

2026 New Year Important Chinese Art Auction
2026 年北美私人遗珍专场拍卖会
Feb 28th, 2026



001

A RARE JADE ARCHER'S RING-SHAPED ORNAMENT (SHE)

HONGSHAN CULTURE, NEOLITHIC PERIOD (CIRCA 3500 - 3000 BCE)

红山文化 玉射

约公元前 3500 - 3000 年 (新石器时代)

MEASUREMENTS

L. 4.6 cm (1.8 in.); W. 3.9 cm (1.5 in.); D. 1.3 cm (0.5 in.)

ESTIMATE

USD 1,000 — 2,000

(HKD 7,800 — 15,600)

DESCRIPTION

This archaic jade ornament, known as a She (an early precursor to the archer's ring), is meticulously carved from nephrite into a flat, discoidal, and slightly oval form. The upper portion features a subtly tapered rounded arc, while the center is pierced by a large circular aperture. A prominent, curved hook-like projection extends from one side, a characteristic feature of early ritualistic archery equipment. The jade displays extensive deep calcification, resulting in a variegated ivory-white patina, accented by irregular reddish-brown "iron" stains and earth inclusions. The surface exhibits natural weathering features typical of ancient burial, including microscopic "ant-nose" pits and fine fissures. A small vertical suspension hole, drilled from both sides in the classic "horse-hoof" conical style, is located at the top. The entire piece is polished to a smooth finish with fluid, softened edges.

The She was originally a functional thumb ring used to protect an archer's hand from the bowstring, but during the Hongshan Culture, it evolved into a powerful ritual object and symbol of status. The presence of the suspension hole suggests it was worn as a pectoral ornament or talisman. The sophisticated drilling technique and the elegant, minimalist silhouette reflect the highly advanced lapidary skills of Neolithic China. This piece represents the foundational aesthetic of Chinese ritual jades, where the natural maturation of the stone (calcification and iron staining) is as much a part of its beauty as the original carving.

PROVENANCE

Important Private Collection, Canada.





002

A RARE CELADON-WHITE JADE ARCHER'S RING-SHAPED ORNAMENT (SHE)

HONGSHAN CULTURE, NEOLITHIC PERIOD (CIRCA 3500 – 3000 BCE)

红山文化 青白玉射 (鞞)

MEASUREMENTS

L. 4.6 cm (1.8 in.); W. 3.9 cm (1.5 in.); D. 1.3 cm (0.5 in.)

ESTIMATE

USD 1,000 — 2,000

(HKD 7,800 — 15,600)

DESCRIPTION

This archaic jade ornament, known as a She (an early precursor to the archer's ring), is meticulously carved from celadon-white nephrite into a flat, discoidal, and slightly oval form. The upper portion features a subtly tapered rounded arc, while the center is pierced by a large circular aperture. A prominent, curved hook-like projection extends from one side, a characteristic feature of early ritualistic archery equipment.

The jade displays extensive deep calcification, resulting in a variegated ivory-white patina, accented by irregular reddish-brown "iron" stains and earth inclusions. The surface exhibits natural weathering features typical of ancient burial, including microscopic "ant-nose" pits and fine fissures. A small vertical suspension hole, drilled from both sides in the classic "horse-hoof" conical style, is located at the top. The entire piece is polished to a smooth finish with fluid, softened edges.

PROVENANCE

Important Private Collection, Canada.





003

A RARE 'GRAIN-PATTERN' JADE BI DISC WITH SILK IMPRESSIONS

HAN DYNASTY (206 BCE – 220 CE)

汉代谷纹玉璧 (带丝绸沁)

MEASUREMENTS

D. 3.4 cm (1.3 in.); Thickness: 0.3 cm (0.1 in.)

ESTIMATE

USD 1,000 — 2,000

(HKD 7,800 — 15,600)

DESCRIPTION

This exquisite jade bi disc is carved in a flat, circular form with a central aperture. The surface is densely decorated with an orderly arrangement of raised grain patterns (guwen), also known as "milky papillae" or "sleeping silkworm" motifs (wocan wen). The granules are full, rounded, and meticulously polished, representing one of the most classic ritual jade patterns of the Han period. The jade has undergone significant calcification, resulting in an opaque ivory-white patina.

The most remarkable feature of this piece is the localized attachment of deep brown organic carbonized deposits, which preserve clear textile imprints. This "silk impression" (sichou qin) provides compelling evidence that the object was wrapped in high-quality silk during burial. The piece possesses a thick, archaic patina with a natural greasy luster, showcasing the superior grinding techniques of the Han Dynasty where the inner and outer rims remain sharply defined yet smooth to the touch.

CULTURAL SIGNIFICANCE

In the Han Dynasty, the bi disc was a paramount ritual vessel used for worshipping Heaven and as a symbol of the owner's noble status. As recorded in the Rites of Zhou (Zhou Li): "The green bi is used to worship Heaven." The presence of silk residues is a hallmark of high-ranking burials, as silk was an extreme luxury reserved for the elite. Similar examples with textile imprints are held in the collection of the Palace Museum, Beijing, and are highly coveted by collectors for their archaeological "fingerprint."







004

**A RARE BLACK JADE 'SPIRALING CLOUD'
ORNAMENT**

WARRING STATES PERIOD TO HAN DYNASTY

战国至汉 墨玉旋纹方圆饰

MEASUREMENTS

D. 2.7 cm (1.0 in.); Thickness: 0.4 cm (0.1 in.)

ESTIMATE

USD 1,200 — 2,500
(HKD 9,300 — 19,500)

DESCRIPTION

This ornament is finely carved from a dense, high-quality black jade (nephrite), characterized by its deep, uniform ebony hue that reveals a subtle greenish translucency under strong light. The object is fashioned into a distinctive "sub-square" (rounded-square) form, pierced by a precisely drilled central aperture.

The surface is masterfully decorated on both sides with fluid, rhythmic spiraling cloud motifs (xuanwen). These motifs are executed with crisp, incised lines that exhibit the powerful, dynamic "water-drop" tension and "iron-wire" precision characteristic of elite jade carving from the Warring States to the Han period. The jade possesses a thick, archaic patina with a mellow, greasy luster and a notable "ripened" quality (laoshu gan)—a hallmark of authentic ancient jade that has undergone centuries of natural oxidation in a burial environment.

CULTURAL SIGNIFICANCE

Black jade was highly prized in antiquity for its rarity and was often associated with high social status and protective spiritual properties. Ornaments of this type typically served as essential components in elaborate pendant sets (zupei) worn by the nobility. The spiraling motifs are believed to represent the movement of celestial clouds (qi) or the cyclical nature of the universe. Comparable examples of black jade line-carved ornaments from this era can be found in the Nanjing Museum and the Palace Museum, Beijing, particularly those excavated from high-ranking aristocratic tombs.



005

**A RARE CELADON JADE 'DRAGON-SCROLL' BI DISC
WARRING STATES PERIOD TO HAN DYNASTY**

战国至汉 青玉云龙纹璧

MEASUREMENTS

D. 4.1 cm (1.6 in.); Thickness: 0.4 cm (0.2 in.)

ESTIMATE

USD 1,500 — 3,000

(HKD 11,700 — 23,400)

DESCRIPTION

This bi disc is meticulously crafted from high-quality celadon jade, noted for its fine, dense texture and mellow, translucent luster. The stone exhibits a natural pale green hue, accented by localized reddish-ochre "gold-rust" staining—a result of centuries of mineral oxidation within a burial environment. The surface possesses a thick, archaic patina with a distinct greasy luster.

The disc is elegantly decorated with fluid, abstract dragon motifs (cloud-dragon scrolls) executed in refined incised lines. The rhythmic curves and sweeping arcs of the dragon bodies convey a strong sense of dynamic movement, quintessential to the "vitality and spirit" (qiyun shendong) prioritized in the art of the Warring States and Han periods. The execution of the lines is crisp yet polished, reflecting the superior lapidary craftsmanship of the era.

CULTURAL SIGNIFICANCE

As the foremost of the "Six Ritual Jades," the bi disc was a pivotal symbol used for worshipping Heaven and denoting high social rank. This particular specimen stands out due to its sophisticated abstract dragon design, which offers a more scholarly and artistic appeal compared to the more common grain-pattern discs. Its unique coloration and stylistic features provide a valuable reference for the study of dragon motif evolution during the transition from the Warring States to the Han Dynasty. Comparable examples can be found in the collections of the National Palace Museum, Taipei, and the Shanghai Museum.

PROVENANCE

Important Private Collection, Canada.





006

A RARE CELADON-YELLOW JADE 'SPIRALING CLOUD' ORNAMENT
WARRING STATES PERIOD TO HAN DYNASTY
战国至汉 青黄玉旋纹方圆饰

MEASUREMENTS

D. 2.9 cm (1.1 in.); Thickness: 0.6 cm (0.2 in.)

ESTIMATE

USD 1,200 — 2,200
(HKD 9,300 — 17,100)

DESCRIPTION

This ornament is carved from high-quality celadon-yellow jade (often referred to as huangyu style) with a dense structure and excellent translucency. Having been interred for over two millennia, the stone exhibits natural light brown staining and localized earth inclusions. The surface is covered in a thick, archaic patina with a restrained yet deep greasy luster, showing significant natural maturation.

The object is fashioned into a robust, flat sub-square form with rounded corners and a centrally drilled aperture. Both sides are expertly decorated with evolving spiraling cloud motifs (xuanwen) executed in fine, rhythmic incised lines. The layout is spacious and well-organized; the beginning and turning points of the strokes are rounded and full, conveying the dynamic aesthetic and rigorous standards characteristic of elite jade carving from the Warring States and Han periods.

CULTURAL SIGNIFICANCE

In ancient Chinese cosmology, the spiraling motif represents the movement of Qi (life force) and the cyclical rotation of the heavens. Such "square-round" ornaments were likely central components of complex pendant sets (zubei) or used as scholarly accoutrements by the nobility. The choice of celadon-yellow jade, a material highly prized for its "imperial" hue, signifies the high social rank of its original owner. The 0.6 cm thickness of this piece is particularly notable, providing a sturdy, architectural quality to the delicate line-work.

PROVENANCE

Important Private Collection, Canada.





CULTURAL SIGNIFICANCE

Ornaments of this type with rigorous, dense cloud patterns were hallmark components of elaborate pendant sets (*zupai*) worn by high-ranking nobility during the Eastern Zhou period. Such intricate designs served to signify the wearer's moral integrity and social status. Comparable examples can be found in prestigious archaeological excavations such as the Guo State Cemetery in Sanmenxia or the Tomb of Marquis Yi of Zeng in Hubei. The combination of dragon motifs with geometric cloud patterns represents the peak of early Chinese lapidary art and is considered a premier category among archaic jade collectors.

PROVENANCE

Important Private Collection, Canada.

007

A RARE 'CLOUD AND RECTILINEAR' JADE DRAGON-HEAD PENDANT EASTERN ZHOU DYNASTY, SPRING AND AUTUMN TO WARRING STATES PERIOD

春秋至战国 云矩纹龙首出廓玉饰

MEASUREMENTS

L. 4.4 cm (1.7 in.); W. 2.1 cm (0.8 in.); D. 0.5 cm (0.2 in.)

ESTIMATE

USD 2,500 — 5,500

DESCRIPTION

This sophisticated jade ornament is fashioned into a flat, rectangular form, masterfully accented at both ends with symmetrical "out-of-border" (*chukuo*) dragon-head decorations. The central rectangular field is densely embellished with cloud and rectilinear motifs—a rhythmic combination of rectangular cloud and silkworm patterns executed in meticulous subtractive relief. Each motif unit is defined by fine incised lines and a subtle, bead-like raised center. The piece features two bi-directionally drilled apertures at the top and bottom with smooth inner walls.

The surface exhibits extensive natural calcification, resulting in a prestigious "chicken-bone white" (*jigubai*) patina, accompanied by localized pale yellow earth staining. Despite the heavy calcification, a restrained and mellow luster remains visible at the edges, testifying to the authentic "ripened" skin (*laoshu gan*) formed by over two millennia of natural aging in a burial environment.



008

A RARE AND FINELY CARVED YELLOW JADE 'TWIN BEAST-MASK' ORNAMENT

HAN DYNASTY (202 BCE - 220 CE)

汉代 黄玉双兽面纹饰

MEASUREMENTS

L. 2.5 cm (1.0 in.); W. 2.0 cm (0.7 in.); D. 0.7 cm (0.3 in.)

ESTIMATE

USD 1,500 — 3,500

DESCRIPTION

This exceptional ornament is masterfully carved from a translucent yellow jade, characterized by its robust, rectangular flat form and precise bilateral symmetry. The center features a large circular aperture, expertly bi-directionally drilled. The obverse is intricately decorated with two symmetrical sets of beast-mask motifs (taotie variants), rendered using the pinnacle of Han Dynasty incised carving techniques. The facial contours are crisply defined, accented by extremely fine, dense "hair-line" engravings that demonstrate extraordinary precision.

The jade exhibits a thick, archaic patina with a restrained, elegant luster. Over centuries of burial, the stone has developed a localized semi-translucent "jelly-like" texture (dongzhuang), accompanied by characteristic pale yellow earth staining. These features collectively showcase the authentic "ripened" (laoshu) state of the ancient jade's natural skin.



CULTURAL SIGNIFICANCE

The Han Dynasty marked a golden age for jade carving, where the refinement of "iron-line" (tixian) incising reached its zenith. Yellow jade (huangyu) was particularly prized, often reserved for high-ranking nobility due to its rarity and symbolic association with imperial dignity. This ornament, likely a central component of a pendant set (zubei), is distinguished not only by its masterful symmetrical composition but also by its superb "chicken-fat" yellow tone. The presence of natural "jelly-like" calcification makes it a quintessential acquisition for connoisseurs of archaic Han jades.

PROVENANCE

Private Collection, Montreal



009
AN ARCHAIC CELADON JADE 'CLOUD SCROLL' TUBE,
LEZI
NEOLITHIC TO WESTERN ZHOU DYNASTY STYLE
文化期至西周风格 青玉云纹勒子

MEASUREMENTS

L. 1.8 cm (0.7 in.); D. 0.76 cm (0.3 in.)

ESTIMATE

USD 800 — 1,500
(HKD 6,200 — 11,700)

DESCRIPTION

The jade lezi is sturdily fashioned in a cylindrical form, hollowed through the center for suspension. The stone is of a warm celadon tone with a translucent quality, exhibiting a lustrous and intense "glassy" patina (boliguang). The surface is marked by natural calcification and subtle pitting, characterized by an "orange-peel" texture consistent with long-term burial.

Exquisitely carved using a combination of low-relief (jiandi) and fine incised lines, the exterior is decorated with symmetrical scrolling cloud motifs. The rhythmic lines and uniform depth of the incisions demonstrate masterful craftsmanship. The rounded yet powerful turns of the cloud scrolls and the rigorous symmetry of the layout reflect a high level of artistic sophistication, capturing the stylistic transition from the late Neolithic period to the Western Zhou dynasty.

CULTURAL SIGNIFICANCE

Lezi, historically referred to as cao, has been a symbol of status and ritual power since the Liangzhu culture. These tubular ornaments served as central components in elaborate pectoral sets or as individual talismans worn by the nobility. The sophisticated drilling technique and the evolution of the cloud motif on this piece offer a valuable window into the continuity of jade-working traditions across early Chinese civilizations. Comparable cloud-patterned jade tubes are held in the collection of the National Palace Museum, Taipei.

PROVENANCE

Private Collection, Montreal.

010

**A LARGE ARCHAISTIC CELADON JADE 'CLOUD
AND THUNDER' BI-DISC
HAN DYNASTY OR LATER**
汉代或以后 青玉云雷纹大璧

MEASUREMENTS

D. 10.2 cm (4.0 in.); Thickness: 0.46 cm (0.18 in.)

ESTIMATE

USD 800 — 1,200
(HKD 6,200 — 9,300)

DESCRIPTION

Carved from a dense celadon jade of a deep, variegated tone, this large bi-disc is centered with a circular aperture. The stone is characterized by localized golden-yellow russet inclusions and areas of chalky white calcification, creating a textured, mottled appearance typical of ancient mineral evolution. Both sides are elaborately carved with a continuous 'cloud and thunder' (yunlei) scroll, the lines executed with a vigorous and archaic touch. The surface displays a smooth, natural patina developed through age, imbuing the piece with a profound sense of antiquity and rhythmic vitality. It is a sophisticated example of ancient ritual form, serving as both a scholarly object and a significant interior display piece.

CULTURAL SIGNIFICANCE

The bi-disc, a symbol of heaven in ancient Chinese ritual, is the foremost of the "Six Ritual Jades." The 'cloud and thunder' motif (yunleiwen) represents the vital forces of nature and the celestial realm. The present lot is notable for the harmonious interplay between the natural mineralization of the stone and the rhythmic precision of its carving. This combination of "heavenly" symbolism and the sturdy celadon jade matrix makes it a quintessential piece for collectors of archaic jades, reflecting the enduring legacy of the Han dynasty aesthetic.

PROVENANCE

Private Collection, Montreal.





011

AN IMPORTANT ARCHAIC JADE 'DEITY MASK' CONG
LIANGZHU CULTURE, CIRCA 3300 – 2300 BCE

良渚文化 神面纹玉琮

MEASUREMENTS

H. 6.8 cm (2.7 in.); W. 7.9 cm (3.1 in.)

ESTIMATE

USD 5,000 — 8,000
(HKD 39,000 — 62,400)

DESCRIPTION

The jade cong is of a classic squared form with a circular interior, exhibiting a dignified and balanced silhouette. The stone is of a characteristic tremolitic variety, now almost entirely calcified to an opaque 'chicken-bone white' (jigubai) tone. The surface is further enriched by mottled russet and dark brown inclusions that have penetrated deep into the grain with a natural, seamless transition.

Each of the four corners is meticulously carved with a deity mask, featuring the iconic large concentric eyes defined by fine, hair-line incisions. The ornamentation is executed with a sophisticated combination of low-relief carving and intricate incised lines, characteristic of the masterful craftsmanship of the Liangzhu culture. The juxtaposition of the weathered patina and the precise, rhythmic decorative program underscores the ritual significance and antiquity of this archaic vessel.

CULTURAL SIGNIFICANCE

The cong is perhaps the most enigmatic and significant ritual object of the Liangzhu culture, symbolizing the connection between Earth (represented by the square) and Heaven (represented by the circle). The 'deity mask' motif is central to Liangzhu iconography, reflecting a complex socio-religious hierarchy and a unified belief system. The technical mastery required to carve such intricate patterns without metal tools remains a subject of great archaeological interest.

PROVENANCE

Acquired in New York, 1990s.







012

**A CELADON AND CALCIFIED JADE 'DRAGON' BI-DISC (CHU KUO BI)
STYLE OF HAN DYNASTY**

汉代风格 青玉带沁出廓云纹璧

MEASUREMENTS

H. 6.9 cm (2.7 in.); W. 5.1 cm (2.0 in.); D. 0.35 cm (0.13 in.)

ESTIMATE

USD 1,900 — 3,200

HKD 15,000 — 25,000

DESCRIPTION

This exquisite jade bi-disc is carved from a pale celadon nephrite, featuring a warm, translucent quality. Centuries of interment have endowed the stone with significant areas of opaque "chicken-bone white" (jigubai) calcification and deep russet-brown inclusions, which transition naturally across the surface. The main body of the disc is masterfully decorated on both sides in low relief with rhythmic, interlocking scrolling cloud motifs (gou-lian yunwen), framed by fine, narrow borders.

The most distinctive feature is the "out-of-the-rim" (chu-kuo) crest at the top, elegantly rendered in openwork. The crest depicts a pair of stylized archaic dragons in a symmetrical, confronting pose, their sinuous bodies forming a dynamic silhouette that echoes the prestigious ritual jades of the Han imperial court. The piece reflects meticulous craftsmanship, from the precise reduction of the ground to the smooth, softened edges of the openwork.

CULTURAL SIGNIFICANCE

The Chu Kuo Bi (bi-disc with a crest) represents a sophisticated evolution of the traditional ritual bi, gaining immense popularity during the Han dynasty as a symbol of high social status and cosmic connection. The "out-of-the-rim" decoration was often reserved for the most important ceremonial pieces or as prestigious ornaments for the nobility. This specific example, with its combination of "chicken-bone white" calcification and vigorous dragon motifs, serves as a textbook study of the Han aesthetic, where geometric order meets mythical fluid forms.

PROVENANCE

Asian Private Collection.



CULTURAL SIGNIFICANCE

The double-dragon Chu Kuo Bi is an elite variant of the classic ritual bi, representing the pinnacle of Eastern Han decorative jade. In ancient Chinese cosmology, the dragon was a celestial vehicle, and its presence on a ritual disc symbolized the owner's ability to transcend the earthly realm. This specific form, with dragons flanking the central disc, is particularly rare and sought after by collectors for its architectural symmetry. Comparable examples of this double-dragon motif can be found in the National Palace Museum, Taipei, illustrating its enduring status as a scholarly and imperial treasure.

