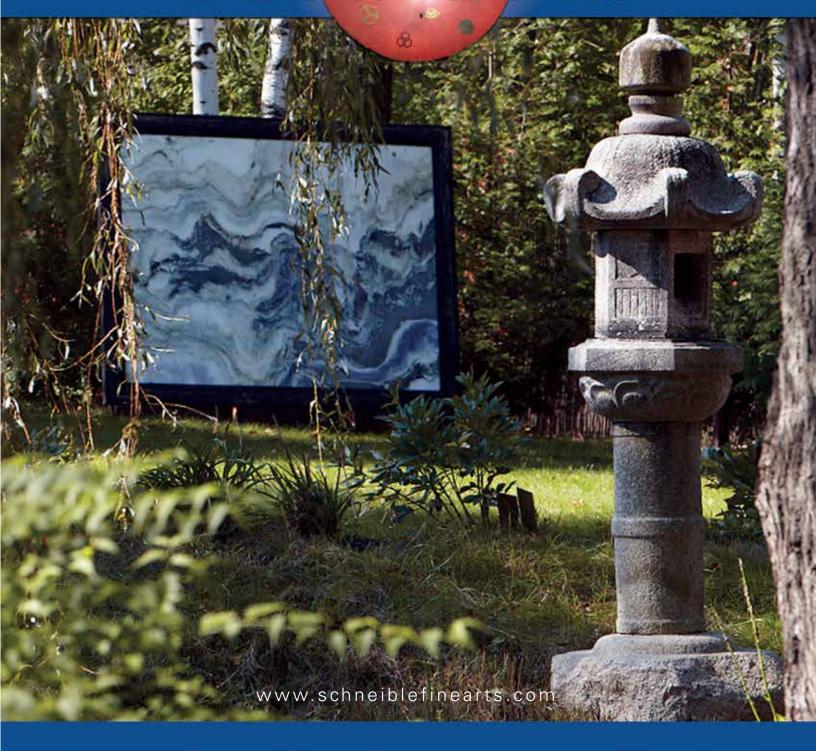
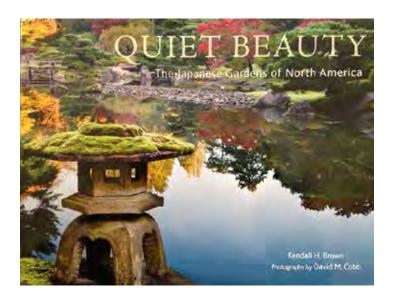
SCHNEIBLE FINE ARTS

T R E A S U R E S F R O M A A S I A





Quiet Beauty: The Japanese Gardens of North America

by Kendall H. Brown, author & David M. Cobb, photographer

This extraordinary, award winning 176 page hard cover book details history and development of some twenty-six of the most beautiful, serene Japanese gardens in North America. It's superb historic compilation and stunning photography make it a must have for any garden enthusiast!

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SCHNEIBLE FINE ARTS

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www.schneiblefinearts.com

Supporting our community with Fine Art

Schneible Fine Art's Mission:

- to conduct fine art exhibitions across the United States of America in partnership with and benefiting important and relevant local community non-profit environmental, educational, and fine art organizations
- to donate works of art to relevant non-profit organizations for fund raising purposes
- to involve family members in our art exhibition activities as a means of teaching ethical business practices and implementing our social mission
- when possible to support local indigenous cultures and artisans connected with the art we sell

Schneible Fine Arts has supported these non-profit organizations:

August 2010-2014, Mount Desert Island Land and Garden Preserve, Asticou Inn, Northeast Harbor, Maine, "Treasures from Asia I-V"

August 2011, Japan-American Red Cross benefiting earthquake and tsunami survivors, Asticou Inn, Northeast Harbor, Maine, "Treasures from Asia II"

September 2009, Shelburne Farms Educational Programs, Shelburne Coach Barn, Shelburne, Vermont "Landscape Dreamstone Paintings from Dali"

Feb-May 2006-2008, Shelburne Art Center, Shelburne, Vermont "Treasures from Asia"

2006-2010, Lake Champlain Waldorf School, Shelburne, Vermont; Vermont Youth Orchestra;

Kidsafe Collaborative, Vermont; Vermont Zen Center, Shelburne, Vermont

Our Customers Tell Us:

"Thought you would enjoy seeing how beautiful the Japanese lantern looks in the corner of our garden. We are thrilled with it!"

T&B VD, Massachusetts

"Your Buddha has been our household god for almost a decade, bringing a benign presence to yoga practice and gatherings with friends and family as well as a reminder of the sacred every day"

K&B, Hinesburg, VT

"Thank you again for introducing us to your collection- we fell in love with the antique Chinese "laughing" Lohan and he has made a great addition to our home. We are filled we joy each time we look at him."

L&L M, Charlotte, VT

Letter from Douglas Schneible

I am pleased to present our third catalogue of fine Asian art and garden antiques "Treasures from Asia". Over sixty of our most important Chinese, Japanese, and other Asian works of art have been selected on the basis of their beauty, rarity, and historical importance. Each work of art in this catalog is described in detail and is presented in full color to enhance your comfort selecting the perfect treasure for your home, office, museum or garden. Each artwork was legally acquired and where appropriate tested for authenticity using modern testing techniques such as Oxford's Thermoluminescence and radiocarbon dating, carbon-14.

It was during the 1970's and 1980's that I began collecting Asian art, eventually plying Hong Kong's Hollywood Road in search of authentic ancient treasures that were occasionally found at that time among the dozens of tiny antiques shops. I can remember spying huge wooden crates filled to the brim with Yangshao and Han pottery that had just arrived from the mainland. I recall with satisfaction in Japan, buying my first great antique Japanese "Okigata" stone lantern and spotting numerous examples of gorgeous Buddhist stone sculpture while traveling through China and Hong Kong. Burmese travels revealed still further great treasures for my inquisitive eyes. Through these experiences I learned to appreciate Asia's stunning ancient and artistic history. I turned this passion and avocation into a full time enterprise and along with my wife spent the last decades developing our client and gallery trade culminating in our annual Maine Northeast Harbor summer exhibition "Treasures from Asia".

Over the course of dozens of trips to mainland China, Japan, Burma, and across America I sought out the finest quality antiques and antiquities always applying two great lessons I learned from veteran collectors: to buy the best quality you can afford and to learn to trust and use your own eyes! This undertaking has been profoundly strengthened through good fortune, our astute and wonderful clients, a supportive family, endless museum and art annals research, and expert advice I received from surrounding myself with international specialists such as Mr. Gu Fang, Senior Fellow at the Center of Jadeology and Jade Culture in Beijing, and Mr. Chang Qing, Ph.D and specialist in Buddhist art, among many others.

Having de-accessioned many of these works of art from our private collection, we shall never forget the great honor and pleasure serving as their guardian and hope new ownership embraces this privilege too.

Japan, a stone "Monkey" themed lantern, 210cm, 7 feet high, granite, late Edo, (1800-1868 CE)

The monumental and well proportioned carved stone lantern fashioned in six parts with a simple finial Hohju, conical and ridged representational roof kasa, monkey themed carved square shaped light chamber Hibukuro, simply carved mid platform nakadai, simple crane's leg shaft sao, and base kiso hand carved of a granite stone and with considerable lichen and patina from good age.

Provenance: old Japanese garden, Nagoya, Japan

Stone lanterns, Ishidoro were introduced to Japan via Korea and China in the sixth century AD. They were used initially in temples and later shrines as votive lights. About the 16th century stone lanterns were adopted for secular purposes and designed and placed in the gardens of tea houses and private residences made famous by tea master Sen Rikkyu 千利休 (1522-92). Kasuga lantern is a style of lantern named for the Kasuga Grand Shrine- a centuries old Shinto Shrine located in Nara, Japan and famous for its abundance of stone lanterns leading up to the shrine. Other lantern variations including this scarce "monkey" themed and multiple roof ridged lantern were introduced over the past two centuries. Lanterns crafted from shirakawa granite are considered to be the finest quality lanterns.











Japan, a signed stone Shrine Pathway Lantern Kasuga, 150cm, 5 feet high, Meiji period, (1868-1912 CE)

The signed and carved stone Kasuga style lantern fashioned in six parts with an incised finial *Hohju*, lotus representational roof *kasa*, incised and carved "deer motif" light chamber with a stepped altar interior, *Hibukuro*, hexagonal mid platform nakadai, a signed and painted "Hounou" crane's leg shaft *sao*, and base *kiso* hand carved of basalt stone and with appropriate weathering from a century of age.

Provenance: one of a pair of pathway lanterns deaccessioned from a shrine from the Kumamoto area, middle Kyushu Prefecture

This simply carved Kasuga lantern is incised on its leg sao with word "Hounou" meaning offering indicative of donor patrons that commissioned such lanterns for installation and use at their local shrine. Smaller scale lanterns like these were often used to line pathways. The kasuga style of lantern is named for the Kasuga Grand Shrine- a centuries old Shinto Shrine located in Nara, Japan and famous for its abundance of stone lanterns leading up to the shrine.









One of a pair of pathway lanterns deaccessioned from a shrine from the Kumamoto area, middle Kyushu prefecture



Burma, Mandalay, a monumental stone reclining Buddha, 52cm, 21" high and 175cm, 70" in length, late 19th to early 20th century

The monumental reclining effigy of the Buddha posed in Parrinibbana and carved of alabaster embellished with gilding, lacquer and paint atop an attached rectangular base with inscribed donor inscription and weathered from good age.

Provenance: old European collection

Inscription translation reads "donated by U tin Shain Dan Thein Sint, Maupin Town" (note: Maupintown is an area about 100 miles west of present day Yangon in the Irrawadddy River Delta region).

The Buddha sometimes referred to as "Yandanarpon (Mandalay) Sleeping Buddha" or Parrinibbana Buddha is reclining on his right side with head supported and sometimes interpreted as creating the illusion of being a giant or giving his last sermon.









Burma, a monumental seated Buddha, 167cm, 67" high and 107cm, 43" wide, late 19th century

The monumental seated effigy of the Buddha in Shan style posed in Dhyanasana with attached praying attendants and carved of gold gilded dry lacquer over wood seated atop a lotus base and with head, ears, and finial adorned with inlaid colored glass panels.

Provenance: old New England collection

A large scale Buddha such as this example undoubtedly once resided in a Burmese shrine or temple helping us explain its' remarkable survival and good condition. Buddhist sculpture in Burma are sometimes deaccessioned usually in trade for goods or services that may be required to repair temple buildings.











