

63. DHARMAPALA

Dong Duong, Quang Nam Province, 9th century

Stone, H: 200 cm × W: 42 cm × D: 102 cm

Da Nang Museum of Cham Sculpture, 9.11

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The inscription, while dedicating a Buddhist establishment, explicitly pays homage to Shiva in the form of Bhadresvara, the royal linga established at My Son by the Champa king Bhadravarman, and to which all subsequent kings trace their heritage. Line 17, side: "All the kings who have reigned in prosperous Campa have become famous in the world, as Bhadresvara there forms the essence of perpetuity and sovereignty, and also on account of the good rule of Uroja." Golzio, ed., *Inscriptions of Campa*, 2004, 86.

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Golzio, ed., *Inscriptions of Campa*, Hindu linga Bhadresvara (69–70, side 1); the bodhisattva Lokeshvara (71); Buddha (72); monastery for a community of monks (72); and Sri Lakshmindra-Lokeshvara (73), 69–73.

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This sculpture was found at the entrance to the southern enclosure of the compound, where Yamantaka and Yamaraja would be placed. The *dharmapala* now placed on the other side of the pedestal at the museum was found at the north gate of the second enclosure. He stands on a bear, holding a *vajra* in his left hand and his right hand in the *vitarka mudra*, the gesture of teaching. The *vajra* may identify him as Hayagriva (the horse-headed one), though Hayagriva does not usually stand on a bear and is often shown with a horse's head. The *lokapala*, another form of guardian, might be considered for these sculptures; however, those are found in groups of four, rather than the eight found here, and in China and Japan, they are depicted wearing armor. They are not found during the Hindu-Buddhist period in Southeast Asia.

A Sanskrit inscription, engraved on four faces of a stone pillar, states that King Jaya Indravarman II (reigned 875–99) established the Buddhist Dong Duong monastery in Quang Nam Province in 875. Since most of the royal temples are Shaivite, this Buddhist king's dedication is notable.²⁹ In the inscription, Indravarman honors the Hindu *linga* Bhadresvara and the bodhisattva Lokeshvara, establishes a Buddha, sets up the monastery for a community of monks, and dedicates all the fields and other goods of the monastery to Sri Lakshmindra-Lokeshvara.³⁰

The monastery, now rubble except for a few walls and doorways, is the most extensive Buddhist compound found in Champa (see cat. no. 62). This is one of the eight fierce figures that guards the gates of the successive enclosures of the complex. By the ninth century, the Cham had adopted the use of paired *dvarapala* (guardian figures) to guard the entrance to a temple. In South and Southeast Asia, early guardian figures generally appear without the identifying characteristics associated with similar figures in China, Japan, or Tibet. However, the eight Dong Duong guardians may represent a specific group of *dharmapala*, guardians of the law (*dharma*) that first appeared in Tibetan and Far Eastern art in the eighth century.

The ferocious aspect of this figure, which was found on the south side of the

entrance to the second enclosure, may represent either Yamantaka, who conquers death, or Yamaraja, who is depicted in the same manner, but who is the King of Death.³¹ In Tibetan Buddhism, both are generally represented standing on a buffalo and holding a chopper in the right hand (here, a dagger) and a skull cup in the left.

LITERATURE

Pierre Baptiste and Thierry Zephir, eds., *Trésors d'art du Vietnam: la sculpture du Champa v–xv siècles*, 2005; Parmentier, *Bulletin de l'École française d'Extrême-Orient*, 1903; Emmanuel Guillon, *Hindu-Buddhist Art of Vietnam: Treasures from Champa*, 2001; Jean Boisselier, *La Statuaire du Champa: recherches sur les cultes et l'iconographie*, 1963; Pierre Dupont, "Les Apports chinois dans le style bouddhique de Dong Duong" (Chinese influences in the Buddhist style of Dong Duong), *Bulletin de l'École française d'Extrême-Orient* 44, no. 1 (1954): 267–74.