
The Johan Franco Collection
of Works by Sanyu

約翰·法蘭寇收藏之常玉作品

The Johan Franco Collection of Works by Sanyu

DAY OF SALE

Sunday, 15th October, 1995 at 3:00 pm
at
The Far Eastern Plaza Hotel, Shangri-La Grand Ballroom
201 Tun Hwa South Road Sec. 2, 2nd Floor
Taipei, Taiwan, R.O.C.

ON VIEW

Hong Kong: September 18, 19 & 20, The Mandarin Hotel, Shop M12
Singapore: September 23 & 24, The Regent, Boardroom II & III, Level 3
Kaohsiung: October 8 & 9, Jou Pu Art Centre
Taipei: October 13 & 14, The Far Eastern Plaza Hotel, Shangri-La
Grand Ballroom

ABSENTEE BIDS

This catalogue may be referred to as "FRANCO"
Fax (for bids only): (886) 2-709-3949

Front Cover Illustration: Lot 19
Back Cover Illustration: Lot 1 (one of two)
Catalogue Prices: NT\$1000, HK\$300, £24, US\$38

SOTHEBYS

Sotheby's Taiwan Ltd.

Directors

Julian Thompson • Rita Wong • Maria T. Chu • Crix Wu • Bobbie Hu

79, 1st Floor, An Ho Road, Sec. 1
Taipei, Taiwan, R.O.C.
Telephone: (886) 2-755-2906
Facsimile: (886) 2-709-3949

SALE ENQUIRIES AND INFORMATION

SPECIALISTS IN CHARGE

負責專家

Rita Wong
衣淑凡

Crix Wu
吳日曦

Cynthia Cheng
陳心怡

GENERAL INQUIRIES

總務諮詢

SOTHEBY'S TAIWAN LTD.

Bobbie Hu
胡瑞

Mei Ling Lee
李美玲

Monica Chen
陳伶蓉

SOTHEBY'S PARIS

Helen Szaday Mori

Tel: 33 (1) 4266 4060

Fax: 33 (1) 4742 2232

SOTHEBY'S HONG KONG LTD.

Andrew Ma
馬子超

Tel: (852) 2524 8121

Fax: (852) 2810 6238

前言

對於常玉，這位已躋身二十世紀中國最重要畫家行列的藝術家，外界對其所知甚少。常玉在1920年代初期，隨第一批留歐的藝術家來到法國。較諸同期赴法的畫家如徐悲鴻，林風眠等不同的是，他們均於回國後在美術教育界闖出名聲，備受推崇，但常玉卻選擇留在當時的世界藝術中心——巴黎——，繼續發展。他雖常在信中提到要回中國歸隱田園，但內心卻深曉，若要成為一個真正的藝術家，必須留在巴黎。誠然，他若是回到中國，我們應能知悉更多有關於他的生活點滴，而他亦有可能，得以成就在生之時始終未能獲致的名聲和肯定。

透過這次的專拍作品中，一批常玉在1931至1934年間寫給他好友約翰·法蘭寇的私人信件，我們得以首次聆聽常玉本人的“親自發言”。令人振奮的是，這批信件的發現，不僅提供了前所未見有關常玉生平之豐富資料，更有助於糾正以往對於他的不實傳聞。譬如我們現在已確知常玉生於1901年，而不是一般年表中所記載的1900年。我們相信，出生年份的確認，對於一個中國人而言，是很重要的！

約翰在1930年代後期即移居美國。他所珍藏在身邊的常玉作品都是尺寸較小，但卻具相當的特殊性：譬如雜技員和蝕刻版畫等，都是常玉甚少採用的創作題材與媒介。雖然這批收藏品當中並未包涵畫家的鉅構，但根植於二人間的真摯情誼，卻使得整個收藏籠罩著一股令人緬懷的熟稔氣氛。

在非常有限的人力與時間下，我們仍盡力針對這批藏品的資料進行研究。當然還有更多的細節及疑問有待追查，但這不是我們製作這本目錄的目的，我們只希望透過這次的專拍，儘可能將有關約翰與常玉的資料公開，以期有助於開啟常玉謎樣的人生。

衣淑凡
台灣蘇富比
1995年8月

PREFACE

So very little is known about Sanyu, one of the most important Chinese artists of the twentieth century. He was among the first group of artists who travelled from China to Europe in the early 1920s to study. Unlike his contemporaries, such as Xu Beihong and Lin Fengmian who went back to China and achieved recognition in the art academies, he chose to remain in Paris, then the artistic center of the world. While he wrote frequently of returning to China to become a farmer, he knew he had to stay in Paris in order to grow as an artist. Had he returned, not only would we know more about him, but he, most probably, would have attained the fame and recognition that eluded him during his lifetime.

The letters included in this collection were written by Sanyu to his dear friend and patron, Johan Franco, between the years 1931-1934. For the first time, we get to “meet” Sanyu firsthand and “hear him speak”. The discovery of these letters was truly exciting as they contain a wealth of information heretofore unknown. They also enable us to update and correct data previously misconstrued. To give a most basic example, we now know that Sanyu was born, not in 1900 as recorded in all known chronologies, but in 1901. To have one’s year of birth finally established must hold a significance beyond being a mere correction, particularly for a Chinese!

Johan Franco retired to America in the late 1930s. The works by Sanyu he chose to bring with him were small in size, but special, such as the painting of the acrobat and the group of etchings, a subject matter and medium rarely seen in Sanyu’s works. Although there are no grand paintings to speak of, this collection lends itself to a feeling of intimacy and endearment that no doubt were shared by these two friends.

We have tried to do as much research on this collection as time has permitted. The work that still needs to be done on the information with which the letters provide is extensive and beyond the scope of this catalogue. Rather, we present as much relevant information as possible pertaining to Sanyu and Johan Franco, which, together with the collection, enables us to put an important piece of the Sanyu puzzle into place.

Rita Wong
Sotheby’s Taiwan
August 1995

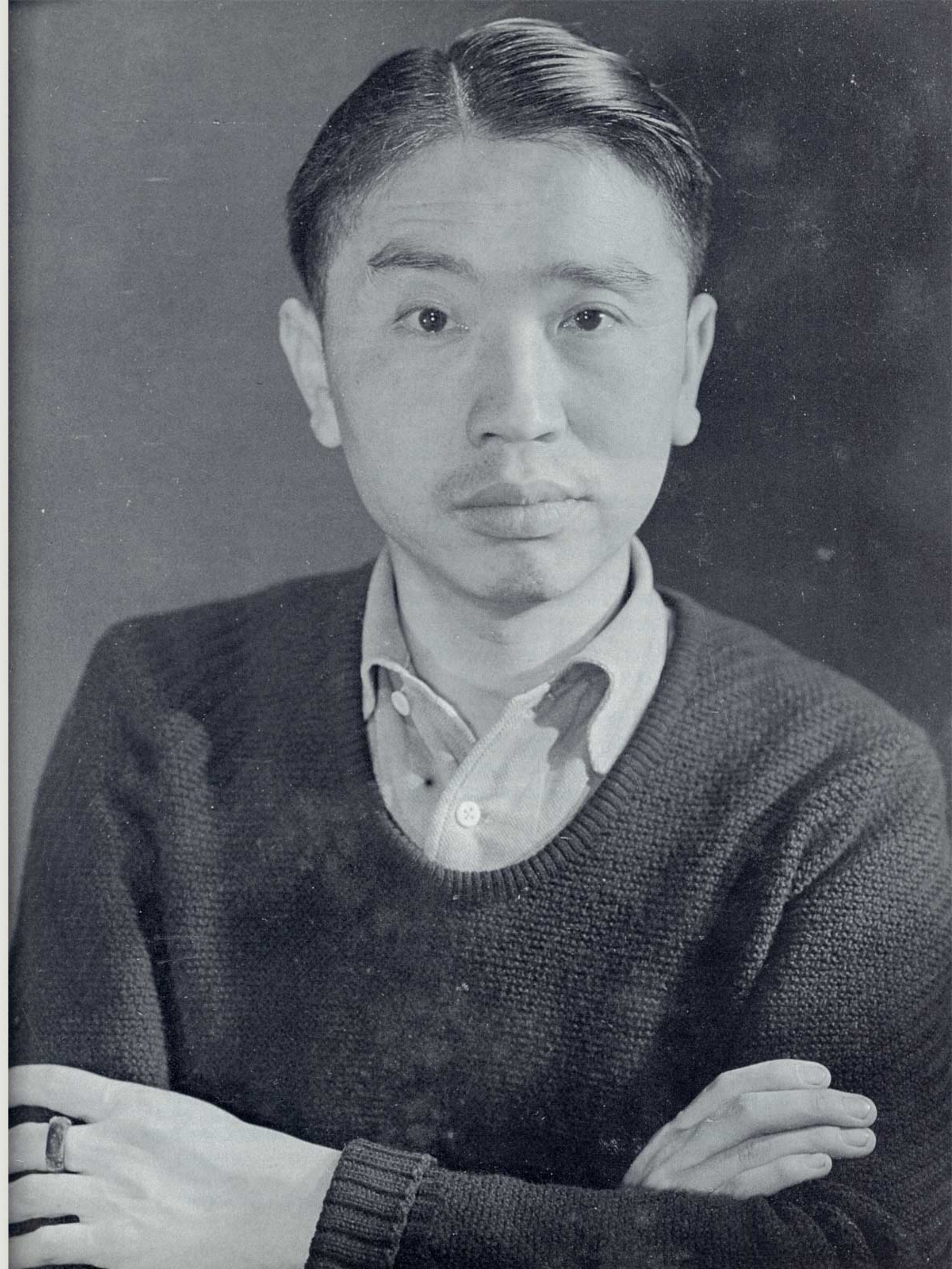
“At first, his work gives most viewers a feeling of artlessness and only after long and repeated viewing makes a sincere and serious impression. He knows how to depict the essence and often the humour of things with astonishingly little means.”

— Preface written by Johan Franco for
Sanyu's Holland exhibition brochure,
September 15, 1932

“大多數的觀賞者第一次欣賞他的作品時會覺得毫無藝術感，只有在重覆觀察以後，才能體會蘊含在意境中的真誠與嚴謹，他知道如何以讓人意想不到的手法描繪物體的精髓和趣味。”

— 約翰·法蘭寇於1932年9月15日為
常玉撰寫在荷蘭展覽的目錄引言

Johan Franco





荷蘭籍作曲家約翰·法蘭寇（1908-1988），在常玉的藝術創作生涯上，扮演了極重要的角色。而約翰之所以會對常玉這個在當時籍籍無名的外籍藝術家產生濃厚的興趣和信賴，並進而予以不斷的支持、推介以及經濟支援，則可溯源於他的家庭背景。名字承襲其舅父，荷蘭知名插圖畫家約翰·哥斯卻克的約翰·法蘭寇，自幼即浸淫於藝術氣息濃厚的環境中。其父所羅門·法蘭寇是名建築師，生母瑪格麗特·哥斯卻克及繼母瑪莎·范·坡倫均是畫家。約翰一生都和藝術界有著密不可分的連繫，特別是因其繼舅大衛·范·坡倫非常熱衷於藝術收藏；而他和名畫家梵谷的侄兒文森更是一起長大，情同手足。

在這種環境的影響下，養成約翰對藝術多方面的興趣。雖其專業為作曲，但終其一生對各種

藝術皆多所涉獵。譬如攝影就是他的一項重要嗜好，他還收藏老照像機及攝影器材。而受父親的影響，約翰本身也是個繪圖能手，他曾在三〇年代為法國Dominique家具公司設計過一些Art Deco風格的作品。¹

約翰的繼舅不僅是位成功的銀行家、教授，曾擔任比利時駐以色列大使，且是位業餘畫家兼藝術品收藏家。他和太太愛麗絲·范·坡倫對各項藝術活動均鼎力支持，並曾購買常玉的畫作。今天他倆的珍藏被長期展示在位於比利時的大衛及愛麗絲·范·坡倫私人美術館內。

畫家梵谷的侄兒文森和約翰自小一起集郵及交換各自的新收藏。文森是一名工程師，他為了紀念叔叔，在1973年創建了梵谷博物館，約翰是開幕典禮的特別嘉賓。約翰曾寫道：「我最近一次去歐洲與音樂無關，…我去阿姆斯特丹…參加由荷蘭女王茱莉安娜主持，全新的梵谷博物館的開幕儀式，邀請我去的是梵谷弟弟塞奧的兒子，我的表兄文森。」²

約翰本身是作曲家，曾在阿姆斯特丹跟威廉·派柏學習作曲。1934年他創作的第一號交響曲由鹿特丹交響樂團演奏。約翰於三〇年代後期移居美國，直至終老他鄉。他三十六歲時，作品Concerto Lirico在美國首演，獲得了紐約時報的讚揚：“以現代的語言來形容這首作品，它能以獨特的表現形式跟概念，發揮充份的美感。”³

1. Dominique是1930年代知名的法國家具公司，由Andre Domen和Marcel Genevriere創辦，在巴黎及布魯塞爾皆設有門市。雖然Dominique公司現已不存在，但其產品仍可見於博物館中。譬如巴黎的裝置藝術博物館即永久收藏了兩張Dominique公司的椅子。

2. 資料來源自約翰·法蘭寇的私人檔案。

3. 紐約時報，1944年2月7日。

During the 1930s, Dutch composer Johan Franco (1908-1988) played a key role in supporting, financing and promoting Sanyu in his artistic endeavors. Johan's keen interest and belief in an unknown foreign artist can perhaps be attributed to his family background. Named after his uncle, the famous illustrator Johan Gosschalk, young Johan was predestined to embrace art, particularly since his entire family was highly artistic: his father, Salomon Franco, was an architect, while both his mother, Margaretha Gosschalk and his stepmother, Martha van Buuren, were painters. Throughout his life, Johan kept a close tie with the art world, especially due to his relations with his uncle David van Buuren, the avid art collector, and his cousin Vincent Willem van Gogh, the painter Vincent van Gogh's nephew.

Immersed in this environment, Johan grew up to be a true Renaissance man. Although a composer by profession, he ventured many other artistic projects throughout his life. Photography ranked high as a serious pastime and an impressive collection of cameras and photographic equipment was formed as a result. Influenced by his father, Johan was also a gifted draftsman. During the 1930s, he designed some Art Deco pieces for the French furniture company Dominique.¹

Johan's uncle David van Buuren was among other things a successful banker, a professor, a former Belgian ambassador to Israel, an amateur painter and a serious art collector. He and his wife, Alice, were generous patrons who also supported Sanyu by buying his art works. Today, their collection is housed in a private museum in Brussels: the David and Alice van Buuren Museum.

Vincent Willem van Gogh and Johan were brought up as first cousins and remained close friends throughout their adulthood. They shared a common interest in stamp collecting and would often exchange their finds. Vincent, an engineer by profession, founded the Vincent van Gogh Museum in Amsterdam in memory of his late uncle in 1973. At this special occasion, Johan ranked amongst the guests who were invited to the opening. He wrote: "My most recent European trip was not related to musical matters...I [went] to Amsterdam...to attend the formal opening of the brand new Vincent van Gogh Museum by Queen Juliana of the Netherlands. I had been invited by my cousin Vincent who is the son of the painter's brother Theo."²

As a composer, Johan studied under Willem Pijper in Amsterdam. His *Symphony no. 1* was performed by the Rotterdam Philharmonic Orchestra in 1934. In the late 30s, he moved permanently to America where he would spend the rest of his life. After the first performance of his *Concerto Lirico* in America, *The New York Times* commented: "This work, in the modern idiom, shows beauty as well as individuality of idea and expression."³

1. Dominique, a well-known French furniture company in the 1930s, was founded by André Domen and Marcel Genevrière. They had headquarters based in both Paris and Brussels. Although Dominique is no longer in existence, their works can be seen in museum collections. For example the Decorative Art Museum in Paris have two Dominique chairs in their permanent collection.

2. Document taken from Johan Franco's personal file.

3. *New York Times*, 7 Feb. 1944.