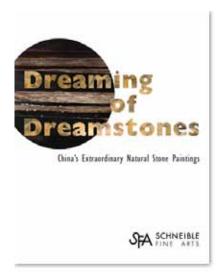
China, monumental natural dream stone paintings: LEFT "Pandorra" frame size: 140cm, 56" high and 182cm, 73" wide; site: 125cm, 50" high and 165cm, 66" wide, 20th century

RIGHT "Classic Ming" frame size: 132cm, 53" high and 185cm, 74" wide; site: 115cm, 46" high and 167cm, 67" wide, 20th century

The thin marble stone slabs cut from large rough material and revealing naturalistic patterns in black, brown, cream, white and pink colors caused from natural mineral inclusions and framed in a black color wood.

Provenance: private collection, Dali, China

Reference: Dreaming of Dreamstones China's Extraordinary Natural Stone Paintings, Schneible Fine Arts. Large monumental stone paintings like these examples are rare as access to and availability of resource material diminishes.



Dreaming of Dreamstones – World's first comprehensive English text publication covers China's extraordinary natural Stone Paintings, by author and dreamstone lecturer Douglas Schneible, 35 pages, softcover, ISBN 978-0-578-0820







Left



Right



Burma, Mandalay, a pair of stone Buddhist kneeling attendants, 65cm, 26" high and 30cm, 12" in width, early to mid 20th century

The joyful attendants in a worshipful pose with hands atop their laps carved in alabaster and embellished with gilding, lacquer, paint, and glass inlay.

Provenance: old European collection











China, a monumental Buddhist stone pagoda tower, 265cm, 106" high and 115cm, 46" wide, 19th century or earlier

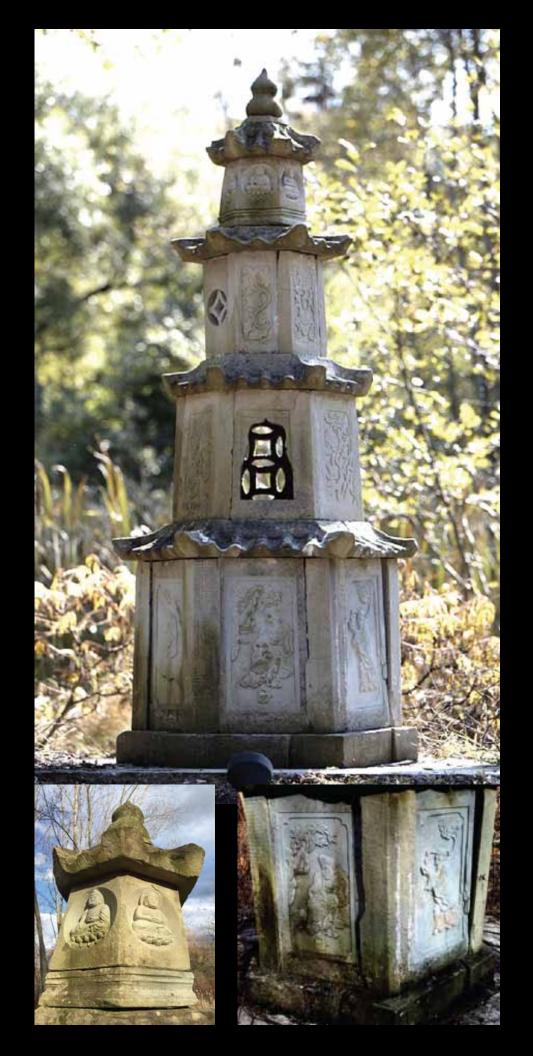
The towering hexagonal stacked form crafted of three eave roof forms, seven panels of Buddhist symbols for a total of thirty seven individual limestone pieces with some old repairs and replacements including panels depicting Lohans, flora forms, and auspicious symbols and the total crowned with a hexagonal top piece featuring six Buddhas.

Provenance: New England collection acquired from the region of Chengdu

About Pagodas: Chinese pagoda towers were structurally variously square, circular, octagonal, and hexagonal based forms. They usually display Buddhist symbology and were built for a variety of reasons including relic storage or commemoration purposes honoring Buddha or perhaps stately visitation. The highest Chinese pagoda from the pre-modern age is the Liao di pagoda of Kaiyuan Monastery, Dingxian, Hebei province, completed in the year 1055 AD under Emperor Renzong of Song and standing a total height of 84 meters, 275 feet. The pagoda was built of brick and stone and has the classic gradual tiered eaves marking each storey, and has a section of its walls partially open at one side, which allows one to view the interior of the pagoda, the inner column shaped as another pagoda inside, and the thickness of the pagoda's walls.







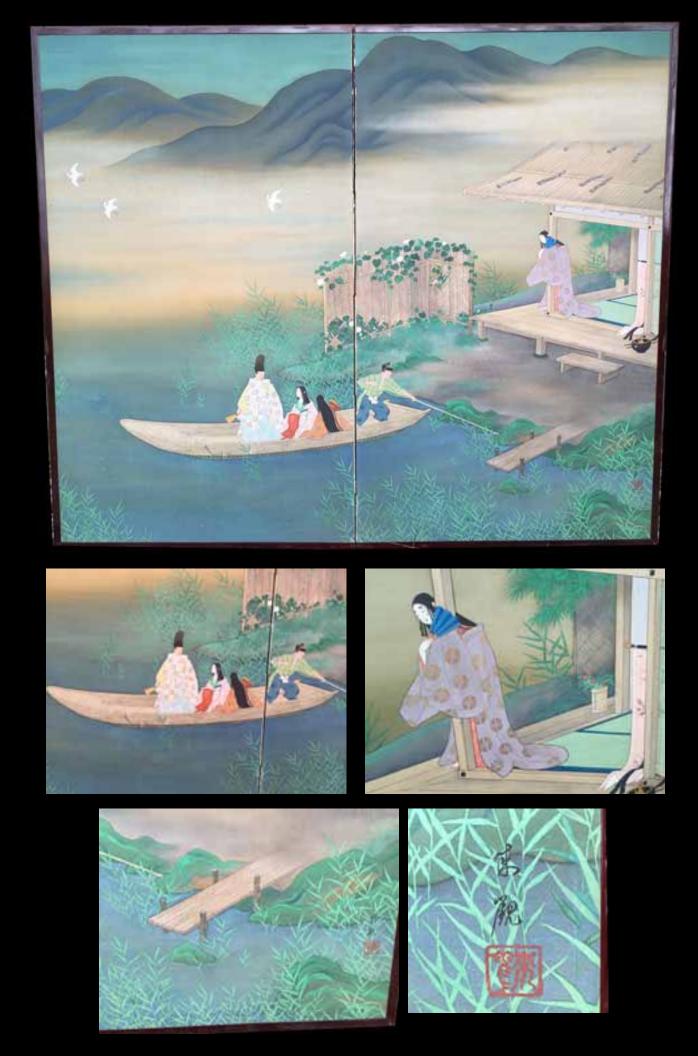
Japan, tea screen "Boating on a placid lake among mountains, plantings, a pavilion and birds," a folding two-panel screen Byōbu, 67.5" length (with both panels extended) and 57" height, signed, Taisho to early Showa period (1920s-1940s)

The painting is skillfully rendered in watercolor and pigment on silk, black lacquered wood frame.

Young women directed by an older gentleman and a paddler ply the tranquil lake having launched from their dock and vicinity of their summer time pavilion. Beautiful blue and turquoise colors predominate. Figures are finely interpreted and rendered. Pairs of white heron like birds fly overhead indicating fair weather and representing long life, fidelity. This is a substantial artwork, a beautiful screen in lovely colors, a convenient size, a one-of-a-kind.







Japan, a stone water basin *tsukubai*, 30cm, 12" high and 72cm, 29" diameter, granite, Meiji to Taisho period, (1868-1926)

The stone sculpture with ten lobes, carved in chrysanthemum flower *kiku* form fashioned from granite with aged patina

Provenance: old Nagoya garden

Stone tsukubai water basins were originally installed in tea gardens and in a purposely "low" to ground position. This encouraged visitors to stop and bow in a respectful, humble manner to perform purification of "body and soul" ritual. Bamboo water ladles or dippers hishaku were the water utensil of choice.







Japanese bamboo water ladle, hishaku, 16" in length

Japan, a collection of stunning hand carved, antique stone water basins tsukubai sourced from private Kyoto and Nagoya area Japanese gardens. Each one- of- a-kind basin possesses unique qualities and represents some of the finest old world craftsmanship found today. Appropriate in gardens for tea garden "purification" entry areas or indoors as tokanoma accents. They also make wonderful contemporary artistic statements as water/ floating flower vessels, planters, or as eye appealing, stand alone works of art placed in your favorite interior or exterior space.

A "Natsume" (tea container) shape, granite, medium 23"h x 21"w, patina from age, Taisho-Showa period (1920's-1940's). Other sizes may be available.

B "Columnar/funnel" shape, granite, 27"h x 18"w, Edo-Meiji period (1800-1880)

C "Mountain" shape, granite, 23"h x 25"w, Meiji-Taisho period (1880-1920's)

D "Boulder" natural shape, granite, 15"h x 25"w, Taisho-Showa period (1920's-1940's) Other sizes may be available.

History

Water basins tsukubai are singularly the most popular, frequent and practical garden ornament found in Japanese gardens. They symbolize Buddhist "purification" and are usually strategically placed to allow visitors opportunity to cleanse hands prior to participating in a tea ceremony event or before honoring a shrine or temple..





Japanese Antique Water Basins *Tsukubai*



B







Japan, a collection of stunning handmade and thick walled Shigaraki-Yaki stoneware water or plant basins *Mizubachi* created by Japanese traditionally trained family master artisans. Each large scale one- of- a-kind basin possesses unique qualities and represents some of the finest craftsmanship found today. Appropriate as water/floating flower vessels, planters, or as eye appealing, stand alone works of art placed in your favorite interior or exterior space. Exterior dimensions noted.

A Dark Blue large tea bowl shape chawan with braided rim , 16"h x 26"d

B Cream mottled large tea bowl shape with irregular rim , 14"h x 24"d

C Cream, russet, and dark blue over sized money sack shaped bowl, 28"h x 26"w

D Blue jewel colored tall shaped bowl, 24"h x 18"d (at rim)

E Green vein color medium tea bowl shape with bi-level rim, 12"h x 18"d

History

Shigaraki, one of Japan's six fabled pottery and ceramics centers in Shiga Prefecture, possesses a rich history. In the Kamakura era (1192-1333) water and seed jars were crafted. In Muromachi and Edo periods (1333-1868) its' tea wares and sake bottles were reknowned. Wood fired in "nobori gama" climbing kilns, their ceramics' natural ash glazes produce startling textures and patterns. Indeed Shigaraki clays contain 'choseki' or white stone which means long life.



