

75. SEATED SHIVA

Yang Mum, 15th century

Stone, H: 97.8 cm × W: 69.9 cm × D: 34.4 cm

Da Nang Museum of Cham Sculpture, 3.16



FIG. 4

Buu Son temple, Dong Nai Province.

By the time this work was created, the Cham had lost much of the coastline to the Vietnamese, who had slowly taken over the Cham ports and pushed portions of the population farther south and inland. Today, many of the Cham in Vietnam live on the border of Cambodia. We know from European accounts in the sixteenth century that at that time, while many had converted to Islam, at least some of the Cham still practiced a form of Hinduism. This is one of the last works of that type. Another earlier example (fig. 4) remains in worship at Buu Son temple in Dong Nai Province.

The frontal symmetry of the Shiva and the manner in which his legs vanish beneath his lower garment prefigure the *kut* (ancestor stele), which become the dominant form of sculpture from this period. The piece, in fact, may be intended as a *kut*. He holds his usual attribute, a trident, and has a third eye. But, the third eye is cut in half, suggesting this figure is only half a Shiva; we

are left to hypothesize what the other half represents, possibly an ancestor figure.

The bold forms that characterized the earlier Thap Mam sculpture remain apparent here, though altered. The jewelry and decoration of the lower garment are formal and stylized, as are the body and the facial features.

LITERATURE

Pierre Baptiste and Thierry Zephir, eds., *Trésors d'art du Vietnam: la sculpture du Champa v–xv siècles*; Emmanuel Guillon, *Hindu-Buddhist Art of Vietnam: Treasures from Champa*, 2001, 163–65; Mus 1933, 368; Jean Boisselier, *La Statuaire du Champa: recherches sur les cultes et l'iconographie*, 1963; Albert Le Bonheur, "The Art of Champa," 1997.