1932年10月，約翰·法蘭寇曾為常玉撰寫簡略的傳記如下：

常玉，1901年10月14日生於中國四川。十二歲時隨父習畫，此後即不斷自修。其在日本待了兩年之後，於1921年來到巴黎…除了回祖國一次和在柏林待了兩年外，常玉始終住在巴黎。⁴

1921年響應政府的「勤工儉學」計劃，留學法國，對他日後影響甚鉅。在巴黎時，常玉捨棄正規學院派的美術訓練而選擇到大茅屋工作室上課。⁵在這裡，常玉創作了他最有名的裸女系列素描。然而，真正讓他觀察與學習的地方，卻是蒙帕那斯區的咖啡館。就像多封常玉以La Coupole和Le Dome⁶兩家咖啡館的信紙寫給約翰的信；或如常玉在咖啡館的餐墊紙上畫的許多素描。

常玉初到巴黎不久，作品即被選入1925年的秋季沙龍。1929年，著名藝術收藏家侯謝發現了這位有潛力的新人，於是大量購買了他的油畫和素描。這段期間，常玉的創作力特別旺盛。他在1931年寫道：「目前我正開始工作，已經完成了不少作品…我有著豐富的靈感。」⁷到1932年的9月，他已完成五件大幅的作品。⁸

豐沛的創作力使常玉有機會參與許多的展出活動。他的作品在法國和荷蘭的博物館和畫廊中展出（參看年表），不但打開了知名度，也引來媒體的報導。尤其巴黎的媒體對常玉似乎十分注意。藝評家Pierre Joffroy對他1946年在女性俱樂部的展出有如下的讚譽：「這位藝術家的特殊才華在於能融合東、西方的特色，畫中表現的是一種深邃形態，而不是毫無章法的亂作一團。」⁹

常玉在荷蘭卻受到截然不同的待遇，大部份的藝評家不太能接受他，認為他的風格太具裝飾性，太簡單，太膚淺。但也有欣賞他的藝評家為他辯護：「批評常玉的人實在是過份偏激。他的作品輕盈優雅，用色謹慎，有著一種難以抗拒的魅力。這位……年輕中國畫家繼承了中國的傳統，同時融化了歐洲的思想。」¹⁰

常玉也曾對自己的作品以及同時期的藝術家發表評論。他曾分析：「若以歐洲藝術譬喻一場盛宴，我的作品就像蔬菜跟水果沙拉，能令人暫時放下對於傳統繪畫的固有品味。」¹¹常玉試圖以這段文字來解釋自己的風格是包含了單純、簡潔和含蓄的特色。而以食物來作譬喻，則可窺見常玉除繪畫以外，其生命中的另一熱愛。

4. 根據常玉1932年8月9日給約翰的信中所寫。

5. 這間私人工作室成立於1902年。它位於蒙帕那斯的中心（巴黎第六區，大茅屋路14號）提供不同於傳統正規的美術訓練。歷年來擔任指導的有Bourdelle, Zadkine, Othon Friez等名藝術家。

6. La Coupole和Le Dome兩家咖啡館位於蒙帕那斯的中心，成為藝術家最喜歡聚集的地方。Picasso, Foujita, Man Ray, Derain和Modigliani都曾是座上客。

7. 1931年11月18日和1931年11月30日的常玉信件。

8. 1932年9月26日的常玉信件。

9. 摘自1946年12月25日《自由巴黎人》報紙刊載Pierre Joffroy所撰的〈本質主義的發明者：常玉〉一文。

10. 摘自Jan D. Voskuil 1932年10月22日的一篇報導。

11. 同註9。

In October 1932, Johan Franco wrote a short biography of Sanyu:

Yu Sanyu was born in Szechwan (China) on 14 October 1901. His father, a painter himself, gave Sanyu his first drawing and painting lessons when he was twelve. Later he trained himself, and he had no other teachers. After a two-year-stay in Japan he came to Paris in 1921. He is still living there, with a break for a journey to his fatherland and a two-year-stay in Berlin.⁴

Sanyu's departure for France in 1921, under a government sponsored work-study program, proved to be decisive for his future. In Paris, rather than pursuing rigorous academic training in the Beaux-Arts style, he chose to attend classes at the Académie de la Grande Chaumière.⁵ Here, Sanyu made some of his most well-known nude sketches. However, his real studies were done outside the classroom; it was the cafés of Montparnasse that served as his place of observation, learning and experimenting. In fact, many letters from the Johan Franco Collection were written on La Coupole and Le Dôme letterheads.⁶ Furthermore, it was known that Sanyu often drew his sketches on the paper placemats of these cafés.

Early in his life in Paris, his efforts and aspirations were confirmed by his acceptance by the Salon d'Automne in 1925. In 1929, upon the discovery of Sanyu's works, the great art collector Pierre-Henri Roché purchased a large number of oil paintings and sketches by this promising newcomer. We learn that this period was especially productive for Sanyu. In 1931, he wrote: "For the time being, I have started working. I have produced quite a lot of works...I have lots of ideas."⁷ We know that by September 1932, he had already finished five big paintings.⁸

This heightened productivity and creativity led to a proliferation of public activity. He succeeded in gaining recognition by holding exhibitions at various galleries and museums in France and Holland during this period (see Chronology). These exhibitions received much coverage from the Parisian press. For his show at the Paris Women's Club in 1946, critique Pierre Joffroy praised: "The particular gift of this artist is to unite East and West in his painting, not in a confused sacrilegious hodgepodge, but in a sublime form where one loses usual points of reference."⁹

Sanyu's exhibitions in Holland were also scrutinized by the Dutch press, but, for the most part, the critics were very unfavorable to Sanyu; they found his style too decorative, simplistic and superficial. Thus, a critic who liked his work defended:

4. Franco wrote this text based on facts provided by Sanyu in a letter dated August 9, 1932.

5. This private art studio was founded in 1902. Located in the heart of Montparnasse (14, rue de la Grande-Chaumière, 75006), it offered an education independent of the Beaux-Art system. Throughout the years, it has remained under excellent direction from artists such as Bourdelle, Zadkine, Othon Friez, and others.

6. La Coupole and Le Dôme, two cafés located in the heart of Montparnasse, became the most popular informal gathering places for artists such as Picasso, Foujita, Man Ray, Derain and Modigliani.

7. Sanyu letters November 18, 1931 and November 30, 1931.

8. Sanyu letter September 26, 1932.

9. Joffroy, Pierre. "Inventor of Essentialism: Sanyu", *Parisien libère*, 25 December 1946.

在〈一個中國畫家對畢卡索的觀感〉一文中，¹² 常玉認為畢卡索是一位革命性的現代畫家：「藝術必須不斷的進化，畢卡索畫中形態的演練只是必經的第一步。還記得鐵路剛發明的時候，人們感到恐懼，認為應該用柵欄將鐵道圍起來！所以，可別用枷鎖把畢卡索圍擋起來。」從這裡不但可以看出常玉對畢卡索非常欣賞，同時對現代藝術抱有強烈的理念。

常玉在抵達巴黎十年之後，約在1931年時，雖已略有知名度，但卻為生活所苦。這些困難常常阻礙他的工作進度。從他和約翰的通信中可看出常玉為了堅持做一個藝術家所經歷的艱苦。信件中的常玉急於實現他的藝術理念，卻受制於現實的壓力。一封1932年9月7日的信中寫道：

我面臨了許多困難。應了家鄉的一句老話——“禍不單行”。過去的兩週，我活在完全的貧困之中。我常須走路去巴黎，連寄信的錢也有困難。有時候甚至沒有東西可吃。這是我一生中第一次這麼艱難。¹³



因此，約翰在常玉生活中的地位愈顯得不容忽視，他不僅給予常玉經濟上的支援；同時鼓勵他的藝術追求，又像家人一樣地照顧他，把常玉介紹給他的親友，並替他在荷蘭安排畫展。這兩個好友也曾一起合作。譬如1931年10月約翰曾為常玉的陶潛詩集版畫配樂。常玉也曾為約翰演奏會的節目單製作版畫封面。¹⁴ 常玉曾受約翰委託製作一組屏風。接連好幾個月，常玉總在信中提到這項工作的細節。¹⁵ 約翰對於常玉恆久的真情可以從他1932年立的遺囑中看出：「我將無條件地贈予現居巴黎，1901年10月14日生於中國四川的常玉先生，每三個月五百法郎。」

儘管有約翰的支持，常玉仍然必須尋找自力更生的途徑。在1930年代到1940年代之間，常玉把部份創作力轉移到另外的目標上。他發明了一種“中西合璧”的運動：乒乓網球（即結合乒乓球與網球）！有很長一段時間常玉都專注於推廣這項運動。在一封不具日期的信中，常玉透露他在奧運會期間到柏林去推廣這項運動。他非常有信心這會成為一種受歡迎的運動，他曾表示：「這將是我未來的生活。」

“He who is not charmed by the work of Yu Sanyu is a real grouch, for his light gracefulness, his refined colours, create a charm which is hard to resist. The young Chinese painter Sanyu...has joyfully accepted the legacy of the art of his ancestors, but has also, in his way, profited from some new European ideas.”¹⁰

Sanyu also published his views on his own art and those of his contemporaries. Regarding his work, Sanyu explained: “European painting is like a rich feast where there are roast meats, fried foods, all sorts of forms and colours of meat. As for my works, if you like, they are the vegetables and fruit salads which can help you to put aside your usual tastes in painting.”¹¹ This statement reflects Sanyu’s desire to establish a signature style based on purity, simplicity and modesty. By making reference to food, one of Sanyu’s greatest passions in life is thus revealed.

In “Reflections of a Chinese Painter on Picasso”¹², Sanyu defended Picasso as a revolutionary modern painter, proclaiming: “Painting must evolve. The deformation in Picasso’s work is simply a first step. Remember, with the invention of the railroad we were frightened by this new phenomenon; we thought that we would have to build barriers along the steel rails! Let us not build a barrier around Picasso.” Here, Sanyu revealed his great admiration for Picasso and strong belief in modern painting.

In spite of all this public attention and recognition, we learn that in 1931, ten years after Sanyu first arrived in Paris, he was already in need of money for rent and daily necessities. His serious financial worries often hindered his work. The correspondence from this collection testifies to the hardship Sanyu endured in order to remain an artist. It gives a clear depiction of Sanyu’s constant struggle between his desire to realize his artistic visions and an anxiety weighed down by financial difficulties. In a letter dated September 7, 1932, Sanyu wrote:

I face many great difficulties. Back home, there is a saying “Misfortune never comes alone”. For the past two weeks, I have been in complete poverty. I often walk to Paris. It is even difficult to send letters. Also sometimes I have nothing to eat. It is the first time that my life has been so difficult.¹³

Johan Franco’s presence in Sanyu’s life, therefore, should not be overlooked: He encouraged Sanyu in his artistic endeavors by supporting his financial needs and looking after him as part of the family. He actively promoted Sanyu’s works by presenting this Chinese artist to friends and family members as well as organizing exhibitions for him in Amsterdam. The two friends also enjoyed realizing personal projects together. For example, in October 1931, inspired by Sanyu’s illustrations for *The Poems of T’ao Ts’ien*, Johan composed music to accompany the poems.

12. 這篇常玉寫的評論出版於1945年1月19日。

13. 這封信是常玉告訴約翰他的長兄去世之後寄出的，所以說“禍不單行”。常玉這時住在巴黎蒙帕拿斯郊外的Malakoff。

14. 演奏會於1932年5月14日舉行。常玉共製作了三幅不同的版畫：馬、花籃、和馬戲團的馬。（1932年5月7日的常玉信件）

15. 約翰·法蘭寇於1931年11月向常玉訂製這組屏風。

10. A Dutch article written by Jan D. Voskuil on October 22, 1932.

11. Pierre Joffroy article.

12. This article by Sanyu was published on January 19, 1945.

13. This letter follows the letter in which Sanyu wrote to Franco about his eldest brother’s death, which is why he wrote “Misfortune never comes alone”. It is also important to note that at this time, Sanyu lived outside of Paris in Malakoff (suburb south of Montparnasse).

首先我必須維生，我確信能從乒乓網球中賺錢。」他甚至曾遠赴美國宣傳這項運動。¹⁶ 在巴黎時，他曾在友人的Club de Bagatelle俱樂部教授乒乓網球。很無奈地，乒乓網球始終未能像常玉所預期的廣受歡迎。

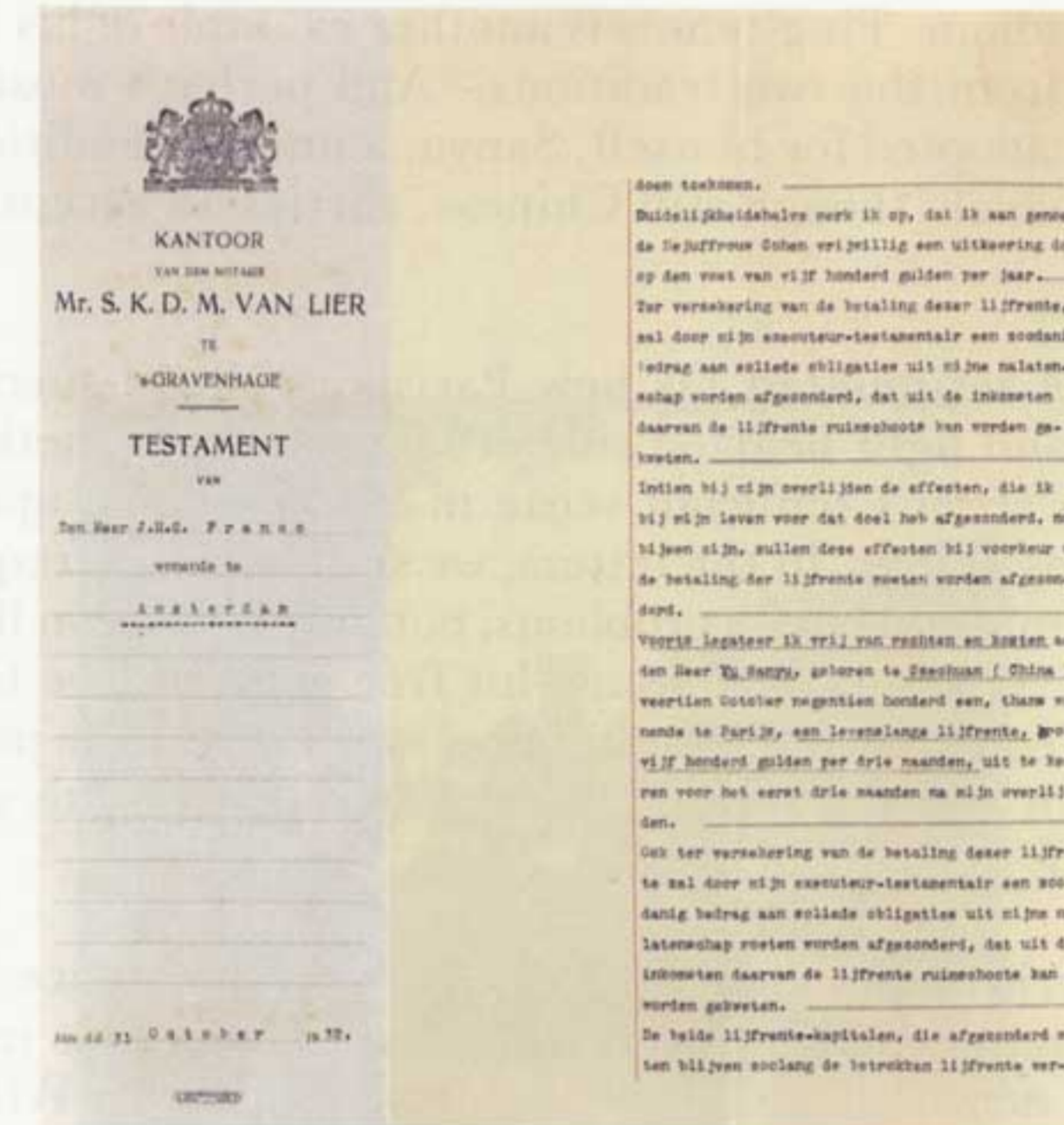
這批信件可說是現存最完整且真實的常玉自傳性資料。我們從這批信件中得知他與約翰的交情，他的藝術目標，以及他的人格。我們感受到他對生命的熱愛，和他強烈的幽默感。他喜愛與朋友共處，會定期做中國菜招待他們，說些幽默的故事娛樂他們。他浪漫的一面則表現在他鼓勵約翰追求愛情，向他說明愛情的重要性。常玉這方面的性格充份表現出他說過的：「人生苦短，何必自尋煩惱？」。

儘管如此，從信件中最令人感受到的，還是常玉的緊張和壓力。如同所有身在異鄉的中國人，他常為如何在生活中調適中國與外國文化而掙扎。這在他的畫中最顯而易見，因為他懂得利用西方手法來表現深邃的東方精神。乒乓網球是他嘗試融合兩種傳統的另一個例子。最明顯的例子是常玉為自己取的外文名字，用的是Sanyu這個羅馬式的拼音，這比直接自音譯的Chang Yu來得更具西方的精神。

表面上，常玉個性中浪漫、不經意的特質，使他很容易適應巴黎式的文化。然而，他骨子裡卻充份表現對儒家精神“依其道而行”的堅持。他特別注意生活中的合宜性，不僅是他自己，更包括了他的朋友。他個性中的兩個極端，一方面追求對生命自由的熱愛，一方面則非常自制而嚴謹，造成了常玉的緊張。雖然他在畫中能適切的將這份緊張調合，但在日常生活裡卻難以做到。

由於有關常玉的著作極少，使得這批他給約翰·法蘭寇的信件特別具有價值。值得一提的是，其中多封信都是常玉用毛筆以法文書寫給這位荷蘭朋友。他們友誼的建立雖有多處不為外人所詳知，但重要的是我們相信具有不同文化背景的人，可以透過藝術建立密切關係和珍貴的友誼。

On the occasion of a concert Johan was hosting, Sanyu was asked to make prints for the program covers.¹⁴ The most important project Sanyu took on during this period was a screen commissioned by Johan. For months on end, Sanyu's letters were preoccupied with the details of this undertaking. Johan's eternal commitment to this friendship is testified in a copy of his will dated 1932: "[I] bequeath free of duties and charges to Mr. Yu Sanyu, born in Szechuan (China) on 14 October 1901, presently living in Paris, an annuity of f 500 per three months."



