

Started 04. Dez 2020 13:00 CET (12:00 GMT)

**Lot Description**

1 Champa, 12th-14th century. The pectoral of rectangular form with an arched top, executed in fine repoussé with the four-armed Uma performing a dance, her husband Shiva's trusted mount Nandi to her feet, the deity holding a dharmachakra, lotus bud, and vajra in her hands, wearing only a loincloth and ...[more]

2 Champa, 10th-12th century. The richly decorated pectoral with fine repoussé depicting Nandi, the holy white bull of Hindu mythology and mount of Shiva, the top section of the pectoral representing nagas but reminiscent of bull horns in their shape, surrounded by scrolling cloud designs, set with four ...[more]

3 Champa, Tra Kieu style, 10th-12th century. The richly decorated pectoral of an elegantly curved three-pronged shape, with fine repoussé depicting Ganesha dancing surrounded by scrolling cloud designs, and set with many different gemstones, seven gemstones above Ganesha's head forming a flower. Two g ...[more]

4 Champa, 10th-12th century. The pectoral of rectangular form, with fine repoussé depicting Ganesha seated in dhyanasana, his long trunk reaching his protruding belly, and wearing a sash around his torso, surrounded by scrolling cloud designs, and set with six gemstones, three above Ganesha's head and ...[more]

5 Champa, Tra Kieu style, 10th-12th century. The richly decorated gold pectoral with fine repoussé depicting Ganesha dancing, surrounded by floral and scrolling cloud designs, and set with many different gemstones (amethyst and zircon), including three above the deity's head and three below him. Two g ...[more]

6 Champa, 10th-12th century. The pectoral of rectangular form, with fine repoussé depicting Ganesha seated in dhyanasana, his long trunk reaching his protruding belly, and wearing a sash around his torso, surrounded by scrolling cloud designs, and set with many gemstones, one above Ganesha's head and ...[more]

7 Champa, 10th-12th century. The richly decorated pendant with fine repoussé depicting Ganesha dancing surrounded by scrolling cloud designs and set with five gemstones above the Hindu deity's head and three gemstones below his feet. Provenance: Ex-Collection of The Zelnik István Southeast Asian Go ...[more]

8 Champa, 10th-12th century. The pendant of rhombic shape with fine repoussé depicting Ganesha seated cross-legged in a meditative position, surrounded by scrolling cloud designs, and set with three gemstones above the deity's head and one gemstone below him. Provenance: Ex-Collection of The Zelnik ...[more]

9 Champa, 10th-12th century. The richly decorated silver pendant of rhombic shape, with fine repoussé depicting Ganesha dancing, surrounded by scrolling cloud designs, and set with two gemstones to either side and three gemstones at the bottom. Provenance: Ex-Collection of The Zelnik István Southea ...[more]

10 Champa, 10th-12th century. The silver pectoral finely executed in repoussé with four Nandi bulls, the two central bulls confronting, surrounded by scrolling clouds, with four gemstones (amethyst and garnets) above the central bulls' heads, two hooks allowing for suspension as a pendant. Provenance ...[more]

- 11 Champa, 16th-19th century. The finely worked repoussé gold top element depicting a recumbent elephant and set with an oval gemstone, the decorative comb crafted from silver. Not only is the elephant the mount of the Hindu god Indra – elephant heads were also a very common architectural ornament in C ...[more]
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- 12 Champa, 15th-18th century. The finely worked repoussé gold top element depicting two confronting royal elephants and set with three gemstones above them in the center, the comb crafted from silver. Not only is the elephant the mount of the Hindu god Indra – elephant heads were also a very common arc ...[more]
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- 13 Champa, 16th-19th century. The finely worked repoussé gold top element depicting two confronting recumbent Nandi bulls, the trusted mount of Shiva, surrounded by scrolling cloud designs, an oval gemstone set in the center above them, the comb crafted from silver. Provenance: Ex-Collection of The ...[more]
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- 14 Champa, 16th-19th century. The finely worked repoussé gold top element depicting a recumbent Nandi, the holy white bull of Hindu mythology and mount of Shiva, surrounded by scrolling cloud designs, the comb crafted from silver. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold M ...[more]
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- 15 Champa, 15th-18th century. The finely worked repoussé gold top element depicting two dancing male deities surrounded by scrolling cloud designs and set with an oval gemstone in the center between them, the comb crafted from silver. Provenance: Ex-Collection of The Zelnik István Southeast Asian Go ...[more]
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- 16 Champa, 16th-19th century. The richly decorated hair ornament of crescent shape, finely executed in repoussé showing geometric, floral, and sun designs as well as two figures on horseback and two lobster-like mythical animals. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Mu ...[more]
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- 17 Champa, 10th-12th century. The hairpin with a finial in fine repoussé showing the head of Ganesha on all four sides, crowned by two small balls, the lower one set with four gemstones and the upper one set with a gemstone at the top, all richly decorated with gold thread and small gold beads. Prove ...[more]
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- 18 Champa, 10th-12th century. The hairpin with a finial in fine repoussé showing a dancing apsara on both sides, each with a decorative gemstone at the top. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. ...[more]
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- 19 Champa, 10th-12th century. The hairpin with a finial in fine repoussé showing a recumbent elephant on both sides, each with a decorative gemstone at the top, and richly decorated with gold thread and small gold beads. Not only is the elephant the mount of the Hindu god Indra – elephant heads were al ...[more]
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- 20 Champa, 10th century. The crown with fine repoussé depicting the head of Shiva flanked by two dancing apsaras and further decorated with foliate, geometric, and scrolling designs. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, ...[more]
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- 21 Champa, 10th century. The crown finely executed in repoussé with a sculptural phoenix emerging from the center with large wings, surrounded by scrolling clouds, and further decorated with floral and geometric designs. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Ins ...[more]
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- 22 Champa, 10th-13th century. The richly decorated crown with fine repoussé depicting three Garudas, only the central bird with wings but all three exhibiting both bird and human features, such as a beak as well as arms, set with gemstones above each bird, five above the central Garuda and three above ...[more]
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- 23 Champa, 10th-12th century. The bowl finely executed in repoussé with the sides showing phoenixes with long, sinuously coiled and intertwined bodies, a small cloud above each phoenix' head, framed by floral, foliate and geometric borders, the flat circular base left unhammered. Provenance: Ex-Coll ...[more]
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- 24 Champa, 10th-12th century. The sides of the bowl finely executed in repoussé showing three Garudas, each flanked by two phoenixes with sinuously coiled and intertwined bodies, framed by a floral border above and a leafy vine border below, the flat circular base left unhammered. Garuda is a legendary ...[more]
