。亦曾聞怨啼，亦曾觀舞躍。」在他1922年遊學德國期間，到柏林動物園寫生了大量的獅子素描稿。他在《徐悲鴻自述》和《述學》中，反復回憶起當年的情景：「柏林之動物園，最利於藝術家。猛獸之檻恒作半圓形，可三面而觀。餘性愛畫獅，因值天氣清明，或上午無凡人時，輒往寫之。」；「故手一冊，日速寫之，積稿殆千百紙。」徐悲鴻筆下的獅子具有高貴的人性，飽含畫家的贊許和憧憬，寄託了對偉大民族精神的讚美，象徵著被稱為睡獅的中國奮然振起，自強不息，意志堅強的「獅子精神」。在此幅油畫作品後，徐悲鴻還創作過數十幅以獅子為題材的中國畫巨作，例如《獅吼》，《負傷之獅》(1938年)、《會師東京》(1943年)等等重要作品，將「獅子精神」貫穿其一生藝術創作。

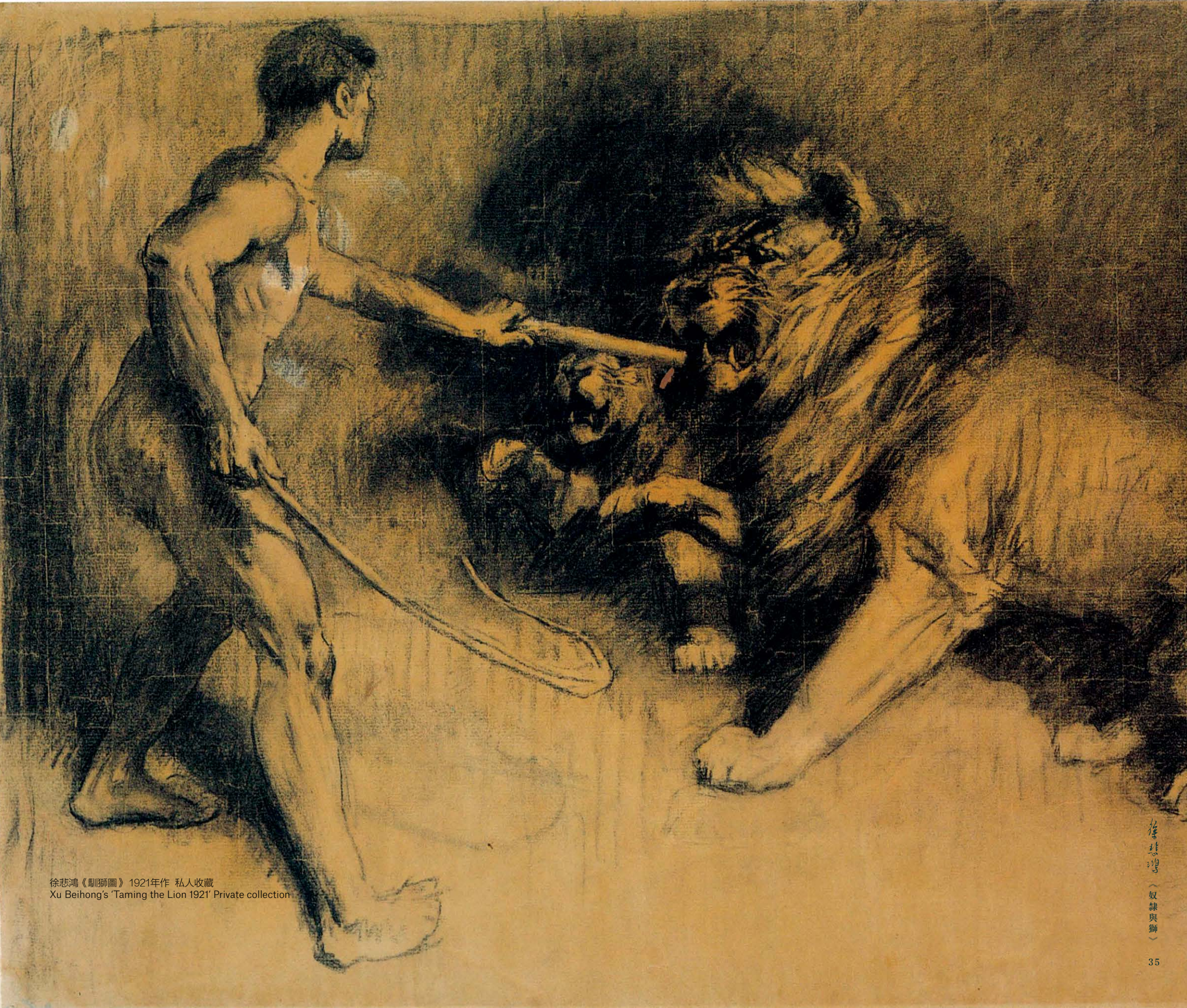
在回憶起歐洲留學時期時，徐悲鴻曾說：「我學博雜，至是漸無成見，既好安格爾之貴，又喜左恩之健，而己所作，欲因地制宜，遂無一致之體。」他師承西方古典主義及現實主義技法，但同樣兼有浪漫主義及表現主義的風格。在《奴隸與獅》中，徐悲鴻汲取了古典繪畫的色彩與形式共存的特點，強調用色的力度，以及強烈的明暗對比關係，畫面定格於奴隸與獅子的一剎那對視中，關注於二者之間的微妙關係和複雜心理活動，威猛獅子眼中的渴望和下垂的卷尾，與窘迫奴隸的流露出緊張及力量感，讓畫面產生了更具動感的戲劇性氣勢。而山洞之外的燦爛的陽光及景

色，既是畫面光線的來源，又反映了勃勃生機的自然本色，使得整個畫面具有明顯的抒情式浪漫主義情懷。

為創作此幅油畫作品，徐悲鴻畫過相當完整的素描構圖及造型稿，和刻畫特別深入的奴隸素描稿。這些素描草圖目前收藏於北京徐悲鴻紀念館。本幅油畫作品亦有數個重要出版及展覽紀錄：北京徐悲鴻紀念館編輯出版的《中國藝術巨匠徐悲鴻》；新加坡美術館《徐悲鴻在南洋》展覽及出版；以及中國青年出版社出版的《徐悲鴻全集（油畫卷）》。

在1924年完成本幅作品《奴隸與獅》後，1925年徐悲鴻赴新加坡並回到祖國，隨後繼續其主題性繪畫系列：《田橫五百士》（1928-1930年，北京徐悲鴻紀念館收藏，中國國家一級文物）、《徯我後》（1931-1933年，北京徐悲鴻紀念館收藏，中國國家一級文物）、《愚公移山》（1940年，北京徐悲鴻紀念館收藏，中國國家一級文物）等作品，皆受本作開創性的重要啟發。

徐悲鴻在《奴隸與獅》畫作中，以引用與借喻的方式，將歷史故事置於當下解讀，將原本寓言故事中的「因果報應」「感恩報恩」的思想，提升到超脫倫理說之上的悲天憫人的關懷精神，進而審思人性與博愛的人文主義精神，以及自救民族於危亡，強調愛國主義和民族主義，實現民族振興的偉大復興目標。這是徐悲鴻的藝術精神，也是中華民族精神的彰顯。



徐悲鴻《馴獅圖》1921年作 私人收藏
Xu Beihong's 'Taming the Lion 1921' Private collection

府首甘為孺子牛



徐悲鴻故居
Xu Beihong former residence

橫眉冷對千夫指



徐悲鴻出生地—江蘇省宜興縣紀亭橋鎮
The artist's birth place in Qitingqiao,
Yixing County, Jiangsu province



《康有為》1922年作 布面 油彩 徐悲鴻紀念館藏
Kang Youwei, 1922 oil on canvas,
Collection of Xu Beihong Museum



留法儉學會的預備乎學校—孔德學校在北京方巾巷50號開學時合影。前排站立者：二為李石曾，十二為蔡元培。後排左十二為徐悲鴻。
Group photo at the opening of the Comte Preparatory School in France, located at No. 50 Fan Jin Lane, Beijing. Standing in the front row: Li Shizeng second from left, Cai Yuanpei twelfth from the left. Twelfth from the left in the back row is Xu Beihong.



徐悲鴻 1919年
Xu Beihong in 1919

1895

7月19日，徐悲鴻生於江蘇省宜興縣紀亭橋。
Xu Beihong is born on July 19th, in Jutingqiao, Yixing County, Jiangsu Province

1916

考入上海震旦大學攻讀法文，課餘勤奮作畫；並結識康有為。並被北京大學聘為畫法研究會導師，受新文化運動影響，接受民主與科學思想。
Xu was admitted to Aurora University (Fudan University) in Shanghai, to study French. He began to diligently learn painting after class and made the acquaintance of Kang Youwei. At the same time, he was also hired by Peking University as an advisor at the Painting Techniques Study Association, which was influenced by the New Culture Movement, and accepted democratic and scientific ideas.

1919

在蔡元培、傅增湘的幫助下，赴法留學的公費。考入巴黎國立高等美術學校學習。
With the help of Cai Yuanpei and Fu Zengxiang, Xu traveled to France to study at public expense, and was admitted to the École Nationale Supérieure des Beaux-Arts in Paris



獅吼 1922年 素描。徐悲鴻紀念館藏
The Lion's Roar, sketch, 1922
Collection of Xu Beihong Museum Beijing



小獅 1923年素描。徐悲鴻紀念館藏
Young Lion, sketch, 1923.
Collection of Xu Beihong Museum Beijing



《自畫像》1924年 紙本 油畫
徐悲鴻紀念館藏。

Self Portrait, oil on paper, 1924.
Collection of Xu Beihong
Museum Beijing

1921

遊學歐洲各國，悉心觀摩並臨摹研究歷代藝術傑作。
Xu embarked on a study tour across various European countries. During this time, he carefully observed and copied the masterpieces of each country's masterpieces.