A portion of Johan Franco's will
約翰·法蘭寇之遺囑部份

Despite Johan's support, Sanyu was still in need of opportunities to generate income for himself. Sometime between the late 1930s to early 1940s, Sanyu decided to direct part of his creative energies to a business venture. He invented an "East meets West" sport: ping-tennis (combining ping-pong and tennis)! It became, for a very extended period of time, his obsession to promote his invention. In an undated letter, we learn that Sanyu was in Berlin during the Olympics to promote his game. He was so confident that it would catch on, he declared: "This is my future life. First I have to make a living. I am sure that I can make money from ping-tennis". We know that he even travelled as far as the United States to promote his game.¹⁵ In Paris, he taught classes on this new game at a friend's sports club, Club de Bagatelle. Unfortunately, ping-tennis never took off as Sanyu had hoped.

Today, the letters remain the most intact and authentic contribution to Sanyu's autobiography. They provide us with an overview of his friendship with Johan Franco, his artistic aspirations and his personality and character. We learn through these letters that he had a real *joie de vivre* and a great sense of humour. He loved the conviviality of his friends; he regularly cooked Chinese food for them and

¹⁴ The concert was on May 14, 1932. Sanyu made 3 different prints including: horses, basket of flowers and circus horses. (Sanyu letter 5/7/32)

¹⁵ This information is based on an interview with Robert Frank.

¹⁶ 資料來源自Robert Frank的採訪。

invented witticisms to humour them. He also revealed his romantic side by constantly encouraging Johan in his amorous pursuits and expressing the importance of love. This dimension of Sanyu's personality is reflected in his statement: "life is so short; why look for worries?"

Yet, aside from all this, the overriding feeling one gets about Sanyu is his tension and anxiety. As with expatriates anywhere, Sanyu struggled to find ways to permit the two cultures, Chinese and French, to coexist peacefully in his life. We see this most vividly in his paintings, where a profound Chinese spirit is expressed in a totally Western idiom. Ping-tennis is another example of his attempt to create something original from the two traditions. And perhaps most revealing is the romanized name he adopted for himself, Sanyu, a unique rendition of the Chinese Chang Yu, but one which, though still Chinese, carries an acceptably Westernized tone.

Superficially, he assimilated his new Parisian culture successfully, drawing upon the romantic and light hearted side of his nature. Nonetheless, Sanyu was deeply Chinese in a strict Confucian sense in his insistence upon order and the "correct" way of doing things. In the letters, we see how he is frequently concerned with propriety and embroiled in its problems, not only in his own life, but with those around him as well. It is this dichotomy--his free spirited love for life on the one hand, and his highly constraining, almost oppressive, need to be proper on the other hand--that created in Sanyu a tension that he reconciled quite successfully in his art, but, it seems, not so easily in his life.

The rarity of writings by Sanyu gives the correspondence from the Franco collection a special value and it is interesting that Sanyu wrote many letters to his Dutch friend in French with a Chinese calligraphy brush. While there remain many unanswered questions as to how Johan Franco and Sanyu met and developed such a strong tie, these letters do confirm that through the common language of art, two people coming from vastly different cultures were able to foster a close friendship rare to come by in life.



常玉年表

- 1901 本名常有書，10月14日生於中國四川省順慶。
- 1910 跟隨四川學者趙熙學習書法。
- 1913 開始跟父親學習繪畫。
- 1919 在日本停留兩年。
- 1921 響應政府「勤工儉學」計劃到法國研習藝術。
同年與留法的中國學生成立藝術組織「天狗會」，並往訪時居柏林的徐悲鴻夫婦。
- 1923 進入大茅屋工作室習畫。
- 1925 赴上海作短暫的停留。
在大茅屋工作室遇到未來妻子哈蒙慈小姐。
作品入選巴黎秋季沙龍。
- 1929 作品被名收藏家侯榭收藏。
- 1930 為法文版的陶潛詩集繪製插圖。法國詩人梵樂希(Paul Valery)並為此書撰寫引言。
與妻子分居。
- 1931 1931到1934年間與約翰·法蘭寇通信頻繁。
作品在巴黎Bonaparte出版社展出。
作品在巴黎van Ojien畫廊展出。
- 1932 名列1910-1930年當代藝術家字典第三冊。
作品在巴黎獨立沙龍展出。
作品在荷蘭哈林的J. H. de Bois畫廊展出。
由家書中獲知長兄逝世的消息(1932年11月15日和1933年9月3日的信中記載)。
- 1933 作品在阿姆斯特丹van Lier畫廊展出。
- 1936 赴柏林推銷他於1930年代發明的「乒乓網球」。
- 1937 回中國作短暫停留。
- 1939 作品在荷蘭阿姆斯特丹市立博物館展出。
作品在荷蘭阿姆斯特丹歷史博物館展出。
- 1945 在法文報紙自由巴黎人中發表文章〈一個中國畫家對畢卡索的見解〉
(1945年1月19日)。
- 1946 作品在巴黎女性俱樂部展出。
- 1948-50 和住在紐約的瑞士出生美籍攝影家羅勃·法蘭克互換公寓，得以在紐約留居兩年。
- 1950 作品在紐約Passedoit畫廊展出。
- 1955 作品在巴黎獨立沙龍展出。
- 1962 接受台灣教育部長黃季陸的邀請，準備在台舉辦個展。
在巴黎Bagatelle俱樂部教授乒乓網球。
- 1964 赴埃及旅行。
- 1965 在巴黎好友勒維家舉辦個展。

- 1966 8月3日因瓦斯中毒在寓所逝世。
- 1977 作品在巴黎Jean-Claude Riedel畫廊展出。
- 1978 作品在台北國立歷史博物館展出。
- 1980 作品在巴黎Jean-Claude Riedel畫廊展出。
- 1982 作品在台北版畫家畫廊展出。
作品在台中名門畫廊展出。
- 1984 作品在高雄金陵畫廊展出。
作品在巴黎Orient畫廊展出。
作品在台中文化中心展出。
作品在台北國立歷史博物館展出。
- 1989 作品在台北市立美術館舉行的「中國—巴黎」特展中展出。
- 1990 作品在台北帝門藝術中心的「常玉紀念展」展出。
- 1993 作品在台北家畫廊的「常玉，潘玉良雙人展」展出。
作品在台北大未來畫廊的「常玉，朱沅芷畫展」展出。
- 1994 作品在台北淡水藝文中心的「常玉專題展」展出。
- 1995 台北家畫廊為其舉辦特展。
台北國立歷史博物館為其舉辦特展。



Sanyu's studio in Paris in the 1930s
1930年代巴黎的常玉畫室

CHRONOLOGY

- 1901 Born Chang You Shu, in Shun-Ching, Szechuan on the 14th of October.
- 1910 Studied calligraphy with Szechuan scholar Zhao Xi.
- 1913 Started to take drawing and painting lessons from his father.
- 1919 Two year stay in Japan.
- 1921 Arrived in France on a work-study program sponsored by the Chinese government.
Created an art association, "The Heavenly Dog Club" (tian gou hui), with fellow Chinese art students.
Visited Mr. And Mrs. Xu Beihong in Berlin.
- 1923 Attended classes at the Académie de la Grande Chaumière.
- 1925 Short trip to Shanghai.
Met future wife, Mademoiselle de la Harmonyère, at the Grande Chaumière.
Exhibition at the Salon d'Automne.
- 1929 Works purchased by art collector Pierre-Henri Roché.
- 1930 Made illustrations for *Les poèmes de Tao Ts'ien (Poems by Tao Qian)*. The preface was written by French poet, Paul Valéry.
Separation from wife.
- 1931 Corresponded frequently with Johan Franco from 1931 to 1934.
Exhibition at Editions Bonaparte, Paris.
Exhibition at the Galérie van Ojien, Paris.
- 1932 Entered the *Dictionnaire biographique des artistes contemporaine 1910-1930 Tome III (Biographical Dictionary on Contemporary Artist 1910-1930 Third Volume)*.
Exhibition at the Salon des Indépendants, Paris.
Exhibition at the Salon des Tuileries.
Exhibition at J.H. de Bois, Haarlem, Holland.
Received news of oldest brother's death (refer to Sanyu letters dated 11/15/1932 and 9/3/1933).
- 1933 Exhibition at the Galérie van Lieer, Amsterdam.
- 1934 Exhibition at the Galérie van Lieer, Amsterdam.
- 1936 Went to Berlin to promote his invention of ping-tennis
- 1937 Returned to China for a short visit.
- 1939 Exhibition at the Amsterdam Municipal Museum.
Exhibition at the Amsterdam Historical Museum
- 1945 Published an article entitled "Reflections of a Chinese painter on Picasso" in French newspaper *Parisien libère* (January 19, 1945)
- 1946 Exhibition at the Paris Club Féminin (Paris Women's Club).
- 1948-50 Two year stay in New York. Exchanged apartments with Swiss-American photographer Robert Frank.
- 1950 Exhibition at Passedoit Gallery, New York.
- 1955 Exhibition at Salon des Indépendants, Paris.
- 1962 Accepted invitation by Huang Ji Luh, the Minister of Education of Taiwan, to hold a one man exhibition in Taipei.
Gave ping-tennis lessons at the Club de Bagatelle in Paris.
- 1964 Short trip to Egypt.
- 1965 One man show at Etienne and Natasha Lévy's home in Paris.
- 1966 Died of gas leak on August 3rd in his home at 28, rue de la Sablière, 75014.
- 1977 Exhibition at Jean-Claude Riedel Gallery, Paris.
- 1978 Exhibition at the National History Museum, Taipei.
- 1980 Exhibition at J.C. Riedel Gallery, Paris.
- 1982 Exhibition at Printmakers Art Gallery, Taipei.
Exhibition at Min-Men Gallery, Taichung.
- 1984 Exhibition at Jin-Ling gallery, Kaoshung.
One man exhibition, "Watercolours and Drawings of Sanyu", at Orient Gallery, Paris.
Exhibition at Taichung Cultural Center, Taichung.
Exhibition at the National History Museum, Taipei.
- 1989 Exhibition "China-Paris" at the Taipei City Fine Arts Museum.
- 1990 Exhibition at the National History Museum, Taipei.
- 1992 One man exhibition, "Sanyu Memorial Exhibition", at Dimensions Art Center, Taipei.
- 1993 "Sanyu and Pan Yuliang Exhibition" at Home Gallery, Taipei.
"The exhibition of Sanyu and Yun Gee" at Lin & Keng Gallery, Taipei.
- 1994 One man exhibition, "Sanyu", at the Tamsui Center of Arts and Culture, Taipei.
- 1995 One man exhibition at Home Gallery, Taipei.
One man exhibition at the National History Museum, Taipei.

“I don't have anything in my life, I am simply a painter. As for my work, when one looks at it, one knows well enough what it is all about. I don't think it is necessary to provide any explanation of my paintings... All that my works declare is simplicity.”

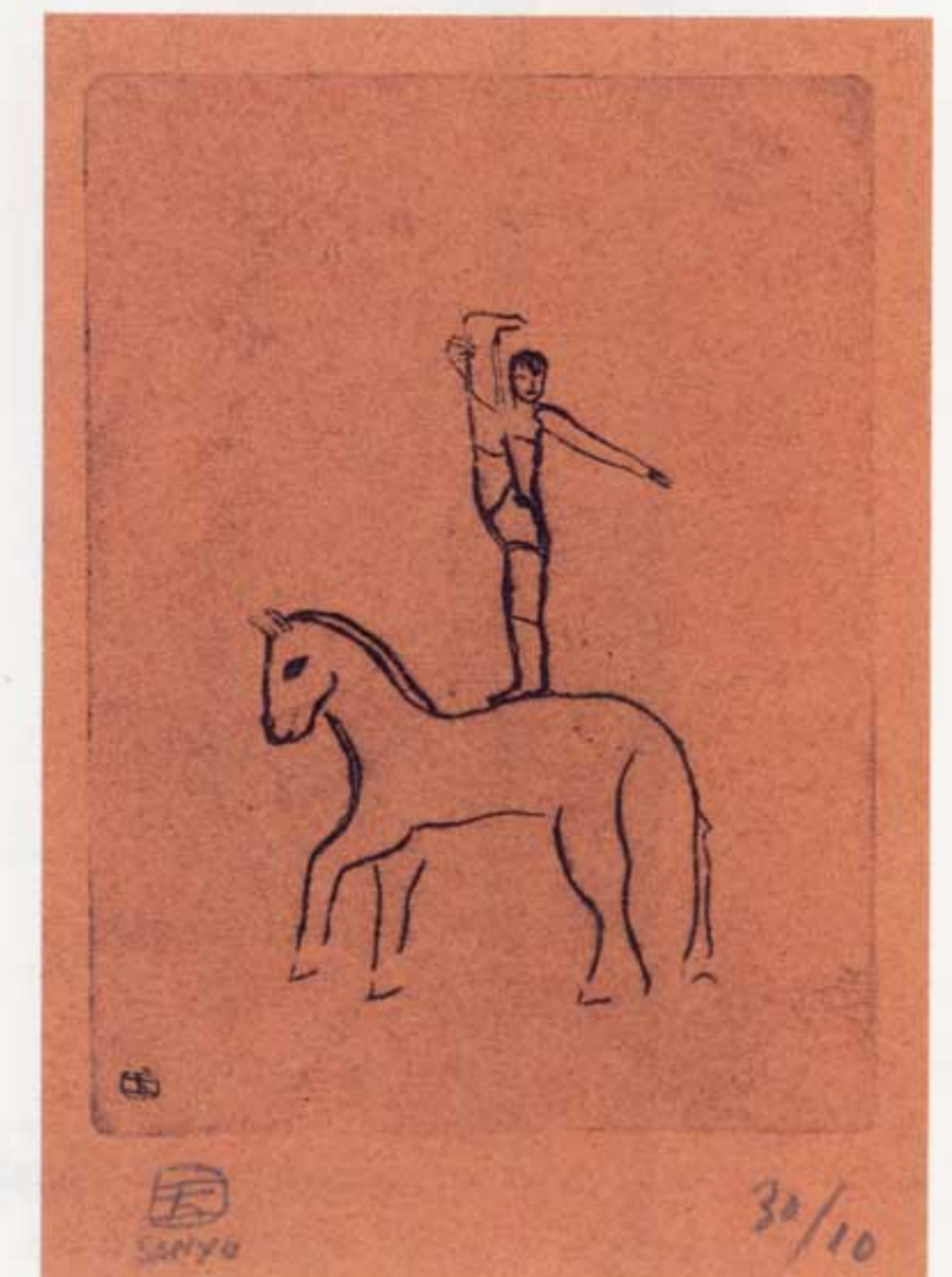
SANYU

“我生命中一無所有，我只是一個畫家。對於我的作品，我認為毋須付予任何的解釋。當觀賞我的作品時，應清楚瞭解我所要表達的…只是一種簡單的概念。”

常玉

The Johan Franco Collection of Works by Sanyu

SUNDAY, 15TH OCTOBER, 1995 AT 3:00 PM



1

1 Sanyu

ACROBATS

one signed SANYU in French and numbered 20/1 in pencil ; the other signed *yu* in Chinese in a square and SANYU in French in pencil, and numbered 30/10
two etchings on paper
8.5 by 6 cm. 3 3/8 by 2 3/8 in. (2)

These two etchings are artist's proofs for the oil painting "Acrobat on Horse" (lot 19 and cover), a very rare subject matter for Sanyu.

NT\$5,000-7,000

常玉 神奇雜技員 蝕刻版畫 紙本（兩幅）
簽名：SANYU；玉SANYU 兩圖中均具畫家印鈐：玉
左圖為總限量印行二十幅之第一幅
右圖為總限量印行三十幅之第十幅

馬上雜技員為常玉一生作品中十分罕見之創作題材。此兩幅蝕刻版畫，很可能是常玉在繪畫本次拍賣中lot 19“馬上英雄”（本拍賣目錄之封面油畫作品）之前的實驗版本。



2

2

Sanyu

SEATED NUDE

signed *yu* in Chinese in a square and *SANYU* in French in pencil, numbered *1/10*, and with a dedication to Johan Franco etching on paper, with original frame from J. H. de Bois Gallery in Haarlem, Holland
 12 by 9.5 cm. 4 3/4 by 3 3/4 in.

