

# PREFACE

The collection of the Đà Nẵng Museum of Cham Sculpture, mostly in sandstone, was gathered from the Champa monuments that were collapsed covered by dense tropical flora for centuries. Only in the late 19<sup>th</sup> century did the ruined mounds begin to attract collectors of antiquities and researchers of cultural heritage. The large undertaking of surveying, recording, clearing and scientifically excavating them took place in the first thirty years of the 20<sup>th</sup> century, when sculptures from this hitherto little studied culture began to be transferred to the Đà Nẵng Museum of Cham Sculpture, then referred to as the 'Musée Čam' or 'Musée de Tourane'.

The first catalogue of *Musée Čam* was compiled by Henri Parmentier, an important contributor to the founding of the museum and a gifted architectural artist, and was published in the *Bulletin de l'École française d'Extrême-Orient*, No. 1, Volume 19, 1919. Now almost a hundred years have passed and the museum has undergone the devastating wars in Việt Nam. Some of the objects in H. Parmentier's 1919 catalogue have disappeared or been damaged or moved to other institutions, while recently discovered artifacts are being constantly added to the museum inventory. Knowledge of Champa's history, culture and art, and an appreciation of its richness, depth and

uniqueness, has gradually progressed with the accumulation of new data and the engagement of various disciplines of study by both national and international scholars. The Champa theme no longer appears only in French-language journals, as in the early 20<sup>th</sup> century, but now attracts a growing number of the scholars from Europe, Asia and North America to work alongside Vietnamese experts.

The Đà Nẵng Museum of Cham Sculpture is proud of its collaboration with the School of Oriental and African Studies (SOAS), University London, to create a new catalogue of 100 selected objects from the museum's current collection. It has been a rewarding, engaging and encouraging experience for the museum staff to work in concert with so many researchers, who have contributed articles and offered insightful analysis into evaluating the museum's now world-renowned collection of Champa sculptures. We hope that our work will help the voice of the ancient Cham stones resonate with the passion of scholars around the world in a rich, emotional symphony for the pleasure of all visitors and our readers.

Võ Văn Thắng  
Director of Đà Nẵng  
Museum of Cham Sculpture



BẢO TÀNG ĐIÊU KHẮC CHĂM ĐÀ NẴNG  
ĐÀ NẴNG MUSEUM OF CHAM SCULPTURE

