Interrelationships in South and Southeast Asian Art:
Cham Female Iconography, Buddhist Inscriptions and the Buddha Image

MYA CHAU
University of California, Los Angeles

AUTHOR BIOGRAPHY
Mya Chau is currently a Ph.D. student in the Department of Art History at University of California, Los Angeles (UCLA). She received her B.A. (2008) from University of California, Berkeley and her M.A. (2014) at UCLA. Her undergraduate honors thesis explored textile exchange between India and Indonesia, which won the Charlene Conrad Liebau Library Prize in 2008. Her research examines the art and architecture of Champa and international artistic exchanges between India, China and Southeast Asia in the 5th–9th centuries. Mya has published articles in Journal of Associated Graduates of Near Eastern Studies (2007) and Berkeley McNair Research Journal (2008).

The majority of archaeology in Champa consists of Hindu arts and architecture. Buddhism co-existed with Hinduism, but it was not the dominant religion. In 875 CE, Indravarman II was the first Cham ruler to actively support Buddhism with the construction of the Đồ Dương temple located in present-day Bình Định, Vietnam. An analysis of Sanskrit Buddhist inscriptions helps shed light on the role of Cham elite women. The inscriptions revealed that royal women and the king shared an interest in Buddhism. A rare seated Buddha statue with the legs pendant—a posture associated with female goddesses also intensified the importance of female power. In the 9th century, the female role in art and Buddhism was extraordinary in the Buddhist context. The seated Buddha with the legs pendant and narrative relief panels were a part of a larger corpus of Cham Buddhist visual arts that emphasized the female realm.

Introduction
The Chams are an Austronesian linguistic and ethnic group who occupied the central and southern part of present-day Vietnam. In scholarship, this region of small coastal politics is known as Champa (Camp). The Vietnamese lived in the northern part of Vietnam under Chinese control during the Han period from 111 to 938 CE. The Chams however, were independent from the Vietnamese until the annexation of Champa in 1471. Today a small community of Muslim Chams mostly resides on the coastal areas of Cambodia, Vietnam, and Thailand. Sanskrit and Cham inscriptions, historical sources and archaeology are used to reconstruct Cham history.

The archaeology of Champa consisted of a majority of Hindu arts and architecture. Buddhism co-existed with Hinduism, but it was not the dominant religion. Buddhism originated in South Asia and spread to Southeast Asia, Japan, Korea and China. Indravarman II (r. 875 – 899 CE) was the first Cham ruler to actively support Buddhism with the construction of the 9th century Đồ Dương temple located in present-day Bình Định, Vietnam. The architectural building was largely destroyed due to the bombings that took place during the Vietnam War. The only remnants of the temple consist of life-size sculptures, inscription steles and two altar pedestals with narrative reliefs. Most of the archaeological remains are now preserved in the Đà Nẵng Museum of Cham Sculpture.

The temple’s ground plan from Henri Parmentier’s Inventaire Descriptif des Monuments Cams de l’Annam was published in 1909. The two decorated altars with
narrative relief panels depicting life scenes of the Buddha and Jatakas are not conclusively identified. Also, it is not known for certain what images or architectural objects were placed in conjunction with the pedestals. The previous discourse on Cham Buddhist art has offered numerous interpretations about the visual imagery. There is, however, no scholarly consensus on the identity of some of the sculptures or which event is depicted on the narrative relief panels.

This paper is an exploratory overview of the implications of 9th century Buddhist art and inscriptions of Đồ Ðương within Champa, a region of predominately Hindu art and architecture. First, a brief background and literature review will be provided. Second, an analysis of Buddhist Sanskrit inscriptions shows that the Cham king and royal women had an interest in Buddhism. Third, a Cham sculpture of the Buddha with legs pendant, a pose popular for goddesses in the context of Indian art stressed the importance of a feminine worship. Finally, women figure prominently in the surviving two pedestal altars. I conclude that the arts from the Đồ Ðương Buddhist temple emphasize the female realm, a body of associations that became attached to female representation. This raises a series of questions for further research.

Indravarman II built the Đồ Ðương temple in 875 CE. The plan of the building has long hallways and rectangular enclosures (fig. 1). The brick temple has three sections: the first enclosure, a long hallway, and the main shrine. A 4-foot Buddha bronze statue was discovered in the first enclosure. The Buddha wears a monastic robe and he performs the vitarka mudra, the gesture of teaching. The style of the sculpture is unique to Cham art and it was most likely imported from Sri Lanka before being placed in the temple. Another large sculpture of the Buddha who sits with his legs pendant was found in the same enclosure. In addition, the seated Buddha’s pedestal depicts life stories of the Buddha on narrative relief panels. An in-depth analysis of the seated Buddha with the legs pendant and the iconography on the narrative relief panels will be discussed later.

The second enclosure bridges the temple and the main shrine. Upon entering this space, two statues of protective deities, the dharmapalas, flanks the gateway into the enclosure. The brick halls had doorways that opened to the east and west. This hallway was mostly used by monks for ceremonial preparations, as well as functioned as a space for ritual performances. This intermediary space prepared visitors to enter the principal sanctuary. This sanctuary, with nine smaller shrines that surrounded the central tower was the most important component of the temple. A large stone pedestal with an altar sits at the end of the main sanctuary. Like the pedestal of the seated Buddha, the altar’s pedestal displays Jatakas carved on the relief panels.

In the 9th century, there was intense warfare among the kings of Champa, China and Vietnam. The Vietnamese gained economic and political power in the northern area of present-day Vietnam and they ended Chinese domination in 938 CE. In 982 CE, the Vietnamese king Lê Đại Hành attacked a region to the north of Champa. Scholars have agreed that the Đồ Ðương complex was most likely devastated by the invasion. Excavations showed that the main sanctuary was looted and some of the temple walls were de-
stroyed by fire. There is no indication that the Đồng Dương temple was rebuilt, which suggests that the site was used only for a short period of time. That being said, the incorporation of Buddhist beliefs into the court officially placed Champa within the elite Buddhist culture alongside other powerful regions of Asia such as India, China, Japan, Korea, and other areas of Southeast Asia. Indravarman II’s alignment with Buddhism distinguished Champa as a prosperous region.

In the 1880s Etienne Aymonier and Abel Bergaigne translated and published Sanskrit inscriptions discovered in the Champa region. These inscriptions attracted the attention of French scholars. Louis Finot (1900-1930), Henri Parmentier (1909-1918), George Maspero (1928) and Jean Boisselier (1960) contributed survey books and articles on Cham art and architecture. In 1951, Pierre Dupont’s article compared the arts of Đồng Dương with 7th century Chinese art from the Tang Dynasty. The difficulty of classifying the arts from this period is evident as Dupont attributes a possibility of influences from the Sino-Annamite or the Sino-Vietnamese. He also suggested that there was local interest in the worship of female divinities and the bodhisattva Avalokitesvara in Champa and China. Dupont stated that “ce cas tout à fait insolite d’un personage féminin identifié au bodhisattva permet de se demander si l’on ne trouve pas ici un reflet du bouddhisme chinois où Avalokiteçvara a changé de sexe pour devenir la Koun-yin.” The goddess Quanyin was worshipped in China and her visual development can be traced to a gender switch of Avalokitesvara. Dupont’s work showed that although the religious practices of the Chinese and the Chams were different, the arts of Đồng Dương had artistic connections to China.

