

# ZACKE

SINCE 1968

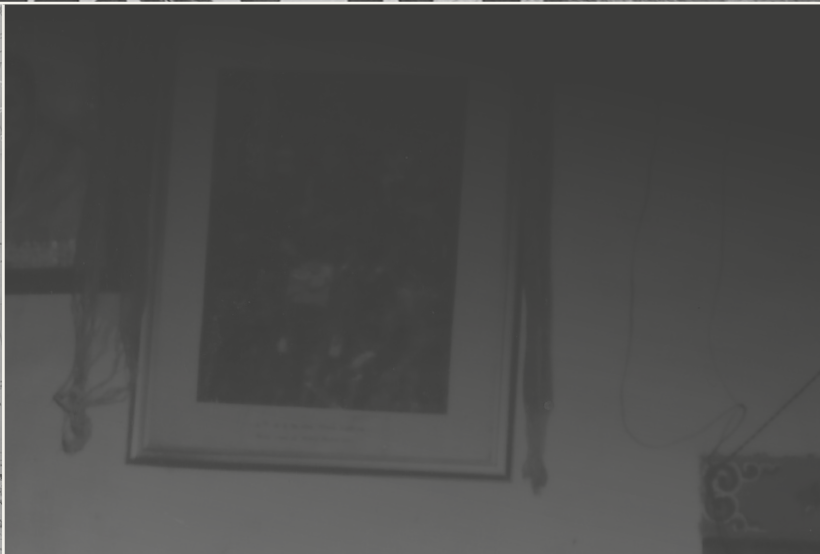
A Museum  
Treasury of Buddhist  
and Himalayan Art

THE PETER  
KIENZLE-HARDT  
COLLECTION  
PART 1

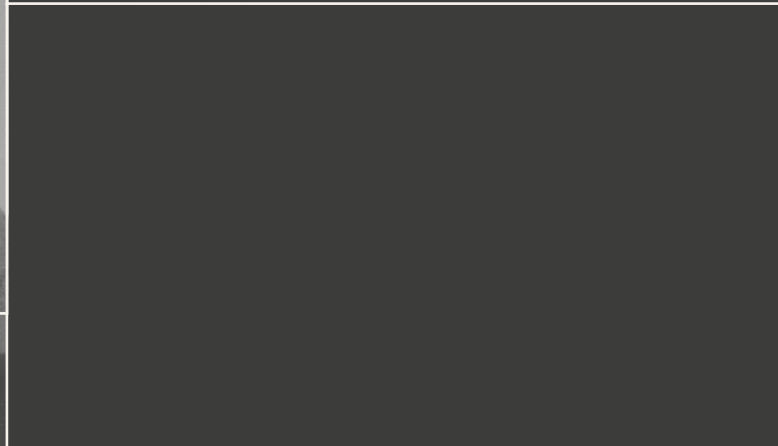
**AUCTION**  
7 March 2025











KIENZLE UHRENFABRIKEN AKTIENGESellschaft  
SCHWENNINGEN A. N.

DM 1000.—

**AKTIE**  
über

Nr. 0090

**EINTAUSEND DEUTSCHE MARK**

Der Inhaber dieser Aktie ist mit dem Betrag von Eintausend Deutsche Mark bei der Kienzle Uhrenfabriken Aktiengesellschaft in Schwenningen a. N. nach Maßgabe der Satzung als Aktionär beteiligt.

Schwenningen a. N., im Juli 1951.

KIENZLE UHRENFABRIKEN AKTIENGESellschaft

Für den Aufsichtsrat  
Der Vorsitzende:

Der Vorstand:

*[Handwritten signatures]*

Eingetragen in das Aktienbuch Fol. 50/51 *Kramer*  
Der Kontrollbeamte







THE PETER KIENZLE-HARDT COLLECTION (PART 1):

# A Museum Treasury of Buddhist and Himalayan Art

CATALOG MUA0325

## **No Reserve Live Auction**

7 March 2025, 11 am CET

### **Session 1**

Lots 1-143 Print Catalog

### **Session 2**

Lots 144-285 Online Catalog

### EXHIBITION

25 February – 6 March 2025, Monday – Friday 10 am – 6 pm  
as well as by appointment

### GALERIE ZACKE

Sterngasse 13 . 1010 Vienna Austria

**ZACKE**  
SINCE 1968

Tel +43 1 532 04 52  
E-mail [office@zacke.at](mailto:office@zacke.at)

[www.zacke.at](http://www.zacke.at)



## IMPORTANT INFORMATION

According to the general terms and conditions of business of Galerie Zacke Vienna, Founded 1968, SZA Versteigerungen & Vertriebs GmbH, 1010 Wien, online at [www.zacke.at](http://www.zacke.at)

### ABSENTEE BIDDING

Absentee bids are carried out under the regulations of the terms of business of Galerie Zacke, SZA Versteigerungen & Vertriebs GmbH, which requires written submission of your purchase limit. Orders without purchase limits cannot be processed.

Only the submitted lot number of the auction lot is binding for the processing of the absentee bid. The place of jurisdiction is Vienna, Austrian Law and Austrian jurisdiction are exclusively applicable for all legal questions arising from the business relationship. Absentee bids for this auction will be accepted until the day of auction by 10:00 a.m. We regret that absentee bids received after the time stated above will not be processed until after the auction.

### PLEASE SEND ABSENTEE BIDS FOR THIS AUCTION TO:

Fax: +43 1 532 04 52 20 or

Email: [office@zacke.at](mailto:office@zacke.at) or

Mail: Galerie Zacke, Sterngasse 13, 1010 Wien, Austria, Europe

### WE ACCEPT THE FOLLOWING METHODS OF PAYMENTS:

- Cash
- Certified or personal check
- Bank transfer (please inquire to receive our bank account information)
- Credit card (Visa, MasterCard, Amex)  
up to EUR 5,000 - higher amounts require prior approval and are subject to service fees

### TELEPHONE BIDDING

It is generally possible to bid by telephone during the auction. Please fill out the absentee bidding form enclosed in this catalog and include your telephone number at which you can be reached during the auction. In the "bid in euro" column please write "TEL" and then send us the completed absentee bidding form. Galerie Zacke will call you on the day of the auction, on the telephone number provided, 5 lots before the lot you are bidding on and the bidding will commence at the starting price, as stated in the catalog. If Galerie Zacke cannot reach you during the auction, Galerie Zacke will bid the starting price on your behalf.

### ESTIMATES AND STARTING PRICES

The auction will begin with the starting price and written bids will be accepted only with a minimum amount equivalent to the starting price.

### SHIPPING AND TRANSPORT INSURANCE

For domestic shipping Galerie Zacke (hereinafter called "the company") charges in average Eur 15,- to Eur 50,- per item, depending on size and weight. These fees cover the costs of packing and shipping. Fees for bulky or fragile items, or international shipping will be quoted upon request.


The purchased goods are transported at the risk of the customer following handover of the packaged item to the post office or another carrier which the customer agrees to through his/her submission of the purchase order. According to the specific wish of the customer, the auctioned goods may be insured for the value of the purchase price (highest bid and all surcharges). This insurance fee is 3% of the purchase price. For any lots with a purchase prices exceeding EUR 350,- the transport insurance will be automatically arranged by the company if it does not expressly receive the purchaser's written denial of this service and signed waiver of claims. Payments due to the company under the insurance contract will be charged to the customer. The company is also entitled to assign claims under the insurance contract to the customer providing the terms of the insurance contract do not prevent this.

In any case, the company is only required to make payment to the customer specifically if payment has effectively been received from the insurance company.

### COLOR AND CONDITION

Auction lots will be exhibited for viewing prior to the auction, thus offering all interested customers the opportunity to examine the quality and condition of the works exhibited. The catalog illustrations are intended to assist customers during such preview. In illustrations, printed colors do not correspond exactly to the originals. The printed catalog images are not representative for the condition of the illustrated pieces. Hidden flaws and damages are indicated in the condition report. The illustrations in our online catalogs can be strongly magnified, so that most damages and restorations are well recognizable.

### ENDANGERED SPECIES / CITES INFORMATION

Some items in this catalog may for example consist of ivory, rhinoceros-horn, tortoise shell, or some types of tropical wood, and are subject to the Convention on International Trade in Endangered Species of Wild Fauna and Flora [CITES]. Such items are marked with the symbol  on [www.zacke.at](http://www.zacke.at) and may only be exported outside the European Union after an export permit in accordance with CITES has been granted by the Austrian authorities. We would like to inform you that such licenses are typically not granted.



### COMPLAINTS

At its auctions, Galerie Zacke sells consigned lots on behalf of third-party consignors. For this reason, any complaints related to purchased lots must be in accordance with §32-48 of the general terms and conditions of business of Galerie Zacke, which can be found on [www.zacke.at](http://www.zacke.at)

### IMPORTANT INFORMATION

Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacke, §1-50, the Fee Tariff, and the Bidding Increments table, all as published on [www.zacke.at](http://www.zacke.at) on the day of the auction

### THE ART LOSS REGISTER

All items starting above EUR 2,000 have been checked by the Art Loss register.



## IMPRINT

#### Publisher

Galerie Zacke founded 1968 ©  
SZA Versteigerungen &  
Vertriebs GmbH  
1010 Wien  
Sterngasse 13,  
Austria, Europe

Tel (0043-1) 532 04 52  
Email: [office@zacke.at](mailto:office@zacke.at)

#### Editors

Susanne Zacke  
Marion Schor

#### Experts

Alexander Zacke  
Max Zacke

#### Catalogers

Ananya Casius  
Anne-Aymone Gabriel  
Julia Pastor

#### Assistance

Anna-Maria Pollmann

#### Photography

Georg Bodenstein  
David Lindengrün  
Loreen Sasse

#### Design

Christina Zhang

#### Printing

Print Alliance  
HAV Produktions GmbH

#### Website

[www.zacke.at](http://www.zacke.at)

© GALERIE ZACKE  
Reproduction forbidden



LOT NR.	LOT TITLE	BID IN EURO

☐

PLEASE RAISE MY BID BY ONE BIDDING  
INCREMENT (ca. 10%) IF NECESSARY

☐

PLEASE CALL ME WHEN A HIGHER  
BID THAN MINE HAS BEEN RECEIVED

**IMPORTANT NOTICE:**

Bids do not include buyer's premium and VAT. Margin taxation applies.  
Items with added VAT are marked in the online catalog.

MY PHONE NUMBER

---

**TELEPHONE BIDS:**

If you like to bid by telephone, please state 'TEL' in the 'BID IN EURO' column instead of a Euro amount. Galerie Zackle will call you on the day of the auction, on the telephone number provided, 5 lots before the lot you are bidding on and the bidding will commence at the starting price, as stated in the catalog. If Galerie Zackle cannot reach you during the auction, Galerie Zackle will bid the starting price on your behalf.

**TERMS OF PAYMENT, SHIPPING AND COLLECTION:**

NAME

EMAIL

ADDRESS

CITY, COUNTRY

POSTCODE

PHONE NUMBER

With the signature on this form, the client instructs the auctioneer to bid on his behalf. The Euro amount up to which the auctioneer shall bid on behalf of the client is either stated in this form or will be communicated to the auctioneer via telephone during the auction. All absentee bidding shall be governed by the terms and conditions [AGB] of Galerie Zackle. The client agrees with his signature that he has read, understood and fully accepted the AGB of Galerie Zackle. Galerie Zackle, founded 1968, is a registered brand of SZA Versteigerungen & Vertriebs GmbH, Vienna, Austria.

DATE & SIGNATURE

☐

**CREDIT CARD PAYMENT**  
PLEASE CHECK THE DESIRED CARD

☐

AMEX

☐

MASTERCARD

☐

VISA

☐

**COLLECTION BY CLIENT**  
WITH PAYMENT ON THE PREMISES  
IN CASH, BY CERTIFIED CHEQUE OR CREDIT CARD

NAME

ADDRESS

☐

**INVOICE PAYMENT**  
VIA BANK WIRE AFTER RECEIPT OF INVOICE  
SHIPPING AFTER RECEIPT OF PAYMENT

CARD NUMBER

☐

**EXPRESS PARCEL SERVICE**  
REQUIRED (ACCORDING TO TERMS  
AND CONDITIONS OF GALERIE ZACKLE)

EXPIRY DATE

SECURITY CODE

☐

**SHIPPING INSURANCE**  
REQUIRED (ACCORDING TO TERMS  
AND CONDITIONS OF GALERIE ZACKLE)

**GALERIE ZACKLE**

Sterngasse 13, 1010 Vienna, Austria

Email: office@zacke.at

Tel: +43-1-532 04 52

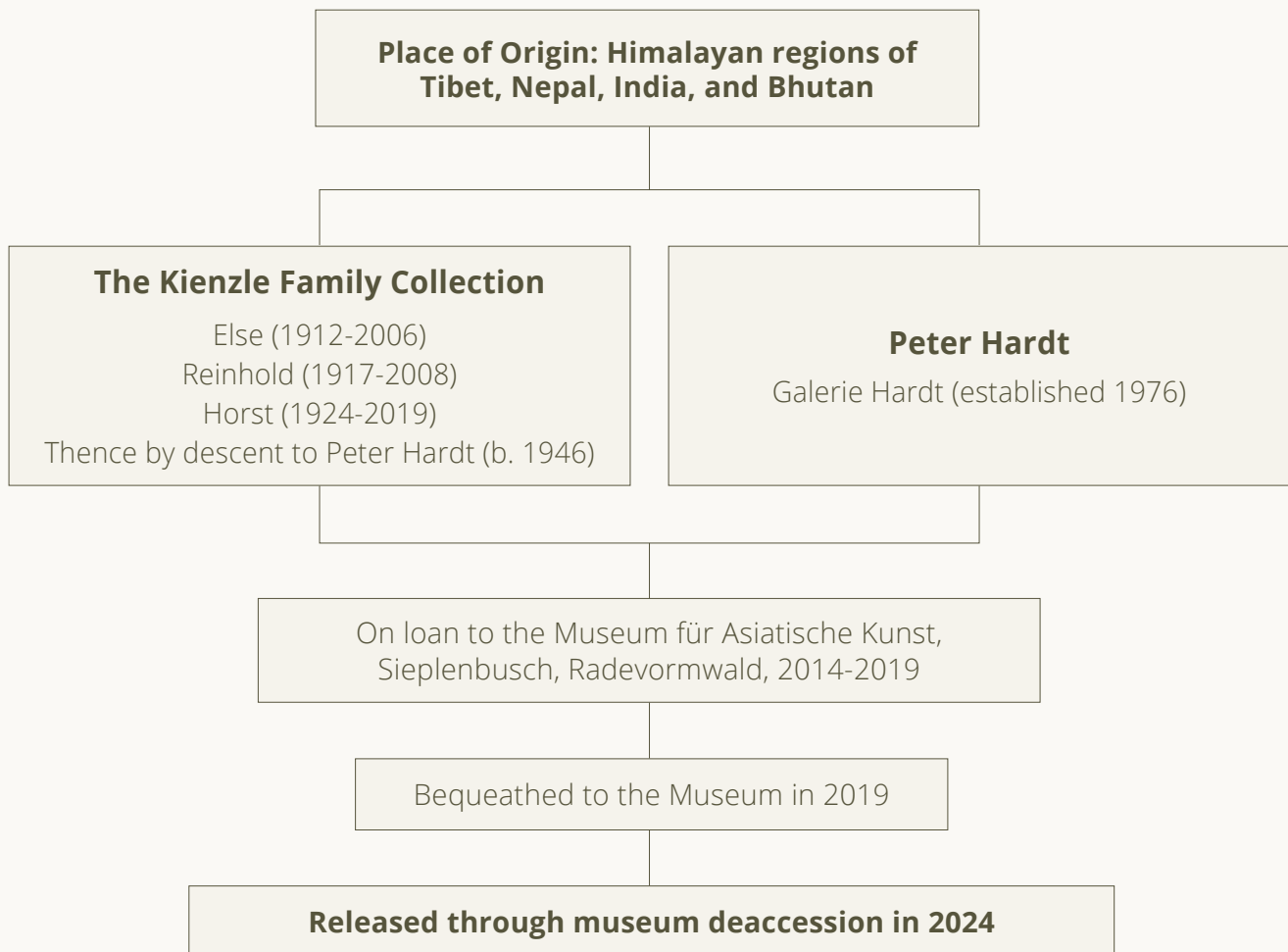
Fax: +43-1-532 04 52 20

**IMPORTANT NOTICE:**

Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zackle, §1-48, the Fee Tariff, and the Bidding Increments table, all as published on [www.zacke.at](http://www.zacke.at) on the day of the auction.



# PROVENANCE CHRONOLOGY



## Important Information for Buyers

As this is a **Museum Deaccession** auction, all lots are offered with **No Reserve**, allowing bids below the starting prices to be considered.

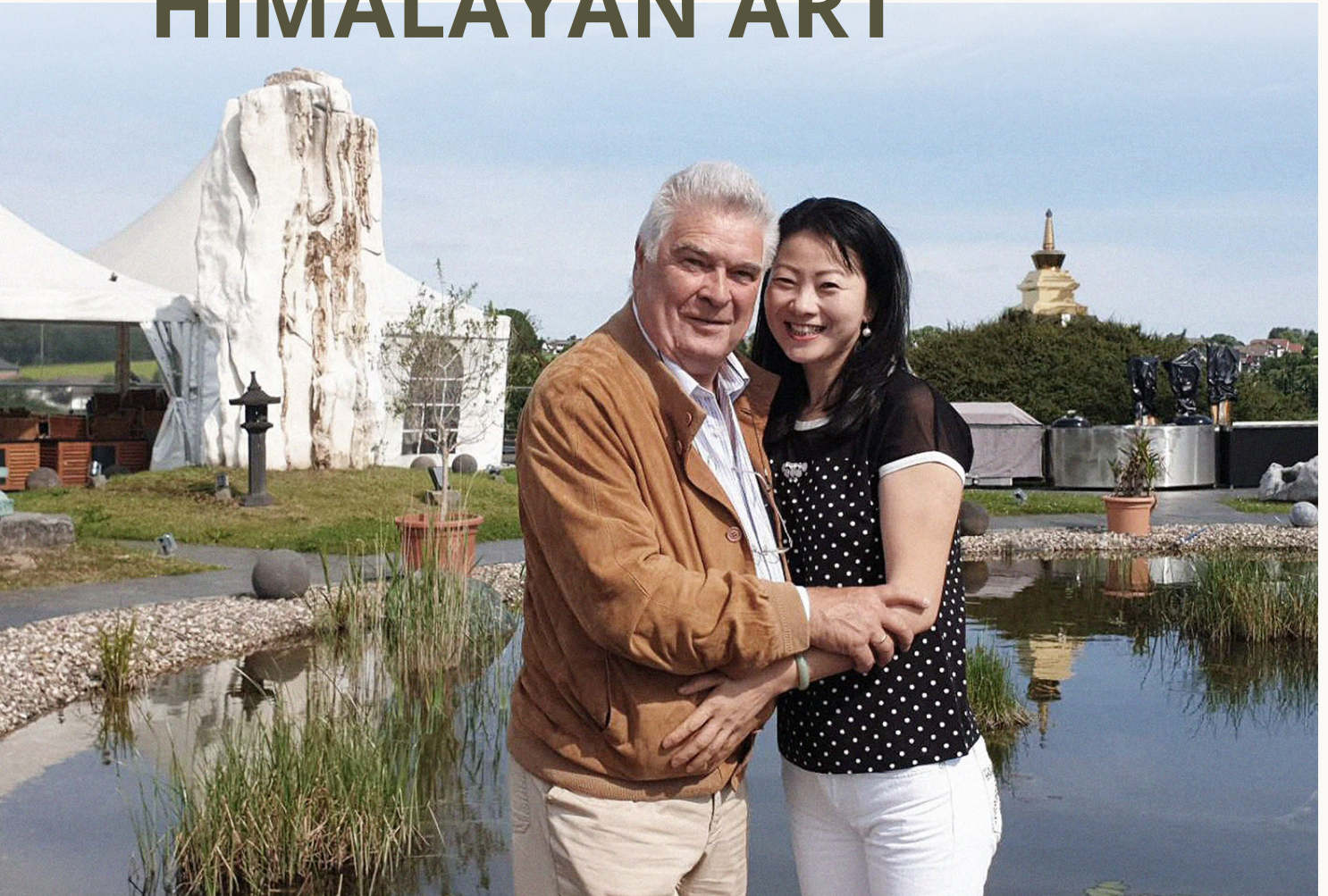
Please note that the starting prices have been set at exceptionally low levels to encourage participation.

We encourage you to take advantage of this unique opportunity to acquire remarkable pieces at highly competitive prices.



THE PETER KIENZLE-HARDT COLLECTION:

# A MUSEUM TREASURY OF BUDDHIST & HIMALAYAN ART



Peter Hardt and his wife Hong Li-Hardt in the garden of their  
Museum für Asiatische Kunst in Sieplenbusch, Radevormwald

## Dear customers,

**It is a special honor** to present to you a collection that is truly one of a kind. The Peter Kienzle-Hardt Collection stands as a remarkable testament to the passion, dedication, and vision of its creators. This treasury of Buddhist and Himalayan art, assembled over decades by the Kienzle siblings and lovingly preserved through the stewardship of their sole heir **Peter Kienzle-Hardt**, reflects not only their shared fascination with Asian culture but also their profound respect for the spiritual and artistic heritage of the regions they explored. In this foreword, we invite you to discover the compelling story behind this extraordinary collection, its journey through time, and the legacy it offers to connoisseurs and collectors around the world.





**The Kienzle siblings, from left: Reinhold, Else, and Horst**

**Dr. Horst Kienzle** (1924-2019), the youngest of three siblings who grew up in Stuttgart before and during World War II, was only fifteen years old when the Nazis invaded Poland in 1939. **His sister Else** (1912-2006), the eldest, studied at the University of Tübingen from 1935 to 1937. She was a frontline medic during the war and later became a successful pharmacist who ran her own pharmacy near Bad Cannstatt station in Stuttgart for decades. **His brother Reinhold** (1917-2008) served in the Luftwaffe during the war and afterwards pursued a career as an engineer. Like all families during the Second World War, the Kienzle siblings must have witnessed unfathomable horrors. While all three led relatively long lives, none of them ever married or had any children.

**The siblings lived together** for much of their lives, sharing homes in the Stuttgart borough of Bad Cannstatt, where Else's pharmacy still operates to this day, and Oberammergau in Garmish-Partenkirchen, where Horst was chief anesthesiologist at the county hospital between 1968 and 1990.



**Dr. Horst Kienzle, chief of anesthesiology at the Klinikum Garmisch-Partenkirchen, a county hospital in Bavaria**



**Dr. Horst Kienzle**

They were avid travelers, beginning their journeys in the 1950s across West Asia with **their mother Emilie** (1882-1970). The family's wealth originated from Kienzle Uhren, Germany's oldest watchmakers. Horst and Else's professions provided the financial means to travel extensively and amass a significant art collection over decades.

By the early 1970s, this collection had gained renown, as evidenced by a statement written by **Dr. Marianne Yaldiz, director of the Museum of Indian Art** in Berlin from 1986 to 2006.



**Emilie and Else Kienzle on a study trip in West Asia**




**The Kienzle Uhren workshops in Schwenningen am Neckar**



**Dr. Marianne Yaldiz (director of the Museum of Indian Art in Berlin from 1986 to 2006) holding a lecture at the Indira Gandhi National Centre for the Arts, Delhi**

**A statement written and signed by Dr. Marianne Yaldiz (director of the Museum of Indian Art in Berlin from 1986 to 2006) in December 2006, confirming her knowledge of the Kienzle Family Collection since the 1970s**



Dr. Marianne Yaldiz - Professor of Indian and Central Asian Art, Humboldt, 53 12163 Berlin Germany

**Bestätigung**

Hiermit bestätige ich, dass mir die Privatsammlung Dr. Kienzle seit Anfang der siebziger Jahre des 20. Jahrhunderts bekannt ist. Ich weiß, dass sie seit dieser Zeit in Deutschland ist, da ich sie mehrere Male besichtigt habe.

Die Sammlung hat einen heutigen Schätzwert von ca. EURO 370.000,-

*M. Yaldiz*

Berlin, den 29. Dezember 2006

e-mail: m.yaldiz@berlin.de



Many of the Kienzles' trips, including their first ventures into the Himalayan realm, were organized by the mountaineer **Günter Hauser** (1928-1981) and his travel company Hauser Exkursionen. **Günter Hauser** was the first German to organize expeditions in Nepal, and for his services to the country he was named Royal Nepalese Consul in Munich (as can also be seen in visa stamps on the Kienzles' passports).



**Günter Hauser at an expedition in Nepal, 1965**

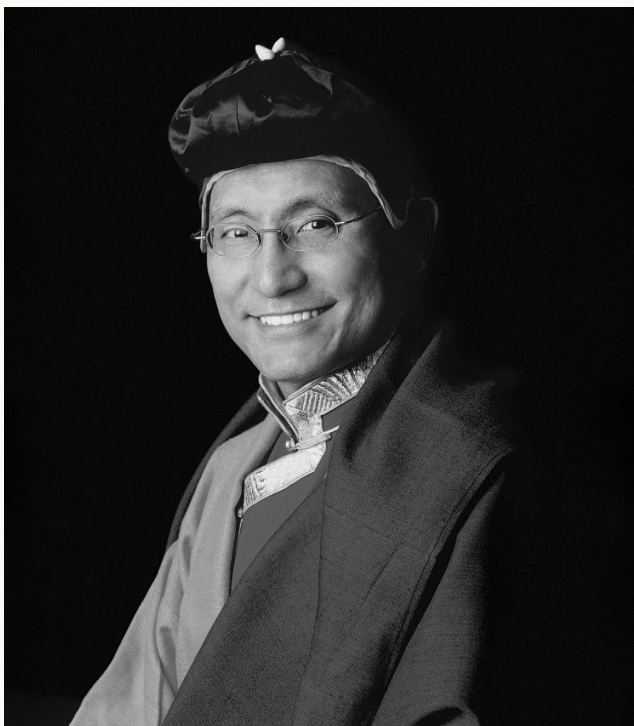
The siblings were also friends with the Austrian explorer **Heinrich Harrer** (1912-2006), author of *Seven Years in Tibet* (1952), famously portrayed by Brad Pitt in the 1997 film adaptation. While Hauser's expeditions focused on extended hikes, ascending mountain peaks, and reaching new heights in a strictly literal sense, the Kienzles sought out and explored temples, monasteries, and markets, striving to experience religious festivals, cham dances, and other rituals and celebrations.



**Heinrich Harrer, who was a friend of the Kienzles, and Tenzin Gyatso, the 14th Dalai Lama, in the early 1940s**




Dr. Horst Kienzle with the 12th Gyalwang Drukpa, Jigmet Pema Wangchen (b. 1963), mid-1970s



His Holiness the Gyalwang Drukpa, Jigmet Pema Wangchen (b. 1963)

Driven by their ever-growing hunger for fine bronzes and thangkas, they would always try to find the best pieces wherever they traveled, investing large sums of money and forging lasting relationships to ensure they could acquire them. Their fervor and success in this pursuit, unparalleled among their fellow travelers, is not only demonstrated by their collection but further **recorded in correspondences** between Horst Kienzle and several businesses and individuals in Nepal and Ladakh, including the **12th Gyalwang Drukpa, Jigmet Pema Wangchen** (b. 1963).

Ich Horst Kienzle gebe zu Protokoll  KOPIE

Meine Geschwister, Bruder Reinhold und Schwester Else, haben unser gesamtes Vermögen in die Sammlung Kienzle investiert.

Nur als Arzt und meine Schwester als selbstständige Apothekerin haben diesen Bereich als Hobby gesammelt über einen Zeitraum von über 40 Jahren.

Nach unserer Einkätzung haben wir unser Vermögen von rund 2500000 DM dafür angewendet.

Wir haben keine Sparpläne oder sonstige Vermögensgegenstände; sondern wir haben alle Einkünfte für unser gemeinsames Hobby eingesetzt.

Peter Hardt und ich haben die Sammlung gemeinsam aufgenommen und die wertvollsten Stücke in der Liste 51-200 mitgenommen. Wir zeichnen gegen. Bis jetzt gibt es ganz viele Kleinteile, die der Sammlung zugeführt werden. Ein Kaufberechnungen können Herr Hardt nicht mehr beibringen.

Die letzten Einkäufe erfolgten vor rund 30 Jahren noch zu Lebzeiten meiner Geschwister.

Runde Vermögen 31.12.2015 Horst Kienzle

**The Kienzles supplemented their collection** with purchases from auction houses and dealers such as Joachim Baader with his gallery Schoettle Ostasiatica in Stuttgart, Ludwig Bretschneider in Munich, and a young Peter Hardt, who would later play a pivotal role in the collection's future. According to a statement written by Dr. Horst Kienzle on New Year's Eve 2015, the siblings spent a total of DEM 2,500,000 or approx. **EUR 4,000,000** on their collection alone – a conservative estimate calculating inflation based on the assumption that the bulk of their purchases were made between 1965 and 1985.



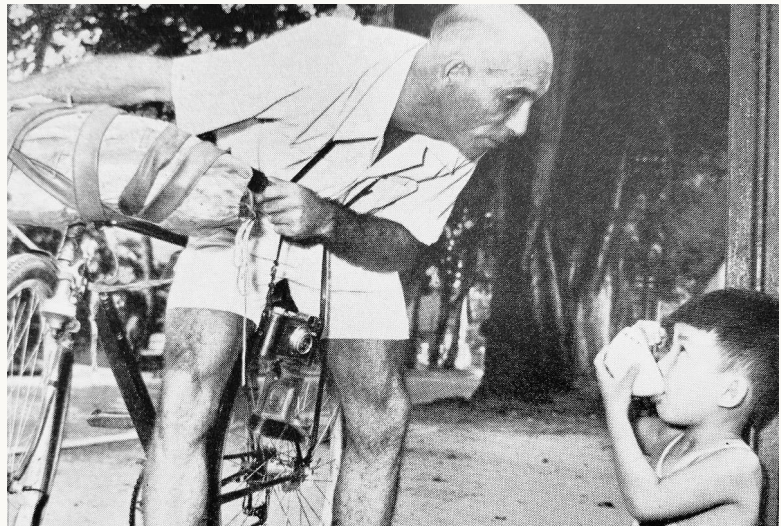
**Ingrid and Peter Hardt in 1973, shortly before their life-changing trip**



**Born in 1946** in Remscheid, Peter Hardt began his career as a graphic artist and typesetter. He and **his wife Ingrid** (d. 2005), a schoolteacher, lived a relatively simple life until one day Ingrid confiscated a book from a student and gave it to Peter to read: *Ich radle um die Welt* ('I Cycle Around the World') by the German journalist and travel writer Heinz Helfgen (1910-1990). Helfgen's account of his trip around the world on a bicycle between 1951 and 1953 deeply inspired Peter, and he convinced Ingrid to embark on a similar journey beginning in 1973. For almost a year, they cycled around the globe and discovered breathtaking sights and fascinating cultures. The experience profoundly changed their outlook and their lives.



**Peter Hardt's first wife Ingrid (d. 2005)**



**Heinz Helfgen in Southeast Asia, illustrated in his book *Ich radle um die Welt***



**The start of the bicycle trip around the world, Koblenz, July 1973**



**Ingrid and Peter Hardt in Delhi, November 1973**



**Peter Hardt in Persepolis, 1973**



**The same column head Peter Hardt 'rode' in Persepolis, photographed almost forty years later in 2011**





A Galerie Hardt exhibition at an art fair

**Upon returning to Germany**, the couple began to sell some of the souvenirs they brought with them at local antique and flea markets. Their immediate success and heartfelt desire to share their experience of foreign cultures and passion for Asian art drove them to start a small business they named **Kunsthandwerk der Nomaden** ('artisan crafts of the nomads'), Galerie Hardt, based in a small cottage in **Sieplebusch, Radevormwald** in the former Duchy of Berg. Renamed simply **Galerie Hardt** in 1976, the gallery developed into one of Germany's foremost purveyors of Asian antiques and works of art, particularly those from Tibet and other Himalayan regions. Numerous trips across Asia followed, although these were now usually made by car.

**Throughout his storied career**, Peter organized countless exhibitions and participated in major international art fairs. He made many important contacts during this time and eventually met **the Kienzle siblings**, who shared his passion for Asian art and culture. A strong bond and deep friendship developed, ultimately leading to the creation of the **Museum für Asiatische Kunst** decades later.



**In the early 2000s**, nearly twenty years after the Kienzle siblings stopped collecting around 1985, they began searching for a custodian for their collection. They turned to their old friend Peter Hardt, but their initial hopes of donating the collection to a state museum were unfulfilled, as none could ensure its permanent exhibition. Eventually they decided that Peter Hardt would build **a private museum of Asian art in Sieplenbusch** – the same location as his first gallery. Planning and construction took over a decade and cost **more than three million euros**.

**When the museum opened** to the public in 2014, Horst was the only surviving sibling. He attended the opening ceremony and moved to Radevormwald to remain close to the collection, living with Peter Hardt and **his second wife Hong Li-Hardt** (b. 1971). The museum became his pride, and he cheekily referred to himself as its 'guard dog'. Featuring over 200 diverse and beautiful exhibits surrounded by a sculpture garden with over-lifesize statues of Buddha and other deities near a large koi pond, the museum was run by Li, who had emigrated from Shanghai and met Peter in 2009. Peter continued Galerie Hardt to help sustain the museum, even as visitor numbers remained modest. Before his death in 2019, Horst bequeathed his entire property to Peter and legally adopted him as his son, who has been using the name **Peter Kienzle-Hardt** ever since.



An overhead view of the Museum für Asiatische Kunst in Sieplenbusch, Radevormwald



**After art fairs and shows** were canceled during the CoV pandemic, Peter Hardt retreated from the gallery business in 2020. The museum, now reliant on its own revenue, began hosting more events like their popular annual light festival as well as jazz concerts, Chinese costume shows, and large weddings. However, several important pieces from Peter's private collection, including objects formerly in the Kienzle Family Collection and deaccessioned from the museum, had to be sold through auction houses to keep the museum afloat.

**In the summer of 2024**, the museum closed its doors, officially for renovations, but its future remains uncertain. It is a sad and telling fact that despite the years of hard work and millions of euros spent, the

substantial, unique, and important collection built by the Kienzle siblings could be preserved in its entirety for only a short time in the oft-touted cultural landscape of Germany, which offers no subsidies for private museums and is mired in endless regulations. Yet the museum's struggles have allowed us at **Zacke** the privilege of researching and presenting this extraordinary collection of Buddhist and Himalayan art featuring objects **deaccessioned from the Museum für Asiatische Kunst**, and offer you the reader an opportunity to give these remarkable works a new home and **continue their legacy in your own collection.**



**Dr. Horst Kienzle and the Hardts at the opening ceremony of the Museum für Asiatische Kunst in 2014**

## VISIT US IN VIENNA

Our gallery and auction showroom is located in the heart of Vienna's First District and has been specially designed to provide a seamless auction and exhibition experience.

### AUCTION EXHIBITION

Open for Viewing 25 February – 6 March 2025

Monday through Friday from 10 AM to 6 PM,  
as well as by appointment



### JOIN US LIVE

on 7 March 2025, 11 am CET in our auction room or bid online at Zacke Live with the advantage of our premium buyer's terms without any additional online bidding fees. Registration required: [www.zacke.at](http://www.zacke.at).



### How to Find Us

Our address is Sterngasse 13, 1010 Vienna. We're located in the heart of Vienna's iconic first district, only a seven-minute walk away from the Stephansdom. Our gallery is easily reachable by public transport or car.





# LIVE AUCTION SESSION 2

7 March 2025  
Lots 144-285

**ONLINE CATALOG**

[www.zacke.at](http://www.zacke.at)





PART 2 OF  
THE PETER KIENZLE-HARDT COLLECTION  
WILL BE AUCTIONED AT ZACKE IN FALL 2025







# 1 A RARE PARCEL-GILT AND SILVERED IRON RITUAL KNIFE, DRIGUD, TIBET, 14TH CENTURY

The curved blade issuing from the jaws of a fierce two-horned makara terminating in a handle decorated with crashing waves, all finely decorated with silver and gilt damascening issuing from the jaws of a makara handle terminating in crashing waves.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, typed 'Vajra, Messer, Eisen, silber, gold, Tibet, 14 Jh', the back, 'Reg #5622', and priced at **EUR 7,750**.

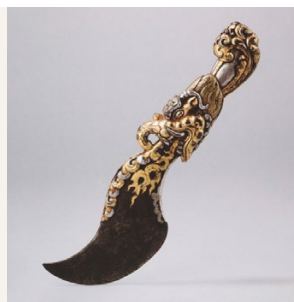
**Condition:** Very good condition with minor wear, traces of use, and casting irregularities. Expected rubbing to gilt, some tarnishing, few nicks and dents, scratches, and signs of wear and use. Some of the gilt may have been renewed over time. Overall with a fine, naturally grown patina.

Weight: 625.2 g  
Dimensions: Length 27.5 cm

**In Tibetan literature** the curved blade is described figuratively for use in skinning demons, humans, and animals, while the hook is used for picking up chunks of cut flesh.

## LITERATURE COMPARISON

Compare a closely related ritual knife (drigud), dated to the 14th century, formerly in the collection of Anthony d'Offay and exhibited at the Wellcome Collection, London, Tibet's Secret Temple, 19 November 2015-28 February 2016, and illustrated on Himalayan Art Resources, item number 88428.



**Estimate EUR 3,000**  
Starting price EUR 1,500



2

## A BRONZE AND IRON RITUAL CHOPPER, KARTIKA, 16TH-17TH CENTURY

Tibet. The crescent-shaped blade of iron, fitted with a bronze handle in the form of an eight-pronged vajra, and with beaded rims and lotus petals enclosing the mid-section. The blade bordered with stylized flames and incised with a frontal facing dragon to both sides.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with minor wear and casting irregularities, few small nicks, and one prong with traces of soldering.

Weight: 761 g  
Dimensions: Height 15.7 cm

**This special ritual knife**, called a chopper or flying knife, can be recognized by its crescent shaped blade. Used in rituals and held by deities, it symbolizes the 'cutting away' of ignorance. Paired with a skull

cup representing wisdom, the flying knife symbolizes the skillful means necessary in Buddhist practice. This pairing of objects is designed to shock practitioners into realizing the implications of letting go of all their attachments.

### AUCTION RESULT COMPARISON

**Type:** Closely related

**Auction:** Koller Auctions, Zurich, 13 June 2017, lot 136

**Price:** CHF 6,250 or approx.

**EUR 8,500** converted and adjusted for inflation at the time of writing

**Description:** A bronze and iron ritual chopper (karttrka [sic]), 16th/17th c.

**Expert remark:** Compare the closely related form, materials, decoration, and size (15.7 cm).



**Estimate EUR 2,000**

Starting price EUR 1,000





3

### A LARGE COPPER RITUAL LAMP, SUKUNDA, NEWAR, 18TH CENTURY

Nepal. Heavily cast, the pear-form oil reservoir raised on a flaring foot and rising to a tall neck with a flat everted lip, ornately decorated to the foot and body with tasseled festoons, the rounded sides further interspersed with foliate lobes below a band of lotus petals and chitipati skulls. The S-form handle in the form of a sinuous snake terminating in a kirtimukha. The shoulder is embellished with petals and grooves and applied with a leaf-form lamp supported by a vine, its rim adorned with beasts, backed by an image of Buddha Shakyamuni seated in dhyanasana in front of a large flaming mandorla.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Excellent condition with minor wear and casting irregularities. The copper with a naturally grown, smooth, dark patina.

Weight: 4,400 g

Dimensions: Height 32.8 cm

**Buddhist and Hindu Newars in the Kathmandu Valley** inaugurate life events with the Sagan ritual, in which a household's female elder lights the Sukunda lamp and makes food offerings. The lamps are used for storing the oil which is ladled out and poured on the shallow dish that projects in front of the vase where a wick is burned using oil as fuel.

#### LITERATURE COMPARISON

Compare a closely related copper alloy sukunda ritual lamp, Newar, 18th century, 32.4 cm high, on loan from the Kronos Collections and exhibited in the Metropolitan Museum of Art, *Ganesha: The Lord of New Beginnings*, 19 November 2022-16 June 2024. Compare a closely related brass oil lamp (sukunda), Nepal, early 19th century, 41.9 cm, in the Bowers Museum, Santa Ana, object number 2021.8.23.



**Estimate EUR 3,000**

Starting price EUR 1,500



4

#### A BRONZE RITUAL LAMP WITH ROYAL DONOR FIGURES, NEPAL, 19TH CENTURY

Finely cast to depict a king, queen, and prince kneeling atop an oval lotus base backed by arched leafy tendrils topped with five oil receptacles, the female donor seated in royal ease flanked by two kneeling princes, each donor figure with their hands folded in adoration and the face neatly detailed with an expression of reverence. The top rim of the base neatly incised with a lengthy Nepalese inscription.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Öllampe, Nepal um 1850, #5249', and priced at **EUR 2,750**.

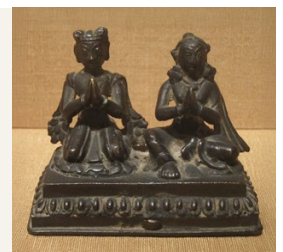
**Condition:** Good condition with wear and manufacturing irregularities. Some cracks, expected rubbing, few encrustations, small nicks, warping, and minor losses to the back. The tendril mounting slightly loose.

Weight: 1,851 g  
Dimensions: Length 25.7 cm, Height 18.3 cm

**There is a long tradition of acknowledging the role of donors** as patrons of Indian and Nepalese religious art. It initially took the form of donor inscriptions that recorded their philanthropy and meritorious intentions. Later, donor portraits appeared. Such portraits have been part of Nepalese art since the Licchavi period (about 300-800 AD). There are, for example, donor portraits at the great Vaisnava temple of Changu Narayan, where the earliest sculptures span the period from 600-800 AD.

#### LITERATURE COMPARISON

Compare a closely related bronze pair of devotional figures, Nepal, 19th century, in the Honolulu Academy of Arts.