PROVENANCE

Private Collection, Monterey.

013

A CELADON AND CALCIFIED JADE 'TWIN DRAGONS' BI-DISC (CHU KUO BI)

STYLE OF HAN DYNASTY

汉代风格 青玉带沁镂空双龙出廓璧

MEASUREMENTS

L. 5.5 cm (2.1 in.); W. 3.8 cm (1.5 in.); D. 0.41 cm (0.16 in.)

ESTIMATE

USD 1,500 — 2,300

HKD 12,000 — 18,000

DESCRIPTION

This jade bi-disc is carved from a yellowish-celadon nephrite, exhibiting a robust and dignified form. Centuries of interment have resulted in heavy areas of opaque "chicken-bone white" (jigubai) calcification and vibrant russet-red inclusions that meander through the stone's grain. The central circular disc is expertly carved in low relief with classic scrolling cloud motifs, framed by crisp, narrow borders.

Flanking the disc are two symmetrically pierced "out-of-the-rim" (chu-kuo) archaic dragons. Each dragon is rendered with a powerful S-curved body and a backward-glancing head, creating a sophisticated sense of dynamic tension. The substantial thickness of 0.41 cm and the precision of the openwork reflect the bold yet fluid aesthetic of the Han dynasty lapidary tradition, where mythical creatures were imbued with a sense of lifelike vigor.



014

A CELADON AND CALCIFIED JADE 'DRAGON' BI-DISC (CHU KUO BI)

STYLE OF HAN DYNASTY

汉代风格 青玉带沁龙纹出廓璧

MEASUREMENTS

L. 4.5 cm (1.79 in.); W. 2.5 cm (1.0 in.); D. 0.48 cm (0.19 in.)

ESTIMATE

USD 1,500~3500

DESCRIPTION

This sophisticated bi-disc is carved from a pale celadon jade, exhibiting extensive areas of opaque "chicken-bone white" (jigubai) calcification and deep russet-brown inclusions acquired during centuries of burial. This small-scale disc is uniquely embellished with a dynamic "out-of-the-rim" (chu-kuo) archaic dragon crest, rendered in elegant openwork.

The dragon is depicted with a sinuous, powerful body in a graceful backward-glancing pose, its features defined by fine incised lines and subtle low-relief carving. The circular body of the disc is decorated with rhythmic cloud scrolls, showcasing a harmonious balance between geometric order and mythical form. The stone exhibits a smooth, waxy patina and a substantial thickness of 0.48 cm, characteristic of high-quality archaic jade handling and preservation.

CULTURAL SIGNIFICANCE

The Chu Kuo Bi with dragon motifs represents a highly refined category of Han dynasty ritual and decorative jade. Such pieces were often utilized as prestigious pectorals or scholarly accoutrements, symbolizing the owner's noble character and spiritual aspirations. The dragon, a celestial creature, "emerging" from the boundaries of the ritual disc, signifies a breakthrough into the divine realm. Similar examples with openwork dragon crests are held in the National Palace Museum, Taipei, reflecting the enduring aesthetic and symbolic importance of this form in Chinese lapidary history.

PROVENANCE

Private Collection, Montreal.





CULTURAL SIGNIFICANCE

The Chu Kuo Bi represents an artistic pinnacle where ritual geometry meets mythical zoomorphic forms. In the Han dynasty, such jade discs were not only ritual vessels but also served as elite status symbols, often worn as the centerpiece of a complex pendant set (zubei). The "mercury staining"—likely a result of the jade reacting with organic materials in the tomb—is highly prized by connoisseurs for the dramatic visual contrast it creates against the celadon ground. Similar examples of Han-style openwork discs are documented in "The Complete Works of Chinese Jades", illustrating their historical importance in the evolution of Chinese ritual art.

PROVENANCE

Private Collection, Montreal.

015

A CELADON JADE 'TWIN DRAGONS' BI-DISC (CHU KUO BI)

STYLE OF HAN DYNASTY

汉代风格 青玉带“水银沁”双龙出廓璧

MEASUREMENTS

L. 4.9 cm (1.9 in.); W. 3.0 cm (1.2 in.); D. 0.58 cm (0.2 in.)

ESTIMATE

USD 1,500 — 2,300

HKD 12,000 — 18,000

DESCRIPTION

Carved from a translucent celadon jade, this bi-disc features significant areas of deep russet and dark brown inclusions, traditionally referred to as "mercury staining" (shuiyin qin), which lend the piece a distinguished archaic character. The central disc is meticulously worked in low relief with a dense pattern of interlocking cloud motifs (goulian yunwen), characteristic of the sophisticated Han lapidary style.

The disc is flanked by two asymmetrical "out-of-the-rim" (chu-kuo) archaic dragons in openwork. The dragon on the right is rendered with a powerful arched neck and finely incised facial details, while the left dragon presents a more stylized, elegantly curled silhouette. The stone possesses a substantial thickness of 0.58 cm and a smooth, waxy patina, reflecting the robust yet refined aesthetic of the period.



CULTURAL SIGNIFICANCE

The Xuanji is one of the most enigmatic ritual objects of ancient China, with its origins stretching back to the Dawenkou and Longshan cultures. While its exact function remains debated, scholars frequently associate it with early astronomical instruments or ceremonial tools used to harmonize with the movements of the celestial bodies. The triple-notched form represents a mastery of early geometric abstraction. Similar examples of notched jade discs are held in the National Palace Museum, Taipei, confirming its status as a core artifact in the study of early Chinese ritual and science.

PROVENANCE

Private Collection, Canada.

016

**A RARE PALE CELADON JADE 'NOTCHED' DISC (XUANJI)
LATE NEOLITHIC TO SHANG DYNASTY STYLE**

新石器时代晚期至商代风格 青玉带沁三牙璇玑

MEASUREMENTS

D. 5.1 cm (2.0 in.); Thickness: 0.6 cm (0.2 in.)

ESTIMATE

USD 3,200 — 4,500

HKD 25,000 — 35,000

DESCRIPTION

The jade is of an elegant pale celadon tone, now beautifully transformed by significant areas of opaque white calcification ("chicken-bone white", jigubai) and earthy mineral encrustations. This rare "notched" disc, known as a Xuanji, is characterized by its central circular aperture and three prominent, uniformly spaced flanges (teeth) protruding from the outer rim.

The flanges are subtly curved, following the centrifugal momentum of the disc—a hallmark of early ritual jade craftsmanship. The surface remains undecorated, emphasizing the powerful silhouette and the natural beauty of the lithic material. The stone exhibits a sophisticated waxy patina and characteristic signs of burial, reflecting its profound ritualistic significance in early Chinese cosmology.



017

A PALE CELADON AND RUST-BROWN JADE 'DRAGON AND PHOENIX' PENDANT
WARRING STATES TO HAN DYNASTY STYLE
战国至汉代风格 青玉带沁龙凤纹佩

MEASUREMENTS

L. 5.1 cm (2.0 in.); Thickness: 0.6 cm (0.24 in.)

ESTIMATE

USD 2,500 — 3,800

HKD 20,000 — 30,000

DESCRIPTION

The pendant is skillfully carved from a pale celadon jade, now featuring significant opaque white calcification ("chicken-bone white") and rich russet-brown inclusions, particularly on the reverse and along the upper edges. The piece is intricately worked in openwork (tou-diao) and low relief to depict a stylized dragon and phoenix intertwined in a dynamic, sinuous composition.

The dragon's body is embellished with fine incised cross-hatching and cloud scrolls, while the head exhibits powerful, archaic features characteristic of the transition from the Warring States to the Han period. The reverse displays a flatter surface with dramatic mineral alterations and a small suspension hole. The stone possesses a smooth, waxy patina, characteristic of prolonged burial and the "ripened" (laoshu) texture highly prized by collectors.

CULTURAL SIGNIFICANCE

The pairing of the dragon and phoenix represents the ultimate harmony of Yin and Yang, a central motif in ancient Chinese philosophy and imperial iconography. During the Warring States and Han periods, such pendants were core components of the "Pendant Set" (zupai), intended to chime rhythmically as the wearer walked, symbolizing the refined conduct of the nobility. This specific pendant, with its robust proportions and sophisticated openwork, reflects the artistic peak of the "S-curve" silhouette. Comparable examples are held in the National Palace Museum, Taipei, documenting the evolution of this auspicious motif.

PROVENANCE

Private Collection, Canada.





018

A PAIR OF FAMILLE-ROSE 'HUNDRED BUTTERFLIES' GARDEN STOOLS

LATE QING DYNASTY, 19TH CENTURY

晚清 粉彩 “百蝶千卉” 纹鼓钉坐墩 (一对)

MEASUREMENTS

H. 28.4 cm, 11.2 in.; H. 28.3 cm, 11.2 in.

ESTIMATE

USD 3,000 — 5,000
(HKD 23,400 — 39,000)

DESCRIPTION

The pair of garden stools is of classic drum shape, featuring a flat circular top and a generously rounded body. The exterior is vibrantly decorated in the famille-rose palette with the "Hundred Butterflies" motif, depicting numerous butterflies of various species and sizes in lively flight. The shoulders and base are embellished with rows of raised "drum nail" (bosses) enameled in a soft turquoise blue, which adds a tactile and structural element to the design. Two sides are pierced with interconnected cash (coin) motifs, highlighted in blue enamel, serving as both decoration and functional handles. The top surface continues the butterfly theme, centered around a similar pierced cash motif.

CATALOGUE NOTE

Garden stools of this type reached their peak of popularity during the mid-to-late 19th century. The "Hundred Butterflies" (baidie) pattern is particularly auspicious; the word for butterfly (die) is a homophone for "seventy to eighty years of age," thus representing a wish for a long and vibrant life. The combination of the turquoise-blue bosses and the polychrome butterflies against a clean white glaze reflects the late Qing aesthetic of opulence and meticulous detail. These stools were originally designed for use in garden pavilions or courtyards but later became prized indoor decorative pieces in both Chinese and Western "Chinoiserie" interiors. This pair is notable for its well-preserved enamels and the dynamic variety of the butterfly specimens depicted.

019

**A MAGNIFICENT AND RARE PAIR OF FAMILLE-ROSE
'NINE DRAGONS' LOBED VASES SEAL MARKS AND
PERIOD OF JIAQING**

清嘉庆 绿地粉彩海水纹九龙戏珠纹螭耳瓜棱瓶一对
《大清嘉庆年制》矾红三行六字篆书款

MEASUREMENTS

H. 21.3 cm; 21.2 cm
8 3/8 in; 8 1/4 in

ESTIMATE

USD 20,000 — 40,000
(HKD 156,000 — 312,000)

DESCRIPTION

Each vase is masterfully potted in a lobed, melon-shaped form (gualeng), featuring an everted rim, a slender neck, and rounded shoulders. The body is vertically divided by five uniform lobes extending from the rim to the foot. The neck is flanked by a pair of elegantly arching chilong handles, finely rendered in iron-red and enriched with gilding.

The exterior is enveloped in an even, vibrant turquoise ground, providing a striking backdrop for the central motif: the 'Nine Dragons' pursuing flaming pearls amidst tumultuous waves. Each dragon is intricately painted in a palette of rose-pink, iron-red, cobalt blue, and sepia, with meticulously detailed scales and powerful, spirited expressions.

The waves are rendered with exceptional fluidity, utilizing white enamel for the crests and graded green tones for the swelling sea. The interior and base are similarly applied with a turquoise glaze, a hallmark of high-ranking imperial wares from the Jiaqing period. The base of each vase bears a six-character iron-red seal mark of the period.

PROVENANCE

Private Collection, Hawaii, USA.





020

**A RARE AND MAGNIFICENT LONGQUAN CELADON
'INTERLOCKING LOTUS' MEIPING
MING DYNASTY**

明代 龙泉窑豆青釉暗刻缠枝莲纹梅瓶

MEASUREMENTS

H. 37.2 cm, 14 ⁵/₈ in.

ESTIMATE

USD 4,500 — 5,500
(HKD 35,100 — 42,900)

DESCRIPTION

The vase is elegantly potted in the classic meiping form, featuring a narrow mouth, a short waisted neck, and high, rounded "plump" shoulders that taper down to a sturdy ring foot. The vessel is characterized by its thick potting and a robust, powerful silhouette typical of the early Ming Longquan tradition. The exterior is masterfully decorated with fluidly incised patterns of interlocking lotus blossoms (chanzhilian), enveloped in a thick, lustrous pea-green celadon glaze. The glaze possesses a remarkable depth and a tactile, jade-like quality, with the incised details subtly catching the light beneath the translucent surface.

CATALOGUE NOTE

Longquan celadon reached a pinnacle of structural power during the early Ming dynasty. Standing at an impressive 14 ⁵/₈ inches, this meiping represents the quintessential "literati" vessel—robust yet refined. The primary motif, the "interlocking lotus," is rich in Chinese symbology. Its continuous, flowing vines represent an unbroken lineage, symbolizing "longevity for generations" (baidai lianmian).

Furthermore, the design serves as a moral compass; the Chinese word for "lotus" (lian) is a homophone for "integrity" (lian). In the context of the Ming bureaucracy, such a vessel would have been a poignant symbol of "official probity" or "incorruptibility" (qinglian). The combination of the pea-green glaze, which mimics the purity of jade, and the lotus motif reinforces the Neo-Confucian ideals of the "gentleman" (junzi). Similar examples of this scale and glaze quality are highly sought after, as they reflect the transition from the mid-Ming classicism to a more robust, imperial aesthetic.







021

**A RARE RED AND GREEN ENAMEL 'DRAGON' JAR
MING DYNASTY, MARK OF CHENGHUA**

明代红绿彩云龙纹罐《大明成化年制》款

MEASUREMENTS

H. 17.3 cm, 6.82 in.

D. 20.7 cm, 8.17 in.

ESTIMATE

USD 2,000 — 3,000

(HKD 15,600 — 23,400)

DESCRIPTION

The jar is expertly potted with a full, rounded body, a slightly flared mouth rim, and a short neck, tapering gracefully towards the base. It is vibrantly decorated in the classic red and green enamel technique, featuring a dynamic soaring dragon in iron-red across the main body. The dragon is depicted with powerful claws and a spirited expression, surrounded by swirling green cloud patterns. The neck and the area above the foot are further embellished with refined floral motifs. The enamel application is notably thick and lustrous, and the base is inscribed with a six-character regular script (kaishu) mark reading Da Ming Chenghua Nian Zhi.

Notably, the interior of the vessel reveals a professional Kintsugi (gold lacquer) repair. This technique utilizes natural lacquer mixed with powdered gold to accentuate the vessel's history, turning structural stabilization into an aesthetic feature of quiet, contemplative beauty.

CATALOGUE NOTE

The present jar is a vibrant testament to the overglaze traditions of the Ming dynasty. The masterful use of iron-red and copper-green pigments creates a rhythmic vitality that has long been admired by collectors. The Chenghua mark underscores the enduring prestige associated with the peak of Ming ceramic craftsmanship.

What distinguishes this specific example is the soulful Kintsugi repair visible on the interior. In the realm of high-end collecting, Kintsugi is revered as a philosophy of "perfect imperfection." Rather than concealing the passage of time, the gold-infused lacquer celebrates it. The dark, organic line of the repair across the white-glazed interior evokes the aesthetic of traditional Chinese ink-wash landscapes or the "cracked ice" patterns found in early celadons. This fusion of Ming imperial motifs with a poetic restoration technique makes the piece a compelling object for connoisseurs who appreciate both ceramic history and the art of preservation.





022

**A RARE AND MAGNIFICENT LARGE BLUE AND WHITE
'GARDENIA' DISH MARK AND PERIOD OF XUANDE**

明宣德 青花折枝栀子花果纹大盘 《大明宣德年制》款

MEASUREMENTS

Diameter : 42.6 cm, 16 ¾ in.

ESTIMATE

USD 40,000 — 60,000

(HKD 312,000 — 468,000)

DESCRIPTION

The dish is impressively potted with a flared rim and deep curved sides, supported on a short, tapered ring foot. The interior is masterfully painted in the center with a blooming gardenia sprig, bearing thick leaves and rounded fruits, symbolizing fertility and auspiciousness. Both the interior and exterior walls are decorated with a continuous, fluid band of floral scrolls, showcasing the artist's confident and powerful brushwork.

The decoration is rendered in the celebrated imported "Sumali Blue" cobalt, which yields a deep, multi-layered blue tone. Where the pigment is most concentrated, characteristic blackish-brown "iron-rust" spots (also known as the "heaped and piled" effect) appear, penetrating the glaze and creating a tactile, ink-like "bleeding" effect reminiscent of traditional Chinese ink-wash paintings. The glaze is thick, lustrous, and of a subtle bluish-white tint. The exterior rim is inscribed with a six-character reign mark in regular script (kaishu) reading Da Ming Xuande Nian Zhi.

PROVENANCE & EXHIBITION

Provenance: Formerly in the collection of the Okada Museum of Art, Japan.

Exhibition: Featured in the Exhibition of Chinese Ceramics, Fukui Prefecture, 1984 (Showa 59), Catalogue No. 3, titled "Ming Dynasty, Kosometsuke Floral Pattern Shallow Bowl."







023

**A PAIR OF MAGNIFICENT SACRIFICIAL BLUE GLAZED
LONG-NECK VASES MARK AND PERIOD OF KANGXI**

清康熙 霁蓝釉长颈瓶一对
《大清康熙年制》款

MEASUREMENTS

Vase 1 Height : 26.6 cm (10.4 in.)

Vase 2 Height : 27.3 cm (10.7 in.)

ESTIMATE

USD 15,000 — 25,000

(HKD 117,000 — 195,000)

DESCRIPTION

This elegant pair of vases is masterfully potted, each featuring a slender, elongated neck rising gracefully from a robust, globular body, supported by a slightly tapered ring foot. The exterior is enveloped in a deep, lustrous sacrificial blue glaze (jilan), characterized by its rich, even, and intense cobalt-blue tone. The glaze is thick and smooth, exhibiting a brilliant "orange-peel" texture under close inspection, which adds a subtle tactile depth to the monochromatic surface.

The interior of the neck and the base are finished with a translucent white glaze, showing a faint bluish-white tint. The unglazed foot rim reveals a fine, compact white paste, demonstrating the high-quality porcelain production of the Kangxi imperial kilns. Each base is inscribed with a six-character reign mark in underglaze blue regular script (kaishu) reading Da Qing Kangxi Nian Zhi.

PROVENANCE

Formerly in a Private Collection of a Renowned Canadian Collector.







024

A PAIR OF FAMILLE ROSE YELLOW-GROUND 'LONGEVITY' DISHES MARK AND PERIOD OF TONGZHI

清同治 黄地粉彩开光博古纹长寿盘一对
《大清同治年制》款

MEASUREMENTS

Vase 1 Diameter : 19.8 cm (7.8 in.)

Vase 2 Diameter : 19.9 cm (7.8 in.)

ESTIMATE

USD 8,000 — 10,000

(HKD 62,400 — 78,000)

DESCRIPTION

This vibrant pair of porcelain dishes is exquisitely potted with shallow, rounded sides rising from a short ring foot to a flared rim. The interior of each dish is brilliantly decorated with a bright yellow ground, densely populated with delicate famille rose lotus scrolls. At the center is a large, stylized Shou (longevity) character enclosed within a double-ring and a geometric fret border. Surrounding the central medallion are four circular medallions, each finely painted with "Hundred Antiques" (Bogu) motifs, including vases with floral arrangements and auspicious scholars' objects. The rim is finished with a continuous gilt key-fret band.

The exterior of each dish is decorated with three trailing floral sprays in famille rose enamels against a white glaze. The base of each dish is inscribed in iron-red with a six-character reign mark in regular script (kaishu) reading Da Qing Tongzhi Nian Zhi.







025

**A PAIR OF FAMILLE-ROSE 'FLOWERS AND BIRDS' CUPS
LATE QING DYNASTY - REPUBLIC PERIOD**

清末民国 粉彩花鸟题诗纹杯 (一对)

MEASUREMENTS

D. 8.6 cm, 3.3 in.; H. 6.1 cm, 2.4 in.

ESTIMATE

USD 1,200 — 1,800
(HKD 9,400 — 14,000)

DESCRIPTION

The pair of cups is elegantly potted with deep rounded sides flaring slightly toward the rim, all supported on a short straight foot. The exterior of each cup is exquisitely painted in the famille-rose palette with a continuous scene of two magpies perched amidst a lush garden. The scene is detailed with blossoming peonies in shades of pink and purple, slender bamboo stalks, and craggy garden rocks. The reverse side features a poetic inscription in black enamel, followed by three iron-red seal marks. The base of each cup is inscribed with a six-character apocryphal mark in underglaze blue seal script: Da Qing Qianlong Nian Zhi.

