

**J. C. SHARMA**

**TEMPLES OF CHAMPA IN VIETNAM  
THÁP CHÀM Ở VIỆT NAM**



**NHÀ XUẤT BẢN KHOA HỌC XÃ HỘI  
HÀ NỘI - 1992**

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*I would be failing in my duty if I do not place on record my appreciation of the professional work done by Mr. Nguyen The Dung, who took most of the photographs used in this book. I would also like to express my gratitude to Mr. Hoang Dao Kinh, Director, Centre for Design and Restoration of Cultural Relics for providing me with some rare and old*

photographs of the temples of Champa, particularly the temple A-I at My Son. Mr. Le Dinh Phung of the Archaeology Institute who had accompanied me on a long tour of various monuments also provided valuable assistance in the final selection of the photographs. Mr. Lam Quang Hien, Chairman of the Peoples' Committee of the Bac Binh district, Ninh Thuan province was kind enough to provide me with the photographs of the Cham dancers performing at the temples of Po Klaung Gerai.

I must also thank Mr. Tran Hoan, Minister of Culture, Information and Sports for his valuable support and the Social Science Publishing House for their close cooperation in finalising the arrangements for publication of this book. I am no doubt beholden to Mr. Nguyen Duy Quy, President National Center for Social Sciences of Vietnam.

Hanoi  
10.8.1992

**J.C. SHARMA**

## Lời giới thiệu

Nước Việt Nam có 54 dân tộc với ngôn ngữ, tập quán và văn hóa riêng là hình ảnh thu nhỏ của miền Nam Á. Những hoàn cảnh lịch sử đã gắn bó các dân tộc lại với nhau trong một quốc gia thống nhất, cùng nhau chia sẻ những thăng trầm và cùng chung hàng ngũ đấu tranh chống xâm lược và áp bức.

Văn hóa Chăm có một vị trí quan trọng trong đại gia đình các dân tộc Việt Nam. Các công trình kiến trúc Chăm với vẻ đẹp và sự hoàn thiện về nghệ thuật của chúng được mọi người ngưỡng mộ đã góp phần tô điểm cho cảnh quan Việt Nam. Đặc trưng văn hóa Chăm đã được bảo tồn vượt qua những biến động của thời gian.

Ngài J.C. Sharma, Đại sứ Ấn Độ tại Việt Nam từ tháng 3 năm 1989 đến tháng 8 năm 1992 là người bạn của Việt Nam, ông đã thể hiện sự quan tâm sâu sắc của mình đối với nền văn hóa đa dạng của Việt Nam. Ảnh hưởng của nền văn hóa Ấn Độ để lại dấu ấn ở một miền của Đông Nam Á đã lôi cuốn sự chú ý của Ngài J.C. Sharma khiến ông đã viết tác phẩm "Tháp Chăm ở Việt Nam".

Cuốn sách của Ngài J.C. Sharma thể hiện sự nghiên cứu tìm tòi công phu của tác giả, trong đó có 156 bức ảnh phần lớn về đề tài nghệ thuật được chọn lọc vì vẻ đẹp và tính sáng tạo của nó. Trong cuốn sách này nếu có điều chưa làm thỏa mãn bạn đọc và còn những vấn đề cần bàn luận thì tôi nghĩ rằng cũng là điều tự nhiên đối với một công trình khoa học.

*Tôi hoan nghênh sự lao động sáng tạo của tác giả và coi công trình này là sự đóng góp có ý nghĩa vào việc củng cố và phát triển tình hữu nghị giữa Việt Nam và Ấn Độ.*

*Tôi trân trọng giới thiệu cuốn "Tháp Chàm ở Việt Nam" của Ngài J.C. Sharma với bạn đọc Việt Nam, Ấn Độ và thế giới.*

**Giáo sư Tiến sĩ NGUYỄN DUY QUÝ**  
Viện trưởng  
Viện Khoa học xã hội Việt Nam

## Foreword

*Vietnam, having 54 ethnic groups each with its own language, customs and practices, and culture, is a microcosm of South Asia. Historical circumstances have closely bound these peoples in a unified nation sharing the vicissitudes of life and all together in one mind to fight against aggression and oppression.*

*Cham culture has an important position in the family of the peoples of Vietnam. Works of Cham architecture with their beauty and artistic excellence that attract the admiration of everyone, have contributed to the embellishment of Vietnamese scenery. Characteristic traits of Cham culture have been preserved through the changes of time.*

*His Excellency J.C. Sharma, Indian Ambassador in Vietnam from March 1989 to August 1992, is a friend of Vietnam. He has taken a profound interest in the diverse culture of Vietnam. The influence of Indian culture, which has left traces in the Southeast Asian region, attracted the attention of His Excellency and so he wrote the book "Temples of Cham in Vietnam".*

*This work reflects the author's extensive research and investigation. It is illustrated with 156 pictures, mostly of art, selected for their beauty and originality. In this book, if there is anything that does not satisfy readers or any problems requiring discussion, I think this is only natural for such an academic work.*

*I welcome the author's innovative diligence and regard his work as a meaningful contribution to consolidating and developing friendship between Vietnam and India.*

*With high esteem, I would like to introduce the book "Temples of Cham in Vietnam" by His Excellency J.C. Sharma, to readers of Vietnam, India and the world.*

**Prof. Dr. NGUYEN ZUY QUY**  
President  
National Center for Social Sciences of Vietnam



## Preface

**I**ndo-China, as the very name suggests, is an area influenced by the cultures of India and China. It is generally thought that Cambodia and Laos represent the "Indo"; whereas Vietnam represents the "China" because outside the academic circles, there is very little awareness of The India influenced kingdom of Champa which existed from 2nd to 16th century A.D. from Deo Ngang pass in Central Vietnam to Dong Nai basin in Southern Vietnam.

The Ancient Kingdom of Champa played a very important role in introducing various elements of the culture of India to Vietnam. It is common to see variations of several Hindu motifs like Makara, Kinnaras etc in the Pagodas of Vietnam. It was through Champa that the Dai Viet received the influence of Indian music and the musical instruments. Many stories from Hindu mythology and folklore form part of Vietnamese traditional theatre.

As in all other India influenced states of South East Asia, the creative genius of the Cham people has also found its best expression in the works of religion. Beginning with the establishment of the first Royal Shiva Linga at My Son in Quang Nam Da Nang province in 4th century A.D., the monarchs of Champa started a tradition of building or renovating temples.

The location of the temples reflected to a great extent the changing fortunes of the Ancient Kingdom of Champa. It is not a mere coincidence that the earliest temple was located at My Son, approx. 30 kms. south west of the first well organised capital Simhapura in Amravati Region and the last temple at Po Rome was located in Phan Rang (Panduranga region). Hardly any significant temple has been found in the two northernmost provinces of Quang Tri and Thua Thien which were always a bone of contention between the Chams and the Chinese and then between the Cham and the Dai Viet people.

*The Champa kingdom declined in power, prestige, and territory from the last part of 15th century onwards. Consequently, the Cham temples became virtually unknown to the outside world. The credit of rediscovering them and making them known once again must be given to the missionary zeal and pioneering work of the French explorers, archaeologists, and historians. If H. Parmentier's "Inventaire descriptif des Monuments Cham de l'Annam" and other research papers will remain the primary source for all archaeological studies of Cham people in the field of history, similar honour must go to G. Maspero for his monumental work "Le Royaume du Champa". Prof. Coedes "Les Etats hindouisés d'Indochine et d'Indonésie" is invaluable to all the students of history of S.E. Asia and Ecole Française d'Extrême Orient has been in the forefront of all the research work on ancient Champa during this century. Among the Indian historians, R.C. Majumdar has made an outstanding contribution through his voluminous work "Champa : History & Culture of an Indian Colonial Kingdom in the Far East. 2nd - 16th Century A.D."*.

*Lately, the National Institute for Social Sciences of Vietnam has published a book namely "Van Hoa Cham" , (Cham Culture). Many new ideas about the territory of Champa and its ethnic composition have emerged as a result of research done by recent scholars. The discovery of a kiln and some ceramics in the Qui Nhon region has added to our knowledge. The excavation and other archaeological studies conducted during restoration work done by a Polish team led by Mr. Kazimierz Kwiatkowski in the eighties have enhanced our understanding of the architecture of the Cham Temples.*

*During my various postings in South East Asia where I have spent a major part of my diplomatic career, I have felt that while a lot of books and other material are available in respect of monuments of Cambodia, Indonesia, Thailand, and Burma somehow, there is hardly any publication on the temples of Champa which is primarily meant for a general reader or an ordinary tourist. The objective of this book, therefore, is essentially to provide basic information to general readers and arouse in them the curiosity about the Cham temples which provide most invaluable link to the study of this region. For this reason, a slightly detailed chapter on the history of Champa has been included to acquaint the readers with the events, circumstances and conditions prevailing during the periods in which these temples were constructed. It is my fond hope that better awareness about these temples will lead to increased interest in their*

*conservation and restoration. I am fully conscious of the fact that this book would have a lot of deficiencies for the simple reason that I have no special qualifications for its authorship. Lack of knowledge of French further compounded my difficulties as I had to rely on translations of most of the important primary sources of information. I sincerely hope that the scholars of history and Cham culture will be generous enough to overlook the shortcomings. The only thing in my favour is that I have had the opportunity to visit these temples on a number of occasions during last three years. The Curator of the Museum of Cham sculpture in Da Nang Mr. Tran Ky Phuong was kind enough to accompany me on several of these visits and his advice and assistance was invaluable at every step.*

*I have undertaken this task to study the Cham culture which these temples symbolise in every respect. The Cham culture was like a beautiful tree that grew out of the seed that was undoubtedly Indian, on the soil prepared by Sa Huynh\* culture, nurtured and cared for by Chams with the support of other ethnic groups like Katu, Jerai, Rhade, Raglai, and Churu. The influence of Cambodge, Java, and the Dong-Sonien and Dai Viet cultures provided the fertilizer for the growth of the tree.*

*The temples of My Son are to Vietnam what Angkor is to Cambodia, Borobudur to Indonesia, and Pagan to Burma. These brick temples may not have similar grandeur but they have a unique beauty of their own and the preservation of these last remaining edifices of the Cham culture is as important as restoration of Angkor and Borobudur. If this humble endeavour succeeds in making even a very small contribution in accelerating the efforts for restoration of these temples, I would consider my labour fully rewarded.*

Hanoi  
10.8.92

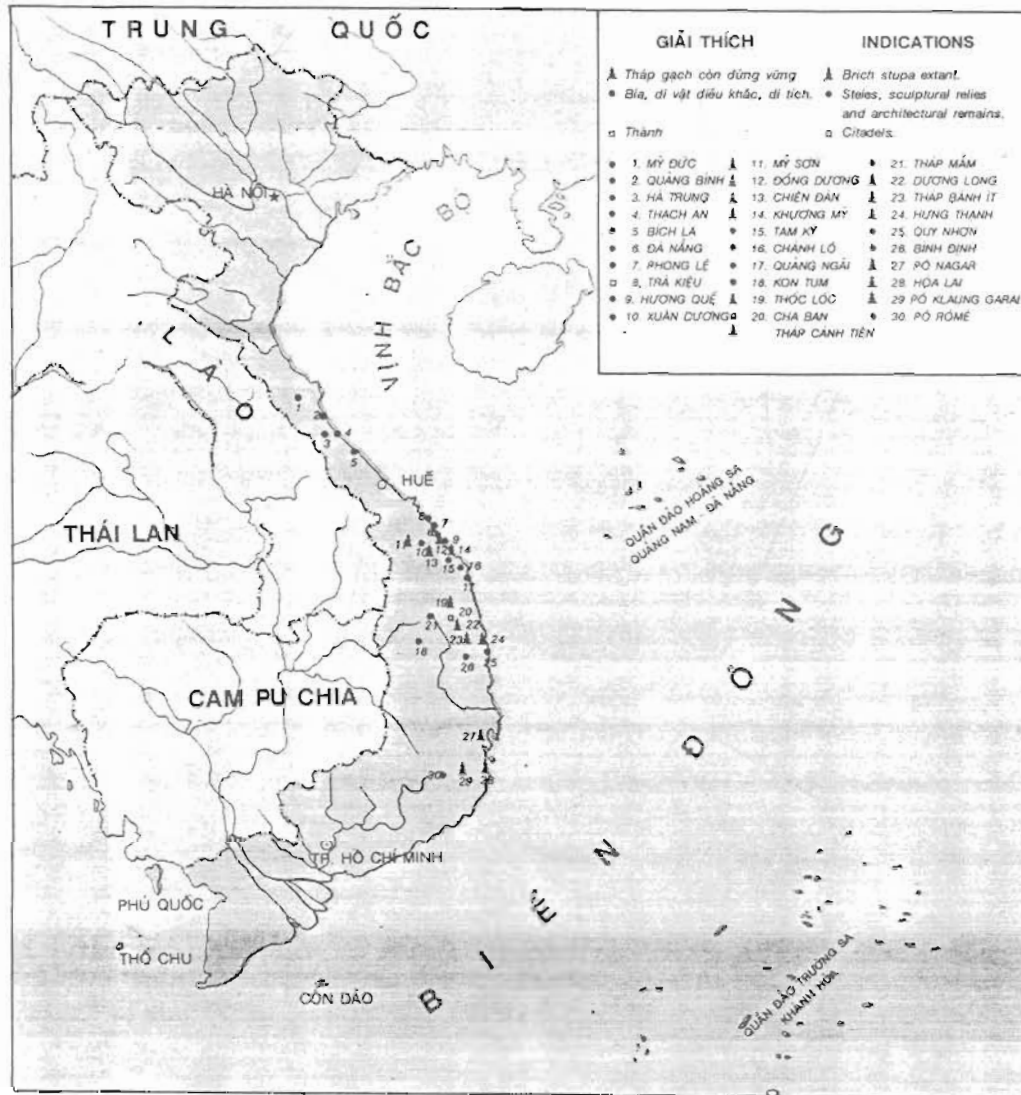
**JAGDISH CHANDRA SHARMA**

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\* Sa Huynh Culture was prevalent in the region of Central and South Vietnam in pre-historic times.



# DI TÍCH CHĂM TẠI VIỆT NAM CHAM VESTIGES IN VIETNAM



## HISTORY

The Ancient Kingdom of Champa extended from Deo Ngang pass (present Quang Binh Province) to the Dong Nai Basin (present Binh Thuan Province). It appears that the dominant presence in the Kingdom was that of the Chams who mostly occupied the low lands between the East Sea and the foot of the Truong Son mountain. No doubt, they had very close relations with the tribes inhabiting the mountain ranges as well as the central highlands area. On a number of occasions, especially in times of adversity, the Cham kings took shelter in the forests in the mountainous areas. The old tradition of the people of the Raglai tribe bringing treasures and clothes on the most important Cham festival of Kate still survives. The temple at Yang Prom, close to the border of Cambodia, shows that some religious and cultural influence had extended to the mountain areas. The close and generally fraternal relationship between Chams and other tribes is also evident by the gifts of rhinoceros horns, elephants and ivory sent to the Chinese emperor as tribute. These came from the highland region. It can, therefore, be said that the developed part of the Kingdom which was primarily dependent on agriculture, marine resources, and commerce, was

inhabited by the Chams and the forests and mountainous areas were inhabited by the other tribes who seem to have enjoyed a considerable degree of autonomy.

Scholars differ about the origin of the people of Champa. The most common view is that Chams as well as the other tribes of the Champa belonged to the Austronesian race. Based on language and customs, it is generally believed that the Chams were immigrants coming from Malay and Indonesian region. According to G. Maspero, Chinese travellers described Chams in the following manner :

"They had black skin, deep sunken eyes, snub noses, and woolly hair". These are certainly not the features of Cham people now living in Binh Thuan and Ninh Thuan area. The above traits are more like those of Negroid or Malanesian people. It is certain that a lot of mixture took place over the centuries between the Chams, the Thuong people, immigrants from India including some people from the North Western part, and the Mongoloid races. The

Chams subsequently developed distinct features of their own combining the characteristics of these various groups.

The habitable area of Champa was primarily between the sea and the foot of the mountain ranges. A number of small hills almost jutting in to the sea further reduced the area suitable for agriculture. River valleys abound in the area because of numerous rivers and the spurs of the hills. These river valleys, with their fertile land, had ideal conditions for becoming centres of civilisation. The biggest difficulty, however, was that these river valleys were not connected by land routes. This geographical feature had a very important effect on the history of Champa. Various river valleys emerged as separate centres of power which probably accounts for fissiparous tendencies in the Kingdom. Based on the natural features as well as on the development of separate power centres, the ancient Champa could be divided into five regions :

i) Northern Area : The area between Deo Ngang Pass to "Col des Nuages" comprising the provinces Quang Binh, Quang Tri and Thua Thien. This region included the fortifications at Kiu Siou which was the major military stronghold of ancient Champa. Frequent wars in the region could have prevented much building activity of religious edifices in the region. In some recent papers Indrapura has been shown in this region. However, this is only a hypothesis and it would be premature to accept it.

ii) Amravati area : This comprises the area between "Col des Nuages" of Hai Van Pass and the Quang Ngai Province. Some of the most important remains of Champa civilisation like the My Son temple complex, Tra Kieu, the site of ancient capital Sinha

Pura, Dong Duong, Bang An, Chien Dang, and Khuong My, been found in this region. The important Port of Hoi An is located in this area.

iii) Vijaya Area : This area includes provinces of Binh and Phu Yen. A large number of vestiges are located in this region. Silver Tower or Banh It, Duong Long, Canh Tien, Thu Thien, Thoc Loc are some of the well-known edifices of this area.

iv) Kauthara Area : This part lies in the Khanh Hoa province. The famous temple of Po Nagar is located at Nha Trang in this region. The oldest stone inscription of Vo Canh and the temple were also found in this area.

v) Panduranga Area : This is the southern most part of the old kingdom of Champa. It comprises of Ninh Thuan and Khanh Thuan provinces. Some of the monuments in this region like temple of Po Klaung Gerai, Po Rome, Hoi Lai, are located in the vicinity of Phan Rang and the temples of Phu Hai are close to the Thiet town.

The entire area of Champa has only two seasons - the Dry Season from November to March, and the Wet Season from March to October with temperature ranging between 23°C to 37°C. Humidity is high and during the wet season it becomes almost unbearable. The typical tropical climate makes the preservation of monuments a particularly difficult task.

The entire territory has a number of rivers and the southern plains area is fairly rich. Rice is the main crop but a number

of other crops are also grown in various parts. The area which is rich in mineral resources is referred to in Chinese texts as "Mountain of Gold". Precious stones were also found in the area.

Because of limited area available for agriculture the population was not very large. The largest estimates put it around 2 1/2 million.

We have very sketchy information about the early history of Champa. Chinese annals mention Champa (Lin Yi) for the first time in 3rd century A.D. It appears that the Chams first lived only in the southern part ; in the provinces of Binh Thuan, Ninh Thuan, and Khanh Hoa. We have no information about their northward move. The southernmost part of the frontier district of Jeh Nan was frequently raided by the tribes who have been described as savages by Chinese historians. It is most likely that these tribes were Chams. There is a mention of a raid by 10,000 Kiu Liens (Barbarian tribe) in the year 137 A.D. They plundered the area after destroying the fort. The Chinese Governor tried to raise a force of 10,000 soldiers but they were not keen on a hazardous expedition in a distant land. Emboldened by their success, Kiu Liens pushed further north and occupied some of the Chinese districts. The Chinese Emperor, who was inclined to send an expedition, was dissuaded from doing so and was advised by his Minister for relying upon diplomacy. Tehou Leang, who was charged with the mission, succeeded in persuading the Kiu Liens to vacate the territory in 138 A.D.

In 192 A.D. a native of Hsiang Lin, Kiu Lien, killed the local mandarin in charge of the city and proclaimed himself the king of Lin Yi. The revolt of Kiu Lien, therefore, laid the foundation of the Kingdom of Champa at Hsiang Lin which presently corresponds to the area around Hue in the Thua Thien province. The first well known and fully established capital of Champa was Simhapura in the present Tra Kieu area of Quang Nam - Da Nang Province.

The Chams were divided into two main clans : Kramuk Vamsa (betelnut clan) and Narikel Vamsa (coconut clan). Kramuk Vamsa ruled over the Panduranga and the Kauthara region and the Narikel Vamsa held sway over the northern region. The clans were very important particularly in the early part of Champa's history. They were often at war with each other in order to establish their supremacy.

#### **The Dynasties under the influence of India.**

The earliest inscription in Sanskrit has been found at Vo Canh in Kauthara region (Nha Trang area). The inscription is not dated. However, on palaeographic grounds most historians agree that the inscription is either of the 2nd or the 3rd century A.D. It refers to the royal family of Sri Mara and its author is described as the delight of the family of Sri Mara. The coincidence in date makes it almost certain that the regeneration of Cham power in 2nd century was due to the introduction of a new



element in her politics, viz. the Indian colonists. Whether there was large-scale colonisation or not, it is safe to conclude that Indian culture became a dominant force in this region by the 2nd century A.D. It is also almost certain that Indians were quite familiar with this area for a long time primarily because of trade and commerce. The Chams themselves trace their origin to Uroja. According to a 9th century stela inscription of Dong Duong, the first King is believed to have been sent to earth by Shiva himself. Three other inscriptions refer to King Vichitra Sagara who in the year 591 of Dvapara established the Linga at Kauthara. It is obvious that both Uroja and Vichitrasagara are mythical figures. A 9th century inscription makes Chams the descendants of the famous sage, Bhrgu.

The first historically accepted king is Sri Mara. He probably established a dynasty in 2nd century A.D. The early Hindu rulers of Champa took advantage of the troubles faced by the Han dynasty and seized the opportunity to consolidate their kingdom. The Chinese sources mention names of several kings from the third century A.D. Most of these names begin with Fan, which in all likelihood corresponds to Varman. From the late 4th or early 5th century inscriptions of Phu Yen and My Son, we learn about King Bhadravarman who established the first Royal Shivalinga and the sanctuary at My Son. The sanctuary was

called Bhadreshvarasvami. He introduced the practice, also existed in some South Indian kingdoms, of calling the deity by the name of the King or the dynasty followed by Isvara (God) and Swami (Lord or Master).

The capital of Bhadravarman, Simhapura, was located in the Tra Kieu area about 40 kms. southwest of Danang. Two inscriptions found in the area mark the limit of the lands donated to the temple while the third one refers to the respect for the Naga of the King. This inscription which is the oldest known text in Cham language, establishes that Cham speaking people lived in the area in the fourth century A.D. The inscriptions establish that Hindu civilisation had fully established itself in the region through its acceptance by Chams.

After the death of Bhadravarman, his successors continued the Cham policy of incursions in the north particularly when there was a period of uncertainty in China. We learn of several raids and finally an expedition to the North by Fan Hou-tsun whom the Chinese sources call Ti Tchen abdicated a few years rule in favour of his nephew Manorathavarman who went to India. According to the seventh century A.D. inscription "King Gangaraja who was famed for the royal qualities, knowledge, heroism and sovereignty difficult to abandon

\* BEF Vol.IV, para 194 quoted by R.C. Majumdar, in *Champa : History and Culture of an Indian Colonial Kingdom in the far East ; 2nd - 6th century.*

relinquished it. The joy arising from the view of Ganges is very great so he went to Jahnvi (Ganges)". This is yet another evidence of the firm hold of the influence of Indian civilisation in Champa and its regular interaction with India.

The Cham incursions into the north led to conflicts in the years 420 and 431 A.D. and finally in the year 446 A.D, the Chinese Governor mounted a punitive mission and ransacked the capital. Many scholars feel that the main aim of the attack was to get gold from Champa in order to replenish the bullion which Indians had been buying from China. After this, the rulers of Champa regularly sent embassies to China. It is almost certain that Vijayarman sent embassies in 526 and 527 A.D.

### Gangaraja Dynasty

Vijayarman was succeeded by Rudrarman. According to the genealogy of Rudrarman given in the My Son inscription, the family line begins with Gangaraja who had probably abdicated in favour of his nephew Manorathavarman and had gone to India. Rudrarman was the grandson of Manorathavarman. He took the name of Rudrarman after he became king. Chinese records show that he was recognised as the king in 530 A.D. and that he also sent an embassy in 534 A.D. We also learn of an unsuccessful raid to the North by Rudrarman in the year 543 A.D. The fire at My Son which destroyed the Bhadresvara temple, took place during Rudrarman's reign.

Shambhuvarman, who was the next ruler, continued to make incursions into the territory under the Chinese rule in the North. He tried to take advantage of the weakness of the Chen dynasty. He, however, sent tribute once the Suy Dynasty was established in China. The Chinese emperor ordered an offensive against Champa after reconquering Tonking. Shambhuvarman lost to the superior forces of the Chinese and the Chinese occupied and ransacked the capital at Tra Kieu and returned with large war booty. They also took with them some musicians from Fu Nan who were very proficient in the musical arts of India. Shambhuvarman reoccupied the throne after the departure of the Chinese and sent embassies to China in 623, 625, and 628 A.D.

Shambhuvarman is credited with the rebuilding of the temple of Bhadresvarasvami which had earlier been destroyed in a fire.

Kandarpadharma who succeeded his father Shambhuvarman had a peaceful reign. He has been described as an incarnation of Dharma in the My Son stela inscription of Prakasadharm.

Prabhasadharm, who succeeded his father Kandharapadharma, was assassinated as a result of a conspiracy in which the Khmer court as well as Kandharapadharma's daughter seem to have had a hand. His successor Prakasadharm Vikrantavarman, in keeping with the tradition established Shri

Prabhasesvara and granted lands to Ishaneshvara, Shri Shambhu Bhadreshvara and Shri Prabhaseshvara. He also established temples dedicated to Kuber and Vishnu and donated a Kosha to Ishaneshvara and a diadem to Bhadreshvara in 687 A.D. No doubt, Shiva continued to be the presiding deity of the court of Champa. Prakasadharm maintained good relations with China and sent several embassies during his long reign of more than three decades.

Prakasadharm Vikrantavarman was most probably succeeded by Naravahanavarman. We again learn of a King named Vikrantavarman. Since he is unlikely to be the king with the same name referred to earlier, we would call this king as Vikrantavarman - II. He made rich donations to the temples at My Son and also established an image of Laxmi in the year 731 A.D.

We next hear of a king Rudravarman II who sent tributes to China in 749 A.D. It appears that with his death in 757 A.D., this dynasty came to an end after a rule of about 220 yrs. From the location of the inscriptions of this dynasty, it appears that its rule extended to southern regions.

### **The Panduranga Dynasty**

The centre of power of Champa had remained in Thua  
24 Thien or Quang Nam region till the middle of 8th century. We,

however, find that after this the centre of power had shifted to the Panduranga region. Interestingly, at about the same time Chinese records stop referring to Lin Yi and for the first time refer to a new name Huan Wang. Maspero and Coedes believe that with the coming of the new dynasty, started the use of posthumous names indicating the divine presence of the king after his death and the god, with whom the deceased king had been united.

The first important king of the Panduranga dynasty was King Prithvindravarman with the posthumous name of Rudravarman. He was succeeded by his sister's son Satyavarman (Ishvarman). It was during Satyavarman's reign that the Javanese raided Champa in 774 A.D. and destroyed the temple of Po Nagar at Nha Trang which, according to the Cham mythology, was destroyed by the King Vichitrasagar in Dvapara 5911. It appears that the Javanese carried a huge war booty including the Mukhalas of Satyavarman who seemed to have pursued the Javanese war successfully in recovering the linga. He installed a new Mukhalas and the images of other deities in the year 784 A.D.

Satyavarman was succeeded by his younger brother Indra-  
Indravarman who authored the Glai Lamov and Yang Tien inscriptions. He also had to face a Javanese raid in which the temple of Bhadrathipatishvara was destroyed. Indravarman re-established the deity and as per the tradition named it as Bhadreshvara. He also established Indra Bhogeshvara

Veerapura which was the capital during the rule of this dynasty. We also learn of generous donations to the God Shankaranarayana which means Shiva and Vishnu united in one body. He maintained good relations with China and sent rich presents to the Emperor in the year 793 A.D.

Indravarman was succeeded by his sister's son Harivarman who assumed the title of Rajadhiraja Shri Champapura Parameshvara-King of Kings, The Lord of Champa. He launched a successful expedition in the Hoan and Ai districts under the Chinese domination in the year 803.

Harivarman gave the charge of Panduranga district to his son Vikrantavarman. A General named Par, who was appointed to assist the young prince, was the de facto administrator. He led an expedition against Cambodia. Gen. Par took keen interest in religious matters and established a stone image of Bhagwati at Kauthara in the year 817 A.D. He also erected new temples for the Linga of Sandhaka, Shri Vinayaka, and Shri Mala La Kauthara.

Harivarman was succeeded by his son Vikrantavarman III who had been earlier given charge of the Panduranga district. Four inscriptions of PoNagar belonging to his period give details of his religious endowments. In keeping with the Cham tradition, there is a mention of donations to Shri Vikranta Rudreshvara as well as to Shri Vikranta Devadibhavesvara. Vikrantavarman III

died without a successor and with his death the Panduranga dynasty came to an end. It is interesting that after the end of the dynasty the Chinese have stopped using the name Huan Wang.

### Dong Duong or Indrapura Dynasty

A new dynasty was established at Indrapura in the middle of the 9th century, known as Dong Duong Dynasty because of the location of its capital Indrapura in the Dong Duong region. The Chinese historians have now called the country with a new name Chan Cheng, which is most certainly Champapura. Dong Duong inscription of Indravarman II gives a detailed account of his family whose origin is traced from God Mahadeva and the mythical Uroja. The inscription says that he got the kingdom through his special virtues and grace of Maheshvara and it was not inherited by him from his father or grandfather. The king has claimed a divine origin probably to legitimise his position. He was also called by his personal name Lakshmindra Bhumishvara Gramsvamin. The most significant contribution of Indravarman II is the construction of a great Buddhist monastery at Dong Duong. The famous bronze statue of Buddha and several other Buddhist relics were found in this region. The construction of the monastery is clear evidence that Mahayana Buddhism had acquired an important position in Champa during Indravarman II's rule. The Monastery itself is known by the name Lakshmindra Lokeshvara. Hindu Gods, however, continued to be respected during his reign. After his death, Indravarman II was known by

the posthumous name of Parama Buddhhaloka. With the establishment of Dong Duong dynasty, the centre of power once again shifted to the North, though the circumstances which led to this transfer are not very clear.

Indravarman II was succeeded by his nephew Jaya Simhavarman I. From the various inscriptions we learn of several donations made by the King to the temples particularly the ones established by his aunt Haradevi. Shaivism continued to enjoy an important position along with Buddhism during his rule. During his reign we learn of a pilgrimage to Java by a member of the royal family, Pov Klun Rajdwara, who subsequently occupied high offices during the reigns of Jaya Simhavarman's successors. This was perhaps the beginning of the influence of Java on Cham art that is found in this period in Khuong My and My Son.

Nothing significant took place during the rule of the next two kings, Jaya Shaktivarman and Bhadravarman II. The next king Indravarman III who succeeded his father Bhadravarman-II has been praised in epigraphy for his knowledge of literature and philosophy. He established the golden statue of Bhagvati at PoNagar in 918. He had to also face a Khmer invasion some time around 950 A.D. Indravarman III renewed relations with China and sent embassies in 951, 958, 959 A.D. His successor

the year 960 A.D. He also restored the sanctuary at Po N which had suffered heavy damage during the Khmer raids.

We learn of a King Parameshvaravarman in the year A.D. He was the first king to have difficulties with the ne independent Kingdom of the Dai Viet, which had some inte trouble. Le Hoan, who became the ruler, sent an embassy; Champa. Parameshvaravarman committed the foolish mistake arresting the envoy. Le Hoan immediately mounted an expedi to Champa. Parameshvaravarman was himself killed in encounter.

Indravarman IV was the new king who took refuge in southern territories. He sent a brahmin envoy to the Chin emperor. The northern part of Champa was under a Dai V chief Lu Ky Tong, who had revolted against Le Hoan. He officially proclaimed King of Champa after the death Indravarman IV. In the year 988, the Chams rallied around of their own leaders who was proclaimed King under the name Harivarman. Harivarman II established the deity of Is Bhadreshvara at My Son in 991 A.D. The Cham raids at their northern frontier often led to tensions in the relations v Dai Viet.

Harivarman II re-established himself at the earlier cap of Indrapura. His successor, whose name according to Chin sources, was Yan Pu Ku Vijaya abandoned the capital in

year 1,000 A.D. and made Vijaya, the capital of Champa. Yan Pu Ku Vijaya, was succeeded by a King whose name from the transcription of Chinese characters appears to be Harivarma Deva. The next ruler Parameshvaravarman II faced an attack from Dai Viet by Ly Thai Ton's son Phat Ma Ly Thai Tong. The King Vikrantvarman IV who ruled for about a decade was succeeded by his son Jaya Simhavarman II. After receiving investiture from Chinese emperor in 1042 he launched naval raids on the Dai Viet coast the very next year. Ly Thanh Tong immediately retaliated by mounting a naval expedition under his own leadership. The forward post of Chams was easily overrun. The flotilla led by Ly Thanh Tong reached river Ngu Bo. Jaya Simhavarman himself died in the ensuing battle. Ly Thanh Ton marched to Vijaya which was easily taken.

### **The New Dynasty established by Jaya Parmeshvarvarman**

Jaya Parmeshvarvarman, who was from a noble family, ascended to the throne which was in very unstable state. The revolt, by the people of Panduranga who had refused to recognise him, was crushed by his nephew Yuvaraja Sri Devaraj Mahasenapati. A Linga was installed at Po Klaung Gerai to commemorate the victor. The King also restored the temple at Po Nagar (Nha Trang). Parmeshvarvarman was understandably keen to avoid a conflict and sent three embassies to China and five embassies to Dai Viet. He also installed several Lingas and gave generous gifts to various temples. Special attention was

paid to Sri San Bhadreshvara and a linga was installed at My Son in 1056 A.D.

The next ruler Bhadravarman III who had a short reign of about a year was succeeded by his brother Rudravarman III. The new king sent tribute to China in 1062 A.D. He also sent embassies to Dai Viet. He had, however, been making preparations to attack his northern neighbours and finally, in 1068, he started the hostilities. King Ly Thanh Tong decided to take swift retaliatory action and himself led an expedition which disembarked at Sri Banoy (Qui Nhon). The Cham army put up a very strong fight but gave up when their general was killed. Rudravarman, who fled at night, was captured in the Khmer territory in 1069 A.D. Rudravarman was released after agreeing to cede his three northern districts Dia Ly, Ma Linh, and Bo Chanh, corresponding to Quang Binh and Quang Tri provinces. This dynasty came to an end with his death in 1074.

### **HARIVARMAN**

The conflict with Dai Viet had dealt a crushing blow for Champa. Harivarman, who successfully asserted his authority over various chiefs, had to face a fresh attack from the Dai Viet in 1075 and the Khmers also started raiding Champa. He successfully repulsed the attack from the Dai Viet and put an end to the Khmer raids by delivering a decisive blow in the battle at Someshvara. It is obvious from the My Son inscriptions

of his time that his reign was full of military campaigns. He assumed the title of Utkrashtaraja. He set about the task of the reconstruction of the country. The My Son inscription records the details of his rebuilding of Champa Nagara and of the temples of Sri Shan Bhadreshvara. After fulfilling the task of restoring order and reconstruction of the country, he abdicated at the age of forty-one, in the year 1081 A.D. in favour of his nine year old son who assumed the name of Yanpoku Sri Jaya Indravarmanadeva.

