

MARTINDALE

CHINESE ART

CREATURES AND BEASTS





MARTINDALE CHINESE ART

FINE CHINESE JADE CREATURES AND BEASTS

October 31st - November 9th 2019

Stoppenbach and Delestre Gallery
17 Ryder St, St. James's London SW1Y 6PY

WWW.MARTINDALECHINESEART.COM
TEL: +44 75812 28572 | EMAIL: INFO@MARTINDALECHINESEART.COM



As part of Asian Art in London 2019, we are delighted to bring you our 2019 catalogue and corresponding exhibition.

This year we are pleased to present a cohesive exhibition focused on one of our favourite subjects - Chinese jade. This exhibition may be limited in size, but all the works are impressive, both in their superior quality and physical beauty. We like to think of these works as not just great pieces, but objects that tell a story – from a historical and craftsmanship perspective, where we can imagine a wandering scholar stumbling upon a stone along a meandering river and imagining the possibilities that lie within.

This exhibit has a particular focus on depictions of creatures and beasts in nephrite jade, ranging from the Ming to the Qing dynasty (1368 - 1912).

These pieces of history are to be admired and coveted, like they have been for the last 600 years. The stones have been cherished by generations, handed down as family heirlooms and acquired by avid collectors. We can imagine the jade adored so greatly that it is handled almost daily. Centuries of human touch have given the jade a shine and texture that feels like a treasure in your palm.

The exhibition has various highlights such as a fine-carved, white jade mythical beast and cub, with an incorporated Greek key fret design. The jade of an almost flawless and bright-white tone, with provenance to a private Belgian collection, shows the standard of this year's exhibition.

We are proud to bring this exhibition to Asian Art in London each year, and this year it is of particular environmental importance. We share our love for creatures and beasts from the Neolithic era to the modern day and we believe that this is an important time for all living things. With scientists suggesting we are entering the midst of a sixth mass extinction, and 50 percent of all species at risk of disappearing completely by 2050, we are doing our bit and donating all proceeds from the sale of this catalogue to the Rainforest Alliance.

We hope you enjoy this catalogue and we are excited to welcome you to the exhibition located in St James's London, Stoppenbach and Delestre gallery, 17 Ryder Street, SW1Y 6PY. We are open from October 31st to November 9th, 2019. We hope you will enjoy sharing our passion for these creatures and mythical beasts. However, if you are unable to attend this year, we look forward to welcoming you in the future.

WILLIAM MARTINDALE

1. A WHITE JADE CARVED LION DOG

Qing Dynasty, 18th/19th Century

The lion dog is shown seated on its hind legs with a bushy upward curling tail and its snout held high, almost docile in appearance. Depicted with spiralled brows above a pair of circular eyes with incised pupils. Its elongated ears finish at a fine point, with its ribbed chest continuing down to its front paws joining together to reveal a drilled hole for cord suspension.

The stone is of a white tone.

Length: 5.2 cm, 2 1/4 Inches



2. A PALE CELADON AND RUSSET JADE CARVED TOAD AND LOTUS LEAF

Qing Dynasty, 18th Century

The creature is depicted emerging from under a large decaying lotus leaf which curls over and partly enwraps its body. A tendril binds the stem which trails over to the underside of the piece.

The carver has paid particular attention to the natural skin of the pebble using it to highlight the knurled skin of the toad and the deteriorating leaf with spots and splashes to the edges and underside.

The stone is of pale celadon tone with russet inclusions.

Length: 7.6cm, 3" Inches

Provenance: Formerly in a European private collection.

Roger Keverne Summer 2013 Exhibition

For a similar jade toad see the Oriental Ceramic Society "The Arts of the Ming Dynasty", no. 353, pl. 94,



3. A YELLOW AND RUSSET JADE CARVED LION DOG

Qing Dynasty, 18th Century

The beast is depicted in a recumbent pose with small double upward curling bushy brows. Tapering eyes look over its ruyi form nose baring its teeth towards its tail, almost as though the animal is frustrated and about to bite it.

Its cabbage leaf-like ears point downward towards its scraggly long mane. Each leg is delicately highlighted by a small carved curl at the joint.

The stone is of yellow tone with russet inclusions expertly used to highlight the nose and tail with hints on the mane and its front right paw.

