

## 57. BUDDHA

Dại Huu, Quang Binh Province, 7th–9th century

Bronze, H: 44.5 cm

Museum of Vietnamese History, Ho Chi Minh City, BTL51291

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Boisselier, *La Statuaire du Champa*, 133–35, fig. 71; Louis Finot and Victor Goloubew, "Fouilles de Dai-huu," *Bulletin de l'École française d'Extrême-Orient* 25 (1925): 469; L. Arousseau, "Nouvelles fouilles de Dai-huu," *Bulletin de l'École française d'Extrême-Orient*, 26 (1926): 359; Lambrecht and Schicklgruber, eds., *Vietnam: Art et cultures de la préhistoire à nos jours*, plate 24.

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Boisselier, *La Statuaire du Champa*, 133; Karl-Heinz Golzio, ed., *Inscriptions of Campa based on the editions and translations of Abel Bergaigne, Etienne Aymonier, Louis Finot, Edouard Huber and other French scholars and of R. C. Majumdar; newly presented with minor corrections of texts and translations, together with calculations of given dates* (Aachen: Shaker Verlag, 2004).

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Hiram W. Woodward, Jr., *The Sacred Sculpture of Thailand: The Alexander B. Griswold Collection, The Walters Art Gallery* (Baltimore: Walters Art Gallery, 1997), 48.

The Buddhist temple at Dai Huu was first investigated by the French in the 1920s. Although the condition of the five towers leaves little to say about the architecture, a number of sculptural finds, both bronze and stone, are of interest.<sup>8</sup> The inscription fragments that were found at the site mention Jaya Simhavarman (898 to 903) and indicate that the temple was dedicated to Ratna Lokeshvara.<sup>9</sup> Among the images discovered were three of Prajnaparamita (one merely fragments), two Lokeshvara, a hand holding a *vajra* (which suggests a Vajrapani), and this image of the Buddha.

The Buddha holds his two hands in *vitarka mudra*, an unusual gesture for Vietnamese Buddhas. However, it is possible to turn to Thailand for an explanation for its significance. Hiram Woodward has called the Buddha with two hands raised in *vitarka mudra* the "quintessential Dvaravati icon," and suggested the gesture might "signify a Buddha with transcendent powers of mobility."<sup>10</sup> In addition to iconography in common with the Dvaravati Buddha type, this piece shares similar proportions, with its overly large head. Both the robe that covers the shoul-

ders and the arrangement of the hem are quite similar to Dvaravati images, although the string drapery and the facial features (quite unlike the facial features of most Cham images) differ from their Thai counterparts.

### LITERATURE

Jean Boisselier, *La Statuaire du Champa*, 1963; L. Arousseau, "Nouvelles fouilles de Dai-huu," 1926; Miriam Lambrecht and Christian Schicklgruber, eds., *Vietnam: Art et cultures de la préhistoire à nos jours*; Pierre Baptiste and Thierry Zephir, eds., *Trésors d'art du Vietnam: la sculpture du Champa v–xv siècles*, 2005.