

This imposing representation of Śiva, one of the masterpieces of the Đà Nẵng Museum, was discovered by Henri Parmentier and Charles Carpeaux during their 1903 excavation at M̃y Sơn. The various fragments of the sculpture were found in considerable disorder in groups B, C and D. Without doubt this bears witness to the upheavals experienced by the site during the Viêt conquests beginning approximately in the year 1,000 CE. The forearms and attributes were never found. With the disappearance of the third eye from the damaged forehead and without doubt the crescent moon that ornamented the ascetic's chignon (*jata*), nothing apart from the hair would authorise recognising Śiva in this sculpture. Yet there is no doubt also about the resemblance of this image with the Śiva found in M̃y Sơn A' 4, which itself suffices to ascertain the identity of the god, portrayed in both cases in ascetic form. The statue was originally housed in the main temple of group C. Henri Parmentier recorded that the mortise of the pedestal found in this monument corresponded with the dimensions of the tenon of this work.

The Śiva of C 1 is in the hieratic spirit of all the cult images of Champa, be they standing or seated and whatever their date may be (cat. 6a, 33, 92 for example). The frontality that marks these images imposes a distance between the god and the spectator; it discloses itself as the pledge of respect the faithful bring to the divinity. If the technical characteristics of this statue are the same as those of the Śiva found in A' 4¹ (stone reserve kept between the legs, narrow tenons linking the arms to the flanks), a certain simplification is apparent in the C 1 piece and suggests perhaps a slightly later date: the face, again very alive, presents less realistic touches and the body is slightly more supple. The hair *jata* is composed of several bound tresses forming a chevron design. These hair locks are bound above the head in a truncated arrangement and held by three horizontal braided bands. This detail drove Jean Boisselier to envisage a late date for the C 1 Śiva. Indeed, given that this third horizontal band did not appear before the 10th century, Jean Boisselier concluded that this piece was even an archaising piece copying or replacing a destroyed sculpture of the 8th century and made two centuries later.² This hypothesis, which is still being relayed today³, is based on a few comparative examples and evidently did not take into account early works that also include



Fig. 1 Śiva's face.

the three bands and which were unknown when Boisselier published his study.

The costume is clearly different from the A' 4 Śiva; there is a double forward fold of cloth that is more complex than the simple fold of the A' 4 Śiva or the dancing Śiva of M̃y Sơn C1. The double forward fold implies a more sophisticated drape of the material which fits into the perspective of the progressive complication of costume documented by Jean Boisselier in his *Le Statuaire du Champa*, pl. VI-VIII. The belt reproduces without great change the A' 4 model, with even some simplification in the folded ends on the sides.

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1 Pierre Baptiste and Thierry Zéphir, *La sculpture du Champa: Trésors d'art du Vietnam Ve-XVe siècles* (Paris: Réunion des Musées Nationaux, 2005), p. 192-193.

2 Boisselier 1963 (1), p. 55.

3 Ducrest et Vandermeersch 1997, p. 98.