The inscription reads:
 To my dear Johan
 Yours Yu
 Paris May 1932

NT\$7,000-9,000

常玉 裸女坐像 版畫 紙本 一九三二年作
 簽名：玉SANYU
 此圖為較限量印行十幅之第一幅（附原框裝裱，來源自荷蘭哈林之J. H. de Bois畫廊）

其右下方之題識如下：
 致我親愛的約翰
 玉
 一九三二年五月於巴黎



3



3

3 Sanyu

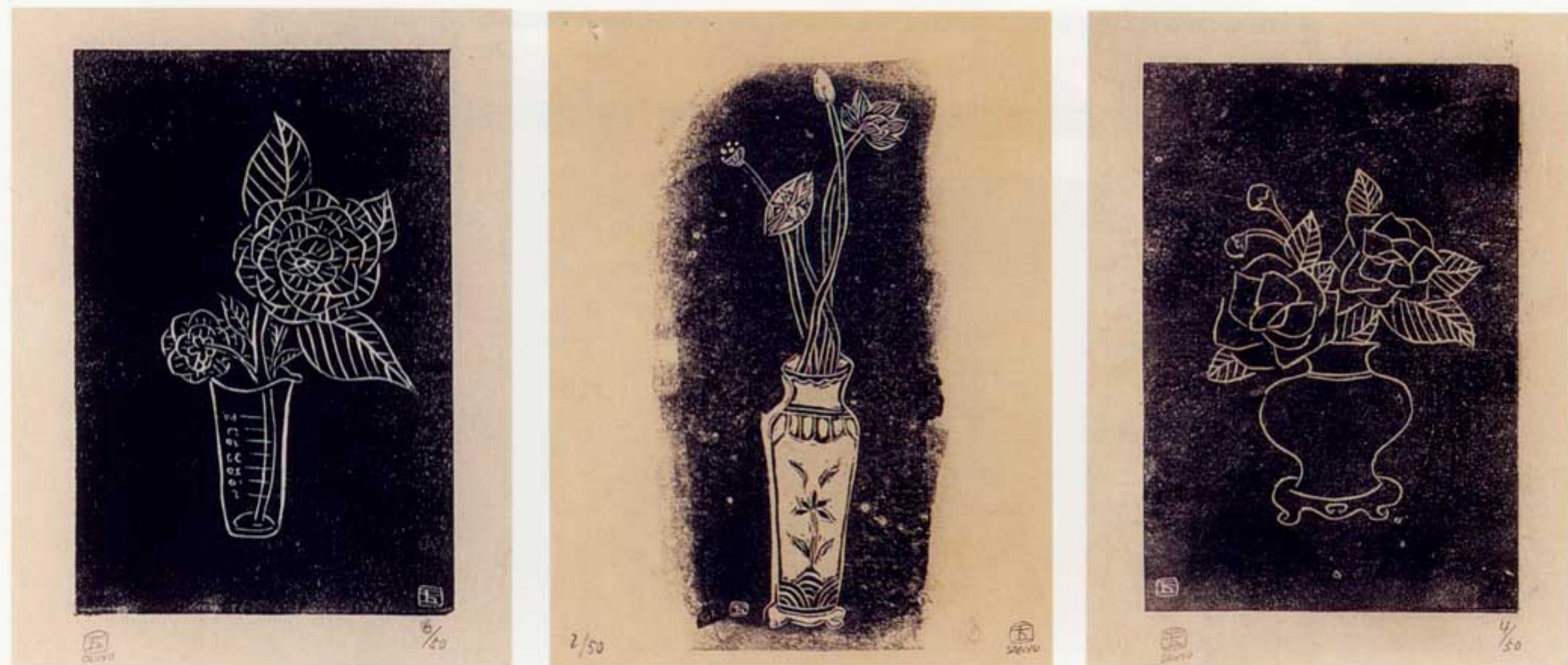
NUDES

one signed *yu* in Chinese in a square and *SANYU* in French in pencil, with one dedication, dated *May 1932* and numbered *1/10*; the other signed *sanyu* in French and marked *artist's proof* in pencil, with one stamp seal of the artist, *yu* in Chinese in a square
 two lithograph prints on paper
 9.3 by 14.3 cm. 3 3/8 by 5 3/8 in.
 17 by 9.8 cm. 6 3/4 by 3 7/8 in. (2)

The inscription reads:
 To My Dear Johan
 Yours Yu
 Paris May 1932

NT\$7,000-9,000

常玉 裸女 金屬版畫 紙本（兩幅）
 簽名：玉SANYU; SANYU
 左圖為總限量印行十幅之第一幅，其題識如下：
 致我親愛的約翰
 玉
 一九三二年五月於巴黎
 右圖為初印稿，圖中具畫家印鈴：玉



4

4 Sanyu

FLOWERS

two signed *yu* in Chinese in a square and *SANYU* in French in pencil, and numbered 6/50 and 4/50; the third signed *yu* in Chinese in a square and *SANYU* in French in ink, and numbered 2/50

three etchings on paper

17 by 11.3 cm. 6³/₄ by 4¹/₂ in.
23.5 by 18.5 cm. 9¹/₄ by 7¹/₄ in.

(3)

Flower compositions like these are frequently seen in Sanyu's paintings. Lot 26 in this sale is an oil painting version of the flowers in a beaker. Lotus in a lotus-motif vase, one of his most favourite subject matters, can be seen in lot 11, where the same series is made into cards. For a similar work in oil, see *Important Works by Sanyu of His Paris Period* (published by Dimension Art Center, 1992) cover and p.35

NT\$10,000-15,000

常玉 花 蝕刻版畫 紙本 (三幅)
簽名：玉SANYU 三圖中均具畫家印鈐：玉
上左圖為總限量印行五十幅之第六幅
上中圖為總限量印行五十幅之第二幅
上右圖為總限量印行五十幅之第四幅

容器內之花卉為常玉鍾愛之創作題材，類似之作品可見於本拍賣目錄內lot 26的一幅油畫作品“瓶菊”。蓮花紋瓶內之蓮花亦為常玉喜愛之題材，同系列之版畫作品可見於本拍賣目錄內lot 11，其中有常玉以此版畫製作之聖誕賀年卡。另請參看常玉巴黎時期重要作品集（帝門藝術中心出版，1992年）一書之封面及第35頁之一幅類似的油畫作品。



5

5

Sanyu

FLOWERS, BOY, HORSE

the flowers signed *yu* in Chinese in a square and *SANYU* in French in pencil, and numbered 30/11; the boy signed *sanyu* in French and marked *artist's proof* in pencil; the horse signed *yu* in Chinese in a square and *SANYU* in French in pencil, and numbered 30/1

three etchings on paper
9 by 9 cm. 3¹/₂ by 3¹/₂ in.
8.4 by 6 cm. 3¹/₄ by 2³/₈ in.

(3)

The drawing of "Flowers" was reproduced for the invitation to Sanyu's exhibition of paintings and drawings at the Van Lier Gallery, Amsterdam, in 1933. (See illustration below)

NT\$10,000-15,000

常玉 花籃、穿唐裝小孩、馬 蝕刻版畫 紙本 (三幅)
簽名：玉SANYU
左、右圖為總限量印行三十幅之
第十一幅及第一幅
中圖為初印稿

左圖“花籃”曾被翻印在1933年由荷蘭阿姆斯特丹van Lier畫廊舉辦的中國畫家常玉之繪畫及素描展的邀請函。(請參看以下之附圖)



Invitation to Sanyu's exhibition at the Van Lier Gallery
Van Lier畫廊常玉展的邀請函



6

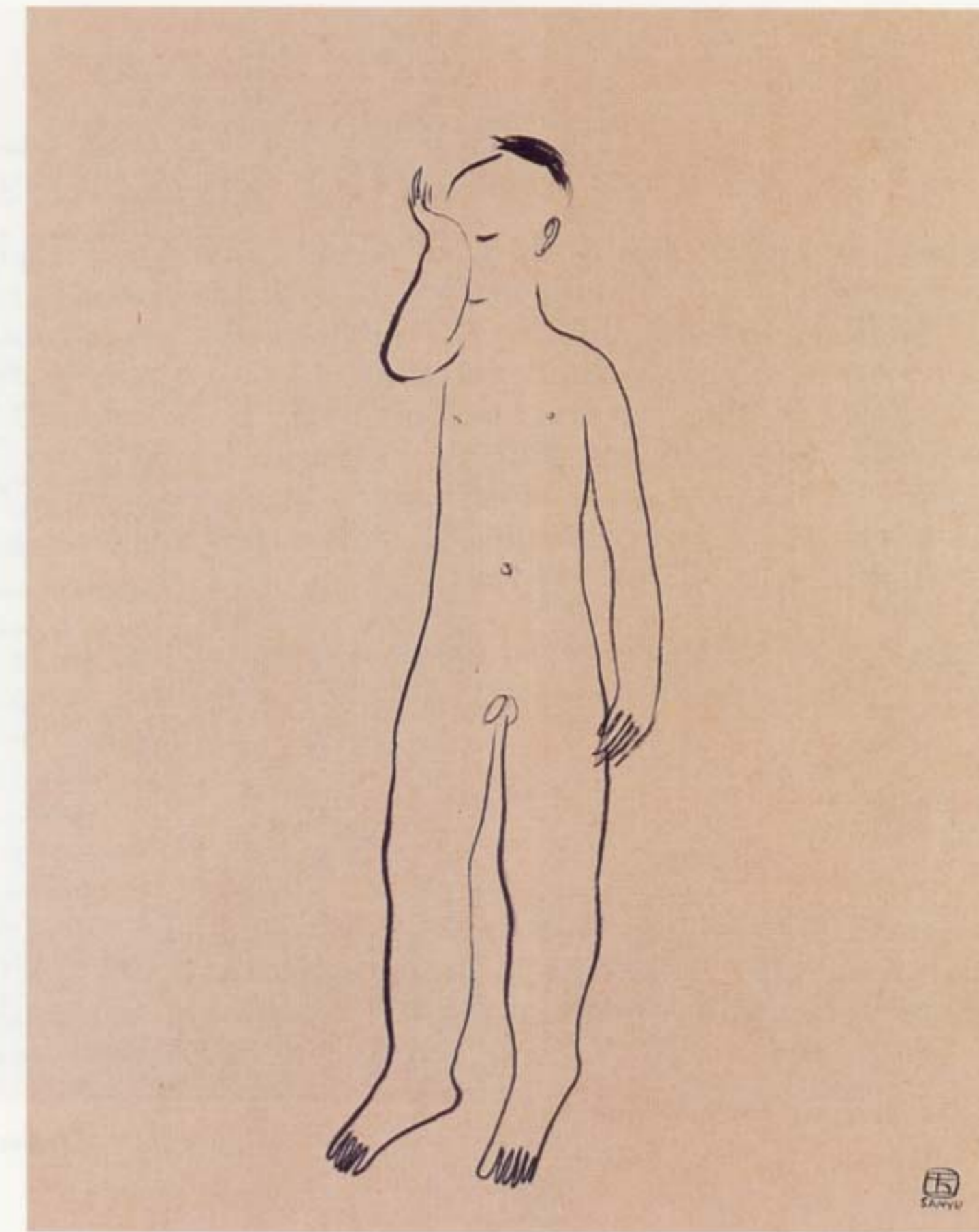
6 Sanyu

BABY

signed *yu* in Chinese in a square and *SANYU* in French, and dated 1930
 watercolour on paper
 26.5 by 21 cm. 10½ by 8¼ in.

NT\$20,000-30,000

常玉 嬰孩 水彩 紙本 一九三〇年作
 簽名：玉SANYU



7

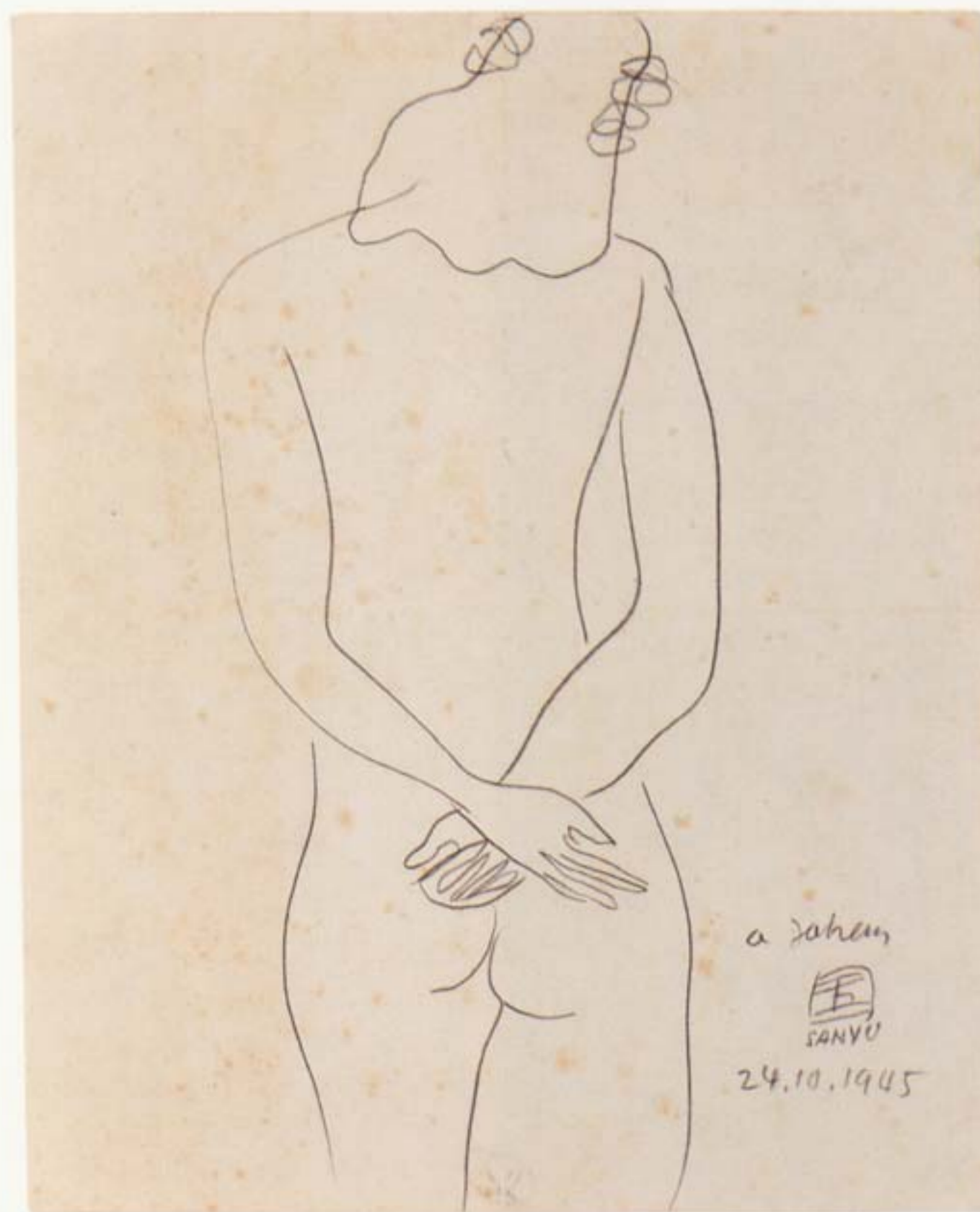
7 Sanyu

NUDE BOY

signed *yu* in Chinese in a square and *SANYU* in French
 ink drawing on paper
 26.5 by 20.5 cm. 10½ by 8 in.

NT\$30,000-50,000

常玉 小孩裸像 水墨素描 紙本
 簽名：玉SANYU



8

à toi pour arranger à l'été des articles, ces et être arranger qui a donc eu lieu en mai, pas que ces deux lettres, que de cela, naturellement avec le même ton, je t'ai dit de venir à Paris, non?

le 16.11.1945 Paris

Bonjour Johan

Merci pour la lettre du 24 octobre, je n'ai pas te demande m'envoyer de chemise en laine chaude. est la chose que je ne manque rien, peut-être pas ton idée? que j'aurai le froid sans cet hiver? En tout cas, est très gentil de te voir Merry Johan, quand à la liste que je t'avais envoyée. est plutôt un projet d'auteur, je n'ai pas encore même le moyen d'envoyer l'argent. surtout est très dangereux qu'on s'oppose de cela par la poste, on dit il y a des gens qui la haine, j'ignore rationnellement qui avait existé en Amérique.

En ce moment j'ai écrit on somme la poste, est ton colis qui vient arriver, mais est que on n'est me rassuré, est un miracle? au un miracle?

Le contenu de la au colis il y a 1 shirt 2 cigarettes, 1 jam, 1 date, Merry Johan. tu es un ange, au sujet de monsieur Blumenfeld, je suppose, que tu le n'as pas rencontré tu lui as parlé au téléphone? N'est ce que quelle téléphone une fois de plus, tâchete, fixe un rendez-vous avec lui si possible, si non tu devrais de laisser tomber. tu sais, 1 homme d'affaire)

qu'il n'est simple que la lettre, surtout je suis un copain de Montparnasse. Big boy) combien la chose me fait de bien de Mylène la Américaine, quand à plus qui contente tant. 18794 à 20004 en cas de la dernière est noté plus, surtout comme avant de guerre, comme la vie tellement cher, même en France, plus fait les filles qui ont des jolies robes, je pense bien la fait en France de cela.

