

60. SHIVA

My Son C1, 8th century

Stone, H: overall, including tenon, 246 cm × W: 102 cm × D: 42 cm

Da Nang Museum of Cham Sculpture, 3.3

18

Tran takes note of the fact that a number of examples of side-by-side temples display a *linga* in one and a Shiva in the other; Tran, "Cultural Resource and Heritage Issues of Historic Champa States in Vietnam," <http://www.ari.nus.edu.sg/pub/wps.htm>.

19

Boisselier dates it to the tenth century, based on the three-tiered headdress, though he feels details of the face and the columnar treatment of the body are in keeping with an eighth-century date, and suggests it may be a tenth-century copy of an eighth-century piece. Zephir and others date it to the eighth century; for his arguments, see Baptiste and Zephir, eds., *Trésors d'art du Vietnam*, 195–96.

20

It was found broken and dispersed over the site, but the tenon was exactly the size that would have fit in the pedestal inside C1.

21

For an illustration of another Shiva, see Baptiste and Zephir, 194–96.

By the seventh century, Shiva was the most revered of the Hindu gods in Champa. His appellation as King of the Mountain may have played a role in this popularity, as the Cham revered mountains and located many of their temples on mountain tops. The valley of My Son, dominated by Mount Mahaparvata, appears to have been a particularly sacred place, for they constructed over seventy temples there from the fifth to thirteenth centuries. King Bhadravarman established a *linga* (the phallic symbol of Shiva) at My Son in the fifth century, combining his name with Shiva's (Bhadreshvara); this became the primary icon of the Cham living in the Thu Bon River region and beyond (see Champa essay, pp. 179–97). Subsequent rulers traced their lineage back to Bhadravarman, invoking the *linga* as the palladium of the Cham.

Yet Shiva takes multiple forms, and while many Shaivite temples in Champa contain a *linga* as the primary object of worship, others include anthropomorphic images of the god, such as this over-life-size example.¹⁸ In his iconic form, he is portrayed as the ascetic with matted locks. An additional identifying characteristic is his third eye, or a crescent

moon in the hair, both now missing in this sculpture.

The date of this Shiva has been the source of some disagreement, and it illustrates the difficulty of establishing a chronology for Cham sculpture.¹⁹ The fact that My Son C1, the temple where it was assumed to have been installed,²⁰ was renovated in the tenth century, and that it was found broken and dispersed around the site, compounds the confusion about its production. The treatment of the face, however, is similar to works generally placed in the eighth century, when the temple was first constructed, and it can be placed during that period.²¹

LITERATURE

Pierre Baptiste and Thierry Zephir, eds., *Trésors d'art du Vietnam: la sculpture du Champa v–xv siècles*, 2005, 194–96. Emmanuel Guillon, *Hindu-Buddhist Art of Vietnam: Treasures from Champa*, 2001.