Cham Architecture in Viet Nam

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Introduction

Vietnam, situated in the eastern part of Southeast Asia, a tropical region of monsoons, is a point of convergence for various ethnic groups and a crossroads of different cultures and civilizations. With fifty-four ethnic groups that have been identified here, it is really a microcosm of South Asia. Among the ethnic groups, Champa is one of oldest existing ethnic-groups that have contributed to the development of the state. Champa has gifted Vietnam with a treasure of extremely valuable and really unique cultural heritage, including ancient and respectful towers, solid citadels, vast areas of temples and palaces, concentrated hand-made bricks, ceramics, stoves, multi-superposed residential vestiges, deeply-dug wells – many with influences from ancient-India. In addition, there are wide varieties of statues, with different types, being copper-cast or stone made, suggesting a Hindu or Buddhist inspiration. Additionally, there are elaborately stone-carved emblems, hundreds of ancient Sanskrit-Cham inscribed steles, valuable treasures from Cham Kings’ discordances, together with a number of jewels, objects, weapons, books made of gold or bronze or iron. These vestiges and ancient objects of Champa are more than three centuries old, and have attracted a lot of domestic or foreign attention from scientists wishing to pay particular attention towards these objects as well as understanding the Cham-culture and protecting what remains.

There have been varieties of artistic, cultural and scientific works dealing with Champa’s history and culture in general or in special forms. The credit of rediscovering them and making them known once again must be given to the missionary zeal and pioneering work of French explorers, archaeologists, and historians; namely: E. Aymonier, H. Parmentier, E.M. Durand, L. Finot, A. Cabaton, G. Maspero, P. Mus, G. Coedes, etc. Besides famous American or even Indian researchers, there are especially-important Vietnamese works now, from: Nguyen Van Luan, Nguyen Khac Ngu, Nghiem Tham, Tran Ky Phuong, Pham Huy Thong, Ha Van Tan, Pham Duc Duong, and so on.

Lately, the National Institute for Social Science of Vietnam has introduced to the scholars in Vietnam and abroad: many various culturally significant objects and locations of Champa. Many new ideas about the territory of Champa and its ethnic composition have been revived because of the research being done by recent scholars. According to linguists and historians, the Cham People probably belonged to the Malayo-Polynesian ethnicity, otherwise belonging to the Austronesian family. However, all of this is widely contested between researchers. Moreover, the Cham may just be localized ethnicity full of diversity and other complications, formed by combinations of many different racial groups, and coming together to become the people of the region that have settled there for centuries — many today could be descendants from these people. Cham have also settled in other various regions due to historical circumstances, which are the backdrop or basis to having a creative, rich, and diverse Cham culture. It should be noticed that the original territory of Champa, as recorded in ancient documents and inscriptions, and as observed in textual-documents that remain in special archives, coinciding with the distribution of Sa Huynh archaeological-culture from the Middle of Central Vietnam to the eastern part of South Vietnam, as well as that which existed in the ancient-Philippines.

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data proved that Sa Huynh culture developed continuously from about 4000-3000 years ago\textsuperscript{5} until the first century A.D.\textsuperscript{6} About 2000 years ago, the nation called itself Champa (or Campa) in the area now known as central Vietnam.

They formed a state organization influenced by Indian culture. Their language was linked to the Javanese and Malay language, but written in a variation of Sanskrit, and also featured Arabic vocabulary.\textsuperscript{8} Their matriarchal, sea-going slave-trade and piracy culture gradually flourished, leaving us today with a valuable heritage, including wonderful architecture and marvelous sculptures.\textsuperscript{9} During this period, Chams developed many centers of art-styles: the Amravati, Vijaya, Kuthara and Panduranga. Every center developed sub-centers, which are separately discussed below. After devastating conquests from Vietnamese armies, many Cham royal families and their people fled into Cambodia, Laos and Thailand; some communities now exist within the United States of America.

