

Textile Splendours of the East

FRANCESCA GALLOWAY

We present a textile exhibition to celebrate HALI's anniversary. Some of the textiles and costume are recent acquisitions and others have been squirrelled away for some decades! We will present a plethora of Asian and Islamic textiles, including a gold plaque and textiles from the Silk Road, a delicate Chinese Yuan period needle-loop embroidery, Mongol silks and velvets, Indian textiles for domestic and export markets, as well as textiles made for spiritual pursuits. The techniques on view range from Moroccan drawn thread work, to Cambodian weft faced ikat, to South-east Indian mordant-dyed and resist-dyed cotton.

Our descriptions in this catalogue are brief but we can provide further information and condition reports on request.

We are indebted to a number of colleagues and friends for their help, information and advice. Any mistakes rest solely upon us. We would like to thank Amit Ambalal, Misha Anikst, Jessica Burgess, Andrew Butler-Wheelhouse, Hana Chidiac of the Musee quai Branly, Steven Cohen, William DeGregorio, Hero Granger-Taylor, Amy Heller, Jonathan Hope, Maria João Ferreira, Alan Kennedy, Janie Lightfoot, Matt Pia, Jacqueline Simcox, Frieda Sorber and John Vollmer.

We look forward to showing you the rich range of our textiles.

Francesca Galloway

June 2019



Woman opening the doors of a building

North China, Northern Wei dynasty, late 5th century

Silk chain stitch embroidery on damask

25.2 × 30 cm

This early embroidery, once part of a larger piece, has a damask ground. The fabric was woven with untwisted warps and wefts in 1/3S twill, which was used since the Han dynasty and became especially popular during Northern dynasties to the early Tang dynasty (4th – 7th century). The embroidery with its silk threads slightly twisted in S direction, was embroidered in chain stitch.

The woman at the centre of this enigmatic image is the key to identifying the provenance of this textile. She is dressed in a robe, with narrow sleeves and a wide skirt, wearing a necklace in a crescent shape and a crown imitating tree branches. The costume and accessories indicate that she is from the Xianbei people of the Northern Wei dynasty. In addition, the building is similar to constructions from the Northern Wei dynasty.

£18,500





Short jacket or shirt probably intended to be worn under an outer garment

Lightweight monochrome silk with applied panels of a thicker polychrome silk with a repeating design derived from contemporary Sasanian samites (such as those found in Antinoë in Egypt)

Western China or the Eastern Silk Road, second half of the 6th century AD
(C14 result 554–662 AD)

Length c. 75 cm, width with arms outstretched c. 170 cm

The outer silk is a monochrome self-patterned silk, probably originally white, in tabby-1/3 twill weave with a small-scale continuously repeating geometric design; the thicker polychrome silk (down the front, around the neck and on the cuffs) with repeating Sasanian influenced design is a warp-faced compound tabby, known by the term *jin*, similar to a silk excavated from Astana Tomb (TAM151), dated 620 AD, now in Urumqi (edited Schorta, R. 'Central Asian Textiles and Their Contexts in the Early Middle Ages' Abegg-Stiftung 2006, fig. 153, p. 217); the plain silk lining is woven in tabby weave.

£15,000



A pair of embroidered boar's heads within pearled roundels, possibly embellishment to be tied to a garment or textile

Central Asia, probably mid-7th century (C14 result 635-723 AD); silk of Chinese origin

Silk chain stitch on dark brown self-patterned silk in tabby-1/3 twill weave
Triangles 10.6 × 7.6 cm; Ties: 44 cm and 46 cm

The embroidered textile of boar's heads is very similar to a panel at the Metropolitan Museum of Art (2004.260).

£7,500





Silver-gilt repoussé plaque depicting a mandarin duck in flight

Central Asia, 7th – 9th century

Repoussé silver-gilt

18 × 19,5 cm

These plaques, in repousse gold or silver-gilt, are lightweight and have small holes around their perimeter. Their use was purely decorative.

According to Amy Heller, it is doubtful that these plaques were affixed to garments, but most likely they were used as decoration for large textile panels such as those exhibited at the Abegg-Stiftung (discussed in Helmut Neumann's article in HALI 'Splendours in silk', 2017, issue 192, p. 76).

Examples of similar, smaller plaques would have also been affixed to the pommel of a saddle (The Grand Exhibition of Silk Road Civilizations – The Oasis and Steppe Routes, Nara, Japan, 1988, pl. 162, pp. 145 & 260, 261).

POA

5 & 6



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6

Fragment consisting of pieces of three different polychrome silks sewn together, the largest with a design of paired deer within pearled roundels

Probably first half of the 7th century

Overall c. 26 × 20 cm

1. The largest piece has part of a repeating design of paired deer within pearled roundels, Central Asia, perhaps from Sogdiana – Silk samite

2. Bottom left including parts of a pearled roundel border
Late Sasanian Iran, fine quality – Silk Samite

3. The smallest pieces (top left)
East Silk Road – Silk Samite

£3,000

Polychrome silk border fragment depicting the legs and feet of a pheasant within a roundel, flanked either side by a 'rainbow' arrangement of appliquéd folded strips of plain silk

Central Asia, late 8th or early 9th century,

Samite weave; plain silk of Chinese origin

15 × 11.5 cm

£3,500



Part of a short coat in polychrome silk with a repeating design of rosettes and crosses, the design derived from late Sasanian silk costume

Central Asia, early 8th century (c. 700 AD); Chinese silk lining
Silk samite weave
77 cm × 70 cm

Similar silks of this date have been found in Dulan County, Qinghai.

£24,000



Rare needleloop embroidery with tree peonies

Chinese, Yuan dynasty (1279-1368)

Needleloop embroidery over pieces of gilded paper (now in worn condition) on yellow satin damask

24 × 26 cm

Needleloop embroidery has garnered a great deal of attention since this type of Chinese embroidery first came to the West from Tibet in the 1980s. Examples are now in a number of American museums, but the best known examples of early needleloop embroideries are in Japanese temples (Watt and Wardwell, 'When Silk was Gold', Metropolitan Museum of Art, 1997, pp. 165-167). A similar embroidery to ours is in the Metropolitan Museum of Art (1987.77), published in Watt and Wardwell, 1997, cat. 54.

POA



Patchwork silk panel with interlocking ingot design

Chinese, Ming dynasty, 14th century

19 × 41.6 cm

Silk, silk damask, flat gold on paper and silk embroidery

This silk patchwork is composed of various silk damasks and brocades in the shape of ingots. The patchwork pieces are joined by an embroidery technique simulating weaving, outlined in thin strips of flat gold on paper held in place with couching stitches. Tiny polychrome roundels (button whole stitch) embellish the patchwork.

Published

The Art of Textiles, Spink & Son Ltd, 1989, cat. 19, p. 24

£10,000



Square panel, perhaps a cover, with original lining and two ties

Western Central Asia, 14th century (C14 result: 1278–1412 AD)

Floss silk embroidery in long and short satin stitch on a warp-faced silk tabby weave ground, couched gilded animal membrane

64 × 63 cm

A complete square cover, with its original lining and long cotton ties. This object was possibly used to wrap a qur'an. The pale yellow silk is embroidered in brilliant colours with a central cloud collar medallion around an open flower. The corner medallions enclose a meandering design of lotus blossoms and other flowers. Each element of the design, including a thin border around the entire square, is embellished with thin strips of couched gilded animal membrane, which add a sumptuous and yet delicate effect to the entire design.

POA





Small panel of embroidery with the eight Buddhist auspicious symbols of Good Fortune

Chinese, early Ming dynasty, 1368–1424

Polychrome silk floss in long and short satin stitch embroidered on a deep blue warp faced 3/1 twill weave, the warp yarn of animal hair and the weft of silk yarn. The gilded paper Z-wound around a colourless silk core is couched

11 × 21.2 cm

This panel relates to a group of embroidered Thangkas, dispersed amongst several Museums including Cleveland, Indianapolis and Minneapolis (Watt and Wardwell, 'When Silk was Gold', Metropolitan Museum of Art, 1997, pp. 207-209).

