2026 Spring Important Chinese Art Auctionn
2026 年春季北美私人遗珍专场拍卖会
May 30th, 2026



Leslie International Auction Inc.





001 A LOOSE RUBY
天然红宝石



ESTIMATE
$1,000 – $2,000

DESCRIPTION
This lot features a single loose ruby of impressive size, weighing approximately 17.9 carats. The gemstone displays a deep, saturated purplish-red hue with a vitreous luster. It is fashioned in an oval mixed cut. The stone exhibits characteristic natural internal inclusions and subtle surface reaching features consistent with its authentic origin. Its significant carat weight makes it a notable specimen for collectors or as a centerpiece for a high-jewelry design.

DIMENSIONS
Weight: 17.9 ct

CONDITION REPORT
The ruby is in good condition with well-defined facets. It contains typical natural internal inclusions and growth patterns consistent with the species. The stone possesses a rich, translucent quality.

PROVENANCE
From a Private Canadian Collection



002 A LOOSE SPINEL
天然尖晶石

ESTIMATE
$400 – $700

DESCRIPTION
This lot features a single loose spinel weighing 3.2 carats. The gemstone exhibits a vibrant, saturated pinkish-red hue with a bright vitreous luster. It is fashioned in a cushion mixed cut, which enhances its natural brilliance and deep color concentration. The stone displays characteristic clarity and transparency typical of high-quality spinel. Its attractive color and professional faceting make it a versatile choice for a custom jewelry setting or as a fine addition to a gemstone collection.

DIMENSIONS
Weight: 3.2 ct

CONDITION REPORT
The spinel is in very good condition with crisp, well-defined facets. It possesses a bright, transparent quality with minimal natural internal inclusions.

PROVENANCE
From a Private Canadian Collection





003 A LOOSE RUBY
天然红宝石



ESTIMATE
$400 – $700

DESCRIPTION
This lot features a single loose ruby weighing 5.1 carats. The gemstone exhibits a vibrant pinkish-red hue with a vitreous luster. It is fashioned in an elongated oval mixed cut. The stone displays characteristic natural internal inclusions and subtle surface features consistent with its authentic origin. This ruby represents a versatile acquisition for a jewelry designer or as a fine addition to a gemstone collection.

DIMENSIONS
Weight: 5.1 ct

CONDITION REPORT
The ruby is in good condition with well-defined facets. It contains typical natural internal inclusions and growth patterns consistent with the species. The stone possesses a bright, translucent quality.

PROVENANCE
From a Private Canadian Collection



004 TWO LOOSE RUBIES
天然红宝石（两件）



ESTIMATE
$1,500 – $3,000

DESCRIPTION
This lot features a pair of loose rubies with a substantial combined weight of 22.9 carats. Both gemstones exhibit a rich, deep purplish-red hue with a vitreous luster. The rubies are fashioned in oval mixed cuts, showcasing significant saturation and traditional faceting. These stones display natural characteristic inclusions and internal growth patterns consistent with their authentic origin. Given their impressive size and matching color profile, they are well-suited for a bold jewelry suite or as a significant addition to a gemstone collection.

DIMENSIONS
Total Weight: 22.9 ct

CONDITION REPORT
The rubies are in good condition with well-defined facets and typical natural internal inclusions consistent with the corundum species. The stones possess a bright, translucent appearance with deep color concentration.

PROVENANCE
From a Private Canadian Collection



005 A LOOSE RUBY
天然红宝石

ESTIMATE
$800 – $1,500

DESCRIPTION
This lot features a single loose ruby weighing 10.95 carats. The gemstone exhibits a rich, saturated purplish-red hue with a vitreous luster. It is fashioned in an oval mixed cut, showcasing significant color concentration and traditional faceting. The stone displays characteristic natural internal inclusions and subtle surface features consistent with its authentic origin. Its substantial carat weight makes it a notable specimen for collectors or as a centerpiece for a high-jewelry design.

DIMENSIONS
Weight: 10.95 ct

CONDITION REPORT
The ruby is in good condition with well-defined facets. It contains typical natural internal inclusions and growth patterns consistent with the species. The stone possesses a rich, translucent quality.

PROVENANCE
From a Private Canadian Collection



006 TWO LOOSE RUBIES
天然红宝石（两件）

ESTIMATE
$800 – $1,500

DESCRIPTION
This lot features a pair of loose rubies with a combined weight of 14.55 carats (6.45 ct and 8.10 ct). Both gemstones exhibit a rich, saturated purplish-red hue with a vitreous luster. The rubies are fashioned in cushion and oval mixed cuts, showcasing deep color concentration and traditional faceting. These stones display natural characteristic inclusions and internal growth patterns consistent with their authentic origin. Given their substantial size and matching color profile, they are well-suited for a bold jewelry suite or as a significant addition to a gemstone collection.

DIMENSIONS
Carat Weight (Stone 1): 6.45 ct
Carat Weight (Stone 2): 8.10 ct

CONDITION REPORT
The rubies are in good condition with well-defined facets and typical natural internal inclusions consistent with the corundum species. The stones possess a bright, translucent appearance with deep color concentration.

PROVENANCE
From a Private Canadian Collection



007 A LOOSE RUBY AND KUNZITE
天然红宝石及孔赛石

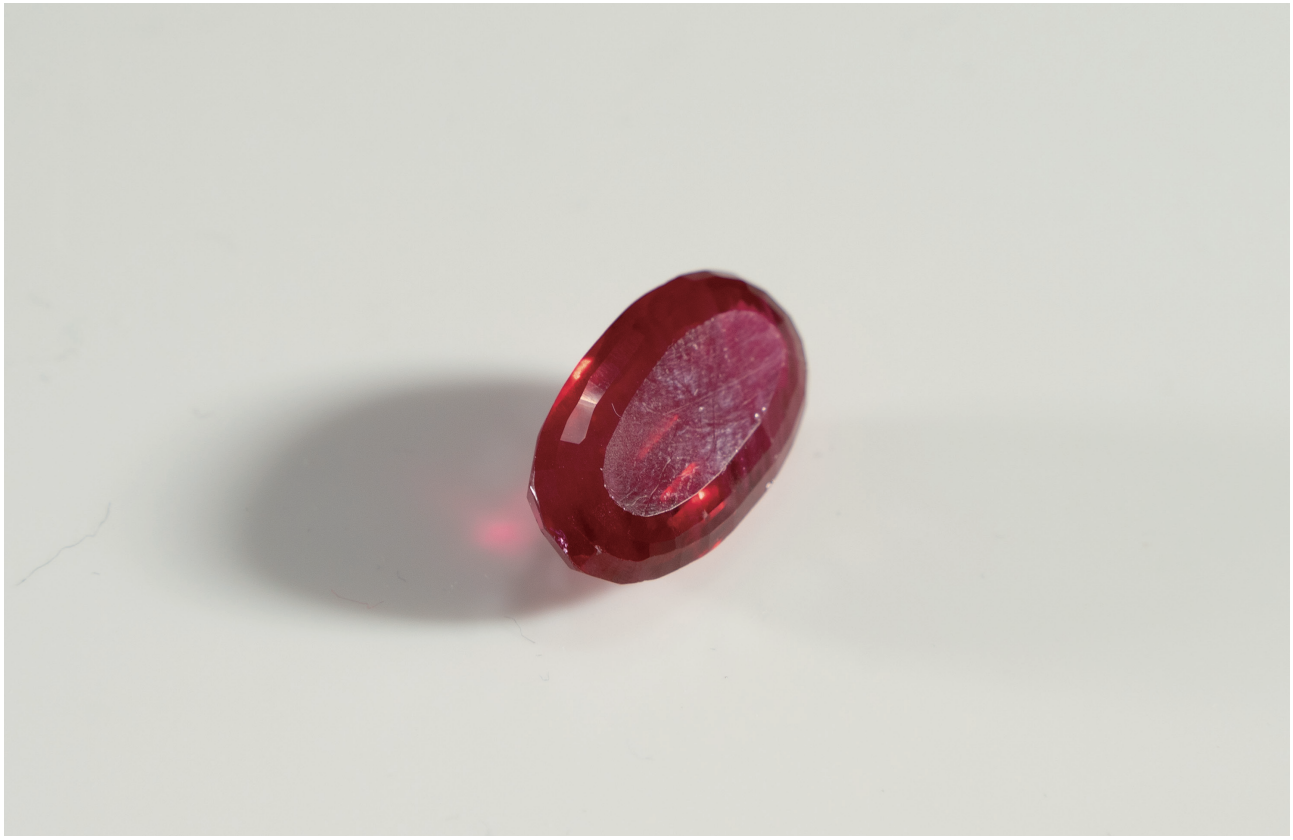
ESTIMATE
$500 – $800

DESCRIPTION
This lot features two loose gemstones: a ruby weighing approximately 3.6 carats and a kunzite weighing approximately 8.8 carats. The kunzite displays a delicate, transparent pink hue with a high degree of brilliance, while the ruby exhibits a saturated pinkish-red tone with characteristic natural inclusions. These stones are fashioned in oval and round mixed cuts, offering a beautiful contrast in color and scale for jewelry design or specimen collection.

DIMENSIONS
Kunzite Weight: 8.8 ct
Ruby Weight: 3.6 ct

CONDITION REPORT
Both gemstones are in good condition with well-defined facets. The kunzite shows excellent clarity, while the ruby contains typical natural internal inclusions and growth patterns consistent with its species.

PROVENANCE
From a Private Canadian Collection



008 A LOOSE RUBY
天然红宝石



ESTIMATE
$1,500 – $3,000

DESCRIPTION
This lot features a single loose ruby of exceptional size, weighing 26.1 carats. The gemstone displays a vibrant, saturated red hue with a bright vitreous luster. It is fashioned in an oval mixed cut. The stone exhibits characteristic natural internal inclusions and growth patterns consistent with its authentic origin. Given its significant carat weight and rich coloration, it represents a rare specimen for advanced gemstone collectors or as a high-impact centerpiece for a bespoke jewelry design.

DIMENSIONS
Weight: 26.1 ct

CONDITION REPORT
The ruby is in good condition with well-defined facets. It contains typical natural internal inclusions and subtle surface reaching features consistent with the corundum species. The stone possesses a bright, translucent quality.

PROVENANCE
From a Private Canadian Collection



009 TWO LOOSE BLUE SAPPHIRES
天然蓝宝石（两件）

ESTIMATE
$800 – $1,500

DESCRIPTION
This lot features two loose blue sapphires with a total weight of 8.0 carats (4.45 ct and 3.55 ct). Both stones exhibit a serene, light-to-medium blue hue with a vitreous luster. The sapphires are fashioned in oval and modified round brilliant cuts. These gemstones display natural characteristic inclusions, making them an excellent choice for a pair of custom earrings or as part of a classic jewelry suite.

DIMENSIONS
Carat Weight (Stone 1): 4.45 ct
Carat Weight (Stone 2): 3.55 ct

CONDITION REPORT
The sapphires are in good condition with well-defined facets and natural internal inclusions typical of the species. The stones possess a bright, transparent appearance.

PROVENANCE
From a Private Canadian Collection



010 A LOOSE BLUE SAPPHIRE
天然蓝宝石

ESTIMATE
$500 – $800

DESCRIPTION
This lot features a single loose blue sapphire weighing approximately 4.5 carats. The gemstone exhibits a serene, light-to-medium blue hue with a vitreous luster. The sapphire is fashioned in a professional cut designed to maximize its natural brilliance and transparent quality. It displays characteristic internal inclusions that attest to its natural origin, making it a suitable candidate for a custom jewelry setting or a fine addition to a gemstone collection.

DIMENSIONS
Weight: 4.5 ct

CONDITION REPORT
The sapphire is in good condition with well-defined facets and typical natural internal inclusions consistent with the species. The stone possesses a bright and clear appearance.

PROVENANCE
From a Private Canadian Collection



011 A LOOSE OPAL
天然欧泊



ESTIMATE
$300 – $500

DESCRIPTION
This lot features a single loose opal weighing 7.5 carats. The gemstone exhibits a milky white base body color with a delicate play-of-color, showing flashes of green, orange, and red pinfire across the surface. It is fashioned in a traditional oval cabochon cut, which beautifully highlights its iridescent properties. This opal represents a charming specimen for a jewelry designer or as a fine addition to a gemstone collection.

DIMENSIONS
Weight: 7.5 ct

CONDITION REPORT
The opal is in good condition with a smooth, well-polished surface. It displays characteristic internal features consistent with its natural origin.

PROVENANCE
From a Private Canadian Collection



012 A COLLECTION OF THREE LOOSE EMERALDS
祖母绿组 (三件)



ESTIMATE
$1,200 – $2,500

DESCRIPTION
This collection features three distinct groups of loose emeralds, totaling 1.9 carats, 3.75 carats, and 9.35 carats. The gemstones exhibit a range of professional cuts, including emerald-cut and pear-shaped specimens. Each stone displays the characteristic vibrant green hue associated with high-quality emeralds, complemented by natural internal inclusions that attest to their authentic origin. These stones represent a versatile acquisition for a gemstone collector or for use in bespoke jewelry design.

DIMENSIONS
Total Weight (Group 1): 1.9 ct
Total Weight (Group 2): 3.75 ct
Total Weight (Group 3): 9.35 ct

CONDITION REPORT
The emeralds are in good condition with natural internal inclusions and minor surface-reaching features typical of the species. The facets remain well-defined, and the stones possess a bright, vitreous luster.

PROVENANCE
From a Private Canadian Collection



013 A COLLECTION OF THREE DIAMOND PENDANTS
钻石吊坠组（三件）

ESTIMATE
$1,200 – $2,200

DESCRIPTION
This lot comprises three elegant diamond pendants. The collection includes two yellow gold settings and one white gold or platinum setting. Each pendant features a brilliant-cut solitaire diamond secured in classic prong settings, ranging from minimalist four-prong designs to a more ornate multi-prong crown setting. These timeless pieces represent a sophisticated addition to any jewelry collection, offering versatility for daily wear or formal occasions.

DIMENSIONS
Total Metal Weight: 1.3 g

CONDITION REPORT
The pendants are in very good condition with the diamonds appearing securely set. The metal surfaces show minor signs of wear and faint surface scratches consistent with handled use. The diamonds possess a bright, vitreous luster and significant fire.

PROVENANCE
From a Private Canadian Collection



014 "A FAMILLE ROSE 'HUNDRED FLOWERS' DISH
LATE QING DYNASTY / REPUBLIC PERIOD
清晚期至民国 粉彩“百花不露地”百花图盘（大清乾隆年制寄托款）





ESTIMATE
$2,000 – $4,000

DESCRIPTION
This vibrant dish features the intricate ""Hundred Flowers"" (wanhuabuluodi) design, a pattern that gained immense popularity during the Qianlong reign and continued to be highly sought after in subsequent periods. The interior is densely decorated with a profusion of meticulously painted blossoms, including peonies, chrysanthemums, and lotuses, overlapping to completely conceal the ground.
The base bears a six-character seal mark in underglaze blue reading Da Qing Qianlong Nian Zhi. Based on the stylistic execution of the enamels and the potting characteristics, this mark is identified as an apocryphal mark (jituo kuan), common in high-quality decorative wares produced during the late 19th to early 20th century. These pieces were created as respectful homages to the opulence of the 18th-century imperial kilns and are valued for their technical complexity and vibrant aesthetic.

DIMENSIONS
Diameter: 19.5 cm (7.68 in)

CONDITION REPORT
The dish is in overall excellent condition. The enamels remain bright and well-preserved with no significant loss or flaking. No visible cracks, chips, or restorations. Minor expected surface wear and firing pinpricks consistent with the period of production.

PROVENANCE
From a Private Canadian Collection



015 A LARGE FAMILLE VERTE ‘BIRD AND FLOWER’ COVERED JAR
QING DYNASTY, 19TH CENTURY
清十九世纪 五彩开光花鸟纹盖罐







ESTIMATE
$3,000 – $5,000

DESCRIPTION
This imposing and vibrantly decorated covered jar is a testament to the enduring appeal of the famille verte palette during the 19th century. Standing 43 cm in height, the jar is of balanced ovoid form, tapering gracefully to a spreading foot and surmounted by a domed cover with a bud-form finial. The primary decorative scheme features large rectangular and circular reserves set against a dense "thousand floral" (wanhua) ground of chrysanthemums and scrolling foliage on a black-speckled green enamel base.
The main reserves are masterfully painted with traditional "Bird and Flower" motifs. One panel depicts a pair of magpies perched upon flowering magnolia and peony branches, symbolizing joy and prosperity. Another reserve features a songbird amidst blossoming prunus and rocky outcrops. The neck is further adorned with delicate floral sprays, while the foot is encircled by a band of colorful stylized lappets. The cover repeats the theme with floral cartouches set against the scrolling floral ground, finished with an iron-red and gilt-decorated finial.

DIMENSIONS
Height: 43 cm (16.9 in)

CONDITION REPORT
The jar and cover are in very good overall condition. The enamel colors remain bright and well-fused to the glaze. Minor expected wear to the gilding on the finial and localized areas of the rim is present, consistent with age. There are no structural cracks or major chips visible to the body. The interior and base exhibit characteristic firing irregularities, including small iron spots and minor glaze contractions. A small area of professional retouching to a glaze flake on the shoulder is noted but does not detract from the overall display.

PROVENANCE
From a Private Canadian Antique Collector



016 A FAMILLE ROSE 'LADY AND DEER' BOWL COVER
QING DYNASTY, 19TH CENTURY
清代 粉彩仕女与鹿图碗盖



ESTIMATE
$400 – $800

DESCRIPTION
This delicate porcelain bowl cover is finely decorated with a narrative scene in the famille rose palette. The exterior features an elegant lady seated in a garden setting beside a spotted deer (lu), a symbol of longevity and official rank. She is depicted next to stylized blue rockwork and a blossoming prunus tree. A single iron-red bat (hongfu) flies above, representing the arrival of "vast happiness."
The painting style is characteristic of the mid-to-late 19th century, utilizing soft pastel enamels with fine line-work. The finial is shaped as a ring foot, the center of which is marked with “DA QING QIAN LONG NIAN ZHI” a six-character seal mark in underglaze blue. The interior is glazed white with a smooth, even finish.

DIMENSIONS
Diameter: 10.3 cm (4.06 in)

CONDITION REPORT
The cover is in fair condition with structural issues. There is a significant, visible hairline crack extending from the rim toward the center, which has been stabilized or addressed with an older, discolored adhesive or surface residue. There are minor pinpricks and iron spots to the glaze, and expected wear to the enamels consistent with age and use.



PROVENANCE
From a Private Canadian Collection





017 A PAIR OF FAMILLE ROSE 'DRAGON AND PHOENIX' DISHES XUANTONG PERIOD, EARLY 20TH CENTURY
清宣统 粉彩龙凤呈祥纹盘一对



ESTIMATE
$4,000 – $6,000

DESCRIPTION
This fine pair of imperial-style dishes is vibrantly decorated with the auspicious "Dragon and Phoenix" motif. The interior of each dish features a five-clawed iron-red dragon and a multi-colored phoenix soaring amidst stylized flame clouds and small lingzhi fungi, all revolving around a central gilded flaming pearl. The rim is bordered by a colorful "key-fret" (huiwen) band in pastel enamels within gilded borders.
The exterior walls are delicately painted with three floral sprays of scrolling peonies in the famille rose palette. The base of each dish bears a six-character mark in iron-red regular script (kaishu) reading "Da Qing Xuantong Nian Zhi" (Made in the Xuantong Reign of the Great Qing). As Xuantong was the final reign of the Qing Dynasty, lasting only three years, authentic marked pieces from this period are relatively rare and highly sought after by collectors for their refined potting and transitional historical significance.



DIMENSIONS
Diameter 1: 14.4 cm (5.67 in)
Diameter 2: 14.6 cm (5.75 in)

CONDITION REPORT
The pair is in excellent condition. The enamels and gilding are well-preserved with minimal surface wear. No visible cracks, chips, or restorations. Expected minor kiln-related pinpricks and light shelf wear to the unglazed foot rims consistent with age.

PROVENANCE
From a Private Canadian Collection



018 A FAMILLE ROSE 'PEONY AND CHRYSANTHEMUM' YUHUCHUNPING
QING DYNASTY
清代 粉彩富贵牡丹纹玉壶春瓶





ESTIMATE
$15.000 – $25.000

DESCRIPTION
This elegantly proportioned yuhuchunping (pear-shaped vase) features a wide pear-shaped body tapering to a slender neck with a flared rim, all supported by a low spreading foot. The vessel is masterfully decorated in a vibrant famille rose palette. The central body depicts a classic auspicious garden scene of blooming peonies and chrysanthemums—representing wealth and longevity—emerging from behind weathered green scholar’s rocks and delicate bamboo sprays. The floral petals are rendered with meticulous shading and a sophisticated use of "white" enamel to create a soft, lifelike texture.
The neck is richly embellished with a dense turquoise-ground "floral-on-green" (lvdi fanchu) motif, featuring stylized scrolling lotuses and formal foliate patterns. A prominent band of pink-ground ruyi-heads encircles the shoulder, separating the ornate neck from the white-ground body. The foot is further decorated with a scrolling floral border against a turquoise ground. The base is inscribed with a six-character seal mark in iron-red reading "Da Qing Qianlong Nian Zhi" (Made in the Qianlong Reign of the Great Qing).

DIMENSIONS
Height: 39.5 cm (15.55 in)

CONDITION REPORT
The vase is in overall excellent condition. The polychrome enamels remain exceptionally bright and well-preserved with no significant loss or surface scratching. No cracks, chips, or professional restorations are visible under close inspection or UV light. Only minor shelf wear to the unglazed foot rim is noted, consistent with its age and history.

PROVENANCE
From a Private Canadian Collection



019 A PAIR OF BLUE AND WHITE 'FLORAL' BOWLS
GUANGXU PERIOD, QING DYNASTY
清光绪 青花开光花卉纹宫碗一对（“康熙年制”寄托款）



ESTIMATE
$3,000 – $5,000

DESCRIPTION
This exquisite pair of 'palace bowls' (gongwan) exemplifies the 'Late Qing Renaissance' of the Guangxu period, a time when the imperial kilns sought to revive the celebrated ceramic styles of the Kangxi reign. The bowls are elegantly potted with deep, rounded sides, decorated in vibrant underglaze blue. The exterior features four lobed medallions (quatrefoil panels) enclosing various floral compositions, set against a ground of dense, rhythmic scrolling foliage.
The rims are bound in metal, a traditional method used to protect the delicate mouth or to signify high status. The bases carry a four-character mark in underglaze blue reading Kangxi Nian Zhi (Made in the Kangxi Reign). During the Guangxu period, such apocryphal marks were widely used on high-quality wares to pay homage to the technical mastery and artistic vigor of the 17th century.



DIMENSIONS
Diameter: 13.5 cm (5.31 in)
Foot Diameter: 5.7 cm – 5.9 cm (2.24 in – 2.32 in)
Height: 6.9 cm (2.72 in); 11.8 cm (4.65 in) including stands

CONDITION REPORT
The bowls are in very good condition consistent with their age. Both feature metal-bound rims; the enamels and blue decoration remain bright and well-preserved. There are minor firing-related iron spots and pinpricks in the glaze. No visible cracks or professional restorations. The associated carved wooden stands show light surface wear.

PROVENANCE
From a Private Canadian Collection



020 A BLUE AND WHITE 'DRAGON' DISH
GUANGXU PERIOD, LATE 19TH CENTURY
清光绪 青花云龙纹盘



ESTIMATE
$2,000 – $4,000

DESCRIPTION
This elegantly potted dish is finely painted in vibrant shades of underglaze blue with a classic imperial motif. The interior center is decorated with a spirited five-clawed dragon writhing amidst stylized flame clouds, its scales and muscular form rendered with meticulous detail. The exterior wall is further adorned with two similar dragons pursuing flaming pearls, set between double-line borders at the rim and foot.
The base bears a six-character mark in underglaze blue in regular script (kaishu) reading "Da Qing Guangxu Nian Zhi" (Made in the Guangxu Reign of the Great Qing). The cobalt blue is characteristic of the late 19th-century revival of high-quality porcelain production at Jingdezhen, exhibiting a bright and clear tone against the smooth, white-glazed ground.



DIMENSIONS
Diameter: 17.4 cm (6.85 in)

CONDITION REPORT
The dish is in excellent condition. The glaze retains a brilliant luster with no visible cracks, chips, or professional restorations. Only minor shelf wear to the unglazed foot rim is noted, consistent with age.

PROVENANCE
From a Private Canadian Collection



021 A BLUE AND WHITE 'FLORAL SPRAYS' DISH
GUANGXU PERIOD, LATE 19TH CENTURY
清光绪 青花折枝花卉纹盘



ESTIMATE
$1,200 – $1,800

DESCRIPTION
This delicate dish is painted in vibrant underglaze blue with three elegantly arranged floral sprays to the interior, featuring blossoms such as peonies and chrysanthemums. The central well is left largely white, emphasizing the crispness of the cobalt decoration. The rim is bordered by a fine, repeating diaper-pattern band.
The exterior is undecorated except for double-line circles at the foot. The base bears a six-character mark in underglaze blue regular script (kaishu) reading "Da Qing Guangxu Nian Zhi" (Made in the Guangxu Reign of the Great Qing). The potting is fine and the glaze has a smooth, milky-white luster characteristic of official or high-quality private kiln wares from the late 19th century.



DIMENSIONS
Diameter: 14.6 cm (5.75 in)

CONDITION REPORT
The dish is in excellent condition. The glaze remains bright and reflective with no visible cracks, chips, or restorations. Only minor kiln-related pinpricks and expected shelf wear to the unglazed foot rim are noted.

PROVENANCE
From a Private Canadian Collection



022 A BLUE AND WHITE 'PHOENIX AND PEONY' DISH
QING DYNASTY, KANGXI PERIOD
清康熙 青花凤穿牡丹纹盘



ESTIMATE
$1,500 – $2,500

DESCRIPTION
This charming dish is finely painted in a vibrant shade of underglaze blue, characteristic of the high-quality cobalt used during the Kangxi reign. The interior is decorated with a lively scene depicting a pair of phoenixes (fenghuang)—the kings of birds—flitting amongst lush, blossoming peony branches. The composition is dense yet balanced, with the flowing tail feathers of the birds mirroring the organic curves of the floral petals.
The exterior is left undecorated, showcasing the smooth, slightly bluish-white glaze typical of the period. The base is marked with a six-character mark in underglaze blue within a double circle reading "Qi Shi Mei Yu Zhi Zhen" (Precious Treasure of the Rare Stone and Beautiful Jade). This is a classic "commendation mark" (赞 颂 款) frequently found on high-quality private kiln wares of the Kangxi period, reflecting the literati's appreciation for porcelain that rivaled the beauty of natural gemstones.



DIMENSIONS
Diameter: 15.6 cm (6.14 in)

CONDITION REPORT
The dish is in good overall condition. The blue and white decoration remains crisp and bright. There is a very small, shallow flake or glaze flea bite to the rim, and expected minor surface scratches and kiln-related pinpricks consistent with age. No major cracks or restorations are evident.

PROVENANCE
From a Private Canadian Collection



023 A RARE CLAIR-DE-LUNE GLAZED 'RUYI' MEIPING VASE GUANGXU PERIOD (1875-1908)
清光绪 天蓝釉暗刻如意纹梅瓶

ESTIMATE
$8.000 – $12.000

DESCRIPTION
This elegant meiping vase is a sophisticated example of late Qing dynasty imperial-style porcelain. Standing at 20.8 cm, the vessel features a high-shouldered body tapering gracefully to a flared foot, surmounted by a short waisted neck and a rolled rim. The body is covered in an even, luminous clair-de-lune (sky-blue) glaze of exceptional clarity and smoothness, inspired by the celebrated monochrome glazes of the Kangxi period.
The shoulder is subtly decorated with an incised (an hua) ruyi-head motif, which is visible only upon close inspection, adding a layer of scholarly refinement to the minimalist form. The base is inscribed with a six-character mark in underglaze blue reading Da Qing Guangxu Nian Zhi (Made in the Guangxu Reign of the Great Qing).

DIMENSIONS
Height: 20.8 cm (8.19 in)

CONDITION REPORT
The vase is in excellent condition. The glaze retains a brilliant, glassy luster with no signs of wear or scratches. The rim and foot are perfectly intact. No cracks, chips, or restorations are visible.

PROVENANCE
From a Private Canadian Collection









024 A PAIR OF YELLOW-GROUND FAMILLE ROSE 'FLORAL' THREE-TIERED SQUARE STUPA CANDLESTICKS
JIAQING PERIOD, QING DYNASTY
清嘉庆 黄地粉彩花卉纹方形三级塔式烛台一对

ESTIMATE
$8.000 – $12.000

DESCRIPTION
This rare pair of famille rose candlesticks is distinguished by its sophisticated three-tiered square stupa-form structure. Each candlestick is meticulously potted with a flared square base, a central stepped mid-section, and a broad square drip pan topped with a cylindrical nozzle. The architectural silhouette draws inspiration from sacred Buddhist stupas, reflecting the formal ritual aesthetics of the Jiaqing court.
The vessels are applied with a vibrant imperial yellow ground, symbolizing high status and dignity. This brilliant backdrop is intricately painted with scrolling lotus vines and various floral motifs in a rich famille rose palette. Each tier is further defined by refined border patterns, including ruyi-heads and geometric key-fret bands, which accentuate the crisp angles of the square form. The combination of the rigid square geometry with the flowing floral enamels creates a piece of exceptional balance and visual complexity.

DIMENSIONS
Heights: 17.3 cm (6.8 in) and 17.2 cm (6.8 in)

CONDITION REPORT
The pair is in overall good and stable condition. The enamels and yellow ground remain vibrant and well-preserved with only minor localized surface wear and occasional thinning of the gilding consistent with age. Under standard inspection, no major cracks or professional restorations were detected. Minor firing imperfections, such as tiny pinpricks or stable hairlines, may be present, consistent with the manufacturing standards of the period.

PROVENANCE
From a Private Canadian Collection









025 A MAGNIFICENT FAMILLE ROSE 'CANTON' ENAMEL RECTANGULAR VASE
LATE QING DYNASTY, 19TH CENTURY
晚清 广彩开光人物花鸟纹大四方瓶

ESTIMATE
$1,500 – $2,500

DESCRIPTION
This monumental rectangular vase is a superb example of Canton Enamel (Guangcai) porcelain from the late 19th century, characterized by its vibrant palette and elaborate "full-work" decoration. The vase is of sturdy rectangular form, featuring a flared neck and a stepped base. The two narrower sides are applied with bold, gilded elephant-head handles with fixed rings, symbolizing strength and auspiciousness (taiping youxiang).
The primary faces of the vase are decorated with large rectangular "windows" or open panels (kaiguang). These panels depict classic scenes of courtly life and leisure, with figures in traditional pavilions, and lush "flower and bird" (huaniao) motifs featuring peonies, butterflies, and songbirds. The surrounding borders are densely filled with a gold-ground "thousand floral" pattern, interspersed with scrolling vines and auspicious fruits. The rich application of thick enamels—including rose-pink, iron-red, and emerald-green—is characteristic of the high-quality export wares produced for the Western market during this period.

DIMENSIONS
Height: 40 cm (15.7 in)

CONDITION REPORT
The vase is in overall good and stable condition. The enamels and gilding remain remarkably vibrant with only minor localized surface wear and occasional thinning to the gold leaf on the elephant handles consistent with age. Under standard inspection, no major cracks or professional restorations were detected. There are typical minor kiln imperfections, including tiny pinpricks and minor firing fissures to the interior, as well as light shelf wear to the unglazed foot rim.

PROVENANCE
From a Private Canadian Collection









026 A LARGE FAMILLE ROSE 'BIRDS AND FLOWERS' FISH BOWL ('HAI')
LATE QING DYNASTY / REPUBLIC PERIOD
清末民国 粉彩花鸟纹大鱼缸（“海”）

ESTIMATE
$3,000 – $5,000

DESCRIPTION
This monumental and impressively decorated famille rose fish bowl, often referred to in connoisseurship as a "Hai" (Sea) due to its exceptional scale, features deep rounded sides and a wide flared rim. The exterior is vibrantly enameled with a continuous and lush garden scene featuring pairs of peacocks and pheasants amidst a dense landscape of blossoming peonies, magnolias, and bamboo. The birds are rendered with meticulous detail, their plumage highlighted in brilliant polychrome enamels.
The broad rim is decorated with a geometric diaper pattern interspersed with floral cartouches. Below the rim, a band of ruyi-head motifs encircles the shoulder. The interior of the bowl is equally lively, featuring an aquatic scene of various goldfish swimming among floating water weeds and lotus blossoms. The base of the exterior is finished with a traditional band of stylized upright petals.