**The Amaravati Style around My Son:**

My Son, a border-area nation surrounded by four limiting mountains in the four compass-directions, is one of most holy and important areas for Cham art, around Duy Tan


\textsuperscript{6} Ibid

\textsuperscript{7} http://archive.worldhistoria.com/kingdom-of-champa_topic9462_page1.html - accessed on 4 September 2016


village in Duy Xuyen district to west-southwest of Da Nang City. Once upon a time, the city has been seized as a city of gods, existed more than five hundred years ago and was called “Simhapura” by the Chinese Empire. According to historical sources as well as stele Sanskrit-inscriptions recorded during the end of the 4th century A.D., the Cham King was Sri-Bhadraavaran who ruled from 380 to 413 A.D. He made contributions to the god Siva; as Bhadresvarasvami at My Son, he offered all things including his life to the god. Many Hindu and Buddhist temples were raised by the king and his next of kin from different royal lines. Simhapura already became holy, a place of loving-kindness for Cham people. He, thus, was likened as a King, to Siva the god.

This is the most important temple complex in Champa and has been rightly described as the 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 stele inscriptions have also been found in the My Son area, and they are the most useful as sources for the study of Champa history. King Bhadravarman established the first royal shiva-linga in South East Asia in My Son in the fourth century A.D.
As a deity, he is called: Bhadresvarasvami. The sanctuary was apparently made of perishable material and from the stele-inscriptions: it was destroyed in the sixth century A.D. King Shambhuvarman rebuilt the temple with durable materials in the early seventh century and he called the deity Shambhu Bhadresvara (Sambhuvarman).

From then onwards it became the religious center of Champa and every king upon 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, made endowments of land and provided men (slaves) and material for the upkeep and maintenance of the temples. The stone columns in Group B, belonging to the seventh century, are the oldest surviving edifices of My Son. A number of temples were built in the eighth and the ninth century belonging to My Son style and the Hoa Lai style. At the end of the ninth century A.D., Mahayana Buddhism acquired a prominent position in Champa and most of the religious buildings during this period were constructed at Dong Duong. Researchers note that there was very little construction of temples or other building-activity in My Son during this period. Major construction activity resumed after Hinduism regained its prominent position in the early tenth century A.D. A number of kalans [large buildings where deities are housed] and supplementary structures belonging to My Son were constructed or restored during this period.19 It was only towards the end of eleventh century that King Harivarman restored the grandeur of the My Son complex. From twelfth century A.D onwards, there was a gradual decline in the prestige and power of Champa, due to a larger degree of conquests by the Vietnamese. Power center moved to the Southern areas of the kingdom. Some temples were, however, built or restored during the twelfth and thirteenth centuries, most prominent being the Kalan and the supplementary structure of Group B.

The My Son group of temples were rediscovered by the French scholars who have combined their research into works for the “Ecole Francaise d’Extreme Orient” since 1898. Up to 1929, this brilliant research school was under the direction of M. Louis Finot, and then M. Georges Coedes – the second director, who succeeded for ten years, developing the research department, library and museums in diverse ways. The sculptures and other archaeological objects have been treasured in the Museums of Hanoi, of Saigon, of Phnom Penh, of Hue and of Tourane.20 Henry Parmentier prepared a complete inventory of the temples at My Son in the famous work “Les Monuments du Cirque de Mi Son”. He divided

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18 https://en.wikipedia.org/wiki/M%3E1%BB%BB_S%3C6%26#media/File:My_Son_A1_schematic_diagram.jpg – accessed on 1 September 2016
the architecture of My Son into many groups which divides the all of the architecture into small segments – inaccurately, causing a lot of confusion. However, since the work by Parmentier is the only well-known classification, researchers still follow this inaccurate grouping to describe the temples in the complex.

The fifteen temples and other supplementary structures in the other group were constructed in the twelfth and thirteenth centuries A.D. - the Kalan had a linga dedicated to Shri Ishana Bhadresvara. This was the only temple with a foundation that uses large blocks of stone. The stone steps are still intact. A small temple dedicated to Skanda [representing man’s highest evolutionary attainments], the son of Shiva found in My Son, is displayed in Museum of Cham Sculpture in Da Nang and it is one of the finest examples of sculptural art of Champa. There is another group of temples at My Son and in this group is architecturally quite similar to the most of the temples of Champa, the Kalan had the deity in the form of a statue of Shiva instead of a linga.