1922

旅德期間，每日去博物館臨摹，並到柏林動物園，寫生大量動物。
During his stay in Germany, Xu copied paintings in museums every day, and made numerous sketches of animals at the Berlin zoo.

1923

油畫《老婦》入選法國國家美展。
Xu's oil painting *Old Woman* was selected for the French National Art Exhibition.

1924



《奴隸與獅》油彩 畫布
Slave and Lion, oil and canvas 1924

1924

苦學5年已見碩果，創作主題性創作繪畫作品開山之作《奴隸與獅》。
Five years of intense study yield a major achievement when Xu created his groundbreaking thematic work, *Slave and Lion*.



1925年徐悲鴻
Xu Beihong in 1925

1925

赴新加坡，為僑領陳嘉庚及創辦的廈門大學作畫。冬盡，回到中國。
Xu travels to Singapore to paint for Tan Kah Kee, an overseas Chinese leader, and the newly founded Xiamen University. Xu returned to China by end of winter.



徐悲鴻與中央大學藝術系師生合影
Group photo with students and instructors at the National Central University Art Department

1927

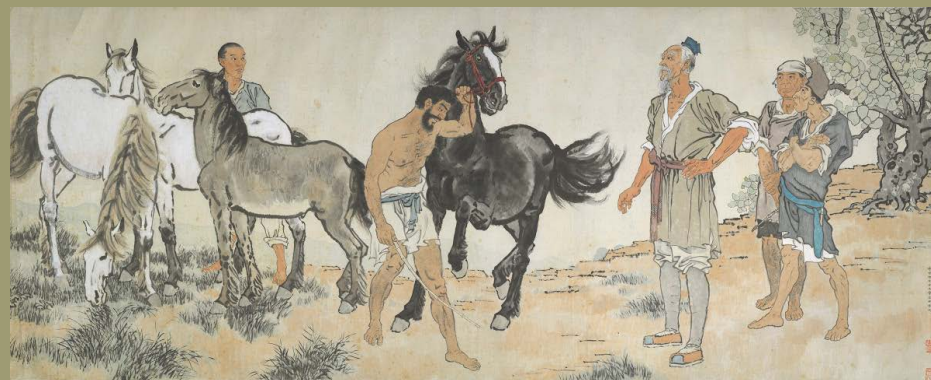
歸國後，受田漢之邀出任上海南國藝術學院美術系主任，同時受聘為中央大學藝術系教授。
Returning to China, Xu was invited by Tian Han to be Dean of the Fine Arts Department of Shanghai Nanguo Arts Institute, and is also engaged as professor in the Art Department at the National Central University.



《田橫五百士》1928-1930年油彩畫布
徐悲鴻紀念館藏 (國家一級文物)。
Tian Heng and His Five Hundred Followers, oil on canvas, 1928-1930.
Collection of Xu Beihong Museum Beijing
(Class 1 Chinese National Cultural Relic).



徐悲鴻與齊白石
Xu Beihong with Qi Baishi



《九方皋》1931年紙本設色
徐悲鴻紀念館藏。

Jiufang Gao and the Horse, coloured ink on paper, painted in 1931.
Collection of Xu Beihong Museum Beijing

1928

9幅作品全部入選於法國國家美展，並開始創作主題性創作油畫《田橫五百士》，及赴北平擔任北平藝術學院院長。
Nine works submitted by Xu are all shown in the French National Art Exhibition, and Xu began the thematic oil painting Tian Heng and His Five Hundred Followers. Then, Xu went to Peking to serve as Dean of the Peking Academy of the Arts.

1929

9月，由蔡元培推薦，受聘擔任北京大學藝術學院院長，提倡中國畫的革新，反對保守主義，曾親自拜訪並聘請畫家齊白石出任該院教授；
In September, recommended by Cai Yuanpei, Xu was engaged as the Dean of the School of Art at Peking University. He advocated for the innovation of Chinese painting and opposed conservatism. He personally visited Qi Baishi, and engaged him to serve as professor at the school.

1931

在法國里昂和比利時布魯塞爾舉行徐悲鴻畫展。完成大幅中國畫《九方皋》，
Xu's held exhibitions in Lyon, France and Brussels, Belgium. Xu completed a large-scale Chinese painting, Jiufang Gao and the Horse.



《徯我後》油彩畫布 1931-1933年作
徐悲鴻紀念館藏 (國家一級文物)
Behind Me, oil on canvas, 230 x 319 cm., 1931-1933.
Collection of Xu Beihong Museum Beijing.
(Class 1 Chinese National Cultural Relic).



1934年5月，徐悲鴻在莫斯科紅場歷史博物院舉行《中國繪畫展》時的合影
Xu in group photo at the Chinese Painting Exhibition held in Moscow's Red Square History Museum, May 1934



《巴人汲水》1938年 水墨 設色 紙本



《風塵三俠》(中期) 油彩 木板
私人收藏
The Three Windblown Heroes (middle period) Oil on wood panel
Private collection

1933

主題性創作油畫《徯我後》
Xu's thematic oil painting *Behind Me*

1934

應德國柏林美術會邀請，到柏林和法蘭克福舉行徐悲鴻畫展，在莫斯科和列寧格勒舉行《中國繪畫展》
At the invitation of the Berlin Art Association in Germany, Xu's exhibitions are held in Berlin and Frankfurt, and a Chinese Painting Exhibition is held in Moscow and Leningrad.

1937

春赴長沙、廣州、香港舉辦個人畫展，創作國畫《巴人汲水》
In spring, Xu travels to Changsha, Guangzhou, and Hong Kong to hold solo exhibitions, and created the traditional Chinese painting *Drawing Water in Sichuan*



《負傷之獅》1938年 水墨 設色 紙本
徐悲鴻紀念館藏
Wounded Lion 1938 Ink and colour on paper,
Collection of Xu Beihong Museum



《放下你的鞭子》1939年 油
彩 畫布
私人收藏
Put Down Your Whip 1939
oil on canvas
Private collection



《側目》1939年 水墨 設色 紙本
徐悲鴻紀念館藏
A Sidelong Glance 1939 Ink and colour on paper
Collection of Xu Beihong Museum Beijing



《愚公移山》1940年作 油彩 畫布
徐悲鴻紀念館藏（國家一級文物）
The Foolish Old Man Moves a Mountain 1940
Oil on canvas
Collection of Xu Beihong Museum Beijing
Class 1 Chinese National Cultural Relic

1938

香港舉辦個人畫展，然後赴新加坡舉辦籌賑畫展，宣傳抗日救亡，並將所賣全部畫款捐獻給祖國以救濟難民。

Xu held a solo exhibition in Hong Kong, then traveled to Singapore to hold a benefit exhibition, promoting resistance against Japan and saving the nation. He donated all proceeds from the sale of paintings to the motherland for the relief of refugees.

1939

赴新加坡舉行徐悲鴻畫展，將賣畫收入全部捐獻祖國災民。創作油畫《放下你的鞭子》。

Xu held an exhibition of his paintings in Singapore and donated all proceeds from sale of the paintings to the victims of the disaster in the motherland. He created the oil painting *Put Down Your Whip*.

1940

應印度詩人泰戈爾之邀赴印度國際大學講學，創作國畫及油畫《愚公移山》；年底再次赴新加坡，翌年在馬來西亞的吉隆坡、檳榔嶼、怡保3市舉辦籌賑畫展，將所得巨額收入全部捐獻祖國；

Xu is invited by the Indian poet Rabindranath Tagore to give lectures at the International University of India. He created Chinese paintings and the oil painting *The Foolish Old Man Moves a Mountain*. At year's end he returned to Singapore and holds benefit exhibitions in Kuala Lumpur, Penang, and Ipoh in Malaysia the following year, and donated the great proceeds to the motherland.



從南洋義賣畫展回國後，在重慶與中央大學藝術系部分師生合影
 Returning to China from the Southeast Asia charity exhibitions, Xu takes a group photo in Chongqing with teachers and students of the Central University Art Department.



《會師東京》1943年 水墨 設色 紙本 徐悲鴻紀念館藏
 Meeting in Tokyo, 1943,
 ink and colour on paper,
 Collection of Xu Beihong Museum

1941

在檳榔嶼、怡保、吉隆坡舉行畫展，收入仍全部捐獻祖國難民；年底回國後，在昆明舉辦勞軍畫展，以賣畫全部收入慰勞前方抗日將士。 Xu donated all proceeds from exhibitions in Penang, Ipoh, and Kuala Lumpur to the refugees of the motherland. Returning home at year's end, he held a benefit exhibition for the military in Kunming; proceeds from the sale go to relief of soldiers at the front in the resistance against Japan.

1942

從雲南回國，在昆明舉行畫展，全部收入捐獻勞軍。 Returning from Yunnan, Xu held a benefit exhibition in Kunming and donated all proceeds to the troops.