DIMENSIONS
Diameter: 71.8 cm
Height: 63.8 cm

CONDITION REPORT
The fish bowl is in overall good and stable condition for its substantial size. The enamels remain vibrant and well-preserved across both the interior and exterior surfaces. Consistent with its large scale and functional history, there are minor surface abrasions, occasional firing imperfections, and light wear to the highlights on the rim. No major cracks or professional restorations were observed upon visual inspection.

PROVENANCE
From an Important Private Canadian Collection









027 A RARE ENAMEL-PAINTED 'MANDARIN DUCKS' BOWL WITH BAMBOO-WOVEN EXTERIOR
KANGXI PERIOD (1662-1722)
清康熙 珐琅彩鸳鸯戏水纹内绘外天然竹编大碗



ESTIMATE
$10.000 – $20.000

DESCRIPTION
This extraordinary bowl represents a rare and ingenious marriage of ceramic art and traditional organic handicraft. The vessel is uniquely constructed with a finely potted porcelain interior encased within an intricately hand-woven natural bamboo "skin" on the exterior. This technique, highly prized during the Kangxi reign, was designed to protect the hands from heat while providing a rustic, tactile contrast to the refined porcelain within.
The interior is brilliantly decorated in the falangcai (enamel) style. The central medallion features a charming scene of Mandarin ducks—traditional symbols of marital fidelity—amidst a lotus pond. The male duck is depicted with vivid, multi-colored plumage perched upon a rock, while the female glides through the water. The inner rim is finished with a dense and opulent border of scrolling peonies set against a vibrant iron-red ground. The contrast between the humble, organic texture of the bamboo wickerwork and the jewel-like brilliance of the imperial-style enamels makes this a quintessential example of high-Qing scholar’ s taste.



DIMENSIONS
Diameter (Rim): 15.2 cm (5.98 in)
Diameter (Foot): 7.5 cm (2.95 in)
Height: 10.5 cm (4.13 in)

CONDITION REPORT
The bowl shows significant signs of age. The porcelain interior has a visible vertical hairline crack extending from the rim, along with a network of star cracks (chicken-claw cracks) visible in the center. The natural bamboo weaving on the exterior remains largely intact, though it exhibits characteristic darkening and minor fraying at the edges consistent with its 300-year history. There are minor chips to the porcelain rim.

PROVENANCE
From the collection of a prominent Canadian collector





028 A PAIR OF FAMILLE ROSE 'HUNDRED FLOWERS' GAIWAN REPUBLIC PERIOD OR LATER
民国或更晚 粉彩百花不露地盖碗一对

ESTIMATE
$1,200 – $2,200

DESCRIPTION
This exquisite pair of gaiwan (lidded tea bowls) is brilliantly enameled in the "Hundred Flowers" (mille-fleurs) design, a decorative style that reached its peak in the late Qing dynasty. Each bowl, lid, and matching saucer is densely decorated with a vibrant profusion of floral blooms, including peonies, chrysanthemums, lilies, and morning glories, all rendered in a rich palette of rose pink, iron-red, cobalt blue, yellow, and vibrant green. The intricate composition is set against a black ground, allowing the colors to pop with exceptional brilliance, a variation known as "Hundred Flowers on Black Ground."
The interior of the bowls and the undersides are finished with a crisp white glaze. The base of each bowl and the interior of the lid finials bear a six-character apocryphal mark in iron-red reading "Da Qing Qianlong Nian Zhi" (Made in the Qianlong Reign of the Great Qing), though the potting and enamel style suggest a 20th-century production. The sheer density of the design symbolizes the arrival of spring and a wish for eternal prosperity.

DIMENSIONS
Mouth Diameter 1: 10.5 cm (4.13 in)
Mouth Diameter 2: 10.6 cm (4.17 in)

CONDITION REPORT
The pair is in very good overall condition. One bowl shows minor surface residue to the interior consistent with use. The enamels remain bright and well-preserved with only negligible surface wear. No visible cracks, chips, or professional restorations detected under close inspection.

PROVENANCE
From a Private Canadian Collection








渡海觀音

029 A FAMILLE ROSE 'GUANYIN CROSSING THE SEA' PORCELAIN PLAQUE
REPUBLIC PERIOD (1912 – 1949)
民国 粉彩“渡海观音”图瓷板



ESTIMATE
$2.500 – $3.500

DESCRIPTION
This elegantly rendered rectangular porcelain plaque depicts the classic Buddhist motif of "Guanyin Crossing the Sea" (渡海观音). The Bodhisattva is portrayed with a serene expression, gracefully reclining upon a giant lotus petal as it glides across cresting waves. She is adorned in elaborate flowing robes of purple, vermilion, and black, meticulously detailed with floral patterns and gold accents. Beside her, the acolyte Shancai (Sudhana) is shown kneeling on a lotus leaf with hands clasped in prayer.
The upper right corner of the plaque bears the four-character inscription " 渡 海 观 音 " (Guanyin Crossing the Sea) in regular script. A red seal mark, possibly identifying the artist or studio, is located in the lower left corner. The scene is set against a vast, ethereal background of finely penciled waves, characteristic of the refined porcelain painting styles of the Republic period. The plaque is mounted in a traditional dark wood frame.



DIMENSIONS
Plaque Size: 70 cm x 40.5 cm

CONDITION REPORT
The porcelain plaque is in overall good and stable condition. The enamels remain bright and vibrant with minimal wear to the polychrome surface. No cracks, chips, or professional restorations to the porcelain were observed upon visual inspection. The wooden frame shows minor surface abrasions and typical age-related drying consistent with its period.

PROVENANCE
From an Important Private Canadian Collection



030 A FAMILLE ROSE 'LANDSCAPE' PORCELAIN PLAQUE
REPUBLIC PERIOD
民国 粉彩山水人物纹瓷板



ESTIMATE
$1,500 – $2,500

DESCRIPTION
This rectangular porcelain plaque is exquisitely painted in the famille rose palette, depicting a serene and classic landscape. The composition features towering, misty mountains in the background, rendered with soft washes of color, while the foreground is dominated by vibrant blue-green rockwork and a variety of meticulously detailed trees, including pines and flowering branches. A small scholar's pavilion sits nestled among the rocks near a calm body of water, with a lone figure crossing a simple wooden bridge in the middle distance.
The upper section of the plaque features a lengthy poetic inscription in fluid black calligraphy, followed by two red artist's seals. The painting style demonstrates the refined, literati-influenced aesthetic of the Republic Period, characterized by its delicate line work and balanced use of space. The reverse of the plaque reveals the unglazed, flat porcelain body with natural firing marks and a distinctive texture.



DIMENSIONS
Length: 36.3cm,14.25in
Width: 25.5cm,10.1in

CONDITION REPORT
The porcelain plaque is in excellent condition. The enamel colors remain vibrant and well-preserved across the entire composition. No cracks, chips, or restorations to the porcelain were observed under standard inspection. The unglazed back shows natural age-related discoloration and kiln marks consistent with the period.

PROVENANCE
From a Distinguished Canadian Collector



031 A FAMILLE ROSE 'LANDSCAPE' PORCELAIN PLAQUE
REPUBLIC PERIOD
民国 粉彩江南水乡风景纹瓷板挂屏



ESTIMATE
$2500 – $3500

DESCRIPTION
This rectangular porcelain plaque is delicately painted in a vibrant famille rose palette, depicting a panoramic landscape of a bustling Southern Chinese water town (Jiangnan). The composition features a multi-arched stone bridge spanning a wide river filled with scholars in leisure boats and blooming lotus flowers. The riverbanks are lined with traditional pavilions, lush willow trees, and domestic architecture, while tall pagodas rise in the distance. The painting style exhibits the refined, painterly quality characteristic of Republic Period porcelain artists, with fine line work and a sophisticated use of color to create depth and perspective.
The upper right section of the plaque bears a brief inscription and a seal. The porcelain is set within a simple, dark-stained wooden frame of the period. The reverse of the plaque shows the unglazed, flat porcelain body with natural firing marks and a clean, white paste.

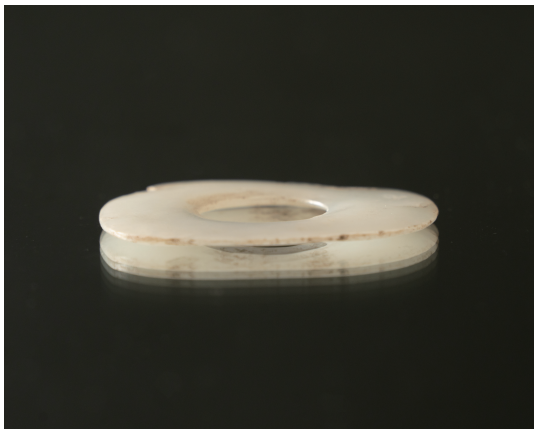
DIMENSIONS
Length: 32 cm, 12.6in
Width: 22.2 cm, 8.7in

CONDITION REPORT
The porcelain plaque is in excellent condition with no visible cracks, chips, or restorations to the ceramic surface. The enamel colors remain bright and well-preserved. There is minor surface wear to the wooden frame consistent with age. No significant issues were observed under standard inspection.

PROVENANCE
From a Distinguished Canadian Collector



032 A RARE HONGSHAN CULTURE JADE 'BI' DISC
C. 4000 – 3000 BC
红山文化 玉璧



ESTIMATE
$1,000 – $2,000

DESCRIPTION
This rare and ancient jade disc, or bi, is attributed to the Hongshan Culture of Northeast China. The piece is characterized by its distinctive "D-shaped" or slightly irregular ovoid perimeter and a centrally drilled aperture, typical of the primitive lapidary techniques of the Neolithic period. The jade is of a pale celadon-white tone, now heavily altered by millenniums of burial, resulting in significant "chicken-bone" white calcification and dark russet iron-oxide inclusions.
The disc exhibits an uneven, slightly tapered thickness which thins toward the edges—a hallmark of authentic Hongshan jade working where the surface was often hand-ground into a subtle, undulating profile. The smooth, soft luster of the exposed jade contrasts with the textured areas of mineralization.

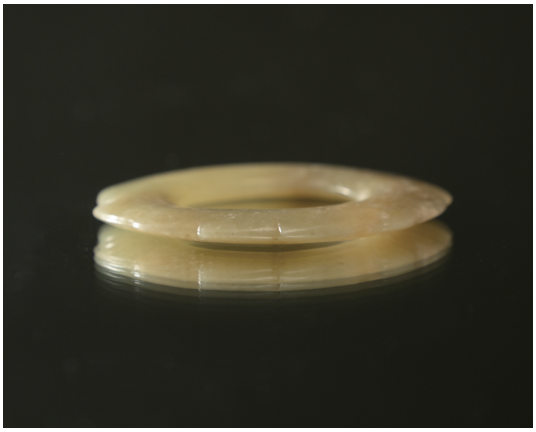
DIMENSIONS
Size: 4 cm x 4.5 cm x 1.2 cm
Weight: 8.2 g

CONDITION REPORT
The jade disc is in overall stable condition consistent with its Neolithic origin. Significant surface alteration, including calcification, pitting, and natural erosion from long-term burial, is present throughout. Minor nicks are visible along the perimeter, and traces of earth encrustation remain in the recesses. No modern repairs or structural fractures were observed.

PROVENANCE
From a Private Canadian Collection



033 A RARE HONGSHAN CULTURE JADE 'XUANJI' (ARCILLARY DISC)
C. 4000 – 3000 BC
红山文化 玉璇玑



ESTIMATE
$2.000 – $3.000

DESCRIPTION
This exceptional jade xuanji, or toothed arcillary disc, is a classic ceremonial object from the Hongshan Culture of the Neolithic period. The disc features a central circular aperture and is characterized by its three distinctive projecting flanges or "teeth" radiating from the perimeter in a dynamic, swirling motion. These notched projections are masterfully carved with subtle, rounded edges, reflecting the primitive yet sophisticated lapidary skills of early Chinese civilizations.
The jade material exhibits a translucent pale celadon-green hue, heavily suffused with characteristic "chicken-bone" white calcification and russet-colored iron inclusions from long-term burial. The surface is polished to a soft, waxy luster, with slight undulations and an uneven thickness that thin toward the outer serrated edges—a hallmark of authentic Hongshan hand-grinding techniques.

DIMENSIONS
Diameter: 4.8 cm
Thickness: 0.4 cm
Weight: 13.0 g

CONDITION REPORT
The jade xuanji is in overall excellent condition for its age. The stone displays significant natural alteration and mineralization consistent with its Neolithic origin, including characteristic pitting, surface erosion, and calcification. There are minor age-related nicks along the delicate edges and traces of earth encrustation. No modern professional restorations or structural fractures were observed.

PROVENANCE
From a Private Canadian Collection



034 A RARE WHITE JADE 'ANIMAL MASK AND CLOUD' DISC (BI)
HAN DYNASTY (206 BC – 220 AD)
汉代 兽面卷云纹玉璧



ESTIMATE
$800 – $1.200

DESCRIPTION
This exceptionally carved white jade disc, or bi, is a superb example of the sophisticated lapidary art of the Han Dynasty. The surface is densely decorated with an intricate, low-relief pattern of stylized animal masks (taotie) interwoven with rhythmic scrolls of "cloud" (juan yun) motifs. The carving is characteristic of the Han period's mastery, utilizing fluid, powerful lines that create a sense of movement and spiritual vitality.
The jade material is of a translucent, creamy white tone with a warm, waxy luster. A distinctive structural feature of this piece is the deep, clean groove incised along the outer edge of the disc, giving it a bi-level appearance from the side—a refined detail reserved for high-status ornamental jades. Subtle areas of russet "skin" and natural mineralization from long-term burial are visible on the surface, enhancing its archaic beauty and serving as a testament to its significant antiquity.

DIMENSIONS
Diameter: 5.1 cm
Thickness: 1.2 cm
Weight: 20 g

CONDITION REPORT
The jade disc is in excellent condition. The stone exhibits a smooth, aged patina with natural surface weathering and minor internal fissures consistent with its burial history. The relief carvings remain crisp and well-defined. No cracks, chips, or modern restorations were observed upon visual inspection.

PROVENANCE
From a Private Canadian Collection



035 A RARE LIANGZHU CULTURE JADE DISC (HUAN)
C. 3300 – 2300 BC
良渚文化 玉环



ESTIMATE
$800 – $1.200

DESCRIPTION
This substantial jade disc, or huan, is a definitive ritual object from the Neolithic Liangzhu Culture of the Yangtze River Delta. The disc features a characteristically large central aperture relative to its overall width, distinguishing it as a huan according to classical Chinese jade terminology. The stone is of a pale, translucent celadon-green tone, now largely transformed by millenniums of burial into a mottled, opaque cream and "chicken-bone" white calcification.
The carving demonstrates the primitive yet monumental lapidary techniques of the period, with a slightly irregular circular perimeter and a central hole that shows evidence of being drilled from both sides (bi-directional drilling). The disc exhibits a flat profile with soft, weathered edges resulting from centuries of natural erosion. The surface is suffused with dark russet and black inclusions, likely iron and manganese from the surrounding soil, which add to its profound archaic character.

DIMENSIONS
Diameter: 8.6 cm
Thickness: 0.5 cm
Weight: 70 g

CONDITION REPORT
The jade huan is in stable condition consistent with its Neolithic age. The surface exhibits extensive natural calcification, weathering, and characteristic pitting. Small nicks and minor erosion are visible along the perimeter and central aperture. No modern structural repairs or fractures were detected under standard visual inspection.

PROVENANCE
From a Private Canadian Collection



036 A RARE WHITE JADE 'KUI DRAGON' DISC (BI)
HAN DYNASTY (206 BC – 220 AD)
汉代 夔龙纹玉璧



ESTIMATE
$2.000 – $3.000

DESCRIPTION
This finely carved white jade disc, or bi, is an exceptional representative of Han Dynasty lapidary artistry. The surface is elaborately decorated in low relief with a fluid "Kui Dragon" pattern. The dragons are rendered with undulating, serpentine bodies and scrolled appendages that interweave across the field, creating a sense of rhythmic energy and movement characteristic of the period's aesthetic.
The jade is of a high-quality translucent white tone with a warm, waxy luster. Evidence of its significant antiquity is present in the form of natural russet and dark brown mineralization suffused into the stone from long-term burial. The carving is precise, with the polished surfaces of the relief motifs contrasting beautifully against the slightly textured ground. As seen in the side profile, the disc maintains a consistent and refined thickness.

DIMENSIONS
Diameter: 4.5 cm
Thickness: 0.45 cm
Weight: 32.9 g

CONDITION REPORT
The jade disc is in overall excellent and stable condition. The stone exhibits a smooth, naturally aged patina with characteristic surface weathering and minor internal fissures consistent with its burial history. The intricate relief carvings remain crisp and well-defined. No cracks, significant chips, or modern professional restorations were observed upon visual inspection.

PROVENANCE
From a Private Canadian Collection



037 A RARE YELLOW JADE 'TWISTED ROPE' BANGLE
WARRING STATES PERIOD (475 – 221 BC)
战国 绞丝纹黄玉镯



ESTIMATE
$2,000 – $3,000

DESCRIPTION
This exceptionally rare and finely crafted yellow jade bangle is a superb example of the "twisted rope" (wenshi) pattern, a hallmark of high-status ornamental jades from the Warring States period. The bangle is carved from a translucent, honey-colored yellow jade, meticulously worked into a continuous spiraling cord. The "rope" is formed by deeply incised, parallel diagonal grooves that wrap seamlessly around the circular body, creating a sense of dynamic tension and tactile rhythm.
The honey-toned jade exhibits an exquisite natural patina and is suffused with striking dark russet and chocolate-brown "mercury" inclusions and burial stains, which have penetrated deep into the stone over millenniums. The surface remains highly polished, exhibiting a warm, waxy luster that contrasts beautifully with the sharp, rhythmic geometry of the carving.

DIMENSIONS
Outer Diameter: 7.6 cm
Inner Diameter: 6 cm
Weight: 39.7 g

CONDITION REPORT
The yellow jade bangle is in excellent and stable condition. The stone exhibits deep, natural mineralization and characteristic surface weathering consistent with its significant antiquity. The incised "rope" details remain crisp and well-defined. No cracks, chips, or modern professional restorations were observed upon visual inspection.

PROVENANCE
From a Private Canadian Collection



038 A WHITE JADE SCABBARD SLIDE (WEI)
HAN DYNASTY (206 BC – 220 AD)
汉代 兽面纹玉剑璇



ESTIMATE
$2,000 – $3,000

DESCRIPTION
This elegantly carved white jade scabbard slide, known as a wei or zhi, is a classic accessory for a high-ranking gentleman's sword from the Han Dynasty. The slide features a rectangular top plate that curves downward at one end, forming a functional hook for attachment to a belt. The upper surface is meticulously decorated in low relief with a stylized animal mask (taotie) and fluid, interweaving "cloud" or "grain" patterns, characteristic of the refined lapidary styles of the period.
The jade is of exceptional quality, possessing a translucent, creamy white tone. Centuries of burial have suffused the stone with rich, variegated russet and amber mineralization, creating a beautiful mottled appearance that enhances its archaic charm. The underside features a well-defined rectangular aperture through which a leather belt would have passed. The piece is highly polished, exhibiting a warm, waxy luster typical of ancient jades.

DIMENSIONS
Size: 7.7 cm x 2.5 cm x 1.5 cm
Weight: 44.6 g

CONDITION REPORT
The jade scabbard slide is in overall excellent and stable condition. The stone exhibits deep, natural mineralization and surface weathering consistent with its burial history and significant antiquity. The intricate relief carvings remain crisp and well-preserved. No cracks, major chips, or modern professional restorations were observed upon visual inspection.

PROVENANCE
From a Private Canadian Collection



039 A BLACK JADE 'CLOUD AND THUNDER' RITUAL RING (HUAN)
SPRING AND AUTUMN PERIOD (770 – 476 BC) OR LATER
春秋或更晚 云雷纹玉环



ESTIMATE
$3,000 – $5,000

DESCRIPTION
This archaic ritual jade ring, or huan, is a masterfully executed example of the lapidary arts from the Spring and Autumn period. The ring is distinguished by its dense and rhythmic "cloud and thunder" (yunlei) pattern, a quintessential motif of the era representing the celestial forces of nature. The interlocking scrolls and geometric spirals are carved in low relief, interspersed with fine cross-hatched diamond grids that create a sophisticated, textured surface.
The material is a rare, deep-toned nephrite, appearing as a dark "ink jade" (mo yu) with translucent celadon highlights visible under strong light. The surface exhibits a rich, waxy luster and is heavily suffused with natural russet mineralization and "mercury" stains, characteristic of long-term burial. The outer edge is subtly notched to follow the contours of the scrolling patterns, resulting in a dynamic and undulating silhouette typical of high-status ritual ornaments of the Zhou dynasty tradition.

DIMENSIONS
Size: 4.5 cm (Diameter) x 0.6 cm (Thickness)
Weight: 18.8 g

CONDITION REPORT
The jade huan is in overall excellent and stable condition. The stone exhibits a deep, natural patina with characteristic surface weathering and mineralization consistent with its antiquity. There are no significant chips, cracks, or signs of professional restoration. Minor natural internal stone fissures are present, consistent with the material's burial history.

PROVENANCE
From a Private Canadian Collection



040 A RARE WHITE JADE 'ANIMAL MASK' PENDANT (LEZI) LIANGZHU STYLE
良渚风格 兽面纹玉勒子



ESTIMATE
$1,200 – $1,800

DESCRIPTION
This exceptional white jade lezi, or prismatic pendant, is carved in the iconic style associated with the Neolithic Liangzhu Culture. The piece features a rectangular form with notched edges, creating a rhythmic, architectural silhouette. Both primary faces are meticulously decorated in low relief with a stylized animal mask (taotie) motif, characterized by large, circular eyes and sweeping, scrolled patterns that represent the mysterious deity or protector spirits of early Chinese cosmology.
The jade material is of a high-quality, translucent white tone with a warm, waxy luster. Evidence of its archaic character is visible in the subtle russet mineralization and natural surface weathering suffused into the recesses of the carving. The pendant is vertically bored with a central aperture, allowing it to be suspended as a powerful protective amulet. The sophisticated balance between the geometric form and the fluid, symbolic carving reflects the refined aesthetic of high-status ritual jades.

DIMENSIONS
Size: 4.3 cm x 2.5 cm x 0.8 cm
Weight: 24.6 g

CONDITION REPORT
The jade lezi is in excellent and stable condition. The stone exhibits a smooth, naturally aged patina with characteristic surface wear and minor internal fissures consistent with its antiquity. The intricate relief carvings remain crisp and well-defined. No cracks, significant chips, or modern professional restorations were observed upon visual inspection.

PROVENANCE
From a Private Canadian Collection



041 A JADE 'DRAGON AND LINGZHI' OPENWORK PENDANT
MING DYNASTY (1368 – 1644) OR LATER
明或更晚 玉雕“云龙纹”透雕佩



ESTIMATE
$2,000 – $3,000

DESCRIPTION
This masterfully carved jade pendant features a dynamic openwork composition of a dragon amidst scrolling foliage. The dragon is depicted with a powerful, undulating body and its head turned back with a spirited expression, characteristic of the vigorous style of Ming dynasty animal carvings. The mythical creature is entwined with finely rendered lingzhi (fungus of immortality) and scrolling leaves, symbolized by delicate openwork and incised detailing.
The jade is of a translucent celadon-to-greyish tone, suffused with extensive natural russet and dark brown "mercury" stains from long-term burial. The surface is polished to a soft, waxy luster, with the deep carvings creating a sense of three-dimensional depth and vitality. The pendant maintains a flat, substantial profile with rounded edges.

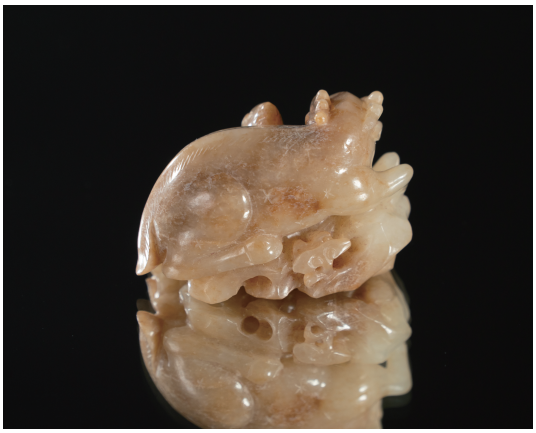
DIMENSIONS
Size: 7.4 cm x 4.3 cm x 0.6 cm
Weight: 53 g

CONDITION REPORT
The jade pendant is in overall excellent and stable condition. The stone exhibits a deep, natural patina with characteristic surface weathering and mineralization consistent with its antiquity. The openwork remains intact with no visible losses or professional restorations. Minor natural internal fissures and surface abrasions are present, consistent with age and burial history.

PROVENANCE
From a Private Canadian Collection



042 A PALE CELADON AND RUSSET JADE 'MYTHICAL BEAST' PAPERWEIGHT
MING DYNASTY (1368 – 1644) OR LATER
明或更晚 白玉瑞兽镇纸



ESTIMATE
$3,000 – $5,000

DESCRIPTION
This expertly carved jade paperweight (zhenzhi) depicts a recumbent mythical beast, possibly a qilin or a divine deer, captured in a moment of quiet repose. The creature is rendered with a powerful, rounded body, its head tucked back toward its haunches in a classic Ming-style posture. The facial features are delicately incised, showcasing a serene yet spirited expression, while the mane and tail are defined by fine, parallel hair-work.
The stone is of a translucent pale celadon hue, characterized by significant areas of natural russet and honey-colored "mercury" skin, which adds a layer of archaic depth to the piece. The carving utilizes the natural contours of the pebble, creating a tactile, pebble-form object with a smooth, waxy luster. The underside is subtly carved to represent the tucked limbs, ensuring the piece sits firmly as a functional scholar's object.

DIMENSIONS
Size: 4.7 cm x 2.8 cm x 3.2 cm
Weight: 55 g

CONDITION REPORT
The jade paperweight is in overall excellent and stable condition. The stone exhibits a mellow, natural patina consistent with age and handling. There are no significant chips, cracks, or signs of modern restoration. Minor natural surface pitting and internal stone inclusions are present, which are characteristic of the original nephrite boulder and long-term preservation.

PROVENANCE
From a Private Canadian Collection



043 AN ARCHAIC JADE 'DEITY AND BEAST MASK' TUBULAR BEAD (LEZI)
LIANGZHU CULTURE (C. 3300 – 2300 BC) OR LATER
良渚文化或更晚 神人兽面纹玉勒子



ESTIMATE
$3,000 – $5,000

DESCRIPTION
This archaic tubular jade bead, known as a lezi, is an exceptional example of Neolithic-inspired lapidary work. The vessel is carved into a tall, slightly tapering rectangular form with a central circular perforation. Each of the four sides is masterfully decorated with a tiered "deity and beast mask" (shren shou mian) motif, a hallmark of the Liangzhu culture. The design features finely incised concentric circles representing eyes, framed by stylized, parallel bands that suggest the facial structure of a primordial spirit or mythical creature.
The jade material has aged to a variegated creamy-ochre and honey-brown tone, heavily calcified and suffused with natural russet "mercury" stains from long-term burial. The surface displays a soft, matte patina with characteristic weathering and mineralization that highlights the intricate geometric carvings. The piece is currently strung as a pendant, emphasizing its historical function as a protective or ritual ornament.

DIMENSIONS
Size: 1.4 cm x 1.4 cm x 5.4 cm
Weight: 25.5 g

CONDITION REPORT
The archaic jade lezi is in overall excellent and stable condition. The stone exhibits significant natural calcification and deep surface patination consistent with its age and burial history. The incised decorative motifs remain clearly visible despite ancient weathering. There are no modern cracks, chips, or signs of professional restoration. Minor natural internal fissures and surface mineralization are present, contributing to the authentic archaic character of the piece.

PROVENANCE
From a Private Canadian Collection





044 AN ARCHAIC JADE 'DEITY AND BEAST MASK' HEART-SHAPED PENDANT (JIXINPEI)
LIANGZHU CULTURE (C. 3300 – 2300 BC) OR LATER
良渚文化或更晚 神人兽面纹鸡心佩

ESTIMATE
$1.500 – $2.500

DESCRIPTION
This rare archaic jade pendant, modeled in a robust "heart" or "chicken-heart" (jixin) form, is a significant ritual ornament inspired by the Neolithic Liangzhu tradition. The pendant features a prominent central circular aperture, with the surrounding surface masterfully carved with the iconic "deity and beast mask" (shren shou mian) motif. The design incorporates finely incised concentric circles for eyes and tiered parallel bands, capturing the solemnity of ancestral or spirit worship.
The jade material has undergone extensive natural alteration over millennia, resulting in a complex, variegated surface of honey-gold and warm ochre tones. The stone is heavily suffused with natural russet mineralization and characteristic surface pitting from prolonged burial. The piece retains a substantial, rounded profile with a soft, weathered patina, currently presented on a cord with a contrasting red bead, underscoring its enduring appeal as a powerful personal talisman.

DIMENSIONS
Size: 3.2 cm x 3.3 cm x 1.5 cm
Weight: 22.6 g

CONDITION REPORT
The archaic jade pendant is in overall excellent and stable condition. The stone exhibits deep, natural calcification and significant surface weathering consistent with its age and burial history. The ritual mask carvings remain legible despite the heavy mineralization. There are no signs of modern cracks, chips, or professional restoration. The natural surface abrasions and internal fissures are consistent with authentic archaic jade of this period.

PROVENANCE
From a Private Canadian Collection



045 AN ARCHAIC JADE TUBULAR BEAD (LEZI)
LIANGZHU STYLE
良渚风格 玉勒子



ESTIMATE
$1.500 – $2.500

DESCRIPTION
This archaic jade tubular bead, or lezi, is carved in the tradition of the Neolithic Liangzhu culture. The piece features a characteristic rectangular cross-section with rounded corners and a central longitudinal perforation for suspension. The surface is subtly divided into registers by fine horizontal incised lines, hinting at the tiered mask motifs frequently found on ritual jades of this period.
The nephrite material has undergone significant natural transformation, resulting in a heavily calcified, opaque surface with a variegated palette of cream, buff, and warm ochre tones. The stone displays deep russet "mercury" stains and characteristic surface weathering consistent with long-term burial. The bead is currently strung on a contemporary cord accented with deep red glass or stone beads, highlighting its presence as a venerable scholar's object or personal talisman.

DIMENSIONS
Size: 2.3 cm x 1.2 cm x 3.3 cm
Weight: 26 g

CONDITION REPORT
The jade lezi is in overall excellent and stable condition. The stone exhibits an authentic archaic patina with extensive surface mineralization and natural calcification. The incised details are softened by age but remain discernible. There are no signs of modern cracks, chips, or professional restoration. Natural internal stone fissures and surface pitting are present, consistent with the material's burial history and antiquity.

PROVENANCE
From a Private Canadian Collection



046 AN ARCHAIC JADE DOUBLE-LINKED DISC (SHUANGLIAN BI)
HONGSHAN CULTURE (C. 4700 – 2900 BC) OR LATER
红山文化或更晚 双联璧



ESTIMATE
$1.000 – $2.000

DESCRIPTION
This archaic jade ornament, known as a double-linked disc (shuanglian bi), is a rare ritual object reflecting the lapidary traditions of the Neolithic Hongshan culture. The piece consists of two conjoined, flattened oval discs, each featuring a central circular aperture drilled from both sides in a characteristic archaic fashion. The silhouette is elegantly waisted at the junction, creating a balanced and harmonious form.
The jade material has undergone significant natural transformation over millennia, resulting in an opaque, heavily calcified surface with a variegated palette of creamy-white, pale celadon, and greyish tones. The stone is extensively suffused with deep russet mineralization and characteristic "mercury" stains from long-term burial. The edges are smoothed by ancient wear, and the surface displays a soft, matte patina that highlights the organic, weathered texture of the nephrite.

DIMENSIONS
Size: 7.3 cm x 3.7 cm x 0.3 cm
Weight: 19.5 g

CONDITION REPORT
The archaic jade shuanglian bi is in overall excellent and stable condition. The stone exhibits deep, natural calcification and significant surface weathering consistent with its burial history and antiquity. There are no signs of modern cracks, professional restorations, or major losses. Minor natural internal fissures and surface mineral deposits are present, which are characteristic of authentic archaic jades from the Neolithic period.