CATALOGUE NOTE

The combination of "magpies and peonies" is a classic Chinese motif representing "happiness and wealth" (fugui xiqing), while the bamboo symbolizes the integrity of a scholar (junzi). This pair of cups reflects the enduring appeal of the Qianlong imperial style, which experienced a significant revival during the late 19th and early 20th centuries.

The workmanship on these cups is particularly refined; the delicate stippling of the birds' feathers and the subtle tonal gradations of the peony petals demonstrate the high level of skill achieved by private kilns during this transitional period. The inclusion of poetic calligraphy further elevates the pieces, transforming functional vessels into objects of literati appreciation.



026

A BLUE AND WHITE 'BING JI WEN NIU' SLEEVE VASE

20TH CENTURY

二十世纪 青花“丙吉问牛”人物故事纹筒瓶

MEASUREMENTS

H. 44.6 cm, 17 $\frac{5}{8}$ in.

ESTIMATE

USD 2,000 — 3,000

(HKD 15,600 — 23,400)

DESCRIPTION

The vase is elegantly potted in a tall, slender cylindrical form known as a "sleeve vase" (tongping), featuring a slightly everted rim, a waisted neck, and sloping shoulders above a flat base. The exterior is vibrantly painted in vivid tones of cobalt blue with the celebrated narrative scene of Bing Ji Wen Niu (Bing Ji Inquiring after the Ox). The composition is meticulously detailed with multiple figures in various spirited poses, set amidst a garden landscape of weeping willows, lush plantains, and craggy scholar's rocks. The shoulder and neck are further embellished with classic bands of scrolling foliage and ruyi-head motifs.

CATALOGUE NOTE

The "Sleeve Vase" form was a quintessential silhouette of the late Ming and early Qing transitional periods, reaching its artistic peak during the Kangxi reign. This 20th-century example pays homage to that glorious tradition, utilizing the "Five Colors of Blue" (mufen wucai) technique to achieve a sophisticated ink-wash effect.

The motif, "Bing Ji Wen Niu", refers to the Han Dynasty chancellor Bing Ji, who famously prioritized the health of a panting ox over a brawling crowd—a symbol of a wise statesman concerned with the fundamental harmony of nature and the state. Such narrative themes were highly sought after by the literati for their auspicious connotations of social order and academic merit.







027

**A PAIR OF IRON-RED AND MULTI-COLOR 'FISH LEAPING OVER THE DRAGON GATE' SAUCERS
GUANGXU PERIOD, QING DYNASTY**

清光绪 矾红彩“鱼跃龙门”纹小碟（一对）

MEASUREMENTS

D. 8.4 cm, 3.3 in.

ESTIMATE

USD 1,200 — 1,800
(HKD 9,400 — 14,000)

DESCRIPTION

The pair of saucers is delicately potted with shallow rounded sides rising from a short circular foot to a flared rim. The interior of each dish is vibrantly painted in iron-red and overglaze enamels with the auspicious theme of "The Carp Leaping over the Dragon Gate." A powerful five-clawed dragon with a detailed scaly body is depicted soaring amidst polychrome clouds, looking down at a vigorous carp emerging from cresting green waves. The exterior is decorated with a continuous band of stylized wave motifs, echoing the interior design. The base is inscribed with a six-character mark in iron-red: Da Qing Guangxu Nian Zhi (Made during the Guangxu Reign of the Great Qing Dynasty).

CATALOGUE NOTE

The motif of "The Carp Leaping over the Dragon Gate" (Liyu Tiao Longmen) is a traditional Chinese symbol of perseverance and success, particularly associated with academic achievement and social advancement. It stems from the legend that a carp that could leap over the mythical Dragon Gate on the Yellow River would be transformed into a celestial dragon.

During the Guangxu reign, there was a significant revival in the production of fine ceramics that looked back to earlier Qing imperial styles. This pair exhibits the characteristic "iron-red" (fanhong) palette of the period, combined with a meticulous use of green enamel for the waves and vibrant colors for the "Five-Colored Clouds" (wucai xiangyun). The execution is refined, reflecting the high standards of late Qing craftsmanship intended for both domestic appreciation and the sophisticated export market.





028

**A PAIR OF BLUE AND WHITE 'FLORAL' FOLIATE-RIM DISHES
QING DYNASTY**

清代 青花开光花卉纹菱口大盘（一对）

MEASUREMENTS

D. 15.6 cm, 6.1 in.; D. 15.4 cm, 6.0 in.

ESTIMATE

USD 2,500 — 3,500
(HKD 19,500 — 27,300)

DESCRIPTION

The pair of dishes is stoutly potted with deep rounded sides rising to a sophisticated foliate rim, often referred to as a "water chestnut" or "lozenge" mouth. The interior is vibrantly decorated in deep shades of cobalt blue, featuring a central medallion of intertwined scrolling flowers and foliage. The cavetto is further embellished with several ruyi-shaped cartouches containing floral motifs, set against a dense background of intricate floral scrolls. The exterior wall is painted with a continuous scrolling vine, while the area near the foot is encircled by a classic zigzag or "V" pattern band. The base is inscribed with an apocryphal six-character mark in underglaze blue within a double circle: Da Ming Wanli Nian Zhi (Made during the Wanli Reign of the Great Ming Dynasty).

CATALOGUE NOTE

The design and form of these dishes are a direct homage to the "Kraak" and foliate-rim porcelain of the Wanli period (1573-1620), which was highly prized in both domestic and international markets. During the Kangxi period, craftsmen at Jingdezhen excelled in reviving Ming styles, often producing pieces with superior clay refinement and a more controlled, multi-tonal cobalt blue application—often called "Ink-Divided-into-Five-Colors."

The foliate rim and complex interior composition are hallmarks of this revivalist style. The robust potting and the characteristic "muslin" texture of the glaze on the base suggest these were produced for the refined taste of the early-to-mid Qing elite. Such pieces serve as a testament to the Qing dynasty's deep reverence for and artistic reinterpretation of Ming dynasty ceramic heritage.





029

**A PAIR OF CHINESE BLUE AND WHITE 'BUDDHIST LIONS'
CRACKLE-GLAZED WATER POTS**

QING DYNASTY

清代 青花哥釉狮子纹水丞 (一对)

MEASUREMENTS

D. 7.8 cm, 3.1 in.; D. 7.9 cm, 3.1 in.

ESTIMATE

USD 800 — 1,200

DESCRIPTION

The pair of water pots is of compressed globular form, each featuring a wide mouth and rounded shoulders, tapering to a flat unglazed base. The exterior is decorated in vibrant underglaze blue with spirited Buddhist lions amidst stylized clouds. The vessels are covered with a dense, stained crackle glaze in imitation of the Ge-ware of the Song dynasty, creating a sophisticated textured effect. The contrast between the brilliant blue cobalt and the mellow, ivory-toned crackle glaze enhances the antique charm of the pieces.

CATALOGUE NOTE

The Buddhist Lion (Rui Shi) is a traditional symbol of protection and power in Chinese art. When depicted in pairs on scholar's objects like water pots, they represent a harmonious blend of strength and intellectual pursuit. These pots utilize the "Crackle Glaze" technique, a stylistic revival of the famous Ge-ware from the Song Dynasty, which became highly popular during the Qing period for its antique "iron-wire" aesthetic. The combination of underglaze blue painting with a crackled ground requires precise kiln control, reflecting the sophisticated taste of the Qing dynasty's literati and their appreciation for historical ceramic forms.



030

A PAIR OF BLUE AND WHITE 'PHOENIX AND PEONY' WATER POTS

QING DYNASTY, KANGXI PERIOD OR LATER

清康熙或后世 仿康熙青花凤穿花卉纹水丞（一对）

MEASUREMENTS

H. 6.3 cm, 2.5 in.; D. 7.4 cm, 2.9 in.

H. 6.1 cm, 2.4 in.; D. 7.3 cm, 2.8 in.

ESTIMATE

USD 1,000 — 1,500

(HKD 7,800 — 11,700)

DESCRIPTION

The pair of water pots is of compressed globular form with a small circular mouth and a short recessed foot. The exterior of each vessel is densely painted in vibrant tones of cobalt blue with a continuous scene of a stylized phoenix (fenghuang) soaring amidst lush, blossoming peony blooms and scrolling foliage. The ground is further filled with a delicate pattern of small circular motifs, creating a rich "brocade" effect. The base is marked with a single stylized lingzhi (auspicious fungus) or leaf mark in underglaze blue within a double circle.

CATALOGUE NOTE

Water pots (shuicheng) were indispensable functional items for the scholar's studio, used for holding water to be mixed with ink. This specific pattern, featuring the phoenix and peony on a densely patterned ground, was particularly popular during the Kangxi reign and continued to be produced as an homage to the era's technical mastery in later periods.

The use of a lingzhi or leaf mark instead of a reign mark is characteristic of many fine pieces from the Kangxi period, a tradition that arose due to a temporary imperial ban on the use of the Emperor's name on porcelain. The deep, multi-tonal cobalt blue used here reflects the "Ink-Wash" style of painting that defines high-quality Qing dynasty blue and white wares.



031
A CHINESE BLUE AND WHITE 'LANDSCAPE' SQUARE WATER
DROPPER
QING DYNASTY
清代 青花山水纹方形砚滴

MEASUREMENTS

6.4 x 6.9 x 3.2 cm, 2.5 x 2.7 x 1.2 in.

ESTIMATE

USD 600 — 900

DESCRIPTION

The water dropper is of square form, supported on four short corner feet. The top surface is painted in underglaze blue with a tranquil river landscape, featuring distant mountains and minimalist willow trees, centered by a circular aperture for water filling. One side is fitted with a small spout for controlled pouring. The cobalt blue is of a soft, muted tone, typical of folk kiln productions intended for the scholar's desk. The base and feet are unglazed, showing the compact white paste of the ceramic body.

CATALOGUE NOTE

Water droppers (Yandi) are essential components of the "Eight Treasures of the Scholar's Studio." Square-form droppers are particularly appreciated for their architectural stability and the flat surface they provide for landscape painting. The 'Landscape' motif (Shanshui) reflects the traditional Chinese literati's yearning for a reclusive life in nature. This particular piece, with its naive yet expressive brushwork, exemplifies the charm of late Qing dynasty functional wares, where artistic beauty was integrated into the daily scholarly rituals of calligraphy and painting.



032

A SACRIFICIAL RED-GLAZED 'ALMS-BOWL' SHAPED BRUSH WASHER

LATE QING DYNASTY – REPUBLIC PERIOD, XUANDE MARK

晚清至民国 祭红釉钵式洗
《宣德年制》青花楷书寄托款

MEASUREMENTS

Diam. 11 cm, 4.3 in.

ESTIMATE

USD 300 — 500

DESCRIPTION

The brush washer is sturdily potted with a deep globular body and a gently inverted rim, a form inspired by the Buddhist alms bowl (boshi). The exterior is enveloped in a rich, vitrified monochrome glaze of "sacrificial red" (jihong) tone, exhibiting the characteristic "orange-peel" texture and a deep, luminescent saturation. The glaze thins naturally and precisely at the rim to reveal the white porcelain body, creating the esteemed "lamp-wick" edge (dengcaokou). The interior and the base are applied with a crisp transparent white glaze, providing a sharp visual contrast to the opulent red exterior. The base is centered with a four-character apocryphal mark in underglaze blue regular script reading Xuande Nian Zhi.

Sacrificial red glaze, notoriously difficult to achieve due to its sensitivity to kiln temperature and atmosphere, reached its artistic zenith in the Xuande period. During the late 19th and early 20th centuries, there was a significant revival in replicating these early Ming masterpieces. This washer, with its classic "oxblood" tonality and "lamp-wick" rim, serves as a sophisticated scholar's object (wenfang), embodying the serene elegance of Buddhist-inspired forms and the technical prowess of later porcelain production. The boshi shape was particularly favored for brush washers as its deep, inward-curving rim prevented water from splashing, making it a perfect fusion of utility and meditative aesthetic.

PROVENANCE

Private Collection, Montreal.







033

**A POWDER-BLUE GLAZED AND GILT-DECORATED 'DRAGON'
CLUB-SHAPED VASE**

QING DYNASTY

清 洒蓝釉描金云龙纹棒槌瓶

MEASUREMENTS

H. 25.9 cm, 10.2 in. (Note: Corrected from 259cm to 25.9cm based on standard scale and inch conversion)

ESTIMATE

USD 1,500 — 2,500
(HKD 11,700 — 19,500)

DESCRIPTION

The vase is elegantly potted in the classic "club-shaped" (bangchui ping) form, featuring a flared mouth, a short cylindrical neck, and crisp angular shoulders that lead to a tall, slightly tapering body. The exterior is enveloped in a rich, mottled powder-blue glaze, often referred to as "snowflake blue" (xuehualian), created by blowing cobalt pigment onto the vessel to achieve a stippled, multi-tonal effect. The body is masterfully decorated in gilt with a vigorous, five-clawed dragon coiling amidst scrolling clouds, its scales and sinuous form shimmering against the deep cobalt ground. The glaze exhibits a lustrous, moist texture with natural signs of maturation, all supported by a fine and compact porcelain body.

The powder-blue glaze, combined with gilt decoration, was a prestigious technique revived during the Kangxi reign and highly celebrated through the Yongzheng and Qianlong periods. The "club-shaped" vase was one of the most iconic forms of the late 17th and 18th centuries, providing a perfect vertical canvas for the majestic dragon motif. The dragon, symbol of imperial authority and cosmic power, is here rendered with fluid, confident brushwork. Such vases were highly prized for their sophisticated interplay of textures—the tactile mottling of the blue ground and the opulent, reflective quality of the gold—making this an exceptional representative of Qing dynasty decorative porcelain.





034

**A LARGE WUCAI 'FIGURES IN LANDSCAPE' BRUSH POT
QING DYNASTY**

清 五彩人物山水图大笔筒

MEASUREMENTS

H. 17.8 cm, 7.0 in.

D. 20.3 cm, 8.0 in.

ESTIMATE

USD 2,000 — 3,000

DESCRIPTION

The brush pot is of a classic, substantial cylindrical form with a flat rim and a slightly recessed base. The exterior is vibrantly decorated in a rich Wucai (five-color) palette, depicting a continuous narrative scene of figures engaged in a riverside fishing expedition. The composition is masterfully balanced with lush, gnarled pine trees, dense bamboo groves, and rhythmic swirling water ripples. The figures are rendered in vibrant robes of iron-red, leaf-green, and amber-yellow, their facial expressions captured with a spirited liveliness. The brushwork, particularly in the meticulous rendering of the foliage and the architectural rockwork, reflects the influence of the literati painting tradition of the early to mid-Qing period.



A brush pot of this impressive diameter (20.3 cm) was a prestigious object for a scholar's desk, designed not only for utility but as a centerpiece of intellectual contemplation. The "Fisherman in Landscape" motif is a classic literati theme, symbolizing a peaceful life in harmony with nature and a withdrawal from the vanities of officialdom. The robust potting and the vibrant, well-preserved enamels make this an exceptional example of Qing dynasty narrative porcelain. The use of bold green and underglaze blue tones against the warm white ground creates a dynamic visual rhythm, characteristic of the fine Wucai wares produced in Jingdezhen for the sophisticated domestic market.







035

**A LARGE PEACH-BLOOM GLAZED 'GUANYIN' VASE
20TH CENTURY, KANGXI MARK**

二十世纪 豇豆红釉观音瓶
《大清康熙年制》青花双圈寄托款

MEASUREMENTS

H. 42.5 cm, 16.7 in.

ESTIMATE

USD 500— 800

DESCRIPTION

The vase is elegantly potted in the classic "Guanyin" form, so named for its graceful, feminine silhouette. It features a widely flared mouth, a slender constricted neck, and sloping shoulders that lead to a full, tapering body supported by a sturdy circular foot. The exterior is covered in a variegated peach-bloom glaze (jiangdoughong), exhibiting a palette of rose and crushed-strawberry tones. The glaze is artistically dappled with moss-green speckles—known as "apple green" spots—and features clear, natural drip lines. The recessed base is inscribed with an apocryphal six-character mark of Kangxi within a double circle in underglaze blue.

Peach-bloom glaze is one of the most technically demanding monochrome glazes, originally developed during the Kangxi period for small scholar's objects. This 20th-century example successfully applies this delicate aesthetic to a monumental 42.5 cm height. The presence of the green mottling, caused by the localized reduction of copper, was highly prized by collectors for its resemblance to natural landscapes. This vase represents the sophisticated 20th-century revival of high-Qing aesthetics, combining a majestic form with the poetic, ever-changing textures of the copper-red glaze.



036

**A LIME-GREEN GROUND FAMILLE-ROSE 'LOTUS'
OLIVE-SHAPED VASE**

20TH CENTURY, QIANLONG MARK

二十世纪 绿地粉彩缠枝莲纹橄榄瓶
《大清乾隆年制》六字楷书款

MEASUREMENTS

H. 26.9 cm, 10.6 in.

ESTIMATE

USD 2,000 — 3,000

(HKD 15,600 — 23,400)

DESCRIPTION

The vase is elegantly potted in the classic "olive-shaped" (ganlanping) form, characterized by a flared mouth, a slender constricted neck, and a gracefully rounded body tapering toward a sturdy circular foot. The exterior is enveloped in an even, vibrant lime-green or "turquoise" ground (ludi), providing a lush backdrop for the ornate famille-rose decoration. The body is meticulously hand-painted with a continuous scene of scrolling lotus blossoms and exotic passion flowers, their tendrils curling and expanding in a dense yet harmonious layout. The color palette is exceptionally rich, utilizing pink, coral-red, yellow, and cobalt-blue enamels. The rim and the base of the foot are further embellished with gilt bands, adding to its opulent character. The base is inscribed with a six-character mark of Qianlong in regular script (kaishu).

This style of decoration, known as "encrusted blossoms on a colored ground," was highly popularized during the Qianlong reign to imitate the lavish effect of cloisonné enamelware. This 20th-century example demonstrates the continued mastery of the "Palace style," blending imperial opulence with technical precision. The "Lotus Scroll" motif is a powerful auspicious rebus representing "purity and continuous harmony" (lianmian buduan), while the overall aesthetic reflects the 19th and 20th-century fascination with the grandeur of the high Qing era. Standing at 26.9 cm, this vase is a sophisticated representative of modern connoisseurship, where traditional craftsmanship is used to revive the most celebrated icons of the Qing decorative arts.





037

**A MAGNIFICENT AND LARGE BLUE AND WHITE 'LOTUS'
VASE (HU)**

QING DYNASTY, QIANLONG PERIOD

清乾隆 青花缠枝莲纹辅首耳大尊

MEASUREMENTS

H. 45 cm, 17.7 in.

ESTIMATE

USD 20,000 — 40,000

(HKD 156,000 — 312,000)

DESCRIPTION

The vase is masterfully potted in a grand and archaic hu form, featuring a wide flared rim, a constricted neck, and broad, rounded shoulders that lead to a voluminous globular body, all supported by a flared ring foot. The shoulders are flanked by two symmetrically applied beast-head handles (pushou) with mock rings, evoking the bronzes of antiquity. The vessel is brilliantly decorated in underglaze blue with multiple horizontal registers, separated by raised bow-string lines. The primary decorative band features a lush scrolling lotus (chanzhilian) motif, with blossoms and scrolling foliage executed in a rich, vibrant cobalt blue that mimics the "heaping and piling" effect seen in early Ming imperial wares. Auxiliary bands of upright plantain leaves, scrolling grass, and ruyi motifs adorn the neck and foot. The glaze is exceptionally lustrous and pure, with a strong vitreous texture consistent with the highest standards of the Imperial kilns.

The interlocking lotus motif (chanzhilian) is a profound auspicious rebus representing "integrity and purity" (qinglian), as well as "unending continuity of generations." Vases of this monumental scale and technical complexity were commissioned for the grand halls of the Imperial palaces, serving as centerpieces of prestige and cultural continuity. The combination of the pushou handles and the Ming-style floral scrolling reflects the Qianlong Emperor's fascination with "Archaism and Technical Perfection" (fanggu). Similar museum-grade examples are documented in The Complete Collection of Treasures of the Palace Museum and Imperial Porcelains of the Qing Dynasty. Large jars of this specific design consistently command high prices at international auction houses; for instance, a similar Qianlong blue and white "interlocking floral" jar sold at Christie's Hong Kong for HKD 5.88 million.