1943

完成隱喻抗戰必勝的大幅中國畫《會師東京》。 Xu completed a large-scale Chinese painting, *Meet in Tokyo*



1946年與北平藝專的老師們合影
Group photo with instructors at the
National Beiping College of Art in 1946



北京中央美術學院
Central Academy of the Arts, Beijing, China



《九州無事樂耕耘》 1951年 水墨 設色 紙本 私人收藏
Cultivating the Land in Peaceful China, 1951,
ink and colour on paper
Private collection

1946

1949

1951

出任國立北平藝術專科學校校長
Xu served as Dean of the National Beiping
College of Art

任命為中央美術學院院長
Xu served as Dean of the
Central Academy of the Arts

創作國畫《九州無事樂耕耘》
Xu created the Chinese painting *Cultivating
the Land in Peaceful China*



1953年12月徐悲鴻遺作展於北京中山公園中山堂展出
The Xu Beihong Memorial Exhibition in December, 1953 at
Zhongshan Hall, Zhongshan Park, Beijing



徐悲鴻故居
Xu Beihong's former residence



徐悲鴻紀念館原址
Original location of Xu Beihong Museum Beijing



徐悲鴻紀念館新館
New addition to Collection of Xu Beihong Museum Beijing

1953

1954

1955

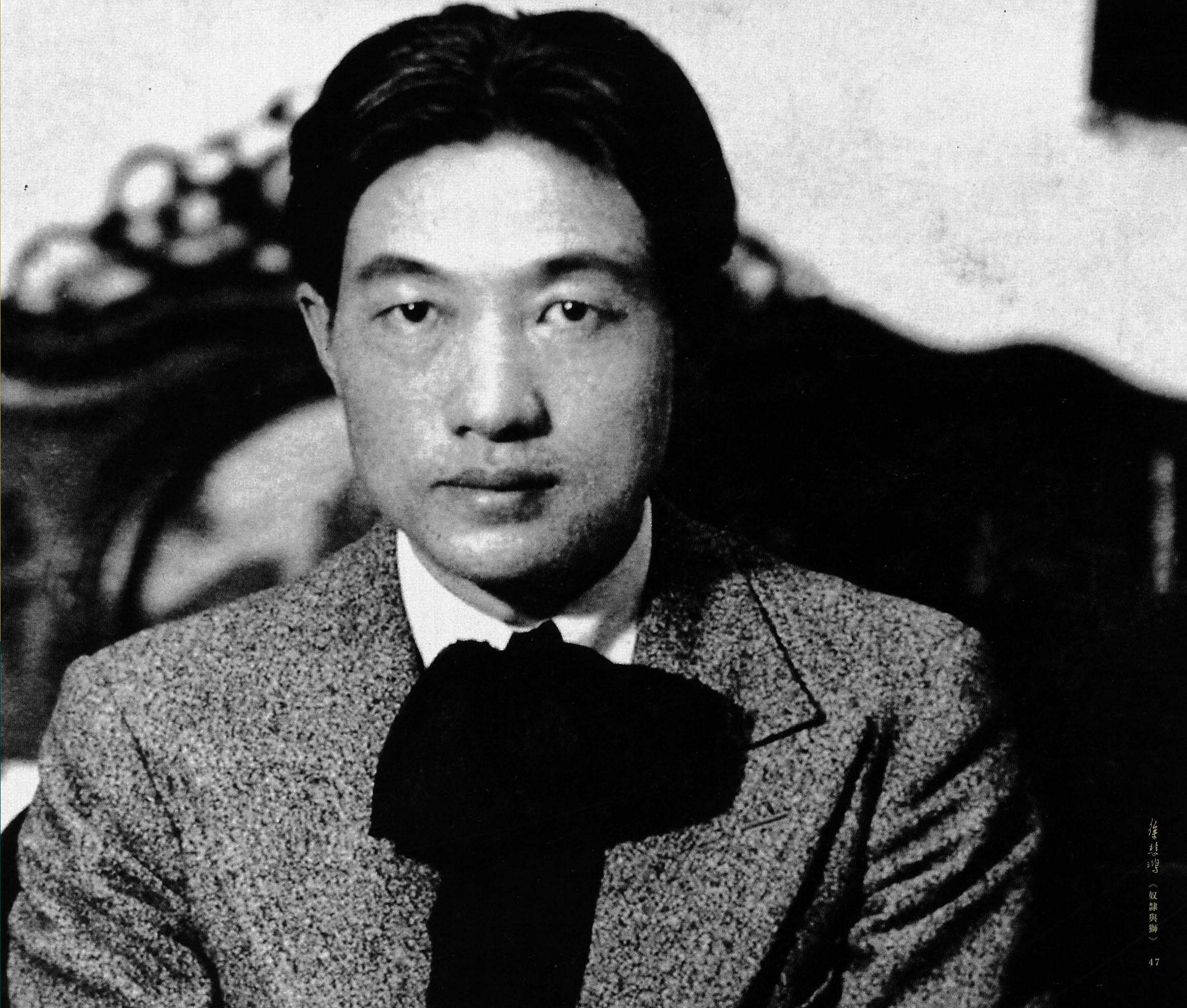
2019

於9月26日逝世，享年58歲。根據遺願，將所有作品及其收藏的各類藏品，全部捐獻。
Xu passed at age 58 on September 26. His will dictated that all works and items in his personal collection shall be donated.

徐悲鴻故居改造為徐悲鴻紀念館，展出有關他的生平和藝術活動的資料以及各個時期的代表作品。
Xu's former residence Beihong becomes the Xu Beihong Memorial Hall, housing information about his life and artistic activities and representative works from various periods.

徐悲鴻紀念館移址北京新街口北大街53號
The Xu Beihong Memorial Hall moved to a new location at No. 53, North Street, Xinjiekou, Beijing

徐悲鴻紀念館新館擴建工程竣工。
The expansion project for the Xu Beihong Memorial was completed.







1934年5月，徐悲鴻在莫斯科紅場歷史博物院舉行《中國繪畫展》時的合影
Xu in group photo at the Chinese Painting Exhibition held in Moscow's Red Square History Museum, May 1934



“ Human life is everywhere the same: like a flock of geese alighting on snow. Traces of their passage may be left in the snow, but did they fly east or west..... ”

Excerpted from the part of “Remembrance With My Brother At Seng Chih”, Song Dynasty lyrics by poet Su Shih (Master Su Dong-po, 1037-1101)

A ROMANTIC'S SPIRIT OF COMPASSION

BY XU QINGPING

In a dark enclosed cave, a majestic lion retreats from the harsh terrains where the scorching sun beats down. Almost leaping out of the canvas, a sunny glow surrounds this king of beasts like a halo. With its mighty head held high full of leonine pride, there is an absence of predatory aggression. Instead, the lion has its left forepaw raised, dripping with blood, as if suffering from an injury. The lion dominates almost half the canvas with its powerful physique and striking presence, yet its soft gaze leads us towards the right foreground of the painting – a man, clothed with a simple cloth tied around his waist, pressed against the cold cave walls. Almost disappearing into the shadows of the cave, there is sense of drama and anticipation. A story emerges as one can imagine the man's sudden encounter with the mighty beast as it enters the darkened cave. In the intense battle between light and shadow, Xu Beihong creates a great degree of power and tension between the seemingly imposing lion and frightened man.

An artist lives on through his works. As I stand now in front of the huge canvas of *Slave and Lion* and I can almost see once again the determination of my father, Xu Beihong, as he stood painting and reaching towards the canvas. If the versatility and distinctiveness of oil paint lies within its ability to touch our inner feelings through the precise rendering of forms, then this powerful painting stands as a testament to the expressive capabilities of the medium.

The depiction of lions and fine steeds was a favourite subject matter for many Romantic artist. From Eugène Delacroix's important works *Horse Attacked by Lioness* (1842) and *The Lion Hunt* (1855) to the celebrated Assyrian stone relief *Lion Hunt of Ashurbanipal*, the beast's fierceness and their valiant struggles at the point of death are expressively portrayed in dramatic detail. The life-and-death struggle between man



徐悲鴻與次子徐慶平 Xu Beihong and younger son Xu Qingping

and beast were of course a favourite subject matter, but Chinese modern artist Xu Beihong, displays a more humane imagery, one that is filled with benevolence and mercy. When studying this masterpiece, I feel a wave of emotion, the brush is laden with theatricality and presents a vivid, life-like beauty of the lion's powerful forms.



歐仁·德拉克羅瓦《獵獅》1861年 波士頓美術館藏
Eugene Delacroix's *Lion Hunt* 1861 collection of Boston Museum of Fine Arts



彼得·保羅·魯本斯《獅穴中的達尼爾》1614-1616年 美國華盛頓國家美術館藏
Peter Paul Rubens, *Daniel in the Lions' Den* 1614-1616, Collection of National Gallery of Art in Washington DC.

Xu was in fact a painter with a romantic temperament and spirit. He loved painting birds and beasts of prey, and in particular lions. In addition to *Slave and Lion*, Xu created other works featuring the beast, such as the sketch *The Lion's Roar*, the traditional Chinese paintings *Snake and Lion*, *Wounded Lion*, and *Lion in Tokyo*. Xu's aesthetic outlook was different to previous depictions of the beast as outline above. He did not view lions as objects of slaughter or as wilfully aggressive and fierce, but rather noble and righteous creatures. Despite their impeccable physical strength, they were not cruel, instead they were dignified and self-respecting, and they would never lower their proud heads even when injury was inflicted upon them. As the painter projected his feelings for the animal into his own depictions and humanized them with personalities, they came to symbolize to some extent his own ethnic background and were shown as beautiful creatures worthy of respect.