PROVENANCE
From a Private Canadian Collection



047 AN ARCHAIC JADE FIGURE OF A MYTHICAL TURTLE-DRAGON
HONGSHAN CULTURE (C. 4700 – 2900 BC) OR LATER
红山文化或更晚 玉雕神兽（龙首龟）





ESTIMATE
$3,000 – $5,000

DESCRIPTION
This rare archaic jade carving represents a transitional mythical creature, often identified in Neolithic iconography as a dragon-headed turtle or a primitive alligator-like deity. The figure is masterfully sculpted in a crouched, predatory stance with a powerful, elongated tail that curves upward. The head is rendered with a blunt snout and a slightly open mouth, characteristic of the zoomorphic "pig-dragon" or alligator motifs found in Hongshan culture jades. The shell or back of the creature is decorated with finely incised diamond-grid patterns, symbolizing the protective scales of a turtle or dragon.
The nephrite material is of a translucent pale celadon-to-greyish tone, heavily suffused with natural white calcification and surface mineralization from long-term burial. The piece features a characteristic horizontal "ox-nose" perforation through the lower body, intended for suspension as a ritual ornament or talisman. The surface displays a soft, matte patina with natural weathering pits, consistent with the authentic archaic character of prehistoric lapidary work.

DIMENSIONS
Size: 1.4 cm x 1.9 cm x 4.3 cm
Weight: 10.9 g

CONDITION REPORT
The archaic jade figure is in overall excellent and stable condition. The stone exhibits deep, natural calcification and significant surface patination consistent with its antiquity and burial history. The incised geometric details on the back remain clearly visible. There are no modern chips, cracks, or signs of professional restoration. Minor natural internal fissures and surface mineral deposits are present, characteristic of authentic Neolithic jade.

PROVENANCE
From a Private Canadian Collection



048 A LARGE YIXING ZISHA FIGURE OF STANDING GUANYIN BY XU XIUTANG (B. 1937)
徐秀堂製 宜兴紫砂持莲观音立像

ESTIMATE
$35.000 – $55.000

DESCRIPTION
This monumental and exceptionally well-modeled Yixing zisha (purple clay) figure depicts the Bodhisattva Guanyin standing in a graceful and serene posture. The figure is rendered with great detail, showing Guanyin with a compassionate facial expression and downcast eyes, her head surmounted by a high cowl and an elaborate tiara. She is dressed in voluminous, flowing robes that drape elegantly over her body, falling in rhythmic folds that suggest a sense of movement.
The deity holds a meticulously crafted lotus spray resting against her right shoulder, symbolizing purity. She stands atop a substantial double-lotus pedestal, with her bare feet peeking from beneath the hem of her robes. The clay is of a rich, deep chocolate-brown tone with a smooth, matte finish characteristic of high-quality Yixing stoneware. The back of the figure bears two impressed square seals, identifying the master artist Xu Xiutang (徐秀堂製).

DIMENSIONS
Height: 86 cm (33.9 in)

CONDITION REPORT
The figure is in overall excellent and stable condition. The zisha clay retains its original deep color and smooth surface texture, with only minor expected surface wear and a few tiny firing imperfections consistent with its large scale. The lotus spray is intact and securely attached. The pedestal shows minor typical abrasions along the base rim from handling. No cracks, major chips, or signs of professional restoration were observed under standard inspection.

PROVENANCE
From a Private Canadian Collection









049 A LARGE RED-GROUND 'BIRDS AND FLOWERS' LACQUER VASE
LATE QING DYNASTY / REPUBLIC PERIOD
清末民国 红漆描金开光花鸟纹大瓶



ESTIMATE
$3,000 – $5,000

DESCRIPTION
This monumental lacquer vase features a classic baluster form with a high-shouldered body, a waisted neck, and a wide flared rim. The exterior is finished in a vibrant vermilion red ground, meticulously decorated with gilt and polychrome pigments. The primary decoration consists of four large foliate panels, each containing a distinct auspicious narrative scene.
The panels depict various birds in naturalistic settings: long-tailed pheasants perched on flowering peony branches, graceful cranes beneath an ancient pine tree, and various songbirds amidst fruiting branches and bamboo. The details are enhanced with fine incised lines and gold leaf, a technique known as qiangjin. The neck and foot are further adorned with bands of stylized lotus petals and interlocking floral scrolls. The vase sits upon a matching red-lacquer tripod stand decorated with scrolling dragons and clouds in blue and gilt enamels.



DIMENSIONS
Vase Height: 102.8 cm (40.5 in)
Overall Height (with stand): 128 cm (50.4 in)

CONDITION REPORT
The vase and stand are in overall good and stable condition for their substantial size. The red lacquer remains vibrant across most of the surface. As is typical with large-scale lacquerware, there are scattered surface abrasions, minor age-related drying cracks, and small areas of professional lacquer stabilization, particularly around the shoulder and the base of the stand. Some typical fading to the gilt highlights is visible upon close inspection. The internal structure remains sound. No major structural losses or recent breaks were observed.



PROVENANCE
From a Private Canadian Collection



050 A LARGE MULTI-COLORED CINNABAR LACQUER 'BOYS AT PLAY' JAR
QING DYNASTY (1644 – 1911)
清 三色漆剔红“童子戏水图”大缸

ESTIMATE
$10,000 – $15,000

DESCRIPTION
This monumental and vibrantly decorated cinnabar lacquer jar is a masterwork of late imperial craftsmanship, utilizing a complex multi-layered lacquer technique to achieve its striking tricolor effect in red, yellow, and green. The vessel is of a compressed globular "fish bowl" form, providing an expansive canvas for its elaborate narrative scenes.
The primary decorative panels depict the "Hundred Boys" theme, a traditional motif representing a wish for abundant offspring and familial prosperity. On one side, boys are shown playing in a garden setting with a bridge and lush pine trees; on the reverse, children are depicted in a small boat amidst a lotus pond, rowing through a landscape of weeping willows and rocky outcrops. The figures and scenery are intricately carved through layers of red and yellow lacquer against a deep green "earth" and "water" diaper ground. The narrative panels are separated by massive, deeply carved red lacquer lotus blossoms and dense scrolling foliage. The shoulder is encircled by a band of red lacquer ruyi-head motifs on a yellow ground, while the base is finished with a band of stylized lotus lappets.

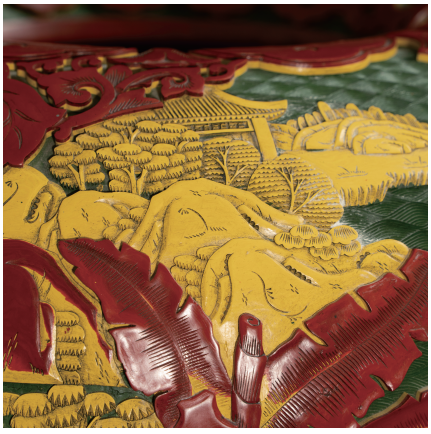
DIMENSIONS
Diameter: 52 cm (20.5 in)
Height: 35 cm (13.8 in)

CONDITION REPORT
The jar is in overall excellent and stable condition. The multi-colored lacquer remains vibrant with a deep, lustrous patina. As is characteristic of large lacquer vessels of this age, there are minor age-related drying cracks and tiny surface nicks, particularly along the rim and base. Some small, professional touch-ups to the lacquer surface are present but do not detract from the overall aesthetic impact. The internal wooden core remains structurally sound. No significant losses or structural repairs were detected.

PROVENANCE
From an Important Private Canadian Collection









051 A LARGE RED JASPER SCHOLAR'S ROCK
QING DYNASTY (1644 – 1911)
清 红碧供石

ESTIMATE
$2,000 – $4,000

DESCRIPTION
This substantial scholar's rock is carved from a solid piece of red jasper, a material highly prized in the literati tradition for its auspicious color and dense, tactile quality. The stone features a robust, upright form with naturally weathered surfaces and subtle undulations that suggest a sense of hidden movement. Its deep, variegated reddish-brown hue is enriched by darker earthy veining and a smooth, lustrous patina developed through years of handling and appreciation.
The rock is set into a custom-carved dark wood base, which is elegantly fashioned with scrolling cloud motifs and a recessed seat that perfectly fits the stone's irregular contours. The stark contrast between the warm, vibrant red stone and the deep, somber tone of the base emphasizes the "spirit" of the stone, making it a classic object of contemplation for a traditional Chinese study.

DIMENSIONS
Stone Size: 12.5 cm x 17 cm x 29 cm (4.9 in x 6.7 in x 11.4 in)
Overall Height (with stand): 36 cm (14.2 in)

CONDITION REPORT
The red jasper stone is in overall excellent and stable condition. It retains its natural structural integrity with only minor surface abrasions, tiny pits, and natural fissures inherent to the material. The surface has a soft, polished sheen consistent with its age and use as a scholar's object. The carved wood base is well-preserved, showing a deep, rich patina with only minor surface wear and a few tiny age-related drying cracks. No signs of modern restoration or structural repair were observed.

PROVENANCE
From an Important Private Canadian Collection









052 A LARGE PETRIFIED WOOD SCHOLAR'S ROCK
QING DYNASTY (1644 – 1911)
清 木化石供



ESTIMATE
$3,000 – $5,000

DESCRIPTION
This substantial scholar's rock is fashioned from a large specimen of petrified wood, valued by the literati for its unique fusion of organic arboreal form and enduring lithic substance. The stone is characterized by its vertical, columnar structure, featuring deeply recessed vertical grooves and ridges that mimic the natural grain and bark of an ancient tree trunk. The surface exhibits a lustrous, pale creamy-white patina, accented by subtle patches of warm ochre and reddish-brown mineral inclusions.
The specimen is supported by a masterfully carved root-wood stand, which is intricately fashioned to resemble a gnarled, twisting root system. The deep reddish-brown tone of the wood provides a striking visual contrast to the pale stone, enhancing its verticality and natural presence. Such "spirit stones" (gongshi) were traditionally displayed in the scholar's studio as objects of meditation, representing a microcosm of the natural world.



DIMENSIONS
Stone Size: 9 cm x 16 cm x 32 cm (3.5 in x 6.3 in x 12.6 in)
Overall Height (with stand): 45.8 cm (18.0 in)

CONDITION REPORT
The scholar's rock is in overall excellent and stable condition. The petrified wood retains its natural structural integrity, with various natural fissures, apertures, and internal mineral variations inherent to the material. The surface has a smooth, polished quality consistent with handled scholar's objects of the Qing dynasty. The root-wood stand is well-preserved, featuring a deep, original patina and only minor expected surface wear and tiny age-related drying cracks consistent with its age. No evidence of modern repair or restoration was observed.



PROVENANCE
From an Important Private Canadian Collection



053 A JADE-INSET CLOISONNÉ ENAMEL SQUARE INCENSE BURNER AND COVER
QIANLONG PERIOD (1736 – 1795)
清乾隆 掐丝珐琅嵌玉饕餮纹四足方鼎式炉







ESTIMATE
$35.000 – $55.000

DESCRIPTION
This exquisite incense burner is designed in the archaic fangding (square ding) form, reflecting the Qianlong Emperor’s profound interest in antiquity and the fusion of diverse materials. The rectangular vessel is constructed with a gilt-bronze frame inset with four nephrite jade plaques. Each plaque is masterfully carved in low relief with archaic taotie mask motifs, characteristic of the bronze-inspired aesthetics of the mid-Qing dynasty. The corners and the centers of each side are embellished with vertical gilt-bronze notched flanges. The vessel is supported by four cylindrical legs decorated in vibrant cloisonné enamel with scrolling clouds and colorful motifs on a turquoise ground. The upper rim features two upright U-shaped handles, similarly decorated with cloisonné enamel and geometric patterns. The reticulated cover is an artistic triumph, featuring pierced cloisonné work depicting the Bagua (Eight Trigrams) amidst swirling auspicious clouds. It is crowned by a finely carved carnelian agate finial in the shape of a gnarled lingzhi mushroom, symbolizing longevity. The underside of the vessel is finished with a turquoise enamel base featuring scrolling floral vines and a central recessed gilt-bronze square incised with a six-character mark in regular script: Da Qing Qianlong Nian Zhi (Made in the Qianlong Reign of the Great Qing).

DIMENSIONS
Overall Size: 14.6 cm x 11.6 cm x 20.2 cm (5.7 in x 4.6 in x 8.0 in)

CONDITION REPORT
The incense burner is in overall excellent and stable condition. The jade plaques exhibit a consistent pale celadon tone with minor natural inclusions and no visible cracks or chips. The cloisonné enamel remains vibrant with only typical, minor pitting and surface wear consistent with age. The gilding on the bronze frame and handles shows slight thinning in areas due to handling but retains a brilliant luster. The carnelian finial is secure and intact.

PROVENANCE
From a Private Toronto Collection



054 A RARE WHITE JADE 'LANDSCAPE AND POEM' TABLE SCREEN
QING DYNASTY, 18TH - 19TH CENTURY
清代 白玉带皮雕山水人物诗文插屏







ESTIMATE
$8.000 – $16.000

DESCRIPTION
This elegant table screen is carved from a substantial rectangular slab of translucent white jade with areas of natural russet skin, characteristic of pebbles sourced from the Hotan region. The front is masterfully carved in varying levels of relief with a tranquil "Scholar in a Landscape" scene. It depicts a sage and his attendant on a riverbank, set against a backdrop of jagged rockwork, a pavilion perched over swirling waves, and a gnarled pine tree extending its canopy across the center.
The upper portion of the screen features an incised poetic inscription in clerical script (lishu), followed by two seal marks. The poem reflects on the serenity of nature and the scholarly retreat, typical of the literati aesthetic of the High Qing period. The reverse is more subtly carved with a continuous landscape, utilizing the natural russet inclusions to represent distant mountain peaks. The jade is of a desirable "mutton-fat" quality with a soft, moist luster. It is accompanied by a contemporary custom-carved dark wood stand featuring intricate scrolling clouds and geometric patterns.

DIMENSIONS
Jade Slab: 16.8 x 11.0 x 1.0 cm (6.61 x 4.33 x 0.39 in)
Overall Height with Stand: 25.6 cm (10.08 in)

CONDITION REPORT
The jade screen is in excellent condition. The stone exhibits a fine, even polish with no visible cracks or significant chips. The natural russet skin is well-integrated into the carving. The wooden stand is intact with minor surface wear consistent with age.

PROVENANCE
From a Private Canadian Collection



055 A RARE AND MAGNIFICENT GILT-COPPER ALLOY FIGURE OF A TIBETAN LAMA
QING DYNASTY, 18TH CENTURY
清十八世纪 铜鎏金西藏喇嘛坐像

ESTIMATE
$15,000 – $25,000

DESCRIPTION
This finely cast and sumptuously gilded figure represents a high-ranking Tibetan Lama, likely a hierarch of the Gelug school, seated in dhyanasana on a stepped rectangular throne. The master is depicted with a serene, meditative expression, characterized by narrow, downcast eyes and a subtle smile, conveying deep spiritual attainment. He is clad in heavy monastic robes, including an inner vest and a patchwork kasaya draped over his left shoulder, both of which are exceptionally well-detailed with delicately incised floral and cloud scrolls along the hems.
Flanking the master are two stylized lotus stalks rising from the base to support his attributes (now partially lost or symbolic). The back of the throne is inscribed with a multi-line Tibetan dedication, a feature that significantly enhances its historical and academic value. The base is sealed with a copper plate engraved with a central visvavajra (crossed thunderbolt), preserving the original sacred consecration (zung) within. The gilding is of high quality, displaying the warm, reddish-gold tone characteristic of 18th-century imperial or high-monastic commissions.

DIMENSIONS
Height: 15.7 cm (6.2 in)

CONDITION REPORT
The figure is in overall excellent and stable condition. The gilding remains remarkably vibrant with only localized areas of minor surface wear and oxidation, primarily to the face and the higher points of the monastic robes, consistent with its age and ritual handling. The base plate is original and remains securely sealed. The casting is crisp, and the incised decorations are well-preserved. No signs of modern restoration were detected.

PROVENANCE
From a Private Canadian Collection









056 A MAGNIFICENT AND RARE 'HUANGHUALI' FIGURE OF SHOULAO
LATE QING DYNASTY / REPUBLIC PERIOD
清末民初 黄花梨随形寿星像

ESTIMATE
$5,000 – $8,000

DESCRIPTION
This exceptional sculpture is masterfully carved from a single, substantial block of precious Huanghuali wood, prized for its dense grain and warm, honey-colored translucency. The artist has brilliantly employed a naturalistic "root-style" (suixing) carving technique, seamlessly integrating the organic hollows and burls of the timber into the figure's flowing robes and the cavernous grotto base.
The figure represents Shoulao, the God of Longevity, depicted with his characteristic high, prominent cranium symbolizing wisdom and long life. The facial features are rendered with exquisite detail; his eyes are narrow and peaceful, and his magnificent, long beard is carved with rhythmic, fluid lines that cascade down his chest. The wood exhibits the celebrated "ghost face" (guilian) knots and shimmering "shuilin" (water-ripple) grain patterns characteristic of high-quality Huanghuali. The entire piece has acquired a deep, unctuous patina through decades of appreciative handling, radiating a sophisticated, scholarly aesthetic.

DIMENSIONS
Height: 35 cm (13.8 in)

CONDITION REPORT
The sculpture is in overall excellent and stable condition. The Huanghuali wood retains its original dense structure and characteristic sweet fragrance. There are minor, age-appropriate surface nicks and faint, stable shrinkage cracks consistent with the nature of the hardwood. The carving remains sharp and well-defined, and the wood possesses a rich, oily luster with no signs of restoration.

PROVENANCE
From a Private Canadian Collection









057 A GOLD-INLAID BRONZE 'CHI-DRAGON' VASE
Wanli PERIOD, MING DYNASTY
明 万历 铜嵌金螭龙纹长颈瓶

ESTIMATE
$25000~$35000

DESCRIPTION
This elegant bronze vase features a globular body tapering to a tall, slender cylindrical neck and a flared rim. The exterior is elaborately decorated with fine gold-inlaid scrollwork, depicting dense floral and foliated patterns. Two circular medallions on opposite sides of the body feature intricate scenes of phoenixes amidst clouds, also rendered in delicate gold inlay. The vase is further embellished with three high-relief chi-dragons: one clambering around the neck and two symmetrically flanking the shoulders, their lithe bodies and bifurcated tails skillfully cast to create a sense of dynamic movement.
The bronze possesses a rich, dark chocolate-brown patina with subtle areas of natural verdigris and oxidation. The base is cast with a recessed six-character mark in regular script, "Da Ming Wan Li Nian Zhi" (Made during the Wanli Reign of the Great Ming Dynasty). This vessel exemplifies the sophisticated metalwork and the decorative opulence characteristic of the late Ming dynasty, where the combination of bronze casting and precious metal inlay was highly prized.

DIMENSIONS
Height: 31 cm (11.2 in)

CONDITION REPORT
The vase is in good overall condition consistent with its age. The gold inlay remains largely intact and vibrant, with minor areas of thinning and natural wear. The bronze surface shows characteristic oxidation and scattered mineral deposits. There are minor casting irregularities and tiny nicks to the rim and foot, but no significant structural damage or signs of modern repair were observed under standard examination.

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058 A RARE BRONZE 'MYTHICAL BEAST' CANDLE HOLDER SONG DYNASTY
宋 铜瑞兽驮宝瓶烛台

ESTIMATE
$10.000 – $20.000

DESCRIPTION
This rare bronze candle holder features a powerfully cast mythical beast, likely a Qilin, standing in a spirited and alert posture. The beast supports a vase-shaped (baoping) candle socket on its back, which is intricately decorated with a hexagonal "tortoise shell" pattern on the saddlecloth. The creature is rendered with great detail, showing a flowing mane, a bushy tail, and a focused expression.
The entire figure is supported by a distinctive tripod base, with each foot meticulously cast in the shape of an elephant’s head with a curving trunk. The combination of the "mythical beast," the "vase" (baoping), and the "elephant" (xiang) creates a rich visual pun for "Peace and Stability" (taiping youxiang), a popular auspicious theme in Chinese art. The bronze displays a deep, dark brown patina with areas of natural malachite encrustation and oxidation consistent with the Song dynasty period.

DIMENSIONS
Height: 28.5cm (11.25in)

CONDITION REPORT
The candle holder is in excellent overall condition, commensurate with its significant age. The bronze surface retains a rich, undisturbed patina with localized areas of natural oxidation and minor mineral deposits. The casting remains crisp, and the structure is solid and stable. No major cracks, losses, or modern restorations were detected under standard examination.

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059 AN ARCHAIC BRONZE RITUAL FOOD VESSEL, DING SHANG DYNASTY OR LATER
商 或更晚 青铜饕餮纹鼎

ESTIMATE
$150.000 – $250.000

DESCRIPTION
This substantial bronze ritual food vessel, ding, dates to the Shang dynasty and exemplifies the sophisticated metalwork of early Chinese civilization. The vessel is cast with a deep, rounded body supported on three sturdy, slightly tapered columnar legs. The exterior is decorated with a prominent frieze below the rim consisting of three large taotie masks, each centered on a low vertical flange. Each mask is meticulously rendered with raised eyes, scrolling horns, and jaws, set against a dense background of fine leiwen (thunder pattern) spirals. The decorative band is further bordered by two rows of "pearl" or circular bosses. Two thick, upright U-shaped handles rise from the flared rim.
The bronze has developed a varied patina of deep brownish-bronze tones with areas of malachite-green and azurite-blue encrustation, particularly visible on the interior and the underside of the vessel. Such vessels were essential components of ancestral ritual ceremonies, serving as symbols of status and authority for the ruling elite.

DIMENSIONS
Diameter (Rim): 26.1 cm (10.3 in)
Height (Overall): 31.6 cm (12.4 in)

CONDITION REPORT
The vessel is in overall stable and good condition. The bronze body retains its structural integrity, though it exhibits characteristic signs of age, including scattered surface abrasions, minor nicks to the rim and handles, and some ancient casting flaws. A small circular hole (possibly for metallurgical testing or a result of corrosion) is present in the side of the vessel. One handle shows an ancient repair or stress hairline at the joint. The legs are firmly attached, showing some malachite encrustation and earthen burial remains at the joints. The interior retains significant areas of original patina and mineral deposits. No evidence of modern structural restoration was detected.

PROVENANCE
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060 A STRAW-GLAZED POTTERY FIGURE OF A STANDING HORSE
TANG DYNASTY (618 – 907)
唐 绿釉陶马

ESTIMATE
$8.000 – $10.000

DESCRIPTION
This elegant and finely modeled pottery figure of a standing horse exemplifies the artistic sophistication of the Tang Dynasty. The horse is depicted standing four-square on a rectangular base, with its head slightly turned to the left in a spirited and alert pose. The body is covered in a rich, finely crazed straw-colored glaze with a subtle green tint, which has developed a beautiful iridescent patina over centuries.
The anatomical details are rendered with great precision, from the muscular arch of the neck to the refined features of the head, including alert ears, well-defined eyes, and flared nostrils. The horse is caparisoned with a decorative breast strap adorned with molded floral medallions, and a saddle draped with a pleated saddlecloth that falls gracefully over its flanks. The hindquarters are further embellished with molded floral appliqu é s. The unglazed lower legs and base reveal the compact, buff-colored earthenware body typical of Tang funerary sculpture (mingqi).

DIMENSIONS
Overall Size: 38 cm x 16 cm x 48 cm (15.0 in x 6.3 in x 18.9 in)

CONDITION REPORT
The figure is in overall good and stable condition. As is characteristic of Tang dynasty pottery, there are areas of minor surface wear, expected glaze flaking, and natural degradation of the pigments consistent with age and burial. The head and neck show minor surface abrasions, and there is slight rubbing to the molded decorations on the breast strap and saddle. The lower legs show remnants of original burial loess. No evidence of major structural repair or modern restoration was detected under standard examination.

PROVENANCE
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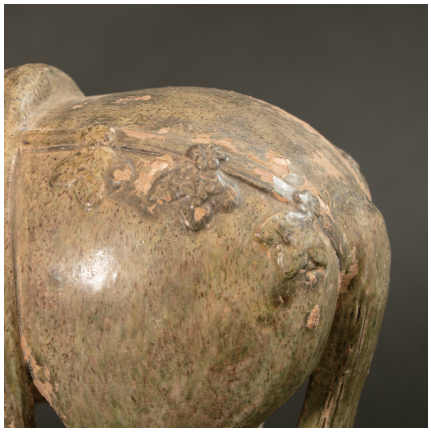




061 A POTTERY FIGURE OF A RECLINING HORSE
HAN DYNASTY (206 BC – AD 220)
汉 陶马



ESTIMATE
$35.000 – $55.000

DESCRIPTION
This substantial pottery figure of a horse is depicted in a rare reclining posture, capturing the naturalistic and robust aesthetic of the Han Dynasty. The figure is composed of two separate sections: a powerful, blocky body and a detachable, spirited head with an arched neck. The head is finely modeled with alert ears, protruding eyes, and flared nostrils, showing the remnants of white and earthy pigments.
The heavy, unglazed grey pottery is characteristic of funerary wares (mingqi) from this period, intended to accompany the deceased into the afterlife. The surface retains much of its original burial loess and encrustation, adding to its archaic character. The anatomical proportions emphasize the strength of the animal, with a broad chest and a rounded rump featuring a circular aperture for the insertion of a tail.



DIMENSIONS
Overall Size: 38 cm x 14 cm x 28 cm (15.0 in x 5.5 in x 11.0 in)

CONDITION REPORT
The pottery figure is in overall stable and good condition. As is typical for Han dynasty pottery, there are various surface abrasions, minor chips, and expected signs of age and burial consistent with its early dating. The head is detached from the body as originally manufactured, and the neck joint shows signs of natural wear. Significant remnants of original pigments and earthen encrustations remain on the surface. No evidence of modern structural restoration was observed.



PROVENANCE
From an Important Private Toronto Collection
Accompanied by a valuation certificate from Waddington, McLean Valuations Limited, Toronto, dated March 22nd, 1982



062 A RARE AND MAGNIFICENT STRAW-GLAZED 'DRAGON-HANDLE' AMPHORA
TANG DYNASTY (618 – 907)
唐代 巩县窑白釉（浆胎）双龙耳瓶

ESTIMATE
$8,000 – $12,000

DESCRIPTION
This majestic amphora is a quintessential representative of Tang Dynasty ceramic art, exhibiting the profound influence of Central Asian and Hellenistic 'amphora' forms along the Silk Road. The vessel is expertly potted with a sweeping ovoid body that tapers gracefully toward a narrow, solid flared foot. The slender, ringed neck is surmounted by a cup-shaped mouth with a broad, rolled rim.
Connecting the shoulders to the rim are two magnificent, arched handles in the form of powerful dragons. Each dragon is depicted with its head plunging into the mouth of the vessel to drink, featuring meticulously applied manes, curled horns, and expressive eyes. The shoulder is further embellished with small, applied floral rosettes (medallions), adding a layer of tactile sophistication. The vessel is coated in a classic straw-colored glaze (also known as a 'white' glaze in Tang nomenclature), which exhibits a fine, uniform crackle (crazing) and stops short of the foot to reveal the dense, buff-colored stoneware body. Such vessels were highly prized as elite funerary furniture (mingqi) for the Tang aristocracy.

DIMENSIONS
Height: 41.5 cm (16.3 in)

CONDITION REPORT
The amphora is in overall very good and stable condition, particularly remarkable for its size. The straw-colored glaze remains largely intact with a beautiful aged luster and characteristic micro-crackling throughout. There are expected areas of localized glaze thinning and minor mineral encrustations consistent with long-term burial. One dragon handle shows evidence of a clean, professional restoration at the neck/attachment point, which is common for this delicate form. The unglazed foot shows typical firing grit and minor chips consistent with its age.

PROVENANCE
From a Private Canadian Collection









063 A RARE AND MAGNIFICENT PAINTED POTTERY FIGURE OF A GUARDIAN (LOKAPALA)
TANG DYNASTY (618 – 907)
唐代 彩绘陶武士俑

ESTIMATE
$3,000 – $5000

DESCRIPTION
This imposing and finely modeled pottery figure represents a Guardian (Lokapala) or armored warrior, an essential component of Tang Dynasty funerary art designed to protect the deceased in the afterlife. Standing at a substantial 55 cm in height, the warrior is depicted in a commanding posture with his arms raised, likely originally holding a wooden or metal polearm (now lost).
He is clad in elaborate military armor, including a breastplate secured by cords over a tunic, and a high-crested helmet that frames his fierce, protective facial expression. The figure’s face is naturalistically rendered with bulging eyes and a focused gaze, intended to ward off malevolent spirits. Extensive traces of the original polychrome pigments remain, including vibrant cinnabar red and white slip, highlighting the decorative details of the armor and the long, flared skirt. The hollow-cast interior and the presence of loess soil encrustation are characteristic of authentic Tang pottery mingqi (funerary wares).

DIMENSIONS
Height: 55 cm (21.7 in)

CONDITION REPORT
The figure is in overall very good and stable condition for its size and antiquity. The pottery body is robust, with expected surface wear, minor pitting, and localized mineral encrustations consistent with long-term burial. The original pigments are remarkably well-preserved in protected areas. As is common for Tang pottery figures of this scale, there are clean, professional structural reinforcements to the neck and ankles, which are stable. The base shows typical wear and traces of burial soil.

PROVENANCE
From a Private Canadian Collection









064 A RARE AND DYNAMIC PAINTED POTTERY FIGURE OF AN EARTH SPIRIT (ZHENMU SHOU)
TANG DYNASTY (618 – 907)
唐代 彩绘陶镇墓兽







ESTIMATE
$4,000 – $6,000

DESCRIPTION
This powerful and formidable pottery figure represents an Earth Spirit (Zhenmu Shou), a supernatural guardian tasked with protecting the tomb and its occupant from malevolent spirits in the afterlife. Standing at an impressive 55.5 cm in height, the creature is masterfully modeled in a seated posture on a rocky plinth. It features a fierce, beast-like countenance with an open mouth, bulging eyes, and a set of long, curved horns rising dramatically from the head. The anatomy of the guardian is meticulously detailed, with wing-like appendages protruding from the shoulders and a muscular, feline body that conveys a sense of suppressed energy. Significant traces of the original polychrome pigments remain, including vibrant cinnabar red and orange tones that accentuate the creature's chest and back. The surface exhibits a rich, aged patina with characteristic loess soil encrustation and mineral deposits, indicative of its long-term interment. This figure is a quintessential example of Tang mingqi (funerary wares), reflecting the era's complex religious beliefs and sophisticated ceramic sculpture.

DIMENSIONS
Height: 55.5 cm (21.8 in)

CONDITION REPORT
The Earth Spirit is in overall very good and stable condition for a pottery artifact of this scale and age. The original pigments are remarkably well-preserved in localized areas. Consistent with high-fired pottery of the Tang period, there are expected minor surface abrasions, pitting, and natural age-related fissures. One of the prominent horns shows evidence of a clean, professional structural restoration, which is stable. The interior remains hollow, and the base exhibits natural weathering and burial grit.

PROVENANCE
From a Private Canadian Collection



065 A RARE WHITE-GLAZED 'DRAGON AND PROGENY' FUNERARY VASE
SONG - YUAN DYNASTY (10TH - 14TH CENTURY)
宋至元 白釉堆塑龙纹魂瓶

ESTIMATE
$2,500 – $4,500

DESCRIPTION
This imposing funerary vessel, or hunping (soul vase), is a significant ritual object from the Song to Yuan dynasty. Standing at 43.5 cm in height, the vase features a slender, elongated ovoid body that transitions into a tall, multi-tiered neck. The central register of the neck is elaborately adorned with high-relief appliques, dominated by a spirited dragon coiling around the cylinder above a row of twelve standing figures. These figures, meticulously modeled, represent the twelve zodiac deities or attendants intended to serve the deceased in the afterlife.
The vessel is coated in a creamy white glaze with a subtle translucent quality, exhibiting a fine network of age-related crackle and characteristic iron spots. The glaze stops in an uneven line above the splayed foot, exposing the high-fired, buff-toned stoneware body. This style of vessel represents the spiritual and artistic traditions of southern Chinese kilns during the 10th to 14th centuries.

DIMENSIONS
Height: 43.5 cm (17.13 in)

CONDITION REPORT
The vase is in good stable condition, particularly given the fragility of its intricate relief work. There are minor chips and losses to the frilled rim and the extremities of the molded figures (including the dragon's scales and the figures' hands), which is expected for excavated ceramics of this age. Significant burial encrustations and minor surface abrasions are present throughout. No structural cracks or modern restorations are detected.