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- 25 Champa, 10th-12th century. The box of square form with a square pyramidshaped cover surmounted by a round stepped finial. Finely executed in repoussé with male deities under arches on the box and Nandi bulls on the cover, all surrounded by scrolling cloud designs, and set with multiple gemstones (sp ...[more]
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- 26 Champa, 10th-14th century. The box of compressed globular form, executed in fine repoussé with overlapping lotus leaves, the cover with a finial in the form of a closed lotus bud. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, ...[more]
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- 27 Champa, 12th-14th century. The dish executed in fine repoussé, showing four monkeys in the center of the well surrounded by a geometric border, with a scrolling tendril border around the rim. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection ...[more]
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- 28 Champa, 15th-18th century. The vessel finely executed in repoussé showing lotus and geometric designs, the lower part with an inscription in old Cham characters. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the ...[more]
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- 29 Champa, 17th-18th century. The large vessel of goblet form with gilt oval reserves showing stupas framed by lotus borders, the cover handle with a gilt finial in the form of Buddha seated in dhyanasana on a double lotus base, his right hand lowerd in bhumisparśa mudra, calling on the earth to witness ...[more]
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- 30 Champa, 17th-18th century. The large vessel shaped like a lotus bud, the circular cover with a lotus finial surmounted by a small figure of Uma, seated in dhyanasana, richly adorned in jewelry and wearing an elaborate crown, holding a conch in one hand. Provenance: Ex-Collection of The Zelnik Ist ...[more]
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- 31 Champa, 10th-12th century. The lingam of cylindrical shape, with fine repoussé showing phallic markings and depicting Shiva's locks of hair. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. Condition: G ...[more]
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- 32 Cambodia, pre-Angkor period, 6th-9th century. The lingam of oblong shape in a stepped circular yoni, a symbol of fertility and creation representing Lord Shiva. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the a ...[more]
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- 33 Champa, 10th-14th century. The platform of circular form, representing the yoni, symbol of the female generative organ and creative energy, with fine repoussé showing an open lotus at the top surrounding a central circular reserve with old Cham characters, as well as geometric designs. Provenance: ...[more]
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- 34 Champa, 9th-10th century. The ritual object finely executed in repoussé and consisting of several separately crafted pieces representing a lotus pod in the center surrounded by open leaves, all on a lotus base, likely used as an altar ornament. Provenance: Ex-Collection of The Zelnik István South ...[more]
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- 35 Champa, 10th-12th century. The head displaying the classic iconography of Shiva, the central deity of the Cham people, with long earlobes and piled up locks of hair. The face showing a fine, calm expression with almond-shaped eyes, one uninterrupted bow-shaped eyebrow below the third eye, a broad no ...[more]
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- 36 Champa, 10th-12th century. The head displaying the classic iconography of Shiva, the central deity of the Cham people, with long earlobes and piled up locks of hair. The face showing a fine, calm expression with almondshaped eyes, one uninterrupted bow-shaped eyebrow below the third eye, a broad nos ...[more]
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- 37 Champa, 10th-12th century. The head displaying the classic iconography of Shiva, the central deity of the Cham people, with long earlobes and piled up locks of hair. The face showing a fine, calm expression with almond-shaped eyes, one uninterrupted bow-shaped eyebrow below the third eye, a broad no ...[more]
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- 38 Champa, 10th-12th century. The Bodhisattva of Compassion finely cast standing in samapada on a square lotus base, holding a closed lotus bud in his left hand and a water vessel in his right, clad in a long sampot secured by a belt with foliate clasp at his waist, richly adorned in jewelry. The face ...[more]
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- 39 Champa, 10th-12th century. The gold relief finely executed in repoussé depicting Durga, the goddess of war and warrior form of Uma, wife of Shiva, standing on a separately crafted silver lotus base executed in repoussé as well. The deity richly adorned in jewelry, with prominent naked breasts, weari ...[more]
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- 40 Champa, 15th-16th century. The plaque finely executed in repoussé depicting Vishnu, one of the principle deities of Hinduism, four-armed and holding the Sudarshana Chakra (war disk), a conch, a mace, and a divine jewel in his hands, wearing a high crown, richly adorned in jewelry, the face with a fi ...[more]
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- 41 Champa, 15th century or earlier. The figure finely cast and neatly incised, depicting Uma, consort of Shiva, standing upright in a dynamic posture with both arms bent, the left hand raised to her head and the right hand extended forwards, the face showing a serene expression with arched brows, almon ...[more]
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- 42 Champa, 10th-15th century. The betel holder of cylindrical shape tapering upwards to a stepped conical finial. The slightly recessed circular base executed in fine repoussé showing a tiger, indicating this piece was crafted by a Chamking's personal goldsmith or workshop. This fine gold betel nut con ...[more]
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- 43 Vietnam, 18th-19th century. The small gold spoon with an elegantly curved handle and an oval bowl, a fine example of gold craftsmanship. Provenance: Ex-collection of Bao Dai, last emperor of the Nguyen dynasty (a letter of provenance signed by Dr. Zelnik will be handed out to the winning bidder u ...[more]
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- 44 Vietnam, 19th century. The spoon finely cast with an octagonal handle with a pointed tip and a small circular bowl. Provenance: Ex-collection of Bao Dai, last emperor of the Nguyen dynasty (a letter of provenance signed by Dr. Zelnik will be handed out to the winning bidder upon request). Ex-Coll ...[more]
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- 45 Vietnam, 19th century. Naturalistically cast in the form of a leaf with finely executed veins, the elegantly curved stem cast separately. Provenance: Ex-collection of Bao Dai, last emperor of the Nguyen dynasty (a letter of provenance signed by Dr. Zelnik will be handed out to the winning bidder ...[more]
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- 46 Vietnam, 18th-19th century. The broad, flat, sinuous hairpin with a finial in the form of a dragon head with the mouth wide open and showing a row of teeth. Provenance: Ex-collection of Bao Dai, last emperor of the Nguyen dynasty (a letter of provenance signed by Dr. Zelnik will be handed out to ...[more]
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- 47 Vietnam, 17th-18th century. The finely worked repoussé gold top element depicting two neatly incised confronting dragons with a magical pearl in the form of an oval gemstone set in the center between them, the comb crafted from silver. Provenance: Ex-collection of Bao Dai, last emperor of the Ngu ...[more]