It was obvious that a nine year old boy could not effectively rule over the country. The nobles, therefore, felt the need for a de facto ruler and the choice fell upon Pu Lyan Shri Yuvraj Mahasenapati Prince Pan, younger brother of Harivarman. He assumed the coronation name of Parambodhisattva. He maintained cordial relations with Dai Viet and regularly sent embassies during his six year rule. He firmly reestablished authority over Panduranga. Parambodhisattva followed the tradition of his elder brother of giving generous assistance to the temples and their restoration. After a rule of about six years, he was succeeded by his nephew Sri Jaya Indravarmanadeva who was earlier crowned king at the age of nine years. Jaya Indravarmanadeva restored relations with China and Dai Viet. Based on misinformation by a Vietnamese refugee, he made an unsuccessful attempt to recapture the three provinces. After his defeat, Jaya Indravarman, for the rest of his reign, sent regular tribute to Dai Viet. He was succeeded by his nephew Harivarman in the year 1114. An

inscription at My Son tells us about the construction of temples and a palace for Shri San Bhadreshvara. He remon cordial terms with both Chinese and Dai Viet court. It appears Harivarman V left no heir to the throne.

### Jaya Indravarman III

From the inscriptions of My Son and Po Nagar we get some details about the next king Jaya Indravarman III. He became the king in the year 1139. Jaya Indravarman III gave rich endowments to Shri Shan Bhadreshvara and Po Nagar. His authority was recognised in the entire kingdom. He established a linga as well as Shri San Vishnu at My Son in 1142 A.D.

Suryavarman II, the great conqueror had ascended to the throne of Cambodia in the year 1112 A.D. He had either coerced or persuaded Jaya Indravarman into joining unsuccessful attacks against Dai Viet in 1128, 1129, and 1132 A.D. After the failure of the last campaign, Jaya Indravarman disassociated himself from the aggressive plans of Suryavarman and paid tribute to the Dai Viet in 1136 A.D. The Khmer monarch, extremely unhappy on the termination of alliance, invaded the kingdom in 1145 and easily conquered Vijaya. Jaya Indravarman disappeared after this debacle. The new king Rudravarman took asylum in Panduranga and never reigned. He received the posthumous name of Brahmaloaka. On the death of Rudravarman his son Ratnabhoomi Vijaya became the king of Champa in

under the name Shri Jaya Harivarmadeva I, Prince Shivanandan. Meanwhile Suryavarman, who had already captured Vijaya, ordered his general Shankara to also attack the southern part of Champa and the battle was joined in the plains of Rajapura, where Jaya Harivarman I scored a decisive victory. Next year he again defeated an attack by a much larger Khmer Army. Jaya Harivarman had to fight almost throughout his reign. He faced difficulties from his brother-in-law Vamsha Raja who had the support of tribals in the kingdom and the Dai Viet court. Jayaharivarman I emerged victorious after a major battle and brought the entire kingdom under his effective control. The Khmer king, meanwhile, appointed his wife's brother Prince Harideva as the ruler of Vijaya and sent him there with a large army. Jaya Harivarman succeeded in reconquering the capital of Vijaya by defeating Prince Harideva. Jaya Harivarman also crushed the revolt by his brother-in-law Vamsha Raja. His troubles were far from over. He also had to suppress the revolts in Amaravati as well as Panduranga region. After final consolidation of his position, Jaya Harivarman also undertook restoration of the temples. He established a Linga and erected two temples in the memory of his mother and father. Jaya Harivarman also rebuilt the temple of Shri San Bhadresvara in the year 1157, and installed a deity named after himself Harivarmeshvara.

Jaya Harivarman I maintained good relations with the Chinese court. He also tried to have cordial relations with the

Dai Viet after the war in 1150. King Harivarman died some time around 1162. It is not definite whether his son Jaya Harivarman II reigned after his father. The new king Jaya Indravarman of Gramapura, also referred to as Jaya Indravarman IV, sought investiture from the court of China in 1167. We learn of the Kosha presented by him to Shri Shan Bhadresvara. Jaya Indravarman launched a major, though indecisive, offensive against Cambodia. In 1177, he sent a naval expedition against Cambodia with the help of a Chinese castaway. He pillaged the Khmer capital and returned with a large war booty. Rich donations were made to the temple from the war booty brought from Cambodia.

Jayavarman VII, who was formally coronated as the King of Cambodia in 1181, was determined to take revenge from Champa. For this purpose he took the help of a young Cham prince Vidyanandana who was living in Khmer court under his patronage. After ensuring neutrality of Dai Viet, Jayavarman VII asked Prince Vidyanandana to lead the campaign against Jaya Indravarman Ong Vatuv. Prince Vidyanandana seized the capital Vijaya and brought back Jaya Indravarman Ong Vatuv as the prisoner of Cambodia : Jayavarman VII divided Champa into two parts and put his own brother-in-law Prince In on the throne of Vijaya, whereas Prince Shri Vidyanandana became the king of southern region with the capital at Rajapura. A local chief named Prince Rasupati defeated Prince In and ascended the throne under the name of Jaya Indravarmadeva. In order to



satisfy the local sentiment Jayavarman VII nominated Jaya Indravarman Ong Vatuv to the throne of Champa as his dependent. An expedition under the command of Prince Vidyanandana was sent to Vijaya. Prince Rasupati was easily defeated and Prince Vidyanandana himself ascended the throne thus once again reuniting Champa. He also defeated Jaya Indravarman Ong Vatuv, who had launched an attack after gathering an army in Amaravati area. Vidyanandana also had to repulse two attacks by the Khmer king to become the undisputed master of Champa. He sent ambassadors to the Chinese and to the Dai Viet courts. Once peace was restored, Prince Vidyanandana also set about the task of reconstruction and presented expensive gifts to Shri San Bhadreshvara. The Khmer king who was determined to remove Prince Vidyanandana, mounted a fresh expedition which was led by Prince On Dhanpatigram who was the paternal uncle of Prince Vidyanandana. Prince Vidyanandana was defeated in 1203 A.D. and his uncle Yuvaraj On Dhanapati became the ruler of Champa as a dependancy of Cambodge. Prince Vidyanandana's request for asylum was turned down by the Dai Viet king. Afterwards we have no trace of this prince.

It appears since 1190 onwards, Champa was more or less treated like a province of Cambodge. During this period, battles took place on several occasions with the Dai Viet. Probably tired of these battles, the Khmers finally left Champa in 1220. Prince On Ansraja of Turai Vijaya, who was the grandson of Jaya Harivarman I, finally ascended the throne under the name of

Jaya Parmeshvaravarman II. He took keen interest in restoration of the irrigation system and rebuilt several temples. He also installed the image of the God Swayamuttpana and endowed him richly. He also made donations to God Campeshvara as well as to a number of Buddhist divinities. Towards the end of his rule, he came into conflict with the Dai Viet Emperor Tran Thai Ton of the Tran dynasty who personally led a successful campaign against Champa in the year 1252.

Jaya Parmeshvaravarman II was succeeded by Prince Harideva of Sakan Vijaya who also took Jaya Indravarman as his reigning name. His daughter princess Pulyan Ratna and Suryadevi and her husband made rich presents to the Po Nagar temple and installed the images of Goddess Matralingesvara and Kauthareshvari. The king was murdered by his nephew in the year 1257 who ascended the throne under the name of Jaya Simhavarman. He subsequently changed his name to Indravarman V. He was keen to maintain good relations with his northern neighbour and sent several embassies to the Dai Viet court. The king gave donations to several temples and installed Shri Indraverma Shivalingesvara. His queen Suryadevi installed the statue of God Bhoomivijaya in 1278 A.D.

In the later part of his reign, Indravarman V had to face major difficulties on account of Mongol invasions. To demonstrate his authority over entire Chinese kingdom, Kublai Khan sought the personal presence of the kings of Champa and

Viet. Indravarman sent his ambassador. However, Kublai Khan insisted on the king's personal presence to perform the duties of vassalage. Several embassies were exchanged and Kublai Khan gave the insignia of Prince of Second Rank to Indravarman. He also appointed Sagatou as viceroy to administer Champa in the name of the king. Indravarman's son Harijit incited rebellion against the viceroy and they had to leave for their country.

In 1282 A.D., Kublai mounted a punitive naval expedition under the command of Sagatou with 1,000 vessels since they had been refused land route by the king of Dai Viet. The battle was finally joined in January 1283 with Harijit personally in command of the army of Champa. They were defeated after putting up a brave fight. Indravarman and Harijit fled to the forests in the mountain region. They gathered a force and, from then on, constantly harassed the Mongol army. Kublai Khan, who was determined to have personal submission by Indravarman, sent another naval expedition. Unable to secure any permanent advantage, Sagatou had already left for his country. The commander of this new expedition Van Hu, again sent an ambassador asking Indravarman to appear in person. Indravarman did not oblige. Several embassies were sent while the stand-off continued with Indravarman organising his army in the mountains and the Mongols controlling the plains of Champa. In order to break the stalemate, Kublai Khan decided to send the army by land route through the territory of Dai Viet. However, king Nhon Ton successfully repulsed the Mongol invasions. Sagatou was

killed in action and his army was completely routed. Champa was, thus, freed from Mongol tyranny through co-operation between the two kingdoms in their enlightened self-interest. King Indravarman died soon after the Mongols' retreat.

### Jaya Simhavarman III

King Indravarman V was succeeded by his son Harijit who took the throne under the name of Jaya Simhavarman III. (He is Che Man in Vietnamese). He was keen to maintain good relations with Dai Viet. Dai Viet King Nhon Ton who had abdicated in favour of his son Anh Ton, came to Champa to visit some holy places. He was so charmed by the hospitality of Shri Jaya Simhavarman III that he promised him the hand of one of his daughters. Jaya Simhavarman III, who had already married a Javanese princess, was keen to materialise the proposal. The negotiations continued for several years as the nobles in the Dai Viet court, who considered the king of Champa inferior, were opposed to the idea. Impatient, Jaya Simhavarman sent his Ambassador with the offer to cede two Northern provinces corresponding to the present day Quang Tri, Thua Thien and the northern part of Quang Nam. Dai Viet King, finally, accepted the proposal and princess Huyen Tran was married to Jaya Simhavarman III. He died after a year in 1307 A.D. He had erected a temple Po Klaung Garai at Phan Rang and the temple of Yang Prong at Darlac.

Jaya Simhavarman III was succeeded by his son Harijit Atmaja. Maspero called him King Jaya Simhavarman IV and the Vietnamese records referred to him as Che Chi. He had not reconciled to the ceding of the two northern provinces. Frequent revolts in these provinces resulted in an expedition led by Dai Viet King Tran Anh Tong. Jaya Simhavarman agreed to Dai Viet King's command to submit to him and he was brought as a prisoner to the capital. Jaya Simhavarman's brother Che-Da-a-Ba-Niem became the governor of Champa with the title "Feudatory Prince of the Second Rank".

Jaya Simhavarman died in the year 1313 in Dai Viet capital. Champa now virtually became a province of the Dai Viet and it was in the capacity of a sovereign of Champa that the Dai Viet king defended it against the Siamese raids. The abdication of emperor Tran Anh Ton in 1314 provided an opportunity to Che-Da-a-Ba-Niem who had assumed the name of Che Nang after coronation to make himself independent. He was defeated in 1318 and fled to Java. A military chief named Che-A-Nan replaced Che Nang. However, he also attempted to attain independence. He freed himself from the vassalage after defeating Dai Viet troops in 1326. It was during his rule that the Franciscan priest Odoric of Pordenone visited Champa. Che A Nan was succeeded by his son-in-law Tra Hua Bo De. Che A Nan's son Che Mo challenged the usurper with the help of some nobles in the court. He was, however, unsuccessful and took refuge in the Dai Viet court. On Che Mo's consistent

persuasion, the Dai Viet King finally sent an expedition which had to come back since the army could not join with the navy at the appointed place. Che Mo died soon after. Bo-de was very pleased with the Dai Viet retreat and launched an attack to regain the Hue region. He was, however, unsuccessful in his effort.

### Che Bong Nga

Bo De was succeeded by Che Bong Nga around the year 1360. We do not know about his early years or relationship with Bo De. Che Bong Nga was undoubtedly a brilliant military commander who scored several outstanding victories against the Dai Viet. He attacked the port town of Da Li in 1361. The next year he plundered the town of Hoa Chau. Dai Viet King sent a strong army against him in 1368. Che Bong Nga completely out-manouvered this army. He sent regular tributes to the Chinese emperor of the Minh dynasty. As a result of dispute regarding succession upon the death of Dai Viet King Tran Tong, the queen mother fled to Champa and sought the help of Che Bong Nga. He mounted a naval expedition and entered the capital virtually unopposed.

On his ascension, Dai Viet king, Tran Duc Tong, started preparations for an expedition against Champa but he was defeated. Next year he captured Nghe An Province and appointed his own governor. In 1380, Che Bong Nga once again unsuccessfully attacked Dai Viet territory.

advised to exercise restraint and maintain friendly relations. Tran Duc Tong led a large contingent of 120,000 and reached the outskirts of the Vijaya town unopposed. Che Bong Nga lured the Dai Viet king into entering the city in a disorganised manner. The Dai Viet army was suddenly attacked from all sides and was completely routed as a result of panic. Dai Viet King was killed on the battlefield along with several nobles and senior commanders. Che Bong Nga, launching an immediate naval offensive, entered the Dai Viet capital and plundered it for the whole day. Next year he captured Nghe An Province and appointed his own governor. He had caused such a terror that the Dai Viet court removed its treasure to the mountains and the caves. In 1380, Che Bong Nga once again unsuccessfully attacked Dai Viet territory. He remained in control of Nghe An and constantly harassed Than Hoa.

In the year 1383-84 he mounted one of the most daring campaigns. Cham army marched across high range of mountains and forests and reached a point north of Dai Viet capital. He inflicted a crushing defeat and returned to Champa with immense riches. Che Bong Nga more or less repeated this feat five years later. Through brilliant military tactics, he completely defeated the Dai Viet army and advanced towards the capital. He reached Hai Triu river and the situation was so unfavourable to the Dai Viet that the king's brother had defected to Che Bong Nga's camp. Unfortunately, one of his officers who had been earlier reprimanded defected to the enemy side and gave them the

identification of royal vessel as Che Bong Nga was conducting reconnaissance. The entire fire was concentrated by the Dai Viet on his vessel. He died on the spot and the Cham army was dejected at the death of their master and did not pursue the campaign. Cham General Le Khai, who led the forces back, declared himself the King after reaching Champa. The Binh Dinh inscription refers to him as Jaya Simhavarman. He was forced to abandon the three northern provinces which were regained from Dai Viet by his predecessors.

#### **VEERBHADRAVARMAN**

Jaya Simhavarman died in the year 1400 and was succeeded by his son Ngauk Kloung Vijaya who took the name of Veerbhadravarman. He repulsed an attack from Dai Viet in 1401. He was, however, defeated in 1402 and had to cede the rich province of Indrapura (Quang Nam) and Quang Ngai to Dai Viet. Fortunately he could regain it in 1407 with the help of the Chinese. After securing his northern frontier Veerabhadravarman attacked Cambodge. The victories are commemorated in the inscription of Vishu at Bien Hoa (near present Ho Chi Minh City) of the year 1421. He was the last king to have left an inscription in the Cham language. After a rule of thirty-two years, he was consecrated and took the name of Indravarman.

The situation, meanwhile, changed completely in 1428 when Le Loi succeeded in driving out the Chinese from Annam.

Veerbhadravarman (Indravarman) immediately exchanged ambassadors and the two kingdoms remained at peace with each other. As per the custom, Veerbhadravarman made rich donations to Shri San Bhadreshvara and also established an image of Vishnu under the name of Tribhuvan Kranta.

After the death of Veerbhadravarman both Mahavijaya and his nephew Maha Qui Lai sought recognition from the Chinese court. After receiving recognition, Mahavijaya started harassing border provinces of Dai Viet who finally decided to put an end to these border raids by a decisive campaign. They tried to secure Chinese neutrality by complaining about the border incursions by Champa. Both sides were advised to exercise restraint. Dai Viet who had already assembled their troops launched a major offensive and reached Vijaya without any difficulty. Mahavijaya who had thought of putting up a fight in the capital was betrayed by his nephew. The city was taken without any fight and Mahavijaya was taken prisoner along with the women of the palace. He was taken to the Dai Viet capital and was not allowed to return to Champa.

Maha Qui Lai became the king of Champa. He was recognised by the Chinese as well as by the Dai Viet court. He, however, could not last very long and was dethroned by his younger brother Maha Qui Do in 1449. Dai Viet king never accepted his tributes although he was granted investiture by the Chinese court in 1453. He was assassinated in the year 1457 at

the instance of Maha Ban La Cha Nguyet who abdicated in favour of his younger brother Ban La Tra Toan. Dai emperor Thanh Ton claimed that Champa was his feudatory State and demanded treatment at par with the Chinese empire. This was not accepted by Tra Toan who decided to risk war to preserve the independence of his kingdom. He sent a naval expedition to Hoa Chau in 1469 and next year invaded the province with 100,000 strong army. Thanh Ton informed the Chinese emperor of the situation and then addressed a proclamation to the Chams. At the end of the proclamation he said that "I have resolved to conquer your kingdom and to wipe away the disgrace inflicted upon the preceding emperors. The emperor sent a prayer for victory before the altar of his ancestors. He had already despatched a strong naval expedition and now himself led a 150,000 strong force. A small force of 5000 men on elephants led by Tra Toan's younger brother to surprise the enemy, was easily defeated. Tra Toan's offer of submission was rejected and Thanh Ton captured the capital Vijaya. What followed was blood bath. 60,000 Chams were killed and 30,000 taken prisoners. Tra Toan was brought before the emperor who asked "Art Thou the, Lord of Champa?" "My Lord" was the reply. "Who do you think am I?" "The glance of your face is enough to tell me that you are the emperor." "How many children have you?" "More than ten." Tra Toan could not take the insult. He fell ill and died in the ship on the way to Dai Viet. His body was burnt. However, the head was fastened to the fore part of the imperial vessel with a white

on which were inscribed words; "This is the head of a very wicked Tra Toan of the kingdom of Champa".

A Cham General Bo Tri Tri collected the remaining army and established himself in Panduranga. He sought investiture from Thanh Ton who accepted it after drawing a new boundary at the mountains separating the present province of Phan Hien and Khan Hoa. The kingdom of Champa was now reduced to only Kauthara and Panduranga regions. The chiefs of this region, however, continued to call themselves the King of Champa and at least three kings received formal investiture from Chinese court. The last embassy to the Chinese court was sent by Cha Kou-Pou-Lo in 1543. Cha-Kou-Pou-Lo made a last ditch effort to gain independence. He was easily defeated and confined in an iron cage. Dai Viet now extended their territory up to the river of Phanrang and the court of Champa moved to Phanri. The attacks were launched by Champa against Dai Viet in 1611, 1653 and 1692. In 1692 Nguyen Lord decided to annexe whatever remained of Champa and changed its name to "Chiem Thanh". He was however, compelled to annul his decision in the year 1693. The officers of S.S. Galathee saw the King of Champa seated on a throne in the year 1720. Champa also lost province of Khan Hoa and Phan Ria in 17th and 18th century respectively. After the end of war between Tay Son and Nguyen Anh Champa was again re-established by King Gia Long (formerly Nguyen Anh) in the year 1802. Champa was treated like an autonomous territory of the Dai Viet. Pho Chon the last king finally left for

Cambodge with a number of his citizens in the year 1822. Princess Po Bia remained as custodian of the royal treasure in Bal Chanar in Phanri.

\* After the death of King Gia Long, Minh Mang ascended the throne at Hue. However, the Governor of Champa Pho Phuoc Ta committed the mistake of supporting Le Van Duyet, the viceroy of Gia Dinh against Minh Mang and breaking the relations between Panduranga and the court of Hue. After the death of Le Van Duyet in 1832, emperor Minh Mang annexed Panduranga and integrated it into the provinces of Binh Thuan. The Champa, therefore, finally ceased to exist from the year 1832.

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\* The information is based on Mr. Po Dharma's paper at Copenhagen Seminar on Champa in 1989.

## ECONOMY

Champa was a prosperous kingdom with a thriving economy.

This is evident from the history of Champa as well as from the accounts of the foreigners who visited the country. Agriculture was the mainstay of the economy. Though the plains suitable for agriculture were small, the land was fertile and the climatic conditions favourable for agriculture. Warm tropical climate also ensured rich growth of vegetation both in the plains as well as in the highlands. The people of Champa had most advanced knowledge of irrigation systems and they had built an excellent network of hydraulic works. The Chams were familiar with the technique of obtaining a variety of rice with a short cycle of vegetation maturing in three months. The Chinese issued a decree to introduce it in southern Chinese provinces in the 11th century. In the ancient Champa, coconut and arecanut trees had very important role in the economy of the kingdom. They also cultivated the mulberry tree as well as the cotton trees. The people of Champa also manufactured perfumes from sandalwood and other aromatic plants. They had also learnt the art of making alcohol from betel-nut and probably some other fruits.

2. Champa was also rich in marine resources. Franciscan priest Odoric Oporidonone who visited Champa in the early 14th century devoted a paragraph to the kingdom in his travelogue. "It is a very fine country, having great store of victuals and of all good

things." He notes the abundance of the school of fish that frequented the coast, fish that come in order to pay homage to their emperors.

3. The kingdom also had forestry resources. As a result there was abundant animal life and we come across several instances of the king of Champa sending elephants and rhinoceros horn as tribute to the emperor of China. The kingdom also had very good mineral resources including precious and semi-precious stones. This is confirmed by the rich presents of precious stones sent by the king of Champa to the courts of China and Dai Viet. Because of availability of precious stones the people were also good in making jewellery. Chinese accounts also mention the availability of gold in Champa. Commerce played a very important role in the life of the people of the kingdom. Because of their strategic locations, ports of Champa played a very important role in trading between India and China. Arab traders also frequently visited ports of Champa and carried out a flourishing trade with the Kingdom. The very location of Champa made it compulsory for the country to have a good building industry.

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\* R.C. Majumdar : Champa : History & Culture of an Indian Colonial Kingdom in the Far East ; 2nd - 16th Century.

happened to return to Champa, his former wife received him with courtesy and offered him food and drink. However, the old ties of marriage were not re-established. It appears that this practice was prevalent only among the lower classes in the areas close to the port. It is obvious that the royalty, aristocracy, and upper classes of society observed Indian customs and traditions much more than the common people. From the accounts of travellers and other sources, we have learnt that the practice of Sati was also observed in Champa. It, however, appears that this practice was primarily confined to the royalty and aristocracy. We have seen several instances where the succession has taken place through the female line. Considerable emphasis was, no doubt, placed on the high ideals of womanhood and feminine virtues. We have seen several cases of the ladies of the royal houses, particularly the queen, establishing the temples and performing other religious rites. We have also seen that in one case, one of the wives of Jaya Simhavarman II, who had died in the battlefield, committed suicide by jumping into the sea when she was summoned into the royal vessel by the Dai Viet king.

5. Marriage was regarded as a very sacred ceremony and it was generally confined to one's own clan or class. The ceremony was also fairly similar to what is done in India.

6. Like in India, people of Champa did not eat beef. This practice is followed even today by the Brahmans living in the Thuan Hai area.

7. The funeral ceremony was also very similar to that in India and after death the body was generally burnt on a pyre.

## PERFORMING ARTS

The people of Champa had a highly developed aesthetic sense in every respect. They were particularly fond of dance and music. The Indian influence on dance and music is clearly discernible. We have seen that on almost every occasion, musical instruments as well as the musicians had formed part of the tributes sent to China and Dai Viet. The music and the musical instruments of Champa have also greatly influenced the music of her northern neighbour. We know of several kinds of dances of Champa which were introduced in Dai Viet. Similar to Vietnamese arts and sculpture also show influence of Champa. We could still see stories in the traditional Vietnamese drama which are based on stories drawn from Indian mythology. The motif of Makara, with some variation, is often seen in the Vietnamese pagodas.



## RELIGION

Religion played a very important role in the life of the people of Champa. Like in India, the influence of religion can be seen in almost every field of human activity. Brahminism and Buddhism were the two major religions of Champa. No doubt, the organised religion of India come into direct contact with the primitive superstitions and popular beliefs of austronesian people of Champa. The upper echelons of society, particularly the royalty and the aristocracy, observed Brahminism and Buddhism in a more conservative or traditional Indian manner, whereas more adaptation took place in the lower rungs of society.

## BRAHMINISM

Barring a few short periods, Brahminism undoubtedly was the predominant religion of Champa. It is clear that Brahminism was introduced in Champa almost since the inception of the kingdom. The Chams believed in the Hindu trinity of Brahma, Vishnu and Mahesh. They also worshipped their consorts as well as several other minor deities. Almost every temple in Champa was dedicated to Shiva. We have seen that Shiva was the presiding deity of Champa and the first royal shivalinga was set up by King Bhadravarman in the 4th century at My Son. The temples have also been dedicated to Shiva's wife Uma or Bhagvati. The worship of Shiva is done both in human form as well as in the

linga form. No doubt, the worship in the latter form was more common. Brahman Chams in Binh Thuan and Ninh Thuan provinces, even now, worship Shiva on the occasion of the Cham new year. The linga is usually placed on a pedestal (Smandra) as in many cases both linga and yoni are represented. In Cham we also come across a number of mukhalingas. In this case the face is carved on a cylindrical linga. Mukhalinga is worshipped in the temples of Po Kluang Gerai and Po Rome on the occasion of some Cham festivals. Wide varieties of statues of Shiva have been found in different parts of Champa.

The Cham kings had also built temples for the worship of Vishnu. It appears that after Shiva, Vishnu was the second most important deity in Champa. The people of Champa also worshipped the minor deities and we have seen that temples were constructed for worship of these deities. A number of statues of deities like Ganesh, Skand, Indra and Garuda etc. have also been found in various temples of Champa. Sankara Narayana and Ardhanarisvara (half male and half female) were also well known to the people of the Kingdom. The majority of Cham temples in Ninh Thuan and Binh Thuan provinces are called Brahman Chams and to some extent they still practise a localised version of the Brahminical religion, including the worship of Shiva.

## **BUDDHISM**

Buddhism has also played an important part in the religious life of the people of Champa and it has been referred to in several inscriptions. Buddha has been addressed by a number of names, most common being Lokeshvara, Shakyamuni and Amitabha. Buddhist texts and the doctrine of Karma was studied in detail. Several kings established the images of Buddha and set up monasteries. King Shri Jaya Indravarman was also known as LakshminDRAMASVAMY and he installed an image of Lokeshvara. We also learnt of the patronage given to both scholars and Bhikshus. The majority of Buddhists in Champa belonged to Arya Samiti Nikay, though some people also followed Sarvastivad Nikaya. Both were connected with primitive Therawada Buddhism. From the inscriptions, however, we learnt that in the later part, Mahayana Buddhism was widely practised in Champa. As in many other countries in South East Asia, in Champa, Buddhism and Brahminism were not considered mutually exclusive. Some inscriptions tell us of the construction of the sanctuaries of Shiva and Buddha by the same person.

## **ISLAM**

It is not certain as to when the conversion to Islam had started in Champa. Some historians have mentioned that Islam was introduced as early as 10th or 11th century. We know of extensive trade relations between Arabs and the people of Champa

as well as the contacts between Muslims of South China and the Cham people. They were probably useful for trade between Champa and South China. It appears that the Islamic influence became greater when the contacts with Malay peninsula and Indonesia increased. It is, however, clear that till the end of the 15th century, the kings of Champa had not converted to Islam. It is interesting to note that the majority of the Cham community in Cambodia and in the Vietnamese areas in close proximity to that country are Muslims whereas Chams living in former Panduranga region (Ninh Thuan and Binh Thuan Province) are Brahmans. A number of Chams in this area are also practitioners of Bani religion which is a local variant of Islam. The Bani Chams respect Islamic religious doctrine but follow a number of practices which are totally local.

## ARCHITECTURE

Religion was the main motivating factor in the development of architecture and sculpture among all South East Asian kingdoms which had close cultural interaction with India. It is therefore, only natural that religious buildings like temples are the most outstanding examples of the architecture of the South East Asian countries. Since similar resources were not put in the construction of buildings which did not have religious dimensions, it is hardly surprising that virtually no secular monuments of any significance have survived the harsh tropical climate of South East Asia. Like in other fields of culture and civilisation, the Indian influence in architecture primarily provided basic concepts which were developed by each kingdom to suit the genius of its own people. The availability of the material for construction, the skill of the craftsmen, the local interpretation of the religious concepts and political and economic conditions played a very important role in the development of the architectural styles. For example, Hindu religious concept of Mt. Meru seem to have had a predominant influence on the royal households of Cambodia and Champa which played an important role in the selection of location and the architectural designs of the temples.

The architecture and sculpture of Champa has attracted considerable attention of archaeologists, historians and scholars in the 19th century. The French archaeologists have done pioneering work in the study of architecture and sculpture of Champa.

L. Finot's *Inventaire Sommaire Des Monuments Cham De L'Annam* (first published in BEFEO, Vol. I 1901) and notes *D'Épigraphie Indo-Chinoise*, Hanoi 1916 and H. Parmentier's *Les Monuments Du Cirque De My Son* (first published in BEFEO, Vol. IV, 1904) and *Inventaire Descriptif Monuments Cham De L'Annam*, Paris 1909 - 1918 will always remain important sources for research on the architecture of Champa. Thanks to the dedicated efforts of Parmentier and numerous other French scholars we are able to get some glimpses of the culture of Champa in the Museum of Cham Sculpture in Da Nang.

The study of the archaeology of Champa was interrupted because of disturbed conditions since Second World War. Fortunately, with the resumption of peace in 1975, the studies have been once again resumed. The relics found in the excavations of Tam Ky District in Quang Nam Da Nang province, and An Nhon in Binh Dinh province and Tuy Phuoc in Binh Dinh province

have enhanced our knowledge. There have also been some finds in Krong Pa District in Tay Nguyen area, Dak Lak, Gialai and Kontum provinces and Bac Binh in Ninh Thuan province.

*General features* : The temples of Champa generally follow one basic design. They are not massive like the temples of Cambodia. As mentioned earlier the concept of Mt. Meru, the abode of Gods, seems to have played a very important role in the choice of location for the construction of the temple. They generally face East - no doubt there are several exceptions, the most notable being the "A" group in My Son. A temple complex usually has a sanctum sanctorum which has a square base and pyramidal roof. In the Cham language this is called Kalan. The Kalan symbolizes Mount Meru, the Centre of Universe and the abode of deities. In some cases, the temple has supplementary structures like Kosha Griha (place for keeping the valuables belonging to the deity) and a place for making preparations for worship. Sometimes, facing the Kalan or sanctum sanctorum is a Natamandir which runs from east to west.

The temples of Champa are not very large and they were essentially meant for worship only. The sanctum sanctorum normally has a Shivalinga in the centre. The space around is small and is sufficient only for devotees to do Parikrama (circumambulation) of the Linga. The walls of the interior of the sanctuary are plain but polished. The roof of the interior of the sanctuary is like a conical vault formed by a succession of rings which rise in diminishing proportion right up to the top. At about mid-height

of the roof, a stone slab is fixed at each corner with a hole pierced at the end. This could probably be for hanging the cloth over the deity. The Kalan usually has only one door facing the east, the direction of the sunrise, though in some cases they do have temples facing west. The linga of the idol is placed on a platform ending in a Snan Droni which has a narrow passage for draining the water used for bathing the deity. Sometimes there is also a Somastruta either along the ground or up to the air for drainage of water. The Kalan of the sanctuary is connected through a vaulted passage to a doorway with threshold and frames generally made of stone. The tympanum is placed above the lintel and it usually has some elaborate sculptures. The doorway is connected to an antechamber or vestibule through a vaulted passage. This pattern, however, is not followed in all the temples and there are several temples without an antechamber. Both the sanctuary and the vestibule are based on a common foundation.

Externally, the temple is normally square in a transverse section with a main entrance door at the facade and three smaller doors on the other sides. In some cases there are two entrance doors. In such a case there would be two blind doors. The doorways usually have arches which are decorated with various patterns. The decorative patterns on the arches and the walls are a special feature of the temples of Champa and they clearly demonstrate the high standard of craftsmanship.

The main construction material used in constructing the temples of Champa is brick. Limited use of stone has

made for lintels etc. for giving strength to the structure. Sandstone grafts have been put for the dual purpose of strengthening and decorating the exterior of the temple. The Chams had achieved the highest standards in the technique of brick baking and in the art of brick laying in which they, undoubtedly, had no equals in South East Asia. The Chinese texts have praised the people of Champa as "masters of brick laying art". Is it a mere co-incidence that even now, the brick-layers of Quang Nam Da Nang area are considered the best in their field in Vietnam? They have probably inherited this traditional skill.

The best testament to the quality of bricks is the fact that some of the temples have survived for over 1000 years in the tropical conditions with heavy rainfall for six months in the year. The bricks are evenly baked and it is difficult to find even a single brick which is over or under baked. The most striking feature of the brick construction is the fact that no binding material is visible between the bricks. The absence of any binding material has been a subject of debate among archaeologists. A theory was put forward that the Chams built entire temples with unbaked bricks which were subsequently baked inside all around and this is the reason no space is to be found between the bricks. This view is obviously flawed as there is no possibility that unbaked bricks could bear the weight of the several meters' high towers which are hollow from inside. If the bricks were evenly baked in this manner, the decoration stones would have become lime. A legitimate question would also be that if the temples were made of unbaked bricks, how the bricks inside the

thick wall of 1 - 1.5 mts. can be evenly baked as the bricks in the outer layer of the wall. Yet another theory has been advanced regarding the absence of any visible binding material. According to this view, the Chams used a kind of resin taken from the trees as a glue to fasten the bricks together. In recent years, a view has emerged that a botanical material called "Dipterocarpus Alatus Roxb" which is found in abundance in the forest of Central Vietnam has been used for joining the bricks together. This very glue is also used as a binding material in the large-size wooden boats as well as for polishing and wood work. This botanical material which could bear the pressure of the whole weight of the tower, has probably also helped in increasing the strength of the walls. After the construction of the temple, the outer walls have been given a thin coat of botanical oil for protection. This outer coat has protected the bricks for centuries from rain or the heat of the Sun. Some traces of the coat of oil can still be found on several moss-covered walls in My Son complex. While this explanation appears plausible, there is very little evidence in support of this hypothesis. According to yet another view, brick powder, mixed with some material with binding properties, has been used to join the bricks together. This view also has some merit. However, there is no evidence which would enable us to reach a firm conclusion.

The temples usually have three storeys - the higher, the smaller, with each storey reproducing the arcade of the lower one. All the carvings and decorative figures are on the outer

side of the temple. The walls inside are completely plain. The summit is usually made of pointed rock. At the height of the glory of Cham power, the roofs of several temples in My Son were laminated with gold. There is clear evidence of this during the rule of Indravarman IV in the 12th century. The decorative motifs on the red brick-walls laminated with gold gave a special beauty to the Cham temples. This kind of art is not to be found anywhere else in South East Asia.