£8,000

Mongol cloth-of-gold depicting palmettes in ogivals

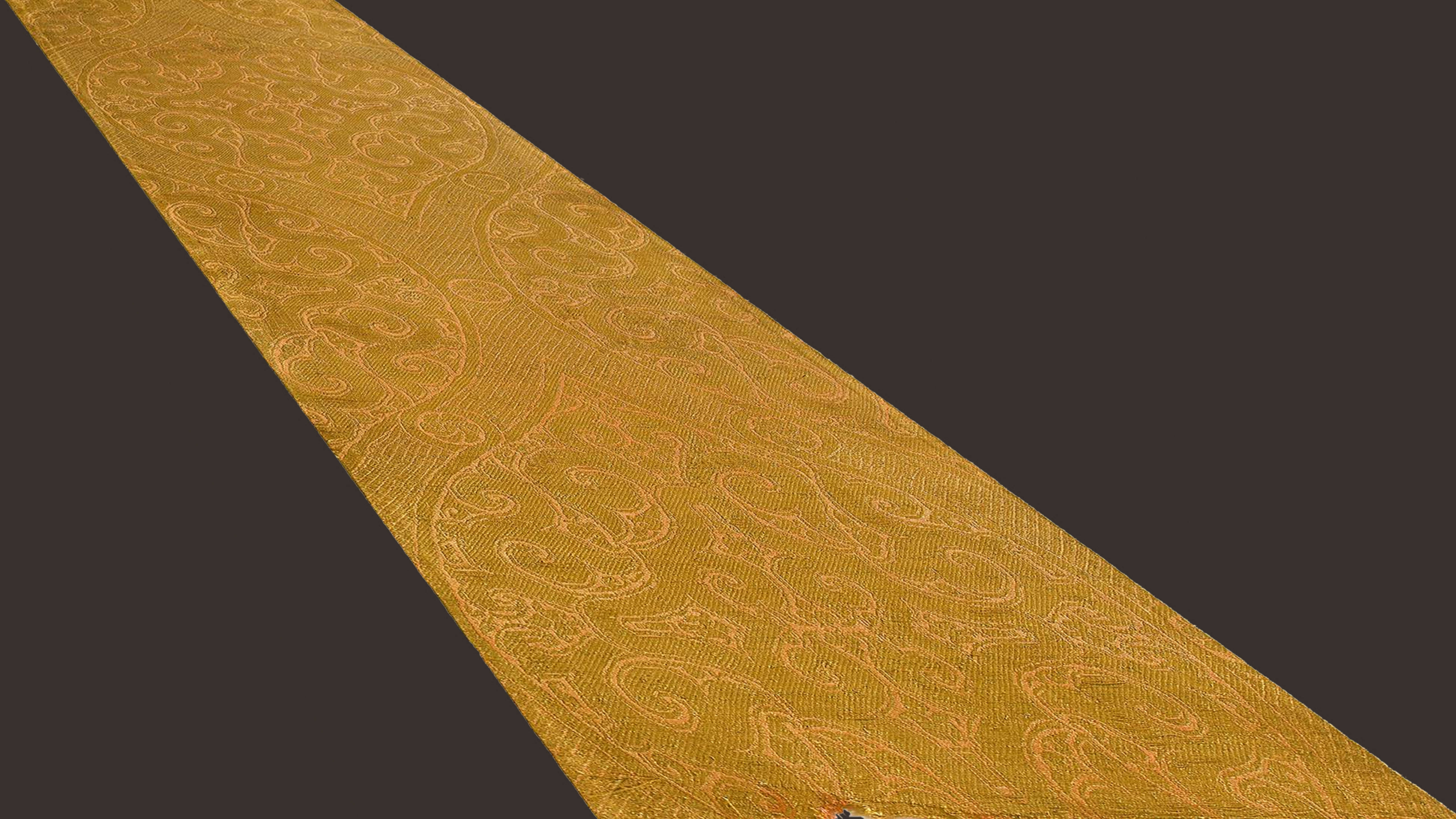
Eastern Islamic area, mid-13th century

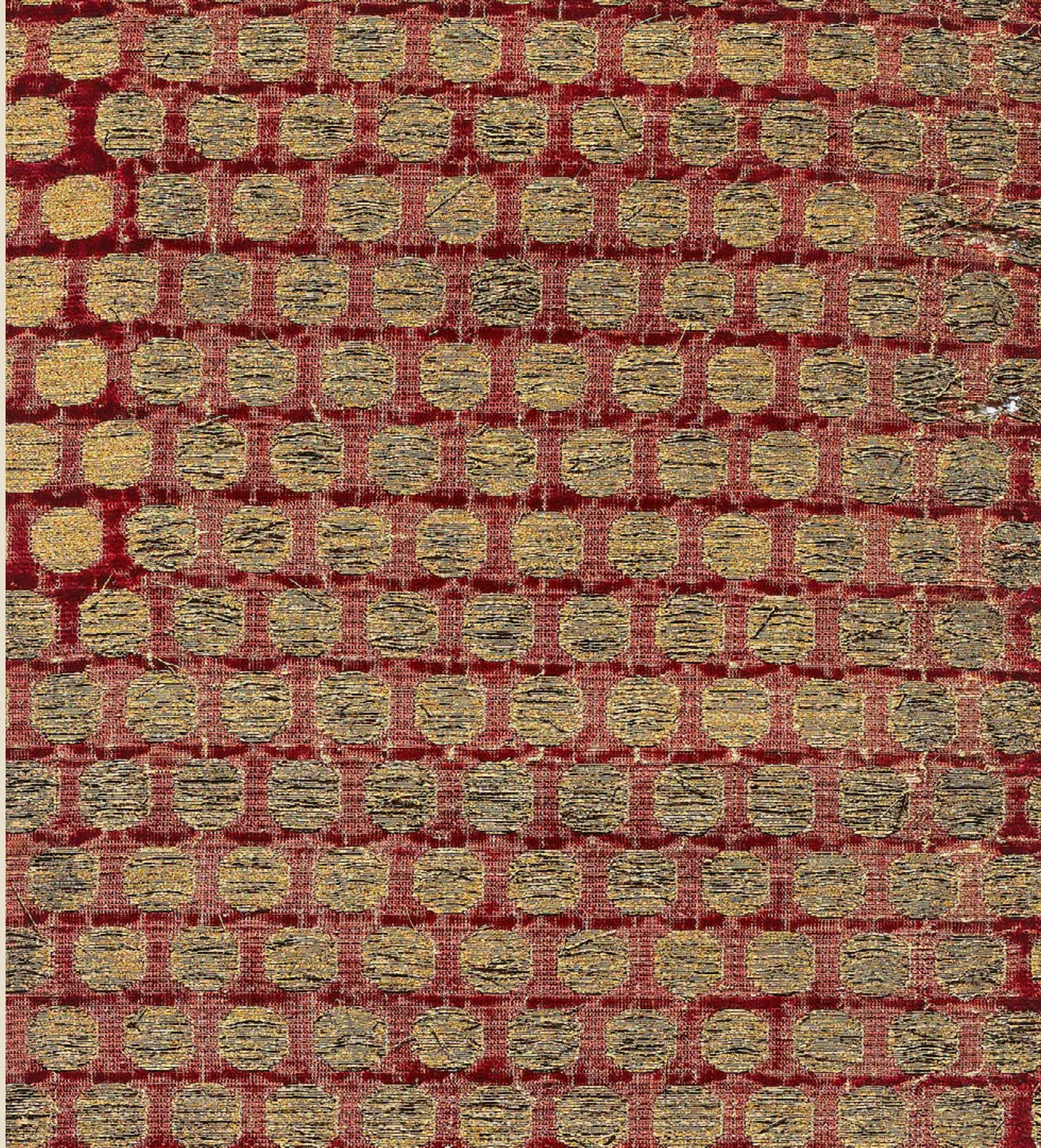
Silk lampas on warp-faced tabby ground, with pattern wefts of animal substrate covered with gold, bound in twill

100 cm × 31 cm

This luxurious silk is in remarkably good condition. Other examples are in the David Collection in Copenhagen (15/1989 & 4/1993), the Harvard Museums of Art and the Bruschetti Collection and were possibly part of a ceremonial coat. The lampas in the David Collection, woven with a pseudo inscription with a narrow frieze of running animals, would have formed the shoulder and beginning of the back of a coat. Another lampas from this group, also in the David Collection, is inscribed with the name of the ruler of Fars in Southern Iran, Salghur Sultan Abu Bakr ibn Sa'id (r.1226–60) indicating an approximate date for this particular group of textiles. Abu Bakr had longstanding connections with Transoxiana. He was a vassal of Ogodei (r.1220–41) and, after 1256, of Hulegu (r.1217–65).