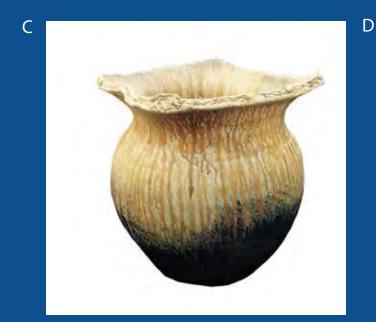


Large Mizubachi Water Basins





16" h x 26" d 14" h x 24" d





28" h x 26" d 24" h x 18" d





12" h x 18" d

Italy, a garden, patio, or sunroom "flower themed" ceramic ensemble of a table and four chairs, table with pedestal: 75cm, 30" high and 105cm, 42" diameter; chairs: 65cm, 26" high and chair seat 42.5cm, 17" high and 17" wide, mid to late 20th century

The sculpted and hand painted heavy ceramic works of art consisting of one round table with separate pedestal plus four (4) chairs, total six pieces, in a flora (pansy) motif with all over fine craquelure surfaces from age.

Provenance: estate of a European gentleman living in New York City













China, a large hand carved stone seated Buddha, 45cm, 18" high and 30cm, 12" wide, Qing dynasty, 19th century

The monumental and unusual seated effigy of the serene and joyful Buddha sitting erect and finely hand carved in limestone.

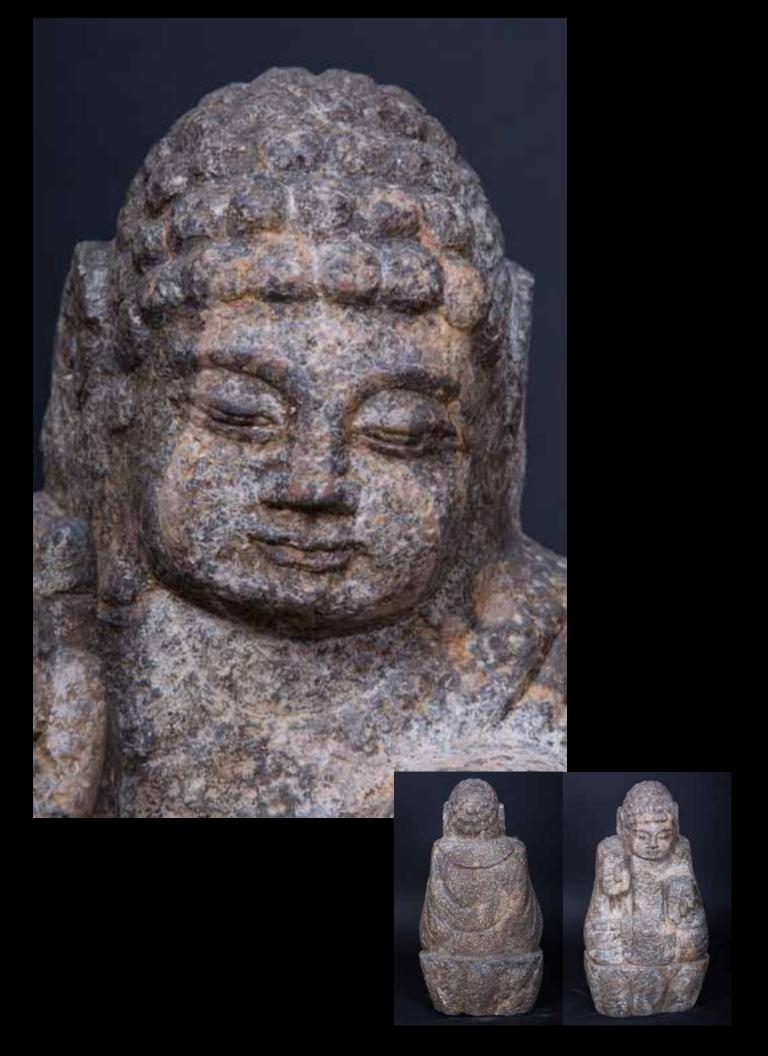
Provenance: : Old Northeast Liaoning area collection

This is a rare, beautiful, and very unusual Buddha sculpture, We acquired it for our private collection during one of many buying trips in northeast China some 15 years ago. It was originally carved in China's distant northeast-bordering Liaoning province and South Korea.

Our Buddha was hand-carved and is virtually impossible to find today. It's very distinct carving style dates it to one hundred or so years ago and comingfrom the Sino/Korean border.







Japan, a large stone effigy of Tenjin, 60cm, 24" high, Edo period, (1603-1868)

The monumental seated effigy of the Shinto sky god simply carved in basalt stone with three dimensional scholar cap and prayer niche verso and with considerable lichen and patina from old age.

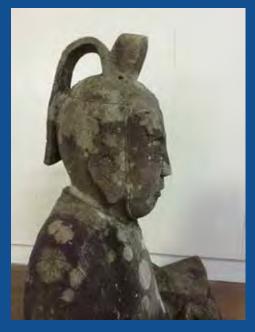
Provenance: Shrine collection, Fukuoaka, Japan

In Japanese mythology and folklore, Tenjin (天神?) is the Shinto Kami of scholarship, the deification of a scholar, poet, and politician named Sugawara no Michizane. Ten 天 means sky and jin 神 means god or deity. Early stone carvings of Tenjin are rare.











Japan, a pair of classic broad roof stone lanterns, larger 105cm, 45" high and smaller 85cm, 38" high, granite, Meiji period, (1868-1912)

The striking and well proportioned hand carved sculptures as Yukimi style lanterns fashioned in four and five parts from granite as a finial *Hohju*, roof *kasa*, light chamber *Hibukuro*, and base *kiso* all with aged patina

Provenance: old Japanese gardens

Stone lanterns, Ishidoro, were introduced to Japan via Korea and China in the sixth century AD. They were used initially in temples and later shrines as votive lights. About the 16th century stone lanterns were adopted for secular purposes and designed and placed in the gardens of tea houses and private residences made famous by tea master Sen Rikkyu 千利休 (1522-92). The tradition of Yukimi or broad roof lanterns may be found throughout Japan and in most Japanese gardens - often installed near bodies of water as the "uku" in the word yukimi refers to the lantern's floating reflection.







45" High



38" High

Japan, an ancient and monumental stone Temple *Rokujizo* lantern, 60cm, 24" high, Late Momoyama-early Edo period, 16th/17th century

The monumental stone sculpture sculpted in three pieces from a hard volcanic stone with the original finial *Hohju*, roof *kasa*, and a cylindrical component consisting of six Buddhas on top band and six Jizo figures lower band all exhibiting considerable weathering and patina from great age.

Provenance: old Japanese temple garden from Northern Kyushu, Saga, Japan

According to Buddhist narrative, Jizo Bosatsu was mandated by the historical Buddha to save all sentient beings. The concept of six Jizo manifests itself as all humans move toward enlightenment through six realms of existence: hell, hunger, animality, anger, humanity, and heaven as represented by the six jizo carved on this sculpture. While flat two dimensional stones carved in the form of six jizo may be considered rare, cylindrical shapes such as this example are exceedingly rare.









Japan, a stone spirit lantern *Obakedouro*, 180cm, 70" high, granite, Showa period, (1920-1940s)

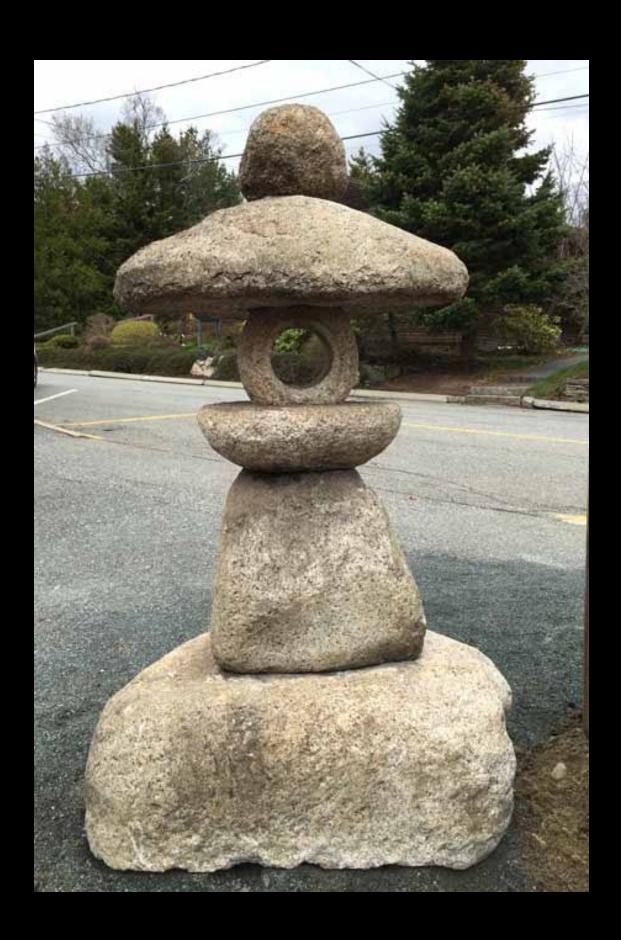
The simple and well-proportioned sculpture *Obakedouro* style lantern fashioned in six parts with natural formed light brown stones as a finial *Hohju*, roof *kasa*, a man carved light chamber *Hibukuro*, and natural formed stones as a mid platform *nakadai*, leg shaft *sao*, and base *kiso* all showing weatherization from age

Provenance: Nagoya garden, Nagoya, Japan

Stone lanterns, Ishidoro were introduced to Japan via Korea and China in the sixth century AD. They were used initially in temples and later shrines as votive lights. About the 16th century stone lanterns were adopted for secular purposes and designed and placed in the gardens of tea houses and private residences made famous by tea master Sen Rikkyu 千利休 (1522-92). Kasuga lantern is a style of lantern named for the Kasuga Grand Shrine- a centuries old Shinto Shrine located in Nara, Japan and famous for its abundance of stone lanterns leading up to the shrine. Other lantern variations including this scarce "monkey" themed and multiple roof ridged lantern were introduced over the past two centuries. Lanterns crafted from shirakawa granite are considered to be the finest quality lanterns.