P.S. dans ce lettre, tu m'as demandé même note, il me semble la suite de la note. est un très bon ami, si tu n'as pas de Bateau m'a la place de nuit en voyage? je t'ai dit, une fois de Bateau m'a demandé de même genre, mais tu n'as pas répondu?

8 (reverse)

8 Sanyu

NUDE (WITH LETTER TO JOHAN FRANCO ON REVERSE)

signed *yu* in Chinese in a square and *SANYU* in French, with one dedication to Johan, and dated 24. 10. 1945 (Oct. 24, 1945)
pencil drawing on paper
30.2 by 24 cm. 11 7/8 by 9 1/2 in.

See English and Chinese translations of letter below

NT\$20,000-30,000

常玉

裸女背像 (畫背為致約翰·法蘭寇之信函)
鉛筆素描紙本一九四五年十月廿四日作

簽名：玉SANYU

請參看常玉寫給好友約翰·法蘭寇的私人信函之中，英文翻譯

November 16, 1945 Paris

Hello Johan,
Thank you for your letter dated October 24th. I didn't ask you to send me a thick wool sweater. I really have no need for it. Maybe it is your idea? (sic) that I will be cold this winter? In any case, it is very kind of you. Thank you Johan. As for the list that I had sent you, it will be a project. Anyway, I haven't found the means to send you money yet. Moreover, it is dangerous to send packages by post. They say that people have lost things. I am not aware of the — that have existed in America. At this time, someone is ringing the doorbell. It is your package that have arrived. At least that is what they just told me. Is it a rumor or a miracle?

The content of the package: 1 shirt, 2 cigarettes, 1 (jar of) jam, 1 (box of) dates.

Thanks, Johan. You are an angel. As for Mr. Blumenfeld, I suppose that you haven't met him yet. Did you speak to him on the phone? Will you be so kind as to call him one more time? Try to fix a rendezvous with him if at all possible. If not, you should just forget it. You know businessmen only think of their interest, especially since I am his Montparnasse friend. Tell me how much a pair of nylon stockings costs in America. As for Paris, it costs between 1500 and 2000 (sic). The Parisians aren't as coquette as before the war since the cost of living is so extremely high. Even in the winter, most of the girls go around with uncovered legs. I think that the fairy dreams of that.

If you can, send your letter by air-mail because regular mail takes about a month, almost as long as a package, unless the letter is too heavy. I have received the articles of Picasso. Thank you.

Goodbye Johan,
your
Yu

P.S. In your letter dated October, you wished me Merry Christmas. It seems to me that Christmas Eve was in the month of December. Do you celebrate Christmas earlier in America? I received a letter from Bieceu, who also greeted me in the same way. Will you explain this to me?

一九四五年十一月十六日 巴黎

你好，約翰：

謝謝你十月廿四日的來信。我並未要求你給我寄來那件厚羊毛外衣。我想我並不真的很需要它。這可能是你的主意，大概想到今年冬天會很寒冷吧？不論怎樣你都是非常仁慈的，謝謝你約翰。我寄給你的那份單據將是一項工作企劃。不過暫時還未找到可以寄錢給你的途徑。而且郵遞的話恐不安全。他們都說曾有人遺失了東西。我未有察覺那——存在於美國。這時剛巧有人在按門鈴，是你的包裹到了。至於他們剛告訴我的，究竟是謠傳或是奇蹟？

包裹的內容為：襯衣一件，香煙兩包，果醬一瓶，棗一盒。

謝謝約翰，你是天使。至於Blumenfeld，我猜你還未跟他碰過面。有否致電給他？能否煩請你再致電給他？試看能否跟他約會見面，不然的話就算了。你知道生意人都只在乎利潤。特別因我是一個在Montparnasse的朋友。告訴我一雙尼龍襪子在美國值多少錢？在巴黎大概1500至2000之間。巴黎的女孩子沒以前那麼花俏，因為現在生活不比戰前來得寬裕。就算是在冷冬，女孩子都光著腿地進進出出。我想這是神仙也會夢想得到的。

由於一般郵遞投寄需時一個月，跟寄包裹的時間差不多，故來信請用空郵。當然若包裹很重則例外。關於畢卡索的文章已收到，謝謝！

再見約翰
你的
玉

P.S.在十月份的來信中，你預祝我聖誕快樂。對我來說平安夜是在十二月份。美國是否會提前慶祝聖誕？我收到一封Bieceu給我的信，他也給我同樣的祝福。你能給我一個解釋嗎？



9

9 Sanyu

CATS

one signed *yu* in Chinese in a square and *SANYU* in French in pencil, and numbered 2/50; the other signed *SANYU* in French and marked *artist's proof* in pencil two etchings on paper

11.5 by 17.2 cm. 4 1/2 by 6 3/4 in.
9.5 by 15.5 cm. 3 3/4 by 6 1/8 in.

(2)

NT\$7,000-9,000

常玉 貓 蝕刻版畫 紙本（兩幅）
簽名：玉SANYU; SANYU 兩圖中均具畫家印鈐：玉
上圖為總限量印行五十幅之第二幅；下圖則為初印稿



9



10

10 Sanyu

RECLINING CAT

signed *yu* in Chinese in a square and *SANYU* in French
oil on canvas
33.5 by 46 cm. 13 1/4 by 18 1/8 in.

Painted circa 1930s

Exhibited:

Exhibition of Chinese Art, J. H. de Bois Gallery in Haarlem, Holland, 1932

Literature:

"--- it is a fact that Sanyu is able to achieve a great deal with little means. The Kitten is a good example. At first sight it is not more than a pinkish blob, but on closer inspection it renders the casually lying creature true to nature ---"*

*by Jan D. Voskuil, art report from a Dutch newspaper, October 22, 1932

NT\$300,000-500,000

常玉 慵懶的貓 油畫 畫布 約一九三〇年代作
簽名：玉SANYU

展覽：

中國藝術展覽，荷蘭哈林J. H. de Bois Gallery，1932年

著錄：

"...事實上常玉往往能利用最精簡的筆觸卻達成最豐富動人的效果。小貓咪即為最佳例證。第一眼望去你只會看到畫面上的一團粉紅色，但當靠近觀賞時一隻躺著的慵懶的貓便呈現在觀者眼前，非常真實而自然，..."*

*節錄自Jan D. Voskuil在一份荷蘭報紙內撰寫的藝聞報導，1932年10月22日

11 Sanyu

CHRISTMAS AND NEW YEAR CARDS

the first signed *yu* in Chinese in a square and *SANYU* in French in pencil, numbered 35/50, with a stamp seal of the artist, *yu* in Chinese in a square; with an inscription in Chinese in ink, signed *yu* in Chinese in a square and *SANYU* in French, dated 1946, and with one figure seal of the artist, *chang yu* in Chinese

For a similar oil painting see *Fine Modern Oil Paintings, Drawings Watercolours and Sculptures*, Sotheby's Taipei, Oct. 15, 1995, lot 144.

the second signed *yu* in Chinese in a square and *SANYU* in French in pencil, numbered 16/50, with a stamp seal of the artist, *yu* in Chinese in a square; with an inscription in Chinese in ink, signed *yu* in Chinese in a square and *SANYU* in French, and with one figure seal of the artist, *chang yu* in Chinese

the third signed *SANYU* in French and numbered 2/50 in ink, with a stamp seal of the artist, *yu* in Chinese in a square; and with an inscription in Chinese in ink

For a similar oil painting, see lot 14 of this sale.

three etchings on paper mounted as Christmas and New Year greeting cards

32 by 50 cm. 12⁵/₈ by 19³/₄ in.

25 by 32 cm. 9⁷/₈ by 12³/₈ in.

25.8 by 34.4 cm. 10¹/₈ by 13¹/₂ in.

(3)

NT\$20,000-30,000

常玉 聖誕及新年賀卡 蝕刻版畫 紙本 (三幅)
 簽名：玉SANYU; SANYU 右中及右下圖中均具畫家印鈐：玉
 右上及右中圖卡上各具畫家人型印章一款：常玉
 右上圖為總限量印行五十幅之第三十五幅，一九四六年作

請參看一九九五年十月十五日蘇富比台北秋拍之現代油畫、素描、水彩及雕塑拍賣目錄中lot 144 “小花鹿”，為一幅題材相仿的油畫作品。
 右中圖為總限量印行五十幅之第十六幅
 右下圖為總限量印行五十幅之第二幅
 類似右下圖的作品可參見於本次拍賣目錄中lot 14的一幅油畫“提腿馬”。





12

12 Sanyu

ZEBRAS

both signed *yu* in Chinese in a square and *SANYU* in French
pair of watercolours on paper

20.8 by 26.5 cm. 8¹/₈ by 10¹/₂ in.

26.5 by 20.8 cm. 10¹/₂ by 8¹/₈ in.

(2)

NT\$60,000-80,000

常玉
簽名：玉SANYU

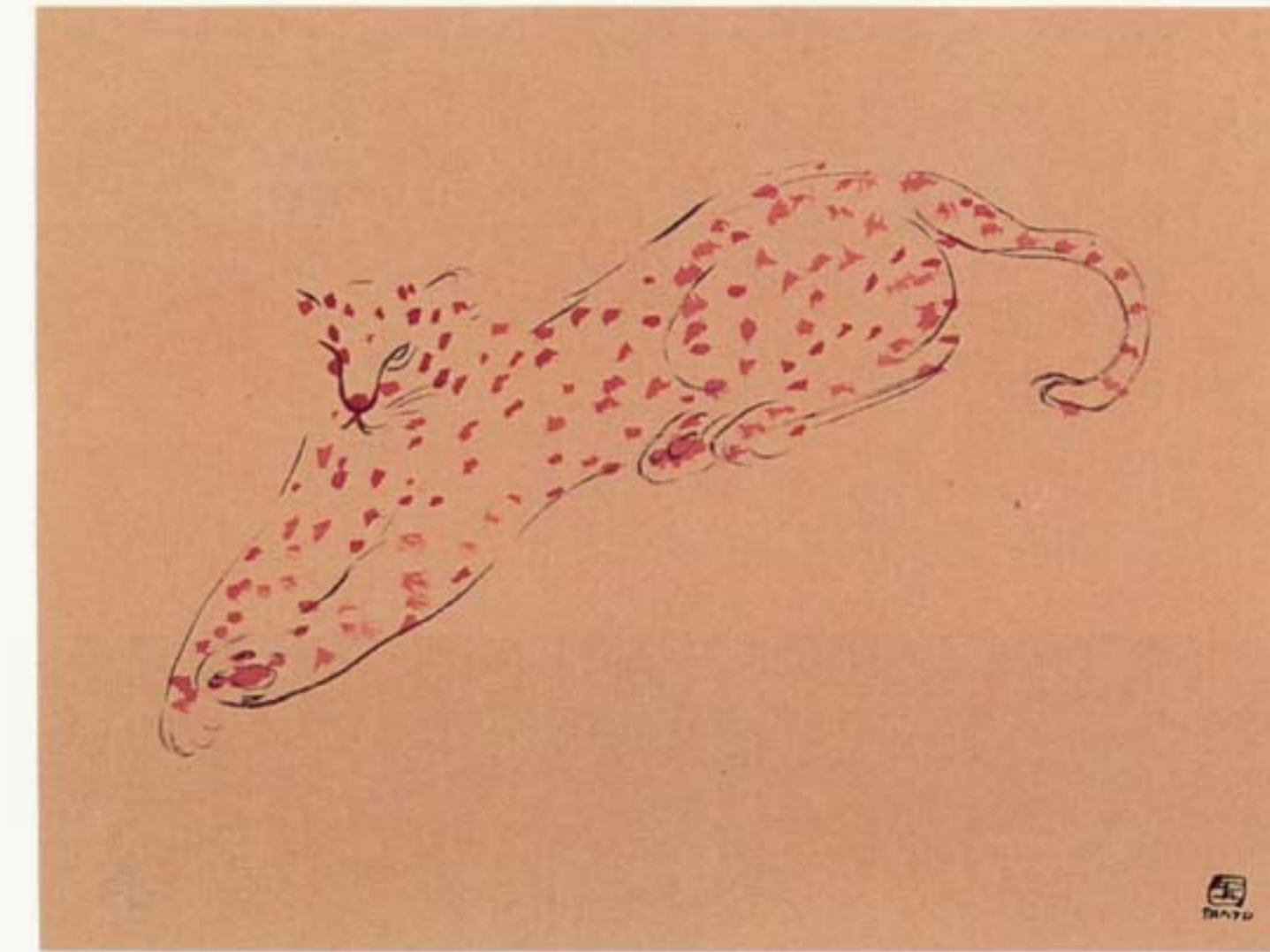
斑馬

水彩

畫紙（一對）



12



13

13 Sanyu

LEOPARDS

both signed *yu* in Chinese in a square and *SANYU* in French
pair of watercolours on paper

21 by 27 cm. 8¹/₄ by 10³/₈ in.

(2)