#### AUCTION RESULT COMPARISON

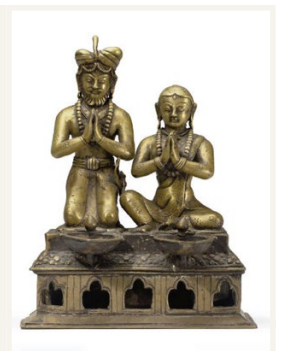
**Type:** Related

**Auction:** Christie's New York, 20 March 2008, lot 413

**Price:** USD 10,000 or approx.

**EUR 14,000** converted and adjusted for inflation at the time of writing  
**Description:** A brass ritual lamp with figures of a King and Queen, Nepal, 17th century

**Expert remark:** Compare the related modeling with similar royal donor figures. Note the related size (26.6 cm) and the earlier dating.



**Estimate EUR 1,400**

Starting price EUR 700



5  
**A GILT, BRONZE AND COPPER INLAID  
 IRON SET OF RITUAL IMPLEMENTS,  
 16TH-18TH CENTURY – EXCEEDINGLY RARE!**

Tibet. Comprising a ritual ladle for the Homa ceremony with a long handle terminating in a vajra, with a square pouring implement, finely decorated with makara heads, and with a vajra at the center of the well; and a Bardo ritual set of nine miniature tools including pliers, a bow, a spear, an ax, a pick, a hook, a chopper, an arrow, and a phurbu, with a triangular box and cover surmounted by a vajra finial. Seven of the implements are neatly inlaid with copper wire forming a spiral around the handle. (11)

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Condition:** Overall good condition with wear, traces of use, manufacturing irregularities, rubbing, minor corrosion, small dents, minuscule nicks, light scratches. The ladle with minor losses and a small breakage to one bronze fitting.

Weight: 1.6 kg (total)

Dimensions: Length 14.5 cm- 22.4 cm (the small implements), 83 cm (the ladle), the box 22.8 cm

**The ladle** would have been used together with another round ladle to make offerings during a Homa ceremony to the fire god, Agni. Melted butter would have then been poured into the square ladle and offered through the spout onto the flames.



**A monk making oblations to the ritual fire (homa)**

**Bardo** refers to the mind in the intermediate state after death or when the consciousness is separated from the previous body. It is the state between the past life and the next coming life. In a discussion of a similar container in the Essen Collection, a dough effigy representing the ego of the practitioner is placed within the 'dungeon triangle' case during the ritual and is destroyed by the various accompanying implements. See Essen & Thingo, *Die Götter des Himalaya*, Munich, 1989, no. 536.

**LITERATURE COMPARISON**

Compare a related fire-offering ladle, Eastern Tibet, dated to the Ming dynasty, in the Metropolitan Museum, accession number 1993.477.1.1a, b.



**AUCTION RESULT COMPARISON**

**Type:** Related

**Auction:** Christie's New York, 18 September 2013, lot 350

**Price:** USD 22,500 or approx.

**EUR 30,500** converted and adjusted for inflation at the time of writing

**Description:** A pair of gold and silver damascened iron ritual implements, Tibet, circa 18th century

**Expert remark:** Compare the related form of the square ladle. Note the size (71.8 cm) and that the lot comprises only two ladles.



**Estimate EUR 8,000**  
 Starting price EUR 4,000







## 6 A CARVED BONE MALA WITH SKULL BEADS, SIN-PHEN, 18TH-19TH CENTURY

Himalayan regions, Tibet or Nepal. Stringed with a total of 108 beads, all carved and pierced from bone in the form of grinning skulls, with both ends knotted together after passing through a single, larger skull bead. The beads with a fine, naturally grown, dark patina.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Gebetskette aus Knochen in Form von Totenköpfen', the back 'Nepal 19. Jh', and priced at **EUR 625**.

**Condition:** Very good condition with minor wear and natural imperfections including fine natural age cracks and expected deterioration, few old chips.

Weight: 533 g  
Dimensions: Length 125 cm

**Buddhist rosaries** evolved from ancient Hindu-Indian mala prayer beads. In Tibet, they are known as sin-phen and used by both laymen and monks. Generally, they comprise 108 beads plus others as counters or markers. The main prayer beads were used to count repetitions of prayers.

**Skulls and skeletons** are commonly found in Tibetan Buddhist art, often as decorative elements on crowns, garlands, and rosaries as seen in the present lot. Skeletons also appear as a protector or dharmapala in Tibetan Buddhism and Vajrayana Buddhism of the Himalayas in the form of the Citipati, a pair of male and female dancing skeletal deities who represent both the eternal dance of death as well as perfect awareness.



### LITERATURE COMPARISON

Compare a closely related carved bone mala with skulls, Tibet, dated 18th-19th century, sold at Michael Backman, London, no. 7324 (**fig. 1**). Compare a closely related example illustrated in Michael Henss, *Buddhist Ritual Art of Tibet: A Handbook on Ceremonial Objects and Ritual Furnishings in the Tibetan Temple*, 2020, p. 152.



fig. 1

**Estimate EUR 1,000**  
Starting price EUR 500

## A NECROMANCER'S BONE APRON, BELT, ARMLET, AND WRISTBAND, 18TH-19TH CENTURY

Himalayan regions, Tibet or Nepal. The apron comprises reticulated oblong plaques carved in low relief with dakinis standing in dynamic poses within foliate arched lobes, suspending smaller double-vajra plaques joined by a network of stranded beads. The matching belt and armlets of similar design, secured to the edges with citipati beads.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Komplette Knochen-Schürze aus Tibet für Rituale', the back 'Tiara, Brustschmuck, Schürze Arm-u. Beinschmuck', and priced at **EUR 7,500**.

**Condition:** Very good condition with wear and natural imperfections. Loose threads, shortened cord ties, small losses, and soiling.

Dimensions: Length 49 cm (the apron), 52 cm (the belt), 28 cm (the armlet), and 22.5 cm (the wristband)

**Bone aprons and jewelry** are used both in tantric rituals and religious dance performances. These types of ornaments are generally paired

with a brocade costume and worn by a person representing a deity in tantric Buddhist rituals and dances. The carved designs on the bone are both figurative and decorative. Skeleton figures representing spirits and ghosts from a cemetery or charnel ground are also common decorative elements.

### AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Sotheby's New York, 19 March 2014, lot 126

**Price:** USD 18,750 or approx.

**EUR 24,000** converted and adjusted for inflation at the time of writing

**Description:** A ritual bone apron and a pair of bone armlets

**Expert remark:** Compare the related design and manner of carving.



**Estimate EUR 2,000**

Starting price EUR 1,000







8

### A CARVED ROCK CRYSTAL CONCH DEPICTING CHATURBHUJA AVALOKITESHVARA, 18TH CENTURY

#### Expert's note:

The many inclusions and fissures as well as the ancient wear to the stone clearly indicate a dating to the 18th century or possibly even earlier.

Tibetan-Chinese. The stone of a good quality with natural inclusions, carved as a conch with a distinct three-tiered spire and a massive shell, finely carved in relief to one side with the four-armed Avalokiteshvara seated in dhyanasana on a lotus throne borne on a thick leafy stem emerging from water, his primary hands held at the chest in anjali mudra, the secondary hands holding a lotus stem and prayer beads, the face with a serene expression and benevolent smile, backed by a circular halo and foliate mandorla, flanked by two birds carrying blossoms in their beaks above ruyi-shaped clouds.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with expected ancient wear, an old shallow chip to the exterior which has smoothened over time, one chip to the rim of the opening. The stone with natural fissures, some of which have developed into minor cracks.

Weight: 2.1 kg (excl. stand), 2.9 kg (incl. stand)

Dimensions: Length 24 cm (excl. stand), 41.5 cm (incl. stand)

With a fitted metal stand. (2)

**The conch** is considered sacred in Buddhism and is one of the eight auspicious symbols.

#### AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Christie's London, 15 May 2012, lot 288

**Price:** GBP 25,000 or approx.

**EUR 48,500** converted and adjusted for inflation at the time of writing

**Description:** A Sino-Tibetan gilt-bronze decorated rock crystal carving of a conch shell, 19th century

**Expert remark:** Compare the closely related form and similar size (25.4 cm). Note the gilt-bronze mounts and plain carving.



**Estimate EUR 2,000**

Starting price EUR 1,000



9

### A GROUP OF TWO LARGE AGATE MATRIX 'DZI BEAD' CARVINGS

Tibet, late 19th to first half of the 20th century. The banded agate matrices are finely carved with tubular dzi beads decorated with multiple eyes enclosed within geometric designs. The semi-translucent stone of a dark brown color with bluish-gray areas. (2)

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Excellent condition with minor wear, natural fissures, light scratches.

Weight: 967.8 g and 1,104.2 g  
Dimensions: Length 13.5 cm and 21 cm

**Dzi beads** are considered to provide positive spiritual benefit. They are mostly worn as protective amulets, sometimes ground into a powder to be used in traditional Tibetan medicine. Artisans who made the dzi embellished the beads lines and shapes using ancient methods such as darkening with plant sugars and heat, bleaching and white line etching with natron and protecting certain areas with grease, clay, wax, or similar substances.

**Estimate EUR 1,400**  
Starting price EUR 700



10

### A LARGE 'BUDDHA'S EYE' SCHOLAR'S ROCK, HIMALAYAN REGION, 20TH CENTURY OR EARLIER

Of irregular form, the large rock with banded layers of dark gray, amber, and orange, swirling intricately around the central 'pupil'.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Reg.: 6215'.

**Condition:** Very good condition with wear and natural imperfections.

Weight: 5,263 g (excl. stand), 5,522 g (incl. stand)  
Dimensions: Height 22.3 cm (excl. stand), 24.3 cm (incl. stand)

With an associated wood stand. (2)

**Estimate EUR 1,000**  
Starting price EUR 500









Tibetan Monks performing rituals c. 1920-30





11

# A CARVED CONCH SHELL TRUMPET (DUNG DKAR) WITH COPPER, SILVER AND BRONZE REPOUSSÉ MOUNTS AND GEMSTONE INLAYS

Tibet, 17th - 18th century. The white shell decorated with a silver mask of Kirtimukha with bulging eyes, and mounted with a copper, silver, and bronze mouthpiece and shaft attached to a curved wing decorated with three ornate bands, the copper band with mythical beasts alternating with deities, and auspicious symbols, the silver band with a sinuous dragon chasing a flaming pearl, and the bronze band enclosing the eight Buddhist emblems and blossoms. The rim inlaid beside the shell in turquoise and coral, and the mouthpiece with lotus scrolls and petals. The reverse of the shaft wing with Tibetan inscriptions of mantras and auspicious wishes, and a loop attached to the lower end.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Condition:** Good condition with some wear and manufacturing irregularities, a small bruise to the shell, surface scratches, small losses and old repairs to the mount, minor dents, some of the inlays possibly renewed.

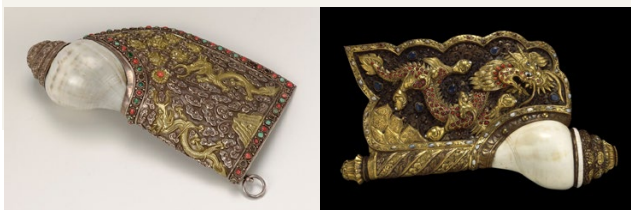
Weight: 2 kg

Dimensions: Length 35 cm

**The conch shell** (Tibetan: 'dung'), a symbol of the voice of the Buddha, represents the transmission of Buddhist teachings. This conch trumpet is both an auspicious symbol and a ritual implement in the Tibetan Buddhist tradition. During ritual performances, it is used as a musical instrument and as a container for water. The elaborate decoration of real conch shells, such as the present example, became prominent in the seventeenth century.

## LITERATURE COMPARISON

Compare a related Tibetan gilt silver inlaid conch trumpet, 23.8 cm long, dated 17th-19th century, in the National Museum of Asian Art, Smithsonian Institution, accession number S2003.1. Compare a related gilt copper inlaid ritual trumpet from Tibet, 44 cm long, dated 18th-19th century, in the British Museum, registration number 1992.1214.16.



## AUCTION RESULT COMPARISON

**Type:** Related

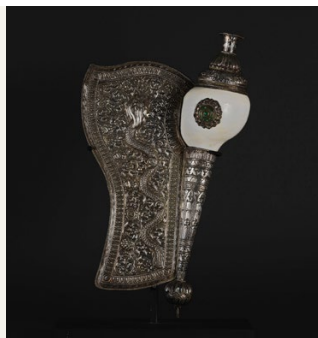
**Auction:** Bonhams Paris, 15 December 2022, lot 186

**Price:** EUR 6,120 or approx.

**EUR 6,500** adjusted for inflation at the time of writing

**Description:** A silver repoussé mounted conch trumpet, Tibet or Mongolia, 19th century

**Expert remark:** Compare the related form and decorations. Note the silver material and lack of inscriptions as well as the size (46 cm). Also note the later dating.



Two monks blowing conch shell trumpets, Dung Dkar

**Estimate EUR 4,000**

Starting price EUR 2,000





12

**A RARE PAIR OF LARGE BONE TRUMPETS  
DEPICTING YOGINS AND DANCING DAKINIS,  
18TH-19TH CENTURY OR EARLIER**

Tibet. Each finely carved in two segments, the upper half with yogins, one female dancing atop a prostate figure holding a kapala and kartika and the other male seated on a tiger-skin under a canopy, surrounded by animals, with a band of scrolling tendrils and beaded rims around the center, the lower section with dancing dakinis, flowerheads, and yantras. (2)

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

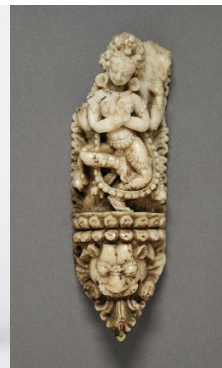
**Condition:** Good condition with wear, traces of use, and natural imperfections including expected age cracks. Few small losses, one trumpet inset with a rectangular bone plaque, probably inherent to the manufacture, and the other trumpet with a horizontal crack and associated minuscule losses.

Weight: 1.9 kg and 2.1 kg  
Dimensions: Length 64.9 cm and 64.8 cm

With a modern wood and metal stand. (3)

**LITERATURE  
COMPARISON**

Compare a related carved bone sorcerer's horn, Tibet, dated to the 19th century, in the Victoria and Albert Museum, accession number IS 9-1947. Compare a bone apron plaque with a similarly carved dancing goddess, Tibet, dated 17th-18th century, in the Los Angeles County Museum of Art, accession number M.91.160.3.



**Estimate EUR 4,000**  
Starting price EUR 2,000







**13**  
**A PAIR OF BRONZE REPOUSSÉ  
 MOUNTED WOOD SHAWMS, GYALING,  
 TIBET, 19TH CENTURY**

The double-reed woodwind instrument with a hardwood body and metal bell and mouthpiece fittings which are finely embellished with foliate bands and lappets, fitted with a metal strap attached by small loops. The removable stylized pirouette in the form of an ornate vessel surmounted by a globular bead and foliate trappings. (2)

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, two labels inscribed 'S508, H:57 B:13 T:14', the back 'Paar', and priced at **EUR 1,250**.

**Condition:** Good condition with wear and manufacturing irregularities. Losses, dings, scratches, tarnishing, warping, nicks, and signs of wear and use. One pirouette with partial losses.

Weight: 393 g and 389 g  
 Dimensions: Length 53 cm and 53.7 cm

**The gyaling** (literally 'Indian trumpet'), is a traditional woodwind instrument used in Tibet. As its name indicates, it is the Chinese double reed Suona horn (much like the Iranian sorna) used mainly in Tibetan monasteries during puja (chanting and prayer) and is associated with peaceful deities and the idea of devotion. The reed fits onto the thin metal tube (staple) atop the ornate metal pirouette (disk) that slips into the small end of the wooden tube. A monk takes the reed completely into his mouth and presses his lips against the disk provided above the pirouette's bulbous assemblage.

**LITERATURE  
 COMPARISON**

Compare a closely related gyaling, Tibet, in the Ethnologisches Museum, inventory number VII c 66. Compare a closely related pair of Tibetan shawms, dated c. 1885-1899, in the National Music Museum, South Dakota, object number 02584.



**Estimate EUR 2,000**  
 Starting price EUR 1,000

14

# **A PAIR OF LARGE COPPER REPOUSSÉ MOUNTED BRASS TRUMPETS, DUNG CHEN, SIKKIM**

Himalayan regions, 19th-early 20th century. Each telescopic horn composed of three collapsible sections, decorated to the body with compressed ferrules flanked by foliate incised bands, all above a key-fret band to the trumpet mouth. The base with loop-cord attachments issuing from lobed cartouches incised with scrolling vines. (2)

**Provenance:** Enchey Monastery, Gangtok, Sikkim, 1973. The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Labels:** Kienzle Family Collection, inscribed 'stammt aus dem Enchi-Kloster in Ganatok (Sikkim). Das Kloster liegt am Berg, oberhalb der Stadt (1973)'.

**Condition:** Good condition with wear, traces of use, and manufacturing irregularities. Expected dents, small nicks here and there, one trumpet with the mouthpiece section reinforced, the other with the mouthpiece loose and an old metal fill to one section likely inherent to the manufacture.

Weight: 3,558 g and 3,593 g

Dimensions: Length 273 cm and 284 cm

**Collapsible long trumpets of brass or silver** are found throughout Tibetan culture areas. Made of three or four telescoping sections, these trumpets play only two or three notes. Tonal variety is achieved in subtle ways – by wavering the pitch, fluctuating volume and intensity and by different ways of attacking and releasing the note. Pairs of dung chen are played in ensemble preludes and interludes, alone or in alternation with rgya-glins (shawms) for morning and evening calls from monastery roofs.

## **LITERATURE COMPARISON**

Compare a closely related pair of dung chen, Tibet, dated to the early 20th century, 208.28 cm tall, in the Rubin Museum of Art, object number SC2012.7.13.1.



**Estimate EUR 3,000**

Starting price EUR 1,500







15

**A GILT-COPPER REPOUSSÉ MOUNTED BRASS FOLDING LONG HORN, DUNG CHEN**

Himalayan regions, 19th-early 20th century. The telescopic horn composed of three collapsible sections, decorated to the body with compressed bands incised with sacred emblems interspersed with flower heads which are inlaid to the center with glass beads in imitation of turquoise and coral, all flanked by key-fret bands and lobed cartouches enclosing scrolling vines. The mouth set to one side with a loop suspending a loose ring. The brass body patinated to a coppery tone.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with minor wear, traces of use, and manufacturing irregularities. Small dings and minor dents, a minute crack to the edge of one copper section, rubbing and losses to gilt.

Weight: 1,383.8 g

Dimensions: Length 104.2 cm (open)

**Collapsible long trumpets** are found throughout Tibetan culture areas. Made of several telescoping sections, these trumpets play only two or three notes. Tonal variety is achieved in subtle ways – by wavering the pitch, fluctuating volume and intensity, and by different ways of attacking and releasing the note. Pairs of dung chen are played in ensemble preludes and interludes, alone or in alternation with gya-lings (shawms) for morning and evening calls from monastery roofs.

**LITERATURE COMPARISON**

Compare a related dung chen, Tibet, dated 19th century, 172.7 cm long, in the Metropolitan Museum of Art, accession number 89.4.2563.



**Estimate EUR 1,400**  
Starting price EUR 700



**16**  
**A MIXED-METAL REPOUSSÉ MOUNTED HORN FLASK,**  
**19TH TO EARLY 20TH CENTURY**

Himalayan regions, probably Bhutan. The curved horn is fitted with a copper alloy mouth and cover, each decorated with rows of petals, the wider end of the horn mounted with a white metal plate inlaid in glass imitating turquoise and coral. The sides with three silver straps decorated with filigree and glass inlays. The top and bottom set with two loops suspending a leather strap.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with minor wear, traces of use, manufacturing irregularities, and natural imperfections including minor age cracks, small dents, few light scratches, some of the inlays possibly replaced.

**LITERATURE COMPARISON**

Compare a closely related Bhutanese gilt-copper horn container used as an alcohol cask, photographed by Rinchen Dorji in Ura Village, Bhutan, in 2016 and published on Mandala Collections, University of Virginia.



Weight: 702 g  
 Dimensions: Length 37.5 cm

**Estimate EUR 1,000**  
 Starting price EUR 500





**17**  
**A PAINTED WOOD LUTE, DRAMYIN**

Himalayan regions, first half of 20th century. The stringed instrument with a sickle-curved pegbox terminating in the head of a dragon with a bridle around its snout and a snake between its fangs, finely detailed with polychrome pigments, extending to a slender neck carved in low relief with mythological figures, stupas, and shrines within rectangular reserves, the resonator covered with a leather hide to the front.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.  
**Condition:** Good condition with wear, traces of use, and natural imperfections, minor chips to the base of the neck, few small nicks and minute chips, flaking to pigments.

Weight: 700 g  
Dimensions: Length 69 cm

**The dramyin** (Tibetan: sgra-snyan; Chinese: zhamunie) is a traditional Himalayan folk music lute with six strings, used primarily as an accompaniment to singing in the Drukpa Buddhist culture and society in Bhutan, as well as in Tibet, Ladakh, Sikkim, and Himalayan West Bengal. The name of the instrument translates to 'beautiful and melodious sound'. Generally used for performing secular music, in Bhutan the dramyin is also played by Drukpa monks during religious festivals, which is notable for being one of the very few instances where the playing of a string instrument is permitted inside a Bhutanese monastery, or within Tibetan Buddhism in general.

**LITERATURE COMPARISON**

Compare a closely related lute, described as "possibly Nepalese or Chinese" and dated to the 20th century, 71 cm long, in the Metropolitan Museum of Art, accession number 1990.112.4.

Compare a closely related lute, dated to the first half of the 20th century, 72.5 cm long, in the Museum Rietberg, inventory number 2014.92.

**Estimate EUR 2,000**  
Starting price EUR 1,000



# 18 A STAINED BONE RITUAL DRUM WITH SILK TASSELS, DAMARU

Tibet, 19th century. The hand-held drum in the form of two craniums wrapped with leather, the metal collar inlaid with glass in imitation of coral and turquoise and issuing twisted fabric pelt and a brocade silk banner embroidered with Buddhist emblems.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Condition:** Good condition with wear, traces of use, manufacturing irregularities, and natural imperfections, small losses to inlays, soiling, and few losses.

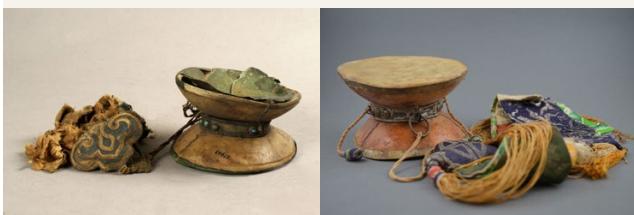
Weight: 201 g (incl. tassels)

Dimensions: Diameter 16 cm, Length 75 cm (incl. tassels)

**Sound being a central component** of Buddhist liturgy and ritual, the damaru (hand drum) is often used in tantric ceremonies. Tibetan Buddhist monks and shamans use this type of drum to interrupt phrases of recitation when it is necessary to summon certain deities. A pelting sound is produced when the drum is rotated back and forth in the right hand as the attached cloth beads strike the drum.

## LITERATURE COMPARISON

Compare a closely related Tibetan damaru in the Indian Museum, Kolkata. Compare a closely related Tibetan damaru, from the Beasley-Hwang collection, in the Houston Museum of Natural Science.



## AUCTION RESULT COMPARISON

**Type:** Closely related

**Auction:** Bonhams Hong Kong, 2 October 2018, lot 190

**Price:** HKD 23,750 or approx.

**EUR 3,000** converted and adjusted for inflation at the time of writing

**Description:** A bone damaru and a copper alloy Kapala, Nepal and Tibet, circa 19th century

**Expert remark:** Note the diameter (14 cm) and the lot further comprises a copper alloy kapala.



**Estimate EUR 600**

Starting price EUR 300







19

**A TURQUOISE, CARNELIAN, CORAL, AND SILVER MOUNTED RITUAL HEADDRESS, PERAK**

Jammu and Kashmir, Ladakh, 19th- early 20th century. The padded cloth richly applied with polished turquoise, carnelian, and agate beads, set with two inlaid silver medallions at the front, and fitted with four silver ornaments suspended from loops, one a square amulet chased and incised with a central character 'Om' surrounded by foliage and a wave border, another of similar form with a central coral inlay and suspending small bells, the other two crafted in openwork with a lozenge design, a flap toward the back embellished with coral beads and a rectangular fitting with floral inlays against a filigree ground.

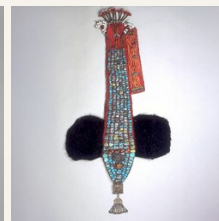
**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with wear, some of the gemstones possibly replaced and few lost, the fabric with loose threads, few small tears, and minor soiling.

Weight: 1 kg  
Dimensions: Length 86.3 cm

**LITERATURE COMPARISON**

Compare a related headdress, perak, Ladakh, dated to the late 20th century, in the Bowers Museum, accession number 2019.7.1. Compare a related headdress, perak, Jammu and Kashmir state, dated 20th century, in the Asian Art Museum of San Francisco, object number 1991.94.



**Estimate EUR 1,400**  
Starting price EUR 700

20

## A TURQUOISE AND SILVER MOUNTED RITUAL HEADDRESS, PERAK

Ladakh or Tibet, 19th- early 20th century. The padded cloth applied overall with polished turquoise and coral beads of various sizes, alternating with silver panels, small conch shells, and small glass and silver beads, all fitted to a straight metal repoussé mount decorated with petals and centered by a loop suspending a crescent and circle-shaped ornament with bells. The headdress further suspending four beaded tassels threaded with various semi-precious stones, glass and metal beads, and a mother-of-pearl disk.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with minor wear, some of the gemstones possibly replaced, small cracks to one metal component, the fabric with loose threads, few small losses and little soiling.

Weight: 1 kg

Dimensions: Length 54.8 cm

**In Ladakh tradition**, when a daughter came of age to be married, the mother would bestow her with her own headdress and would then begin the long, costly process of beginning a new headdress for herself, adding turquoise, coral and precious metals to their new headdress over time. In general, the headdresses are dynamic objects, with turquoise being added or removed for sale depending on the needs of the family. In the early 20th century, when turquoise was still rare, the number of rows in a headdress also denoted the status of the wearer.

### LITERATURE COMPARISON

Compare a related headdress from western Tibet, Ngari Rongchung, dated ca. 1960-1970, 76 cm long, in the Victoria and Albert Museum, accession number IS.19-1999.



### AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Christie's New York, 17 September 1998, lot 94

**Price:** USD 5,750 or approx.

**EUR 10,500** converted and adjusted for inflation at the time of writing

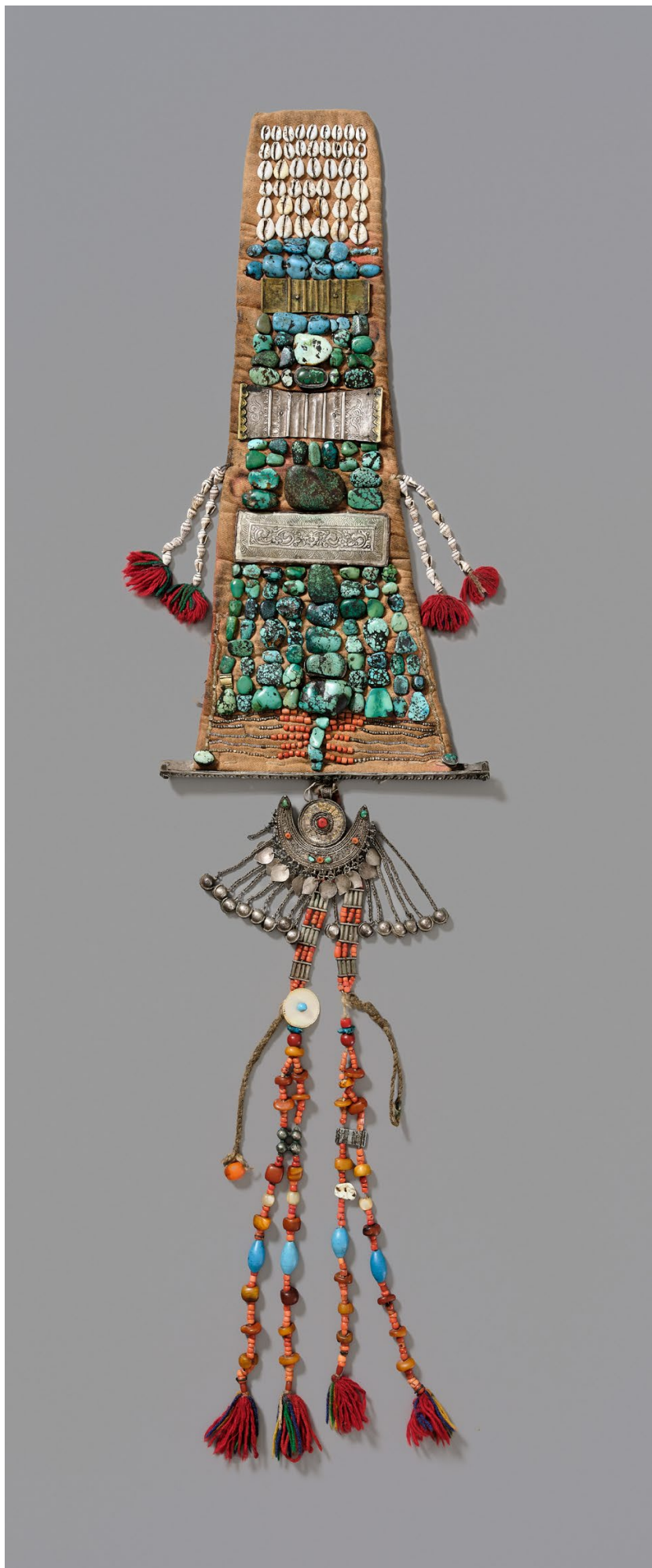
**Description:** A ritual headdress, perak, Tibet, Ladakh, 19th century

**Expert remark:** Compare the related decoration. Note the form and size (30.4 cm).



**Estimate EUR 1,400**

Starting price EUR 700







## 21 A FIVE-LEAF RITUAL CROWN WITH THE FIVE TRANSCENDENT BUDDHAS, TIBET, 17TH CENTURY

Finely painted with polychrome pigments on board, each leaf in the form of a shrine, depicting an image of one of the cosmic Buddhas seated on a lotus throne, each pedestal decorated with an image of their respective sacred animals, all backed by an aureole and mandorla, below an empowering monogram of the corresponding Buddha.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Schamanen-Krone, Tibet, 17. Jh', the back 'S946, H:16 B:47 T:1', and priced at **EUR 6,250**.

**Condition:** Good condition with old wear, flaking and rubbing to the colors, small losses, fraying to the bands, expected creasing, and surface scratches.

Dimensions: Length 47 cm

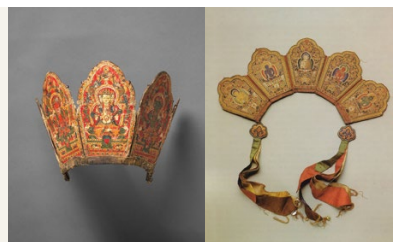
With an associated metal stand. (2)

The Five Wisdom Buddhas represented on each leaf are, from left to right: Red Amitabha with hands lowered in dhyana mudra atop a peacock throne. Blue Akshobhya touching the earth and seated on a base supported by elephants. White Vairocana holding his hands in dharmachakra mudra, above a pair of snow lions. Yellow Ratnasambhava showing the varada mudra, the throne with two horses. Amoghasiddhi raising his right hand in abhaya mudra, the base with Garudas.

**The Five Buddha Crown** is worn during initiation empowerments and rituals. The five petal-like segments represent the Five Buddhas of the five directions, also known as the Five Symbolic Buddhas. The crown initiation symbolizes the transmutation of the initiate's five body-mind systems (mirroring, sensational, conceptual, emotional and cognitive) and the five positions (delusion, pride, lust, envy, and hate) into the five transcendent buddhas (Amitabha, Vairocana, Akshobhya, Ratnasambhava and Amoghasiddhi). This crown is worn after blessing, visualizing, and lustrating, as a symbolic seal of the initiate's abandoning the notion of oneself as an ordinary, perfect being, and that adoption of the buddha-pride, the sense of oneself as a purified, enlightened Buddha, every atom itself becomes wisdom.

### LITERATURE COMPARISON

Compare a related earlier Tibetan ritual crown with the five Transcendent Buddhas, dated to the late 14th-early 15th century, in the collection of the Metropolitan Museum of Art, accession number 1985.391. Compare a related ritual crown in the Museum of Cultures, Basel, illustrated on Himalayan Art Resources, item number 3314202.



**Estimate EUR 1,000**  
Starting price EUR 500



22

### A SILK BROCADE AND LEATHER OFFICIAL'S TRAVELING HAT

Tibet, first half of the 20th century. The wide-brimmed hat with a round top finely woven with gold thread, rattan, and rickrack, edged with a brocade cloth, all on a blue silk ground, centered by the motif for the Kalachakra seed syllable (rnam bcu dbang ldan). The top overlaid with a geometric appliqué decorated with stylized 'shou' characters. The interior lined with red leather and silk.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Condition:** Very good condition with minor wear, few loose threads, and soiling. The finial lost.

Dimensions: Diameter 31.4 cm

**The clothes and ornaments worn by Tibetan noblemen** prior to 1959 indicated rank and level within the government. This type of hat was worn specifically for riding in the summer, there being a summer and a winter costume.

#### LITERATURE COMPARISON

Compare a closely related official's traveling hat, 31.75 cm wide, in the collection of Tibet House, New York. Compare a closely related hat dated circa 1900-1950, 35 cm wide, in the Victoria and Albert Museum, accession number IS.134-2009.



**Estimate EUR 600**  
Starting price EUR 300





23

### A SILVER REPOUSSÉ PLAQUE OF A SNOW LION, TIBET, 17TH-18TH CENTURY

Tibet. The beast depicted rampant with elaborate fetlocks and mane, detailed with green pigments in the mane, and red lips framing a set of sharp teeth below bulging eyes and bushy eyebrows. The feet and leg with incised spirals.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with minor wear and manufacturing irregularities, few light scratches, minuscule dents, remnants of pigment and varnish.

Weight: 22.1 g

Dimensions: Height 5.6 cm (excl. stand), 13.3 cm (incl. stand)

With a fitted acrylic stand. (2)

**The celestial animal and national emblem of Tibet**, snow lions symbolize power and strength and are traditionally placed above temple doors or on altars inserted into the Torana, the arch of glory, which surrounds the divinity. Their function is to act as guardians and defenders and in this panel it is shown with its jaws parted as if emitting a menacing growl to ward off evil spirits.

#### AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Koller, Zurich, 27 March 2010, lot 130

**Price:** CHF 1,920 or approx.

**EUR 2,000** converted and adjusted for inflation at the time of writing

**Description:** A funny pair of gilt copper repoussé lions, Tibet, 17th/18th century

**Expert remark:** Compare the related modeling and technique with similar pose. Note the material, the size (8.5 cm), and that the lot comprises a pair.



**Estimate EUR 500**

Starting price EUR 250



24

### A PAIR OF SILVER REPOUSSÉ FITTINGS, TIBET, 19TH CENTURY

Each of petal form and terminating in trefoil lobes, superbly chased and embossed to depict the Eight Buddhist Emblems borne on blossoming flowers and scrolling foliage, against a minutely ring-punched ground, and below fierce kirtimukha masks. Each fitted with a small loop and hook for suspension. The backs made of copper alloy. (2)

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Condition:** Very good condition with wear and manufacturing irregularities. Few nicks, minor dings, and minuscule losses. Wear to the mounting and copper alloy backing.

Weight: 91.9 g and 73 g

Dimensions: 28.3 cm and 28.7 cm (incl. hook)

**Estimate EUR 500**

Starting price EUR 250



## 25 A PAIR OF FINE SILVER AND TURQUOISE WOMAN'S TEMPLE PENDANTS, AKOR

Tibet, circa 1900. Crafted from several teardrop-shaped and circular sections to form a stylized floral design, inlaid with turquoise cabochons of various sizes. (2)

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with signs of wear and light scratches.

Weight: 83.5 g and 81.2 g  
Dimensions: Length 14.2 cm and 13.9 cm

**Pendants such as these** were too bulky to be worn from the ears and so were worn near the ears as if they were earrings. Typically they were suspended from the wearer's headdress. The present pair is typical of the Lhasa style that was worn by aristocratic wives.

### LITERATURE COMPARISON

Compare a related pair of women's earrings, akor, dated to the 19th century, in the World Museum, Liverpool, accession numbers 53.87.185 and 53.87.186.

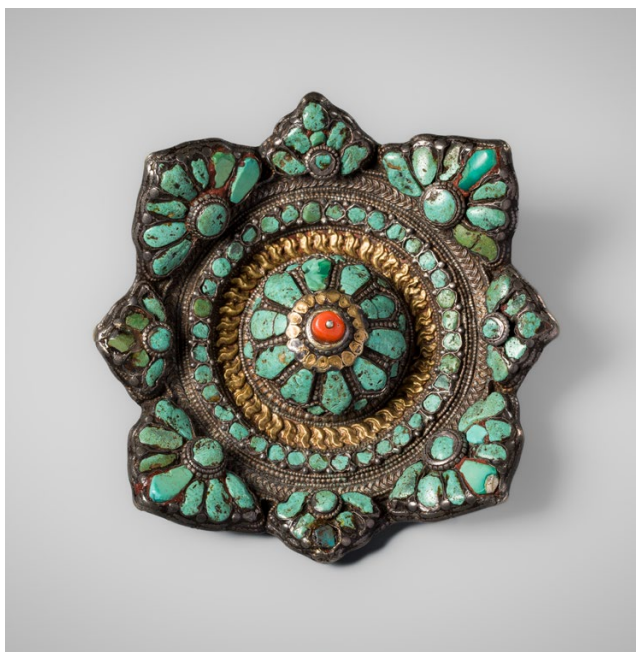


### AUCTION RESULT COMPARISON

**Type:** Related  
**Auction:** Bonhams New York, 13 March 2017, lot 3006  
**Price:** USD 1,875 or approx. **EUR 2,300** converted and adjusted for inflation at the time of writing  
**Description:** A pair of silver and turquoise woman's temple pendants (akor), Tibet, circa 1900  
**Expert remark:** Compare the similar form and inlays. Note the smaller size (9 cm).



**Estimate EUR 500**  
Starting price EUR 250



## 26 A TURQUOISE AND CORAL INLAID SILVER-GILT 'BLOSSOM' BELT ORNAMENT, TSHOOPZE, 18TH-19TH CENTURY

North India, Ladakh. The belt ornament in form of a blossoming flower, inlaid to the front with turquoises, centered by a coral bead within a gilt rim, enclosed by petal-shaped turquoise inlays, another band of gilt tendrils and woven silver wire. The reverse mounted with bronze braces set with three loops for suspension.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.  
**Condition:** Good condition with minor old wear, some of the inlays renewed, and minuscule losses. Fine natural patina.

Weight: 60 g  
Dimensions: Length 8 cm

**The tshoopze** would have been worn at the center of a belt, which was also decorated with turquoises, coral, and other precious beads.

**Estimate EUR 500**  
Starting price EUR 250





## 27 A FINE LEATHER AND BROCADE BELT WITH SILVER FITTINGS AND GEMSTONE INLAIS, 19TH CENTURY

Tibet. The belt strap of leather decorated with floral silver studs and fittings, some of which are inlaid in coral and turquoise. The belt is suspending two leather milk bucket hooks with mixed metal mounts and inlaid in coral and turquoise; and a wide brocade band set in a teardrop-form mount decorated with a kirchthimukha mask appearing from dense scrollwork and centered by a large coral cabochon.

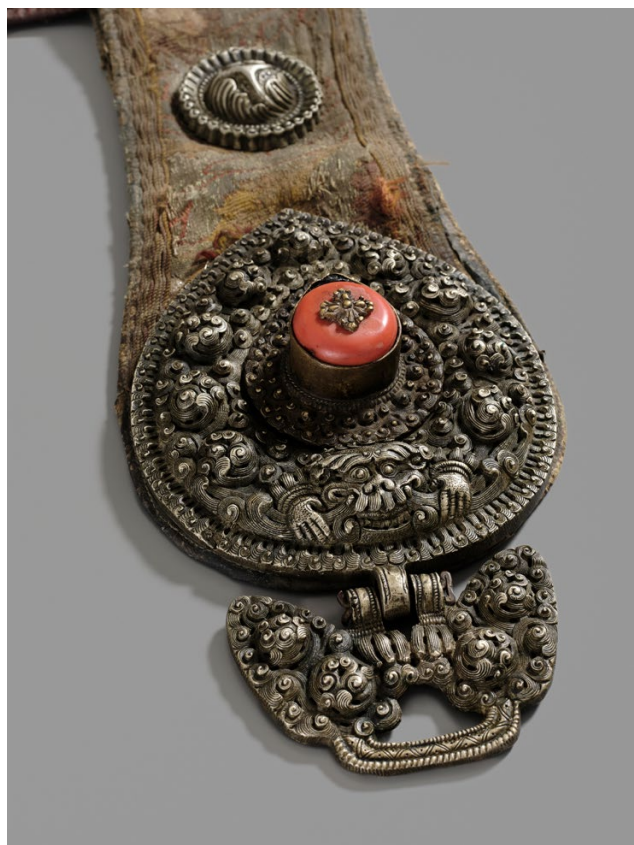
**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with ancient wear from within the culture and natural imperfections. The stand with firing irregularities, traces of use, encrustations, and a small shallow chip to one head. Both pieces with a good, naturally grown patina overall.

Weight: 2.6 kg  
Dimensions: Length 106.5 cm

**Belts** such as the current lot are especially popular in nomadic areas, men use them to carry swords, knives, and hang their flint stones. Women will use belts to support milking hooks, or other practical objects, which over time, have become ornamental.