POA





Velvet with gold discs in offset rows (detail illustrated)

Mongol Ilkhanid, possibly Tabriz, c. 1300 (C14 1299-1431 AD)
Brocaded velvet, silk and gold thread
56 × 22cm

These prestigious red velvets patterned with gold discs in offset rows are historically important. Anne Wardwell in 'Panni Tartarici' in 1988/9, Lisa Monnas in *Apollo*, March 1993, Milton Sondag in 1999/2000 & more recently, Louise Mackie in 'Symbols of Power' 2015, p. 228 identified a 13th century date and Eastern Islamic provenance. These velvets are mentioned in important 13th and 14th century ecclesiastical inventories.

A number of these velvet fragments survive of which the most notable are the chasuble in the Art Institute in Chicago, a chasuble in the Musée de Tissus in Lyon and a long textile (2m 34 cm) in the Museo Nazionale del Bargello in Florence. Smaller velvet fragments can be found in the Hispanic Society in New York (H954 & H955), Cleveland Museum of Art (1918.30b, 30a & 225) as well as several other American and European museums (Sondag, M., 1999/2000, pp. 101-151).

The origins of this offset disc pattern can most likely be traced to Tabriz in the late 13th century (Wardwell, A., 1988/9 page 111). At this time, Tabriz was the capital of the Mongol Ilkhanate ruled by the House of Hulegu from 1258-1306. Tabriz was also a prominent commercial center where Italian and other foreign agents resided.

£7,000



Tiraz fragment, possibly from a shawl or mantle (detail illustrated)

Egypt, Mamluk period (1250–1517), 14th century

Plain weave linen with supplementary weft threads

In three sections: c. 18 × 65 cm; c. 17.5 × 48 cm; c. 20 × 16 cm

A fragment of a tiraz, of fine linen woven with paired linen indigo wefts simulating embroidery. The Kufic inscription is a repetition of an Arabic phrase, possibly *al-mulk ... lillah* "Dominion... belongs to God."

£1,500



**Ceremonial cloth & sacred heirloom with a repeating *hamsa* design
(detail illustrated)**

India, Gujarat, for the Indonesian market, found in Sulawesi,
15th century or later
Rough cotton; mordant-printed resist, mordant dyed
296 × 89 cm

This type of cloth is common to many collections of Indian trade cloths for the Indonesian market. According to Barnes, Cohen & Crill 'Trade Temple & Court – Indian Textiles from the Tapi Collection' 2002, no 5, pp. 24–25, they date to as early as the 13th century. However this design continued until the 17th century (Maxwell, R. 'Sari to Sarong' 2003, p. 126). Extant examples have been found all along the Gujarati export trade route – from Sulawsi in South-East Asia to Fostat in Egypt. The *hamsa* (sacred goose) design as a textile pattern can be seen in Jain manuscripts from Gujarat, dating from the 14th & 15th century (Guy, J. 'Woven Cargoes – Indian Textiles in the East' 1998, fig. 57, pp. 52-53).

There are many old repairs and a condition report is available.

£5,000

16.17.18



Vaishnavite silks from Assam (East India)

A distinctive group of rare figurative silks woven with narrative scenes in registers depicting the avatars of Vishnu, often including scenes from the lives of Krishna and Rama, came to the West from Tibet in the 1980s (Simcox & Galloway, 'The Art of Textiles', Spink & Son Ltd 1989, cat. 92-94). These Vaishnavite silks were thought to have been woven in Assam and date from the late 16th to the 18th century. Their style originates in the great cloths known as *Vrindavani vastra* (cloths of Brindaban) after the village near Mathura where Krishna spent his youth. The famous *Vrindavani vastra* was woven in the 1560s when Prince Chilarai, the brother of the king of Cooch Behar commissioned the Assamese saint Shankaradeva to oversee the creation of a long silk scroll depicting the life of Krishna (Crill, R. 'Vrindavani Vastra – Figured Silks from Assam' in HALI 2, 1992). This *Vrindavani vastra* has not survived, but the pieces known today all derive from it, albeit in a much simplified form. Most of these silks are now dispersed between museum collections in Britain, France and the United States. A few have earlier provenance than the 1980s, such as the largest of this group – a 17th century hanging in the British Museum given by Perceval Landon in 1905 (Blurton R.T. 'Krishna in the Garden of Assam', 2016). Another early provenance is the 17th century Assamese lining to an early 18th century Banyan made of Chinese silk, known as the Chepstow coat (Crill, R. 'Vrindavani Vastra – Figures Silks from Assam' in HALI 62, 1992).

The precise use of the original *Vrindavani vastra* is not known. According to later tradition, such cloths were used to wrap the holy Bhagavata Purana scripture that was kept atop a multi-tiered *sinhasan* or throne in the *namghar*, or congregation hall, of a *sattr*. Long lengths were woven and used in this manner, the excess length flowing down the steps of the throne (Blurton 2016, fig. 16).