PROVENANCE
From a Private Canadian Collection









066 A RARE WHITE-GLAZED FLUTED TWO-HANDLED VASE
SUI - TANG DYNASTY (6TH - 9TH CENTURY)
隋至唐 白釉出筋双耳瓶

ESTIMATE
$3.000 – $5.000

DESCRIPTION
This elegantly potted vase, dating from the Sui to early Tang dynasty, is a sophisticated example of early Chinese white-ware. Standing at 22 cm in height, the vessel features an ovoid body rising to a waisted neck and a flared, foliated rim with a distinctive pie-crust edge. The shoulders are set with two small loop handles. The body is meticulously molded with vertical fluting (chu jin), creating a rhythmic, architectural silhouette. It is covered overall with a translucent, creamy-white glaze with a fine network of crackle, stopping short of the flat base to reveal the high-fired buff stoneware body.
The vase exhibits the classic transition in ceramic forms during the 6th to 9th centuries, moving toward more robust and structured shapes. The "pie-crust" rim and fluted body are characteristic of Xing-type or related northern white wares of this period, reflecting an influence from Near Eastern metalwork.

DIMENSIONS
Height: 22 cm (8.66 in)

CONDITION REPORT
The vase is in overall very good condition for its age. The glaze retains a soft, lustrous sheen with natural age-related crackle throughout. There are minor expected kiln imperfections, including small iron spots and slight glaze irregularities. No significant cracks or major restorations are visible. The rim and handles are intact, with only minor surface wear and tiny chips consistent with burial and antiquity.

PROVENANCE
From a Private Canadian Collection









067 A PAIR OF PERSIMMON-GLAZED 'AUSPICIOUS CHARACTERS' TEA BOWLS
SOUTHERN SONG DYNASTY, YULIN KILN
南宋 玉林亭窑柿红釉金彩文字盏一对



ESTIMATE
$1,200 – $1,800

DESCRIPTION
This rare pair of tea bowls originates from the Yulin kiln during the Southern Song dynasty, a period renowned for the sophisticated development of dark-glazed tea wares. Both bowls are covered in a rich, matte persimmon-red glaze (shihong), which transitions to a dark chocolate-brown near the foot. The interior of each bowl is elaborately decorated with gilt-painted auspicious characters and motifs.
One bowl features the central character "Fu" (福 - Blessing/Fortune), while the other features the character "Shou" (寿 - Longevity). These central characters are set within a radial sunburst pattern and surrounded by additional auspicious calligraphy including "An" (安 - Peace) and "Le" (乐 - Joy). The calligraphic elements are framed by a delicate scrolling ruyi-head border at the rim. The bowls sit on a short, unglazed ring foot, revealing a coarse, reddish-buff stoneware body characteristic of the Yulin kiln's production.

DIMENSIONS
Diameter: 9.1 cm; 9.5 cm

CONDITION REPORT
The pair of tea bowls is in overall stable condition. The gilt-painted decorations show typical oxidation and softening consistent with their great age, yet the characters remain legible. There are minor firing imperfections, including pinholes and glaze contractions, which are inherent to Song dynasty kiln conditions. Small chips and natural wear are present on the unglazed foot rims.

PROVENANCE
From a Private Canadian Collection



068 A MARBLED 'LION-MASK' INCENSE BURNER
TANG DYNASTY
唐 绞胎双狮耳簋式炉



ESTIMATE
$2,000 – $4,000

DESCRIPTION
This rare marbled clay (jiaotai) incense burner features a compressed globular body with a wide, flared rim and a short, slightly tapered foot. The vessel is uniquely adorned with two molded lion-mask handles applied to the shoulders. The body is expertly crafted using the marbling technique, where contrasting shades of light and dark clays are kneaded together to create a rhythmic, wave-like feathered pattern that permeates the entire wall of the vessel.
The interior is left relatively plain, showing the natural integration of the clays, while the exterior is covered in a transparent glaze that highlights the intricate marbling. This technique, which reached a peak of sophistication during the Tang Dynasty, was highly prized for its "feather-pattern" (yumaowen) aesthetic, often intended to imitate precious natural materials like agate or rhinoceros horn. The combination of the complex jiaotai body with the bold, sculptural lion-masks makes this a distinguished example of high-Tang ceramic artistry.

DIMENSIONS
Diameter: 12.0 cm (4.7 in)
Height: 5.5 cm (2.2 in)

CONDITION REPORT
The incense burner is in good overall condition. The marbled patterns remain distinct and vibrant. The surface shows characteristic age-related wear, including minor glaze flaking and expected surface abrasions. The handles are intact with crisp molding. No major cracks or restorations were detected under standard examination.

PROVENANCE
From a Private Canadian Collection



069 A YUE-TYPE CELADON GLAZED 'CLOUDS' BOWL
FIVE DYNASTIES / NORTHERN SONG DYNASTY
五代 / 北宋 越窑系青釉划花云纹碗



ESTIMATE
$800~$1200

DESCRIPTION
This celadon-glazed bowl features a wide, flared rim and gently sloping walls tapering to a low, unglazed foot. The interior is delicately decorated with fluidly incised cloud scrolls or stylized floral motifs, a hallmark of Yue-type wares from the Five Dynasties to early Northern Song period. The center of the bowl is marked by a recessed circular medallion.
The vessel is applied with a thin, translucent olive-green glaze that has developed a fine network of crackle and characteristic surface wear over centuries. The exterior displays vertical combed lines or "string" patterns extending from the rim towards the base. The unglazed foot rim reveals a light-colored, compact stoneware body with natural iron-spot oxidation, typical of Yue-ware production centers.

DIMENSIONS
Diameter: 16.5 cm (6.5in)

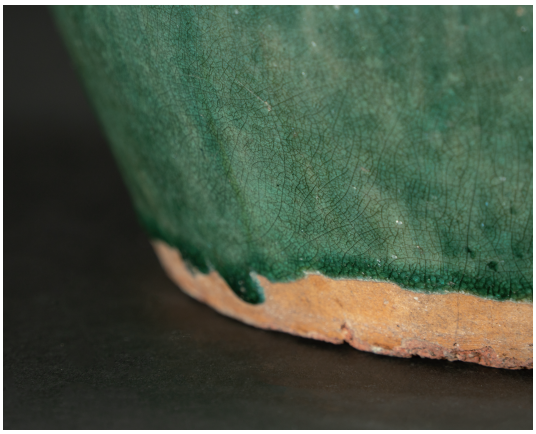
CONDITION REPORT
The bowl is in good condition considering its age. The glaze remains largely intact with natural surface abrasions and fine crazing consistent with a high-fired celadon. There are minor kiln grit inclusions and localized iron spots visible in the glaze. No major cracks or restorations were detected under standard examination.

PROVENANCE
From a Private Canadian Collection



070 A LARGE GREEN-GLAZED 'MULTIPLE-LUG' EWY
TANG DYNASTY
唐 绿釉多系执壶





ESTIMATE
$1,500 – $3,000

DESCRIPTION
This robust Tang Dynasty ewer features a generous, ovoid body tapering toward a solid, unglazed base. The vessel is characterized by its wide, flared mouth with a thickened rim and a short, waisted neck. Arranged around the shoulder are multiple small, arched lugs (loops), accompanied by a sturdy, curved handle on one side and a short, upward-pointing spout on the opposite side.
The exterior is applied with a rich, mottled green lead glaze that displays a natural "silvering" or iridescent degradation in areas, a hallmark of ancient lead-glazed wares buried for centuries. The glaze stops short of the foot, revealing a buff-colored, compact earthenware body. The interior of the neck and mouth shows a darker, brownish-green tone. Such ewers were practical vessels for liquids, yet their varied "lugs" suggest they were also designed for suspension or securing a lid with cordage.

DIMENSIONS
Height: 40.0 cm (15.7 in)

CONDITION REPORT
The ewer is in good stable condition considering its age and size. The green glaze remains vibrant with characteristic crackle and localized areas of iridescence and minor flaking. The spout shows signs of old restoration or wear at the tip. There are expected minor surface abrasions, kiln spots, and earthen deposits consistent with burial. No major structural cracks are visible under standard inspection.

PROVENANCE
From a Private Canadian Collection



071 A DEHUA WHITE-GLAZED 'CARP' PAPERWEIGHT
MING DYNASTY
明 德化窑白釉鱼形文镇



ESTIMATE
$800 – $1,500

DESCRIPTION
This exquisitely modeled paperweight (文镇) is crafted in the form of a lively carp emerging from turbulent waves. The fish is naturalistically rendered with finely incised scales, a prominent dorsal fin, and an expressive face. Its body curves gracefully, conveying a sense of dynamic motion as if leaping from the water—a classic symbol of perseverance and success (lishu tiao longmen).
The piece is covered in a lustrous, creamy white glaze characteristic of the Dehua kilns, exhibiting the warm ivory tone highly prized in "Blanc de Chine" porcelain. The sculptural quality is exceptional, with deep undercutting that creates a complex interplay of light and shadow. The paperweight rests on a custom-carved wooden stand that mimics the shape of the water's surface.

DIMENSIONS
Length: 8 cm,3.17in

CONDITION REPORT
The paperweight is in excellent condition. The glaze is exceptionally well-preserved with a brilliant luster. There is an old paper label remnant on one side, which can be safely removed. No chips, cracks, or restorations are visible. The carving remains crisp and detailed.

PROVENANCE
From a Private Canadian Collection



072 A DEHUA WHITE-GLAZED 'CRAB AND LOTUS LEAF' WATER DROPPER
LATE MING / EARLY QING DYNASTY
明末清初 德化窑白釉“一甲一名”荷叶螃蟹砚滴



ESTIMATE
$6000~$8000

DESCRIPTION
This charming scholar’s object is a masterpiece of naturalistic modeling, featuring a lively crab resting upon a large, upturned lotus leaf. The crab is rendered with its pincers tucked forward and its legs spread across the undulating surface of the leaf. A small, funnel-like aperture is situated on the crab’s back to allow for filling, while a slender, stem-like spout emerges from the edge of the lotus leaf for controlled pouring.
The piece is covered in a lustrous, creamy white glaze characteristic of the Dehua kilns (Blanc de Chine), which pools to a warm ivory tint. The underside reveals the delicate veining of the lotus leaf and an unglazed, slightly grainy foot rim. The motif of a crab on a lotus leaf is a classic pun for "First Place in the Imperial Examinations" (yijia yiming), making this an auspicious and highly functional addition to a scholar’s desk. It is accompanied by a custom-fitted carved wooden stand.

DIMENSIONS
Length: 14.6 cm,5.75in
Width: 9 cm, 3.5 in
Height: 5cm,2 in

CONDITION REPORT
The water dropper is in very good condition. The glaze retains its original brilliance with minor surface wear consistent with age. There are a few tiny firing pinpricks and minor kiln grit to the base. No cracks, chips, or restorations were detected under examination.

PROVENANCE
From a Distinguished Canadian Private Collection



073 A BLUE AND WHITE 'SCHOLAR' SLEEVE VASE
TRANSITIONAL PERIOD, 17TH CENTURY
明末清初 青花高士图筒瓶

ESTIMATE
$3,000 – $5,000

DESCRIPTION
This elegantly proportioned sleeve vase, also known as a shiliping, is a classic representation of the Transitional period's ceramic refinement. Standing at 23.5 cm in height, the vessel features a sturdy cylindrical body that tapers slightly toward a waisted neck and a flared rim. The exterior is masterfully painted in vibrant underglaze blue with a continuous narrative scene depicting a scholar in a serene garden setting. The figure, dressed in traditional flowing robes, is positioned amidst a landscape of jagged rockwork, lush banana trees, and wispy clouds, all rendered with the characteristic freehand brushwork of the era.
The vase exhibits several hallmarks of 17th-century production, including the V-shaped grass motifs in the foreground and the thick, lustrous glaze that covers the body. The rim is dressed with a protective brown iron wash, a common feature used to prevent chipping and add a decorative contrast. The unglazed, flat base reveals a fine, white porcelain paste with concentric potting rings and scattered iron spots, consistent with the firing techniques of the Shunzhi to early Kangxi periods.

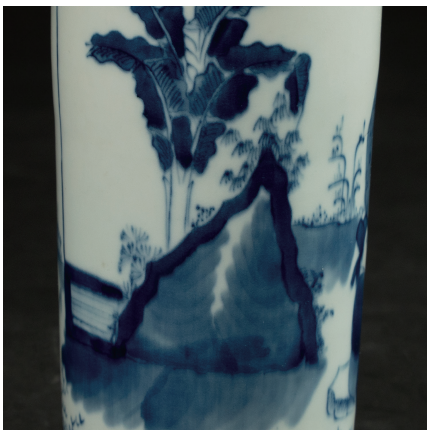
DIMENSIONS
Height: 23.5 cm (9.25 in)

CONDITION REPORT
The vase is in overall excellent condition. The blue and white decoration remains exceptionally crisp and well-preserved, with no signs of fading or significant wear to the glaze. There are no cracks, chips, or restorations visible to the body. The brown-dressed rim is intact with only negligible surface rubbing consistent with age. The base shows natural kiln grit and oxidation spots inherent to the manufacturing process.

PROVENANCE
From a Private Canadian Collection









074 A RARE 'SWEET WHITE' GLAZED ANHUA-DECORATED 'DRAGON' ZHUANGGUAN
EARLY MING DYNASTY
明早期 甜白釉暗刻龙纹壮罐



ESTIMATE
$30.000 – $50.000

DESCRIPTION
This exceptionally rare and elegantly potted jar, known as a zhuangguan (strong jar), is a superlative example of the "sweet white" (tianbai) glaze developed during the early Ming dynasty. Standing at 30 cm in height, the vessel is characterized by its stout cylindrical body, short neck, and recessed base. The exterior is covered in a thick, luscious white glaze with a soft, jade-like luster, which is characteristic of the finest imperial wares.
Underneath the translucent glaze, the jar is delicately decorated in anhua (secret decoration) with a powerful dragon amidst swirling clouds and auspicious motifs. The carving is subtle yet dynamic, revealing itself only when viewed in a certain light. The shoulders and foot are further accented with bands of stylized ruyi-heads and floral lappets, executed with the precision and grace associated with early 15th-century craftsmanship.



DIMENSIONS
Height: 30 cm (11.8 in)

CONDITION REPORT
The jar is in overall very good and stable condition. The tianbai glaze is remarkably well-preserved, retaining its original depth and "mutton-fat" texture. Consistent with its age and firing process, several small iron spots (pinpricks) and minor kiln inclusions are visible on the exterior and interior surfaces. There are no structural cracks or major restorations. The piece is accompanied by a custom-carved wooden stand that enhances its dignified silhouette.



PROVENANCE
From a Prominent Canadian Antique Dealer



075 A FLAMBÉ-GLAZED 'DOUBLE-CONJOINED' VASE WITH ELEPHANT HANDLES
YONGZHENG PERIOD, QING DYNASTY
清雍正 窑变釉双象耳菱口双联瓶

ESTIMATE
$8,000 – $12,000

DESCRIPTION
This rare and masterfully potted porcelain vase features a "double-conjoined" structure, with two hexagonal-section vessels seamlessly fused together. The mouth rim is elegantly shaped in a foliated "water chestnut" (lingkou) form, mirrored by the faceted, multi-lobed body. The neck is flanked by two meticulously sculpted elephant-head handles, symbolizing peace and universal harmony (taiping youxiang).
The vessel is enveloped in a magnificent flambé (yaobian) glaze, an imperial innovation of the Yongzheng period that sought to replicate and transcend the classical Jun wares of the Song dynasty. The glaze displays a brilliant synthesis of deep crimson and rich purple, streaked with opalescent splashes of lavender and sky-blue that flow naturally along the vertical ribs. At the edges and the mouth, the glaze thins to a pale mushroom-white, highlighting the vessel's complex architectural silhouette. The base is finished with a typical brown-mottled "iron" wash, consistent with the high-quality production of the imperial kilns.

DIMENSIONS
Height: 22.8 cm，9 in

CONDITION REPORT
The vase is in excellent condition. The flambé glaze is exceptionally vibrant with a high-gloss finish and typical "orange-peel" texture. Standard inspection reveals no cracks, chips, or restorations to the body or the handles. The unglazed foot rim shows natural oxidation and wear consistent with the Yongzheng period.

PROVENANCE
From a Private Canadian Collection









076 A SKY-BLUE GLAZED 'DRAGON-EAR' VASE
YONGZHENG PERIOD, QING DYNASTY
天蓝釉螭龙耳尊
清雍正

ESTIMATE
$3000~$5000

DESCRIPTION
This vase features a stout, rounded body with a wide, slightly waisted neck and a flared rim. The shoulders are adorned with two elegantly molded handles in the form of chilong (mythical dragons) biting a ring. The vessel is covered in an even, luminous sky-blue glaze (tianlanyou), which possesses a smooth, semi-matte finish and a delicate, serene tone. Two raised horizontal bands encircle the mid-section, providing a subtle structural rhythm to the form.
The interior and the base are applied with a similar pale blue glaze. The base bears a six-character reign mark in underglaze blue within a double circle, reading "Da Qing Yongzheng Nian Zhi" (Made during the Yongzheng Reign of the Great Qing Dynasty). The base has been historically pierced with a central hole, a common practice for converting such vessels into lamp bases in the early 20th century. The refined potting and the sophisticated quality of the monochrome glaze are characteristic of the imperial kiln productions during the Yongzheng period.

DIMENSIONS
Height： 28.5 cm (11.25in)

CONDITION REPORT
The vase is in stable condition with a historically pierced hole to the center of the base. The glaze remains vibrant with natural age-related surface wear and a few minor firing spots. The foot rim shows characteristic dark oxidation consistent with the period. No major cracks or restoration were observed under standard inspection.

PROVENANCE
From a Distinguished Canadian Private Collection









077 A COPPER-RED GLAZED 'WILLOW-LEAF' VASE
QING DYNASTY
红釉柳叶瓶
清代



ESTIMATE

$1500~$2500

DESCRIPTION

This elegant vase, known as a 'willow-leaf' vase (liuyeping), is characterized by its slender, elongated form, featuring a small flared mouth, a long neck, and a tapering body that ends in a narrow, unglazed foot. The vessel is covered in a rich, deep copper-red glaze, which exhibits a subtle mottled texture and a lustrous finish. The rim is left white, creating a sharp and sophisticated contrast with the vibrant red body.

The liuyeping form is one of the classic "eight types" of vases developed during the Kangxi period and remained a favored shape for monochrome glazes throughout the Qing dynasty. The vase is accompanied by a custom-carved wooden stand, which provides stability to its narrow base. The interior and the recessed base are applied with a transparent glaze.

DIMENSIONS

Height： 17.4 cm (6.9in)



CONDITION REPORT

The vase is in overall good condition. The glaze remains vibrant with natural age-related surface wear. There are a few minor firing pinholes and light abrasions to the mouth rim. The foot shows characteristic kiln grit and oxidation consistent with its period of manufacture.

PROVENANCE

From a Distinguished Canadian Private Collection





078 AN UNDERGLAZE-RED 'FLORAL' WATER POT
Guangxu PERIOD, QING DYNASTY
釉里红缠枝花卉纹水丞
清 光绪

ESTIMATE
$1500~$2500

DESCRIPTION
This compressed globular water pot features a rounded body with a narrow, slightly recessed rim and a small opening. The exterior is decorated in a soft underglaze-red copper pigment with a continuous scroll of peony and chrysanthemum blossoms. The flowers are rendered with detailed petals and curling foliage, exhibiting the controlled yet painterly style characteristic of late 17th-century porcelain.
The interior and the base are applied with a smooth, lustrous white glaze. The base bears a six-character reign mark in underglaze blue, reading "Da Qing Kangxi Nian Zhi" (Made during the Kangxi Reign of the Great Qing Dynasty). This form and decoration reflect the sophisticated aesthetic of the literati's studio during the Qing dynasty, where small, functional vessels like water pots were highly prized for their craftsmanship and auspicious motifs.

DIMENSIONS
Diameter： 9.7 cm (3.9 in)

CONDITION REPORT
The water pot is in good overall condition consistent with its age. The glaze remains vibrant, with some natural surface wear and minor firing spots. A slight yellowish staining is visible on one side of the body. The foot rim shows characteristic oxidation and minor kiln grit. No major cracks or restorations were observed under standard inspection.

PROVENANCE
From a Distinguished Canadian Private Collection









079 A FAMILLE-ROSE 'BOYS AT PLAY' CUP AND COVER
DAOGUANG PERIOD, QING DYNASTY (1821-1850)
粉彩嬰戏图盖碗
清道光

ESTIMATE
$1,500 — $2,500

DESCRIPTION
The deep rounded sides are expertly painted in a famille-rose palette with a lively scene of numerous boys engaged in various celebratory activities. Some figures are depicted parading with a large dragon lantern, while others play musical instruments or hold auspicious emblems amidst a garden setting with trees and architectural elements. The matching cover is similarly decorated with the "boys at play" motif. Both the base of the cup and the knop of the cover bear a six-character seal mark in iron-red reading Daoguang Nian Zhi.

DIMENSIONS
Diameter: 10.1 cm (4 in)

CONDITION REPORT
The cup exhibits a visible chip and an associated hairline crack on the rim. There is general surface wear to the enamels and minor shelf wear to the foot rims consistent with age.

PROVENANCE
From a prominent Canadian collection.









080 A BLUE-GROUND ENAMELLED 'DRAGON' LIDDED CUP TONGZHI PERIOD, QING DYNASTY
蓝地粉彩云龙纹盖碗
清同治



ESTIMATE
$800~$1200

DESCRIPTION
This lidded cup features a deep, flared body with rounded sides resting on a short ring foot, accompanied by a matching domed cover. The exterior is decorated with a vibrant cobalt blue ground, which serves as a striking backdrop for white dragons weaving through a dense field of ruyi-shaped clouds. The dragons are rendered with dynamic energy, depicted chasing flaming pearls—a classic motif symbolizing imperial power and wisdom. The interior and the base are applied with a smooth white glaze. The base of the cup bears a four-character reign mark in iron-red seal script reading "Tongzhi Nian Zhi" (Made during the Tongzhi Reign). This style of decoration reflects the traditional craftsmanship of the late Qing dynasty imperial kilns, combining rich color with auspicious dragon imagery.



DIMENSIONS
Diameter： 10.3cm (4 in)

CONDITION REPORT
The lidded cup and cover are in good condition overall. There are minor surface scratches and natural wear to the enamels consistent with age. A few tiny firing imperfections are present on the rim and foot, which are characteristic of late Qing dynasty porcelain production.



PROVENANCE
From a Distinguished Canadian Private Collection



081 A FAMILLE-ROSE 'BIRDS AND FLOWERS' DISH
20TH CENTURY
粉彩花鸟纹盘
二十世纪



ESTIMATE
$500 — $800

DESCRIPTION
This dish is designed with a broad, gently sloping rim and a shallow interior. The central medallion is delicately painted in a famille-rose palette, featuring a pair of birds perched amidst flowering branches. One bird is depicted with black and white plumage, while the other exhibits finely detailed grey and black feathers, both rendered with naturalist precision. The surrounding yellow-ground border is intermittently decorated with gilded floral sprays and four reserves containing stylized shell and foliate motifs. The reverse bears a four-character iron-red mark within a double square, reading Huaxuan Tang Zhi (Made for the Hall of Glorious Splendor), accompanied by a cautionary English inscription.



DIMENSIONS
Diameter: 26.2cm (10.3in)

CONDITION REPORT
The dish is in generally good condition. The glaze exhibits a fine, intentional crackle pattern throughout the body. There is minor shelf wear to the unglazed foot rim and light surface wear to the gilding and enamel consistent with age.

PROVENANCE
From a Private Canadian Collection



082 A PAIR OF FAMILLE ROSE 'HUNDRED FLOWERS' CIRCULAR BOXES AND COVERS
LATE QING DYNASTY / REPUBLIC PERIOD
晚清至民国 粉彩百花纹印泥盒一对



ESTIMATE
$500 – $700

DESCRIPTION
This pair of famille rose circular boxes and covers (seal-paste boxes) is vibrantly decorated with the "hundred flowers" (wanhua) motif. The exterior of both the covers and the base is meticulously painted with a dense arrangement of various blossoms, including peonies, chrysanthemums, and lilies, rendered in a rich palette of iron-red, rose-pink, and cobalt blue against lush green foliage.
The covers are slightly domed with a circular finial, each bearing a four-character "Qianlong Nian Zhi" mark in iron-red overglaze enamel within the recessed center. While carrying the imperial reign mark, the stylistic execution and enamel tones are indicative of high-quality production from the late 19th to early 20th century.



DIMENSIONS
Diameters: 6.4 cm (2.5 in) and 6.5 cm (2.6 in)

CONDITION REPORT
The pair is in overall good condition. One box displays a small, dark kiln speck on the interior surface. Both pieces show minor shelf wear to the unglazed contact points and slight thinning of the overglaze enamel in localized areas consistent with age. No cracks, hairlines, or professional restorations were detected.

PROVENANCE
From a Private Canadian Collection



083 A GROUP OF SIX ASSORTED PORCELAIN CUP COVERS
LATE QING DYNASTY / REPUBLIC PERIOD
晚清至民国 粉彩及各色釉小杯盖六件一组



ESTIMATE

$800 – $1000

DESCRIPTION

This diverse assembly of six porcelain cup covers showcases a wide variety of glaze techniques and decorative motifs popular from the late 19th century through the Republic period. Each piece is finely potted, reflecting the individual artistic styles of their respective eras:

· Famille Rose Figure Cover: A fluted, chrysanthemum-shaped cover featuring a narrative scene with scholars and attendants. It bears a four-character iron-red seal mark .

· Dragon Cover: Decorated with vibrant iron-red and gilt dragons chasing flaming pearls among stylized clouds .The base features a six-character "Da Qing Guangxu Nian Zhi" mark in iron red .

· Floral and Bat Cover: Elegantly painted with lush peony blooms and iron-red bats (symbolizing happiness), centering an endless knot mark on the base.

· Crab and Pine Cover: A delicately painted scene depicting a crab among pine branches and reeds ,with a small iron-red floral mark to the base .

· Powder-Blue Gilt Dragon Cover: Coated in a deep powder-blue glaze and embellished with a meticulously rendered gilt dragon .

· Emerald-Green Glazed Cover: Finished in a rich, mottled emerald-green glaze .bearing a four-character iron-red seal mark .



DIMENSIONS

Irregular Diameters: Approx. 9.5 cm (3.7 in) each

CONDITION REPORT

The collection is in overall good condition with signs of age-appropriate wear. Minor surface abrasions and small chips are present on some rims. Standard inspection reveals a few stable hairlines, notably on the figure and dragon covers. The enamels and gilding remain generally well-preserved. No evidence of professional restoration was detected.

PROVENANCE

From a Private Canadian Collection




大清光緒年製

084 A GROUP OF FOUR BLUE AND WHITE CUP COVERS MID TO LATE QING DYNASTY
清 中晚期 青花小杯盖四件一组







ESTIMATE
$600 – $800

DESCRIPTION
This group of four blue and white porcelain cup covers displays a range of traditional decorative motifs and marks characteristic of mid to late Qing Dynasty production. Each piece is potted with a slightly domed form and a circular finial, featuring the following designs:
· The Cloud-motif Cover: Decorated with stylized ruyi-shaped clouds in a vibrant cobalt blue. The interior finial bears a six-character "Da Qing Guangxu Nian Zhi" mark in underglaze blue.
· The Dragon Cover: Featuring four lively dragons pursuing flaming pearls around the exterior. A simplified auspicious symbol is marked within the base.
· The First Floral Cover: Finely painted with various floral sprays and a butterfly. The base carries a four-character seal mark in underglaze blue.
· The Second Floral Cover: Decorated with a dense and continuous arrangement of floral motifs, complemented by a four-character seal mark on the base.

DIMENSIONS
Irregular Diameters: Approx. 9.5 – 8.0 cm (3.7 – 3.1 in) each

CONDITION REPORT
The collection is in overall fair to good condition. Several pieces exhibit age-related wear, including minor fritting and small chips to the rims. Stable hairlines are visible on at least two covers. The underglaze blue remains well-defined across the group. No professional restoration was detected.

PROVENANCE
From a Private Canadian Collection


白鹿古洞

085 A GROUP OF FOUR FAMILLE ROSE WINE CUP COVERS
LATE QING DYNASTY / REPUBLIC PERIOD
晚清至民国 粉彩小杯盖一组

ESTIMATE
$300 – $500

DESCRIPTION
This charming group of four porcelain items showcases the diverse decorative themes and refined craftsmanship of late 19th to early 20th-century Chinese porcelain. Each piece is delicately potted with thin walls and a smooth, white glaze, serving as a canvas for various traditional motifs:

· The First Piece: Painted with cranes flying above a turbulent sea with a rising red sun, symbolizing longevity and "rising to the first rank." It bears a four-character iron-red mark to the base.

· The Second Piece: Featuring a fluted, lobed rim (chrysanthemum shape), decorated with butterflies and flowering sprigs, representing joy and summer. It carries a four-character iron-red seal mark.

· The Third Piece: Depicting a classic landscape with blue and green mountain peaks. The reverse is inscribed with a poetic text and followed by a red seal. The base features a four-character mark "Bai Lu Dong Gu" (Old Deer Grotto).

· The Fourth Piece: Decorated with vibrant lotus blossoms and leaves, symbolizing purity. The base is marked with a four-character iron-red seal.

DIMENSIONS
Irregular Diameters: Approx. 9.8 cm (3.9 in) each

CONDITION REPORT
The items are in generally good condition with some age-related wear. Two pieces show visible hairlines extending from the rim and minor fritting to the edges. One piece has a small, stable chip at the rim. The enamels remain bright and well-preserved. There are no signs of major professional restoration.

PROVENANCE
From a Private Canadian Collection









086 A FAMILLE ROSE MULTI-COLORED GROUND FOUR-TIERED CYLINDRICAL BOX AND COVER
LATE QING DYNASTY / REPUBLIC PERIOD
晚清或民国 粉彩锦地开光花卉纹四层圆奁







ESTIMATE
$3,000 – $5,000

DESCRIPTION
This impressive four-tiered cylindrical box represents the exuberant "Famille Rose" (fencai) palette. The vessel is notable for its vibrant use of contrasting ground colors—pink, cobalt blue, lemon yellow, and turquoise—each tier meticulously decorated with formal lotus scrolls and floral cartouches.
The vessel consists of four interlocking cylindrical sections surmounted by a gently domed cover, topped with a gilded spherical finial. Each level features four ogival (diamond-shaped) medallions, exquisitely painted with delicate sprigs of seasonal blossoms against a crisp white ground. The sides are punctuated by iron-red molded "lion-mask" faux-handles, adding a rhythmic verticality and a touch of archaism to the rounded form. The deliberate use of four distinct background colors suggests a desire for technical virtuosity, a hallmark of high-quality decorative wares of the 19th and early 20th centuries.

DIMENSIONS
Diameter: 18.2 cm (7.17 in)
Height: 24 cm (9.45 in)

CONDITION REPORT
The box is in overall excellent condition. The enamels remain bright and well-preserved with minimal loss to the gilding on the finial. No visible cracks or restorations. Minor expected surface wear and firing imperfections (pinpricks) consistent with the period. The interlocking rims show light shelf wear but remain secure.

PROVENANCE
From a Private Canadian Collection



087 A LARGE FAMILLE ROSE 'FIGURES' JAR AND COVER
TONGZHI PERIOD, QING DYNASTY
清同治 粉彩人物纹大盖罐









088 FAMILLE ROSE 'FIGURES' LOBED OFFERING BOWL
LATE QING DYNASTY / REPUBLIC PERIOD
晚清至民国 粉彩人物纹菱口供碗





ESTIMATE

$300 – $500

DESCRIPTION

This elegantly potted offering bowl features a distinctive lobed or "diamond-shaped" (lingkou) rim, flaring gracefully from a deep, conforming body supported by a high, tapered foot. The exterior is vibrantly decorated in the famille rose palette with a continuous narrative scene of figures in a landscape, depicting scholars or deities in a garden setting with scholar's rocks and auspicious clouds.

The interior of the bowl is applied with a rich turquoise glaze, providing a striking contrast to the white-ground exterior. This form was traditionally used for placing offerings on domestic or temple altars. The execution of the figures and the enamel tones are characteristic of the fine decorative wares from the late 19th to early 20th century.