**Estimate EUR 2,000**  
Starting price EUR 1,000





28

### A SHAMAN NECKLACE, RAKSHA-MA

Tibet or Nepal, 19th-20th century. The threaded necklace strung with fifty-three charms made of horn, animal tooth, shell, nuts, coral, glass beads, colored stone, rudrakh, coins, and a bronze plaque.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'S303, Aufwändige Amulett Kette aus Nepal 19. Jh', the verso, 'B:10 H:40 T:2', and priced at **EUR 1,750**.

**Condition:** Good condition with expected wear, traces of use, natural imperfections, and manufacturing irregularities.

Weight: 203.7 g  
Dimensions: Length 40 cm

**The shaman** plays an important social role as the channeler of spirits for healing, purification, and protection of those under his supervision. Talismanic necklaces were worn throughout India and the Himalayas. Such necklaces were especially protective if assembled and blessed by a holy man, and served to protect their wearer from all manner of ills.

#### LITERATURE COMPARISON

Compare a closely related shaman's necklace in the American Museum of Natural History, New York.



**Estimate EUR 1,000**  
Starting price EUR 500





29  
**A CARVED WOOD SHAMAN MASK, MIDDLE HILLS, NEPAL, 18TH-19TH CENTURY**

The broad face carved with wide, deep-set eyes, a slender nose, and open mouth baring a full set of teeth painted white within, covered overall in a deep black pigment.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with wear and natural imperfections including fissures. Small losses, chips, nicks, and remnants of ritual pigment.

Dimensions: Height 28.3 cm

**This mask originates in the Middle Hills area** of the Himalaya mountains, either from the Gurung or Magar people of Nepal. Such masks are among the most primitive in use in the world, and are made by carving wood, coating it with yak butter fat, and charring it over a smoky fire.

**The shaman** plays an important social role as the channeler of spirits for healing, purification, and protection of those under his supervision. Masks help the shaman embody one of the spirits that surround the living world and use it to heal the sick, drive away evil influences, and guide villagers through changes in their lives (birth, adulthood, changes in social status, death) that might be affected by the spirit world. When hung in a house, the mask serves a protective function.

**LITERATURE COMPARISON**

Compare a closely related wood mask, Middle Hills, Nepal, 26 cm high, illustrated by Thomas Murray in *Demons & Deities, Masks of the Himalayas*, Asianart.com, 16 January 2001, fig. 18.

Compare a closely related mask published by Fausto Doro, *Il Primate a Stazione Eretta I*, 1977, illustrated on the cover.



**AUCTION RESULT COMPARISON**

**Type:** Related

**Auction:** Sotheby's Paris, 30 October 2018, lot 214

**Price:** EUR 8,125 or approx.

**EUR 9,500** adjusted for inflation at the time of writing

**Description:** Mask, Nepal

**Expert remark:** Compare the related manner of carving and note the size (23 cm).



**Estimate EUR 1,000**  
 Starting price EUR 500



**30**  
**A CARVED WOOD SHAMAN MASK,**  
**NEPAL, 18TH-19TH CENTURY**

The elongated face carved with wide eyes, a bulbous nose, and grimacing mouth baring a full set of teeth and large curling fangs, the forehead carved with shallow serrations, covered in a deep black pigment.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with wear and natural imperfections including fissures. Small losses, chips, nicks, and remnants of ritual pigment.

Dimensions: Length 30.7 cm

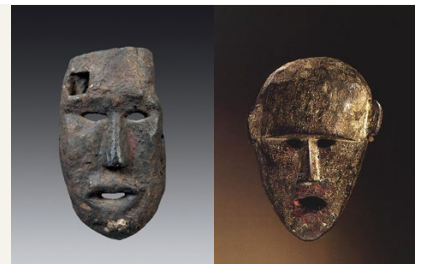
**The shaman** plays an important social role as the channeler of spirits for healing, purification, and protection of those under his supervision. Masks help the shaman embody one of the spirits that surround the living world and use it to heal the sick, drive away evil influences, and guide villagers

through changes in their lives (birth, adulthood, changes in social status, death) that might be affected by the spirit world. When hung in a house, the mask serves a protective function.

**LITERATURE**  
**COMPARISON**

Compare a related wood mask of the Kirant people, dated prior to 19th century, 26 cm high, in the Musée du Quai Branly, inventory number 70.2003.1.8.

Compare a related wood mask, Middle Hills, Nepal, 17th-18th century, 24 cm high, illustrated by Thomas Murray in *Demons & Deities, Masks of the Himalayas*, Asianart.com, 16 January 2001, fig. 21.



**Estimate EUR 1,000**  
**Starting price EUR 500**



### A LARGE GEMSTONE-INLAID GILT AND POLYCHROME WOOD MASK OF BHAIRAVA, NEPAL, 19TH CENTURY OR EARLIER

Superbly carved, the bearded deity with large gilt painted eyes beneath furled brows, the forehead centered by a third eye, the pierced mouth gently parted and revealing sharp fangs, flanked by earrings in the form of snakes coiling tightly around a turquoise cabochon, his matted hair stands erect as flames of a fire, forming a dramatic halo, embellished with a skull and moon. The back with a double-door opening to a hollow compartment to house relics.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with wear and natural imperfections. Few scratches, small stains, and minor soiling. The inlays with expected minor losses and fissures.

Dimensions: Height 73 cm

**The deity's diadem** is centered by a diminutive head of Shiva, flanked by snakes and skulls connected by beaded swags, and backed by five-petal arch centered by rock crystal cabochons. The crown and foliate jewelry further inlaid with coral cabochons.

**Newari masks such as the present lot** were also constructed in bronze and terracotta. They were never actually worn but used during a special annual festival dedicated to Indra, the Indra Jatra. A pot of beer or spirits was placed behind each mask and the liquid then poured through the deity's open mouth. The consecrated beverage would then be consumed by participants of the festival with great enthusiasm. The custom of drinking as part of the Indra festival is peculiar to Nepal, and these large mask-like sculptures are unique to the country.

#### LITERATURE COMPARISON

Compare a closely related inlaid polychrome mask of Bhairava, exhibited at the Festival dell'Oriente, Bologna, Italy, June 2015.

Compare a related earlier polychrome wood mask of Bhairava, dated late 14th-15th century, 76.2 cm high, in the Walters Art Museum, accession number 61.359.



#### AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Bonhams New York, 13 September 2011, lot 1008

**Price:** USD 22,500 or approx.

**EUR 32,500** converted and adjusted for inflation at the time of writing

**Description:** A wood Bhairava mask, Nepal, 16th/17th century

**Expert remark:** Compare the related manner of carving and polychromy. Note the lack of inlay work, the earlier dating, and the size (81.2 cm).



**Estimate EUR 10,000**

Starting price EUR 5,000





32

**A MONUMENTAL AND IMPRESSIVE  
POLYCHROME WOOD MASK OF MAHAKALA,  
TIBET, 19TH CENTURY**

Well modeled with a wrathful expression marked by large bulging eyes below bushy brows, centered by a third eye, a wide nose above an open mouth revealing sharp teeth, a curling tongue, and fangs, flanked by large ears and crowned with a five-leaf crown decorated with foliate blossoms and citipati heads.

**Inscriptions:** To the crown, 'Om ah hum tram hri'

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with wear and natural imperfections. Expected rubbing and flaking to pigment. The tip of one crown leaf lost. Small repairs and touchups to the crown.

Dimensions: Height 77 cm

The five petal-like segments of the crown are painted with flowers representing the Five Directional Buddhas: Amitabha, Vairocana, Akshobhya, Ratnasambhava, and Amoghasiddhi. The crown initiation symbolizes the transmutation of the initiate's five body-mind systems (mirroring, sensational, conceptual, emotional, and cognitive) and the five positions (delusion, pride, lust, envy, and hate) into the five transcendental buddhas. This crown is worn after blessing, visualizing, and lustrating, as a symbolic seal of the initiate's abandoning the notion of oneself as an ordinary, perfect being, and that adoption of the buddha-pride, the sense of oneself as a purified, enlightened Buddha, every atom itself becomes wisdom.

Each Buddha is identified by the Seed syllables arranged in relation to their cardinal direction. The five Buddha's represented on each leaf are (left-right): Vairocana (Om), Amoghasiddhi (Ah), Akshobhya (Hum), Ratnasambhava (Tram), and Amitabha (Hri).

**Mahakala's fearsome countenance** is vividly expressed with his bared fangs, a snarling mouth, a menacing gaze, and flaming brows. He is adorned with a five-skull tiara, which is worn by all manifestations of Mahakala, symbolizing the transmutation of human nature's five negative afflictions into positive virtues.

**AUCTION RESULT COMPARISON**

**Type:** Closely related

**Auction:** Bonhams New York, 19 March 2018, lot 3060

**Price:** USD 5,250 or approx.

**EUR 6,300** converted and adjusted for inflation at the time of writing

**Description:** A polychromed wood mask of Mahakala, Tibet, 18th-19th century

**Expert remark:** Compare the closely related modeling, expression, and similar crown. Note the size (52.8 cm).



**Estimate EUR 3,000**

Starting price EUR 1,500









33

**A LARGE AND EXCEPTIONAL PROCESSIONAL  
HEAD OF DIPANKARA BUDDHA, SAMYAK DAN,  
NEPAL, CIRCA 16TH-18TH CENTURY**

The head composed of layers of plaster on jute, vibrantly painted in red and modeled with a meditative expression marked by downcast eyes under arched brows, centered by an urna inlaid in turquoise, his bow-shaped lips forming a calm smile, flanked by elongated earlobes, the hair neatly arranged over a domed ushnisha. The sides of the head mounted with loops to suspend ornamental paraphernalia.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition, commensurate with age. Obvious losses, expected fatigue cracks, flaking to pigment, old repairs, patches and touchups. The painting has been renewed many times across the centuries. Overall a fascinating object, with a striking emanation.

Dimensions: Height 56 cm (excl. stand), 66 cm (incl. stand)

Mounted on an associated stand. (2)

**Many of the Buddha's sensuous features**, including the pointed nose, tall forehead, and heart-shaped profile, reflect the skilled hand of a Newari craftsman from the Early Malla period (13th to 15th centuries).

**Samyak Dan is a prominent Buddhist festival** celebrated by the Newar community in Nepal's Kathmandu Valley. The festival pays homage to Dipankara Buddha, a figure who, according to Buddhist tradition, predicted the future enlightenment of Lord Shakyamuni Buddha. The timing of the festival varies among the valley's three main cities. In Kathmandu, it is held every 12 years, while in Lalitpur (Patan), it occurs every five years, and in Bhaktapur, it is celebrated annually around Maghe Sankranti in January. During the festival, numerous statues of Dipankara Buddha are displayed in public squares. Devotees offer alms such as food and monetary gifts to the Buddhas and the monastic community, emphasizing generosity and spiritual devotion.

**Estimate EUR 3,000**  
Starting price EUR 1,500



**During annual festivals, the Dipankara Buddhas from various shrines are carried in processions until they meet and feast together**



**A shrine dedicated to Dipankara Buddha, Bhaktapur, Kathmandu Valley**

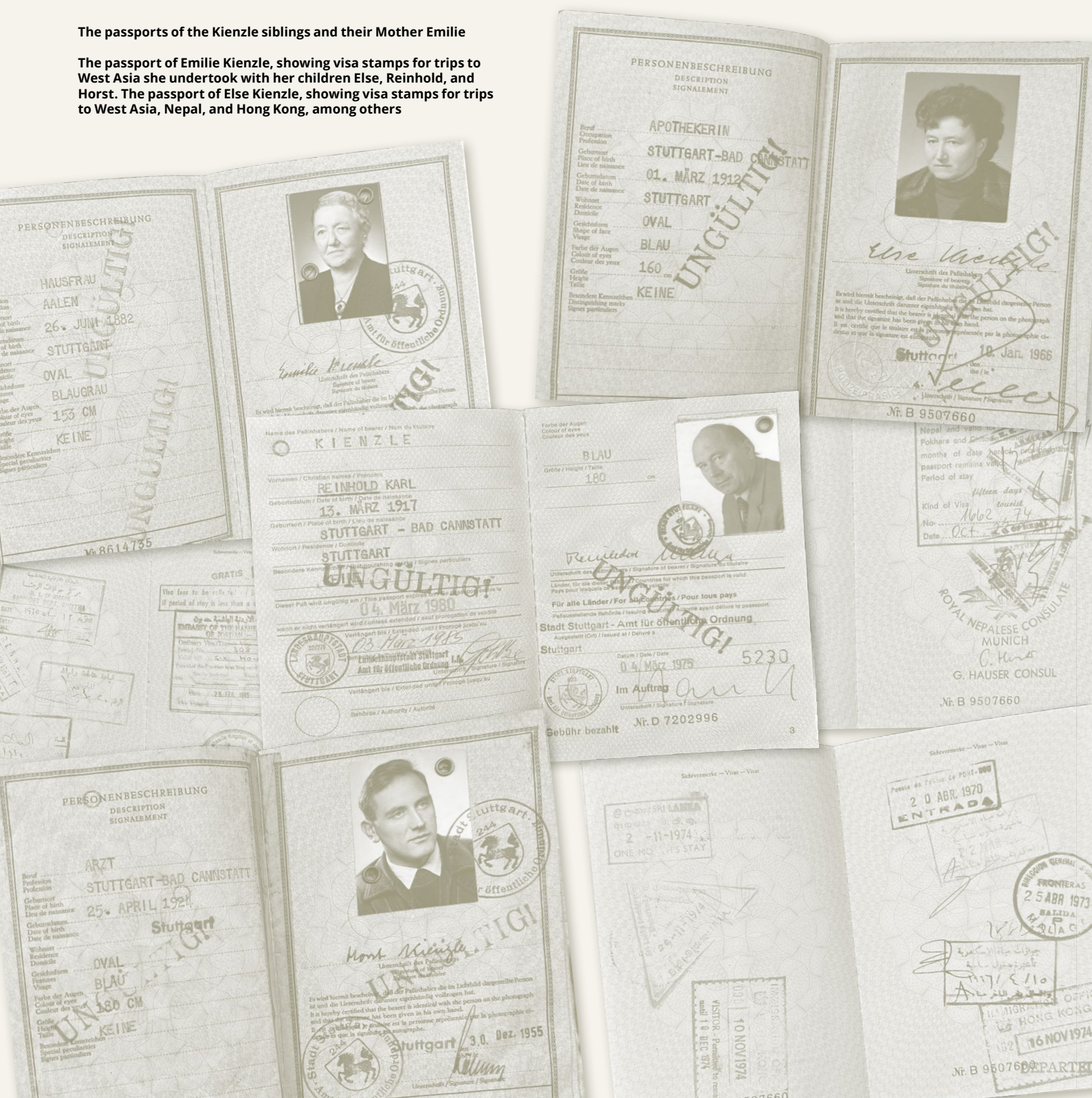


# THE KIENZLE FAMILY COLLECTION

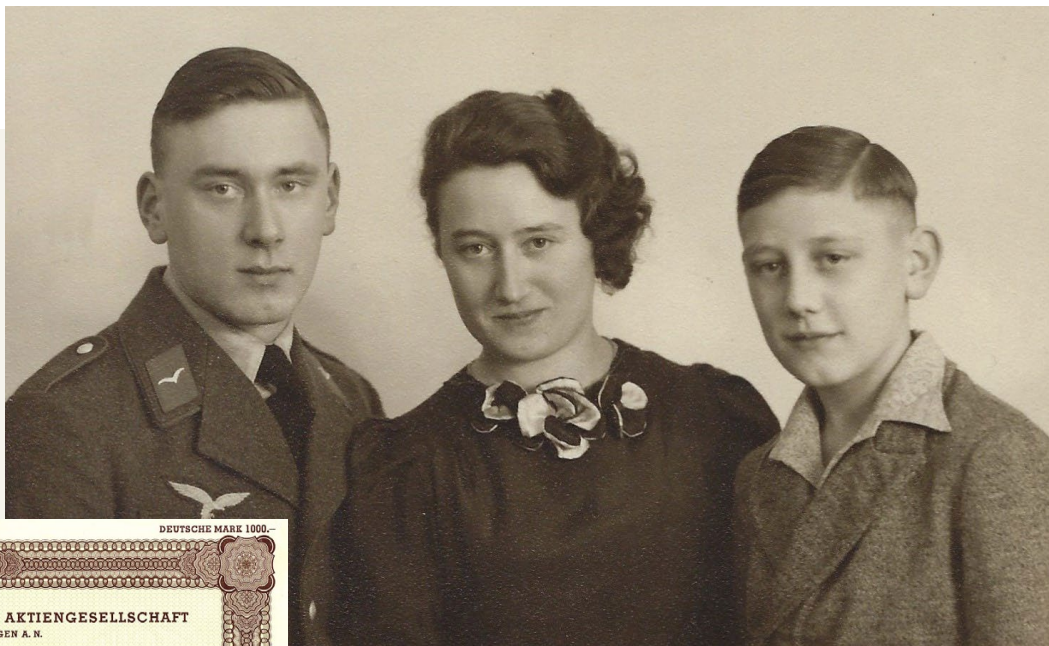
The Kienzle siblings Reinhold, Else, and Horst were avid travelers, beginning their journeys in the 1950s across West Asia with their mother Emilie (1882-1970). The family's wealth originated from **Kienzle Uhren**, Germany's oldest watchmakers. Horst and Else's professions provided the financial means to travel extensively and amass a significant art collection over decades.

The passports of the Kienzle siblings and their Mother Emilie

The passport of Emilie Kienzle, showing visa stamps for trips to West Asia she undertook with her children Else, Reinhold, and Horst. The passport of Else Kienzle, showing visa stamps for trips to West Asia, Nepal, and Hong Kong, among others











34  
**A MONUMENTAL BRONZE BUTTER LAMP,  
 LATE 19TH TO MID-20TH CENTURY**

Tibet. The massive bronze ritual vessel thickly cast, the bowl with flared sides, rising to the wide-lipped rim, accentuated by the raised central stepped rib around the bowl, slotting into the narrow cylindrical stem similarly cast with a raised central rib, all above the generously proportioned bell-shaped lower section with two rows of petals cascading towards the splayed foot. The interior fitted with a modern stand for large incense sticks.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with minor wear, traces of use, and manufacturing irregularities. Minor scratches, small nicks, light dents, all as expected.

Weight: 120 kg  
 Dimensions: Height 100 cm, Diameter 88 cm

With ten large incense sticks. (11)

**Expert's note:**

Large butter lamps, usually of undecorated copper, are traditionally placed on either side of a temple altar. Offering lamps (dipa) combine the aesthetic

appeal of flickering light with the symbolic connotation of awakening and offering one's own spirit and aspiration.

**The butter lamp**, also called 'The Dharma Light', symbolizes awakening and offering one's spirit and aspirations. It is an essential element in the offering practices of Tibetan Buddhism and represents the offering of light to enlightened beings. The lamp would have been prominently displayed beside a temple altar and kept burning as a perpetual flame, fed by offerings of yak butter or oil from the faithful and carefully tended to by the monks. The light emanating from the lamp would have illuminated the dimly lit temple, and a colossal lamp such as the present one would have contained enough butter to burn for many days.

**LITERATURE  
 COMPARISON**

For an earlier Chinese gilt-bronze butter lamp of similar size, 102.6 cm tall, with a Jingtai six-character mark and dated circa first half 15th century, see Bonhams London, 17 May 2018, lot 150. A gilt copper and silver repoussé butter lamp from Eastern Tibet or Mongolia, 88.3 cm high, dated to the 19th century, was sold at Christie's New York, 23 September 2004, lot 91.



**Estimate EUR 6,000**  
 Starting price EUR 3,000







35

### A PAIR OF MASSIVE LACQUERED PRAYER WHEELS, MANI KORLO, LATE 19TH CENTURY

Tibet or Nepal. Of cylindrical form, each supported on a wood base and covered on the exterior in cloth finely lacquered in green, blue, yellow, red, and gold with details in gesso relief with a mantra in raised Lantsa characters around the center, framed below by a band of upright stiff petals, and above by ornate garlands suspending beads below short curtains. (2)

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with minor wear and traces of use, the lacquer with minor flaking, the fabric with minor losses.

Weight: 53.5 kg (the wheel with the frame) and 41.2 kg (the wheel without the frame)

Dimensions: Height 90 cm (excl. frame), 143 cm (incl. frame)

One prayer wheel is mounted on a modern metal frame allowing it to be turned. (3)

**The prayer wheel**, sometimes referred to as a mani korlo or mani wheel, is primarily a phenomenon of the Buddhist Himalayas, Nepal, Ladakh, and Tibet along with regions influenced by Tibetan Buddhism. Mention is made of the Prayer Wheel in the Mani Kabum, an apocryphal Tibetan text dated to the 11th to 13th century.

**Traditionally**, a mantra is written in Lantsa script on the outside of the wheel. The mantra 'om mani padme hum' is most common, but others can also be used. According to the Tibetan Buddhist tradition, spinning such a wheel will have much the same meritorious effect as orally reciting the prayers.

**A common narrative for the origins** of the prayer wheel credit Shakyamuni Buddha for teaching a system of religious practice that would allow the very lazy and uneducated Naga Spirits to acquire some small amount of merit by turning in a clockwise direction a cylinder of mantras, dharanis and auspicious verses.

**"The prayer wheel**, a popular device in Tibet and across the Himalayas, was originally intended for the Naga world, where the serpent-like creatures were too lazy to engage in meritorious acts. A coil of mantras (mind-protecting spells associated with an enlightened deity), often hundreds of thousands, printed from woodblocks on long sheets of paper, are rolled and placed within the cylinder. An individual spins the wheel, using the lead weight on the end of the chain to accelerate and sustain the spinning. Prayer wheels come in all sizes, some hand-held; others designed for tabletop or other stationary use." (Jeff Watt, 2005).

**Estimate EUR 3,000**

Starting price EUR 1,500



**Novice Tibetan monk turning the prayer wheel, Tsarang village, Upper Mustang, Nepal**





### 36 A LARGE PRAYER WHEEL IN A PAINTED WOOD CABINET, 18TH-19TH CENTURY

Tibet. The rectangular cabinet with three windows revealing the prayer wheel inside, each surrounded by finely painted deities above dense scrolling vines and lotus blossoms. The front depicts Padmasambhava flanked by two bodhisattvas, one side with Tsongkhapa and two lamas, the other with Manjushri, Avalokiteshvara, and a wrathful deity. The wheel inside is covered in cloth, painted with raised outlines with a mantra in Lantsa script above the Eight Buddhist Emblems below ornate sashes suspending bells. The top of the cabinet fitted with a wooden dowel and gilt painted tiered disk.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Labels:** Galerie Hardt, inscribed 'Gebetsmühle mit original Bemalung 16/17 Jh', and priced at **EUR 24,000**. An old export seal to the upper corner of one side.

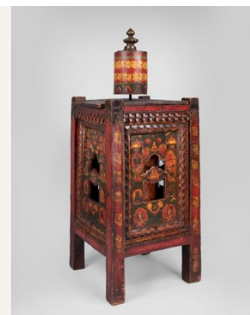
**Condition:** Good condition with wear, traces of use, natural age cracks and splits, minor nicks, light scratches, old chips, flaking and soiling to pigments, minor old fills, the wooden dowel with a loss.

Weight: ca. 28 kg  
Dimensions: Size 120 x 57.5 x 54.5 cm

**The wheels inside are spun clockwise** so the mantras can be read correctly, from left to right. This stationary prayer wheel would have been placed outside of a temple or shrine so visitors could turn the wheel on their way in and out of the temple and while circumambulating it.

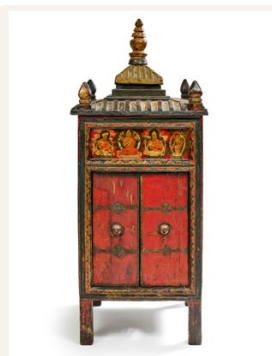
#### LITERATURE COMPARISON

Compare a closely related prayer wheel, Tibet, dated 19th-20th century, in the Rubin Museum of Art, object number SC2010.32a-h.



#### AUCTION RESULT COMPARISON

**Type:** Related  
**Auction:** Bonhams Paris, 15 December 2022, lot 157  
**Price:** EUR 6,120 or approx.  
**EUR 6,600** adjusted for inflation at the time of writing  
**Description:** A painted wood enclosed prayer wheel, Tibet, 19th century  
**Expert remark:** Compare the related form and polychrome decorations. Note the size (147.5 cm).



**Estimate EUR 2,000**  
Starting price EUR 1,000





37

### A RARE AND LARGE POLYCHROME WOOD PRAYER WHEEL, 18TH CENTURY

Tibet. The cabinet with lobed windows on all four sides revealing the prayer wheel inside, painted with a central mantra written in Lantsa script, on a red-lacquered ground and with lotus petals below, supported on a square pedestal with a rectangular protrusion on each side, and surmounted by a tiered roof with bud-shaped finial. The frame painted with bands of skulls and vajras, blossoming tendrils, stylized petals and circles, the pedestal painted with snow lions, guardians, and colorful lozenge designs, and the upper section of the roof with lamas dressed in long flowing robes.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with signs of wear, old repairs, smoothened chips, natural age cracks, flaking to the lacquer. Some layers of the lacquer may have been renewed over time, as generally expected from this group of pieces.

Dimensions: Height 228 cm

Mounted to a modern base with rolls. (2)

**This stationary prayer wheel** would have been placed outside of a temple or shrine so visitors could turn the wheel on their way in and out of the temple and while circumambulating it.

#### AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Christie's Amsterdam, 31 October 2000, lot 44

**Price:** NLG 25,744 or approx. **EUR 20,500** converted and adjusted for inflation at the time of writing

**Description:** A rare Tibetan polychrome wood prayer wheel, 18th century

**Expert remark:** Compare the related form and manner of painting. Note the much smaller size (150 cm).



**Estimate EUR 4,000**  
Starting price EUR 2,000







38

### A SILVER-INLAID COPPER TABLE PRAYER WHEEL, MANI KORLO

Tibet or Mongolia, 19th century. The cylindrical prayer wheel finely inlaid in silver with Lantsa characters around the sides and a dharma wheel to the top, the base neatly incised with a double vajra enclosed by circular line bands. The interior with a prayer scroll wrapped around a metal rod, sewn in blue silk.

**Inscriptions:** To the body, inscribed 'Om mani padme hum' 'praise to the jewel in the lotus'.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with minor wear and casting irregularities. Small nicks, few scratches, tiny dings, and minor warping.

Weight: 480.6 g  
Dimensions: Height 15.2 cm

**The prayer wheel**, sometimes referred to as a mani korlo or mani wheel, is primarily a phenomenon of the Buddhist Himalayas, Nepal, Ladakh, and Tibet along with regions influenced by Tibetan Buddhism. Mention is made of the Prayer Wheel in the Mani Kabum, an apocryphal Tibetan text dated to the 11th to 13th century. The hand held prayer wheel appears to be a late creation in Tibetan Buddhist culture. The most popular of the mantras contained is the Mani Mantra, the sound essence of the deity Avalokiteshvara.

**A common narrative for the origins** of the prayer wheel credit Shakyamuni Buddha for teaching a system of religious practice that would

allow the very lazy and uneducated Naga Spirits to acquire some small amount of merit by turning in a clockwise direction a cylinder of mantras, dharanis and auspicious verses.

**Prayer wheels are not only used by monks and nuns** but are also especially popular with Buddhist lay practitioners. The spinning of such wheels have much meritorious rewards. The perimeters of large Stupa monuments are often lined with large prayer wheels made of copper kept in motion by countless worshipers reciting prayers. Many practitioners also use handheld prayer wheels like the present lot.

**"The prayer wheel**, a popular device in Tibet and across the Himalayas, was originally intended for the Naga world, where the serpent-like creatures were too lazy to engage in meritorious acts. A coil of mantras (mind-protecting spells associated with an enlightened deity), often hundreds of thousands, printed from woodblocks on long sheets of paper, are rolled and placed within the cylinder. An individual spins the wheel, using the lead weight on the end of the chain to accelerate and sustain the spinning. Prayer wheels come in all sizes, some hand-held; others designed for tabletop or other stationary use." (Jeff Watt, 2005).

#### LITERATURE COMPARISON

Compare a closely related table prayer wheel, Mongolia, 19th century, 11 cm high, in the Ferenc Hopp Museum of Asiatic Arts, Budapest, accession number 79.8.1-2.



**Estimate EUR 1,000**  
Starting price EUR 500



39

**A VERY LARGE SILVER-MOUNTED REPOUSSÉ  
COPPER ALLOY HAND-HELD PRAYER WHEEL,  
MANI KORLO, 18TH TO 19TH CENTURY**

Tibet or Inner Mongolia. The bamboo handle fitted with a large prayer wheel, the exterior neatly chased and incised with a foliate medallion to the base and a dharma wheel to the top, topped by a vase-form finial separated by a shell bead. The side with a copper toggle attached to a leather string.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with wear, signs of use, and manufacturing irregularities. The wooden hand with natural imperfections including swelling with associated splits. The joints loose.

Weight: 1,380 g  
Dimensions: Length 74 cm

**LITERATURE COMPARISON**

Compare a related prayer wheel from Inner Mongolia, dated to the 19th century, in the Musées Royaux d'Art et d'Histoire, Brussels, illustrated on Himalayan Art Resources, item number 61292.



**Estimate EUR 2,000**  
Starting price EUR 1,000





**40**  
**A LARGE IRON AND BRONZE PHURBU WITH**  
**WOOD LOTUS BASE, 18TH-19TH CENTURY**

Tibet. Finely cast with a vajra-formed mid-section surmounted by three heads, two wrathful with open mouth revealing their tongue and one semi-wrathful with a grim expression. The other end with a tripartite blade issuing from the fangs of a makara and with snakes meandering down the sides. The stand of triangular form, carved to the side with petals and a central aperture for the phurbu, the underside finely incised with three blades and foliage surrounding a central gankyil symbol. (2)



**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Reg #2421 Phurbu Bronze, Tibet 19. Jh', and priced at **EUR 3,250**.

**Condition:** Good condition with old wear and manufacturing irregularities including traces of soldering around the mid-section. One of the heads' earrings with a loss. The wood base with wear, nicks, minor chips, expected age cracks, and minor warping to the metal band around the rim.

Weight: 2,187 g (the phurbu) and 5.1 kg (incl. stand)  
 Dimensions: Length 47 cm (the phurbu), Height 52.5 cm (incl. stand)

**A phurbu** (kila) is a three-edged peg usually made from metal or wood originating with Indian Tantric Buddhism and related to ritual mandala construction. The phurbu has been described in the West as a dagger with three blades. The finest metal phurbus are created from meteorite iron, while sandalwood is also popular. The various tantra literature describes different mediums for construction based on function and ritual practice. The principal deity associated with the phurbu is Vajrakila (Vajrakilaya) represented by three faces at the top of the dagger crowned with a half vajra.

**LITERATURE COMPARISON**

Compare a closely related gilt-bronze phurbu dated to the 19th century in the Asian Art Museum of San Francisco, object number B62B177.



**Estimate EUR 3,000**  
 Starting price EUR 1,500



41

# **A RARE AND VERY LARGE BRONZE VAJRA, TIBET, 19TH CENTURY**

Tibet. The thunderbolt-scepter finely cast with a central bulbous grip separating two lotus pedestals supporting a central column surrounded by four arched vajra points emerging from the jaws of makara heads. Set with a loop to one end.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with minor wear, old fills, casting irregularities, and remnants of pigments.

Weight: 6.1 kg  
Dimensions: Length 47.5 cm

**This unusually large dorje** would have graced the altar of an important monastery or personal shrine of a high-ranking lama, given that it would not have lent itself to being used in the conventional manner during regular prayer.

## **LITERATURE COMPARISON**

Vajras of such large size as the present lot are extremely rare. One example of gilt and silver iron, 41.5 cm long, dated to the 20th century, is in the collection of the Tibet Museum, Fondation Alain Bordier, object number ABR 072.



**Estimate EUR 3,000**  
Starting price EUR 1,500





42

**A MONUMENTAL AND EXTREMELY  
RARE FOUR-PRONGED BRONZE VAJRA,  
TIBET, 18TH-19TH CENTURY**

Boldly cast, the four-pronged vajra with a central compressed globular grip flanked by bands of lotus petals in relief and supporting a central column surrounded by four arched vajra points emerging from the jaws of makara heads with trumpet snouts.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with expected wear and casting irregularities, few tiny nicks, light scratches.

Weight: 9.4 kg

Dimensions: Length 67 cm

With a fitted modern base. (2)

**The vajra** (Tibetan: dorje) a symbol of indestructibility and power, is one of the primary ritual symbols in Tibetan Buddhism. Derived from Sanskrit and translating to both thunderbolt and diamond, the vajra consists of two sets of prongs from which lotus petals emanate, flanking a central sphere. Often used in combination with a bell (ghanta) which represents feminine wisdom, the vajra symbolizes the masculine attribute of skillful means or compassion.

**This unusually large dorje** would have graced the altar of an important monastery or personal shrine of a high-ranking lama, given that it would not have lent itself to being used in the conventional manner during regular prayer.

**AUCTION RESULT COMPARISON**

**Type:** Related

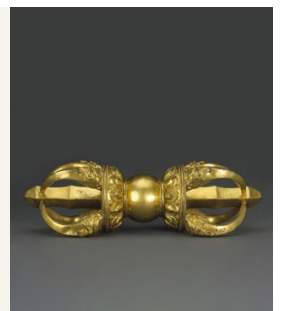
**Auction:** Bonhams New York,  
18 March 2013, lot 157

**Price:** USD 92,500 or approx.

**EUR 119,000** converted and adjusted  
for inflation at the time of writing

**Description:** A massive ornamental  
dorje, Tibet, 18th century

**Expert remark:** Compare the related  
form. Note the gilding and the much  
smaller size (35.6 cm).



**Estimate EUR 6,000**

Starting price EUR 3,000





**43**  
**A LARGE GILT-COPPER FOUR-PRONGED VAJRA,  
 DORJE, TIBET, 17TH-18TH CENTURY**

Boldly cast with a central compressed globular grip flanked by bands of lotus petals in relief and supporting a central column surrounded by four arched vajra points adorned with foliage and pierced to one terminal.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with minor wear, traces of use, and casting irregularities including a fissure to one side of the grip. Light dents, few small nicks, expected rubbing and losses to gilt.

Weight: 690.1 g  
 Dimensions: Length 21 cm

**The vajra**, a symbol of indestructibility and power, is one of the primary ritual symbols in Tibetan Buddhism. Derived from Sanskrit and translating to both thunderbolt and diamond, the vajra consists of two sets of prongs from which lotus petals emanate, flanking a central sphere. Often used in combination with a bell, which represents feminine wisdom, the vajra symbolizes the masculine attribute of skillful means or compassion.

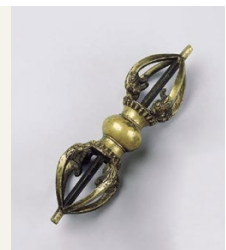
**LITERATURE COMPARISON**

Compare a related vajra from Central Tibet, dated circa 18th century, 12.7 cm long, in the Los Angeles County Museum of Art, accession number M.2001.158.1. Compare a related bronze vajra dated 17th-18th century, 14 cm long, in the Rubin Museum of Art, object number C2008.23.



**AUCTION RESULT COMPARISON**

**Type:** Related  
**Auction:** Christie's Amsterdam, 31 October 2000, lot 16  
**Price:** NLG 7,021 or approx. **EUR 5,600** converted and adjusted for inflation at the time of writing  
**Description:** A Tibetan bronze vajra, 16th-17th century  
**Expert remark:** Compare the related form and manner of casting. Note the size (29 cm).



**Estimate EUR 2,000**  
 Starting price EUR 1,000



44

#### A LARGE BRONZE 'GREEN TARA' SINGING BOWL

Nepal or Tibet, first half of the 20th century. Heavily cast with deep rounded sides finely incised to the interior with an image of Green Tara seated in lalitasana on a lotus base, her right hand lowered in varada mudra and her left holding a lotus stem coming to full bloom at her shoulders, all enclosed within bands of scrolling vines. The exterior is neatly inscribed with Tibetan mantras following the rounded contours of the body in a graduating script.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with minor wear, some traces of use, shallow surface scratches, and casting irregularities. Few tiny nicks to the exterior.

Weight: 9.2 kg  
Dimensions: Diameter 48.5 cm

**Singing bowls** are traditional instruments widely used for meditation, sound healing, and spiritual practices. Made from a special alloy of metals such as copper, tin, silver, and gold, these handmade bowls produce deep, resonant tones and soothing vibrations when struck or played with a mallet. Often adorned with intricate designs, symbols, or mantras, they are believed to promote relaxation, align energy centers (chakras), and deepen meditative states.



**Most traditional singing bowls are much smaller**, ranging between 10-25 cm in diameter. Larger bowls, like the present lot, are rarer and usually serve specific purposes, such as creating powerful, low-frequency vibrations that can fill a large space. These oversized bowls are often used in sound therapy sessions, group meditations, or ceremonial settings, where their deep and resonant tones have a dramatic effect.

**Estimate EUR 1,000**  
Starting price EUR 500





**45**  
**A BRONZE RITUAL BELL,**  
**GHANTA, 17TH-18TH CENTURY**

Tibetan-Chinese. Of typical form, finely decorated in relief to the exterior with beaded festoons hanging from beast masks, enclosed by vajra bands above and below, the shoulder with a band of lotus petals below a beaded rim surmounted by an arched handle flanked by foliage and topped with a bud-form finial. The interior inscribed 'om ah hum'.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Fair condition with old wear and manufacturing irregularities. Old fissures with ancient soldering marks to the exterior. Minor dents and nicks. One edge of the handle and the rim each with a small loss. The bronze with a fine, naturally grown, dark patina.

Weight: 6.9 kg  
 Dimensions: Height 30 cm

The ritual bell or ghanta, is described in teachings as 'proclaiming the sound of emptiness' and represents the female aspect of wisdom and truth in voidness of form and emptiness. For an indepth explanation of the meaning and symbolism of the motifs and drawings of bells with similar bases to the current lot, refer to Robert Beer, The Encyclopedia of Tibetan Symbols and Motifs, plate 115, p. 245.

**AUCTION RESULT**  
**COMPARISON**

**Type:** Related

**Auction:** Christie's London, 6 November 2012, lot 162

**Price:** GBP 17,500 or approx.

**EUR 34,000** converted and adjusted for inflation at the time of writing

**Description:** A bronze ritual bell, ghanta, Kangxi period

**Expert remark:** Compare the related form and motifs. Note the closely related size (30.5 cm).



**Estimate EUR 4,000**  
 Starting price EUR 2,000



46

**A LARGE INSCRIBED BRONZE TEMPLE BELL,  
NEPAL, 18TH-19TH CENTURY**

The domed bell flaring towards the lip and cast with raised bands, opening to a flared mouth with a beaded edge, surmounted with a loop strung with loop-cords. The clapper in the form of a metallic ball suspended on a fabric rope, terminating in a wooden handle. The body cast with raised characters in Tibetan script forming mantras. The bell produces a good sound when struck.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Condition:** Good condition with wear and casting irregularities. Nicks, scratches, tarnishing, dings, signs of wear and use, and small losses.

Weight: 3,124 g (excl. stand)

Dimensions: Height 23 cm (excl. stand), Diameter 21 cm

With an associated metal stand. (2)

Bells such as the present lot were once prominently placed in the communal courtyards of Kathmandu Valley cities and reflect the region's rich heritage of art and daily rituals. Used for religious ceremonies and community gatherings, they were integral to the life of the valley's historic urban spaces, many of which have been replaced by modern housing due to population growth. A similar bell can be seen at the Hanuman Dhoka Palace Complex, a UNESCO World Heritage site in Kathmandu, exemplifying the shared cultural and artistic traditions of the valley's ancient cities.

**Estimate EUR 2,000**

Starting price EUR 1,000



**Temple bell at the Durbar  
Square, Patan, Nepal**



47

**A MONUMENTAL (142 CM) PARCEL-GILT  
COPPER AND SILVER REPOUSSÉ GRAIN  
MANDALA SET, TIBET, 20TH CENTURY**

Constructed of separately crafted stackable sections, the splayed foot surmounted by a wide circular base supporting four cylindrical elements topped by a tall finial adorned with ornate lotus bands, beaded swags, and sashes below a drop-shaped panel. Each is finely chased and incised with foliate scroll interspersed by silver flowerheads and gilt cartouches enclosing the Eight Buddhist Emblems, framed by beaded rims. The finial is neatly inlaid with turquoise and red-colored beads.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with minor wear, traces of use, and manufacturing irregularities including luting lines and metal patches. Note that this lot has been professionally cleaned by a noted conservator.

Dimensions:  
Height approx. 142 cm (not filled), Diameter 98 cm (the circular base)

**This grain mandala** set consists of six copper repoussé components, which when stacked together with quantities of a small, valued particle—such as rice, barley, or other grains or pulses; powdered medicinal herbs or pills; or gemstones, pearls, or coins—collectively symbolize the offering of the entire universe, in the Buddhist ritual known as the mandala offering. Together, the imagery of the base, three rings, and finial represents Mount Meru—the axis mundi in Buddhist cosmology—and its surrounding universe, filled with the auspicious items being ritually offered.

**The act of offering wealth to the universe** is the highest ritual expression of devotion in the Tibetan Buddhist tradition. The practitioners create a 'grain mandala' of thirty-seven heaps of saffron-colored rice upon this circular base.

**LITERATURE COMPARISON**

Compare a related smaller parcel-gilt silver grain mandala set, dated 19th-20th century, 20 cm high, in the Walters Art Museum, accession number 57.2334.



**Estimate EUR 10,000**  
Starting price EUR 5,000







**48**  
**A COPPER REPOUSSÉ AMULET BOX AND COVER, GAU, WITH SUTRA ROLLS AND RITUAL OBJECTS, 18TH-19TH CENTURY**

Tibet. The square box finely chased and incised to the cover with a central square medallion enclosing a floral design with four Tibetan characters, 'om hum ram cha' (read clockwise), centered by the character 'ah', against a ring-punched ground, framed by a lappet border surrounded by a band of foliage interspersed by flowerheads and Buddhist emblems, with the letter 'cha' at each corner. The container holding several ritual objects. (5)

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Gau aus Kupfer zisiliert, Tibet 18. Jh' and priced at **EUR 1,250**. A further label is inscribed in pencil with a transcription of the Tibetan characters found on the box.

