



Figs. 2, 3 *Đa Nghi Siva.*
(Courtesy Photographic Archives,
Musée national des arts asiatiques-
Guimet, Paris)

period of Cham art (c. 6th to 8th century), one should mention here the famed *Đa Nghi* image (Quảng Trị) – alas stolen in 1988 – probably one of the most eloquent and perfect examples of in-the-round statues ever created in Champa (Fig. 2). In the present state of our knowledge and documentation, the preceding remarks do not seem to fit Buddhist stone statuary – on the whole rather rare in Champa if we except the *Đồng Dương* group (Quảng Nam), dated to the late 9th-early 10th century – where the preference for in-the-round cult images seems to have been longer maintained.

Art in bronze, be it Buddhist or Hindu, remains rather poorly documented for the periods subsequent to the 9th and 10th centuries; in its dependence on the art of modelling, it evolves according to technical principles profoundly different from those that are engaged in stone statuary. Considering the scarcity of bronze images, the stylistic and aesthetic transformations they underwent in the course of time are extremely difficult to state precisely.

Alongside the principal statues, Cham art produced a great quantity of sculptures belonging more or less to the 'decoration' of monuments. Numerous in-the-round statues are included in this category; thus human and animal guardians (cat. 25, 26, 79, 80), often fierce in aspect, and also antefixes with complex, sometimes

puzzling iconography, or cornice pieces (cat. 47), sometimes poorly finished because of their placement high on buildings. Among these works, a hierarchy emerges: one would not place on the same symbolic and iconographic level a simple cornice antefix figuring a dragon-*makara* or a *hamsa* (cat. 60) and a work of much greater impact even though its exact emplacement on a monument remains unknown, as is the case for a four-armed dancing deity (cat. 77), that is perhaps a minor aspect of Śiva.

The lintels and especially the tympana deserve more attention (cat. 10, 46, 50). These are often magisterial pieces of monumental sculpture, richer in their iconography than statues sheltered in the cella. Only a limited number of themes were favoured by the sponsors. This at least is what the surviving works suggest, although we must assume that what has been lost, and is therefore unknown to us, might have illustrate numerous myths and divine stories. We must recall here that the Cham tympana and lintels have suffered, like the monuments, if not more, from the ravages of time and from war; they are among the first things to disappear when a monument collapses into ruin. Numerous lintels are simply embellished with decorative motifs, but a very small number of atypical ones are sculpted with a scene and are sometimes difficult to interpret (cat. 55). The tympana however readily repay study and are a considerable source of information. Leaving aside the *Mỹ Sơn E 1* lintel (cat. 10) – which is quite on its own and variously labelled as a lintel, a tympanum, or a pediment – two principal forms are distinguished from one another. The first form, going back as early as the 8th century, has the general shape of an arch, somewhat elevated (cat. 50), the flat rampant of which was embedded into and partly hidden by brickwork. In the first half of the 10th century this rampant suddenly turned pointed, with a marked tendency to be more and more elongated in the course of time. Although the evolution of the form of the tympana does not yield a definitive chronological indicator, they are of major iconographical interest; they are also a valuable indicator of foreign influences, notably Indian (*Mỹ Sơn C 1*) and Khmer (cat. 10). But even so, difficulties, if not great uncertainty, weighs on the analysis of these works. In some cases the scenes identify themselves readily, even if certain details deserve deeper study. One recognises without problem the dance of Śiva, frequently met with in Champa, on the tympana from *Mỹ Sơn C 1* (c. 8th century), *Phong Lê* (cat. 50, c. 10th