

Fig. 13.1, 13.2 Mý Sơn D1 shrine with S-shape foliate ornamentation. (Photo: Grace Chiao-Hui Tu)

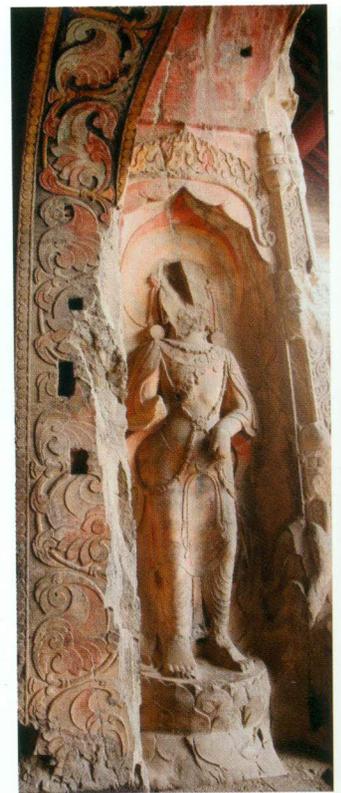
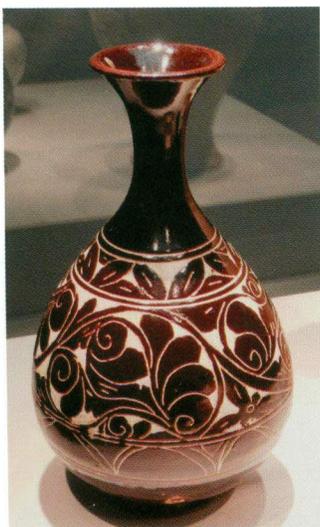


Fig. 14 Xiangtangshan mid-cave entrance. (Photo: Grace Chiao-Hui Tu)

Fig. 15 Cizhou type bottle, 12<sup>th</sup>-13<sup>th</sup> centuries CE, Freer and Sackler Galleries. (Photo: Grace Chiao-Hui Tu)



direct or indirect Sinitic transfers which have not yet been discussed by scholars. Henri Parmentier and Philippe Stern detected Javanese influence in the décor of the walls of the Khương Mý tower (early 10<sup>th</sup> century) and the later Mý Sơn A1 period shrines (10<sup>th</sup> century), noting comparable ornamentation at Candi Kalasan in Central Java, dated 778 CE.<sup>39</sup> The S-shape foliate ornamentation (Fig. 13.1, 13.2) has a long history in Chinese Buddhist art,<sup>40</sup> and the most comparable example can be traced to the Xiangtangshan caves, Northern Qi dynasty (550-77 CE) (Fig. 14) This elegant ornamentation not only adorned Buddhist temples but also textiles, gold and silver wares and ceramics during the Tang and Song dynasties. (Fig. 15)

Hiram Woodward, studied a Chinese silk pattern carved at Candi Sewu (late 8<sup>th</sup> century), was the first scholar researched on the Sinitic ornamentation transfer to the Central Javanese art.<sup>41</sup> Marijke Klokke suggested that Tang period trade goods, particularly silks, gold and silver wares, entered Indonesia and that their flower decorations occur in Candi Sewu, Banyunibo and Mendut.<sup>42</sup> Maud Girard-Geslan noted the striking morphological similarities between several gold objects found at Wonoboyo hoard, Central Java and the imperial offerings at the

Famensi Buddhist sanctuary at the Tang capital Changan.<sup>43</sup> Although the evidence is too limited to support seeing direct décor transfers from China in Khương Mý or the Mý Sơn A1 period shrines, we may perhaps admit that there is at least an indirect Sino-Javanese rather than an Indo-Javanese influence.<sup>44</sup>

More subtle hints of Chinese traditions in courtly dance may be observed at Mý Sơn and Trà Kiệu in the 7<sup>th</sup> and 10<sup>th</sup> centuries. Thierry Zéphir noted that 10<sup>th</sup> century stone dancers from Trà Kiệu (Fig. 16: Cat. 44, 45 BTC 120-44.26; BTC 121-44.453)<sup>45</sup> are carved with long, wavy scarves, which also appear on the 7<sup>th</sup> century Mý Sơn E1 pedestal (Cat. 9: BTC 6-22.4). Long scarves were uncommon in India therefore Zéphir proposed looking to Tang China for the inspiration, where they were used in certain court performances.<sup>46</sup> I would like to support his hypothesis with some elements of Chinese dancer iconography. A pair of almost kneeling dancers with long scarves around their bodies are carved in deep relief on the stone sarcophagus of General Sima Jinlong (?-484 CE), Northern Wei dynasty (Fig. 17).<sup>47</sup> Their dynamic posture reminds us of the dancers on the step risers of the Mý Sơn E1 pedestal. Dancing figures with long, swirling scarves are often seen in Chinese