

a Viṣṇu statue bears a name that is difficult to decipher that identifies a 'Śrī Harivarṃeśvara'. This name may have been chosen in memory of Jayavarman's Cham friend. The name is never used in Cambodia and appears only once in Champa on a stela at Mỹ Sơn erected at Mỹ Sơn by Jaya Harivarman in 1157-58.² (Jacques 1995: [C.100] 139, 143; Vickery 2006: 111).

Garuḍa telamons are typical of Cham art. As a vehicle of Viṣṇu took on a role independent of the deity in ancient Champa, Cambodia and Java. The images of *garuḍa* here are richly bejeweled on a vigorous, erect body. His jutting human breast and lifted arms have the same proportions as those of the lions. His thighs have a checkerboard pattern representing feathers and his feet end in claws that grasp two *nāgas*. The lion telamon is also omnipresent in Cham sculpture, turning the corner of the temple foundations. *Garuḍas* appear mostly at the cornice level in the Cham religious structures. During this period, there were significant art exchanges between Khmer and Champa, as the royal families of each state interacted, formed coalitions against the Đại Việt, and sometimes battled each other. There are marked similarities between *garuḍas* and lions in the neighbouring cultures, but the breast and comma motifs are unique to Champa. (Southworth & Trần Kỳ Phương 2018).

The Tháp Mâm ruin that yielded a treasure-house of stone sculptures, is located at Vân Thuận hamlet, Nhơn Thành village, An Nhơn district, Bình Định province. This region was formerly the state of Vijaya of the ancient kingdom of Champa named in epigraphs 'Vijayapura' or 'Bhūmi Vijaya'. This land stretches to the Central Highlands in the West and down the river Côn and its tributary rivers flowing into the port-city of Śrī-Boney/Banoi (today Thị Nại port just north of Quy Nhơn). The name Vijaya appeared in Cham epigraphy in the mid-12th century (Southworth 2000: 238).

Later, in the 15th century, it was called Tân Châu ('New Department' or Xinzhou) (Ma Huan 1970: 79) in Chinese historical records that were distinguishing it from with Cựu Châu ('Old Department' or Jiuzhou). This was probably ancient Amarāvati (Momoki 2011: 129). There are seven solid groups of temple-towers, including thirteen monuments dated from the 11th to 14th-15th centuries, in the region of Vijaya. Cham temples were normally built next to rivers, but exceptionally, some groups

of prominent temple-towers were built on hills, such as Tháp Bạc (11th century), Thốc Lốc (13th-14th centuries).

The Mỹ Sơn inscriptions of Jaya Harivarman provide rare and important information on Vijayapura/BhūmiVijaya. They say the king was born in Vijaya (*urān ratna bhūmi Vijaya*) and was respected throughout the Champa territories as epigraphs from his reign have also been found way south in Pānduranga (today Phan Rang). (Golzio 2004: 161-162, 166-168). They record his defeating Khmer and Yavana (Việt) armies in several battles in the north and south. (Jacques 1995: 145-48) Accordingly, the 'breast motifs' were popular in Vijaya and in Mỹ Sơn in this art period and assert convincing evidence of the rare unification of the kingdom under the power of Jaya Harivarman during the 12th century.

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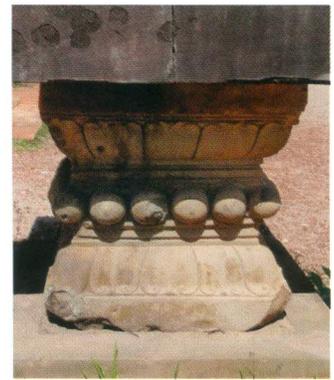


Fig. 1 The 'breast' pedestal of Mỹ Sơn G1 temple. (Trần Kỳ Phương)

Fig. 2 Dương Long temple group near the Tháp Mâm ruin.

