

64. *Makara disgorging goddess*

Chiên Đàn, Quảng Nam

11th-12th centuries

Sandstone: H. 45 cm;

W. 52cm, D. 9 cm

BTC 1547-BTĐN 824/Đ53



A fearless prow goddess reaches out of the gaping mouth of a sea monster, poised in the tumult of the sea and wind like the celebrated Nike of Samothrace in the Louvre. With a flat, unsmiling mouth, she is stern of face, befitting the danger she represents to seafarers. The Chiên Đàn goddess grips the snout of the monster and braces herself against its huge tongue. The monster's traditional amalgam of crocodile snout, elephant trunk and parrot's eye are in the process of transforming into floral and foliate shapes. The large, distended ears of the goddess have something in common with those of the following contemporary icon of Padmāvati from An Mỹ, a temple ruin some 1.5

km west of the triple tower complex of Chiên Đàn. The sculptors of Chiên Đàn and An Mỹ produced works of vigour and intensity but left the stone roughly finished. The diadems of both deities are conical and ornamented with flower petals, which seems to be a characteristic of Cham Vaiṣṇava iconography.

The vigorous, unaffected movement of the body is reminiscent of the small *apsaras* carved into a Chiên Đàn temple foundation wall that are now in the temple site museum. The carving is rudimentary compared with the flowing grace and precision of finish of the *apsaras* of Trà Kiệu, some 25km to the north, which are in the highest rank of Cham art.

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