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- 48 Vietnam, 17th-18th century. The finely worked repoussé gold top element depicting two confronting phoenixes with a round gemstone set in the center between them, the comb crafted from silver. Provenance: Ex-collection of Bao Dai, last emperor of the Nguyen dynasty (a letter of provenance signed b ...[more]
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- 49 Vietnam, 16th-18th century. The finely worked gold top element depicting a dragon and a phoenix, both finely incised and confronting with a magical pearl in the form of an oval rock crystal set in the center between them, the comb crafted from silver. Provenance: Ex-collection of Bao Dai, last em ...[more]
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- 50 Vietnam, 18th-19th century. The fine comb crafted from silver with a silver repoussé top element depicting a confronting phoenix and dragon, a magic pearl in the form of an oval amethyst set between the two mythical beasts. Provenance: Ex-collection of Bao Dai, last emperor of the Nguyen dynasty ...[more]
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- 51 Gandhara, c. 2nd century. The diadem of triangular form, with fine repoussé depicting Buddha in the center, wearing a long-flowing robe with accentuated folds, the face with a calm yet strong expression, the hair surmounted by an ushnisha, a halo behind him, seated in dhyanasana on a rectangular thr ...[more]
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- 52 Macedonian Gandhara, Pushkalavati, Hellenistic period, 4th century BC. The earring consisting of a Greek amphora made of three glass beads and flanked by two gold dolphins, below a circular floral element in gold with granulation. The earring was found in Charsadda, Pakistan, a town near Peshawar th ...[more]
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- 53 Ancient region of Bactria, Kushan period or earlier, 100 BC-100 AD. One pair of earrings, each with a pink translucent gemstone flanked by two pearls, another pair of earrings, each with three pearls, and a single earring with a hollow gold cube decorated with tiny gold beads and flanked by two pear ...[more]
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- 54 Ancient region of Bactria, Kushan period or earlier, 100 BC-100 AD. The lot comprises one pair of open gold earrings decorated with four-pronged elements, one pair of bronze earrings decorated with teeth-like protuberances, and one single open earring with opposing broad flat ends. The gold earrings ...[more]
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- 55 Ancient region of Bactria, Kushan period or earlier, 100 BC-100 AD. The gold hair ornaments cut out from gold foil with long gold hooks at the top. They likely come from Tomb VII or VIII at Tillya Tepe, as these tombs were not excavated due to civil war and later raided by the Afghan population and ...[more]
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- 56 Ancient region of Bactria, Kushan period or earlier, 100 BC-100 AD. The gold hair ornament consisting of a larger and a smaller crescent moon-shaped element as well as two leaf-shaped elements, all cut out from gold foil, the larger crescent moon with a gold loop on the reverse. This piece likely co ...[more]
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- 57 Ancient region of Bactria, Kushan period or earlier, 100 BC-100 AD. The gold disks cut out from gold foil with gold loops to the reverse. The disks were likely originally sewn to a dress of a Kushan lady. They likely come from Tomb VII or VIII at Tillya Tepe, as these tombs were not excavated due to ...[more]
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- 58 Ancient region of Bactria, Kushan period or earlier, 100 BC-100 AD. The lot comprises seven gold disks, cut from gold foil and with small loops at the top, as well as 25 half-spherical buttons of varying sizes, eight of which have loops on the reverse while the others have pierced holes for attachme ...[more]
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- 59 Ancient region of Bactria, Kushan period or earlier, 100 BC-100 AD. The lot comprises one crescent moonshaped ornament, one ornament in the form of a butterfly, two ornaments shaped like bats, and two ornaments of concave hexagonal form, all executed in fine repoussé, as well as two stupaform orname ...[more]
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- 60 Ancient region of Bactria, Kushan period or earlier, 100 BC-100 AD. The gold ornaments each of floral form, seven with five petals and four with four twolobed petals. Four of the ornaments set with a garnet in the center. All cut from gold foil and with impressions due to thread pressing the ornamen ...[more]
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- 61 Ancient region of Bactria, Kushan period or earlier, 100 BC-100 AD. The miniscule box and cover of rectangular form, decorated with tiny gold beads, the cover with fine repoussé depicting a lion. This piece likely comes from Tomb VII or VIII at Tillya Tepe, as these tombs were not excavated due to c ...[more]
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- 62 Champa, 10th-13th century. The large ring with broad shoulders and a finely carved and incised top depicting a recumbent Makara with the hindlegs bent and an elephant trunk curled upwards over the head. Makara is a legendary sea-creature in Hindu mythology, appearing as the vahana (vehicle) of the r ...[more]
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- 63 Champa, 10th-14th century. The large oval ring top elaborately carved and neatly incised depicting Ganesha seated cross-legged on a double lotus base, holding attributes in his hands, wearing a large crown on his head, with a protruding belly and the trunk curved to one side, a halo behind the deity ...[more]
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- 64 Vietnam, 20th century. The ring with an oval top finely worked in relief depicting Ganesha seated in a meditative position. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. Condition: Very good conditio ...[more]
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- 65 Champa, 10th-13th century. The richly decorated ring set with an oval garnet at the top and two small amethysts flanking the central stone, the ring band with fine repoussé showing recumbent elephants on the shoulder and scrolling designs as well as small gold beads at the top. Not only is the eleph ...[more]
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- 66 Champa, 10th-13th century. The richly decorated ring set with an oval amethyst at the top flanked by two smaller gemstones (zircon and aventurine), the ring band with fine repoussé showing stylized tiger heads on the shoulder and scrolling cloud designs at the top. Provenance: Ex-Collection of Th ...[more]
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- 67 Champa, 10th-13th century. The ring set with a dark oval amethyst at the top flanked by two smaller round crystals, the setting finely decorated with gold wire and small gold beads, the shoulder with well-executed repoussé showing on both sides a recumbent Nandi, the holy white bull of Hindu mytholo ...[more]
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- 68 Champa, 10th-13th century. The richly decorated ring set with an oval amethyst at the top surrounded by four smaller garnets, further with fine repoussé showing twice the head of a Cham king on the shoulder as well as scroll designs around the setting and shoulder. Provenance: Ex-Collection of Th ...[more]
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- 69 Champa, 10th-13th century. The richly decorated ring set with a rectangular amethyst at the top and two small oval amethysts flanking the central stone, the shoulder with fine repoussé showing on both sides the head of Kala (kirthimukha), the demon of passing time, a common motif in Cham art intende ...[more]
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- 70 Champa, 10th-12th century. The ring set with a round ruby at the top flanked by two small oval amethysts, the setting finely decorated with gold thread and small gold beads, the shoulder with well-executed repoussé showing on both sides the head of Kala (kirthimukha), the demon of passing time, a co ...[more]
