

another.³² The ninth-century shift in commercial dominance may reflect the diminished importance of Guangzhou in the mid-eighth century, and the shift of the South China Sea trade to the Red River valley.³³ Approaching Champa studies in this way differs from previous scholars' view that the history of the region evolved as a continuum. New analysis of the inscriptions, in its nascent stage, along with a study of the temples according to regional style (rather than as a continuous development) should allow us to better understand the polities of Champa and their interactions with the outside world.

The renewed prominence of the Thu Bon River area north to Quang Binh Province in the late ninth century is marked by the construction of the largest Buddhist center in the Champa region, Dong Duong. A Sanskrit inscription engraved on four faces of a stone pillar states that King Jaya Indravarman II (reigned 875–899) established the monastery in 875.³⁴ The site was excavated in 1902 and again in 1934; the few remaining buildings were largely destroyed during the Viet Nam War. The extensive site—1,300 meters long—was built facing east, with a long causeway leading to the entry of the first of three courtyards. Large *gopura* (gateways) flanked by pairs of *dharmapala* separated the courtyards. A *vihara* (monastery) dominated the first enclosure, a long pillared hall the second, while the main sanctuary—surrounded by a number of small buildings (including nine for the *navagraha*, the nine planets)—filled the third.

Both the main hall and the building the French designated a *vihara* contained elaborate pedestals. Two of the largest of the pedestals, which are one of the trademarks of the Thu Bon River style, were found here and are now installed in the Da Nang Museum of Cham Sculpture (fig. 10). As has been mentioned, these pedestals bear a relationship to Indonesian art, and comparisons are frequently drawn between the similarities in the architectural decoration of Dong Duong and Central Javanese temples

FIG. 10
Large pedestal from Dong Duong
monastery, now in the Da Nang Museum
of Cham Sculpture.