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, further south along the coastline. They once again became known only after some French rediscovered them in 1889. French archaeologists later made some efforts towards restoration. The temples, however, suffered damage during later wars. Some restoration work was carried out by the team of Polish archeologist led by Mr. Kazimierz Kwiatkowski. There are very few temples in the complex, which are still in a good state of preservation.

**The Amaravati Style around Dong Duong**

In about 860 A.D., a new state emerged, with its capital at Indrapura in the modern province of Quang Nam. According to the stele inscriptions found in Dong Duong of Indravarman II, dated 875 A.D., praising the virtues of the Sambhu-Bhadresvara linga and a Buddhist temple of Lakshmindra Lokeshvara, this is the only area featuring Buddhist monuments in Champa. The Buddhist College at Dong Duong will be restored and preserved as national heritage site, as well as aspirations towards becoming a significant spiritual and cultural attraction.

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21 Tran Ky Phuong, “Tai lieu ve nghe thuat Cham o bao tang Da Nang,” (Materials on Cham Arts in Da-Nang Museum), NCNT, Issues Nos, 5-6, 1986:11-25
23 Majumdar, R.C., Champa; History and Culture of an Indian Colonial kingdom in the Far East, Calcutta, 1963, Delhi, reprint, 1985: 209
25 [http://vietnamnews.vn/Life-Style/214521/Buddhist-college-to-be-rejuvenated-.html](http://vietnamnews.vn/Life-Style/214521/Buddhist-college-to-be-rejuvenated-.html) – accessed on 1 September 2016
26 [https://upload.wikimedia.org/wikipedia/vi/e/ed/%C4%90%C3%A0i_th%E1%BA%ADt,_ph%C3%A1t_hi%E1%BB%87n_t%E1%BA%A1i_%C4%90%E1%BB%93ng_D%C6%B0%C6%A1ng.jpg](https://upload.wikimedia.org/wikipedia/vi/e/ed/%C4%90%C3%A0i_th%E1%BA%ADt,_ph%C3%A1t_hi%E1%BB%87n_t%E1%BA%A1i_%C4%90%E1%BB%93ng_D%C6%B0%C6%A1ng.jpg) - accessed on 1 September 2016
The Amaravati Style around Tra Kieu

Tra Kieu (Simhapura) was the capital of Champa from IV century A.D, but there exist no remains of architectural importance in this region. There has been discovered an inscription erected by a king with the Sanskrit name of Bhadravarman which provides evidence that Indian civilization had been transplanted to the modern province of Quang Nam Da Nang. The site was excavated by J.Y. Claeys in 1926-27, and the remains of the capital have been almost entirely revealed: a large number of statues at Tra Kieu are however, on display in Museum of Cham Sculpture in Da Nang, Hanoi and Ho Chi Minh City.

The Amaravati Style around Bang An

Bang An tower-temple is located on the northern bank of the river Vinh Dien in Dien Hong village approximately 30 kms south of Da Nang city, and 12 km to the west of Hoi An. According to Parmentier, the Bang An group had 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 which researcher clear that is the temple at Chanh Lo. However, its distinguishing features are the curvilinear pyramidal roof. It also exist a statue of Gaja-Simha in front of the kalan (Pl. 46). The temple does not have any pillars or pilasters. A majority of the scholars feel that the temple was constructed in the tenth century onwards, although others say it was constructed around the 12th century.

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27 Ibid. 82
28 https://antontruongthang.com/que-huong/4428-2/ - accessed on 1 September 2016
30 http://i1.trekearth.com/photos/19881/tower_dban2.jpg - accessed on 1 September 2016
The Amaravati Style around Chien Dang

This group of temples is located about 60 kms south of Da Nang city. The temple had designed complex of square three plans that have been constructed by Kalan architecture. The complex is facing east and the buildings were arranged along a north-south axis. The southern tower is heavily damaged. There are some statues of art together with carved panels, and a beautiful image of the goddess with six arms holding weapons, as well as 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 eleventh century A.D. The middle tower is the highest of the three towers. The northern tower, which was built last, is also not in a good state of preservation. Moreover, this group features statues of Cham art, such as: apsaras, kinnaras, garuda, hamsa, snake and makara. The western side of the temple has sculpted-images of dancers and musicians playing their instruments, and there is a panel showing elephants with lotus. Archaeologists maintain that these temples belong to the eleventh century A.D.