The roofs of some of the temples in My Son do not follow the pattern explained above. This is particularly so in the case of supplementary structures, some of which have boat-shaped curvilinear roofs. Some Vietnamese archaeologists believe that the shape of these roofs is similar to the curvilinear images on Dongsonian bronze drums. The evolution of the architectural style is mainly seen through the changes in the decoration motifs on the outer walls of the temples. There are no basic changes in the design of the temples over the centuries.

## THE DEVELOPMENT OF ARCHITECTURE

It has been mentioned earlier that the first organised study of the monuments of Champa was done by the French archaeologists. L. Finnot in his "Notes d'epigraphie : Les Inscriptions de My Son" (BEFEO Vol. IV - 1904) H. Parmentier in "Le Monuments du Cercue My Son" (BEFEO Vol.IV 1904) and "Catalogue du Muséum de Tourane" (BEEFO Vol. XIX 3-1919).

G. Maspero, in *Le Royaume de Champa* - 1928, Durand in *Les Archives des Derniers Rois Cham* (BEFEO VIII - 1907) proposed four stages in the course of development of Cham architectural and sculptural arts :

1. First Stage : 192 - 982 Forming and Taking shape
2. Second Stage : 982 - 1471 Prospering
3. Third Stage : 1471 - 1698 Receding
4. Fourth Stage : 1698 - 1882 Perishing.

F. Stern, in : *L'Art de Champa et son evolution*, Tokyo 1942, arranged Cham art in this order :

1. My Son E1 (ancient style)
2. Hoa Lai
3. Dong Duong
4. My Son A1
5. Transitional style
6. Binh Dinh
7. Late Style or Poklaung Gerai style.

The Curator of Cham Museum Mr. Tran Ky Phuong in his book *My Son Trong Lich Su Thuat Champa* (My Son in the History of The Art of Champa), : Da Nang Publishing

1988, has more or less adopted the classification by Stern with minor changes.

For our purpose, we will follow the following classification given in the book Van Hoa Cham which is the latest publication on the subject by the Vietnamese scholars and it is essentially based on earlier classifications done by the French and the Vietnamese archaeologists.

### **MYSON E-I STYLE**

The style is called E1 Style after the relics found from the E1 temple at My Son. Unfortunately, very little of the E1 temple itself has survived and we only have the sculpture of this period. The study of architecture of the E1 style is, therefore, primarily based on the study of the sculpture, particularly the E-1 altar found at Myson which is presently displayed in The Museum of Cham Sculpture in Da Nang. We also get some idea of the architectural features from the ruins of the temple at Myson. The temple follows a square plan paved with bricks. In the four corners are four carefully carved beautiful pillars. Decorative carvings are simple, slightly squarish and there are no false doors on the sides. The entrance corridor or the vestibule is very narrow. There was beautiful panel which was grafted above the entrance. The temple has no decoration on the exterior surface.

E1 style evolved in the early 8th century, when both Amravati and Panduranga regions were under one authority and Champa had become a prosperous kingdom of South East Asia. According to some scholars, E1 altar has been dated 6th - 7th century. The E1 style shows the evolution of the national character of Champa. It does not, however, mean that the foreign influences no longer play any role. In fact, the Indian influence is still quite powerful and some influence of the art of Cambodia and Mondvaravati can also be seen during this period. The E1 Style, therefore, displays the harmonization of national characters with the foreign influences. This harmonization brought a unique individuality and an aesthetic beauty to the works of this period. This style is probably the culmination of the evolution process which had begun earlier with the construction of temples at My Son with perishable materials like wood. This style reflects the first step in the creative spirit of the artists of Champa and it is also the first step in the development of a unique style which distinguishes the art of Champa from other South East Asian countries. In nutshell, it can be said that with this style, begins an era where a distinctive local style emerges as a result of harmonization of national character and Indian artistic influence.

### **HOA LAI STYLE**

This style evolved in late 8th to early 9th century when the centre of gravity of Champa kingdom had moved to Panduranga region. It was a period of prosperity and Champa

enjoyed good relations with the kingdoms of the region particularly Khmer kingdom in Cambodia and Mondvarvati kingdom in Central Thailand. It appears there was some dilution in the direct commercial and economic relations between the states of Indo-China and India. Consequently, we also witness its effect on architecture and sculpture. Distinctively native styles started evolving in the region. We also find this trend manifest itself in Champa with the evolution of Hoa Lai style of architecture and sculpture. There was, however, no attempt to make a clean break from the past. In fact, Hoa Lai style is a continuation of E1 style. According to Boisilier, Hoa Lai style also received some Buddhist and Javanese influence. The first well-known construction under this style is Prasat Damrei Krap, built by Cham architects at Mt. Kulen in Cambodia. This style is named after the temple ensemble at Hoa Lai, which is the best example of the architecture of this period. The basic plan of the temples remains the same. Because of the low roof in the shape of cube, Parmentier had also earlier provisionally classified the art of this period as "cubic art". Besides the ensemble at Hoa Lai, My Son, F1 and C7 are among the other examples of this style.

## DONG DUONG STYLE

The style is named after Dong Duong area in Quang Nam Danang province. Buddhism started acquiring prominence in South East Asia in the 7th century. In Champa, Buddhism became the religion of the Indrapura dynasty. We have seen that King

Indra varman II took the title of Paramabuddhaloka prominent position acquired by Buddhism could probably been a factor which contributed to construction of a new where both religious and secular buildings could be made same location. Prestige accorded to Buddhism by the household as well as the establishment of a new capital impact on the development of the architecture as well sculpture and resulted in the emergence of Dong Duong

The most striking feature of the Dong Duong style tendency towards extremism in both scale and arrangement same tendency is also seen in the decorative patterns. The effect therefore is extreme. Hardly any building of this now survives. However, based on earlier accounts of the the ruins, archaeologists are of the view that this style completely different. It appears that there was a conscious to make a clear break from the previous styles which result a complete contrast with the E1 and the Hoa Lai styles. emphasis on refinement in the preceding styles has been replaced by heaviness. The temple buildings give the impression of a heavy and somewhat monotonous appearance. The arches do not have an aesthetic appeal of refinement. The decorations are simple with no effort to give the monument elegance and beauty. It appears that a deliberate effort has been made to give the buildings a native character. The emphasis clearly is on simplicity and on conveying a solemn impression.



## A-1 STYLE

Hinduism regained its pre-eminent position in the 10th century and Shiva once again became the presiding deity of Champa. A number of temples and supplementary structures were restored in My Son complex.

A major change has also taken place in the art of Champa during this period. This new style has been referred to by many archaeologists as a high point of the architecture of Champa. The change is probably because of two reasons : (i) Hinduism and Shiva regained pre-eminent position in the religious life of royal households of Champa and ii) Reactions to the extreme tendency which had been reached during Dong Duong period. It is evident that the art of this period has been influenced by the art of Cambodia and Java. The Javanese influence was, most probably, because of the close contacts between the royal households of the two countries during this time. We know from the Nhan Bieu inscription that Pov Klem Rajadvara who was the son of the cousin of the Queen Tribhuvan Devi was an important minister in the court of Jaya Simhavarman. He served four kings of Champa and was twice sent on missions to Java. It is evident that the Javanese influence has come because of the travels of Pov Klem Rajadvara to that country. From various inscriptions it is also clear that this was a fairly peaceful period in the history of Champa and it had now been recognised as an important kingdom in South East Asia.

Flowing beauty and harmony are hallmarks of this style. It is not that the influence of Dong Duong period has completely disappeared. However, the emphasis is clearly on delicateness ; to create something that is pleasing to the eye. It is, therefore, hardly surprising that the temple A-1 built during this period at My Son has been considered the masterpiece of the art of Champa. Considerable attention has been paid to achieving proper proportions and the pillars and pilasters have been lengthened in order to achieve this objective. Sandstone slabs with beautiful carvings of Apsara, Garuda, flowers and leaves have been grafted to enhance the beauty of the structure.

In the later part of the My Son A.1 style, the strength and heaviness have completely given way to flowing beauty and softness. The re-emergence of the traditional beauty of E.1 style along with the Javanese influence has created unique style of its own. We also find beautiful statues of animals like elephants and lions. A common motif of this period bearing Javanese influence is the image of Makara-kala with deer.

One of the finest examples of A.1 style is the tower B.5 at My Son. The temple is built on a rectangular plan and has a boat shaped roof. The door is facing north and the windows are on the east and the west. Some archaeologists are of the view that the curvilinear roof is probably the result of the influence of Dongsonian culture, because similar motifs are also found on

the famous Dongsonian bronze drums. Kalan C.1, My Son C.1, Mandapa My Son D.1 are other good examples of this style.

## **BINH DINH STYLE**

The capital of Champa was moved to Vijaya in the 11th century and, from then on, this area remained the power centre till the 15th century. All the architectural works of this style are, therefore, located in this area. The important works of sculpture belonging to this style have also been found in the region of Binh Dinh (Vijaya). During this period, Champa had close contacts with the countries of the region, particularly the neighbours. The influence of both Khmer and Dai Viet art on the art of Champa of this period is, therefore, hardly surprising. We, no doubt, find that the art of Champa has also influenced the art of her neighbours. There is a period of transition between the A1 style and the full evolution of the Binh Dinh style. Some scholars have called it Po Nagar style named after the famous Po Nagar temple at Kauthara (Nha Trang). In the monuments of this period we find that some influence of A1 style is retained but they do not have the same degree of symmetry and perfection. The decorative patterns are somewhat monotonous and are not as refined as in the preceding period. The false doorways and the cupolas above doors have disappeared.

We no longer see the beautiful pilasters and architraves. They are now suppressed into simple motifs. We no longer find

the emphasis on achieving a fine balance between the architectural design and sculpture to achieve an overall effect. The buildings of this period look imposing. Most of the temple ensembles of this period are located on hills or mounds. The view from the top of the hill on which the silver tower (Banh It) is located is simply breathtaking. In nutshell, the monuments of this period no longer have the delicateness, grace, and charm of the A1 style. Instead, the temples are austere and solemn. The temples of Po Klaung Gerai are, probably, the last majestic ensembles constructed by the ruler of Champa. They still retain some amount of grandeur as well as grace of the architectural styles of Champa. The location of these temples make them look truly majestic. In this ensemble, a fair amount of balance between the decorative carvings and architecture has still been maintained. The temples of Banh It (silver tower), Canh Tien, Duong Long, are some of the good examples of Binh Dinh style of architecture. It will be relevant to mention that the names mentioned above may either have been given by the French scholars or the Vietnamese population. We do not have definite information about the original names of these temples.

The temples built after this are much simpler monuments which no longer have the feelings of refinement or grandeur. This is only natural since there was no longer any royal patronage. Lach Tri and Po Nagar of Thu Duc, come in the last category.

## SCULPTURE

The sculptural art of Champa was closely linked with the architectural constructions. The sculptural works are primarily in two categories : carvings and other decorations on the outer walls, cupolas, pillars and pilasters, and other parts of the temple come in the first category, whereas, in the second category are the lingas and the statues for worship and other purposes, and the carvings on columns, tympanums and panels grafted in the exterior of the temple. All the sculptural work in the first category is mostly on the brick, whereas in the second category, on the sandstone. There are some sculptural works in bronze and wood. However, very few examples of bronze or wood work are available for a proper study. With the passage of time, very little of the sculptural works of the first category has survived. Unfortunately, a lot of damage to the sculptural works have also been caused by wars, and many statues have fallen prey to the greedy eyes of the antique-hunters. For the study of sculpture we, therefore, have to basically depend on the works on the existing monuments and the collection which is on display in various museums. As in case of architecture, the sculptural art of Champa has been classified differently by various scholars. For our purpose, we will follow by following the classification

adopted by Prof. Cao Xuan Pho in the book \* Dieu Khac Cham (Cham Sculpture) :

1. Myson E1 (first half of VIII century)
2. Hoa Lai (first half of IX century)
3. Dong Duong (end of IX century)
4. Tra Kieu (end of IX - beginning of X century)
5. Binh Dinh or Thap Mam
6. Po Klaung Gerai

This classification is also based on the earlier classifications by the French scholars.

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\* Dieu Khac Cham SOCIAL SCIENCES PUBLISHING HOUSE. HANOI.

## SCULPTURE E-1 STYLE

This is the first distinctive style of the sculptural art of Champa. The period of this style is the same as that of the E-1 style of architecture i.e. 8th - 9th century. Some scholars have separately classified a style called early Tra Kieu style, based on the sculpture found in Trá Kieu (Simhapura) area. Most scholars regard E1 style as the first well defined style of sculpture of Champa. The most outstanding example of this style is the E1 altar which is considered one of the masterpieces of sculptural art of Champa of the early period.

The E-1 altar beautifully depicted both human and animal figures. The scenes of nature have also been beautifully depicted. Vigorous dance movements, as if the dancer is approaching the climax, carved at the step, are the finest parts of the altar. The carving has three figures : a man in the middle, in the bending posture with legs fully stretched on to the ground, holding in his hands fully spread arms of two long silk bands. There are two other dancers one on each side, with her left leg closed and the right leg fully stretched. The arms are bent to hold the silk bands. This part of the sculpture brings to life the rhythm of the dances.

The altar has also beautifully depicted various aspects of the life of Brahman priests. They are meditating under a tree, praying, playing instruments, holding holy books, preparing medicines, holding discussions, preaching, surrounded by birds

and animals. All these depictions clearly show proficiency of Cham artists in sculpturing the human figure. These sculptures clearly show the influence of Indian art, particularly of the S art and the Gupta art on the sculpture of Champa.

The altar also has excellent carvings of both big and small animals. We see a tiger jumping up with all its strength, a squirrel lying on its back and trying to stand up, a squirrel on a tree, a monkey listening to a priest. If through his posture, the priest has shown the strength, the squirrel has a certain delicate

This altar clearly brings out the high aesthetic standard achieved by the artists of Champa and the development of Cham art. This is also one of the very few sculptures that describes the life of the Brahman priest in detail. The sculptures on most other altars represent scenes from the mythology. E-1 altar is, therefore, the most appropriate example of the style of Champa art.

The Museum of Cham Sculpture in Da Nang also has many other excellent examples of E-1 style of sculpture. One very fine example is the My Son door-frame at E-1 (Code 17 - 18) which shows the mythological story of the birth of Brahma from a lotus stalk which grew from the navel of Lord Vishnu. The most outstanding example is a standing Ganesha at My Son E-5 (Code 5-1). It is very rare to find the statue of Ganesha in standing posture both in India and in South East Asia.

## HOA LAI

This style evolved with the building of temples at Hoa Lai and their contemporary buildings at Bich La and My Son complex. The important feature of this style is the effort made to give a native appearance to the sculpture. We find the nose getting a bit wider, thick lower lip, moustache and wider mouth. The jewellery and the clothes also have a native character. The decorative carving on pillars and pilasters are other hallmarks of this style. The carvings on Indian Torana type arches over false doors are of high aesthetic standard. There was very good harmony between the architectural design and the sculpture. Excellent overall effect has been achieved by proper placing of carved and plain pilasters along with arches decorated with carved foliage. The sculpture on My Son, C-1 and D-1 are other good examples of this style.

The work of sculpture was not confined to carving on bricks. We also have some very fine specimen of this style in stone. Shiva performing the Tandava Dance on the tympanum of Bich La is an excellent work by any standards. The sculpture has been able to fully convey the ferocious mood of the Tandava Dance by showing Shiva in Tribhanga position moving his left arm towards his right.

## DONG DUONG

We have already learnt that Buddhism had become the predominant religion of the Court of Champa during the reign of King Indravarman II in the late 9th century and the capital was moved to Indrapura in Amravati region. Since religion was the main motivating force for the creation of works of art, it was only natural that the rise of Buddhism would have a major impact on the sculpture of this period. A large number of statues, carvings, and other sculptural works belonging to this style are from Buddhist monuments. Since Shaivism was not completely given up, some Hindu temples and icons were also built and Buddhism itself was imbued with Brahminism.

The trend to give a native character and appearance to the figures has given a sudden and big push. The nose is flat with large nostrils ; the lips are thicker and sometimes have a moustache. The appearance of the statues of Buddha of this period is very different. The expression is not soft and gentle but serious and pensive. Similar expressions are seen on the statues of Avalokiteshvara.

The carving of worm-like patterns with hooks and spiral of foliage is another characteristic of this period. The ornamentation in Dong Duong style is heavy and lacks refinement. There is a clear attempt to make a break from the past.

The altar at the Dong Duong Hall, depicting the scenes of Queen Maya in Lumbini Park when she gave birth to Siddhartha and the stories from Jataka Sutra about Buddha's previous lives, is a very fine example of the sculpture of Dong Duong style.

## TRA KIEU STYLE

We have seen that Simhapura, which was the first well known capital of Champa, was located in the present Tra Kieu area. A number of statues and other relics have, therefore, been found at Tra Kieu and the areas surrounding it. My Son, the main religious complex, was located fairly close to Tra Kieu and a number of sculptures of this style have also been found there. In fact, most of the temples of Amravati region (Quang Nam Da Nang) are not very far from Tra Kieu.

Some scholars have divided Tra Kieu style into two phases i.e. the early Tra Kieu Style (VII century) and the late Tra Kieu Style (Late X century). However, since in the sculptural works of what is termed as the late Tra Kieu style, we see a revival of the element of the early Tra Kieu Style, we will stick to the classification followed by Prof. Cao Xuan Pho in the book Dieu Khac Cham. We have learnt that Hinduism, particularly the worship of Shiva, regained its prominent position in Champa in the 10th century. This change directly affected the development of architecture and sculpture. We once again find that most of the work in the field of plastic art relates to Hindu gods and

goddesses. The artists of Champa started discarding the heavy and somewhat drab style of the Dong Duong period. The foreign influences, which had disappeared during the Dong Duong style, re-emerge in this period. We once again notice Khmer (Koh- style) and Javanese influence in the works of Tra Kieu style. The transformation from Dong Duong style to Tra Kieu style is fairly rapid but still some features of Dong Duong style have been retained in the early part of 10th century. In the beginning we find that the expression is slightly heavy. The male figures still have slightly thick lips with moustache. In fact Tran Phuoc Phuong, in his write up on the Museum of Cham Sculpture, Danang, has classified the sculpture of the early part of 10th century as Khuong My style which is named after Khuong My group of temples. The tympanum of Khuong My temple showing Lord Krishna holding Mt. Govardhan is one of the most beautiful sculptures of this period. The influence of Dong Duong style disappears in the later half of the 10th century. We find that the heavy features of Dong Duong style give way to a softer and delicate expression. There is also a revival of some features of the E1 style or, what some scholars have described, as "early Tra Kieu style".

We have already mentioned about the close interaction between the kingdom of Champa and Java during the 10th century. The close relationship has also manifested itself in the works of sculpture. We, therefore, observe that three factors led to the revival of Hinduism (i) foreign influences and (iii) revival

the features, of what is termed as 'Early Tra Kieu Style', by some scholars and E1 styles, have combined to create this style in 10th century, a period when the Cham sculpture reached its high point. The revival of Hinduism led to the carving of beautiful statues of deities as well as to the panels showing musicians and dancers. The foreign influences have contributed to the beautiful carvings on the pillars and pilasters and torana like arches. The revival of earlier local traditions of 7th and 8th century brought back the delicate charm on the faces of the statues and carvings. Once again, we see doe-shaped eyes and a fine nose with soft and gentle features. The carving showing female dancers in tribhanga position with soft and gentle smile on their face, is one of the finest specimen of the sculptural art of this period. The dancers wear soft fabric sarongs, and have "kirit mukut" as head dress.

We once again witness carving of the statues of animals particularly elephants and lions. Motifs of "Makara Kala", vomiting deer, have also been received. It would be no exaggeration to say that the sculptural art of Champa reached its zenith in this period.

#### **THAP MAM OR BINH DINH STYLE :**

The capital of Champa was moved to Vijaya in 11th Century and remained there till the 15th century. This was the beginning of the southward retreat of Champa in the face of

pressures from her northern neighbour. The decline in the power and glory of Champa is clearly manifested in the sculptural art of this period. Chanh Lo Sculptural (Quang Ngai province) of the early 11th century marks the beginning of this style and, therefore, some scholars have classified it as a separate style while others treat it as a transitional phase between Tra Kieu Style and Thap Mam or Binh Dinh Style. The influence of Javanese art which was an important feature of Tra Kieu sculptural works of 10th century is no longer found in the monuments of Chanh Lo or Binh Dinh. There were close contacts with the Khmers and the influence of Khmer art of the Angkor period is clearly seen on the works of this period. Silver Towers (Banh It) have some reliefs, carvings and motifs which exude a sense of tranquility and charm of preceding style. Duong Long or Ivory Towers clearly show the Khmer influence. Some motifs also suggest creeping in of the influence of Dai Viet art on the works of this style.

One field in which the style has excelled, is the carving of the statues of animals. The artists have paid considerable attention to detail in carving large statues of animals like Gaja-Simha (Elephant Lion), Lion, Makara, and Garuda. The postures of animals in some statues convey the impression as if they are domesticated animals performing for an audience. These statues show the artist's deep understanding of animals and the popular character of the sculptural work of this style. A major characteristic of this style is the carving of the motif of Uroja

(female breast). We have earlier seen that the Chams regarded Uroja as their mythical ancestor. The Uroja (female breast) carvings are very life-like. However, the purpose of the artists is not to convey any sensuous impression. We find several works where a row or a circle of Uroja (breast) surrounded the worship place. The lingas carved during this period are usually accompanied by Yonis. Some of the lingas carved are of massive size. The carving of foliage lacks the precision and refinement of the earlier period. The bolder approach, however, makes them more lively.

#### PO KLAUNG GERAI :

The best examples of this style are the sculptural works at the ensemble of temples at Po Klaung Gerai in Phanrang area. We notice a further decline in the refinement of carvings. In this style we find more cubical emphasis. The decorative carvings are lesser and the sculpture mainly conveys the impression of solidness and unrefined strength. It is a continuation of the trend of the decline in the sculptural art of Champa.

Some statues found in Gialai Kontum area near the Kampuchean border show strong post-Bayon style Khmer influence. The legs of the statues are fully covered with sampot.

#### KUT SCULPTURES

Till recently, scholars had considered the later part of Binh Dinh style or the Po Klaung Gerai style as the last phase of the Cham sculpture. After this, there was a rapid decline in the Cham sculpture. It was thought that the sculptural works at PoRome virtually marked the end of the tradition. However, in the recent years some scholars have put forward the view that the sculptural tradition has not ceased to exist. It has only taken a different direction of development. The sculptural works have now taken a completely Cham character and are fully related to the common folk. According to the scholars, the Kut sculpture found at Cham cemeteries represent the new direction of Cham sculpture. They feel that this sculpture has retained the basic tradition of Cham sculptural art.

Kut sculptures found at Cham cemeteries were usually made of polished stones. They do not have elaborate ornamental carvings. The Kut sculpture has probably drawn inspiration from the sculptural works of Po Dam temples of 8th/9th century. The decorative patterns of the Kut sculpture in a way show a relationship with the sculptural tradition of E1 and Hoa Lai styles. They are, however, very different from Binh Dinh style. We no longer see lingas in a natural form as depicted in the Binh Dinh style. The transition from the traditional sculptural art of Cham statues to the formation of Kut sculpture can be seen in the statues at the temple of PoRome. The height of the Mukhal



including the pedestal is .5 mts. The statue has eight hands and on the side are two Nandins. The statue is obviously an adaptation of the statue of Shiva. The anthropological features are, however, completely native and it is referred to as the statue of the King PoRome. The statue clearly reminds of the worship of the King in the divine form after his death. The eight hands of the statue also remind us of the 9th century statue of Shiva at My Son. The structure of the PoRome statue, however, has a fair amount of resemblance with the Kut sculpture. The attempt on the part of artists is to, on the one hand, maintain some linkage with the sculptural tradition of Champa and, on the other, underplay the Hindu religious tradition and give prominence to the local religious beliefs of the Cham nation. The Kut sculpture, therefore, reflects the local feelings and aspirations.

The above view, illustrated with the example of PoRome temple, has some merit. Further research would, however, be needed for reaching at any definitive conclusions. We cannot deny the fact that hardly any sculptural works of any significance are seen after the temple of PoRome. It is interesting to note that while there is hardly any Cham population living in Quang Nam Da Nang area any more, the local artists still carve the statues of Hindu gods and goddesses for selling to the tourists. Surprisingly, there is no tradition of carving such statues in Phan Rang area which still has a sizeable Cham population. The Chams of this area have to this date continued the tradition of weaving but, somehow, the tradition of making statues does not seem to exist any more.

# AMRAVATI

## MY SON

The temples of My Son are located in a deep and narrow valley surrounded by rocky mountains. The almost circular valley has one opening to the north and a deep stream flows in that direction. The stela inscription of "Bhadravarman" describes the site in the following words :

"Sulaha mountains in the East, the great mountain in the South, the Kuchaka mountain in the West, and the great river in the North".

This is the most important temple complex of Champa and has been rightly described as heart and soul of the kingdom. The entire complex at one time consisted of more than seventy temples and related structures of which now only twenty survive. A large number of stela inscriptions have also been found in My Son area and they are the most useful source for the study of the history of Champa. We have already learnt that the first royal Shivalinga in South East Asia was established in My Son

by King Bhadravarman in the 4th century A.D. He called deity Bhadresvarasvami. The sanctuary was apparently made of perishable material and from the stela inscriptions we have learnt that it was destroyed in a fire during the reign of King Rudravarman in the sixth century. The temple was rebuilt with durable materials by Shambhuvarman in the early 7th century and he called the deity Shambhu Bhadresvara. From then onwards it became the religious centre of Champa and every king, on his coronation, came to pay his respects to the deity. It also became a custom that every king either built or restored temples at My Son and made generous offerings to Shri San Bhadresvara. Kings also made endowments of land and provided men and material for the upkeep and maintenance of the temples. The stone column in Group B belonging to the 7th century are the oldest surviving edifices of My Son.

A number of temples were built in the 8th and the 9th century belonging to E-1 My Son style and Hoa Lai style. At the end of the 9th century, Mahayana Buddhism acquired a prominent position in Champa and most of the religious buildings during this period were constructed at Dong Duong. We therefore see very little building activity in My Son during this period. Building activity was resumed after Hinduism regained a prominent position in the early 10th century. A number of Ka and supplementary structures belonging to A, B, C & D groups including a twenty-four meter high temple A-1 were constructed or restored during this period. It was only towards the end

11th century that King Harivarman restored the grandeur of My Son complex. From 12th century onwards there was a gradual decline in the prestige and power of Champa. The power centre had also moved to the southern part of the kingdom. Some temples were, however, built or restored during the 12th and 13th centuries, most prominent being the Kalan and the supplementary structure of Group B.

The My Son group of temples were discovered by the French scholar named M.C. Paris in 1889. A year later, two scientists of "Ecole Francaise d'exteme Orient l'Finot", and Jonquiere, came to study the stelae inscriptions in 1901 and 1902. Henry Parmentier prepared a complete inventory of the temples at My Son in the famous work Les Monuments de Cirque De My Son.

He divided the architecture of My Son into many groups. These were groups A, A', B, C, D, E, ... K. The grouping, which divides the whole architecture into small segments, is not entirely accurate. In fact, at times, it can cause certain amount of confusion. For example, the monuments D1 and D2 are actually secondary edifices to the Kalan B1 and C1. According to a Vietnamese scholar, the local people refer to the Group A as Nhom Chua (temple group) and the area of Group B, C, D as Nhom Cho (market group). This may have some relevance since it is in accordance with the practice in India where it is common to have some shops near the temple. However, since Parmentier's

is the only well known classification, we would follow this grouping to describe the temples in the complex. Group A and A' are located on the right side of the stream and facing the group B, C and D. Directly on the right side, is the Group G on a low peak and still further down on the same peak are groups E & F. About 400 meters from Group EF is the gate tower "K". The groups B, C and D are on the left side of the stream.

Group B : This is the centre of the My Son complex. The temples in this group were constructed in the 12th and 13th centuries. There were in all fifteen temples and supplementary structures in this group. B-1 is the Kalan and it had a Linga dedicated to Shri Ishana Bhadresvara. This was the only temple with a foundation of large blocks of stone. The steps made of stone are still intact. This temple was restored or rebuilt several times between XI to XIII centuries. D-1 is actually the Mandapa of B-B-1. There are beautiful carvings on the walls. The figures of men wearing Kirita Mukut demonstrate the high standards of sculptural work of this period.

B-2 : This is the gate tower.

B-3 : A small temple dedicated to Skanda, the son of Shiva. The statue of Skanda, found in My Son, is displayed in Museum of Cham Sculpture in Da Nang (Code 6-1) and it is one of the finest examples of the sculptural art of Champa. This temple is in a reasonably good state of preservation.

B-4 : A small temple probably dedicated to Ganesha the son of Shiva.

B-5 : Koshagraha (store house) for keeping the offerings belonging to the deities. A boat-shaped curvilinear roof is the most striking feature of this monument. The Apsaras under the arches and the elephants under a tree are the noticeable carvings on this structure.

B-6 : It has a small water reservoir for religious rites. This shows that B-1 was the main Kalan and religious rites by the members of the royal household were performed here. Earlier the temple also had a statue of Vishnu sitting under a Naga.

B-7 to B-13 : These are the seven small shrines which were dedicated to Dikpalakas. These were related to temples A-1 to A-7. Most of these have perished; only the B-8 remains.

Group C : This group is architecturally quite similar to Group B. Like most temples of Champa, the Kalan had the deity in the form of a statue of Shiva instead of a Linga. This group comprises of C-1 the Kalan, C-2 the Gate Temple, C-3 the Koshagraha (storehouse), C-4 a supplementary structure for various services C-5, C-6 and C-7 are the small Kalans. D-2 though included in the group D by Parmentier is actually the Mandapa of Kalan C-1. The main Kalan C-1 has a boat shaped roof which resembles the roof of B-5. The vestibule of this

Kalan is very different in design. It is separated by an space giving the impression as if these are two separate build

Group D : This group consists of D-1 to D-6. The structures in this group, D-1 and D-2, are the Mandapas of B-1 and C-1 respectively. Both D-1 and D-2 are large and have three windows on each side. The halls are divided into three parts by the pillars attached to the walls. D-3 to D-6 are minor temples in this complex.

Group A : This group had thirteen structures in all. The temples A-1 to A-7 are the most ancient temples in the Son complex. The 24 meter-high Kalan A-1 was considered the best specimen of architecture as well as sculpture of Champa. A-1 had very refined and delicate decorative carvings. A-1 to A-7 temples were built on a terrace situated in a large quadrangular courtyard surrounded by a brick wall. The temples in this group belong to different styles as well as dates particularly the temple A-10 which was located to the north of the main group. A-1 opens both to the east and the west. The small temples A-2 to A-7 are dedicated to the Dikpalakas of the respective directions. A-8 is the gate tower. A-9 is the Mandapa (hall), A-10 is a Kalan and A-11 to 13 are supplementary structures.

Group E : Kalan E-1 is the most important temple in this group. The architectural plan of this temple is different from the normal plans of the temples of Champa. It does not have

major features of Cham temples i.e., the vestibule and the false doors. We have already mentioned about the E-1 altar and the sculpture depicting the birth of Brahma from the Lotus stalk emerging from the navel of Lord Vishnu in Ananta Shayanam position (sleeping on Shesha Naga). There were also stone columns on the four sides. Kalan E-4 was another important temple in this group. E-5 and E-6 were supplementary shrines and E-2 was the gate tower. E-5 was the only east-facing temple in this group.

Group F : This group comprised of Kalan F-1, Gate tower F-2 and the temple F-3. The group has now perished.

Group G : This comprises of Kalan G-1 facing west, Gate Tower G-2, Mandapa G-3, a residential quarter G-4 and a temple G-5. The interesting feature of the Kalan G-1 is that its vestibule has 3 doors.

Group H : This group located on a hill has Kalan H-1 facing east, Mandapa H-2 preceded by a doorway H-3 and a supplementary building H-4. Hardly any monuments have survived in this group.

Group K : This group has only a Gate Tower.

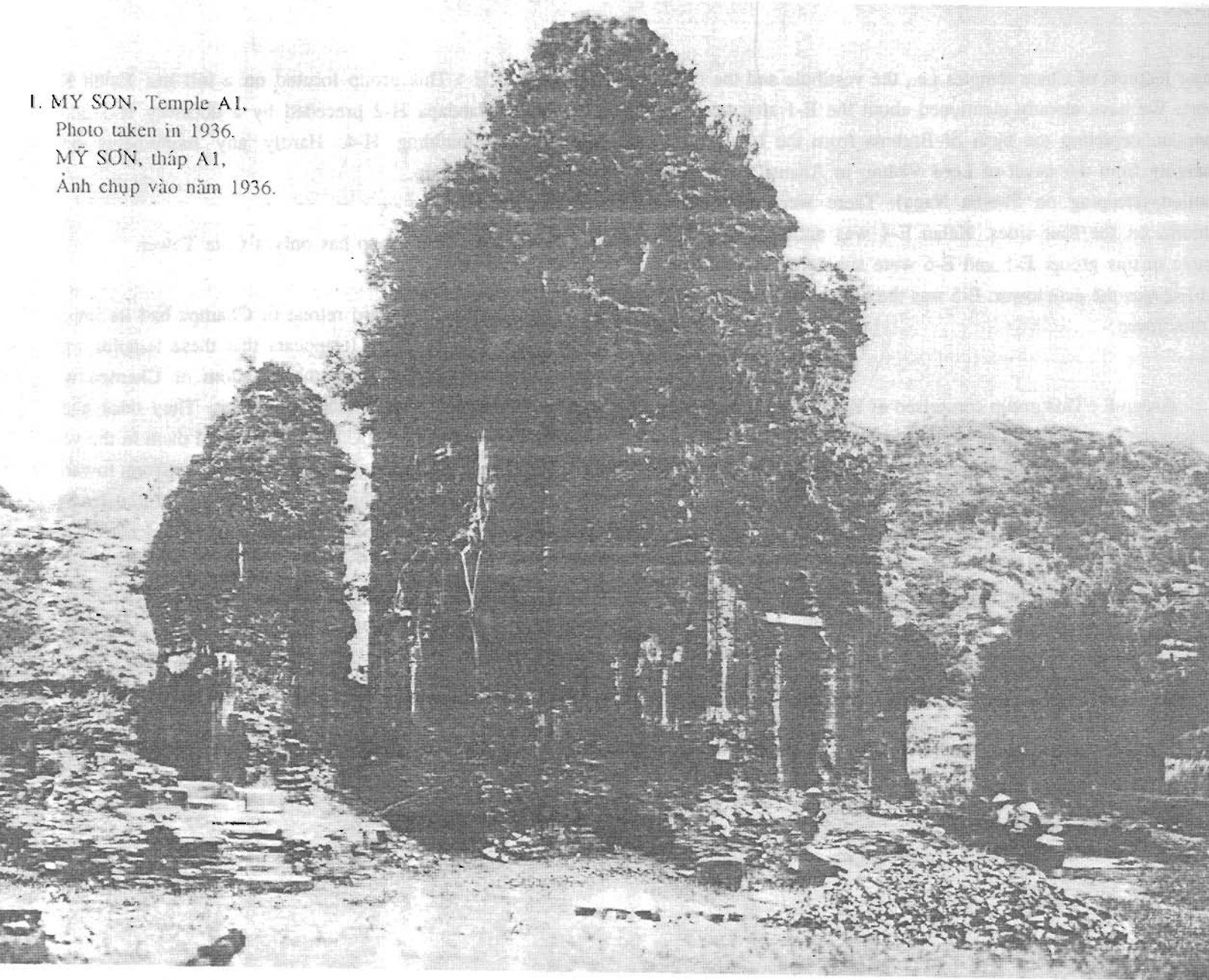
The gradual southward retreat of Champa had its impact on the temples of My Son. It appears that these temples were more or less abandoned when the kingdom of Champa was virtually confined to the Panduranga region. They once again became known only after M.C.Paris discovered them in the year 1889. The French archaeologists had made some efforts towards the restoration. The temples, however, once again suffered damage during the wars. Some restoration work was carried out by the team of Polish archeologist led by Mr. Kazimierz Kwiatkowski. However, there are very few temples in the complex which are still in a good state of preservation.