Scenes from the Bhagavata Purana and the Ramayana

Assam, 17th century

Silk lampas

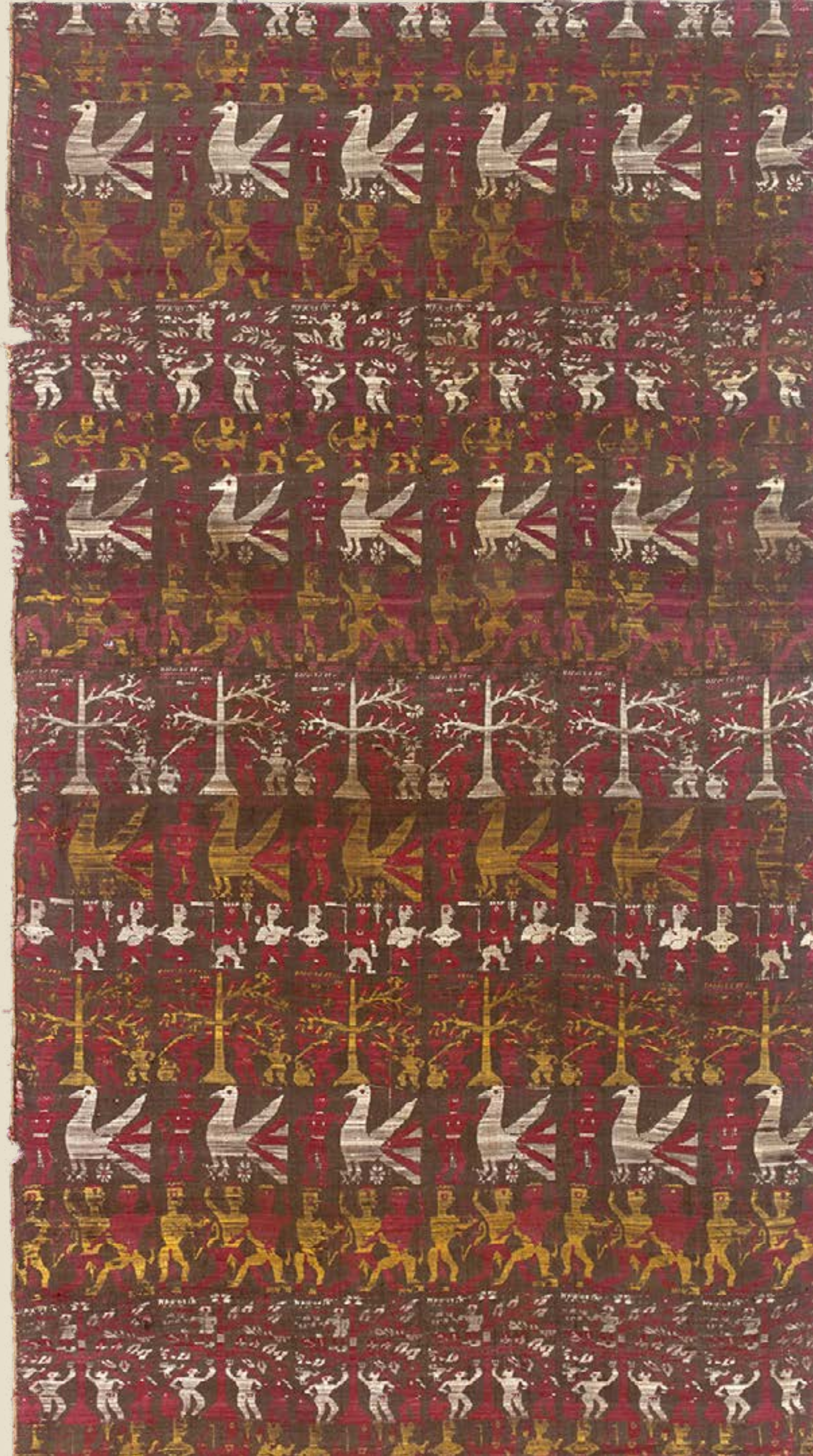
223 × 82 cm

The registers here include Krishna subduing the snake demon, Kalya; Rama with bow and his brother Lakshmana; Garuda, the bird vehicle of Vishnu; Krishna hiding the clothes of the gopis in a tree and Bakasura and Krishna.

Published

Crill, R., HALI 62, 1992, fig. 2

£28,000



Scenes from the Bhagavata Purana and the Ramayana

Assam, late 17th – 18th century

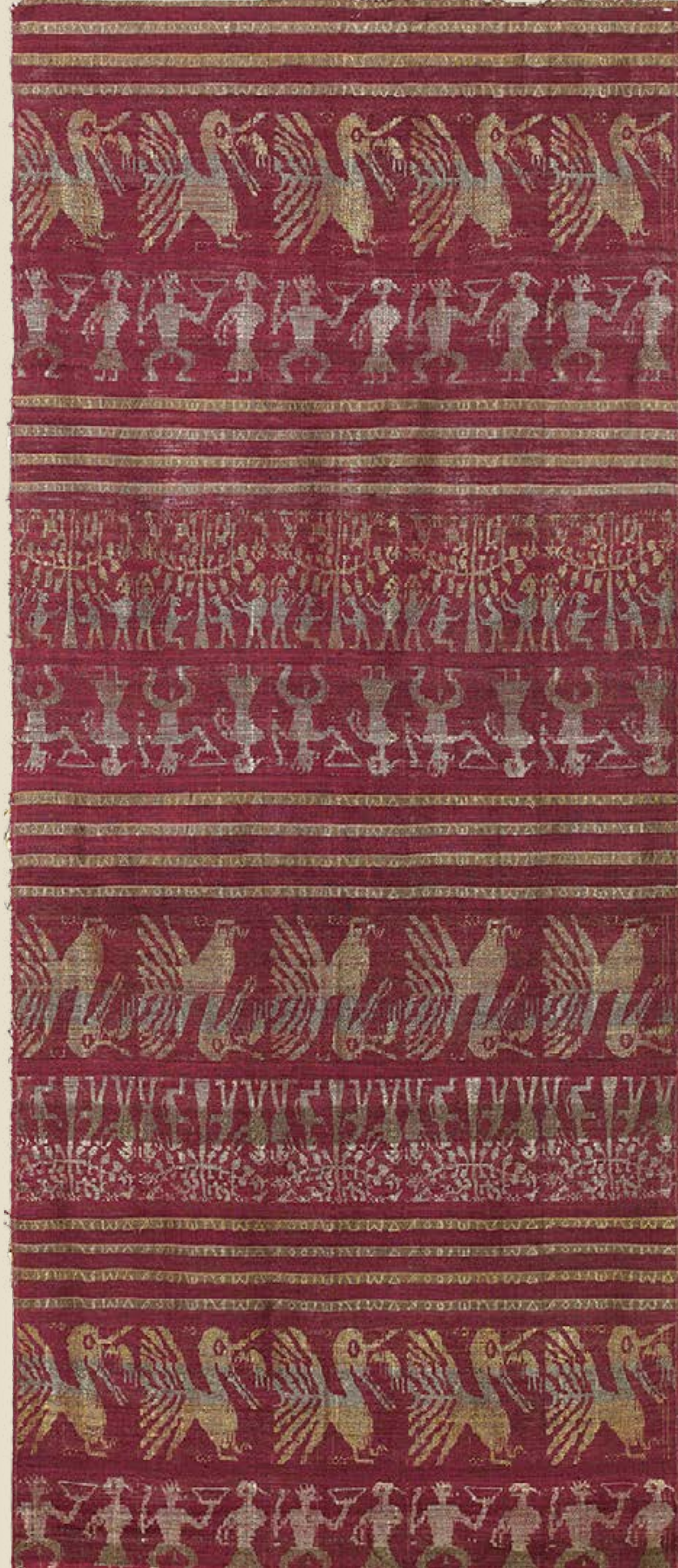
Silk lampas

153 × 83.5 cm

The following registers are repeated throughout the textile: Bakasura and Krishna; Rama with bow and his brother Lakshmana; Rama with bow and two monkeys wrestling; Krishna hiding the clothes of the gopis in a tree.

£25,000





Vaishnavite silk of the 'Newark' type

Assam, 18th century

Silk lampas

162 × 70 cm

This slightly later example belongs to the so-called 'Newark' type, where the registers are larger in scale and less varied. The demon crane Bakasura holds an animal in its beak and dominates the design of this lampas, which also includes Krishna hiding the clothes of the *gopis* in a tree. The registers change direction.

£18.000



Elephants and yalis with rosettes

Assam, 18th – 19th century

Silk, plain weave with alternate coloured supplementary wefts

170 × 67 cm

Alternate horizontal rows of simple eight-petaled rosettes in yellow and in white, divided by registers of tiny elephants and *yalis* in black woven in the vertical direction.

£3,000





Large panel from a bedcover or hanging (*palampore*)

Coromandel Coast for the European (probably Dutch) market, first half of the eighteenth century

Cotton, mordant-dyed and resist-dyed

212 cm × 129 cm (excluding blue border); inset left above escutcheon:

18 × 42.5 cm

This chintz is a particularly impressive, albeit incomplete design, known from several variations in both painted chintz and embroidery. Produced on the Coromandel Coast, this design appears to have been popular in the Dutch market, although an example in the Asian Civilizations Museum, Singapore (ex. coll. Roger Hollander) suggests that the pattern may have also been exported to South-East Asia. This type of chintz is rare.

POA



21 a. b

Two pilgrim or guardian figures standing by a cyprus tree

South-east India, possibly Masulipatnam in coastal Deccan,
mid-18th century

Cotton, drawn, mordant-dyed and resist-dyed, profusely highlighted in
gold. Blue pigment added later

182 × 83 cm each

These beautifully drawn and painted textiles are from the left and right-hand sections of a larger votive panel, probably in honour of Krishna. Such painted textiles rarely come to the market. There are a handful of examples in Japan, as there was great interest in these Masulipatnam textiles in the 1970s and 1980s.

