

of the same period. With their important role in the trade network of Southeast Asia, the Cham would have been aware of those temples; the early-ninth-century Borobudur in particular must have been famous throughout the Asian world. The extent of Buddhist connections is further illustrated at Dong Duong by the find of a bronze Sinhalese Buddha (cat. no. 64), a work that must have been valued, but one that did not appear to have greatly influenced the style of Dong Duong sculpture, which has a distinctive character.<sup>35</sup>

The importance of Buddhism in Southeast Asia in the ninth century—not only in Indonesia, but also in Burma, Srivijaya, and Thailand—is expressed in the foundation of so important a Buddhist center in Quang Nam.<sup>36</sup> In southern China, this was also a period of Buddhist florescence in the seventh- through thirteenth-century kingdoms of Yunnan and Dali. There, the bodhisattva Avalokitesvara (Chinese: Guanyin), in the form of Ajaya Avalokitesvara (all victorious Guanyin), was particularly revered, and numerous examples of a tall, thin image with characteristics akin to Southeast Asian sculpture were produced. A number of examples of Avalokitesvara in a similar style has been found in Champa, indicating a relationship between the two areas (see cat. no. 59).<sup>37</sup>

It is hoped that future excavations of Dong Duong will add to our understanding of the type of Buddhism practiced and of the iconographic plan of the complex. Connections with the Far East appear in at least one type of sculpture from Dong Duong—the eight fierce guardians that were originally placed in pairs at the entrances to the buildings of Dong Duong (cat. no. 63).<sup>38</sup> Their ferocious, active poses may indicate that the inspiration for these guardians lies in Far Eastern art; similarly fierce guardians occur in Tibet. In South and Southeast Asia, guardian figures generally appear with widened eyes as the only indication that they are fierce, and without identifying characteristics.<sup>39</sup> The Dong Duong guardians have traditionally been identified as *dvarapala*, a generic name for guardians, but they might better be identified as *dharmapala*, Protectors of the Law, who were first depicted in Tibet in the eighth through ninth centuries.<sup>40</sup>

The style of Dong Duong sculpture is unique and remarkable for its emphasis on a bold physiognomy and reliance on wonderful, vermiculated foliage (cat. no. 62). These elements appear full-blown in sculpture of all types at the beginning of this new era in the Thu Bon River region into the tenth century, when they become more subdued. While the guardian figures represent wild, fierce beings, other freestanding sculpture is more contained, barely freed from the block of stone from which it was carved. This is particularly true of freestanding stone images of the gods that were primary icons in temples (cat. no. 60) and of the relief carvings (in brick) of minor figures on exteriors of temples. Those figures, confined within the pilasters that indicate the niche, are often columnar and static (fig. 11). The artist was able to indulge in creating a livelier, more playful expression in the stone relief sculpture of minor figures, such as the dancers from Tra Kieu.<sup>41</sup> The dancing Nataraja (a form of Shiva), placed on the tympanum of a number of temples, also comes alive (cat. no. 66).

The temples of Champa are constructed of brick, with details such as the tympanum and some architectural sculpture, carved in stone. The Cham were known for their skill in bricklaying, and a great deal of debate has transpired about whether they used any kind of mortar. The temples of Quang Nam Province, like most of the Cham temples, generally face east and have a single entrance in that wall, with false doors on the other three sides. Most temples are square with a pyramidal roof, though some com-

FIG. 11  
Relief carving on the exterior of My  
Son C1.