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- 71 Champa, 10th-12th century. The ring set with an oval amethyst at the top flanked by two smaller round crystals, the setting finely decorated with gold thread and small gold beads, the shoulder with well-executed repoussé showing on both sides the head of Kala (kirthimukha), the demon of passing time ...[more]
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- 72 Champa, 10th-12th century. The ring set with an oval amethyst at the top flanked by two smaller oval crystals, the setting finely decorated with small interconnected gold beads, the shoulder with well-executed repoussé showing on both sides elephant heads with long trunks meeting at the bottom of th ...[more]
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- 73 Champa, 10th-12th century. The ring set with an oval agate at the top, surrounded by scroll designs executed in repoussé, the shoulder also with fine repoussé showing on both sides a rare depiction of a dancing Kala (kirthimukha), the demon of passing time. Provenance: Ex-Collection of The Zelnik ...[more]
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- 74 Pyu city-states, 2nd-5th century. The ring of elegant shape with broad shoulders and small top carved only with a single groove, continuing into the ring band, the shoulders with horn-like protuberances, the stone of good clarity with some natural inclusions. Provenance: Ex-Collection of The Zeln ...[more]
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- 75 Pyu city-states, 2nd-5th century. The ring with broad shoulders and a flat oval top carved with a fish in water under the crescent moon, the stone of good clarity with some natural inclusions. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection ...[more]
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- 76 Pyu city-states, 2nd-5th century. The glass of a light blue color, the ring top finely carved and neatly incised in the form of a frog. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. Condition: Very ...[more]
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- 77 Pyu city-states, 8th-10th century. The ring with broad shoulders, the oval top set with an eye agate intaglio showing a figure, decorated with four small gold beads between the top and shoulder. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collecti ...[more]
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- 78 Pyu city-states, 8th-10th century. The ring set with a rectangular onyx intaglio showing a figure, the top decorated with geometric designs in repoussé. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. ...[more]
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- 79 Pyu city-states, 8th-10th century. The ring set with a round dark agate, the shoulder decorated with finely incised scroll designs. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. Condition: Good condi ...[more]
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- 80 Pyu city-states, 8th-10th century. The ring with broad shoulders, the oval top set with a dark agate intaglio showing an inscription and richly decorated with gold thread forming beads and a spiraling cord. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional ...[more]
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- 81 Pyu city-states, 8th-10th century. The ring with broad shoulders, the oval top set with a dark agate intaglio showing an inscription and richly decorated with gold thread forming beads and a spiraling cord. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional ...[more]
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- 82 Pyu city-states, 8th-10th century. The ring elegantly crafted with broad shoulders, the oval top set with a dark agate intaglio showing three horizontal lines and decorated with small gold beads. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collect ...[more]
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- 83 Pyu city-states, 8th-10th century. The ring with broad shoulders, the rectangular top set with a dark agate intaglio showing an inscription. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. Condition: V ...[more]
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- 84 Pyu city-states, 2nd-10th century. The ring with broad shoulders, set with a rectangular ruby intaglio showing a mythical beast and decorated with small gold beads. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from t ...[more]
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- 85 Burma, 8th-10th century. The top of the ring bearing a stone intaglio depicting a warrior or dignitary wearing a large hat or helmet, cut into a dark red agate, the broad shoulder and ring top further decorated with a spiraling design in gold thread. Provenance: Ex-Collection of The Zelnik István ...[more]
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- 86 Burma, 8th-10th century. The ring with a broad, finely curved shoulder, the top set with a large ruby of pigeon blood color and with a weight of at least 2 ct. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the ab ...[more]
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- 87 Burma, 19th century. The ring top set with a large oval ruby, the shoulder set with two smaller round rubies surrounded by fine gold thread decorations, each small ruby appearing as a rose with the gold thread forming the stalk and leaves. Hallmarked at the bottom of the ring band. Provenance: Ex ...[more]
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- 88 Indonesia, Bali, 19th century. The ring finely executed in repoussé with scrolling cloud, geometric, and floral designs, the top set with an oval sapphire. Provenance: Douglas Latchford, Thailand. Condition: Excellent condition with only few minor traces of age and wear. Weight: 14.0 g Dimensi ...[more]
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- 89 Indonesia, Bali, 19th century. The elaborate gold ring with a prominent high top, set with an oval ruby and richly decorated with gold wire and gold beads of varying size. Provenance: English private collection. Condition: Excellent condition with only few minor traces of age and wear. Weight: ...[more]
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- 90 Champa, 10th-12th century. The opaque stone of black color, the lingam of phallic form, set in a gold pendant with four Garuda heads. Garuda is a legendary bird of Hindu, Buddhist and Jain mythology, a divine eagle-like sun bird and the king of birds as well as the mount of Vishnu. Provenance: Ex ...[more]
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- 91 Champa, 10th-12th century. Each of the gold earrings with a rectangular emerald in a starshaped setting. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. Condition: Very good condition with minor traces ...[more]
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- 92 Khmer Empire, Angkor period, 10th-14th century. The small pectoral set with two rubies and three sapphires and decorated in repoussé with scrolling cloud designs. With gold hooks and chain allowing for suspension as a pendant. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Mu ...[more]
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- 93 Khmer Empire, Angkor period, 10th-13th century. Finely executed in repoussé with a grooved surface as well as a floral composition in the center, a gold wire hook on either end. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, ac ...[more]
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- 94 Khmer Empire, 14th-16th century. The closed bangles of circular shape. The bangles were found at an ancient Khmer site in Northern Thailand, to where the Khmer had extended their empire during the 11th and 12th centuries. Provenance: Private collection of a German artist and collector living in S ...[more]