Japan, a stone artisan Spirit lantern, 85cm, 34" high and 75cm, 30" wide at top, twenty first century

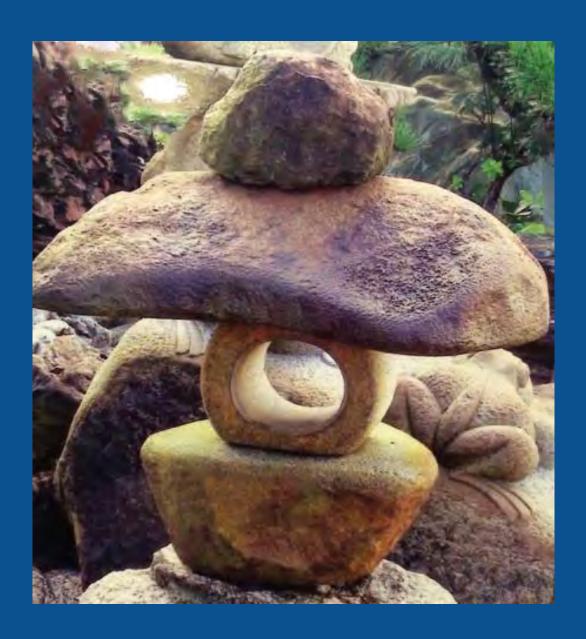
The handsome and well-proportioned one-of-a-kind Spirit style lantern fashioned in four parts from a red iron rich kurama stone with natural formed stones as a finial *Hohju*, roof *kasa*, a man carved light chamber *Hibukuro*, and natural formed base *kiso*.

Provenance: Japanese garden, Nagoya, Japan

Stone lanterns, Ishidoro, were introduced to Japan via Korea and China in the sixth century AD. They were used initially in temples and later shrines as votive lights. About the 16th century stone lanterns were adopted for secular purposes and designed and placed in the gardens of tea houses and private residences made famous by tea master Sen Rikkyu 千利休 (1522-92). Contemporary Artisan lanterns such as this example exemplify the skilled hand crafting traditions of ancient Japan and from unusual stone material. In Japan, harvesting kurama stone is now prohibited.







Japan, a stone leaning lantern Rankei, 120cm, 48" high and 100cm, 40" deep, Showa period (1926-1950's)

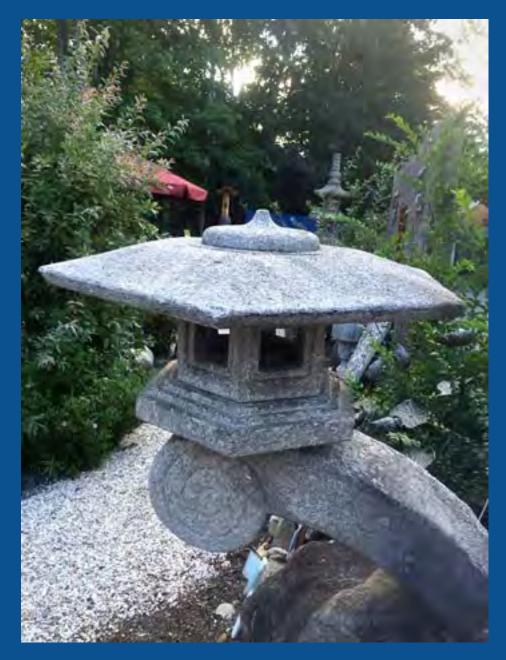
The handsome and well proportioned one-of-a-kind Lilly Rankei leaning style lantern fashioned in five parts from granite stone as a finial *Hohju* and roof *kasa*, a man carved light chamber *Hibukuro*, mid platform *na-kadai*, leg shaft sao, and over sized boulder style base *kiso*.

Provenance: old Japanese garden

Stone lanterns, Ishidoro were introduced to Japan via Korea and China in the sixth century AD. They were used initially in temples and later shrines as votive lights. About the 16th century stone lanterns were adopted for secular purposes and designed and placed in the gardens of tea houses and private residences made famous by tea master Sen Rikkyu 千利休 (1522-92). This simply carved Kasuga lantern is indicative of an early "temple or shrine" style of lantern named for the Kasuga Grand Shrine- a centuries old Shinto Shrine located in Nara, Japan and famous for its abundance of stone lanterns leading up to the shrine.











Japan, a monumental and unusual stone water basin 40cm, 16" high and 112cm, 45" long, Showa period, (1926-1950s)

The handsome and well-proportioned natural boulder form basin of an unusual green colored hard stone and featuring natural encrustations and central water cavity.

Provenance: Japanese garden, Nagoya, Japan

History: Water basins tsukubai are singularly the most popular, frequent and practical garden ornament found in Japanese gardens. They symbolize Buddhist "purification" and are usually strategically placed in gardens or as an indoor entry tokanoma accent to allow visitors opportunity to cleanse hands prior to participating in a tea ceremony event or before honoring a shrine or temple. Among the most priozed tsukubai are natural boulder forms such as this one-of-a-kind example.













Japan, a classic stone Kasuga lantern, 210cm, 7 feet high, shirakawa granite, Meiji to Taisho period, (1900-1926 CE)

The monumental and well proportioned carved stone *Kasuga* style lantern fashioned in six parts with an incised finial *Hohju*, lotus representational roof *kasa*, deer motif carved light chamber *Hibukuro*, engraved and embellished mid platform *nakadai*, simple banded crane's leg shaft *sao*, and base *kiso* hand carved of a quality stone

Provenance: old Japanese garden, Kyoto

Stone lanterns, Ishidoro were introduced to Japan via Korea and China in the sixth century AD. They were used initially in temples and later shrines as votive lights. About the 16th century stone lanterns were adopted for secular purposes and designed and placed in the gardens of tea houses and private residences made famous by tea master Sen Rikkyu 千利休 (1522-92). Kasuga lantern is a style of lantern named for the Kasuga Grand Shrine- a centuries old Shinto Shrine located in Nara, Japan and famous for its abundance of stone lanterns leading up to the shrine. Lanterns crafted from shirakawa granite are considered to be the finest quality lanterns.







Japan, a monumental pair of stone Shishi temple foo dogs *Komainu*, 93cm, 37" high and 67cm, 27" in depth, middle to late Edo period (1750-1850)

The animated, benign carved sitting effigies with well carved hair and faces exposing defined facial features with erect upright tails atop individual attached *dai* and fashioned from stone whose surfaces show considerable weatherization from exposure and great age.

Provenance: a Japanese temple

Early pairs of Buddhist mythological "komainu" like these are infrequently found. Pairs are often seen guarding entrances to temples and shrines. Shishi are traditionally depicted in pairs, one with mouth open (Ah) and one with mouth closed (Un). Ah is the first sound in Japanese alphabet, while "N" (pronounced "un") is the last. These two sounds symbolize beginning and end, birth and death, and all possible outcomes (from alpha to omega) in cosmic existence.











China, a pair of marble courtyard *stele* featuring koi/carp, 61cm, 24.5" high and 61cm, 24.5" in width and 20cm, 8" in width, early 20th century

The solid prolifically carved unifaced slabs and fashioned from marble whose surfaces show varied weatherization from exposure and age.

Provenance: originally found in 2007, Hubei, China

In Asian cultures koi symbolize energetic life forces and perseverance such as swimming upstream to obtain educational achievement, success, good fortune, and prosperity. These are the only large scale marble carvings we have seen depicting this scarce subject matter.









China, a monumental pair of stone tigers, 115cm, 46" high and 60cm, 24" in width, early to middle Qing dynasty, 18th - 19th century

The powerful, benign carved sitting effigies perched on haunches and front paws with round heads and faces exposing defined eye sockets, ears and two fangs atop bases that feature curled tails on side each whole atop a block shaped base and fashioned from stone whose surfaces show considerable weatherization from exposure and age.

Provenance: originally found in Fujian Province, China

Stone carvings of tigers are rare unlike more commonly encountered stone foo dog lions. From extensive travel throughout China, we have seen only one other pair similar to these and that pair carved in smaller scale.











Japan, a monumental pair of wrought iron Buddhist Shrine Candle Holders Tomyodai (Hoju), 100cm, 40" high and 100cm, 40" wide and 22.5cm, 9" deep, Edo period (1800-1868)

The handsome and well-proportioned candle holders each hand-wrought into the form of a sacred *Hoju*, wish-granting jewel and boasting fifty individual pricket style candle cups affixed to the peach-shaped, jewel pointed frame and surmounted on a solid base of four curved legs.

Provenance: Southern Japanese shrine and private collection, Kyushu, Japan

History: This jewel shape is known as the hoju 宝珠 or hojuhōju-no-tama 宝珠の玉 in Japan culture. It signifies the bestowal of blessings suffering personages and it grants wishes, pacifies desires, and brings clear understanding of the Buddhist Dharma law. In Japan, the hoju is often appears as giboshi bridge ornaments and are said to resemble the onion domes seen in Western cultures, however, they are mostly likely seen in the form of a peach which is the fruit symbolic of immortality and healing (known from Japanese ancient myths and legends.)











Japan, a grouping of three carved, antique stone water basins natsume, tallest 80cm, 32" high, Taisho-Showa period, (1912-1950s)

The handsome and well proportioned trio hand carved in a form known as *natsume* (tea canister shape) fashioned in solid granite stone and featuring varied patina from age.

Provenance: Japanese garden, Nagoya, Japan

History: Water basins tsukubai are singularly the most popular, frequent and practical garden ornament found in Japanese gardens. They symbolize Buddhist "purification" and are usually strategically placed in gardens or as an indoor entry tokanoma accent to allow visitors opportunity to cleanse hands prior to participating in a tea ceremony event or before honoring a shrine or temple.







China, a monumental stone Buddha sculpture, 125cm, 50" high and 68.75cm, 27.5" wide and 27.5cm, 11" deep, mid twentieth century

The one-of-a-kind sculpture intricately carved and pierced in marble and including fine details of flying angel like mythological creatures *asparas* top, the Buddha central, and Buddhas' attendants *Bodhissatvas* and *Arhats* flanking with additional serene figures below. Reverse seated Buddha atop platform and additional figures below.