Even though this work evokes the same aesthetics as a European Romantic painter, *Slave and Lion* reflects a different philosophy that is more oriental. The lion here is not hunting its prey, but is an animal that, like humans, has met unavoidable difficulties and is inflicted with pain by the thorn in its paw. The beast can only seek help from a lowly slave who has seen his own share of suffering, and is grateful that the slave could help pull out this thorn from its paw. Thus, for the first time, man and lion are offering mutual help to each other and escaping the tribulations of European painting, producing a moving depiction of benevolence and harmony and of man on an equal footing with nature.

Xu Beihong was in love with painting. He was quoted as saying, "Art is such a soall thine, yet it creates beauty and wonders which humankind can appeal to heaven itself," and even had a personal seal made with "zhen zai shang su" (an



歐仁·德拉克瓦《薩達納巴爾王之死》1827年 巴黎羅浮宮美術館藏
Eugene Delacroix's *The Death of Sardanapal* 1827
Collection of Musée du Louvre, Paris



歐仁·德拉克瓦《薩達納巴爾王之死素描稿》1827年 巴黎 羅浮宮美術館收藏
Eugene Delacroix's *Sketch for The Death of Sardanapal* 1827 collection of Musée du Louvre, Paris

appeal to the heavens) inscribed. He often stamped this seal on his own paintings or works in his collection he admired most. The phrase is derived from poet Du Fu's response to a painting by Liu Shaofu, which stated "(i)t brims with primal vigour; the heavens themselves will be moved by this appeal." The philosophy imbues the work of many traditional Chinese painters, whether in landscapes or animal paintings, there are deep cultural references with humane and humanistic spirits. This is one of the chief points of divergence when comparing the works of European Romantic painters. *Slave and Lion* embodies such compassionate spirituality because of the artist's extensive study of the beast. In 1919, Xu received a public grant to study in France, but the funds were not enough to support his then wife Jiang Biwei and himself. At this time, Germany's economy was heavily declining after World War I, which meant that Xu could ease his monetary worries by converting his French francs to German Rentenmarks. This

transition had a major impact on Xu's artistic output. Exposed to the works by artist from the lower Rhine region, Xu was able to indulge himself in his love for painting lions. There was a zoo in Berlin that had a semi-circular enclosure that afforded Xu Beihong with views from many angles and served as prime artistic inspiration for his sketching activities. In fine weather and typically in the morning, Xu could be found, producing volumes of quick sketches that would give him great facility in capturing the animals in motion.

Portraying animals and human figures from a wide angle and at a truncated distance is a feat that many artists hesitate to approach because of the demands it requires on technical skill, knowledge of anatomy and acute observations. Xu was able to capture the essence of the lion's magnificent form from an unusually close perspective. Xu's skill in depicting lions of course derives from the rigorous training he received at the



徐悲鴻《人體畫作》1920年代 素描 徐悲鴻紀念館藏
Xu Beihong's *Sketch of Man* 1920s Collection of Xu Beihong Museum



徐悲鴻《奴隸與獅》素描 1924年作 徐悲鴻紀念館藏
Xu Beihong's *Slave and Lion* 1924, drawing, Collection of Xu Beihong Museum

École Nationale Supérieure des Beaux-arts in Paris. Xu's study of the human figure through sketching classes was well known but he had an unusual awareness of the anatomical makeup of animals as well. The artist later recalled the influence of an instructor who was the foremost authority on the subject of animal anatomy. The initial sketches for *Slave and Lion* reveal, in addition to precise rendering of the overall anatomy of the lion, a number of highly detailed studies of the beast's paws from a frontal perspective, which greatly helped to create life-like accuracy in capturing the grace and strength of the creature.

Xu also demonstrates his mastery by placing the figure of the slave in the shadows, which nearly enshrouds his upper body and creates a complementary relationship between the solid physicality of the lion and the more insignificant rendering of the slave, who is nevertheless vividly captured through slight exaggeration and emphasis of his stance. The viewer is led to focus primarily on the two key figures and remains undistracted by less consequential elements. Striking effects were achieved by similar means in traditional

oil works such as *Les Lictors Rapportent à Brutus les Corps de Ses* (The Lictors Bring to Brutus the Bodies of His Sons) by French neo-classicist Jacques-Louis David, *Clytemnestra and Agamemnon* by realist painter Pierre-Narcisse Guerin, and the *L'Angelus* of Jean-Francois Millet.

After completing sketches of the overall composition prior to commencing work with oil paints, Xu was still dissatisfied with the presentation of the slave and gave new consideration to the pose of the figure. Those sketches, which are now preserved at the Xu Beihong Museum in Beijing, provide a further glimpse of the attitude of any great artist towards his or her work - their total and uncompromising dedication for even greater perfection.

Slave and Lion was completed in 1924, Xu had been studying in France for five years, and that, combined with his already deep feeling for traditional Chinese culture, helped give him an objective and accurate sense of the strengths of the painting traditions of both East and West and to set a firm and clear direction for himself. In addition to formal academic work, Xu



讓-裡奧·傑洛姆《安德魯克裡斯》1902年 阿根廷國立貝拉斯藝術博物館藏
Jean-Léon Gerome (1824-1904)
Androcles 1902, Collection of Museo Nacional de Bellas Artes



布裡頓·裡維耶(1840-1920)《安德魯克裡斯和獅子》
1908年 紐西蘭奧克蘭美術館藏
Briton Riviere (1840-1920) *Androcles and the Lion*
1908 Collection of Auckland Art Gallery New Zealand




巴爾達薩雷·佩魯齊(1481-1537)《安德魯克裡斯》1530
年代 俄羅斯埃爾米塔日博物館藏
Baldassare Peruzzi (1481-1537) *Androcles*
1530s Collection of State Hermitage Museum

studied European painting under the tutelage of one of the leading French artists of the naturalist school, Pascal Dagnan-Bouveret. Xu became adept in the fundamental techniques employed by this school of painters and when committing himself to a work of his own, he was able to bring his subjects to realization in a clearly visualized manner. This was the period where the artist began to produce some of his greatest masterpieces.

Slave and Lion presents a scene set out in grave and dense colour, in a style that is vigorous but that conceals much delicate beauty within its bold sweeps of paint. The portrayal of the lion emphasizes broad, yet decisive brushstrokes, which despite their breadth and the tempo of their application blend seamlessly in a magnificent display of traditional European sketching technique. Numerous finer blocks of colour fill out the lion's other features and its paws in a reflection of the limitless dexterity and subtlety of the Northern European school. The lion's thick coat and slender tail draws the viewer's eye towards the frightened slave. The arched cave rocks create a circular silhouette that envelops both man and beast, creating a balanced and natural composition.

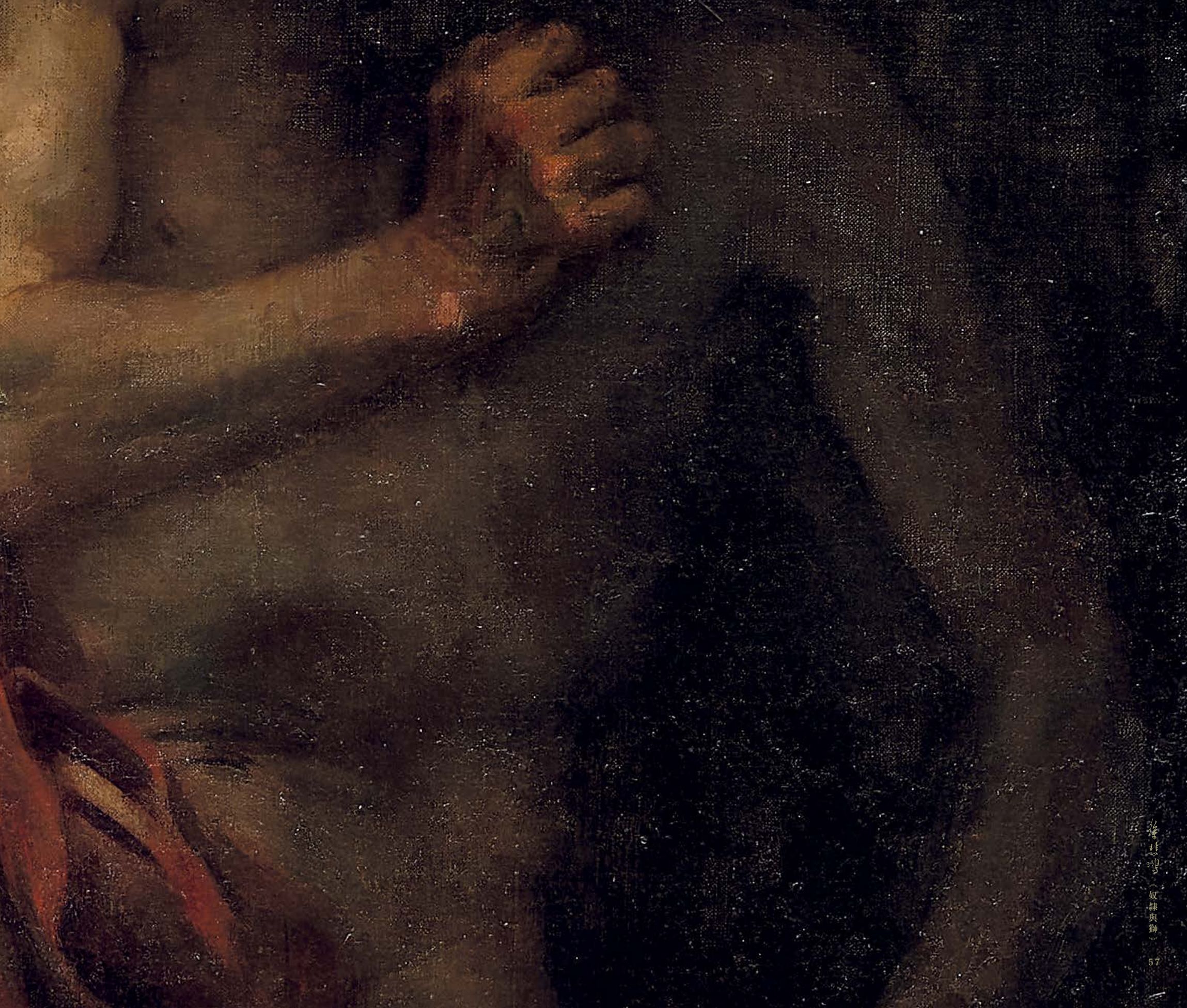
For a period of time after 1941 the actual whereabouts of *Slave and Lion* were unknown. Xu himself attached extreme importance to the sketches and oils he produced in Europe, which travelled with him as he moved through southeast and southwest China and even as he travelled abroad. From 1939 to 1941, he travelled frequently to carry out his duty as a patriotic Chinese artist and raise funds for the war of resistance against Japan. With the assistance of Tan Kah Kee as head of an exhibition committee, Xu's works were shown and proceeds from their sales were donated in their entirety to the uprooted refugees and orphans of the war. In 1941, the Japanese attacked Pearl Harbour and entered Singapore, Xu left on the last boat before the invasion, fleeing to China through Burma and leaving behind as many as forty important oil works, including this *Slave and Lion*. Xu's Singaporean friends, including Huang Manshi, Ma Jun, and Han Huaizhun, placed the paintings in large wooden barrels, sealed them with an asphalt mix, and buried them. Thereafter, the artist would never again have contact with Singapore, and even more devastatingly he heard that all forty pieces had been destroyed. It was an upsetting time for the artist, since many of those major works represented nearly half of the artist's lifetime creative output.



