

in Indian or in Javanese art (Duijker 2010: 29-36; 2001: 72). A finely carved sacred serpent cord stretches from the left shoulder to the hips, with the serpent's heads against his powerful chest. There are serpent bands on his shoulders and ankles. His body is muscular and his short *sampot* has a large front lap extending downward and held with a thick belt wrapped around his buttocks. Large round earrings are partly visible above traces of two large neck tendons. This was possibly the main icon installed in the central sanctum of the group. The robust muscular body, expressing the inner strength of Bhīma, is the only Bhīma statue known in Cham sculpture. Bhīma was venerated as a savior deity and his rosary (*akṣamālā*) symbolizes the chanting of mantra.

In stylistic terms, the Bhīma statue has features in common with a seated god outside the Mý Sơn D1 temple, whose body is also muscular and has serpentine ornaments on chest and arms. The standing Bhīma's *sampot* has a fold around the waist and a long downward flap. In stylistic terms, comparisons may be made with the four *dvārapāla* statues of the Đồng Dương site. Based on the sculptural characteristics as well as the architectural context of the Khuông Mý temple group, I propose dating the standing Bhīma to the early 10<sup>th</sup> century, where Boisselier identified the style of Khuông Mý in 1963.

Stern in 1942 pointed to a possible relationship between the decoration of Khuông Mý and Śaiva-Buddhist temples in Central Java (Stern 1942: 66-7). More recently, when describing the reliefs of *Rāmāyaṇa* carved at the base of the southern temple of Khuông Mý, Levin (2008: 85-99) and Griffiths (2017) also wrote of parallels in Cham and Javanese temple art during this period.

Consequently, the standing Bhīma may yield links when future studies compare in more depth the contemporaneous monumental art of Champa with East Java, where Bhīma was a major deity 10<sup>th</sup> to 15<sup>th</sup> centuries (Stutterheim 1956: 105-143; Duijker 2010: 236-41; 2001: 69-81). Bhīma also figures in the late 10<sup>th</sup> century in the Khmer art of Banteay Srei temple and the 11<sup>th</sup> century Wat Phu temple in Champasak, Laos (Jessup 1997: 224-6; Roveda 2005: 109 [illus. 4.3.13, 4.3.15], 110 [illus. 4.3.19]).

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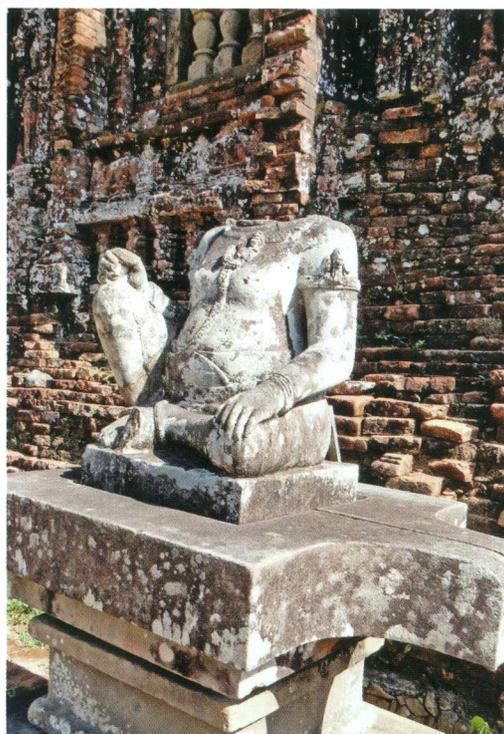


Fig. 3 Statue of a powerfully-built seated god on the north side of Mý Sơn D1 tower. (Trần Kỳ Phương).



Fig. 4 Đồng Dương dvārapāla.