



N.25



N.27

ions such as humor,  
ch possibly had both  
the statue of a flutist

Chanh Lo is a site in Binh Dinh province. The Chanh Lo style is defined as a transition of two styles, Tra Kieu and Thap Mam. This is shown by sculpture found at Chien Dan and Chanh Lo that are basically similar to those at Tra Kieu, but less sensuous, vivid and charming. The Chien Dan dancing girls, though displaying the same postures, are not dressed with strings of pearls that is the unique feature of Tra Kieu style.

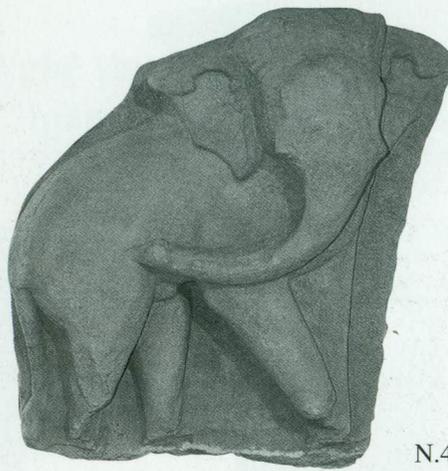
The Chien Dan flutist has the same tall conic cap, necklace and big hands like the Tra Kieu dancers, but her dress is less adorned and her body is less soft.

Related to the Thap Mam style (12th-13th century) there are 7 items found at Thap Mam, Binh Dinh province (N45-51).

Because of historical changes, such as the evacuation of the capital Vijaya to the south (Cha Ban in the present Qui Nhon town) and several continuous wars, Champa art was influenced more by Khmer art of Bayon and Angkor Vat period, but declined progressively.

The most notable characteristic of the Thap Mam style is that the sculpture were much more concerned with power than with beauty, leading to heavier proportions and decorations of sculptures. Figures of mystical animals appeared more than those of humans. However, some icons are still reminiscent of the previous traditional styles.

Clearly, the sacred creatures like lion, Garuda (N47—51) are larger and more fantastical with thicker ornaments and ferocious looking as compared to those from Tra Kieu. The Garuda (N50) is portrayed as the victor over her fatal enemy, the snake Naga (her beak biting his tail, her feet trampling his head).



N.40



N.41



N.39



N.34