In 2005, Trian Nguyen re-evaluated a bronze female statue discovered fifty meters from the temple’s main sanctuary. The female statue is two armed and holds a conch in one hand and a lotus flower in the other. There is also evidence that a Mucalinda Buddha is used in her hair. The bronze statue could be moved easily and there can be no certainties as to when the statue was placed, where it was recently found or how it was originally placed. In addition, Nguyen identified the figure as Laksmindra-Lokesvara, the female Avalokitesvara based on the name of this deity in a Sanskrit inscription that says it was King Indravarman II’s personal deity. There is, however, no textual or visual development that shows that the Chams changed the gender of Avalokitesvar to a female in the 9th century.

Some justification for identifying the Cham female image as Avalokitesvara comes from the Chinese practice of worshipping Quanyin, a female deity who was originally the male Avalokitesvara but in the 10th century became regarded as a female. While there is no direct connection between Quanyin and the Cham statue, the occurrence of Quanyin at about the same date as the Bronze sculpture could suggest that Avalokitesvara at that date may be regarded as female in gender. Nguyen also argues that the sculpture would have been placed on the main altar as it has a long tang on the bottom that fits into a hole on the top of the altar. Regardless of where the Cham female statue was originally placed, it reveals the presence of the worship of female deities in the 9th century.

In 2006, Nantana Chutiwongs published an article on Buddhism in Champa in the exhibition catalogue, Tresors d’art du Vietnam. She analyzed terracotta votive plaques, stone icons, and bronzes from the 2nd century to the 14th century. Chutiwongs argued for the significance of female deities in Champa, suggesting, “le culte des divinités féminines est l’annonce, dans le bouddhisme, du développement des formes ésotériques d’enseignement, centres sur l’union des contraires et sur la nature dualiste de tous les phénomènes.” She also noted the importance of the goddess Tara, who was considered the wife or alter ego of Avalokitesvara. There were a significant number of Cham female cult images as well as male sculptures such as Vajrapani and Avalokitesvara.

Trần Kỳ Phượng and Rie Nakamura co-authored an article about the dualist cult of the Cham society. The work of the two scholars revealed that two sanctuaries, Mỹ Sơn and Po Nagar “reflect certain characteristics of the cosmological dualism.” This cosmological dualist cult is defined as a Cham male and female dichotomy. Inscriptions and icons found at the two sites suggest that Mỹ Sơn was dedicated to the God Bhadresvara (Siva) and Po Nagar was dedicated to the Goddess Bhagavati. Based on Cham legends, two clans, Areca, the male clan and Coconut, the female clan controlled Champa. Another Cham legend cites the division of Ahier and Awal, which translates from Arabic to English as back and front. Cham contemporary communities in Ninh Thuận and Bình Thuận (Central Vietnam) have regarded Ahier as the male realm and Awal as the
female realm.\textsuperscript{15} The authors conclude that Mỹ Sơn and Po Nagar represented the female and male realm, an integral emphasis of cosmological dualism.

This overview of literature on Đồ Dương suggests that female imagery was of importance. I will argue below that the power and presence of the female has been accentuated in the 9\textsuperscript{th} century art at Đồ Dương and in the accompanying inscriptions. The cosmological beliefs about the existence of the Cham female realm are encoded in the visual arts. Buddhist inscriptions also show that Cham royal women participated in Buddhism. A Cham Buddha with a golden diadem has associations to seated female goddesses in the Indian context. In addition, the depictions of women in narrative reliefs from two altar pedestals include Sīdrārtha’s mother, Queen Maya, his wife, Yasodhara, and his grandmother, Queen Mahprajapati Gautami. I propose that 9\textsuperscript{th} century arts from Đồ Dương and Buddhist inscriptions stressed the significance of the female world and the powers of femininity.

**Buddhist Sanskrit Inscriptions**

There are at least eight Cham Buddhist Sanskrit inscriptions discovered in Champa.\textsuperscript{16} Dated to 797 CE, a Sanskrit inscription reveals that Indravarman II created the Đồ Dương temple for monks. The inscription reads, “for the sake of Dharma, and not for revenue, a monastery has been founded for the community of monks. I have placed all necessaries in the monastery for the enjoyment of the community of monks as well as other creatures. This monastery has been founded for the perpetual enjoyment of the community of monks. And not for the enjoyment of the king, nor as a permanent source of revenue. Those who will protect all these riches of the monks—the learned Brahmanas, ascetics, relations of the king—will, their friends and kindreds, attain the Buddhist Nirvana to which there is no parallel.”\textsuperscript{17}

The protection of the monks brings merit to the king, his friends and family to achieve Nirvana. Like the king who protects the monks, the deities reciprocate protection to the king. Furthermore, the inscription reveals how Indravarman II has given many things to the monks for the sake of Dharma. The inscription states, “Now the King Sri Indravarman has given these fields together with their corn, male and female slaves and other goods, such as gold, silver, bell-metal, iron, copper etc. to Lokesvara, for the enjoyment of the community of monks and the sake of the propagation of Dharma.”\textsuperscript{18} The inscription records Indravarman II as a devoted Buddhist. His donations will ensure his path to Nirvana.\textsuperscript{19}

An inscription notes the significance of female goddesses as a protector for the king. The inscription states, “may the king, whose superior mind has been purified by successive births, followed by excellent men, protect you in order to rule the whole of beloved Champa. May the Goddess of Sovereignty in her turn always protect him.”\textsuperscript{20} Here, the king desires to seek protection from the Hindu goddess Laksmi commonly referred to as the Goddess of Sovereignty. Older Sanskrit inscriptions mention Hindu goddesses such as Uma and Laksmi, which suggest the prominent position goddesses held in the Hindu context.

Another stele, the Đồ Dương Inscription of Jayasimhavarman I, was found outside of the temple. The inscription documents the donation of a princess named Haradevi Rajakula, the younger sister of the king’s mother. The inscription states, “King Jayasimhavarman has a maternal aunt (mother’s sister) she is always skillful in virtuous work, endowed with exceptional qualities, and decorated by the increase of fortune, she takes delight in her fame and hopes; she is an asylum of pious thought formed in her mind, and she is very skillful in making perfumes and arranging flowers and clothes.”\textsuperscript{21} The details that outline her life, intellect, and skills suggest that she was an important figure in the royal court.