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- 95 Burma, 6th-10th century. The bangle with one end molded as a very expressive dragon head with the open mouth revealing its teeth, the dragon's scales covering the entire bangle save for the other end of globular shape. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. In ...[more]
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- 96 Persia, Hellenistic period, 4th-1st century BC. The ancient necklace consisting of 27 garnets of irregular shape, the semi-translucent stones of a fine dark bloodred color. The stones were found near Persepolis, the ancient capital of Persia. They are held together by a modern plastic string and gol ...[more]
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- 97 Persia, Hellenistic period, 4th-1st century BC. The beads were found near Persepolis, the ancient capital of Persia. Each bead pierced to allow for suspension as a pendant. This piece was personally examined by Burmese American archaeologist and gemologist Terence Tan and Hungarian gemologist Dr. ...[more]
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- 98 Persia, Hellenistic period, 4th-1st century BC. The scarab talisman finely carved and incised, and pierced to allow for suspension as an amulet. Scarabs were popular amulets and impression seals in ancient Egypt, a symbol for rebirth and regeneration which from the Middle Bronze Age (2100–1550 BC) s ...[more]
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- 99 Persia, Hellenistic period, 4th-1st century BC. The scarab talisman finely carved and incised, with a seal to the underside, and pierced to allow for suspension as an amulet. Scarabs were popular amulets and impression seals in ancient Egypt, a symbol for rebirth and regeneration which from the Midd ...[more]
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- 100 Persia, Hellenistic period, 2nd-1st century BC. The ivory beads skillfully carved in round shapes, ranging from thin disks to globular forms, and neatly incised with various geometric patterns, some pieces are finely stained in red or black. Provenance: Ex-collection of the imperial family of Moh ...[more]
- 
- 101 Laos, 15th-16th century. The translucent stone with natural light and dark inclusions, the base, mid-section, and finial carved separately. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. Condition: Go ...[more]
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- 102 Khmer Empire, Pre-Angkor period, 8th-10th century (the thinnest), and Angkor period, 10th-14th century. The three rock crystal lingams of oblong shape, the stones of varying clarity and translucence with natural white to brown inclusions, the thinnest and oldest finely incised to indicate the head o ...[more]
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- 103 Samon Valley culture or early Pyu city-states, 800 BC-5th century AD. The ancient necklace consisting of 31 amethyst beads of oval and round shapes, pale to deep lavender color, and varying translucency, held together by a modern plastic string. This piece was personally examined by Burmese America ...[more]
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- 104 Samon Valley culture, 800 BC-200 AD. The translucent stone of a pale to iron red color with natural dark and light inclusions, finely carved and incised to represent a deity standing upright with the legs close together and the arms folded in front of the chest. Pierced through the sides to allow su ...[more]
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- 105 Samon Valley Culture, 800 BC-200 AD. The mostly opaque stone of a mottled spinach-green tone, carved and incised as a seated monkey with one hand in front of its chest and the other on top of its head, showing a quizzical expression with round bulging eyes. Pierced through the monkey's neck to allow ...[more]
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- 106 Samon Valley Culture, 800 BC-200 AD. The mostly opaque stone of a black color with yellow-green translucent areas at the top, finely carved to represent a deity standing upright with a distinctive broad nose and prominent buttocks, the legs close together and the arms folded below the chest. Pierced ...[more]
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- 107 Samon Valley Culture or early Pyu city-states, 8th century BC-5th century AD. The translucent stone of good clarity with few natural inclusions, finely carved to represent a deity standing upright with a distinctive broad nose and prominent buttocks, the legs close together and the arms folded below ...[more]
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- 108 Pyu city-states, 2nd-10th century. The opaque stone of a black tone, finely carved to represent a leopard seated upright with all four paws on the ground, the tail only indicated by fine incision work. Pierced through the sides to allow suspension as a pendant. This piece was personally examined by ...[more]
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- 109 Pyu city-states, 2nd-10th century. The semi-translucent stone of a black color with white bands and natural dark-brown inclusions, skillfully carved and incised as a dog with a bushy bifurcated tail obscuring its hind legs. Pierced through the dog's neck and tail to allow for suspension as a pendant ...[more]
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- 110 Pyu city-states, 2nd-10th century. The opaque stone of a black color with white and bluish grey bands, finely carved as a small frog, its legs compactly placed as if it were about to jump. Pierced through the frog's head and behind for suspension as a pendant. This piece was personally examined by ...[more]
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- 111 Pyu city-states, 2nd-10th century. The translucent stone of a pale red color with white bands and natural inclusions, finely carved as a tiger with the back arched and the front paws extended forwards as if preparing to pounce at its prey. Pierced through the tiger's neck and tail to allow suspensio ...[more]
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- 112 Pyu city-states, 2nd-10th century. The translucent stone of a greyish-white tone with amber and dark brown bands, finely carved as a tiger with the back arched and the front paws extended forwards as if preparing to pounce at its prey. Pierced through the tiger's mouth and tail to allow suspension a ...[more]
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- 113 Pyu city-states, 2nd-10th century. The translucent stone of an iron red color with natural yellow to orange inclusions, skillfully carved and neatly incised to depict a tiger with the back arched and the front paws extended forwards as if preparing to pounce at its prey. Pierced through the tiger's ...[more]
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- 114 Pyu city-states, 2nd-10th century. The translucent stone of a pale red color with natural dark inclusions, finely carved and incised as a small dog in an alert position with upright ears and a stubby tail. Pierced through the dog's neck and behind to allow suspension as a pendant. This piece was pe ...[more]
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- 115 Pyu city-states, 2nd-10th century. The translucent stone of a pale to deep lavender tone with natural white inclusions, finely carved as a tiger with the back arched and the front paws extended forwards as if preparing to pounce at its prey. Pierced through the tiger's neck and tail to allow suspens ...[more]
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- 116 Pyu city-states, 2nd-10th century. The translucent stone of a light to brownish cream tone with bands of yellow, brown, and grey as well as natural white inclusions, skillfully carved and neatly incised to depict a tiger with the back arched and the front paws extended forwards as if preparing to po ...[more]
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- 117 Pyu city-states, 2nd-10th century. The semi-translucent stone of a mottled spinach-green tone with natural light and dark inclusions, skillfully carved and neatly incised to depict a tiger looking forwards with a short tail and almost straight back. Pierced through the tiger's mouth and tail to allo ...[more]