The Amaravati Style around Khuong Mi

This group of temple is located in the Tam Ky village very close to highway No.1 about 70 kms south of Da Nang city. The group has three Kalans facing east, and very rich decorations. This Khuong Mi ensemble of towers is considered one of the finest specimens of the architecture, as well as sculptural art of Champa. The southern tower is the biggest in size and is in a good state of preservation. The pilasters have very rich decorative patterns and they clearly show the sculptural beauty, as well as sculptured arches and cornices. The sandstone pillars of the southern tower are now on display in Museum of Cham Sculpture at Da Nang. The Middle tower is smaller and its decorative patterns are similar to the other two towers. However, they are delicate and appear to be softer. Based on the decorative patterns, some scholars remark that this tower was built in the first half of the tenth century A.D. The northern tower: This is smallest tower 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 Mi are and they are now in display at Museum of Cham sculpture at Da Nang.

http://www.artcrom.co.jp/Web/gallery/03_CHEN_DANG/CHIEN_DANG/content/bin/images/large/CHIEN_DANG_012_001.jpg - accessed on 1 September 2016
The Vijaya Style around the Silver Tower:

This group of towers is located in Nhon Hoa of Binh Dinh province to the north of Qui Nhon Town; it is one of the finest examples of a Cham kalan. 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. According to H. Parmentier, there were several other structures in this group. The basic plan of the Silver Tower is similar to other towers 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 center. The walls of the kalan have five plain pilasters and it has three-storied roof like most of the towers of Champa. The most notable feature of the koshagraha is the boat-shaped curvilinear and has been simulated by structure of roof like in My Son and in Po Kalong Gerai. There are beautiful images of Garuda on both ends of the roof. The other supplementary structure is a stele tower, which has four doors together with arches on all 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 Chams architecture. The Silver Tower started the tradition of building towers on hilltops. It is almost certain that silver towers were built sometimes in the eleventh century after the capital had already been transferred to Vijaya.


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 marks is one of the most common motifs found on the towers of Champa.


The Vijaya Style around Binh Lam:

The Binh was constructed on a low-lying field within the compound of Thi Nai citadel, which is located close to the ancient seaport city of (Vijaya\(^\text{37}\)) Sri Boney. There is hardly anything existing of the citadel anymore. The original shoreline is now several kilometers inland. The tower is also severely damaged except the linga of the tower that is installed in Thien Truc Pagoda located close to the tower. The kalan was quite tall and has five double pilasters without any decorative carvings. The kalan motif was one of the early constructions in Vijaya represents the transitional phase of the architecture of Champa from the tenth to eleventh century A.D. There are double arches under the pilasters. There are six tower-shaped decorations beneath false doors. The three-tier arches of the false doors have a unique design. There are two upper tiers and third tier underneath is smaller. 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 Apsaras with clasped hands. The third arch is similar to My Son style. At both ends of the arch, heads of makaras appear. The tympanum of the arch has a goddess with a lotus in her hand sitting on a throne.

![Image of Binh Lam Tower](http://blackeagleflights.blogspot.com/2013_10_01_archive.html - accessed on 1 September 2016)

The Vijaya Style around Canh Tien

The Canh Tien tower is located in the Cha Ban citadel, on a hilltop facing east, and is also known by the name: Con Gai Tower. The tower has four pilasters of sandstone and is decorated with foliage-figures in an S-shape. The four sandstone corners of cornice have flame shaped angular pieces and the head of Makara. Archaeologists in 1934-35, in the Thap Mam area, found a large number of statues, which are now displayed in the Museum of Cham Sculpture in Da Nang city.