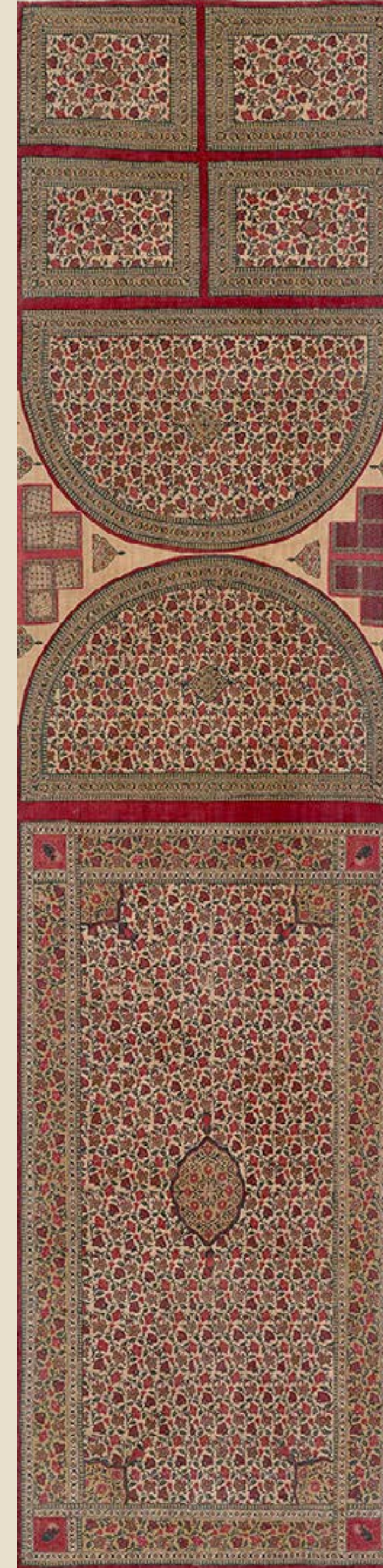
Elements of the design, particularly the facial features, the hands and feet, the depiction of jewellery and the eccentric manner of depicting the birds (some are seen from below) relate closely to a pichhwai or temple hanging with scenes from the life of Krishna (220 × 247 cm) formerly in the Kanebo collection in Japan (Yoshioka, S., 'Sarasa, printed and painted textiles', Kyoto, 1993, pp. 4-5).

Another comparison is the South Indian circa 1700 painted cotton temple hanging with Hindu devotee in the Karun Thakar collection (ed Amelia Peck 'Interwoven Globe – the Worldwide Textile Trade 1500–1800' Metropolitan Museum of Art New York, no 61, pp. 215-6).

Other stylistic comparisons are the large pichhwai fragment in the Fukuoka Art Museum depicting two gopis with flywhisks either side of a mango tree, published in 'Ages of Sarasa'–Fukuoka Art Museum 2014.







Long length of uncut cloth, possibly for temple or palace furnishings

South-east India, Coromandel Coast or Deccan, c. 1800
Cotton; block printed and mordant-dyed
343 × 86 cm

Published
Yoshioka, S., 'Sarasa, Printed and Painted Textiles', Kyoto, 1993, pp. 12–13

The component designs of this textile would have been cut out and sewn together to form a furnishing, perhaps a small canopy for a Krishna shrine. A double-medallion cotton carpet now in the Textile Museum Washington (6.128) published in Jain, R., 'Rapture: The Art of Indian Textiles', 2011, no 57, has a similar but slightly earlier decorative pattern, characteristic of late Mughal design. Rahul Jain suggests these painted and/or block printed cottons were produced at a court workshop in the Deccan, such as Hyderabad.

£28,000





Fragment of a canopy for a Hindu shrine

South-east India, Masulipatnam, early 19th century
Cotton; drawn, resist and mordant-dyed, applied gold and silver
80 × 122 cm

Another panel from the same cloth has been converted into a *sinhasana* which is now in the Calico Museum in Ahmedabad (acc.no.2350 cat.83, pl.73 'Indian Pigment Paintings on Cloth').

£28,000



Floorspread or hanging

South-east India, Masulipatnam, c. 1800
Cotton; drawn, resist and mordant-dyed, applied gold
120 × 202 cm

The Persian inspired design of this very fine hanging points to Muslim and court patronage, perhaps at Hyderabad. A similar example is in the Tapi collection (TAPI 07.146 published in Krishna and Talwar 2007, p. 138).

£38,000





Khandpaat

Deccan, 1800–1850

Cotton, painted with gold and pigments, including copper acetate arsenate
212 × 110 cm

Khandpaat ('khand – piece', a piece of cloth to cover the 'paat – seat') is a cloth covering for a particular kind of throne in a Shrinathji shrine. The throne would have been set in front of the pichhwai, sometimes with smaller thrones either side. A photograph of a Shrinathji (Krishna) shrine showing the pichhwai and other furnishings and ritual accoutrements is published in Krishna, K. & Talwar, K. 'In Adoration of Krishna – Picchwais of Shrinathji – Tapi Collection' 2007, p. 10.

The upper step panel depicts 'Dana Lila' when Krishna waylays the milkmaids (gopis) and exacts a toll of their produce in their pots which they are taking to market at Mathura. Other scenes illustrate the worship of Krishna, symbolised by the Kadamba tree.

£28,000



**Choga (man's ceremonial coat)**

North Indian or Central Asian court wear, early 19th century;
made of Benares silk (c. 1800)
Woven silk and metal thread
Length: 128 cm; Arm span: 177 cm

A spectacular choga in near perfect condition made of Benares silk from the early 19th century and lined with fine blue silk, possibly of Chinese origin.

Benares silks of almost identical design were fashioned into a child's tunic (*angarakh*) and a child's cape (*ghughi*) made for the Jaipur court and both now in the collection of the Maharaja Sawai Man Singh II Museum, City Palace Jaipur (Acc.No.477.73 & 459.73). The design and weave of our silk is also similar to the Benares silk textile cover (RCIN 1005025) for the *Padshahnama* in Windsor Castle given to Lord Teignmouth, Governor General of India in 1798, for presentation to King George III.

The garment is in remarkably good condition and appears to have perhaps never been worn.

POA





Two fragments from separate shawls or *patkas*
Tapestry woven pashmina

Hashiya fragment from a shawl

Kashmir, c. 1725–50
28 × 1 cm

Hashiya fragment from a shawl or *patka*

Kashmir, c. 1650–1700
24 × 4.5 cm

This fragment, one of four from the same shawl, represents the highest quality weaving, dyeing and material of Kashmir shawl design. Other fragments from this border are in the Tapi Collection (TAPI 99.42), the Musée Guimet and the Parpia Collection in Ithaca, New York. The colours may appear faded, but the indigo blue remains strong and all the colours are identical back and front. There is no selvedge (Cohen, S., Crill, R. Levi-Strauss, M. & Spurr, J. 2012, no 2, pp. 68–69).

£800



Jamawar or shawl fragment (detail illustrated)

Kashmir, c. 1750-1780
Tapestry woven pashmina
106 × 61 cm

£800



Embroidered rumal (square shawl)

Kashmir, probably Srinagar, c. 1850

Wool embroidered with wool and possibly silk, predominantly in chain-stitch and other stitches

187 × 177cm

This fine example of Kashmiri embroidered shawl production is especially interesting for its mix of North Indian costume, architecture and mores and elements of Persian mythology.

£28,000





Embroidered child's choga (robe)

Kashmir, mid-19th century

Wool embroidered in very fine stitch with a green silk lining

Length: 83 cm; Arm span: 139 cm

£4,000





Choga (man's ceremonial coat)

Kashmir, c. 1855–75

Kashmir woven wool embroidered with silver and silver-gilt wrapped thread; chain-stitch, couching

Length: 145 cm. Sleeve span: 178 cm

This large, long-sleeved and open fronted outer garment would have been worn by noblemen at court all over North India. The garment is profusely embroidered with exotic designs mirrored in Kashmir shawl design of this period, such as exaggerated boteh shapes, long, scalloped leaf designs, stylized flowers, cypress tree shapes and botehs with serrated edges. The garment is in remarkably good condition and appears to have perhaps never been worn.

