



香港國際拍賣行有限公司

Hong Kong International Auction House Limited

鑑定報告  
APPRAISAL REPORT

證書編號 Certificate Number: CIMB-CAP-2203-006

DIMENSIONS: 24.2cm (Width) 24.1cm (Depth) 48cm (Height)

NAME: Modern Multicolored Applique Guanyin Vase in Blue Glaze  
with Phoenix and Peony Patterns

簽發日期 Issuing Date :

2022 年 01 月 25 日

尺寸規格: 闊 24.2cm 深 24.1cm 高 48cm

名稱: 近仿藍釉五彩貼雕鳳戲牡丹紋觀音瓶



鑒定專家 EXPERT APPRAISER :

FOR AND ON BEHALF OF HONG KONG INTERNATIONAL AUCTION HOUSE LTD

2022.01.25

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#### Brief Description of CIMB-CAP-2203-006

The phoenix and the peony are popular among the public, attributable to their auspicious connotations, such as happiness and hope. Consequently, the folk has produced diverse models and endowed varied implied meanings for them. In contemporary folk embroidery, phoenix-and-peony patterns are combined, rather than distinguished, to imply auspiciousness, beauty and fortune.

This ceramic vase has a slightly flared mouth, thin neck, long body and rounded foot. Its upper body is drum-like, and its lower body is tapered. Its shape is similar to the vase on the hand of Guanyin, thus the name.

In terms of the ceramic process, first, the "china clay" is formed into a desired "shape." The next processes include model design, replication, burning, decoration (painting) and decorative firing. Sophisticated yet meticulous coloring techniques are required, generally including outlining, uncovering, painting, filling, washing, scrabbling and brushing. The carving is enriched due to the wide application of such techniques. The objects represented are vivid and lifelike. Ceramic carving is a stereographic art expressing images. No matter figures or animals, decorative or functional ceramics, images convey theme, personality and scenario. Ceramic carving, through specific matching, can be unique and can add the touch that brings a work of art to life. In this sense, a good carved model is inseparable from perfect colored decoration. In other words, colored decoration is expected to "add brilliance" to the "model" so as to set off "form" and "spirit" and thus make the "model" more beautiful, more lavish and more outstanding. Contrastingly, colored decoration in excess might destroy the model. Therefore, colored decoration must co-adapt with the model so as to bring out the best artistic effect of carving.

Guanyin Vase, also known as "Guanyin Zun," was one of the vase models popular during the period from the Kangxi to Qianlong reigns of the Qing dynasty. Such vase has a wide flared mouth, short neck and broad shoulders. The body, long and smooth, shrinks till the foot that is shallow, round and open. This type of vase was generally produced in Jingdezhen during the Kangxi reign. Sometimes, it is not easy to distinguish between vase and Zun. Generally, a vessel with a small mouth and big body is called a vase. Multicolored and blue-and-white are common. The outer wall of this vase is decorated with multicolored flowers on a ground of blue with phoenix tail-like fine lines. The lower body is in the turquoise glaze. The fine and lustrous glaze and the beautiful and tall model imply the strict and classic requirements for lines during the Qing dynasty. The line of ceramic work was meticulously designed inch by inch to obtain impeccable smoothness and elegance. The perfect line sets off the enchanting and graceful painting. The complementary phoenix and peonies demonstrate natural beauty, fascination and superb painting techniques. This feast for the eyes, through the glamorous artistic conception, represents the pursuit of auspiciousness, beauty and fortune.

Market price: USD13,000-25,900

產品簡述: CIMB-CAP-2203-006

鳳與牡丹的精神更接近大眾，它帶給人們生活幸福、美滿的希望，故而在民間被大眾賦予了鳳與牡丹豐富多彩的形態和內容。而現代民間繡品中的鳳與牡丹的結合紋飾通常是融合了多種精神情感，已不再區別於各自的內涵深意，而被統一視為祥瑞、美好、富貴的象徵。此瓷瓶口微撇，束頸，長腹微鼓，至腰部內收，圈足，形似，故稱圓觀音瓶。而瓷雕在工藝上「型」成於「泥」，經過造型設計，複製、燒練、裝飾（彩繪），烤花等多種工藝過程。它以複雜而又細緻的著色技巧描繪，一般有描、揭、畫，填，洗、扒、刷等技法。由於技法的廣泛應用，豐富了雕塑的表現能力，使所要描繪的物件生動，傳神逼真。瓷雕是表現形象的立體藝術，無論是人物或是動物，美術瓷或是實用品，無不通過形象表現主題，表現個性及一定的情景。根據特定的情節，瓷雕裝飾上也是獨到一處，富有畫龍點睛的特色。從這個意義上來講，一件好的雕塑造型，必須以完美的加彩裝飾的藝術形式充分表現出來，也就是說，加彩裝飾，應該起到「造型」上的「錦上添花」的作用，以期更完美地達到托出「形」與「神」，使所塑「造型」更美，更豐富，更突出。反之言之，如果用得不恰當，一味追窮加彩，則可能破壞造型。因此，加彩裝飾必須與造型互為適應，才能恰到好處的收到雕塑品的藝術效果。觀音瓶，又稱「觀音尊」，清代康熙至乾隆年間流行瓶式之一，器呈侈口，頸部較短，豐肩，肩下弧線內收，至腰部以下外撇，淺圈足，瓶體纖長，線條流暢。康熙朝時景德鎮燒制的瓶式較多，有時瓶、尊在稱呼上不易區分，一般來說，口小腹大者稱之為瓶，以五彩、青花製品較為多見。本瓶子外壁通體藍地軌道，上繪五彩花卉圖，底部施綠松石釉。

此瓶釉面光潔，造型秀頎，經典地顯示了大清年造器嚴苛的線條追求，即以象生學概念設計器身一寸一厘的線條，在塑形上達到無可挑剔的流暢與優雅。其線條的完美，襯托了其上粉彩畫面的動人與典雅，鳳與牡丹相輔相成，體現了自然的柔美。其繪畫展現了精湛的繪畫功底。這件賞心悅目的佳品，在美輪美奐的意境中，展現了人們對祥瑞、美好、富貴的追求。

鑑定專家 EXPERT APPRAISER:

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