![Image of Canh Tien Tower](http://4.bp.blogspot.com/-66PfooJC45E/UmzTNhytK6I/AAAAAAAAAaw/6rScD3KDqhI/s1600/Th%C3%A1p+B%C3%A2nh+L%C3%A2m.jpg - accessed on 1 September 2016)

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\(^{37}\) [http://blackeagleflights.blogspot.com/2013_10_01_archive.html](http://blackeagleflights.blogspot.com/2013_10_01_archive.html) - accessed on 1 September 2016

\(^{38}\) [http://4.bp.blogspot.com/-66PfooJC45E/UmzTNhytK6I/AAAAAAAAAaw/6rScD3KDqhI/s1600/Th%C3%A1p+B%C3%A2nh+L%C3%A2m.jpg](http://4.bp.blogspot.com/-66PfooJC45E/UmzTNhytK6I/AAAAAAAAAaw/6rScD3KDqhI/s1600/Th%C3%A1p+B%C3%A2nh+L%C3%A2m.jpg) – accessed on 1 September 2016


The Vijaya Style around Thoc Loc

Thoc Loc is also known as the Golden Temple or Phu Loc tower by local people, and it is located in An Nhon Thanh village in An Nhon district. Like most buildings in the Binh Dinh style, Thoc Loc is situated on a top of hill and is facing east. H. Parmentier and C.H. Lemire seen a sandstone lotus pedestal and a Ganesha statue at the kalan in the area. They belong to the same architectural style as Canh Tien and date from the beginning of the thirteenth century A.D. Thoc Loc tower is also made of sandstone and bricks. The roof has three stories out of which only two stories survive. The first story has three small pilasters and a cornice.

The Vijaya Style around Thu Thien:

Situated in north East of Qui Nhon town, the Bronze Tower has similar form of design as the towers Thoc Loc and Canh Tien, which has been constructed in the thirteenth century, and the Kalan opens to the east. The walls of the towers that are flat and plain have five built-in pilasters. Like Canh Tien, the four corners of this tower are badly damaged. In the main inner space of the tower, 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 Cham architecture. Unfortunately, these statues were stolen during wars. The temples are in a bad state of preservation.
The Vijaya Style around Duong Long:

This tower ensemble is also called the Nga Tower (Ivory Tower). The group comprises of three large size kalans that are built on a big mound. The kalan opens to the east. H. Parmentier is of the opinion that the ensemble earlier had other supplementary structures besides the three kalans. These towers were made in the last half of the twelfth century A.D. This group of towers was constructed when there were close contracts 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 towers built in the native style. The placing of the pilasters is also different from the common pattern followed in the towers of Champa. In this tower, carvings of uroja (women’s breasts) and carvings of Gaja Simha, are found - a common motif in the Binh Dinh style. The roof of the Kalan has four stories and sandstone Amalaka, which is structured like a carved lotus stone.

The Vijaya Style around Hung Thanh

This is group of two kalans and they are located within Qui Nhon city. The group is also known as Doi Tower, and dated in the second half of the twelfth century. Unlike most temples of the Binh Dinh style, these two kalans are located in a low-lying plain area. H. Parmentier pointed out that there was also a third kalan, which has now disappeared. The architectural arrangement as well as the design is similar to the Duong Long group of towers. According to him, besides the three kalans there were also supplementary structures like the madapa 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 pyramidal 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 Annam influence.

The Kauthara Style around Nhan (Wild Sea Bird) Tower:

This tower is located on a hilltop called Nhan mount in an isolated area close to Da Rang River in Tuy Hoa of the Phu Yen province. 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 niches decorated with an arch that is richly sculptured with a Kala mask; foliage is coming out of the mouth of the mask. The kalan of the Nhan tower is somewhat different from the other towers of this period.

46 http://www.trekearth.com/gallery/Asia/Vietnam/South_Central_Coast/Phu_Yen/Tuy_Hoa/photo1174134.htm - accessed on 1 September 2016
The Kauthara Style around Po Nagar

This is one of the most important monuments of Champa, which was originally built sometime in the eighth century A.D. The earlier structure must have been of perishable material, most probably wood, and it was burnt during the Javanese invasion in the year 774 A.D. For the first time, the shrine with durable material like brick and stone was built in the year 784 A.D. After that, the tower has been rebuilt and renovated several times between the eighth to the thirteenth century A.D. The tower is located in Nha Trang town on a hilltop overlooking the sea and where dedicated to the goddess Yang Ino Po Nagar, which was constructed by the Kramuka Vamsh (betel nut clan) ruling over the southern part of Champa. Because the Po Nagar towers retain some influence of A-1 style as well as characteristics of the Binh Dinh style, some scholars classified these separately into the Po Nagar style. All of the buildings are located on a 500 square meters 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 Bhagavati (consort of Shiva) or Po Nagar. There are four other small towers in close vicinity of the main shrine. There are two rows of fourteen columns at the foot of the hill, facing the main kalan.