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- 118 Pyu city-states, 2nd-10th century. The mostly opaque stone of a mottled spinach-green tone with natural dark inclusions, finely carved as a tiger carrying a cub in its mouth with only the four small legs showing, a very rare depiction. Pierced through the tiger's neck and tail to allow suspension as ...[more]
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- 119 Pyu city-states, 2nd-10th century. The translucent stone of good clarity with some natural inclusions, finely carved as a tiger with a cub in its mouth, a very rare depiction. Large piercing through the mouth and tail allowing for suspension as a pendant. This piece was personally examined by Burme ...[more]
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- 120 Pyu city-states, 2nd-10th century. The translucent stone of good clarity with natural inclusions, finely carved and neatly incised as a mythical war elephant with wings, its large trunk and tusks contributing to its ferocious appearance. Pierced through the elephant's trunk and behind allowing for s ...[more]
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- 121 Pyu city-states, 2nd-10th century. The translucent stone finely carved and neatly incised as an elephant, its stubby trunk and tusks giving it a compact shape. Pierced through the elephant's forehead and behind allowing for suspension as a pendant. This piece was personally examined by Burmese Amer ...[more]
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- 122 Pyu city-states, 2nd-10th century. The opaque stone of a mottled spinach-green tone with natural white and dark inclusions, skillfully carved as a seated monkey looking sideways with its hands clasped together behind its head, as if trying to hide a piece of food or precious object it has found. Pie ...[more]
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- 123 Pyu city-states, 2nd-5th century. The gold plaque with fine repoussé depicting Buddha standing in samapada on a lotus base, his right hand raised in vitarka mudra and his left lowered in varada mudra, wearing a long flaring robe, the face showing a benevolent expression with a gentle smile, the hair ...[more]
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- 124 Pyu city-states, 2nd-10th century. The oval gold plaque with fine repoussé depicting Buddha seated in dhyanasana on a double lotus throne and forming the bhumisparsha mudra with his hands while wearing a samghati over his left shoulder, the face with a meditative expression, long earlobes, and ushnis ...[more]
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- 125 Cambodia or Laos, 10th-12th century. The gold plaque with fine repoussé and neatly incised details depicting three Buddhas, one in the center seated in dhyanasana, showing the bhumisparsha mudra, and wearing a samghati draped over the left shoulder, flanked by two smaller Buddhas, each kneeling on a ...[more]
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- 126 Cambodia or Laos, 10th-12th century. The gold plaque with fine repoussé and neatly incised details depicting three Buddhas, one in the center seated in dhyanasana and showing the bhumisparsha mudra, flanked by two Buddhas each standing in samapada on a lotus dais and showing the abhaya mudra, all wit ...[more]
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- 127 Cambodia or Laos, 10th-12th century. The gold plaque with fine repoussé and neatly incised details depicting three Buddhas, one in the center seated in dhyanasana on a lotus throne, showing the bhumisparsha mudra, and wearing a samghati draped over the left shoulder, flanked by two smaller Buddhas, e ...[more]
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- 128 Cambodia or Laos, 10th-12th century. The gold plaque with fine repoussé and neatly incised details depicting three Buddhas, one in the center seated in dhyanasana on a lotus throne, showing the bhumisparsa mudra, and wearing a samghati draped over the left shoulder, flanked by two smaller Buddhas, e ...[more]
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- 129 Cambodia or Laos, 10th-12th century. The gold plaque with fine repoussé and neatly incised details depicting Buddha standing on a lotus dais, his right hand raised in abhaya mudra, wearing a samghati draped over the left shoulder, showing a calm expression with downcast eyes, long earlobes, a broad ...[more]
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- 130 Cambodia or Laos, 10th-12th century. The gold plaque with fine repoussé and neatly incised details depicting Buddha standing on a lotus dais, his right hand raised in abhaya mudra, wearing a samghati draped over the left shoulder, showing a calm expression with almond eyes, long earlobes, a broad no ...[more]
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- 131 Cambodia or Laos, 10th-12th century. The gold plaque with fine repoussé and neatly incised details depicting Buddha standing in samapada on a double lotus dais, his right hand raised in abhaya mudra, wearing a samghati draped over the left shoulder, showing a calm expression with almond eyes, long e ...[more]
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- 132 Khmer Empire, Angkor period, 10th-13th century. The plaques with fine repoussé depicting a dancing deity wearing a crown, flanked by two mythical beasts, and surrounded by leafy vines. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belg ...[more]
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- 133 Champa, 8th-10th century. The gold plaques of rectangular form, each executed in fine repoussé depicting a standing elephant with distinctive features, such as the large ears, long trunk, and curved tusks, and with the tail raised high, as well as embossed with Sanskrit or old Cham characters. Each ...[more]
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- 134 Khmer Empire, Angkor period, 13th-15th century. The plaques with fine repoussé, one depicting Buddha standing on a rectangular base with the right hand raised in abhaya mudra, wearing a long flowing robe, the hair in curls surmounted by an ushnisha, the other two depicting Buddha seated cross-legged ...[more]
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- 135 Burma, 15th-17th century. The gold plaque with fine repoussé depicting Buddha standing with the right hand raised in abhaya mudra and the left hand lowered in vitarka mudra, wearing a samghati around his left shoulder, the face with a meditative expression, long earlobes, and urna, the hair in tight ...[more]
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- 136 Ava Kingdom, Upper Burma, 15th-16th century. The gold plaque with fine repoussé depicting Buddha seated in dhyanasana with the hands forming the dhyana mudra, the gesture of meditation, wearing a samghati around his left shoulder, the face with a meditative expression, long earlobes, and urna, the h ...[more]
- 
- 137 Thailand, 15th-16th century. Each plaque with fine repoussé depicting the Walking Buddha under a pointed arch, wearing a long samghati draped over the left shoulder, the face with a serene expression with downcast almond-shaped eyes, a broad nose, benevolent smile, the hair in tight curls surmounted ...[more]
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- 138 Indonesia, central Java, 9th-10th century. The four-armed God of Wealth seated in lalitasana on a double lotus throne rising from the unsealed stepped square base, holding a mongoose expelling wish fulfilling jewels in his main left hand and a round vessel in his main right, a dharmachakra and a lot ...[more]
- 
- 139 Indonesia, Tanimbar, 19th century or earlier. The richly decorated dish executed in fine repoussé, showing four phoenixes arranged in a stylized swastika in the center of the well surrounded by scroll borders, with a geometric border around the interior sides and another scroll border around the rim ...[more]