038

A MAGNIFICENT AND LARGE FAMILLE-ROSE 'NINE PEACHES AND BOYS' VASE

LATE QING DYNASTY – REPUBLIC PERIOD, QIANLONG MARK

晚清至民国 粉彩福寿连绵百子嬉桃图观音尊
《大清乾隆年制》六字篆书寄托款

MEASUREMENTS

H. 58.4 cm, 23 in.

ESTIMATE

USD 1.000— 2.000

DESCRIPTION

The vase is masterfully potted in a grand "Guanyin" silhouette, standing at an imposing 58.4 cm. It features a gracefully flared mouth, a long cylindrical neck, and elegantly sloping shoulders that lead to a voluminous, rounded body. The porcelain is of fine quality, exhibiting a firm body covered in a flawless, lustrous white glaze. The exterior is brilliantly enameled in a vibrant famille-rose palette, depicting an auspicious narrative of spirited boys playing amidst gnarled peach branches laden with ripening fruit. The scene is further animated by soaring red bats (hongfu) in mid-flight. The decoration is executed with meticulous brushwork, featuring textured brown branches and peaches transitioning from pale yellow to a rich pink. The mouth and foot are framed by cobalt-blue bands of sea waves and ruyi-head motifs. The base bears a six-character seal mark of Qianlong in underglaze blue.

The "Peach and Bat" motif, combined with "Boys at Play," represents the ultimate trifecta of Chinese auspicious symbolism: Longevity (shou), Good Fortune (fu), and Progeny (zi). Standing at 23 inches, this vase reflects the late 19th and early 20th-century revival of the most prestigious Imperial kilns' designs from the 18th century. The complexity of firing a vessel of this size, requiring multiple kiln entries for the cobalt blue and the delicate overglaze enamels, highlights the high level of technical achievement during the late Qing and Republic periods. This piece embodies the "High Qing" style, blending traditional symbolic themes with the technical prowess of 20th-century ceramicists, making it a grand statement piece for any collection.







039

**A WUCAI 'DRAGON AND PHOENIX' BAMBOO-STYLE EWER
20TH CENTURY**

二十世纪 五彩龙凤纹缠枝莲竹节柄执壶

MEASUREMENTS

Max. Diameter: 14.3 cm, 5.6 in.

ESTIMATE

CAD 700 — 1,500

DESCRIPTION

The ewer is elegantly fashioned with a compressed globular body, showcasing a well-proportioned and rounded silhouette. It features a graceful curved spout and a sturdy handle meticulously molded in the form of a bamboo section, adding a touch of naturalistic flair to the scholarly design. The vessel is crowned with a flat, stepped cover centered by a small bud-shaped finial, ensuring a precise fit. The exterior is vibrantly decorated in a rich Wucai (five-color) palette, depicting the classic imperial theme of a "Dragon and Phoenix" amidst a dense ground of interlocking floral scrolls. The dragon is rendered with powerful, sinuous energy, while the phoenix is shown in a graceful, dancing flight, together symbolizing the harmony of Yin and Yang.

The "Dragon and Phoenix" motif is one of the most celebrated allegories in Chinese decorative arts, traditionally representing a blissful marriage and imperial favor. The use of the Wucai technique, characterized by its bold outlines and saturated enamels, lends the piece a vibrant, festive aura. The bamboo-shaped handle is a sophisticated addition, representing "integrity and longevity" (zhujie). Standing at a comfortable 14.3 cm in diameter, this ewer serves as both a functional tea vessel and a decorative masterpiece, reflecting the 20th-century revival of Wanli and Kangxi-style polychrome porcelains. It embodies the enduring appeal of classical symbolism and technical excellence in modern ceramic art.



040

**A RARE AND MAGNIFICENT FAMILLE-ROSE 'FLOWERS'
RECTANGULAR SOUP TUREEN AND COVER**

QING DYNASTY, QIANLONG PERIOD

清乾隆 粉彩开光花卉纹兽首耳长方盖盅（外销瓷）

MEASUREMENTS

L. 33 cm, 13 in.

W. 22.5 cm, 8.8 in.

H. 21.6 cm, 8.5 in.

ESTIMATE

CAD 700 — 900

DESCRIPTION

The soup tureen is of a substantial rectangular form, sturdily potted with deep sides, a broad flanged rim, and supported by four elegantly molded ruyi-shaped feet. The sides are flanked by two symmetrically sculpted animal-mask handles, rendered with impressive sculptural detail. The original domed cover is surmounted by a realistic floral-form finial. The porcelain is covered in a lustrous, slightly bluish-white glaze characteristic of high-quality export wares of the mid-18th century. The decoration features lobed medallions (cartouches) on the body and cover, exquisitely painted in a rich famille-rose palette with blossoming peonies and chrysanthemums. The floral sprays are executed with delicate tonal gradations, creating a sense of depth and lifelike vitality. The borders, rim, and feet are further embellished with intricate geometric patterns, scrolling foliage, and refined gilt accents.

This tureen is a prime example of Chinese Export Porcelain commissioned for the European market during the Qianlong reign (1736-1795). During this period, the blending of traditional Chinese ceramic techniques with Western utilitarian forms—such as the soup tureen—reached its artistic peak. The use of the famille-rose palette allowed for the meticulous depiction of botanical themes that were highly prized in European noble households. The combination of the archaic Chinese ruyi feet and animal-head handles with a Western-style table service form illustrates the vibrant cultural exchange along the maritime Silk Road.



041

A PAIR OF FAMILLE-ROSE 'FLOWERS' RECTANGULAR FLOWERPOTS

LATE QING DYNASTY - REPUBLIC PERIOD

晚清至民国 粉彩开光折枝花卉纹四足方盆 (一对)

MEASUREMENTS

Pot A: L. 24.4 cm (9.6 in.); W. 17.4 cm (6.8 in.); H. 15 cm (5.9 in.)

Pot B: L. 24.6 cm (9.7 in.); W. 17.1 cm (6.7 in.); H. 15.1 cm (5.9 in.)

ESTIMATE

CAD 700 — 900

DESCRIPTION

Each flowerpot is of a robust rectangular form, sturdily potted with deep sides and a wide flanged rim, all supported by four elegantly molded ruyi-shaped feet. The porcelain is fine-grained and solid, covered in a luminous white glaze with a smooth, mirror-like finish. The exterior of each pot is exquisitely decorated in the famille-rose palette, featuring lobed medallions (cartouches) on the primary faces. Within these openings are meticulously painted clusters of seasonal flora, including blossoming peonies and chrysanthemums, rendered with delicate tonal gradations that impart a vivid, lifelike vitality. The medallions are framed by intricate geometric borders and scrolling foliage, showcasing the refined decorative aesthetic of the late 19th and early 20th centuries.

Rectangular flowerpots of this sophisticated design were highly favored for the cultivation of dwarf trees (penjing) or seasonal blooms within the scholarly courtyards of the late Qing and Republic eras. The use of the ruyi foot—a classic architectural and ceramic motif symbolizing "all as you wish"—combined with the floral medallions, transforms these functional horticultural vessels into elegant works of art. The pair remains remarkably consistent in size and decorative execution, making them a desirable set for both collectors and interior display. Their vibrant palette and stable, architectural form reflect the "prosperous elegance" prized during this transformative period of Chinese ceramic history.



042

**A MAGNIFICENT AND RARE LARGE FAMILLE-ROSE
'ARMORIAL' PUNCH BOWL**
QING DYNASTY, QIANLONG PERIOD
清乾隆 粉彩纹章瓷大盃 (外销瓷)

MEASUREMENTS

D. 30.8 cm, 12.1 in.

ESTIMATE

CAD 2.000— 3.000

DESCRIPTION

The punch bowl is of a grand and substantial circular form, featuring deep rounded sides supported by a sturdy, well-defined ring foot. It is crafted from a high-quality porcelain body with a lustrous, milk-white glaze characteristic of the finest export wares of the mid-18th century. The exterior is masterfully decorated with two primary armorial devices, featuring intricate heraldic shields surrounded by scrolling plumes and floral mantling. The painting is executed in a vibrant yet delicate famille-rose palette, with subtle tonal gradations providing a rich sense of depth and formality. The rim is further embellished with an elegant gilded border, adding a regal touch to the overall design.

This bowl is a quintessential example of Chinese Armorial Porcelain commissioned by European noble families during the Qianlong reign (1736-1795). Standing at over 12 inches in diameter, this was a prestigious centerpiece designed for the service of "punch," a luxury beverage in 18th-century Europe. The specific armorial patterns were often sent to Jingdezhen as drawings, where Chinese artisans meticulously translated Western heraldry onto the porcelain medium. This piece reflects the pinnacle of the maritime Silk Road trade, blending the technical supremacy of Chinese ceramics with the genealogical pride of the European elite.



043

**A FAMILLE-ROSE 'FIGURES IN LANDSCAPE' EXPORT MUG
QING DYNASTY, QIANLONG PERIOD**

清乾隆 粉彩开光人物故事图大马克杯（外销瓷）

MEASUREMENTS

H. 13.4 cm, 5.3 in.

D. 10.4 cm, 4.1 in.

ESTIMATE

CAD 600 — 800

DESCRIPTION

The mug is elegantly potted in a substantial cylindrical form with a slightly flared rim and a sturdy C-shaped handle attached to one side. Crafted from a fine, compact porcelain body, it is enveloped in a lustrous white glaze that exhibits the characteristic subtle bluish tint of high-quality export porcelain. The primary decoration features a large lobed medallion (cartouche) masterfully painted in a vibrant famille-rose palette. Within the panel, figures are depicted in a leisurely traditional narrative scene, their robes rendered in bright enamels against a scenic garden backdrop. The secondary areas are embellished with delicate "Mandarin" style patterns, including iron-red and gold diaper grounds, scrolling foliage, and refined gilded borders that frame the central narrative.

This type of "Mandarin" palette mug was a quintessential luxury item commissioned for the European and American markets during the Qianlong reign (1736 - 1795). While the cylindrical form was adapted from Western drinking vessels (beer mugs or steins), the decorative scheme remained quintessentially Chinese, catering to the 18th-century European fascination with Chinoiserie. The contrast between the meticulously painted figures and the opulent gilded ornamentation made such pieces highly desirable as both functional tablewares and exotic cabinet displays. Standing at 13.4 cm, this mug remains a vibrant testament to the sophisticated global trade and cultural exchange of the mid-to-late 18th century.



044
A FAMILLE-ROSE 'FLORAL' EXPORT MUG
QING DYNASTY, QIANLONG PERIOD
清乾隆 粉彩花卉纹马克杯 (外销瓷)

MEASUREMENTS

H. 11.2 cm, 4.4 in.
D. 9.0 cm, 3.5 in.

ESTIMATE

CAD 200 — 300

DESCRIPTION

The mug is of a classic cylindrical form, featuring a deep body, a slightly flared rim, and a sturdy C-shaped handle. Crafted from a fine and compact porcelain body, it is covered in an even white glaze with a lustrous finish. The exterior is elegantly decorated in a vibrant famille-rose palette, showcasing delicate sprays of seasonal blossoms and scrolling foliage. The floral motifs are executed with refined brushwork, framed by decorative iron-red borders and stylized scrollwork at the rim. The balanced composition and the clarity of the enamels reflect the high standards of decorative arts produced for the international market during the mid-to-late 18th century.

Export mugs of this type were highly sought after in European and American markets during the Qianlong reign (1736 – 1795). While the form was adapted to suit Western drinking habits, the "Mandarin" style floral decoration provided the exotic charm of Chinoiserie that was fashionable in 18th-century households. This particular example, with its focus on botanical themes and understated iron-red accents, offers a more restrained and scholarly aesthetic compared to heavily gilded narrative pieces. Standing at 11.2 cm, it remains a charming and well-preserved representative of the historic maritime porcelain trade.



045

A PAIR OF BLUE AND WHITE AND UNDERGLAZE-RED 'FIGURES' HAT STANDS

LATE QING DYNASTY – REPUBLIC PERIOD

晚清至民国 青花釉里红人物故事纹帽筒（一对）

MEASUREMENTS

H. 28.5 cm (11.2 in.); 28.4 cm (11.2 in.)

ESTIMATE

CAD 2,000 — 3,000

DESCRIPTION

Each hat stand is of a classic cylindrical "sleeve" form, featuring deep sides, a slightly flared rim, and a flat unglazed base. The porcelain is of a fine, compact quality, covered in a brilliant and lustrous white glaze. The exterior of the pair is vibrantly decorated in a combination of underglaze blue and underglaze red, depicting spirited narrative scenes from traditional Chinese lore. The figures are captured with expressive faces and dynamic postures, rendered in varying shades of cobalt blue. The underglaze copper-red is expertly applied to highlight the craggy rockwork and landscape elements, creating a striking visual contrast. The compositions are framed by delicate bands of geometric diaper patterns and scrolling foliage at the rim and base, adding a sophisticated structural rhythm to the design.

Hat stands (maotong) became a quintessential fixture of the Chinese domestic interior during the 19th and early 20th centuries, serving both as functional objects for the official's headgear and as elegant canvases for artistic expression. This specific pair showcases the high technical control required for underglaze copper-red, a notoriously difficult pigment to fire successfully alongside cobalt blue. The "Figures in Landscape" motif often carried moral or historical lessons, reflecting the scholarly aspirations of the household. Standing at over 28 cm, this matching pair represents the peak of domestic ceramic refinement during the late Qing and Republic era, blending functional utility with the enduring beauty of underglaze polychrome art.



046

A BLUE AND WHITE AND FAMILLE-ROSE 'BOY AND BUFFALO' DISH

20TH CENTURY, QIANLONG MARK

二十世纪青花加粉彩“牧童骑牛”图盘
《大清乾隆年制》六字篆书款

MEASUREMENTS

D. 18.9 cm, 7.4 in.

ESTIMATE

CAD 300 — 500

DESCRIPTION

The dish is masterfully potted with an open mouth, gently curved walls, and a sturdy circular foot, exhibiting a refined and balanced form. The porcelain body is covered in a thick, lustrous white glaze that is both even and radiant. The decoration skillfully combines underglaze blue with famille-rose enamels, a sophisticated technique that creates a rich visual hierarchy. The central medallion is hand-painted in vibrant enamels, depicting a pastoral "Farming and Weaving" (Gengzhi Tu) inspired scene of a young boy playfully perched atop a water buffalo. The narrative is framed by craggy rockwork and a gnarled pine tree, symbols of longevity and resilience. The rim is elegantly bordered by a continuous band of interlocking lotus motifs in cobalt blue. The base is inscribed with a six-character seal mark of Qianlong in underglaze blue.

The "Farming and Weaving" theme holds a deep cultural significance in Chinese art, traditionally representing the ideal harmony of a prosperous agrarian society and the Emperor's care for his people's livelihood. This 20th-century interpretation demonstrates the continued mastery of the "Palace Style," where the meticulousness of the famille-rose figures is balanced by the classic structure of the blue and white floral border. Standing at 18.9 cm, this dish represents the refined scholarly taste of the late Qing revival and Republic period, blending auspicious symbolism with technical precision. It is a charming example of the enduring legacy of the Qianlong aesthetic in modern ceramic production.



047

**A BLUE AND WHITE 'DRAGON' DISH
20TH CENTURY, GUANGXU MARK**

二十世纪 青花云龙戏珠纹盘
《大清光緒年制》六字楷书款

MEASUREMENTS

D. 17.4 cm, 6.8 in.

ESTIMATE

CAD 1,000 — 1,500

DESCRIPTION

The dish is finely potted with an open mouth, curved walls, and a sturdy circular foot, exhibiting a balanced and regular form. The porcelain body is of ideal weight and meticulously trimmed, covered in a thick, lustrous white glaze that displays a subtle, period-characteristic bluish tint. The decoration is masterfully rendered in vibrant underglaze blue. Centered within double-line circles is a powerful five-clawed dragon in a dynamic upright stance, chasing a flaming pearl amidst stylized ruyi clouds. The dragon is depicted with a prominent snout and protruding forehead, its sinuous body coiled with vigor and its sharp claws outstretched in a formidable display of imperial power. The exterior walls are further decorated with two additional dragons in pursuit of flaming pearls above a band of crashing sea waves. The base is inscribed with a six-character, two-line mark of Guangxu in regular script (kaishu).

The "Dragon Chasing a Flaming Pearl" motif is one of the most iconic and enduring symbols of imperial authority, representing the Emperor's pursuit of wisdom and enlightenment. This 20th-century interpretation faithfully captures the spirit and technical precision of the late Qing dynasty imperial style. The use of the five-clawed dragon (wu-zhao long)—a symbol traditionally reserved for the Emperor—reflects the prestige of the vessel. Standing at 17.4 cm, the dish combines a well-structured composition with crisp cobalt-blue brushwork, making it a sophisticated representative of the continued mastery of the Jingdezhen kilns in reproducing the grandeur of the Guangxu period.



048

**A GROUP OF THREE IRON-RED ENAMEL VESSELS
LATE QING DYNASTY, 19TH CENTURY**

清晚期 矾红彩花卉纹器一组 (三件)

MEASUREMENTS

- Begonia-shaped Basin (海棠式洗): D. 19.6 cm, 7.7 in.
- Small Dish (小盘): D. 14 cm, 5.5 in.
- Flared Cup (折沿杯): D. 7.8 cm, 3.0 in.

ESTIMATE

USD 600 — 900
(HKD 4,700 — 7,000)

DESCRIPTION

This group comprises three distinct vessels decorated in the vibrant iron-red palette characteristic of the late Qing period.

1. Begonia-shaped Basin: The basin features an elegant lobed rim in the form of a begonia flower, supported on a high foot decorated with a blue enamel key-fret band. The exterior is densely painted with a formal scrolling lotus design (chanzhi lian).
2. Small Dish: The interior of the dish is decorated with clusters of fruiting and flowering pomegranate branches, a traditional symbol of fertility and numerous progeny. The rim is bordered by a stylized bat and cloud motif.
3. Flared Cup: The cup is decorated with alternating "Shou" (Longevity) characters and pomegranate motifs, echoing the themes of the other pieces in the group.



049
A FAMILLE-ROSE 'FLOWERS' BOWL
20TH CENTURY
 二十世纪 粉彩折枝花卉纹盘

MEASUREMENTS
 D. 17.4 cm, 6.8 in.

ESTIMATE
 CAD 300 — 500

DESCRIPTION
 The bowl is elegantly fashioned with a slightly flared rim, deep rounded sides, and a sturdy circular foot. It is crafted from a fine-grained, solid porcelain body enveloped in a lustrous white glaze that is smooth to the touch. The exterior is beautifully adorned in a vibrant famille-rose palette, featuring an assorted arrangement of seasonal blossoms including opulent peonies, resilient chrysanthemums, and delicate prunus branches. The composition is masterfully spaced, allowing the pristine white ground to highlight the floral narrative. The enamels are applied with delicate tonal gradations—from soft pinks to verdant greens—creating a sophisticated, multi-layered effect that imbues the scenes with lifelike vitality and grace.

A bowl of this size and decorative quality represents the "Hundred Flowers" aesthetic that remained highly popular through the late Qing and Republic periods. The use of the peony (symbolizing wealth) and chrysanthemum (symbolizing longevity) creates a classic auspicious rebus for the household. The technical precision of the overglaze enamels, particularly the soft shading of the petals, reflects the high level of craftsmanship retained in Jingdezhen during the early-to-mid 20th century. Standing at 17.4 cm, this bowl is both a functional masterpiece and a captivating display of traditional Chinese botanical art, embodying a sense of enduring elegance and prosperity.



050

A BLUE AND WHITE 'FIGURES IN LANDSCAPE' COVERED JAR (AN-GURE)

MEIJI PERIOD (LATE 19TH CENTURY), JAPANESE REINTERPRETATION OF MING STYLE

十九世纪末 日本仿明青花人物故事纹盖罐

MEASUREMENTS

Max. Diameter: 20.4 cm, 8.0 in.

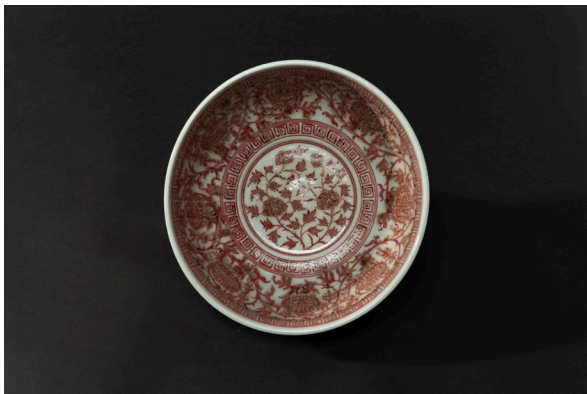
ESTIMATE

CAD 800 — 1,000

DESCRIPTION

The jar is elegantly potted with broad, sweeping shoulders and a full rounded body that tapers gracefully toward the base, creating a dignified and balanced silhouette. It is accompanied by its original domed cover, surmounted by a classic "precious pearl" (houju) finial. The porcelain is solid and fine-grained, covered in a luminous white glaze with a subtle, characteristic texture. The exterior is brilliantly decorated in underglaze blue with lobed medallions (kaiguang) containing detailed narrative scenes of figures in a misty landscape. The surrounding ground, shoulders, and base are meticulously filled with geometric diaper patterns and scrolling foliage, exhibiting the sophisticated Japanese aesthetic of An-gure (Japanese reinterpretations of Ming Chinese blue and white).