Recently, number of Xu's works such as *Yu Gong Moves the Mountain* and *Let Down Your Braids* have been finding new recognition and appreciation. *Slave and Lion*, too, has now returned from Southeast Asia to Beijing, proof that those forty oil paintings were in fact not destroyed after all. Today, as various new schools of oil painting have come to the fore and captured attention in the art market, the reappearance of *Slave and Lion* has even greater significance. It helps us understand the development of Chinese oil painting and gain further insights into similarities and differences in the thinking and aesthetics of East and West. It also acquaints viewers with the relationship between Realism and Romanticism in China, and helps audiences to explore the ways in which these two aesthetics should view tradition and develop their respective strengths. *Slave and Lion* is proof that the philosophy of the East and elements of Chinese culture have a place in the tradition of western oil painting.

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Detail of the present lot

XU BEIHONG SLAVE AND LION





1933年徐悲鴻在歐洲舉辦中國畫展
Xu Beihong's Chinese painting exhibition in Europe in 1933



Ministère de l'Éducation Nationale - Musée National

EXPOSITION

DE LA

PEINTURE CHINOISE



10 MAI

五月十日
至六月十日

10 JUIN 1933



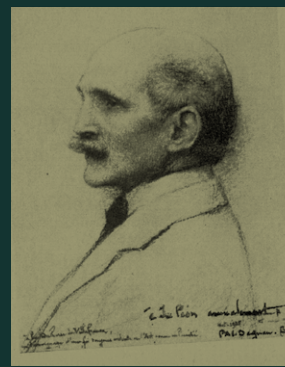
Musée du Jeu de Paume
JARDIN DES TUILERIES

THE SCHOLARSHIP ON XU BEIHONG'S *SLAVE AND LION* BY ZHAO LI

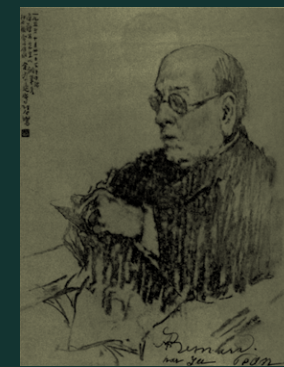
Xu Beihong's *Slave and Lion*, sometimes also titled *Lion and Slave*, is 123 by 153 centimetres, oil on canvas, and signed and dated on the lower left with six Chinese characters, "Jia Zi Chu Qiu Bei Hong (Bei Hong, early autumn, 1924). "Jia Zi" means "year 13" of the Republic of China, or 1924 (counting from the year of its founding), the year when Xu was thirty and had been assiduously studying oil painting in France for five years.



蔡元培 (1868-1940)
Cai Yuanpei (1868-1940)



徐悲鴻《達仰》素描 1920年代 徐悲鴻紀念館藏
Xu Beihong's *Pascal Adalphe Jean, Dagnan Bouveret* 1920s, Sketch, Collection of Xu Beihong Museum



徐悲鴻《弗拉蒙》1920年代 素描 徐悲鴻紀念館藏
Xu Beihong's "Francois Flameng" Sketch, Collection of Xu Beihong Museum Beijing

While the subject of Xu's period of study in France begs further specialized research, there are specific key moments that can be pieced together to paint a broader picture of that time period. In 1919, Xu obtained a government grant for study abroad with the support of Cai Yuanpei and Fu Zengxiang. Arriving in Paris in October of the same year, Xu proceeded immediately to the city's great museums to view and study their collections, and embarked upon two months of formal training in sketching at the Académie Julian. In 1920, having prepared himself fully, Xu gained entrance to the renowned École Nationale Supérieure des Beaux-arts of Paris with scores that ranked him fourteenth among the total of one hundred qualifying examinees. Xu chose to begin his studies at the atelier of Francois Flameng (1856-1923), who was the former president of the École and known for

his paintings of historical subjects. After Flameng's death, the daily management of academic affairs was taken over by Lucien Simon (1861-1945).

In preparation for art college exams, many artists would first take up studies at a private studio. Xu had done the same upon arriving in Paris. He chose the studio of Pascal Dagnan-Bouveret (1852-1929), but even after entering the École he maintained the habit of bringing his completed works every Sunday to Dagnan-Bouveret's studio and taking part in social gatherings there, which brought valuable exchanges with other artists. Political upheavals at home, however, essentially cut off Xu's grant in order to cut costs. In order to take advantage of the rapid devaluation of the German mark between July of 1921 and 1923, Xu moved to Berlin, where

he spent two years studying frugally. Xu imposed a rigorous schedule on himself, painting ten hours a day, sometimes copying works of great masters directly at museums and at other times painting animals from life at the Berlin zoo, while at the same time continuing his to improve on his oil technique under Arthur Kampf, head of the Berlin Academy of Art. In 1923, Xu returned to Paris and resumed studies at the École and studied sketching again under Dagnan-Bouveret's direction. At the same time, he produced large volumes of

human figure studies at various schools in the Montparnasse area. Xu's five years of arduous effort had produced results. In 1924, Xu produced a number of works in oil that still stand in high regard today, including his *Woman with Cat*, *Horse and Groom*, and this *Slave and Lion*. In 1925, Xu accepted an invitation from Tan Kah Kee, a prominent figure in the ethnic Chinese community of Southeast Asia, to produce a work for the Xiamen University of which he was the founder. By the end of the same year, Xu returned to China.

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徐悲鴻《小獅》1923年素描 徐悲鴻紀念館藏
Xu Beihong's *Young Lion*, 1923. Sketch, Collection of Xu Beihong Museum

徐悲鴻
《奴隸與獅》



徐悲鴻 1919年
Xu Beihong in 1919



徐悲鴻《睡獅》素描 1922年作 徐悲鴻紀念館藏
Xu Beihong's *Sleeping Lion* 1922 Sketch,
Collection of Xu Beihong Museum



徐悲鴻《獅》素描 1922年作 徐悲鴻紀念館藏
Xu Beihong's *Lion* 1922 Sketch Collection of Xu Beihong Museum

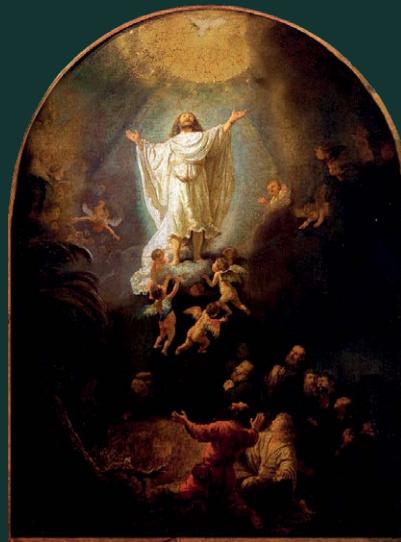
According to Xu Qingping, the conception for *Slave and Lion* underwent several revisions during Xu Beihong's working process. As a rule, prior to the final completion of any masterwork, Xu would first complete numerous life studies, compositional sketches, and painting layouts. The "Collected Paintings of Xu Beihong" published in 1988 and the more recent "Xu Beihong, Master of Chinese Painting" both contain reproductions of preliminary sketches for *Slave and Lion*, where the originals are housed in the Xu Beihong Museum. Upon close comparison, we can see that Xu initially leaned towards depicting the initial moments of the encounter between *slave and lion*. Sketches of the slave reveal expressions of extreme fear and agitated poses suggesting his desire to flee. In the final work, however, while the slave still shrinks in fear, but Xu has deliberately muted the suggestion of flight in favour of a closer focus on the subtle psychological interactions occurring between man and beast.