**Condition:** Good condition with old wear, manufacturing irregularities, few small dents, minor scratches, and soldering marks to the loops.

Weight: 362.4 g  
 Dimensions: Length 15.7 cm

The sacred contents of the reliquary comprise:

1. Four sutra rolls of various sizes.
2. A red lacquered wood miniature srog shing ('life tree' or 'spiritual axis') with Tibetan mantras in gilt.

**LITERATURE COMPARISON**

Compare a related copper alloy gau, 11.9 cm long, in the Horniman Museum, London, museum number nn6603.



**Estimate EUR 500**  
 Starting price EUR 250



49

**A LARGE TURQUOISE-INLAID SILVER-MOUNTED BRONZE AMULET BOX AND COVER, GAU, 18TH-19TH CENTURY**

Tibetan-Chinese. Of circular form, the cover mounted in silver with a central medallion finely chased and incised with ornate bands of overlapping foliage, lotus petals, and trefoils centered by a turquoise inlay encircled by beaded rims. The bronze rim, sides, and loops all similarly worked with elaborate beading and topped by a further turquoise inlay representing a jewel flanked on either side by a tiered spire terminating in a bud-shaped finial.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Amulett aus Silber vergoldet, China 18. Jh', the back 'S 1103 B, H:6,5/B:5,5/T:1', and priced at **EUR 2,750**.

**Condition:** Very good condition with minor wear, traces of use, and manufacturing irregularities, scratches to base, few minor dents, little rubbing to details, remnants of silvering.

Weight: 438 g  
Dimensions: Length 15.7 cm

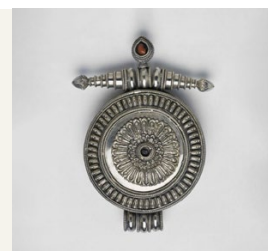
**Gau are sacred receptacles** serving many purposes in Tibetan daily life, including as a sign of social status and rank. They are most commonly constructed from metal repoussé and made according to three different sizes. The small and medium sized gaus are portable, while the largest of gaus were often placed within a home or temple. All

hold sacred and auspicious objects including tsa-tsa which can often be seen through a viewing window. Their purpose, as stated by Rhie and Thurman, "...served as a site where the wisdom emanation of that enlightened being could be invoked and communicated with." (A Shrine for Tibet, New York, 2009, p. 255)

**Charm containers** are some of the most important personal adornments in Tibet. This container for small images, printed prayers and charms, molded tablets of protective deities, and other relics has traditionally been worn by both men and women to ward off evil. While women wear their gau on a short necklace around their necks, strung with turquoise, coral, or banded agates, a man's gau is usually larger and often shaped like a shrine. A traveler straps the gau to the arm or wears it across the chest bandolier style.

**LITERATURE COMPARISON**

Compare a closely related silver gau dated 1800-1850, 17.5 cm diameter, in the Victoria and Albert Museum, accession number 02805(1S).



**Estimate EUR 1,000**  
Starting price EUR 500





50  
**A REPOUSSÉ SILVER AND GILT-COPPER  
 INLAID 'BAJIXIANG' GAU,  
 TIBET, 18TH – 19TH CENTURY**

Finely chased and embossed, the shrine of lobed outline with a similarly shaped central window in gilt, surrounded by the Eight Buddhist Emblems applied in gilt and borne on neatly incised scrolling vines with flowering blossoms. The short sides are finely incised with scrolling foliage against a ring-punched ground and fitted with two rectangular cord loops on each side for suspension. The back of copper. With a quilted silk cover.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed and typed 'Gau Silber mit Tibetischen Glückssymbolen', and priced at **EUR 2,250**.

**Condition:** Good condition with wear, traces of use, manufacturing irregularities, small dents, minor warping, few minute nicks, minor tarnish. The applied gilt-copper elements slightly loose. The copper back with obvious repairs. The silk cover with extensive wear.

Weight: 532.7 g  
 Dimensions: Height 15.5 cm

The sacred contents of the reliquary comprise bundles of painted fabric. (3)

**Gau are sacred receptacles** serving many purposes in Tibetan daily life, including as a sign of social status and rank. They are most commonly constructed from metal repoussé and made according to three different sizes. The small and medium sized gaus are portable, while the largest

of gaus were often placed within a home or temple. All hold sacred and auspicious objects including tsa-tsa which can often be seen through a viewing window. Their purpose, as stated by Rhie and Thurman, "...served as a site where the wisdom emanation of that enlightened being could be invoked and communicated with." (A Shrine for Tibet, New York, 2009, p. 255)

**Charm containers** are some of the most important personal adornments in Tibet. This container for small images, printed prayers and charms, molded tablets of protective deities, and other relics has traditionally been worn by both men and women to ward off evil. While women wear their gau on a short necklace around their necks, strung with turquoise, coral, or banded agates, a man's gau is usually larger and often shaped like a shrine. A traveler straps the gau to the arm or wears it across the chest bandolier style.

**LITERATURE COMPARISON**

Compare a closely related man's portable amulet shrine and case, Tibet, 18th century, 21.3 cm high, in the Los Angeles County Museum of Art, accession number M.80.48.1-3.



**Estimate EUR 1,000**  
 Starting price EUR 500



51

**A GILT AND POLYCHROME WOOD 'MAGPIES'  
CABINET SHRINE, TIBET, 18TH-19TH CENTURY**

Of typical foliate-arched form, the exterior painted red and applied with iron fittings including a clasp and pair of loop-cord handles, the double doors painted with numerous black magpies frolicking about the branches of a lush golden tree, opening to reveal the spacious interior to house the central deity.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'großer Gau, Holzbemalt, Tibet, 18. Jh', the back '100998, H:65 B:53 T:31', and priced at **EUR 9,100**.

**Condition:** Good condition with wear, traces of use, and natural imperfections including expected age cracks. Light scratches, minor chips and nicks, little flaking to pigments.

Weight: 10.8 kg  
Dimensions: Height 65.5 cm

**LITERATURE COMPARISON**

Compare a closely related Tibetan cabinet shrine in the Asian Civilisations Museum, Singapore, illustrated in *Passages*, 2022, issue 2, p. 10.



**Estimate EUR 2,000**  
Starting price EUR 1,000





## 52 A GILT-LACQUERED WOOD SHRINE WITH A PAINTING OF DECHEN GYALMO, QUEEN OF BLISS

Tibet, 18th-19th century. The foliate-arched shrine with two doors, each fitted with tasseled copper handles and finely decorated in gilt and polychrome lacquer with a Buddhist lion above a makara head within lobed cartouches formed by scrolling leafy vines, all enclosed by further foliate scroll. The interior of the doors painted with Ashvaghosha seated on a white horse and another protective deity riding a red horse.

The doors open to reveal a painting on cloth of the red-skinned Dechen Gyalmo in a dancing pose atop a lotus dais and backed by a flaming mandorla, set within a verdant landscape with diminutive figures of buddhas and bodhisattvas in the cloudy sky.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973. The top of the shrine with remnants of a Chinese export seal.

**Condition:** Good condition with wear and natural imperfections including age cracks. Few chips, small losses, nicks, scratches, rubbing, flaking, soiling, and signs of wear and age.

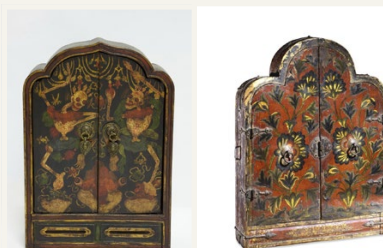
Weight: 4,215 g  
Dimensions: Size 56 x 38 x 10 cm

**Dechen Gyalmo** (Queen of Bliss) is a female Buddha more specifically known as a vajrayogini, or a female yogi, who has attained enlightenment through the practice of yoga and by following the tantric (Vajrayana) Buddhist path. Her aspect is somewhat horrific, as she has three eyes,

raised eyebrows and bares her teeth. She is naked except for a bone apron strung from her waist and swaying ornaments on her upper body, denoting her energized state. Her attributes include a double-headed drum (damaru) with ribbons attached in her raised right hand, while she holds a chopper (kartika) in her left. Her wrathful quality is a sign of her yogic attainment. She has conquered armies of demons, and illusions (mara) and the inner evils of hatred, anger, greed and selfishness.

### LITERATURE COMPARISON

Compare a related Tibetan painted wood shrine depicting the Citipati, the interior empty, 40 cm high, in the National Museum of Asian Art, Smithsonian Institution, accession number S2018.55a-c. Compare a related Tibetan painted wood shrine, the interior inlaid with gilt clay tsa-tsa, dated to the 19th century, formerly in the Cranmore Ethnographical Museum and now in the British Museum, registration number 1954.0222.8.



**Estimate EUR 3,000**  
Starting price EUR 1,500









53  
**A RARE AND LARGE COPPER REPOUSSÉ SHRINE  
 WITH CHATURBUHA AVALOKITESHVARA,  
 19TH – EARLY 20TH CENTURY**

Tibet. Finely chased and embossed, the shrine of lobed outline with a similarly shaped central window framed by a band of sinuous dragons above ruyi-shaped clouds. The inner frame with dense scrollwork and beaded rims, depicting at the center the four-armed Avalokiteshvara seated in dhyanasana on a lotus base, his primary hands in anjali mudra, the right hand holding a mala, and the left hand with a lotus flower. The sides decorated with lobed repoussé cartouches featuring vines and blossoms, and the reverse with loops for mounting.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Gau Kupfer getrieben Nepal 19. Jh.', and priced at **EUR 6,750**.

**Condition:** Good condition with minor wear and casting irregularities, small dents, few minor losses to edges, minor fatigue cracks.

Weight: 6.9 kg  
 Dimensions: Size 60.9 x 52.8 cm

**Expert's note:**

Gau-form shrines are commonly carried on the body and therefore usually of considerably smaller size than the present lot, making it exceedingly rare.

**LITERATURE COMPARISON**

Compare an amulet box of similar form, dated to the 19th century, 32 cm high, in the Rubin Museum of Art, object number C2008.21.



**Estimate EUR 3,000**  
 Starting price EUR 1,500









54

**A POLYCHROME WOOD SHRINE WITH A GILT-BRONZE REPOUSSÉ PLAQUE OF PADMAPANI LOKESHVARA, 18TH - 19TH CENTURY**

Nepal. Avalokiteshvara is standing on a lotus throne and offers a calm, benevolent gaze as his right hand adopts the gesture of granting wishes (varada mudra). The lotus at his left shoulder symbolizes every being's potential to achieve enlightenment despite their past flaws. His body is adorned in beaded jewelry, ornate armlets, floating sashes, and a foliate headdress inlaid in turquoise glass. The shrine with a lobed and reticulated window frame to the front detailed with blossoms on scrolling vines and enclosed by further bands of dots and blossoms.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Condition:** Good condition with minor wear and dents. The wood shrine with wear, natural age cracks, flaking, signs of weathering and erosion, and minor losses.

Weight: 9 kg (the shrine) and 1.6 kg (the plaque)

Dimensions: Size 85 x 65 cm (the shrine) and 59.8 x 34.2 cm (the plaque)

**EXPERT'S NOTE:**

The large scale, deep relief, and exceptional detail suggest that these panels originated from an important shrine to a Buddha or bodhisattva. Compare with a related gilt-copper alloy repoussé figure of a Bodhisattva illustrated on Himalayan Art Resources, item number 11654.



**AUCTION RESULT COMPARISON**

**Type:** Closely related

**Auction:** Bonhams London, 7 November 2019, lot 15

**Price:** GBP 25,062 or approx.

**EUR 40,500** converted and adjusted for inflation at the time of writing  
**Description:** Two large gilt-copper-alloy repoussé figures, Nepal, 15th/16th century

**Expert remark:** Compare the closely related form, pose, facial features, and treatment of the sashes. Note the openwork, the size (76 cm), the earlier dating, and that the lot comprises two plaques. Notably the description mentions that the large scale, the deep relief, and exceptional detail suggest that these panels originated from an important shrine to a buddha or bodhisattva.



**Estimate EUR 4,000**

Starting price EUR 2,000









55

# A LARGE TERRACOTTA 'BHAIRAVA' LIBATION VESSEL, KATHMANDU, 18TH CENTURY OR EARLIER

Nepal. The large vessel of ovoid form supported on a spreading foot and rising to a waisted neck with a flaring mouth, decorated to the side with the face of Aju Dya. The deity with a fierce expression, large bulging eyes beneath furrowed brows, the forehead centered by a third eye, his gently parted mouth revealing sharp fangs and a small aperture for libation, flanked by ears with snake-form earrings, and crowned with a skull diadem centered by a diminutive head of Shiva.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Tongefäß Bhairava-Motiv bemalt, Nepal, 18. Jh', the back 'Reg.: 8815', and priced at **EUR 4,250**.

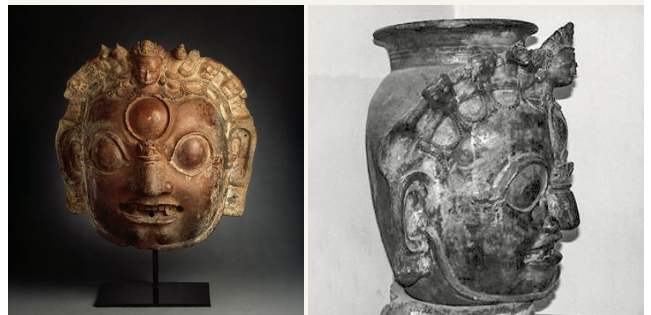
**Condition:** Minor losses and cracks with associated repairs, otherwise in good condition with wear, traces of use, and firing irregularities, encrustations, remnants of pigment.

Weight: 9,222 g  
Dimensions: Height 44 cm

**The Newars of the Kathmandu Valley** worship Ajaju or Aju Dya (grandfather god), a mask-like face as the sky or the sky god, who is their divine ancestor. In local legends, the ancestor god is also identified with the mythical king Elam, Aylam, or Alam – variations of the ancient Newari word for 'sky.' In everyday language the god is more popularly known as Hatha Dya. In accordance with folk etymology his real name is Hathu Dya, 'the god of liquor.' During the medieval period, the sky god became identified as Akasa Bhairava (Sky Bhairava), because of which the original significance of Aju Dya was forgotten, and his image is usually decorated with Bhairava's iconographic features, such as crawling serpents, a crescent moon, and skulls.

## LITERATURE COMPARISON

Compare a closely related terracotta head of Bhairava from a libation vessel, Nepal, late 15th century, 50.9 cm high, in the Los Angeles County Museum of Art, accession number M.88.224.1. Compare a closely related earthenware jar decorated with the face of the ancestor god Aju Dya, also known as Hatha Day, dated circa 18th century, in the National Museum, Kathmandu, illustrated by Gautama V. Vajracharya, Kirtimukha, the Serpentine Motif, and Garuda: The Story of a Lion That Turned into a Big Bird, *Artibus Asiae* 74, no. 2 (2014), p. 322, fig. 5.



**Estimate EUR 3,000**  
Starting price EUR 1,500





56  
**A MONUMENTAL AND RARE ROCK CRYSTAL  
 SKULL WEARING A GEMSTONE-INLAID  
 GILT-METAL FILIGREE CROWN,  
 19TH TO FIRST HALF OF 20TH CENTURY**

Tibet or Nepal. Naturalistically carved as a skull mounted with a gilt-metal filigree crown finely inlaid with turquoise, coral, lapis lazuli, and bone, featuring four dragons emanating fire, centered to the sides with jewels, the front depicting Acala and the back with Vajrapani striding on a lotus throne amid fire, and surmounted by a rock crystal vajra finial. The crown suspending a beaded garland also inlaid with coral and lapis lazuli framing the forehead. The jaw lined with a beaded band and flames.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with minor wear, some of the inlays and filigree work reattached, few inlays renewed, and the stone with natural fissures and inclusions.

Weight: 24 kg  
 Dimensions: Length 33 cm

**Rock crystal skulls** in Nepal and Tibet are used as ritual artifacts, often deeply associated with Buddhist and Bon religious traditions. These objects are believed to hold spiritual power and symbolize various aspects of Buddhist philosophy and practice. Skulls in Buddhist art symbolize impermanence, reminding practitioners of the transient nature of life

and rock crystal, with its clarity and purity, represents enlightenment and spiritual clarity, offering a balance between the material and spiritual worlds.

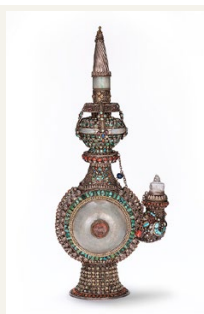
**Expert's note:**

The use of gemstone inlay and filigree indicate that the present skull was made by a Newari artist in Tibet or working for the Tibetan trade.

**LITERATURE  
 COMPARISON**

Tibetan rock crystal objects are extremely rare. Compare a ceremonial ewer, carved from rock crystal and decorated with gemstone inlays and silver filigree, Central Tibet, dated 19th century, in the Los Angeles County Museum of Art, accession number M.84.227.2.

Compare a related rock crystal head of Ganesha wearing a gilt copper crown, Tibet or Nepal, dated 19th century, 30 cm tall, at Michael Backman, London, inventory number 975.



**Estimate EUR 10,000**  
 Starting price EUR 5,000







**57**  
**A NEWARI HUMAN BONE**  
**KAPALA WITH A POTTERY STAND,**  
**TIBET, 18TH-19TH CENTURY**

Finely carved and polished, the skull cup with a deep patina which enhances the bone's porous texture and its various grooves, ridges, and depressions, the exterior similarly preserves the bregma and sagittal sutures. Raised on a molded pottery stand with prongs fashioned in the form of human heads, the limbs extended and holding the arms of their companion, covered in a deep varnish. (2)

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with ancient wear from within the culture and natural imperfections. The stand with firing irregularities, traces of use, encrustations, and a small shallow chip to one head. Both pieces with a good, naturally grown patina overall.

Weight: 333.1 g (excl. stand), 839.5 g (incl. stand)  
 Dimensions: Length 18.2 cm

**LITERATURE COMPARISON**

Compare a related human bone kapala, 17.3 cm long, acquired by Stephen Wootton Bushell in 1887 in Tibet, now in the British Museum, registration number 1887,0518.1.



**Estimate EUR 1,000**  
 Starting price EUR 500



58

### A LARGE GILT-METAL AND GEMSTONE MOUNTED ROCK CRYSTAL KAPALA

Tibetan-Chinese, 19th-20th century. Finely carved, intricately decorated with gilt-metal, and meticulously set with rubies, emeralds, and lapis lazuli. The bowl of oval section, supported on a tall splayed foot decorated with floral sprays over an intricate filigree ground, the sides similarly decorated with alternating stylized four-petaled flowerheads issuing beaded sinuous tendrils and circular medallions, the interior with a similar flowerhead albeit with the petals neatly chased and incised. The semi-transparent stone suffused with icy white inclusions.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, typed 'Chinesische Schale, Kristall m. Steinbesatz, Silber vergoldet, China, 19 Jh.'

**Condition:** Good condition with minor wear, a few of the inlays possibly replaced, the stone with natural fissures, some of which have developed into thin hairline cracks.

Weight: 2.8 kg  
Dimensions: Length 24.2 cm

#### AUCTION RESULT COMPARISON

**Type:** Related

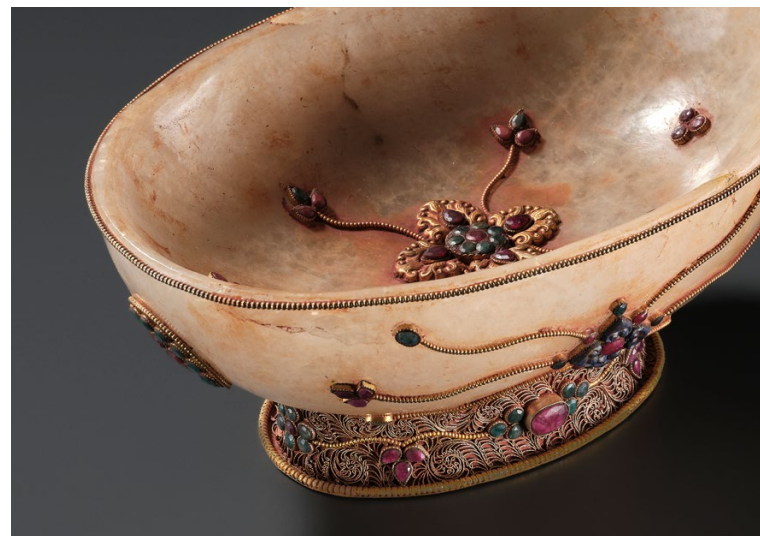
**Auction:** Bonhams Los Angeles, 6 June 2017, lot 470

**Price:** USD 4,000 or approx.

**EUR 5,100** converted and adjusted for inflation at the time of writing

**Description:** A Mughal style gilt metal and ruby and emerald mounted rock crystal covered bowl

**Expert remark:** Compare the related gemstone inlays, materials, and filigree. Note the similar size (27 cm).



#### AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Sotheby's Hong Kong, 4 October 2011, lot 2132

**Price:** HKD 187,500 or approx.

**EUR 32,500** converted and adjusted for inflation at the time of writing

**Description:** A Tibetan ritual hardstone-inlaid rock crystal jar and cover qing dynasty, 18th century

**Expert remark:** Compare the related gemstone inlays and materials. Note the different form and earlier dating.



**Estimate EUR 3,000**  
Starting price EUR 1,500





59

# A BRONZE-MOUNTED KAPALA, TORTOISE SHELL, NEPAL, 17TH-18TH CENTURY

The broad rim set to one side with the head of a bodhisattva connected by beaded swags to a pair of citipati heads, with a third skull on the opposite side. The exterior covered in a dark varnish.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed '5251, Kapala, SchädelSchale, Nepal, 17. Jh', the back 'Schildkrötenpanzer, B:15, H:15.5, T:19.5', and priced at **EUR 3,750**.

**Condition:** Good condition with old wear, natural imperfections, few chips, encrustations. One citipati skull with a repair. The bronze with a naturally grown, dark patina with malachite encrustations. The natural shell likewise with a good patina.

Weight: 530 g  
Dimensions: Length 19.5 cm

**Arrangements of this kind**, depicting the head of a bodhisattva connected by beaded swags to two flanking skulls, were popularly featured in 18th-century Nepal.

## LITERATURE COMPARISON

Compare a related bronze skull cup, Nepal, circa 18th century, in the Rubin Museum of Art, catalog number C2004.8.1a-b. Compare a related bronze kapala, Nepal, 17th-18th century, 28.5 cm wide, in the Pergamon Museum, Berlin.



## AUCTION RESULT COMPARISON

**Type:** Closely related

**Auction:** Nagel, Stuttgart, 9 December 2024, lot 31

**Price:** **EUR 5,300**

**Description:** An early gilt-copper mounted kapala, Tibet or Nepal, ca. 16th century

**Expert remark:** Compare the closely related form and copper mounted rim with bodhisattva flanked by citipati heads. Note the similar size (20 cm) and the different material of the kapala.



## AUCTION RESULT COMPARISON

**Type:** Closely related

**Auction:** Bonhams Paris, 10 December 2022, lot 240

**Price:** EUR 8,287.50 or approx.

**EUR 8,900** adjusted for inflation at the time of writing

**Description:** A gilt copper mounted skull kapala, Nepal, circa 18th century

**Expert remark:** Compare the copper mounted rim with similar bodhisattva flanked by citipati heads, albeit gilt. Note the similar size (19.5 cm) as well as the different material of the kapala.



**Estimate EUR 2,000**  
Starting price EUR 1,000



60

# A COPPER REPOUSSÉ KAPALA AND STAND, TIBET, 18TH-19TH CENTURY

Finely worked, the copper cup in the form of a skull surmounted by a domed cover incised with foliate patterns beneath a vajra design and above crashing waves, centered by a lotus-bud finial terminating in a four-pronged vajra. Raised on a triangular, reticulated stand decorated with flaming swirls, above a band of double lotus, the corners decorated with three heads, and the edges of the foot with makara heads.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, typed 'Reg #S170, Kapalla, Kupfer, Tibet, 18. Jh', and priced at **EUR 3,250**.

**Condition:** Very good condition with minor wear, traces of use, and manufacturing irregularities, few small dents, little warping. The finial slightly loose. The copper with a naturally grown, dark patina.

Weight: 889.1 g (incl. stand)  
Dimensions: Height 23.3 cm (incl. stand)

## LITERATURE COMPARISON

Compare a related skull-shaped copper vessel attributed to Mongolia, early 20th century, 10.6 cm wide, in the Ferenc Hopp Museum of Asiatic Arts, Budapest, accession number 2001.18.1-3.



## AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Zacke, Vienna, 29 June 2023, lot 204

**Price:** EUR 2,340 or approx. **EUR 2,400** adjusted for inflation at the time of writing

**Description:** A copper mounted kapala and stand, 19th century

**Expert remark:** Compare the closely related copper stand and cover. Note the size (27 cm) and skull cup of human bone.



**Estimate EUR 1,000**  
Starting price EUR 500





**61**  
**A BRONZE 'ELEPHANT' LINGAM OR KAPALA STAND,**  
**CIRCA 17TH – 18TH CENTURY**

Tibet or Nepal. Finely cast with four cabriole legs in the form of elephant heads with elegantly curved trunks, their foreheads adorned with beaded jewelry and surmounted by citipati heads, each head flanked by a kirtimukha mask.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Ständer für Lingam, Nepal, 17. Jh', the back 'Reg 83108, ø 15 cm', and priced at **EUR 6,750**.

**Condition:** Very good condition with minor wear and casting irregularities, few minuscule nicks mostly to base, remnants of gilt. The bronze with a smooth, naturally grown patina.

Weight: 809 g  
 Dimensions: Diameter 12.2 cm, Height 10.3 cm

**AUCTION RESULT COMPARISON**

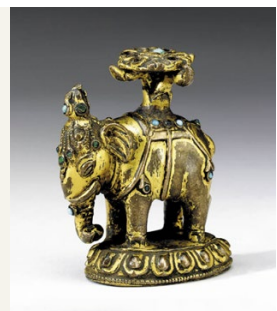
**Type:** Related

**Auction:** Christie's New York, 21 March 2001, lot 125

**Price:** USD 2,938 or approx. **EUR 5,000** converted and adjusted for inflation at the time of writing

**Description:** A gilt bronze figure of an elephant, Tibet, 15th/16th century

**Expert remark:** Compare the related modeling with similar eyes and beaded jewelry. Note the size (7 cm).



**Estimate EUR 3,000**  
 Starting price EUR 1,500



62

### A STONE 'COSMIC EGG' WITH A PARCEL-GILT BRONZE STAND

India or Himalayan regions, 19th-early 20th century. The stone of typical ovoid form and finely polished with distinct natural markings in blood red and rust orange. Supported on a stepped pedestal centered by a gilt drape with foliate hems, the recessed niche decorated with flower blossoms and mythical beasts, above a band of lotus petals, the other tiers finely incised with scrolling foliage against a ring-punched ground. (2)

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Lingam, Indien, Stein', the back 'Reg 6612', and priced at **EUR 3,750**.

**Condition:** The stone in excellent condition with natural wear and weathering. The stand with casting irregularities, small pits, and few nicks.

Weight: 9,181 g (the cosmic egg) and 6,158 g (the stand)  
Dimensions: Height 25.3 cm (the cosmic egg), Length 28.2 cm (the stand)

**Cosmic eggs** are so called because in the Hindu religion, they symbolize the union between heaven and earth. These natural stones were collected from the Narmada River in ancient times and it is believed that a meteorite colored the stone on its impact with the earth. The

natural markings on the egg-shaped form symbolize the male and female principles in a single unit, a realization of the wholeness of the entire universe.

#### LITERATURE COMPARISON:

For a related brahmamda, see A. Mookerjee, *Yoga Art*, 1975, pl. 39, p. 71.

#### AUCTION RESULT COMPARISON

**Type:** Closely related

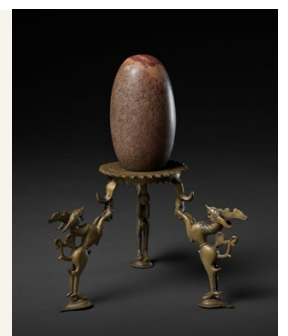
**Auction:** Zacke, Vienna, 6 March 2021, lot 748

**Price:** EUR 16,432 or approx.

**EUR 20,000** adjusted for inflation at the time of writing

**Description:** An Indian stone Brahmanda, 'cosmic egg', and matching bronze tripod stand

**Expert remark:** Compare the closely related form and similar markings. Note the size (23 cm) and different stand.



**Estimate EUR 2,000**

Starting price EUR 1,000





### 63 A CARVED STONE LINGA, NEPAL, 17TH CENTURY OR EARLIER

Superbly carved, the polished linga decorated with the four aspects of Shiva, each holding a rosary and a vessel. Richly adorned, the faces with a fine expression, wide eyes under arched brows, centered by a tilak, and the hair fashioned in a tall jatamukuta behind an elaborate crown.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, typed 'Lingam, Stein, Nepal, 14 Jh, #87 108', and priced at **EUR 4,750**.

**Condition:** Superb condition, commensurate with age. Wear, minor signs of weathering and erosion, small chips and nicks, light scratches, structural cracks, minor losses.

Weight: 5,150 g  
Dimensions: Height 21.6 cm

#### LITERATURE RESULT COMPARISON

Compare a related example dated to 10th century in the Asian Art Museum of San Francisco, object number B87S7. See also a closely related stone linga dated circa 17th century, 20 cm high, exhibited by Renaud Montmé at Brafa Art Fair, 27 January-4 February 2018, and illustrated in the exhibition catalog, p. 33 (**fig. 1**).



**fig. 1**

#### AUCTION RESULT COMPARISON

**Type:** Closely related

**Auction:** Zucke, Vienna, 11 March 2022, lot 406

**Price:** EUR 25,280 or approx.

**EUR 28,000** adjusted for inflation at the time of writing

**Description:** A carved stone linga, Nepal, 16th-17th century

**Expert remark:** Compare the closely related manner of carving. Note the size (37.5 cm).



#### AUCTION RESULT COMPARISON

**Type:** Closely related

**Auction:** Christie's New York, 31 March 2005, lot 178

**Price:** USD 8,400 or approx.

**EUR 13,000** converted and adjusted for inflation at the time of writing

**Description:** A gray stone Chaturmukhalinga, Nepal, 10th-11th century

**Expert remark:** Compare the closely related manner of carving. Note the size (56.4 cm) and that the corresponding carved section is slightly smaller than the present lot.



**Estimate EUR 3,000**  
Starting price EUR 1,500



64

# **A SILVERED COPPER-ALLOY REPOUSSÉ SHIVALINGA COVER WITH FIVE FACES, 16TH-18TH CENTURY**

North India, Himachal Pradesh. Of columnar form, fitted as a sheath for a stone linga, applied to the body with four heads of Shiva, the fifth to the top, all above a tightly coiled cobra to the base. Each mustachioed face is worked with a grim expression, wide eyes under thick brows, centered by a tilak, and the hair fashioned in a neat chignon to the top.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973. With a typed label confirming the dating above.

**Labels:** Galerie Hardt, typed 'Reg #156802, Shiva Lingam, Kupfer, Indien 18 Jh', and priced at **EUR 4,750**.

**Condition:** Good condition with expected wear, traces of use, and manufacturing irregularities. Minor warping and light dents, small dings, light scratches, few minor losses. Rubbing and losses to silvering. Remnants of gilt. The cobra hood lost.

Weight: 512.2 g  
Dimensions: Height 23.2 cm

**In Shaiva mythology,** Shiva's multiple forms are represented as four or five heads on a linga, an iconography known as chaturmukha or panchamukha linga. To indicate the power of the god, a protective cobra may extend over Shiva's head in some sculptures. These anthropomorphic forms allow devotees to see and be seen by Shiva.

**Panchamukha Shiva** (the five-faced Lord Shiva) shows the five different forms of the Lord: Sadyojata (the Revealer), Vamadeva (the Concealer), Aghora (the Destroyer), Tatpurusha (the Cosmic Being) and Ishana (the Lord).

## **LITERATURE RESULT COMPARISON**

Compare a related Shivalinga cover with five faces, Himachal Pradesh, 16th century, 41.9 cm, accession number M.85.279.5.



**Estimate EUR 2,000**  
Starting price EUR 1,000





## 65 A RARE COPPER REPOUSSÉ CHATURMUKHA-LINGA COVER, NEPAL, 16TH - 17TH CENTURY

Of columnar form, fitted as a sheath for a stone linga, applied to the body with four heads of Shiva, all above a tightly coiled cobra to the base and a lotus band to the edge. Each face is worked with a grim expression, wide eyes under thick brows, centered by a tilak, and the hair fashioned in a tall jatamukuta, flanked by large foliate earrings.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, typed 'Chaturmukha-Lingam, Nepal, 17 Jh, Kupfer getrieben', the verso, 'Reg #2323', and priced at **EUR 7,250**.

**Condition:** Good condition with wear, traces of use, and manufacturing irregularities. Some warping and dents. Fine fissures with associated small losses and old brass fills, possibly inherent to the manufacture. Remnants of gilt and pigment. Good, naturally grown patina overall.

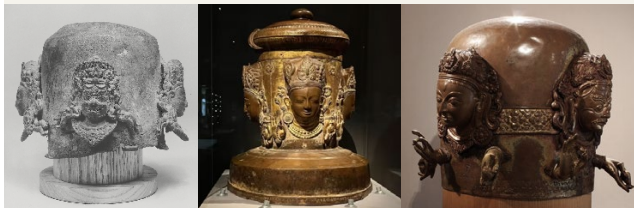
Weight: 2,622 g  
Dimensions: Height 33.5 cm

**In Shaiva mythology,** Shiva's multiple forms are represented as four or five heads on a linga, an iconography known as chaturmukha or panchamukha linga. To indicate the power of the god, a protective cobra may extend over Shiva's head in some sculptures. These anthropomorphic forms allow devotees to see and be seen by Shiva.

**In the present cover,** the central face represents Sadyojata as Mahadeva (benign); the right face, Aghora as Bhairava, the left, Vamadeva as Uma, Shiva's consort, and to the back, Tatpurusha (Cosmic Being). The fifth aspect is the center, the shaft itself or what is assumed to be emerging from the top of the shaft, Ishana, is understood as transcending form and direction, symbolizing the formless Absolute.

### LITERATURE COMPARISON

Compare a related copper alloy linga cover, 13.7 cm high, dated to the 15th century, in the Metropolitan Museum of Art, accession number 1986.509.2. Compare a related larger gilt-copper linga cover dated to the 17th century in the Asian Civilisations Museum. Compare a closely related copper linga cover dated by inscription to 1831, 35.5 cm high, in the Museum Dahlem, Berlin.



### AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Bonhams New York, 14 September 2015, lot 67

**Price:** USD 12,500 or approx.

**EUR 15,500** converted and adjusted for inflation at the time of writing

**Description:** A copper repoussé lingam cover, Nepal, 16th century

**Expert remark:** Compare the related modeling of the face with a similar expression. Note the near-identical size (32.4 cm).



**Estimate EUR 4,000**  
Starting price EUR 2,000









66  
**A GILT-LACQUERED COPPER ALLOY  
 REPOUSSÉ TEMPLE CEILING TILE WITH A  
 CAST BRONZE FIGURE OF CHAMUNDI**

Nepal, 18th-19th century. The square tile finely hammered in the form of a large lotus blossom issuing foliage centered by trefoils, and mounted in the center with a cast figure of the four-armed Chamundi, her primary hands holding a skull cup and forming the shuni mudra, the upper right holding a sword, dressed in a long dhoti finely incised with band of scrolling tendrils, the skeleton face with deep eye sockets, her head surmounted by a tall floral crown.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with minor wear and manufacturing irregularities, little warping, small dents, losses to lacquer gilding, small holes for mounting.

Weight: 2.3 kg  
 Dimensions: Size 40 x 39.7 cm

With a modern stand. (2)



**A similar gilt repoussé tile** centered by a six-armed deity can be found in the ceiling in front of the main shrine of the Akaash Bhairava Temple, in Kathmandu.

**Estimate EUR 1,000**  
 Starting price EUR 500



67

### A GLASS FIGURE OF BUDDHA SHAKYAMUNI WITH AN INLAID GILT-COPPER MANDORLA

Nepal, the figure 19th century or earlier, the base and mandorla 17th century. The Buddha standing in slight tribhanga atop a beaded pedestal backed by a lotus-petaled mandorla and foliate halo, his right hand raised in abhaya mudra and his left lowered holding the hem of his long sanghati, raised on a gilt-copper base of waisted rectangular form, supported by a pair of snow lions centered by a cloth draped over the front, flanked at the top by two fired clay circular lotus daises. The gilt-copper arched mandorla neatly chased and incised with foliate scroll and finely inlaid with five small stupas, four carved from rock crystal, the fifth of fired clay, all topped by a tiered spire.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Buddha, Nepal, 17 Jh, Kupfer vergoldet', the back 'Reg #1823', and priced at **EUR 4,750**.

**Condition:** Good condition with some wear, minor dents, few tiny losses, rubbing and losses to gilt, the components all mounted together with little flaking to the natural adhesive. Fine, naturally grown patina with areas of verdigris particularly to the back.

Weight: 373 g  
Dimensions: Height 20.8 cm

#### AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Christie's New York, 15 September 2015, lot 48

**Price:** USD 8,750 or approx.

**EUR 11,000** converted and adjusted for inflation at the time of writing

**Description:** A gilt bronze figure of Vishnu with gilt-copper repoussé mandorla, Nepal, 16th/17th century

**Expert remark:** Compare the similar decorations to the mandorla and flat circular studs along the rims. Note the size (16.5 cm).



**Estimate EUR 2,000**  
Starting price EUR 1,000





68  
**A GILT-COPPER REPOUSSÉ PLAQUE DEPICTING A SCENE FROM THE LIFE OF BUDDHA, CIRCA 15TH CENTURY**

**Expert's note:**

While it is possible that this fine plaque could have been commissioned and produced in Tibet, the panel's fine repoussé and pigmented background indicate the work of a Newari master craftsman.

Tibet or Nepal. The center depicting Buddha seated under a tree and backed by a halo as a worshiper approaches with an offering, all in a forest scene enclosed within a braided circle surmounted by a canopy, above a central Garuda with naga hood as well as peacocks and makaras, flanked by two mythical creatures supporting tiered stupas. The reverse is set with two loops for suspension.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Szene aus dem Leben Buddhas, Tibet 15 Jh'.

**Condition:** Good condition with minor wear, manufacturing irregularities, small nicks, light scratches, remnants of pigment.

Weight: 593 g  
 Dimensions: Length 30.4 cm

With a modern stand. (2)

**LITERATURE COMPARISON**

Compare a related gilt-copper repoussé plaque with Buddha Akshobhya, Tibet or Nepal, dated 15th-16th century, 19.8 cm high, formerly in the collection of James and Marilyn Alsdorf and now in the Art Institute of Chicago, reference number 2014.1013.



**AUCTION RESULT COMPARISON**

**Type:** Related

**Auction:** Christie's New York, 20 March 2009, lot 1399

**Price:** USD 17,500 or approx.

**EUR 24,500** converted and adjusted for inflation at the time of writing

**Description:** A gilt bronze plaque of a Kagyu lama, Tibet, 14th/early 15th century

**Expert remark:** Note the size (16 cm) and inlays.



**Estimate EUR 3,000**  
 Starting price EUR 1,500

69

## A RARE BRONZE AND LACQUERED WOOD RITUAL STAFF, 17TH-18TH CENTURY

Tibet. The staff surmounted by a bronze finial in the form of a stupa supported on a lotus base and enclosed by an openworked flaming mandorla, mounted to a cylindrical handle carved from wood painted with bands of yellow, black, red, and green.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with some wear, traces of use, manufacturing irregularities, and natural imperfections, small chips, flaking to pigments.

Weight: 212 g

Dimensions: Length 33.1 cm

The ritual staff is an important object in Tibetan Buddhist religious rites, where it is wielded as a symbolic destroyer of obstacles to enlightenment.

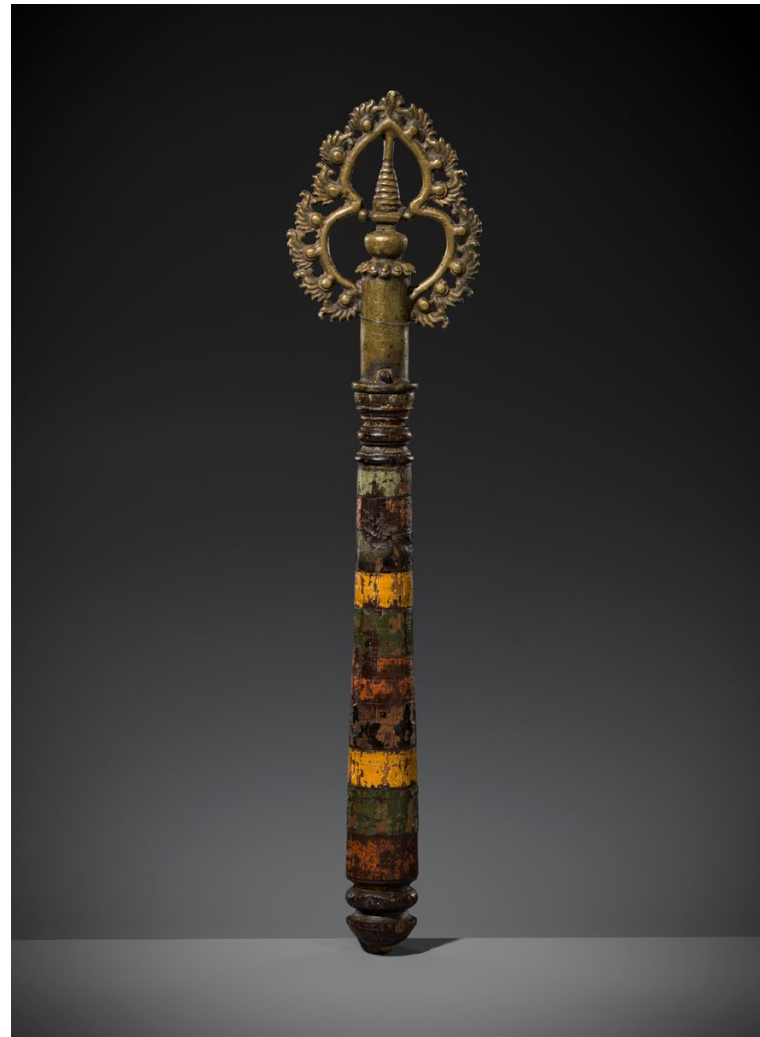
### LITERATURE COMPARISON

Compare a related Tibetan ritual staff with similar stupa finial, dated to the 17th century, in the collection of Tibet House, New York.