Furthermore, the inscription reveals, “she takes delight in her devotion to the feet of her dead husband; is well deposed towards the supreme truth; she makes the best use of her wealth according to religious precepts and her inborn qualities; she constantly makes gifts to Brahmanas, ascetics (yaṇi) and virtuous people in the world, and she lives with the sole object of worshipping the feet of Siva. Her fame was purified by the praises of elderly relatives; she has united with fortune merely to cause unmixed delight to them; she was noble, she obtained dear and pure boons from the favour (of those elderly persons); her riches were produced by unshakable determination and her intelligence was without blemish.”\textsuperscript{22}

Haradevi increased the merit of the royal family with image installation and reinforced them with inscri-
tions. For example, the same inscription states, “[an image]…has been installed in the city named Indrapura, the august goddess known as Haroma for increasing the religious merit of his mother’s younger sister princess Ajna Pov Ku Lyan Sri Rajakula, also known as Haradevi. Sri Indraparamesvara was installed by princess Ajna Pov Ku Lyan Sri Rajakula, who is of virtuous mind and is a connoisseur of qualities… for the sake of religious merit of her own husband Sri Paramabuddhaloka.” Princess Haradevi Rajakula, the widow of Indravarman II had the power and responsibility to increase her late husband’s merit. She also had the ability to commission statues for her father and mother.

The same inscription continues, “in the same Saka year the princess Ajna Pov Ku Lyan Sri Rajakula has installed the god Rudraparamesvara for increasing the religious merit of her father. And for increasing the religious merit of her mother, princess Ajna Pov Ku Lyan Sri Rajakula installed, with pious devotion, this goddess Sri Rudroma.” The inscription states, “victorious is the goddess Haromadevi, the great glory in the world, and a reflected image, as it were, of Haradevi Rajakula.” The image of the queen after her death reflected the goddess with characteristics similar to the deity. The image of the queen was in the form of a deity. The three inscriptions show the importance of honoring male and female ancestors and the power of one royal princess Haradevi to install cult images for her husband. The Nhan-Bleu inscription of Indravarman III (833 CE) records “in the Skara year 833, he established, together with his eldest son (brother?), a monastery called Sri Vrdhalokesvara in the village Gikir.” Here, a Buddhist monastery was erected in honor of Jaya Simhavarman’s wife, another royal woman who had tremendous power. A Buddhist monastery erected in honor of a deceased royal wife indicates that royal women had a special interest for Buddhism.

Indravarman II’s construction of his temple for Buddhist monks was a declaration of his association with Buddhism. Inscriptions and image installations created merit for the king to reach Nirvana. At the same time, Indravarman II’s wife had power to install cult images to honor her deceased husband, mother and father. This followed the tradition of past Cham rulers who continued this practice, which was recorded on stele inscriptions. Some of the images were used to honor both male and female ancestors, reflecting on the importance of dual female and male realms. Royal women, particularly the wives of the Cham kings contributed to the cultural production of Buddhism.

**The Seated Buddha with Two Legs Pendant**

A 5-foot (at the neck) sandstone seated Buddha with the legs pendant was found at the Đồng Dương temple’s first enclosure (fig. 2). The statue would have originally been placed on top of the pedestal carved with narrative relief panels. Archaeologists have rejoined the Buddha’s head with the body, but the head is a disproportionate replacement and has gone through extensive modern repairs. The seated Buddha wears a heavy robe that has been compared to Chinese Buddhist art from the Sui period. His enlarged hands and feet as well as the thick folds from his robe are stylistic different from the standing, imported Buddha also found in the first enclosure. The Cham Buddha is seated in a rare posture with his legs pendant.

In order to understand the significance of the seated Cham Buddha with the legs pendant in connection to the female realm, I will re-examine the meaning of this relatively rare seated posture in Buddhist and Hindu sculpture. The posture with the legs pendant is seen in a portrait sculpture of the Kushan King Vima, and in the postures of three deities, Kubera, Hariti, and the Buddha. Scholars have argued that this position is a royal posture. It is not, however, exclusively associated with royalty. There are examples of deities such as Hariti and Kubera seated in this position in a non-royal context, which suggest that this posture has multiple meanings. I argue that the posture itself does not have exclusive royal connections. The posture can be associated with feminine sources of power; but male fig-
ures, like the Buddha and Kubera are sometimes seated in legs-down posture. Thus, the posture has connections to royal, divine and feminine power.

Deities, including the Buddha, in Indian art are often shown seated in a wide variety of postures. One posture that is relatively rare is sitting in a chair with the legs pendant. While this seated posture is common in European art showing people sitting in a chair, in the Indian context, figures mostly sit cross-legged or stand on platforms. Only a handful of powerful figures are depicted in the seated position with the legs pendant, including King Vima, Kubera, Hariti and the Buddha. The seated Buddha with legs pendant is circulated in different geographical regions including India, China, Korea, Japan, and Southeast Asia. Current scholars study each region in isolation from each other while using a different terminology to describe the same posture. The form of Buddha seated in the legs pendant position spread across Asia through the Buddhism regions of the 9th century.

Alfred Foucher (1849) identified the seated Buddha as “a l’européenne” and scholars have used the English translation “European posture” to describe the seated Buddha with the legs pendant. Ananda Coomaraswamy disagreed with this terminology and referred to this position as pralambapadasana, which means, “sitting posture with two legs pendant.” Scholars have continued to use either Foucher or Coomaraswamy’s terminology. One scholar, Nicolas Revire has recently discussed the need to revise this terminology primarily because there is no textual support for the terms “European posture” and pralambapadasana. In addition, he believes that the words do not convey royal symbolism that is associated with the seated position. Revire abandons the term “European posture” and pralambapadasana. Instead, he uses Buddha “in majesty” or bhadrasana, which translates as “auspicious sitting posture.” The use of different terminologies is problematic because there is no clear word in Sanskrit or Pali for this position and thus the current terminology is a modern creation.

Similar to Revire, Chotima Chaturawong argues that the sitting pose has a royal and superior association. While the posture is undoubtedly linked to royal figures, there are female deities sitting in this posture who do not have significant royal characteristics. One example is Hariti, a goddess associated with children and fertility. This posture may have multiple associations, including feminine, royal and divine power. The position serves as a seat for powerful figures such as Hariti and the Buddha that appear in various regions throughout India and Southeast Asia. Royal characteristics with the posture are evident but other interpretations are possible. The study of earlier examples of figures in this sitting position indicates that the posture is originally associated with feminine strength.

The earliest examples of figures seated in the legs pendant position come from representations of female deities on 1st century coins from the Kushan period in the reign of Kanishka and Huvishka. Claudine Bautze-Picron explains that “‘gods’ and ‘goddesses’ could include royal aspects, making them ambivalently close to the human devotees on one hand (since they become more earthly) but also contributing to a more divine approach to the royal function.” In other words, the acquisition of royal attributes for the gods and goddesses places them on a more accessible approach to the human world than the divine world. Mad-
huvanti Ghose suggests that Kaniska received his kingship from a Mesopotamian goddess Nana who is also shown seated on a lion in an impression from a Kushan intaglio (fig. 3). Thus kingship and divinity have a direct relationship in visual imagery. Some gods display royal iconography to enter the earthly world, while kings acquire more power on a divine level, separating them from the human population.

