

published in the *BEFEO* in the same year the museum was opened to the public (1919). In this first catalogue we can find basic information on the provenance, description and documents of 268 objects displayed in the museum. As to the styles and dates of Cham sculptures, Parmentier proposed two major periods: 1. Primary periods (before 1000 CE), including 'l'art primitif' and 'l'art cubique' that existed in parallel from the 8th to 10th century; 2. Secondary periods (after 1000 CE), including 'l'art classique' (11th century) and 'l'art dérivé' (12th century and later on). Parmentier put forward 45 categories and enumerated each object with category number and order number. The codes assigned by Parmentier are preserved as classification numbers on the Inventory of DMCS today.

In 1963, the EFEO published *La Statuaire du Champa, recherches sur les cultes et l'iconographie* by Jean Boisselier, an art historian specialised in Khmer and Cham art. This is a comprehensive monograph analysing the iconography and historical background of the hundreds of statues and reliefs at the Cham sites and in museums in France and in Việt Nam. The book included 257 photographs, 110 of which are the photos of the objects at the Đà Nẵng Cham Museum and it may be referred to as the first album of the museum collection. He inherited the terminology for Cham architecture styles initiated by Philippe Stern (1942) and classified Cham sculptures into eleven styles of evolution: 1. Early Hindu-influenced style (before 7th century); 2. Mỹ Sơn E1 style (627-757 CE); 3. Hòa Lai style (758-859 CE); 4. Đồng Dương style (875-915 CE); 5. First part of Mỹ Sơn A1 style (10th century): the style of Khương Mỹ; 6. Second part of Mỹ Sơn A1 style: the style of Trà Kiệu; 7. Continuation of Mỹ Sơn A1 style: the style of Chánh Lộ; 8. Tháp Mẫm style (end of 10th century to 1177 CE); 9. Continuation of Tháp Mẫm style (1220-1307 CE); 10. Yang Mum style (1307-1471 CE); 11. Po Rome style (after 1471 CE). The judgements of Boisselier were very different from Parmentier on the group of objects from Trà Kiệu, many of which Parmentier had set in the 7th and 8th centuries and moved to the 10th century by Boisselier.⁴

In 1972, during the American war, the U.S. Information Service published *The Arts of Champa* by Carl Hefley, the American advisor to Đà Nẵng City, with photographs and sketches by Nguyễn Xuân Đồng, Curator of the Cham Museum. This is a unique catalogue of 132

pages and 142 figures published in wartime, which mentioned the January 1970 message of President Richard Nixon to the U.S. military commanders saying: 'the White House desires that to the extent possible measures be taken to insure damage to monuments is not caused by military operation.'

After the war ended in 1975, the Cham Museum was managed by the Department of Culture and Information of Quảng Nam – Đà Nẵng province. The Department invited Mr Nguyễn Xuân Đồng, a retired curator, to be re-employed at the museum from 1977 to 1986. Under the direction of Mr. Đồng, an inventory document was compiled in the format of a catalogue. The document was hand-written by Mr. Ngô Khôn Liễu of the museum staff, consisting of four notebooks, 21 cm x 28 cm in size. It constitutes the earliest unprinted catalogue of the museum in the Vietnamese language. It presented basic information on the 291 objects on display, but did not record the many objects in storage and lying scattered in the museum garden.

In the immediate post-war decades financial and human resources were few and there was little research or investment in museological matters. In 1987, a tri-lingual (English, Russian and Vietnamese) catalogue was printed by the Foreign Language Publishing House in Hà Nội, entitled *Museum of Cham Sculpture in Đà Nẵng*, edited by Trần Kỳ Phương, who was working at the museum. The catalogue provides photographs of 49 objects, some of them collected after 1975. In the introduction, Trần Kỳ Phương identified six styles in Cham art, two of them quite different from Boisselier in 1963, i.e. the early Trà Kiệu style in the 7th century and the An Mỹ style in the 8th century. Another trilingual (Vietnamese, English and Japanese) *Cham Sculpture Album* was published in 1988 by the Social Sciences Publishing House in Hà Nội with an Introduction by Phạm Huy Thông and photographs by Nguyễn Văn Kự and Phạm Ngọc Long. A research text by Cao Xuân Phổ identified six periods in Cham art: Mỹ Sơn E1 (first half of 8th century), Hòa Lai (first half of 9th century), Đồng Dương (end of 10th century), Trà Kiệu (end of 9th-beginning of 10th century), Tháp Mẫm (12th-13th centuries), and Po Klaung Garai (13th-16th centuries).

A comprehensive catalogue in French, *Le Musée de Sculpture Cam de Đà Nẵng*, appeared at the end of the 20th century. The catalogue