This type of blue and white jar, often referred to in Japan as An-gure or Shonzui style, holds a position of high esteem within the Japanese Tea Ceremony (Chanoyu). While the form and motifs—such as the "Figures in Landscape" and the multi-layered borders—draw heavy inspiration from Chinese Ming Dynasty originals, the precision of the geometric ground and the specific tonality of the cobalt blue reflect the refined mastery of 19th-century Japanese kilns, likely Arita or Seto. These jars were frequently used as Mizusashi (water jars) or decorative storage vessels within the tea room, valued for their scholarly "Chinese-style" (Karamono) appeal combined with Japanese technical perfection. Standing as a bridge between two great ceramic traditions, this covered jar is both a functional masterpiece and a significant object of cultural exchange.



051
AN UNDERGLAZE-RED 'FLORAL SCROLL' BOWL
MING DYNASTY, 14TH - 15TH CENTURY
明代 釉里红缠枝花卉纹大盂

MEASUREMENTS

D. 21 cm, 8.2 in.
H. 10.3 cm, 4.0 in.

ESTIMATE

USD 25,000 — 40,000
(HKD 195,000 — 310,000 / RMB 180,000 — 290,000)

DESCRIPTION

The bowl is robustly potted with deep rounded sides rising to a slightly flared rim, supported on a sturdy circle foot. The interior and exterior are fluently painted in an underglaze copper-red of a soft, muted tone. The main decorative bands feature scrolling peony sprays, with lush blossoms and characteristic "crab-claw" leaves. The rims are bordered with classic fret (thunder) patterns. The glaze has a subtle celadon-white tint with a fine network of natural crackles. The unglazed base reveals a fine-grained body with characteristic orange-red "iron spots" (huoshihong) from the firing process.

EXPERT ANALYSIS

The layout of the scrolling peony and key-fret patterns on this vessel represents the standard aesthetic paradigm of the late 14th to early 15th century. During the early Ming Dynasty, controlling the reduction atmosphere within the kilns was extremely difficult, which frequently resulted in this stable, "grey-red" or "dark brown" coloration. This is further evidenced by its flat base, the presence of orange-red oxidation (huoshihong) on the unglazed areas, and the specific texture of the porcelain body.

PROVENANCE

From a Noted Japanese Collection.



052

A LARGE SKY-BLUE GLAZED 'JUN' BOWL WITH COPPER-RED SPLASH

YUAN - EARLY MING DYNASTY

元至明初 钧窑天蓝釉紫斑大盃

MEASUREMENTS

D. 19.9 cm, 7.8 in.

ESTIMATE

USD 10,000 — 15,000

(HKD 78,000 — 117,000 / RMB 72,000 — 108,000)

DESCRIPTION

The bowl is robustly potted with deep rounded sides rising to a slightly inverted rim, supported on a short, sturdy foot-ring. The interior and exterior are enveloped in a thick, lustrous sky-blue glaze of a subtle "moon-white" (yuebai) hue, suffused with a network of natural crackles. The interior is dramatically accented with a vibrant, amorphous copper-red splash of deep plum and violet tones, creating a striking contrast against the cool blue ground. The glaze stops neatly above the foot, revealing the dark, iron-brown biscuit body, a hallmark of its firing process.

EXPERT ANALYSIS

The combination of a sky-blue (tianlan) base with copper-red splashes is the most celebrated aesthetic of Jun-ware. The dark "chocolate" colored foot and the thick, viscous glaze that pools above the base are consistent with the stoneware traditions of the Henan kilns during the 14th century. The large diameter of nearly 20 cm makes this an impressive example, showcasing the unpredictable beauty of kiln-transformation (yaobian) that has been prized by collectors for centuries.

PROVENANCE

From a Noted Japanese Collection.



053

A LARGE HEXAGONAL PURPLE CLAY 'FLORAL AND CALIGRAPHY' TEAPOT

MODERN

现代 紫砂如意开光加彩书法花鸟纹大壶

MEASUREMENTS

D. (belly) 27.3 cm, 10.7 in.

ESTIMATE

USD 2,000 — 3,000

(HKD 15,600 — 23,400)

DESCRIPTION

The massive teapot is masterfully potted in a hexagonal form with a lobed belly, featuring a matching hexagonal lid with a knob. The body is elegantly divided into six arched panels, each set against a vibrant blue ground. Two main panels are decorated with auspicious four-character phrases in gilded relief: "Fa Cai" (Prosperity) and "Cha Xi" (Tea Bliss). The remaining panels are meticulously embellished with the "Four Gentlemen" motifs—plum blossoms, orchids, bamboo, and chrysanthemums—applied in polychrome clays, with a bird perched amidst the bamboo. The base is impressed with a square seal mark reading "Zhou Guisheng Zhi" (Made by Zhou Guisheng).

CATALOGUE NOTE

This teapot is a notable example of modern Yixing zisha craftsmanship, characterized by its impressive scale and the sophisticated combination of clay-layering and gilding techniques. The form is a playful take on the traditional hexagonal silhouette, enriched by the "lobing" effect which adds a rhythmic flow to the profile.

The maker, Zhou Guisheng, is known for integrating traditional literati painting themes with modern decorative palettes. The contrast between the deep purple-brown clay and the vibrant blue ground, paired with the golden calligraphy, reflects a contemporary aesthetic designed for both utilitarian use and grand display. Such large-scale teapots are often intended as centerpiece decorative items for traditional tea studios or as high-end gifts.



054

A REPOUSSÉ BRONZE 'MYTHOLOGICAL FIGURES' QUADRANGULAR TEAPOT
LATE QING DYNASTY - REPUBLIC PERIOD
清晚期至民国 铜铸开光神话人物故事纹四方壶

MEASUREMENTS

D. 9.6 cm, 3.7 in.

ESTIMATE

USD 200~300

DESCRIPTION

The bronze teapot is of a sturdy, quadrangular form supported on four short cabriole feet. The body is decorated on two sides with mythological narrative scenes in high relief. One side depicts "Hou Yi Shooting the Suns" (Hou Yi She Jiu Ri), showing the legendary archer aiming at the sky. The other side portrays "Kuafu Chasing the Sun" (Kuafu Zhui Ri). The spout is flanked by calligraphic inscriptions in relief, referencing these legendary feats. The shoulder is embellished with a band of ruyi-head motifs, and the lid features archaic animal patterns with a globular knob. The base is cast with a four-character seal mark in seal script (zhuanshu).





055

A MAGNIFICENT AND RARE CELADON-WHITE JADE 'CIVIL AND MILITARY' TABLE SCREEN

QING DYNASTY

清青白玉“山水人物”图背刻《孙子兵法》大插屏

MEASUREMENTS

Jade Panel: H. 27.7 cm (10.9 in.); W. 12.1 cm (4.7 in.); D. 0.9 cm (0.3 in.) (Note: Corrected decimal place from 276.9cm to 27.7cm)

Total Height with Stand: 41.4 cm (16.3 in.)

ESTIMATE

USD 20,000 — 40,000

DESCRIPTION

This exceptional table screen is fashioned from a substantial slab of premium celadon-white jade, possessing a dense, cohesive structure and a warm, lustrous "greasy" finish characteristic of high-quality nephrite.

The Obverse: Landscape and Figures The front face depicts an ethereal idyllic landscape. The composition features craggy rock formations and vigorous ancient pines rendered with classic "fan-shaped" needles. Pavilions are nestled amidst the mountains, where scholars and acolytes wander and work with vivid, lifelike expressions. The masterfully balanced arrangement captures the artistic essence of Song and Yuan dynasty landscape paintings.

The Reverse: Martial Philosophy

The back is entirely incised with the full text of Chapter 4: Tactical Dispositions (Xing Pian) from Sun Tzu's The Art of War. The calligraphy is executed in meticulous "Cabinet Style" (Guange Ti) regular script, characterized by powerful, vigorous strokes and fluid, uniform lines. The inscription concludes with the date and signature: "Composed by Han Fei in the mid-autumn of the Bing-Shen year," accompanied by an incised seal in seal script.

The Stand

The screen is supported by its ornate original stand, which features multi-layered openwork carving. The stand is decorated with intricate scrolling floral motifs and ruyi patterns, providing a dignified base for the monumental jade slab.

This table screen represents a rare "Civil and Military" (Wen-Wu) synthesis. The obverse portrays the reclusive scholarly ideal through mountain scenery, while the reverse inscribes the martial philosophy of strategic governance; such a dual theme is exceptionally rare among jade screens. The "Bing-Shen" year likely refers to a cycle within the mid-to-late Qing period, reflecting the era's peak in lapidary precision. From the selection of the raw jade to the masterful level of the calligraphic carving, this piece represents the highest standards of Qing dynasty craftsmanship, holding immense value for both artistic research and museum-level collection.





056

A MAGNIFICENT IMPERIAL WHITE JADE 'VILLAGE CELEBRATION' MOUNTAIN BOULDER

QING DYNASTY, 18TH/19TH CENTURY

清乾隆 / 嘉庆 白玉带皮雕“村庄农庆图”背刻御制诗大山子

MEASUREMENTS

Jade Boulder: L. 28.3 cm (11.1 in.); H. 15.8 cm (6.2 in.); D. 7.1 cm (2.8 in.)
Total Height with Stand: 18.6 cm (7.3 in.)

ESTIMATE

USD \$30000~\$50000

DESCRIPTION

Exquisitely carved from a substantial Khotan white jade boulder, the stone possesses a warm, translucent quality with a lustrous, "mutton-fat" greasy finish. The jade exhibits a pristine white tone with subtle hints of celadon, featuring a dense, fine-grained structure and exceptional "waxy" (nuo) consistency. The boulder is masterfully rendered using a combination of round carving and high relief to create a three-dimensional "landscape painting in stone." The primary face depicts a serene, idyllic scene: towering ancient pines with meticulously layered needles; pavilions and terraces nestled into the mountainside; and figures of farmers and scholars traversing mountain paths. The workmanship exemplifies the obsessive pursuit of aesthetic perfection characteristic of the High Qing period.

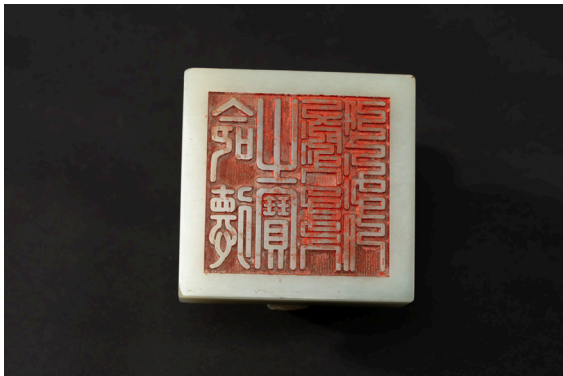
The reverse features a smooth, cliff-like surface incised and gilt-filled with an Imperial Poem titled "Imperial Poem on the Joy of the Harvest Village": "In the mountain hamlet, no other affairs intrude, save for the celebration of a bountiful year. The harvest is gathered in haste; every granary is filled to the brim. The community is bound by the sounds of roaming poultry and hounds; neighbors live in close harmony from west to east. Gathering to talk of farming and sericulture, they revive the simple and pure customs of antiquity." The calligraphy is executed in the elegant "Cabinet Style" (Guange Ti) of the Qianlong court, underscoring the piece's prestigious Imperial provenance.

Imperial jade boulders inscribed with poems (Yuzhi Shi Shanzi) reached their artistic zenith during the 18th century. The Emperor frequently commissioned his compositions to be carved onto precious jade, creating a sophisticated synthesis of poetry, calligraphy, and lapidary art. This large-scale boulder (28.3 cm in length) stands as a testament to the Emperor's ideal of agrarian harmony and his patronage of the arts. It possesses immense value for both artistic research and museum-level collection.





御製題詞在廣慶園
山狂雲幻美雅是
祝年豐納稼御符
鳥高因戶戶同社
常接題大壽永遠
西東相羅鼎樂話
于子太古賦



057

A HIGHLY IMPORTANT IMPERIAL WHITE JADE 'MINGDE ZHI BAO' SEAL

QIANLONG PERIOD (1736-1795)

清乾隆 御制白玉“命德之宝”交龙纽方玺

MEASUREMENTS

9.3 x 9.2 x 8.2 cm (3.6 x 3.6 x 3.2 in.)

ESTIMATE

USD 50,000 — 80,000

(HKD 390,000 — 624,000)

DESCRIPTION

The imperial seal is masterfully carved from a substantial block of pale celadon-white jade, exhibiting a warm, lustrous finish and accented by natural russet inclusions that enhance its archaic character. The square platform is surmounted by a powerful double-headed dragon (jiaolong) handle. The mythical beasts are depicted recumbent with conjoined bodies, their muscular forms detailed with rhythmic scales and flowing manes. An aperture is pierced through the center of the conjoined mid-section, threaded with the original Imperial yellow silk braid terminating in elegant knotted tassels. The base is deeply incised with the four characters Mingde Zhi Bao ("Seal of Commissioned Virtue") in both Manchu and Chinese seal script.

The "Mingde Zhi Bao" is one of the most significant ceremonial seals within the Qing imperial hierarchy, specifically designated for the "Guidance and Admonishment of Officials" (Gaojie Chengong). In 1746 (the 11th year of the Qianlong reign), the Emperor systematically re-designated the "Twenty-Five Treasury Seals" to standardize the imperial administrative authority; the "Mingde Zhi Bao" was established as a core component of this elite group. It was used to honor virtuous officials or to issue imperial decrees emphasizing moral governance. The specific combination of Manchu and Chinese scripts, the prestigious jiaolong handle, and the quality of the Khotan jade confirm its status as a definitive symbol of Qianlong's imperial legitimacy and his philosophy of ruling through virtue.

PROVENANCE

Private Collection, North America.





058

**AN IMPORTANT ROYAL IMPERIAL EMERALD SEAL RING OF
SULTAN ABU SA'ID MIRZA**

ILKHANID PERSIA, LATE 14TH – EARLY 15TH CENTURY

伊儿汗国 苏丹阿布·赛义德·米尔扎皇家祖母绿玺戒

MEASUREMENTS & SPECIFICATIONS

- Seal Stone: Natural Emerald (Approx. 35.00 carats)
- Dimensions: Approx. 18.5 x 18.2 mm
- Script: Early Arabic Kufic Intaglio
- Mount: Silver-Platinum Alloy, handcrafted by Master Amiri (circa 1995)

ESTIMATE

USD 25,000 — 45,000
(HKD 195,000 — 350,000)

DESCRIPTION

This exceedingly rare royal imperial seal ring features a natural emerald stone of approximately 35 carats, once belonging to Sultan Abu Sa'id Mirza, the last effective sovereign of the Ilkhanid Empire. The seal is masterfully executed in deep intaglio hand-carving, featuring a dignified early Arabic Kufic script. The inscription is meticulously arranged in a three-tier hierarchical layout, embodying the medieval Islamic political philosophy of "Divine Sovereignty":

- Top Field: al-Sultan (The Sultan) – Establishing the sovereign title.
- Central Field: al-mulk lillah (Sovereignty belongs to God) – Highlighting divine authority as the ultimate source of power.
- Lower Field: Abu Sa'id – The personal regnal name of the monarch.

Serving as a primary instrument of administrative power, this seal was used to authenticate royal decrees (Farman). It stands as a definitive testament to the sophisticated fusion of Mongol-Persian administrative culture and Islamic calligraphic art.

PROVENANCE

Formerly held in an Important Private European Collection. Subsequently remounted in a custom Silver-Platinum alloy by the master metalsmith Amiri (circa 1995).



059

**A LARGE AND IMPORTANT BROWN AGATE SEAL RING
INSCRIBED "AHMAD IBN AGHA KHAN"
QAJAR PERSIA OR BRITISH INDIA, CIRCA LATE 19TH CENTURY**
约 19 世纪末 “艾哈迈德·本·阿迦汗” 铭文棕色玛瑙玺戒

MEASUREMENTS & SPECIFICATIONS

- Seal Stone: Natural Brown Agate (Carnelian-Onyx variety)
- Form: Large Oval Tabular Seal
- Script: Mirror-reversed Persian Nasta'liq Intaglio
- Inscription: "Ahmad ibn Agha Khan" (艾哈迈德·本·阿迦汗)
- Mount: Modern Silver Ring Mount

ESTIMATE

USD 15,000 — 25,000
(HKD 117,000 — 195,000)

DESCRIPTION

This impressive, large-scale oval seal is meticulously carved from a deep, lustrous brown agate. The face of the seal bears the inscription "Ahmad ibn Agha Khan" (Ahmad, son of Agha Khan), executed in an exquisite mirror-reversed Nasta'liq calligraphy. The carving demonstrates the pinnacle of late 19th-century lapidary skill, with fluid, rhythmic strokes that retain their crisp definition after more than a century.

The seal is attributed to a descendant of the Nizari Ismaili Imam, the spiritual leaders historically known by the title "Agha Khan." Serving as both spiritual Imams and influential socio-political figures, the Agha Khans and their immediate kin utilized such seals to authenticate official correspondence and symbolize their inherited authority. Dating back approximately 130 years, the seal stone and its intricate engraving remain historically authentic, currently set in a minimalist modern silver mount.

PROVENANCE

Private Collection, Canada.
Formerly held in a Private Middle Eastern Collection.



060

A MAGNIFICENT AND HIGHLY IMPORTANT ANTIQUE BURMESE RUBY RING

CIRCA 18TH - EARLY 19TH CENTURY

18 世纪 缅甸天然红宝石古董玺戒

MEASUREMENTS & SPECIFICATIONS

- Gemstone: Natural Burmese Ruby (No indications of heating)
- Weight: Approx. 19.00 - 22.00 carats
- Color: Rich "Pigeon Blood" Purple-Red
- Cut: Antique Hand-carved Cabochon
- Mount: Modern Silver Ring Mount (Set for preservation)

ESTIMATE

USD 300,000 — 500,000

(HKD 2,340,000 — 3,900,000)

DESCRIPTION

This lot features an extraordinary antique Burmese ruby of immense historical and gemological significance. Weighing an impressive 19 to 22 carats, the gemstone exhibits a deeply saturated, rich purple-red hue—a signature of the most coveted rubies from ancient Mogok mines.

The ruby is shaped in a traditional antique hand-cut cabochon, a style reserved for stones of the highest order during the 18th and early 19th centuries. Most remarkably, the gemstone possesses extraordinary clarity and transparency; while Burmese rubies of this magnitude are typically characterized by dense inclusions, this specimen remains virtually eye-clean, allowing light to glow from within its crystalline structure. This piece represents a pinnacle of historic gemology, merging raw natural power with the refined aesthetic of a bygone era.

PROVENANCE

Important Private Collection, Canada.

Acquired from an aristocratic estate, Europe.



061

**AN EXTRAORDINARY HISTORIC PANJSHIR EMERALD ROYAL
MEMENTO RING
THE GEMSTONE ORIGINALLY FROM AN 18TH-CENTURY
INDIAN CROWN**

潘杰希尔祖母绿玺戒（原嵌于 18 世纪印度皇冠）

MEASUREMENTS & SPECIFICATIONS

- Gemstone: Natural Panjshir Emerald (Afghanistan)
- Cut: Historical "High-Profile" Deep Square Cut
- Origin: Sourced from a 250-year-old Indian Royal Crown
- Mount: Bespoke Silver, Platinum, and White Gold alloy
- Artisan: Handcrafted by Master Khosravi

ESTIMATE

USD 40,000 — 60,000
(HKD 312,000 — 468,000)

DESCRIPTION

This magnificent ring features a square-shaped emerald of Panjshir origin, showcasing a distinguished historical "Old Cut." Characterized by its high-profile and deep-cut proportions, the emerald exhibits an exceptional volume and vivid saturation. The substantial depth of the stone is a rare trait in historical lapidary, designed to concentrate the richness of the green hue, making it unparalleled among gemstones of its type.

The provenance of this emerald is of particular imperial note, having been originally sourced from a 250-year-old Indian crown. This noble heritage is now preserved in a bespoke mount handcrafted by the celebrated artisan Master Khosravi. The mount is a masterful combination of white gold, platinum, and silver, designed specifically to support the immense verticality of the stone. The rarity of this piece lies in the emerald's unique physical attributes—its large dimensions, intense "oil-like" color, and remarkable depth—distinguishing it as a singular masterpiece of gemological history.

PROVENANCE

Sourced from an 18th-century Indian Royal Estate.
Private Collection, Montreal.