DIMENSIONS

Length: 24.3 cm (9.6 in)
Width: 17.7 cm (7.0 in)
Height: 10.2 cm (4.0 in)

CONDITION REPORT

The offering bowl is in fair to good condition. A prominent surface injury or visible abrasion is noted on one side of the interior wall. The exterior enamels remain bright and well-preserved with minor surface wear consistent with age. There are expected minor kiln imperfections, such as pinpricks or iron spots. No professional restorations were detected under standard inspection.

PROVENANCE

From a Private Toronto Collection



089 A FAMILLE ROSE 'HUNTING SCENE' CYLINDRICAL JAR AND COVER
QIANLONG PERIOD (1736 – 1795)
清乾隆 粉彩人物狩猎纹盖缶





ESTIMATE
$2.000 – $3.000

DESCRIPTION
This exceptional cylindrical jar and cover is vibrantly decorated with a continuous and spirited hunting scene in the famille rose palette. The composition depicts a group of hunters on horseback navigating a lush landscape of gnarled pine trees and rocky outcrops. The figures are captured in dynamic movement—some aiming bows, others galloping with spears—as they pursue fleet-footed deer and other prey. The domed cover is similarly decorated with landscape elements and floral sprays, surmounted by a bud-shaped finial.
The piece exemplifies the technical mastery of the Qianlong period, characterized by a refined enamel palette and sophisticated shading. The "hunting" theme, a favorite of the Manchu emperors, is rendered here with imperial-style precision. The interior and base are covered in a smooth, translucent glaze of high quality.

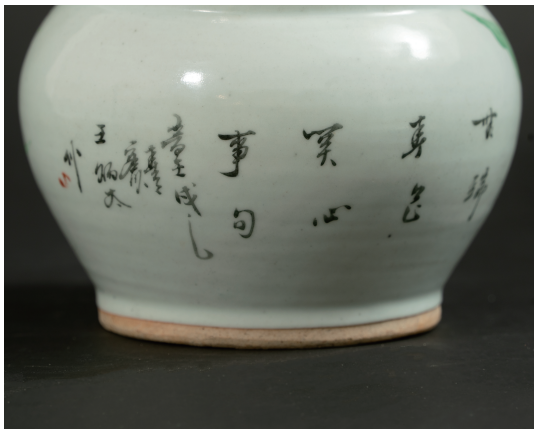
DIMENSIONS
Diameter: 12.8 cm (5.04 in)
Height: 14.8 cm (5.83 in)

CONDITION REPORT
The jar is in good antique condition. The cover has been historically restored, with visible staples (juci) and professional consolidation, reflecting its preservation over generations. The main body of the jar remains intact with vibrant enamels and minimal surface wear. Minor firing pinpricks and expected shelf wear to the unglazed foot rim are present, consistent with age.

PROVENANCE
From a Private Canadian Collection



090 A FAMILLE ROSE 'LADIES IN A GARDEN' VASE (Zhadou)
REPUBLIC PERIOD (1912 – 1949)
民国 粉彩庭院仕女图渣斗尊





ESTIMATE
$1.000 – $2.000

DESCRIPTION
This elegantly proportioned vessel, fashioned in the form of a zhadou (leavings jar) or ritual zun, features a wide flared, trumpet-shaped neck rising from a globular body. The exterior is delicately painted in the Famille Rose palette with a narrative scene depicting refined ladies or "beauties" (meiren) in a lush garden setting. One lady is seated by a low table reading, while others engage in conversation and leisure amidst stylized garden rocks and blooming flowers. The upper neck is further adorned with a blossoming floral branch and a flying butterfly.
The reverse side of the vessel features an extensive poetic inscription in black ink calligraphy, accompanied by an artist's signature and a small iron-red seal. The flared rim is highlighted with a thin gilt band. The recessed base is glazed white and bears an iron-red four-character mark within a double square.

DIMENSIONS
Diameter: 21.6 cm (8.5 in)
Height: 21.5 cm (8.5 in)

CONDITION REPORT
The vessel is in overall good and stable condition. The Famille Rose enamels remain vibrant and well-preserved with only minor surface wear and a few typical firing pinpricks in the glaze. There is some expected rubbing to the gilt at the rim consistent with age. The base shows a clean, unglazed foot rim with minor earthen remains. No chips, cracks, or signs of professional restoration were observed under standard inspection.

PROVENANCE
From an Important Private Canadian Collection



091 A FAMILLE-ROSE 'FLOWERS AND FRUIT' DISH
QIANLONG PERIOD, QING DYNASTY
粉彩花果纹盘
清乾隆



ESTIMATE
$300~$500

DESCRIPTION
This dish features a flared rim, shallow rounded sides, and a sturdy ring foot. The interior is vividly painted in the famille-rose palette with a scenic floral and rockwork composition. On the left, a blue scholar's rock is paired with vermillion bamboo, rendered with elegant restraint. To the right, two large peonies in vibrant shades of rouge and pale pink bloom prominently, their petals delicately shaded. The upper section is further adorned with sprigs of "Buddha's Hand" citron and plum blossoms, symbolizing longevity and prosperity. The porcelain body is fine and white under a lustrous glaze. This style of floral decoration represents a classic theme in 18th-century Chinese export porcelain, reflecting the sophisticated craftsmanship and ornate aesthetic of the mid-Qing dynasty.



DIMENSIONS
Diameter： 25.6 cm (10.1 in)

CONDITION REPORT
The dish shows signs of historical wear consistent with age. There are some minor chips to the rim and evidence of early metal staple repairs, reflecting its long history of preservation. The glaze exhibits natural surface wear, and the foot rim shows characteristic firing marks.

PROVENANCE
From a Prominent Canadian Antiquarian



092 A FAMILLE ROSE 'PEONY AND PLUM BLOSSOM' DISH
18TH CENTURY
18 世纪 粉彩开光花卉纹盘







ESTIMATE
$400 – $800

DESCRIPTION
This elegant dish is a fine example of 18th-century famille rose porcelain, showcasing the delicate transition of the palette during the mid-Qing period. The central medallion is expertly painted with a vibrant scene of blossoming peonies and plum branches, symbolic of prosperity and endurance. The composition is airy and balanced, with the use of thick "opaque" enamels particularly evident in the rose-pinks and whites of the floral petals.
The cavetto features a sophisticated decorative scheme with a green "honeycomb" diaper ground, interrupted by shaped cartouches enclosing floral sprays. The rim is finished with a classic iron-red and gold foliate band. Notably, the base retains a historical antique dealer’s label from "Eug. Van Herck, Anvers," indicating its past provenance in a prominent Belgian collection. The reverse is further characterized by traditional metal staple repairs, a testament to the high value placed on this piece by earlier generations of collectors.

DIMENSIONS
Diameter: 23 cm (9 in)

CONDITION REPORT
The dish is in stable condition. It features visible hairline cracks that have been historically stabilized with metal staples (锔钉) to the reverse, adding a unique historical character to the piece. There is minor surface wear, localized pitting, and light scratches to the enamels consistent with its age and use. The foot rim shows expected shelf wear and small nicks. No modern professional restoration was detected.

PROVENANCE
From a Private Canadian Collection
Previously with Eug. Van Herck, Antwerp (bearing gallery label to the base)



093 A FAMILLE ROSE 'BOY AND BUFFALO' LANTERN VASE
REPUBLIC PERIOD (1912 – 1949)
民国 粉彩柳阴牧牛图双耳小瓶

ESTIMATE
$1,000 – $1,500

DESCRIPTION
This charming Famille Rose vase is of lantern form with a tapered body and a waisted neck flanked by two stylized bat-form handles highlighted in gilt. The exterior is delicately painted with a classic pastoral scene depicting a young shepherd boy seated atop a water buffalo beneath the shade of a lush willow tree. The scene is rendered with a soft palette of greens, iron-red, and blue, typical of the refined porcelain produced during the Republic Period.
The reverse of the vase features a poetic inscription in black ink, which translates to a peaceful countryside sentiment: "Willow shadows sway as the ox grazes, the flute's melody lingers in the evening breeze." (柳荫动牛，田园家乐利). This theme reflects the literati's yearning for a simple, idyllic rural life. The porcelain is of fine quality with a smooth, white glaze and a neatly finished unglazed foot rim.

DIMENSIONS
Height: 22 cm (8.7 in)

CONDITION REPORT
The vase is in overall stable and good condition. The enamel decoration remains vibrant with only minor surface wear and a few tiny firing pinpricks in the glaze. There are minor losses to the gilt on the handles consistent with age. No cracks, hairlines, or signs of professional restoration were observed under standard inspection.

PROVENANCE
From a Private Canadian Collection









094 A PAIR OF FAMILLE ROSE TURQUOISE-GROUND 'MYTHICAL BEASTS' VASES
TONGZHI PERIOD (1862 – 1874)
清同治 绿地粉彩瑞兽花卉图双耳大瓶一对



ESTIMATE

$3,000 – $5,000

DESCRIPTION

This impressive pair of large porcelain vases is characterized by a vibrant turquoise-ground enamel and elaborate auspicious decorations. Each vase features a baluster body rising to a waisted neck and a foliate, flared rim. The necks are flanked by pairs of stylized lion-dog handles highlighted in pale enamels.

The primary decorative panels on the first vase depict various mythical beasts, including a phoenix with sweeping tail feathers and a qilin leaping over crashing waves, all amidst a garden of lush peonies. The second vase is decorated with the "Hundred Antiques" motif (bogu), featuring elegant scholar's objects, floral vases, and incense burners. The background of both vessels is further enriched with swirling cloud motifs, floral sprays, and borders of geometric diaper patterns.

The bases of the vases feature unique red iron-red inscriptions in regular script: "Tongzhi Zhenyuan Jiangjun Fu Cang" (Stored in the Mansion of General Zhenyuan during the Tongzhi Reign) and "Tongzhi Yanshou Fu Cang 寶 " (Treasured in the Mansion of Yanshou during the Tongzhi Reign).



DIMENSIONS

Height: 58 cm and 57.8 cm (22.8 in and 22.7 in)

CONDITION REPORT

The pair is in overall good condition. The enamel colors remain vibrant and well-preserved across both vessels. There is minor expected surface wear and slight rubbing to the gilding on the handles and rims consistent with age. A few scattered firing imperfections, such as pinpricks and iron spots, are present in the glaze from the original manufacture. No significant chips, cracks, or professional restorations were observed under standard light.

PROVENANCE

From a Private Toronto Collection





095 AN IRON-RED AND GILT-DECORATED HEXAGONAL 'FIGURES' VASE AND COVER
REPUBLIC PERIOD (1912 – 1949)
民国 矾红描金开光人物故事图六方盖瓶

ESTIMATE
$2,000 – $3,000

DESCRIPTION
This impressive and substantial hexagonal vase features a tapered body rising to a waisted neck and a flared rim. The vessel is topped with a matching hexagonal cover surmounted by a bold, gilt-decorated Buddhist lion finial The exterior is elaborately decorated with iron-red "fish-scale" diaper grounds, framing large lobed panels on each of the six sides .Inside the panels, the artist has meticulously rendered various narrative scenes of literati and figures in garden and architectural settings .The figures are shown engaging in scholarly pursuits, such as conversing at tables or strolling through courtyards .The palette is dominated by a refined iron-red, complemented by delicate gilt highlights and touches of black and pale ochre enamels. The neck is further adorned with smaller cartouches containing floral sprays .The base is unglazed, revealing the fine, compact white porcelain body .

DIMENSIONS
Height: 62.5 cm (24.6 in)

CONDITION REPORT
The vase and cover are in overall very good condition. The iron-red enamels and gilt highlights remain well-preserved with only minor typical surface wear and rubbing consistent with age. A few minor firing irregularities, including tiny pinpricks and iron spots, are present in the glaze. The Buddhist lion finial shows slight wear to the gilding. No chips, cracks, or professional restorations were detected under standard inspection.

PROVENANCE
From a Private Toronto Collection









096 A PAIR OF SACRIFICIAL-RED GLAZED BOTTLE VASES XIANFENG MARK AND PERIOD (1851 – 1861)
清咸丰 红釉长颈瓶一对 《大清咸丰年制》款



ESTIMATE
$4,000 – $6,000

DESCRIPTION
This striking pair of "Sacrificial-red" (jihong) glazed bottle vases features a classic globular body rising to a tall, cylindrical neck. The exterior is covered in a deep, monochrome copper-red glaze of crushed-strawberry tone, which thins to a characteristic white "mushroom lip" at the rim. The glaze is thick and lustrous, displaying a subtle "orange-peel" texture typical of high-quality Qing Dynasty monochrome wares.
The interior and the base are applied with a transparent white glaze. Each base bears a six-character reign mark in underglaze blue in regular script (kaishu) reading Da Qing Xianfeng Nian Zhi (Made in the Xianfeng Reign of the Great Qing). Authentic Xianfeng mark-and-period wares are notably rarer than those of the preceding Daoguang or succeeding Guangxu periods due to the disruptions caused by the Taiping Rebellion during the emperor's short reign. These vases represent a continuation of the imperial monochrome tradition, prized for the technical difficulty in achieving a stable, rich red hue.

DIMENSIONS
Height: 31 cm (12.2 in)

CONDITION REPORT
The vases are in overall very good condition. The glaze retains an excellent luster. One vase shows a very minor, localized surface scratch to the body and a tiny glaze flake at the foot rim, consistent with age. No cracks, hairlines, or professional restorations are visible under UV light inspection. The foot rims show expected minor oxidation and shelf wear.

PROVENANCE
From a Private Canadian Collection



097 A BLUE AND WHITE 'LOTUS' DISH
QING DYNASTY, QIANLONG PERIOD
清乾隆 青花缠枝莲纹盘





ESTIMATE
$800 – $1,200

DESCRIPTION
This elegantly potted dish is decorated in the classic Ming-revival style favored during the High Qing period. The interior is finely painted in vibrant shades of underglaze blue with a central medallion containing a stylized lotus bloom. This is surrounded by a radiating band of four larger lotus blossoms interconnected by scrolling foliage (chanzhilian), set within double-line borders.
The exterior wall is further adorned with three delicate detached floral sprays. The cobalt blue exhibits a controlled "heaping and piling" effect, a deliberate technical tribute to the early 15th-century Xuande period originals. The base bears a six-character seal mark in underglaze blue reading "Da Qing Qianlong Nian Zhi" (Made in the Qianlong Reign of the Great Qing). The glaze is of a smooth, unctuous quality with a slight bluish tint.

DIMENSIONS
Diameter: 19.5 cm (7.68 in)

CONDITION REPORT
The dish is in excellent condition. The glaze retains its original brilliance with no visible cracks, chips, or professional restorations. Only minor surface pinpricks and expected shelf wear to the unglazed foot rim are present, consistent with age.

PROVENANCE
From a Private Canadian Collection



098 A BLUE AND WHITE 'DOUBLE HAPPINESS' PHOENIX-TAIL VASE
19TH CENTURY
清 19 世纪 青花缠枝莲纹“囍”字凤尾尊

ESTIMATE
$2,000 – $3,500

DESCRIPTION
This impressive blue and white "Phoenix-tail" vase (fengweizun) is a classic example of wedding or celebratory porcelain from the late Qing Dynasty. The vase features a tall, flared trumpet neck and a balanced, ovoid body. It is densely decorated with a continuous "sweet pea" or lotus scroll pattern (chanzhilian), characterized by scrolling vines and lush blossoms, symbolizing continuity and longevity.
The most prominent feature is the bold "Double Happiness" characters (shuangxi) interspersed within the floral scrolls on both the neck and the body. This motif was particularly popular during the Guangxu period, often commissioned for imperial weddings or as high-quality gifts for auspicious occasions. The base bears a four-character apocryphal mark in underglaze blue that reads "Chenghua Nian Zhi" (Made in the Chenghua years), a common practice in the 19th century to pay homage to the celebrated porcelain of the Ming Dynasty.

DIMENSIONS
Height: 49.8 cm (19.6 in)

CONDITION REPORT
The vase is in overall good and stable condition. There are minor localized firing imperfections, including small iron spots and pinpricks in the glaze. The cobalt blue remains vibrant against the white ground. There is typical age-related wear and accumulated soil on the unglazed foot rim. No major cracks, chips, or signs of professional restoration were detected under standard examination.

PROVENANCE
From a Private Canadian Collection









099 A BLUE AND WHITE 'LANDSCAPE AND FIGURES' PHOENIX-TAIL VASE (FENGWEIZUN)
KANGXI PERIOD (1662 – 1722) OR LATER
清康熙或更晚 青花山水人物纹凤尾尊

ESTIMATE
$3,000 – $5,000

DESCRIPTION
This elegant blue and white "Phoenix-tail" vase (fengweizun) features a classic silhouette with a bulbous body and a wide, trumpet-shaped neck. The exterior is intricately painted in vibrant cobalt blue tones with a continuous landscape depicting scholarly life and river scenes. The upper section (neck) shows a large sailing vessel with figures on deck navigating a misty river, while the lower body depicts a scholar and attendants near a lakeside pavilion nestled among jagged rockwork and lush pine trees.
The painting style utilizes the "one-side gradient" technique characteristic of the Kangxi period, where different shades of blue define depth and texture in the mountains and water. The composition is punctuated by "v-shaped" grass motifs and distant birds, creating a sense of tranquil, expansive space. The transition between the neck and the body is marked by a subtle raised ring, and the foot is finished with a clean, unglazed rim typical of transitional and early Qing Dynasty wares.

DIMENSIONS
Height: 42.8 cm (16.9 in)

CONDITION REPORT
The vase is in overall good condition. There are minor iron spots (oxidation) and tiny pinpricks (kiln pits) in the glaze, which are inherent to the firing process of the period. The cobalt pigment remains bright and the glaze has a smooth, lustrous finish. No significant cracks, chips, or signs of professional restoration were observed. Minor shelf wear is present on the unglazed foot rim consistent with age.

PROVENANCE
From a Private Canadian Collection









100 A BLUE AND WHITE 'BUTTERFLIES AND FLOWERS' WATER POT
19TH CENTURY
清 19 世纪 青花百蝶纹小罐





ESTIMATE
$1,200 – $1,800

DESCRIPTION
This finely painted blue and white water pot is of a compressed globular form, a shape often utilized in the Chinese scholar’s studio. The exterior is densely decorated with a "Hundred Butterflies" (baidie) motif, interspersed with delicate floral sprigs. The butterflies are rendered with great variety, shown in various stages of flight with wings detailed in different tones of cobalt blue to create a sense of movement and vitality. In Chinese culture, the butterfly is a symbol of longevity and marital bliss.
The base carries a six-character apocryphal mark in underglaze blue within a double circle, reading "Da Qing Kangxi Nian Zhi" (Made in the Kangxi reign of the Great Qing). While marked Kangxi, the stylistic execution of the butterflies and the specific quality of the cobalt and glaze suggest a production date in the 19th century, likely during the Guangxu period, when there was a significant revival of interest in early Qing designs.

DIMENSIONS
Height: 9.4 cm (3.7 in)
Diameter: 12.5 cm (4.9 in)

CONDITION REPORT
The water pot is in stable condition. There is a visible faint hairline crack running diagonally across the mid-section of the body, as shown in the detail photos. The glaze remains lustrous with minor surface wear and expected firing pinpricks. The blue and white decoration is well-preserved and crisp. The unglazed foot rim shows minor shelf wear consistent with age.

PROVENANCE
From a Private Canadian Collection



101 A PAIR OF BLUE AND WHITE 'BOYS AT PLAY' JARS
19TH CENTURY
清 19 世纪 青花婴戏图小罐一对





ESTIMATE
$800 – $1,200

DESCRIPTION
This charming pair of blue and white jars depicts a lively and continuous scene of "Boys at Play" (yingxi), a traditional theme representing the wish for many sons and the continuation of the family lineage. Each jar is painted with various groups of children engaged in festive activities: some are seen parading with a dragon banner, others carry a large floral vase, and one group is gathered around a jar, possibly playing a game of "hide and seek" or "cricket fighting."
The jars are of sturdy, ovoid form with short, unglazed necks, likely originally intended to have wooden or porcelain covers. The shoulders are decorated with a classic key-fret (huwen) border, while the base is finished with double-ring lines. The cobalt blue is applied with varying tones to create a sense of depth in the landscape, which includes stylized rockery, swirling clouds, and patches of grass. This pair exemplifies the popular folk-style porcelain produced during the 19th century, blending auspicious symbolism with spirited narrative detail.

DIMENSIONS
Height: 14.8 cm (5.8 in)

CONDITION REPORT
The jars are in overall stable condition. One jar shows a minor firing fissure to the unglazed neck and a small localized area of pitting in the glaze, consistent with period kiln conditions. The blue and white decoration remains clear and well-preserved. No major cracks, chips, or professional restorations were detected under standard inspection. There is expected shelf wear to the unglazed foot rims.

PROVENANCE
From a Private Canadian Collection



102 A BLUE AND WHITE 'DEER AND PINE' BOTTLE VASE
QING DYNASTY (1644 – 1911)
清 青花鹿鹤同春图长颈瓶

ESTIMATE
$1,200 – $1,800

DESCRIPTION
This elegant bottle vase features a globular body supported by a short spread foot and rising to a tall, slender cylindrical neck. The exterior is skillfully painted in a vibrant underglaze blue with a continuous landscape scene depicting a stag and a doe, one of which is rendered with a spotted coat. The deer are shown in a mountainous setting characterized by jagged rockwork and a gnarled, ancient pine tree that extends its branches upward onto the neck.
The base of the neck and the foot are bordered by a band of stylized pendant lappets. The blue and white decoration is rendered with confident brushwork, using varied tones to create depth in the landscape. The vase is finished with a smooth, white glaze, and the recessed base is left unglazed at the foot rim, showing the compact white porcelain body.

DIMENSIONS
Height: 26.5 cm (10.4 in)

CONDITION REPORT
The vase is in overall good and stable condition. The underglaze blue decoration remains vibrant with well-defined details. There are minor expected surface abrasions and a few tiny firing pinpricks in the glaze consistent with age. The unglazed foot rim shows minor earthen remains and natural wear. No chips, cracks, or signs of professional restoration were observed under standard inspection.

PROVENANCE
From a Private Canadian Collection







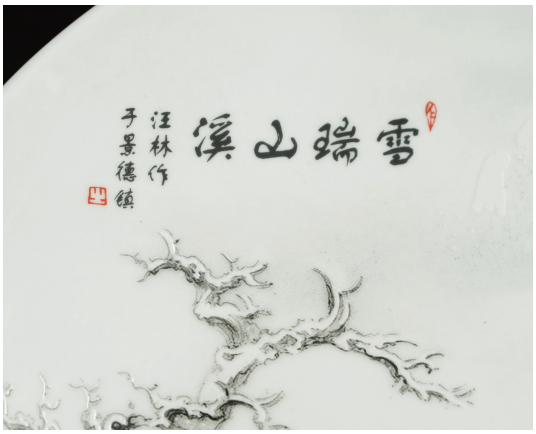


103 A LARGE FAMILLE NOIRE 'WINTER LANDSCAPE' CHARGER MODERN PERIOD
现代 汪林作墨彩雪景山水大盘



ESTIMATE
$800 – $1,200

DESCRIPTION
This large and finely decorated charger features a serene winter landscape executed in the mocai (ink-wash) style. The composition depicts a tranquil riverside village blanketed in heavy snow. In the foreground, a scholarly figure in a pale green robe strolls along a snow-covered path accompanied by a small dog, while another villager is seen sweeping snow near thatched-roof cottages. A gnarled, ancient tree with branches laden with snow frames the left side of the scene. The mountains in the background are rendered with soft ink washes and white enamel highlights to simulate the texture of deep snow and mist.
The upper left section of the charger bears a poetic inscription followed by the artist's signature, "Wang Lin," and two iron-red seals. The reverse is glazed white and features a modern red and black workshop mark for "Wang Shi Ci Ye" (Wang's Porcelain Industry) in Jingdezhen.



DIMENSIONS
Diameter: 40.2 cm (15.8 in)

CONDITION REPORT
The charger is in overall excellent and stable condition. The ink and enamel decoration remains vibrant and well-preserved with no visible signs of wear or loss. The glaze is smooth and lustrous across both the front and back. No chips, cracks, hairlines, or signs of restoration were observed under standard inspection.

PROVENANCE
From a Private Canadian Collection



104 A RARE FLAMBE-GLAZED VASE, QING DYNASTY, 18TH - 19TH CENTURY
清代 窑变釉瓶



ESTIMATE
$500 – $800

DESCRIPTION
This striking vase is covered in a rich and vibrant flamb é glaze, characterized by its deep ox-blood red tones streaked with brilliant strokes of lavender, sky blue, and cream. The glaze thins to a mushroom-white tone at the flared rim, cascading down the body in a controlled flow that mimics the appearance of "hare's fur" or flickering flames, a testament to the masterful control of copper-red glazes during the High Qing period.
The vase features a classic meiping silhouette, though with a more elongated body and a gracefully waisted neck that terminates in a wide, spreading mouth. The interior and the base are applied with a crackled, pale celadon-grey glaze, typical of the period's tribute to the Jun wares of the Song Dynasty. The overall aesthetic balances the boldness of the color with the elegance of the form.

DIMENSIONS
Height: 21.0 cm (8.27 in)

CONDITION REPORT
The vase is in excellent condition. The glaze remains vibrant with a high luster. There are no visible cracks, chips, or restorations. Expected minor surface wear and pinprick glaze gaps (crawling) consistent with the firing process and age.

PROVENANCE
From a Private Canadian Collection



105 A RARE ENAMEL-PAINTED GLASS 'BOYS AT PLAY' BOTTLE VASE
REPUBLIC PERIOD (1912-1949)
民国 料胎画珐琅开光婴戏图瓶

ESTIMATE
$1.000 – $2.000

DESCRIPTION
This exquisite bottle vase is a fine example of falangcai (enamel painting) on a glass body, a technique that reached its zenith during the High Qing period and saw a sophisticated revival during the Republic era. Standing at 21.5 cm, the vase features an elegant pear-shaped body rising to a slender neck and a slightly flared rim. The milky-white glass ground provides a luminous backdrop for the intricate decoration.
The central body is adorned with finely painted medallions (kai guang) depicting 'Boys at Play' (ying xi), a traditional motif symbolizing the wish for numerous progeny and a bright future. The children are rendered with lively expressions and animated poses within a garden landscape. Surrounding the panels are rich floral scrolls and ornamental borders executed in vibrant, jewel-toned enamels. The base typically bears a mark reflecting the artistic reverence for earlier imperial styles.

DIMENSIONS
Height: 21.5 cm (8.46 in)

CONDITION REPORT
The vase is in excellent condition. The enamel colors remain vibrant and well-preserved with very minimal surface wear. The glass body is intact, showing a smooth, lustrous surface. No cracks, chips, or restorations are visible.

PROVENANCE
From a Private Canadian Collection







106 A JUN-TYPE SKY-BLUE GLAZED 'BUBBLE' INCENSE HOLDER SONG / JIN DYNASTY
宋 / 金 钧窑系天蓝釉小香插



ESTIMATE
$1,500 – $2,500

DESCRIPTION
This small, elegantly potted incense holder features a compressed globular "bubble" form with a tiny circular opening at the top designed to secure an incense stick. The upper half of the vessel is applied with a thick, opalescent sky-blue glaze of Jun-type, which flows downward in a natural, undulating line, stopping short of the base to reveal the dark, chocolate-brown stoneware body. The glaze exhibits a soft, misty quality with characteristic "worm tracks" and small darker speckles, typical of Jun wares from the Song and Jin periods. The contrast between the smooth, ethereal blue glaze and the rugged, unglazed earthy base creates a compelling "wabi-sabi" aesthetic, highly favored by scholars and collectors. This functional yet contemplative object was designed for the scholar's desk to facilitate fragrance and focus. It is accompanied by a custom-fitted circular wooden stand.

DIMENSIONS
Diameter: 9.0 cm (3.5 in)
Height: 5.0 cm (2.0 in)



CONDITION REPORT
The incense holder is in excellent condition, commensurate with its age. The glaze is vibrant and well-preserved, with natural age-related crazing and typical kiln-related spots. The unglazed base shows characteristic oxidation and remains stable. No cracks, chips, or restorations were detected under professional examination.

PROVENANCE
From a Distinguished Canadian Private Collection



107 A CARVED CELADON JADE 'IMMORTALS' LIDDED VASE
LATE QING DYNASTY
青玉浮雕“松下高士”图龙耳盖瓶
清晚期

ESTIMATE
$2000~$3000

DESCRIPTION
This lidded vase is carved from a celadon jade of a muted green tone with natural cloudy inclusions and subtle russet veining. The body is of an elongated ovoid form, flanked at the neck by a pair of elegantly carved dragon-shaped handles. The exterior is intricately worked in continuous relief, depicting a classical "Immortals in a Landscape" scene. On one side, two scholars are seen conversing beneath the sprawling branches of a gnarled pine tree, with bamboo and rocky outcrops providing a serene setting. The reverse continues the landscape motif with cranes in flight amongst swirling ruyi-shaped clouds, traditional symbols of longevity.
The vase is topped with a well-fitted domed cover, which is further embellished with a matching landscape of pine and clouds and surmounted by a bud-shaped finial. The carving style, featuring deep undercutting and detailed texturing of the pine needles and rockwork, is characteristic of the jade-working traditions of the late 18th to 19th centuries.

DIMENSIONS
Height： 26 cm (10.25in)

CONDITION REPORT
The vase and cover are in good overall condition. There are minor natural fissure lines (shiwu) and inclusions inherent to the stone. Slight surface wear and very minor nibbles to the edges of the relief carving and finial are visible upon close inspection, consistent with its age.

PROVENANCE
From a Distinguished Canadian Private Collection

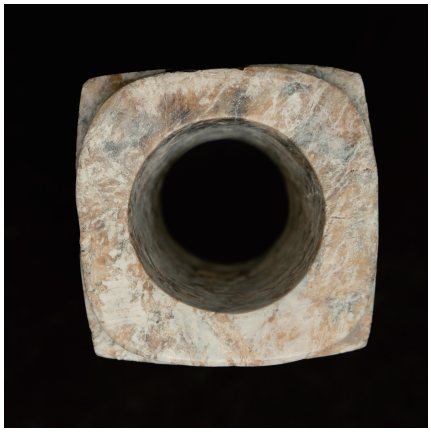








108 A RARE AND IMPORTANT ARCHAIC JADE RITUAL COLUMN (CONG)
LIANGZHU CULTURE (C. 3300 – 2300 BC)
良渚文化时期 青玉神人兽面纹玉琮







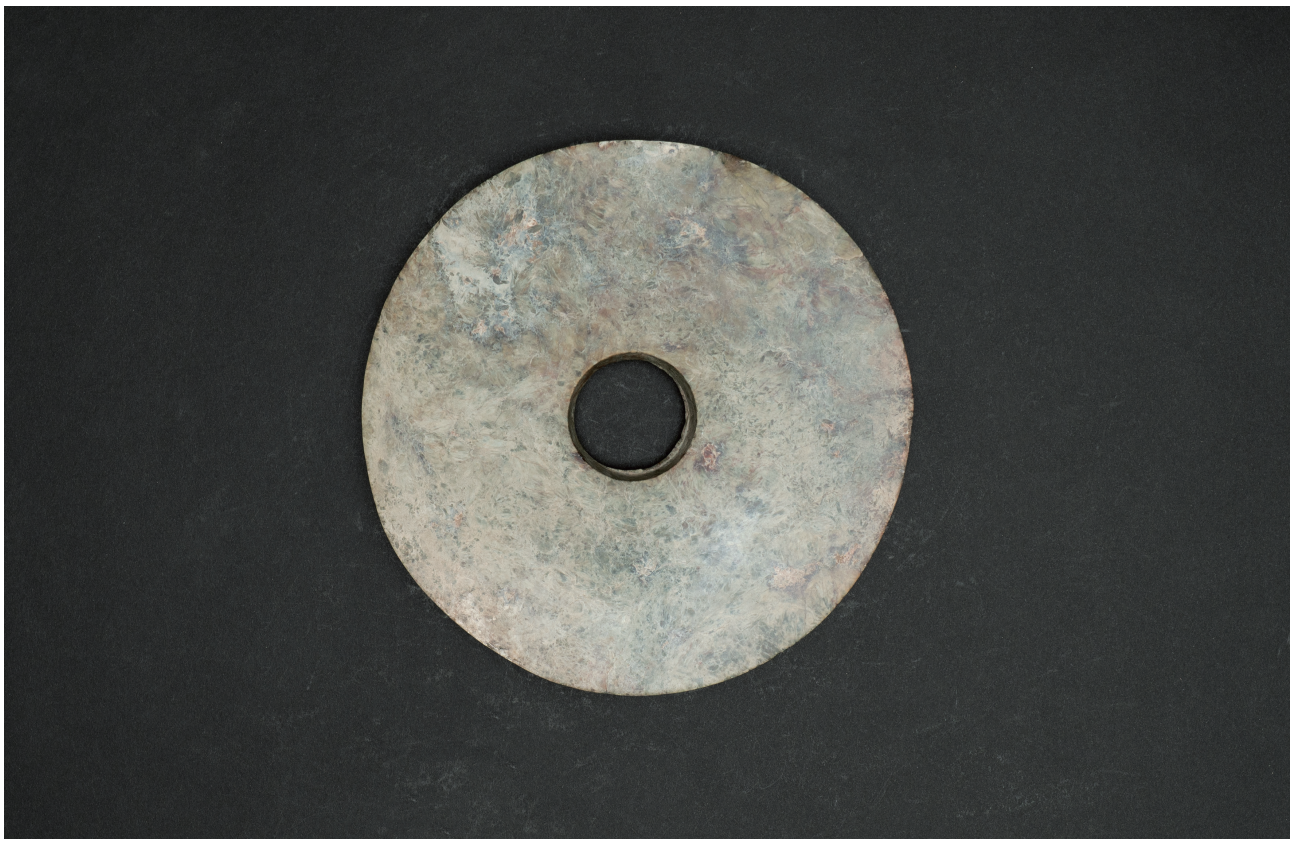
ESTIMATE
$15,000 – $25,000

DESCRIPTION
This highly significant jade ritual column (cong) is a quintessential artifact of the Liangzhu Culture, representing the pinnacle of Neolithic Chinese jade-working. The vessel is expertly shaped with a classic "square exterior and circular interior" (内 圆 外 方) form, symbolizing the ancient Chinese cosmological concept of a square earth and a round heaven.
The piece is divided into distinct registers, each corner meticulously incised with the iconic Man-and-Beast Mask motif (神 人 兽 面 纹). This motif features stylized horizontal bands representing a headdress, circular eyes, and a broad bar for the nose/mouth, reflecting the complex shamanistic beliefs of the Liangzhu people. The central bore is bilaterally drilled from both ends, meeting in the middle to create the characteristic slightly irregular internal ridge. The nephrite stone has acquired a profound, opaque patina through millennia of burial, displaying a mottled palette of forest green, russet, and extensive areas of "chicken-bone white" calcification.