Estimate EUR 500

Starting price EUR 250



70

## A LARGE AND GILT COPPER ALLOY BASE, TIBET, 17TH CENTURY

Of double-lotus form, each overlapping petal meticulously cast, the tips dotted with beads, all under a thickly beaded edge. The top decorated with a gilt double-vajra.

**Inscriptions:** Inscribed twice to the back of the base with the character, 'Da' ('great').

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Condition:** Very good condition with minor wear and casting irregularities including ancient metal fills. Small nicks and scattered scratches. Tiny dings and minor warping. Few cracks and minuscule losses to the top. Expected rubbing to gilt.

Weight: 2,005 g

Dimensions: Width 36.7 cm, Height 10.4 cm

### Expert's note:

The substantial size and intricate craftsmanship of the present base suggest it was designed to support a significant devotional figure, likely around 50 cm high. This size aligns with the grandeur often associated with Tibetan ritual art, intended to command presence in a shrine or temple setting. The double-lotus design, with its deeply defined petals, further emphasizes the sanctity of the figure, underlining its central role in religious observance.

Estimate EUR 2,000

Starting price EUR 1,000





# PETER KIENZLE- HARDT'S MUSEUM

für Asiatische Kunst in Sieplenbusch, Radevormwald



Peter and his wife Hong Li-Hardt in the sculpture garden of their museum







Impressions  
of the museum collection



71

**A LACQUERED WOOD FIGURE OF A BODHISATTVA,  
NEPAL, 14TH-16TH CENTURY**

Finely carved, standing with hips elegantly swayed in tribhanga, the left arm raised and clasped around an attribute, the right fist held to the waist. Wearing a finely pleated diaphanous dhoti and richly adorned with foliate jewelry inlaid with precious stones. Her serene face with downcast eyes and bow-shaped lips forming a benevolent smile, flanked by ears issuing large foliate earrings. The hair is arranged in a high chignon crowned by a five-leaf crown.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with wear and natural imperfections including expected age cracks. Minor losses, signs of weathering and erosion, remnants of ritual pigment.

Weight: 2,402 g

Dimensions: Height 64.5 cm

**LITERATURE COMPARISON**

Compare a closely related painted ash wood figure of bodhisattva Avalokiteshvara, Nepal, 15th-16th century, 47.9 cm high, in the Asian Art Museum of San Francisco, object number B68S12.



**AUCTION RESULT COMPARISON**

**Type:** Related

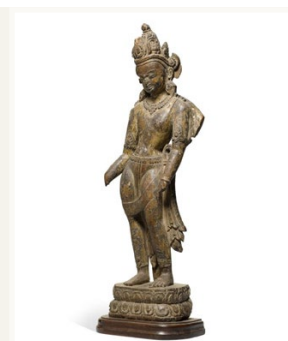
**Auction:** Sotheby's London, 6 November 2024, lot 177

**Price:** GBP 14,400 or approx.

**EUR 18,000** converted at the time of writing

**Description:** A carved wood figure of Padmapani, Nepal, 14th century

**Expert remark:** Compare the related modeling and manner of carving with similar pose and jewelry. Note the much smaller size (54.7 cm).



**Estimate EUR 4,000**

Starting price EUR 2,000





72

### A LARGE AND IMPRESSIVE POLYCHROME CLAY AND STUCCO HEAD OF BUDDHA, 15TH-16TH CENTURY

Tibet. The square face painted in a bright yellow, featuring heavy-lidded eyes framed by thin eyebrows and centered by a red urna, a long nose above bow-shaped lips, the face flanked by pendulous earlobes and surmounted by blue-colored snail curls with a bud-shaped ushnisha.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with minor wear, small losses, old touchups, few chips, small repairs to the hair.

Weight: 13.7 kg (incl. stand)

Dimensions: Height 43 cm (excl. stand), 54 cm (incl. stand)

#### EXPERT'S NOTE:

Judging from its scale, weight, and quality, this glorious head of Shakyamuni would have been part of a large and important commission at a major monastery in Tibet. Sensitive modeled, this beautiful head has a serene and meditative countenance. The half-closed eyes gently look down, while fleshy and outlined lips give out a faint smile. Raised between Buddha's eyebrows is a pronounced urna, an auspicious mark alluding to his enlightened mind. Compare a closely related gilt bronze head with similar features, 82.5 cm high, dated circa 16th century, at Christie's New York, 22 March 2011, lot 413.



**Estimate EUR 8,000**

Starting price EUR 4,000







73

### A GILT-COPPER ALLOY FIGURE OF BUDDHA MAITREYA, TIBET, 15TH-17TH CENTURY

Superbly cast, seated in bhadrasana atop a tiered waisted plinth adorned with beaded rims and turquoise inlays, the legs extended (pralambapadasana) as he rests his feet atop a lotus emerging from the base (bhadrasana), the hands held close to the chest in dharmachakra mudra and holding a lotus stem which blossoms at the right shoulder supporting a stupa.

The deity is dressed in a loose-fitting sanghati with richly incised and beaded foliate and geometric hems, gathering in elegant folds. His face with a serene expression marked by finely painted details with almond-shaped eyes and full lips forming a benevolent smile. The hair arranged in tight curls over the high ushnisha surmounted by a jewel.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, typed 'Buddha Maitreya, Bronze feuervergoldet, Tibet, 15 Jh', the back 'Reg #5022', and priced at **EUR 12,750.**

**Condition:** Good condition with wear and casting irregularities. Minor warping and light dents mostly to the base, few small nicks and scratches, rubbing to gilt, losses to inlays, remnants of pigment.

Weight: 294 g  
Dimensions: Height 11.1 cm

**Maitreya, in Buddhist tradition,** is revered both as a bodhisattva and the future Buddha, destined to succeed the historical Buddha after descending from the Tushita Heaven. Traditionally, Maitreya was depicted in royal regalia, adorned with a crown and regal robes, reflecting his status as a bodhisattva. However, during the revival of the Maitreya cult in the 7th century, his portrayal shifted to that of the future Buddha, where he is depicted in monastic robes, symbolizing his impending role as a spiritual leader. Due to this shift, far fewer depictions of Maitreya as the Future Buddha exist.

**The placement of Maitreya's feet** resting atop a square platform is a posture known as both bhadrasana (the auspicious pose) and pralambapadasana (legs extended posture). He interlocks both of his fingers in the gesture of exposition (dharmachakrapavartina mudra), awaiting for the prophesized moment when he will descend from his heavenly abode of Tushita and into the earthly realm of Ketumati to be the next Buddha.



#### LITERATURE COMPARISON

Compare a related figure of Buddha Maitreya, Tibet, 17th century, 17.1 cm high, formerly in the collection of John Marsing and illustrated by Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong 1981, p. 447, 121D & E.



#### AUCTION RESULT COMPARISON

**Type:** Closely related

**Auction:** Sotheby's New York, 17 September 2024, lot 359

**Estimate:** USD 10,000 or approx.  
**EUR 9,500** converted at the time of writing

**Description:** A gilt-copper alloy figure of Maitreya, Tibet, 16th-17th century

**Expert remark:** Compare the related modeling with similar pose, base, and beaded decoration. Note the size (16.5 cm).



**Estimate EUR 4,000**  
Starting price EUR 2,000







**74**  
**A LACQUERED WOOD FIGURE OF GREEN TARA,  
 LATE MALLA, THREE KINGDOMS PERIOD**

Nepal, 1520-1768. Finely carved, the deity seated in lalitasana atop a lotus pedestal, her right hand held in varada mudra and the left raised in vitarka mudra, each holding the stem of a flower which blossoms at the shoulders. Wearing a sheer dhoti secured by a floral belt and richly adorned with beaded jewelry. Her serene face with downcast eyes and bow-shaped lips forming a benevolent smile, flanked by ears issuing pendulous earrings. The hair is arranged in a high chignon crowned by a five-leaf crown and backed by a foliate nimbus.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with wear, signs of weathering, losses, and natural imperfections including age cracks and fissures. Minor flaking to lacquer. Old, smoothened chips to the pedestal. Remnants of pigment.

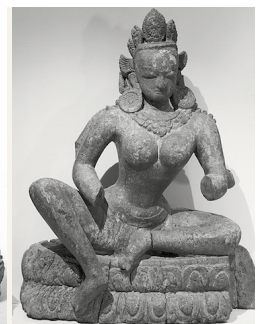
Weight: 10,001 g  
 Dimensions: Height 58.2 cm

**Green Tara**, also known as Shyamatarā, is venerated as a savior and liberator from samsara, the earthly realm of birth and rebirth. According to Buddhist mythology, Green Tara emerged from a lotus bud rising from a lake of the tears of Avalokiteshvara, shed for the suffering of all sentient beings. She embodies compassion in a dynamic form, hence the usual depiction of the goddess with right leg outstretched, ready to leap out to ease suffering. Her right hand is always held out in varada mudra, a gesture of compassion and charity.

**LITERATURE  
 COMPARISON**

Compare a closely related wood figure of Vasudhara, Nepal, 17th century, in the National Museum, Kathmandu, published in the Huntington Archive, number 9431.

Compare a closely related seated goddess, Nepal, 15th-16th century, in the Museum für Asiatische Kunst, Staatliche Museen zu Berlin, identity number I 10026.



**Estimate EUR 3,000**  
 Starting price EUR 1,500





75

**A LARGE PAINTED CLAY  
FIGURE OF NAIRATMYA,  
NEPAL, 16TH-17TH CENTURY**

Finely modeled standing with hips elegantly swayed atop a rockwork base, raising a kapala in her left hand and holding the right in surya ravi mudra, wearing a voluminous flared dhoti fastened at the waist by a beaded girdle and billowing shawls draped over her shoulders. The goddess is richly adorned with a beaded necklace suspending a floral pendant and crowned with a foliate tiara framing her face, the hair piled in a chignon surmounted by a jewel.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

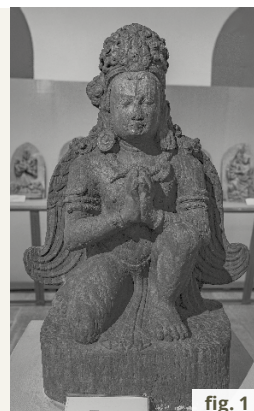
**Condition:** Overall good condition with expected wear and manufacturing irregularities. Small chips and few losses to the extremities, some with minor old repairs. Several layers of ancient pigments with rubbing, flaking, and fading. Some areas covered with a dark varnish.

Weight: 6,754 g  
Dimensions: Height 64.7 cm

**Nairatmya is the consort of Hevajra** and second in the lineage of the 'Path with the Result' (Lamdé), which she transmitted to Virupa, the first human master.

**LITERATURE  
COMPARISON**

Compare a related terracotta figure of Garuda dated to the 16th century in the National Museum of Nepal (**fig. 1**). Compare a related painted clay figure of Vajravarahi, dated c. 1040-1310, in the Cleveland Museum of Art, accession number 1964.103.



**fig. 1**

**Estimate EUR 2,000**  
Starting price EUR 1,000



76

### A LACQUERED WOOD STELE OF SHIVA AND PARVATI, 17TH CENTURY

Nepal. Shiva seated in lalitasana on a recumbent elephant, accompanied by Parvati, who is seated on a lotus pad, with her right foot supported on a smaller lotus flower, Shiva's hands holding lotus sprigs that grow to their shoulders, both wearing a dhoti, and backed by a flaming mandorla and aureole, all supported on a lotus throne.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed '108309' and priced at **EUR 8,750**.

**Condition:** Expected old wear, weathering, and natural imperfections including minor age cracks and signs of insect activity, few losses and chips to exposed areas, remnants of ancient pigment. Fine, naturally grown patina overall.

#### AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Christie's New York, 30 March 2006, lot 168

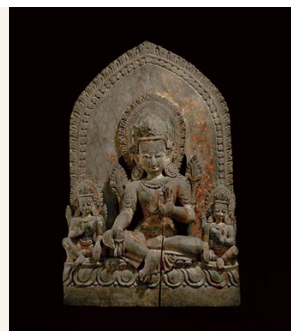
**Price:** USD 5,400 or approx.

**EUR 8,100** converted and adjusted for inflation at the time of writing

**Description:** A polychrome wood stele of Tara, Nepal, 17th/18th century

**Expert remark:** Compare the similar form and shape of the mandorla.

Note the larger size (43.5 cm).



Weight: 1.4 kg  
Dimensions: Height 29.1 cm

**Estimate EUR 2,000**  
Starting price EUR 1,000





One head of the deity is visible on the reverse

## 77 A GRAY STONE STELE OF SAMVARA, 16TH-17TH CENTURY

Nepal. The deity carved with three heads to the front, and one head visible to the reverse, the body striding over Chamunda and another prostrate figure, framed by a pair of six arms, each with an accoutrement, including a rope, a chopper, a lotus flower, skull heads, a skull bowl, amongst others, and the primary hands crossed over the chest and holding a vajra and vajra bell. The three heads, each finely incised with almond-shaped eyes centered by a third eye, and surmounted by ornate crowns. The body adorned in beaded jewelry, a garland of severed heads, and a beaded dhoti. All backed by a flaming mandorla.

The lower section incised with a lengthy Nepalese inscription.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with minor wear, few tiny chips along the rims, and remnants of ritual pigments.

Weight: 15.1 kg (incl. stand)

Dimensions: Height 44.6 cm (excl. stand), 48.3 cm (incl. stand)

Mounted to a modern stand. (2)

**Samvara** is the central deity of the Chakrasamvara tantra, and also called Sri Heruka or simply Heruka. This figure became popular in Buddhist circles around the 8th century. The noun samvara derives from a verb which means to bind, enclose, or conceal, and samvara commonly means 'vow' and sometimes 'sanctuary'. In the tantra it appears in various compounds, such as 'the binding of the dakini net' (ḍakinijalasamvara),

which is associated with the term 'union with Sri Heruka'. In this sense, samvara can also refer to 'union', which is supreme bliss and supreme awakening.

### AUCTION RESULT COMPARISON

**Type:** Related

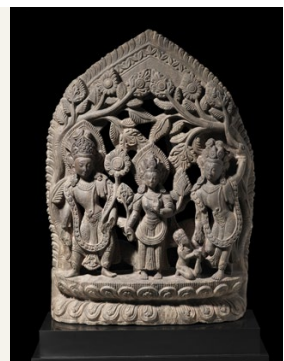
**Auction:** Bonhams New York, 19 March 2019, lot 932

**Estimate:** USD 12,575 or approx.

**EUR 15,000** converted and adjusted for inflation at the time of writing

**Description:** A stone stele of Chintamani Lokeshvara, Nepal, circa 16th century

**Expert remark:** Compare the similar facial features, treatment of the crowns, the form of the mandorla, and size (44.5 cm).



### AUCTION RESULT COMPARISON

**Type:** Related

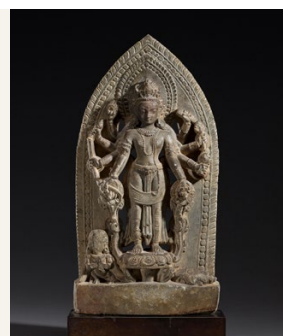
**Auction:** Bonhams New York, 17 September 2014, lot 3

**Estimate:** USD 11,875 or approx.

**EUR 15,000** converted and adjusted for inflation at the time of writing

**Description:** A green stone stele of Lakshminarayana, Nepal, circa 17th century

**Expert remark:** Compare the similar treatment of the mandorla. Note the size (37.3 cm).



**Estimate EUR 6,000**  
Starting price EUR 3,000





१. ध्यायामु ४ म म म म ५ ० मा ग मि न क म म मि न म वान  
धु क क ३ ध्या ३ व धो प म न व ग वा ना ६ ५ य का ३ वा ३ ५ न य  
नि य म ग ३ ध्या म ग ३ म न धि य ६ ५ न य ३ न व न व ३ ५  
व म ५ न य ३ म न व ३ म न व ३ म न व ३ म न व ३ म न व ३  
म न व ३ म न व ३ म न व ३ म न व ३ म न व ३ म न व ३  
म न व ३ म न व ३ म न व ३ म न व ३ म न व ३ म न व ३  
म न व ३ म न व ३ म न व ३ म न व ३ म न व ३ म न व ३  
म न व ३ म न व ३ म न व ३ म न व ३ म न व ३ म न व ३





78

# **A GREEN STONE STELE OF KRISHNA VENUGOPALA, NEPAL, CIRCA 17TH CENTURY**

Finely carved to depict Krishna in the form of a flute-playing cowherder, standing in his characteristic pose to the center, his hands delicately placed on his instrument, wearing a pleated dhoti, foliate jewelry, and a long vanamala (garland), flanked by two gopis, each with one arm raised and holding a fly whisk, the other held to the waist and clasped around a conch. Each figure is raised on a separately carved lotus pedestal, raised over a pair of crouching Nandis seated on either side of a large mound of offerings, all backed by a foliate arch.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, typed '152401', and priced at **EUR 12,750**.

**Condition:** Very good condition with minor wear and natural imperfections. Minuscule chips and tiny nicks. Traces of weathering to the outer edges.

Weight: 9,120 g (incl. stand)

Dimensions: Height 36.5 cm (excl. stand), 38.4 cm (incl. stand)

Mounted on an associated metal stand. (2)

## **AUCTION RESULT COMPARISON**

**Type:** Related

**Auction:** Bonhams New York, 17 September 2014, lot 3

**Price:** USD 11,875 or approx.

**EUR 15,000** converted and adjusted for inflation at the time of writing

**Description:** A green stone stele of Lakshminarayana, Nepal, circa 17th century

**Expert remark:** Compare the related manner of carving and similar green stone. Note the size (37.3 cm).



**Estimate EUR 4,000**

Starting price EUR 2,000









79  
**A MASSIVE AND HIGHLY CHARISMATIC  
 COPPER REPOUSSÉ FIGURE OF A LAMA,  
 17TH TO EARLY 18TH CENTURY**

Tibet or Nepal. Seated in dhyanasana on a lotus base with upturned petals below a beaded rim with one hand raised in vitarka mudra and the other placed on his lap, wearing gracefully flowing pleated robes, decorated with neatly incised blossoms at the chest, the cold-gilt face sensitively modeled and finely painted, with almond-shaped eyes and red bow-shaped lips forming a gentle smile. The base sealed with a copper sheet incised with a double vajra.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with expected ancient wear, some corrosion, small dents, nicks, few fine cracks, and casting irregularities of various kinds. Minor warping. With a fine, dark patina, and remnants of varnish. The last layer of pigment probably dating from the 19th or early 20th century.

Weight: 8.5 kg  
 Dimensions: Height 81 cm

**Large or even life-size sculptures** of any kind in Tibet are extremely rare and the common practice was to employ the techniques of repoussé and cast elements to construct the largest figures. The present figure was composed of several individual copper sheets that have been joined by copper nails, with one small aperture below the right shoulder, and rivets that are employed in discreet locations.

**AUCTION RESULT COMPARISON**

**Type:** Related  
**Auction:** Sotheby's New York, 16 March 2016, lot 725  
**Price:** USD 11,250 or approx.  
**EUR 14,000** converted and adjusted for inflation at the time of writing  
**Description:** A gilt-copper repoussé figure depicting a seated lama, Tibet, 19th Century  
**Expert remark:** Compare the closely related modeling with similar facial features and hair. Note the much smaller size (45 cm), the gilding, and the later date.



**AUCTION RESULT COMPARISON**

**Type:** Related  
**Auction:** Sotheby's New York, 21 March 2023, lot 133  
**Estimate:** USD 80,000 or approx.  
**EUR 79,500** converted and adjusted for inflation at the time of writing  
**Description:** A large inscribed copper-repoussé figure of Amitabha Buddha, Tibet or Nepal, circa 17th century  
**Expert remark:** Compare the related modeling and similar craftsmanship with individual copper sheets joined by nails. Note the much smaller size (47.5 cm), possibly slightly earlier dating, and inscription.



**Estimate EUR 8,000**  
 Starting price EUR 4,000









80

### A LARGE COPPER REPOUSSÉ FIGURE OF PADMASAMBHAVA, 17TH-18TH CENTURY

Himalayan regions. The figure made of several repoussé and cast sections that have been joined together with nails, the Guru seated on a large lotus base with foliate petals and beaded rims, wearing monastic robes with a prominent foliate hemline, his right hand raised holding a vajra and his left resting in his lap supporting a kapala.

He wears a lotus hat with a stupa-form finial and his face is defined by almond eyes centered by an urna, with bow-shaped lips, and flanked by pendulous earlobes ornamented with large circular earrings. The tall crown with three flanges decorated with dense scrollwork and centered by the sun and moon symbol. The reverse is set with two loops. The base sealed and incised at the center with a blossom.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with expected ancient wear, few dents, small nicks, few tiny fissures, some warping, remnants of gilt and pigments. The copper with a fine, naturally grown, dark patina.

Weight: 6.3 kg  
Dimensions: Height 54 cm

**The elaborate lobed petals of the lotus pedestal** are commonly associated with Bhutanese sculpture, see Terese Tse Bartholomew and John Johnston, eds., *The Dragons's Gift: The Sacred Arts of Bhutan*, Chicago, 2008, p. 201, cat. no. 24. Padmasambhava, the "Lotus Born", or Guru Rimpoche as he is commonly known in Tibetan, is revered

throughout the Himalayas. Whether made for a Bhutanese, Tibetan, or a patron from other Himalayan regions such as the Nepalese/Tibetan borders, the artist was almost certainly Newar, the acknowledged masters of repoussé metalwork.

#### LITERATURE COMPARISON

Compare a related, slightly later copper alloy figure of Padmasambhava, 73.3 cm high, dated to the 19th century, in the Rubin Museum of Art, object number C2006.66.644.



#### AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Sotheby's Paris, 14 June 2024, lot 212

**Price:** EUR 27,600

**Description:** A large gilt-copper repoussé figure of Padmasambhava, Himalayan regions, 18th century

**Expert remark:** Compare the related modeling with similar pose, hems, accessories, and size (50 cm). Note the gilding.



**Estimate EUR 8,000**  
Starting price EUR 4,000



81

## A TURQUOISE INLAID GILT-BRONZE FIGURE OF AMOGHAPASA, 17TH-18TH CENTURY

Nepal. The figure with an ornate five-pointed headdress with flowing ribbons and heavy Buddhist jewelry, the torso swaying gently between four pairs of arms variously holding attributes including a water pot, a lotus and prayer's beads, the face with a turquoise inlaid urna and earrings, the legs clad with a dhoti, standing atop a separately cast stand, reticulated around the mid-section and above the foot, decorated with Buddhist lions, and set with two loops at the back.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Reg#S541, Amoghapasa Bronze, Nepal 18. Jh' and priced at **EUR 8,750**.

**Condition:** Very good condition with minor wear and casting irregularities, rubbing and losses to gilt, the inlays possibly renewed, few minuscule nicks, the base slightly warped.

Weight: 1.9 kg

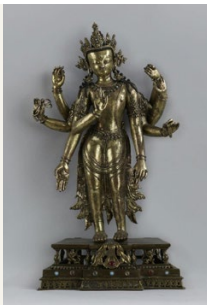
Dimensions: Height 25.3 cm

**Amoghapasa** represents a tantric form of Avalokiteshvara and is particularly popular in Nepal, where he is regarded as the tutelary deity of the Kathmandu Valley.

### LITERATURE COMPARISON

Compare a gilt bronze figure of Amoghapasa with a closely related openwork base, Tibet, dated ca. 18th century, in the Victoria and Albert Museum, accession number IM.134A-1910.

Compare a related bronze figure, 24.2 cm tall, in the Christchurch Art Gallery, accession number 75/75.



### AUCTION RESULT COMPARISON

**Type:** Closely related

**Auction:** Christie's New York, 22 March 2011, lot 427

**Estimate:** USD 30,000 or approx.

**EUR 40,000** converted and adjusted for inflation at the time of writing

**Description:** A gilt bronze figure of Amogapasha, Nepal, 17th/18th century

**Expert remark:** Compare the related pose, jewelry, and crown. Note the size (15 cm).



**Estimate EUR 4,000**  
Starting price EUR 2,000







## 82 A COPPER ALLOY FIGURE OF A LAMA, TIBET, 16TH-18TH CENTURY

Thinly cast seated on a double cushion, the right hand lowered in varada mudra while cradling a book in his left, wearing a Gelug cap and voluminous patchwork robes richly carved with elegant folds and delicately draped over his seat. His serene face with full lips, a narrow nose, and almond-shaped eyes, capturing the dignified and contemplative expression of a lama. The base sealed with a wood block.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Gelb-mützer, Lama, Bronze, Tibet, 16/17 Jh.'; and priced at **EUR 4,250**.

**Condition:** Very good condition with minor wear and casting irregularities. Tiny nicks, few minor dings, and light scratches.

Weight: 240.5 g  
Dimensions: Height 10.8 cm

### Expert's Note:

The figure is meticulously inlaid with minuscule bronze plaques in rectangular and circular shapes, often referred to as casting patches, with notable placements on the shoulder and back. These plaques may have once served a ritual purpose and are frequently observed in Buddhist sculptures.

### AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Bonhams New York, 22 March 2024, lot 810

**Estimate:** USD 5,000 or approx.

**EUR 4,800** converted at the time of writing

**Description:** A gilt copper alloy figure of arhat Ajita, Tibet, 18th century

**Expert remark:** Compare the related modeling and manner of casting. Note the size (11.3 cm).



### AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Christie's London, 3 September 2020, lot 42

**Price:** GBP 1,125 or approx. **EUR 1,800**

converted and adjusted for inflation at the time of writing

**Description:** A Tibetan gilt-copper repoussé figure of a seated lama, 16th-17th century

**Expert remark:** Note the size (10 cm).



**Estimate EUR 2,000**  
Starting price EUR 1,000



83

### A GILT-COPPER FIGURE OF VIRUPAKSHA, TIBET, 18TH-19TH CENTURY

Seated in lalitasana on a wide base, the left hand lowered to the knee and clasped around the coiled tail of a snake which slithers and falls to the right leg, dressed in full armor over layers of voluminous robes incised with geometric patterns. The cold-painted face with a wrathful expression marked by intense almond-shaped eyes below furrowed brows, a broad nose, and full lips, the hair arranged in a looped chignon behind a tall crown centered by a flaming jewel.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, typed 'Reg #906, Virupaksha, Sino-Tibetisch, 18. Jh', and priced at **EUR 2,750**.

**Condition:** Good condition with wear and manufacturing irregularities. Few small nicks, tiny dents, and minuscule losses to the edge. One small loss under the right arm. Expected rubbing and losses to gilt.

Weight: 357 g  
Dimensions: Height 11.5 cm

#### Expert's note:

This figure represents Virupaksha, one of the four Celestial Kings of the Directions, sworn to protect Buddhism eternally. He is traditionally depicted residing on the western face of Mount Meru. A defining feature of his imagery is the snake held in his right hand, symbolizing his title as



the Lord of Nagas. Reflecting influences from Chinese and Central Asian artistic traditions, Virupaksha is portrayed here as a warrior, adorned in layered fabric and armor that embody both his protective role and regal authority. Compare a group of four gilt-bronze figures depicting the Four Celestial Kings of the Directions, dated 19th century, each 18.5 cm high, at Sotheby's London, 7 November 2018, lot 68.

#### AUCTION RESULT COMPARISON

**Type:** Related

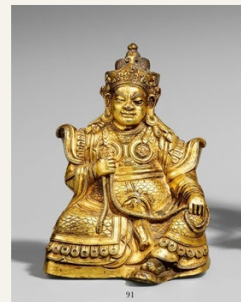
**Auction:** Lempertz, Cologne, 4 December 2015, lot 91

**Estimate:** EUR 8,000 or approx.

**EUR 10,000** adjusted for inflation at the time of writing

**Description:** A Tibetan gilt bronze figure of Virupaksha, 18th-19th century

**Expert remark:** Compare the closely related modeling and similar expression, garments, coiled snake, and pose.



**Estimate EUR 2,000**

Starting price EUR 1,000





#### 84 A SMALL BRONZE FIGURE OF DURGA SLAYING THE BUFFALO DEMON, 17TH-18TH CENTURY

Nepal. Finely cast standing atop a lotus base, the eight-armed goddess holding her attributes and weapons including the trident with which she stabs Mahisha at her feet beside a recumbent lion. She is clad in an ankle-length dhoti, adorned with various jewelry, and wears a five-leaf crown on her head. Backed by a flaming mandorla.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with old wear, predominantly from centuries of worship within the culture. Rubbing, small dents, minor losses to base and mandorla, casting irregularities, remnants of pigment. The bronze with a rich, warm, naturally grown patina.

Weight: 365 g  
Dimensions: Height 13.8 cm

**Durga is a manifestation of Shakti**, the fundamental cosmic energy and a central deity within Hindu Shaktism and the consort of Shiva. In killing the buffalo asura known as Mahisha (lit. 'the mighty one' and 'buffalo'), Durga liberated the universe from darkness. The present lot exhibits all the traits of a personal sculpture that was handled and rubbed constantly over the last five hundred years, leaving the goddess with a fine glossy brown patina.

#### AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Christie's New York, 29 September 2020, lot 20

**Price:** USD 3,750 or approx. **EUR 4,500** converted and adjusted for inflation at the time of writing

**Description:** A bronze figure of Durga, Nepal, 17th-18th century

**Expert remark:** Compare the related modeling and manner of casting with similar wear and patina. Note the size (12.7 cm).



**Estimate EUR 1,000**  
Starting price EUR 500



## 85 A COPPER-ALLOY FIGURE OF DHARMACHAKRA MANJUSHRI, 19TH CENTURY OR EARLIER

Tibet or Nepal. Finely cast, seated in lalitasana atop a large triangular cushion neatly incised with foliate scroll, the pendant leg resting on the pericarp of a lotus flower (karnika), the hands held close to the chest in dharmachakra mudra. Richly adorned with beaded and foliate jewelry, the deity is wearing a loosely draped dhoti pooling elegantly to the base. The face with a serene expression marked by elongated sinuous eyes and full lips forming a subtle smile. The hair tied into an elegant chignon behind the trefoil crown and cascading in long locks onto his shoulders.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973. With a typed label confirming the dating above.

**Labels:** Galerie Hardt, typed 'sitzende Tara, Bronze, Tibet, 19 Jh', the back, 'Reg #5522', and priced at **EUR 1,250**.

**Condition:** Good condition with minor wear and casting irregularities. Few small nicks, minute losses to the base, the back, and under the right arm, minor dents to the base. Remnants of gilt and varnish. The bronze with a warm, naturally grown patina.

Weight: 1,016 g  
Dimensions: Height 19.3 cm

**Manjushri** ('Beautiful Glory') is the Bodhisattva of Wisdom. He is the patron deity of the Newar Buddhists and is credited with the creation of the Kathmandu Valley. According to the local narrative, the Valley was originally a great lake, and Manjushri used his sword of wisdom to cut a

cleft in the mountains that contained the lake. With the lake thus drained, he created Valley, making it habitable for all sentient beings. Manjushri is envisioned in at least fourteen iconographic forms per religious textual sources. Here, in a form known as Dharmachakra Manjushri, he holds his hands in the gesture of Turning the Wheel of the Law (dharmachakra mudra).

### LITERATURE RESULT COMPARISON

Compare a closely related earlier Nepalese copper figure of Dharmachakra Manjushri, dated 11th century, 17.1 cm high, in the Los Angeles County Museum of Art, accession number M.75.4.19.



**Estimate EUR 1,000**  
Starting price EUR 500





86

# A MAGNIFICENT GILT-COPPER REPOUSSÉ PANEL OF UMAMAHESHVARA, 17TH-18TH CENTURY

Nepal. Finely worked to depict the four-armed Shiva seated in lalitasana on a lotus base with Uma on his left knee, his right hand in abhaya mudra before the chest and the left hand embracing his consort, the other two hands raised and holding a mala and trident. Both dressed in finely detailed dhotis and adorned with beaded jewelry. Their faces with almond-shaped eyes centered by third eyes and surmounted by five-leaf crowns and tall chignons. A flaming mandorla framing their bodies below a row of petals.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Overall good condition with minor wear, little rubbing and losses to gilt, few small dents, the lower corners with small cracks and minor losses with associated old fills and repairs.

Weight: 2.6 kg (incl. wood backing)

Dimensions: Height 32.2 cm (the panel), 37.3 cm (incl. wood backing)

Mounted to a wood backing. (2)

**Umamaheshvara** represents the sacred embrace, alingana, of the Lord Shiva joined with the Goddess Uma (Parvati). The Great Ascetic, Shiva, who was overcome with the beauty of Uma, Daughter of the Mountain, succumbed to their union for the benefit of his devotees (S. Kramrisch, *Manifestations of Shiva*, Philadelphia, 1981, page 57). It is through their sensual relationship that they are meant to become a gateway for the devotee to enter their sacred realm.

## AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Bonhams Paris, 1 June 2021, lot 6

**Price:** EUR 3,825 or approx.

**EUR 4,300** adjusted for inflation at the time of writing

**Description:** A gilt copper alloy repoussé panel of Umamaheshvara, Nepal, 16th/17th century

**Expert remark:** Compare the related modeling, technique, and gilding. Note the much smaller size (17 cm).



**Estimate EUR 2,000**

Starting price EUR 1,000



87

# A GILT-COPPER REPOUSSÉ PLAQUE OF A MALE DEITY, 17TH-18TH CENTURY

Nepal. Striding in aldhasana atop a bull, holding a skullcup in his primary right hand and forming the vitarka mudra with his left, holding a trident and drum in the raised secondary hands. The deity wears a short dhoti and his body is adorned with fine jewelry and a garland of severed heads. The oval face with three eyes flanked by pendulous earlobes suspending circular earrings, and the hair arranged in a high chignon behind a five-leaf crown. The body enveloped by a flaming aureole. The back of the mandorla neatly incised with a Nepalese inscription.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with wear and casting irregularities, little warping, rubbing and losses to gilt, few tiny losses and old repairs around the feet.

Weight: 1.1 kg (incl. stand)

Dimensions: Height 26 cm (excl. stand), 29.2 cm (incl. stand)

With an associated metal stand. (2)

## AUCTION RESULT COMPARISON

**Type:** Related

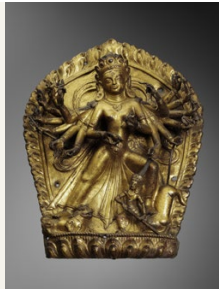
**Auction:** Bonhams Paris, 10 June 2021, lot 15

**Price:** EUR 4,080 or approx.

**EUR 4,600** adjusted for inflation at the time of writing

**Description:** A gilt copper alloy repoussé plaque of Durga Mahishasuramardini, Nepal, 17th/18th century

**Expert remark:** Compare the related modeling and technique with similar expression. Note the size (33 cm).



## AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Bonhams Paris, 10 June 2021, lot 16

**Price:** EUR 2,550 or approx.

**EUR 2,900** adjusted for inflation at the time of writing

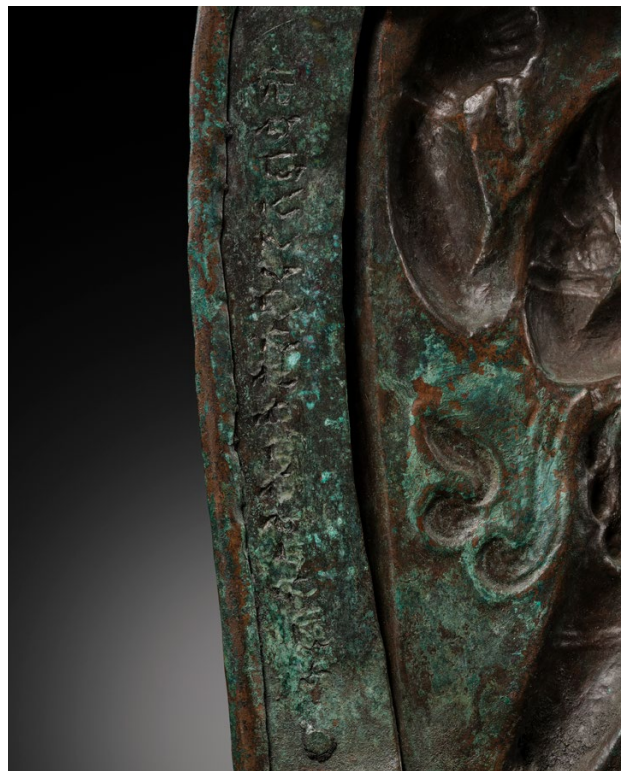
**Description:** A gilt copper alloy repoussé plaque of a Hindu deity, probably Maheshvari, Nepal, circa 17th century

**Expert remark:** Compare the related modeling and technique. Note the size (20 cm).



**Estimate EUR 2,000**

Starting price EUR 1,000







# 88 A BRONZE FIGURE OF GANESHA, NEPAL, 17TH-18TH CENTURY

Heavily cast, the Remover of Obstacles standing in sambhanga atop a separately cast, massive, crescent-shaped double-lotus base. The deity holds a tall mace in his right hand and a bowl of sweets in his left from which he samples with his trunk. He is adorned only in the sacred thread in the form of a naga. The face is neatly incised with almond-shaped eyes and arched brows, flanked by large wing-like ears, the curled hair arranged in a high chignon, backed by a flaming mandorla and halo.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Ganesha, bronze, Nepal 18 Jh., H 24 cm' and priced at **EUR 6,750**.

**Condition:** Good condition with minor wear and casting irregularities. The mandorla attached to the base with two copper pegs which are possibly of a later date. Some warping and minor dents to the mandorla and the base.

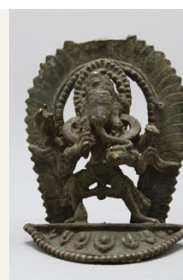
Weight: 2 kg  
Dimensions: Height 24 cm

## LITERATURE COMPARISON

Compare a related bronze Ganesha ornament for an oil lamp, dated c. 17th-18th century, 7.9 cm high, in the Philadelphia Museum of Art, accession number 1959-93-96.

Compare a related bronze figure of Ganesha, dated to the 17th century, 29.4

cm high, formerly in the collection of James and Marilyn Alsdorf and now in the Art Institute of Chicago, reference number 1985.1029.



## AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Koller, Zurich, 3 December 2018, lot 129

**Price:** CHF 2,500 or approx. **EUR 2,900** converted and adjusted for inflation at the time of writing

**Description:** A bronze figure of Ganesha with Aureole, Nepal, 18th c.

**Expert remark:** Compare the related modeling and manner of casting. Note the size (16 cm).



**Estimate EUR 2,000**  
Starting price EUR 1,000

## A PARCEL GILT SILVER FIGURE OF YAMANTAKA AND CONSORT, TIBET, 18TH-19TH CENTURY

Yamantaka is standing in alidhasana on separately cast divinities and animals, and lotus base with neatly incised petals, both principal hands embracing his consort and holding the kartika and kapala. His other thirty-two radiate around his body holding his various attributes. He is adorned with jewelry and wears a mala of severed heads.

His bull-head displays a ferocious facial expression, surrounded by six other heads and topped with a further wrathful face below the head of Buddha, all backed by the deity's neatly incised flaming hair. A flayed elephant hide is draped over his shoulders and back. The base sealed and incised with a double-vajra.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Excellent condition with minor wear and casting irregularities. One separately cast element possibly lost, indicated by the small central aperture to the top of the base. The seal plate possibly renewed.

Weight: 600.5 g  
Dimensions: Height 10 cm

**Yamantaka is also known as 'The Opponent of Death'.** According to Mullin and Weber (*The Mystical Arts of Tibet*, Atlanta, 1996, p. 110), meditation on Yamantaka "terrifies and chases away the three kinds of death: outer, inner and secret. The first is ordinary premature death caused by obstacles; inner death refers to the delusions and spiritual distortions, which kill happiness for self and others; and secret death refers to blockages in the subtle energy channels of the body, which produce an according mental distortion."

**Tsongkhapa**, founder of the Gelugpa sect of Tibetan Buddhism, described the iconography of Yamantaka as such: "[Nine] faces point to the ninefold classification of the scriptures; his two horns to the two truths [conventional and ultimate]; his thirty-four arms together with his spirituality, communication and embodiment in tangible form to the thirty-seven facts of enlightenment; his sixteen legs to sixteen kinds of no-thingness; the human being and the other mammals on which he stands to the eight attainments; the eagle and the other birds on which he tramples to the eight surpassing strengths; his nakedness to his being undefiled by emotional upsets or intellectual fogs [...]" (see Herbert V. Günther, *Tibetan Buddhism without Mystification*, Leiden, 1966 pp. 38-39).

### AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Christie's New York, 23 March 2010, lot 235

**Price:** USD 23,750 or approx. EUR 32,500 converted and adjusted for inflation at the time of writing

**Description:** A silver, copper, and parcel-gilt bronze group of Chakrasamvara and Vajrayogini, Tibet, 18th century

**Expert remark:** Compare the related modeling, parcel gilding, and size (11.7 cm).



**Estimate EUR 6,000**  
Starting price EUR 3,000





90  
**A GILT COPPER ALLOY FIGURE OF  
 VAJRAYOGINI, 17TH-18TH CENTURY**

Nepal. Finely cast standing in ardhaparyankasana on a separately cast prostrate figure atop a lotus pedestal. The dakini holds a kartika in her raised right hand and a kapala in her left. Her body is richly adorned with beaded jewelry and a garland of severed heads. The oval face neatly incised with almond-shaped eyes centered by the third eye above, the hair pulled up in a high chignon behind a skull tiara. All backed by an elaborate openworked flaming mandorla incised with three lines of Nepalese inscription to the back identifying the deity.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, typed 'Vajravarahi, Bronze vergoldet, Tibet, 17/18 Jh', the back 'Reg #5422', and priced at **EUR 2,750**.