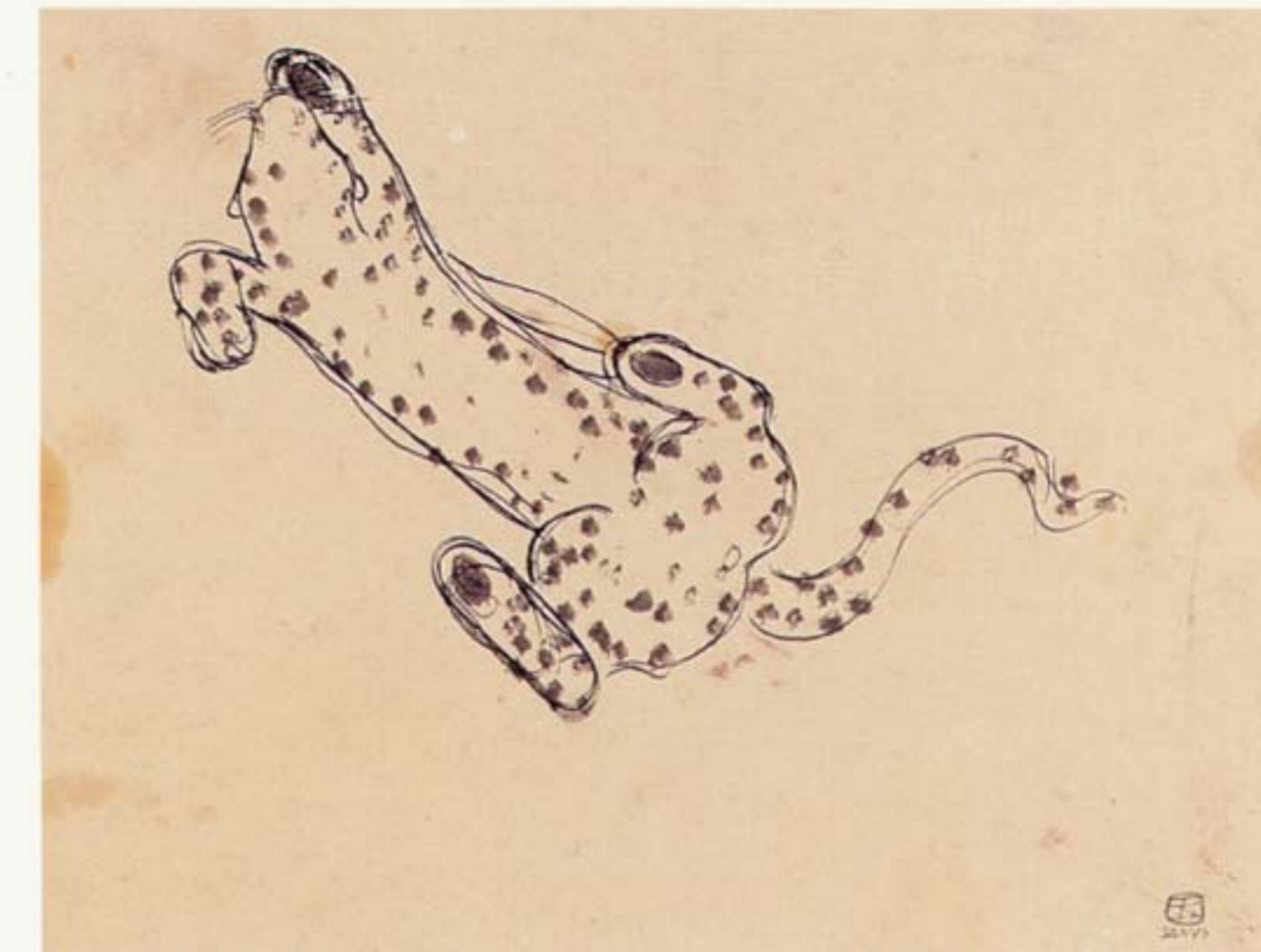
NT\$60,000-80,000

常玉
簽名：玉SANYU

花豹

水彩

畫紙（一對）



13

14 Sanyu

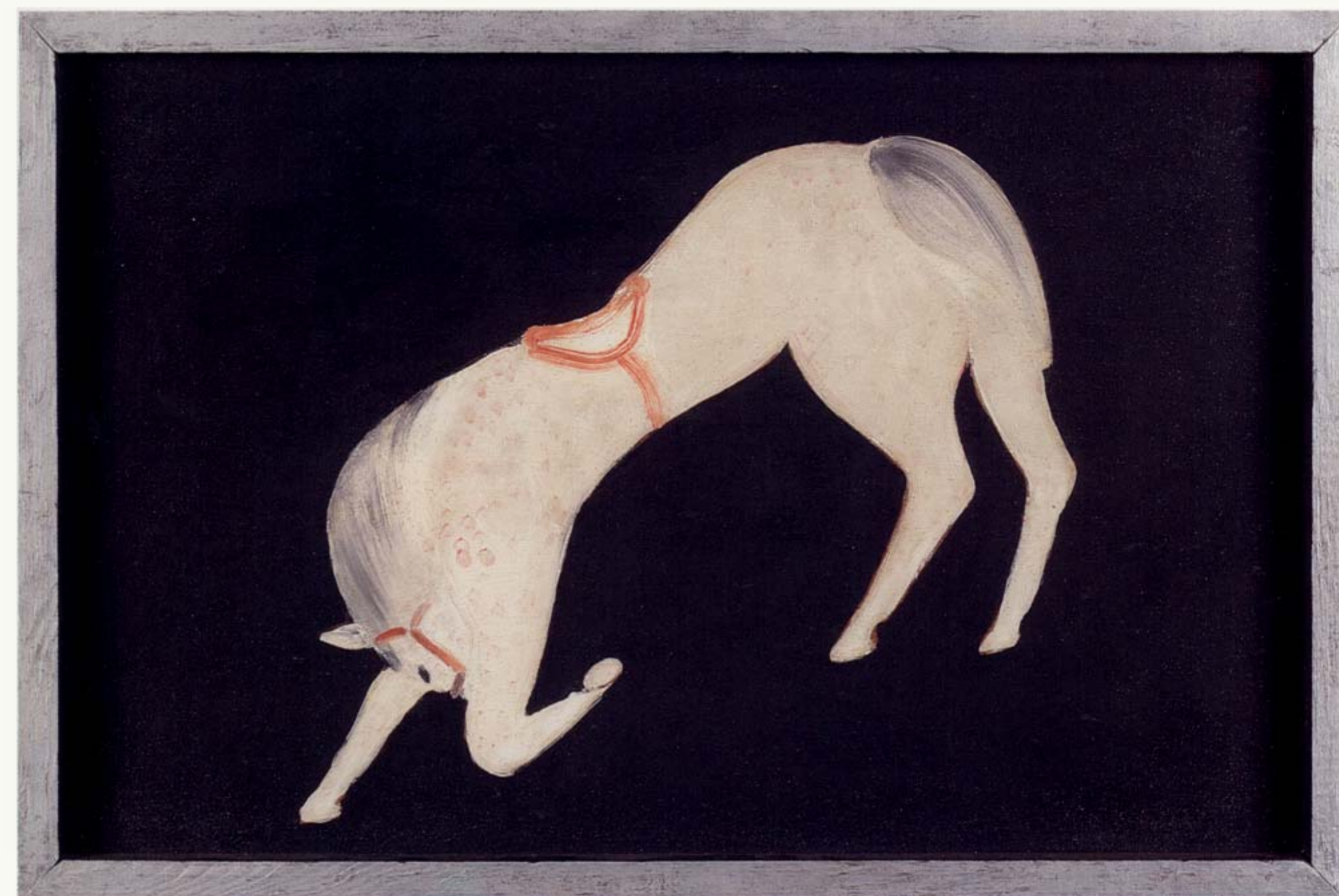
KNEELING HORSE

signed *yu* in Chinese in a square and *SANYU* in French
oil on panel
40 by 60 cm. 15³/₄ by 23⁵/₈ in.

Painted circa 1930s

NT\$500,000-700,000

常玉 提腿馬 油畫 木板 約一九三〇年代作
簽名：玉SANYU





15

15 Sanyu

TANG HORSE

signed *yu* in Chinese in a square and *SANYU* in French
watercolour on paper
20 by 25.8 cm. 7⁷/₈ by 10¹/₈ in.

NT\$30,000-50,000

常玉 唐馬 水彩 紙本
簽名：玉SANYU



16

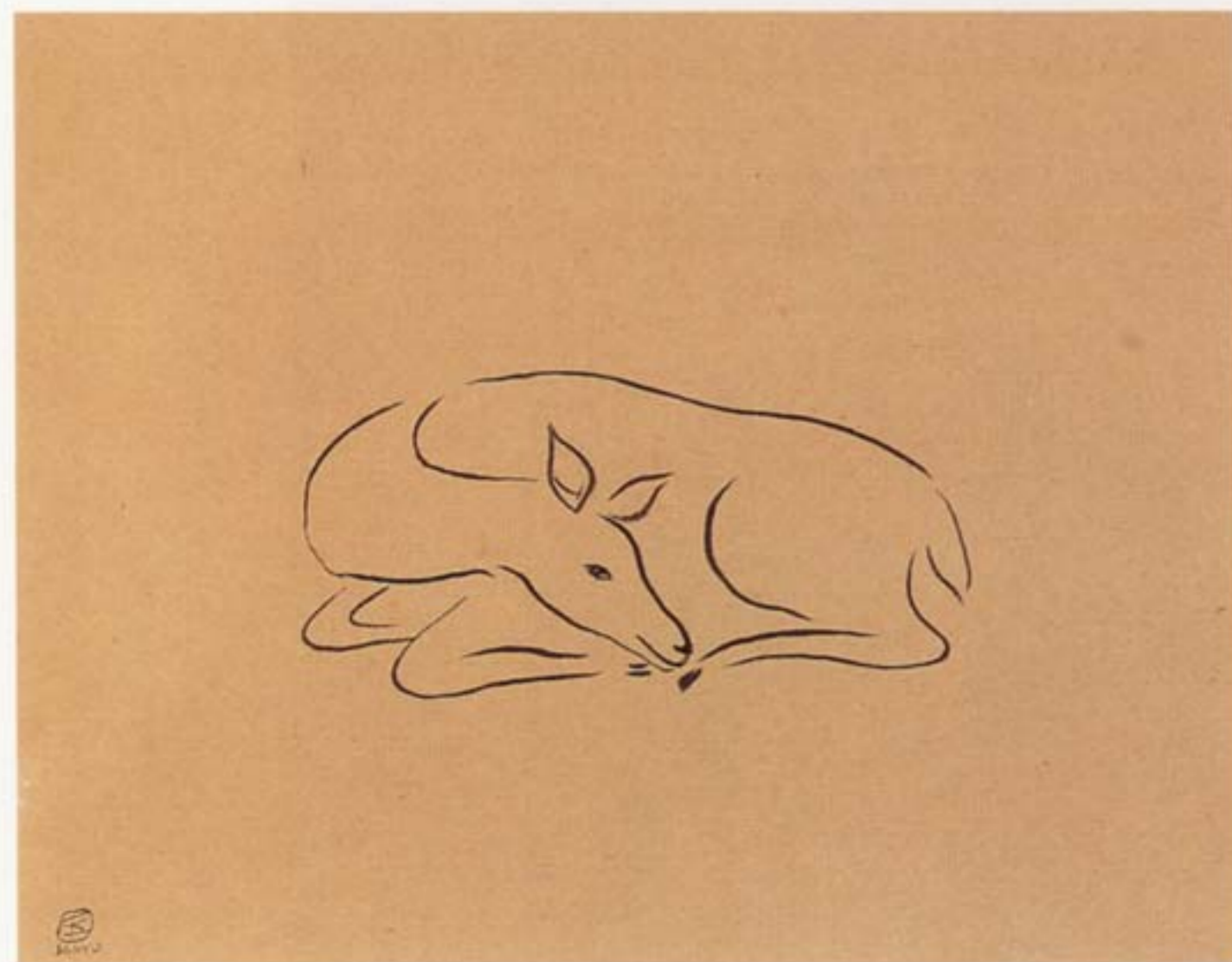
16 Sanyu

RED BATHERS

signed *yu* in Chinese in a square and *SANYU* in French
watercolour on paper
27 by 21 cm. 10⁵/₈ by 8¹/₄ in.

NT\$30,000-50,000

常玉 紅色浴孃 水彩 紙本
簽名：玉SANYU



17



17

17 Sanyu

DOE

both signed *yu* in Chinese in a square and *SANYU* in French
 pair of ink drawings on paper
 21 by 27 cm. 8¼ by 10⅝ in.
 27 by 21 cm. 10⅝ by 8¼ in. (2)

This drawing of the spotted deer was reproduced for the invitation to Sanyu's exhibition at the Van Lier Gallery, Amsterdam, in 1934. (See illustration below.)

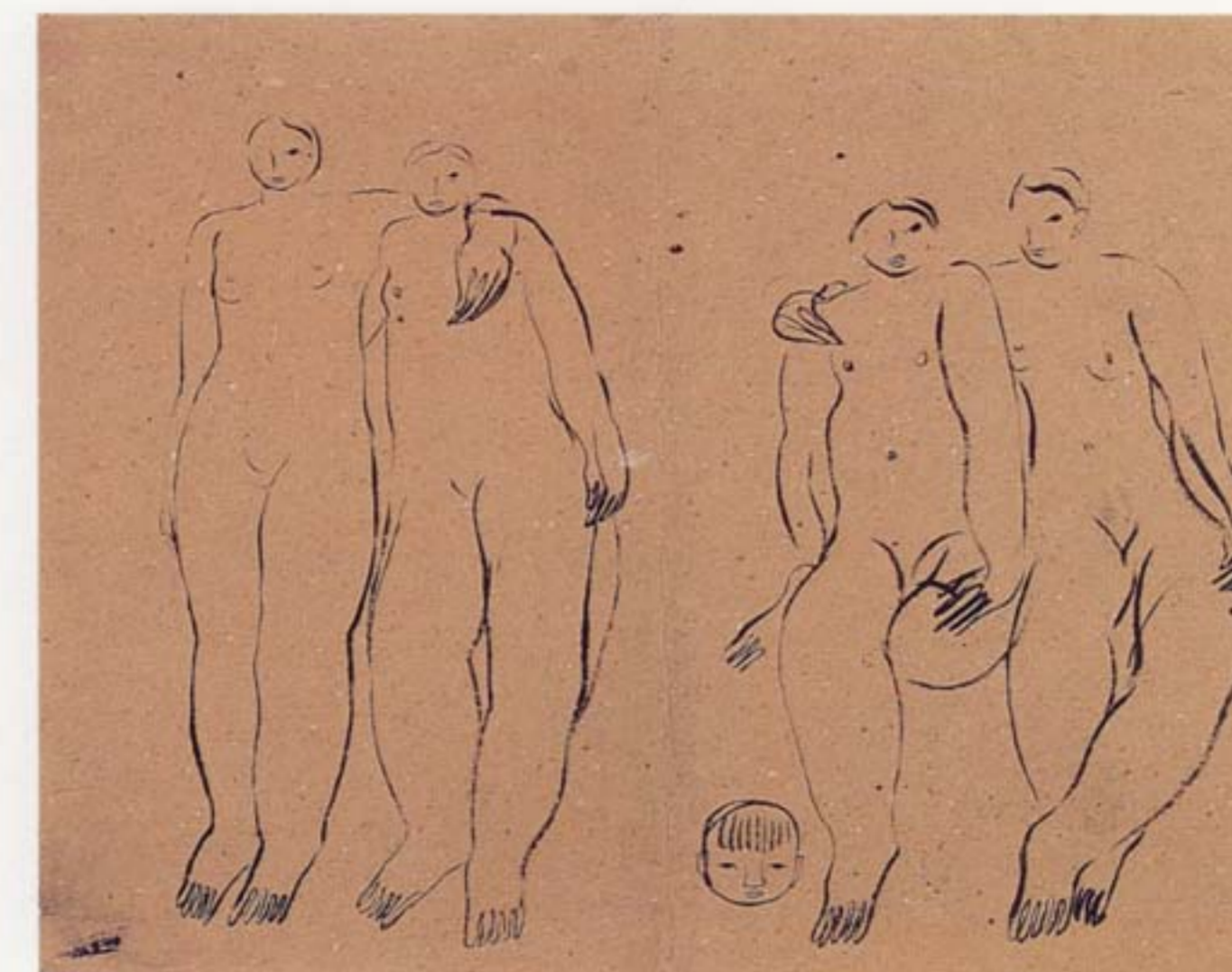
NT\$30,000-50,000

常玉 小鹿 水墨素描 紙本 (一對)
 簽名：玉SANYU

右圖曾被翻印在1934年於荷蘭阿姆斯特丹van Lier畫廊所舉辦之常玉新作展的邀請函。(請參看以下之附圖)



Invitation to Sanyu's exhibition at the Van Lier Gallery
 Van Lier畫廊常玉展的邀請函



18

18 Sanyu

NUDES

one signed *yu* in Chinese in a square and *SANYU* in; the other unsigned
 two ink drawings on paper
 36.8 by 46.5 cm. 14½ by 18¼ in.
 43 by 27 cm. 17 by 10⅝ in. (2)

NT\$30,000-50,000

常玉 裸女群像 水墨素描 紙本 (兩幅)
 簽名：玉SANYU (下圖)



18

19 Sanyu

ACROBAT ON HORSE

signed *yu* in Chinese in a square and *SANYU* in French
oil on paper board mounted on panel
44.5 by 38 cm. 17½ by 15 in.

Painted circa 1930s

NT\$500,000-700,000

常玉 馬上英雌
簽名：玉SANYU

油畫

紙板（裱於木板）
約一九三〇年代作





20

20

Sanyu

ZEBRA, TWO HORSES

one signed *yu* in Chinese in a square and *SANYU* in French, and numbered 3/50 in ink; the other signed *SANYU* in French, and marked *artist's proof* in pencil, with a stamp seal of the artist, *yu* in Chinese in a square
two etchings on paper
14 by 18 cm. 5 1/2 by 7 1/8 in.
11 by 17 cm. 4 1/8 by 6 3/4 in.

(2)

For a similar oil painting of "Two Horses", see *Fine Modern Oil Paintings, Drawings, Watercolours, and Sculpture*, Sotheby's Taipei, Oct. 15, 1995, lot 148, and

for a later version also in oil, see *Sanyu exhibition catalogue*, Tamsui Center of Arts and Culture, Taipei, 1994, page 39.

NT\$6,000-8,000

常玉 斑馬、雙馬圖 蝕刻版畫 紙本 (兩幅)
簽名：玉SANYU
兩圖中均具畫家印鈐：玉
上圖為總限量印行五十幅之第三幅；下圖則為初印稿

請參看一九九五年十月十五日蘇富比台北秋拍之現代油畫、水彩、素描及雕塑拍賣目錄中lot 148 "雙馬"，為類似"雙馬圖"之油畫。另請參看常玉展覽目錄 (淡水藝文中心，台北，1994年) 內第39頁之另一幅較晚期油畫作品。



20



21

21 Sanyu

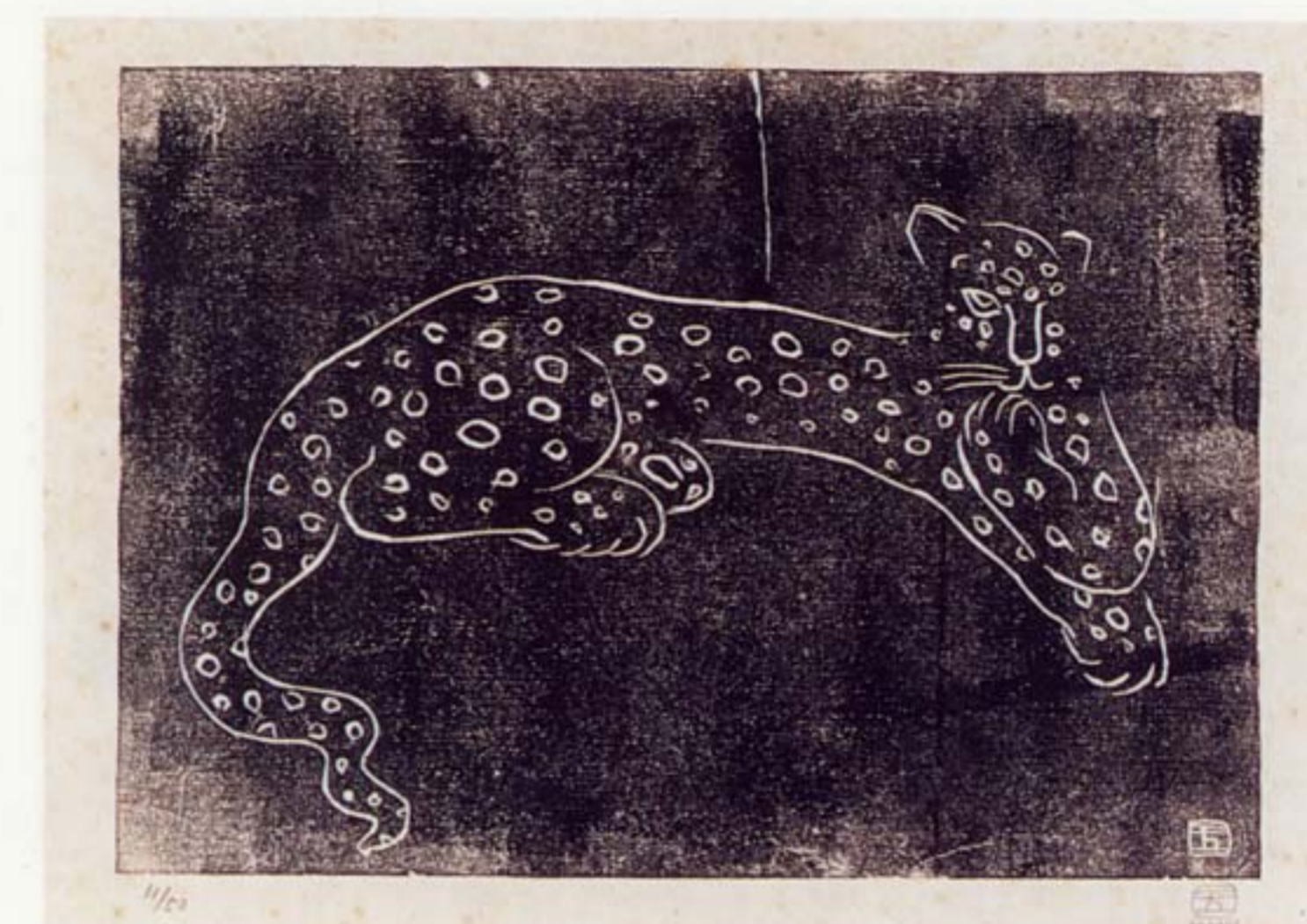
LEOPARDS

one signed *yu* in Chinese in a square and *SANYU* in French, and numbered 2/50 in ink; with a stamp seal of the artist, *yu* in Chinese in a square; the other signed *yu* in Chinese in a square and *SANYU* in French, and numbered 11/50 in pencil; with a stamp seal of the artist, *yu* in Chinese in a square
two etchings on paper
23.5 by 36 cm. 9 1/4 by 14 1/8 in.
18.4 by 25.3 cm. 7 1/4 by 10 in.