DIMENSIONS
Size: 4.1 cmx 4.1 cm x 7.5 cm (1.6 inx 1.6 inx 3 in)

CONDITION REPORT
The cong is in overall excellent archaic condition. The surface exhibits extensive and authentic calcification, mineral encrustation, and natural pitting consistent with its Neolithic origins. The incised mask motifs remain clearly visible despite the heavy surface alteration. There are minor, stable hairline fissures and expected "nibbles" along the sharp corners and edges, all of which are characteristic of authentic archaic jades of this antiquity.

PROVENANCE
From a Private Canadian Collection



109 AN ARCHAIC JADE RITUAL DISC (BI)
NEOLITHIC PERIOD, LIANGZHU CULTURE OR LATER
良渚文化或类良渚风格 青玉大玉璧



ESTIMATE
$14,000 – $16,000

DESCRIPTION
This substantial jade disc (bi) is a classic example of ritual objects produced during the Neolithic period, characteristic of the Liangzhu culture. The disc is robustly potted with a circular form, centered by a perforated hole drilled from both sides, resulting in a slightly stepped or conical profile within the aperture—a hallmark of archaic lapidary techniques. The stone is of an opaque, mottled celadon-green hue, now heavily transformed by centuries of burial into a variegated palette of russet, cream, and dark charcoal inclusions. The surface remains unadorned, allowing the natural calcification and "chicken-bone" white alterations to highlight the antiquity of the material. The outer edge shows a subtle irregularity and a soft, rounded finish, consistent with the hand-polishing methods of early jade working. Ritual discs of this scale were of profound significance in ancient China, symbolizing the heavens and serving as prestigious funerary objects for the elite.

DIMENSIONS
Outer Diameter: 19.1 cm (7.5 in)
Inner Diameter: 4.4 cm (1.7 in)
Thickness: 1.2 cm (0.5 in)

CONDITION REPORT
The jade disc is in overall good and stable condition, consistent with its great age. The surface exhibits extensive natural calcification, pitting, and russet veining from long-term mineral absorption. There are expected minor nibbles and irregular indentations along the outer rim and the central aperture, as well as stable internal tension lines inherent to the stone. No modern professional restorations were detected under inspection.

PROVENANCE
From a Private Montreal Collection



110 A MAGNIFICENT AND LARGE 'SHOUSHAN' STONE 'MYTHICAL BEAST' SEAL
QING DYNASTY / REPUBLIC PERIOD
清至民国 寿山石瑞兽钮大方章





ESTIMATE
$2,000 – $3,000

DESCRIPTION
This monumental square seal is masterfully carved from a high-quality Shoushan stone, weighing an impressive 240g. The stone is characterized by its exceptionally smooth, unctuous texture (wenrun ningni) and a remarkable semi-translucency that imbues the piece with a profound sense of spiritual resonance (shenyun). Under light, fine natural "radish-silk" grain patterns and delicate veins are subtly visible within the material, suggesting a quality akin to the most coveted Shoushan varieties.
The seal is surmounted by a vigorously carved mythical lion (shishi) finial, its powerful form and flowing mane rendered with crisp, fluid lines. The tall, rectangular body is left unadorned to showcase the stone's inherent beauty and its deep, well-developed patina, which has acquired a lustrous, oily glow through decades of careful handling. The seal face remains uncarved, preserving its pristine state for the collector.

DIMENSIONS
Size: 2.8 x 2.8 x 12.6 cm
Weight: 240 g

CONDITION REPORT
The seal is in overall excellent condition. The surface exhibits a rich, natural patina. There are minor, age-appropriate surface nicks and faint abrasions along the base edges and the finer details of the carving. Natural internal fissure lines are present but stable, characteristic of authentic Shoushan stone.

PROVENANCE
From a Private Canadian Collection



111 A FINELY CARVED 'SQUIRREL AND GRAPES' SHOUSHAN STONE SEAL
QING DYNASTY (1644 – 1911) / REPUBLIC PERIOD
清至民国 寿山石“松鼠葡萄”纹方章





ESTIMATE
$2,000 – $3,000

DESCRIPTION
This tall and elegantly proportioned square seal is masterfully carved from a high-quality Shoushan stone, characterized by its exceptionally smooth, unctuous texture (wenrun ningni) and a luminous semi-translucent quality. The stone displays a sophisticated interplay of creamy white and smoky gray tones, which the artisan has brilliantly utilized through the qiao-se (clever use of natural color) carving technique.
The seal is surmounted by a naturalistic finial depicting a lush cluster of grapes and broad leaves. Several lively squirrels are depicted clambering across the fruit and along the vertical sides of the seal body, their bushy tails and fur rendered with meticulous, fine incisions. In Chinese iconography, the "squirrel and grapes" motif symbolizes fertility, longevity, and a ceaseless lineage of generations (zishun mianyan). The overall composition exhibits a profound sense of spiritual resonance (shenyun), with the deep, well-developed patina reflecting decades of appreciative handling. The seal face remains uncarved.

DIMENSIONS
Size: 2.6 x 2.6 x 12 cm (1 x 1 x 4.7 in)

CONDITION REPORT
The seal is in overall excellent condition. The surface possesses a rich, oily luster and a warm patina consistent with its age. There are very minor, expected surface nicks and faint abrasions along the sharp base edges and the delicate tips of the carved leaves. Natural internal fissure lines (ice cracks) are present but stable, which are characteristic markers of authentic natural Shoushan stone.

PROVENANCE
From a Private Toronto Collection



112 AN ARCHAIC JADE RITUAL CUP
NEOLITHIC PERIOD / ARCHAIC DYNASTIES
高古青玉筒形小杯





ESTIMATE
$2,000 – $4,000

DESCRIPTION
This rare archaic jade cup is of simple yet elegant cylindrical form, featuring slightly tapering sides and a short, recessed circular foot. The vessel is masterfully hollowed, showcasing a utilitarian form that likely served a ritualistic or high-status funerary purpose. The nephrite jade, originally of a pale celadon-green hue, has been profoundly transformed by long-term burial.
The surface is characterized by a dense, variegated patina consisting of deep russet "mercury" stains, clouded charcoal-gray inclusions, and areas of opaque cream calcification. These natural "pitting" and mineral absorption marks are typical of jades that have undergone significant metamorphic changes over millennia. The rim and walls exhibit subtle irregularities and soft, hand-polished finishes, reflecting the meticulous yet primitive lapidary techniques of the Neolithic or early dynastic periods.

DIMENSIONS
Height: 5.4 cm (2.1 in)
Diameter: 4.3 cm (1.7 in)

CONDITION REPORT
The cup is in overall good archaic condition. The surface exhibits extensive and authentic calcification, natural mineral veining, and stable internal fissures consistent with its great antiquity. There is a visible small, ancient chip or loss to the rim, which has been smoothed by age and handling. No modern professional restorations were detected.

PROVENANCE
From a Private Canadian Collection



113 A LARGE AND FINELY CARVED BONE 'DRAGON' TANTO AND SCABBARD
MEIJI PERIOD (1868 – 1912)
十九世纪 日本明治时期 骨雕“双龙戏珠”纹短刀

ESTIMATE
$3,000 – $5,000

DESCRIPTION
This exceptional bone-carved tanto is a masterpiece of Japanese craftsmanship from the Meiji period, reflecting the intricate "Shibayama" style of decorative arts. The entire scabbard and hilt are meticulously crafted from segments of polished bone, creating a luminous, ivory-like surface. The central focus of the scabbard is a long, recessed panel featuring a high-relief carving of two powerful dragons amidst swirling auspicious clouds, pursuing a flaming pearl—a symbol of wisdom and prosperity.
The remaining surfaces of the scabbard and hilt are densely decorated with fine hairline incisions (ke-bori) depicting a profusion of floral motifs, including chrysanthemums and cherry blossoms, interspersed with traditional geometric brocade patterns. The hilt is further embellished with a boldly carved mythical beast (shishi) finial and a decorative tsuba (handguard) featuring key-fret borders. Such large-scale bone carvings were highly prized as exhibition pieces during the late 19th-century World's Fairs, showcasing the technical virtuosity of Japanese artisans to an international audience.

DIMENSIONS
Length: 67 cm (26.4 in)

CONDITION REPORT
The tanto and scabbard are in overall good and stable condition. The bone segments retain a warm, aged patina with natural grain lines visible. There are expected minor hairline age cracks and very slight separation at the joints, consistent with the organic nature of the material. The carvings remain sharp and well-defined, with only minor surface wear and occasional faint staining. The internal blade is stable within the hilt.

PROVENANCE
From a Private Toronto Collection









114 A RARE TIANHUANG STONE 'SCHOLAR IN LANDSCAPE' MOUNTAIN BOULDER
LATE QING DYNASTY (19TH CENTURY)
清晚期 田黄石“香山九老”山子

ESTIMATE
$15,000 – $25,000

DESCRIPTION
This exceptional mountain boulder is carved from a single piece of precious tianhuang stone, celebrated for its warm, honey-golden hue and "mutton-fat" translucency. The boulder is masterfully carved in deep relief and openwork with a classic "Scholar in a Landscape" scene, likely representing the "Nine Elders of Xiangshan." It depicts figures navigating a winding mountain path amidst jagged rockwork, ancient pine trees, and secluded pavilions perched near swirling clouds.
The surface is polished to a rich, unctuous luster, enhancing the natural beauty of the material. The reverse side continues the landscape theme with equal detail, utilizing the stone's natural contours. It is accompanied by a custom-carved dark wood stand featuring intricate openwork scrolling clouds and rocky outcrops.

DIMENSIONS
Stone: 7.1 x 5.2 x 1.5 cm (2.80 x 2.05 x 0.59 in)
Overall Height with Stand: 9 cm (3.54 in)

CONDITION REPORT
The tianhuang boulder is in excellent condition. The carving remains crisp and well-defined. The stone exhibits a smooth, well-patinated surface with no visible cracks or restorations. The wooden stand is intact with minor surface wear consistent with age.

PROVENANCE
From a Private Canadian Collection









115 A CHICKEN-BLOOD STONE SQUARE SEAL
LATE QING DYNASTY TO REPUBLIC PERIOD OR LATER
清末民国或更晚 鸡血石方章



ESTIMATE
$3,000 – $5,000

DESCRIPTION
This square seal is carved from a high-quality chicken-blood stone, one of the most prestigious materials for traditional Chinese sigillography. The seal features a tall, rectangular body with a flat top, showcasing the natural beauty of the mineral. The stone is characterized by its vibrant cinnabar "blood" streaks that flow dynamically across a creamy-white and pale grey "frozen" ground (dong di).
The distribution of the red pigment is particularly spirited, appearing in vivid clouds and elongated veins. The translucent quality of the base material allows for a sense of visual depth, while small yellowish and dark mineral inclusions add to the authentic, natural character of the stone. The surfaces are polished to a high, waxy luster, making it both a functional seal and a fine object for tactile appreciation.

DIMENSIONS
Size: 2.1 cm x 2.1 cm x 6.3 cm
Weight: 83.5 g

CONDITION REPORT
The chicken-blood stone seal is in overall excellent and stable condition. The stone exhibits a smooth, well-polished surface with no significant chips or modern cracks. Minor natural internal fissures and geological mineral veins are present, which are characteristic of the natural formation of chicken-blood stone. The colors remain bright and well-preserved.

PROVENANCE
From a Private Canadian Collection



116 A RARE NATURAL CHICKEN-BLOOD STONE PEBBLE LATE QING DYNASTY TO REPUBLIC PERIOD OR LATER
清末民国或更晚 鸡血石原石随形件



ESTIMATE
$2,000 – $4,000

DESCRIPTION
This natural chicken-blood stone pebble is a striking example of one of China's most revered seal stones. The piece is preserved in its organic, water-worn form, showcasing a dynamic interplay of colors. A vibrant streak of "blood" (cinnabar) runs through the translucent greyish-white and buff-colored "frozen" ground (dong di), which is further characterized by interesting white orbicular inclusions reminiscent of "snowflake" or "lotus seed" patterns.
The stone displays a naturally smooth, tactile surface with a waxy luster. The concentration of the red pigment against the variegated background creates a picturesque, landscape-like quality. Such pebbles were highly prized by scholars and collectors to be used either as "hand pieces" (shou wan jian) for tactile appreciation or to be carved into fine seals.

DIMENSIONS
Size: 6.6 cm x 4.2 cm x 4.0 cm
Weight: 139.6 g

CONDITION REPORT
The chicken-blood stone is in overall excellent condition. The surface is smooth with no major cracks or significant chips. There are minor natural pits and internal mineral veins characteristic of the stone's geological formation. The color remains vivid and stable.

PROVENANCE
From a Private Canadian Collection



117 A PAIR OF CELADON JADE 'DRAGON' SQUARE SEALS
MING TO QING DYNASTY OR LATER
明清或更晚 青玉龙纹方章一对



ESTIMATE
$300 – $500

DESCRIPTION
This pair of jade seals is masterfully carved from celadon jade of a consistent, pale yellowish-green tone. Each seal features a tall, rectangular body surmounted by a finial depicting a powerful, crouching dragon. The dragons are rendered with high-relief details, showcasing classic Ming and Qing stylistic features such as the undulating bodies, bifurcated manes, and scaly tails that transition into swirling auspicious clouds.
The stone possesses a soft, waxy luster with natural cloudy inclusions and subtle internal fissures characteristic of nephrite. The lower square sections remain uncarved, preserving the smooth, polished surface of the jade for future sigillography. The substantial weight and elegant craftsmanship suggest these were intended as prestigious scholar's objects for a high-status collection.

DIMENSIONS
Size: 2.3 cm x 2.3 cm x 9.3 cm; 2.4 cm x 2.4 cm x 9.9 cm
Weight: 272.5 g (Total)

CONDITION REPORT
The pair of jade seals is in overall excellent and stable condition. The carvings remain crisp with no significant chips or modern losses. The stone exhibits a mellow patina consistent with age. Minor natural internal stone veins and characteristic surface weathering are present, but they do not detract from the structural integrity or aesthetic appeal of the pieces.

PROVENANCE
From a Private Canadian Collection



118 A CARVED FURONG STONE 'LION AND CUBS' ORNAMENT
LATE QING DYNASTY OR LATER
晚清或更晚 芙蓉石雕狮子摆件



ESTIMATE
$600 – $800

DESCRIPTION
This exquisite ornament is intricately carved from a substantial block of Furong stone, celebrated for its "mutton-fat" like translucency and smooth, fine-grained texture. The piece depicts a protective mother lion accompanied by several playful cubs. The primary lion is rendered with a powerful, broad face and finely incised undulating mane, resting her paw upon a reticulated brocade ball. The surrounding cubs are carved in various lively poses, creating a sense of dynamic movement and familial harmony.
The stone exhibits a rich, warm honey-to-caramel palette with subtle reddish-orange veining and cloudy white inclusions. The craftsman utilized the natural color variations of the stone to enhance the rhythmic curls of the fur and the fluid lines of the rocky base. The carving demonstrates high-relief techniques and delicate openwork, typical of the sophisticated lapidary traditions of the late 19th to early 20th century.

DIMENSIONS
Size: 12.5 cm x 7.2 cm x 2.9 cm
Weight: 322.5 g

CONDITION REPORT
The Furong stone carving is in overall very good condition. The intricate details, including the fine incisions of the manes and the openwork sections, remain largely intact. There are minor, expected surface abrasions and natural internal "fissures" or stone veins consistent with the organic properties of Furong stone. A mellow, aged patina is present throughout.

PROVENANCE
From a Private Canadian Collection



119 A PAIR OF 'YONGTONG WANGUO' BRONZE COINS NORTHERN ZHOU DYNASTY
北周 永通万国铜币一对



ESTIMATE
$400 – $600

DESCRIPTION
This pair of ancient Chinese bronze coins, known as Yongtong Wanguo (Eternal Currency of Myriad States), dates to the Northern Zhou dynasty, specifically issued during the reign of Emperor Xuan in 579 AD. The obverse of each coin features four characters in elegant Jade-Chop clerical script (Yuzhu Zhuan), read top-bottom-right-left. The calligraphy is noted for its fluid yet structured lines, representing the pinnacle of Northern Zhou numismatic artistry.
The coins are cast in high-quality bronze, now exhibiting a classic aged appearance. The reverse sides are plain, consistent with the minting standards of the era. The surfaces are covered in a rich, authentic patina consisting of stable green malachite encrustation and occasional earthy-red oxidation, highlighting their long period of interment. These coins were among the "Three Northern Zhou Excellencies," prized by collectors for their historical significance and calligraphic beauty.

DIMENSIONS
Diameter: 3.0 cm; 3.0 cm
Weight: 7.4 g; 7.6 g

CONDITION REPORT
The pair of bronze coins is in overall very good and stable condition. The characters remain clearly legible despite centuries of natural oxidation. There are no signs of modern repair or structural cracking. The heavy patina is firmly attached to the bronze core, providing a protective layer and a mellow, historical aesthetic.

PROVENANCE
From a Private Canadian Collection



120 A GILT-BRONZE 'FIGURES' ARCHER'S RING
GUANGXU PERIOD, QING DYNASTY
清光绪“天宝”款铜鎏金人物纹扳指



ESTIMATE
$600 – $800

DESCRIPTION
This intricately cast archer’s ring (banzhi) serves as a refined example of the decorative scholar’s objects from the late Qing dynasty. The exterior is elaborately decorated in high relief with various figures set within cloud-shaped cartouches, interspersed with floral motifs and bordered by delicate "pearl" beading. The dynamic scenes depict figures in traditional attire engaged in scholarly or leisure activities, rendered with remarkable precision for the scale of the object.
The ring is crafted from gilt bronze, possessing a deep, lustrous golden tone that has acquired a mellow patina over time. The interior of the ring is stamped with a "Tian Bao" (天　宝) mark, identifying the prestigious workshop or period of production. The substantial weight of the piece and the high level of craftsmanship suggest it was intended as a decorative prestige item rather than for functional archery.

DIMENSIONS
External Diameter: 3.1 cm
Internal Diameter: 2.3 cm
Height: 2.3 cm
Weight: 38.9 g

CONDITION REPORT
The archer’s ring is in excellent overall condition. The gilt surface remains largely intact with only minor, expected wear to the raised highlights of the relief. The "Tian Bao" mark on the interior is crisp and clearly legible. There are no structural cracks or significant indentations, preserving the original circular form.

PROVENANCE
From a Private Canadian Collection



121 A REPOUSSE SILVER CIRCULAR BOX INCORPORATING REPUBLICAN COINAGE
REPUBLIC PERIOD
民国 银制嵌"中华民国二十三年孙中山像"银元圆盒



ESTIMATE
$500 – $800

DESCRIPTION
This elegant silver circular box is a sophisticated example of Republic-period metalwork, designed to incorporate numismatic elements into a functional scholar's object. The cover is masterfully decorated in high-relief repouss é with a central medallion featuring the profile of Sun Yat-sen, modeled after the "Year 23" (1934) silver dollar. The central portrait is encircled by two soaring imperial-style dragons pursuing a flaming pearl amidst stylized auspicious clouds, symbolizing authority and prosperity.
The craftsmanship extends to the interior and base of the box. The inner base features the reverse side of the coinage motif, depicting a Chinese junk boat sailing upon stylized waves. The underside of the box is stamped with a single-character mark within a square frame, likely a workshop or silver purity hallmark. The box possesses a substantial weight and a refined, aged silver patina.

DIMENSIONS
Diameter: 7.5 cm
Thickness: 3.1 cm
Weight: 309 g

CONDITION REPORT
The silver box is in very good condition with a consistent, mellow patina throughout. The repouss é details on the cover remain crisp and well-defined. There are minor surface scratches and tiny indentations consistent with age and handled use. The cover fits securely onto the base.

PROVENANCE
From a Private Canadian Collection



122 A MONTBLANC MEISTERSTÜCK GOLD-COATED ROLLERBALL PEN
万宝龙大班系列镀金签字笔



ESTIMATE
$300 – $500

DESCRIPTION
This elegant writing instrument is a classic Montblanc Meisterst ü ck rollerball pen, a signature model of the brand's luxury craftsmanship. The pen features a barrel and cap crafted from deep black precious resin, accented with gold-coated details. The cap is surmounted by the iconic white Montblanc snowcap emblem, representing the peak of the highest mountain in Europe.
The pen is designed with a functional clip and three gold-coated rings embossed with the Montblanc brand name. The cap unscrews to reveal the writing tip, which is also finished in gold-toning to match the exterior hardware. This model is celebrated for its balanced weight and smooth ink flow, making it a preferred choice for both professional use and collectors.

DIMENSIONS
Length: 14.5 cm

CONDITION REPORT
The pen is in overall very good condition with a polished finish. There are minor, expected surface micro-scratches on the resin barrel and gold-coated accents consistent with gentle use. The Montblanc emblem remains crisp and bright. The screw mechanism for the cap is smooth and functional.

PROVENANCE
From a Private Canadian Collection



123 A VINTAGE OMEGA CENTURY GOLD-FILLED WRISTWATCH MID-20TH CENTURY
欧米茄 Century 系列金壳腕表



ESTIMATE
$1,000 – $1,500

DESCRIPTION
This elegant vintage timepiece is an Omega Century, a model noted for its classic mid-century aesthetic and refined craftsmanship. The watch features a distinctive cream-colored dial with a fine honeycomb texture. It is adorned with applied gold-toned dagger hour markers and matching dauphine hands. A sub-seconds dial is positioned at the 6 o'clock mark, maintaining a symmetrical and sophisticated layout.
The circular case is crafted from 10K gold-filled metal, as indicated by the hallmarks on the case back. The watch is fitted with a simple gold-toned crown and paired with a contemporary black leather strap with a crocodile-grain finish. This model represents Omega's dedication to understated elegance and technical precision during the mid-20th century.

DIMENSIONS
Case Diameter: 3.2 cm

CONDITION REPORT
The watch is in overall good vintage condition. The dial shows a light, even patina and minor aging spots consistent with its age. The gold-filled case exhibits some light surface scratches and minor wear to the plating on the lug edges. The acrylic crystal has minor faint scuffs. The movement is assumed to be functional but may require professional servicing to ensure accurate timekeeping.

PROVENANCE
From a Private Canadian Collection



124 A VAN CLEEF & ARPELS 'PIERRE ARPELS' DIAMOND-SET WATCH
CONTEMPORARY
梵克雅宝 Pierre Arpels 系列镶钻腕表



ESTIMATE
$4,500 – $6,500

DESCRIPTION
This elegant timepiece is from the Pierre Arpels collection by Van Cleef & Arpels, a line celebrated for its sophisticated, minimalist silhouette. The watch features a brilliant-cut diamond-set bezel that encrusts a white lacquered dial. The dial is decorated with a refined piqué pattern in the center and adorned with applied Roman numeral hour markers at the cardinal points, paired with slender baton hands.
The circular case is crafted from 18K rose gold (Au750), as evidenced by the hallmarks on the case back. The case back also features the brand's signature engraving and serial number details. The watch is fitted with a single central lug design, a hallmark of the Pierre Arpels line, and paired with a white alligator-skin strap with a matching rose gold buckle. This model exemplifies the Maison's blend of high jewelry and classic watchmaking.

DIMENSIONS
Case Diameter: 3.8 cm

CONDITION REPORT
The watch is in overall excellent condition. The rose gold case exhibits very minor surface wear consistent with light handled use. All diamonds are securely set and possess high brilliance. The sapphire crystal is clear and free of scratches. The white leather strap is well-preserved with minimal signs of wear. The movement is functional and appears to keep accurate time.

PROVENANCE
From a Private Canadian Collection



125 A LADY'S CROTON 'CREDIT SUISSE' GOLD INGOT WATCH CONTEMPORARY
CROTON "瑞士信贷金砖"女士腕表



ESTIMATE
$1.200 – $1.800

DESCRIPTION
This unique lady's wristwatch by Croton features a distinctive dial composed of a miniature 1g fine gold ingot. The rectangular dial is set with a genuine Credit Suisse 999.9 fine gold bar, stamped with its weight, purity, and individual serial number. The minimalist aesthetic allows the luster of the gold to serve as the primary focus, paired with simple gold-toned baton hands.
The rectangular case is gold-plated, matching the integrated multi-link polished bracelet. The case back is engraved with the brand name "CROTON," "SWISS," and "23K GOLD PLATED." The watch combines the functional appeal of a Swiss-movement timepiece with the intrinsic value and prestige of fine gold bullion.

DIMENSIONS
Case Size: 1.8 cm x 2.8 cm x 0.6 cm
Total Weight: 45.7 g

CONDITION REPORT
The watch is in overall very good condition. The gold ingot dial remains bright and free of oxidation. The 23K gold plating on the case and bracelet shows minor, expected surface micro-scratches consistent with light use. The crystal is clear. The movement is functional and appears to keep accurate time.

PROVENANCE
From a Private Canadian Collection



126 A GREEN TOURMALINE AND DIAMOND RING
绿碧玺配钻石戒指



ESTIMATE
$4.000 – $6.000

DESCRIPTION
This elegant ring features a prominent emerald-cut green tourmaline, radiating a deep, verdant hue with excellent transparency and brilliance. The central gemstone is encircled by a delicate halo of brilliant-cut diamonds, which further extend to accent the gallery, providing a continuous sparkle from multiple angles. Set in 14k white gold, the sophisticated architectural mounting enhances the tourmaline's geometric precision. This piece represents a high-quality example of contemporary fine jewelry, perfect for formal occasions or as a distinguished addition to a collection.

DIMENSIONS
Tourmaline: 1.8 x 1.1 x 0.6 cm
Overall Setting: 1.5 x 2.2 x 0.8 cm
Total Weight: 9 g

CONDITION REPORT
The ring is in excellent condition. The tourmaline exhibits a vibrant saturated color with no visible eye-level inclusions. All accent diamonds are securely set and possess bright fire. The 14k gold mounting shows a high-polish finish with negligible signs of wear.

PROVENANCE
From a Private Canadian Collection



127 A YELLOW JADEITE PENDANT
黄翡翠吊坠



ESTIMATE
$500 – $2.000

DESCRIPTION
This lot features a natural yellow jadeite pendant exhibiting a warm, honey-toned coloration with a characteristic waxy to vitreous luster. The jadeite is carved into a smooth, substantial form that showcases the even distribution of its earthy yellow hues. Yellow jadeite of this clarity and saturation is often associated with themes of prosperity and longevity in traditional culture. This piece represents a fine example of colored jadeite, suitable for daily wear or as a significant addition to a collection of Asian art and lapidary works.

DIMENSIONS
Jadeite Size: 2 x 1.5 x 1.0 cm
Total Weight: 9.5 g

CONDITION REPORT
The pendant is in good condition with a smooth, well-polished surface. It displays characteristic natural internal textures and subtle transparency consistent with its authentic origin. No significant cracks or chips are visible to the naked eye.

PROVENANCE
From a Private Canadian Collection



128 A RUBELLITE AND DIAMOND HEART-SHAPED RING
红碧玺配钻石心形戒指



ESTIMATE
$1,500 – $2,500

DESCRIPTION
This striking ring features a vivid heart-shaped rubellite (red tourmaline) characterized by its intense, saturated raspberry-red hue. The central gemstone is elegantly framed by a halo of brilliant-cut diamonds that accentuate its romantic silhouette. The rubellite possesses a bright vitreous luster and significant presence. Set in a polished white metal mounting, the design balances classic charm with contemporary brilliance, making it an exceptional statement piece or a precious addition to a fine jewelry collection.

DIMENSIONS
Rubellite: 1.9 x 2.0 x 0.7 cm
Total Weight: 11.7 g

CONDITION REPORT
The ring is in excellent condition. The rubellite displays a vibrant, saturated color with typical natural internal characteristics that do not detract from its overall brilliance. All accent diamonds are securely set. The mounting shows a high-polish finish with minimal signs of handling.

PROVENANCE
From a Private Canadian Collection



129 A BANDED BLACK AGATE BEAD NECKLACE
黑色缠丝玛瑙项链



ESTIMATE
$800 – $1.200

DESCRIPTION
This necklace is composed of various natural banded black agate beads, exhibiting a striking array of concentric and linear "silk" patterns in shades of black, dark brown, and white. The beads are fashioned in diverse shapes, including large tubular barrels, spherical rounds, and elongated ovals, creating a rhythmic and tactile composition. Each bead showcases the unique geological character of banded agate, with the white silken bands providing a sharp contrast against the deep, dark body of the stone.

DIMENSIONS
Spherical Bead Diameter: 1.5 cm
Tubular Bead Length: 1.8 cm – 4.3 cm
Total Weight: 80 g

CONDITION REPORT
The necklace is in good condition overall. The agate beads retain a smooth, polished finish with natural surface variations and minor internal fissures consistent with the age and organic nature of the stone. The stringing is intact and secure.

PROVENANCE
From a Private Canadian Collection



130 AN EIGHT-EYED DZI BEAD
八眼天珠



ESTIMATE
$6,000 – $8,000

DESCRIPTION
This lot features a meticulously crafted eight-eyed Dzi bead, characterized by its deep black body and contrasting creamy-white decorative motifs. The bead displays eight distinct "eye" circular patterns arranged symmetrically, interspersed with geometric line work that symbolizes the eight auspicious signs. The surface exhibits a smooth, aged patina with subtle weathering marks consistent with traditional Himalayan or Tibetan style artifacts. This piece serves as a powerful talisman in cultural tradition and is a significant addition for collectors of ancient-style beads and Himalayan art.

DIMENSIONS
Length: 5.4 cm
Diameter: 1.4 cm
Weight: 17.8 g

CONDITION REPORT
The Dzi bead is in good condition with a well-preserved surface and clear, sharp iconography. It shows minor signs of age-related wear and a mellowed luster from handling. The perforation is clean and intact.

PROVENANCE
From a Private Canadian Collection



131 A PAIR OF ZITAN 'DRAGON AND BUDDHA'S HAND' PAPERWEIGHTS
QING DYNASTY (1644 – 1911) OR LATER
清或更晚 紫檀嵌铜“龙纹与佛手”镇纸（一对）



ESTIMATE
$600 – $800

DESCRIPTION
This pair of rectangular paperweights is crafted from dense, dark zitan wood, prized for its subtle grain and lustrous patina. Each paperweight is inset with finely cast bronze or brass appliqué s. The central motif features a "Buddha’s Hand" citron, symbolizing longevity and happiness, flanked by two spirited, undulating dragons. The contrast between the deep, dark wood and the warm metallic accents creates a sophisticated scholar’s studio aesthetic. The heavy density of the wood ensures functional stability for securing paper during calligraphy or painting.