**Condition:** Good condition with minor wear and casting irregularities, minor dents and minute nicks to the base, rubbing and losses to gilt, remnants of ritual pigment.

Weight: 290 g  
 Dimensions: Height 15.4 cm



**AUCTION RESULT COMPARISON**

**Type:** Related

**Auction:** Bonhams Paris, 12 June 2023, lot 23

**Price:** EUR 14,080 or approx.

**EUR 14,500** adjusted for inflation at the time of writing

**Description:** A gilt copper alloy figure of Vajravarahi, Nepal, dated 1786

**Expert remark:** Compare the similar treatment of the jewelry and the inscriptions. Note the similar size (17.5 cm) and the obviously renewed gilding. Also note also that the iconography of Vajravarahi and Vajrayogini are often conflated.



**Estimate EUR 1,000**  
 Starting price EUR 500



91

**A GILT BRONZE FIGURE OF PADMASAMBHAVA AND HIS EIGHT MANIFESTATIONS, TIBET, CIRCA 16TH-18TH CENTURY**

Finely cast, seated in dhyanasana atop a lotus supported by a stalk emerging from a lotus base, holding a vajra in his right hand and a vessel in his left. Wearing heavy monastic robes which fall to the base in foliate folds, the face bearing a benevolent expression framed by lobes with pendulous earrings. The central deity surrounded by his eight manifestations in dynamic poses, all framed by two further stalks which emerge from the base and elegantly form an aureole around the group.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Reg #147201, Padmasambhava, bronze, Tibet, 16 Jh', priced at **EUR 12,550**.

**Condition:** Good condition with wear and casting irregularities, the frame with a minor crack toward the top, minor warping, small losses to base, losses to gilt.

Weight: 529.4 g  
Dimensions: Height 18 cm

**This rare bronze** depicts Padmasambhava, the first transmitter of Buddhism into Tibet and the founder of the Nyingma sect of Tibetan Buddhism, surrounded by his eight manifestations and two disciples.

**LITERATURE COMPARISON**

Compare a related copper alloy figure of Padmasambhava and His Eight Manifestations, Tibet, 16th century, in the Rubin Museum of Art, accession number C2003.51.1.



**AUCTION RESULT COMPARISON**

**Type:** Related

**Auction:** Christie's New York, 28 March 2024, lot 5

**Price:** USD 25,200 or approx. **EUR 24,500** converted and adjusted for inflation at the time of writing

**Description:** A bronze figure of Padmasambhava with manifestations and disciples, Tibet, 16th-17th century

**Expert remark:** Compare the related modeling and similar size (19.7 cm).



**Estimate EUR 3,000**  
Starting price EUR 1,500









92

**A LARGE AND IMPRESSIVE  
BRONZE FIGURE OF GREEN TARA,  
NEPAL, CIRCA 1900**

Seated in *lalitasana* on a separately cast double lotus pedestal with a finely beaded rim, her right foot resting on a lotus blossom, her right hand held in *varada mudra* and the left raised in *vitarka mudra*, each holding the stem of a flower which blossoms to the shoulders, wearing a finely incised, voluminous *dhoti* fastened at the waist by a beaded girdle. Her elaborate crown, necklaces, arm, and ankle bands are finely inlaid with precious stones.

The goddess is richly adorned in fine jewelry inlaid with turquoise and coral including a foliate crown framing the forehead, securing her high chignon with its conch-form finial, the elaborate necklaces falling elegantly down the contours of her bare chest. Her cold-painted serene face with downcast eyes, full lips forming a calm smile, and slender brows, all centered by an *urna*, and flanked by ears with large, pendulous earrings.

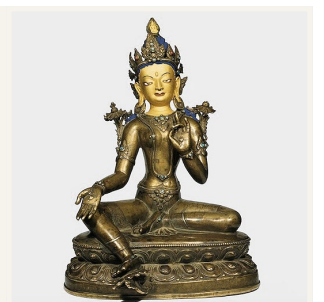
**Provenance:** The Kienzie Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzie (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzie and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with expected old wear and casting irregularities. Minor pitting to the base. Some rubbing to gilt. Losses to inlays. The bronze with areas of malachite encrustations.

**Green Tara**, also known as *Shyamatarā*, is venerated as a savior and liberator from *samsara*, the earthly realm of birth and rebirth. According to Buddhist mythology, Green Tara emerged from a lotus bud rising from a lake of the tears of *Avalokiteshvara*, shed for the suffering of all sentient beings. She embodies compassion in a dynamic form, hence the usual depiction of the goddess with right leg outstretched, ready to leap out to ease suffering. Her right hand is always held out in *varada mudra*, a gesture of compassion and charity.

**LITERATURE COMPARISON**

Compare an earlier, related brass figure of *Syama-Tara* with a similar cold-painted face, Tibet, dated circa 15th century, 46.6 cm high, in the *Bri gung mthil* (Drigung Thil) monastery, Tibet, illustrated by Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Vol. 2, 2001, p. 1205 pl. 329D.



Dimensions: Height 95 cm

**Estimate EUR 6,000**  
Starting price EUR 3,000









93

**A MAGNIFICENT AND VERY LARGE GILT-BRONZE  
FIGURE OF SHADAKSHARI LOKESHVARA WITH CONSORT,  
TIBET, FIRST HALF OF THE 20TH CENTURY**

Finely cast seated in dhyanasana on a separately cast double lotus throne with beaded edges, joined in union (yab yum) with his consort Shakti whose legs wrap gently behind, the deity's principal arms held in anjali mudra with a jewel in the middle, the secondary arms positioned to the side and held in karana mudra, a vajra in the right hand, Shakti holding aloft a kartika and kapala. The two figures are clad in diaphanous dhotis and richly adorned with jewelry and a tiara inlaid with colored beads. The consort separately cast in two parts. (2)

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with expected old wear and casting irregularities. The piece has been professionally cleaned by a museum restorer. Few minor dents, minute nicks here and there, minor losses to inlays, some inlays possibly replaced, the seal plate loose.

Dimensions: Height 74.8 cm

**The four-armed (chaturbhujā)** emanation of Avalokiteshvara is regarded as the patron deity of Tibet and believed to be incarnate in the succession of Dalai Lamas. The popular Tibetan mantra om mani padme hum, 'praise to the jewel in the lotus', invokes the compassion of the bodhisattva Shadakshari Avalokiteshvara.

**LITERATURE COMPARISON**

Compare a related earlier gilt copper-alloy figure of Vajradhara with consort, Tibet, 14th century, 63.5 cm high, in the Rubin Museum of Art, object number C2005.16.19.



**AUCTION RESULT COMPARISON**

**Type:** Related

**Auction:** Sotheby's Hong Kong, 30 June 2020, lot 6071

**Price:** HKD 325,000 or approx.

**EUR 42,000** converted and adjusted for inflation at the time of writing

**Description:** A large gilt-bronze figure of Vairocana, Tibet, the figure circa 1900, the stand 1400

**Expert remark:** Compare the related modeling and similar painted expression. Note the much smaller size (56.5 cm) and the associated earlier stand. The figure is dated around 1900.



**Estimate EUR 12,000**

Starting price EUR 6,000





94

#### A LARGE COPPER ALLOY FIGURE OF JAMBHALA

Tibet, late 19th to first half of 20th century. Seated atop a tiered base, the God of Wealth offers a bijapuraka fruit with his outstretched right hand, while his left massages the neck of a magical mongoose, prompting it to disgorge a jewel from its plump belly which falls near Jambhala's extended leg. Clad in resplendent jewelry, billowing scarves, and a voluminous dhoti with foliate hems, the pot-bellied figure has a fierce expression, protruding eyes, framed by a beard, and flanked by elongated earlobes. His head is surmounted by a five-leaf crown set in front of a high chignon.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with minor wear and casting irregularities. Some encrustations, few small losses, and remnants of gilt.

Dimensions: Height 64.5 cm (incl. stand), 51.5 cm (excl. stand)

**Primarily known as the God of Wealth,** Jambhala is one of the most popularly worshiped deities in Tibetan Buddhism, propitiated in order to avoid the mundane distractions of ensuring sustenance so that practitioners can focus on their spiritual training. Here, the deity is represented in his full corpulent glory, symbolic of the abundance Jambhala is able to grant.

**Estimate EUR 6,000**

Starting price EUR 3,000









95

**A MONUMENTAL (124 CM) COPPER-INLAID  
GILT BRONZE FIGURE OF MANJUSHRI**

Tibet, 19th-first half of the 20th century. Skillfully cast and finely inlaid with partially silvered bronze and copper, some of long sheets which have been intricately chased and incised, and others thickly cast to imitate jewels which have been left plain. The lotus blossoms, eyes, lips, and fingernails are accented with similar inlays.

**Expert's note:**

The numerous copper patches on this bronze were meticulously applied and polished with great care to cover any flaws that occurred during the casting of this large and impressive bronze, a clear sign that it was made for a major temple and not for the trade.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Excellent condition with minor wear and casting irregularities including soldering marks and metal fills inherent to the manufacture. The base with few minor fatigue cracks. Remnants of pigment.

Dimensions: Height 124 cm

**The Future Buddha** is seated in dhyanasana on a double lotus throne, his hands raised in dharmachakra mudra and holding lotus stems coming to full bloom at the shoulders. He wears a monk's robe and hat with ribbons dropping behind the ears onto his shoulders. The hems are neatly incised with diaper patterns and tendrils. The face with a serene expression marked by downcast eyes and gently smiling lips, and the hair with blue pigment. The lotus throne decorated at the top and bottom with a copper band incised with scrolling vines interspersed with metal-inlaid jewels.

**The blue lotus** supports the hilt of a sword on the right, and on the left a white lotus supports a manuscript, attributes common to Manjushri, the bodhisattva of wisdom, and lamas of the Sakya tradition. The chased textile patterns of the lama's jacket replicate Chinese brocades from which these patchwork robes were traditionally made.

**Estimate EUR 20,000**  
Starting price EUR 10,000











## A HIGHLY IMPORTANT AND MONUMENTAL (167 CM) INLAID BRONZE FIGURE OF GURU RINPOCHE, PADMASAMBHAVA, BHUTAN, 19TH OR VERY EARLY 20TH CENTURY

### Expert's note:

*The numerous luting lines visible around the figure's waist and neck, as well as on the lotus base, suggest that this sculpture dates to a time before such large figures could be cast in a single piece, likely in the earlier 19th century. The presence of small patches and fills—integral to the casting process and used to cover flaws—indicates that this was a commissioned work, created specifically for a large temple by a wealthy patron.*

*In Tibet and Bhutan during the 19th century, the tradition of temple donations played a pivotal role in preserving and sustaining religious institutions. Wealthy benefactors often commissioned significant works of art, such as this imposing figure of Guru Rinpoche, to gain spiritual merit and demonstrate their devotion. These donations frequently involved the exchange of large offerings—whether in the form of money, land, or even livestock—in return for blessings and ceremonies conducted by the temple's monastic community.*

*In some cases, foreign collectors like the Kienzle's could acquire such monumental pieces during the turbulent period between the 1950s to 1970s directly from temples, often through substantial donations that supported the temple's survival during times of political upheaval.*

*Large-scale images of Guru Rinpoche held immense importance in major temples. Revered as the second Buddha, Guru Rinpoche is a central figure in Tibetan Buddhism, symbolizing enlightenment and protection. Monumental depictions of him, like this one, are typically enshrined in prominent locations within temples, serving as focal points for worship and as protectors of the Dharma. Such images were essential for major ceremonial gatherings and often became the spiritual heart of a temple, embodying its wealth, influence, and connection to the divine.*

Impressively cast in several parts, and elaborately inlaid with partially gilt and silvered bronze and copper, some of long sheets which have been intricately chased and incised, and others thickly cast to imitate jewels which have been left plain. The eyes, lips, and fingernails are further accented with similar inlays.

Guru Rinpoche is seated in lalitasana on a base with distinctively lobed and layered petals below a finely beaded rim, his right hand forming the karana mudra and holding a four-pronged vajra, the left resting in his lap supporting a kapala surmounted by a small vase filled with the elixir of life, the khatvanga cradled in his arm elaborately detailed with three prongs rising from a skull and two severed heads above a vajra suspending a drum and bell on a tasseled string and a billowing ribbon.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with minor wear and casting irregularities including luting lines and metal patches. Some nicks, light scratches, few minor dents. The inlays with wear to gilt and expected losses. The kapala with soldering marks to the finial. Little warping to base. Remnants of lacquer gilding to the face. Small areas of verdigris. The bronze with a rich, naturally grown, dark patina.

Weight: ca. 125 kg (excl. the khatvanga, kapala, and earrings)  
Dimensions: Height 167 cm

**His face is exquisitely modeled** with a serene yet stern expression marked by powerful eyes below furrowed brows, his full lips framed by a scrolling mustache and short chin beard. The hair elegantly falls in long tresses over the shoulders. He wears a richly pleated robe cascading in graceful folds, neatly incised with lotus-petaled medallions enclosing auspicious symbols, the hems with foliate scroll as well as floral and wave diaper, his gently upturned shoes similarly decorated. He is covered in ornate jewelry including a foliate pectoral set with silver and copper jewels, suspending beaded strings with floral ornaments and a dzi bead, and a pair of lotiform earrings with similar inlay. His tall crown with lobed flaps decorated with similar foliate scroll and inlaid jewels, the cap centered by a sun and moon symbol which is also found on the khatvanga, and topped by a ribbon-tied vajra finial from which three feathers rise.

**Padmasambhava** (lit. 'lotus-born'), known as Guru Rinpoche in Tibet and Bhutan, is regarded as the teacher who founded the Nyingma order and introduced the people of Tibet to the practice of Tantric Buddhism. Tradition has it that he lived from 717 to 762, and was invited by King Tisong Detsen to subdue local deities so that construction of the first Buddhist monastery at Samye could proceed. He has been continuously and widely venerated throughout the region, and became especially popular in the early Qing dynasty under the influence of the Manchu court.

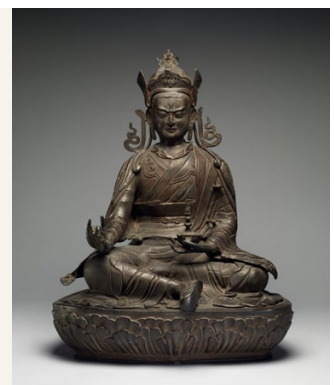


**A closely related figure of Guru Rinpoche (Padmasambhava) in situ in Paro, Bhutan**

**Guru Rinpoche** is a highly revered figure in Bhutan, credited with introducing and firmly establishing Vajrayana Buddhism in the region during the 8th century. His influence is profound, with numerous monasteries, temples, and sacred sites dedicated to his legacy, such as the iconic Taksang Monastery (Tiger's Nest) in Paro, believed to be where he meditated and subdued negative forces. His teachings and hidden treasure texts (terma), to be discovered at the proper time by future masters, form the foundation of Bhutanese spiritual life.

### LITERATURE COMPARISON

Compare a related Bhutanese copper alloy figure of Padmasambhava dated to the 19th century, 73.3 cm high, in the Rubin Museum of Himalayan Art, Object number C2006.66.644.



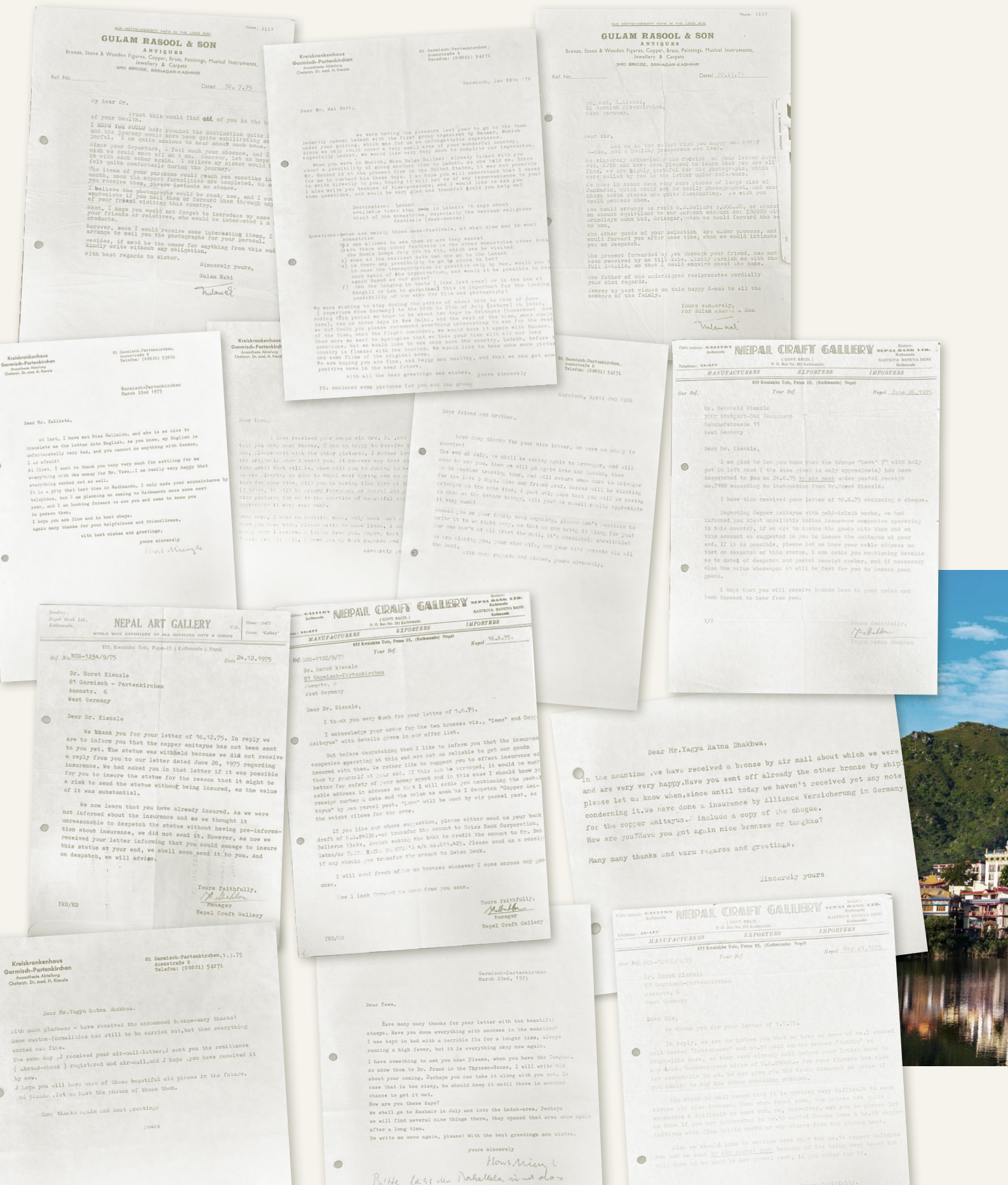
**Estimate EUR 30,000**  
Starting price EUR 15,000







# The Kienzles' fascination with the Himalayan world and their pursuit of fine works of art is recorded in correspondences between Horst Kienzle and several individuals in Nepal and Ladakh.

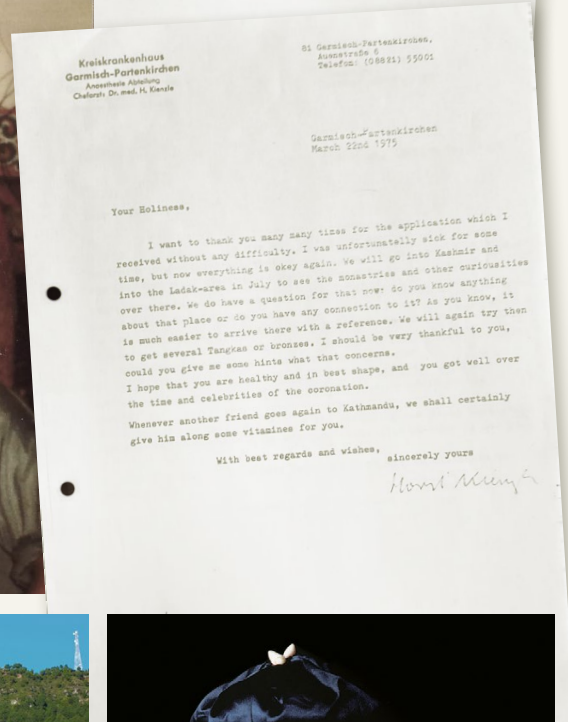
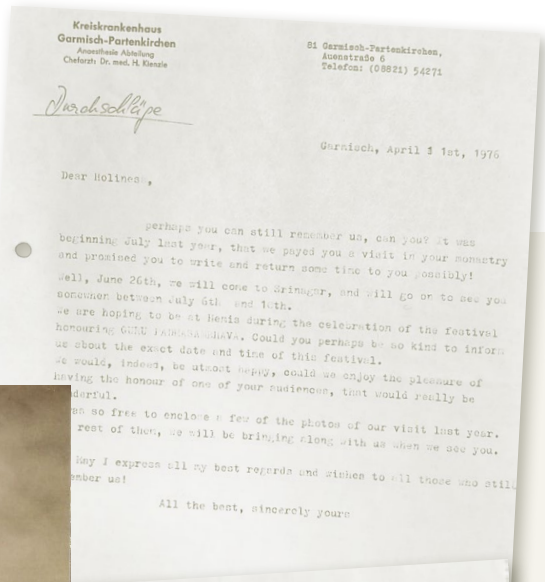




**Letters between Horst Kienzle and  
the 12th Gyalwang Drukpa, Jigmet  
Pema Wangchen**



**Dr. Horst  
Kienzle with the  
12th Gyalwang  
Drukpa, Jigmet  
Pema Wangchen  
(b. 1963),  
mid-1970s**



**His Holiness the Gyalwang Drukpa, Jigmet  
Pema Wangchen was born 1963 in Guru  
Rinpoche's sacred place known as Tso Pema  
(Lotus Lake) in Rewalsar, Himachal Pradesh  
India**



97

**A SUPERB GOLD, SILVER AND COPPER DAMASCENED  
IRON PLAQUE OF CHAKRASAMVARA IN UNION  
WITH VAJRAYOGINI, TIBET, 17TH-18TH CENTURY**

Of rectangular form, finely engraved to depict Chakrasamvara striding in alidhasana with his consort Vajravarahi in yab-yum atop a lotus pedestal, the four-headed deity wearing a skull crown, his primary hands embracing his consort and holding a vajra and ghanta, the other eight hands outstretched and holding the flayed skin of a tiger, katvanga, kartika, trishula, kapala, noose, and severed head. Wearing long sashes, tiger skin and a garland of heads, supporting Vajravarahi with his thigh, the consort holding a chopper and wearing a beaded festooned belt.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Fair condition with old wear, weathering, and traces of use. Extensive encrustations and corrosion, a small loss to the upper edge.

Dimensions: Size 54 x 45 cm

The principal deities are flanked by standing bodhisattvas holding an alms bowl and trishula below a pair of wrathful heads centered by a flaming skull.

**The powerful depiction of Chakrasamvara** embracing his yogini consort is a highly energized visualization, such as would have been experienced by an advanced tantric master. These are key deities in the Vajrayana system, uniting two of the most powerful ideas in esoteric Buddhism, wisdom, embodied in Vajravarahi, and compassion, the essence of Chakrasamvara. His name, which translates as Circle of Bliss, embodies the powerful union of these two fundamental tenets of Buddhism. During Tantric meditation the union of these two principles is used to generate enlightened states of mind.

**Iron is considered the most powerful medium** with which to convey tantric observance in Tibetan ritual.

**Estimate EUR 2,000**  
Starting price EUR 1,000









98  
**A RARE THANGKA OF KUNZANG GYALWA DUPA,  
 17TH-18TH CENTURY**

Tibet. Gilt and distemper on cloth. The five-headed deity seated in dhyanasana on a lotus base, with ten arms radiating around the body, the palms painted in red and holding (clockwise) a bow, a string, a hook, a jewel, a staff, and a parasol, his primary hands crossing at the chest and holding the symbols of the sun and the moon, and two hands laying over the knees, his body backed by a mandorla. He is flanked by two bodhisattvas, and seven Buddhas centered by Akshobya above. The throne is finely detailed with mythical beasts including a dragon, a horse, a lion, a khyung bird, and with a Lama seated at the center. Each corner depicts a wrathful deity. The back inscribed in Tibetan script with mantras.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1968 and 1985 at Schoettle Ostasiatica, Stuttgart (label to back), by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019). Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024. The back inscribed 'A/3460'.  
**Condition:** Fair condition with wear, soiling, creasing, and minor losses, overall presenting well.

Dimensions: Image size 60 x 73 cm, size incl. frame 84.7 x 71 cm

Framed behind glass.

**Kunzang Gyalwa Dupa**, known by his epithet The All-Good Assembly of Conquerors, is a combined deity representing the Bon version of the Five Families of Conquerors. He is a peaceful deity who also represents the powers and strengths of all the great Bon deities. Furthermore, he is regarded as the peaceful form of three of the fiercest deities: Walse Ngampa, Trowo Tsochog Kagying, and Lago Topa. He is often depicted with two consorts, Tugje Chamma and Namkai Lhamo.

**LITERATURE COMPARISON:**

For an important fifteenth century depiction of the deity with the same iconography, see Per Kvaerne, *The Bon Religion of Tibet*, London, 1995, p. 61, pl. 15.

**AUCTION RESULT COMPARISON**

**Type:** Related  
**Auction:** Sotheby's New York, 22 March 2018, lot 953  
**Estimate:** USD 27,500 or approx.  
**EUR 35,000** converted and adjusted for inflation at the time of writing  
**Description:** A thangka depicting Kunzang Gyalwa Dupa, Tibet, 18th century  
**Expert remark:** Compare the related composition and subject. Note the larger size (96 x 87 cm).



**Estimate EUR 3,000**  
 Starting price EUR 1,500



The scenes depicted in this thangka depict the Twelve Deeds of Buddha:

- 1. Descent from Tushita Heaven:** The Buddha, as a Bodhisattva, chose to descend from Tushita Heaven in the form of an elephant to take birth in the human realm to guide sentient beings.
- 2. Entering the Womb:** The Bodhisattva entered the womb of Queen Maya, the wife of King Suddhodana of the Sakya clan, as an act of compassion.
- 3. Miraculous Birth:** Siddhartha Gautama was born in Lumbini, emerging from Queen Maya's side, and immediately took seven steps, and at each step, a lotus flower appeared on the ground.
- 4. Mastering Arts and Skills:** As a young prince, Siddhartha excelled in various skills and knowledge, demonstrating his extraordinary abilities and wisdom.
- 5. Marriage and Palace Life:** Siddhartha married Princess Yasodhara and lived a life of luxury in the palace, shielded from the realities of suffering.
- 6. Renunciation:** After witnessing the Four Sights (an old man, a sick man, a dead body, and a renunciate), he abandoned his royal life in search of the truth about suffering.
- 7. Austerities and Asceticism:** Siddhartha practiced extreme asceticism and self-mortification in the forest for six years but eventually realized that this was not the path to enlightenment.
- 8. Rejection of Austerities:** Recognizing the futility of extreme practices, Siddhartha accepted food and abandoned asceticism, symbolizing the "Middle Way" between indulgence and austerity.
- 9. Meditation under the Bodhi Tree:** Siddhartha meditated under the Bodhi Tree in Bodhi Gaya, vowing not to rise until he attained enlightenment.
- 10. Defeat of Mara:** During his meditation, he overcame the temptations and challenges posed by Mara, the personification of obstacles and delusions.
- 11. Enlightenment:** Siddhartha attained complete awakening and became the Buddha, realizing the Four Noble Truths and the nature of existence.
- 12. Teaching and Passing into Parinirvana:** The Buddha spent the rest of his life teaching the Dharma to guide sentient beings toward liberation. At the age of 80, he entered Parinirvana, passing beyond the cycle of birth and death.



99

## A FINE THANGKA DEPICTING THE TWELVE DEEDS OF BUDDHA, 18TH-19TH CENTURY

Sino-Tibetan. Gold paint and distemper on cloth, mounted on a silk brocade frame. Finely painted with the central Buddha seated in dhyanasana on a lotus throne with his right hand lowered in bhumisparsha mudra, dressed in loose-fitting monastic robes, backed by a mandorla and nimbus. He is surrounded by various scenes from his life, depicting him in Parinirvana at the lower register and heavenly scenes of the ascended Buddha in the upper register. The top centered by Vajradhara in union with his consort.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with expected wear. Some flaking and rubbing to pigments. Little soiling, minor creasing and few tiny losses. The mounting with traces of wear and use.

Dimensions: Image size 75 x 52 cm, size incl. frame 120 x 72 cm

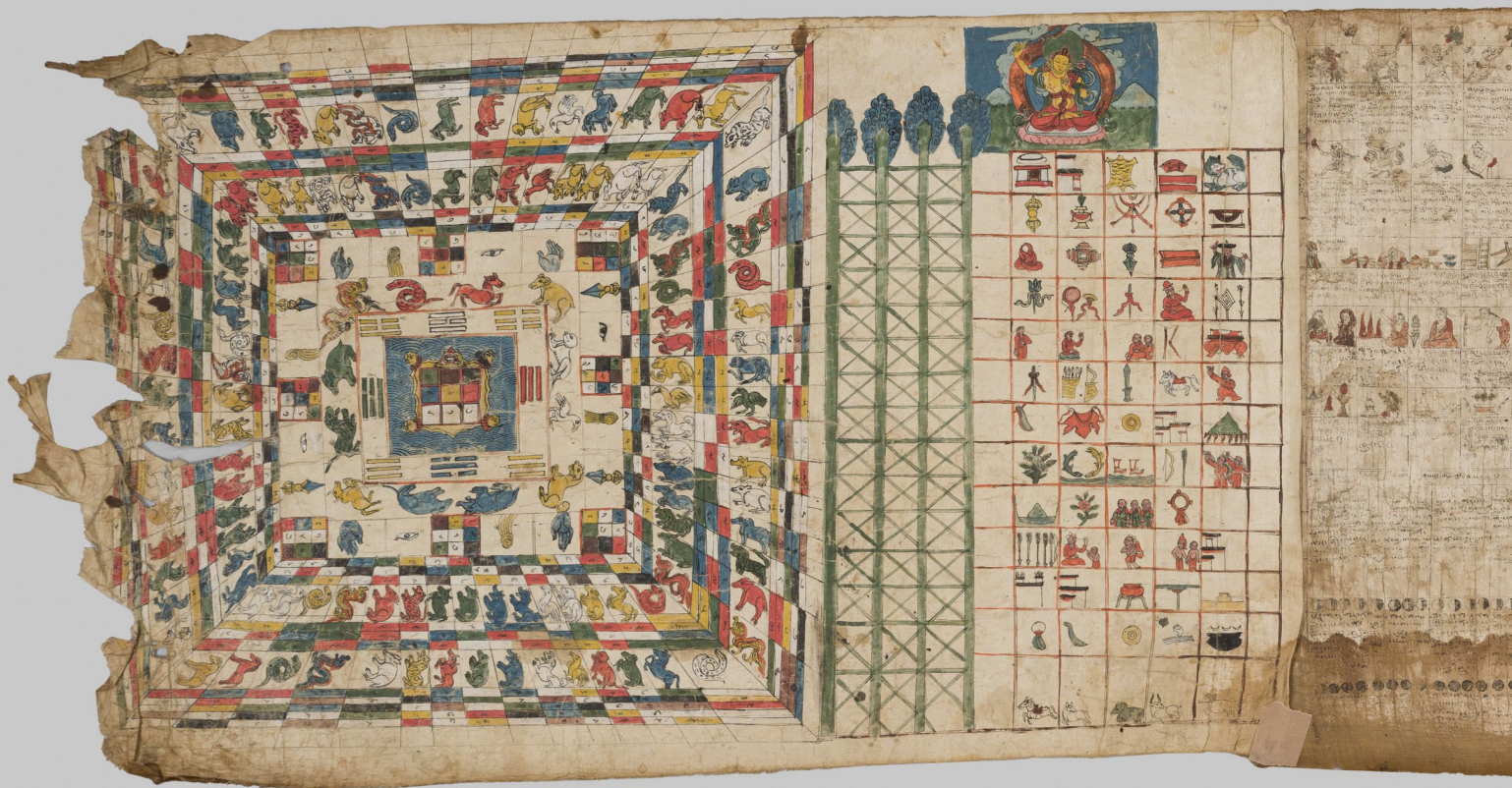
### LITERATURE COMPARISON

Compare a related Tibetan thangka depicting the life story of Buddha Shakyamuni, dated to the 19th century, in the Rubin Museum of Art, catalog number C2006.66.164, illustrated on Himalayan Art Resources, item number 157.



**Estimate EUR 3,000**  
Starting price EUR 1,500





**100**  
**A RARE ASTROLOGICAL HANDSCROLL,**  
**TIBET, 18TH-19TH CENTURY**

Polychrome pigments on cloth, with a wooden handle. Depicting over a hundred charts and illustrations showcasing practices such as magic, divination, horoscopes, numerology, healing, and medicine. The intricate and well-executed drawings demonstrate exceptional quality and attention to detail.

Carried by trained prognosticators, such as local priests or high-ranking lamas, this type of scroll would have been used to calculate horoscopes and determine auspicious times for rituals and events. The scroll features a variety of diagrams, including animal-themed illustrations, geometric patterns, and detailed charts. Notable elements include a sword-wielding Manjushri at the upper center and a distinctive block of illustrations with inscriptions on the far right.

Numerology plays a significant role throughout, with series of numbers prominently integrated into the designs. This piece offers a rare and valuable glimpse into the practices of Tibetan astrology and fortune-telling.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Condition:** Fair condition with old wear, creasing, soiling and browning, tears and losses.





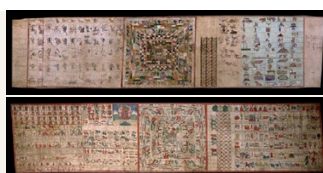
Dimensions: Image size 230 x 61.5 cm

With a brass-fitted bamboo case. (2)

**Tibetan astrology** is a traditional practice blending influences from Chinese and Hindu astrology. It plays a key role in Tibetan culture, especially in Buddhist and tantric traditions, where it is used to understand and improve life. Tibetan astrology helps determine auspicious times for rituals, offers guidance on health and well-being, and addresses challenges caused by celestial influences.

#### LITERATURE COMPARISON

Compare two related astrological charts, Tibet, dated to the 18th century, in the Rubin Museum of Art, accession numbers F1996.31.1 and F1996.31.3, and illustrated on Himalayan Art Resources, item numbers 511 and 513, respectively.



**Estimate EUR 3,000**

Starting price EUR 1,500





101

**A LARGE (527 CM) TEMPLE BANNER  
WITH TEN BUDDHAS AND LAMAS,  
TIBET, 19TH CENTURY OR EARLIER**

Ink and watercolors on cloth. The horizontal scroll (bilampo) with ten figures, depicting the red-skinned Amitabha and four-armed Avalokiteshvara Chaturbhuj at the center, flanked to the left by Padmasambhava, Tsongkhapa, a Buddha, and a Lama, and to the right by Buddha Shakyamuni and three Lamas, all seated on lotus thrones and backed by blue and orange mandorlas. The lower section and sides are adorned with stupas, and the upper section with Kirtimukha masks suspending beaded tassels. Each stupa is inscribed below in Tibetan with a prayer dedicated to the stupas.

**Inscriptions:** Below each stupa, 'Jangchub Chorten la Namö'.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with minor wear and crisp colors, some moth holes, little soiling, few stains, loose threads, small, repaired tears, and little creasing.

Dimensions: 527 x 117 cm

**Expert's note:** This type of banner was displayed outdoors, often hung on temple walls during festivals.



#### LITERATURE COMPARISON

Compare a related Nepalese tantric temple banner of a dancing goddess flanked by dakinis, 124.5 x 231.1 cm, dated to the 17th century, formerly in the collection of James and Marilyn Alsdorf and now in the Art Institute of Chicago, accession number 1984.1503.



**Estimate EUR 4,000**  
Starting price EUR 2,000





102

**AN EXTREMELY LARGE (780 CM) TEMPLE BANNER WITH NUMEROUS BUDDHAS AND DEITIES, TIBET, 17TH-18TH CENTURY**

Ink and watercolors on cloth. The long banner intricately painted with a rich array of Buddhist imagery, with four rows of figures positioned on lotus bases, including buddhas, bodhisattvas, lamas, dakinis with wrathful expressions, tantric deities in yab-yum, stupas, and animal-headed gods, the figures depicted in both seated and standing postures, interspersed with flowerheads and vajras, all above a row of alternating horses and lions, all within a floral border. Under the last row of buddhas, personal names are written in Tibetan script, which likely represent individuals who commissioned the banner or were included as part of a dedication or blessing.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Condition:** Overall good condition with expected wear, soiling and browning, fading and rubbing to pigments, minor tears and small losses to edges.

Dimensions: 780 x 105 cm

**LITERATURE COMPARISON**

Compare a related Nepalese tantric temple banner of dancing goddess flanked by dakinis, 124.5 x 231.1 cm, dated to the 17th century, formerly in the collection of James and Marilyn Alsdorf and now in the Art Institute of Chicago, accession number 1984.1503.



**Estimate EUR 2,000**

Starting price EUR 1,000





103

### A PAINTED WOOD DOOR DEPICTING VAISHRAVANA, TIBET, 19TH CENTURY

Finely painted with color pigments on cloth over joined wood planks. Depicting the God of Wealth seated atop a snarling, recumbent Buddhist lion, one hand cradling the jewel-spewing mongoose, the other held in karana mudra, holding a parasol. Richly adorned with beaded jewelry, the deity wearing loose-fitting robes opening to reveal his rotund belly, all set within the compound of a walled multi-tiered pagoda constructed behind him.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with wear, signs of use, and natural imperfections including age cracks. Expected craquelure, soiling, minor creasing and small losses to edges, minuscule flaking and losses to pigment. A rectangular section with tears and associated touchups. Overall presenting exceptionally well.

Dimensions: Size 130.5 x 65.5 cm

**Vaishravana** (known in Tibetan as Namtse) is the leader of the Yaksha race and a worldly guardian worshiped as both a protector and benefactor. He and his wife, a naga princess, live on the north side of the lower slopes of mount Meru in the Heaven of the Four Great Kings in a sumptuous palace bathed in green emerald light. As the leader of the Four Direction Guardians, he at the head of the others, swore an oath of protection before the Buddha Shakyamuni. The stories and iconography of the Four Guardians arise primarily from the Mahayana sutras and are common to all schools of Tibetan Buddhism. Lord Atisha, amongst others, popularized the meditation practice of Vaishravana Riding a Lion in the 11th century.

#### LITERATURE COMPARISON

Compare a related door of a protector deity's shrine (mgon khang), Tibet, c. 1800, exhibited in the Ethnological Museum, Berlin.



**Estimate EUR 1,400**  
Starting price EUR 700









104

**AN IMPORTANT AND RARE PAINTED WOOD WALL PANEL DEPICTING KING GESAR, TIBET, 18TH CENTURY**

The lobed panel with a geometric trim, painted to the center with the golden figure of King Gesar dressed in armor holding a lance and sword, the scabbard to his waist, conjured within a thick mist with scrolling clouds, set against a backdrop of blue skies and tall trees. The foreground with an aristocratic donor couple, each seated on an ornate throne, flanked with large vases holding tall fruiting branches.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Condition:** Good condition with wear and natural imperfections. Minor rubbing, some scratches, expected soiling, and minuscule losses. Linear losses to pigment. A wood mounting lost to the left side. Reinforcement and touchups to the edges of the lobed joints.

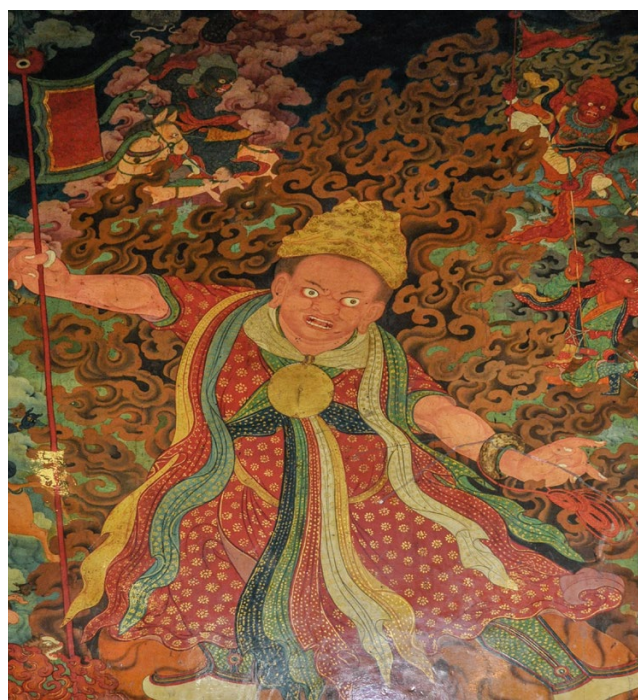
Dimensions: Height 183 x 119 cm

**The myth of Gesar** has a very long history in Central Asia and Tibet, with some scholars positing that the origins of the story emerged in the last centuries before the Common Era. The Epic of Gesar, one of the longest epics in human history, was primarily passed down orally by bards and balladeers. In its distinctive Tibetan form, the epic appears to date from the time of the second transmission of Buddhism to Tibet marked by the formation of the Sarma or 'new schools' of Tibetan Buddhism, although the story includes early elements taken from Indian tantricism. The oral tradition of this epic is most prominent in the two remote areas associated with the pre-Buddhist ethnic religion known as Bon (Ladakh and Zaskar in the far west of Tibet and Kham and Amdo in the east), strongly suggesting that the story has native roots. In the eastern regions of Kham and Amdo, Gesar was sublimated from primarily a secular, mythical hero to a religious figure as a manifestation of the great teacher and transmitter of Buddhism, Padmasambhava. He is typically represented as a warrior on horseback, or as a king amidst his retinue of heroes; this latter representation only gained popularity in the late nineteenth century.