I. MY SON, Temple A1,

Photo taken in 1936.

MỸ SƠN, tháp A1,

Ảnh chụp vào năm 1936.

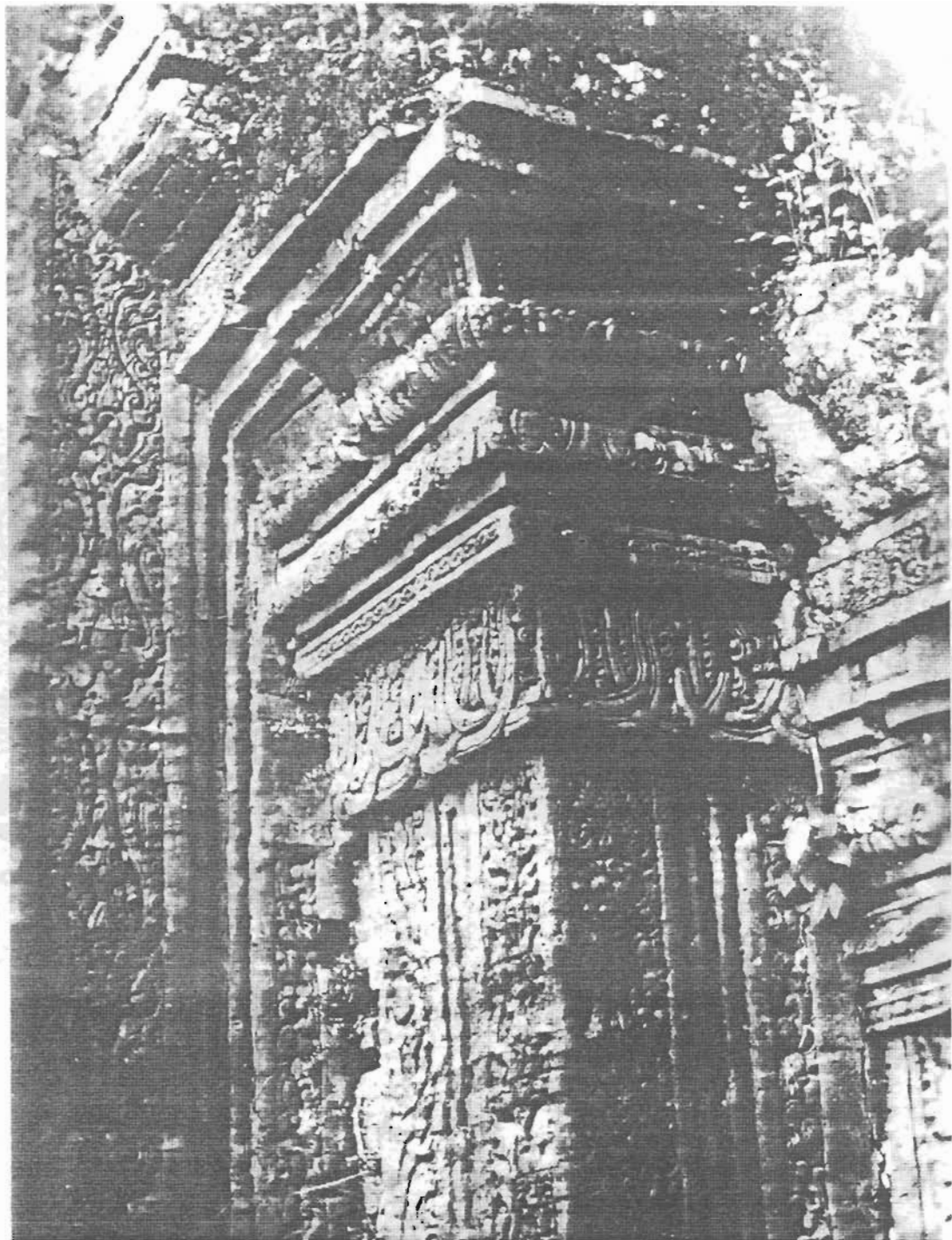


2. MY SON, A1.

Decorative carvings.

MỸ SƠN, tháp A1.

Trang trí kiến trúc.





3. MY SON, Group B, C, D.  
MỸ SƠN, nhóm tháp B, C, D.



4. 5. 6. 7.

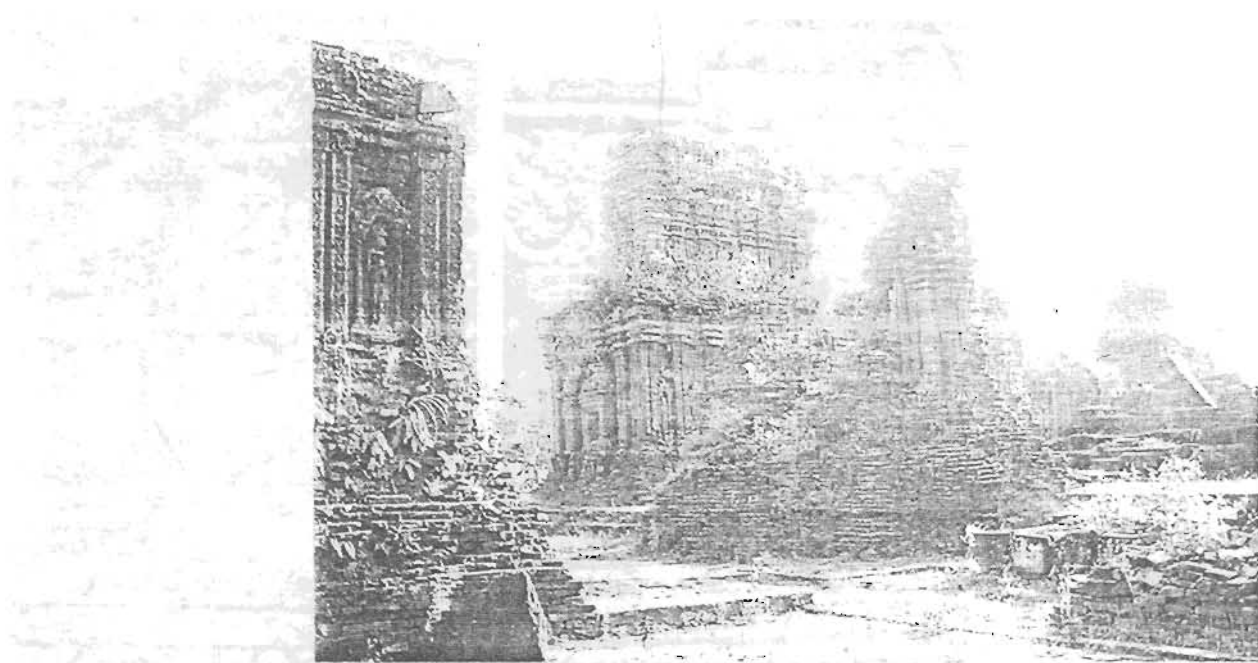
MY SON, Temple A1.

Altars, Worshippers.

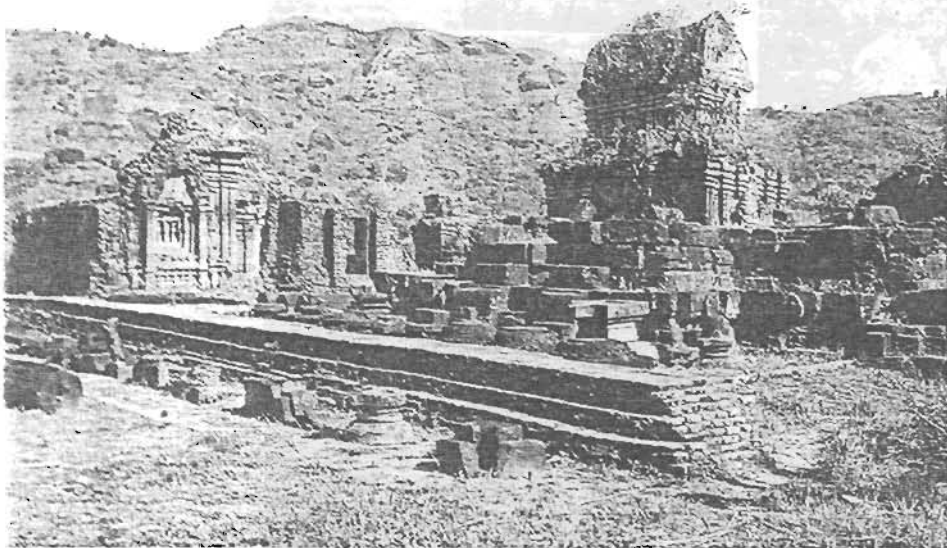
MỸ SƠN, tháp A1,

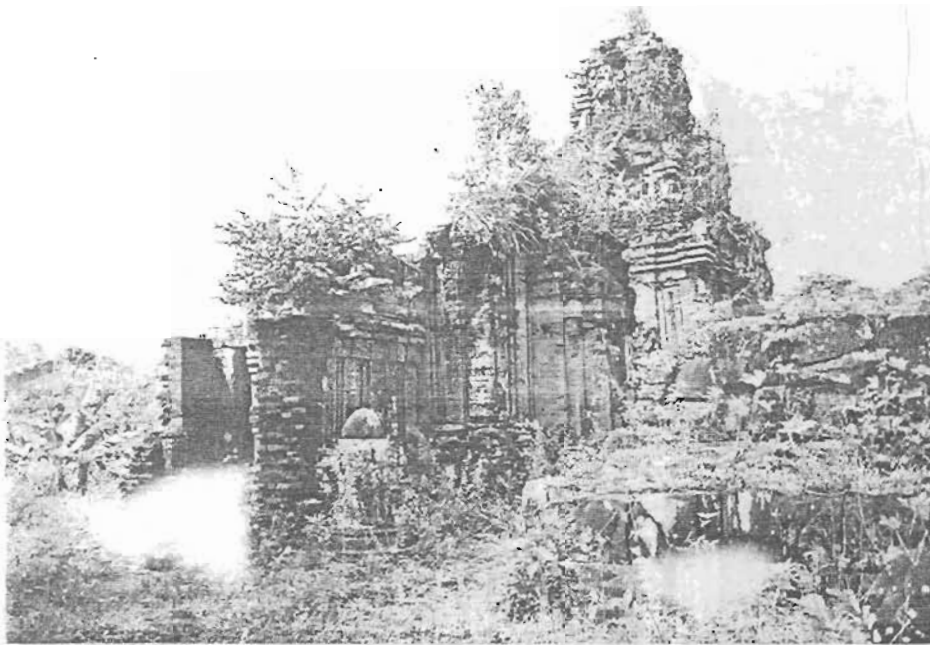
các khám thờ, các  
người cầu nguyện.



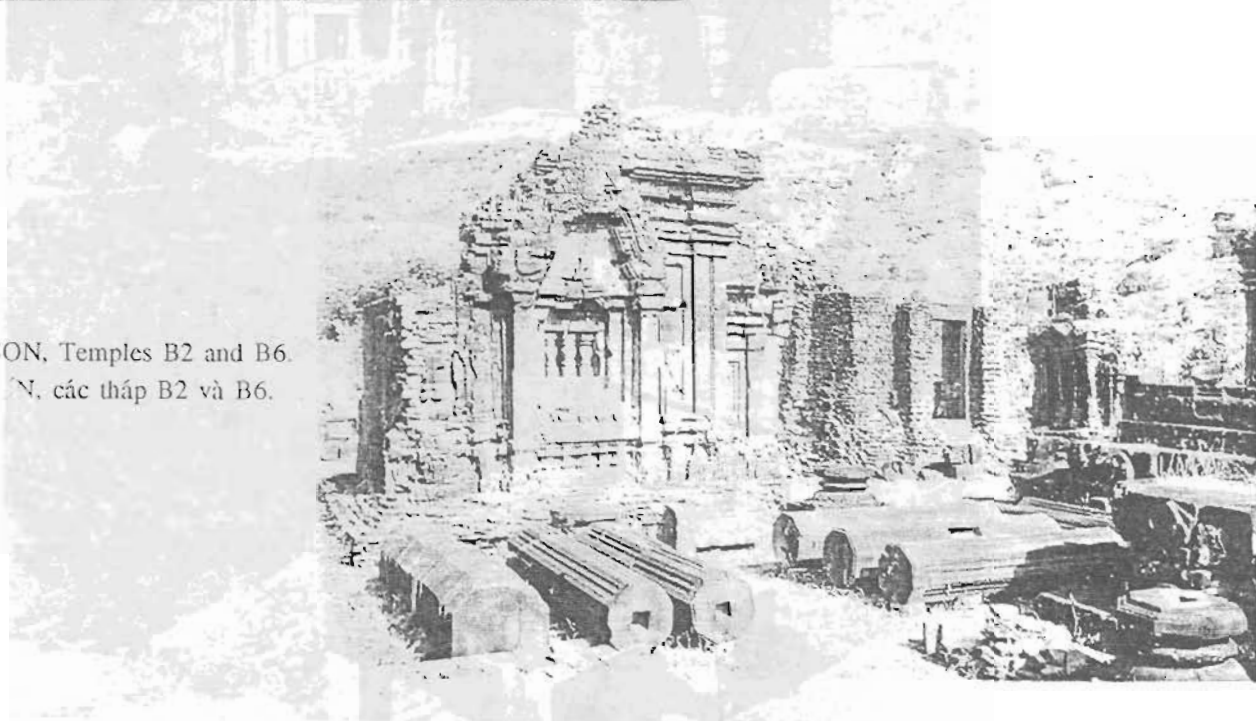


8, 9. MY SON, Group B.  
General View.  
MỸ SƠN, nhóm B,  
toàn cảnh.





13. MY SON, Group B,  
General View.  
MỸ SƠN, nhóm B,  
toàn cảnh.



14. MY SON, Temples B2 and B6.  
MỸ SƠN, các tháp B2 và B6.

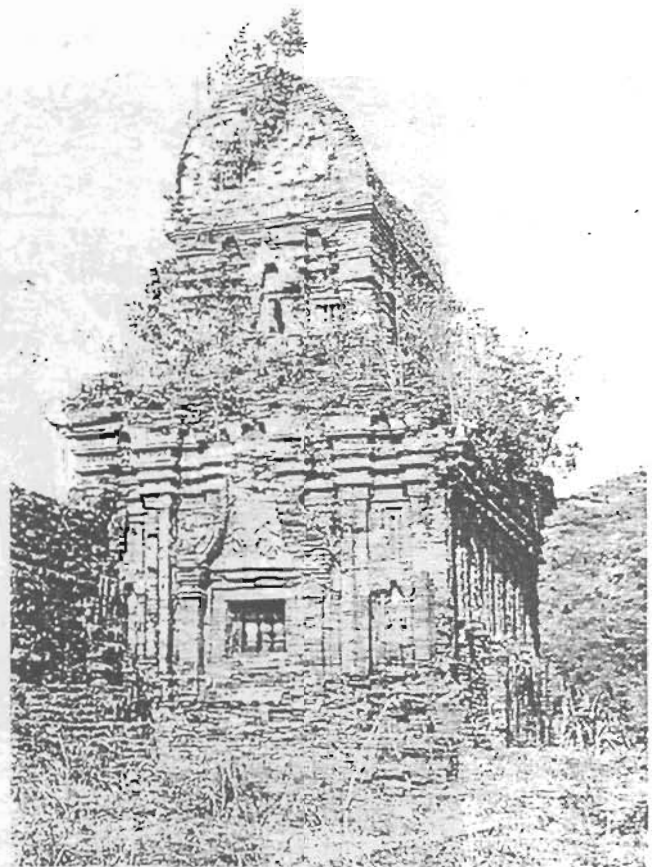


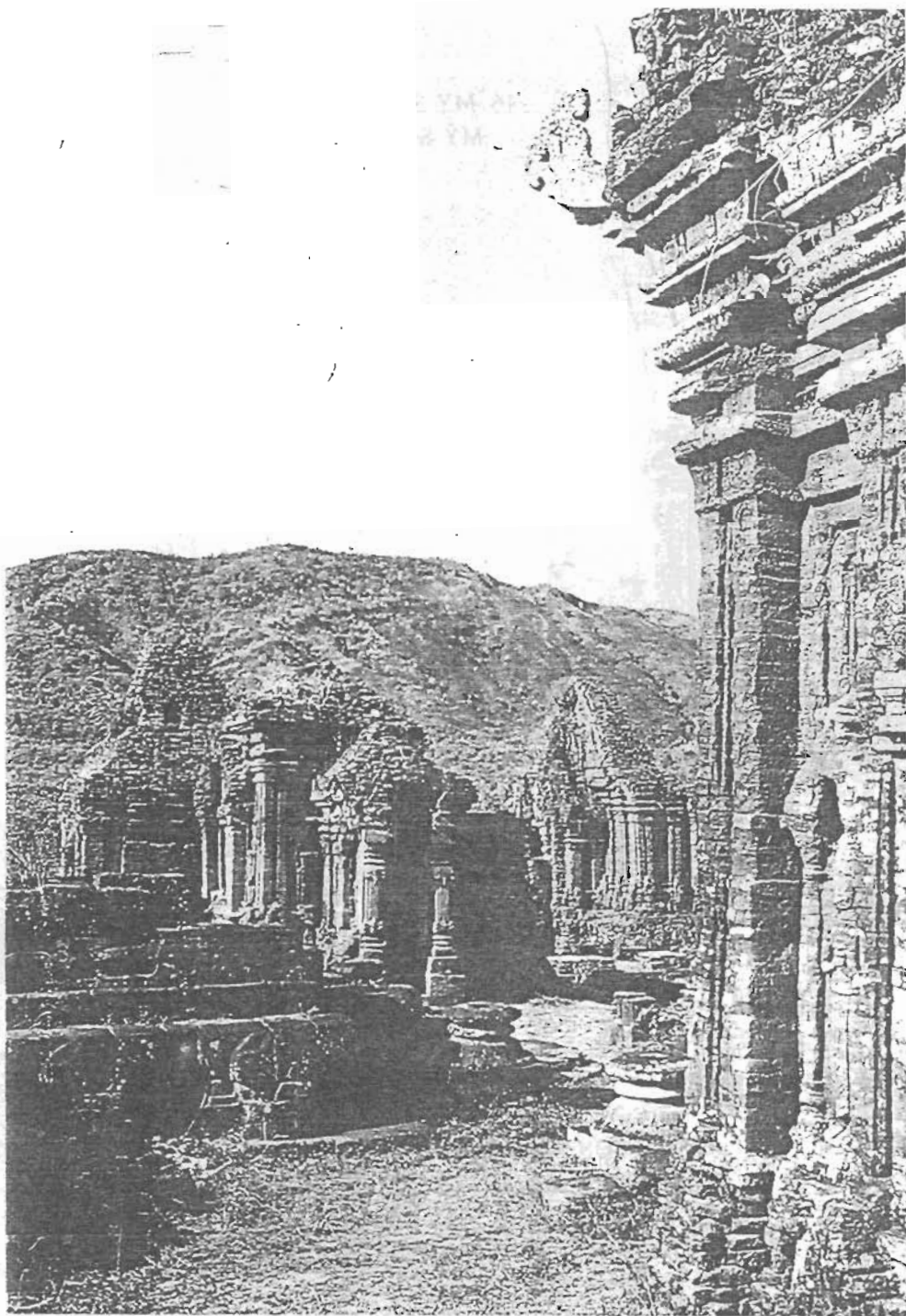
15. MY SON, Temple B  
MỸ SƠN, tháp B5.

16. MY SON, Temple B3.  
MỸ SƠN, tháp B3.

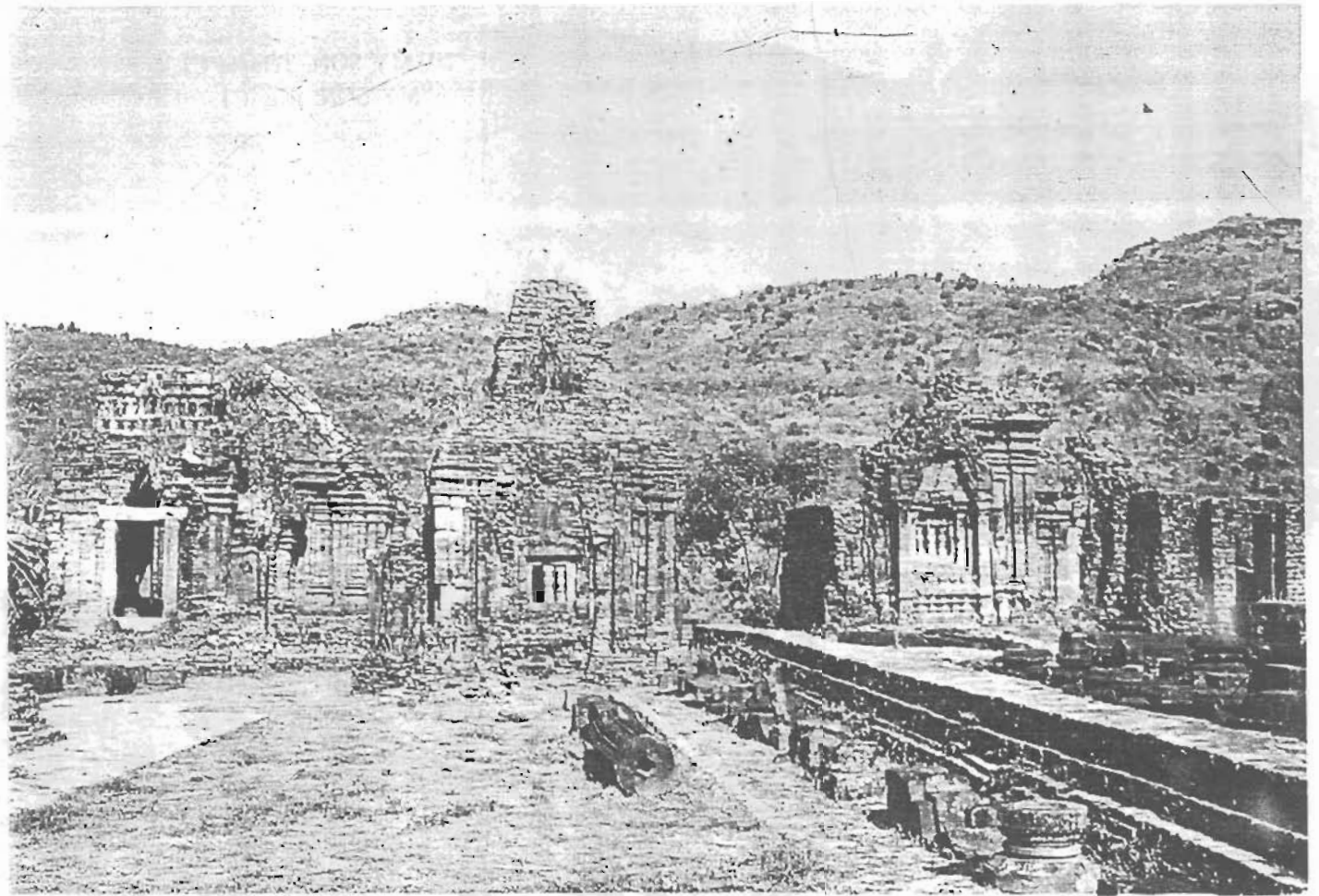


17. MY SON, Temple B5.  
MỸ SƠN, tháp B5.





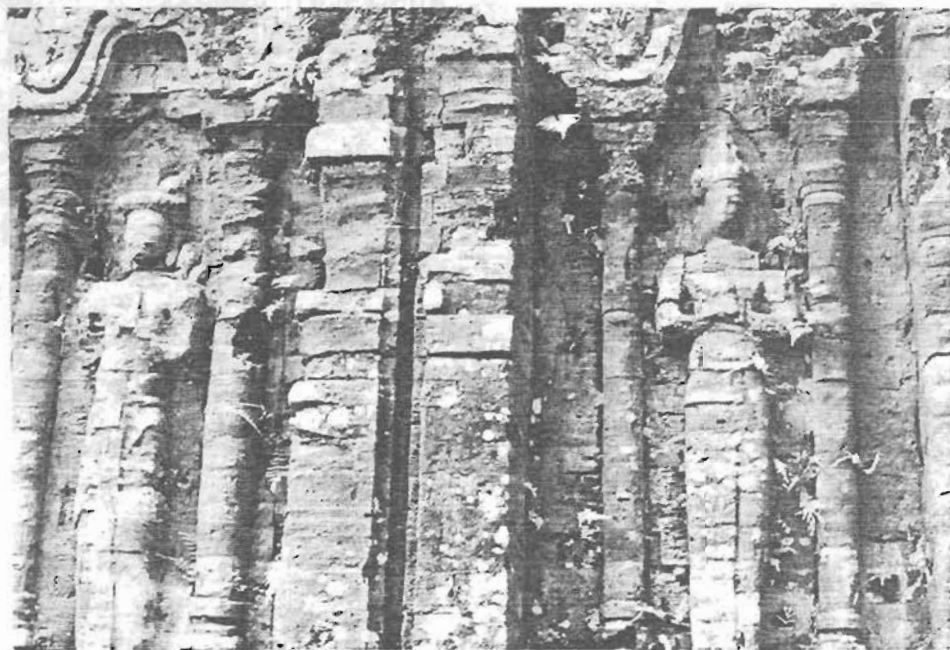
18. MY SON, Temple  
MỸ SƠN, tháp B6.



19. MY SON, Group B & C  
MỸ SƠN, nhóm B và C.



20. MY SON, Temple C1.  
MỸ SƠN, tháp C1.



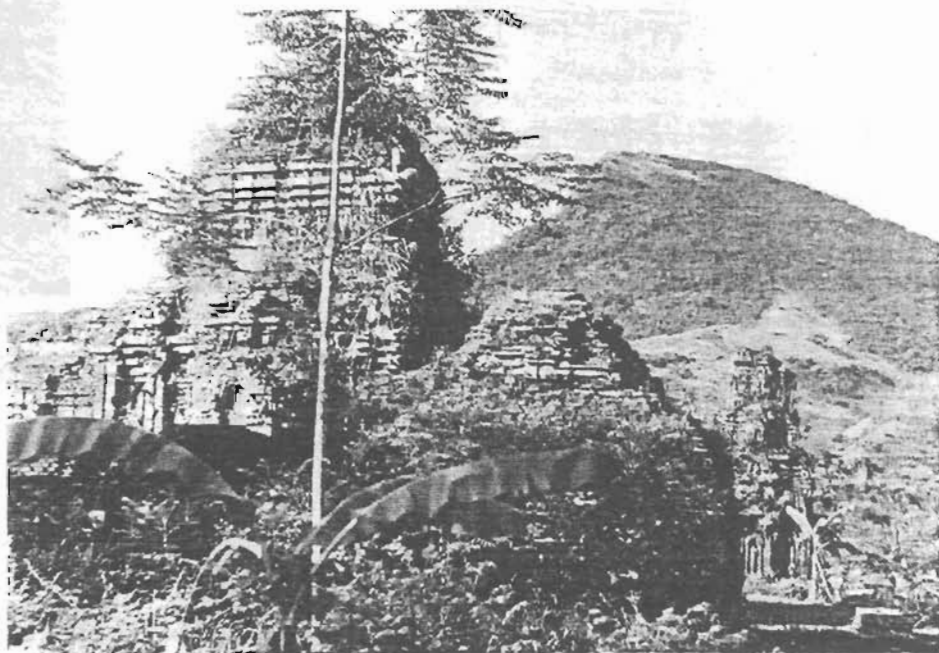
21. MY SON, Temple C1, Worshipper,  
Brick wall decoration.  
MỸ SƠN, tháp C1, người cầu  
nguyện, gạch, trang trí trên tường.



22. MY SON, Temples C1 and C7.  
MỸ SƠN, tháp C1 và C7.



23. MY SON, Temple C7.  
MỸ SƠN, tháp C7.



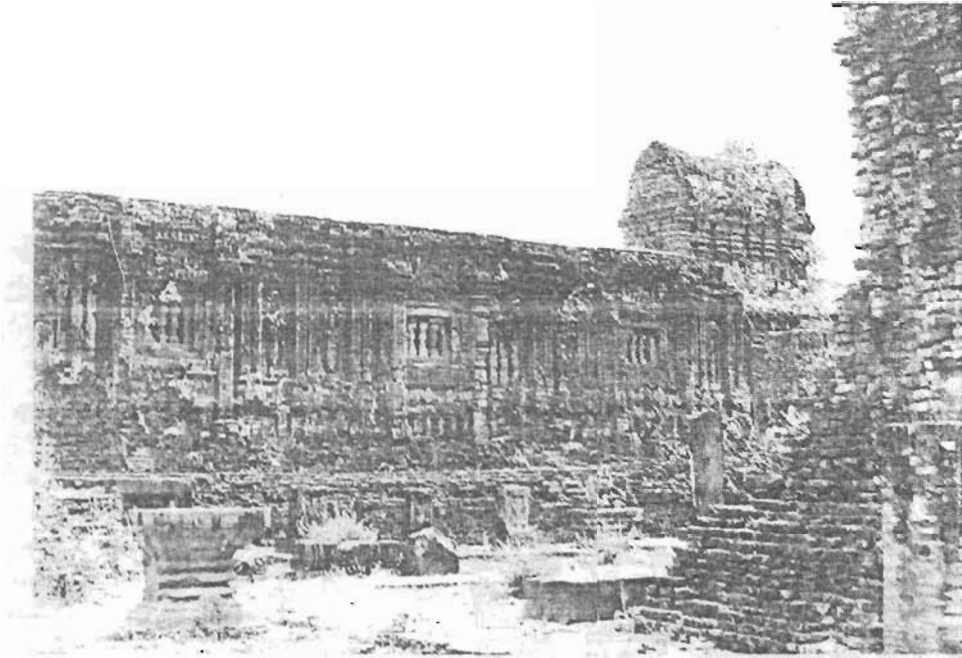
24. MY SON, Temple C1.  
MỸ SƠN, tháp C1.



25. MY SON, Temple C2  
MỸ SƠN, tháp C2.



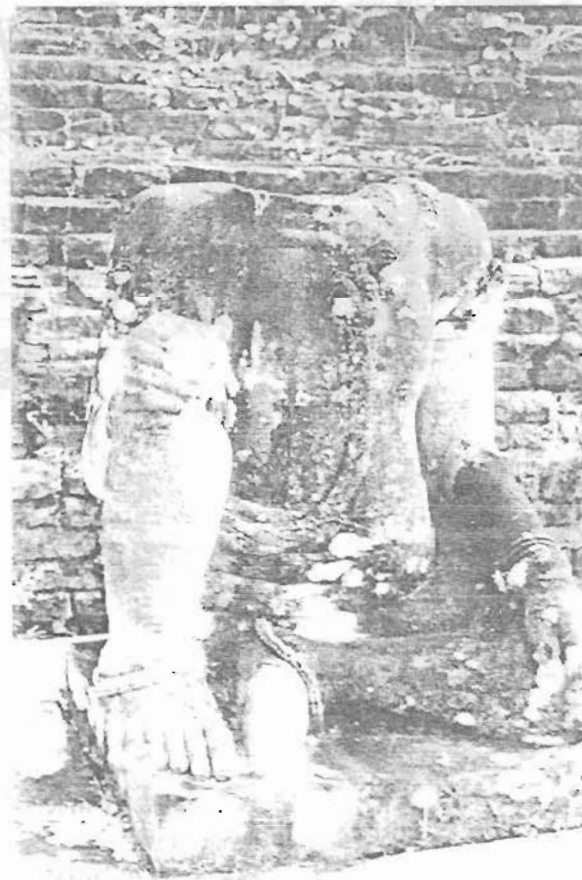
26. MỸ SƠN, Temple D1, Side View,  
MỸ SƠN, tháp D1, nhìn từ một phía.



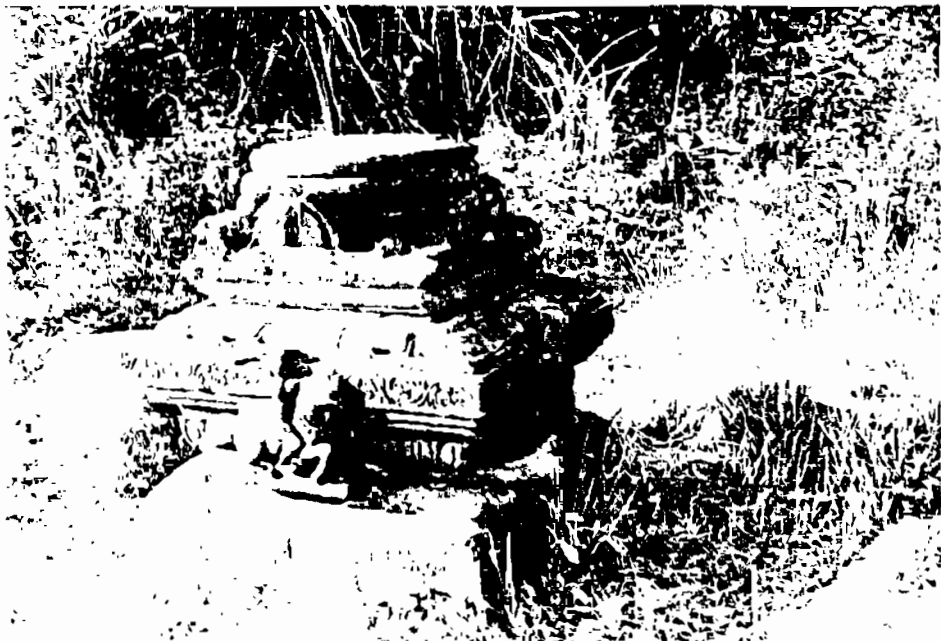
27. MỸ SƠN, Temple D1,  
Front view.  
MỸ SƠN, tháp D1,  
nhìn từ mặt tiền.



28. MY SON, Temple D1, Decorative patterns  
(Worshipper, foliage, Balustraded window).  
MỸ SƠN, tháp D1, các họa tiết trang trí  
(người cầu nguyện, thực vật, cửa sổ).