Length: 6.3 cm, 2 ½" Inches

For a similar carved yellow jade lion dog dated to the 18th century see The Metropolitan Museum of Art, The Heber R Bishop Collection, Denise P. Leidy, Wai-fong Anita Siu, James C. Y. Watt, Chinese Decorative Arts The Metropolitan Museum of Art Bulletin v.55, no 1 (summer, 1997) p.25



4. A MOTTELED JADE CARVED MYTHICAL BEAST

Ming Dynasty (1368-1644)

The beast is modelled in a recumbent pose with its tail reaching around to rest on its right paw. Its head is turned towards the its right with glaring bulbous circular eyes, bearing its teeth.

Situated at the back of the head is a single horn ending in a tight curl, flanked either side by oblong shaped ears ending at a rounded point.

The presence of a single horn suggests that the beast is a Tianlu. The Tianlu is a mythical beast held in high regard with the belief that it brings prosperity and wards off evil.

The stone is of greyish tone with dark veins throughout.

Length: 5.7 cm, 2 ¼" Inches

Provenance: From a prominent Chicago artist circa 1945 and thence by decent.





5. A WHITE JADE CARVED TOAD

Qing Dynasty 18th Century

The toad is shown standing on its four webbed feet, its rear left leg slightly extended. Its eyes standing curiously on the top of its head looking as though it has spotted its prey. Its bulging chest resting on its two front feet.

Its skin thick and knobbly with a central soft back bone following its stance.

To the underside careful attention has been paid by the carver to highlight the webbed feet and tips of the toes.

The stone is of flawless white tone.

Length: 5.7 cm, 2 ¼" Inches

*Provenance: Acquired in Hong Kong September 1954
A deceased English private collection 1954 - 2019*



6. A FINE CARVED WHITE JADE MYTHICAL BEAST AND CUB

Qing Dynasty, Qianlong Period (1736-1795)

The animal is shown standing strong and proud, the head bearing slightly towards its right with upward curling brows, a ruyi-shaped nose, bulbous eyes and tufted flowing beard. Four legs, each defined at the thigh by a scrolling Greek key fret border.

A playful cub is depicted pawing and looking up to the creature highlighting the strong bond between the two animals.

The stone is almost flawless and of bright white tone.

Length: 7.5 cm, 3" Inches

Provenance: Private Belgian Collection

*For a similar white jade mythical beast group see Morgan Brian with a contribution by Boqian Li, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection* (Carter Fine Art Limited 1995) no.53, p.44*

For another similar white jade mythical beast with key fret design, see China Guardian HK 2016 Autumn Auctions, Chinese Ceramics and Works of Art, Lot 1200.





7. A PALE CELADON AND RUSSET CARVED JADE DEER AND BAT GROUP

Ming/Qing Dynasty, 17th century

The finely carved deer is depicted in a recumbent pose with its legs neatly tucked beneath its body. Its head is turned to its left looking towards a bat resting on its hind, carved in openwork and high relief.

Its eyes rounded in appearance with its eyelids protruding from its forehead. Its delicate four-pronged antlers rest above its small upward curling ears. Its sharp spine is highlighted by a multitude of small tool marks to give the appearance of coarse hair. Its tail lobbed and finishing at a rounded point facing towards the underside. Splashes of the pebble's natural skin have been used to elaborate the patternation of the animal.

The deer in Chinese art is a homophone for "emolument" and the bat is a pun for "blessings". The two depicted together signifies the meaning "May your blessings and emolument be complete".

The stone is of pale celadon tone with russet inclusions.

Length: 7.5 cm, 3" Inches

Provenance: Private European Collection



8. A PALE CELADON AND RUSSET JADE CARVED HORSE

Tang Dynasty or later

Carved from a natural pebble the artist has utilised every inch of the stone to depict a playful horse in the most beautiful fashion. The horse is depicted rolled on its side with both rear legs in the air, its head bent to the right nibbling its rear right hoof. With its flared nostrils, coarse mane and knobbly ribs the carver has admirably captured the life of the animal and preserved it in stone. To the rear, its long bushy tail carved in relief using the natural russet skin of the pebble. A ribbon tied through the horse's tail indicates the animal is probably domesticated or trained.

The horse in Chinese art is revered as a potent symbol of power and strength.