**Tibetan monastery wall murals** are vibrant expressions of Buddhist philosophy and artistry. These large frescoes often depict deities, Bodhisattvas, mandalas, and stories from the Buddha's life, serving both spiritual and educational purposes. Created with natural pigments, they showcase meticulous craftsmanship and a blend of traditional Tibetan styles with influences from Indian, Chinese, and Nepalese art. The murals are characterized by symmetrical compositions, intricate patterns, and vivid colors, transforming monastery walls into meditative and sacred spaces. These paintings highlight the skill and devotion of Tibetan artists while embodying the spiritual essence of the monastic environment.

**Estimate EUR 6,000**

Starting price EUR 3,000



**Mural of the Nechung Oracle Shakya Yarpel, Assembly Hall, Nechung Monastery, Lhasa, Tibet**



**Mural of Pehar, Assembly Hall, Nechung Monastery, Lhasa, Tibet**





**105**  
**A LARGE LACQUERED WOOD STORAGE CHEST,**  
**17TH-18TH CENTURY**

Tibet. The large chest with a hinged lid, the front is painted in gilt with a frontal facing, five-clawed dragon in a lobed cartouche, its body is stippled, and framed by dense scrolling vines bearing lotus blossoms, all above a red lacquered ground. The sides are painted in green and red, and the top is coated in fabric. The edges are fastened with leaf-form metal staples.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with minor wear, traces of use, small losses, nicks, natural age cracks, little flaking to the lacquer, few tears to the fabric, the interior of the cover with remnants of adhesive, some of the metal mounts slightly loose. Some of the lacquer and the gilt may have been renewed over time.

Weight: 15 kg  
 Dimensions: Size 99.3 x 51.5 x 39.5 cm

**AUCTION RESULT COMPARISON**

**Type:** Closely related

**Auction:** Bonhams London, 2 November 2020, lot 107

**Price:** GBP 2,295 or approx.

**EUR 3,700** converted and adjusted for inflation at the time of writing

**Description:** A painted wood 'dragon' storage chest, Tibet, 18th century

**Expert remark:** Compare the closely related form, decoration, and motif, albeit lacking the gilt of the present lot. Note the size (94.5 x 53.5 x 38 cm).



**AUCTION RESULT COMPARISON**

**Type:** Closely related

**Auction:** Koller, Zurich, 4 June 2019, lot 146

**Price:** CHF 2,375 or approx.

**EUR 2,700** converted and adjusted for inflation at the time of writing

**Description:** A wooden monastery chest richly painted over gesso, Tibet, 16th century

**Expert remark:** Compare the closely related form, decoration, and motif, with similar raised outlines, albeit lacking the gilt of the present lot. Note the size (131 x 42 x 63 cm).



**Estimate EUR 2,000**  
 Starting price EUR 1,000



106

## A LARGE BRONZE AND IRON MOUNTED HARDWOOD DOWRY CHEST, PATARA, 19TH CENTURY

Kathiawad, Gujarat, India. The front is decorated with square panels framed in bronze enclosing phoenixes, rosettes, and geometric patterns, the hinged cover suspending two locks formed as an elephant and a camel. The cover and sides with metal strips nailed to the wood panels, the narrow sides each with a handle, all supported on four wood wheels.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with minor wear, traces of use, and manufacturing irregularities, remnants of adhesive and varnish, small losses, minor warping, corrosion to iron components, few old repairs.

Dimensions: Size 132 x 98 x 73 cm

**Metal-mounted storage chests of this type**, known as patara, are standard components of household furniture in Kathiawad, the peninsular part of the modern state of Gujarat, India. Although commonplace throughout the region and used by all castes, pataras are particularly associated with the Kathi, the clan after whom Kathiawad was named.

According to Kathi customs, a patara forms part of a bride's dowry and is used as a receptacle for textiles and other valuables that she brings with her to her new home. In Kathiawadi houses, pataras are typically placed against one wall of the family sitting room, most often with other trunks, boxes and containers used for storage.

### LITERATURE COMPARISON

Compare a related dowry chest, Kathiawad, Gujarat, India, dated to the 19th century, in the Victoria and Albert Museum, IS.15-1982.



### AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Christie's London, 7 December 2018, lot 739

**Price:** GBP 2,750 or approx.

**EUR 4,500** converted and adjusted for inflation at the time of writing

**Description:** A massive Indian iron-mounted rosewood coffered chest, late 19th/ early 20th century

**Expert remark:** Compare the similar decorations and the four wheels. Note the size (165 x 103 x 78.5 cm).



**Estimate EUR 3,000**

Starting price EUR 1,500



107

**A POLYCHROME WOOD READING TABLE AND CABINET,  
TIBET, 18TH-19TH CENTURY**

Of rectangular form, raised on four legs, two panels opening to reveal the space within, decorated to the exterior with large foliate medallions surrounded by scrolling vines, with raised outlines, all against a vibrant red ground. The top fitted with lobed panels similarly painted with beaded swags on three sides separated by pillars terminating in lotus buds.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with extensive wear and natural imperfections including age cracks. Signs of use, flaking and losses to pigment, nicks, scratches, and small losses, all as expected.

**Tibet has a rich tradition** of highly functional and stunningly beautiful hand-painted furniture. Found in monasteries as well as private homes, these hand-painted chests, ritual tables and cabinets were living works of functional art decorated with the brilliant colors, iconic symbols and designs used in Tibetan thangkas, sculpture, and rugs. They are rich in meaning as well as beauty and reflect the skill of Tibetan craftsmanship in handworked wood, leather, and hand-forged metal of the 16th to 19th centuries. Because of their size and difficulty to transport, few examples of hand-painted Tibetan Furniture have survived the journey across the Himalaya and fewer still have reached the West.

**Estimate EUR 1,000**  
Starting price EUR 500

Dimensions: Size 77 x 63 x 30.5 cm





108

# A LARGE GILT AND POLYCHROME WOOD SHRINE, 19TH CENTURY

Nepal. Finely carved in the form of a temple with a three-tiered roof topped by a lotus-bud finial, the front with richly detailed columns carved with beast-masks above rows of petals. The roofs supported with corbels in the form of bodhisattvas and beasts above red panels decorated with gilt scrolling vines and inscribed in Siddham script to the lower front panel with the mani mantra and to the upper front panel with a single character. The reverse with two loops for mounting.

**Inscriptions:** To the upper panel, 'Hri'. To the lower panel, 'Om Mani Padme Hum'.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with minor wear, small repairs to the wood pieces with remnants of adhesive, few nicks, scratches, and natural age cracks.

Weight: 13.3 kg  
Dimensions: Height 94.2 cm



**A view of the Basantapur Tower, Kathmandu Durbar Square, Nepal**

**The architectural form of the shrine's roof** and its carved corbels are modeled after the iconic rooftops on temples in Basantapur, Kathmandu, Nepal. The structure of the outer complex consists of a number of 16th century temples built during the reign of the Malla kings. These buildings are adorned with meticulously carved facades characteristic of Newar architecture.

**Estimate EUR 1,400**  
Starting price EUR 700





**109**  
**A MASSIVE BRONZE 'NYATAPOLA TEMPLE' SHRINE,**  
**18TH-19TH CENTURY**

Nepal. The three-tiered roof supported on four columns, the front pair decorated with two writhing dragons and terminating in bird and lion-form beast masks. The roof supported by corbels featuring Bodhisattva figures and mythical beasts, lined with a row of heads along the rims, and supported on rectangular sections detailed with brickwork. All surmounted by a bell-form stupa incised with lotus petals to the lower and mid-section.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with minor wear and manufacturing irregularities, small fine structural fissures to base, small dents and minute nicks mostly to the base, soldering marks, remnants of pigment. The bronze with a fine, naturally grown patina.

Weight: 47.4 kg  
 Dimensions: Height 99 cm

The rectangular base detailed with two lions at the front framing a band of scrolling leafy tendrils with a vajra at the front center, surmounted by a second tier with a kirithimukha mask on a leafy apron. The bronze sheets joined by copper nails.

**The treatment of the roof** is closely related to the design of the Nyatapola temple in Bhaktapur, Kathmandu valley, Nepal. Note the slanting of the multi-tiered roofs set with similar shaped corbels, the design of the columns, and the closely related stupa-form finial.

**Nyatapola** is the tallest monument within the city of Bhaktapur and is also the tallest temple of Nepal. It was commissioned by King Bhupatindra Malla, the construction of which lasted for six months from December 1701 to July 1702, and is mainly made of bricks and wood, the main materials for Nepalese architecture.



**The Nyatapola Temple in Kathmandu valley, Nepal**

**LITERATURE COMPARISON**

Compare a related Nepalese bronze replica of a temple, gifted to Jawaharlal Nehru and now in the Teen Murti Bhawan, New Delhi.



**Estimate EUR 6,000**  
 Starting price EUR 3,000









**110**  
**A MONUMENTAL AND IMPORTANT BRONZE**  
**MODEL OF THE KRISHNA MANDIR IN PATAN,**  
**WITH A BRONZE FIGURE OF BALAKRISHNA**

Nepal, 18th-19th century. Constructed of several parts, the Shikhara-style temple is raised on a tiered square base, adorned with recumbent lions, and rising to three storeys. The lowest floor is a blind storey but has an 'andhakarika', a seven bayed colonnaded circumambulatory on each side on the exterior. These pillars support the perforated railing provided around the terrace of the upper level which is embellished with eight well-proportioned cupolas located at the centers of its four sides and at four corners. Housed within the inner sanctum of the first floor is a small bronze idol of Balakrishna. (2)

The third floor is also recessed to form a terrace in the round and is provided with eight cupolas framing the octagonal sanctum. The uppermost storey has a slender and towering shikhara over the central core with portico-like structures in the four cardinal directions and is crowned with a 'double ghanta' Gajura.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with wear and casting irregularities. Some warping, few scratches, tiny nicks, and small losses. With a fine, naturally grown patina overall.

Dimensions: Height 98 cm (excl. stand)

With an associated stand. (2)

**Krishna Mandir, a jewel of Patan Durbar Square**, stands as a testament to the artistic and cultural ingenuity of the Malla period in Nepal. Built in 1637 by King Siddhi Narsingh Malla, the temple was inspired by a divine vision. According to legend, the king dreamt of Lord Krishna and his consort Radha standing in front of his palace, which led him to commission this magnificent temple. The Krishna Mandir was constructed entirely of stone, a significant departure from the traditional brick and timber architecture of the region. Its Shikhara-style design reflects Indian influences, while the intricate stone carvings showcase the unparalleled craftsmanship of Newar artisans. The temple's carvings vividly depict scenes from the Mahabharata and Ramayana, emphasizing the temple's role as both a religious and educational center. Over centuries, Krishna Mandir has withstood earthquakes and remains a revered landmark, symbolizing the enduring legacy of Nepal's rich spiritual and artistic traditions.



**Krishna Mandir, Lalitpur Patan Durbar Square**

**LITERATURE COMPARISON**

Compare a closely related bronze model of the Krishna Mandir in Patan, dated to the 20th century, in the National Museum of Nepal, Kathmandu.



**Estimate EUR 10,000**  
 Starting price EUR 5,000





111

## A RARE AND LARGE GILT-BRONZE AND ROCK CRYSTAL STUPA, 18TH-19TH CENTURY

Nepal. The stupa supported on a tiered, square base set with diminutive figures of the heavenly kings Vaisravana, Dhrtarashtra, and Virupaksha below the four directional buddhas Akshobhya, Ratnasambhava, Amitabha, and Amoghasiddhi, the mid-section of lotus form with upturned petals and square throne supporting four larger Buddhas, surmounted by another lotus pedestal holding the rock crystal dhumra, harmika, and chatravali, topped by a separately cast gilt-bronze terminal in the form of a canopy flanked by sashes and ornate bands and centered by a vase-form finial. The base with a copper sealplate incised with a double vajra.

**Provenance:** The Kienle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienle and bequeathed to the Museum für Asiatische Kunst, Radewormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with minor wear and manufacturing irregularities, one of the heavenly kings lost, remnants of pigments, expected minor dents, small nicks, light scratches, rubbing to gilt. The crystal with natural fissures and inclusions.

Weight: 7.2 kg  
Dimensions: Height 48.7 cm

**According to the Nepalese story,** an ancient Buddha once planted a lotus seed in a lake in the Kathmandu Valley. The seed grew into a self-born lotus flower; its petals appear just beneath the central dome on this sculpture. Then, a five-colored beam of light spontaneously emanated from the lotus. Each color corresponded to one of the Five Directional Buddhas: blue Akshobhya in the east, yellow Ratnasambhava in the south, red Amitabha in the west, green Amoghasiddhi in the north, and white Vairocana in the center.

### LITERATURE COMPARISON

Compare a related Nepalese gilt-copper and rock crystal stupa dated to the 18th century, from the Potala Palace Collection and now in the Tibet Museum, Lhasa, included in the exhibition Tibet: Treasures from the Roof of the World, Bowers Museum, Santa Ana, 12 October 2003-12 September 2004.



### AUCTION RESULT COMPARISON

**Type:** Related  
**Auction:** Christie's New York, 13 September 2011, lot 389  
**Price:** USD 16,250 or approx.  
**EUR 22,500** converted and adjusted for inflation at the time of writing  
**Description:** A rare rock crystal stupa with silver base, Nepal, circa 1800  
**Expert remark:** Compare the similar form and rock crystal stupa mount. Note the material, inlays, and size (46.9 cm).



### AUCTION RESULT COMPARISON

**Type:** Related  
**Auction:** Sotheby's New York, 17 September 2024, lot 330  
**Estimate:** USD 18,000 or approx.  
**EUR 17,000** converted at the time of writing  
**Description:** A gilt-copper and rock-crystal stupa, Nepal, 15th century  
**Expert remark:** Compare the related form of the rock crystal stupa. Note the earlier dating and different size (13.3 cm).



**Estimate EUR 6,000**  
Starting price EUR 3,000









**112**  
**AN IMPORTANT INSCRIBED BRONZE**  
**STUPA WITH FIVE DIRECTIONAL BUDDHAS,**  
**FOUR TARAS, GUARDIAN LIONS AND**  
**SNAKE CANOPY, 17TH-18TH CENTURY**

Nepal. Finely cast, the domed bumpa supported on a square base, the front set with two Buddhist lions guarding the stupa, the mid-section with Akshobhya, Ratnasambhava, Amitabha, and Amoghasiddhi framed by mandorlas and flanked by Buddhist lions, below four Taras seated in lalitasana holding a lotus stem and backed by a similar mandorla, the stupa encircled by a horned snake with the head raised to one side, terminating in a harmika incised with the face of Vairocana, and surmounted by a chatravali. The top fitted with a separately cast removable canopy suspending four long writhing snakes. The base incised to the sides with an inscription in Nepalese script.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Condition:** Very good condition with minor wear and casting irregularities, few tiny nicks, light scratches, the base of the harmika with soldering marks, few minor dents. Remnants of pigment. The bronze with a fine, naturally grown, dark patina.

Weight: 10 kg (incl. stand)  
 Dimensions: Height 43.6 cm (excl. stand), 49.5 cm (incl. stand)

Mounted to a modern stand. (2)

**EXPERT'S NOTE:**

The snake decoration is a rare and unusual element that normally appears on temples rather than stupas. See a related chorten with a snake canopy, dated 18th-19th century, in the Victoria and Albert Museum, accession number IM.29-1933.



**LITERATURE**  
**COMPARISON**

Compare a related Nepalese gilt-bronze stupa fronted by animals, dated to the 17th century, in the Corfu Museum of Asian Art.



**AUCTION RESULT**  
**COMPARISON**

**Type:** Related  
**Auction:** Christie's New York,  
 13 September 2011, lot 389  
**Price:** USD 16,250 or approx.

**EUR 22,500** converted and adjusted for inflation at the time of writing

**Description:** A rare rock crystal stupa with silver base, Nepal, circa 1800

**Expert remark:** Compare the similar form and rock crystal stupa mount. Note the inlays and size (46.9 cm).



**Estimate EUR 6,000**  
 Starting price EUR 3,000





113

**A LARGE COPPER REPOUSSÉ STUPA,  
NEPAL, 17TH-18TH CENTURY**

Nepal. The domed body with four lobed opening framed by ornate arches with kirtimukha masks holding snakes, the top with a tiered finial enclosed by stylized petals and terminating into a lotus bud. The stupa mounted with a canopy in form of a parasol suspending two festive ribbons decorated with blossoms.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

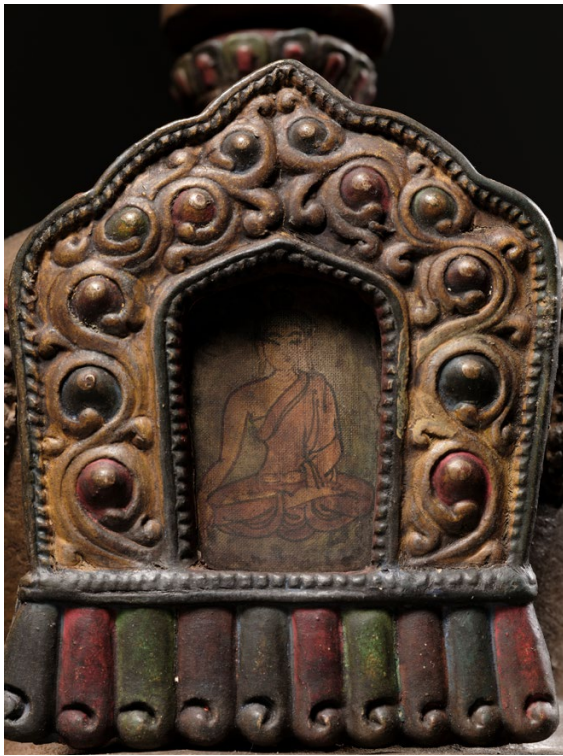
**Labels:** Galerie Hardt, inscribed 'Stupa, Nepal 18. Jh., Kupfer getrieben', the back 'H:44 B:22 T:22'. Another inscribed 'S463', the back 'S463', and priced at **EUR 7,250**.

**Condition:** Good condition with minor wear and casting irregularities, small dents, and few tiny losses.

Weight: 1.4 kg  
Dimensions: Height 44 cm

**Stupas form an important category in Himalayan Buddhist art**, as they are memorials to the enlightenment of the historical Buddha Shakyamuni. Approaching the end of his life, the Buddha asked that his remains be cremated and spread across the eight kingdoms of his followers in India and Nepal. The form of the stupa was derived from the domed mounds of earth that entombed the relics of the Buddha, and for centuries before the development of iconic images of the Buddha, the circumambulation or worship of the stupa was one of the ways to venerate the Buddha. Over time the stupa assumed many forms across many cultures. This scaled-down model in gilt-copper, possibly for a personal shrine, serves the same function of housing holy relics, but its higher purpose is to evoke the presence of the Buddha and his teachings.

**Estimate EUR 3,000**  
Starting price EUR 1,500



**114**  
**A VERY LARGE PAINTED CLAY VOTIVE STUPA WITH**  
**BUDDHA SHAKYAMUNI, 17TH-18TH CENTURY**

Tibet. The stupa supported on a tiered and waisted stand, centered to the front with a shrine depicting Shakyamuni. The four tiers of square section, decorated with blossoms and corner braces, the mid-section with snow lions framing double-vajras and supporting the upper tiers, surmounted by three hexagonal steps leading to the domed bumpa which is decorated with beaded bands, a tall chatravali, and terminating in a sun and moon symbol. The details picked out in green, red, and blue pigments and with gilt accents. The base covered in fabric.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with minor wear, few scratches, small nicks, and the chatravali slightly loose.

Weight: 10.7 kg  
 Dimensions: Height 73.5 cm

**LITERATURE COMPARISON**

Compare a gilt copper repoussé votive stupa of similar design, Tibet, dated to the 18th century, 35.5 cm tall, sold at Sotheby's Paris, 14 June 2024, lot 210. Compare a gilt-copper alloy stupa of similar form, Tibet, dated late 17th to early 18th century, in the National Museum of Asian Art, Smithsonian Institution, accession number S2017.34.



**Estimate EUR 3,000**  
 Starting price EUR 1,500







115

**A GILT-BRONZE SVAYAMBHU STUPA  
WITH THE FIVE DIRECTIONAL BUDDHAS,  
18TH-19TH CENTURY**

Nepal. The stupa supported on a square, three-tiered base, each side features one of the Five Great Buddhas: Akshobhya with his right hand lowered in bhumisparsha mudra, Ratnasambhava showing the varada mudra, Amitabha with both hands held in dhyana mudra, and Amoghasiddhi holding his right hand in abhaya mudra, all raised on a lotus pedestal encircled by a snake resting on the base. The fifth buddha, Vairocana, looks out with half-closed eyes from the four sides of the harmika atop the dome, surmounted by a layered chattravali. The base sealed.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed '#S19013, Stupa, Nepal, 19. Jh' and priced at **EUR 2,750**.

**Condition:** Very good condition with minor wear, minuscule nicks, light scratches, little rubbing to gilt, remnants of pigment.

Weight: 695.9 g

Dimensions: Height 15.1 cm

**Expert's note:**

The square harmika above the stupa's dome is engraved on all four sides with a pair of eyes surmounted by a tiered umbrella, replicating features of the Svayambhu (Self-Born) Stupa in Kathmandu, Nepal. As noted by Dina Bangdel, "The Great Stupa, an impressive architectural monument inhabiting a prominent hilltop in the Kathmandu Valley, is the premier religious center of the Newar Buddhist community. It is therefore not surprising that Svayambhu Mahachaitya serves as the stylistic and symbolic prototype of all chaityas, which are regarded at once as replicas and manifestations of the sacred monument." (see John C. Huntington and Dina Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Los Angeles County Museum of Art and Columbus Museum of Art, 5 October 2003 to 9 May 2004, p. 111.)

**The Svayambhunath Stupa** is one of the most ancient and enigmatic holy shrines in Kathmandu valley. Its white dome and glittering golden spire are visible from all sides of the valley. According to the Nepalese legend, an ancient buddha once planted a lotus seed in a lake in the Kathmandu Valley. The seed grew into a self-born lotus flower; its petals appear just beneath the central dome on this sculpture. Then, a five-colored beam of light spontaneously emanated from the lotus. Each color corresponded to one of the Five Directional Buddhas: blue Akshobhya in the east, yellow Ratnasambhava in the south, red Amitabha in the west, green Amoghasiddhi in the north, and white Vairocana in the center.

**LITERATURE COMPARISON**

Compare a closely related Nepalese stupa in the Weltmuseum, Vienna, inventory number 138508.



**AUCTION RESULT COMPARISON**

**Type:** Related

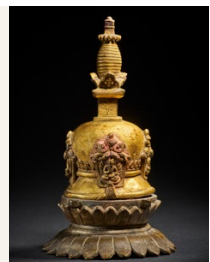
**Auction:** Bonhams Paris, 12 June 2023, lot 107

**Estimate:** EUR 10,000 or approx. **EUR 10,500**

adjusted for inflation at the time of writing

**Description:** A gilt copper alloy chaitya, Nepal, 18th century

**Expert remark:** Compare the related form, decoration, gilding, and size (16.5 cm). Note the lotus-form base.



**The Svayambhunath Stupa**

**Estimate EUR 1,000**

Starting price EUR 500

116

# A GILT AND POLYCHROME STUPA, 19TH TO EARLY 20TH CENTURY

Himalayan regions. The stupa supported on a tiered, square base, three sides with an arch framing a standing bodhisattva holding a lotus stem, and one side featuring Shakyamuni dressed in a long, red robe and holding part of his hem in his left hand. The upper section with the Five Directional Buddhas flanked by Buddhist lions, and the top with a domed bumpa, surmounted by a harmika incised with a face to each side, and terminating in a tiered chattravali with upturned lotus petals. The sides finely decorated with dense scrollwork, stylized blossoms, and vajras, all picked out in green, red, blue, white, and gilt.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Condition:** Very good condition with expected old wear and some weathering, few tiny chips, flaking and rubbing to the gilt and pigments, losses. Good, naturally grown patina.

Weight: 11.3 kg

Dimensions: Height 46 cm

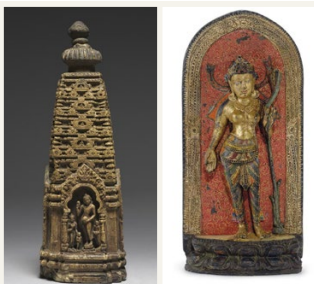
## Each of the Four Tatagathas appears in a window

**at the stupa:** Akshobhya, who touches the earth in bhumisparsha mudra; Ratnasambhava, who makes the gift-giving gesture of varada mudra; Amitabha, who folds his hands one atop the other in meditation or dhyana mudra; and Amoghasiddhi, who holds up his right hand in the gesture of fearlessness, the abhaya mudra. The fifth buddha, Vairocana, looks out with half-closed eyes from the four sides of the cube atop the dome.

**According to the Nepalese story,** an ancient Buddha once planted a lotus seed in a lake in the Kathmandu Valley. The seed grew into a self-born lotus flower; its petals appear just beneath the central dome on this sculpture. Then, a five-colored beam of light spontaneously emanated from the lotus. Each color corresponded to one of the Five Directional Buddhas: blue Akshobhya in the east, yellow Ratnasambhava in the south, red Amitabha in the west, green Amoghasiddhi in the north, and white Vairocana in the center.

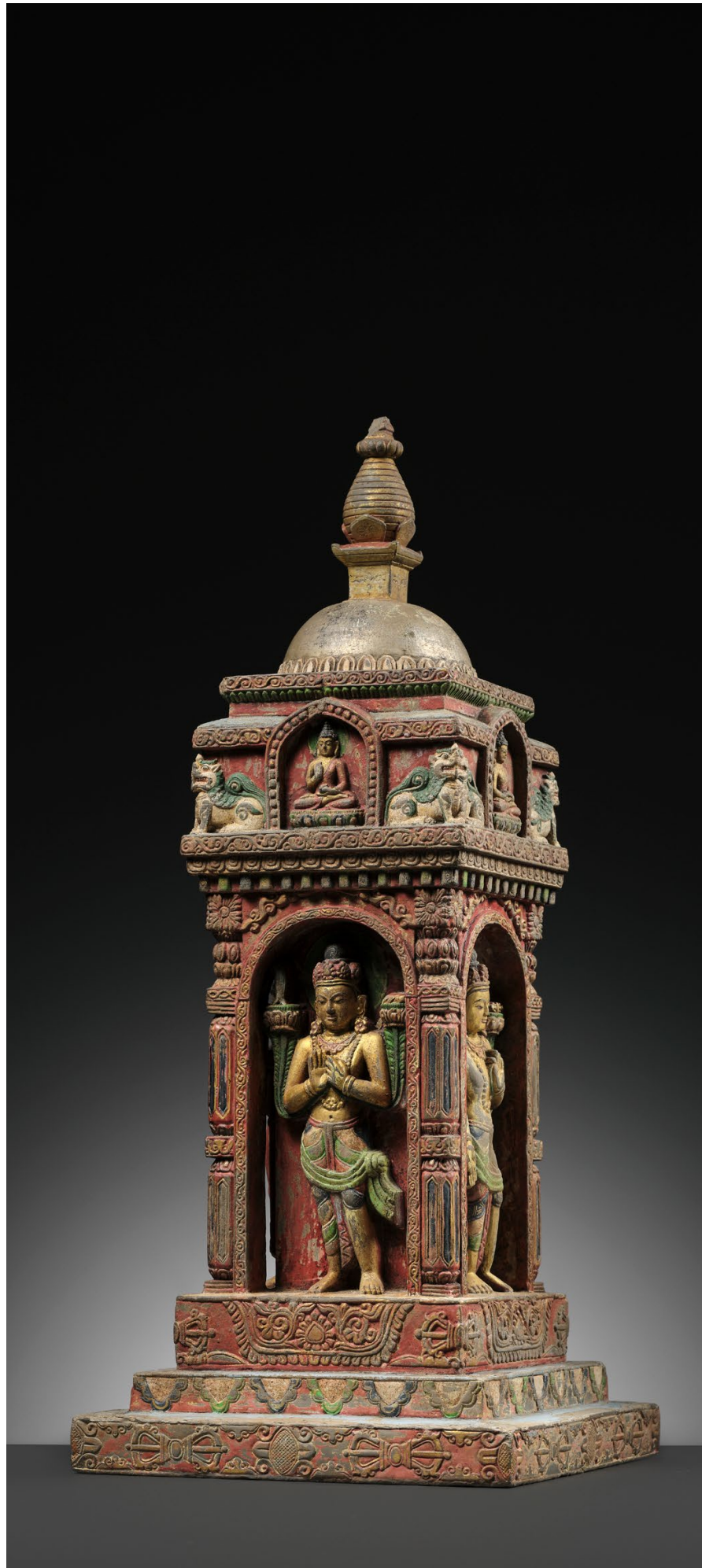
## LITERATURE COMPARISON

The present lot is inspired by the sculpture of the Pala Empire and Tibet. Compare a related Pala portable Buddhist temple carved from Kaolinite, 28 cm high, dated to the 10th century, in the Cleveland Museum of Art, accession number 1971.167. Compare a related earlier Tibetan black stone stele of Tara, 24 cm high, dated 13th-14th century, at Christie's New York, 21 March 2007, lot 311. Note the similar use of colors and pose of the figure.



**Estimate EUR 3,000**

Starting price EUR 1,500







**117**  
**AN IMPORTANT GROUP OF FOUR INSCRIBED GILT-COPPER**  
**REPOUSSÉ RELIEFS DEPICTING WISDOM BUDDHAS,**  
**17TH-18TH CENTURY**

**Expert's note:**

The present group were evidently once part of the same sculpture, most likely a large model of a stupa as these often depict the Five Wisdom Buddhas. The fifth buddha, Vairocana, would have looked out with half-closed eyes from the four sides of the harmika atop the dome.

Nepal. The panels richly gilded and finely hammered, chased, and incised, each with a central figure depicting one of the Five Tatagathas within an arched niche below a kirtimukha mask flanked by makaras. The largest depicting Akshobhya with the right hand lowered in bhumisparsha mudra, his throne supported by a pair of elephants, flanked by two kneeling worshipers likely representing royal donors. Amitabha sits atop a peacock throne with his hands lowered in dhyana mudra. Ratnasambhava holds his right hand in varada mudra, his base

supported by two horses. Amoghasiddhi is sheltered by a naga hood, his right hand raised in abhaya mudra, and the pedestal with a pair of Garuda. Each plaque incised with Nepalese inscriptions.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Condition:** Good condition with minor wear and manufacturing irregularities, small dents, light scratches, rubbing and losses to gilt, encrustations, remnants of pigment.

Weight: 3 kg (incl. the wood backing)

Dimensions: Length 45.3 cm (the largest) and 15.8 cm (the smallest)

Each mounted on a modern wood board. (4)





#### **AUCTION RESULT** **COMPARISON**

**Type:** Related

**Auction:** Christie's New York,  
21 September 2005, lot 144

**Price:** USD 13,200 or approx.

**EUR 20,000** converted and  
adjusted for inflation at the time  
of writing

**Description:** A copper repoussé  
plaque of Parinirvana, Nepal,  
18th/19th century

**Expert remark:** Compare the related technique and ornate  
decoration. Note the inlays, the size (53 x 46 cm), and that the lot  
comprises only one plaque.



**Estimate EUR 6,000**  
Starting price EUR 3,000





# 118 A CARVED WOOD PANEL WITH UGRACHANDI, CHAMUNDA AND KUMARI, 16TH-18TH CENTURY

Nepal. Ugrachandi finely carved to the left in her fearful manifestation with eight arms holding accoutrements, next to her Chamunda standing above a prostrate figure, Kumari supported on a mythical beast and holding a sword in her raised right hand, and a smaller deity. The three goddesses dressed in dhotis with garlands of skulls around their waist. All backed by flaming aureoles and standing atop a lotus throne.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Tempelfries, Holz geschnitzt, Nepal 16./17. Jh.', the back 'Reg.:98209, H:30/B:57/T:10 cm' and priced at **EUR 12,750**.

**Condition:** Good condition with old wear and natural imperfections including minor age cracks and signs of insect activity, obvious losses, small chips, extensive remnants of pigment, old repairs mostly to feet with remnants of adhesive. The pigments have been renewed over time and there seem to be several layers, as expected.

Weight: 2.9 kg  
Dimensions: Length 61.5 cm, Height 30 cm

## LITERATURE COMPARISON

Compare a closely related wood carving, Nepal, Kathmandu valley, dated to the 17th century, formerly in the Museum of Oriental Art. Compare a related wood carving of a celestial figure, dated to the 16th century, 49.8 cm long, Nepal, object number C2006.66.655.



**Estimate EUR 2,000**  
Starting price EUR 1,000



119

**A WOOD STRUT DEPICTING THE  
FOUR-ARMED BHAIRAVA, VIGRAHA,  
NEPAL, CIRCA 18TH CENTURY**

Finely carved, the fierce deity standing in tribhanga atop his recumbent vahana, Nandi, resting atop a double lotus base. Shiva is depicted with the primary right hand held in abhaya mudra, the left hanging pendant holding a kalash (vessel), the secondary arms holding a damaru and trishula. Wearing a tiger-skin dhoti tied at the waist as well as a serpent necklace and garland of severed heads (mundamala), the mustachioed face with a fierce expression, his matted hair secured by a foliate crown centered by a flowerhead, all backed by scrolling foliage.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with wear, expected age cracks and splits, losses, signs of weathering and erosion, nicks, scratches. Overall presenting remarkably well.

Dimensions: Height 93 cm

**Nepalese temple struts**, known as tunala or vigraha, are considered fine works of art and are often made by highly skilled craftsmen using traditional techniques. They are an important part of the cultural heritage of Nepal and can be found in many different styles and designs throughout the country. These struts are found in traditional Nepalese architecture, particularly in religious structures such as temples and shrines, ornately carved and often painted, serving both structural and symbolic purposes.

**Structurally**, the struts help support the roof of the temple or shrine, which is made of heavy timber or stone. The struts are typically placed at regular intervals along the eaves of the roof, and their weight helps to counterbalance the weight of the roof, making the structure more stable.

**Symbolically**, the struts are often carved with intricate designs and figures from Nepalese mythology and are believed to have religious significance. They are thought to represent various deities or supernatural beings and are intended to offer protection and blessings to the structure and its occupants.

**AUCTION RESULT COMPARISON**

**Type:** Closely related

**Auction:** Christie's Paris, 7 June 2011, lot 414

**Price:** EUR 3,750 or approx. **EUR 4,700** adjusted for inflation at the time of writing

**Description:** A wood strut depicting the four-armed Bhairava, Nepal, circa 18th century

**Expert remark:** Compare the closely related subject and similar modeling and expression. Note the size (109 cm).



**Estimate EUR 2,000**

Starting price EUR 1,000







The torana of the main shrine of Yetakha Baha, Kathmandu, Nepal, 10th-11th century

120

### A WOOD TORANA, NEPAL, CIRCA 16TH - 18TH CENTURY

The arch finely carved in relief with Buddha Shakyamuni seated in dhyanasana to the center, flanked by Manjushri and Vajrasattva, all under a kirtimukha devouring a sinuous snake, the corners of the mandorla with makaras and topped by a kalash. The torana is raised on stepped pillars with double-lotus feet.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with minor wear and natural imperfections including age cracks. Tiny chips to the extremities.

Weight: 1,407 g

Dimensions: Height 68.5 cm (excl. stand) and 72.4 cm (incl. stand), Width 43 cm

Mounted on an associate stand. (2)

**Torana** is a Sanskrit word usually referring to the entire gateway; in Nepalese usage, however, it is primarily reserved for the upper panel. Often crafted from wood, metal, or stone, toranas are richly adorned with intricate carvings of deities, mythological figures, and auspicious symbols. The central motif commonly features a protective deity, flanked by other divine figures, while surrounding elements like floral patterns, serpents, or makaras (mythical sea creatures) add symbolic depth. This elaborate decoration reflects Nepal's artistic fusion of Hindu and Buddhist traditions. Toranas hold profound spiritual significance, serving both as protective barriers against negative influences and as visual embodiments of divine blessings.



The Palladian window arch of the Hindu Pashupatinath Temple, Kathmandu, Nepal

### AUCTION RESULT COMPARISON

**Type:** Closely related

**Auction:** Koller, Zürich, 6 June 2018, lot 131

**Price:** CHF 30,500 or approx.

**EUR 35,000** converted and adjusted for inflation at the time of writing

**Description:** A carved wood makara Torana, Nepal, circa 16th century

**Expert remark:** Compare the related manner of carving and modeling of the arch with similar kirtimukha, makaras, and kalash. Note the different size (127 cm).



**Estimate EUR 2,000**

Starting price EUR 1,000



121

### A LARGE LACQUERED WOOD NEWAR WINDOW AND FRAME, 18TH-19TH CENTURY

Nepal. The beaded window with a scalloped arch framed by bands of flames and leafy tendrils, flanked by two columns with rows of ornate petals, and each corner with a flange similarly decorated with vines, blossoms, and decorative borders.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with minor wear, natural imperfections including expected age cracks and splits as well as signs of insect activity. Signs of weathering, minor losses to exposed areas, remnants of varnish.

Dimensions: Size 195.5 x 148 x 13 cm

**Traditional Newar houses** are usually built of brick with four stories and decorated with elaborate windows which differ according to their function. Usually the lintel, sill, and jamb are ornamented with figures of deities, mythical beings, dragons, peacocks, auspicious jars, and other decorative elements. The level of design and carving of the

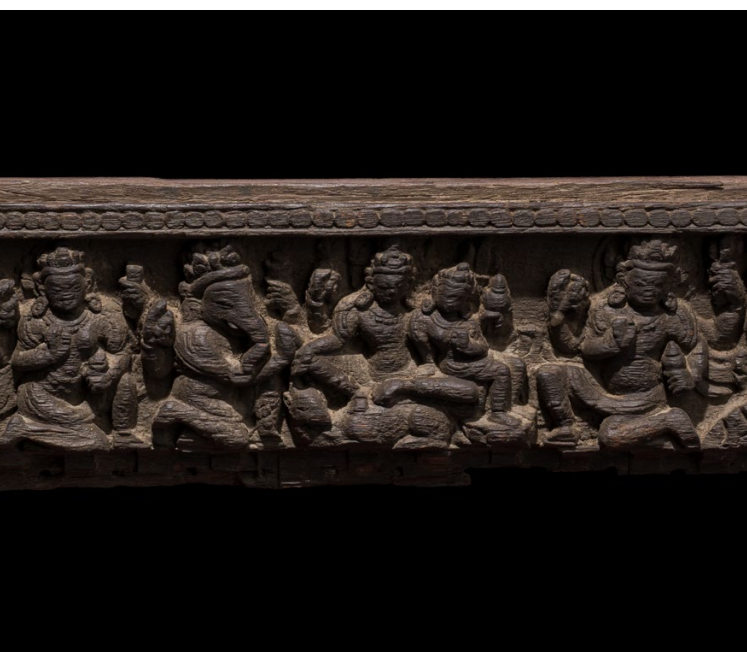


A carved wood window, Nepal

Newar window reached its peak in the mid-18th century. These types of windows can be found on palaces, private residences, and sacred buildings.

**Estimate EUR 2,000**  
Starting price EUR 1,000





122

**A VERY LARGE WOODEN ARCHITECTURAL  
PANEL, CARVED WITH MYTHICAL FIGURES,  
18TH CENTURY OR EARLIER**

Nepal. Composed of four separately carved panels, each depicting various deities including Ganesha and Umamaheshvara, bodhisattvas, worshippers, and mythical creatures, some standing and others supported on vahanas or prostate figures, two flanking a stupa, all framed by petals below and a beaded rim above.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with minor wear, natural imperfections including expected age cracks, signs of weathering, minor losses.

Dimensions: Size 367 x 12 cm (excl. mounting),  
400 x 84.5 cm (incl. mounting)

On a modern wooden display panel mounted to a felted backing with integrated lighting. (2)



**Detail of the Torana of the Main Shrine of Yetakha Baha;  
Kathmandu, Nepal**

**Wood carving is a hallmark of Nepalese temple architecture,** showcasing the intricate craftsmanship of Newar artisans. Found predominantly in the Kathmandu Valley, these carvings adorn doorways, windows, struts, and tympanums, often depicting deities, mythical creatures, and religious motifs. The carvings are integral to the aesthetic and symbolic identity of Nepalese temples, blending functional architecture with sacred storytelling.

**Estimate EUR 10,000**  
Starting price EUR 5,000





Two passports of Peter Hardt documenting his world tour on a bicycle – note that the second passport was issued in Jakarta, Indonesia during the trip





# PETER HARDT'S BICYCLE TOUR AROUND THE WORLD

The route of Ingrid and Peter  
Hardt's 1973-1974 journey







123

### AN IVORY PLAQUE OF TSONGKHAPA WITH KEDRUP AND GYELTSAP

Tibet or Nepal, 17th-18th century. Finely carved with each figure seated on a double cushion atop a shared lotus base, wearing a Gelug cap and voluminous robes, backed by a flaming mandorla. The central Tsongkhapa with his hands raised in dharmachakra mudra holding long lotus stems coming to full bloom at the shoulders, flanked by his two principal students Kedrup and Gyeltsab.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Gelb-Mützen Mönche, Elfenbein, Tibet 18 Jh', and priced at **EUR 1,250**.

**Condition:** Very good condition with minor wear and natural imperfections including fissures. Minor rubbing to details and few scratches. Two small losses to the edge of the mandorla.