29. MY SON, Temple D1, Siva, in court yard.  
MỸ SƠN, tháp D1, Siva ở trên sân tháp.



30. MY SON, Temple D1. Amalaka  
MỸ SƠN, tháp D1, quả Amalaka.

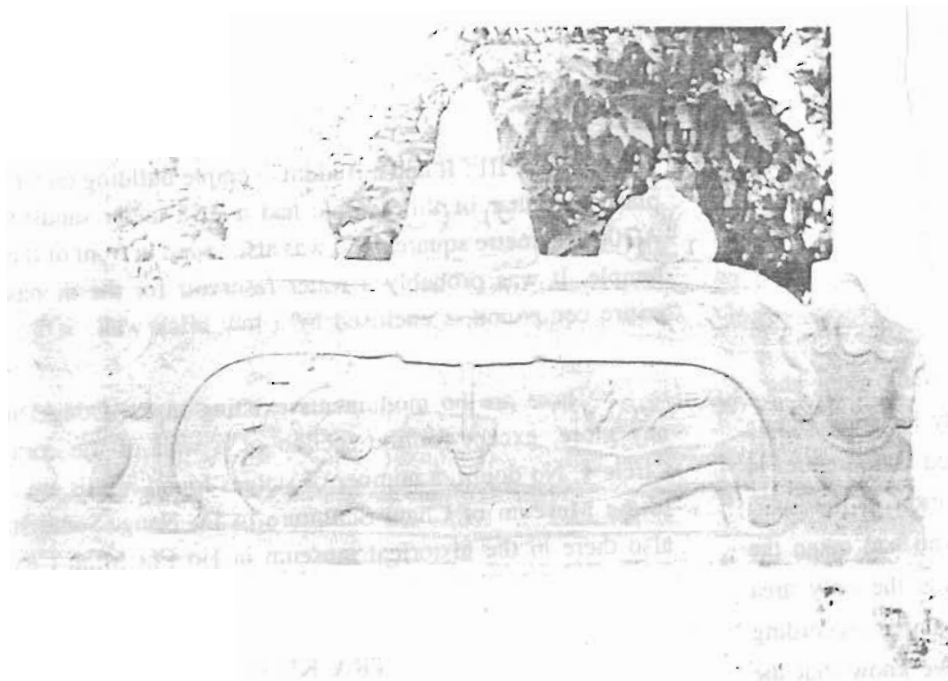


31. MY SON, Temple D2.  
MỸ SƠN, tháp D2.

32, 33. MY SON, Group D.  
Male figure in  
lifting posture.  
MỸ SƠN, nhóm D,  
hình người đàn ông  
trong tư thế nâng.

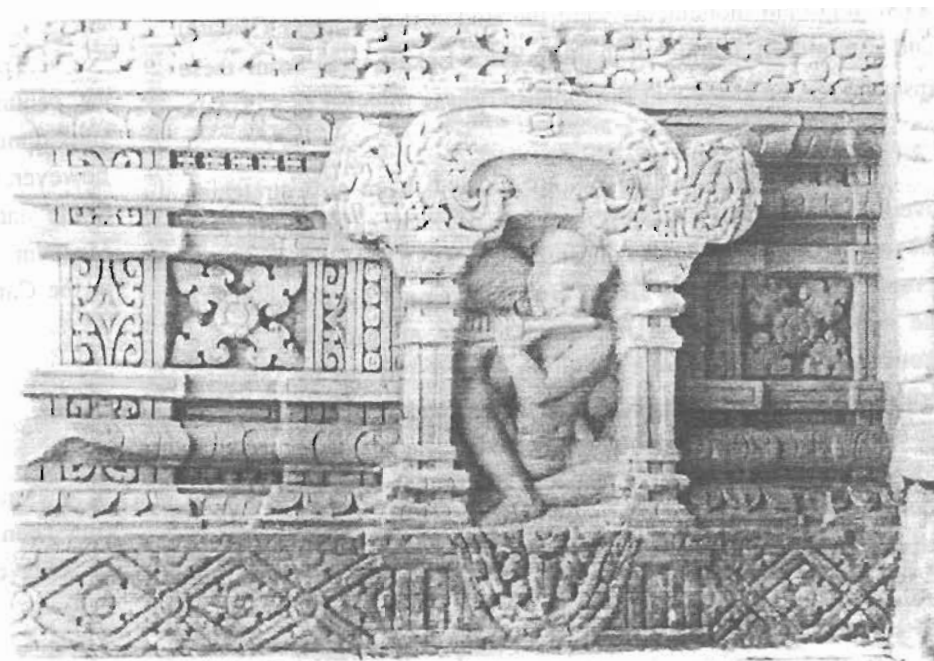


34, 35. MY SON, Group D.  
Stone Altar.  
MỸ SƠN, nhóm D,  
đài thờ bằng đá.



36. MY SON, Temple E1, Lintel,  
Birth of Brahma.  
MỸ SƠN, tháp E1, lá nhĩ,  
đản sinh Brahma.

37. MY SON, Temple E1,  
Altar, Flute player.  
MỸ SƠN, tháp E1,  
đài thờ, người thổi sáo.



## DONG DUONG

Dong Duong is located 60 kms south of Da Nang along the high way No.1. Most of the building activity in Dong Duong area had taken place when the capital was located at Indrapura in the 9th century. Buddhism had a dominant position in the court of Champa during the reign of Indraverman II who had taken the posthumous name of Parabuddha Loka. This was the only area where Buddhist monuments were located in Champa. According to the stele inscriptions found in Dong Duong, we know that the most important monuments were the Buddhist monastery (Vihara) and a Buddhist temple of Lakshmindra Lokeshvara. From these inscriptions we know that the monastery was founded in 875 A.D.

Dong Duong monuments are located in an area stretching over 1330 meters in east-west direction. H. Parmentier had divided the entire area into three concentric circles. Circle I and II had temple towers and Circle III the Buddhist temple for the monks in the monastery. The most important temple of the Dong Duong group was located in Circle I with an area of 326 mts by 155 mts. It had a Kalan in the centre. The sanctuary had an altar which had the bronze statue of Lakshmindra Lokeshvara. The important building in Circle II was a four tower mandapa built on an east-west access. There were some towers on both sides of Mandapa. There was a gate tower (Gopura) before the entrance of the Mandapa.

Circle III : It had a Buddhist temple building on a rectangular plan. The altar of this temple had a 2.85 meter sandstone. A 100/100 metre square pond was also found in front of the temple. It was probably a water reservoir for the monastery. The entire compound is enclosed by a low brick wall.

There are no monuments existing in the Dong Duong area any more, except for the section of a wall of the compound in Circle I. No doubt, a number of statues found in this area are in the Museum of Cham Sculpture in Da Nang. Some statues are also there in the historical museum in Ho Chi Minh City.

## TRA KIEU

Tra Kieu (Simhapara) was the capital of Champa from the IV century A.D. Now there are no monuments of architectural importance in this area. A large number of statues at Tra Kieu are however, on display in Museum of Cham Sculpture in Da Nang. Some statues can also be seen in the Ho Chi Minh City and the Museum. There is also a small collection of statues and inscriptions in the Catholic church located at Tra Kieu.

## BANG AN

Bang An temple is located on the northern bank of the Vinh Dien in Dien Hong village approximately 30 kms south of Da Nang city. According to Parmentier, the Bang An group



three structures : a Kalan on an octagonal plan and two supplementary structures on square plans. The only structure that remains is the Kalan. The octagonal plan is very rare in the temples of Champa, and the only other example of this kind we have is the temple at Chanh Lo. The other notable feature of the temple is the curvilinear pyramidal roof. There is a statue of a Simha in front of the Kalan. The temple does not have any pillars or pilasters. A majority of the scholars feel that the temple was constructed in the 10th century. However, some scholars have also put forward the view that it was constructed in the 12th century.

### CHIEN DANG

This group of temples is located approximately 60 kms south of Da Nang city. The temples of this group are facing east. The southern tower was built first, next the middle tower, and the northern tower was built last. The southern tower is heavily damaged. A delicately sculptured sandstone pillar was found in the excavation carried out in 1989. The pillar has beautiful decorative carvings which most probably belong to the 11th century. The middle tower is the highest of the three temples. It has two tall pilasters without any design. The northern tower, which was built last, is also not in a good state of preservation. It is slightly smaller in size than the southern tower. A number of statues and carved panels were found in the 1989 excavations. There is a beautiful image of the goddess with six arms holding weapons. We also find statues of Apsaras, Kinneries, Garuda, Hams, Snake and Makara. The western side of the temple has sculptured images of dancers and musicians

playing their instruments. There is also a panel showing elephants with lotus. These temples belong to the 11th century.

### KHUONG MY

This group of temple is located in the Tam Ky village very close to highway No. 1 approximately 70 kms south of Da Nang city. The group has three kalans facing east. This Khuong My ensemble of temples is considered to be one of the finest specimens of the architecture of Champa. The Kalans have very rich decorations. The temples are known for their pillars, pilasters and arches. The decorative carving patterns on these temples represent the high point of the sculptural art of Champa.

The southern temple is the biggest in size and is in a good state of preservation. We find sculptured arches and cornices. The pilasters have very rich decorative patterns and they clearly show the sculptural beauty of the A-1 style. The sandstone pillars of the southern temple are now on display in Museum of Cham Sculpture at Da Nang. The middle temple is smaller in size and its decorative patterns are similar to the other two temples. However, they are delicate and appear to be softer. On the basis of the decorative patterns, it appears that this tower was built in the first half of the 10th century.

The northern temple : This is the smallest temple in this ensemble. It is similar to the other two towers both in structure and in decorative patterns. A number of statues and other sculptural works were found in the Khuong My area and they are now on display at Museum of Cham Sculpture at Da Nang.



38. DONG DUONG, Buddha, Bronze, Probably not of native origin.

ĐỒNG DƯƠNG, tượng Phật, đồng, có thể không phải bản địa.



39. DONG DUONG, Head of Bodhisattva, Stone.

ĐỒNG DƯƠNG, đầu Bồ-tát, chất liệu đá.

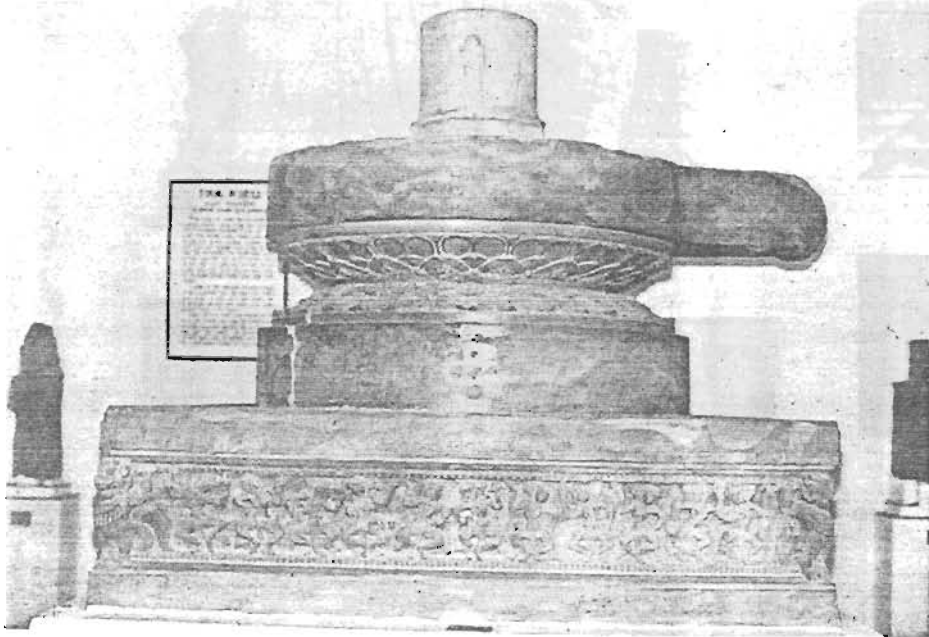


40. DONG DUONG, Altar, Stone.  
ĐỒNG DƯƠNG, đài thờ, đá.

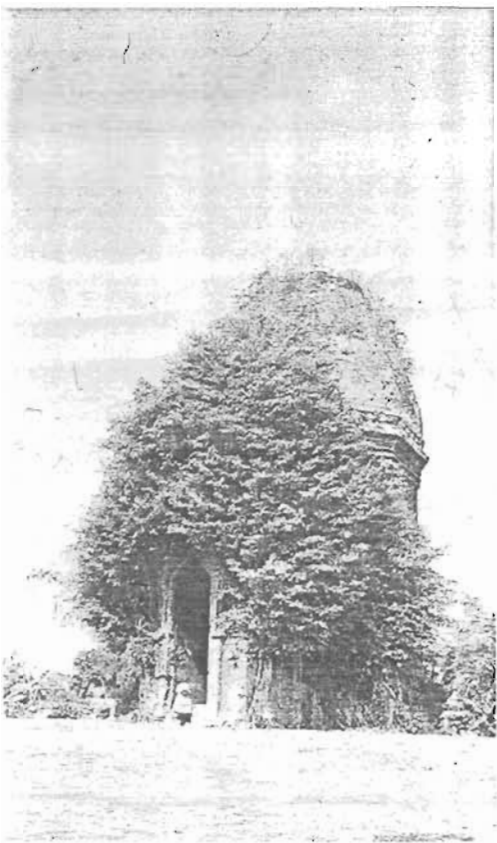


41. DONG DUONG, Buddha, Stone.  
ĐỒNG DƯƠNG, tượng Phật, đá.

42. TRA KIEU, Linga and Altar.  
TRÀ KIÊU, Linga và đài thờ.



43. TRA KIEU, Dancer.  
TRÀ KIÊU, vũ nữ.



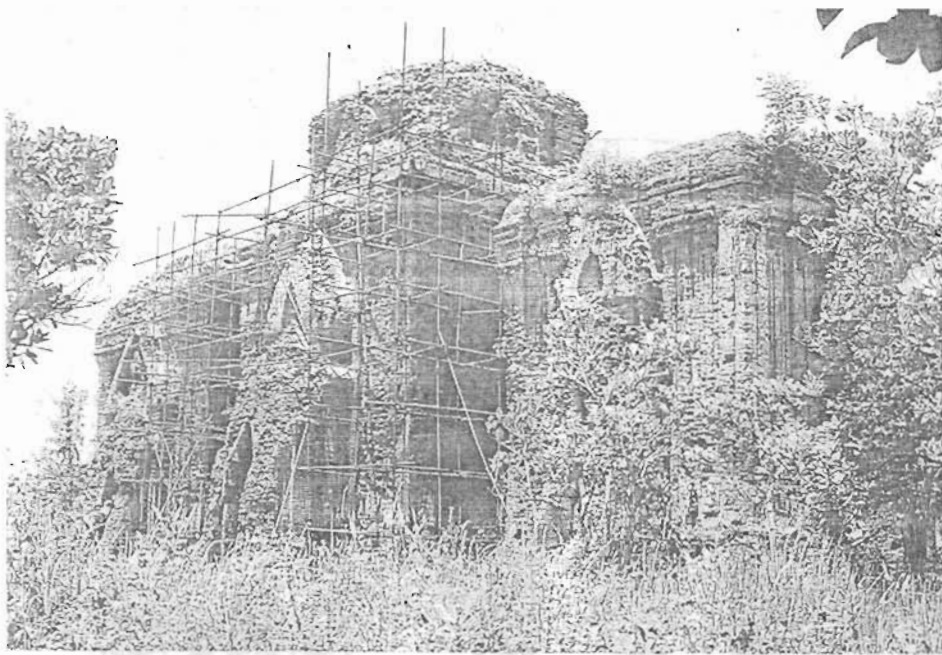
44. BANG AN, Temple, Eastern view.  
BẰNG AN, tháp, mặt phía đông.



45. BANG AN, Temple, Western view.  
BẰNG AN, tháp, mặt phía tây.

46. BANG AN, Temple, Gajasimha, Stone.  
BẰNG AN, tháp, tượng Gajasimha, đá.





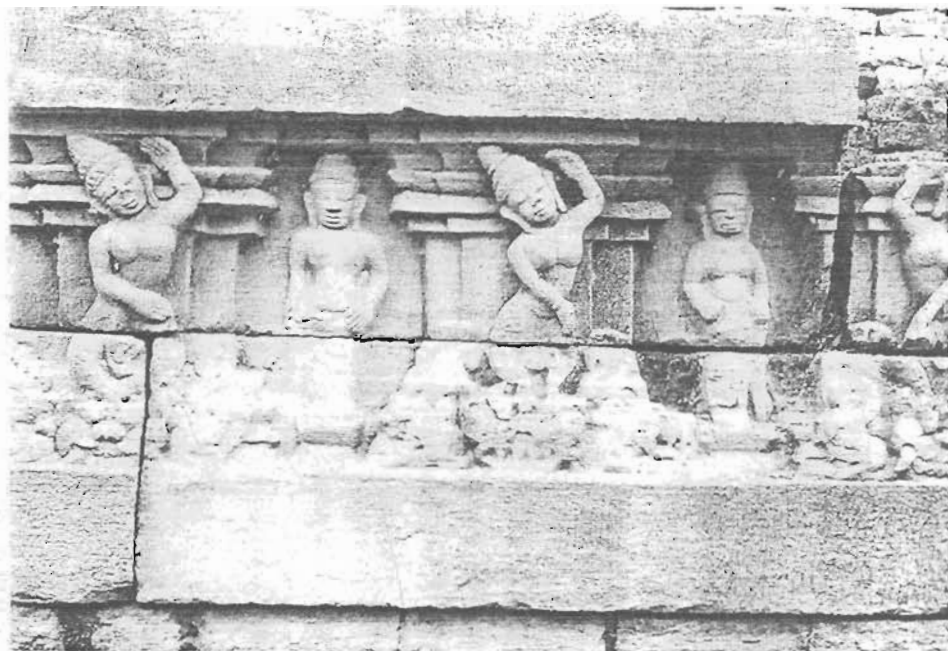
47. CHIEN DANG, Temples, Front view.  
CHIÊN ĐÀNG, tháp, mặt tiền.



48. CHIEN DANG, Dancer, Stone.  
CHIÊN ĐÀNG, vũ nữ, đá.



49. CHIEN DANG, Panel, Musicians and Dancer, Stone.  
CHIÊN ĐÀNG, mảng trang trí,  
nhạc công và vũ nữ, đá.



50. CHIEN DANG, Panel,  
Dancers, Stone,  
CHIÊN ĐÀNG, mảng trang trí,  
người múa, đá.

51. CHIEN DANG, Panel, E1,  
Elephants, Stone.  
CHIÊN ĐÀNG, mảng trang trí,  
hình voi, đá.

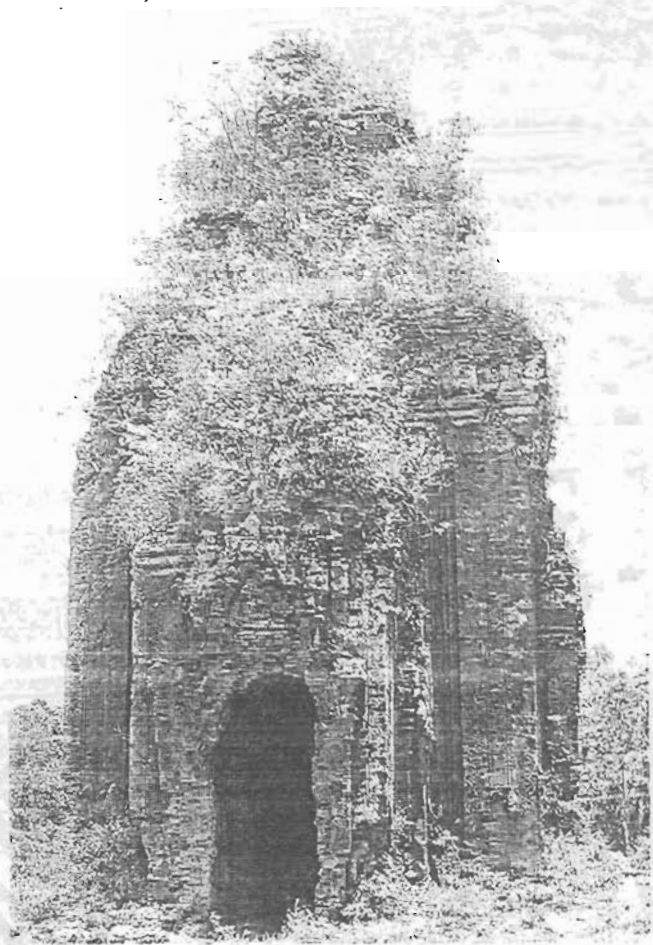


52. CHIEN DANG, Panel,  
Warriors, Stone.  
CHIÊN ĐÀNG, mảng trang trí,  
các chiến binh, đá..

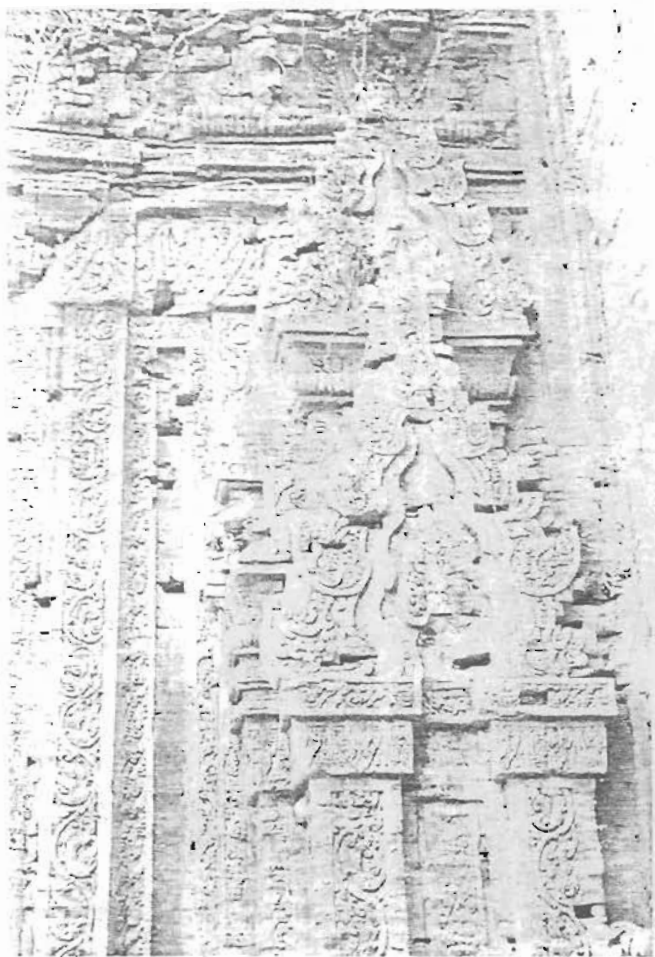




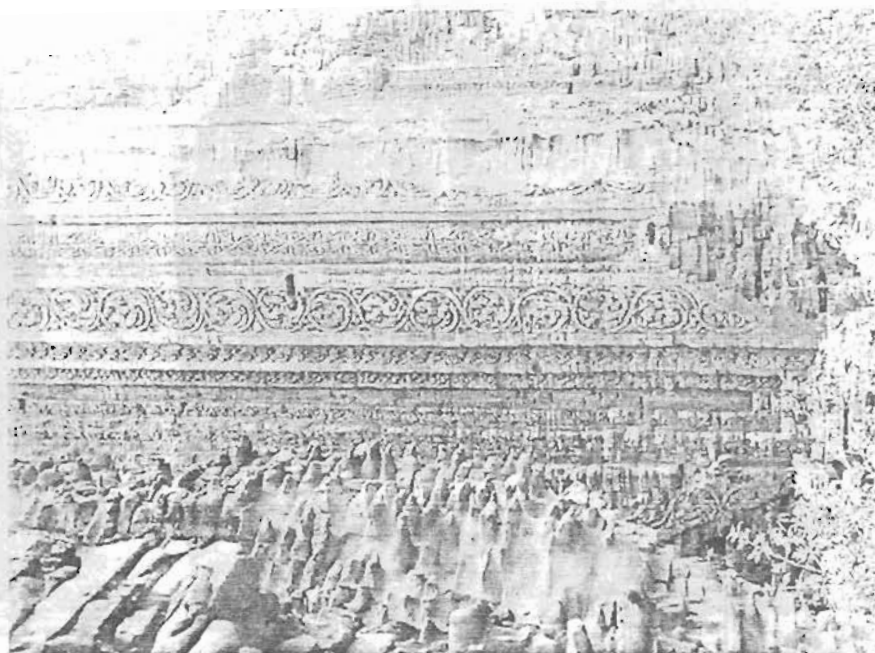
53 KHUONG MY, Group of temples.  
Front view.  
KHƯƠNG MỸ, nhóm tháp,  
mặt tiền.



54. KHUONG MY, Southern temple.  
Front view.  
KHƯƠNG MỸ, tháp nam,  
mặt tiền.



55. KHUONG MY, Pilaster and Arch  
with decorative carving.  
KHƯƠNG MỸ, cột ốp và cửa vòm  
có trang trí hoa văn.



56. KHUONG MY, Wall with decorative carving.  
KHƯƠNG MỸ, mặt tường có trang trí hoa văn.

# VIJAYA

## *SILVER TOWER*

This group of temples is the finest example of the Binh Dinh style. The ensemble is located in Nhon Hoa village, An Nhon district in Binh Dinh province about 20 kms north of Qui Nhon city. From the hill, where the temples are located, we get a very panoramic view of the surrounding area. The ensemble consists of four buildings, all built along the north-south access. The Kalan is the highest structure and close to it, there is a Koshagraha close to the Kalan. There is another supplementary structure with four doors which has been referred to as a Stele tower. Towards the eastern side of the Kalan there is a gate tower. According to H. Parmentier, there were several other structures in this group. The remnants of the Mandapa, which was located between the Kalan and the gate tower, can still be seen. The basic plan of the Silver Tower is similar to other temples of Champa. The arches are constructed in many tiers, one over the other, and they have beautiful carvings including the motif of Kala in the centre. The foliage is coming out of the mouth of Kala. The walls of the Kalan has five plain pilasters and it has three storied roof like most of the temples of Champa.

The most notable feature of the Koshagraha is the boat-shaped curvilinear roof. We find a similar roof in Koshagraha in My Son as well as in Po Klaung Gerai. This structure has beautiful decorations. There are beautiful images of Garuda on both ends of the roof.

The other supplementary structure is a stele tower which has four doors. It has arches on all the four doors. Because of its height, the stele tower gives a very imposing appearance. The gate tower has two openings and has two false doors on the sides. The Silver Tower (Banh It) is still in a good state of preservation and it is undoubtedly one of the major works of Champa architecture. With the Silver Tower started the tradition of building temples on a hill top. It is almost certain that silver towers were built some time in the 11th century after the capital had already been transferred to Vijaya.

## BINH LAM

The Binh Lam was constructed on a low-lying field within the compound of Thi Nai citadel. This citadel was located close to the ancient port city of Sri Boney. There is hardly anything existing of the citadel any more. The temple is also severely damaged except the linga of the temple which is installed in Thien Truc Pagoda located close to the temple. The Kalan was quite tall and has five double pilasters without any decorative carvings. There are double arches under the pilasters. There are six tower-shaped decorations beneath false doors. The three tier arch of the false doors have a unique design. There are two upper tiers and the third tier underneath is smaller in size. The upper tiers are in pyramidal form. The first tier is decorated with the images of Gajasimha and at the top is the image of the God seated on the Lotus throne. The second tier is

divided in eight stories each of which is decorated with a tower, animal and human images. In the middle there is a small double arch and on both sides there are images of apsara with clasped hands. The third arch is similar to My Son A-I style. At both ends of the arch we find the heads of Makaras. The tympanum of the arch has a goddess with a lotus in her hand sitting on a throne.

The Kalan Binh Lam which was one of the early constructions in Vijaya represents the transitional phase of the architecture of Champa from the 10th to the 11th century.

### CANH TIEN

Canh Tien Bronze Tower (Wings of Fairy) is also known by several other names like Con Gai Tower etc. It was located in the Cha Ban citadels. A number of statues were found in Thap Mam area, which is approximately 2 kms from Canh Tien tower in the excavations carried out in 1934-35. The statues are on display in Museum of Cham Sculpture in Da Nang city. Some authors also call Binh Dinh style of sculpture as Thap Mam style.

Like most temples of Champa in Vijaya area, the Canh Tien temple, also located on a hill top, is facing east. Some restoration work has been carried out. However, it has been done with cement and gives a crude appearance. The temple has four pilasters of sandstone and they are decorated with foliage figures in S-shape. The four sandstone corners of cornice have flame shaped angular pieces and the head of Makara.

The notable feature of the Canh Tien temple is the sandstone pilasters. The Chanh Tien Kalan most probably belongs to the 12th

or to the begining of the 13th century. The Canh Tien tower is located approximately 25 kms north of Qui Nhon city.

### THOC LOC

This tower is also known as Vang (Golden temple). This temple is also called Phu Loc (Prosperity) by the local people. Like most Binh Dinh style temples, Thoc Loc is also located on a hill and is facing East. H. Parmentier mentions about a sandstone lotus pedestal found in the area and C.H. Lemire had seen a sandstone Ganesh statue at the Kalan. The Thoc Loc temple is also made of sandstone and bricks. However, the pilasters are not made of sandstone. The roof has three stories out of which now only two stories have survived. The first story has three small pilasters and a cornice. Thoc Loc belongs to the same architectural style as Canh Tien and has most probably been constructed in the early 13th century. It is located in An Nhon Thanh village in Nhon Dac about 30 kms north of Qui Nhon city.

### THU THIEN

Thu Thien Temple has similar form of design as the temples Thoc Loc and Canh Tien. The Kalan opens to the east. The roofs of the temples which are flat and plain have five built-in pilasters. Like Canh Tien, the four corners of this temple have flame-shaped decorative design. The three large false doors have been damaged. In the main inner space of the temple, there was an oval-shaped vault. This had two Makara Heads and the Apsaras in dancing and praying posture. These structures, which were made of emery, are the only example of their kind in the Cham architecture. Unfortunately, these statues were stolen during wars. The temple

are in a bad state of preservation. Like the temples of Thoc Loc and Canh Tien, these temples also seem to have been made in the 13th century. The Thu Thien temple is located in the Thu Thien village about 30 kms North East of Qui Nhan.

### DUONG LONG

This temple ensemble is also called the Nga tower (Ivory tower). The group comprises of three large size Kalans which are built on a big mound. The Kalan opens to the east. H. Parmantier is of the opinion that the ensemble earlier had other supplementary structures besides the three Kalans.

This group of temples was constructed when there were close contacts between the Champa and the Khmer Kingdoms. The group, therefore, has clear influence of the Khmer art of Angkor period. The increased use of sandstone is probably because of the Khmer influence. The structure of the roof is also different from the usual Cham temples built in the native style. The placing of the pilasters is also different from the common pattern followed in the temples of Champa. In this temple we also find the carving of Uroja (women's breasts) which is a common motif in the Binh Dinh style. The roof of the Kalan has four stories and a sandstone Amalaka which is structured like a carved lotus stone. In this group of ensemble we find the carvings of Gaja Simha which has also the common image in Binh Dinh style. The basic design of the three towers is quite similar.

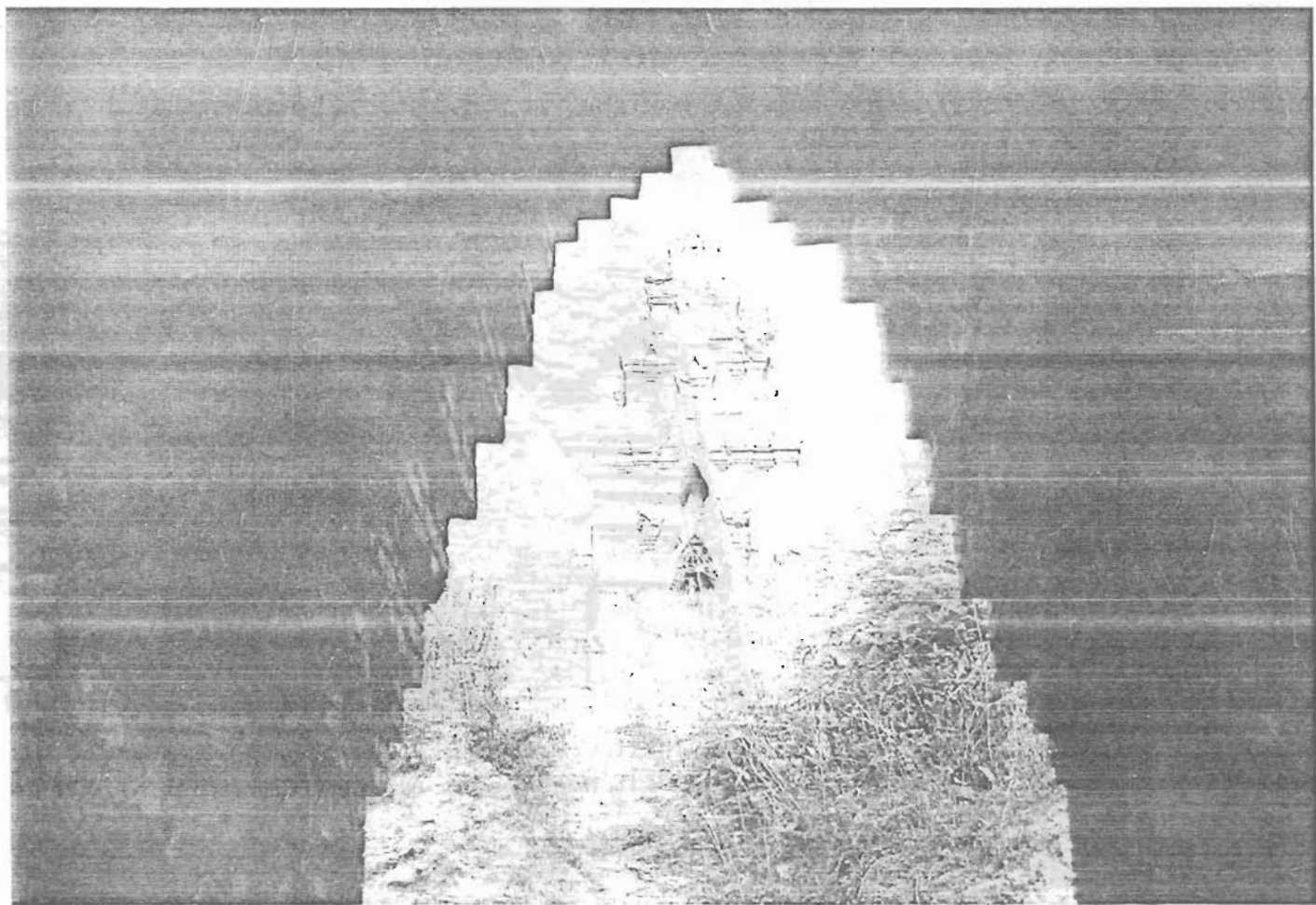
It appears that Duong Long was constructed either in the late 12th or the early 13th century.

