

# Jacqueline **Simcox**

## Chinese Textiles

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*All works of art in this catalogue are for sale*

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A wool tapestry fragment, woven with parallel rows of curled forms, possibly representing horns, used to symbolise the moon; woven in red, cream and yellow wool against a blue grey ground. The tapestry band bordered with a plain woven wool band.

Chinese, Taklamakan desert, Shanpula area, 2nd century BC - 2nd century AD  
Height: 31 cm (12 1/4 inches)  
Width: 33 cm (13 inches)

This fragment (shown on its side to display the design) formed the lower part of a long gathered skirt composed of narrow horizontal bands of twill in either red or ochre coloured wool; the hem finished with a wide decorative tapestry band above a braided flounce of red.

An identical example is in the Abegg Stiftung, Riggisberg, Switzerland  
Illustrated: *Fabulous Creatures from the Desert Sands*, Fig. 89, p 85., Abegg-Stiftung 2001



An imperial yellow silk cushion of *ruyi*-head shape, embroidered with a large lotus flower to the centre, overlaid with a *ruyi*-head filled with Peking knots in yellow silk. The central flower surrounded by blue-shaded fret work intertwined with leaves, from which spring blossoms of lotus flowers and small and large peonies. The design linked above and below with gold thread *ruyi*-heads, or wish-granting gems. The outer border of thunder-pattern

and swastika fret work. The main field embroidered in satin stitch and with motifs outlined in gold thread; the border worked with finely laid cord in shades of blue and coral-coloured silks.

Chinese, Qianlong period, 1736-1795  
Height: 33 cm (13 inches)  
Width: 50 cm (19 11/16 inches)





A wall hanging of ivory silk satin, composed of four vertical panels. Each panel embroidered in Guangdong style with flowers and antique vessels, worked in satin stitch using a restrained style and with graded tints of painted colours for decoration of the landscape painting, marble effects, interiors of bronze vessels and other elegant details.

Chinese, late Ming dynasty, 1368-1644  
 Height: 192 cm (75 5/8 inches)  
 Width of each panel: 45 cm (16 3/4 inches)

Provenance:  
 In a European private collection since the 1960s

Three of the panels are identical to examples in the National Palace Museum, Taiwan, where a group of eight panels with the collector's seals of Zhu Qiqian are mounted as scrolls. They were formerly in the Palace Collection, Beijing.

Compare: *Embroidery in the Collection of The National Palace Museum*, nos. 35-40 illustrated in black and white; nos. 26-27 in colour. Published: Gakken Co., Tokyo 1970









A yellow silk *kesi* horizontal panel, woven with the Three Abundances: pomegranates, peaches and buddha's hand finger citron, carrying wishes for many sons, longevity and abundant blessings; enhanced with nine bats carrying a swastika, rhinoceros horn, *lingzhi* fungus of long life, daisies, *ruyi* sceptre, *ruyi*-head over sun flowers, musical stone, peony blossom and double axe head, all amongst thirteen groups of auspicious five-coloured clouds. The lower border of water, rolling waves and spray, filled with pearls and two *ruyi*-heads and the three sacred mountains. Small details woven in gold wrapped thread.

Chinese, 18th century  
 Height: 67.3 cm (26 1/2 inches)  
 Width: 162.5 cm (64 inches)







A cream silk buddhist prayer scarf, kata, with a damask woven pattern. At the centre the syllables of the Kalachakra mantra poised on a lotus base, flanked by five-clawed front-facing dragons, with flaming pearls beneath each paw. The design repeating above and below to the fringed ends with the Eight Buddhist Emblems above paired phoenix and paired dragons. The background filled with clouds and auspicious jewels. At each end a woven inscription:

May the teachings of lama (Tsongkhapa) be spread  
 Assembled collection of teachings stand unimpaired  
 By long-loved knowledgeable bodhisattvas  
 May we get the wisdom of enlightenment  
 Like Manjusri bodhisattva all rounded wisdom  
 Long live the emperor appointed king  
 By his leadership like a brighten day May happiness  
 of all sentient beings be expanded

Chinese for Tibet, 18th century  
 Length including long fringes: 360 cm (141 3/4 inches)  
 Width: 78.8 cm (31 inches)

Provenance:  
 By repute from the Norbulinka Palace, Tibet,  
 summer residence of the Dalai Lamas.





A silk cloak for a high ranking buddhist lama. The yellow silk damask woven with an hexagonal medallion containing a four-fold swastika fret work design alternating vertically and horizontally with a group comprising a peach, pomegranate and buddha's hand finger citron, representing the Three Abundances of blessings, long life and many sons. The front edge of the robe applied with a wide band of gold brocade on a red ground decorated with flowers and leaves and edged with fur. The brocade overlaid with a woven ribbon in purple, white and blue-green embellished with five coral beads surrounded

by simulated pearls. The robe closely gathered around the shoulders and with large blue square of silk applied to the centre back below the neck. The robe lining padded and edged with bright red silk damask with five-clawed dragon roundels around the front opening and red cotton for the remainder.