Tables from the Temple of Marduk reveal that the goddess Nana is a powerful deity in the Mesopotamian culture. Insered tablets describe the goddess Nana as a "lady of ladies, goddess of goddesses, directress of mankind, mistress of the spirits of heaven, possessor of sovereign power, the light of heaven and earth, daughter of the Moon God, ruler of weapons, arbitress of battles, goddess of love, the power over princes and over scepters of kings." This description indicates that whether or not the Kushans associated the goddess of Nana with all of these roles, she is nevertheless considered as more superior than a king. The Kushans adopted her image on coins and seals because of her high status.

One early example of a figure seated in a posture with legs pendant is an unidentified goddess from Gandhara from the 2nd century. The goddess holds a bowl in her right hand and an animal head in her left hand. An unidentified animal that scholars have interpreted as either a lion, dog or jackal flanks both sides of her seat. This image is possibly related to the goddess Nana mentioned above. It has been argued that "Nana remained a dynastic cult goddess with esoteric practices which were never adopted by the masses. She was assimilated into the cults of local goddesses who shared certain aspects and attributes with her." Nana and other female goddesses adopted this sitting posture as the seat of power.

Another example of a goddess seated in legs-down posture is an animal-headed goddess who holds a wine cup in her right hand. The provenance and date is unknown. Scholars have interpreted the figure as a "goddess that may be associated with a child-protecting, animal-headed (goat) deity associated with the god, Skanda. Her face resembles a fox, bear, dog or goat with upright ears, angled eyes, and a small muzzle." Various goddesses are also seated in the legs pendant posture with possible connections to a child-protecting, motherly figure. In her left hand, "the animal head held might be an innovation or variant motif derived from the animal-headed cornucopias so common to the Gandharan goddesses of abundance." Although the identity of the figure remains unknown, the posture is closely identical to the cornucopia-bearing Greek goddesses. The number of sculptures of female goddesses in this posture indicates the popularity of the worship of female deities.

In addition to sculpture, various Kanishka coins show the Persian goddess Ardokhsho seated with legs pendant while holding a cornucopia. Jennifer Rowan indicates that the "[cornucopia] has been associated with numerous goddesses from Mediterranean and Iranian cultures: Demeter, Roma, Fortuna, Tyche, Anahita and Ardokhsho. It is likely that the cornucopia was introduced into Gandhara by means of these goddesses whose similar characteristics and functions facilitated their eventual fusion with Hariti." Greek or Ancient Near Eastern goddesses would be a likely source as a prototype for Hariti although which specific goddess is not important for this paper. My point is that the posture of legs pendant is taken by a number of important female deities in early South Asian art. The association of this posture with feminine power and identity, I argue, will influence how the King Vima, Kubera, Hariti and the Buddha are interpreted when they assume this position.

The Kushan emperor Vima preserved the image of female deities by popularizing the image on coins. He later adopted her posture for his portrait sculpture. Rare coins show the image of the king on one side and the reverse side depicting the goddess labeled, "NANASAO." By linking his image with hers, the king believed the goddess Nana had great importance to his reign. King Vima’s interest in the creation of coins with female deities seated with legs pendant intensifies the significance of feminine power with the emergence of his portrait in this same posture. One example is a monumental stone portrait statue of King Vima (fig. 4). The inscription reads, "Great King, King of Kings, Son of God, the Kusana Scion, the Sahi." The king sits on a throne supported by two lions with his feet placed on a footstool. As far as I know, King Vima is the only Kushan king who takes this posture. This image was once placed at the center of a dynastic shrine at Mat and later Kushan kings worshipped the
sculpture. The continuous worship of the sitting King Vima preserves his permanent royal power.

Kubera is the Lord of Wealth and has a royal role as king of the Yakshas. He is usually shown wearing fine and elaborate clothing and ornaments to indicate his wealth, and very often is placed with his consort Hariti, the goddess of wealth and fertility. One example shows Kubera wearing a dhoti with a long sash that falls between his legs. Based on the designs of the garments that are identical to the designs on a sculpture of Hariti, scholars have suggested that the original sculpture of Kubera was broken from his consort, Hariti. Kubera’s seated position may represent his royal power as the king of the Yakshas. Since his consort is Hariti, visually, they are depicted seated together as king and queen of the Yakshas. Although royal aspects are linked with this posture, some sculptures of Kubera emphasize family and children that connects the posture to wealth.

Kubera and Hariti often sit next to each other with their legs pendant. As a couple, Hariti and Kubera represent auspiciousness. One sculpture dated to the 1st-2nd century shows Kubera and Hariti on a “throne-like chair.” Although we can interpret the couple as royal, more can be discerned from the sculpture. Hariti’s extension of her hand to Kubera’s lap suggests that love is shared between the couple. In addition, Kubera slants his head over to Hariti as she also turns her eyes towards him, which displays a strong connection between the two that is visible to the viewer. With the presence of Hariti and children, Kubera’s role as father is emphasized, enhancing himself as a fertile and strong man. At the same time, Kubera’s presence highlights Hariti’s role as a mother. Hariti and Kubera symbolize wealth and children, bringing auspiciousness to the worshipper.

Hariti also sits in the seated position with the legs pendant without her consort, Kubera. The name “Hariti,” comes from “Hri,” which is translated as “to steal or kidnap.” In Nepal, her name is translated as “stealing or taking away suffering and illness from children.” In Indian literature, originally Hariti is a demon that devours children. She converts to Buddhism when she meets the Buddha. Later, people worshipped Hariti as a fertility goddess and the protector of children. In some texts, Hariti no longer devours children, leaving her own children unprotected. As a result, she relies on monks for the supervision of her children. Based on the original stories of Hariti, she does not have any royal associations. In visual imagery, Hariti remains known for her role as a fertility goddess with royal attributes.

The lower half of a seated Hariti from Nagarjunakonda dates to the 3rd or 4th century. Unfortunately, excavators have not discovered the upper portion of the limestone statue. Scholars have identified the sculpture as Hariti because it was discovered inside her shrine. The sculpture shows a figure seated in the asana position with the legs pendant. As a couple, Hariti and Kubera represent auspiciousness. One sculpture dated to the 1st-2nd century shows Kubera and Hariti on a “throne-like chair.” Although we can interpret the couple as royal, more can be discerned from the sculpture. Hariti’s extension of her hand to Kubera’s lap suggests that love is shared between the couple. In addition, Kubera slants his head over to Hariti as she also turns her eyes towards him, which displays a strong connection between the two that is visible to the viewer. With the presence of Hariti and children, Kubera’s role as father is emphasized, enhancing himself as a fertile and strong man. At the same time, Kubera’s presence highlights Hariti’s role as a mother. Hariti and Kubera symbolize wealth and children, bringing auspiciousness to the worshipper.