(2)

NT\$7,000-9,000

常玉 花豹 蝕刻版畫 紙本 (兩幅)
簽名：玉SANYU 兩圖中均具畫家印鈐：玉
上、下圖各自為總限量印行五十幅之第二幅及第十一幅



21



22

22 Sanyu

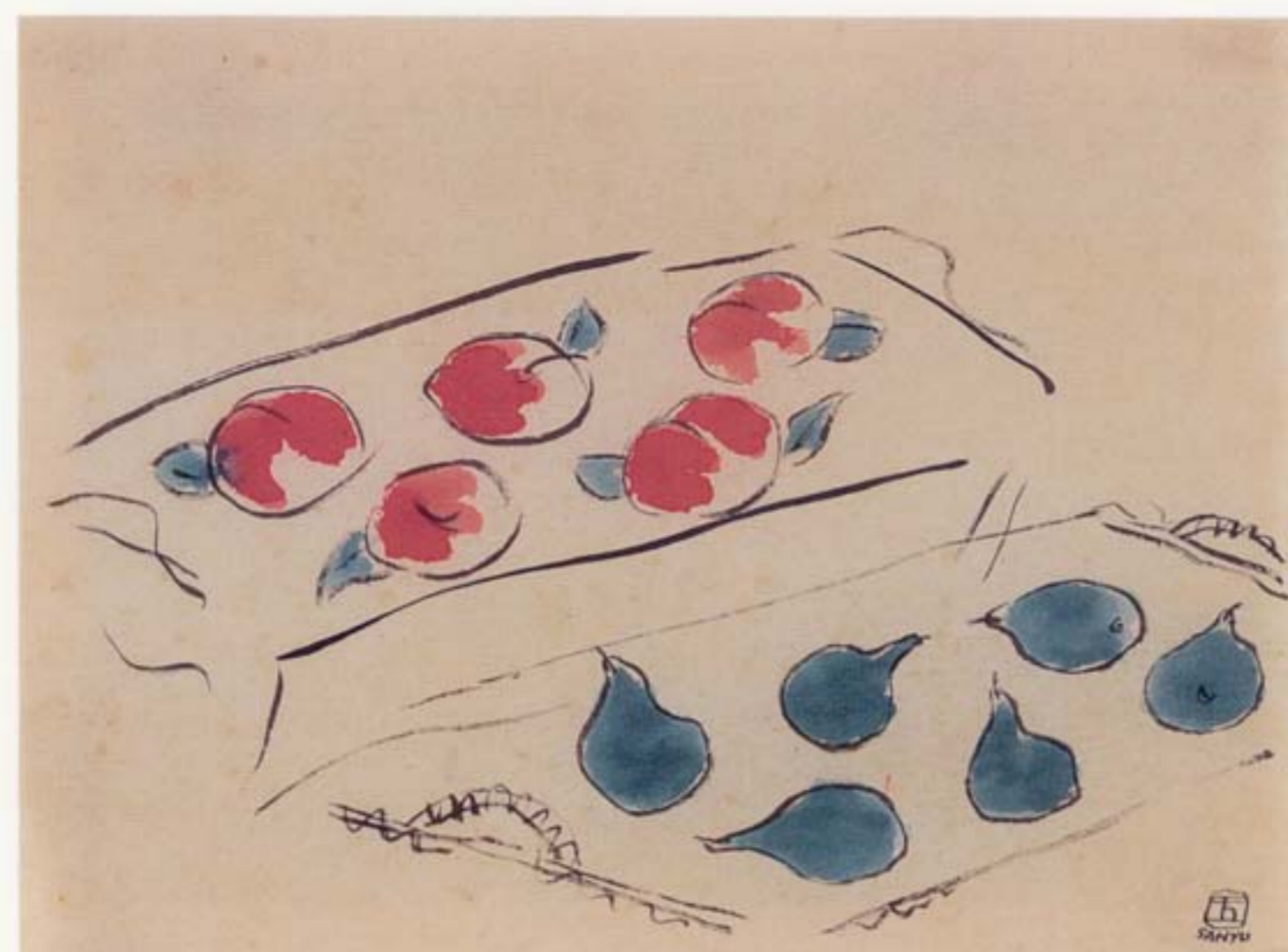
BASKETS OF FRUITS, BOX OF FLOWERS

both signed *yu* in Chinese in a square and *SANYU* in French
pair of watercolours on paper
21 by 27 cm. 8 1/4 by 10 5/8 in.

(2)

NT\$20,000-30,000

常玉 花與果 水彩 畫紙 (一對)
簽名：玉SANYU



22



23

23 Sanyu

VASE OF FLOWERS

signed *yu* in Chinese in a square and *SANYU* in French, dated 1931 AMSTERDAM,
and with one dedication
watercolour on paper, with the original frame from Amsterdam, Holland
28 by 20.5 cm. 11 by 8 in.

The inscription on Johan Franco's personal letterhead reads:
To My Dearest Johan
Yours truly
Y. S.
25. 9. 1931

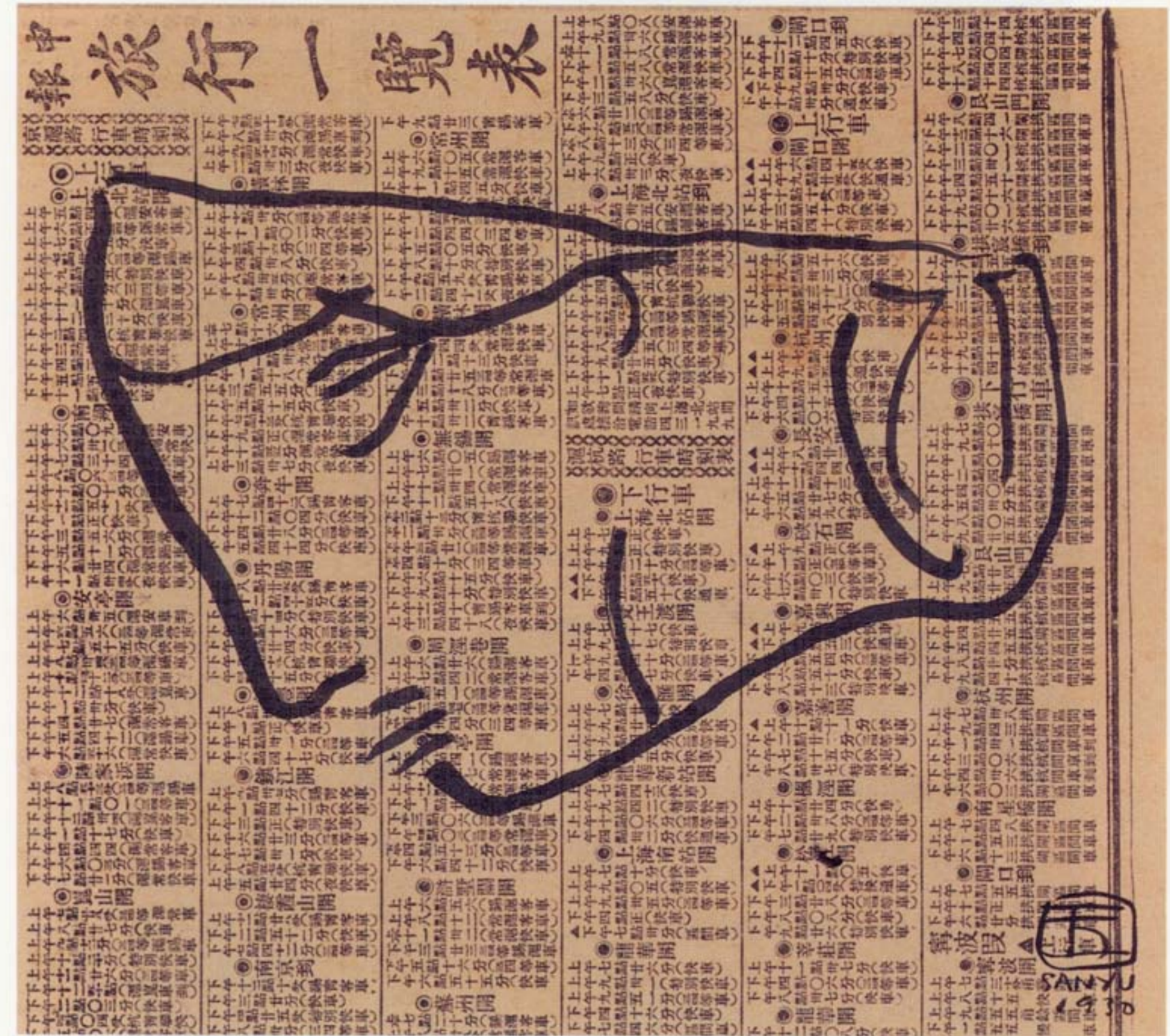
NT\$20,000-30,000

常玉 瓶花 水彩 約翰法蘭寇之私人信紙
簽名：玉SANYU 一九三一年作於荷蘭亞姆斯特丹
(附原框裝裱，來源自荷蘭亞姆斯特丹)

畫中之題識如下：
致親愛的約翰
摯友
Y. S.
一九三一年九月廿五日



24



24



24

24 Sanyu

FACES

all signed *yu* in Chinese in a square and *SANYU* in French, two dated 1930; one dated September 27, 1931, and with one dedication

two ink drawings on paper; one on Chinese newspaper

20.5 by 19 cm. 8¹/₈ by 7¹/₂ in.

22 by 27.5 cm. 8⁵/₈ by 10⁷/₈ in.

21.5 by 27.5 cm. 8¹/₂ by 10⁷/₈ in.

(3)

The inscription reads:

My Respect to Dear Madame Franco

Y. S.

27 September 1931

The Hague

NT\$70,000-100,000

常玉 仕女頭像 (三幅)

簽名：玉SANYU

水墨素描 畫紙、中文報紙

一九三〇及一九三一年作

左上圖畫中之題識如下：

致尊愛的法蘭寇夫人

Y. S.

一九三一年九月廿七日

The Hague



25

25 Sanyu

SEATED CAT

signed *yu* in Chinese in a square and *SANYU* in French
oil on cardboard
32 by 23.5 cm. 12⁵/₈ by 9¹/₄ in.

Painted circa 1930s

NT\$200,000-300,000

常玉 蹲坐的貓 油畫 紙板 約一九三〇年代作
簽名：玉SANYU



26

26 Sanyu

CHRYSANTHEMUM IN A VASE

signed *yu* in Chinese in a square and *SANYU* in French; on the reverse signed *SANYU*
in French, and dated *10. 1933 Paris* (October 1933)
oil on canvas
41 by 32.5 cm. 16¹/₈ by 12³/₄ in.

NT\$200,000-300,000

常玉 瓶菊 油畫 畫布
簽名：玉SANYU 一九三三年十月作於巴黎



27

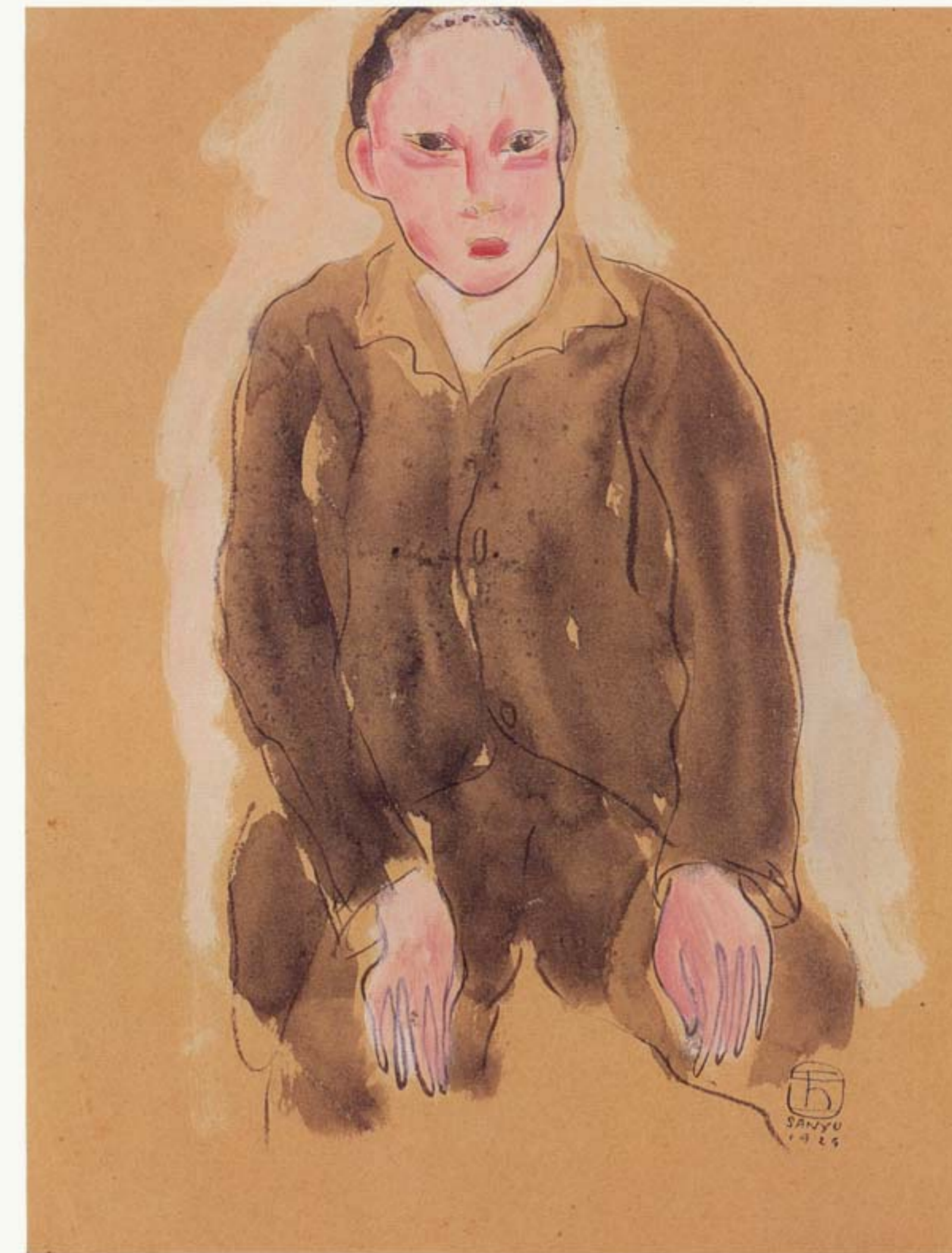
27 Sanyu

LADY IN FUR

signed *yu* in Chinese in a square and *SANYU* in French
ink and charcoal drawing on paper
44 by 26.5 cm. 17³/₈ by 10¹/₂ in.

