



Fig. 10 Fengxian Temple, Longmen caves. (Photo: Grace Chiao-Hui Tu)

Buddhist models reflected in the Mogao grottoes at Dunhuang or the Longmen caves, both located in northern China and near the capital with the imperial patronage. Other sites are in Sichuan in southern China and not far from Cham territory.

The impressive achievements of the Tang dynasty in art, religion and political power attracted the attention of foreign merchants, diplomats and travelers. Chinese records give details of China Champa tribute activities from the early 7th to late 8th centuries. One Linyi tribute visit to the Tang capital of Chang'an in 631 CE³² was captured by court artist Yan Liben (601 – 73 CE) in *Zhigongtu* ('Portraits of Periodical Offering of Tang'). It shows foreign envoys from Southeast Asian countries with tribute bearers – those from Linyi are carrying a parrot in a cage.³³ The last tribute record in the 8th century was in 793 CE – when the Cham king Indravarman (who reigned until 801 CE)³⁴ sent a rhinoceros to the Tang court and was received by the Tang emperor Xuanzhong at *Taimiao*, the imperial ancestral temple.³⁵

Indravarman II, the founder of the Đống Dương temple complex, assumed state-level activities in 877 CE, the third year of his reign,

when his envoys presented three elephants to the Tang court.³⁶ Cham envoys to the Tang capital were thus exposed to the world of Chinese Buddhist art. Such political contacts were underpinned by the flourishing international trade, in which Cham shipping skills and chandlery played an important part. In exchange for Cham elephants and eaglewood, China traded textiles, gold and silver wares and ceramics. A 9th century Chinese silver bowl of lobed oval-form, with a pair of fish at the centre, bears a line of inscription – probably added locally – including the Cham honorific title 'Po'.³⁷ Such vessels were used for drink during the Tang period, and this particular one may have been a gift from the Tang court borne by Cham envoys, or a trade item sold to the Cham ruling stratum.³⁸

Mỹ Sơn A1 style: Sinitic transfers submerged in the Golden age of Cham art

After Śaivism regained primacy in Champa in the early 10th century, Chinese influence was submerged. The decorative elements of the Mỹ Sơn A1 style, however, show the other possible



Fig. 11 Cave 205, Mogao grottoes, Dunhuang.

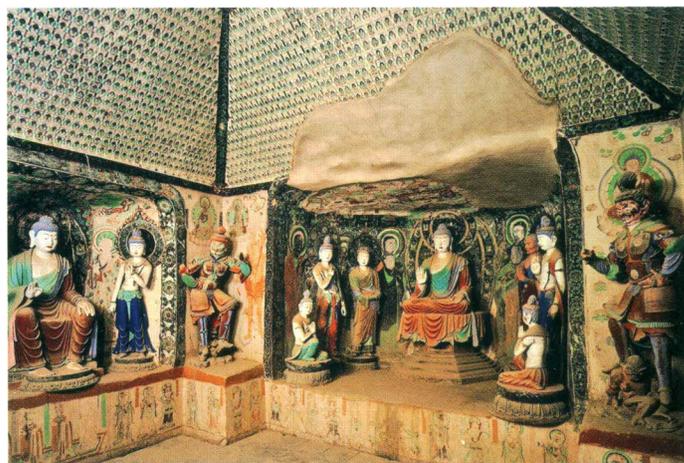


Fig. 12 Cave 384, Mogao grottoes, Dunhuang.