### HUNG THANH

This is group of two Kalans and they are located within the Qui Nhon city. The group is also referred to as Doi tower (double). Unlike most temples of the Binh Dinh style, these two Kalans are located in a low lying plain area. H. Parmantier is of the opinion that there was also a third Kalan which has now disappeared. The architectural arrangement as well as the design is fairly similar to the Duong Long group of temples. According to Parmantier, besides the three Kalans there were also supplementary structures like the Mandapa and the two small square lakes within the boundary of the ensemble. Because of the Khmer influence, the roof is different from the normal style of towers in Champa.

It is pyramidally shaped and has four sides. Each side has six stories and each story is decorated with five false niches. The corners of each are decorated with a five-headed image of naga made of sandstone. This is yet another illustration of the Khmer influence. The carvings also have some Dai Viet influence. This ensemble was most probably constructed in the second half of the 12th century.





58. BANH IT. Central temple, seen from Gopura.  
Tháp BÁNH ÍT, tháp trung tâm, nhìn từ Gopura.



59. BAN HÍT, Central temple. Entrance.  
BÁN HÍT, tháp trung tâm, cửa vào.



60. BAN HÍT, Central temple. Eastern arch.  
BÁN HÍT, tháp trung tâm, cửa vòm phía đông.

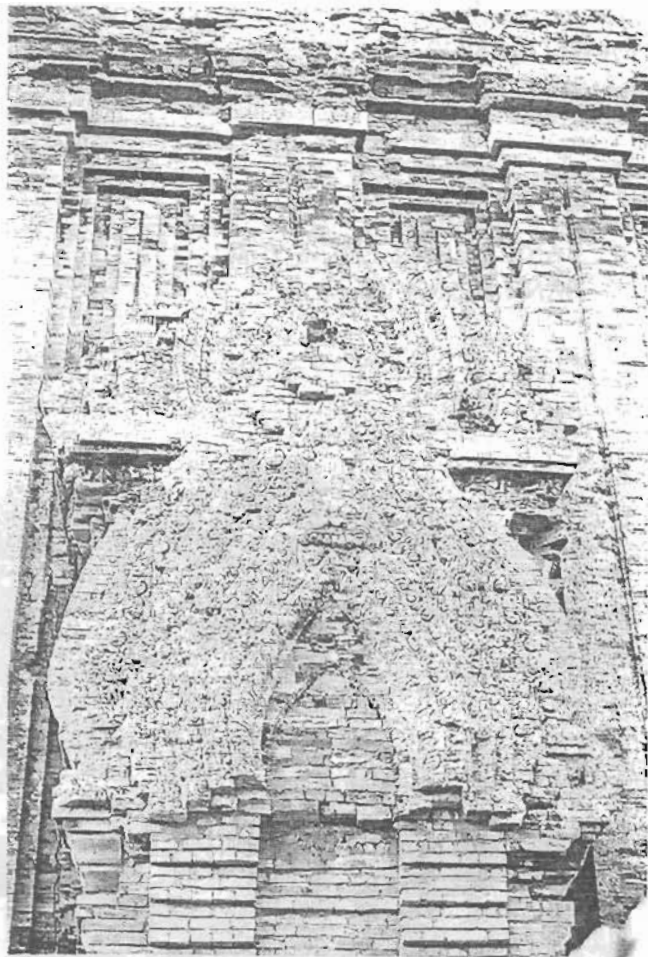


61. BANH IT, Koshagraha.  
BÁNH ÍT, Koshagraha.



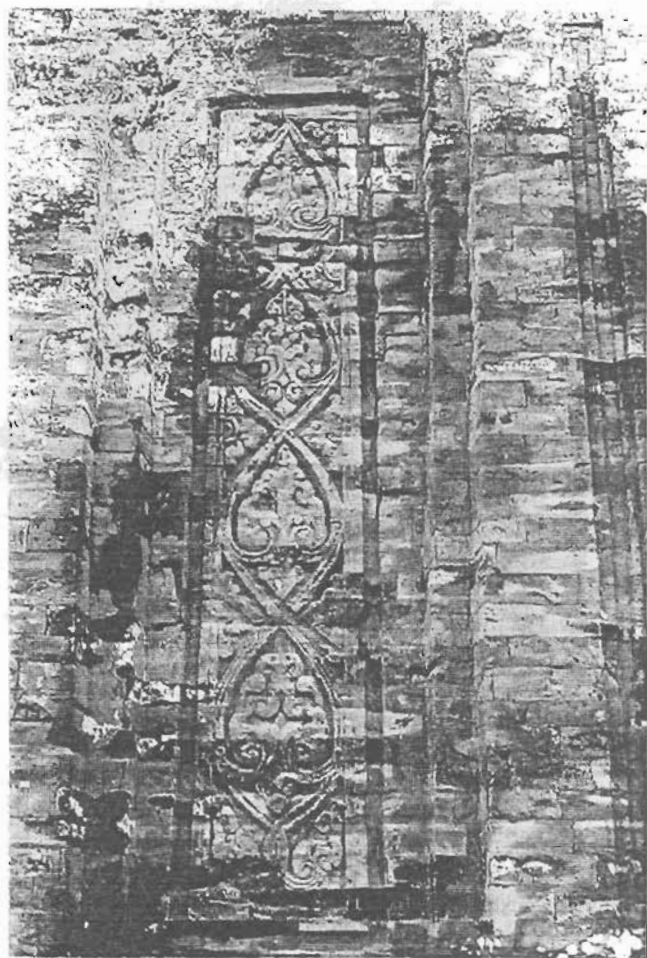
62. BANH IT, South-Eastern Temple.  
BÁNH ÍT, tháp đông-nam.



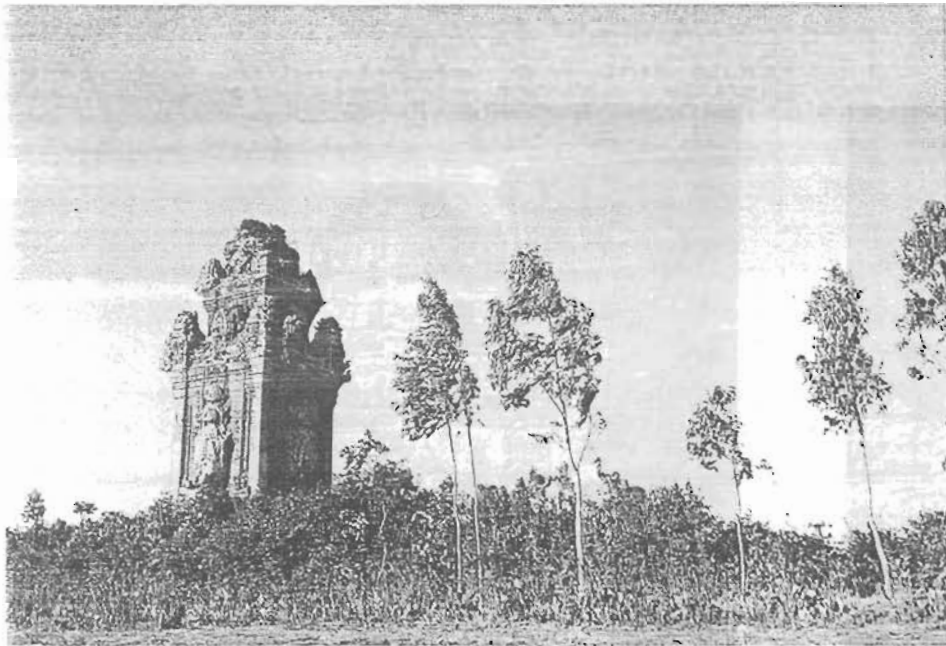


63. BANH IT, Central temple, Western arch.  
BÁNH ÍT, tháp trung tâm, cửa vòm phía tây.

64. BANH IT, Koshagraha, Wall.  
Decorative patterns.  
BÁNH ÍT, Koshagraha, tường,  
các hoa văn trang trí.

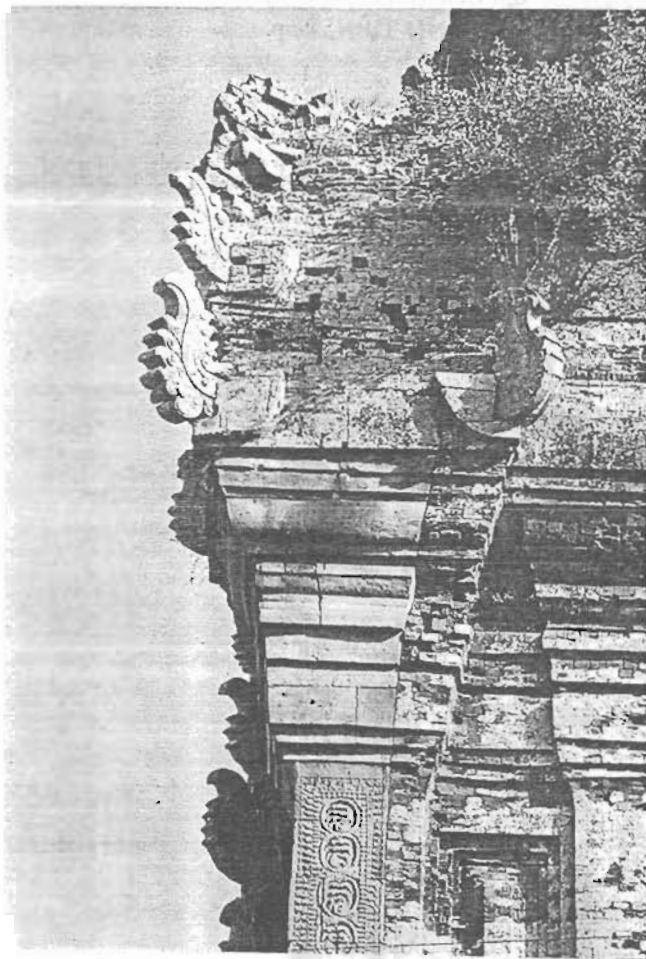


65. CANH TIEN, Temple.  
CÁNH TIÊN, tháp.

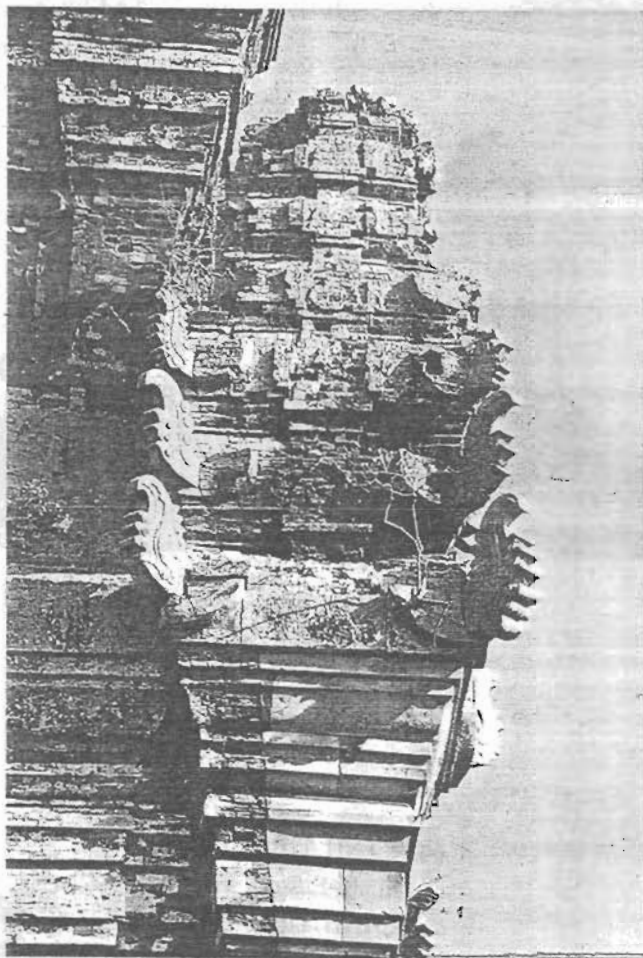


66. CANH TIEN, Temple.  
South-Eastern view.  
CÁNH TIÊN, tháp, nhìn  
từ hướng đông-nam.





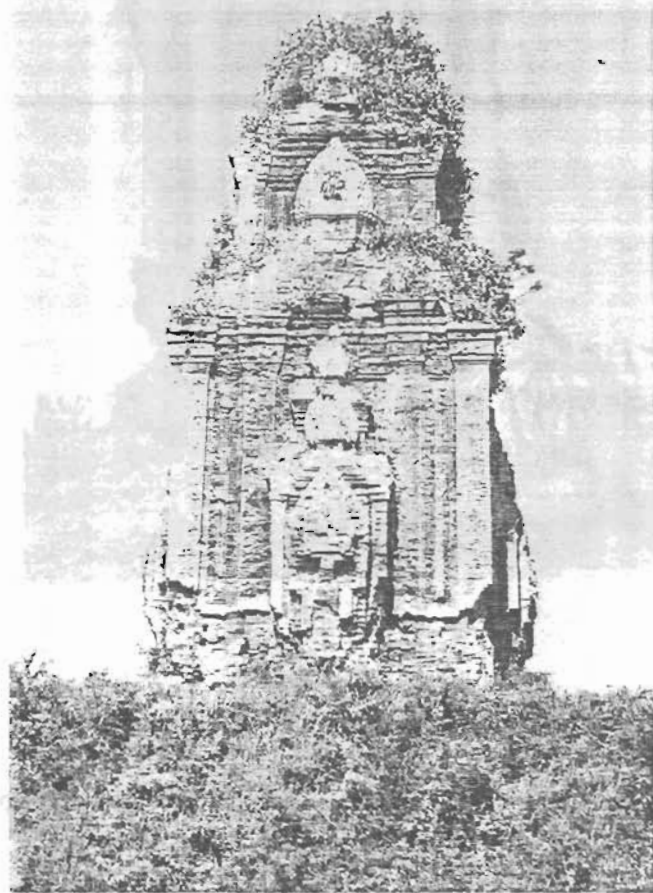
67. CANH TIEN, Temple, Pilasters.  
CÁNH TIÊN, tháp, cột ốp.



68. CANH TIEN, Corner of the temple.  
CÁNH TIÊN, góc của Tháp.



69. THOC LỘC. Temple, South-Western view.  
THỐC LỐC. tháp, mặt tây-nam.



70. THOC LOC, Temple, Western view.  
THỐC LỐC, tháp, mặt tây.

71. THU THIEN, Temple.  
THỦ THIÊN, tháp.



72. THU THIEN, corner of the Temple.  
THỦ THIÊN, góc của tháp.





DUONG LONG.  
Group of temples  
DƯƠNG LONG.  
Nhóm tháp.



74. DUONG LONG.  
Central temple.  
DƯƠNG LONG.  
Tháp trung tâm.



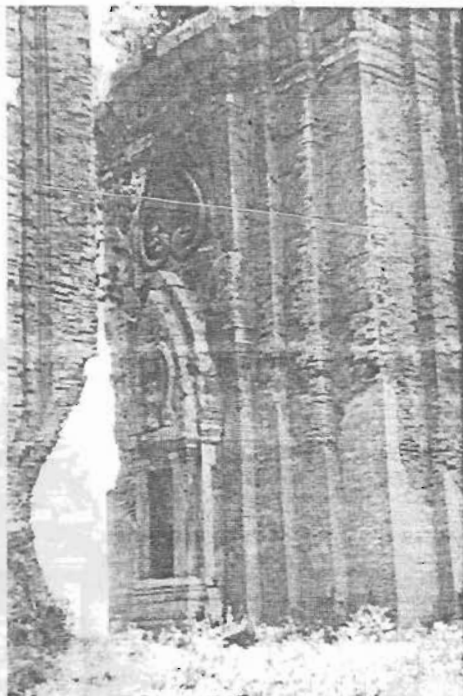
75. DUONG LONG, South temple.  
DƯƠNG LONG, tháp nam.



76. DUONG LONG, North temple.  
DƯƠNG LONG, tháp bắc.



77. DUONG LONG,  
Shikhara of the temple.  
DUƠNG LONG,  
Shikhara - đỉnh tháp.

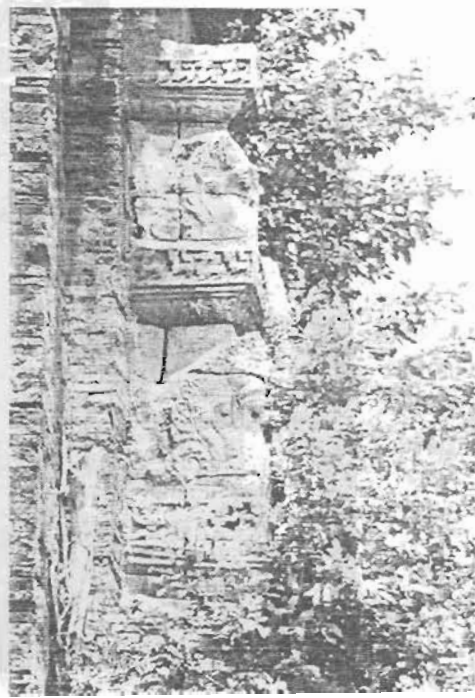


78. DUONG LONG, Arch  
of temple.  
DUƠNG LONG, vòm  
cửa của tháp.

80. DUONG LONG, Naga  
at the arch.  
DUƠNG LONG, hình  
Naga ở cửa vòm.



79. DUONG LONG, Kala and  
Makara on the arch.  
DUƠNG LONG, vòm cửa  
hình Kala và Macara.



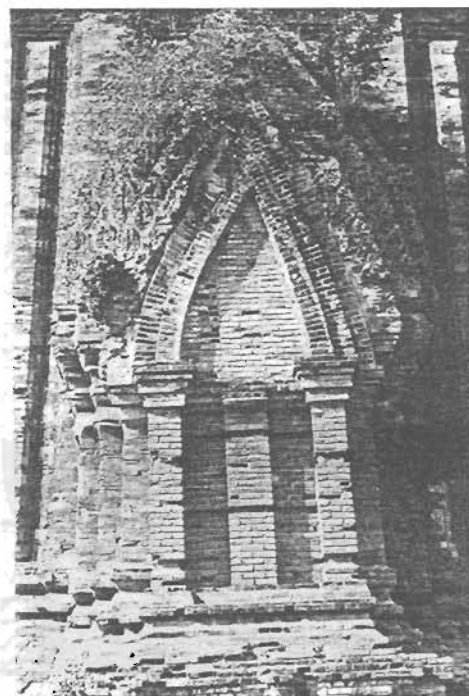
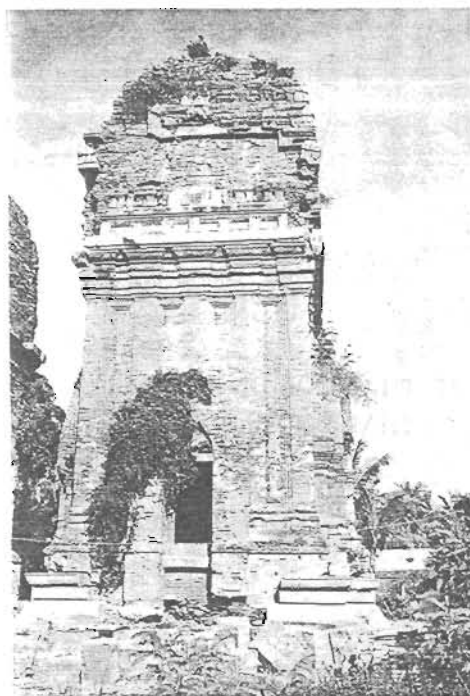


81. THÁP ĐÔI,  
General view.  
THÁP ĐÔI,  
Toàn cảnh.

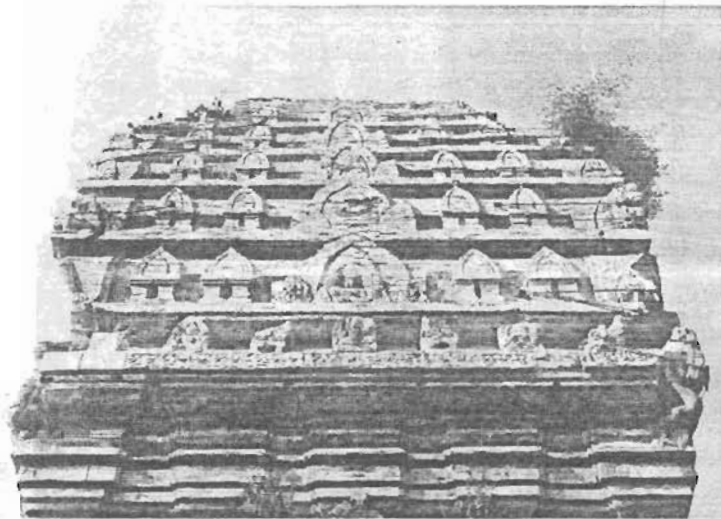


83. THÁP ĐÔI,  
South temple.  
THÁP ĐÔI,  
Tháp nam.

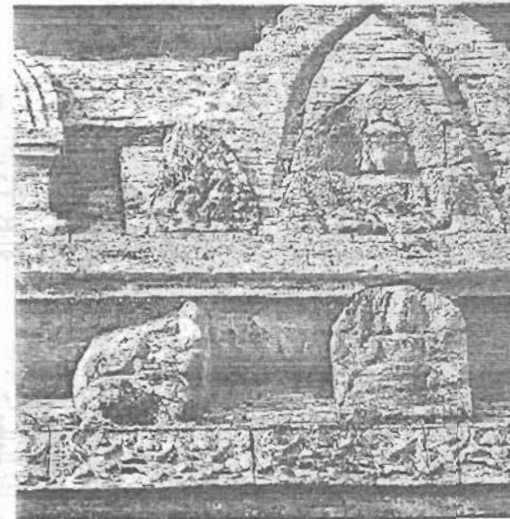
82. THÁP ĐÔI,  
North temple.  
THÁP ĐÔI,  
Tháp bắc.



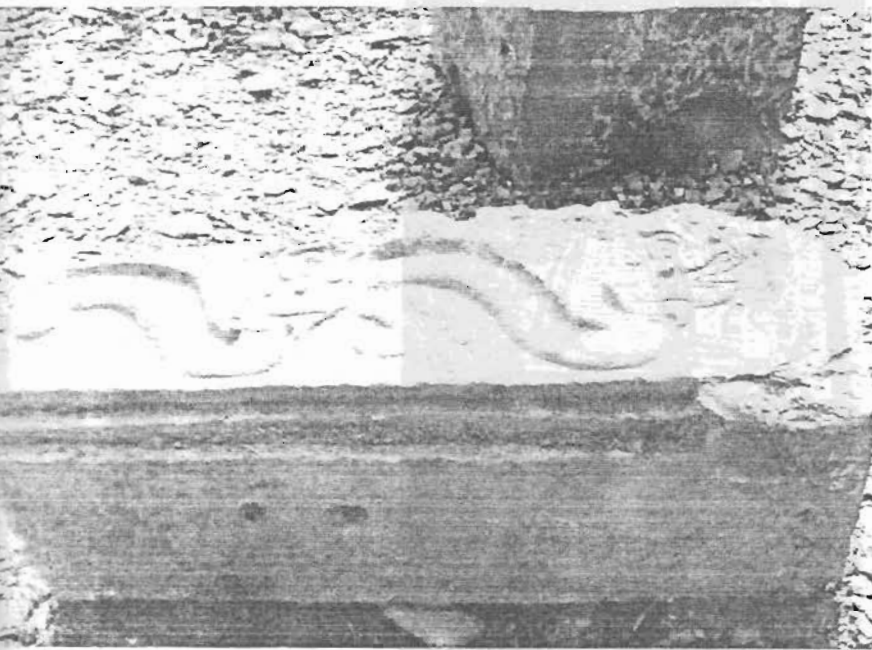
84. THÁP ĐÔI, Arch.  
THÁP ĐÔI,  
Cửa vòm.



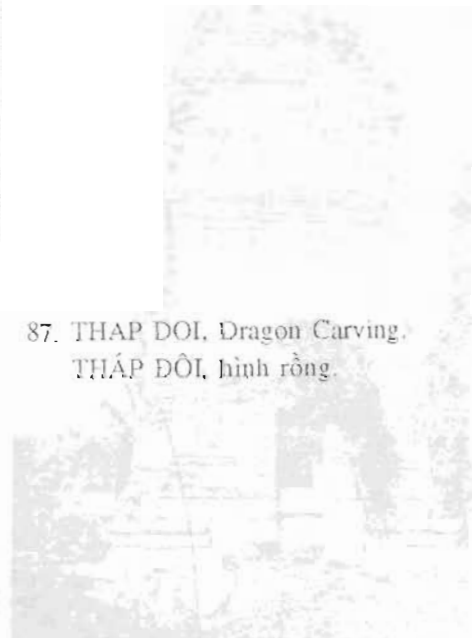
85. THÁP ĐÔI, Patterns on the Shikhara.  
THÁP ĐÔI, trang trí trên Shikhara (đỉnh tháp).



86. THÁP ĐÔI, Section of the cornice.  
THÁP ĐÔI, các đường điềm.



87. THÁP ĐÔI, Dragon Carving.  
THÁP ĐÔI, hình rồng



# KAUTHARA

## NHAN TEMPLE (WILD BIRD)

This temple is located on a hill top called Nhan mount in an isolated area close to Da Rang river. According to Parmentier, originally there was a Kalan and a supplementary structure. However, now only the Kalan survives and there is no trace of the supplementary structure. The Kalan which takes an oblong and high shape opens to the east. The three false doors are badly damaged and there is no trace of the decorative details. The wall of the Kalan has five plain pilasters, with the inter-pilasters creating three tiered cornice lines.

The roof of the Kalan has three stories and each story has four corner towers. However, now only one has survived. This corner tower has a pyramidal shape, with five stories created by cornices line. The false niche is decorated with an arch which is richly sculptured with a Kala mask. The foliage is coming out of the mouth of the mask. The Kalan of the Nhan temple is somewhat different from the other temples of this period. The temple is located in Tuy Hoa town in Phu Yen province.

## PO NAGAR

This is one of the most important monuments of Champa which was originally built some time in the 8th century. The earlier structure must have been of perishable material, most probably wood, and it was burnt during the Javanese invasion in the year 774. For the first time, the shrine with durable material like brick and stone was built in the year 784. After that the temple has been rebuilt and renovated several times between the 8th to the 13th century.

The temple is dedicated to the goddess Yang Ino Po Nagar. The temple was constructed by the Kramuka Vamsh (betel nut clan) ruling over the southern part of Champa. The temple is located in Nha Trang town on a hill top overlooking the sea. Because the Po Nagar temples retain some influence of A-1 Style as well as have acquired characteristics of Binh Dinh style, some scholars had even classified these separately in Po Nagar style. All the buildings are located on a 500 sq.mt. area on top of the hill. According to Parmentier, at one time, there were at least ten structures located close to each other in this area. However, the ensemble now consists of only five structures. They are the Kalan dedicated to Bhagvati (consort of Shiva) or Po Nagar. There are four other small temples in close vicinity of the main shrine. There are two rows of fourteen columns at the foot of the hill which is facing the main Kalan.

There is no trace of the original temple built by Satyavarman in the year 784. We know about this temple from the stelae

inscriptions. The columns located at the foot of the hill are the oldest structures of the ensemble. Originally, there were twenty-four columns and they were meant to support a wooden frame of the curvilinear boat-shaped roof of the Mandapa. We find similar boat-shaped curvilinear roof at My Son Silver Tower (Banh It) and at Po Kluang Garai. Unlike the Mandapa of other temples, this Mandapa has no walls on the sides. According to the inscriptions, it was built by Senapathi Paar in the year 817. There was a staircase of bricks from the Mandapa to the Kalan. However, it is no longer possible to approach the Kalan from this side. A new approach route from the side was created to provide easy access to the temples.

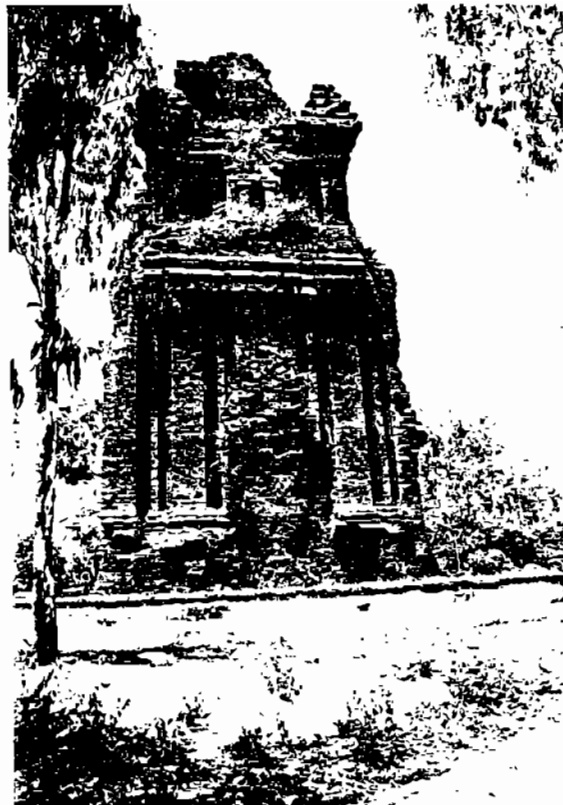
Po Nagar ensemble is undoubtedly one of the finest specimens of Cham architecture. The Kalan at Po Nagar is one of the tallest structures with a height of 22.8 meters. The plan of this temple follows the basic features of standard architectural plan of the temples of Champa. There is a square shaped Kalan and three storied roof in diminishing proportions. Originally the top of the temple was of stone. However, it has now disappeared. The Kalan has oblong double pilasters without decorative patterns. The design of the arches of the false doors is different from the other temples. The lower part of pilasters is decorated with a two tier arch which has a lotus petal image. The vestibule of the temple is in good condition and the two pillars at the entrance have epitaphs which give very useful information about donations and offerings made by the kings to the shrine of the goddess Bhagavati. This is probably the only shrine where the wooden

doors made of very high quality durable wood have survived. In the sanctum sanctorum, there is a huge sculpture depicting the Yoni, and the goddess Bhagvati sitting on a lotus flower on top of this Yoni. This statue of Bhagvati is one of the finest examples of Cham sculpture. This goddess has ten arms, each arm holding different objects associated with Bhagvati. This temple has been pillaged on several occasions and every time a new statue was placed. According to one account, the original statue was made of gold. The present statue was most probably installed during the reign of King Jaya Parmeshvarvarman in the year 1050. In the sanctum sanctorum we also find two statues of elephants made of iron wood. These are amongst the very rare examples of wooden sculpture of Champa which are still preserved. The eastern temple is also on a square plan and it has a boat-shaped roof. This structure has no false doors. On the southern wall there is a carving of Garuda and on the northern wall a carving of a lion in the fighting posture. The image on the western wall is unique. There is a human figure seated on the head of an elephant and he is holding an ankush (spearhead). This is probably the symbol of God Indra whose Vahan (vehicle) is an elephant named Airavat.

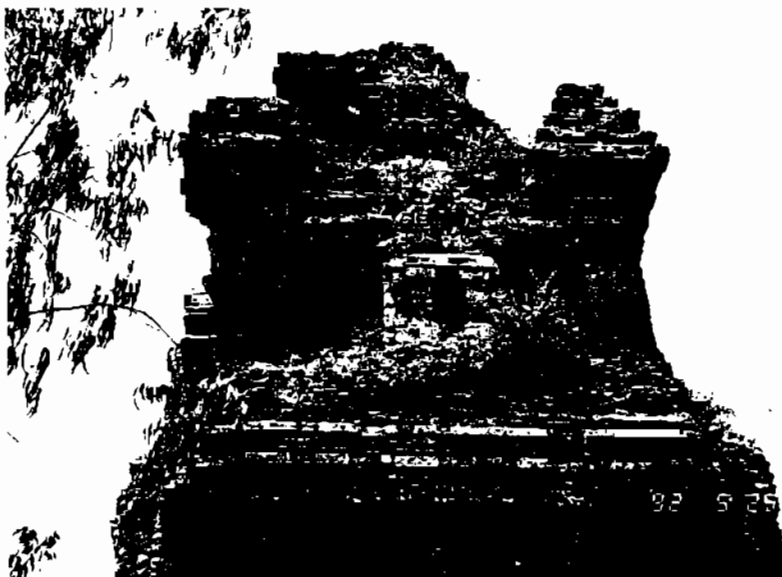
The southern temple is built in the style of the late 10th century. The roof of the temple has been considerably damaged and now only the sandstone summit remains. The design of the roof is similar to the Bang An or Hung Thanh temple.



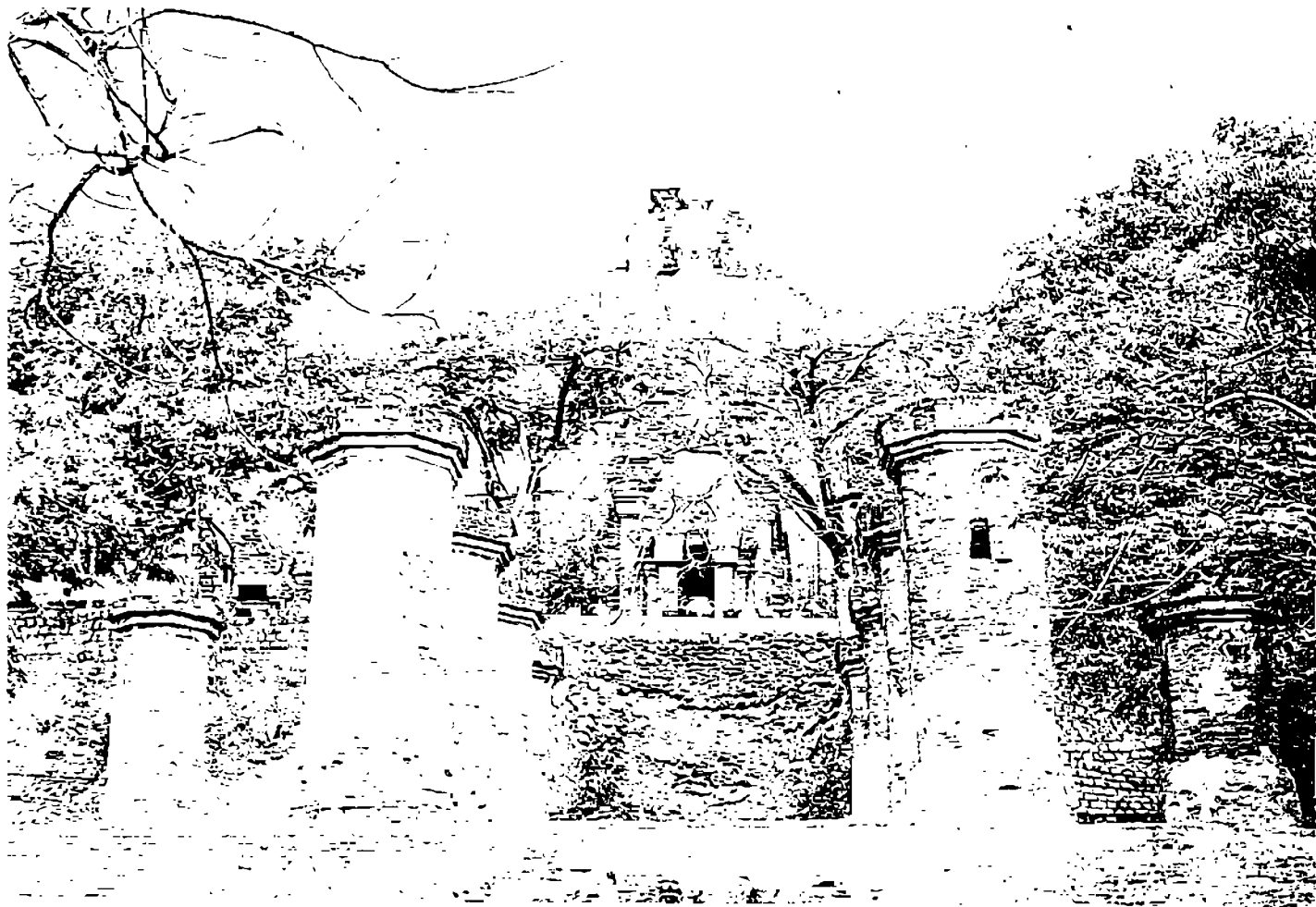
88. THÁP NHAN, Temple,  
Eastern view.  
THÁP NHẠN, tháp,  
mặt đông.