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- 140 Indonesia, Tanimbar, 19th century or earlier. The richly decorated dish executed in fine repoussé, showing four peacocks arranged in a stylized swastika in the center of the well surrounded by two scroll borders, with various geometric and foliate borders around the interior sides and another scroll ...[more]
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- 141 Indonesia, Tanimbar, 19th century or earlier. The dish executed in fine repoussé, showing a star-shaped flower in the center of the well surrounded by two scroll borders, with another scroll border around the rim. Two gold hooks below the rim allow for mounting. Provenance: Ex-Collection of The Z ...[more]
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- 142 Indonesia, Tanimbar, 19th century or earlier. The small shallow gold dish executed in fine repoussé, showing three phoenixes in the center of the well surrounded by a scroll border, with another scroll border around the rim. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Muse ...[more]
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- 143 Champa, 8th-10th century. The box of globular form with a recessed circular foot, the small circular cover with a cylindrical handle and decorated in fine repoussé with a flower. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, a ...[more]
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- 144 Champa, 14th-17th century (the larger box) and 19th century (the smaller box). Both of globular form and shaped as tropical fruit with stems at the top, executed in fine repoussé with geometric patterns throughout, the larger box with silver wire petals below the stem, the smaller box with a neatly ...[more]
- 
- 145 Khmer Empire, late Angkor period, 14th-15th century. The box and cover crafted from silver and of octagonal shape with a splayed foot, finely executed in repoussé with foliate and floral designs, the base with a mark in the form of a flower within a shrivatsa (endless knot), the cover topped by a go ...[more]
- 
- 146 Vietnam, 16th-18th century. The box and cover of globular shape, decorated at the top and bottom with flower petals of gold wire, and connected with a gold chain. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the ...[more]
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- 147 Southeast Asia, probably Vietnam, 17th- 18th century or slightly earlier. The box and cover of octagonal lobed form, finely executed in repoussé with skillful chasing and incision work depicting two leaping lions on the cover, each with a detailed and slightly humanized face showing a quizzical expr ...[more]
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- 148 Southeast Asia, c. 1900. The box and cover in the form of a tropical fruit, the box of globular shape and the cover with a curved stem, with fine repoussé decorations showing scrolling leafy vines and geometric designs. Provenance: Austrian private collection. Condition: Very good condition wit ...[more]
- 
- 149 Southeast Asia, 19th century. Naturalistically cast as a crab with eight legs and a single pair of pincers. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. Condition: Good condition with minor traces ...[more]
- 
- 150 Burma, early 20th century. The bowl finely executed in repoussé showing seven animals and mythical beasts within reserves on the sides, including a phoenix, a dragon, a monkey, a mongoose, and a tiger, surrounded by floral and geometric designs, the base with a neatly impressed, elaborate mark of a ...[more]
- 
- 151 Burma, 18th century. The small yet impressively crafted box and cover of octagonal form and set with innumerable round rubies in floral compositions on the top and sides as well as a border around the edge of the cover, and further decorated with gold wire. Provenance: Ex-Collection of The Zelnik ...[more]
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- 152 Burma, 18th-19th century. The small yet impressively crafted box and cover of compressed globular form with a splayed foot, the cover with a conical protuberance reminiscent of a stupa around which eight oval rubies are set in a floral composition, the settings with fine gold wire decorations in the ...[more]
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- 153 Indonesia, Jambi, Eastern Sumatra, early 20th century. The hinged gold bangle with 28 rose-cut intan diamonds set in a finely crafted silver floral setting within a border of gold granulation. Provenance: Malaysian private collection. Condition: Excellent condition with only few minor traces of ...[more]
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- 154 Burma, Mandalay period or earlier, 18th-19th century. The comb crafted entirely from gold with a pierced and arched floral motif above the teeth, below a row of flowers and leaves in relief. The pin at the bottom of the comb allows it to be worn as a brooch. Provenance: Ex-Collection of The Zelnik ...[more]
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- 155 Indonesia, 19th to early 20th century. The open bangles with fine repoussé showing various images such as two human figures, a rising sun, a chicken, and crescent moons. The ends with loops for fastening, one bangle with the string still attached. Provenance: Dr. Borwen Leuth, Hamburg, Germany. ...[more]
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- 156 Indonesia, Bugis, South Sulawesi, late 19th century. The meticulously crafted gold necklace consisting of 31 finely openworked graded beads with floral filigree decorations and a gold hook on either end, the necklace held together by a modern plastic string. Provenance: Malaysian private collecti ...[more]
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- 157 Indonesia, Tanimbar, 18th-19th century. The pendant finely executed in repoussé with a depiction of Atuf, the solar hero and great hunter, seated upon a Hindu styled throne with hands outstretched. Atuf is a mythical warrior from the folklore of the Tanimbar people who defeated the sun. With further ...[more]
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- 158 Indonesia, Flores, 19th century or earlier. The pectoral of double axe-head form and finely decorated with gold wire and geometric elements on the lower edges. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the ab ...[more]
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- 159 Indonesia, Western Sumba, 19th century or earlier. The gold pectoral of classic double axe-head form. Provenance: Dr. Borwen Leuth, Hamburg, Germany. Condition: Very good condition with minor traces of age and wear as well as few small nicks. Weight: 110.1 g Dimensions: Length 27.7 cm Literat ...[more]
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- 160 Indonesia, Timor, late 19th to early 20th century. The pectoral of circular form, with five half-spherical protuberances, each decorated with a gold ball surrounded by scrolling designs in gold wire, the half-spheres themselves surrounded with gold wire scrolling designs as well. Head hunting warrio ...[more]
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- 161 Indonesia, Tanimbar, late 19th to early 20th century. The ornaments formed like wings, carved with jagged flames on one edge, decorated in repoussé and incision work with geometric patterns. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection i ...[more]
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- 162 Indonesia, Java, 19th century. The large silver crown consisting of many separately crafted pieces riveted together, impressively executed in fine repoussé with minute floral and geometric patterns all around, with the frontal element showing an imposing bird of prey with large wings. Provenance: ...[more]
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- 163 Sri Lanka, 1900-1920. The manuscript covers of rectangular form, crafted from silver with gold accents, set with innumerable rubies, diamonds, and sapphires, and decorated with finely chased floral and geometric designs on the front and reverse, as well as with a central roundel with four phoenixes ...[more]
