

At the end of this brief overview, we would like to invite the readers to attach value to the forms as well as the meaning of Cham works of art. In Champa, more than in any other cultural sphere in Southeast Asia, the eye and the mind have to familiarise themselves with something completely unknown, surprising and strange, in order to appreciate its true value. They will need

to tame these frightening and unreal animals, and also propitiate these gods, whose prime qualities include gentle or fierce expressions, strongly stylised and allusive modelling of the bodies, and above all movement – a movement sometimes jerky or disjointed, at the extreme unbalanced, but most evidently a living movement.

- 1 The tripartite form of the *līṅga* with a square section at the base (*brahmabhāga*, portion of Brahmā), octagonal in the centre (*viṣṇubhāga*, portion of Viṣṇu) and circular at the summit (*rudrabhāga/pūjabhāga* portion of Rudra, a name of Śiva, or portion of the *pūja*, the ritual offering to the divinity) reveals in an explicit manner the universal supremacy of Śiva, seen as the god superior to the others and including them in himself. One should also note the pillar form the *līṅga* takes on that expresses the equivalence of the god with the *axis mundi*. Finally, in the art of India and most indianized countries, the *līṅga* is often represented as the stylized phallus of the god.
- 2 The identification of the god on this tympanum was made with great caution by Jean Boisselier. Is it not possible here to see Skanda rendered in multiple aspects with his sword attribute? Boisselier 1963 (1) pp. 266-7 and fig. 169.
- 3 New elements of knowledge, however, will be gathered in articles, books or exhibition catalogues listed in the bibliography of the present publication. In this matter, one should particularly read the various studies by Jean Boisselier (those written after *The statuary of Champa*), Pierre Baptiste, Marie-Christine Duflos, Emmanuel Guillon, or Trần Kỳ Phương, among others.
- 4 See particularly Parmentier 1918.
- 5 This results from the work of Michael Vickery and the thesis of William Southworth at SOAS in London in 2001. Recently, Arlo Griffiths' researches opened new perspectives in our understanding of Cham History.
- 6 Boisselier 1963 (1), pp. 29-32 and figs 3-5.
- 7 Stern 1942 pp. 73-4; Boisselier 1963 (1) pp. 40-60.
- 8 Stern 1942 p. 74; Boisselier 1963 (1) pp. 72-85.
- 9 Stern 1942 pp. 75-9.
- 10 Boisselier 1963 (1) pp. 148-210.
- 11 Baptiste 2010.
- 12 Boisselier 1963 (1) pp. 391-4, figs. 245-7.
- 13 The tympanum of the principal entrance, on which appears a strange representation of Durgā dancing while destroying the buffalo, belongs fully to the Chánh Lộ style and may be attributed to the second half of the 11<sup>th</sup> century.
- 14 The altarpiece of the sanctuary tower of Thử Thiện (Boisselier 1963 (1) fig. 188) has been dismantled. Five of its 14 pieces are today in American museums: two in the Norton Simon Art Foundation of Pasadena (M. 1977. 20 a.S. and M. 197. 20 b.S.), see Pratapaditya Pal, *Art from Sri Lanka and Southeast Asia*, New Haven and London, Yale University Press, 2004, pp. 240-1, no. 188-9, and three in the collections of the Asian Art Museum of San Francisco (BL 77S1, BL 77S2 and BL 77S3), see *The Asian Art Museum of San Francisco – Selected Works*, San Francisco, The Asian Art Museum of San Francisco, 1994.
- 15 Stern 1942 p. 79.
- 16 Boisselier 1963 (1) pp. 210-23.
- 17 Boisselier 1963 (1) pp. 256-97.
- 18 Bezacier 1961; Boisselier 1963 (1) pp. 299-303.