



香港國際拍賣行有限公司
Hong Kong International Auction House Limited

證書編號 Certificate Number: CIMB-CAP-2111-001

DIMENSIONS: 34.5cm (Width) 26.2cm (Depth) 49.2cm (Height)
NAME: Wucai Decorated Baby Playing Arhat Pattern Ruyi Vessel

鑑定報告
APPRAISAL REPORT

簽發日期 Issuing Date :

2022年01月25日

尺寸規格：闊 34.5cm 深 26.2cm 高 49.2cm

名稱：五彩開光嬰戲羅漢紋如意尊



鑑定專家 EXPERT APPRAISER :

FOR AND ON BEHALF OF HONG KONG INTERNATIONAL AUCTION HOUSE LTD

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Brief Description of CIMB-CAP-2111-001

This vessel features smooth and graceful curves, with perfect base shaping. The appearance has reached the realm of perfection, and even a tiny modification would make it clumsy or ordinary. It could still excel among the numerous works of the Qing Dynasty with unparalleled beauty. The body of the vessel is painted in powder enamel with baby play scenes and Arhat patterns. The vessel is decorated with double dragon lugs. The body has many figures in different poses and in distinctive details, and is embellished with scenes of devotees, flowers and trees. The patterns of this vessel are highly colorful with extremely fine workmanship, the figures feature subtle expressions, the brushwork style is neat and sophisticated, with a rigorous and orderly composition. Baby play images are traditional Chinese auspicious designs, as well as one of the decorative patterns on Chinese ceramic. It is also found on underglaze ceramic from the Changsha kilns of the Tang Dynasty, as well as on ceramics from the Ding Kilns, Yaozhou Kilns, Jingdezhen Kilns, and Magzhou Kilns of the Song and Jin Dynasties, which were decorated with baby play patterns by techniques such as engraving, printing and painting. It was most popular during the reign of Emperor Zhengde and Emperor Jiajing in the Ming Dynasty, and was also relatively common in the Qing Dynasty. The baby play images are diverse in terms of subject matters and rich in content, with kite flying, baby playing with lotus and firecrackers, etc. relatively common. The babies are naive and innocent, with different postures and cute expressions of childishness, and the images are full of natural and lively fun and joyfulness, and through the vivid depiction of children playing scenes, it expresses the good wishes of people praying for abundant children and blessings. Though there are many different kinds of decorations on ceramic, the baby play scene should be considered a typical representative.

In traditional ceramic decorations, Arhat is a Sanskrit term. The Eighteen Arhats are the the eighteen disciples of the Buddha who, according to legend, are always present in the world, promoting the Buddha's teachings and being worshipped by the world. Arhat patterns began to appear on ceramics in the late Ming Dynasty, represented by the Eighteen Arhats figures in blue and white from Jingdezhen Kilns in reign of Emperor Jiajing. During the reign of Emperor Wanli, blue and white Arhat figures were relatively common from Jingdezhen Kilns. Besides the Eighteen Arhats patterns on blue and white ceramic of the period under the reign of Tianqi, figures of Suvinda (Tower Bearing Arhat) in the late Ming dynasty, especially during the reign of Emperor Chongzhen, the figures of the Eighteen Arhats on blue and white ceramics were exquisitely drawn, with the three-legged stove as a typical object. In the Qing Dynasty, the images of Arhat on ceramic were more common, and incorporated folk beliefs and secularized elements, with a gradual intensification of auspiciousness. After the reign of the Emperor Jiaqing in the Qing dynasty to the end of the Qing Dynasty and the Republic of China, the Eighteen Arhats patterns were very popular on the powder enamel ceramics from Jingdezhen Kilns, with the Eighteen Arhats plates and vases as typical representatives, painted in powder enamel with mountains, pines and cypresses, pavilions and auspicious clouds inside and outside the body, and the Eighteen Arhats roaming in the clouds. The Eighteen Arhats on this piece have different postures, and the figures are delicately portrayed and vividly evocative. The colors are extensive with a staggered and organized composition.

Market price: USD 25,900 - 32,300

產品簡述: CIMB-CAP-2111-001

本尊造型曲線流暢優美，渾然天成，修胎完美，增一分則拙、減一分則陋，造型之美已臻化境，在清代一朝眾多作品中仍可傲視群雄，美不勝收。瓶身通景粉彩繪嬰戲及羅漢紋，配以螭龍雙耳、瓶身人物眾多，姿態各異，纖微畢現，又點綴虔誠信徒、花卉樹木等景物。本五彩開光嬰戲羅漢紋如意尊。紋飾色彩豐富絢麗，畫工極其精細，人物表情傳神，筆體工整老辣，構圖嚴謹有序。嬰戲圖是中國傳統吉祥圖案，是中國瓷器上裝飾紋樣之一，較早見於唐代長沙窯的釉下彩繪瓷上，宋、金時期的定窯、耀州窯、景德鎮窯、磁州窯等瓷器上有刻劃、印花、繪畫等技法裝飾的嬰戲紋。明代正德、嘉靖時期最為風行，清代也較為常見。嬰戲圖題材多樣，內容豐富，以放風箏、嬰戲蓮、放花炮等多見，小童天真爛漫，姿態各異，稚趣可愛，表現得淋漓盡致，畫面洋溢若自然活潑的情趣，歡愉之態躍然而出，通過對孩童嬉戲場面的生動描繪，表達了人們祈盼多子多福的美好意願。雖然瓷器上的紋飾種類繁多，但是嬰戲圖應該算是一個典型的代表了。在傳統瓷器紋飾中，羅漢是梵文譯音“阿羅漢”的簡稱。十八羅漢，是傳說中常在世間，弘揚佛法，受世人供養的十八位神。明代晚期瓷器上開始出現羅漢紋，以嘉靖時期景德鎮窯青花十八羅漢圖為代表。萬曆時期景德鎮窯青花羅漢人物紋較為多見。天啟時期青花瓷器上除了十八羅漢人物紋，還見有托塔羅漢人物紋等。明代末期，尤以崇禎時期青花瓷器上十八羅漢人物紋繪製精美，以三足爐為典型器物。到清代，瓷器上的羅漢形象更為常見，且融入了民間信仰和世俗化的成分，吉祥意味漸濃。

清嘉慶以後至清末民國時期，景德鎮窯粉彩瓷器上更是十分流行十八羅漢紋，以十八尊者盤、瓶為典型代表，通體內外以粉彩繪山石松柏、樓閣祥雲，十八羅漢雲遊其間。

本尊之十八羅漢姿態各異，人物刻畫細膩，生動傳神。色彩豐富，構圖錯落有致。本拍品當屬仿官窯瓷中頂極優秀之作，值得收藏。

鑑定專家 EXPERT APPRAISER:

市場價值: USD 25,900 - 32,300 元

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