DIMENSIONS
Paperweight A: 32 cm x 3.7 cm x 3 cm
Paperweight B: 31.7 cm x 3.6 cm x 2.8 cm

CONDITION REPORT
The paperweights are in overall good condition. The zitan wood displays a deep, naturally aged patina with minor surface scratches and indentations consistent with age and use. The metal inlays are securely attached, showing typical oxidation and wear to the gilded or polished surfaces. No major cracks or structural repairs were observed.

PROVENANCE
From a Private Canadian Collection



132 A RARE LARGE CINNABAR LACQUER 'DRAGON AND LANDSCAPE' SCREEN
QING DYNASTY (1644 – 1911)
清 剔红龙纹与山水人物图插屏



ESTIMATE
$6,000 – $8,000

DESCRIPTION
The rectangular screen is deeply and exquisitely carved on both sides with vibrant cinnabar lacquer. One side depicts a powerful scene of five dragons amidst a tumultuous sea of stylized roiling waves and spray. The central dragon is prominently featured, twisting its scaly body with great vigor, surrounded by smaller dragons emerging from the waters.
The reverse side is masterfully carved with a serene landscape scene. It features a group of figures in a covered boat navigating a river, set against a backdrop of towering, jagged cliffs and gnarled pine trees. The water is rendered with a fine diaper pattern, contrasting with the fluid lines of the clouds and rocky outcrops. The panel is framed by a border of continuous floral scrolls and key-fret patterns along the edges. It is supported by a well-carved wooden stand featuring openwork 'shou' characters and stylized dragon motifs.



DIMENSIONS
Panel: 55cm x 50.5cm x 3cm

CONDITION REPORT
The lacquer remains in good overall condition with a rich, deep color. There are some natural age-related cracks to the lacquer surface, particularly visible on the rockwork and edges. Minor surface wear and small areas of professional restoration are consistent with age. The wooden stand has minor nicks and surface scratches.

PROVENANCE
Important Private Collection, Canada



133 AN ANONYMOUS CHINESE LANDSCAPE PAINTING
QING DYNASTY OR LATER
佚名 山水图



ESTIMATE
$800 – $1,200

DESCRIPTION
This charming landscape painting depicts a tranquil lakeside scene rendered in a soft, scholarly style. The composition features a scholar walking along a grassy bank toward a small bridge, while a modest white-walled pavilion sits nestled among trees in the middle ground. In the background, rolling blue and green mountains rise above a misty horizon, with a small open-air hut perched on a rocky cliffside to the right.
The work utilizes light ink washes and a muted palette of greens, blues, and earth tones, characteristic of traditional literati painting. The piece is set within a patterned silk mounting and protected by a simple dark wood frame. No signature or seals are visible, ascribing the work to an anonymous artist.



DIMENSIONS
Size: 33.5 cm x 28.2 cm

CONDITION REPORT
The painting is in overall good and stable condition. The silk support shows minor age-related toning and faint foxing consistent with its period. The colors remain delicate and well-preserved under glass. The dark wood frame is secure with only minor surface abrasions.

PROVENANCE
From a Private Canadian Collection



134 A CHINESE 'BEAUTIES IN A GARDEN' PAINTING BY BAIYUN SHANREN
20TH CENTURY
白雲山人 庭院仕女图





ESTIMATE
$1,000 – $1,500

DESCRIPTION
This delicate "Meiren" (beautiful women) painting depicts three elegantly attired ladies in a garden setting. One lady is seated on a bamboo bench with an open book, while two others stand nearby, each holding a traditional round fan. The scene is set against a backdrop of a garden residence with willow trees and distant mountains.
The upper left corner bears a cyclical date and the signature of the artist Baiyun Shanren (白 雲 山 人), accompanied by one red artist's seal. The painting is executed with fine lines and light colors on silk, typical of the early 20th-century style of figure painting. It is professionally mounted and presented in a modern metallic-edged frame.

DIMENSIONS
Frame Size: 34.5 cm x 24 cm

CONDITION REPORT
The painting is in overall good and stable condition. The silk support shows minor age-related toning. The pigments remain bright and well-preserved. There are no significant tears or repairs observed. The frame shows minor surface wear.

PROVENANCE
From a Private Canadian Collection



135 A PAIR OF INK AND COLOR ON SILK PAINTINGS OF CHILDREN AT PLAY, AFTER HUA YAN
LATE QING DYNASTY / REPUBLIC PERIOD
清末 / 民国 仿新罗山人笔意 婴戏图及教子图 设色绢本 两幅





ESTIMATE
$1,500 – $2,500

DESCRIPTION
This pair of delicately rendered paintings in ink and color on silk captures traditional scenes of childhood and domestic instruction, executed in the expressive manner of the renowned artist Hua Yan (1682 – 1756), also known as Xinluo Shanren. One composition depicts a lively group of children engaged in outdoor activities beneath a sprawling pine tree. The figures are shown playing games such as cuju (early football) and kicking shuttlecocks within a serene mountainous landscape.
The second composition centers on a domestic interior, featuring a maternal figure tending to children. The scene is set against a refined background including an ornamental screen and a large circular moon window that reveals lush banana leaves. Both works bear poetic inscriptions and apocryphal signatures reflecting the fluid brushwork and soft color palette characteristic of the Xinluo Shanren style. These paintings serve as excellent examples of the enduring popularity of Hua Yan’s artistic legacy during the late Qing and Republic periods.

DIMENSIONS
Image 1 Size: 59.5 cm x 39.5 cm; Frame: 68.5 cm x 48.2 cm
Image 2 Size: 59 cm x 39.5 cm; Frame: 68.5 cm x 48.2 cm

CONDITION REPORT
The silk supports remain in stable condition with overall toning and surface wear consistent with age. Minor horizontal creasing and scattered foxing are visible across the fields. The pigments remain generally stable and well-preserved. Both paintings are mounted in matching frames under glass.

PROVENANCE
From an Important Private Canadian Collection



136 A CALLIGRAPHY HORIZONTAL SCROLL IN CLERICAL SCRIPT
SIGNED YI BINGSHOU, DATED JIAQING PERIOD (1803)
伊秉綬 嘉庆癸亥（1803 年）作 隶书“功德堂”纸本镜心

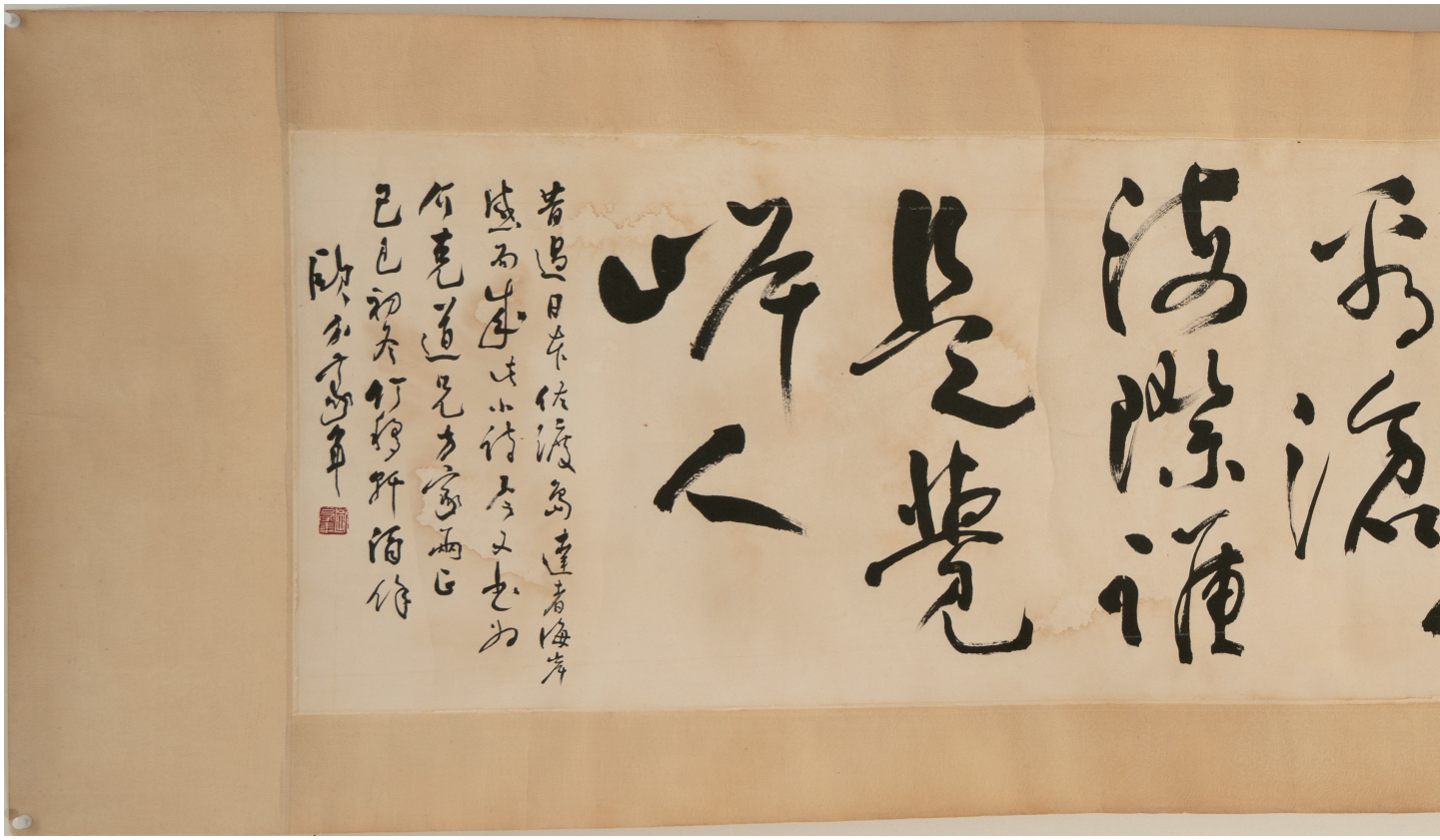
ESTIMATE
$3.000 – $5.000

DESCRIPTION
This powerful horizontal calligraphy panel features three large characters, "Gong De Tang" (Hall of Merit and Virtue), executed in clerical script (lishu). The brushwork is characteristic of Yi Bingshou’ s mature style, featuring thick, architectural strokes with a square and upright structure that conveys a sense of monumental stability and dignity. The characters are written on paper sprinkled with gold flecks, adding a refined, auspicious quality to the bold ink work.
The inscription on the left identifies the date as the Guihai year of the Jiaqing reign (1803) and bears the signature of Yi Bingshou. A red artist seal is impressed below the signature, and a collector’s or introductory seal is visible in the upper right corner. Yi Bingshou was one of the most influential calligraphers of the Qing dynasty, celebrated for transforming clerical script by stripping away ornamental flourishes in favor of a clean, robust, and modern aesthetic.

DIMENSIONS
Image: 66 cm x 20 cm

CONDITION REPORT
The piece is in very good condition. The paper ground shows a natural aged patina and remains stable. The ink tones are deep and vibrant, and the gold flecks are well-preserved. No significant tears or repairs are visible.

PROVENANCE
From a Private Toronto Collection



137 A CALLIGRAPHY HORIZONTAL SCROLL IN CURSIVE SCRIPT
SIGNED OU HAONIAN, DATED JISI YEAR (1989)
欧豪年 1989 年作 草书 纸本镜心

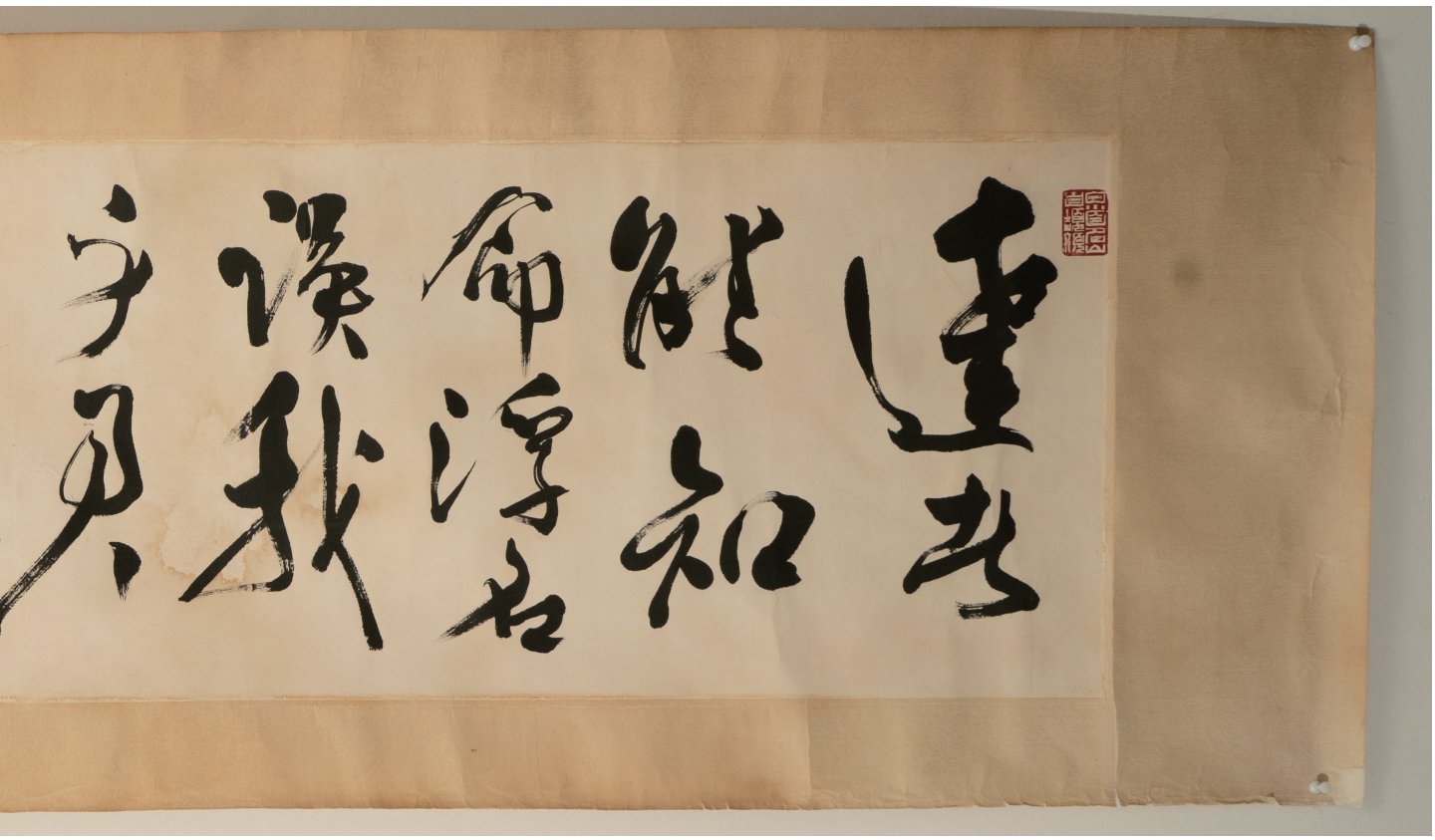
ESTIMATE
$3.000 – $5.000

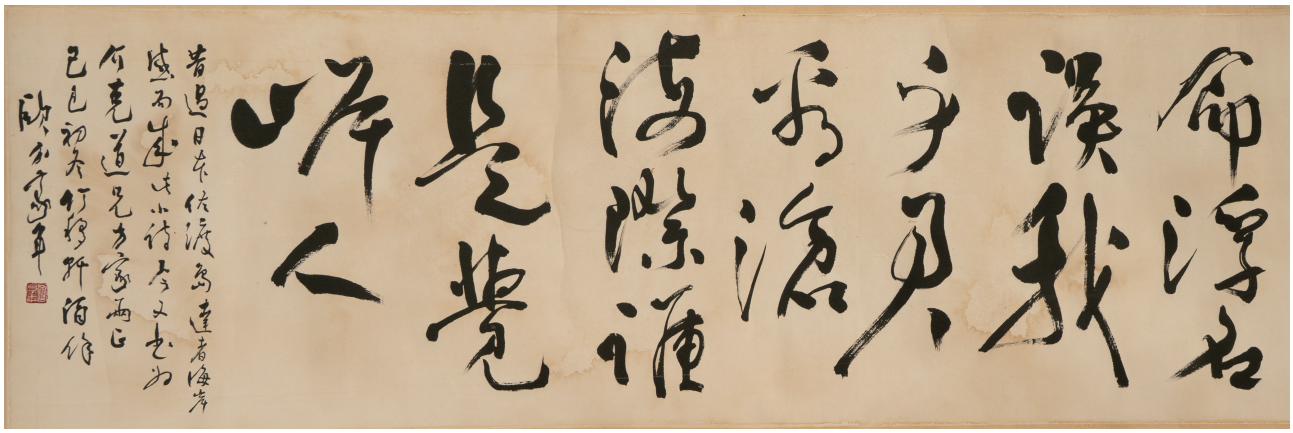
DESCRIPTION
This striking horizontal scroll (jingxin) features a dynamic work of calligraphy in cursive script (caoshu). The brushwork is exceptionally fluid and spirited, characterized by bold variations in line thickness and a rhythmic, dancing quality that conveys great emotional energy. The large, central characters are written with a "wet" brush, allowing for subtle tonal gradations in the ink, while the swift movements create a sense of continuous motion across the paper.
The inscription on the left provides context for the piece, noting it was dedicated to a contemporary and dated to the Jisi year (1989). It concludes with the signature of Ou Haonian and is accompanied by several red artist seals, including one in the upper right and others following the signature. Ou Haonian is a celebrated master of the Lingnan School of painting, equally renowned for his vigorous and expressive calligraphic style which reflects both classical discipline and modern vitality.

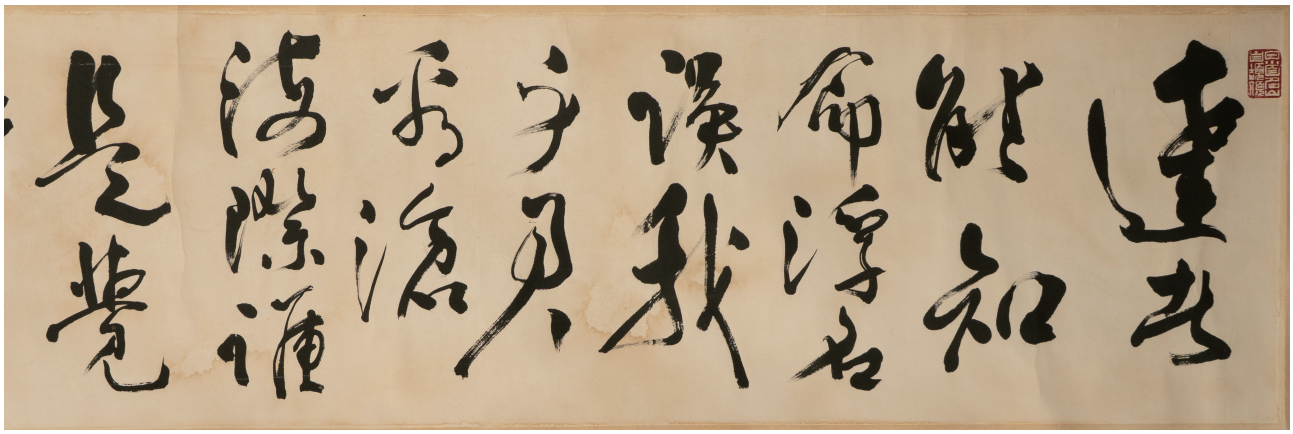
DIMENSIONS
Image: 134.5 cm x 34 cm

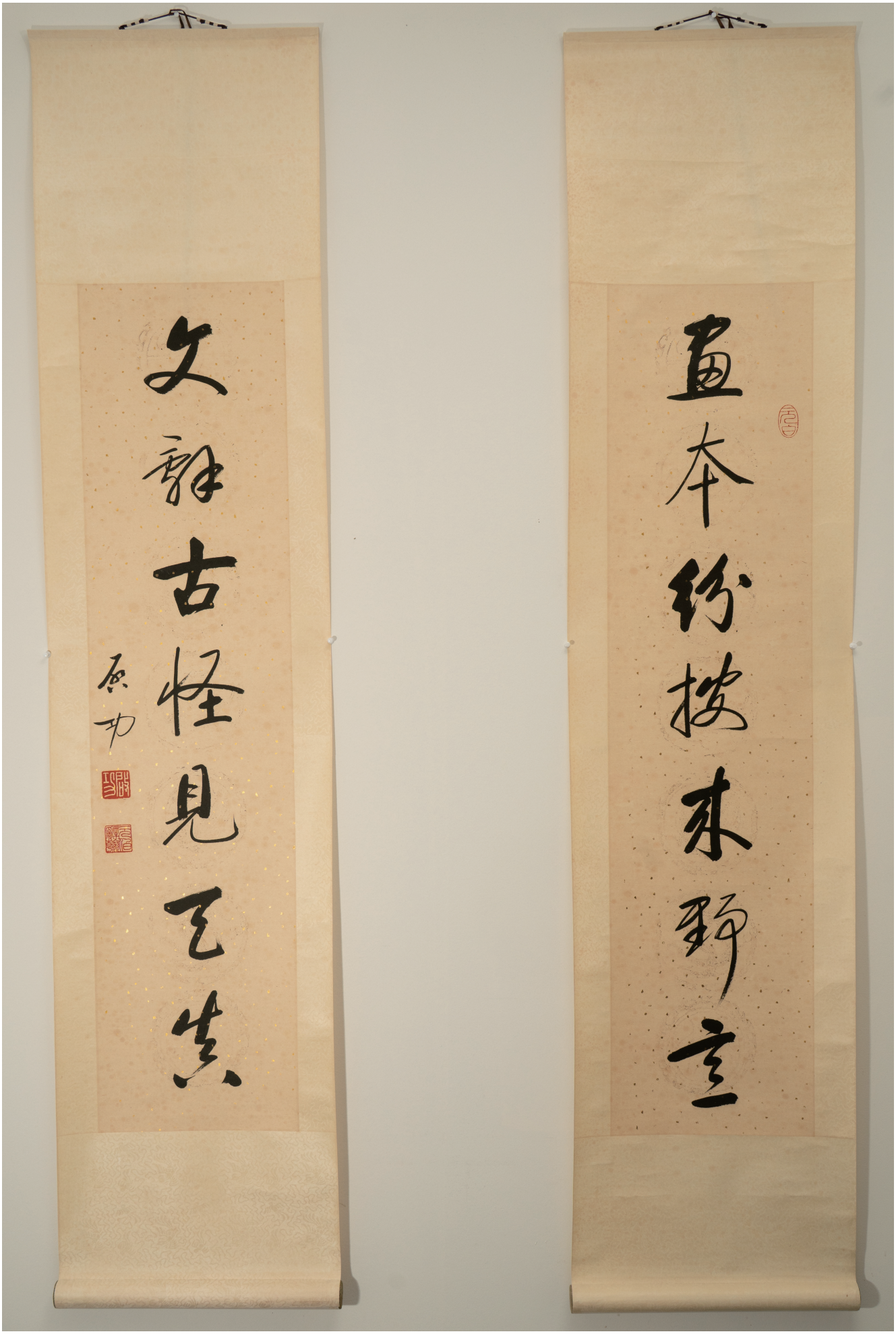
CONDITION REPORT
The piece is in good condition. The paper ground shows some natural age-related toning and minor water staining along the upper and lower edges, which is consistent with its history. The ink remains vibrant and the characters are clear and well-preserved.

PROVENANCE
From a Private Toronto Collection








文辭古怪見巨典
原功
直本紛披來野言

138 A PAIR OF CALLIGRAPHY HANGING SCROLLS IN RUNNING SCRIPT
SIGNED QI GONG
启功 行书七言联 纸本立轴

ESTIMATE
$8.000 – $12.000

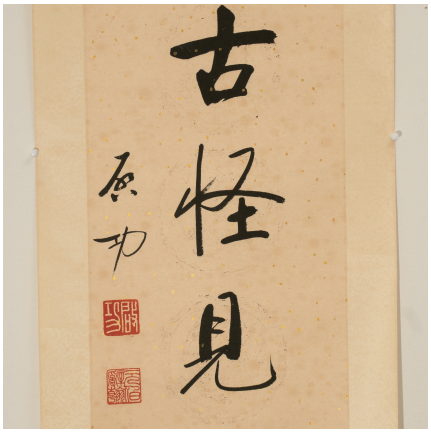
DESCRIPTION
This elegant pair of hanging scrolls features a seven-character poetic couplet executed in running script (xingshu). The calligraphy is characteristic of Qi Gong’s mature style, known for its slender yet firm structure, balanced proportions, and a scholarly air of refined grace. The brushwork is fluid and transparent, demonstrating a masterly control of ink that allows the underlying spirit of the characters to shine through. The scrolls are written on paper lightly sprinkled with gold flecks, which adds a subtle, luminous quality to the presentation.
The left scroll bears the artist’s signature "Qi Gong" followed by two red seals. An introductory seal is visible on the upper section of the right scroll. Qi Gong, a descendant of the Qing imperial family, was one of the most revered calligraphers, painters, and connoisseurs of the 20th century, celebrated for creating the "Qi style" which harmonizes classical tradition with modern scholarly elegance.

DIMENSIONS
Image: 123.5 cm x 29.5 cm (each)
Hanging Scroll: 183.5 cm x 41.3 cm (each)

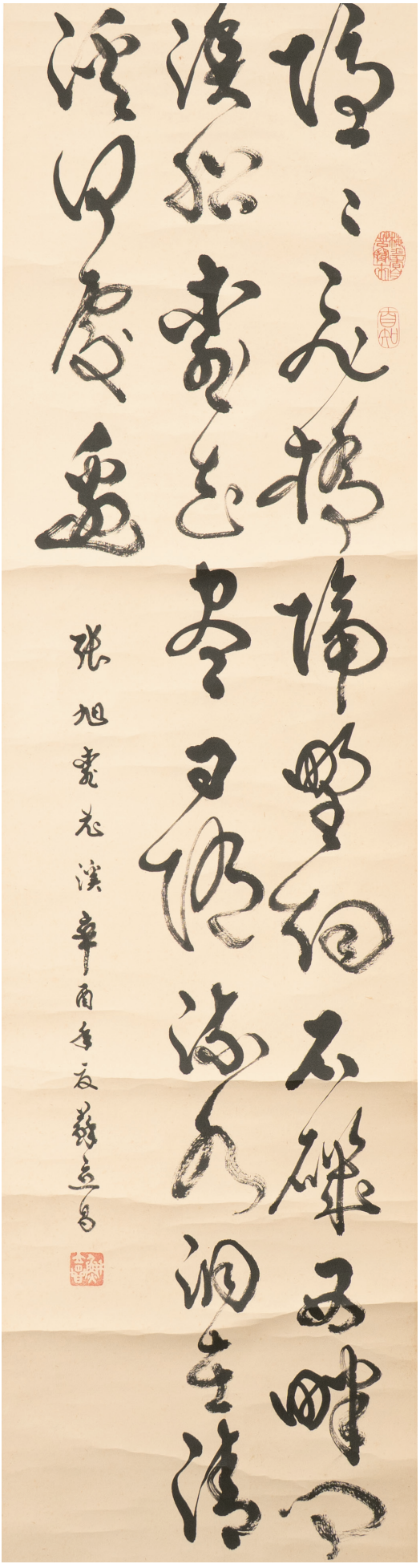
CONDITION REPORT
The scrolls are in very good condition. The paper ground shows natural age-related toning and remains stable. The ink tones are clear and vibrant, and the gold flecks are well-preserved. No significant tears or repairs are visible.

PROVENANCE
From an Important Private Toronto Collection









139 A CURSIVE SCRIPT CALLIGRAPHY HANGING SCROLL DATED XINYOU YEAR (1981)
苏立昌 1981 年作 行草书 纸本立轴

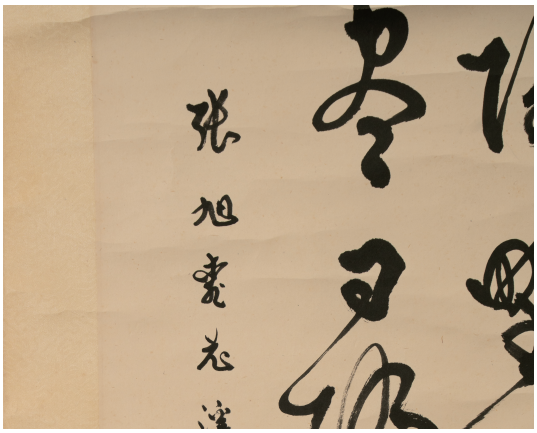
ESTIMATE
$800 – $1,200

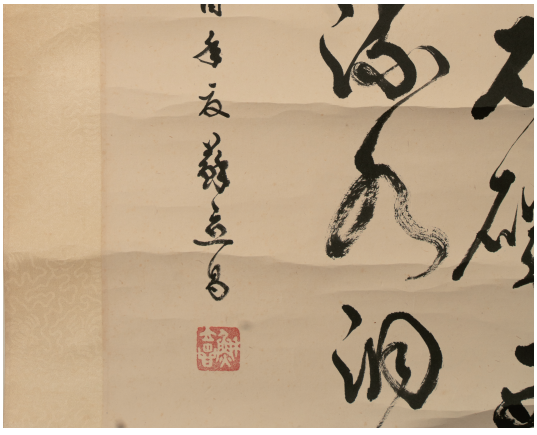
DESCRIPTION
This hanging scroll features a dynamic composition of cursive script calligraphy. The brushwork is fluid and expressive, characterized by continuous rhythmic movements and varying ink tones that demonstrate the artist's technical mastery. The vertical format emphasizes the energetic flow of the characters, creating a sense of momentum from top to bottom.
The inscription indicates the work was created in the Xinyou year (1981). It is signed by the artist Su Lichang (苏立昌), whose calligraphic style exhibits a refined balance of structure and spontaneous energy. The work includes artist seals that provide a traditional aesthetic finish and authenticate the composition.

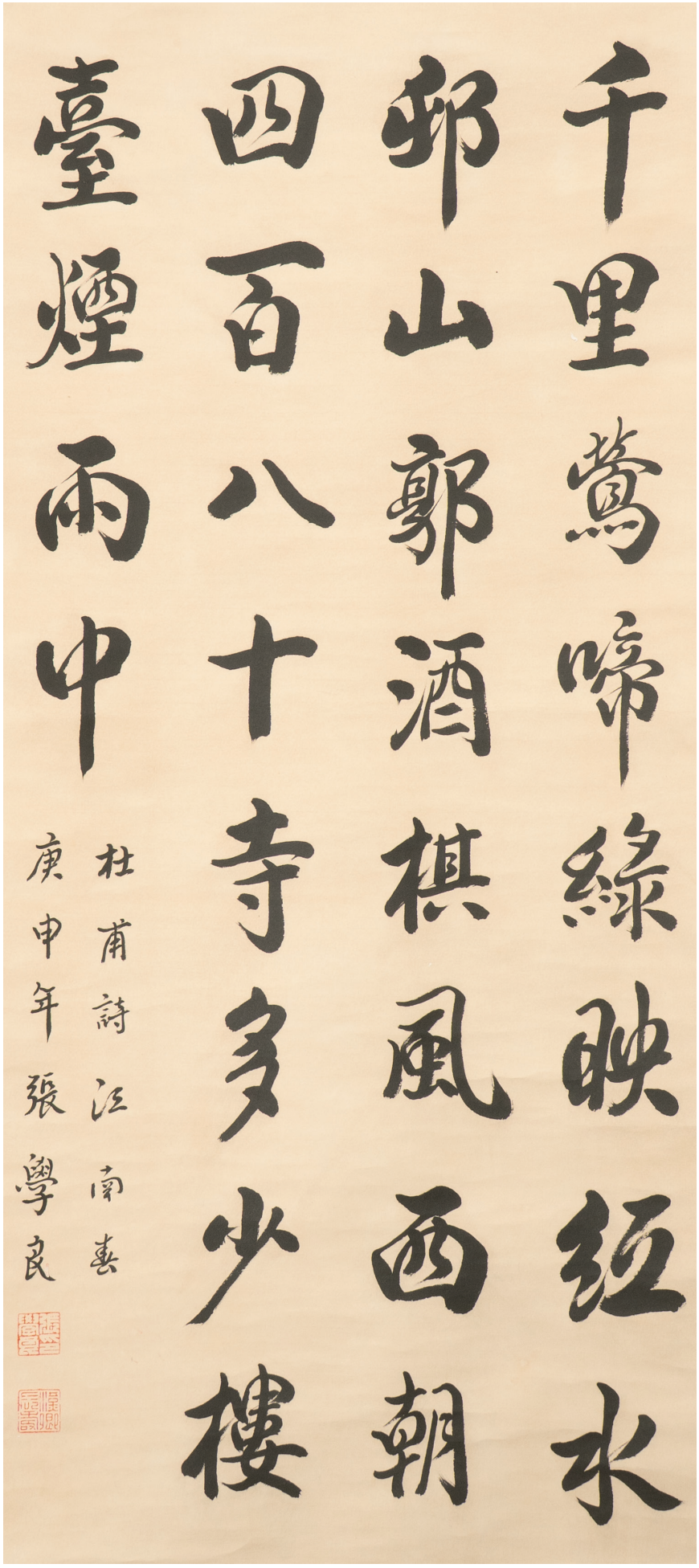
DIMENSIONS
Image: 34 cm x 134 cm
Hanging Scroll: 195.5 cm x 46 cm

CONDITION REPORT
The scroll is in good condition overall. The paper ground exhibits light natural aging and minor horizontal creasing consistent with its history as a hanging scroll. The mounting is stable, and the ink remains vibrant and well-preserved.