Provenance: old New England collection













China, a wooden shrine only 82cm, 33" high and 55cm, 22" wide; with stand 192cm, 77" high, late Qing dynasty, (1644-1912)

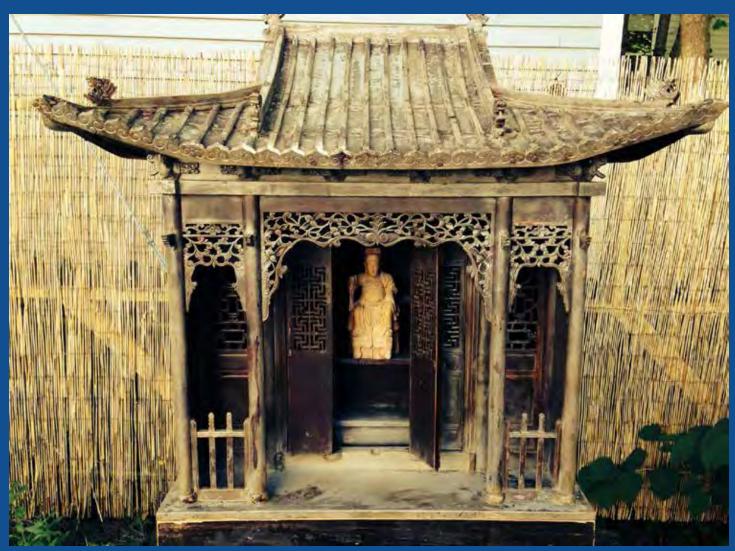
The dark lacquered and sealed wood structure with typical swooping roof line with attached roof ornaments and frontal scroll work and featuring sliding and removable front doors revealing a stepped altar internal area suitable for Buddhist display all atop a four footed table base

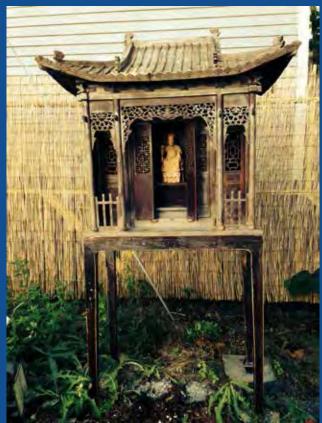
Provenance: Private New York City collection

Reference: a smaller but similar 19th century shrine located on the second floor of China's Yin Yu Tang, Huang ancestral family home reassembled and located at the Peabody Essex Museum, Peabody, MA.











China, a pair of marble drum stools (garden seats), 50cm, 20" high and 32cm, 13" in diameter, middle to late Qing dynasty, 19th century

The solid prolifically carved sculptures with side floral design and Buddhist tao-tie handles and fashioned from marble whose surfaces show weatherization from exposure and age.

Provenance: New England collection acquired 2006 Beijing, China











China, a pair of courtyard garden doors, 240cm, 96" high and 150cm, 60" wide, late Qing dynasty, (1644-1912)

The monumental doors carved from Humu (elmwood) and adorned with prolific hand wrought iron embellishments in the form of flora and fauna and once served as a Chinese compound exterior wall entry gates now repurposed as garden gates and accompanied by custom installation frame.

Provenance: Private New England collection acquired in 2008, Beijing, China











China, a monumental stone "dragon" lintel, 32cm, 13" high 35cm, 14" wide and 177cm, 71" long, Qing dynasty (18th-19th century)

The monumental rectangular limestone form that once was placed above a stone shrine painted and intricately carved of entwined dragons chasing the mythical wish granting jewel

Provenance: acquired in Chengdu, Sichuan Province

This remarkable lintel could be repurposed into a unique mantel or special wall display shelf. It is accompanied by an attribution and authentication report from Dr. Qing Chang, Buddhist Sculpture Specialist.









China, a stone Penjing and altar table, 85cm, 34" high and 37cm, 15" deep, and 138cm, 55" long, middle to late Qing dynasty, 18th-19th century or earlier

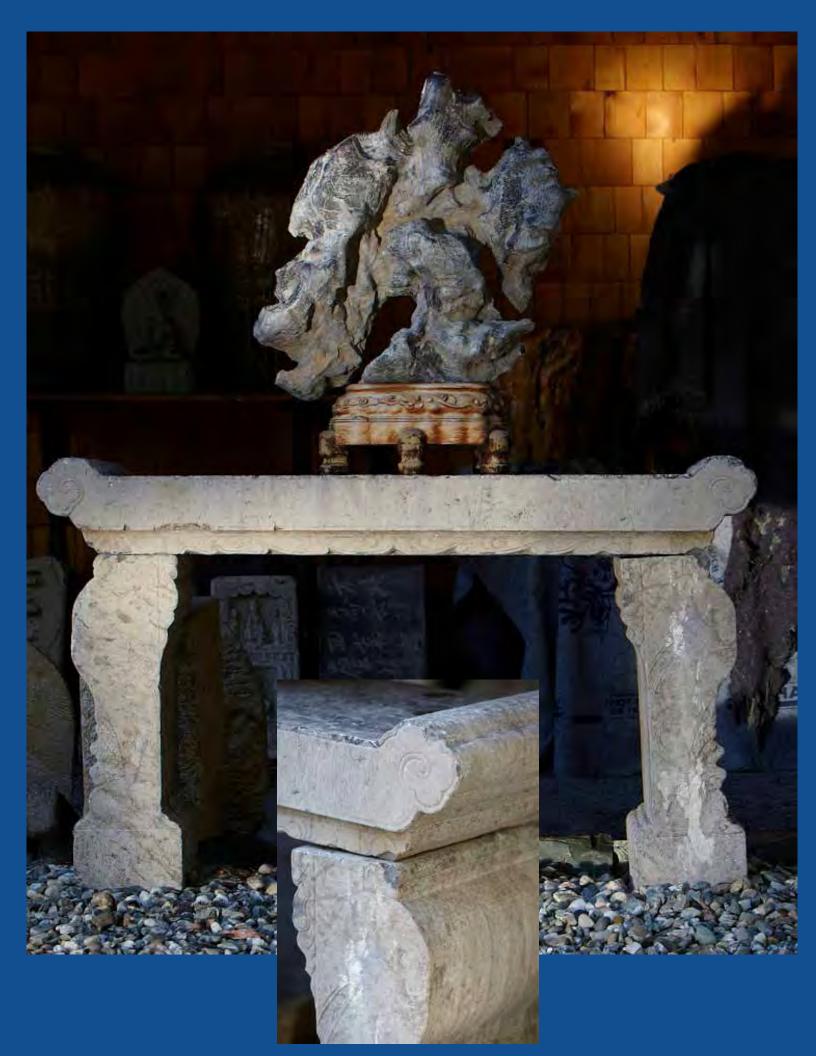
the limestone table carved in three sections, with engraved front and sides, once used as a garden utility table for display as for penjing (also Japanese bonsai) and whose surfaces show weatherization from exposure and age.

Provenance: New England collection acquired 2005 Beijing, China

Penjing (Chinese盆景; pinyin, pén jǐng; literally: "tray scenery"), is the ancient Chinese art of depicting artistically formed trees, other plants, and landscapes in miniature. Early stone tables like this are rare.







China, a stone Pagoda shrine, 288cm, 115" high, late Qing dynasty, (1644-1912)

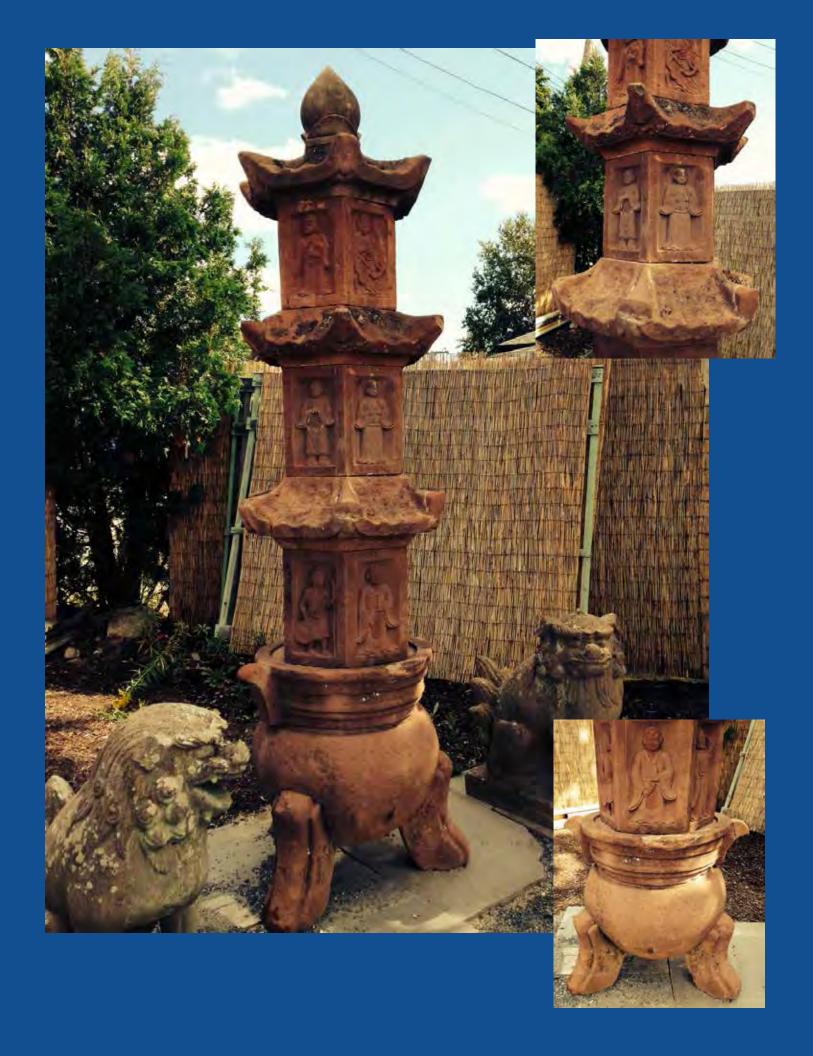
The monumental carved red sandstone Buddhist sculptural tower fashioned in nine parts with a tall incised lotus form finial with three carved roof sections and three ring sections featuring Arhat (lohans) all atop a base carved in the form of a three legged censer.

Provenance: Private New England collection acquired in 2005, Cheng-du, Sichuan Province, China

Chinese stone pagodas are seldom seen in the west. Pagodas evolved from ancient Indian stupas which were originally designed to hold the Buddha's relics and textual paper sutras. The eighteen arhats (lohans), six depicted on each round section, portray Buddha's messengers. The internal walls of each tier in this example are embedded with unknown but likely sacred relics such as paper prayer scripts. This tour de force might serve as a centerpiece in a garden or Buddhist collection.







