

Buddhism had penetrated the elite sphere in the early 10th century.

In the 9th and 10th century, we know no representation of Vairocana in Champa, but some bronze statuettes representing *Bodhisattva* Vajrapāṇi exist. In the Vajrayāna tradition it is said that the *Tantras* were transmitted from Śākyamuni to Vajrapāṇi, who is charged with transmitting them to human beings. Vajrapāṇi, 'the one who has a *vajra* in the hand', who opens the 'Path of the Vajras' or the Vajrayāna, played a major role in the propagation of Buddhism. The theme of conversions to Buddhism is common in early Mahāyāna texts, such as the *Lotus Sūtra*, where Vajrapāṇi is one of the agents of conversion. In the STS, Vairocana gives him a *vajra*, whose special powers enable him to encounter Śiva in a duel, kill him and revive him as a Buddha. With his *vajra* and his magical powers, Vajrapāṇi becomes a great *Bodhisattva*. In Champa, the first bronzes of this *Bodhisattva* appeared at that time.

Đông Dương monastery

King Jaya Indravarman centralised his power on Đông Dương (Quảng Nam province). With the construction of the Đông Dương monastery, a page is turned in the Buddhist history of Champa. In the Cham Buddhist sanctuaries at the time, a triad of the Buddha, Lokeśvara and his consort Tārā, was venerated. Sometimes, instead of Buddha, the *bodhisattva* Vajrapāṇi was the third member of the triad to be worshipped.

An inscribed stela⁵ of 875 CE explains that he erected the monastery to Lakṣmīndra-Lokeśvara 'for the pleasure of the *saṅgha* and the propagation of the *dharma*', a reference to the three pillars of Buddhism, *Dharma*, *Saṅgha*, *Vinaya* (doctrine, monastic community, discipline). We do not know whether the sanctuary at Đông Dương was first consecrated by King Jaya Indravarman in 875 CE, or if he extended the sanctuary and dedicated it to Lakṣmīndra-Lokeśvara that year. It seems likely that an earlier complex on the site was devoted to the Buddha and that King Jaya Indravarman, whose personal name was Lakṣmīndra-bhūmīśvara, added a Lokeśvara cult later. Apparently, the main tower underwent alterations⁶, which likely indicates change in the worship: perhaps a first consecration to Buddha, and, in 875 CE, a reconsecration to Lokeśvara.

The Đông Dương sanctuary today is little more than a mass of brick rubble after it was bombed during the American war in Vietnam. It was originally divided into three courtyards

enclosed within richly adorned brick walls. The group was built on an exact east-west axis and was 1,300 metres long.

Four pairs of doorkeepers (*dvārapāla*) guarded the gates (Cat. 25, 26). The doorkeepers on the south threatened those who approached with a dagger in their right hand, and those on the north held a *vajra* or a snake in their left hand (life-saving symbol). They were fighting with a bear or a buffalo; in the first steps, and with anthropomorphic figures at the end of the trajectory. The iconography of an armed guardian defeating an evil figurine belongs to the Chinese Buddhist tradition as well as to the Hindu iconography.

In the third enclosure and in the central courtyard, two statues of the Buddha were found. The bronze Buddha was discovered in the third enclosure, and the stone Buddha in the central courtyard. The magnificent, erect, bronze Buddha in traditional monastic dress makes the teaching gesture or *vitarkamudrā* with his right hand, while his left is in the *katakamudrā* (the catching gesture). This 1.19 metre high statue was apparently imported into Champa; nothing about its appearance nor the technique of its manufacture is Cham. It was most probably made in Sri Lanka in the 9th century, and shipped to be consecrated in the Đông Dương temple.

In the central courtyard, the colossal stone statue is often seen as the historical Buddha, Śākyamuni. The seated figure, head-less, is 1.54 m. high and is seated in an unusual posture with its feet parallel and both hands flat on its knees. It shows signs of Chinese artistic influence traceable to the Tang period (where much larger Buddhas identified as the future Buddha Maitreya were hewn in this posture). This Buddha seated with his legs dangling (*bhadrāsana*) was installed on a U-shaped pedestal. The other three sides of the pedestal were carved with narrative panels (Cat. 14), illustrating the life of the Śākyamuni. The Buddha was flanked by two seated figures, which could have been two *bodhisattvas* (Cat. 19), and surrounded by an assembly of monks (Cat 21, 22), disciples and worshippers.

In the first courtyard, the main group consists of a main tower surrounded by nine smaller shrines, and seven small chapels in the corners and in the middle of each of the three walls. In each small chapel, a deity was placed, sitting on a pedestal adorned with monster masks, its right knee raised, and its left hand holding a dagger. These seven figures have been identified