

2015: 435, fig. 36.10).<sup>3</sup> The humanoid Garuḍas suggest profound art relationships along the land routes linking minor states in peninsular Indochina. In Cham sculpture, the image of humanoid Garuḍa appears on several bas-reliefs. In Mỹ Sơn A13 temple near Mỹ Sơn E1 temple, dated late 8<sup>th</sup>-9<sup>th</sup> centuries, there is a brick bas-relief decorated with a human-faced Garuḍa on the northeast cornice (Trần Kỳ Phương and Shige-eda 2005: 12). Later, a tympanum dated to the early 9<sup>th</sup> century was found in Ưu Điền, Phong Điền, Thừa Thiên-Huế province, (Parmentier 1909: 518-19, fig. 120; Trần Kỳ Phương 2005: 136, note 32; Murphy, *in this volume*). This human-faced was not borrowed from elsewhere. By the mid-9<sup>th</sup> century (834/5 CE), Garuḍa on the cornice of the east side of the Hòa Lai northern tower has big, pointed beak (Trần Kỳ Phương 2015: 18-21).

The creator Brahmā sits on a lotus throne in *virāsana* posture, with the sole of his right foot turned upwards. He has a high *jaṭā* of twisted locks, a sacred thread (*yajñopavīta*) around his chest and his long *dhoti* stretches to the ankle. His right hand holds a rosary (*akṣamālā*), his left hand holds a gourd (*kamaṇḍalu*). Brahmā's sitting posture is similar to contemporary Dvāravatī art. Mỹ Sơn E1 temple experienced two phases of building; in the second stage, when the temple was enlarged, the tympanum and two round colonnettes were added to the entrance. The tympanum can thus be dated to mid-8<sup>th</sup> century (after 731/2 CE – the date of the temple-base/pedestal (*vedī*) of Mỹ Sơn E1).

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On Phú Thọ tympanum, the 4-armed Viṣṇu lies on a seven-headed snake floating on ocean waves together with two attendants holding a lotus stalk, but the image of Brahmā has been lost. Although expressing the same theme, there are great differences between the two tympana of Mỹ Sơn E1 and of Phú Thọ. The differences are in clothing, head-dress and ornaments. There are also differences in the patterns for waves, flowers, and the rectangular frame. Thus, it could be argued that the Mỹ Sơn E1 tympanum must belong to an earlier stage; however, the design of the Phú Thọ tympanum is much like two Viṣṇu-Anantaśāyin tympana in the Khmer Prei Khmeng style found in Tuol Baset and Tuol Ang probably the second half of 8<sup>th</sup> century. In terms of the tympanum of Mỹ Xuyên, in Phong Điền district, Thừa Thiên-Huế province, about 130 km north of Mỹ Sơn, Parmentier's drawing shows an inverted U-shaped tympanum (1909: 516-17; 1918: 423, fig. 125), in which Viṣṇu in a long *dhoti* is lying amid ocean waves and fish. Brahmā sits on a lotus in the centre of the relief. The inverted U-shaped tympanum and the layout are the basis for confirming that Mỹ Xuyên tympanum must be dated much later. Furthermore, the inverted U-shaped tympanum only appeared in Cham architecture from the 10<sup>th</sup> century.

- 3 Southworth states that the Tuol Baset tympanum might be influenced by the tympanum of Mỹ Sơn E1 in the context of trading and cultural communications between Cambodia (Zhenla) and Champa from the mid-seventh century onwards. His conclusion is based on a detailed analysis of the Mỹ Sơn E1 tympanum and the pre-Angkorian tympanum in which he emphasizes the particular closeness of the ocean element of the theme of Viṣṇu Anatasayin with the cult of the Cham maritime culture (Southworth 2001: 148-49, note 3).