



**Fig. 1** The round yoni on a lotus pedestal, 90cm high; 105x117cm wide, carved with the inscription of king Prakāśadharman (C. 97) in the late 7<sup>th</sup> century in Mỹ Sơn E temple-group. (Trần Kỳ Phương)

were of square shape (e.g. Mỹ Sơn E1 pedestal of *yonī-linga*).

The lower part of the pedestal is composed of an undulating foliate 'motif de rinceaux' cut unusually deeply and with strikingly deeper twists that is basically different from those on the brick walls of Mỹ Sơn temples in the 10th century. According to Philippe Stern (1942: 24-5) the 'motif de rinceaux' however was popularized in the 'Mỹ Sơn A1 style' but the pattern of S-shaped foliage during the 10th century is slimmer and more shallow that can be found in the towers of Mỹ Sơn A1, B3, B5.

Hà Trung is a large ruin on which a Buddhist temple was built in the 17th century. (Lê Đức Thọ 2012: 96-103). Hà Trung is an important sanctuary of the Cham royals who constructed temples from the 7th to the 12th centuries, which can be identified by various types of sandstone doorpillars from the site that are now preserved at Đà Nẵng museum. An inscription engraved on one square door-pillar dates to the beginning of the 10<sup>th</sup> century (Golzio 2004: 114-5). The location of this religious foundation

was associated with an important port-city/polity of the Champa kingdom(s) situated at the Cửa Việt estuary. This was recorded at the beginning of the 13th century Cham inscription namely *Vvyar* or *Yueli/Việt Lý* in the Chinese annals (Momoki 2011: 128-31).

The region was part of the northern Champa territory that is adjacent to central Laos. This region enabled artistic exchanges with Dvāravātī art. This region was also in trading contact with southern China through the prosperous Cửa Việt estuary, which left traces of Sinitic forms from the Tang to Sung dynasties, were 'S-shaped foliage' or 'motif de rinceaux' was favoured (see Chiao-Hui Tu in this volume p. 84).

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