89. THÁP NH  
Temple,  
Western v  
THÁP NH  
tháp,  
mặt tây.



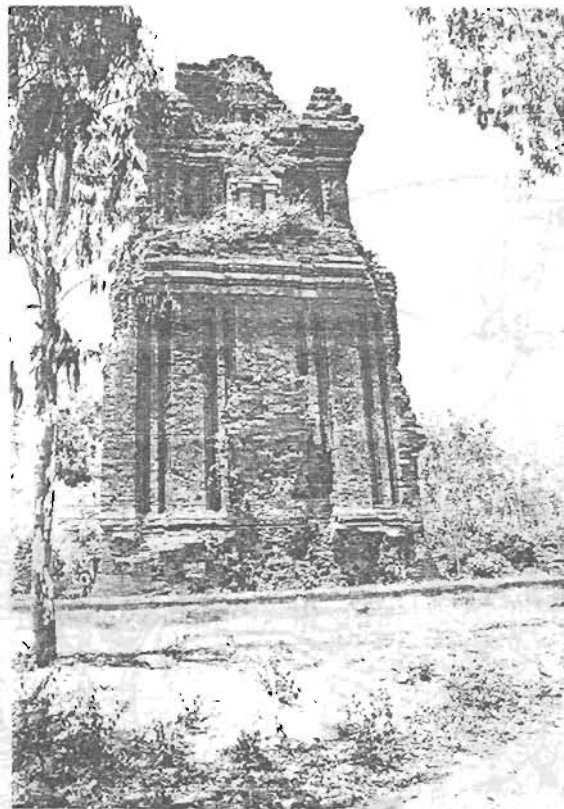
90. THÁP NH  
Shikhara o  
the temple  
THÁP NH  
Shikhara o



91. PO NAGAR, Central temple, Eastern view.  
PÔ NAGAR, tháp trung tâm, mặt đông.



88. THÁP NHAN, Temple,  
Eastern view.  
THÁP NHAN, tháp,  
mặt đông.



89. THÁP NHAN,  
Temple,  
Western view.  
THÁP NHAN,  
tháp,  
mặt tây.



90. THÁP NHAN,  
Shikhara of  
the temple.  
THÁP NHAN,  
Shikhara of



91. PO NAGAR, Central temple, Eastern view.  
PÔ NAGAR, tháp trung tâm, mặt đông.



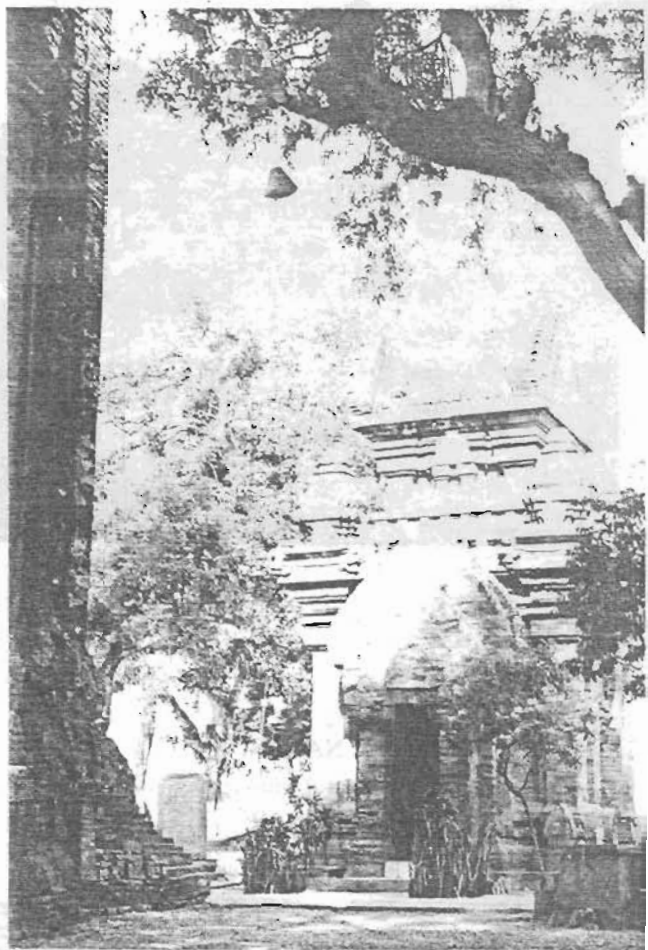


92, 93. PO NAGAR,  
General view.  
PÔ NAGAR,  
Toàn cảnh.



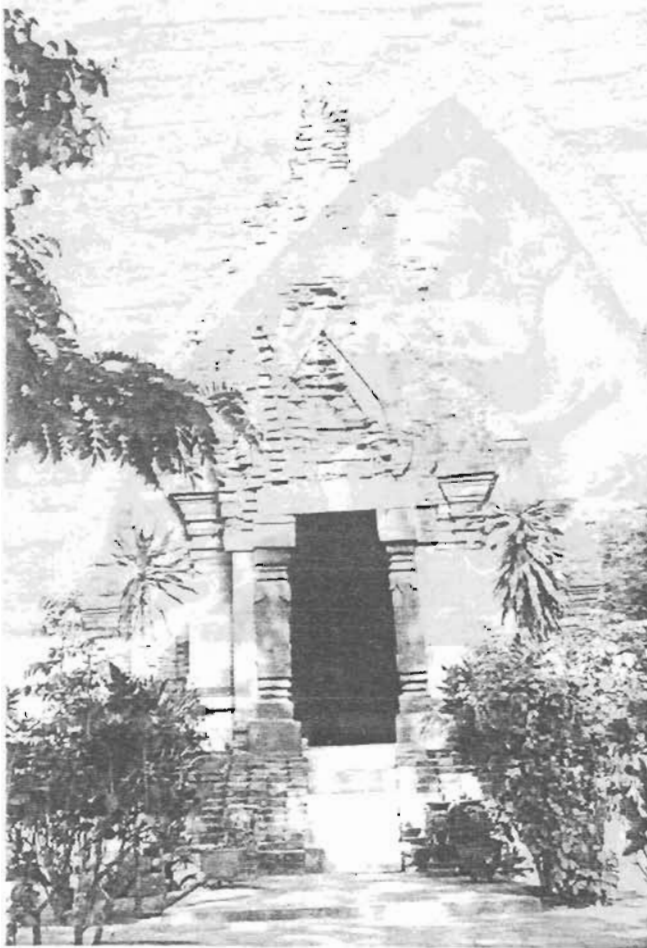


94. PO NAGAR, Central temple,  
Western view.  
PÔ NAGAR, tháp trung tâm,  
mặt tây.



95. PO NAGAR, Koshagraha.  
PÔ NAGAR, Koshagraha.

96. PO NAGAR, Temple with Pyramidal roof.  
PÔ NAGAR, tháp mái hình kim tự tháp.



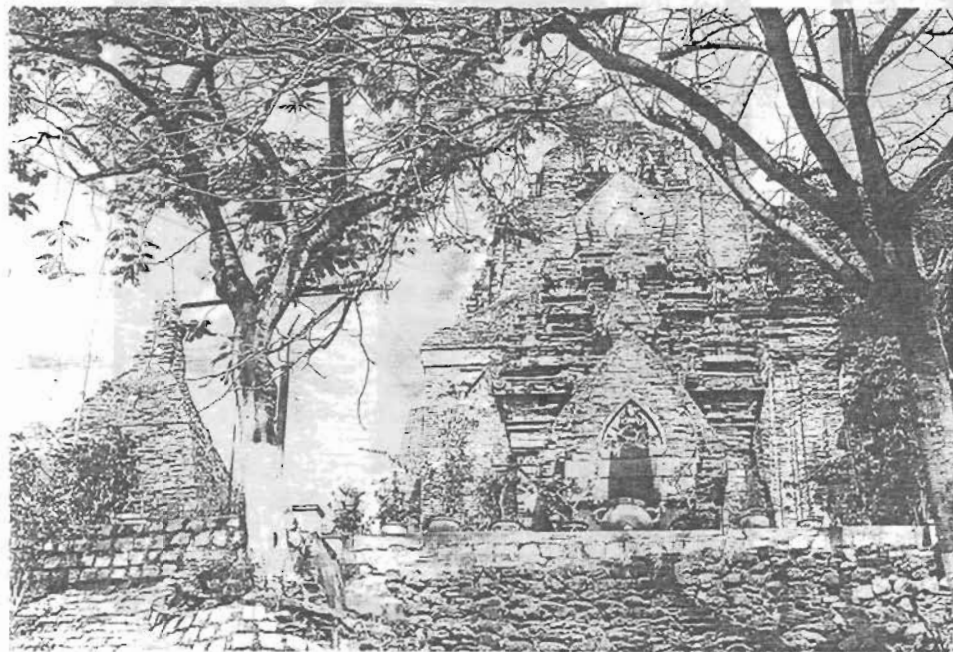
97. PO NAGAR, South temple.  
PÔ NAGAR, tháp nam.



98. PO NAGAR, Dancing  
Shiva on Tympanum.  
PÔ NAGAR, Siva múa.  
lả nhĩ.



99. PO NAGAR, Central temple,  
PÔ NAGAR, tháp trung tâm.



100. PO NAGAR, Bhagwati stone, the head being broken was replaced by a new one and the hands painted giving appearance of a local statue.

PÔ NAGAR, tượng đá Bhagvati. Đầu tượng đã bị mất và đã được thay bằng chiếc đầu khác, đôi bàn tay được tô màu.



101. PO NAGAR, Back view of Bhagwati statue.

PÔ NAGAR, mặt sau của tượng Bhagvati.

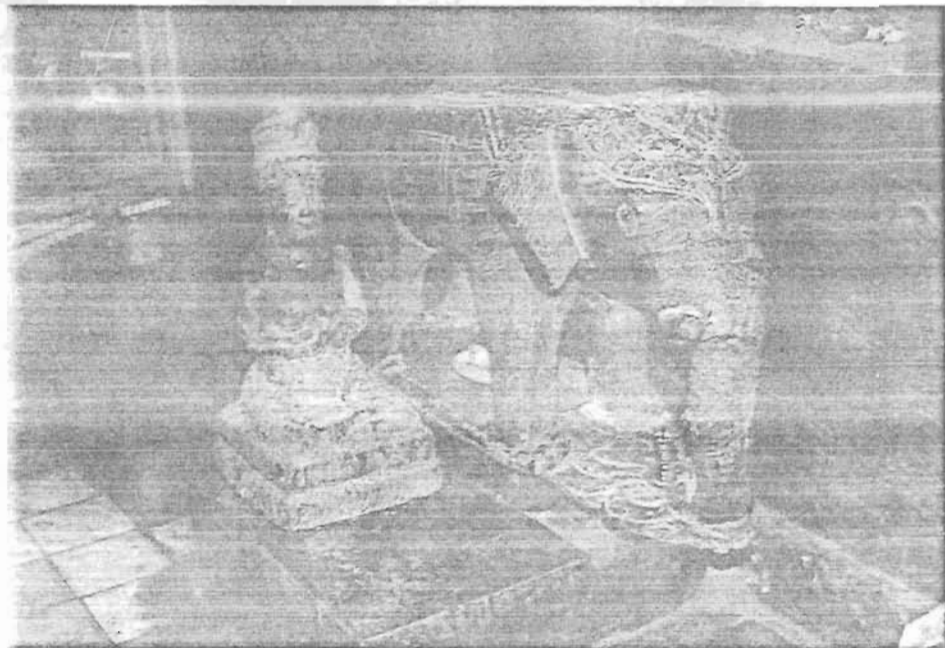
102. PO NAGAR, Male figure, Stone.  
PÔ NAGAR, tượng đàn ông, đá.



103. PO NAGAR, Inscription on the entrance.  
PÔ NAGAR, bia ký trên cửa ra vào.



104. PO NAGAR, Wooden  
elephant and stone lion.  
PÔ NAGAR, tượng voi bằng gỗ  
và tượng sư tử đá.

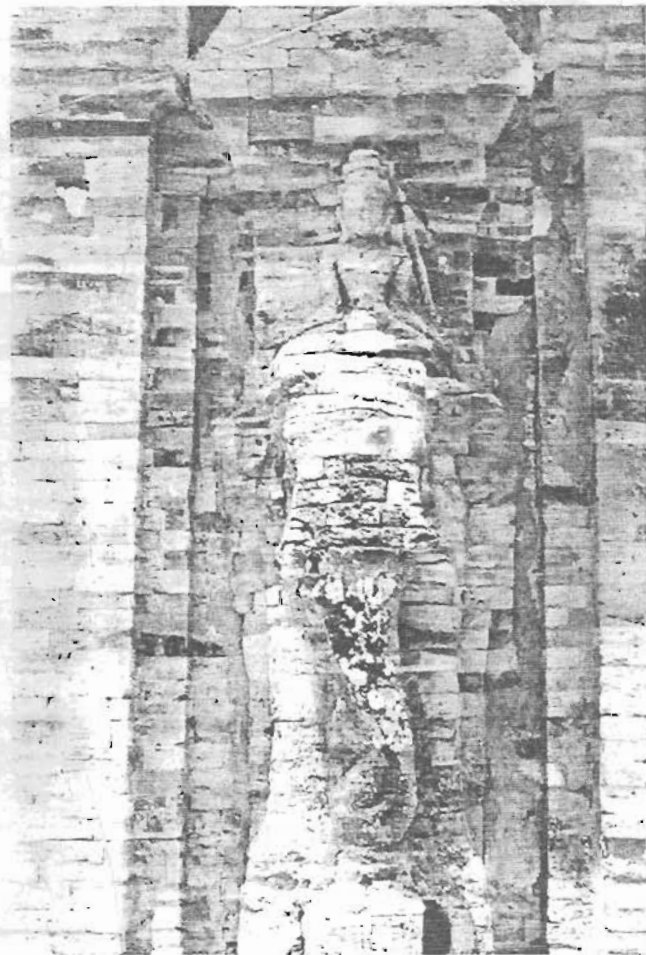


105. PO NAGAR, Wooden  
elephant and stone  
goddess.  
PÔ NAGAR, tượng voi  
bằng gỗ và tượng nữ  
thần bằng đá.



106. PO NAGAR, Brick, Lion, Koshagraha,  
Wall.

PÔ NAGAR, gạch, hình sư tử, Koshagraha,  
tường.



107. PO NAGAR, Brick, Indra  
on elephant, Koshagraha wall.  
PÔ NAGAR, gạch, thần Indra  
cưỡi voi, tường Koshagraha.



# PANDURANGA

## HOA LAI

The Hoa Lai style is named after this group of temples which are located just adjacent to high way No.1 in Tan Hai village about 14 kms north of Phan Rang town. Decorative carvings on these temples have a unique style of their own. Originally there were three towers. However, the central temple has completely disappeared. From the description, it appears that the central tower followed a similar architectural plan to the northern temple.

The northern temple has the most beautiful decorative carvings. There are four pilasters which still have very refined decorative patterns. There is no sculptural work on the inter-pilasters. There are sculptural base pieces under the pilasters. We also find beautiful images of Garuda with stretched wings on the heads of the pilasters of the cornices. The cornices are also sculptured with friezes. The false doors are decorated with double arches which are seen for the first time on these temples. We also find the human figures in standing position.

The decoration on the southern temple are simpler compared to those on the northern temple. There are four pilasters with decorative basement. We also find the friezes of the garlands on the cornices. There are large arches on the false doors and these arches do not have detailed carvings as in the northern temple. The

temple has three-storied roof with each storey having a false niche decorated with arches. Because of the cubic shaped low roof. H. Parmentier had also classified Hoa Lai temples in the category of cubic art. The Hoa Lai ensemble of temples was built in the early part of the 9th century.

These temples are completely abandoned and there is no worship by the local Cham population.

## PO KLAUNG GERAI

This group of temples is in excellent state of preservation because of restoration work which was conducted recently. The temples are located on a hill top approximately 6 kms. towards west on the road going from Phan Rang to Da Lat. These temples were built in the 13th century during the reign of Jaya Simhavarman III. The group has a Kalan, a Mandapa, a Koshagraha and a Gate tower surrounded by a low outer wall. There was also a stele tower which no longer survives. However, the stele can still be found in the area. The basic building plan of the temple follows the standard architectural plan of the temples of Champa. The temple has a square base and opens to the east. There are four approaching arches on the entrance gate. The tympanum above the first arches have the image of dancing Shiva with six arms. The two arms are over the head and the other four are holding objects commonly associated with Shiva. This image of Shiva with native anthropological features is an important example of Cham sculpture particularly late Binh Dinh or Po Kluang Gerai style. There are inscriptions in Cham

language on the two sandstone pillars of the gate. These inscriptions give details of the donations made to the temple by the King Jaya Simhaverman III. The temple has three false doors with each door having double arches decorated with flame-shaped angular pieces. Similar decorations are also to be seen at the main entrance gate. There is an image of a God or a saint sitting cross-legged with folded hands before the chest on the tympanums which are above the false doors. The face of this image gives the impression of the native features. There are pilasters and inter-pilasters in the temple wall and the head of the pilasters are sculptured with lotus petals.

The three-storied roofs follow the classical pattern. Each storey is decorated with false niches with an image of a seated hermit or God with his hands joined in the prayer position. Each of the four corners have a corner tower and the top of this tower is decorated with lotus buds made on sandstone. There is a flame-shaped angular piece of sandstone at the corner of each stone. At the four corners of Amalaka, we find the bust of Nandin.

Inside the sanctum sanctorum, there is a mukhalinga which has the face of the king. The face has native features. The Linga is on a platform of Yoni. There is a wooden frame above the image of the deity. This frame is also used for putting a parasol above the deity. The vestibule, which is in an excellent state of preservation, has a statue of Nandin. On ceremonial occasions, the offerings are also made to the Nandin by the local Chams. The mandapa is located opposite the Kalan. To the east of the Mandapa there is a gate tower. The tower has a two storied roof and a summit with similar decorations as the Kalan.

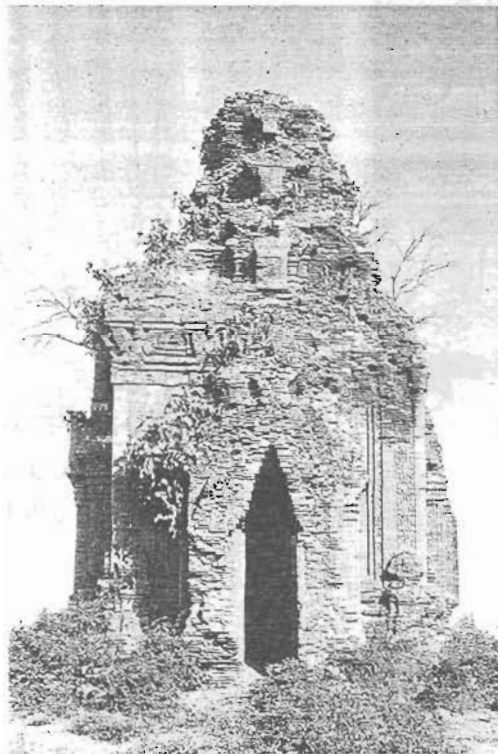
The Koshagraha or the storehouse is located south of the Mandapa. It has a boat-shaped curvilinear roof. We have also seen similar roofs at My Son and at Silver Temple.

This is one of the active temples where the Cham population in the neighbourhood of Phan Rang still offers prayers on the occasion of various festivals. The most important festival is the festival of the King which is generally in the seventh month of the lunar calendar or October in the solar calendar. On the occasion of the festival of the King, the garments of the King are brought in a procession by the Raglai people living in the mountains. This is followed by a programme of traditional Cham music. Next day in the morning the garments and the other offerings are brought in a very colourful procession to the temple by the elder members of the Cham community. The preparations for the offerings are made by Brahman priests in front of the Kalan. The door of the Kalan is opened on an elaborate ceremony. A musician sits in the vestibule and plays a string instrument while the Brahman priests perform various rituals including the washing of the Linga. The offerings include chickens, eggs and fruits. The local Cham musical troops play folk music and also have performances of folk dances in the courtyard of the temple. This is one of the most colourful and important festivals of the Cham population in Binh Thuan and Ninh Thuan provinces.



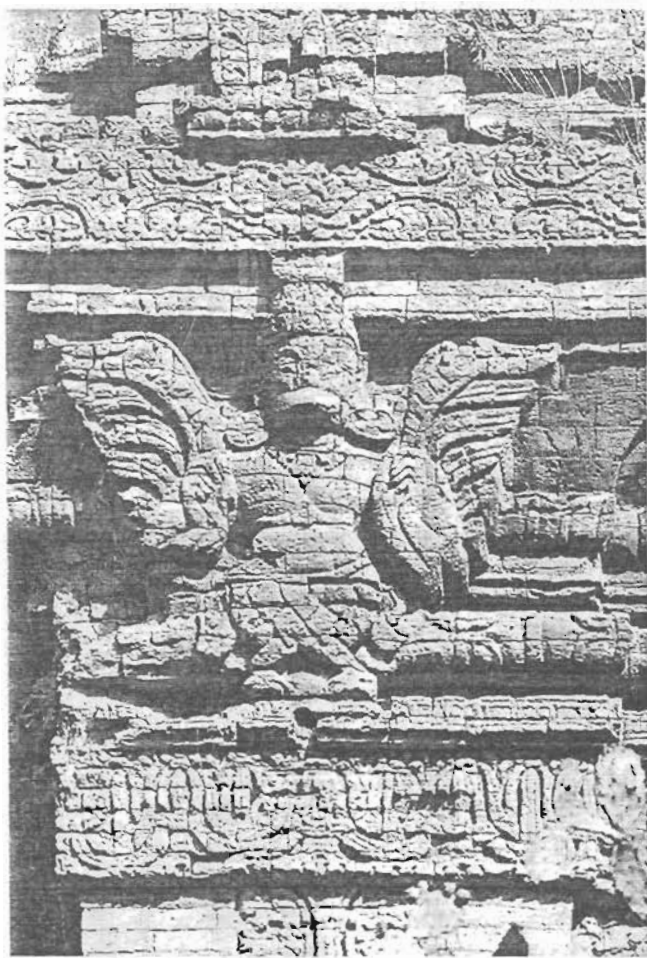
108. HOA LAI, general view.  
HÒA LAI, toàn cảnh.

109. HOA LAI,  
North temple,  
Eastern view.  
HÒA LAI,  
tháp bắc,  
mặt đông.

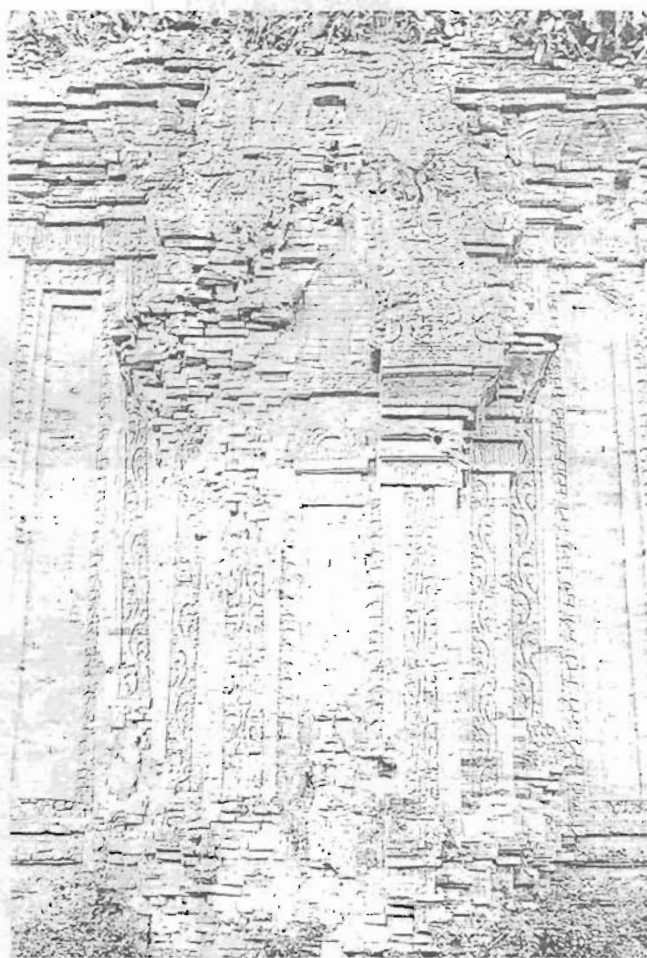


110. HOA LAI, North temple,  
Western view.  
HÒA LAI, tháp bắc,  
mặt tây.





111. HOA LAI, Garuda, North temple, Brick.  
HÒA LAI, hình Garuda, tháp bắc, gạch.



112. HOA LAI, False door, North temple.  
HÒA LAI, cửa giả, tháp bắc.

113. PO KLAUNG GERAI.  
View from the portico.  
PỒ KLAUNG GERAI,  
nhìn từ cổng vào.

*Photo by Lê Văn Đức.*



114. PO KLAUNG GERAL, Central.  
PÔ KLAUNG GERAL, tháp chính.



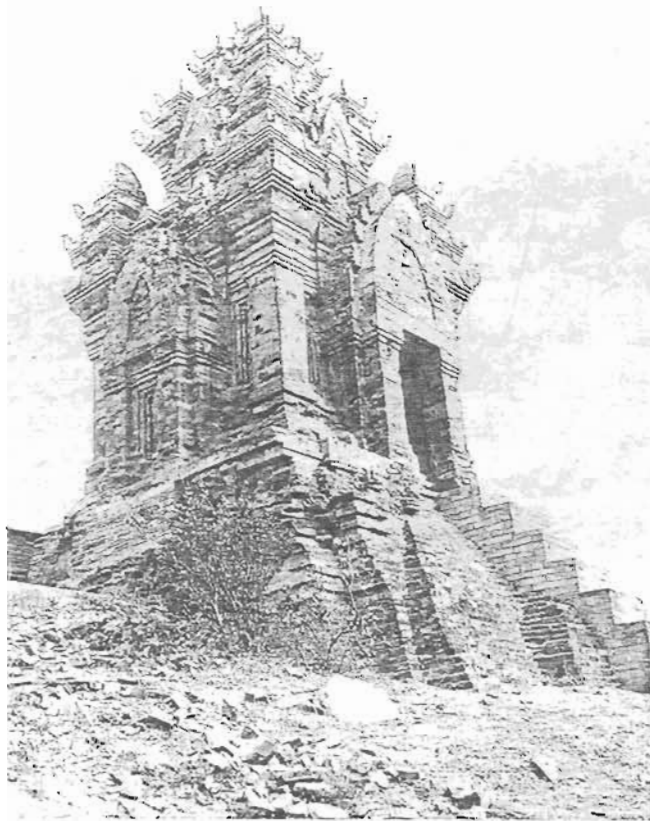
115. PO KLAUNG GERAL,  
Central temple and Gopura.  
PÔ KLAUNG GERAL,  
tháp chính và Gopura.





116. PO KLAUNG GERAI, General view.  
PO KLAUNG GERAI, toàn cảnh.

117. PO KLAUNG GERAI, Central temple.  
PÔ KLAUNG GERAI, tháp chính.

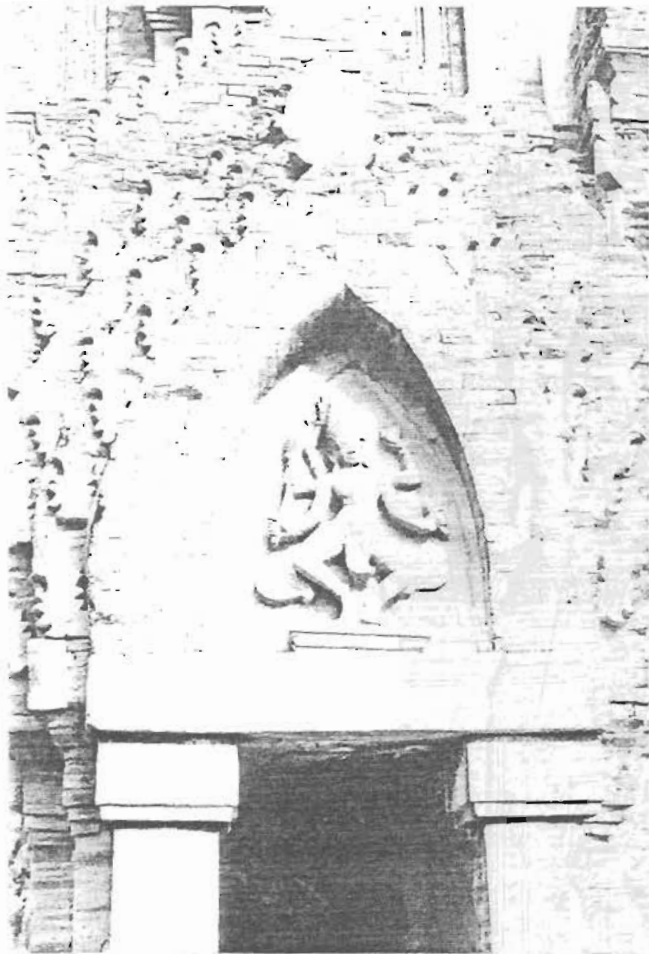


118. PO KLAUNG GERAI, Koshagraha.  
PÔ KLAUNG GERAI, Koshagraha.



119. PO KLAUNG GERAI,  
Central temple,  
Eastern view.  
PÔ KLAUNG GERAI,  
tháp chính,  
mặt đông.





120. PO KLAUNG GERAI, Dancing Shiva on  
Tympanum of the Central temple, Stone.  
PÔ KLAUNG GERAI, Shiva múa, lá nhĩ  
của tháp chính, đá.

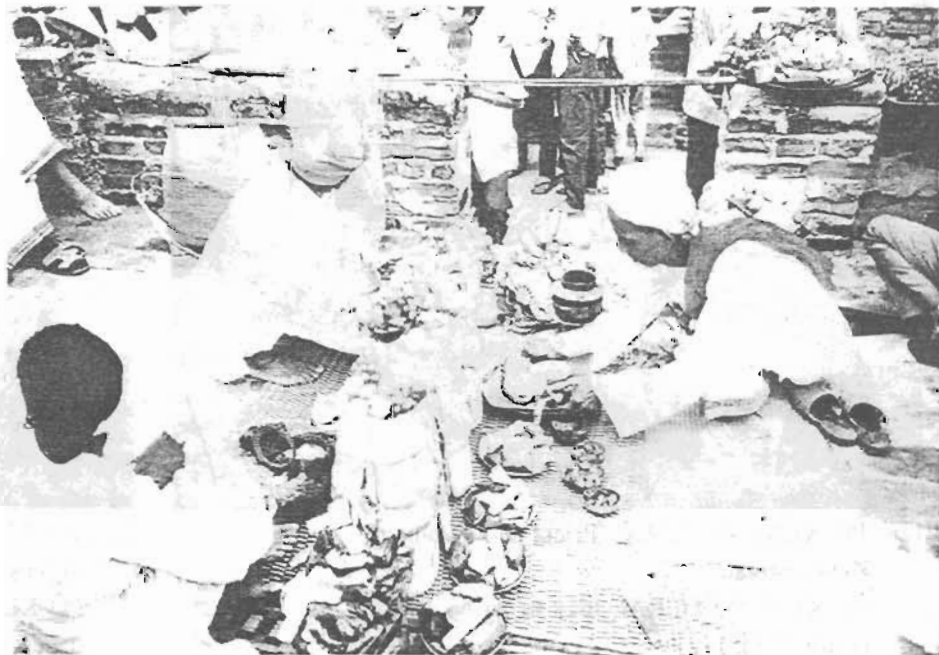


121. PO KLAUNG GERAI, Rishi on  
Tympanum of the Central temple, Stone.  
PÔ KLAUNG GERAI, Rishi (tu sĩ),  
lá nhĩ của tháp chính, đá.



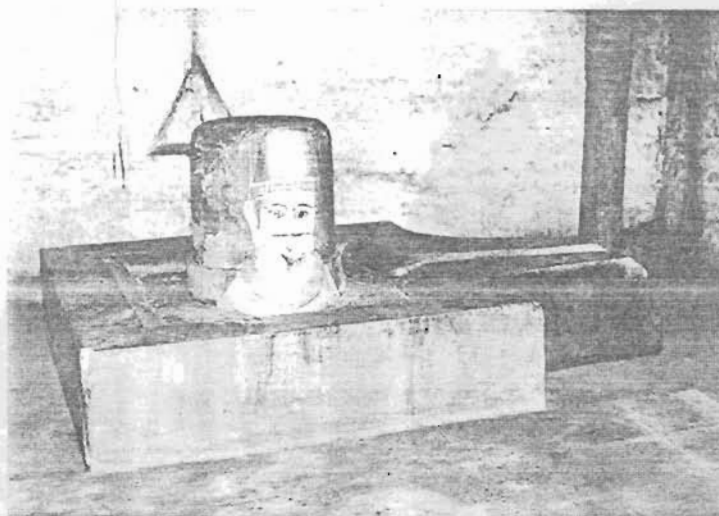
122. PO KLAUNG GERAL,  
Kate festival.  
PÔ KLAUNG GERAL,  
lễ hội Katê.

123. PO KLAUNG GERAL,  
Preparing offerings  
for Kate festival.  
PÔ KLAUNG GERAL,  
chuẩn bị lễ cúng cho  
lễ hội katê.





124. PO KLAUNG GERAI, Washing ceremony of Mukhalinga.  
 PÔ KLAUNG GERAI, lễ tưới nước rửa tượng, Mukhalinga.



125. PO KLAUNG GERAI, Mukhalinga.  
 PÔ KLAUNG GERAI, Mukhalinga.



126. PO KLAUNG GERAI, Priest and Nandin, Kate festival.  
 PÔ KLAUNG GERAI, thầy tu và bò Nandin, lễ hội Kate.



127. PO KLAUNG GERAI, Musician and Nandin in Vestibule.  
 PÔ KLAUNG GERAI, nhạc công và bò Nandin ở tiền sảnh.

## PO ROME

This is the last significant monument built in Champa. It was in all probability constructed in the 16th or the 17th century when the area of Champa had been reduced to Panduranga region. The authority of the Kings of Champa had diminished and so had their resources. This loss of prestige and authority is reflected in the temples built in this period. The Po Rome group, which is modelled after the ensemble at Po Klaung Gerai, does not have the same grace, beauty and aesthetic appeal.