There is no trace of the original tower built by Satya Varman in the year 784 A.D. From the stele inscriptions, scholars remark that 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 (Pl. 91). Researchers also find a similar boat-shaped curvilinear roof at My Son Silver Tower (Banh It) and at Po Klaung Gerai. Unlike the Mandapa of other towers, this Mandapa has no walls on the sides. According to the inscriptions, it was built by Harivarman I in the year 817 A.D. and the other edifices are late. 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 towers.

Po Nagar ensemble is 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

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49 https://upload.wikimedia.org/wikipedia/commons/0/03/Champa_Po_Nagar_Nha_Trang.jpg - accessed on 1 September 2016
50 See, “Bulletin De L’ Ecole Francaise D’Extreme Orient (BEFEO)” XXIV, Corpus II, pp.245-256
temple follows the basic features of standard architectural plans of Champa temples. 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 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 that 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 Yoni, and the goddess Bhagavati sitting on a lotus flower on top of this yoni. This statue of Bhagavati is one of the finest examples of Cham sculpture. This goddess has ten arms, each arm holding different objects associated with Bhagavati. This temple was pillaged on several occasions and every time a new golden statue was replaced. The present statue was most probably installed during the reign of King Jaya Pameshvaravarman in the year 1050 A.D. In the sanctum sanctorum researchers also find two statues of elephants made of ironwood. These are amongst the very rare examples of the wooden sculpture of Champ, which are still preserved. The northwestern tower 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 huge lion in the fighting posture. The image on the western wall is unique: there is a human-figure seated on the head of the elephant and he is holding an ankush (spearhead). This is most probably the symbol of God Indra whose vahan (vehicle) is the elephant named Airavat.

The southern tower is built in the style of the late twelfth century A.D. The roof of the tower has been considerably damaged and now only the sandstone summit remains. The design of the roof is similar to the Bang An and Hung Thanh tower.

The Panduranga Style around Hoa Lai

The Hoa Lai is named after this group of towers, which are located just adjacent to Highway No.1 in Tan Hai village about 14 kms north of Phan Rang town. Decorative carvings on these towers have a unique style of their own. Originally, there were three towers; however, the central tower has completely disappeared. From the description, it appears that the central tower followed a similar architectural plan to the northern tower. The northern tower 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. Beautiful images of Garuda are present with stretched wings on the heads of the pilasters of the cornices, and there are human figures in the standing position. 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. The decoration on the southern tower are simpler compared to those on the northern tower. There are four pilasters with decorative basement. The researcher fined 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 tower. The tower has a three-storied roof with each story having a false niche decorated with arches. Because of the cubic shaped low roof, H. Parmentier maintained: Hoa Lai towers belong to the category of cubic art. The entire of Hoa Lai group was built in the early part of the ninth century A.D.

The Panduranga Style around Po Klaung Gerai

This group of temples is in excellent state of preservation because of recent restoration work. The temples are located on a hill top approximately 6 kms, towards the 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 that 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 has 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 Klaung 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 tower by the king Jaya Simhavarman 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 good or a saint sitting cross-legged with folded hands before the chest on the tympanums, which are above the false doors. The face 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 story/level 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 has 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, there is a 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 yoni-platform. 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 Bull. 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. The researcher has earlier seen similar roofs at My Son and Silver Tower.

The Panduranga Style around Po Rome

This is last significant monument built in Champa. It was in all probability constructed in the sixteenth or the seventeenth century A.D when the area of Champa has 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 Klaung Gerai of Po Rome group, which is later modeled the ensemble does not have the same grace, beauty and aesthetic appeal. The ensemble has a kalan in honor of Po Rome and a supplementary structure dedicated to the wife of Po Rome. It also has 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. 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 – obviously, to show the king of Po Rome as the incarnation of Lord Shiva. The statue is placed on a Snana Droni. It also shows a tendency to go back to the roots of 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 Vietnamese Art.