062

A RARE SWISS ART DECO 19K GOLD, SAPPHIRE, AND DIAMOND LADIES' WATCH

ART DECO PERIOD, CIRCA 1920s - 1930s

瑞士装饰艺术风格 19K 金镶蓝宝石及钻石女士腕表

MEASUREMENTS & SPECIFICATIONS

- Movement: Swiss Manual Winding Mechanical Movement
- Case Material: 19-Carat Yellow Gold (Gold weight approx. 5g)
- Crystal: White Sapphire Crystal
- Strap: Period Gold-filled Bracelet
- Gemstones: 6 Diamonds and 10 Sapphires (Dial and Crown)
- Period: Circa 1920 - 1930

ESTIMATE

USD 1000 — 2000

(HKD 62,400 — 93,600)

DESCRIPTION

This exquisite Swiss-made ladies' timepiece is a definitive exemplar of the Art Deco movement, characterized by its geometric precision and opulent material palette. The case is masterfully cast in 19-carat gold, a rare and high-purity fineness for horological instruments of this era. The dial features a sophisticated arrangement of gemstones: six diamonds serve as markers for the even hours, while six sapphires denote the odd hours. The decorative program extends to the functional components; the winding crown is set with a cabochon sapphire, accented by an additional round sapphire set into the case as a refined decorative flourish. Protected by a durable white sapphire crystal, the watch is powered by a classic Swiss manual-winding mechanism. This timepiece harmonizes horological precision with the artistic avant-garde of the early 20th century, representing a quintessential accessory for the high-society woman of the "Roaring Twenties."

PROVENANCE

Private Collection, Montreal.



063

**A RARE TIBETAN BUDDHIST CARVED YAK-BONE SKULL MALA
108 BEADS PLUS GURU BEAD
CIRCA 17TH - 18TH CENTURY**

十七至十八世纪 藏传佛教牦牛骨圆雕骷髅念珠 (108+1 颗)

MEASUREMENTS & SPECIFICATIONS

- Material: Aged Yak Bone
- Bead Count: 108 Skull beads + 1 Guru bead (Mother bead)
- Carving Style: Three-dimensional round carving (Yuandiao)
- Length: Full strand for ritual recitation
- Date: 17th - 18th Century (Early Qing Dynasty or earlier)

ESTIMATE

USD 20,000 — 35,000

(HKD 156,000 — 273,000)

DESCRIPTION

This exceptionally rare and ancient Tibetan Buddhist prayer strand (Mala) is meticulously hand-carved from yak bone, with each of the 108 beads individually shaped into a skull (Citipati). The strand is presided over by a slightly larger "Guru" bead at the head, traditionally utilized by high-ranking practitioners for the counting of mantras during esoteric tantric rituals.

Spanning three to four centuries, this Mala has developed a profound, waxy patina through generations of devotional use. In Himalayan Buddhism, the skull motif serves as a meditative tool to contemplate the concept of impermanence (Anitya) and the victory over the ego. The masterful carving of each skull—with distinct eye sockets and dental details—represents a pinnacle of traditional Tibetan bone-carving artistry. This is not merely a ritual tool but a significant cultural artifact embodying the deep spiritual lineage of old Tibet.

PROVENANCE

Private Collection, Montreal.

Acquired from a private Hong Kong collector in the 1990s.



064

A GRECO-ROMAN BROWN AGATE 'SYMBOLIC BIRD' INTAGLIO RING

CIRCA 1ST CENTURY BCE – 2ND CENTURY CE

古希腊 - 罗马时期 棕色玛瑙 “灵鸟与神圣献礼” 凹雕戒

MEASUREMENTS & SPECIFICATIONS

- Material: Natural Banded Brown Agate
- Form: Rectangular Tabular Intaglio
- Setting: Antique Silver Mount (circa early 20th century)
- Date: Approximately 2,000 years old (Classical Antiquity)

ESTIMATE

USD 23,000 — 36,000

(HKD 180,000 — 280,000)

DESCRIPTION

This exquisite rectangular brown agate intaglio, dating back approximately 2,000 years, is a masterful specimen of Classical glyptic art. The stone features a meticulously engraved bird in the Greco-Roman tradition, depicted in a powerful stance while clutching a palm branch or a symbolic celestial gift in its talons. The avian form—characterized by its sharp silhouette and predatory grace—bears a profound stylistic lineage to the imperial eagles and heraldic motifs that would later define the iconography of European royalty.

In the Greco-Roman world, such images were frequently utilized as signet stones, serving as personal seals that invoked divine protection or signaled the wearer's high social status. The bird, often a messenger of Zeus or Jupiter, represents a conduit of heavenly will. The object held in its grasp likely symbolizes a pact, victory, or a sacred alliance, reflecting the ancient tradition of *xenia* (ritualized gift-exchange) used to solidify respect between empires and tribes. Currently housed in a century-old silver setting, the stone remains a rare bridge between technical mastery and the deep spiritual symbolism of the Mediterranean antiquity.

PROVENANCE

Private Collection, Montreal.

Formerly in a European Aristocratic Collection, acquired early 20th century.



065

**AN IMPRESSIVE VIVID GREEN JADEITE 'GUANYIN'
PENDANT WITH DIAMONDS**

20TH CENTURY

二十世纪 老坑浓绿翡翠观音配钻石吊坠

MEASUREMENTS & SPECIFICATIONS

- Dimensions: 3.7 x 2.1 x 0.29 cm (1.4 x 0.8 x 0.1 in)
- Jadeite: Natural "Old Mine" (Type A) Jadeite
- Color: Saturated Vivid Green (Imperial Green category)

ESTIMATE

USD 45,000 — 55,000

(HKD 350,000 — 430,000)

DESCRIPTION

This exceptional pendant features a supreme "Old Mine" jadeite carving of Guanyin, the Bodhisattva of Compassion. The jadeite exhibits a highly saturated "Vivid Green" hue with remarkable translucency and a fine-grained texture, resulting in a brilliant vitreous luster. The deity is rendered with a serene and dignified expression, with fluid, rhythmic lines that convey a sense of transcendental peace and ethereal grace.

The mounting is an exemplar of Western high-jewelry technique. The halo surrounding the Guanyin is meticulously set with baguette-cut diamonds to create a radiant, architectural glow, while the base and bale are accented with brilliant-round diamonds. The reverse features intricate honeycomb metalwork in 18K white gold, a hallmark of master craftsmanship designed to optimize light pathing through the jadeite while ensuring ultimate wearing comfort. With a delicate thickness of 0.29 cm, the stone displays exceptional light transmission, representing a harmonious synthesis of traditional Eastern spirituality and sophisticated modern jewelry art.

PROVENANCE

Private Collection, Montreal.



066

AN IMPORTANT CONTEMPORARY 'OLD MINE' VIVID GREEN JADEITE AND DIAMOND NECKLACE AND PENDANT SET

当代 重要老坑浓绿翡翠配钻石项链及吊坠套组

MEASUREMENTS & SPECIFICATIONS

- Set Composition: One (1) Guanyin Pendant and One (1) Seven-Cabochon Necklace.
- Jadeite: Natural "Old Mine" (Type A) Jadeite.
- Color: Saturated Vivid Green (Imperial Green category).

ESTIMATE

USD 60,000 — 120,000
(HKD 468,000 — 936,000)

DESCRIPTION

This magnificent contemporary set represents the zenith of high-jewelry artistry, harmonizing exceptional "Old Mine" jadeite with sophisticated 21st-century design. The ensemble comprises two masterfully coordinated pieces:

The Necklace: A grand display of seven graduated oval jadeite cabochons, remarkable for their highly matched "Vivid Green" saturation and luminous vitreous luster. Each cabochon is encircled by a radiant halo of brilliant-cut diamonds, linked by stylized floral diamond motifs that lend a sense of rhythmic elegance to the collar.

The Guanyin Pendant: The spiritual centerpiece of the set, featuring a vivid green jadeite carved as the Bodhisattva of Compassion. The deity is framed by a celestial halo of radiating baguette-cut diamonds, while the base is accented with brilliant-cut diamonds. The reverse is finished with an intricate honeycomb gallery, a hallmark of elite craftsmanship designed to maximize light refraction and illuminate the jadeite's natural "water" (translucency).

Together, this suite exemplifies the four pillars of jadeite excellence: Zhong (texture), Shui (translucency), Se (color), and Gong (craftsmanship).

PROVENANCE

Private Collection, Montreal.



067

**A PAIR OF 'OLD MINE' VIVID GREEN JADEITE AND DIAMOND EARRINGS
CONTEMPORARY**

当代 老坑浓绿翡翠蛋面配钻石耳环一对

MEASUREMENTS & SPECIFICATIONS

- Dimensions: Approx. 0.9 cm (0.3 in.) and 0.85 cm (0.3 in.) in diameter (Jadeite cabochons).
- Jadeite: Natural "Old Mine" (Type A) Jadeite.
- Color: Saturated Vivid Green (Imperial Green category).
- Transparency: High Translucency (Glassy variety).

ESTIMATE

USD 10,000 — 15,000
(HKD 78,000 — 117,000)

DESCRIPTION

This sophisticated pair of earrings features two plump, oval "Old Mine" jadeite cabochons, remarkable for their exceptionally rare and intense Vivid Green hue. The jadeite possesses a signature fine-grained texture and superb translucency, exhibiting a deep, luminous vitreous luster that seems to glow from within.

Finding a pair of jadeite stones that are matched in color, saturation, and proportion is a formidable task; these cabochons achieve a near-perfect symmetry. Designed as the final accompaniment to the matching necklace and Guanyin pendant, these earrings represent the pinnacle of contemporary high-jewelry material sourcing. They offer a refined elegance that balances the vibrant power of the "Imperial" green with a classic diamond-set silhouette in 18K white gold.

PROVENANCE

Private Collection, Montreal.



068

**AN IMPORTANT CONTEMPORARY 'OLD MINE' VIVID GREEN
JADEITE AND DIAMOND MEN'S RING
21ST CENTURY**

二十一世纪 重要老坑浓绿翡翠配钻石男士戒指

MEASUREMENTS & SPECIFICATIONS

- Jadeite Dimensions: 1.5 x 1.2 x 0.24 cm (0.6 x 0.47 x 0.1 in)
- Jadeite: Natural "Old Mine" (Type A) Jadeite
- Color: Saturated Vivid Green (Imperial Green category)
- Transparency: High Translucency

ESTIMATE

USD 23,000 — 36,000
(HKD 180,000 — 280,000)

DESCRIPTION

Crafted in the early 21st century, this men's ring is a statement of architectural boldness and refined masculinity. The centerpiece is a magnificent, large rectangular "Old Mine" jadeite tabular slab, remarkable for its intense Vivid Green saturation and exceptional "water" (translucency). Unlike traditional rounded cabochons, this stone features a sophisticated flat-top cut with sharp, precise edges, a demanding lapidary technique that highlights the emerald-like clarity and uniform color of the jadeite.

The mounting is robustly cast in 18K white gold, featuring a clean, geometric silhouette that complements the stone's rectangular form. Subtly accented with high-quality diamonds, the design prioritizes the raw visual power of the green jadeite. This piece represents the pinnacle of contemporary men's high jewelry, merging the timeless prestige of Imperial-grade jadeite with a modern, authoritative aesthetic.

PROVENANCE

Private Collection, Montreal.



069

**A GROUP OF TWO DECORATIVE CHINESE SCHOLAR'S OBJECTS
LATE QING DYNASTY - REPUBLIC PERIOD**

清晚期至民国 竹雕及剔红风格器一组 (两件)

MEASUREMENTS

- Bamboo Cylindrical Vessel (竹雕烟具): H. 12.0 cm, 4.7 in.
- Reticulated Cover Jar (剔空盖罐): H. 9.0 cm, 3.5 in.

ESTIMATE

USD 1,200 — 1,800
(HKD 9,400 — 14,000)

DESCRIPTION

This group consists of two distinct scholarly or household items from the late 19th to early 20th century, each showcasing intricate traditional decorative techniques:

1. Carved Bamboo Tobacco Vessel: Skillfully carved from a single section of thick bamboo culm, exhibiting a rich, dark honey-colored patina. The exterior is divided into two decorative registers: the upper register features a powerful dragon writhing amidst dense scrolling clouds in high relief, while the lower register depicts Shoulao (the God of Longevity) with a staff and a deer under a pine tree. The reverse side is inscribed with poetic calligraphy in clerical script.
2. Reticulated "Cinnabar-Style" Covered Jar: This jar features an elaborate openwork body and cover, meticulously carved in a style mimicking cinnabar lacquer. The dense scene depicts numerous figures and immortals amidst a complex landscape of pavilions and clouds. It is fitted with a metal swing handle and a decorative chain connecting the lid to the body.

070

A TIBETO-CHINESE GILT-BRONZE FIGURE OF STANDING TARA
18TH - 19TH CENTURY

18-19 世纪 铜鎏金绿度母站像

MEASUREMENTS

H. 16.7 cm, 6.6 in.

ESTIMATE

USD 2,000 — 3,000

DESCRIPTION

The figure is elegantly cast standing in tribhanga on a lotus pedestal, with the right hand lowered in varadamudra (the gesture of charity) and the left hand raised in vitarkamudra (the gesture of discussion). The deity is flanked by stylized lotus blossoms rising from the base to the shoulders. She is adorned with an elaborate five-pointed foliate crown, heavy earrings, and intricate beaded jewelry across the chest and waist. Her dhoti is finely incised with floral patterns, draping softly over her slender legs. The face is cast with a serene expression, characterized by downcast eyes and a gentle smile, all beneath a high ushnisha topped with a flaming jewel. The gilding is well-preserved, exhibiting a warm, lustrous tone.

CATALOGUE NOTE

Tara, the "Mother of Liberation," is one of the most beloved deities in Tibetan Buddhism, representing compassionate action and protection. This standing representation is less common than the seated form and highlights the influence of Nepalese artistic traditions on Tibeto-Chinese Buddhist bronzes during the mid-to-late Qing Dynasty. The slender proportions, the rhythmic swaying of the hips, and the meticulous attention to the jewelry reflect the high craftsmanship of the period. Such figures were often commissioned for private altars or as meritorious gifts to temples, serving as both spiritual icons and masterpieces of metalwork.







071
TWO RED-OVERLAY 'SNOWFLAKE' GLASS SNUFF BOTTLES
18TH - 19TH CENTURY

十八至十九世纪 涅白地套红料花鸟纹鼻烟壶两件

MEASUREMENTS

H. 5.6 cm, 2.2 in.

H. 5.3 cm, 2.1 in.

ESTIMATE

USD 200 — 300

(HKD 1,500 — 2,300)

DESCRIPTION

The pair of snuff bottles is masterfully crafted from a semi-translucent, "snowflake" glass ground, characterized by a charming, bubble-suffused matrix that mimics the texture of fallen snow. Each bottle features a vibrant, transparent red glass overlay, which has been expertly carved to reveal a continuous landscape of birds and flowers. The artisans utilized the contrast between the jewel-like red and the misty white ground to create a vibrant, three-dimensional scene. The fluid carving style and the quality of the glass suggest a production period spanning the late 18th to the 19th century, a golden era for the "Palace style" glassworks.

The combination of red on a "snowflake" ground is one of the most celebrated color palettes in Chinese overlay glass, often associated with the aesthetic of the Imperial workshops. The "Birds and Flowers" motif is not only a tribute to the beauty of nature but also a carrier of auspicious wishes for harmony and vitality. The choice of transparent red glass provides a gem-like brilliance, catching the light and highlighting the rhythmic precision of the carved lines. Standing at approximately 5.5 cm, these bottles were designed for tactile enjoyment and visual delight, embodying the sophisticated material culture of the Qing dynasty elite.



072
TWO OVERLAY GLASS SNUFF BOTTLES
18TH - 19TH CENTURY
 十八至十九世纪 套料雕花鸟纹鼻烟壶两件

MEASUREMENTS

H. 6.1 cm, 2.4 in. (Blue and White Overlay)
 H. 5.7 cm, 2.2 in. (Red Overlay)

ESTIMATE

USD 200 — 300
 (HKD 1,500 — 2,300)

DESCRIPTION

The first bottle is an elegant example of red overlay on opaque white glass. The artisan has skillfully carved through the vibrant red layer to the "snowflake" white ground, depicting a charming scene of two birds perched amongst seasonal blossoms. The reverse is centered with a boldly carved "Shou" (Longevity) character, framed by the richness of the red glass. The second bottle is a technically complex multi-colored overlay, featuring layers of blue and white glass over an opaque white ground. Both sides are intricately carved with "birds and flowers" motifs, where the contrasting blue and white layers create a sophisticated, cameo-like three-dimensional effect.

The technique of overlay glass (taoliao) represents one of the most prestigious categories of Qing dynasty glass production, often originating from the Imperial Glassworks in Beijing. The "Red on White" combination is a classic tribute to the aesthetics of carved cinnabar lacquer, while the multi-colored blue and white overlay demonstrates the technical height of 19th-century glass innovation. The "Birds and Flowers" motif is a perennial favorite, symbolizing the harmony of nature, while the addition of the "Shou" character elevates the piece to an object of auspicious celebration. These two bottles together showcase the evolution of lapidary-style carving applied to the medium of glass.



073

**TWO INSIDE-PAINTED GLASS SNUFF BOTTLES
20TH CENTURY**

二十世纪 内画鼻烟壶两件

MEASUREMENTS

H. 5.7 cm, 2.2 in. (Red Overlay)

H. 5.2 cm, 2.0 in. (Pine and Cranes)

ESTIMATE

USD 200 — 300

(HKD 1,500 — 2,300)

DESCRIPTION

The first bottle is a sophisticated example of combined glass techniques, featuring a semi-translucent glass body with a vibrant red overlay. The red layer has been skillfully carved through to reveal "windows" or medallions, within which a delicate inside-painted landscape is rendered. The painting depicts a serene misty mountainous scene, harmonizing beautifully with the bold red frame. The second bottle is crafted from clear glass, featuring two distinct narratives: one side depicts "Pine and Cranes" (Songhe Yannian), rendered with fine brushwork, while the reverse showcases a panoramic view of an ancient walled city, complete with traditional architectural details and a sense of historical depth.

Inside-painting (neihua) is one of the "Four Great Crafts" of Chinese snuff bottles, requiring the artist to work through the narrow neck of the bottle using a specialized hooked brush. These 20th-century examples demonstrate the continued mastery of this technique. The "Red Overlay" style adds a layer of decorative complexity, framing the painting like a window into another world. The "Pine and Cranes" motif remains a perennial favorite for its auspicious wish for longevity, while the "Ancient City" scene reflects a 20th-century interest in historicism and nostalgic landscapes. Together, these bottles showcase the technical versatility and thematic richness of the inside-painting tradition.



074
TWO PORCELAIN SNUFF BOTTLES
19TH CENTURY
 十九世纪 瓷制鼻烟壶两件

MEASUREMENTS

H. 7.6 cm, 3 in. (Famille-Rose)
 H. 5.6 cm, 2.2 in. (Wucai)

ESTIMATE

USD 350 — 550

DESCRIPTION

The first bottle is of a slender cylindrical "sleeve" form, masterfully decorated in a vibrant famille-rose palette. It features a powerful imperial dragon amidst swirling clouds and stylized flames, executed with meticulous brushwork that highlights the creature's majestic presence. The second bottle is of a compressed globular form, decorated in the wucai (five-color) style. It depicts a seated immortal in a landscape setting, rendered with the characteristic bold outlines and saturated enamels of the late Qing period. Both bottles exhibit the fine porcelain and translucent glazes typical of 19th-century ceramic production.

In the Qing dynasty, porcelain snuff bottles were highly prized for the versatility of their decorative themes. The dragon motif represents supreme authority and protection, while the depiction of an immortal evokes the literati's yearning for spiritual transcendence and longevity. These two bottles, each representing a distinct school of overglaze enameling, offer a compelling study of the stylistic diversity found in 19th-century private collections. They serve as both functional containers and miniature canvases for the most celebrated icons of Chinese mythology.



075

**A FAMILLE-ROSE 'FLOWERS AND BIRDS' MEIPING-STYLE
SNUFF BOTTLE**

LATE QING DYNASTY – REPUBLIC PERIOD

晚清至民国 粉彩柳莺花鸟纹梅瓶式鼻烟壶

MEASUREMENTS

H. 6.3 cm, 2.4 in.

ESTIMATE

USD 300 — 500

(HKD 2,300 — 3,900)

DESCRIPTION

The snuff bottle is elegantly potted in a classic meiping (plum vase) form, featuring a narrow mouth, a short neck, and broad, "plump" shoulders that taper gracefully toward a recessed base. The porcelain body is remarkably fine and thin, covered in a luminous, milk-white glaze. The exterior is vibrantly decorated in a delicate famille-rose palette, depicting a spirited oriole perched upon a weeping willow branch amidst seasonal blossoms. The painting employs a sophisticated literati style, with fluid brushwork and naturalistic tonal gradations that capture the ephemeral beauty of a spring morning.

The combination of the willow and the oriole (ying) is a classic auspicious motif in Chinese art. The oriole is a homophone for ying (hero), imbuing the scene with the poetic meaning of "A hero achieving his ambition" (yingxiong dezhi) or simply celebrating the "Vibrancy of Spring" (chunyi anran). During the late Qing and Republic periods, these meiping-style bottles were highly favored by the literati for their historical silhouette and their embodiment of scholarly taste. This piece, with its refined porcelain quality and lively narrative, stands as a charming example of the fusion between functional utility and the sophisticated aesthetic of the Chinese scholar-official class.