Length: 7.7 cm, 3 ½ Inches

*Provenance: Acquired in Hong Kong September 1954
Formerly in a deceased private English collection 1954 - 2019*

*For a similar jade horse dated to the Tang Dynasty see
Kleiner Robert "Chinese Jades from the Collection of Alan and
Simone Hartman" 1996 no.34, pl.33*

Another similar horse

*Forsyth Angus, McElney Brian, The Museum of East Asian Art
Bath "Jades from China" 2001 no.276, pl.178*

*Palm Springs Desert Museum, "Magic, Art And Order Jade In
Chinese Culture" 1990 No.92, pl.91*





9. A CARVED WHITE JADE WINGED MYTHICAL BEAST

Ming Dynasty (1368-1644)

The elaborate beast is portrayed crouching on its four thick long feet, its furry belly shown coiled and sitting flush with the ground. Its head pointing upwards with its long straight beard finishing at a slight upward curl on its scaly chest. The body reptilian in appearance with crosshatched incised tool marks giving the illusion of a scale-like surface. On either side of its shoulders, a large elaborate wing rises to the beast's knobbly spine.

Located at the back of its head a single long horn reaches along its spine, branching in the centre to an upward curling horn, continuing along and finishing with a small downward curl.

The stone is of mottled white/greyish tone.

Length: 2 cm, ¾" Inches

Provenance: Private European Collection



CHRONOLOGY

Neolithic circa 7000 – 1570 BC	Sui 581 – 618
Shang circa 1570 – 1045 BC	Tang 618 – 906
Zhou circa 1045 – 256 BC	Five Dynasties 907 – 960
Western Zhou 1045 – 771 BC	Liao 907 – 1125
Eastern Zhou 770 – 256 BC	Song 960 – 1279
Spring & Autumn period 770 – 482 BC	Northern Song 960 – 1127
Warring States period 481 – 221 BC	Southern Song 1127 – 1279
Imperial Dynasties	
Qin 221 – 206 BC	Xixia 1032 – 1227
Han 206 BC – AD 220	Jin 1115 – 1234
Western Han 206 BC – AD 8	Yuan 1279 – 1368
Xin dynasty (Wang Mang interregnum) AD 9 – 23	Ming 1368 – 1644
Eastern Han 25 – 220	Hongwu 1368 – 1398
Six Dynasties 220 – 581	Jianwen 1399 – 1402
Three Kingdoms 220 – 265	Yongle 1403 – 1424
Wei 220 – 265	Xuande 1426 – 1434
Shu 221 – 263	Zhengtong 1436 – 1449
Wu 220 – 280	Jingtai 1450 – 1456
Western Jin 265 – 316	Tianshun 1457 – 1464
Eastern Jin 317 – 420	Chenghua 1465 – 1487
Southern Dynasties	Hongzhi 1488 – 1505
Liu Song 420 – 479	Zhengde 1506 – 1521
Southern Qi 479 – 502	Jiajing 1522 – 1566
Liang 502 – 557	Longqing 1567 – 1572
Chen 557 – 589	Wanli 1573 – 1619
Northern Dynasties	Tianqi 1621 – 1627
Northern Wei 386 – 534	Chongzhen 1628 – 1644
Eastern Wei 534 – 550	Qing 1644 – 1911
Western Wei 535 – 557	Shunzhi 1644 – 1661
Northern Qi 550 – 557	Kangxi 1662 – 1722
	Yongzheng 1723 – 1735
	Qianlong 1736 – 1795
	Jiaqing 1796 – 1820
	Daoguang 1821 – 1850
	Xianfeng 1851 – 1861
	Tongzhi 1862 – 1874
	Guangxu 1875 – 1908
	Xuantong 1909 – 1911
	Northern Zhou 557 – 581

ACKNOWLEDGEMENTS

EXHIBITION:

With thanks to Robert Stoppenbach and François Delestre for their beautiful gallery.

CATALOGUE:

*With thanks to, Alice Williamson for her guidance and time.
Jo Guthrie for the formatting of the catalogue,
and thanks to Ellie Bond for the illustration.*

Special thanks to Jacqueline Simcox and Rodger Keverne for their help and encouragement.

CHARITY:

*All proceeds from the catalogue will be donated to
The Rainforest Alliance Charity.*



MARTINDALE
CHINESE ART

CREATURES AND BEASTS