The ensemble has a Kalan in honour of Po Rome and a supplementary structure dedicated to the wife of Po Rome. It also has a funeral epitaph for the King. As mentioned above, the Kalan of Po Rome is an imitation of the Kalan of Po Klaung Gerai. The Kalan opens to the east and the arch above the main door has simple decoration with flame-shaped angular pieces of terracotta.

There was a tympanum above the main door. However, it is no longer there. There are no pilasters and the false doors form the three tiers. The figure of a God or a saint in sitting position made of sandstone is above the arches of false door. The three storied Kalan is in a fairly good state of preservation. As in the case of the Kalan of Po Klaung Gerai, there are four corner towers and four false niches with figures of seated Gods

or saints. At each of the four corners of the square-form Amalaka, there is a statue of Nandin.

In the sanctum sanctorum, there is a unique image of King Po Rome on a Linga. The image has eight hands and the idol has the face of King Po Rome. The anthropological features of the statue are very native. There are two Nandin statues at both corners. It is obviously to show the King Po Rome as the incarnation of Lord Shiva. The statue is placed on a Snana Droni.

The supplementary structure of the South is dedicated to one of the wives of Po Rome who was from the Ede tribe. The Kut of Po Rome is very close to this structure. It is believed that the burial place was chosen by the King himself.

This temple located on a hill is a somewhat cruder version of Po Klaung Gerai. This is the last important temple built with durable material. After this we do not find any Indianised temple in Champa.

The presence of Kuts shows that the process of the revival of the native Cham practice of Kut or funeral epitaphs has begun. It also shows a tendency to go back to the roots of the native culture and religious practices like observance of Earth-Sky ritual. The Kuts are coarsely carved and the human figures are stylized as images of cloud and water. This clearly shows the influence of the Dai Viet Art.

## PO DAM

This group of temple is located at a height of approximately 10 meters on the slope of a rocky mountain near Phong Phu village in Tuy Phong district, Binh Thuan province. The group originally consisted of six temples which were illustrated by Parmantier as

- i) Central Temple
- ii) North West Temple
- iii) North East Temple
- iv) South Temple
- v) South West Temple
- vi) South East Temple

The peculiar thing of the plan of these temples is that they face south instead of east. The south temple in this group, however, opens to the east.

The Po Dam group is one of the earliest examples of the architecture of Champa. They were most probably constructed in the late 8th and 9th centuries. The central temple in this group has decorative patterns, similar to the ones at Hoa Lai temples. The wall of this temple was decorated with big pilasters, which has delicately sculptured arches on the base. The My Son C-7 has followed an architectural design similar to the Central Temple of Po Dam. This group of temples has suffered heavy damage and only three structures still exist.

## PHU HAI

This group of temples is located on a hill overlooking the sea approximately 7 kms from the Phan Thiet town. This is the southern most group of temples in the kingdom of Champa. The words "Phu Hai" are probably the Vietnamese version of the Cham word "Pagai". The group consists of two Kalans and supplementary structures. The southern temple which is facing east is the main Kalan. Parmantier considered it a unique structure because of certain archaeological peculiarities like the absence of angular pieces and corner tower. Probably this is the only Kalan which has pillars with a round shape. The temple has three storeys. However, now only two storeys remain. There are four niches in each storey. A small supplementary structure is located close to the main Kalan.

The second temple has similar design to the main temple to the South. However, its dimensions are smaller. This group of temples is amongst the earliest architectural works of Champa. Geographically it is located very close to Fu Nan. Its design therefore, must have been influenced by the Fu Nan and Khmer art. This ensemble was most probably constructed in the 8th century.



128. PO ROME, Temple.  
PÔ RÔMÊ, tháp.



129. PO ROME, Artistic  
Performance of the  
Temple entrance.  
PÔ RÔMÊ, trình diễn  
nghệ thuật ở cửa tháp.

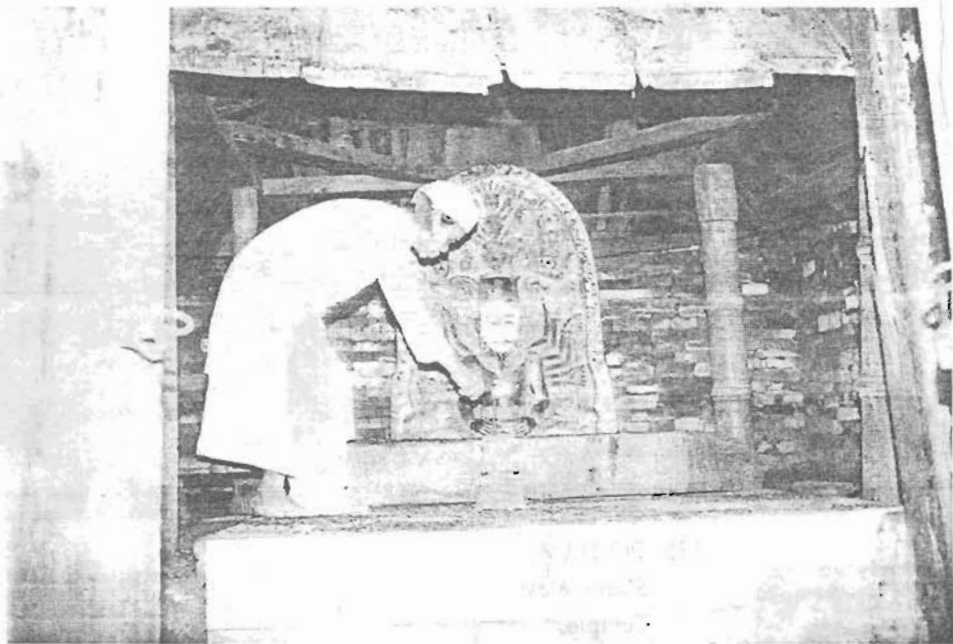


130. PO ROME, King Po Rome on Kut.  
PÔ RÔMÊ, vua Pô Rômê, hình Kút.

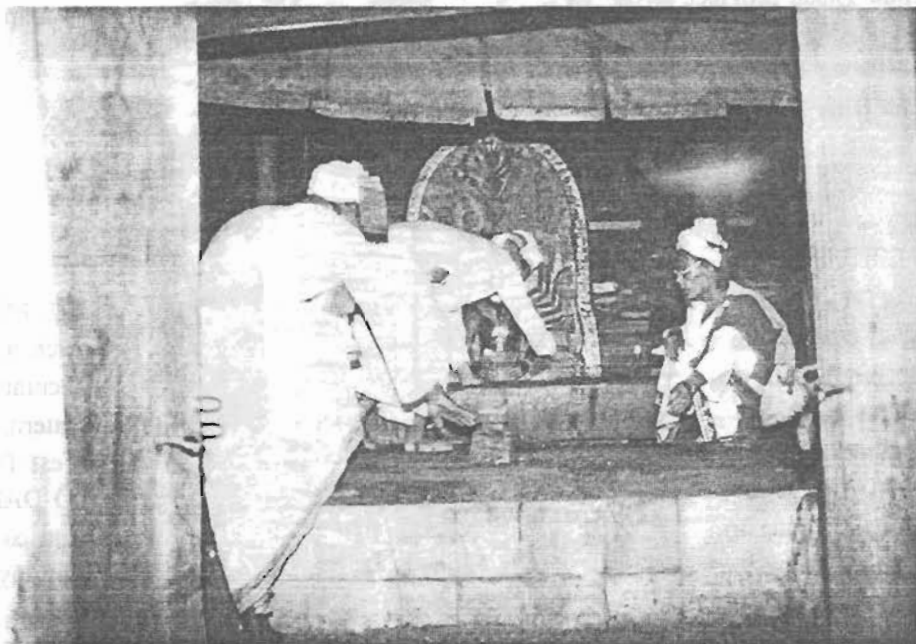


131. PO ROME, Kut.  
PÔ RÔMÊ, Kút.





132, 133. PO ROME, Ceremony  
dedicated to Po Rome.  
PÔ RÔMÊ, nghi lễ  
cúng vua Pô Rômê.

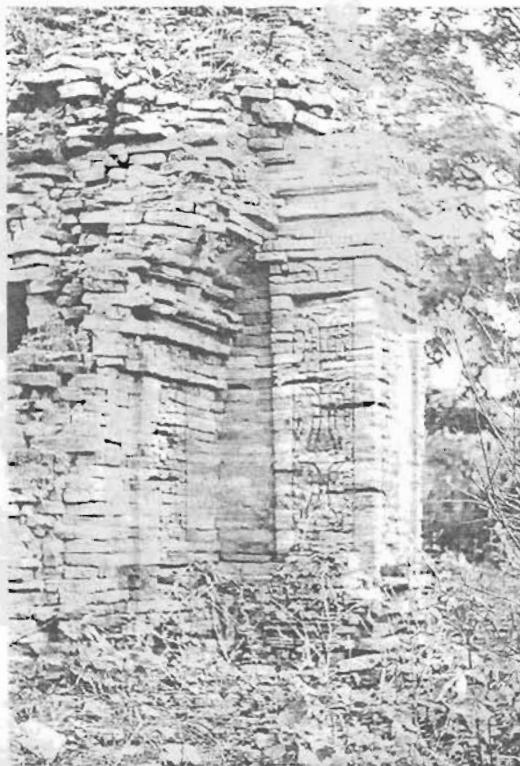




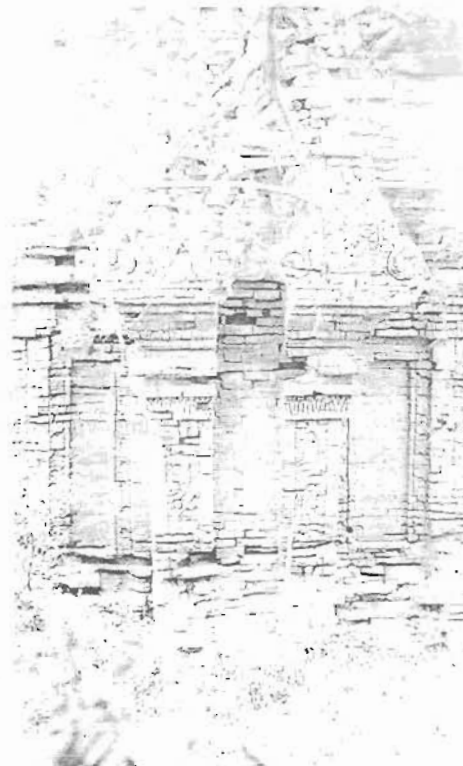
134.  
PO DAM,  
Temple ensemble,  
Phong Phu village,  
Binh Thuan province.  
PÔ DAM, tháp,  
xã Phong Phú,  
tỉnh Bình Thuận.



135. PO DAM,  
South-West  
Temple.  
PÔ DAM,  
tháp tây-nam.



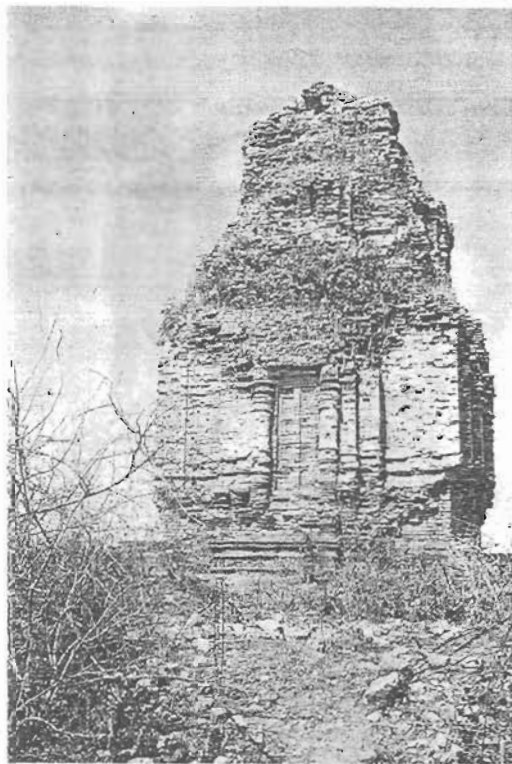
136. PO DAM,  
Wall corner with  
decorative carving,  
South-West  
Temple.  
PÔ DAM, góc  
tường có trang trí,  
tháp tây-nam.



137. PO DAM,  
Arch with  
decorative  
pattern, South-  
West Temple.  
PÔ DAM, cửa  
vòm có trang trí,  
tháp tây-nam.

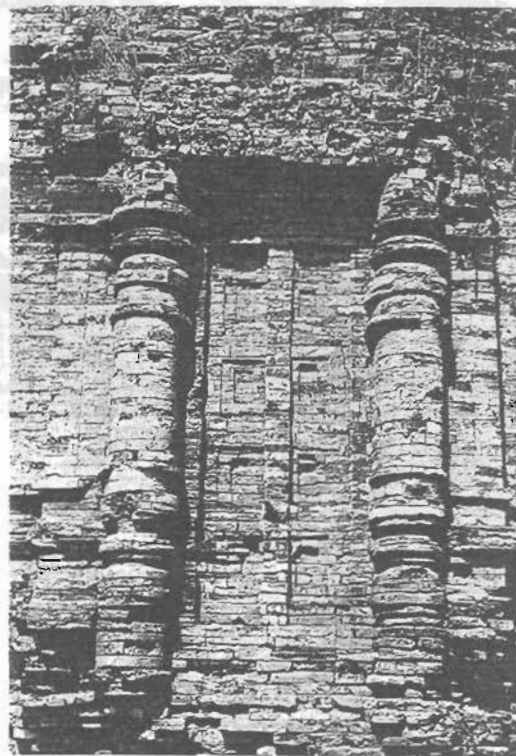


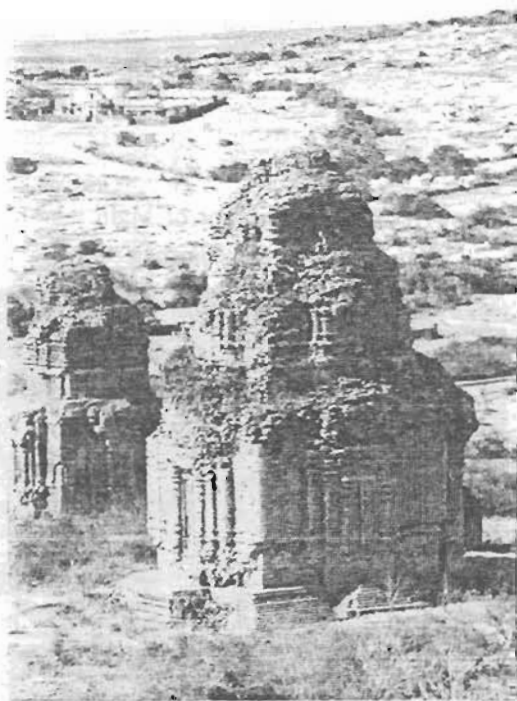
138. PHU HAI, North-Eastern view.  
PHÚ HÀI, nhìn từ phía đông bắc.



139. PHU HAI, Main temple.  
PHÚ HÀI, tháp chính.

140. PHU HAI, False door of Main temple.  
PHÚ HÀI, cửa giả của tháp chính.





141. PHU HAI, South-Western view.  
PHÚ HÀI, nhìn từ phía tây-nam.



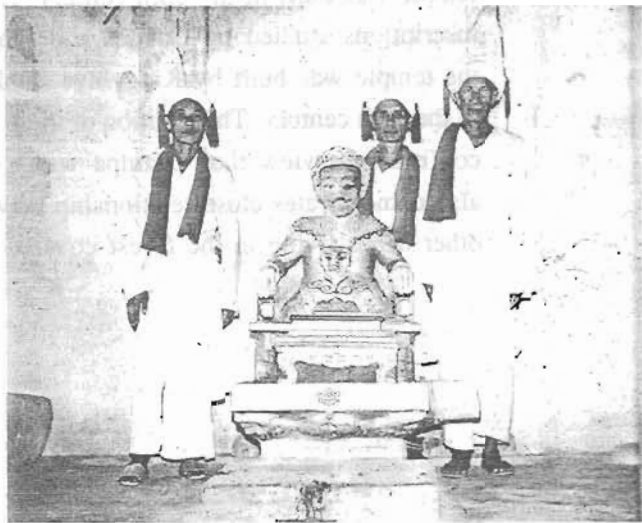
142. PHU HAI, North temple,  
Western view.  
PHÚ HÀI, tháp bắc, phía tây.

143. PHU HAI, North temple, Eastern  
PHÚ HÀI, tháp bắc, phía đông.





144. Kut in open field near village Ninh Phuoc, Binh Thuan province. Kút ở ngoài cánh đồng gần làng Ninh Phước, tỉnh Bình Thuận.



145. Brahman Chams at Phong Phu village temple, Binh Thuan province. Người Chăm bà-la-môn ở làng Phong Phú, tỉnh Bình Thuận.



146. Altar with the base of Yoni and statue of members of the family of Po Rome. Đài thờ có bệ hình Yoni và hình thành viên gia đình Pô Rômê.

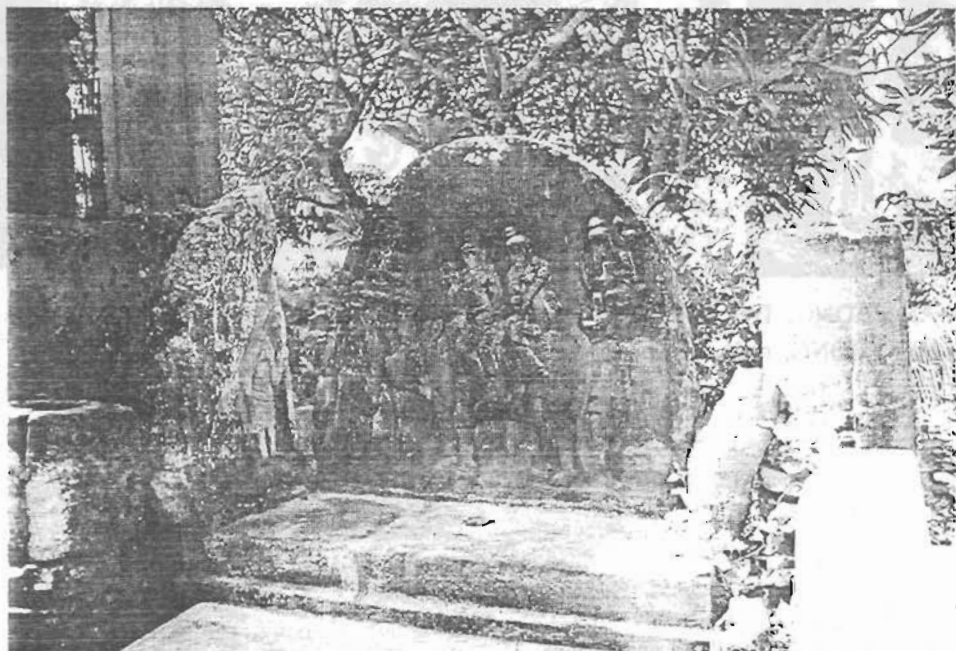
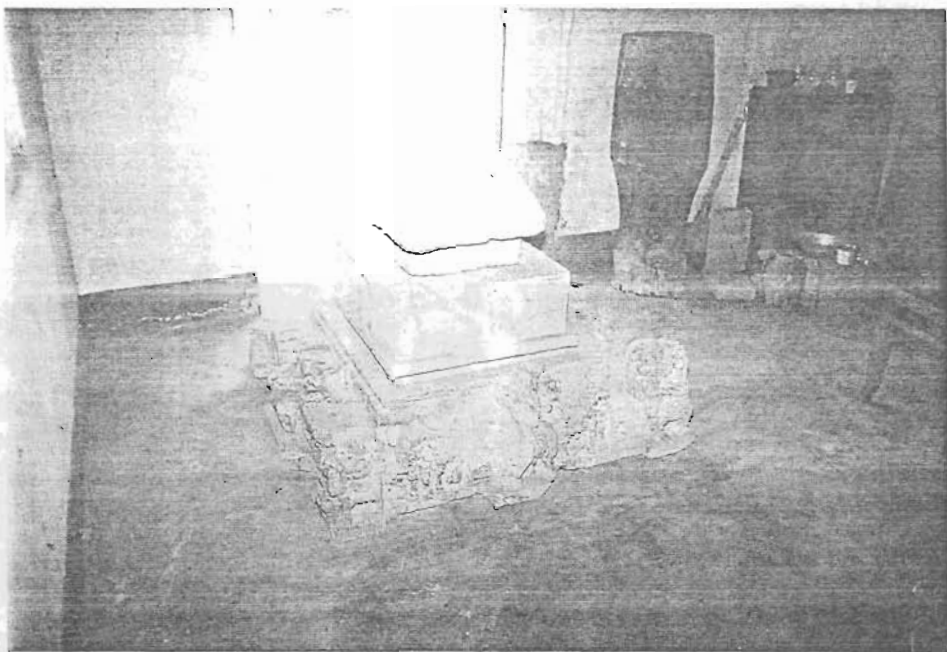
## YAN PRONG

This temple is located in Ea Sup district in the north of Dac Lac province in central Highlands of Vietnam. The temple is in a forest area which has an altitude of over 200 meters. This group of temple was first discovered by a French Lt. Orame in the year 1900. However, the first proper account was recorded by Henry Maitre who visited the temple in 1906. Maitre once again visited the temple in 1910 and gave a more detailed account of the monument. This brick tower is nine-meter high and is facing towards the east. There are three doors on the three sides. There is a local legend about the origin of Yan Prong, and some scholars are of the opinion that the temple was built in the 15th century. However, on the basis of inscriptions studied by Coedes and Finot, it is concluded that the temple was built by King Jaya Simhavarman III at the end of the 13th century. The location of these temples in the highlands confirms the view that Champa was a polyethnic kingdom and also demonstrates close relationship between the Chams and other tribes living in the forest covered mountains.



147, 148, 149, 150. YAN PRONG, Tree covered temple in the forest.  
YAN PRONG, ngôi tháp bị cây phủ kín trong rừng rậm.

151. Shiva Parvati on Nandin,  
sculpture outside Pagoda  
Phat Loi, Village Phong Hoa,  
Thua Thien province.  
Shiva và Parvati trên Nandin.  
điều khắc bên ngoài chùa  
Phật Lỗi, làng Phong Hóa,  
tỉnh Thừa Thiên.

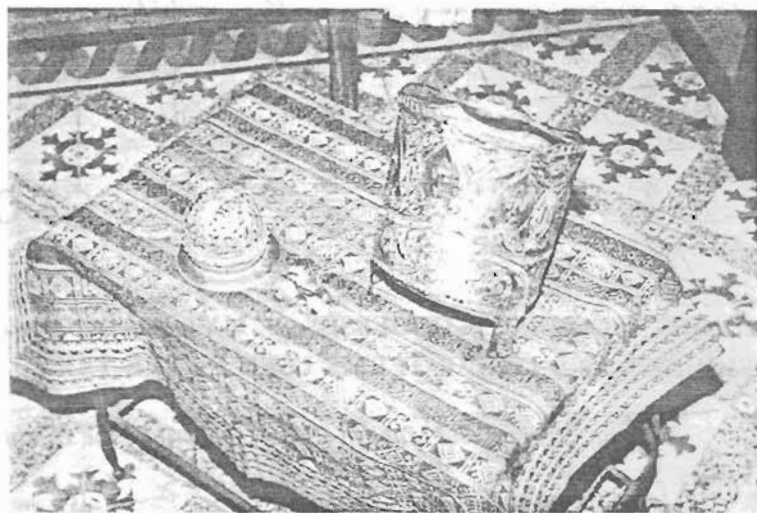


152. Altar, Sand stone,  
found in village Van  
Trach Hoa, Thua Thien  
province, in 1989.  
Đài thờ, sa thạch, tìm  
thấy ở làng Văn Trạch  
Hòa, tỉnh Thừa Thiên,  
năm 1989.





153. Lady Them, a descendent of Royal family of Champa, residing at Bac Binh.  
Bà Thêm, hậu duệ của Hoàng gia Chăm, làng Bắc Bình.



154. Crown and some Royal jewellery, Lady Them's residence, Bac Binh.  
Vương miện và một vài đồ gia bảo, tại nhà Bà Thêm, làng Bắc Bình.



155. Royal dress, Lady Them's residence, Bac Binh.  
Y phục vua chúa Chăm, tại nhà Bà Thêm, làng Bắc Bình.



156. Silver vessels for Royal Ceremonies, Lady Them's residence, Bac Binh.  
Các đồ đựng bằng bạc, dùng cho các nghi lễ Hoàng gia, tại nhà Bà Thêm, làng Bắc Bình.

consort with s.o. her own, joint thing, v. d. i.  
 rosary ruzari. Bū/bāi kūt rōcē jtey hūa ; vīth kīng

## GLOSSARY

### HINDU GODS, GODDESSES, MYTHOLOGICAL FIGURES, AND OTHER TERMS USED IN THE TEXT

*Brahma, Vishnu, and Mahesh (Shiva), constitute the Hindu Trinity.*

*Brahma* : - The Creator of the World. The boundless immensity from which space, time and causation originate, names and forms spring up. Philosophically, he is the first stage of manifestations of the notion of individual existence. Theologically, he is the uncreated creator (Svayanbhu or Svayamutpanna), the self born first person. Hindu mythological literature describes Brahma as having sprung up from the Lotus originating from the Navel of Vishnu. His consort is Saraswati, the Goddess of learning. There are very few temples that are dedicated to Brahma. The icons of Brahma have four heads representing the four Vedas, four Yugas (epochs of time) and the four varnas (divisions of society based on nature, nurture and vocation). Brahma icons have four arms holding different objects. Commonly the objects shown are Aksamala (rosary), Kurcer (a brush of Kusa grass), Scruk (Ladle), Sruva (Spoon), Kamandala (water pot) and Pustaka (book). The Hamsa (Swan) is the vehicle god Brahma and Visva Karma (the architect of

universe) is one of his aspects. We have seen that King Parmeshvarvarman II had installed the image of Svayamutpanna in the first half of 13th century. The panel depicting the image of Brahma from the Lotus stalk originating from the Navel of Vishnu.

*Vishnu* : - He is the preserver. Vishnu represents Sakti guna (pure and true qualities) and is the centripetal force of the universe. Etymologically, the word Vishnu means "one who pervades". The common form of the Vishnu statue has one four arms, holding the Sankha (conch), the Chakra (discus), Gada (mace) and the Padma (lotus) and wears a necklace. The four arms represent the four quarters. The Sankha (Conch) represents the five elements. The Chakra stands for the cosmic mind. The Gada indicates the cosmic intellect and the Padma points to the evolving world. Sometimes two more weapons, Nandaka the sword (representing wisdom) and Saranga, the bow (representing the cosmic senses), are also added.

Lord Vishnu often incarnated himself to protect the world. The popularly known ten incarnations are (i) Matsya and

(Fish Incarnation) (ii) Kurma avatara (the tortoise) (iii) Varaha avatara (Boar) (iv) Narasima avatara (Man-Lion) (v) Vamana avatara (Dwarf) (vi) Parasurama (The Brahmana with a battle axe) (vii) Sri Rama (Son of Dashratha, the ideal person). The story of Ramayana is well known all over the world. (viii) Balarama (Elder brother of Krishna, has a plough). (ix) Krishna. He is considered a Purna avatara (incarnation in toto). Krishna's preachings to Arjun are codified as Bhagwad Gita. (x) Kalki : This Avatar is yet to arrive. Buddha : It is also common to consider Buddha as an Avatara of Vishnu. In South East Asia many statues of Buddha have most of the features in common with Vishnu.

Abhaya (Protection giving) and Varada (Boon giving) mudras. We also find statues of Shiva with four or more arms. He has a crown of long matted hair from which flows the river Ganges. Shiva bears the crescent moon. The tiger skin often adorns his body as his garments. He often has a serpent around his neck and arms. Sometimes Shiva is seen with a garland of skulls around his blue neck.

Shiva's consort is Parvati and his Vahana (Vehicle) is Nandin (Bull). Ganesha and Kurma or Skand are his two sons.

SHIVALINGA

Shiva : The third god of the Hindu trinity. He is the presiding deity of the Kingdom of Champa. Therefore, the largest number of statues of the Hindu God found in Champa are that of Shiva or one of his aspects. He is responsible for the dissolution of the Universe. He is the embodiment of Tamas, the centrifugal inertia, the tendency towards dispensation and annihilation. Literally Shiva is the one, in whom the universe sleeps after destruction and before the next cycle of creation. Shiva is worshipped both in human form as well as in the form of Linga. Both in India and in Champa, Shivalinga worship is more common than the worship of Shiva in the anthropomorphic aspect. He has three eyes, the third eye being on the forehead between the eyebrows and four arms, two of the arms holding the Trishul (Trident) and the Damru (small drum) and the other two in

Shiva means auspiciousness and Linga means a sign or symbol. Hence Shivalinga is just a symbol of the great God of the Universe (Mahadeva). It is possible that the Shivalinga represents the phallic cults of an aboriginal civilisation, that it was absorbed into Hinduism and that the worship itself was elevated to honour the Father-Mother principle of creation.

Shivalingas installed in the temple have three parts. The lowest part, which is square, is called the Brahma-bhaga and represents Brahma, the Creator. The middle part, which is octagonal, is called the Vishnu-bhaga and represents Vishnu, the Preserver. These two parts are embedded inside the pedestal. The cylindrical part which projects outside the pedestal is one

to which worship is offered and it is called the Puja-bhaga. The Puja Bhaga (part for worship) clearly also contains some lines. The five very common known aspects of Shiva are Isana, facing towards zenith; Tatpuruṣa, facing east; Aghora, facing south; Vamadeva, facing north and Sadyojata, facing west represents the power that creates.

Iconographically, these aspects are shown in different ways. There are also several other manifestations of Shiva in which he is worshipped. Nritya or Tandava Murty, Ardhanarisvaramurti are two very well known aspects of Shiva.

We find several kinds of statues or images of Shiva in the Cham temples. Particular mention must be made of the carvings of Shiva on the Tympanum of Po Klaung Gerai. Shiva has been shown in a standing position and has six hands. The two upper hands are behind the head and the other four arms have objects like the Trident which is commonly associated with Shiva. There are two very interesting carvings showing Shiva standing on the back of the Nandin having two hands which hold various items associated with Shiva. Several statues of Shiva in Nataraj position were found in Champa. A statue of Shiva in sitting position was also found in My Son. This is undoubtedly of Javanese style and probably belongs to the 9th or the 10th century.

## PARVATI

The consort and the Shakti of Shiva had a very important place in the religious life of Champa. She has been referred by several names like Uma, Gauri, Bhagvati etc. The tradition of female Goddess worship in general and Bhagvati or Goddess Yapu Nagara in particular appears to be very strong in the region and the Po Nagar temple dedicated to the Goddess occupies a very special place in the religious life of Champa. We have learnt of several images of Bhagvati that were established at Kauthara by several kings including a golden image by Indravarman in the year 918 A.D. On several occasions these statues have also been taken away by the invaders from the region and Cambodia.

Parvati has been praised in several inscriptions and her power has been described as equal to that of Shiva. The statue of Bhagvati at Po Nagar temple at Nha Trang has ten arms. Two of these are placed on the two knees with palms upwards. The other arms carry items like dagger, lance, bow, arrow, elephant, goat, shield, discus, conch and shell. Most probably, this statue was erected by princess Suryadevi in 1256 A.D. In some statues Bhagvati has also been shown on the Nandin, the Vahana of Shiva. The bas relief of Chien Dang shows the Goddess in a fighting attitude.

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## NANDIN

The divine Bull, that is the Vahana (Vehicle) of Shiva. A large number of statues of Nandin have been found in the vestibules of the temples of Champa. Offerings are also placed at the statue of Nandin.

## LAKSHMI

The consort of Vishnu. She is the goddess of beauty, prosperity and good fortune. In the sculptural work of Champa, Lakshmi has been shown in several positions. In a statue at Dong Duong, Lakshmi is seen in sitting position with two elephants on the sides pouring water from a vase held aloft by their raised trunks. This kind of carvings have also been found in several other places. Some other statues of Lakshmi in sitting position have also been found. Particular mention must be made of the carvings on the tympanum where Lakshmi is sitting on a coil of serpents. The image has four arms. The Goddess has four hands, three of which hold symbols like conch, discus, club and the fourth is pointing something with the forefinger. At Hoa Lai, we find an image of Lakshmi in the wall holding two lotus flowers.

## GANESH

Considerable importance seems to have been attached to Ganesh in the religious activities of Champa. We also know of two temples dedicated to Ganesh : In My Son complex and in the shrine dedicated to him at Po Nagar. Some images of Ganesh have also been found with those of his mother Bhagyati and his brother Kartikeya.

The statues of Ganesh are found in several positions, the most common being the one seated on a pedestal. The My Son complex has a beautiful statue of Ganesh in a standing position. In this statue he has four arms. With one hand he is holding a bowl with an end of trunk in it and three others have a garland, pen and a rosary respectively. The image of Ganesh also appears on a tympanum.

## SKAND

He is the son of Shiva and Bhagyati. He has been referred to in glowing terms in several inscriptions. Several images of Skand have been discovered. In most of these he rides on his Vahana, a peacock. The Museum of Cham Sculpture at Da Nang has a beautiful statue of Skand which is considered a masterpiece of the sculptural art of Champa.

## NAVAGRAHA

Navagraha means nine planets. Navagraha are regarded as of great astrological significance. The statue of Navagraha is on display in Ho Chi Minh City museum.

## INDRA

The chief deity in Rigveda. He is considered the god of thunderbolt and rain and his Vahana is the elephant, Eiravat. The carvings on the wall of Po Nagar showing a man on the elephant appears to be that of Indra.

## AGNI

The God of Fire. He also presides over the South East quarter. Minor shrines at My Son were dedicated to Agni.

## KUBER

The god of wealth. He is also the king of Yaksha.

## VALMIKI

The sage who wrote Ramayana.

## RAM

Ram is the incarnation of Vishnu and the hero of the Ramayana. There were no temples dedicated to Ram in Champa. However, a beautiful sculptural work showing the wedding of Ram with Sita is on display at Cham Museum, Da Nang.

## KRISHNA

The incarnation of Vishnu. There were no temples dedicated to Krishna. We find the images of Krishna on some panels, the most prominent being the image at Khoung My temple. In this image Krishna is holding Mount Govardhan.

## APSARA

*Silavith*  
Celestial beauty skilled in performing arts.

## KINNERA

Celestial musician with the body of a bird and the head of a man.

## DIKPAL

The deities presiding over different quarters of the universe. These include Indra, Yama, Vama, Kuber, Agni, Vayu and Ishan.

## KALA

This is the emblem of Time mostly depicted through a Makara or Crocodile. The Kala throws up everything and swallows it again. It is generally depicted with a ferocious face with a gaping mouth. The image of Kala vomiting a goat and the foliage extending to both sides of the mask is one of the most common motifs found on the temples of Champa.

## GAJA SIMHA

The mythological animal combining Elephant and Lion.

## GARUDA

The mythical bird, Vahana of Vishnu.

## RISHI

A saint, holy man.

## DWARAPAL

The guardians of Law, usually shown in standing positions at the entrance of the temple.

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