Hariti also sits in the seated position with the legs pendant without her consort, Kubera. The name “Hariti,” comes from “Hri,” which is translated as “to steal or kidnap.” In Nepal, her name is translated as “stealing or taking away suffering and illness from children.” In Indian literature, originally Hariti is a demon that devours children. She converts to Buddhism when she meets the Buddha. Later, people worshipped Hariti as a fertility goddess and the protector of children. In some texts, Hariti no longer devours children, leaving her own children unprotected. As a result, she relies on monks for the supervision of her children. Based on the original stories of Hariti, she does not have any royal associations. In visual imagery, Hariti remains known for her role as a fertility goddess with royal attributes.

The lower half of a seated Hariti from Nagarjunakonda dates to the 3rd or 4th century. Unfortunately, excavators have not discovered the upper portion of the limestone statue. Scholars have identified the sculpture as Hariti because it was discovered inside her shrine. The sculpture shows a figure seated in the asana position.
ture with the legs pendant. She wears numerous round anklets that are similar to the jewelry worn by the consorts of the universal king. The consorts are depicted on a limestone relief showing the Cakravartin (universal king) from the Great Stupa at Amaravati dated to the 2nd century. Hariti’s royal regalia has strong connections to the universal king and his consorts.

Madhurika Maheshwari published a Gandharan image of Hariti that she describes as a “majestic seated Hariti.” While Hariti sits on an elaborate chair, a seat of power, there is no indication that she sits on an actual throne. Two children stand before her knees and two others flank her seat. A fifth child sits in her lap. Hariti nurtures the baby on her lap as a child protector. If one interprets her seat as a throne, her main role as a mother remains more important than her royal associations because she is depicted alone without her consort Kubera. In this particular sculpture, she carries a cornucopia, but in later images, she holds a baby, transforming herself into a mother goddess. Hariti assumes a strong position as the protector of children.

A standing sculpture of Hariti dated to 250-300 CE reveals a possible visual reference to the Buddha (fig. 5). The Buddha, which means “the enlightened one”, is the central figure in Buddhism. The exact date of the existence of the earliest Buddha images in South Asia remains debatable, but in terms of the Buddha’s iconography, “only one type of Buddha in anthropomorphic form was created in South Asia.” Viewers can recognize the Buddha in human form, either crossed legged, standing, or sitting in the 1st century. This becomes important for later, when interpreting the Buddha’s posture because he is also shown seated in the leg pendant position in the 5th century.

Jennifer Rowan describes that “between [Hariti’s] her feet, a fifth small figure sits on a cushion in [a] cross-legged pose and appears to be writing on a slate. Unlike the children, he is fully dressed, wears his hair in a bun (ushnisha?) and may be intended to invoke comparison with the Buddha.” This cross-legged figure is not an ordinary child. The artist chose to position him at the center of Hariti’s feet, which visually separates him from the other children. Whether or not the artist chose to refer to the Buddha, his cross-legged pose and bun reminds the viewer of the Buddha. Although the Buddha’s image fully evolved in the 1st century, reference to the Buddha with the sculpture of Hariti indicates the worshipper’s close relationship to the Buddha and Hariti. If the child is not depicted to bring to mind the Buddha, Hariti’s size and standing posture commands authority over the children.

In another standing sculpture of Hariti from the Chandigarh Museum, she carries a baby near her chest. Instead of Hariti being seated, two children sit on her shoulders with their legs pendant. The posture of the children suggests that the seat of power comes from Hariti’s shoulders. Sitting in the legs down posture, the children also receive power from Hariti. This suggests that her power can be transferred to her children. Later worshippers created sculptures of the Buddha in both the cross-legged and legs pendant pos-
ture identical to the posture of the children that cling to Hariti. Perhaps the Buddha in the legs down posture reminded devotes of the significance of feminine power that derives from Hariti.

On the sculpture of Hariti itself, there is an inscription that reveals how people worshipped Hariti. The inscription states, “in the year two hundred ninety one, on day 22 of the month of Ashadha, let the tenth carry up to (a) bright fortnight. I remember (Hariti) for the protector of children.” A second version of the translation reads, “in the 400th year less one (399) on the 22nd day of the month Ashadha. In heaven may she carry the tenth. I ask for the protection of children.” Another interpretation translates the date to 165 CE, when a smallpox epidemic occurred in the Roman Empire and reached Gandhara, and images of Hariti multiplied. A scholar, Ludwig Bachhafer has dated the text to 87 CE based on Hariti’s drapery that is identical to the designs on the clothes of the worshippers on the Kanishka reliquary. Nevertheless, the inscription and the statue suggest that during disaster, people venerated Hariti for her motherly protection.

As we have seen in numerous seated sculptures of Hariti, the Buddha is shown seated in the asana position with two legs pendant. In most cases, the Buddha is shown cross-legged or standing in human form. The Buddha seated in this position reserved for female deities can be interpreted in different ways. Supported by two royal lions, the Buddha sits on a throne performing the dharmacakra mudra, the gesture of preaching his doctrine, also associated with the turning the wheel of law. Another teaching gesture that is closely related to the Buddha from Thailand is the vītarka mudra that symbolizes intellectual argument and communication of the dharma. Besides royal connections, the seated Buddha image places an emphasis on the teaching of the Buddha.

The Buddha’s strength and power becomes reflected by his posture and royal connections. Chaturawong explains, “as the Buddha is considered a superior man, a halo (prabhamandala), a symbol of the radiant splendor of the great man, is marked around the Buddha’s head in Buddhist art and prakumbapadasana became a posture of the Buddha.” The posture with association to royalty brings strength to a great man. Although the seat connects to royalty based on the lion throne, I emphasize that the posture of the king is secondary to the actual lion throne. The lion throne serves as the symbol that relates the image to royalty but not the posture itself. The lions with their royal context that are part of the throne on which the Buddha sits give to the Buddha a superior status. In addition to the Buddha’s strength, his posture can be related to the power of femininity.

In 1986 during the second season of excavation at Ranigat, Pakistan (an ancient site in Gandhara), a 300 CE seated figure with a base of a goddess was discovered in Room 301 (figs. 6-7). The excavation report describes the figure as “seated Buddha with pedestal.” Nakao Odani has identified the figure on the base as the goddess Nana. The identity of the seated figure cannot be determined because the sculpture is damaged. However, other sculptures found in room 301 show the Buddha rendered in drapery identical to the drapery of the damaged seated figure. If the figure is indeed the Buddha, it is intriguing how the artist created a sculpture of a seated Buddha with a seated goddess with legs pendant, revealing the importance of collectively worshipping the Buddha and femininity. Odani suggests that the sculpture shows “valuable evidence of religious and cultural interaction in Gandhara.” Although scholars have focused on the interpretation of the base of the sculpture, the seated Buddha is also important to understanding the sculpture as a whole. In Gandhara, at least for this sculpture, the Buddha and a goddess were worshipped together, showing the significance of femininity in representing power.

