

Any Khmer influence felt in the twelfth century had subsided by the thirteenth century when a temple like Canh Tien (copper tower), located in the Cha Ban citadel in the Thap Mam area of Binh Dinh Province, was constructed. This temple epitomizes later Cham temples, which appear as a series of blocks layered one upon another. The boxlike form of the shrine is surmounted by the cube-shaped pavilions at the corners of the upper stories, which often number three. At Canh Tien, the entranceway that would have extended outward from the eastern side of the tower has fallen, as have the leaf-shaped arches of the tympanum over the three other false doors, a loss that further emphasizes its blockiness. Scholars generally assign this temple to the end of the twelfth or beginning of the thirteenth century, contemporary with Thuoc Loc and Thu Thien, two other Binh Dinh Province temples,⁵⁹ but Canh Tien tower (fig. 13) exhibits a profile that seems far removed from the lotus-bud form of a Khmer temple of the late twelfth century.

While Khmer influences are invoked in discussing these temples, a comparison of later Cham temples (beginning with the Binh Dinh group) suggests a closer aesthetic affinity (rather than a direct correlation) with Javanese temples of the Singasari period (1222–92).⁶⁰ In both, the overall impression of a stark boldness derives from a minimum of decoration and the massing of cubical units (fig. 14). In Java, this massing occurs in the platform and body of the monument (Candi Kidal, fig. 15), which is then surmounted by a tall spire rising in numerous low, diminishing levels. Achieving a similar end through a different means, the simple shrine of the Cham temple is surmounted by a bold superstructure stacked in a few distinct, deep layers accentuated by large corner pavilions.

Although the Javanese of the Majapahit period (1293–1519) list Champa as a tributary,⁶¹ the extent of their contact cannot be determined, and comparison of temples of the Javanese Majapahit period with comparably dated Cham monuments is less fruitful than that of the Singasari period, as the Javanese temples are often missing their superstructures, which were built of either wood or stone that has since disintegrated or collapsed. However, the simple stone platform that is associated with some temples of this period provides a point of congruence between Javanese and the latest Cham temples. Certainly concerns about honoring ancestors in a Hindu-Buddhist context are reflected in the large numbers of stone funerary images found in East Javanese art, as they are in the *kut* (stela dedicated to the deceased) of the same period (fig. 16).

In 1471, the Vietnamese sacked Quy Nhon, taking over Binh Dinh Province, while the status of Quang Binh, Quang Tri, Thua Thien, and Quang Nam provinces continued to be contested beyond the fifteenth century. The Cham ruled in the vicinity of Nha Trang until the end of the seventeenth century, when they were pushed farther south to the area known as Panduranga.⁶² Twentieth-century histories saw the end of the Cham in 1471, though the chronicles of Panduranga attest to continued Cham presence, under Vietnamese domination, into the nineteenth century.⁶³

Sixteenth-century Western sources provide information about the Cham, suggesting their continued presence along the coast. They allude to Cham women married to Chinese men in Hoi An. Vietnamese histories discuss Hoi An as a port that blossomed under the Nguyen patronage from their capital of Hue, though, as Wheeler has pointed out, the port neither functioned in isolation, nor appeared full-blown, rather a complex infrastructure linking the hinterland to coastal trade was necessary and was undoubtedly based on preexisting networks.⁶⁴ The trade route between

FIG. 14
Po Rome, Ninh Thuan province,
17th century.



FIG. 15
Candi Kidal, Java Indonesia,
c. 1260.