Xu deliberately chose to shift away from the climactic moment of this well-known story and instead chose to focus on a moment of emotional resolution. From this, the artist was able to reveal a greater moral teaching through his technical dexterity and elevate the message of reward for good deeds to a broader spirit of universal compassion.

Based on Xu's own recollection it was under the tutelage of Dagnan-Bouveret from which the artist gained the most stylistic and aesthetic knowledge during his stay in Europe. In February of 1926, Xu returned briefly to Shanghai, and during an interview Xu was lavishly praised for his work. Xu went on to divide the various schools of European painting into two broad groups, realists and idealists. Dagnan-Bouveret he felt, began as a realist, yet eventually turned towards an idealist approach. Xu defined realists as those who emphasized representation, while idealists are those who seek to portray conceptual ideals, or to "use the subject of the moment to



米開朗基羅《垂死的奴隸》雕塑 1513-16 盧浮宮藏
Michelangelo's *The Dying Slave* 1513-16, sculpture,
Collection of Louvre Museum



倫勃朗《耶穌的復活》1636年 慕尼黑市舊繪畫陳列館藏
Rembrandt's *The Ascension of Christ* 1636.
Collection of Alte Pinakothek, Munich, Germany

suggest something lying beyond it.” In Xu’s vision of what art should be, similar to his admiration of Dagnan-Bouveret’s artistic evolution, Xu held that any aspiring artists setting out to reform the current state of Chinese art must first begin with realism, then move toward idealism. This pathway, he felt, “held the most promise for reflecting the enduring legacy of China’s culture, its myths and its poetry.”

Slave and Lion is an iconic example of Xu’s realisation of these ideas about art in the 1920s. Whilst the painting retains the compositional forms and other technical features of European classicism, in particular the dark-toned background that sets off the silhouettes of the subjects, the originality of Xu’s painting presents a spectacular scenery outside the cave through his lively and variegated brushwork that playfully depicts the scorching sun and clear blue sky with a highly lyrical and expressive charm.

Scholarship on Dagnan-Bouveret has revealed that the artist

established his position within the art world initially through the directness of his realist paintings, however by the 1880s, he became receptive to the influence of the Symbolists and other aesthetic developments. Dagnan-Bouveret studied anew the works of Giotto and Da Vinci, and began employing clean compositions and colourful imagery that alluded to Biblical subjects, and was ultimately labelled a neo-traditionalist. Xu in the 1920s likewise could not have been completely oblivious to new trends in artistic expression, however like Dagnan-Bouveret, Xu simply remained committed to the notion that “only intuition can reveal enduring thought,” and that one should use “the forms most suited to such thought to depict the deeds reflecting it.”



1946年與北平藝專的老師們合影
1946 group photo with instructors at the National Beiping





拍品局部
Detail of the present lot

LEGACY: XU BEIHONG'S *SLAVE AND LION*

Painted in 1924, *Slave and Lion* inaugurated a series of seminal thematic paintings by the great Chinese master Xu Beihong, founder of modern Chinese realism and art education. Brimming with the artist's deep humanist concerns, this important painting also reveals an emotional complexity composed of heroic romanticism and an ideal realism intended to liberate a nation at a crucial juncture. This masterpiece must be seen as a magnificent large-scale work and a milestone in the history of modern Chinese art.



徐悲鴻與中央大學藝術系師生合影1927年
Group photo with students and instructors at the National Central University Art Department 1927

The 1920s was a turbulent decade for China. The New Culture Movement fanned popular desires for democracy and science, yet the nation was plagued by constant civil wars as well as foreign invasions. This combination of domestic unrest and foreign aggression created a troubled state of affairs, in which developments were forced to coexist with turmoil. In 1919, with the help of Cai Yuanpei, Xu Beihong acquired public funding for study abroad in France, and he too was influenced by the New Culture Movement. In 1920, he penned his essay, "On the Reformation of Chinese Painting," in which he proposed retaining the best of the past: "(t)he best of the ancient methods should be

preserved." Further, "what is moribund should be continued," that is, that cultural elements in danger of being lost should be rescued and transmitted, while "the inadequate shall be reformed, and the insufficient increased," that is, the culture should be enriched and any shortcomings or insufficiencies remedied. Finally, he said that "whatever can be adopted from Western painting should be embraced," that is, that the Chinese should seek whatever is useful in Western painting and integrate it into their own. He put forward the concept of blending Western influences with the Chinese traditions, becoming a strong advocate for a new national culture and a great innovator.

Studying in Europe from 1919 to 1924, Xu Beihong became proficient in classical painting techniques and well-versed in the classics of Western history and literature. In 1924, he launched his career in thematic paintings by making “*slave and lion*” the subject of this work. Based on historical tales and other subjects familiar to the general public, the past became a metaphor for illuminating the present, and his painting a form of social communication through which he could exert influence. With China afflicted by troubles on all fronts, he hoped for a new baptism of the spirit, something that would stir the people “with an effect like the six Confucian classics, and the change of seasons in nature,” so as to promote national spirit, refocus the strength of the nation, and encourage national integrity. Thus, *Slave and Lion* represents the first great peak of Xu Beihong’s artistic career, and with it he began a lifelong exploration of modern realism that embodied the dual values of art and history.

The story of the slave and the lion derives from ancient Roman myths and Aesop’s fables. An escaped slave is recaptured by his master, and as punishment, is about to face a lion in the Colosseum. The lion is released, but instead of attacking him, meets him with warm recognition. It turns out that while the escaped slave was being hunted, he had pulled a thorn from the lion’s paw, rescuing it and allowing it to heal. Everyone in the Colosseum was moved by this scene, and in the end both slave and lion were given their freedom.

Xu Beihong’s *Slave and Lion* measures 123 by 153 centimeters, and is the largest Xu Beihong oil painting currently known to be held in a private collection. It depicts an injured lion entering a dark cave, where he and the frightened slave regard each other in a scene both tense and grave. In traditional art and literature, the magnificent lion and the poor slave with nothing to his name symbolize the antithetical relationship of strength and weakness. Here though, while the lion is injured and desperate for help, he still exudes a natural dignity and prowess. In the artist’s personification, he represents justice and friendship, which becomes a symbol for the national spirit. The persecuted and enslaved man crammed against the cave wall, his fists clenched in fear as he faces this mighty beast, yet his bright, piercing eyes and his body, fraught with tension, exude an aura of vitality and divinity of life. The man symbolizes freedom from fear and a sense of brotherhood, and he too, through Xu’s precise rendering, becomes a symbol of an envisioned national image.

Xu Beihong adored lions as a subject. Lions may be ferocious, but they differ from tigers and leopards in their fundamental nature and often show a more amiable side, and have been named “the king of beasts.” Xu once said, “All my life I’ve loved to draw and paint lions; I love their character and temperament. I’ve gotten close to them, I’ve heard their howling cries, and I’ve watched them leap and play.” Studying in Berlin in 1922, Xu produced



徐悲鴻《奴隸與獅》素描 1924年作 徐悲鴻紀念館藏
Xu Beihong's *Slave and Lion* 1924 (drawing) Collection of Xu Beihong Museum



徐悲鴻《奴隸與獅》素描（局部）1924年作
徐悲鴻紀念館藏
Xu Beihong's *Slave and Lion* 1924 (detail of
drawing) Collection of Xu Beihong Museum



徐悲鴻《奴隸與獅》（局部）油彩 畫布 1924年作
Xu Beihong's *Slave and Lion* (Detail) oil on canvas 1924

numerous sketches of lions at the Berlin Zoo. In his "Autobiographical Notes" and "Commentaries" he repeatedly returns to the scenes of that year: "The zoo in Berlin is an ideal setting for artists. The enclosures for wild animals are all in the form of a semicircle, so you can view them from three sides. I love nothing more than painting lions, and on days when the weather is clear, or in the mornings when no one is there, I go and paint them," and he added, "With sketchbook in hand, I draw them every day, and I must have accumulated hundreds or thousands of such sketches." Xu Beihong's lions have a kind of noble humanity, filled with the painter's admiring fascination for these fine animals. Through them he evinces his praise for the great national spirit, symbolizing the vigorous awakening of the China that was once called "a sleeping lion," and revealing its "leonine spirit" in its strong will and its striving for self-improvement. After painting this oil work, Xu also created scores of important, large-scale Chinese paintings with lions as subjects, including *The Roar of the Lion*, *The Wounded Lion* (1938), and *Meeting in Tokyo* (1943), making this "leonine spirit" a constant feature of his life's work.

Recalling his days in Europe, Xu once said, "I studied extensively, and gradually opened my mind. I appreciate the nobility of Ingres and the vigor of Anders Zorn, but in my own work, I like to adapt to circumstances, and thus I don't have their kind of consistent approach." He learned the techniques of both European classicism and realism, yet his work exhibits both romantic and expressionist aspects. In *Slave and Lion*, Xu draws on the mutual interplay of color and form in classical painting. He emphasizes the intensity of color and strong contrasts of light and shade, while the scene is frozen in the moment when the lion and the slave first encounter each other. He draws particular attention to the subtle relationship between the two and their complex psychological interaction; these are seen in the beseeching gaze of the lion and its drooping tail, and in the distressed slave and the tension and power of his pose. Together, they generate a charged, imposing sense of drama and physical movement. The brilliant sunshine and the scenery outside the cave provide the painting with its source of light while also reflecting the great vitality of nature, injecting the entire composition with a palpable sense of lyrical romanticism.