076

**A FINE PAINTED ENAMEL ON GLASS 'FLOWERS AND BIRDS'
SNUFF BOTTLE**

20TH CENTURY, QIANLONG MARK

二十世纪 料胎画珐琅花鸟纹鼻烟壶

《乾隆年制》 蓝料四字楷书款

MEASUREMENTS

H. 5.5 cm, 2.1 in.

ESTIMATE

USD 300 — 500

(HKD 2,300 — 3,900)

DESCRIPTION

The snuff bottle is elegantly potted in a flattened ovoid form, crafted from an opaque, milk-white glass matrix (liaotai) that possesses a smooth, jade-like translucency. It is crowned with a vibrant red agate stopper set in a metal mount, providing a bold color contrast. The body is masterfully decorated in the "painted enamel on glass" technique, featuring a "Birds and Flowers in Spring" motif. Two spirited birds with variegated plumage are perched amidst a lush garden of blooming peonies and chrysanthemums. The enamel colors are exceptionally vivid, applied with delicate brushwork that captures the lively essence of the flora and fauna. The base is inscribed with a four-character mark of Qianlong in blue enamel.

Painted enamel on glass is a highly demanding medium, requiring precise control of kiln temperatures to fuse the metallic pigments without deforming the glass body. This 20th-century example pays homage to the legendary Guyuexuan style of the Qianlong reign, blending imperial opulence with a fresh, naturalistic vitality. The combination of the "King of Flowers" (peony) and songbirds represents the auspicious wish for "Richness, Honor, and Eternal Spring" (Fugui Changchun). Standing at 5.5 cm, this bottle is a refined example of the modern revival of palace-style enameling, embodying both the technical sophistication and the timeless aesthetic of high Qing glasswares.



077

A RARE CANTON ENAMEL 'DRAGON AND CLOUDS' SNUFF BOTTLE

QING DYNASTY

清 铜胎画珐琅云龙纹鼻烟壶

MEASUREMENTS

H. 7.9 cm, 3.1 in.

ESTIMATE

USD 300 — 500
(HKD 2,300 — 3,900)

DESCRIPTION

The snuff bottle is of an elegant flattened globular form, featuring a small mouth and a short neck, meticulously crafted from a high-quality copper alloy. The exterior is coated in a smooth, brilliant white enamel ground, serving as a luminous canvas for the vibrant polychrome decoration. A majestic dragon is depicted in mid-flight amongst drifting multi-colored clouds, rendered in a rich palette of iron-red, copper-green, yellow, and cobalt-blue enamels. The dragon's dynamic posture, with finely detailed scales, flowing whiskers, and powerful claws, exhibits a sense of imperial vitality. The brushwork is precise and fluid, with the vivid colors creating a striking contrast against the pristine white ground.

The dragon is the supreme symbol of auspicious power and cosmic transformation in Chinese culture. During the Qing dynasty, Canton Enamel (Yangci) became a favored medium for royal and elite snuff containers, celebrated for its ability to mimic the richness of oil paintings. The 7.9 cm height provides a generous surface for this complex narrative, allowing the artist to showcase the interplay between the regal dragon and the symbolic "five-colored clouds" representing heavenly peace. This bottle, with its refined metallic core and jewel-like enamel finish, is a sophisticated representative of the high-level craftsmanship that flourished in the workshops of southern China during the mid-to-late Qing period.



078

A GE-TYPE GLAZE AND BLUE AND WHITE 'BOYS AT PLAY' SNUFF BOTTLE

MID-QING DYNASTY

清中期 哥釉青花百子图鼻烟壶

MEASUREMENTS

H. 7.2 cm, 2.8 in.

ESTIMATE

USD 200 — 300

(HKD 1,500 — 2,300)

DESCRIPTION

The snuff bottle is of a classic globular form, featuring a narrow mouth, a short neck, and a full, rounded body that tapers slightly to a recessed foot. The vessel is masterfully decorated in underglaze blue with a "Hundred Boys" (Baizi) motif, depicting numerous children in various spirited poses, engaging in play against a minimalist backdrop. The entirety of the bottle is covered in a crackled Ge-type glaze, characterized by its distinctive "gold thread and iron line" (jinsi tiexian) network. The crackle is naturally and evenly distributed, providing a sophisticated, archaic texture to the luminous white surface.

The "Hundred Boys" motif is one of the most beloved auspicious themes in Chinese art, symbolizing the quintessential wish for "multiplicity of progeny and an abundance of blessings" (duozi duofu). The contrast between the lively, dynamic figures and the contemplative, crackled Ge glaze creates a unique visual harmony, reflecting the mid-Qing literati's penchant for combining folk symbolism with the refined aesthetics of Song dynasty ceramics. Standing at 7.2 cm, this bottle is a charming example of the fusion between the vibrant blue and white tradition and the classic crackle-glaze heritage, making it a meaningful addition to any collection of Qing dynasty miniature ceramics.



079

A BLUE AND WHITE AND UNDERGLAZE-RED 'LIONS' MEIPING-STYLE SNUFF BOTTLE
REPUBLIC PERIOD

民国 青花釉里红狮子滚绣球纹梅瓶式鼻烟壶

MEASUREMENTS

H. 8.9 cm, 3.5 in.

ESTIMATE

USD 300 — 500
 (HKD 2,300 — 3,900)

DESCRIPTION

The snuff bottle is elegantly potted in the quintessential meiping (plum vase) form, featuring a narrow mouth, a short neck, and broad, "plump" shoulders that taper gracefully toward a recessed base. The porcelain body is remarkably fine and lightweight, covered in an even, luminous white glaze. The exterior is vibrantly decorated in underglaze blue and copper red, depicting the auspicious theme of "Lions Playing with Embroidered Balls." The lions' muscular forms and playful expressions are expertly captured with fluid cobalt-blue outlines, while their fiery manes and swirling flame motifs are brilliantly rendered in a rich underglaze-red. The dynamic composition flows seamlessly around the curvaceous body of the vase.

The "Lion" (shi) is a powerful homophone for "Preceptor" or "Master" (shi), a high-ranking official title in ancient China. The motif of lions playing with embroidered balls thus carries the profound auspicious meaning of "Success in all endeavors" (shishi ruyi) and "Official luck and prosperity" (guanyun hengtong). The meiping form, standing at a substantial 8.9 cm, provides a grand stage for this lively narrative. During the Republic period, such bottles were highly coveted for their blend of historical symbolism and technical refinement, serving as both functional snuff containers and sophisticated objects for literati contemplation.



080

**A BLUE AND WHITE AND UNDERGLAZE-RED 'SEA MYTHICAL BEASTS' SNUFF BOTTLE
REPUBLIC PERIOD**

民国 青花釉里红海八怪纹罐式鼻烟壶

MEASUREMENTS

H. 7.3 cm, 2.8 in.

ESTIMATE

USD 300 — 500

(HKD 2,300 — 3,900)

DESCRIPTION

The snuff bottle is elegantly potted in a stout, jar-like form (guanshi), featuring a narrow mouth, a short neck, and a broad, rounded body that creates a "plump" and stable silhouette. The vessel is crafted from a fine, compact white porcelain clay and covered in a smooth, unctuous glaze. The exterior is vibrantly decorated with the "Sea Mythical Beasts" motif (Haibaiguai), set against a backdrop of turbulent, stylized sea waves rendered in rhythmic underglaze-blue lines. The mythical creatures are expertly depicted in underglaze copper-red, their forms appearing lively and spirited as they leap through the frothing waves. The combination of the cool cobalt blue and the warm copper red is expertly balanced, showcasing the high level of technical control achieved in multi-color underglaze painting during this period.

The "Sea Mythical Beasts" motif is a classic theme that originated in the Ming dynasty, representing the vastness and mystery of the cosmic ocean. During the Republic period, artists revisited these imperial themes, infusing them with a refined, meticulous brushwork that appealed to contemporary collectors. The continuous wave patterns symbolize "unending prosperity" and the "rolling tides of fortune," while the beasts serve as guardians of the deep. Standing at 7.3 cm, this bottle is a superb example of the jar-form snuff bottle, representing the successful fusion of Ming-style iconography with the technical precision of early 20th-century ceramic art.



081

**A RARE BLUE AND WHITE AND UNDERGLAZE-RED 'AURE OF AUTHORITY' SNUFF BOTTLE
REPUBLIC PERIOD**

民国 青花釉里红 “封侯及第” 瑞兽纹鼻烟壶

MEASUREMENTS

H. 7.7 cm, 3.0 in.

ESTIMATE

USD 300 — 500

(HKD 2,300 — 3,900)

DESCRIPTION

The snuff bottle is of a classic cylindrical "sleeve" form, expertly potted with a narrow mouth, a short waisted neck, and high, rounded shoulders. It is surmounted by a dark-hued, domed stopper that provides a sharp contrast to the luminous white glaze. The exterior is masterfully decorated in the dual underglaze techniques of cobalt blue and copper red. The narrative scene features a powerful tiger and a spirited monkey set within a landscape of gnarled pine branches and jagged rock formations. The underglaze red is particularly well-controlled, adding a vibrant warmth to the figures, while the blue tones provide depth to the scenery.

The decorative scheme is rich in traditional Chinese rebuses (xiangrui). The tiger is the supreme symbol of dignity, courage, and authority, often believed to ward off evil. The monkey, a homophone for hou (marquis), when combined with the pine tree (symbolizing longevity), represents the auspicious wish for "promotion to high rank" (fenghou) and lasting eminence. This specific combination of "The Tiger and the Monkey" is a rare and sophisticated variation of the more common "Monkey and Horse" (ma shang feng hou) motif. Standing at 7.7 cm, this bottle exemplifies the high-quality ceramic production of the Republic period, where artisans successfully revived the complex underglaze-red traditions of the high Qing to satisfy the tastes of modern literati collectors.

082

A RARE BLACK-GLAZED 'YUHUCHUNPING' STYLE SNUFF BOTTLE
KANGXI PERIOD

康熙 黑釉玉壶春瓶式鼻烟壶

MEASUREMENTS

H. 8.3 cm, 3.3 in.

ESTIMATE

USD 300 — 500

(HKD 2,300 — 3,900)

DESCRIPTION

The snuff bottle is elegantly potted in porcelain, featuring a flared mouth, a slender tapering neck, and a gracefully drooping pear-shaped body supported by a low, recessed foot. This sophisticated silhouette is a masterful miniaturization of the classic yuhuchunping (pear-shaped vase), a form that reached its aesthetic peak during the early Qing dynasty. The exterior is enveloped in a deep, jet-black glaze of exceptional density and luster, characterized by a smooth, mirror-like finish that accentuates the crispness of the potting. The interior and base are typically finished with a clear or slightly celadon-tinted glaze, providing a subtle contrast to the dark exterior.

Black-glazed wares, often referred to as "mirror black" (wujin xi) when they achieve this level of intense brilliance, reached a state of technical perfection during the Kangxi reign. Achieving such a pure, stable black required precise control of iron and manganese content in the glaze, as well as masterful temperature management in the kiln. While porcelain snuff bottles of the Kangxi period often featured cobalt blue or overglaze enamels, this monochrome black example reflects a more restrained, literati-inspired taste. The choice of the yuhuchunping form—originally a vessel for wine—adds a layer of historical elegance to this functional object. Standing at 8.3 cm, this bottle is a rare and early representative of the black-glazed ceramic tradition within the world of Qing dynasty snuff bottle collecting.





083

A MAGNIFICENT LARGE GREEN GLASS 'MEIPING' SNUFF BOTTLE

REPUBLIC PERIOD

民国 绿料仿碧玉梅瓶式大号鼻烟壶

MEASUREMENTS

H. 10.7 cm, 4.2 in.

ESTIMATE

USD 300 — 500
(HKD 2,300 — 3,900)

DESCRIPTION

The snuff bottle is elegantly fashioned in the classic meiping (plum vase) silhouette, featuring a narrow mouth, a short waisted neck, and broad, "plump" shoulders that taper gracefully toward a recessed base. This substantial vessel is crafted from a rich, translucent green glass, expertly formulated to mimic the deep, saturated tones of spinach jade (biyu). The glass possesses an extraordinary clarity and a brilliant, vitreous luster that accentuates its unadorned, minimalist form. The surface is polished to a flawless, mirror-like finish, allowing the light to play across its curvaceous profile and highlighting the purity of the material.

The meiping form, originally designed as a wine vessel in the Song dynasty, was miniaturized during the Qing dynasty to serve as one of the most sophisticated shapes for snuff containers. Glass-making technology reached new heights in the late Qing and Republic periods, with artisans achieving remarkable success in imitating precious hardstones. This "imitation jade" glass was highly favored by both the court and the literati for its durability and its ability to capture the spiritual essence of jade at a more accessible level. The absence of decoration on this bottle is an intentional aesthetic choice, reflecting the "simple elegance" (suya) prized in Chinese literati culture. This piece stands as a testament to the refined glass-making traditions of the early 20th century, combining a monumental form with a jewel-like materiality.



084
A MAGNIFICENT AND RARE CARVED IVORY 'LITERATI'
SNUFF BOTTLE
QING DYNASTY, 19TH CENTURY
清十九世纪象牙高浮雕“高士图”大号鼻烟壶

MEASUREMENTS

H. 10.0 cm, 3.9 in.

ESTIMATE

USD 800 — 1.200

DESCRIPTION

The snuff bottle is masterfully carved from a single piece of ivory, exhibiting a substantial and well-proportioned form that tapers gracefully toward a flat, recessed base. The exterior is intricately decorated in high relief with two scalloped "ruyi"-shaped medallions, each framing a meticulously detailed narrative scene of literati life. One side depicts an elderly scholar leaning on a desk in deep contemplation, accompanied by a young attendant within a scholarly retreat. The reverse reveals a high-relief mountain landscape where a master and disciple wander amidst jagged rockwork and ancient pines. The vertical sides of the bottle are embellished with elegant, deeply undercut scrollwork and floral motifs that seamlessly connect the two main panels. The material has aged to a warm, mellow creamy-yellow tone, accented by a fine network of natural "laughter lines" (crazing) that enhance its antique character. The bottle is capped with a matching domed cover carved with foliate scrolls and a lotus bud finial, retaining its original spoon.

Ivory snuff bottles featuring such complex, multi-layered high relief are emblematic of the refined craftsmanship centered in Guangzhou and Beijing during the mid-to-late Qing Dynasty. The "literati" theme—celebrating scholarly pursuits and the harmony between man and nature—reflects the deeply ingrained aesthetic values of the Chinese elite. The monumental 10 cm height sets this piece apart from standard snuff containers, categorizing it as a "large-size" bottle intended more as a prestigious desk ornament or a scholarly collector's piece than for daily carry. The exceptional depth of the carving, combined with the masterful use of the ivory's natural grain, creates a miniature world that invites close tactile and visual appreciation. It stands as a sophisticated example of late Qing dynastic ivory carving, blending narrative art with functional elegance.



085
A RARE AND FINELY CARVED IVORY 'BOYS AT PLAY' SNUFF
BOTTLE
QING DYNASTY, 19TH CENTURY
清十九世纪象牙高浮雕“婴戏图”鼻烟壶

MEASUREMENTS

H. 9.2 cm, 3.6 in.

ESTIMATE

USD 600 — 800

DESCRIPTION

The snuff bottle is intricately carved from a solid piece of ivory, featuring an elegant, elongated ovoid body that tapers to a neatly finished oval foot. The exterior is decorated in high relief with two distinct narrative panels framed by decorative "ruyi" borders at the shoulders. One side depicts a spirited scene of a young boy holding a lotus sprig beneath the sweeping branches of a willow tree, symbolizing harmony and the wish for continuous offspring. The reverse shows a child in a garden landscape, possibly engaged in catching butterflies or picking flowers, rendered with charming detail and expressive movement. The vertical edges of the bottle are embellished with a sophisticated geometric "diamond-and-square" diaper pattern, providing a sharp contrast to the organic fluid lines of the central figures. The ivory possesses a mellow, creamy-white patina with subtle cross-hatching grain and natural age-related fissures on the base, characteristic of authentic antique material. The bottle is completed with its original domed cover, delicately carved with petal motifs and a small bud-shaped finial.

The "Boys at Play" (Yingxi) motif has been a beloved theme in Chinese decorative arts since the Song Dynasty, representing the Confucian ideal of a thriving family lineage and a joyful, prosperous future. This specific bottle, standing at 9.2 cm, is an unusually large and impressive example of 19th-century ivory carving. The combination of high-relief figurative work with the precise geometric diaper pattern on the sides suggests the hand of a master carver, likely from the Cantonese workshops which were renowned for such intricate, multi-layered ivory work. The preservation of the original cover and spoon further enhances its collectible value. The tactile quality of the ivory, coupled with the auspicious symbolism of the lotus-bearing child, makes this bottle a quintessentially scholarly object that balances technical virtuosity with traditional cultural aspirations.



086
**A FINELY CARVED IVORY 'DRAGON AND CLOUDS'
SNUFF BOTTLE**
REPUBLIC PERIOD
民国 牙雕云龙纹盖式鼻烟壶

MEASUREMENTS

H. 7.4 cm, 2.9 in.

ESTIMATE

USD 200 — 300
(HKD 1,500 — 2,300)

DESCRIPTION

The snuff bottle is of a slender cylindrical "sleeve" form, meticulously carved from an ivory-type material of a warm, milky-white hue. It features a narrow mouth and a matching domed cover. The exterior is decorated with a continuous and dramatic scene of an imperial dragon amongst scrolling clouds, executed in high deep relief (shen fudiao). The dragon is depicted with extraordinary detail, from its meticulously incised scales and flowing whiskers to its powerful, grasping claws. Swirling, multi-layered "ruyi" clouds fill the background, creating a dynamic sense of atmospheric movement. The surface is polished to a smooth, unctuous finish, highlighting the natural grain and the crispness of the carving.

The dragon, a symbol of supreme power and cosmic vitality, remains the most revered motif in Chinese decorative arts. During the Republic period, artists often looked back to the grand imperial styles of the Qianlong reign, blending traditional motifs with a renewed focus on technical precision. The cylindrical form, standing at 7.4 cm, provides an ideal "canvas" for the narrative relief, allowing the dragon to appear as if emerging from the vessel's surface. This piece serves as a sophisticated example of the transition between Qing imperial aesthetics and early 20th-century craftsmanship, making it a distinguished addition to a collection of fine snuff bottles and relief carvings.



087

**A RARE MINIATURE CARVED TURQUOISE FIGURE OF A SEATED ARHAT
QING DYNASTY**

清 绿松石圆雕罗汉坐像摆件

MEASUREMENTS

H. 3.8 cm, 1.5 in.

ESTIMATE

USD 200 — 300

(HKD 1,500 — 2,300)

DESCRIPTION

The miniature figurine is masterfully carved from a single block of natural turquoise, depicting an Arhat in a contemplative squatting posture with hands clasped around his knees. The artist has utilized the technique of round carving (*yuandiao*) to achieve a remarkably full and balanced silhouette. Despite its diminutive scale of 3.8 cm, the figure exhibits extraordinary detail: the serene facial expression, the rhythmic folds of the monastic robes, and the naturalistic tension of the limbs are all rendered with lifelike precision. The stone displays a delicate pale blue-green hue, crisscrossed by a network of dark "iron lines" and natural matrix veins that lend a sense of ancient, stony character to the venerable figure.

In the context of Qing dynasty scholar's objects (*wenfang xiao-pin*), turquoise was highly prized for its vibrant color and its spiritual associations with Buddhist guardianship. Miniature Arhat figures like the present lot were designed as intimate "hand-pieces" or "desk companions," intended to be handled and contemplated by the literati. The integration of the stone's natural imperfections—such as the characteristic iron lines—was seen as a harmonious dialogue between nature and the artisan. This small yet potent sculpture embodies the Zen aesthetic of simplicity and inner strength, making it a sophisticated addition to a collection of Qing dynasty lapidary arts.





088

**A RARE CARVED TURQUOISE 'FIGURES AND AUSPICIOUS BEASTS' SNUFF BOTTLE
QING DYNASTY**

清 绿松石雕人物瑞兽图鼻烟壶

MEASUREMENTS

H. 6.7 cm, 2.6 in.

ESTIMATE

USD 300 — 500

(HKD 2,300 — 3,900)

DESCRIPTION

The snuff bottle is expertly carved from a vibrant, natural turquoise stone of a distinctive blue-green hue, characteristic of the high-quality mineral sought during the Qing dynasty. The artist has employed a masterful combination of high-relief, round carving, and openwork (loukong) to create a dense, three-dimensional scene encircling the body. The motif features a dynamic arrangement of immortal figures and auspicious beasts, set amidst a lush backdrop of scrolling floral vines and ruyi clouds. The natural matrix of the stone, with its dark "iron lines," is skillfully integrated into the composition, adding a rugged, organic beauty to the meticulously detailed figures.