The worship of feminine power captivated the followers of Buddhism. Madhurika Maheshwari writes that “in Buddhism, Hariti worship started as a mother cult and her images introduced to an austere Buddhism a feminine face—full of love, compassion and generosity.” Previous scholars have written about the gender of the Buddha in various books and articles. Robert L.
Brown discusses the feminization of 5th-century Sarnath sculptures from the Gupta period. He suggests that there “appears to be a shift from a strongly masculine image toward a much less masculine (if not overly female) image.”

John Powers agrees with Brown, concluding that “the images of masculinity [in his book] generally failed to resonate with Buddhists in other countries, so the Buddha was modified to fit different cultural norms.” This change in the Buddha figure occurs in the Gupta period and spreads to Southeast Asia. Similarly, the worship of Hariti that began in India and created a strong, motherly figure, spread outside of India to China, Nepal, Indonesia, and Japan. This popularity that spread across Asia suggests the need for embracing feminine worship.

The ideal body in female and male form is a popular topic in the field, although not specifically limited to the Buddha. For example, Vidya Dehejia explains that “beautiful” could refer to both male and female physique. In addition, “men frequently shared with women a set of established poetic tropes, such as faces that put the moon to shame, eyes that outdo the lotus, arched eyebrows, full red lips, and gleaming toenails.” The description indicates that physical beauty must evoke a viewer’s response regardless of the gender of the figure. Despite biological differences, men and women had similar attributes of beauty. Western stereotypical feminine and masculine attributes are not applicable for Indian society. In the Buddhist world, feminine attributes were favorable. Alfred Foucher also argues, “the most universally attractive role will always revert to those figures which incarnate the maternal […] grace of the eternal feminine.” Feminine beauty is favorable, possibly for...
both male and female figures like the Buddha and Hariti in Southeast Asia and China.

Four figures, Hariti, King Vima, Kubera and the Buddha are represented in the seated position with the legs pendant. This posture is often interpreted as royal based on the specific objects rendered with the figure such as the Buddha’s throne or Hariti’s royal jewelry. Eventually Hariti became popular as a fertility goddess and a protector of children. She can be associated with royalty based on her jewelry or elaborate throne. However, we can also interpret her elaborate chair as a seat of power like the Buddha. The emergence of devotion to Hariti as a divine fertility goddess suggests that the mortality rates for children and mothers must have been very high. Rendered in sculpture alone, eventually Hariti emerged on her own, without her consort Kubera, the king of the Yakshas. Jennifer Rowan explains that “in China, Hariti was assimilated and effectively subordinated to the Chinese manifestation of Avalokitesvara under the designation of Songzi Guanyin.” She also indicates “Peri attributes the feminization of Avalokitesvara to rivalry between the cult of Guanyin and Hariti’s popular cult in China.”

There was a need for a feminine motherly worship, and perhaps this may explain the major shift in visual image of the Buddha from strongly masculine to feminine; after all, the worship of Kubera, the king of the Yakshas did not spread as widely as Hariti in Asia.

A feminized Buddha resonating with others parts of Asia developed during the Gupta period in India. Other sculptures of the seated Buddha in pendant-legged position as well as the worship of Hariti have spread throughout Asia including China, Korea, Japan and Southeast Asia. This position echoes the female Mesopotamian and Greek goddesses also seated in this posture. Perhaps, themes of motherly worship of the Buddha along with Hariti created a profound impact throughout Asia including China, Korea, Japan, and Southeast Asia. These themes popularized the standard image of the feminine motherly Buddha relevant to worship for both men and women. Thus, in India, Southeast Asia and China, the seated posture with the legs pendant places King Vima, Kubera, Hariti and the Buddha on a seat of power that can be interpreted as feminine, royal or divine. The seated Cham Buddha with the legs pendant has original associations to powerful female goddesses. This association is magnified with the interest in motherly worship and the Buddha in Southeast Asia. The seated Buddha with the legs pendant is part of a larger corpus of Cham Buddhist visual arts that emphasized the female realm. A larger analysis of the legs pendant Buddha images from Thailand and Java will determine the meaning of this posture within Southeast Asian contexts. However, this requires further research.

Images of Royal Women on Two Pedestals

The seated Buddha with legs pendant placed on top of a pedestal with narrative relief panels was discovered in the temple’s first enclosure. There are two surviving pedestals from the Đồng Dương temple. The seated Buddha and the narrative relief panels also promote feminine power. The entire story on the pedestal remains difficult to reconstruct because many of the images are not well preserved or did not survive. The existing reliefs depict episodes of the life of the Buddha from the Lalitavistara, an Indian Buddhist literary text. The first panel on the Buddha’s pedestal shows King Suddhodana and Queen Maya at the court. Queen Maya informs her husband about her auspicious dreams. The next scene depicts Queen Maya in the Lumbini garden. At the garden, she holds a stylized tree branch and two smaller figures stand beside her. Chutiwongs describes that the “the baby had already emerged and is seen standing on the ground, escorted by a divinity who probably represents Indra, the king of gods, acting for all divinities who are said to be present at the moment of the Bodhisattva’s birth.” Emmanuel Guillon indicates that the figures are two attendants “shown in the conventional diminutive scale.” Most likely the figures are not Queen Maya’s attendants since the two figures are males. Regardless of the identity of the figures, Queen Maya is depicted larger than the two figures to show her power as the mother of the Buddha.

The next scene shows a seated figure who is worshipped by a group of people. There is no scholarly consensus about the identity of the figure. First, the panel has been interpreted as the Buddha in the heaven of the Tusita gods who venerate him and bow to his teaching. The worshippers are in the anjalimudra, a gesture of respect, with one knee touching the ground. Guillon suggests that the seated figure is Buddha. Nandana Chutiwongs offers a different interpretation
explaining that "the upper panel depicts the rarely seen episode of Queen Maya attaining heaven after her demise, enthroned, surrounded by halo (prabhamandala) of divine radiance and being worshipped by the gods." The upper panel was defaced before 1972 for unknown reasons, but the original condition of the panel can be found in photographs. Based on a photograph in Jean Boisselier’s *La Statuaire du Champa*, the seated figure is rendered with breasts (fig. 8). This indicates that the figure is female. Chutiwongs uses literary texts such as the *Buddha-Charita* and the *Lalitavistara* to identify the seated figure as Queen Maya. If we accept that the seated figure is female, then the figure cannot be the Buddha. Without inscription accompanying the imagery, we do not know if the figure is Queen Maya.