£22,000





Costume for a Hindu deity

Rajasthan, Nathadwara, c. 1850-1880

Velvet embroidered in silver-gilt zardozi work, with coiled wire and sequins

Arm span: 90 cm; Height: 56 cm

£7,000



Cover (bohça)

Ottoman Turkey, with European influence, early 19th
Wool, silk chain stitch, silver and silver-gilt lamella couched over cotton
124 × 118 cm

The exuberant style of decoration, influenced by European late Baroque and Rococo styles, is similar to the illumination of a manuscript in the Topkapi Palace Museum (inv.no. E.H. 435). This superb Arabic alphabet was written by Mustafa Vasif for a young Ottoman prince in the first half of the 19th century (Aubaile-Sallenave 1999, cat. 126).

Published

Taylor, R., 'Ottoman Embroidery', Uta Hülsey, Wesel, 1993, p. 104

£22,000





Hanging or curtain

Morocco, Fez or Tetouan, early to mid-19th century

Two loom widths woven in silk lampas, some bands woven with metal thread (silver lamela wrapped around a silk core)

251 × 131.5 cm

This fine and complete hanging (*haete*) or curtain (*hamiya*), showing both the beginning and the end of the weave, consists of two loom widths sewn together. The design derived from Hispano-Mauresque architectural and textile decoration.

Although a weaving industry existed in North Africa prior to the expulsion of the Jews and Muslims from Nasrid Spain in 1492, the North African silk industry profited from the influx of merchants and silk weavers taking refuge in Morocco. Silk worms were cultivated in Chaouen and both Fez and Tetouan became important silk weaving centres.

£27,000





Moroccan yellow silk double-sided embroidery

Probably Sale or Meknes, first half of 20th century
Silk embroidery on satin, edged with silk passementerie; line stitch, drawn thread and long and short stitch

362 × 70 cm

This vibrant and refined embroidery, in almost pristine condition, is double-sided (i.e. to be seen on both sides) and would have been executed for domestic use, possibly as a room divider or curtain. There are some similarities to a 19th century embroidered sampler (chelliga) from Sale in the Indianapolis Museum of Art (33.249) but in particular to an embroidery design manual published by the Ministry of Public Instruction and Fine Arts in Rabat in 1956 entitled 'Etude Documentaire la Broderie de Meknes' by H. Gayot & Madame Minault.

£18,000





**A boy's circumcison costume consisting of a jacket,
short pantaloons and a vest**

Tunisia, Tunis, first half of 20th century
Silver lamella, silver sequins, silver thread, cotton, paper and
synthetic satin

Jacket

Height: 33 cm; Arm span: 86 cm;

Pantaloons with gathered wide waist

Height of leg: 41 cm; Waist: 56 cm

Vest

Height: 38 cm

Each element of this spectacular costume consists of two layers of sturdy cotton sandwiching a layer of paper, to support the heavy and elaborate silver decoration. The costume elements are decorated with a background of silver mesh and further applied embellishment (silver sequins and coiled silver thread). The jacket and the vest are lined with synthetic pale blue satin.

Examples of circumcison costumes are in the Musee du quai Branly in Paris.

£11,000

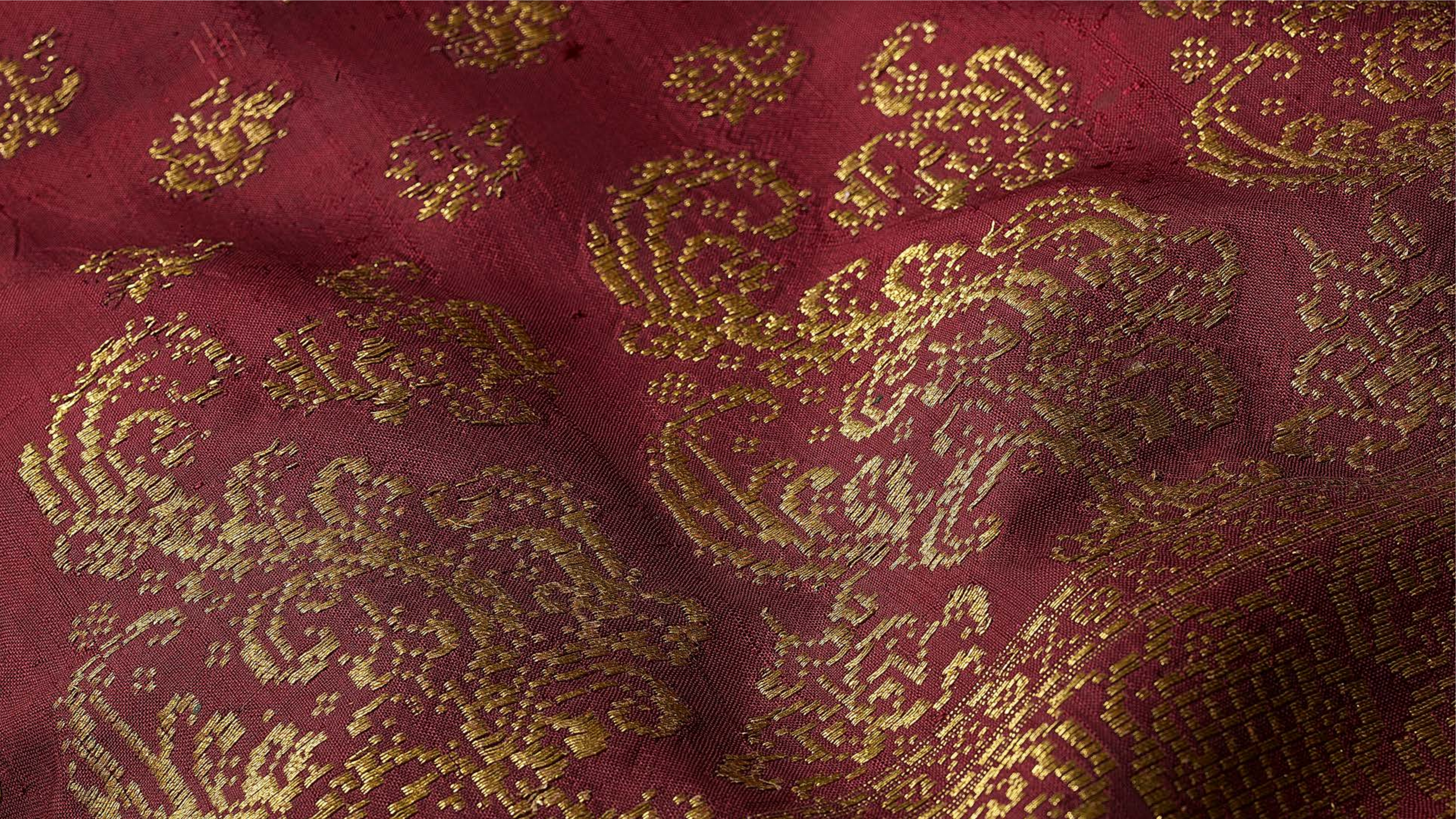




Kain Salendang songket (ceremonial shoulder cloth)
(detail illustrated)

Malay people, South Sumatra, early 19th century
Silk, weft ikat woven with supplementary weft gold wrapped thread.
276 × 55 cm

£3,000





Kain telepok or *kain prada* (ceremonial shoulder cloth)

Malay people, South-east coast of Sumatra, Palembang, 19th century
Silk, natural dyes, gold leaf (*prada*), stitch resist dyeing, glue-work
209 × 84 cm

At the Islamic courts of Indonesia, the decoration of cloth with gold, both woven, applied or embroidered, was the most sumptuous of all silk textiles and a symbol of prestige and high social status. Shawls such as these two examples would have been worn on ceremonial occasions.

