

Fig. 1 Another sandstone high relief of Brahmā from Phú Hưng, 60 cm high in a private collection. (Trần Kỳ Phương)

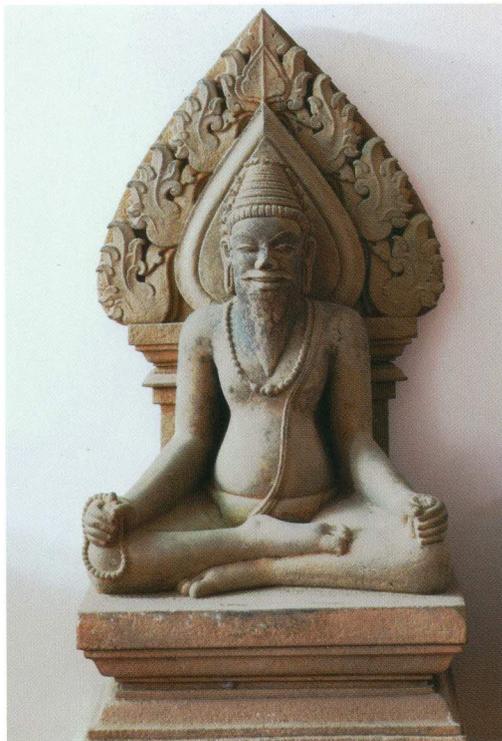


Fig. 2 Agastya (?) of 12th century from Phú Hưng, 90 cm high, now displayed now at Quảng Ngãi Provincial Museum. (Trần Kỳ Phương)

The large heap of crumbled bricks and stones indicate that Phú Hưng was a very large temple complex. It yielded hundreds of stone architectural ornaments and statues, though many of them are now lost. Phú Hưng was probably one of the largest scale structures of Brahmanical sanctuaries in Champa.¹ The author surveyed the site several times during in 1994-5, when some artifacts were taken to the former Provincial Museum of Quảng Nam-Đà Nẵng. Local residents removed many others. Notable works Phú Hưng artifacts currently exhibited in the Đà Nẵng museum of Cham Sculpture are the tympana of Brahmā and Viṣṇu, monkey statues, and an architectural goose or *haṃsa* (cat. 60).²

A remarkable statue of a sage was found at Phú Hưng in late 1992 and is now exhibited in the Provincial Museum of Quảng Ngãi. It is possibly the sage Agastya, one of Śiva's circle. He sits cross-legged in half-lotus position (*paryāṅkāśana*), both hands placed on his knees and holding a rosary and a flower. The face is contemplative and the beard stretches down to the necklace that falls beside the sacred cord. (Southworth und Trần Kỳ Phương 2016: 66-67, abb. 22).

Monkeys are prominent at Phú Hưng, the most noticeable being a pair of sitting monkeys, carved with much realism and the size of a small living monkey. They are the most beautiful pair of monkeys in Cham sculpture. Monkeys hint at Phú Hưng being a Vaiṣṇava site because of

the monkey army that invades Lanka. There are indications that the Brahmanical trinity of Brahmā, Viṣṇu and Śiva were venerated there.

The sandstone used at Phú Hưng is firm and smooth and a light yellow colour, quite different the earlier art periods (Đồng Dương, Mỹ Sơn) and later ones (Binh Định, Tháp Mẫm).

Based on art historical comparisons, Phú Hưng sculpture group is dated to the 11th -12th centuries, but some element may be from the 13th century. The large ruined mound is somewhat enigmatic. It raises the question why this very large complex collapsed completely, while the smaller nearby Khương Mỹ temple group Khương Mỹ still stands

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Fig. 3 Phú Hưng mound in 1994. (Trần Kỳ Phương)

