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the second golden age of Champa art in the first half of the 10th century, when Buddhism declined, Hinduism was restored, and the Champa kingdom was fairly stable and prosperous.

Accordingly, the characteristics of Tra Kieu style are humanism and pure, classical beauty imbued with the sense of harmony, delicacy and intellect. The ornament is still lavish, but much more emphatic, exuberant and plastic than at Dong Duong.

Clearly, the Avalokitesvara from Tra Kieu (N15) has a face, gentle and oval but not serious and square; her two eyebrows are separate and elegant, not joining and vigorous; her lips are fine and slightly smilling, not thick and everted as compared with earlier style.

N.12

N.11

One of the symbols of Champa art is the reliefs of Tra Kieu dancing girls, the celestial dancers Apsara. This collection presents two other Tra Kieu dancers, two Cham girls dancing with a silk ribbon (N20, 21). They are similar to five figures belonging the Champa collection at the Museum of Vietnamese History in Ho Chi Minh City. (Phạm Hữu Mý, 1994: 56-57).

N.20

The appearance of various Tra Kieu dancing girls reflected the development of Champa dancing art and the preference of feminine beauty in Cham sculpture in this period.

Bearing Tra Kieu style, even Hindu mythical creatures in this collection were portrayed very naturally and lively.

In Champa sculpture, figures of Makara, the mystical animal combining in its horrific features elements taken from the crocodile, the elephant and the serpent, appeared as early as the 7th to 8th century at My Son, then became common from the 10th century. In this collection alone, there are four patterns of Makara: the Makara giving life to the Asura (N22), the Makara giving life to the warrior (N23), the Makara giving life to the deer (N24) and the Makara giving life to the Naga (N25). These diverse patterns show the philosophical and intellectual aspects of the Tra Kieu style. In Indian mentality, Makara, the aquatic monster, is a symbol of the waters, rain, good omen and glory, equivalent to the Chinese dragon. Its mouth stands for a cosmic door with dual function: giving life or causing death.