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- 164 Champa, 10th-14th century. One box of globular shape and two of octagonal form, each executed in fine repoussé with floral and geometric designs, two with skillfully executed repoussé floral marks to the base. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institution ...[more]
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- 165 Champa, 18th-19th century. Two boxes of compressed globular shape, finely executed in repoussé with floral and geometric designs and an impressed flower mark to the circular base; one box of octagonal shape and with fine repoussé showing a flower at the top of the cover as well as an impressed flora ...[more]
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- 166 Champa, 10th-12th century or later. One box shaped as a cup with fine geometric decorations, the other box with similar decorations with fine incision work and the cover with spikes as you would find them on a tropical fruit, all skillfully executed in repoussé. The larger box with an old inscriptio ...[more]

- 167 Champa, 10th-14th century. Shaped as a tropical fruit with many spikes all around as well as scrolling waves and other geometric patterns, all executed in fine repoussé with good incision work. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collectio ...[more]
- 
- 168 Champa, 10th-14th century. Shaped as a tropical fruit with many spikes all around as well as scrolling waves and other geometric patterns, all executed in fine repoussé with good incision work, with an old inscription incised in old Cham characters to the slightly recessed circular base. Provenanc ...[more]
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- 169 Champa, 15th-18th century. The betel holder of baluster shape with a recessed circular base, the cover consisting of two separate parts, the top part a finial in silver and gold, finely executed in repoussé with floral and geometric patterns, the finial and lower section connected by a silver chain. ...[more]
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- 170 Champa, 18th-19th century. Each of baluster shape and richly decorated with floral and geometric patterns executed in repoussé, the lower segments and covers connected by silver or metal chains. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collecti ...[more]
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- 171 Champa, 15th-18th century. The betel holder of cylindrical shape tapering upwards from the recessed circular base to a stepped conical finial, finely incised with leafy vines and fruit. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Bel ...[more]
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- 172 Champa, 15th-18th century. The betel holder of cylindrical shape, the cover tapering upwards to a stepped conical finial decorated with floral designs at the top, the recessed circular base with a skillfully executed floral mark in fine repoussé. Provenance: Ex-Collection of The Zelnik István Sou ...[more]
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- 173 Champa, 15th-18th century. The betel holder of cylindrical shape, the cover tapering upwards to a stepped conical finial, the recessed circular base with am skillfully executed floral mark in fine repoussé. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional ...[more]
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- 174 Pyu city-states, 10th century. The small coins of circular shape and crafted from solid gold with fine repoussé showing Vedic symbols, including two with conches, all with hooks on the reverse, likely added later, for use as buttons. Provenance: Ex-Collection of The Zelnik István Southeast Asian ...[more]
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- 175 Pyu city-states, 10th century. The small coins of circular shape and crafted from solid gold with fine repoussé showing Vedic symbols, including one with a dharmachakra and another with a mythical being, all with hooks on the reverse, likely added later, for use as buttons. Provenance: Ex-Collect ...[more]
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- 176 Pyu city-states, 10th century. The small coins of circular shape and crafted from solid gold with fine repoussé showing Vedic symbols, including one with a dharmachakra, all with hooks on the reverse, likely added later, for use as buttons. Provenance: Ex-Collection of The Zelnik István Southeast ...[more]
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- 177 Pyu city-states, 10th century. The small coins of circular shape and crafted from solid gold with fine repoussé showing Vedic symbols, including one with a dharmachakra and two with conches, all with hooks on the reverse, likely added later, for use as buttons. Provenance: Ex-Collection of The Ze ...[more]
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- 178 Pyu city-states, 2nd-5th century. The figures of truly minute size and crafted with impressive attention to detail, depicting Buddha standing with the hands clasped together in front of him, the face with a calm expression, showing a subtle smile, and the hair surmounted by an ushnisha. Provenance ...[more]
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- 179 Umayyad Caliphate, probably Damascus, 116 AH / 734 AD. The gold coin of circular shape, with three lines of inscription in kufic surrounded by a band of inscription in kufic to each side. The coin was found in South Vietnam. Inscribed on one side with a form of the shahadah and a version of Qur'an ...[more]
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- 180 Southeast Asia, 1st millennium AD. The coins were excavated in Myanmar, in what was formerly the territory of Champa, each of circular shape, of varying size and thickness, and with fine repoussé showing Vedic symbols, Sanskrit characters, conches, mythical beasts, and deities. Provenance: Ex-Col ...[more]
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- 181 Southeast Asia, 1st millennium AD. The coins were excavated in Myanmar, in what was formerly the territory of Champa, most of circular form and a few coins of rectangular or irregular shape, all of varying size and thickness, and with fine repoussé showing Vedic symbols, sun, star, and floral design ...[more]
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- 182 Southeast Asia, 1st millennium AD. The coins were excavated in Myanmar, in what was formerly the territory of Champa, each of circular shape and with fine repoussé showing Vedic symbols, Sanskrit characters, bulls, conches, and two with the rising sun motif commonly found in Pyu coins. Provenance: ...[more]
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- 183 Southeast Asia, 1st millennium AD. The coins were excavated in Myanmar, in what was formerly the territory of Champa, each of circular shape and with fine repoussé showing either a crab or a scroll design. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional a ...[more]
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- 184 Mainland Southeast Asia, 16th-18th century. The coins each of an irregular bead form and carved with geometric designs or symbols. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. Condition: Very good c ...[more]
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- 185 Óc Eo Culture, 1st millennium AD. The coins of circular shape and each with fine repoussé showing a dharmachakra on one side and a Vedic symbol on the other. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the abov ...[more]
- 
- 186 Cambodia, 17th-18th century. The silver coins of circular shape and with fine repoussé showing roosters with long feathers. Prior to 1875, the tical was the currency of Cambodia. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, a ...[more]
- 
- 187 Cambodia, 18th-19th century. The silver coins of circular shape and with fine repoussé showing roosters with long feathers. Prior to 1875, the tical was the currency of Cambodia. Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, a ...[more]
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