To create this important oil painting, Xu made very complete compositional sketches and modeling drafts, alongside particularly detailed sketches of slave figures, the sketches are currently housed in Beijing's Xu Beihong Memorial Hall. There are also records of this painting's inclusion in a number of important publications and exhibitions, including *Xu Beihong, Great Master of Chinese Art*, edited and published by the Xu Beihong Memorial Hall, and the *Xu Beihong in Southeast Asia* exhibition and related publications by the National Gallery Singapore; and *Xu Beihong Catalogue Raisonne* (oil painting) by China Youth Press.

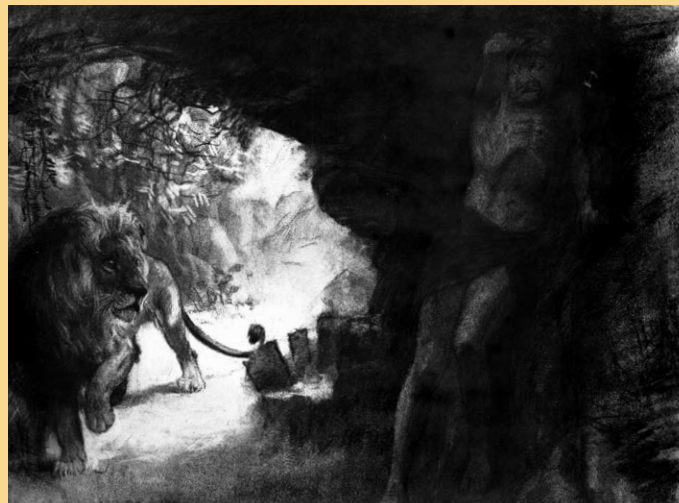
After completing *Slave and Lion* in 1924, Xu Beihong in 1925 traveled to Singapore and then returned to China, where he continued to create a series of thematic paintings. That series includes *Tian Heng and His Five Hundred Followers* (1928-1930); Beijing Xu Beihong Memorial Hall collection, a Class 1 Chinese National Cultural Relic), *Behind Me* (1931-

1933; Beijing Xu Beihong Memorial Hall collection, a Class 1 Chinese National Cultural Relic), and *The Foolish Old Man Moves a Mountain* (1940; Beijing Xu Beihong Memorial Hall collection, a Class 1 Chinese National Cultural Relic), each of which drew inspiration from this groundbreaking work.

Xu Beihong drew upon various classical references and metaphors in *Slave and Lion* and interpreted such historical stories in light of the present. The ideas behind the original fable, relating to "karma" and "repaying kindness with kindness," are elevated beyond the ethical dimension to encompass a spirit of compassion for all things. Xu considers the humanistic spirit of brotherhood and human nature, and the idea of saving the nation at a time of great peril, with an emphasis on the patriotism and nationalism that will achieve the goal of a great renaissance reinvigorating the nation. That was the spirit of Xu Beihong's art, and a manifestation of the spirit of the Chinese nation.



徐悲鴻《奴隸與獅》素描 1924年作 徐悲鴻紀念館藏
Xu Beihong's *Slave and Lion* 1924, drawing,
Collection of Xu Beihong Museum



徐悲鴻《奴隸與獅》素描 1924年作 徐悲鴻紀念館藏
Xu Beihong's *Slave and Lion* 1924, drawing,
Collection of Xu Beihong Museum

AUCTION CODES AND NUMBERS

拍賣名稱及編號

In sending written and telephone bids or making enquiries, this sale should be referred to as

SLAVE AND LION - 20625

在遞交書面和電話競投表格或查詢拍賣詳情時，請註明拍賣名稱及編號為

奴隸與獅 - 20625

CONDITIONS OF SALE · BUYING AT CHRISTIE'S

業務規定 · 買方須知

This auction is subject to Important Notices and Explanation of Cataloguing Practice, Conditions of Sale · Buying at Christie's and reserves of the lots.

[550]

此次拍賣受限於重要通知及目錄編列方法之說明、業務規定-買方須知及拍品底價。[550]

Please note that descriptions of Lots in this catalogue do not include references to conditions. Condition reports are available on request - please refer to the Important Notices at the back of the catalogue for further information.

敬請注意本拍賣目錄中沒有包括拍品狀況說明，若有需要，請向佳士得公司索取，本公司可以提供此報告。另外，敬請留意閱讀拍賣目錄背頁之《重要通告及目錄編列方法之說明》。

We may convert and display in our catalogues the HK\$ estimates in US\$. This is for the convenience of our clients only and is not binding in any way. The rate of exchange is fixed at the latest practical date prior to the printing of the catalogue and may change by the time of the sale.

我們可將港元估價轉換成美元並於目錄中顯示。這僅為方便我們的客戶而不具有任何法律約束力。該貨幣兌換率是根據最近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

FRONT COVER: (Detail) Lot 800, Xu Beihong, Slave and Lion, Painted in 1924.

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LEGACY: XU BEIHONG'S SLAVE AND LION 國之瑰寶：徐悲鴻不朽傑作

MONDAY 24 MAY 2021 · 2021年5月24日(星期一)

AUCTION · 拍賣

LEGACY: XU BEIHONG'S SLAVE AND LION

國之瑰寶：徐悲鴻不朽傑作

8.30pm (Sale 20625, Lot 800)

Approximately, immediately following the sale of 20th and 21st Century Art Evening Sale

約晚上8.30 (拍賣編號 20625, 拍品編號800),
二十及二十一世紀藝術 晚間拍賣 後隨即舉行

Location: Hall 3D, Hong Kong Convention and Exhibition Centre,
No.1 Harbour Road, Wanchai, Hong Kong

地點：香港灣仔港灣道1號香港會議展覽中心展覽廳3D

Tel 電話：+852 2760 1766 · Fax 傳真：+852 2760 1767

VIEWING · 預展

HONG KONG, HONG KONG CONVENTION AND EXHIBITION CENTRE

香港，香港會議展覽中心

FRIDAY-MONDAY, 21-24 MAY · 5月21日至24日 (星期五至一)

10.30am - 6.30pm

IMPORTANT NOTES · 重要說明

📍 Bidding of the "Slave and Lion" by Xu Beihong, Lot 800, will require a high value paddle designated for this Lot. Please contact us at BidsAsia@Christies.com or + 852 2978 9910 for details.

競投徐悲鴻的《奴隸與獅》，拍品編號800，需要取得此拍品專用的高額拍品競投牌。詳情請通過BidsAsia@christies.com或+852 2978 9910與我們聯繫。



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查閱全球拍賣資訊。



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HIGHLIGHTS PREVIEW · 精選拍品預展

BEIJING, CHRISTIE'S BEIJING ART SPACE

北京，佳士得北京藝術空間

Saturday-Sunday, 24-25 April · 4月24至25日(星期六至日)

10.00am - 6.00pm

SHANGHAI, CHRISTIE'S SHANGHAI ART SPACE

上海，佳士得上海藝術空間

Wednesday-Thursday, 28-29 April · 4月28至29日(星期三至四)

10.00am - 6.00pm

ENQUIRIES · 查詢

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UK 英國：+44 (0)20 7627 2707

US 美國：+1 212 703 8080

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Email: bidsasia@christies.com

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Email: registrationasia@christies.com

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HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH AND 21ST CENTURY 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% or more 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（即佳士得二十及二十一世紀藝術晚間拍賣之所有拍賣品與其他類別拍賣低估值為港幣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低估值總額之20%或以上（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。若閣下須以港元以外貨幣付款，本公司將收取因產生之貨

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。

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- 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。

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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(f).

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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(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 CONDUCTING 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**;

(e) reopen or continue the bidding even after the hammer has fallen; and
(f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

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\$5,000,000, 20% on that part of the **hammer price** over HK\$5,000,000 and up to and including HK\$50,000,000, and 14.5% of that part of the **hammer price** above HK\$50,000,000.

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/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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 give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the

lot and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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 gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the authenticity warranty is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the “**Subheading**”). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

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: HSBCHKHHKH

(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\$1,000,000 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 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, publically 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) For information on collecting **lots**, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com

(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 administrative 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 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.

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 any **lot** you purchase.

(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) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) 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** 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. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

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

auctioneer : individual auctioneer and/or Christie's.

authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

authenticity warranty : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium : the charge the buyer pays us along with the **hammer price**.
catalogue description : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group : Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition : the physical **condition** of a **lot**.

due date : has the meaning given to it paragraph F1(a).

estimate : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price : the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading : has the meaning given to it in paragraph E2.

lot : an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price : has the meaning given to it in paragraph F1(a).

provenance : the ownership history of a **lot**.

qualified : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve : the confidential amount below which we will not sell a **lot**.

saleroom notice : a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type : means having all capital letters.

warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。通過登記競投和 / 或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

- (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，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查拍賣品或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查拍賣品

- (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**賣方酬金**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付印時的兌換率設定，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鑒定報告，報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- (d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

- (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(f) 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注冊證明或類似文件，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) 信托、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**，或者您本次撤回價金額高於過往，請聯繫我們的投票部：+852 2978 9910 或電郵至 bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐佈主義財政審查，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) **作為匿名委托人的代理人**：如果您以代理人身份為匿名委托人（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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx> 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

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.

📌 Bidding of the "Slave and Lion" by XU BEIHONG, Lot 800, will require a high value paddle designated for this Lot. Please contact us at BidsAsia@Christies.com or +852 2978 9910 for details.