In the *Lalitavistara*, the Sanskrit text tells the reader about the life of the Buddha from his birth to his Enlightenment. The text describes that after Queen Maya’s death, she entered heaven. The English translation reads, “Thus O Bhiksus, when Bodhisattva had been born seven nights, his mother, Mayadevi, died. After death, she was born among the Trayastrimsa gods.” The story reveals that other gods possibly worshipped Queen Maya, but the text does not mention that she was enthroned. In another text, the *Buddha-Charita* reads, “But the queen Maya, having seen the great glory of her new-born son, like some Rishi of the gods, could not sustain the joy which it brought; and that she might not die [and that] she went to heaven.” The text suggests that Queen Maya entered heaven, but again, the text does not help to identify if the seated figure is Queen Maya.

The only section in the text that describes Queen Maya as seated states, “she was surrounded by women like divine maidens, bathed, anointed, clad in excellent clothes and ornamented, and accompanied by the melodious sounds and thousands of turyas [musical instruments], the Queen ascended and seated herself like a heavenly bride.” If we do accept that the seated figure is not the Buddha, the enthroned Queen Maya (or some other female goddess or female figure) is a rare depiction. There may have been a desire to worship female goddesses at the Đồng Đưỡng monastery, in addition to worshipping the Buddha. This may not be surprising because royal women and female deities had a prominent status in Indravarman II’s court. The *Lalitavistara* enrones Queen Maya to exhibit her status as a mother of the Buddha.

The scene below the seated figure shows a sorrowful woman with a child clinging on her knees. The figure has been identified as Mahaprajapati, Queen Maya’s sister. The depiction of Queen Maya’s sister indicates that the elites had an interest in the documenting of the emotions of the female court women and as well as showing their prominent status as royal court ladies. Two female attendants “hold up the parasol of honor (chatta) to indicate the royal rank of the lady, who has now become the chief Queen of Kapilavastu.” The depiction of the parasol over the royal woman’s head records her high status.

Fig. 8. Photograph of seated figure (after Jean Boisselier, *La Statuaire du Champa*. Paris: École Française d’Extrême-Orient, 1963. fig. 59

In a rare depiction, a relief shows a child holding his mother by the hand. Most likely, it is the Buddha’s wife and their son, Rahula. This perhaps demonstrates the compassionate nature of the Buddha’s mother. This would be what the Buddha was leaving behind upon his departure. In the lower panel, Chutiwongs describes, “the last fragment known from this series contains the scene of Siddhartha looking at the sleeping women of his harem, and that his subsequent farewell to his wife
and new-born child." While the reliefs show the life of the Buddha, a strong reference to women is embedded in the narratives.

At the main staircase, there are also narrative relief panels and figurative sculptures. The scene shows “the horde of Mara, namely Mara himself riding on the leading elephant, a prince representing Mara’s thousand sons, and his three daughters who all play significant roles in the attack on the Buddha.” There have been other interpretations of the identity of the figure in this relief. Emmanuel Guillon argues the rider on the elephant is female. Jean-Francois Hubert identifies the figure as “Indra, the god of war, atmosphere and lighting. His supporting animal is the elephant Airavata, on which he sits Indian style.” The different interpretations show that scholars are uncertain about the identity of some of the figures. It is most plausible that the rider is Mara with his daughters. The elites in the royal court were attracted to the female imagery and the power of femininity.

The narratives on a second pedestal from the main shrine in the temple’s third enclosure also show narrative relief panels of the Buddha’s life and Jatakas that emphasize the significance of women in flashback episodes. The narrative reliefs on the main pedestal have been labeled from A to O and scholars have followed this organization. Relief O begins the story of the Great Renunciation. Siddhartha sits on a horse with a charioteer, Chandaka and three deities. The scene above shows Siddhartha cutting his hair. The removal of Siddhartha’s hair and his departure on a horse are common episodes rendered in the life story of the Buddha. Two registers above show the past lives of the Buddha, in a battle between king Kasi and Ksantivadin. The second register shows a battle between Prince Candakumara and Brahmin Khandahala. On the third register, Siddhartha meets a group of women. The leader of the group has been identified as Queen Mahprajapati Gautami, the stepmother of Siddhartha (fig. 9). The presence of royal court women on the reliefs includes Queen Maya, Queen of Kapilavastu, and Queen Mahaprajapati Gautami at the Đống Dương temple.

The next scene depicts previous life events of Siddhartha’s wife, Yasodhara. For example the reliefs show “two embracing ladies to the left of the lower register probably show Yasodhara saying farewell to her mother before proceeding to the new court.” Panel L shows all females in the relief. Guillon explains that “as with quite a number of the pedestal panels, L shows a series of figures in three registers which are hard to assign to a specific episode in the life of the Buddha. In this case they are almost all female, and it is likely that they illustrate an edifying tale from the Jatakas.” In the middle of the register, there is an image that has been interpreted as a reliquary in the form of a stupa. Chutiwongs argues that the relief does not depict a stupa, but a ceremonial vessel designated for the prince and princess. This vessel celebrates the marriage of Siddhartha and Yasodhara. In addition, the upper panel shows a group of court women. All the ladies are depicted with an elaborate headdress, revealing their feminine power.

The following episode shows the seated Buddha, receiving his last meal before Enlightenment with “lady Sujata and her retinue.” Another female kneels in worship before the Buddha. The scene below highlights “Siddhartha approaching and eventually assuming the seat under the Tree of Enlightenment. Below the prince is shown bending over a female figure, which seems to be half-emerging from the ground. The Lalitavistara tells us that on his way to the Tree of Enlighten-ment, a naga princess who lived in the water of Nairangjana river, rose up from the earth to worship him and offer him a jeweled throne.” The reverent female figure stands before the bodhisattva.

The last scene tells the story of the attack of Mara with the presence of female figures. Chutiwongs sug-
suggests that “the lower most level unfolds the attack by the forces by a troop of armed warriors, whose actions are repelled by a tiny female personage, seated cross-legged on the ground and raising her right arm only slightly to upset the advancing foes. The tiny female who appears to have been the cause of all the consternations would only be Mother Earth, the Supporter of all lives.”

Females are prominently featured in the scene of the attack. Scholars have interpreted the female figures as Mara’s daughters (fig. 10). The relief shows Mara’s daughters carrying weapons. The depiction of women with weapons is rare in Southeast Asian art. In the Lalitavistara, Mara and his daughters retreat after failing to distract the Buddha’s mind. The scene does not emphasize the seductive nature of women, but women as powerful warriors. Chutiwongs concludes that “all the unwholesome and dark powers of samsara are shown defeated and dispersed by the accumulated forces of Charity and Renunciation that has paved the way to final Enlightenment, as unfailingly unregistered and timely acclaimed by Mother Earth, the upholder of All lives, herself.”

Her interpretation supports the idea that the power of femininity is a prominent theme in the narrative reliefs.