Turquoise has long been revered in China as a "sacred stone," often associated with protection and spiritual clarity. In the Qing dynasty, turquoise snuff bottles were highly prized by the nobility, not only for their vibrant color but also for the tactile warmth they developed through handling. This particular example, standing at 6.7 cm, is designed with a matching stopper and a bespoke wooden stand, reflecting its dual purpose as a sophisticated personal accessory and a distinguished literati desk ornament. The complexity of the openwork carving elevates this piece from a mere vessel to a miniature sculpture, embodying the auspicious symbolism of longevity and heavenly protection common in the imperial decorative arts.

089

**A CARVED JADEITE 'BATHING HORSES' SNUFF BOTTLE
QING DYNASTY – REPUBLIC PERIOD**

清至民国 翡翠暗刻“浴马图”及“马到成功”纹鼻烟壶

MEASUREMENTS

H. (including stopper) 6.1 cm, 2.4 in.

ESTIMATE

USD 200 — 300

(HKD 1,500 — 2,300)

DESCRIPTION

The snuff bottle is of a classic flattened globular form, featuring a slender neck and a slightly flared mouth. It is carved from jadeite of a refined "glutinous" variety (nuozhong), exhibiting a delicate, semi-translucent milky-white tone with a subtle, waxy luster. One side is masterfully incised with a "Bathing Horses" scene, a classical theme in Chinese painting, depicting the animals in various spirited poses by a riverbank. The reverse is inscribed with four characters in seal script (zhuanshu) reading Ma Dao Cheng Gong (Success Upon Arrival). The bottle is crowned with an orange-red agate stopper set in a metal mount, providing a vibrant color contrast to the cool tones of the jadeite.

The motif of "Bathing Horses" is deeply rooted in the artistic traditions of the Yuan and Ming dynasties, often serving as an allegory for the proper management of talent and the harmonious governance of the state. The accompanying inscription Ma Dao Cheng Gong is a powerful auspicious greeting, traditionally wishing the recipient immediate victory or swift professional advancement. In the late Qing and Republic periods, such snuff bottles were highly esteemed as "scholar's playthings" (wenwan), carried by nobles and literati alike as symbols of status and refined taste. The combination of high-quality jadeite, classical narrative carving, and a vibrant agate stopper makes this piece a sophisticated example of private lapidary art.





090

**A PAIR OF WHITE JADE 'BAMBOO-WEAVE' SNUFF BOTTLES
QING DYNASTY - REPUBLIC PERIOD**

清至民国 白玉仿竹编纹鼻烟壶一对

MEASUREMENTS

H. 4.1 cm; 4.0 cm
1 5/8 in; 1 1/2 in

ESTIMATE

USD 500 — 800

DESCRIPTION

The pair of snuff bottles is elegantly carved from white jade, each featuring a small mouth, a short waisted neck, and a flattened globular body supported by a low foot ring. The exterior of each vessel is meticulously incised with a "bamboo-weave" (zhubian) pattern, mimicking the intricate textures of traditional wickerwork. The jade exhibits a semi-translucent, milky-white tone with a warm, unctuous "mutton-fat" luster. The carving is precise and rhythmic, with the woven texture providing a pleasing tactile quality that enhances the functional nature of the objects.

In the world of Chinese snuff bottle collecting, "paired displays" (chengdui) are highly sought after as they symbolize harmony and domestic balance. The choice of the bamboo-weave motif carries auspicious connotations: bamboo (zhu) is a traditional symbol of resilience, humility, and high moral character (junzi), while the woven structure represents "intertwined longevity" and "unity." Standing at approximately 4 cm each, these bottles are perfectly proportioned for the hand, embodying the seamless fusion of practical use and the sophisticated aesthetic sensibilities of the Qing literati.



091
A CARVED AGATE 'LOTUS LEAF' CUP
20TH CENTURY
二十世纪 玛瑙雕荷叶式杯

MEASUREMENTS

L. 14.4 cm, 5.6 in.
W. 9.7 cm, 3.8 in.
H. 5.2 cm, 2.0 in.

ESTIMATE

USD 1,000 — 1,500

DESCRIPTION

The cup is masterfully carved from a translucent agate of a warm, golden-red hue, ingeniously shaped in a biomimetic form to resemble a curled lotus leaf. The artist has expertly utilized the natural contours and tonal variations of the stone to mimic the delicate textures of the foliage. A slender, gnarled stem extends from the base, cleverly coiling around the body of the cup to form a functional and aesthetic handle. The carving is fluid and naturalistic, showcasing the inherent beauty and crystalline depth of the semi-transparent material.

In Chinese iconography, the lotus is a multifaceted symbol representing purity, while the leaf symbolizes "harmony and continuous growth" (hemu xingfu). The seeds within a lotus pod often represent the wish for "prosperous descendants" (zishi fanyan). This agate cup, with its warm palette and organic form, serves as a sophisticated vessel for wine or tea, embodying the timeless literati appreciation for nature-inspired design and the auspicious connotations of prosperity, unity, and lineage.



092

A RARE PAIR OF YELLOW-GROUND PAINTED ENAMEL ON GLASS 'BICI' VASES

20TH CENTURY, QIANLONG MARK

二十世纪 料胎画珐琅黄地花果纹荸荠瓶一对
《大明乾隆年制》 蓝料四字楷书款

MEASUREMENTS

H. 8.3 cm; 8.1 cm
3 ¼ in; 3 ⅛ in

ESTIMATE

USD 2,000 — 3,000
(HKD 15,600 — 23,400)

DESCRIPTION

The pair of vases is exquisitely crafted in the "water chestnut" form (biciping), characterized by a long, slender neck, sloping shoulders, and a distinctive compressed globular body. Each vase is fashioned from milk-white opaque glass (liaotai), providing a smooth and jade-like substrate for the brilliant imperial-yellow enamel ground. The exterior is vibrantly decorated with a lush, "hundred-fruit" style composition, featuring gnarled branches laden with ripe pomegranates and peaches, symbolizing abundance and longevity. Amidst the verdant foliage, various insects and butterflies are meticulously painted. Each base is inscribed with a four-character mark of Qianlong in blue enamel regular script (kaishu).

Biciping (water chestnut vase) is one of the most iconic silhouettes of the Qing dynasty. This pair of vases pays direct homage to the opulent "Imperial Yellow" wares of the Qianlong reign. The "Pomegranate and Peach" motif is a classic auspicious rebus representing the "Three Abundances" (multiplicity of sons, years, and blessings). The addition of butterflies (hudie) further symbolizes "doubled blessings." The technical challenge of applying multi-colored enamels onto a yellow glass ground reflects a high point of 20th-century technical revival.



093

**A RARE PAIR OF CANTON ENAMEL TWO-TIERED
HEXAGONAL BOXES AND COVERS**

19TH / 20TH CENTURY, QIANLONG MARKS

十九至二十世纪 铜胎画珐琅人物故事纹双层六角盖盒一对
《乾隆年制》 蓝料双方框篆书款

MEASUREMENTS

H. 5.2 cm, 2 in.

W. 9.1 cm, 3.6 in. (Diagonal)

ESTIMATE

USD 2,000 — 3,000

(HKD 15,600 — 23,400)

DESCRIPTION

The pair of boxes is of an unusual and elegant hexagonal form, each meticulously constructed in two tiers and supported by three ruyi-shaped feet. Crafted from a high-quality copper alloy (red copper), the covers are brilliantly painted in a vibrant palette of Canton enamels, depicting an intimate domestic scene of a seated lady admiring herself in a bronze mirror, with a young child nestled affectionately by her side.

The central vignette is framed by a sophisticated arrangement of scrolling floral and foliate motifs that continue around the faceted sides of the tiers. The base of each box is finished with a pale turquoise-blue enamel and inscribed with a four-character seal mark of Qianlong in blue enamel within a double square. The two vessels are nearly identical in scale, standing 5.2 cm in height, demonstrating the exceptional skill required to maintain consistency in multi-tiered enamel production.



094

**A MAGNIFICENT CLOISONNÉ ENAMEL 'MILLEFLEURS' VASE
LATE QING DYNASTY - REPUBLIC PERIOD, 20TH CENTURY**

清末至民国 掐丝珐琅百花不露地大瓶

MEASUREMENTS

H. 30.5 cm, 12 in.

ESTIMATE

CAD 1,500 — 2,500

DESCRIPTION

The vase is of a stately baluster form, featuring a tall, slightly flared neck, a swelling shoulder, and a tapering body supported by a short, spread foot. It is meticulously crafted using the cloisonné technique on a metal body, with the entire surface decorated in the vibrant "millefleurs" (thousand flowers) or wanhuaji pattern. The design features a dense, seamless profusion of various blossoms—including peonies, chrysanthemums, lilies, and morning glories—arranged so closely that the background is entirely concealed. The intricate brass wires (cloisons) define each petal and leaf with remarkable precision, while the enamels exhibit a rich and varied palette of rose pink, cobalt blue, forest green, and mustard yellow. The neck and foot are further accented by a delicate white-ground fish-scale pattern, providing a sophisticated visual frame to the dense floral composition.





095

**A MAGNIFICENT CARVED CORAL FIGURE OF A LADY
QING DYNASTY, 19TH CENTURY**

清十九世纪 红珊瑚雕 “仕女图” 立像

MEASUREMENTS

H. 14.2 cm, 5.6 in.

ESTIMATE

USD 2,000 — 3,000

(HKD 15,600 — 23,400)

DESCRIPTION

The exquisite coral carving is masterfully fashioned from a single branch of precious red coral, possessing a vibrant, deep orange-red hue with natural white "marrow" highlights characteristic of high-quality deep-sea specimens. The figure depicts an elegant celestial lady, likely a portrayal of Chang'e or a Daoist immortal, standing in a graceful, rhythmic pose that follows the natural undulation of the coral branch. She is dressed in long, flowing robes with wide sleeves that flutter elegantly, carved with deep, fluid lines to suggest movement and delicate silk. Her face is rendered with a serene, meditative expression, framed by an elaborately coiffed topknot. The secondary branches of the coral are ingeniously integrated into the composition, intricately carved with blossoming floral sprays and auspicious stylized motifs that surround the central figure, creating a sense of a heavenly garden. The entire piece is set upon a fitted black lacquer or hardwood base.

During the Qing Dynasty, red coral was highly coveted by the imperial court and the elite, prized not only for its rarity and jewel-like color but also as a symbol of high status and longevity. This figure exemplifies the 19th-century aesthetic of " 巧雕 " (clever carving), where the natural imperfections and unique morphology of the organic material are transformed into artistic assets. The sophisticated treatment of the drapery and the serene facial features reflect the influence of classical Buddhist and Daoist iconography on secular decorative arts. Such substantial coral carvings were often placed in the study or private quarters of high-ranking officials as a testament to their refined taste and wealth. The combination of its impressive height, vibrant coloration, and the complexity of the openwork floral carving makes this a rare survivor of late Qing coral artistry.





096

**A RARE CARVED CORAL 'IMMORTAL AND LINGZHI' GROUP
QING DYNASTY, 19TH CENTURY**

清十九世纪 红珊瑚雕 “仙人祝寿” 立像

MEASUREMENTS

H. 11.7 cm, 4.6 in.

ESTIMATE

USD 1,200 — 1,800

(HKD 9,300 — 14,000)

DESCRIPTION

This elegant carving is fashioned from a vibrant, deep-red coral branch, showcasing the material's natural intensity and lustrous, waxy surface. The composition cleverly utilizes the organic form of the coral to depict a smiling male immortal, possibly Magu's companion or a Daoist figure, emerging from behind a large, vertically rising lingzhi (fungus of immortality) stem. The immortal is rendered with a joyous facial expression, with finely incised details defining his features and traditional robes. To his side, the coral branches out into a meticulously carved cluster of lingzhi heads, their ruyi-shaped forms symbolizing longevity and divine protection. The reverse of the carving reveals the natural texture of the coral, interspersed with smooth, polished areas that highlight the purity of the color. The piece stands as a fine example of 19th-century lapidary art, where the natural morphology of the precious material is harmoniously blended with auspicious symbolism.

In Chinese culture, red coral has long been revered as one of the "Seven Treasures," symbolizing high social status and warding off evil spirits. The combination of an immortal with lingzhi fungus is a quintessential "birthday" motif (shoutu), frequently commissioned as a prestigious gift for high-ranking officials during the Qing Dynasty. Carvings of this substantial size required a large, healthy coral branch, which was exceedingly rare even in the 19th century. The carver's ability to maintain the structural integrity of the branch while creating deep, narrative undercuts reflects the high level of technical skill achieved by Cantonese and Beijing workshops. The presence of natural "white marrow" or minute growth pits is a testament to its organic origin, distinguishing it from later glass or resin imitations.







097
**A FINE AND RARE PAIR OF BONE-CARVED AND POLYCHROME
 'CABBAGE AND INSECTS' ORNAMENTS**
 20TH CENTURY
 二十世纪 骨雕彩绘“百财”昆虫纹摆件一对

MEASUREMENTS

L. 19.7 cm; 19.4 cm
 7 ¾ in; 7 ⅝ in

ESTIMATE

USD 800 — 1,200
 (HKD 6,200 — 9,400)

DESCRIPTION

The pair of ornaments is masterfully carved from bone, each meticulously shaped to resemble a lush head of cabbage with unfurling, translucent leaves. The artist has utilized sophisticated openwork (loukong) techniques to create a sense of organic depth and realism. Scattered across the crinkled foliage are various insects, including a grasshopper, a katydid, and a ladybug, each vibrantly rendered with lifelike precision. The naturalistic form is further enhanced by subtle polychrome painting, with delicate green and earthy tones that breathe life into the sculpture, creating a captivating trompe l'oeil effect. The two pieces are almost identical in scale, differing by only 0.3 cm in length, showcasing the artist's remarkable control over the organic medium.



098

A FINE PAIR OF POLYCHROME-EMBELLISHED 'CAPARISONED ELEPHANT' FIGURES

QING DYNASTY, 19TH CENTURY

清十九世纪 牙雕加彩嵌宝石 “太平有象” 对像

MEASUREMENTS

1. L. 11.5 cm, 4.5 in.

2. L. 11.7 cm, 4.6 in.

ESTIMATE

USD 2,000— 3,000

DESCRIPTION

The pair of elephants is meticulously carved from high-quality ivory, each depicted standing with a gentle, dignified expression, its trunk gracefully curled inward. The figures are richly adorned as ceremonial "caparisoned elephants," featuring elaborate harnesses and saddlecloths carved in low relief. These trappings are embellished with a vibrant array of inlaid cabochon stones, including turquoise and coral-colored beads, set into intricate beaded borders and floral motifs. The saddlecloths are further decorated with traditional ruyi-head patterns and auspicious symbols. The ivory has developed a deep, honey-colored patina over time, with intentional dark staining used to highlight the wrinkled texture of the elephant's skin and the fine details of the ornamental trappings. Each elephant is sturdy in form, reflecting the robust and peaceful nature of the animal, a classic subject in Chinese decorative arts.

The elephant is a powerful symbol in Chinese culture, representing "peace and prosperity" (taiping youxiang). During the Qing Dynasty, elephants were often depicted carrying vases or treasures, serving as metaphors for a harmonious and stable reign. This pair, with their rich embellishments and deep patina, likely graced the altar or scholarly studio of a wealthy household. The use of mixed-media inlay—combining precious ivory with colorful semi-precious stones—was a hallmark of the extravagant aesthetic preferred during the mid-to-late Qing period. The technical skill required to carve the intricate textile-like folds of the caparison and the delicate setting of the stones speaks to the high level of craftsmanship centered in Beijing's imperial workshops. Such figures were not only decorative but were considered essential talismans for ensuring good fortune and stability within the home.

099

TWO RARE BLUE AND WHITE WITH UNDERGLAZE-COPPER-RED 'EIGHT IMMORTALS' SNUFF BOTTLES

20th Century

二十世纪 青花釉里红 “八仙过海” 鼻烟壶两件

MEASUREMENTS

1. H. 9.3 cm, 3.6 in.
2. H. 7.8 cm, 3.0 in.

ESTIMATE

USD 200— 300

DESCRIPTION

The two porcelain snuff bottles are delicately potted with sturdy cylindrical bodies, each featuring a high, slightly sloping shoulder and a short, waisted neck. They are masterfully painted in vibrant underglaze blue and accented with underglaze copper-red to depict the "Eight Immortals" (Baxian) in a continuous landscape. The figures, including Zhongli Quan with his fan and Li Tieguai with his crutch, are rendered with expressive vitality amidst swirling clouds and stylized waves. One bottle is characterized by an elongated form with a taller neck, while the second is more compact with a broader body. Both vessels exhibit a smooth, lustrous glaze and are finished at the base with a recessed circle containing a classic underglaze-blue "leaf" mark (muye wen), a distinctive hallmark frequently associated with early Qing dynasty porcelain. The shoulders are further embellished with a delicate trellis or cross-hatch pattern, and both retain their matching domed porcelain covers with blue-painted scalloped motifs.

The "Eight Immortals" are central figures in Taoist mythology, representing longevity, prosperity, and the triumph of the spirit over earthly limitations. The use of underglaze copper-red alongside underglaze blue—a technically demanding process requiring precise kiln control—was a specialty of the Kangxi imperial kilns and continued to be prized by scholars in later periods. The "leaf" mark on the base suggests a lineage linked to the high-quality non-reign marked wares of the 17th and 18th centuries, intended for the literati market. These bottles represent a sophisticated fusion of pictorial art and porcelain craftsmanship, where the miniature scale enhances the intricacy of the narrative. Such pieces were highly esteemed as gifts among the elite, serving as both functional containers for tobacco and as "conversation pieces" that celebrated classical Chinese folklore.









100

AN IMPORTANT AND MAGNIFICENT ARCHAIC JADE 'DEITY MASK' CONG

LIANGZHU CULTURE, CIRCA 3300 – 2300 BCE

良渚文化 神面纹玉琮重器

MEASUREMENTS

H. 6.8 cm (2.75 in.); W. 7.9 cm (3.12 in.); Inner D. 5.5 cm (2.16 in.)

通高：6.8 厘米；外边长：7.9 厘米；内孔直径：5.5 厘米

ESTIMATE

USD 15,000 — 25,000

(HKD 117,000 — 195,000)

DESCRIPTION

This monumental jade cong is a quintessential ritual vessel of the Liangzhu Culture, distinguished by its powerful proportions and significant width. Carved from a dense, opaque tremolitic jade, the piece has undergone extensive natural calcification over five millennia, resulting in a prestigious "chicken-bone white" (jigubai) patina. The surface is richly textured with mottled russet, ochre, and dark charcoal inclusions that have permeated the stone, creating a painterly effect of natural oxidation.

The vessel is fashioned into a classic squared form with a large, centrally bored cylindrical interior. Each of the four corners is meticulously divided into registers, featuring the iconic deity mask motifs. These masks are articulated with concentric circles for eyes and fine, parallel horizontal bands, executed with the signature precision of Liangzhu "hair-line" incising. The robust wall thickness and the expansive interior aperture highlight the advanced lapidary skills and the high social status associated with such a substantial ritual object.

CULTURAL SIGNIFICANCE

The cong is the most enigmatic ritual object of ancient China, symbolizing the cosmic union of Earth (the square exterior) and Heaven (the circular interior). In Liangzhu society, such large-scale cong were reserved for the highest-ranking shamans or chieftains, serving as spiritual conduits during sacrificial rites. The deity mask is believed to represent a supreme ancestral god or a shamanic guardian. Given its impressive width and classical iconography, this piece is an invaluable record of the religious and social hierarchy of the Yangtze River Delta over 5,000 years ago. Comparable examples, such as the "King of Cong," are held in the Zhejiang Provincial Museum.

PROVENANCE

Important Private Collection, Canada.



101

Liangzhu Culture Jade Cong with divine pattern
良渚文化 神面纹玉琮

MEASUREMENTS

9cm x 9cm x 3.6cm

ESTIMATE

CAD: 30000-50000

DESCRIPTION

This jade cong is round inside and square outside, with round faces on the upper and lower ends, and a pair of round holes drilled in the middle, leaving platform marks and concave marks. The jade cong is covered with chicken bone white patina, and the surface is yellow-brown and colorful. The jade cong is divided into two sections, each section is carved with divine face patterns, engraved with ring eyes, crown cap, mouth relief, and the crown cap is engraved with parallel straight lines. A straight groove is opened in the middle of the four sides of the whole, and it is divided into two sections by the horizontal groove in the middle line. Eight divine faces are carved with shallow relief and fine lines, and they are symmetrical on both sides. The hole in this vessel is relatively thin, and the arch is like a bi, which is called "Cong Bi He Yi" .





