

is recorded as erecting a temple to Śrī Heruka in 1194 CE.²⁸ The temple dedicated to Heruka celebrated Sūryavarman's victory over an army sent against him by Jayavarman VII. Ironically, this Heruka temple, erected to celebrate a Khmer defeat by a Cham turncoat of military genius, may offer valuable evidence of what kind of Buddhism was being practised by Jayavarman VII.

A Heruka cult has no recorded precedent in Champa, which strengthens the likeliness of this cult in Champa being a direct import from Cambodia, and therefore a reflection of Jayavarman's creed. And if Hevajra was called Heruka in Champa by Sūryavarman, then it even more likely that Jayavarman also called Heruka his supreme, eight-headed, wrathful, Tantric deity. Heruka is a variant of Hevajra in Tantric Buddhism.²⁹ He is a wrathful deity that drinks blood, but apparently the Chams chose to represent him doing an energetic dance step. At the end of the 13th century, many dancing figures appeared in the region of Vijaya: these sculptures must be understood as the intercessors of Tantric Buddhism, they accompany the worship of divinities. Most likely, the temple at Heruka could be in Dương Long, where there was a relief depicting Chakrasamvara - another form of Heruka. The Dương Long temple is very much influenced by Khmer iconography, and I think it is most likely the 'Heruka's house'.

Sūryavarman's rebellion was the beginning of a 32-years-long war with the Khmers. More precisely, Jayavarman maintained some Cham alliances in Champa, and with the Khmer presence in Central Champa during Jayavarman's reign, between 1190 and 1220, another form of Buddhism reached the Cham territory. In Vijaya (modern Quy Nhơn) at the time Khmer sculptures - imported from Angkor or made locally by Khmer craftsmen - illustrate the strong Khmer influence. Khmer Buddhism, perhaps more Tantric than that of the Chams, represents the deity in direct relationship with the image and the politics of Jayavarman VII. Such statues as the 'Radiant Lokeśvaras'³⁰ found in Binh Định province are unmistakably in Jayavarman VII's 'Bayon style' of the 1190s. A Lokeśvara figure however seems to be a local image along the Bayon style, presumably to Khmer orders. The Khmer cultural imprint on the sacred art of Champa is remarkable in this period of invasion and annexation. Some temples, such as Hùng Thạnh Towers or 'Twin Towers', in the city of Quy Nhơn, or Dương Long (called

'Ivory towers') were more directly influenced by Khmer models. From this period one can be dated a Yoginis relief of Hùng Thạnh Towers (Cat. 82, 83), typical of the Khmer 1200s.

After betraying Jayavarman VII, king Sūryavarman turned to emperor Long Cán of the neighbouring Đại Việt for acknowledgement of his legitimacy, which was granted to him in 1199. But the extraordinary military career of the Cham king was to end in a disaster. Vietnamese records show that after Jayavarman sent yet another army to defeat him in 1203, Vidyānandana fled and requested asylum in the Đại Việt. He was rejected and disappeared entirely. His paternal uncle, called in the inscriptions yuvarāja or Dhanapati-grāma, became a governor under the Khmer authority from 1203 to c.1220, when the Khmer army withdrew after Jayavarman's death. Finally, after the disappearance of Jayavarman VII, Khmer influence disappeared.

Last traces: Mid-13th to 15th centuries

In the 13th century, the dedication of many temples to Śrī Līṅga-Lokeśvara, Śrī Jīna-Parameśvara, Śrī Jīna-Vṛddheśvarī, Śrī Jīna-Lokeśvara, Śrī Saugata-Deveśvara or Śrī Jīna-Devadevī³¹ demonstrate the continuity of this tendency to syncretism already noticed in the previous century.³² The Javanese religion also presented this characteristic in the 13th-14th centuries, when all differences between Śaiva and Buddhism merged into a unique concept of Śiva-Buddha.

With the decline of Cham royal power in the 15th century and the fall of the capital in 1471, all Mahāyāna or Vajrāyana traces disappeared.