Weight: 182.3 g

Dimensions: Length 6 cm (excl. stand), Height 12.7 cm (incl. stand)

Mounted on an associated stand. (2)

**Tsongkhapa (1357-1419)**, founder of the Gelug school of Tibetan Buddhism, was a visionary scholar and reformer who emphasized ethical discipline, rigorous study, and meditation. His two chief disciples, Kedrup and Gyeltsab, were instrumental in preserving and spreading his teachings. Kedrup, known for his intellectual brilliance, systematized Tsongkhapa's ideas and strengthened the Gelug school's philosophical foundation. Gyeltsab, renowned for his expertise in monastic discipline, became the first Ganden Tripa, ensuring the institutional stability of the tradition. Together, this trio symbolizes the harmonious blend of wisdom, ethics, and compassion, leaving a lasting legacy in Tibetan Buddhism.

#### LITERATURE COMPARISON

Compare a related Nepalese ivory plaque depicting Buddha Shakyamuni, dated to the 18th century, in the National Museum of Nepal. Compare a related Nepalese ivory ritual diadem plaque, dated 17th century, 11.4 cm high, in the Los Angeles County Museum of Art, accession number M.86.61.4.



**Estimate EUR 1,000**  
Starting price EUR 500



FRONT VIEW



BACK VIEW

124

# A RARE PAIR OF IVORY PLAQUES, TIBETAN-CHINESE, 19TH CENTURY

Each rectangular in form and carved on both sides in sunken relief with various ritual motifs, including deities, zodiac figures, spirits, animals, implements, emblems, and diagrams with Tibetan inscriptions. (2)

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with minor wear, traces of use, and natural age cracks.

Weight: 1,054 g (together)  
Dimensions: Size 24.5 x 9.3 cm each

## LITERATURE COMPARISON

The present ivory plaques bear striking similarities to the tormas usually carved from wood for use in Buddhist and Bon rituals in the Himalayan and Tibetan regions. See related wood molds illustrated on Himalayan Art Resources, including one in the University of Michigan Museum of Anthropology, HAR item number 17024; another in the Rubin Museum of Art, HAR item number 68979; and a pair in the Philadelphia Museum of Art, HAR item number 87192.



**Estimate EUR 2,000**  
Starting price EUR 1,000





## 125 A GROUP OF FIFTEEN WOOD TORPAR, TIBET, 19TH CENTURY

Each wooden panel is carved with hollow molds of various ritual motifs, including people, deities, spirits, torma offerings, animals and symbols. Strung together by a leather cord. (15)

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with minor wear and natural imperfections. Nicks, scratches, and tiny old, smoothened chips. Remnants of pigment.

Weight: 1,032.8 g (together)  
Dimensions: Length 36 cm (longest)

**Torma Molds (torpar)** are carved wooden lengths of wood with images of the different sets of offerings used to create 'tsampa' barley dough replicas, or substitutions, of real figures and objects, for use in Buddhist and Bon rituals in the Himalayan and Tibetan regions. Typically, the figures include a man and a woman, often with the hands placed at the waist in a passive gesture. Other groups of figures include the Nine Animals that Fly in the Sky, Nine Animals that Walk on Land, and the Nine Animals that Live in Water (see an example) along with many other objects including the Eight Auspicious Symbols (see an example). There

are naga creatures and strange hybrid animals all of which appear to be unique to Tibetan culture and possibly a borrowing from the early Bon ritual practices.

### LITERATURE COMPARISON

Compare a closely related set of wood Torma molds, 19th century, exhibited at the Rubin Museum of Art, Bon: The Magic Word, 5 October 2007 – 14 April 2008, illustrated by Jeff Watt on Himalayan Art Resources, item number 68868.



### AUCTION RESULT COMPARISON

**Type:** Closely related  
**Auction:** Christie's New York, 22 March 2011, lot 407  
**Price:** USD 2,250 or approx.  
**EUR 3,000** converted and adjusted for inflation at the time of writing

**Description:** A group of thirteen wooden torpar  
**Expert remark:** Compare the closely related carving and note the smaller size (28.5 cm).



**Estimate EUR 1,400**  
Starting price EUR 700



126

### A GROUP OF FOUR LARGE WOOD TORMA MOLD STICKS, ZANPAR, 18TH-19TH CENTURY

Tibet. Of polygonal form, each stick is carved with hollow molds of various ritual motifs, including people, deities, spirits, torma offerings, animals and symbols, which are pressed into the offerings made of dough or butter. (4)

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Condition:** Very good condition with minor wear and natural imperfections. Nicks, scratches, and small old smoothened chips along the edges. Remnants of pigment.

Weight: 1,927 g (together)

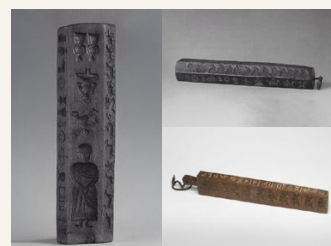
Dimensions: Height 39 cm (the smallest) and 47 cm (the largest)

**Zanpar** are carved wooden lengths of wood with images of the different sets of offerings used to create barley dough (tsampa) replicas of real figures and objects for torma offerings in Buddhist and Bon rituals in the Himalayan and Tibetan regions. Typically, the figures include a man and a woman, often with the hands placed at the waist in a passive gesture. Other groups of figures include the Nine Animals that Fly in the Sky, Nine Animals that Walk on Land, and the Nine Animals that Live in Water along with many other objects including the Eight Auspicious Symbols. There are naga creatures and strange hybrid animals all of which appear to be unique to Tibetan culture and possibly a borrowing from the early Bon ritual practices.

**The dough molds** can be single lengths of wood with two or more sides, with the important figures carved in groups, or they can be sets of lengths, fastened together with string or leather cord. A single side or both sides can be carved with figures and symbols. Some examples are also stained with color as the dough can be pre-colored prior to pressing, or colored after pressed and readied for use.

#### LITERATURE COMPARISON

Compare two closely related wood torma molds in the Museum der Kulturen, Basel, illustrated on Himalayan Art Resources, item numbers 3314925 and 3314926. Compare a closely related wood torma mold, in the Philadelphia Museum of Art, item number 87193.



**Estimate EUR 1,400**

Starting price EUR 700





127

**A RARE GILT AND POLYCHROME  
CLAY FIGURE OF TSONGKHAPA,  
TIBET, 16TH-18TH CENTURY**

Finely modeled, seated in dhyanasana on a double-lotus base, the hands held in dharmachakra mudra, his arms flanked by long lotus stems that come to full bloom at the shoulders, crowned with a peaked hat, and dressed in monastic robes cascading in elegant folds and richly decorated with floral hems, the back of the robe with the three-character mantra in Lantsa script.

**Inscriptions:** Inscribed to the back, 'Om ah hum'.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Condition:** Good condition with wear and manufacturing irregularities including small firing cracks. Small chips, tiny losses, nicks, scratches. Flaking, rubbing, and minor losses to gilt and pigments. Repairs and touchups to the blossoms at the shoulders.

Weight: 2,888 g

Dimensions: Height 28.3 cm

**Tsongkhapa** (1357-1419) is widely regarded in Tibet as a second Buddha and the main teacher of the first Dalai Lama, Gendun Drub (1391-1474). An eminent scholar, he reformed the old Kadampa sect, creating the new Gelugpa sect (Yellow Hat), and is the founder of the monasteries Ganden, Drepung, and Sera. He is revered as an emanation of the Buddhist god of wisdom, Manjushri.

**LITERATURE  
COMPARISON**

Compare a closely related mold of Tsongkhapa with similar details and inscription to the back, illustrated on Himalayan Art Resources, item number 20272.



**AUCTION RESULT  
COMPARISON**

**Type:** Related

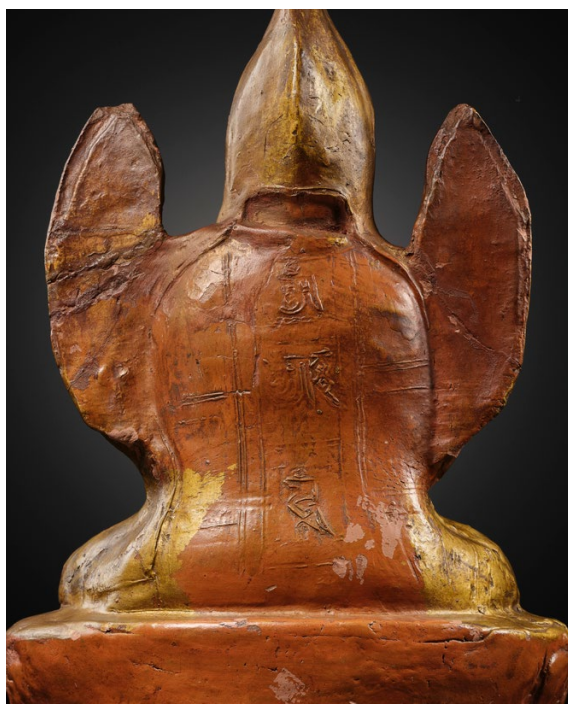
**Auction:** Christie's  
New York, 20  
September 2006,  
lot 142

**Price:** USD 4,800 or  
approx.

**EUR 7,100** converted  
and adjusted for  
inflation at the time of writing

**Description:** A rare gilt and polychromed clay  
figure of Buddha, Tibet, circa 16th century

**Expert remark:** Compare the related style and  
technique. Note the size (21 cm).



**Estimate EUR 1,400**

Starting price EUR 700



128

# **A VERY RARE GILT-LACQUERED STUCCO FIGURE OF TSONGKHAPA, 18TH-19TH CENTURY**

Tibet. Finely modeled seated in dhyanasana on a lotus base with a vajra at his feet, the hands held in dharmachakra mudra and holding lotus stems coming to full bloom at the shoulders. The founder of the Gelug School is dressed in richly painted monastic robes of orange and red, neatly decorated with gilt foliate hems and square panels to the back. The face finely detailed with red, bow-shaped lips below piercing eyes, and the skin overall covered in gilt. The base sealed with a red cloth and painted with a double-vajra.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with some wear, little flaking, a small loss to the right lotus sprig, faint fissures and rubbing to the lacquer.

Weight: 4 kg

Dimensions: Height 27.1 cm

**Tsongkhapa** (1357-1419) is widely regarded in Tibet as a second Buddha and the main teacher of the first Dalai Lama, Gendun Drub (1391-1474). An eminent scholar, he reformed the old Kadampa sect, creating the new Gelugpa sect (Yellow Hat), and is the founder of the monasteries Ganden, Drepung, and Sera. He is revered as an emanation of the Buddhist god of wisdom, Manjushri.

## **LITERATURE COMPARISON**

Compare a closely related figure of Tsongkhapa, dated 18th-19th century, in the Tibet Museum, Lhasa. For further related polychrome clay figures, see the group of almost lifesize-images preserved in the Lamdre Lhakhang chapel in Gyantse, Southern Tibet, illustrated in Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, Hong Kong, 2001, vol. II, pl. 202A-204F. The chapel was built in 1425 by Rabten Kunzang Phak, the second prince of Gyantse.



## **AUCTION RESULT COMPARISON**

**Type:** Related

**Auction:** Christie's London, 25 October 2019, lot 42

**Price:** GBP 31,250 or approx. **EUR 50,500** converted and adjusted for inflation at the time of writing

**Description:** A gilt-lacquered stucco figure of a lama, Tibet, 18th-19th century

**Expert remark:** Compare the similar colors and use of gilt. Note the size (24 cm).



**Estimate EUR 1,400**

Starting price EUR 700





129

**A LARGE LACQUERED CLAY TSA-TSA  
DEPICTING EKADASAMUKHA AVALOKITESHVARA,  
TIBET, 18TH CENTURY**

The eleven-headed deity standing on a lotus base with his feet together in pratyahidhasana, the primary hands in anjali mudra, the subsidiary hands each holding a different attribute including a chakra, a mala, a lotus blossom, a bow and a long-life vessel, surrounded further by a halo of his thousand arms. Manjushri depicted in the lower left and Vajrapani in his wrathful form depicted in the lower right.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with wear and manufacturing irregularities. Scattered small chips, few fissures, and tiny nicks. Minor rubbing. Old repairs with associated touchups.

Weight: 1,481 g  
Dimensions: Height 28 cm

**LITERATURE COMPARISON**

Compare a closely related clay image of Avalokiteshvara, illustrated in B. C. Olschak, *Mystic Art of Ancient Tibet*, 1973, p. 77.



**AUCTION RESULT COMPARISON**

**Type:** Closely related

**Auction:** Sotheby's New York, 24 June 2020, lot 898

**Price:** USD 2,500 or approx. **EUR 2,900** converted and adjusted for inflation at the time of writing

**Description:** A tsa tsa depicting Ekadasamukha Avalokiteshvara, Tibet, 18th century

**Expert remark:** Compare the closely related form and modeling. Note the size (29.9 cm).



**Estimate EUR 1,000**  
Starting price EUR 500



130

### A GILT AND POLYCHROME WOOD PORTABLE SHRINE WITH A CLAY TSA-TSA DEPICTING TEN MANJUSHRI

Tibet or Mongolia, 18th-19th century. The wooden shrine with a lobed outline with a similarly shaped niche housing a clay tsa-tsa with ten images of Manjushri standing with the legs bent apart, a sword aloft in his right hand, and holding a jewel at his chest, against a verdant landscape, all painted in vibrant pigments of red, green, and blue with highlights in gilt. The frame covered to the sides and back in red-lacquered fabric.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with expected wear and manufacturing irregularities including firing cracks to the tsa-tsa. The wood shrine with minor age cracks as well as small chips. Some flaking to pigment and light rubbing to details. Remnants of varnish. Note that the tsa-tsa cannot be removed from the shrine.

Weight: 1,074 g  
Dimensions: Height 22.5 cm

#### LITERATURE COMPARISON:

Compare a related clay and wood tsa-tsa, Mongolia, in the Weltmuseum, Vienna, inventory number 74930. Compare a related Tibetan gilt and polychrome clay tsa-tsa of all incarnations of the Panchen Lama, dated 19th-20th century, published in the Rob Linrothe Image Collection, Northwestern University.

#### AUCTION RESULT COMPARISON

**Type:** Related

**Auction:** Christie's New York, 20 September 2000, lot 101

**Price:** USD 8,813 or approx.

**EUR 15,000** converted and adjusted for inflation at the time of writing

**Description:** A large clay tsa-tsa, Tibet, 18th century

**Expert remark:** Compare the related form and polychromy. Note the size (38 cm).



**Estimate EUR 1,000**  
Starting price EUR 500





**131**  
**A CLAY TSA-TSA WITH THE NINEFOLD**  
**AMITAYUS-MANDALA,**  
**TIBET, CIRCA 16TH-18TH CENTURY**

Of circular form, Amitayus seated to the center and surrounded by eight identical diminutive figures enclosed within the petals of a flower, further enclosed within an inscribed band of raised characters framed by beaded rims. In his hands Amitayus holds a water vessel which contains the nectar of immortality.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with minor wear, traces of use, and manufacturing irregularities including small firing cracks. Minor losses to edges.

Weight: 247.7 g  
 Dimensions: Diameter 10.5 cm

**The tsa-tsa depicts the core of the Amitayus mandala** according to the tradition of Acarya Jitari, an influential Indian Buddhist philosopher who lived during the latter half of the 10th century.

**LITERATURE COMPARISON**

Compare a related clay tsa-tsa of circular form depicting Tara, dated ca. 16th-18th century, in the Metropolitan Museum of Art, accession number 30.76.151.



**Estimate EUR 500**  
 Starting price EUR 250



**132**  
**A BRONZE TSA-TSA MOLD OF MANJUSHRI,**  
**TIBET, 17TH-19TH CENTURY**

Finely cast in the negative with Manjushri seated in dhyanasana atop a lotus base, holding aloft a flaming sword in his raised right hand, his left holding a lotus stem coming to full bloom at his shoulder and supporting a sutra. The mold mounted onto a wooden handle with metal fittings.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition, commensurate with age. Dings, dents, small losses, cracks, and natural imperfections.

Weight: 383.1 g  
 Dimensions: Height 13.3 cm

**This bronze tsa-tsa mold** was created to impress small clay amulets of Manjushri. Stamped clay images are commonplace in the Himalayas and surrounding regions. They are often made from clay mixed with the ashes of revered teachers. The process of making tsa-tsa is an act of devotion and the finished images are distributed to the faithful or placed inside stupas, or sacred sites. The molds used to make the clay tsa-tsa are generally made from cast metal. Devotees often acquired such molded plaques at pilgrimage sites. They became important vehicles for the transmission of new styles, iconographies, and ideologies.

**AUCTION RESULT**  
**COMPARISON**

**Type:** Related

**Auction:** Christie's New York, 19 September 2019, lot 38

**Price:** USD 3,500 or approx.

**EUR 4,100** converted and adjusted for inflation at the time of writing

**Description:** A bronze tsa-tsa mold, Tibet, 17th century

**Expert remark:** Compare the related form. Note the similar size (16.5 cm) and that the mold is for a stupa tsa-tsa.



**AUCTION RESULT**  
**COMPARISON**

**Type:** Related

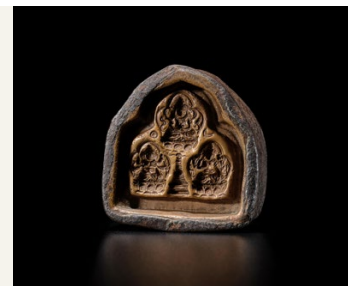
**Auction:** Bonhams Hong Kong, 2 December 2021, lot 1024

**Price:** HKD 12,750 or approx.

**EUR 1,600** converted and adjusted for inflation at the time of writing

**Description:** A copper alloy tsa-tsa mold of the long-life trinity, Tibet, 19th century

**Expert remark:** Compare the related form. Note the much smaller size (6 cm).



**Estimate EUR 500**  
 Starting price EUR 250





133

### A HEAVY BRONZE STUPA MOLD, 18TH-19TH CENTURY

Himalayan regions. Finely cast in the negative with an image of a tiered stupa to one side detailed with rows of stylized petals and rising to a domed bumpa surmounted by a square harmika topped with a tall finial.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Form einer Stupa aus Tibet? Bronze 19. Jh' and priced at **EUR 1,750**.

**Condition:** Good condition with minor wear, traces of use, and casting irregularities. The bronze with a rich, naturally grown, dark patina with small areas of verdigris.

Weight: 1.5 kg

Dimensions: Height 15 cm

#### LITERATURE COMPARISON

Compare a related metal stupa mold, Tibet, from the Collection of Bachmann and Eckenstein, illustrated on Himalayan Art Resources, item number 74937.



**Estimate EUR 1,000**

Starting price EUR 500

134

### A LARGE POLYCHROMED CLAY TSA-TSA OF A STUPA, 19TH CENTURY OR EARLIER

Bhutan. Modeled in the form of a central stupa painted yellow and enclosed by eight smaller stupas painted red. The mid-section with a band of lotus petals below an inscription of Tibetan mantras in raised characters. The base hollowed with a small aperture.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, inscribed 'Tsa Tsa Stupa, Ton gefaßt, Tibet 17 Jh', the back '#123512', and priced at **EUR 7,750**.

**Condition:** Good condition with some wear and manufacturing irregularities including fissures. Minor chips here and there, expected flaking and losses to pigments.

Weight: 2.7 kg

Dimensions: Height 17.5 cm



**Numerous stupa-form tsa-tsa by a cave along the ascent of Paro Taktsang, also known as the Tiger's Nest, a sacred Vajrayana Himalayan Buddhist site located in the cliffside of the upper Paro valley in Bhutan**

**These types of tsa-tsa** can be found along Bhutanese roads or in small caves, which often contain small votive offerings, herbs, ground relics or the ashes of a dead person. They are often seen besides monasteries, dzongs, chortens, and large stupas. Tsa-tsa are molded from plaster or clay, ashes, and other sacred substances, such as ground-up texts from holy texts. The mixture is then pressed into a mold and left to dry or baked. These clay figures are believed to prevent disasters, cure illness, and provide atonement. The present lot is an early and particularly heavy example.

**Estimate EUR 1,000**

Starting price EUR 500



135

#### A MANI STONE, TIBET, 19TH CENTURY OR EARLIER

Of irregular form, the flattened gray stone carved in sunken relief along its natural contours with three lines of inscription repeating the six-syllabled Sanskrit mantra associated with the four-armed Shadakshari Avalokiteshvara, as part of a traditional sadhana of piety to yidam.

**Inscriptions:** To the body, repeated three times, 'Om mani padme hum'.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with wear, natural imperfections, and obvious losses, chips.

Weight: 14,185 g (incl. stand)  
Dimensions: Height 46 cm (excl. stand)

Mounted to an associated metal stand. (2)

**Mani stones** broadly refer to carved stones of a spiritual nature. They may be inscribed with prayers, painted colorfully, or have simple indentations. The stones picked for mani carvings are usually ordinary rocks, pebbles, and small boulders. In some cases, prayers or religious images are also carved on huge, immovable boulders, on the sides of rocky mountains, and inside caves. In most cases, people use a hammer and chisel to carve. Although electric tools might be used occasionally, mani stone carving is primarily handcrafted due to the religious aspect of the practice.

**Traditionally, prayer stone carvings** are done as a form of religious practice to accumulate positive merit through spreading prayers. Practitioners vary from monks, nuns, nomads, and peasants alike. Village shamans and devout elders may take summer pilgrimages to every creek source in their community to offer prayers, make offerings to delight the spirits of the water, and leave prayer carvings on rocks by the water sources. Traveling monks might seek sacred mountain passes, stone in the temple walls, and religious stone mounds to build upon the existing piles.

**Estimate EUR 2,000**  
Starting price EUR 1,000





136

**A POLYCHROME WOOD PANEL OF A YANTRA,  
18TH - 19TH CENTURY**

Tibet or Nepal. Finely carved from three pieces of wood, the center with a triangle in a blossom, framed by a star and circle, all enclosed by rows of petals, vajras, and flames. The corners decorated with large blossoms surrounded by scrolling clouds. The circle and star painted with precious vessels, detailed in green, red, and white. The reverse with square apertures for suspension.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with signs of weathering and erosion, worm holes, natural age cracks, the individual pieces reattached with remnants of adhesive, and few losses.

Weight: 8 kg  
Dimensions: Size 82.7 x 54 x 4 cm

**Yantras are ritual diagrams** which are used to evoke and worship Hindu or Buddhist deities or to allow yogic meditational practices to be carried out. The concept of the yantra is similar to that of the mandala with a square outer perimeter guarding a series of inner circles culminating in the innermost circle, the point of final concentration during meditation.

**LITERATURE COMPARISON**

Compare a related copper repoussé relief of a yantra, Nepal, dated to 18th-19th century, in the Victoria and Albert Museum, accession number IS.35-2009. Compare the similar forms at the center where a circle and star enclose a triangle.



**Estimate EUR 1,400**  
Starting price EUR 700





**137**  
**A LARGE GILT-BRONZE YANTRA,**  
**NEPAL, 17TH-18TH CENTURY**

The mandala of ten tiers, the upper four cast in the form of stars above circles, followed by six rows of differently sized petals, supported on a square panel with T-shaped protrusions, and two overlapping square frames with foliate finials, all raised on a tall waisted foot. Each of the petals is neatly incised with mantras in Nepalese.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with a repair to one leaf-shaped finial, small dents, nicks, and scratches.

Weight: 5.7 kg  
 Dimensions: Length 49.5 cm, Height 26 cm

**Yantras** are geometrical diagrams originating from the Tantric traditions of Indian religions. They are used for deity worship, meditation, and harnessing occult powers as per Hindu astrology and tantric texts.

**LITERATURE COMPARISON**

Compare a related Nepalese bronze yantra, dated to the 17th century, in the Rubin Museum of Art, illustrated on Himalayan Art Resources, item number 700053.



**AUCTION RESULT COMPARISON**

**Type:** Related

**Auction:** Christie's London, 25 October 2019, lot 19

**Price:** GBP 9,375 or approx.

**EUR 15,500** converted and adjusted for inflation at the time of writing

**Description:** An engraved gilt copper shri yantra, Kathmandu, Nepal, 17th century

**Expert remark:** Compare the related form. Note the engraving, strong wear to gilding, and length (35.6 cm).



**Estimate EUR 4,000**

Starting price EUR 2,000





**138**  
**A BRONZE YANTRA, NEPAL, 16TH-18TH CENTURY**

The tiered lotus pedestal with a beaded edge positioned atop an earth square with doors to different regions of the universe, raised on a tiered pedestal with a band of lotus petals, the curved feet in the form of a mythical beast with resplendent wings.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with expected wear, traces of use, casting irregularities. Minor warping and light dents. Fine, naturally green patina with dark encrustations.

Weight: 135.2 g  
 Dimensions: Length 7.3 cm

**AUCTION RESULT COMPARISON**

**Type:** Related

**Auction:** Christie's New York, 26 September 2023, lot 363

**Price:** USD 2,520 or approx. **EUR 2,500** converted and adjusted for inflation at the time of writing

**Description:** A small gilt-copper yantra, Nepal, 15th-16th century

**Expert remark:** Compare the related mythical beast feet and similar lotus pedestal. Note the size (9.5 cm).



**AUCTION RESULT COMPARISON**

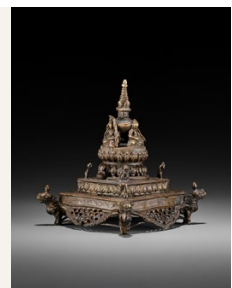
**Type:** Related

**Auction:** Zacke, Vienna, 16 October 2021, lot 429

**Price:** EUR 1,896 or approx. **EUR 2,300** adjusted for inflation at the time of writing

**Description:** A bronze openwork stupa with four cardinal Buddha's, Nepal, 18th-19th century

**Expert remark:** Compare the related feet and note the larger size (17.8 cm).



**Estimate EUR 1,000**  
 Starting price EUR 500



139

# A LARGE PYRAMID-FORM BRONZE 'MOUNT MERU' SRI YANTRA, 17TH-18TH CENTURY

India. The earth square in the form of a temple with doors to different regions of the universe, Mount Meru is composed of triangles of varying sizes and is raised on concentric circles with lotus petal patterns.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with minor wear and casting irregularities. Minor losses along the edges, some warping, and few nicks. The top with an old metal fill.

Weight: 121.6 g  
Dimensions: Length 9 cm

**The Sri Yantra is a form of mystical diagram** (yantra) used in the Shri Vidya school of Hinduism. Comprising nine interlocking triangles, it embodies complex symbolism. Four upward triangles signify Shiva, while five downward triangles represent Shakti, encompassing the cosmic and human realms around a central point called the bindu. This configuration is sometimes termed the Navayoni Chakra. The Sri Yantra represents the

core of devotion. Each triangle and level is associated with specific aspects of divinity. Its projection into three dimensions results in the Mount Meru, symbolizing the philosophy of Kashmir Shaivism.

## LITERATURE COMPARISON

Compare a closely related "exceptionally large" pyramid-shaped bronze Sri Yantra, India, 17th-18th century, **13 cm wide**, exhibited in London by Joost Van den Bergh in Magic Markings: Tantra, Jain & Ritual Art from India, 2016, no. MM12.



**Estimate EUR 1,000**  
Starting price EUR 500





140

**A GILT-LACQUERED BRONZE SUTRA BUCKLE,  
TIBET, 13TH - 14TH CENTURY**

The bronze buckle decorated to the center with a bell-form stupa, flanked by scrolling foliage, and decorated in red lacquer and gilt, the back with two large cord attachments. The bronze with a naturally grown, dark patina.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with minor wear and casting irregularities, small nicks, light scratches, losses to lacquer gilding.

Weight: 70.1 g

Dimensions: Length 4.4 cm

**LITERATURE  
COMPARISON**

Compare a related brass thoghchag dated to the 9th century, 4.2 cm high, in the Ashmolean Museum, Oxford, accession number EA2000.20.

Compare a related copper alloy book buckle with a lion face, Tibet, 2.7 cm long, in the Asian Art Museum of San Francisco, object number 1993.115.



**Estimate EUR 500**

Starting price EUR 250

141

**A BRONZE 'MOUNT MERU' SRI YANTRA,  
NEPAL, 16TH-18TH CENTURY**

The earth square in the form of a temple with doors to different regions of the universe, the four corners with deities and a linga, raised to the center atop concentric circles with lotus petals is Mount Meru composed of interlocking triangles, all raised on a tiered base with a band of lotus petals in openwork.



**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Good condition with wear and casting irregularities. The base with a minor loss. Expected warping and minor dents. Small areas of corrosion. Remnants of gilt and pigments. The bronze with a fine, naturally grown patina with malachite encrustations.

Weight: 428.7 g

Dimension: Length 9.6 cm

**LITERATURE COMPARISON:**

Compare a closely related Nepalese bronze Yantra dated to the 18th century, 11 cm wide, exhibited by Joost Van den Bergh in Tantra: Tantric, Jain and Cosmic Art from India, London, 2010, and illustrated on his website, no. TAN20.

**AUCTION RESULT COMPARISON**

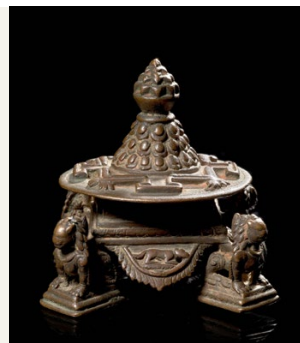
**Type:** Related

**Auction:** Artcurial, Paris, 13 June 2024, lot 202

**Estimate:** EUR 6,000

**Description:** Bronze yantra, Nepal, 15th-16th century

**Expert remark:** Compare the related modeling, manner of casting, and size (11 cm).



**Estimate EUR 1,000**

Starting price EUR 500

142

### AN IRON AND COPPER ALLOY SEAL, TIBET, 18TH-19TH CENTURY

Of square form, finely worked to the body with four domed roundels depicting a dragon, Garuda, tiger, and lion, against a foliate ground, below an overhanging section similarly decorated with ruyi clouds and surmounted by a large flame-form finial with foliate scroll. Tied with a silk tassel fastened with a mythical-beast-head buckle. The seal face cast with an inscription in Phagspa script.

**Provenance:** Galerie Hardt (established in 1976), Radevormwald, Germany, before 2020. Acquired by the gallery's founder Peter Hardt (b. 1946) during his extensive travels in Asia, the first of which occurred during a formative world tour in 1973.

**Labels:** Galerie Hardt, typed 'Reg #5238, Siegel, Metall, Tibet', priced at **EUR 2,750**.

**Condition:** Very good condition with minor wear and manufacturing irregularities. Few small nicks, light scratches, minor dings, encrustations, areas of corrosion.

Weight: 976.7 g  
Dimensions: Height 15.9 cm

#### LITERATURE COMPARISON:

Compare a related iron seal with a four-character inscription in a similar script described as "a deformed Hui script", in the Penn Museum, object number 96-17-4.

#### AUCTION RESULT COMPARISON

**Type:** Closely related

**Auction:** Bonhams London, 5 November 2018, lot 219

**Price:** GBP 1,250 or approx. **EUR 2,100** converted and adjusted for inflation at the time of writing

**Description:** A repoussé copper-alloy and iron seal, Tibet, 18th-19th century

**Expert remark:** Compare the closely related decoration, motifs, and technique. Note the similar size (15.5 cm).



**Estimate EUR 500**  
Starting price EUR 250

143

### A SILVER BUTTER LAMP, TIBET, 19TH TO EARLY 20TH CENTURY

In the form of an inverted bell with a graduated stem-foot embellished with lotus petals and a compressed knob decorated with sacred emblems, the polished cup applied with a foliate beaded rim below the flaring mouth.

**Provenance:** The Kienzle Family Collection, Stuttgart, Germany. Acquired between 1950 and 1985 by siblings Else (1912-2006), Reinhold (1917-2008), and Dr. Horst Kienzle (1924-2019), during their extensive travels in Asia. Subsequently inherited by Dr. Horst Kienzle and bequeathed to the Museum für Asiatische Kunst, Radevormwald, Germany. Released through museum deaccession in 2024.

**Condition:** Very good condition with minor wear and manufacturing irregularities. Minor warping, few small dings, light scratches, tarnishing to silver.

Weight: 258.3 g  
Dimensions: Height 14.4 cm

#### LITERATURE COMPARISON

Compare a closely related Tibetan silver butter lamp, dated to the early 20th century, 13.2 cm high, in the World Museum, Liverpool, accession number 50.31.47.



**Estimate EUR 500**  
Starting price EUR 250





## TERMS OF AUCTION

**§ 1)** The auction shall be carried out in accordance with the provisions of the rules of procedure of GALERIE ZACKE®, SZA VERSTEIGERUNGEN UND VERTRIEBS GMBH, Sterngasse 13, 1010 WIEN (hereinafter referred to as the company) as well as in accordance with sections 244-246 of the GEWERBEORDNUNG [Industrial Code] of 1994. The auction shall be carried out on commission. The auctioneer shall be entitled to withdraw lots exceptionally, to conduct the auction deviating from the order of the catalog numbers and to offer lots jointly. In the event of any dispute concerning a double bid or if the auctioneer has missed a bid, the auctioneer shall be entitled to revoke acceptance of a bid and to continue auctioning the item. The figures stated in the catalog shall be the highest bid in Euro (€) expected by the respective expert. As a rule, the bid shall be increased by 10% of the last bid. (See table of the bidding increments).

**§ 2)** The acceptance of a bid shall be granted to the highest bidder unless a hidden reserve has been agreed upon with the consignor of the item in question. Such a hidden reserve (also called limit or just reserve) shall be the minimum price under which the item will not be sold during the auction. This reserve will be disclosed upon request and after the auction only and may exceed the estimate. The auctioneer will in this case bid on behalf of the seller against all other bidders until the reserve has been reached. If a reserve is not reached during the auction, the auctioneer will knock down the item to the highest bidder at the final bid, but the sale will be conditional of the acceptance of this final bid by the seller. In this case the highest bidder shall be bound to his/her last bid for a term of 8 days starting with the day of the knockdown. If the winning bidder does not receive a written cancellation notice within this term of 8 days, the knockdown becomes unconditional and the sale is final. Typically, only a minority of all items in an auction have a hidden reserve.

**§ 3)** Most items shall be subject to differential taxation. A uniform surcharge of 25% plus the value added tax applicable to the surcharge to the amount of 20% shall be added to the achieved highest bid (final and highest bid). Thus, the surcharge shall be 30% of the final and highest bid in total. Items with added VAT are marked † in the online catalog.

**§ 4)** In the event of sales abroad, the value added tax will be repaid if the item is sold to a country which is not a member country of the European Union (third country), the legal requirements are met, and the proof of exportation is provided. The value added tax shall not be shown separately on the invoice.

**§ 5)** The auction buyer must pay the purchase price immediately upon acceptance of the bid (final and highest bid plus 25% surcharge, plus the value added tax applicable to the surcharge to the amount of 20%, or the added VAT on top of the final price, when a lot is highlighted accordingly in the auction catalog). The company may grant an auction buyer a term of payment for the purchase price in whole or in part when this has been formally applied for in writing before the auction.

**§ 6)** In the event of a term of payment, or any payment delay, in whole or in part, the company shall be entitled to charge default interest (12% p.a.) as well as storage charges (2.4% p.t. of the final and highest bid per month commenced) after 14 days upon acceptance of the bid. The item purchased at auction shall be handed over exclusively upon full payment of the purchase price including all costs and charges accrued since the acceptance of the bid.

**§ 7)** The buyer should take acquired items into possession, as far as possible, immediately or after the end of the auction. Items which have been fully paid for shall be handed over in our show rooms in GALERIE ZACKE, Sterngasse 13, 1010 VIENNA. If a deferred purchase price is not paid within the set period, the company shall be entitled to auction the item again in order to recoup its claim from the defaulting auction buyer. In this case, the defaulting auction buyer shall be liable to the company for the total loss of commission incurred by the company due to the re-auctioning as well as for any default interest and storage charges.

**§ 8)** The company shall be entitled to a lien on all items of the buyer irrespective of whether the buyer bought them within the scope of an auction or in free sale or the company secured ownership of these items otherwise. This lien shall serve to secure all current and future, qualified, limited and unmatured claims to which the company is entitled and which result from all legal transactions concluded with the buyer.

**§ 9)** The items received for auction will be exhibited and may be viewed prior to the auction. In doing so, the company shall give everyone the opportunity to check the nature and the condition of the exhibited items to the extent deemed possible within the scope of the exhibition. Every bidder shall be deemed to act on its own behalf unless it provides a written confirmation saying that it acts as a representative or agent of a well-known principal. The company may refuse bids; this shall particularly apply if a bidder who is unknown to the company or with whom the company has no business connections yet does not provide a security deposit before the auction. However, in principle there shall be no claim to accept a bid. If a bid has been refused, the previous bid shall remain effective.

**§ 10)** The company's experts evaluate and describe the items received for auction and determine the starting prices unless otherwise stated in the catalog or expert opinion. The information concerning production technique or material, state of preservation, origin, design and age of an item is based on published or otherwise generally accessible (scientific) findings concluded by the company's expert with the necessary care and accuracy. The company shall warrant to the buyer according to §34-38 of the AGB (Terms and Conditions) that properties are correct provided that any complaints referring to this are made within 45 days after the auction day. Subsequent complaints shall be excluded in principle. The company shall not be liable for any further information in the catalog and expert opinion as well. This shall also apply to illustrations in the catalog. The purpose of these illustrations is to guide the potential buyer during the preview. They shall not be authoritative for the condition or the characteristics of the pictured item. The published condition reports shall only mention defects and damage affecting the artistic or commercial value significantly. Complaints concerning the price shall be excluded upon acceptance of the bid. The company reserves the right to amend the catalog online prior to the auction. These amendments shall also be made public orally by the auctioneer during the auction. In this case, the company shall be liable for the amendment only. All items offered may be checked prior to the auction. These items are used. Any claims for damages exceeding the liability named above and resulting from other material defects or other defects of the item shall be excluded. When making the bid, the bidder confirms that he/she has inspected the item prior to the auction and has made sure that the item corresponds to the description.

**§ 11)** If a customer is not able to participate in an auction personally, the company shall accept purchase orders. These orders may be placed in writing via mail, e-mail, fax, [www.zacke.at](http://www.zacke.at) or a third party bidding platform. In the case of a purchase order placed by phone or orally, the company shall reserve the right to make the performance dependent on a confirmation from the principal communicated in writing. Furthermore, the company shall not be liable for the performance of purchase orders. Equal purchase orders or live bids will be considered in the order of their receipt. Bids which below the estimate shall be exhausted completely. Bids which do not correspond to the increments determined by the company (see bidding increment table) will be rounded up to the next higher increment. The table of these increments can be sent upon request. The written bid (purchase order) must include the item, the catalog number and the offered top bid limit which is quoted as the amount of the acceptance of the bid without buyer's commission and without taxes.

Ambiguities shall be carried by the bidder. A purchase order which has already been placed may only be cancelled if the written withdrawal is received by the company at least 72 hours prior to the beginning of the auction.

**§ 12)** The company may refuse a purchase order without explanation or make its execution dependent on payment of a security deposit. In the event of an unsuccessful order, such a deposit will be reimbursed by the company within 5 working days. Processing of purchase orders is free of charge.

**§ 13)** Every seller shall in principle be entitled to withdraw the items offered for auction until the start of the auction. Therefore, it is impossible to assume liability or to give warranty for the actual offering.

**§ 14)** Paid items must be collected within 30 days after payment. Items which have not been collected may be re-offered without further communication at the starting price from the recent auction reduced by 50%. Items which have not been collected within 30 days after the auction or for which the company does not receive any proper shipping instructions stating the type of shipping and the address of dispatch (independent of a possibly placed purchase order) shall be stored at the owner's risk.

Furthermore, the company shall be entitled to store items which have been purchased at auction and paid but not collected at the buyer's risk and expense, including the costs for an insurance, with a forwarding agency. It shall be understood that the provision concerning the re-auctioning of unpaid and paid but not collected items must also apply to items not exhibited or stored on the premises of the company. The ownership shall be transferred to the buyer at the time of handing over the issuing note.

**§ 15)** In the case of mixed lots with a starting price of less than EUR 350.00, the company shall not warrant for the completeness or correctness of the individual items within a mixed lot.

**§ 16)** A registration for a bid by telephone for one or several items shall automatically represent a bid at the starting price of these items. If the company cannot reach a bidder by telephone, it will bid the starting price on behalf of this bidder when the respective lot is up for auction.

**§ 17)** Payments made to the company by mistake (through the payer's fault) (e. g. due to miscalculation of the exchange rate by the payer) or payments made to the company for the same invoice several times shall be compensated in form of a credit note for goods for an indefinite period of time. The repayment of such payments in cash shall be excluded.

**§ 18)** Certain auction lots may exist several times (multiples). In such a case, the auctioneer may accept a second, third or even more bids from the underbidder(s). In this case, the text in the catalog and not the illustration shall be exclusively binding with regard to the warranty.

**§ 19)** The company reserves the right to assign to the buyer all rights and obligations resulting from the contractual relationship between the company and the seller by way of a respective declaration, as well as to assign to the seller all rights and obligations resulting from the contractual relationship between the company and the buyer by way of a respective declaration, in each case in terms of a complete assignment of contract with the result that the contractual relationship - following the submission of the aforementioned declarations by the company - shall exclusively be between the seller and the buyer, all of which is in accordance with the basic model of the commission agreement. Buyers and sellers shall already now give their explicit consent to this contract assignment.

**§ 20)** The place of performance of the contract brought about between the company on the one hand and the seller as well as the buyer on the other hand shall be the place of business of the company. The legal relationships and contracts existing between the company, the sellers and the buyers shall be subject to Austrian law. The company, the sellers and the buyers shall agree to settle all disputes resulting from, concerning and in connection with this contract before the territorially competent court of Vienna.

**§ 21)** The export of certain art objects from Austria shall require a permit from the Bundesdenkmalamt [Federal Monuments Office]. The company will orally provide information about art objects for which such export permit will probably not be granted at the beginning of the auction.

**§ 22)** Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacke, §1-50, the Fee Tariff, and the Bidding Increments table, all as published on [www.zacke.at](http://www.zacke.at) on the day of the auction.













# ZACKE

SINCE 1968

1010 VIENNA  
AUSTRIA  
STERNGASSE 13

Tel +43 1 532 04 52  
E-mail [office@zacke.at](mailto:office@zacke.at)  
[www.zacke.at](http://www.zacke.at)