Japan, a stone "tea garden" bridge, 60cm, 24" wide and 198cm, 79" in length, granite, Meiji period, (1868-1912)

The monumental carved thick stone bridge *Ohashi* – a slab with one raised longitudinal edge hand crafted of granite stone with considerable patination from good age.

Provenance: old Japanese tea garden from Lake Biwa, Kyoto area

Rarely available in the west, Japan's hand carved stone bridges are remarkable in their size, weight, and beauty. We have seen only two of these in the past decades and this one was captured in a rare in-situ photograph as it was being extracted.









American Arts and Crafts trio of stone inlaid planters, longer planter 27cm, 11" high and 122cm, 49" long; smaller planters 40cm, 16" high and 30cm, 12" wide, early 20th century

The unique 1920's planters constructed in an Adirondack style with iron armature, concrete, and inlaid stones with it's stones embedded in an attractive geometric manner, all weathered from appropriate age

Provenance: Private New England collection







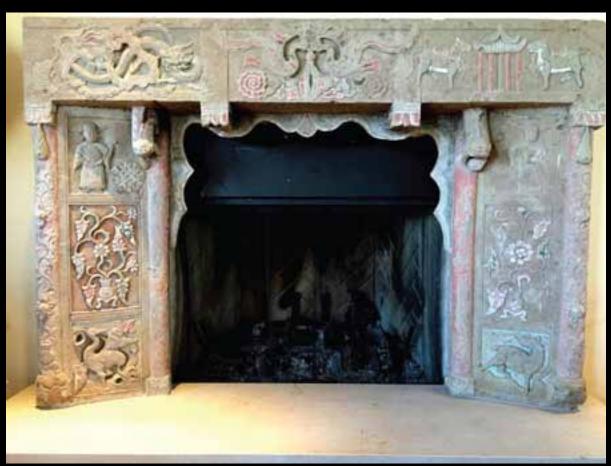
China, a monumental painted stone mantle, exterior: 100.6cm, 40.25" high and 146 cm, 58.5" wide and 23.75 cm, 9.5" deep; interior firebox area: 72.5cm, 29" high and 70cm, 28" wide, Qing dynasty, 18th-19th century

The one-of-a-kind antique limestone fireplace mantle and surround intricately carved in limestone and including fine details of dragons competing for the sacred "wish granting jewel," images of a pavilion, wealth symbols including horses, scholarly figures, birds, foo dogs, and other auspicious symbols and still retaining much of its original polychrome surfaces.

Provenance: originally found in Chengdu Province and has been part of family collection since its acquisition.

















INTERIOR TREASURES for your home, office, or museum



China, dream stone painting, "19 Crags," arts and crafts frame, frame size: 17" high and 31.5" wide; site: 13" x 24"

"Autumn" dreamstone paintings like "19 Crags" exhibit vivid, eye popping colors: oranges, reds, and yellow against grounds of both darker and lighter colors. Landscape examples in this category are legendary and can run the gamut of swirling rivers to volcano- like mountain tops, golden desert skies, and sunsets.

China, dream stone painting "High Mountain Butte" Ink and Wash Triptych:

Left: "High Mountain Butte," frame size: 36"h x 16"w; site: 28"h x 12"w

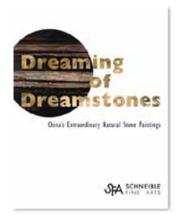
Middle: "High Mountain Butte," Round frame size: 24"h x 24"w;

site: 20"d

Right: "High Mountain Butte," frame size: 36"h x 16"w;

site: 28"h x 12"w

Reference: Dreaming of Dreamstones China's Extraordinary Natural Stone Paintings, Schneible Fine Arts. Matching sets of fine monumental stone paintings like these examples are rare as access to and availability of resource material diminishes.



Dreaming of Dreamstones – World's first comprehensive English text publication covers China's extraordinary natural Stone Paintings, by author and dreamstone lecturer Douglas Schneible, 35 pages, softcover, ISBN 978-0-578- 0820













China, a painted pottery horse, terracotta,45cm, 18" high and 45cm, 18"in length and 20cm, 8"in width, Tang dynasty (618 CE- 907 CE)

The vigorous and powerful steed standing four square and with pricked ears, delineated mane, well defined saddle and sweeping saddle ornament, eyes, nose, cropped tail, open jaw with a smooth backside and legs restored and exhibiting varying degrees of remnant vermilion and white polychrome.

A Thermoluminescence test (TL test) certificate No. 20K300316 which accompanies this horseauthenticates its genuine age from China's Tang Dynasty.

Provenance: Old New York collection

History indicates that the first domesticated horses originated in the Eurasion steppes about 4000 BCE and were known in China some one thousand years later. China's ancient appetite for horses caused Han emperor Wudi to dispatch Zhang Qian to theCentral Asian Kingdom of Ferghana (Persia) to seek larger and more powerful horses than the conventional Mongolian pony. It was approximately at this time that Zhang described them as heavenly horses (tianma) and devine horses (shenma) thereby causing Wudi to dispatch General Li Guangli to secure a supply of these increasingly valuable assets. In opening up the silk road, east-west trading began in earnest, and silk was offered for horses! By the Tang dynasty, large parts of Central Asia had been conquered, trading flourished, and exotic goods procurementincluding horse supply was ensured











Japan, a large bronze temple bell *Rin*, bell: 32.5cm, 13" high and 40cm, 16" diameter, with display base: 81cm, 32.5" high, Edo/Meiji period (1860-1912)

The hand hammered and wrought bronze percussion instrument created by specialized Meiji era Samurai craftsmen with dimpled construction and incised signature of maker along rim sets atop a round red lacquered footed wood display base with animal hide striker and when struck creates a serene reverberating sound.

Provenance: Private Connecticut collection

The word Buddha means to awaken, and so the sound of Japanese temple bells is central to Buddhist practices. The enchanting sound of these temple instruments is reverberating and long lasting and would likely be used as a prelude to sutra chanting services inside the temple or shrine. Today many practitioners appreciate potential health benefits of playing and listening to temple bells, both for meditative qualities as well as improving relaxation and stress relief.







China, a carved and painted wood figure of a seated Sakyamuni Buddha in Mudra of Meditation, 110cm, 44" high and 60cm, 24" wide, Ming dynasty (1368-1644)

The carved and painted seated holy man with downcast eyes and serene face carved in a respectful naturalistic expression and wearing draped robe and with scattered remnants of polychrome weathered painted colors from significant age.

Provenance: old New York City collection

Examined by Chang Qing, Ph.D. Senior Fellow of the Institute of Archeology, Beijing Chinese Academy of Social Sciences (CASS).





China, a votive model of a stone Ram, 44cm, 17.5" high and 68cm, 27.5" in length, Han dynasty (206 BCE-225 CE)

The gentle beast carved in the round with well defined head, ears, angular nose, raised almond shaped eyes, flapping ears, bulbous belly, feet, and curled tail sitting on its haunches four square with delicately flowing incised lines as accents visible particularly on the frontal section positioned on thick irregular base in a smooth medium colored gray weathered limestone typical of the ancient time.

Formerly exhibited "Treasures from Asia", Shelburne Vermont, Shelburne Art Center, 2006. Originally found in the vicinity of Luoyang, China.

Early Chinese small scale animal carvings in stone for tomb burial are rare. During the Han dynasty, hundreds of thousands of pottery figures were created as mingqi- tomb goods or "glorious vessels intended to provide the deceased with familiar surroundings. The widespread production and general use of mingqi began in the Warring States Period 5th century BC and might include models of farm and domestic animals, servants and musicians, fish, stoves, granaries and would likely have been displayed publicly during the ceremony that preceded the entombment.





Japan, a monumental antique sign *kanban* in the form of a Koi fish, 40cm, 16" high and 140cm, 56" long, Meiji period (1868-1912)

The carved Japanese zelcova (keyaki) wood and gold gilded unifaced work in the form of a koi, with black lacquered calligraphy detailing the pharmacy named Biryudo from Aichi Prefecture and the benefits of carp gall bladder medicine.

Provenance: fifty year old private Nagoya collection

In Asian cultures koi symbolize energetic life forces and perseverance such as swimming upstream to obtain educational achievement, success, good fortune, prosperity, and longevity.







A - Japan, a monumental bronze "Art Deco" vase, 45cm, 18" high and 23cm, 9" wide, early Showa period (1920's-1930's)

The angular bronze art deco form crafted with cuttle fish embellishments and executed with a fine variegated red and brown patina, anonymous artist

Provenance: Private Kyoto collection

B - Japan, a monumental bronze "Cranes" vase, 37.5cm, 15" high, Showa period (1926-1940s)

The superb bronze form crafted with elegant depictions of cranes in flight and possessing a fine variegated red and brown patina from age

Provenance: Private Fukuoka collection

About Studio bronzes: We use the term "Studio" piece to differentiate this work of art from more commercial bronze foundries which create mass produced ware from individual bronze artists, who hand create individual bronze works of art such as this superb vase. While this vase is not signed, this anonymous issue may have something to do with the Mingei ideals which were permeating Japan at the time (1930s). According to Yanagi Soetsu the "anonymous artist" was to be most highly revered. It was his craft, as espoused by the great artists Bernard Leach, Hamada Shoji and Kawai Kanjiro, that formed the heart of the Japanese Tea Ceremony, and truly defined the aesthetic of subtle beauty indigenous to Japan. Kanjiro went so far as to say, that if you needed to see the signature to know who made it, then it was not worthy of a signature! Another possibility is this possibly unique vase was made for exhibition, and the artists name was to be listed alongside, so









В



Burma, Mandalay, a pair of Buddhist Spotted Temple Deer, each 70cm, 28" high and 75cm, 30" long100cm, late 19th to early 20th century

The large works carved in teak wood, with finely rendered snout, ears, and bodies gilt polychromed over remnant red and black colors and with natural antler attachments.

Provenance: private Yangon collection

The deer park in Sarnath is where Gautama Buddha first taught the Dharma. Deer symbolize protection, bliss, and longevity in Asian cultures.







Netherlands, monumental 17th century pair of *chinoiserie* Imari "birds and butterflies" polychromed vases "deckelvasen" with lion finials, faceted and ribbed walls, signed bases: Delft House of Adrian Pijnacker, red monogram marking, 24" high.