£2,500

39 & 40

Three *tiga-tinggit songkok* (nobleman or princely crown)

Indonesia, Sulawesi, Buginese, c. 1900

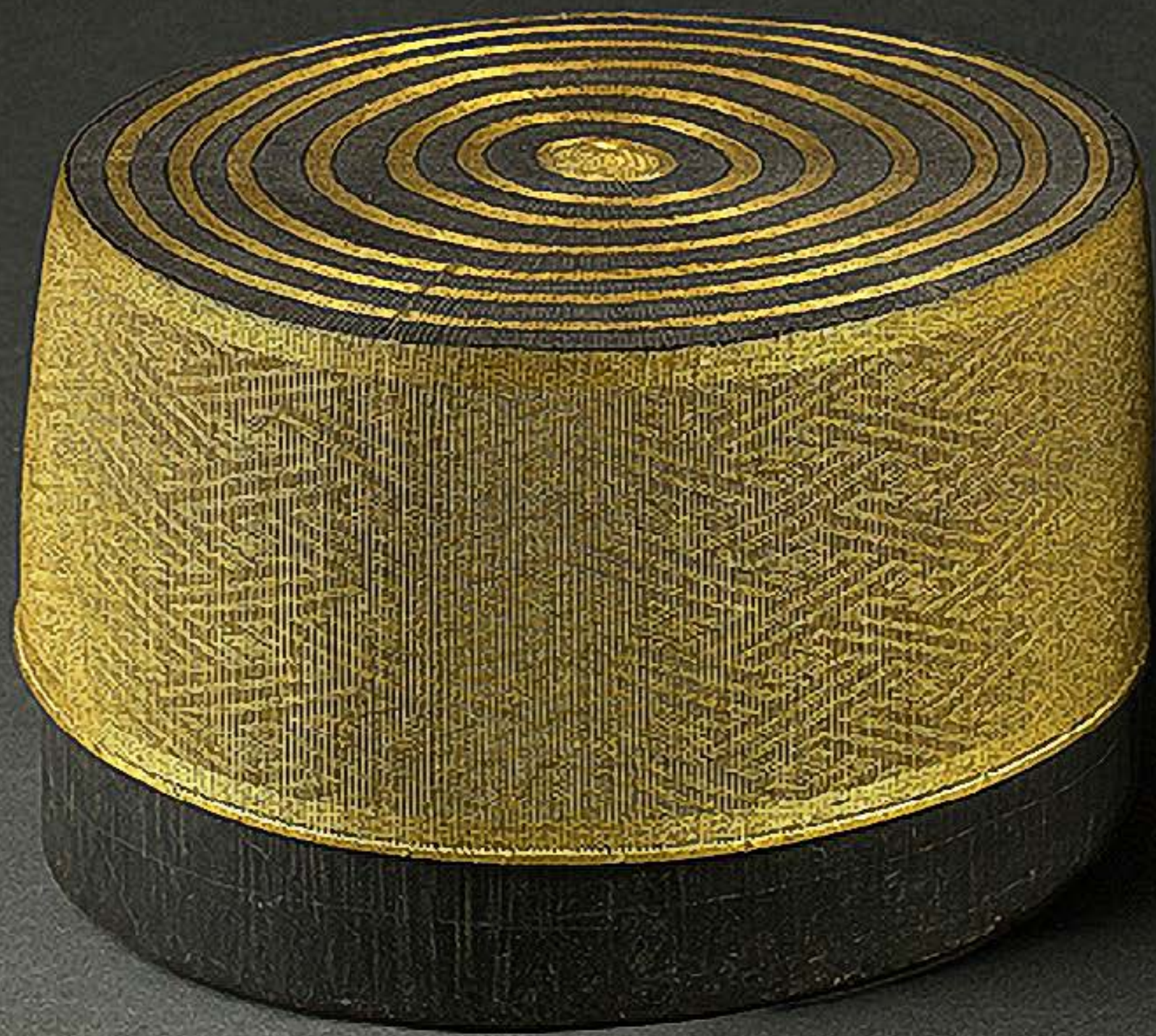
Raffia palm leaf fibre, stained brown or left white, fine gold wire and flat gold lamella, basketry weave

Songkok is the name of the crown worn by the male members of the Buginese royal family who live in the Bone Regency of South Sulawesi.

All three hats are on their original wood support and were created by weaving together a combination of raffia palm leaf fibres and gold wire and flat gold lamella in patterns similar to those found in many traditional South Sulawesi textiles. The shape of these headdresses derived from the Middle Eastern 'fez' and is an earlier form of the black velvet hat (*peci*) that became established head wear for men in Indonesia following the country's independence in 1945.

These hats served as a social signifier since only noblemen were allowed to wear them. It is said that the white colour hats could only be worn by those men who had completed their pilgrimage to Mecca, while someone who had not could only wear black. However, a *Hadji* might choose to wear his black hat for a secular function of State and the white hat for more religious occasions.

The width of the gold band on the side of the hat indicated the closeness of the wearer to the King. The width of the gold band was measured in ringgit, formerly a unit of trade value dating from the 17th century and now the name of Malaysia's currency. A tiga-ringgit (three-ringgit) *songkok* is normally considered the highest you can get, with a thick and heavy gold band, the exception said to be only that of the king's own crown, where the gold continues even further up the side of the hat (see cat. 39).



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Tiga-ringgit songkok (princely crown)

Height: 8 cm, Diameter: 18.5 cm

This headdress was probably created for the King of the Bone Regency. The tremendous width of its gold band, filling the entire field, combined with the fine concentric circles in gold on the top can be compared with the pair of ceremonial headdresses in the Metropolitan Museum in New York (2006.186/187).

