



brow, intending to be frightening and aggressive despite an almost sly expression.

Although it seems unlikely, the numerous rampant lions discovered at Trà Kiệu, and the passing elephants, dancers and perhaps other motifs (passing lions and deer, *garuḍa*, standing praying figures) ornamented the foundation of a (or several) sanctuaries built on the vast terrace of brick at point A in the excavations of Jean-Yves Claeys, who explained:² '... the position of the sculptures brought to light, dancers, rampant lions and elephants, a continuous repetition of motifs, is probative. They were found against the foundation at varying depths, in groups of three

or four, toppled and overturned, and they came indubitably from the monuments situated on the terrace.' The kind of frieze they were part of has never been found in its integrity, except perhaps at Thạch An/ ĐạiAn (Quảng Trị), where the brick foundation today totally destroyed, showed an somewhat irregular alternation among warriors, rampant lions, three-headed *nāga* and *kiṃnarī*. Other examples illustrate the same kind of décor on a fragment of foundation found at Trà Kiệu itself, but also on the magnificent pedestal of Hà Trung (Quảng Trị).

1 First description in the *Journal des fouilles* manuscript dated 5 May 1928; second description and drawing (see Glover 1997 (1), p. 182, fig. 20) in the manuscript inventory of sculptures (piece 314).

2 Claeys 1928 (2), p. 580.