Conclusion

Extraordinary female iconography was a sacred world for the Cham Buddhist elites. This paper demonstrates that some Cham royal women such as Haradevi Rajakula and Lyan Vrddhakula were participants in Buddhism. Sanskrit inscriptions reveal that Haradevi Rajakula commissioned Buddhist images for the merit of her late husband. In addition, the Nhan-Bleu inscription of Indravarman III records that in the year 833, a Buddhist monastery of Avalokitesvara was erected in honor of their grandmother, the princess Lyan Vrddhakula (queen of Jaya Simhavarman I). Royal women’s interest in Buddhism was recorded in inscriptions, which corresponds with the prominent presence of female imagery in the visual narratives. A seated Buddha with legs pendant was discovered in the Đồ Dương monastery. The seated posture originates from female goddesses, a position of feminine strength. Furthermore, the interest of Buddhism from Cham royal women along with the king created a presence of visual imagery that displays feminine powers.

The emphasis on the female realm in the visual form is unique in the context of Cham Buddhist art. Given the hints supplied above that feminine worship played an important role in Cham religion and specifically in Buddhism in the 9th century, more questions arise. These questions include the following: What was the nature of Cham Buddhism in the 9th century? What was the significance of Indravarman II’s personal deity that includes the worship of the female goddess Laksmi and the bodhisattva Avalokitesvara? What explains the radical visual change and incorporation of Buddhist beliefs in a predominately brahmanical society? What was the purpose of the prominent display of female imagery at the Đồ Dương temple?

This paper calls for a larger study on Cham Buddhism. Buddhism was practiced at other 9th century Buddhist sites in Vietnam such as the Phong Nha Caves and the Marble Mountains. A pedestal found at the Marble Mountains is identical in style and subject matter to the pedestal at Đồ Dương. In addition, various medallions found at the Phong Nha Caves depict images of male bodhisattvas and female deities. An in-depth study of the two sites has not been researched yet, but it is vital for understanding the nature of Cham Buddhism. I propose that the study of Buddhist arts in Champa will further our knowledge of Buddhism and its impact across Southeast Asia. In this paper, I argue that the Buddha with the legs pendant and narrative relief panels contributed to the visual display of the female realm. Further research can help shed light on...
the nature of 9th century Cham Buddhism in the context of other cultures in India and Southeast Asia.

**Bibliography**


Kumar, Bachchan. “The Dong-Duong Art.” *Art and Archaeology of Southeast Asia: Recent Perspectives*. Ed. Bachchan Kumar. Indira Gandhi National Centre for the Arts: New Delhi, 2011: 40-49


“Champa, history and culture of an Indian colonial kingdom in the Far East, 2nd-16th Centuries AD.* Gian Publishing House Delhi, 1985.


EndNotes

1 This paper was first presented at the 4th Annual USC/UCLA Joint East Asian Studies Center Conference—"Religion, Political Identities and Sacred Symbols in East Asia," at University of California, Los Angeles on November 15, 2013. A subsequent version was presented at the Buddhist Studies Consortium Graduate Student Conference at University of California, Santa Barbara on March 8-9, 2014. I am grateful to Robert L. Brown for his comments and guidance on this topic and the editors of Explorations. I thank Dell Upton, Hui-shu Lee and George E. Dutton for reading earlier drafts of the essay.

2 Anne-Valerie Schweyer, Ancient Vietnam: history, art and archaeology (Bangkok: ACC Distribution, 2011) 9


4 Why the standing imported sculpture of the Buddha was found in Champa is beyond the scope of this paper.


6 Ibid. 13.


8 Nguyen 2005, 8.


10 Ibid. 274.


12 Robert L. Brown, personal communication, 30 August 2011. It has also been suggested that the statue would have been too small to be placed at the center of the altar. Also, see Nguyen 2005: 33.


15 Ibid. 278.


17 Ibid. 88.

18 Ibid. 88.

19 Ian Mabbett suggests that the Khmer monarch Jayavarman VII (1181-1218) is the only Mahayana Buddhist ruler offering a close analogy using the patron divinity bodhisattva Lokeshvara, a form of Avalokitesvara (Mabbett 1986: 298). Jayavarman VII conquered Cham by using the same patron deity as Indravarman II to legitimize his rule.

20 Majumdar 1927, 86.

21 Ibid. 90.

22 Ibid. 103.

23 Ibid. 104.

24 Ibid. 104.

25 Ibid. 104.

26 In the discussion by Vincent Lefèvre, in Portraiture in Early India: Between Transience and Eternity, he writes, “on this point, Southeast Asian epigraphy is often more explicit and straightforward than the Indian one. Thus, the famous stèle K 806 describes the foundation in 961 CE of the Pre Rup temple, in Angkor: among the many image that king Rajendravarman installed there, we learn that Vishnu is called Rajendravisvarupa, probably in memory of one the king’s ancestor Visvarupa, Parvati is also a representation of Jyadevi, Sri Harsadeva’s mother and young sister of the king’s mother and that his cousin Sri Harsavarman gave his features to Siva called Isvara Rajendravarmadevesvara” (Lefèvre 2011: 43).

27 Schweyer 2011, 130.


29 John Rosenfield writes that the posture with the legs pendant is also present on some deities placed on the ornamental Gavaksa windows: Yama and Indra. See John Rosenfield, Dynastic Arts of the Kushans. (Berkeley: University of California Press, 1967) 85.


31 Ibid. 45.

32 Ibid. 45.

John M. Rosenfield, Dynastic Arts of the Kushans, (Berkeley: University of California Press, 1967) 72


Ghose 2006, 103.

Ibid. 103


Ibid. 320.

Ibid. 53.

Ghose 2006, 103.

Chaturawong 2009, 58.


Stanislaw J. Czuma, Kushan sculpture: images from early India. (Cleveland, Ohio: Indian University Press, 1985) 36.


Ibid. 11.

Ibid. 11.

Gregory Schopen, personal communication. 3 May 2011.

Rowan 2002, 309.

Maheshwari 2009, 63.

Ibid. 181.


Rowan 2002, 309.

Robert L. Brown points out that there are a number of Gandharan sculptures that show the child Buddha learning to write by sitting with a slate and stylus.


Ibid. 154.

Ibid. 154.

Chaturawong 2009, 73.


Ibid. 353.


Ibid. 31.

Ibid. 31.

Maheshwari 2009, 77.


Ibid. 46.


Rowan 2002, 100.
70 Ibid. 100.
72 Chutiwongs 2011, 14.
73 Ibid. 11.
74 Guillou 1997, 92.
75 Ibid. 92.
76 Chutiwongs 2011, 15.
77 Bijoya Goswami, Lalitavistara. (Bibliotheca Indica Series, No. 320, March 2001) 96.
79 Ibid. 50.
80 Chutiwongs 2011, 15.
81 Robert L. Brown, personal communication, 30 August 2013.
82 Chutiwongs 2011, 15.
83 Ibid. 16.
84 Guillou 1997, 90
86 Ibid. 20.
87 Ibid. 20.
88 Ibid. 20.
89 Guillou 1997, 100.
91 Ibid. 24.
92 Ibid. 24.
93 Ibid. 24.
94 Ibid. 24.