NT\$40,000-60,000

常玉 穿皮裘仕女 水墨、碳筆素描 紙本
簽名：玉SANYU



28

28 Sanyu

MAN IN BROWN SUIT

signed *yu* in Chinese in a square and *SANYU* in French, and dated 1929
watercolour on paper
31 by 22 cm. 12¹/₄ by 8⁵/₈ in.

NT\$50,000-70,000

常玉 穿咖啡套裝的男人 水彩 紙本 一九二九年作
簽名：玉SANYU

29 Sanyu

LOTUS

signed *yu* in Chinese in a square and *SANYU* in French; on the reverse signed *SANYU*
in French, and dated *March 1934, Paris*
oil on canvas
60 by 40 cm. 23⁵/₈ by 15³/₄ in.

NT\$600,000-800,000

常玉 蓮花盤景 油畫 畫布 一九三四年三月作於巴黎
簽名：玉SANYU; SANYU (背面)



BASKET OF FLOWERS WITH SWALLOW

signed *yu* in Chinese in a square and *SANYU* in French; also signed *SANYU* in French on the reverse

oil on canvas, with original frame from Amsterdam, Holland
50 by 61 cm. 19 3/4 by 24 in.

Painted circa 1930s

Exhibited:

Municipal Museum, Amsterdam, 1939
Amsterdam Historical Museum, 1939

NT\$600,000-800,000

常玉 燕子與盤花 油畫 畫布 約一九三〇年代作
簽名：玉SANYU; SANYU (背面)

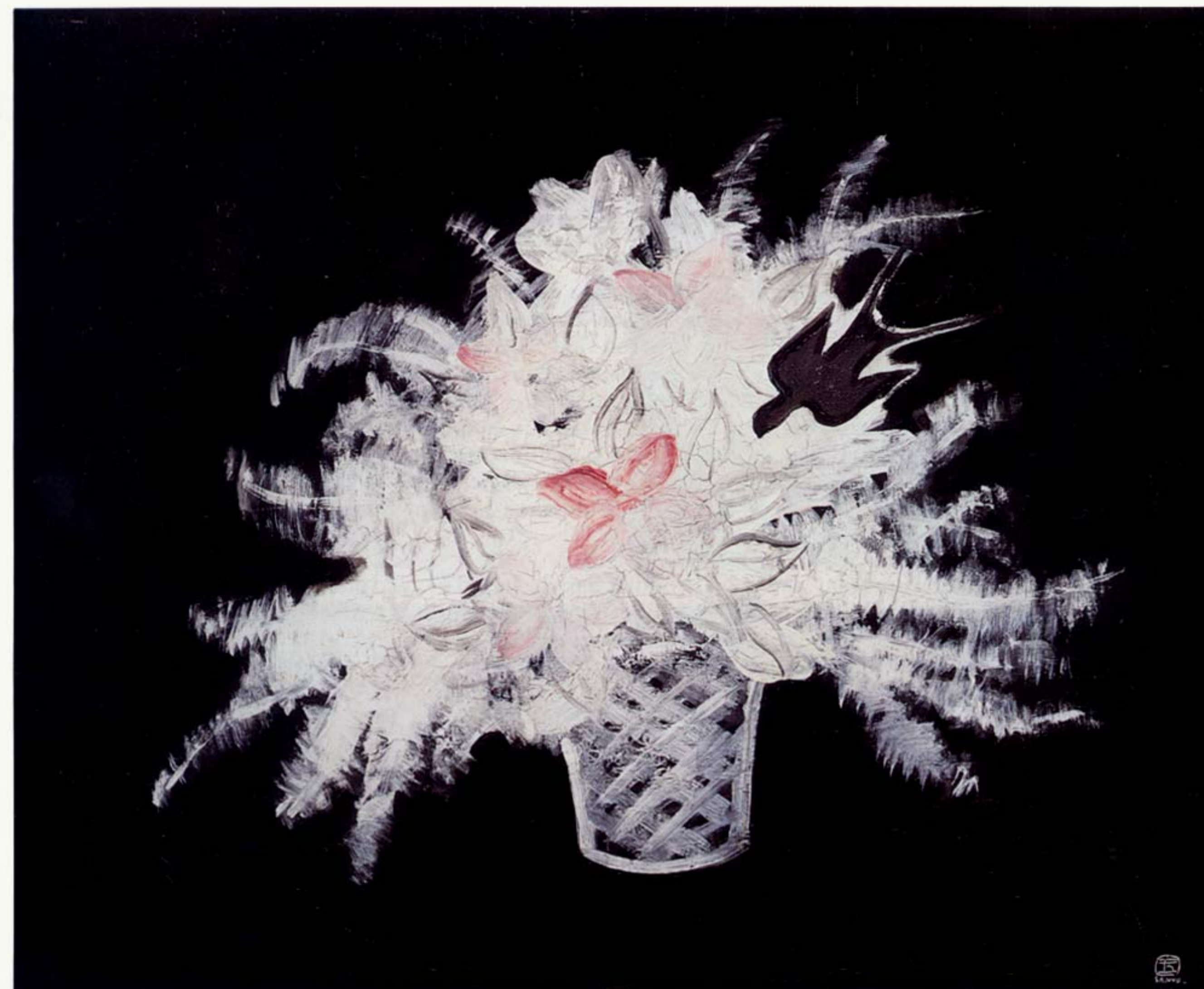
(附原框裝裱，來源自荷蘭亞姆斯特丹)

展覽：

阿姆斯特丹市立美術館，荷蘭，1939年
阿姆斯特丹歷史博物館，荷蘭，1939年



Johan Franco with the painting in his study at Virginia Beach
約翰·法蘭寇在他維珍尼亞海灘家中與此幅油畫



LES POÈMES DE T'AO TS'EN (POEMS BY TAO QIAN)

Edited by Editions Lemarget, 1930

French translation by Liang Tsong Tai, preface by Paul Vallery
with a limited edition number of 184/306

with the collector Johan Franco's exlibris on the front page, and his signature on the original red hard cover

with illustration of three copper plate prints by Sanyu, each with a stamp seal of the artist, *yu* in Chinese

9.2 by 15 cm. 3 3/8 by 5 7/8 in. (prints)

33 by 25.5 cm. 13 by 10 in. (book)

Literature:

“--- Once a publisher asked him to make four illustrations for the French version of a book of Poems By Tao Yuan-Ming, and he accepted. Yet the plan was delayed for a long time. The publisher then understood that Sanyu could not afford the supplies to make the illustrations. Thus, the publisher sent him the plates, but he still didn't have the tools and the project was further delayed. Then he came up with the idea of using an old blade for paring toe nails to make the copper plates. By that time, I had returned to China, but I heard that the four illustrations were remarkable, and a German publisher even published a book of the illustrations.---” from *Jiushi Zheyang Zou Goulai De* (written by Pang Xunqin, published by Joint Publishing Co., Beijing, June 1988) P. 85

As a talented composer and good friend of Sanyu, Johan Franco once composed music for the poems of Tao Qian. See Sanyu letter to Johan Franco written from Malakoff, France (Oct. 14, 1931): “I just received your musical composition of the poems of Tao Tsien. I am very happy about the music you have composed, but I am not a musician. I felt there is a lot of sympathy and the tone is very sweet ---”.

NT\$50,000-70,000

陶潛詩選

法國巴黎Editions Lemarget於一九三〇年出版
梁宗岱法譯、梵樂希序文

為限量發行三百零陸本之編號第一百八十四本

封面背後貼有收藏者約翰法蘭寇之藏書票，原紅色硬卡封套上並有約翰法蘭寇之親筆簽名

詩選內附常玉製作之銅板畫

紙本插圖（三幅）

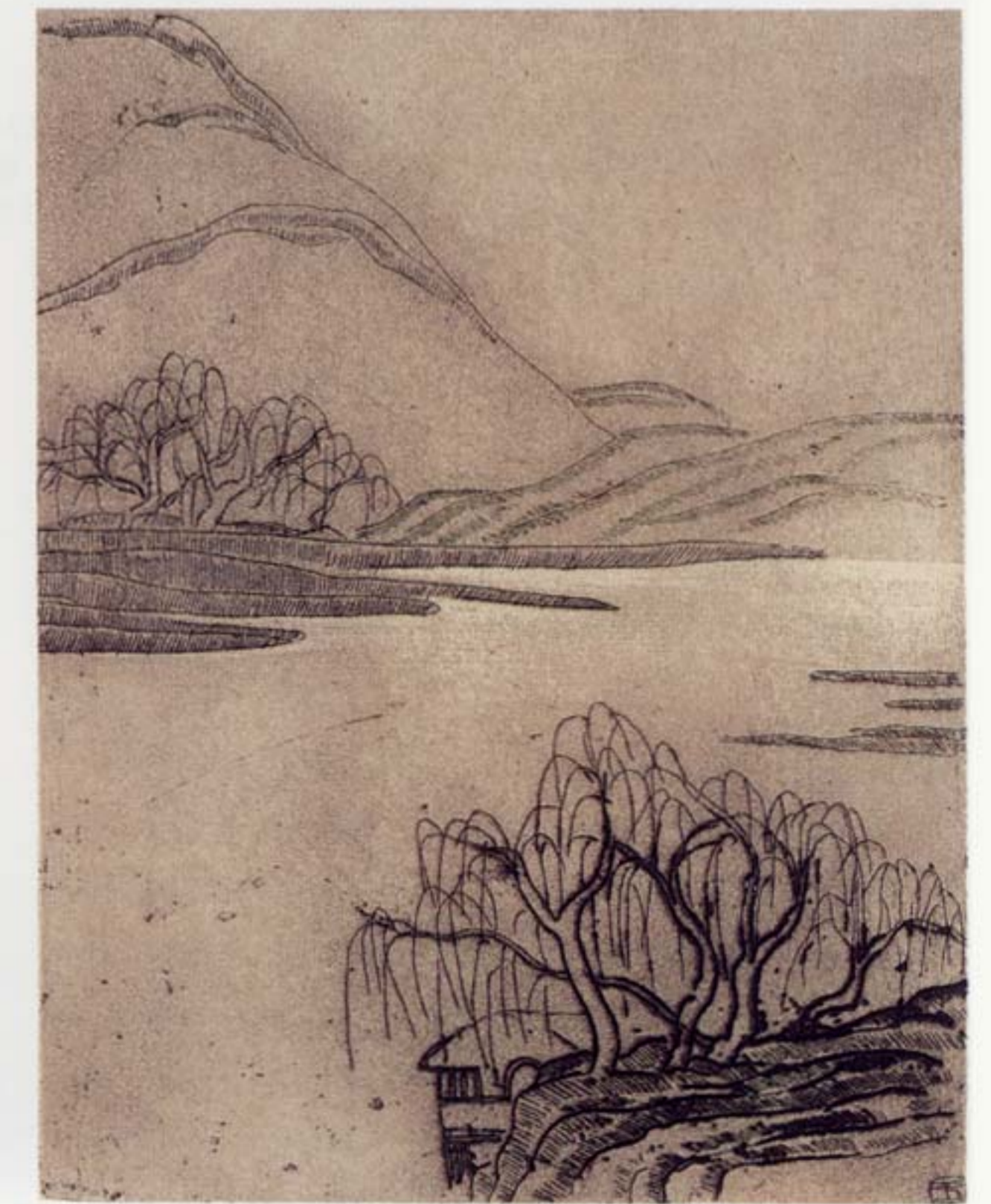
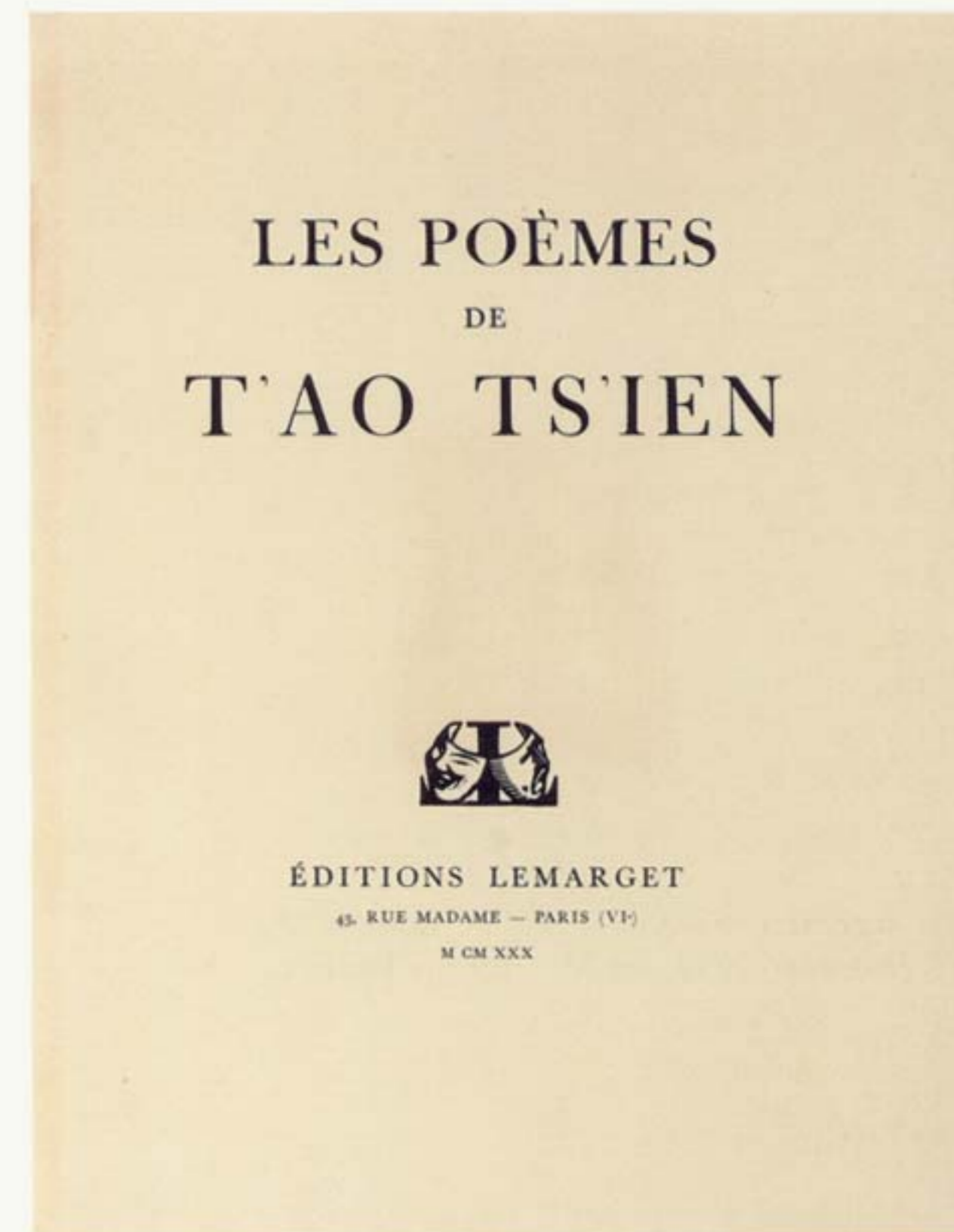
每幅圖中均具畫家印鈐：玉

著錄：

“...有一次，一個出版商請他為一本陶淵明詩集法文譯本，搞四幅銅版插圖，他接受了。可是拖了好久沒有搞。後來出版商了解到他沒有錢買材料，於是給他送去銅版，可是他沒有工具，又拖了好久，後來實在需要錢用，他想出一辦法，他弄到一把舊修腳刀，把插圖搞出來了，那時我已經回國，據說這四幅插圖很精采，德國一個出版商還為這四幅插圖，出了一本單行本。...”

節錄自就是這樣走過來的（龐薰棻著，三聯書店出版，北京，1988年10月初版）第85頁

作為常玉的好友及一位具才華的作曲家，約翰法蘭寇並曾為陶淵明的詩譜曲。常玉於一九三一年十月十四日從法國Malakoff寫給約翰法蘭寇的一封信內提到：“我剛收到你為陶潛詩作所譜寫的樂曲，十分之興奮，雖然我不是音樂家，但從聆聽你的音樂當中感到無限的憐憫，而旋律是可其甜美...”。



32 Sanyu

CORRESPONDENCE TO JOHAN FRANCO

85 Handwritten Letters in French (93 pages), signed ("Sanyu", "Yu", "Your Yu", "Your brother Yu"), dated 5 September 1931-27 December 1934, to Mr. Johan Franco, with 12 undated letters

various sizes:

the smallest letter measures 13 by 9 cm. 3 1/2 by 5 1/8 in.

the largest letter measures 44.4 by 28.5 cm. 17 1/2 by 11 1/4 in.

see illustrations of four

NT\$100,000-150,000

常玉致約翰·法蘭寇之私人信件 (法文)

這批信件共計八十五封 (九十三頁)，通訊日期由一九三一年九月五日至一九

三四年十二月廿七日，其中有十二封不具日期

簽名：常玉、玉、你的玉、你的兄弟玉