54 http://photos.wikimapia.org/p/00/02/16/25/77_big.jpg - accessed on 2 September 2016
The Panduranga Style around Po Dam

This group of towers 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 towers, which were illustrated by Parmentier as: Central tower, Northwest tower, Northeast tower, South tower, Southwest tower and Southeast tower. The peculiar thing of the plan of these towers is that they face south instead of east. The south tower 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 tower in this group has decorative patterns similar to the one at Hoa Lai towers. The wall of this tower was decorated with big pilasters with delicately sculptured arches on the base. My Son has followed an architectural design similar to the central tower of Po Dam. This group of towers has suffered heavy damage and only three structures still exist.

The Panduranga Style around Phu Hai

This group of towers is situated on a hill overlooking the sea about 7 kms from the Phan Thiet town. This is the southernmost group of towers 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 tower, which is facing east is the main kalan. Scholars considered it a unique structure because of certain archaeological peculiarities like the absence of angular pieces and a corner tower. Probably this is the only kalan that has pillars with a round shape. The tower has three stories/levels remains. There are four niches in each story. A small supplementary structure is located close to the main kalan. The second tower has similar design to the main tower to the south. However, its dimensions are smaller. This group of towers 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 eighth century A.D.
The Panduranga Style around Yang Prong

This tower is located in Ea Sup district in the north west of Dak Lak province in central highlands of Vietnam. The tower is in a forest area, found by a French officer, Lt. Orame in the year 1900; however, Henry Maitre who visited the tower in July 1906 A.D. recorded the first proper account. Maitre once again visited the tower in the year 1910 and gave a more detailed account of the monument. This brick tower is nine-meters high and faces towards the east. There are false doors on the three sides. There is a local legend about the tower of Yang Prong, and some scholars are of the opinion that the tower was built in the fifteenth century A.D. However, based on inscriptions studied by Coedes and Finot, it is concluded that the tower was built by King Jaya Simhavarman III at the end of the thirteenth century A.D. The location of these towers in the highlands confirms the view that Champa was a polyethnic kingdom. It also demonstrates close relationship between the Chams and the other tribes living in the forest covered mountains.


https://vi.wikipedia.org/wiki/Th%C3%A1p_Yang_Prong#/media/File:Th%C3%A1p_Yang_Prong,_Ea_S%C3%A1p,.%C4%90%E1%BA%AFk_L%E1%BA%AFk.JPG – accessed on 2 September 2016
Conclusion:
To conclude, one can say: of all of the ancient Hindu kingdoms established by Indian settlers in Southeast Asia, the kingdom of Champa played an important role in introducing various elements of the ancient Indian culture to Vietnam. Works of Cham architecture with their beauty and artistic excellence, attracts the admiration of everyone, and contributes to the embellishment of Vietnamese scenery. Cham temple structures constitute groupings of a few sanctuaries, square in plan and enclosed by a wall. Some sanctuaries are preceded by a long hall. In practice, the only type of building used by Chams architecture is the tower sanctuary known as the kalan, square in plan and always constructed of bricks. The Dong Duong and My Son Temple show the most advanced stage of Cham architecture. The temple complex is rectangular divided lengthwise in three long narrow blocks of slightly unequal dimensions running east to west. The temple facing east to west has the characteristic-features of Indian temples. Various Hindu-Buddhist sculptures have been found amongst temples ruins. Images of the Buddha and his disciples, Bodhisattvas Avalokitesvara, Padmapani, Prajnyaparamita and Vairocana have been found. These images represent Indian art-styles. The Chams made their sculptures featuring anthropological-characteristics. Most of the images have thick lips, and at times a thick moustache covering the upper lip, giving the impression that it is thicker and longer than the lower one. The flat nose with large nostrils and joined projecting eyebrows are also found. The images wear heavy ornaments. There are also various images of Bodhisattva Avalokitesvara of two armed, four-armed, and eight-armed forms. Among the ruins: a bronze image of the Buddha was found at Dong Duong, dating from the 3rd century A.D.; various other sculptures have been found, including: various dvarapalas and animal figures, and heavily-jeweled images also exist. The Cham artists excelled in floral decorations, and although they treated foliage in a conventional manner, they added elements of grace and beauty, which made Cham art highly charming.