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。

📌 競投徐悲鴻的《奴隸與獅》，拍品編號 800，需要取得此拍品專用的高額拍品競投牌，詳情請通過 BidsAsia@Christies.com 或 + 852 2978 9910 與我們聯繫。

▣ Bidding by parties with an interest.

◆ 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.

▣ 利益方的競投。

◆ 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。

~ **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 **Lots** 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**.

~ **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，只用作展覽用途，並不做銷售。

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. 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.

◦ **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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their

irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 irrevocable 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.

▣ **Bidding by parties with an interest**
When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ▣. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or advanced money to consignors or prospective purchasers 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.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the Authenticity Warranty. Our use of these

expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under ‘Qualified Headings’ is a qualified statement as to authorship, period, reign or dynasty. 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 or of the lot being created in certain period, reign or dynasty 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. Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the Authenticity Warranty or the ‘Qualified Headings’.

PICTURES, DRAWINGS, PRINTS, AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

Qualified Headings

- “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. The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with ‘circa’) when the impression was printed or published.

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

△：部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 △ 符號以資識別。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注符號，但會於正文首頁聲明其權益。

◦ 保證最低出售價

佳士得有時就某些受委托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

的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中注以符號 ◦◆ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，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不可撤銷的成交價及買方酬金。

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。

▣ 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附注符號 ▣。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必須遵守佳士得的業務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

目錄出版後通知

在有些情形下，在目錄出版後，佳士得可能會達成某種安排或意識到有需要附注目錄符號的競投。在此情況下，我們會在拍賣會前或拍賣該項拍賣品前做出通知。

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或者潛在買方提供借款或者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，我們不會在目錄中注以符號。

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。

目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定-買方須知,包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按要求提供書面狀況報告。於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄拍賣品之創作者或拍賣品於某時期、統治時期或朝代內創作的真贗，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

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 全部或部份是藝術家之創作。

「... 之創作室」及「... 之工作室」指以佳士得有保留之意見認為，某作品在某 藝術家之創

作室或工作室完成，可能在他監 督下完成。

「... 時期」指以佳士得有保留之意見認為，某作品屬於該藝術家時期 之創作，並且反映出該藝術家之影響。

「跟隨 ... 風格」指以佳士得有保留之意見認為，某作品具有 某藝術家之風格，但未必是該藝術家門生之 作品。

「具有 ... 創作手法」指以佳士得有保留之意見認為，某作品具有 某藝術家之風格，但於較後時期完成。

「... 複製品」指以佳士得有保留之意見認為，某作品是某 藝術家作品之複製品（任何日期）。

「簽名 ...」、「日期 ...」、「題寫 ...」指以佳士得有保留之意見認為，某作品由某藝術家簽名 / 寫上日期 / 題詞。

「附有 ... 簽名」、「附有 ... 之日期」、「附有 ... 之題詞」、「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。

中國古籍及拓本之日期是指作品印刷或出版之時期 [或大概時期] 。

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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

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 Name Account No.

Address

Phone No. Post/Zip Code

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address):

B Identity Documents and Financial References

If you are a new client, 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. Deposit can be paid by 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. 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.

To apply for a high value lot ("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. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

C Sale Registration

- 19856 The Ultimate Private Collection Featuring The Greatest Burgundies
 - 19861 Handbags & Accessories
 - 19858 An Exceptional Season of Watches
 - 20619 The Legends of Time *
 - 19860 Hong Kong Magnificent Jewels *
 - 19679 Fine Chinese Classical Paintings and Calligraphy *
 - 19678 Fine Chinese Modern and Contemporary Ink Paintings *
- * If you intend to bid on: (i) any lot in the 20th and 21st Century Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.
- I wish to apply for a HVL paddle.
- If you intend to bid on the "Legacy: Xu Beihong's Slave and Lion", please tick the box below.
- I wish to apply for a HVL paddle designated for the "Legacy: Xu Beihong's Slave and Lion".

Please indicate the bidding level you require:

- HK \$ 0 - 500,000
- HK \$ 500,001 - 2,000,000
- HK \$ 4,000,001 - 8,000,000
- HK \$ 8,000,001 - 20,000,000
- HK \$ 2,000,001 - 4,000,000
- 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 personal information section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my 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

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www.christies.com

現場競拍登記表格

競拍牌編號

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

客戶名稱及地址會列印在附有是次登記之競拍牌編號的發票上；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

客戶名稱 客戶編號

客戶地址 郵區編號

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 (同上地址相同) :

B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。**個人：**政府發出附有相片的身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公司專業帳單或銀行月結單。**公司客戶：**公司註冊證書、公司地址證明、被授權競投者附有相片的身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司：**請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6670。

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，及本次撥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。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。如閣下擬要求提供保證金，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。

如閣下申請高額拍賣競投號碼牌，閣下需繳付適用於高額拍品的保證金——一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估值總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。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。佳士得保留不得更改高額拍賣品登記程序及要求的權利而不作另行通知。

C 拍賣項目登記

- | | |
|--|---|
| <input type="checkbox"/> 19856 絕代私人書畫布良地稀世名蹟 | <input type="checkbox"/> 20193 羅秀輝英—歐洲私人珍藏玉雕 |
| <input type="checkbox"/> 19861 典雅傳承：手袋及配件 | <input type="checkbox"/> 20194 赫維寧漢莊園珍藏中國古典家具* |
| <input type="checkbox"/> 19858 時代巨鱗 | <input type="checkbox"/> 19677 重要中國瓷器及工藝精品* |
| <input type="checkbox"/> 20619 驚世傳奇* | <input type="checkbox"/> 16897 二十及二十一世紀藝術 晚間拍賣* |
| <input type="checkbox"/> 19860 瑰麗珠寶及翡翠首飾* | <input type="checkbox"/> 20265 國之瑰寶：徐悲鴻不朽傑作* |
| <input type="checkbox"/> 19679 中國古代書畫* | <input type="checkbox"/> 16898 二十及二十一世紀藝術 上午拍賣 |
| <input type="checkbox"/> 19678 中國近現代及當代書畫* | <input type="checkbox"/> 16899 二十及二十一世紀藝術 下午拍賣* |
| | <input type="checkbox"/> 20640 Mr. Doodle：瘋狂旅行車 |

*如閣下有意競投 (i) 佳士得二十及二十一世紀藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估值價為港幣 8,000,000 元或以上的拍賣品，即高額拍賣品，請於以下表格劃上「✓」號。

本人有意登記高額拍賣品競投牌。

如閣下有意競投「國之瑰寶：徐悲鴻不朽傑作」，請於以下表格畫上「✓」號。

本人有意登記有關「國之瑰寶：徐悲鴻不朽傑作」的高額拍賣品競投牌。

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末的業務規定、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個人信息條款，並同意遵守該規定。
- 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。
- 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。閣下可隨時選擇接收此訊息。

姓名 簽署

日期

佳士得香港有限公司
香港中環德輔道 18 號匯山大廈 22 樓 電話：+852 2760 1766
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13/04/2021

HONG KONG AUCTION CALENDAR

THE ULTIMATE PRIVATE COLLECTION FEATURING THE GREATEST BURGUNDIES

Sale number: 19856
**THURSDAY 20 MAY
11.00 AM**

HANDBAGS & ACCESSORIES

Sale number: 19861
**FRIDAY 21 MAY
1.00 PM**
Viewing: 21 May

AN EXCEPTIONAL SEASON OF WATCHES

Sale number: 19858
**SATURDAY 22 MAY
2.00 PM**
Viewing: 21-22 May

THE LEGENDS OF TIME

Sale number: 20619
**SATURDAY 22 MAY
7.00 PM**
Viewing: 21-22 May

HONG KONG MAGNIFICENT JEWELS

Sale number: 19860
**SUNDAY 23 MAY
2.00 PM**
Viewing: 21-23 May

20TH AND 21ST CENTURY ART EVENING SALE

Sale number: 16897
**MONDAY 24 MAY
7.30 PM**
Viewing: 21-24 May

LEGACY: XU BEIHONG'S SLAVE AND LION

Sale number: 20265
**MONDAY 24 MAY
8.30PM**
Viewing: 21-24 May

20TH AND 21ST CENTURY ART MORNING SESSION

Sale number: 16898
**TUESDAY 25 MAY
10.30 AM**
Viewing: 21-24 May

20TH AND 21ST CENTURY ART AFTERNOON SESSION

Sale number: 16899
**TUESDAY 25 MAY
12.30PM**
Viewing: 21-24 May

MR DOODLE : CARAVAN CHAOS

Sale number: 20640
**TUESDAY 25 MAY
3.00PM**
Viewing: 21-24 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 19679
**WEDNESDAY 26 MAY
2.00 PM**
Viewing: 21-26 May

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 19678
**TUESDAY 27 MAY
10.00 AM & 2.30 PM**
Viewing: 21-26 May

CHINESE JADE CARVINGS FROM A DISTINGUISHED EUROPEAN COLLECTION

Sale number: 20193
**FRIDAY 28 MAY
10.30 AM**
Viewing: 21-27 May

CLASSICAL CHINESE FURNITURE FROM HEVENINGHAM HALL

Sale number: 20194
**FRIDAY 28 MAY
11.00 AM**
Viewing: 21-27 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 19677
**FRIDAY 28 MAY
2.00 PM**
Viewing: 21-27 May

徐悲鴻

CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG
香港 中環 遮打道18號 歷山大廈22樓