£22,000

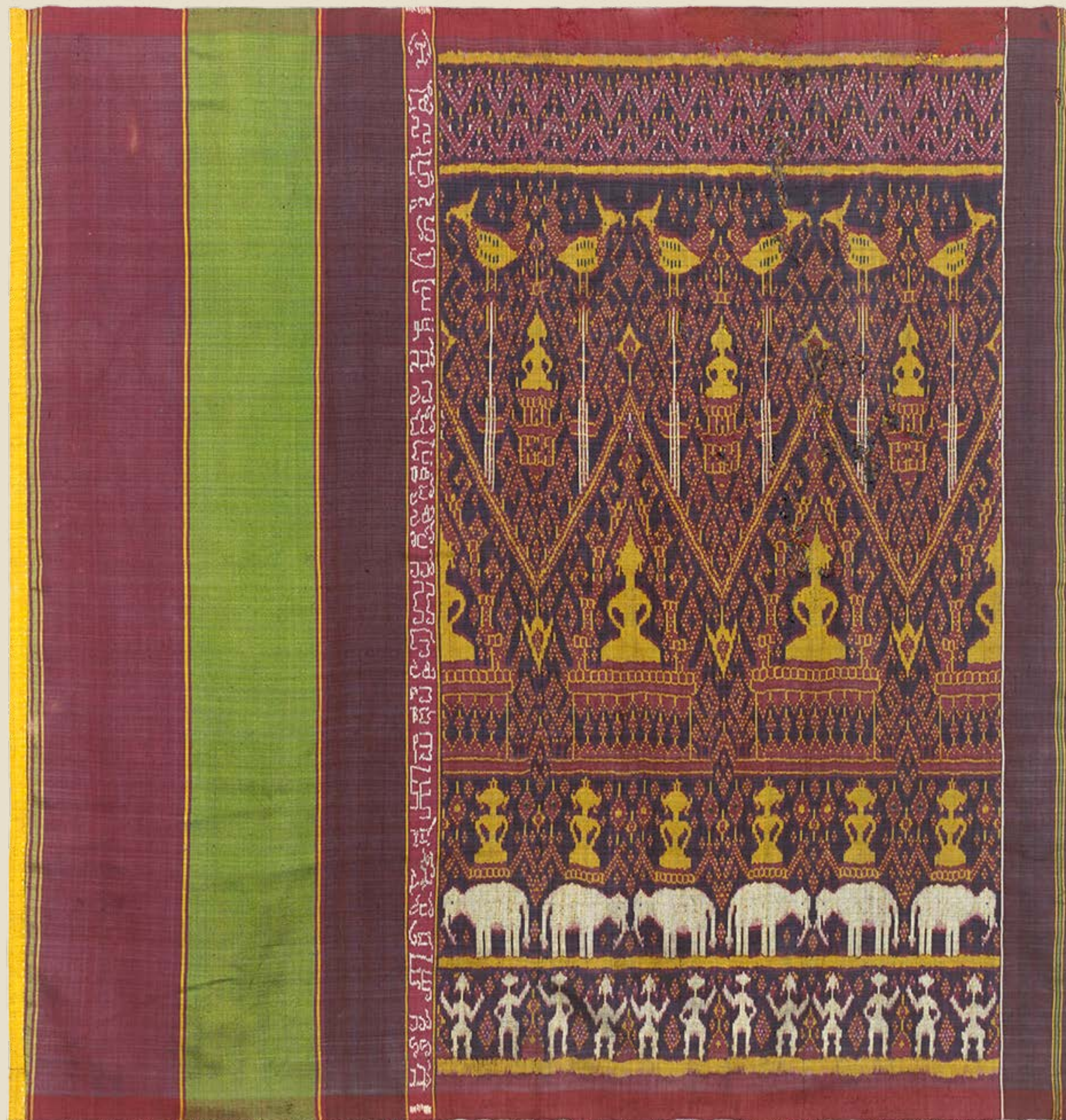


40

Pair of *tiga-ringgit songkok* with Kufic inscription

White and black hat: Height: 8 cm; Depth: 18.5 cm

£25,000



***Pidan* fragment with Buddhist imagery and inscription**

Cambodia, late 19th or early 20th century
Silk, twill-woven weft faced ikat (*hol*)
87.5 × 90 cm

Pidan are pictorial hangings which were displayed at Buddhist festivals as well as ceremonies belonging to the traditional lunar calendar, as well as being used in domestic shrines where they would have hung on the wall. They are only decorated with sacred motifs. (Hope, J. 'Cambodian Silk Ikat Cloths' HALI 90, 1997, pp. 75–85) Another section of this *pidan* or similar is published in this article, fig.12, p. 82.

£2,500



Pidan depicting water festival motifs

Cambodia, late 19th-early 20th century
Silk, twill-woven weft faced ikat (hol)
90 × 202 cm

This Buddhist ceremonial textile depicts the festival called loy pratib which is part of the Water Festival celebrated at the end of the rainy season in Cambodia (Green, G. 'Pictorial Cambodian Textiles' ,2008, pp. 46-91). The imagery includes pratib or floating candlelit vessels, viewing pavilions in which people watched the events and motifs representing the animistic concepts around the end of rainy season beliefs

£1,800



Rare Buddhist temple hanging

Japan, late Edo period, c. 1800
Fine dyed and painted silk (*yuzen*), with applied gold decoration
170 × 215 cm

An orchestra of heavenly musicians are playing a variety of instruments amongst the clouds below a slatted blind held in place with wide silk ties, with water and waterlilies & lotus flowers below.
With original silk lining. Fragile condition with some staining and splits in the silk.

£8,000



***Furisode* – long sleeved kimono**

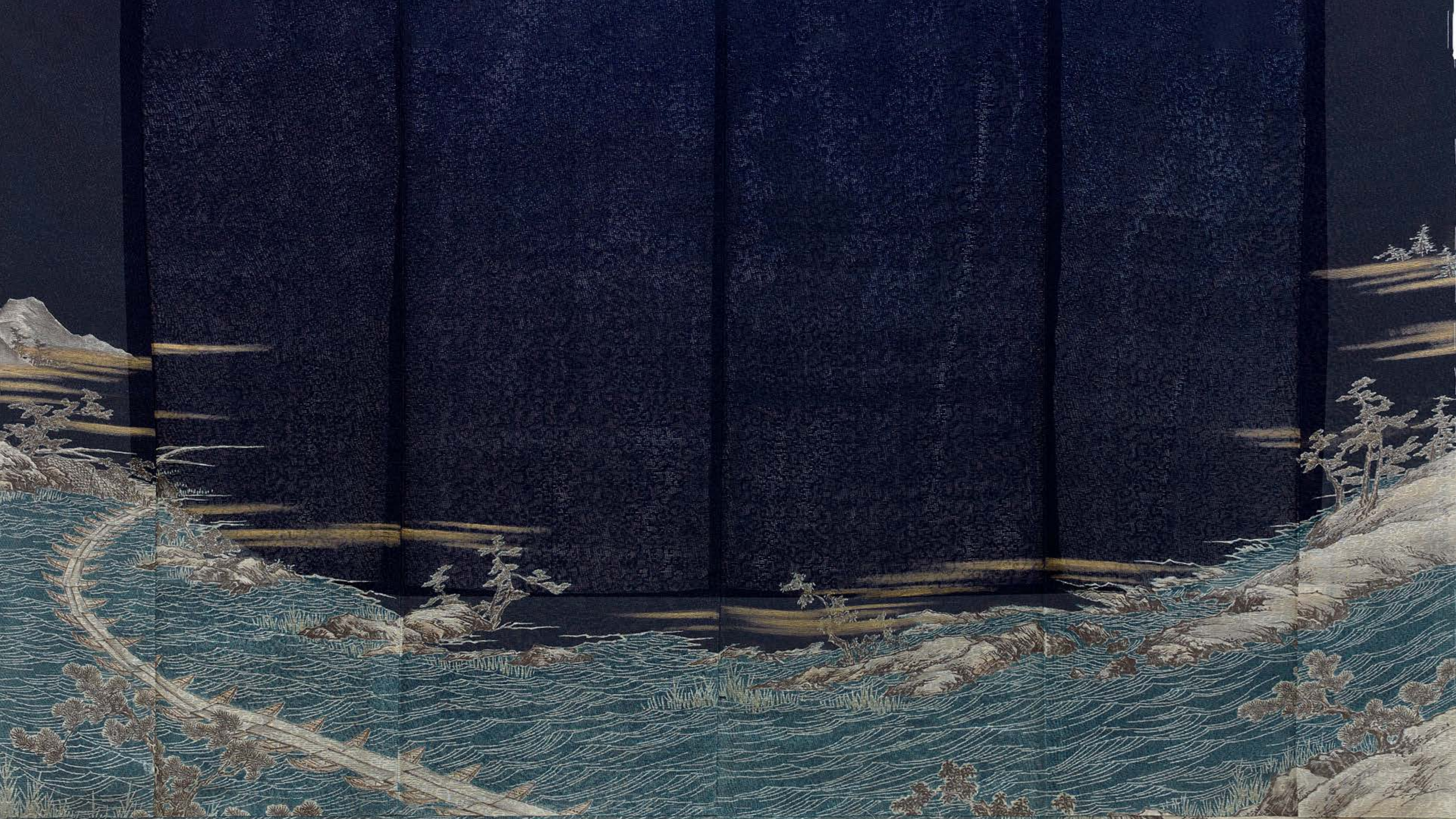
Japan, Meiji period (1868–1912)

Length: 170 cm, Arm span: 132 cm

Dyed and hand painted on figured silk gauze (*monsha*)

This *furisode* was used for summer wear. Its figured silk gauze is decorated with a process of *yuzen* painting and resist dyeing, depicting a landscape with boats chained together to form a bridge across a river. This beauty spot, known as ‘Sano no watari’ (now in Gumma prefecture), was celebrated in poetry since the Heian period and has been immortalised in a famous print by Hokusai (Metropolitan Museum in New York (JP2547)). The circles visible just below the shoulder line are *mon* or family crest symbols. Traditionally these identified samurai and aristocratic family affiliations on formal garments, however, by the Meiji period they were largely decorative.

£6,000





Chinese coverlet for the Portuguese market

China, Canton, for export to Portugal, first half of the 19th century
Satin weave silk embroidered with coloured silks and multicoloured
silk fringe

248 × 214 cm

£3,500