Again in Dong Duong style there prevails a quite beautiful specimen of a peculiar type, it is the Prajnaparamita statue. She is standing with two arms resting on two straight pillars. Such a technique - pieces holding up arms - is rather peculiar.

From the Tra Kieu style, there prevail some noticeable specimens, such as figures of Makara which are, in my opinion, of the most beautiful and original Makaras in Champa art. The Makara giving life to the warrior (N23) is the most lively specimen of Champa art. Other combinations, such as Makara giving life to the Asura (N22), Makara giving life to the deer (N24), Makara giving life to the Naga (N25), are also beautiful specimens of Champa art and are challenging the former in design and fineness. It is also safe to say the figures of Makara in the National Museum of Vietnamese History are of the most prolific in its kind, and even some ones are of the most original.

Some other zoomorphic figures of Tra Kieu style (10th century) in this collection are also worth noticing, most special among others is the colossal Garuda (only the chest left). It is not only the biggest Garuda ever known in Champa art but also quite peculiar in shaping the trunk into a woman chest with two bulged breast in full development, quite symmetrical and lively. Undoubtedly this is the biggest Garuda figure and also of the most impressive in its kind in the Champa ancient sculptural art.

From the Thap Mam style the collection also provides readers with a lot of specimens, the most noticeable and beautiful among others are lions in various postures typical of Thap Mam style: standing, kneeling, in acrobatics.

Besides those remarkable specimens, other ones such as lions, Garuda... appertaining to other styles being presented in this publication are also of high aesthetic value. The publication will being appropriate help to anybody having no favorable opportunity of getting in touch directly with sculptural works in the National Museum of Vietnamese History to enrich his knowledge of Champa stone sculpture.

The stone sculptures presented in this publication, though not so great in number, are of the beautiful type of Champa ancient art. Moreover the collection includes not a few of original specimens of Champa sculptures art. As a researcher on Champa ancient art, I am confident and hopeful that this publication will be highly serviceable and interesting for researchers on ancient art, lovers of Champa ancient art and any reader concerned in-and out side the country.

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