Chinese, Zhuoni, Gansu Province, early 20th century  
Length from back of neck to hem: 167.8 cm (66 inches)

Provenance:  
Dr. Charles A. Muses, USA  
Joseph Rock, Austrian born American botanist, anthropologist and explorer who acquired the cloak in Zhuoni, Gansu province, China in the mid 1920s when he spent two years living in the town studying the Tibetan buddhist monastery and its ceremonies. He was the guest of the Prince of Zhuoni.



A portrait painting on paper of Gao Rentong, (1841-1907), abbot of the Quanzhen daoist White Cloud monastery, Bayunguan, in Beijing. The abbot was also a political figure, well connected with the Guangxu court. He is depicted wearing the blue cotton robe of his order and holding a fly whisk in his right hand; his hair worn long and tied up in an elaborate topknot. The abbot is seated on a fur rug spread on a rock, while behind him are the Three Friends: branches of the pine tree, prunus blossom and bamboo.

The inscription, painted on speckled paper, dated 1886 and signed *Yunxi daoren* and with two seals: *Gao Rentong yin* and *yunxi*.

Chinese, Guangxu period, dated 1886  
 Measurements in frame, excluding hanging brackets:  
 Height: 178.4 cm (70 1/4 inches)  
 Width: 83.8 cm (33 inches)





An embroidered silk satin panel, mounted as a scroll, depicting a gathering of the Eight Immortals beside the Jasper Lake in the gardens of Xiwangmu, Queen Mother of the West. Each Immortal carrying their distinguishing attribute. In the sky, the Queen Mother of the West, carrying the peaches of Immortality, is borne on a phoenix and The Star God, Shoulao, rides a crane, another symbol of longevity.

On the upper centre mount a square red seal of the Qianlong emperor (1736-95); but the embroidery of later date.

Chinese, early 19th century  
Length: 184.8 cm (72 3/4 inches)  
Width: 75 cm (29.53 inches)







A horizontal silk kesi (tapestry) panel, *[below]* finely woven and with delicate painted details, depicting the Eight Immortals on land and crossing the sea after attending the Peach Banquet of the Queen Mother of the West. Rather than travel through the air they use their attributes to cross the sea and are shown fighting a young dragon sent to harm them.

Chinese, 18th century  
Height: 33 cm (13 inches)  
Width: 260 cm (102 3/8 inches)











A partial bolt of yellow silk brocade, woven with pink lotus and peony blossoms in offset rows.

Chinese, circa 1830

Length: 12.25 m (13 yards 14 inches)

Width: 74.9 cm (29 1/2 inches)

The bolt is identical to the silk which was bought in England in the 1830s, at one of the Customs Houses, by the 6th Duke of Devonshire to use at Chatsworth in Derbyshire as curtains and cornices for the Library and shortly after moved to the Yellow Drawing Room. In 1844 the Duke recorded in his handbook: 'More Indian silk, yellow, bought at the Custom House at the same time as the red' and 'The curtains here as well as in the dining room are made of Indian silk'. In her book *Chatsworth: The House* (2002), p. 173, the current dowager Duchess of Devonshire states that a past housekeeper kept a fragment of this particular silk which had Chinese characters printed on the back.

Compare with a bolt of blue silk satin with velvet flowers of the Qianlong period (1736-95) in The Palace Museum, Beijing, illustrated: *Textiles and Embroideries of the Ming and Qing Dynasties*, pl. 28, vol. 50 of *The Complete collection of Treasures of the Palace Museum*, 2005.





The uncut silk yardage for an Empress Dowager birthday robe, embroidered on a maroon coloured ground with bamboo, *lingzhi* fungus, narcissus plants and 47 *shou* characters (for long life), worked in couched gold thread.

Three inscriptions in white ink on the selvedges name the design and that the material was for a garment.

Chinese, c. 1900  
Length: 308 cm (10 feet 1 1/4 inches)  
Width: 222 cm (86 5/8 inches)

The Dowager Empress, Cixi (1835-1908), was frequently photographed wearing dramatically decorated robes edged with wide bands of contrasting silks around the neck, front opening and cuffs.



A silk *kesi* (tapestry) panel, mounted as a scroll, depicting the Peach Banquet in the Gardens of the Queen Mother of the West. In the foreground, the Eight Immortals and attendants, with two cranes (symbols of longevity), walk along the shore of the Jasper Lake beside a rocky promontory and ascend to a terrace, where the three Star Gods greet Xiwangmu, Queen Mother of the West, carried on the back of a phoenix amongst clouds. The foreground with bamboo, pine trees and the peach trees which fruit every 3,000 years

and which are harvested by the Immortals. Eating the peaches confers immortality for a further 3,000 years. Some details of costumes, rocks and trees added in painted colours.

Chinese, mid 19th century  
Height: 177.8 cm (70 inches)  
Width: 83.2 cm (32 3/4 inches)

Compare with a similar *kesi* scroll of the 18th century in The Avery Brundage Collection, The Asian Art Museum, San Francisco.