PROVENANCE
From a Private Toronto Collection







140 A CALLIGRAPHY HANGING SCROLL IN RUNNING SCRIPT SIGNED ZHANG XUELIANG, DATED GENGSHEN YEAR (1980)
张学良 1980 年作 行书杜牧《江南春》纸本立轴

ESTIMATE
$3.000 – $5.000

DESCRIPTION
This powerful calligraphy hanging scroll presents the famous Tang dynasty poem Jiangnan Chun (Spring in the South) by Du Mu. Executed in a confident and fluid running script, the characters exhibit a balanced structure with rhythmic, spirited brushwork. The ink is rich and well-distributed, showcasing the calligrapher's steady hand and scholarly elegance.
The inscription on the left identifies the text as a poem by Du Mu, followed by the date Gengshen year (1980) and the signature of Zhang Xueliang. Two red artist seals are impressed below the signature. Zhang Xueliang, a significant historical figure, was known for his cultivated interest in the arts and his distinctive calligraphic style developed during his later years.

DIMENSIONS
Image: 104 cm x 50 cm
Hanging Scroll: 183 cm x 61 cm

CONDITION REPORT
The scroll is in excellent condition. The paper ground is clean and stable, with clear ink tones and no significant signs of wear, foxing, or damage. The mounting is original and well-preserved.

PROVENANCE
From a Private Toronto Collection


將相寧有種少年自勉之歲癸未十翼抱冲繡范曾

141 AN INK AND COLOR ON PAPER HANGING SCROLL OF A BUFFALO AND COWHERD
SIGNED FAN ZENG, DATED WEI YEAR (1991)
范曾 1991 年作 牧童归去 设色纸本 立轴



ESTIMATE
$30,000 – $50,000

DESCRIPTION
This masterful hanging scroll illustrates a classic pastoral theme, featuring a young cowherd seated atop a water buffalo while reading a book. The work is executed with Fan Zeng's signature powerful and rhythmic line work, particularly evident in the spirited depiction of the buffalo and the expressive facial features of the child. The lower portion of the painting incorporates light washes of azure and ochre to suggest a riverbank or watery path, contrasted by the sharp, calligraphic strokes defining the rocky outcrops.
The upper section contains an extensive poetic inscription in the artist's distinctive scholarly script. It concludes with a signature and two red artist seals, and is dated to the Wei year (1991). Fan Zeng is renowned for his ability to merge classical literati sensibilities with modern vigor, a quality clearly demonstrated in the harmonious balance between the figure, animal, and surrounding landscape.



DIMENSIONS
Image: 136 cm x 67.5 cm
Hanging Scroll: 218 cm x 81 cm

CONDITION REPORT
The scroll is in excellent condition. The paper ground is clean and well-preserved, with vibrant color and sharp ink tones. The mounting is stable and shows no signs of significant wear or damage.



PROVENANCE
From a Private Toronto Collection



142 AN INK AND COLOR ON PAPER HANGING SCROLL OF FLOWERS AND FRUIT
SIGNED WU CHANGSHUO, DATED WU WU YEAR (1918)
吴昌硕 1918 年作 岁朝清供图 设色纸本 立轴







ESTIMATE
$8.000 – $12.000

DESCRIPTION
This elegant hanging scroll, titled "Sui Zhao Qing Gong" (New Year's Offerings), depicts a classic arrangement of auspicious seasonal items. The composition features a prominent ceramic vase holding vibrant peonies and cascading red berries, symbolizing wealth and longevity. At the base, a large Buddha's hand citron and other seasonal fruits are rendered with bold, expressive brushwork, reflecting the artist's mastery of the "shishi" (stone-style) calligraphy technique applied to painting.
The upper left section contains an extensive poetic inscription in Wu Changshuo's powerful, archaic-inspired script, characteristic of his late period. The work is dated to the Wu Wu year (1918) and signed by the artist, accompanied by two red seals. Wu Changshuo is celebrated as a pioneer of modern Chinese painting, seamlessly blending the robust energy of ancient seal scripts with vibrant, naturalistic themes.

DIMENSIONS
Image: 124.5 cm x 56.5 cm
Hanging Scroll: 191 cm x 71 cm

CONDITION REPORT
The scroll is in very good condition. The paper ground remains well-preserved with vibrant colors and rich ink tones. Minor age-related foxing and light creasing are present consistent with its age, but do not detract from the overall aesthetic quality. The mounting is stable and secure.

PROVENANCE
From a Private Toronto Collection



143 AN INK AND COLOR ON PAPER HANGING SCROLL OF A BUFFALO AND COWHERD
SIGNED FAN ZENG, DATED WEI YEAR (1991)
范曾 1991 年作 牧童归去 设色纸本 立轴

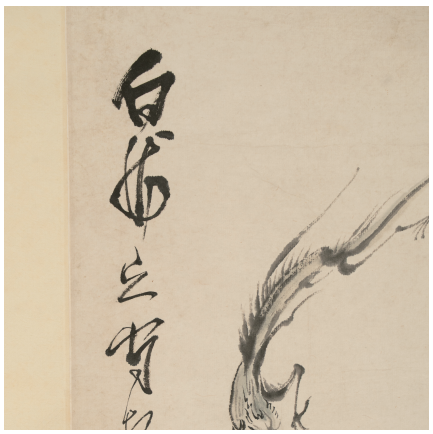
ESTIMATE
$30,000 – $50,000

DESCRIPTION
This masterful hanging scroll illustrates a classic pastoral theme, featuring a young cowherd seated atop a water buffalo while reading a book. The work is executed with Fan Zeng's signature powerful and rhythmic line work, particularly evident in the spirited depiction of the buffalo and the expressive facial features of the child. The lower portion of the painting incorporates light washes of azure and ochre to suggest a riverbank or watery path, contrasted by the sharp, calligraphic strokes defining the rocky outcrops.
The upper section contains an extensive poetic inscription in the artist's distinctive scholarly script. It concludes with a signature and two red artist seals, and is dated to the Wei year (1991). Fan Zeng is renowned for his ability to merge classical literati sensibilities with modern vigor, a quality clearly demonstrated in the harmonious balance between the figure, animal, and surrounding landscape.

DIMENSIONS
Image: 136 cm x 67.5 cm
Hanging Scroll: 218 cm x 81 cm

CONDITION REPORT
The scroll is in excellent condition. The paper ground is clean and well-preserved, with vibrant color and sharp ink tones. The mounting is stable and shows no signs of significant wear or damage.

PROVENANCE
From a Private Toronto Collection








盧橘最熟
壬戌六月吳昌碩
時年七十有九

144 AN INK AND COLOR ON PAPER HANGING SCROLL OF FLOWERS AND FRUIT
SIGNED WU CHANGSHUO, DATED WU WU YEAR (1918)
吴昌硕 1918 年作 岁朝清供图 设色纸本 立轴

ESTIMATE
$8.000 – $12.000

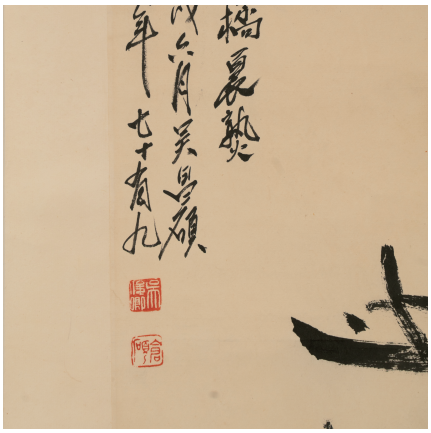
DESCRIPTION
This elegant hanging scroll, titled "Sui Zhao Qing Gong" (New Year's Offerings), depicts a classic arrangement of auspicious seasonal items. The composition features a prominent ceramic vase holding vibrant peonies and cascading red berries, symbolizing wealth and longevity. At the base, a large Buddha's hand citron and other seasonal fruits are rendered with bold, expressive brushwork, reflecting the artist's mastery of the "shishi" (stone-style) calligraphy technique applied to painting.
The upper left section contains an extensive poetic inscription in Wu Changshuo's powerful, archaic-inspired script, characteristic of his late period. The work is dated to the Wu Wu year (1918) and signed by the artist, accompanied by two red seals. Wu Changshuo is celebrated as a pioneer of modern Chinese painting, seamlessly blending the robust energy of ancient seal scripts with vibrant, naturalistic themes.

DIMENSIONS
Image: 124.5 cm x 56.5 cm
Hanging Scroll: 191 cm x 71 cm

CONDITION REPORT
The scroll is in very good condition. The paper ground remains well-preserved with vibrant colors and rich ink tones. Minor age-related foxing and light creasing are present consistent with its age, but do not detract from the overall aesthetic quality. The mounting is stable and secure.

PROVENANCE
From a Private Toronto Collection









145 AN INK ON PAPER HANGING SCROLL OF BAMBOO
DATED JIHAI YEAR (2019)
董寿平（款） 2019 年作 墨竹 纸本立轴

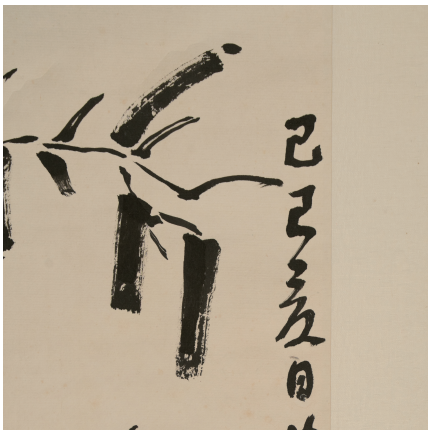
ESTIMATE
$1,200 – $1,800

DESCRIPTION
This elegant hanging scroll presents a scholarly study of bamboo, executed in rhythmic ink monochrome. The composition features tall stalks extending upward, with leaves rendered in swift, calligraphic "dropping-tail" strokes that suggest movement and vitality. The artist utilizes varying shades of ink—from deep charcoal for the foreground stalks to a lighter grey for those in the distance—creating a sense of depth and atmospheric space. Bamboo is a traditional literati subject, symbolizing resilience, integrity, and gentlemanly virtue.
The inscription on the right indicates the work was completed on a day in the Jihai year (2019). It bears the signature and seal of the artist, rendered in a bold, vertical script that complements the linear elegance of the bamboo. The minimalist aesthetic and confident brushwork reflect a modern continuation of the classical ink-play tradition.

DIMENSIONS
Image: 39.5 cm x 70 cm
Hanging Scroll: 166 cm x 49 cm

CONDITION REPORT
The scroll is in excellent condition. The paper ground is clean with no visible foxing, tears, or significant staining. The ink remains sharp and saturated. The mounting is stable and well-preserved.

PROVENANCE
From a Private Toronto Collection



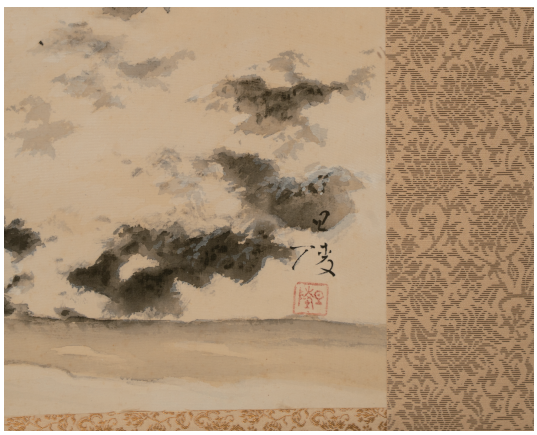






146 A JAPANESE INK AND COLOR ON SILK HANGING SCROLL OF A WINTER LANDSCAPE
SHOWA PERIOD (20TH CENTURY)
日本近代 胜海 绢本设色 雪景山水 立轴





ESTIMATE
$500 – $800

DESCRIPTION
This evocative hanging scroll depicts a tranquil winter scene, executed with a delicate balance of ink washes and light color on silk. The composition centers on a traditional thatched-roof farmhouse nestled within a heavy blanket of snow. A waterwheel is visible to the side of the dwelling, suggesting a rural, self-sufficient lifestyle. The artist skillfully uses the negative space of the silk to represent the accumulation of snow on the rooftops and the surrounding hillside, while fine, skeletal brushwork defines the barren trees and dense evergreen forest in the background.
The work is signed "Katsumi" (胜　海) in the lower right corner and accompanied by a red artist seal. The soft, atmospheric quality of the washes and the peaceful, hushed subject matter are characteristic of early to mid-20th-century Japanese landscape painting, capturing the quietude of a remote mountain village in winter.

DIMENSIONS
Image: 41 cm x 50 cm
Hanging Scroll: 66 cm x 137 cm

CONDITION REPORT
The scroll is in overall good condition. The silk ground shows minor natural toning and very light foxing consistent with age. There are typical horizontal drying creases from being rolled, but the integrity of the painting and the mounting remains sound.

PROVENANCE
From a Private Toronto Collection



147 AN INK AND COLOR ON PAPER HANGING SCROLL OF DAIKOKUTEN
SIGNED SHIUN, DATED JIAZI YEAR (1924)
紫云 1924 年作 大黑天像 设色纸本 立轴

ESTIMATE
$1,000 – $2,000

DESCRIPTION
This lively hanging scroll depicts Daikokuten, one of the Seven Lucky Gods, rendered with joyful expressive brushwork. The deity is shown standing atop two large rice bales, a traditional symbol of agricultural abundance and wealth. He carries his signature treasure sack over his shoulder and holds the uchide no kozuchi (magic money mallet) in his right hand.
The calligraphic inscription dates the work to the Jiazi year (1924). The artist, signing as "Shiun" (紫云), employs a fluid, spontaneous style that balances the folk-art charm of the subject with refined ink washes. The figure's robes are accented with golden mon (crests), further emphasizing the auspicious nature of the painting.

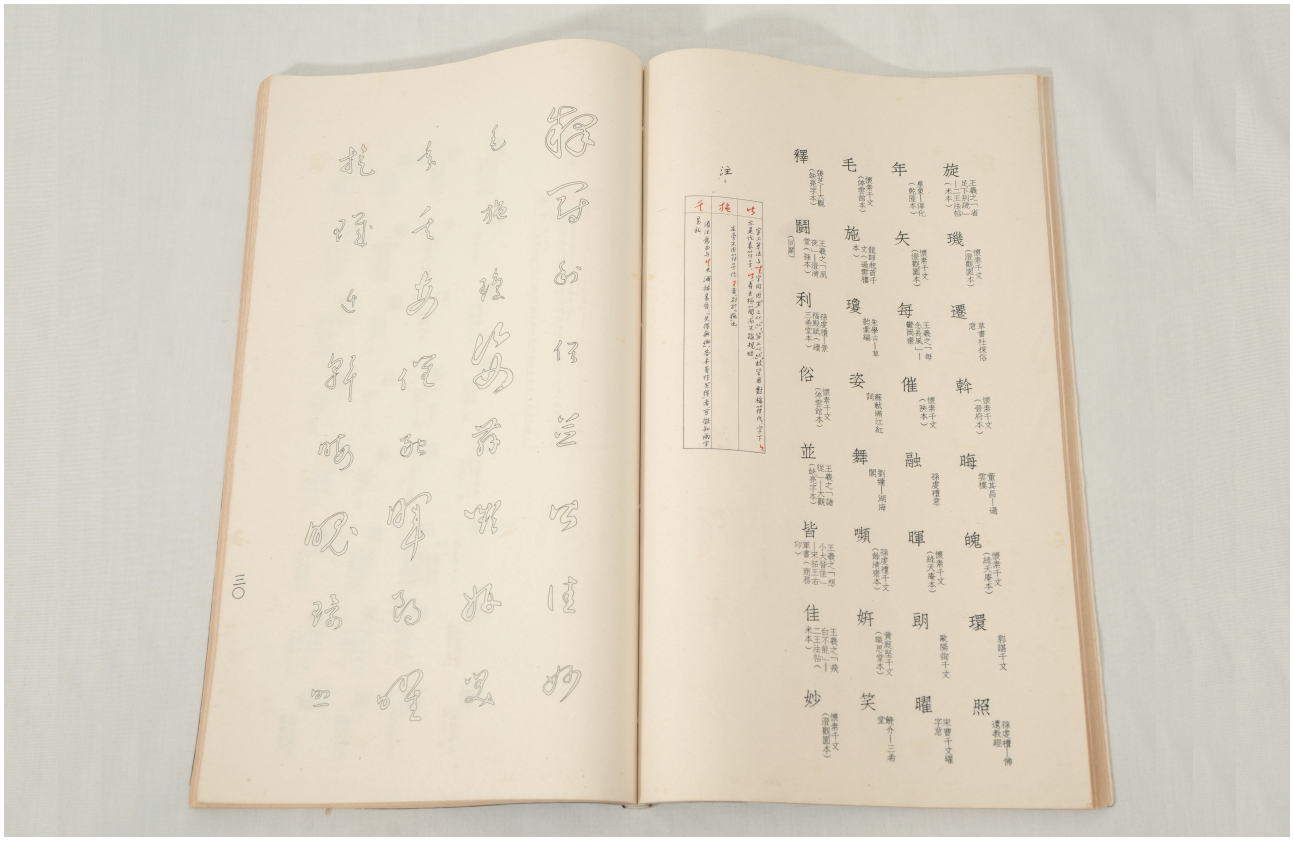
DIMENSIONS
Image: 41 cm x 24 cm
Hanging Scroll: 214 cm x 53 cm

CONDITION REPORT
The painting is in good overall condition, consistent with its age. The paper ground shows light natural toning and horizontal drying folds typical of hanging scrolls. The mounting remains stable with decorative patterned silk borders.

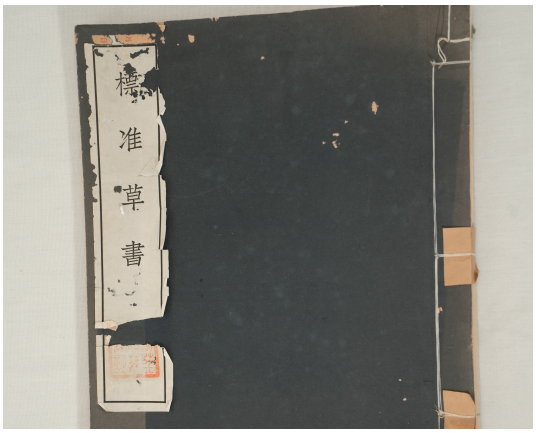
PROVENANCE
From a Private Toronto Collection







148 A THREAD-BOUND VOLUME OF STANDARD CURSIVE SCRIPT (BIAOZHUN CAOSHU)
BY YU YOUREN
于右任 编著 《标准草书》 线装本



ESTIMATE
$300 – $500

DESCRIPTION
This important thread-bound volume presents the foundational work on Biaozhun Caoshu (Standard Cursive Script), compiled and promoted by the modern statesman and calligrapher Yu Youren. The book serves as a systematic guide to simplifying and unifying cursive characters based on historical models, featuring detailed tables of radical symbols and structural rules. The interior pages demonstrate character derivations, comparing standard forms with their cursive counterparts and citing classical sources such as the works of Wang Xizhi and the Thousand Character Classic.
Yu Youren, a seminal figure in 20th-century Chinese calligraphy, dedicated decades to the "Cursive Script Standardization Movement" to improve literacy and writing efficiency. This volume represents his scholarly efforts to bridge classical aesthetics with modern functional needs, a hallmark of his enduring influence on Chinese calligraphic history.

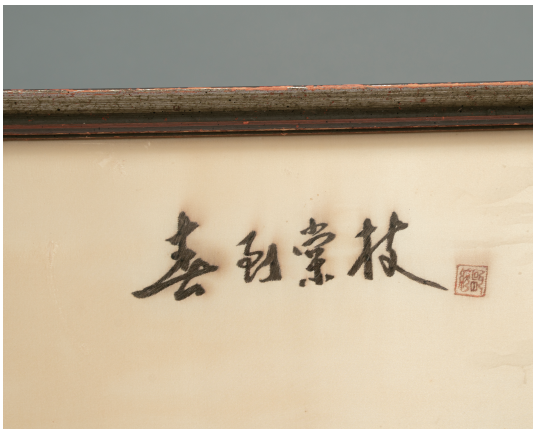
DIMENSIONS
Volume: 43 cm x 27.5 cm

CONDITION REPORT
The volume is in good condition. The original thread binding is secure, and the interior pages remain clean with legible printing and annotations. The dark blue paper cover shows some natural age-related wear and fraying, specifically on the title label, which is consistent with its age and historical use.

PROVENANCE
From a Private Toronto Collection



149 AN EMBROIDERED SILK 'PEACOCK AND PEONY' PANEL
LATE QING DYNASTY / REPUBLIC PERIOD
清末民国 顾绣“枝棠到春”图挂屏



ESTIMATE
$1,200 – $1,800

DESCRIPTION
This finely worked silk panel is a superb example of Gu embroidery (Gu Xiu), a style renowned for its painterly qualities. The composition features an elegant peacock perched upon a gnarled branch, surrounded by blossoming crabapple and bamboo, symbolizing prosperity and the arrival of spring. Adhering to the "painting with a needle" tradition, the embroidery utilizes exceptionally fine silk threads to achieve subtle tonal gradations and a sense of depth, particularly visible in the delicate rendering of the peacock’ s plumage and trailing tail feathers.
The upper right section of the panel bears a four-character inscription in running script, " 枝棠到春 " (Spring Arrives at the Branch), followed by a red embroidered seal. The refined palette and sophisticated needlework reflect the scholarly elegance typical of the Gu family style, favoring a harmonious and artistic finish over mere decoration. The panel is housed in its original wooden frame with a red lacquer finish along the inner edge.



DIMENSIONS
Panel Size: 72 cm x 44 cm

CONDITION REPORT
The silk panel is in overall stable condition given its age. The embroidery remains largely intact with well-preserved colors and minimal thread loss. The silk ground shows natural age-related toning, scattered foxing, and visible water staining, particularly along the left side and lower edges. There are some vertical creases and minor abrasions to the silk consistent with long-term framing. The wooden frame is stable but shows typical surface wear and minor losses to the lacquer finish.

PROVENANCE
From an Important Private Canadian Collection



150 A DISTINGUISHED TIBETAN THANGKA OF A BUDDHIST DEITY
18TH / 19TH CENTURY
18/19 世纪 唐卡





ESTIMATE
$3.000 – $5.000

DESCRIPTION
This finely executed thangka depicts a central Buddhist deity, likely a form of the medicine Buddha or a principal Bodhisattva, seated in vajraparyankasana on a sprawling lotus throne. The central figure is portrayed with a dark, meditative complexion, holding a sacred vessel or patra in both hands at the lap. He is adorned with an elaborate five-leaf crown, flowing celestial scarves, and intricate jewelry. Behind the figure, a vibrant green halo and a radiant blue mandorla with fine gold-line rays signify his divine status.
The surrounding composition is rich with iconographic detail. Two monastic figures, possibly Arhats or lineage masters, appear in the upper corners amidst stylized clouds and auspicious offerings. In the foreground, two seated female acolytes or goddesses flank a central offering of "the five jewels" or ratna, one holding a white conch shell. The landscape background features rolling green hills and traditional Tibetan cloud formations, all rendered in a balanced palette of mineral pigments and gold highlights. The thangka is presented in its traditional silk brocade mount within a modern protective wooden frame.

DIMENSIONS
Thangka Size: 85 cm x 66 cm

CONDITION REPORT
The thangka is in overall stable and good condition for its age. The mineral pigments remain largely intact, though typical surface wear, fine age-related cracking to the paint layer, and minor localized losses are visible upon close inspection. The silk brocade mounting shows light fading and minor fraying consistent with a piece of this period. No major structural repairs or significant recent restorations were observed.

PROVENANCE
From an Important Private Canadian Collection



151 A RARE THANGKA DEPICTING CHAKRASAMVARA AND DEITIES
18TH - 19TH CENTURY
18-19 世纪 胜乐金刚唐卡

ESTIMATE
$1,200 – $1,800

DESCRIPTION
This finely executed thangka centers on a multi-armed deity, likely a form of Chakrasamvara or a related tantric figure, seated in dhyanasana atop a multi-colored lotus throne. The central figure is depicted with a serene yet powerful countenance, adorned with an elaborate five-leaf crown, flowing celestial scarves, and intricate jewelry. The primary hands are held in a devotional gesture, while the additional arms hold ritual implements, including a blooming lotus blossom.
The composition is balanced by two smaller deities in the lower register. To the left sits a peaceful yellow-skinned deity, likely Manjushri, holding a sword of wisdom. To the right is a wrathful blue-skinned protector, possibly Vajrapani or Mahakala, enveloped in a flaming mandorla and wielding a vajra.
The background features a lush, stylized landscape with rolling green hills, ethereal clouds, and a sacred peach offering at the top center. The entire work is framed within a traditional blue textile border and protected under glass in a modern gilt-wood frame.

DIMENSIONS
Thangka Size: 43 cm x 30 cm

CONDITION REPORT
The thangka is in overall stable condition. The mineral pigments remain well-preserved with some minor surface wear and typical age-related darkening. There are faint horizontal creases and minor pigment loss consistent with the age of the textile. The mounting and frame are in good condition with minor surface abrasions.

PROVENANCE
From a Private Canadian Collection






麒麟送子圖
戊辰春月浙東瀞浦筆三川畫

152 AN INK AND COLOR ON PAPER MOUNTED PANEL OF THE QILIN BRINGING A SON
SIGNED PAN JIEZID, DATED WUCHEN YEAR (1988)
潘絜兹 1988 年作 麒麟送子图 设色纸本 镜心





ESTIMATE
$300 – $500

DESCRIPTION
This exquisite mounted panel, titled Qilin Songzi (The Qilin Bringing a Son), depicts a classic auspicious theme in Chinese mythology. The composition features a celestial maiden holding a joyous infant aloft, accompanied by a magnificent blue qilin emerging from swirling auspicious clouds. The work is executed with meticulous fine-line (gongbi) technique, characterized by elegant, flowing drapery and vibrant, harmonious colors. The fiery halo behind the maiden and the intricate scales of the qilin demonstrate the artist's masterful control of detail and traditional aesthetic sensibilities.
The inscription on the left identifies the title of the work, followed by the date Wuchen year (1988) and the signature of Pan Jiezi. Two red artist seals are impressed below the signature. Pan Jiezi was a highly influential modern Chinese painter celebrated for his contributions to the revival of traditional heavy-color gongbi painting and his deep expertise in Dunhuang mural art.

DIMENSIONS
Image: 57 cm x 29 cm

CONDITION REPORT
The work is in good condition. The paper ground is stable, with vibrant colors and crisp ink lines. Minor natural age-related toning and small Foxing spots are visible in the upper background areas, which are consistent with the age of the piece and do not significantly impact the central figures.

PROVENANCE
From a Private Toronto Collection



153 AN ANCESTOR PORTRAIT OF THE KANGXI EMPEROR
19TH CENTURY
19 世纪 康熙皇帝像





ESTIMATE
$2,500 – $3,500

DESCRIPTION
This large-scale formal portrait depicts the Kangxi Emperor (r. 1661 – 1722) in a traditional frontal seated pose. The Emperor is shown with a characteristic thin mustache and a dignified expression, wearing a red official's hat with a jewel finial and a long strand of court beads (chaozhu). He is attired in a brilliant imperial yellow robe (jifu) adorned with a prominent five-clawed dragon clutching a flaming pearl, a symbol of supreme imperial authority.
The lower register of the robe is decorated with dragon roundels and stylized "shou" (longevity) characters above a traditional wave and "standing water" (lishui) border. The Emperor is seated upon an intricately carved dragon throne, with his feet resting on a formal footstool covered in a patterned red carpet. The portrait is rendered with mineral pigments on paper or silk and is presented in a classic dark wood frame.

DIMENSIONS
Frame Size: 135.5 cm x 68.5 cm

CONDITION REPORT
The portrait is in overall stable and good condition. The pigments remain vivid and well-preserved. Typical for works of this age and scale, there are visible horizontal creases across the surface from previous rolling, and minor surface wear or pigment loss consistent with a 19th-century attribution. The dark wood frame is secure with minor age-related abrasions.

PROVENANCE
From a Private Canadian Collection



154 A PAIR OF FAMILLE ROSE YELLOW-GROUND 'ANIMALS' VASES
LATE QING DYNASTY / REPUBLIC PERIOD
清末民国 黄地粉彩开光动物纹大瓶一对

ESTIMATE
$3,000 – $5,000

DESCRIPTION
This striking pair of porcelain vases features a high-shouldered baluster form tapering to a flared neck and rim. The necks are adorned with a pair of iron-red molded animal-mask handles, each suspending a yellow-glazed ring. The primary decoration is rendered in vibrant Famille Rose enamels against a rich yellow "lemon" ground, framed by large foliate-shaped panels.
Inside the panels, narrative landscape scenes depict various animals from the Chinese zodiac and traditional lore. One panel features a coiled green serpent beneath a weeping willow tree, while another depicts a galloping horse beneath a crane in flight and swirling clouds. The yellow-ground sections between the panels are further embellished with stylized floral scrolls, butterflies, and geometric symbols. The base of each vase bears an apocryphal six-character underglaze blue mark in regular script: Da Qing Kangxi Nian Zhi (Made in the Kangxi Reign of the Great Qing).

DIMENSIONS
Height: 41 cm and 41.5 cm (16.1 in and 16.3 in)

CONDITION REPORT
The pair is in overall very good and stable condition. The enamel colors remain exceptionally vibrant with minimal surface wear. There are a few minor firing irregularities, including tiny pinpricks in the glaze and small iron spots typical of porcelain from this period. One handle shows a very minor, old chip to the iron-red pigment. The unglazed foot rims show typical natural wear and minor earthen remains. No cracks, hairlines, or professional restorations were detected under standard inspection.

PROVENANCE
From a Private Canadian Collection









155 AN INLAID CELADON 'CRANE AND FISH' BOTTLE VASE KORYO DYNASTY STYLE
青釉青花云鹤鱼纹玉壶春瓶
高丽风格

ESTIMATE
$800~$1200

DESCRIPTION
This elegant bottle vase, known as a yuhuchunping, features a pear-shaped body that tapers gracefully into a slender neck with a flared, trumpet-shaped rim. The vessel is covered in a soft, sea-foam green celadon glaze with a fine network of crackle throughout. The exterior is decorated using an inlay technique arranged in three horizontal registers. The upper section depicts cranes in flight amidst wispy ruyi-shaped clouds. The central band features a serene landscape with waterfowl and willow trees by a riverbank, while the lower register displays large fish swimming amongst aquatic plants. This combination of motifs—the crane, the willow, and the fish—represents longevity, flexibility, and abundance. The base is left unglazed, revealing the buff-colored stoneware body characteristic of this ceramic tradition.

DIMENSIONS
Height： 29.2cm (11.5 in)

CONDITION REPORT
The vase is in stable condition with signs of age and historical use. There is a visible chip to the rim and some minor surface abrasions to the glaze. The crackle pattern is natural and extends across the entire surface. The foot rim shows characteristic kiln grit and firing marks consistent with the style and period of production.

PROVENANCE
From a Distinguished Canadian Private Collection