Provenance: old German ceramics collection

History: chinoiserie is the European interpretation and imitation of Chinese and East Asian artistic traditions, especially motifs in the decorative arts, architecture, and garden design of the 17th and 18th centuries

The earliest tin-glazed Dutch pottery was made in Antwerp about 1500 though much of the finer work was produced in Delft. From 1640–1740 Delft potters began using personal monograms and distinctive factory marks. In 1654 a gunpowder explosion in Delft destroyed many breweries and as the brewing industry was in decline, they became available to pottery makers looking for larger premises; some retained the old brewery names, e.g. The Double Tankard, The Young Moors' Head, and The Three Bells. From about 1615, the potters began to coat their pots completely in white tin glaze instead of covering only the painting surface and coating the rest with clear ceramic glaze. They then began to cover the tin-glaze with clear glaze, which gave depth to the fired surface and smoothness to cobalt blues, ultimately creating a good resemblance to porcelain. During the Dutch Golden Age, the Dutch East India Company had a lively trade with the East and imported millions of pieces of Chinese porcelain in the early 17th century.[8] The Chinese workmanship and attention to detail impressed many. Only the richest could afford the early imports. Dutch potters began to imitate Chinese porcelains after the death of the Wanli Emperor in 1620, when the supply to Europe was interrupted and Delftware inspired by Chinese originals persisted from about 1630 to the mid-18th century.

reference: Musee des Beaux Arts de Montreal collection European ceramics













Japan, a monumental artist signed ceramic lkebana vase, 20cm, 8" high and 45cm, 18" long and 17.5cm, 7" wide, 20th century

The large boat and angular shaped one-of-a-kind vessel heavily potted in a fine medium blue glaze with partial scrolling pattern exterior and with original signed tomobako wooden collector box









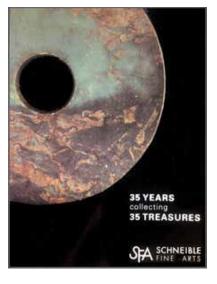




China, a jade bi disk, 22.5cm, 9" diameter and 5.25cm, 2.1" inner hole and .6cm, .25" thick, Qijia Culture (2200-1700 BCE)

Examined by Gu Fang, Senior Fellow of the Institute of Archeology, Beijing Chinese Academy of Social Sciences (CASS)

Jade bi and cong are regarded as cosmological symbols and as signifiers of status and wealth.



Reference: Schneible Fine Arts catalog cover: 35 Years Collecting 35Treasures Number 1, p 8.







Japan, a fine pair of bronze Shrine Fox *kitsune* 35cm, 14" high and 19cm, 7.5" wide and 13cm, 5.2" deep, Taisho period (1912-1926)

Provenance: old Kyushu private collection

History: Kitsune is the Japanese word for fox. Stories depict them as intelligent beings and as possessing magical abilities and accordingly foxes have the ability to shape shift into humans. While some folktales speak of kitsune employing this ability to trick others—other stories portray them as faithful guardians, friends, lovers, and wives. Kitsune have become closely associated with Inari, a Shinto spirit, and serve as messengers.















France, a porcelain glazed majolica "Perching Birds" bowl or planter, 21cm, 8.5" high and 40cm, 16" long, Circa 1900 or before

The pleasurable soft rectangular form bowl crafted in a classic barbotine style with bird aviary and in colorful multi colored glazes

Provenance: Private Belgian collection

Barbotine is French for ceramic slip- a mixture of clay and water used for molding or decorating pottery, also called slip casting or "couler en barbotine" in French. "Barbotine pottery" is sometimes used for 19th-century French and American pottery with added slip cast decoration from molds forming three-dimensional decorative sections added to the main vessel such as flowers or small animals.







Japan, a blue and white porcelain covered jar, Arita Kiln, 44cm, 17.5" high and 32.5cm, 13" diameter, late Edo to early Meiji period, (1850-1890)

The monumental white porcelain vessel crafted in bulbous form decorated with circular charger decoration, classic blade pattern foot rim, and a lid adorned with an okimono of a shi-shi as finial.

Provenance: private Maryland collection





France, a pair of modernist flask form "chinoiserie" vases, 45cm, 18" high and 28.75 cm,11.5" diameter, Circa 1890-1900

The modernist flask form vases crafted in a striking sea and cobalt blue glazing with applied gold gilt dragon and grape designs

Provenance: old Belgian ceramics collection

History: Chinoiserie is the European interpretation and imitation of Chinese and East Asian artistic traditions, especially motifs in the decorative arts, architecture, and garden design of the 17th through 19th centuries

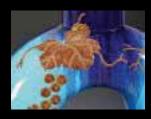












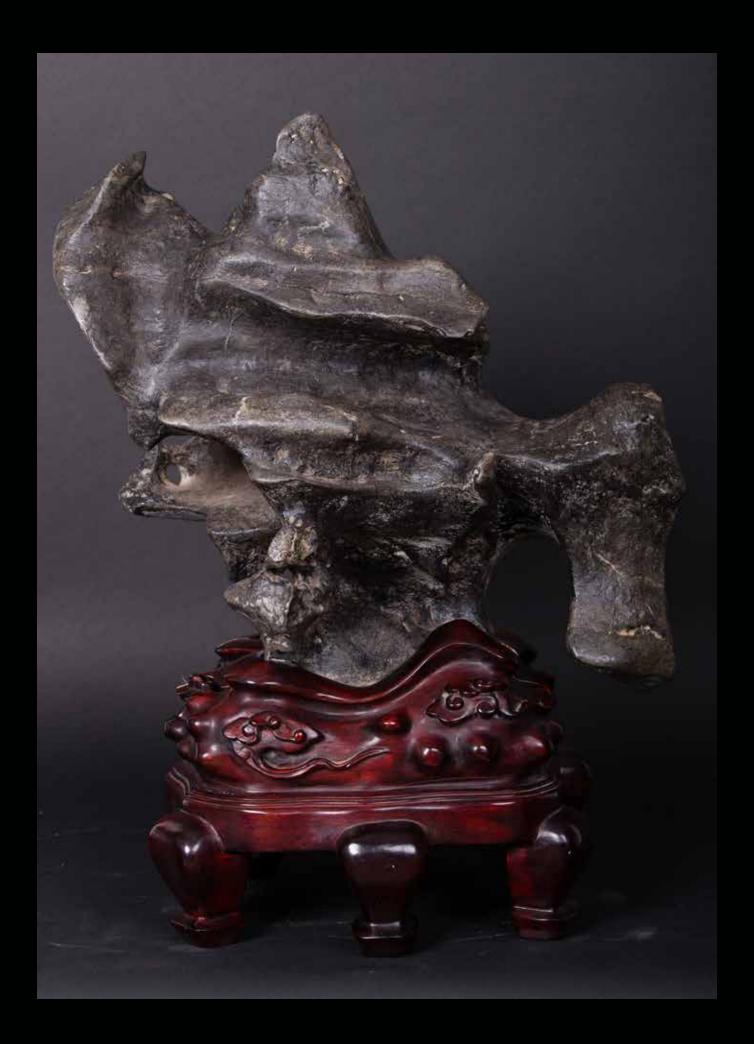
China, a scholar rock with wooden base, 50cm, 20" high and 40cm, 16" wide, stone only 13" high, 20th century

The curvaceous specimen scholar rock, a black colored lnk *Lake Stone* naturally weathered from a soft limestone sitting atop a custom carved rosewood base.

Provenance: Private Connecticut collection

Ink Lake Stones (Mohu shi, 墨湖石) are naturally weathered stones found in unusual shapes and originate primarily from Guangxi Province. Scholar rocks or viewing stones are so named because in ancient China, scholars would collect and bring natural stones into their studios to appreciate, contemplate and enjoy.





China, a monumental and extraordinary natural chrysanthemum crystal sculpture *juhuashi* "Starry Nights",125cm, 50" high and 90cm, 36" wide

The large, natural, and one-of-a-kind stone matrix *Yonghe* with artistically polished surfaces reveal an abundance of natural chrysanthemum crystals and in a unique tree like form by master artisan Chenjiwa.

Chrysanthemum stone **juhuashi**, a unique appreciation or viewing stone consisting of spherical rosette formations of white crystals from celestite, is heralded as one of the most important natural resources and collectible treasures in all of China. Since the 18th century when the Qian Long emperor received them as royal tribute, fine monumental chrysanthemum stones have been considered great aesthetic treasures and coveted by westerners since their stunning unveiling during the Panama Pacific International Exhibition in 1915. These stones were relatively unknown mineralogically until the 1980's. Today, high quality monumental sculptures such as this superb example are rare. Only the most talented master artisans are able to "read" the skin of the rough stone and reveal their extraordinary hidden beauty through painstaking effort.





Japan, a large, handsome cast iron 19th century classic broad roof lantern "Yukimi," measures 40cm,16" high and 62cm, 24.5" diameter, signed on roof, Meiji period (1868-1912)

The striking and well proportioned hand-cast sculpture as a Yukimi style lantern fashioned in four parts from iron as a finial, roof kasa, light chamber Hibukuro, and scalloped base kiso all with aged patina.

Provenance: Old Japanese Nagoya garden.

Many of our customers place "oil candles" inside the main section making a romantic and enjoyable decorative accent for entertaining friends and family. This is a perfect choice for your indoor or outdoor garden space











China, an early painted silk panel of Noah's Ark, frame: 54cm, 21.5" high and 54cm, 21.5" wide; site: 39cm, 15.75" high and 39cm, 15.75" wide, Qing dynasty,18th-19th century

The painted textile panel drawn in muted red, blue, and black pigments of a fantastic rendering of a fabled Ark scene depicting birds, spotted deer, lions, rabbits, elephants, horses, and more created as a biblical teaching aid for Chinese natives likely by the Christian Jesuit School serving in China late 18th century framed using conservation grade glass.

Provenance: old Midwestern collection









Japan, a small scale two panel screen *byobu* depicting swimming Koi, ink and mineral colors on silk 90cm, 36" high and 177cm, 71" wide when fully extended, Taisho to early Showa period, (1920s-1940s)

The bi-fold screen featuring three prize multi-colored koi swimming underneath colorful and delicately rendered birds and flowers on a gold and silver background and with artist stamp and signature, signed Fukushima Sekimi.

