

into three main stages: pre-Đông Dương (before c. 875), Đông Dương (around 875) and post-Đông Dương.

Thus in the pre-Đông Dương period wood and tile open-sanctum structures were dominant with some small brick structures applying early corbel technique. The subsequent stages of Đông Dương and post-Đông Dương phases developed closed-sanctum temples with ever greater height that reached their pinnacle from the 10<sup>th</sup> to 13<sup>th</sup> centuries. Most notable are Mỹ Sơn A1 (mid-10<sup>th</sup> century), A10, B3, B5, C1, E4 as well as many of the religious buildings in Amarāvati state (Quảng Nam province today), such as the Khuông Mỹ complex (10<sup>th</sup> to 12<sup>th</sup> centuries) and Chiên Đàn (11<sup>th</sup>-12<sup>th</sup> centuries); and in Vijaya state (Bình Định province today) such as Tháp Bạc/Bánh Ít (11<sup>th</sup>-12<sup>th</sup> centuries), the temples of Hưng Thạnh and Dương Long (12<sup>th</sup>-13<sup>th</sup> centuries).

Along with the development of the fully corbelled or closed-sanctum temples, sculptural decoration evolved with rich carvings in sandstone and terra-cotta of human figures, flora and fauna on roofs and on exterior walls, false-doors, door pillars, pilasters, pediments, decorative angle pieces and temple-bases which all enhanced the exterior surface of temples.

## Conclusion

Studying the integral relationship between temple architecture and sculpture brings a new

approach the analysis of Cham art, which hitherto has been largely dependent on stylistic analysis. This research focuses on the open-sanctum temples with richly carved narrative pedestals, especially those at Trà Kiệu. Arguments continue on the dating of the Trà Kiệu Rāmayāna pedestal. Boisselier (1963: 171-206) dated the pedestal in the mid-10<sup>th</sup> century based on detailed stylistic analysis. I have argued for interpreting the narrative pedestal as representing the marriage of Rāma and Sītā and speculated on whether it could be linked with an inscription by king Prakāśadharmā (r. 657-87 CE), who erected a temple dedicated to Vālmiki, the author of the classic version of the epic. This link still remains uncertain.

A further point to consider is that at sites that underwent multiple construction phases, like Trà Kiệu, Mỹ Sơn and Vijaya, we should be wary of over-dependence on analysis of the human forms, their clothing, hair styles or jewelry, or these are sometimes influenced by the features of earlier artwork at the same site, leading to confused chronology. In addition, statues and pedestals are sometimes moved from one religious structure to another. In trying to determine the chronology of Cham sacred art, we need to track as closely as possible the integral relationship between temple architecture and sculpture, notably when considering pedestals with narrative sculpture designed for open-sanctum temples.

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