Provenance: Private collection Fukuoka, Japan

History: Fukushima Sekimi received the prime minister prize for his carp paintings in early Showa period. Byobu, a generic term were folding screens artistically painted and made with multiple panels. Small scale screens such as this example may have been used in a tea room or tokanoma. Larger screens were used to separate room interiors and enclose private spaces. In Asian cultures koi symbolize energetic life forces and perseverance such as swimming upstream to obtain educational achievement, success, good fortune, and prosperity. Koi screens may be considered rare subject material. During the Taisho-early Showa period many artisan records were lost and unrecorded













Japan, a bronze Ikebana vase, 35cm, 14" high and 30cm, 12" diameter, Meiji period (1868-1912)

The bronze gourd form *usubata* crafted in three sections in an art nouveau style, two sections signed by the 19th century maker Yoshi Massa

Provenance: Private Connecticut collection

This type of bulbous bronze flower vase was used by the Ikenobo school, the oldest school of Japanese flower arrangement (ikebana). Kyoto was the birthplace both of ikebana and of the bronze flower vessel, and scrolls dating from the second half of the 17th century show first examples of this most characteristic of Japanese bronze forms, the so-called futabana (two-flower) vase. With the re-opening of overseas contacts from 1850's, metal craftsmen and sword smiths manufactured many of these magnificent showpieces.





Japan, a mingei wooden carving of a sumo wrestler sitting atop a pottery effigy of a shi-shi dog, 17.5cm, 7" high and 17.5cm, 7" wide and 12.5cm, 5" deep, Edo period (1800-1860)

The okimono combination of two sculptures including a carved shiny dark soft wood effigy sitting in an authoritarian mode perfectly atop the brown and green glazed grimacing, fanged canine crafted in pottery all with dark patina from great age.

Provenance: private Nagoya collection

Good vs evil? Man vs beast? An evil averter talisman? Mingei or art of the people, was a Japanese movement dating from about 1920's and founded by Yanagi Soetsu (1889–1961).







Japan, a collection of antique hand painted porcelain Chargers Ozara

A Imari 15.5" mid to late 19c. blue and white *sometsuke* charger, "Peonies" in a dodecagon 12 sided form, signed reverse 15.5"d

B Imari 22", early 20c. charger, "Spectacular Brocades" in an array of gold gilt and enamel pattern of color and geometry 22"d

C Fukagawa- Imari 14.5", Fukagawa mark reverse, fine quality late 19c., cobalt blue under glaze, gold gilt, iron red, gray "Iris, koi, herons with bird of paradise" 14.5"d

D Arita/Imari 17" late 19c/early 20c. blue and white sometsuke charger, "Koi among pine and grasses", a fine and uncommon design and theme 17"d

E Kutani-Imari 16", mid 20c. cobalt blue with iron red details "New England Cherry Blossoms with shrine" 16."d

F Japan, Imari 20", late 19c/early 20c., cobalt blue under glaze, gold gilt, iron red, and turquoise "Iris flowers with a pagoda, trees, and mountains central theme ", 20" d

History

In Japan some 600 years ago, huge, oversized dishes "ozara" became popular among wealthy Japanese elite. These big plates were hand crafted at Arita, Kyushu island, an early center of porcelain production since 17th century. These were crafted for feudal lords, daimyos and their magnificent banquets. By the early 19th century, a wealthier middle class emerged along with proliferation of restaurant night spots, and popularity of large scale dishes became even more widespread and big, highly decorated serving plates were produced in increasing quantity. By late 1800's, when Japan was forcibly opened to westerners, Arita and other kiln's wares like Imari, Kutani, and Satsuma porcelains became more available- they reached high artistic achievement as favored export art to the west.



Large Antique Hand Painted Chargers

Ozara



Japan, a fine Satsuma Charger "Ozara", 45cm, 18" diameter, Meiji period (1868-1912)

The rare motif porcelain plate "Captain fisherman and his fish" depicts a tale of Urashima Tarō*and it is signed: Japan Satsuma, Jyukan pottery by *Chinjyu Makoto*, in a lovely gold and red hand painted presentation and is accompanied by former owner's signed wooden presentation box

History: *Urashima Tarō (浦島 太郎?) is a Japanese legend about a fisherman who holds a fishing pole and rescues a turtle and is rewarded for this with a visit to Ryūgū-jō, the palace of Ryūjin, the Dragon God, under the sea. He stays there for three days and, upon his return to his village, finds himself 300 years in the future.

Huge, oversized dishes "ozara" became popular among wealthy Japanese elite. These big plates were hand crafted at Satsuma and Arita, Kyushu island, early centers of porcelain production since 17th century. These were crafted for feudal lords, daimyos and their magnificent banquets. By the early 19th century, a wealthier middle class emerged along with proliferation of restaurant night spots, and popularity of large scale dishes became even more widespread and big, highly decorated serving plates were produced in increasing quantity. By late 1800's, when Japan was forcibly opened to westerners, Satsuma and other kiln's wares became more available- they reached high artistic achievement as favored export art to the west.







Italy, Murano, large glass seated Buddha, 37.5cm, 15" high, Circa 1985

The one-of-a-kind hand blown glass holy man sitting atop a throne chair with downcast eyes and serene expression and executed in gold high lights by maestro Giancarlo Signoretto

Provenance: private Veneto collection













A - Japan, scroll, hand painting on silk of an owl, 53cm, 21.5" wide and 195cm, 78" long, Showa period (1926-1950s)

The feathered creature perched on an arched tree painted in earth tones, sign and seal of Hashimoto Ryoka, and accompanied with signed tomobako

B - European arts and crafts monumental figure of an owl, 36cm,14.5" high and 17.5cm, 7" diameter, Circa 1930s

The magnificent and old one-of-a-kind winged creature caste in heavy ceramic with a red body covered in a thick black glaze, signed IW and "33" on base suitable for garden or interior space.

Provenance: private German collection

Owls have become lucky symbols and ever present night creatures in our culture and are often seen in gardens and homes











B

Japan, a monumental Sumida "Children" Vase, 38cm, 15" high, Meiji period 1890-1912

The large hand thrown vase potted in a *tsubo* (storage jar) shape with pinched top and neck and depicting three children in frolicking mode with the vase' background painted in red color and raised areas in rich multi colored glazes of dark blue, white, light blue, green, and flesh tones, signed verso within a blue gourd shape attached emblem signed Ban-ni..

Provenance: old California collection

Japan's distinctive "folkart" Sumida gawa pottery is named for the Sumida River running near the Asakusa pottery district near Tokyo, Japan. Sumida wares are distinguished by their unique style of applied figures on pottery surfaces punctuated with richly colored, flowing glazes. These embellishments include whimsical and colorful figures of animals such as monkeys, elephants, birds; playful children, plus some possess glazed plaques with hand written signatures or general good luck symbols.

This style of pottery was invented about 1890 by a Seto potter Ryosai I, who worked in Tokyo from about 1875 to 1900. A great number of the pieces are probably the work of a single family - Inoue Ryosai I (1828-), Inoue Ryosai II (born c. 1860), and Inuoue Ryosai III (1888-1971) who moved manufacturing site to Yokohama in 1924. Production ceased beginning of world war II.









Japan, a large Arts and Crafts studio pottery vase, 32.5cm, 13" high and 25cm, 10" diameter, late Meiji period, circa 1910

The hand thrown studio vase potted in a classic shape with an art nouveau theme, incised "crane among lillies" motif and bearing a crystalline olive green glaze.

Provenance: old New England collection





Indonesia, a fine Balinese wooden carving of a nude, 65cm, 26" high, mid- 20th century

The delicate, flowing master carving of a typical female form executed in a rosewood with soft patina from age signed on base by Bali master carver Fa Panakus











America's, a monumental carved wooden whale 120cm, 48" high and 120cm, 48" long, early to mid-20th century

The large simply carved mammal fashioned from a heavy, dense wood likely ironwood and sitting atop a separate natural root wood base, both with patina from appropriate age.

Provenance: old Pennsylvania collection





Philippines, Mid Century Modern monumental pair of feline cats, each 90cm, 36" high and 12.5cm, 5" wide, mid-20th century

The tall slim feline works of art each carved from one block of hard wood, with finely rendered eyes, snout and ears, arched backs and bodies all as part of a rectangular block base with patina from decades of time.

Provenance: private west coast collection

The Siamese cat has a revered history in particular among Asian cultures. Indeed, cats were favored Chinese pets during the Song dynasty and were the esteemed pet of choice among Siam's ruling elite marked by the breed's sleek physical appearance and regal connection with governmental authority.











Japan, a monumental antique Kura door, 186cm, 74.75" high and 120cm, 48" wide and 7.5cm, 3" thick, Edo period (1800-1860)

The carved Japanese zelcova (keyaki) wood form constructed of three thick matching grained timbers, massive brass embellished cloud form wrought iron lock plate, engraved iron long support, and bottom iron key hole professionally refinished for installation or possible table top application, originating from Niigata.

Provenance: private Nagoya collection

The kura storehouse was a special area of the home where precious items such as screens, scrolls, and other important works of art were stored. Other sorts of storehouses such as outbuildings (naya) and sheds (koya) were used to store food and exterior related items.







A Chinese rootwood tea table and arm chair, golden camphor wood. 70cm, 28" high and 150cm, 60" in length and 95cm, 38" in depth; Fujian Provincial Workshop carved in 2008

The impressive tea table *Chaji* carved and fashioned from one significant tree root with an additional foot, in an elliptical form with exposed smoothed top in multiple planes and naturalistic sides the top smoothly polished to expose a fine grained surface with a disc like metal drain inserted for disposal.

China's root carving tradition dates far back to the Warring States period, over 2000 years ago. Tea tables called "Chaji" can be associated as early as the late Ming Dynasty, 17th century. Traditional tea tables were often placed between two chairs and sometimes doubled as incense stands. By the 20th century, China's entrepreneurial furniture makers began crafting more exotic tea tables and chairs from singular huge roots- some reaching ten feet in diameter. This superb example is among the best work of art to come out of a family workshop in the past decades. It is carved from exotic golden camphor wood found on the border with Myanmar.







Japan, a fine bronze seated Kannon *Maitreya* in pensive pose, 63cm, 25" high, Meiji to Taisho period (1890-1915)

The peaceful and youthful Kannon with attached halo with sublime down cast eyes and his right leg crossed over his left and fingers of right hand gently touching his cheek in a classic pensive pose in quietude and seated atop a cylindrical lotus leaf engraved base all exhibiting an original dark purple-red and black color in combination with remnant lacquered gesso and possible gilding all patinated from age.

Provenance: Private collection Kyoto, Japan

Maitreya is a bodhisattva who in the Buddhist tradition is to appear on Earth, achieve enlightenment and who will be the successor to the historic Sakymuni Buddha. This combination of posture and pose "pensive pose" is a trans-eastern iconography popular and likely originating from ancient China and Korea, 6th-7th centuries.





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