



On the right (south) side of the pedestal, occupying two blocks, are ascetics engaged in many activities, read here from left to right:

The next three scenes show a sage seated in a mountain cave. His hair is in a high, layered bun in a style rarely found in Cham sculpture. Beyond the decorative pillar, there is a pot with three poles and a meditation band. Beyond this another ascetic lies on his back against two rocks under a tree canopy. His head rests on his right arm and his legs crossed. He may be practicing some kind of breath yoga, but it is not the *ujjayi prāṇayama* kind that is vigorous breathing while sitting upright.



Fig. 11c Drummer. Fig. 11d Scene of sacred dance.

An ascetic beats a triple drum set consisting of a *paranung* drum and two *ginang* drums. These drums are still played in Cham festivals in southern central Vietnam but they are divided into two sets played by two people. In Fig. 11d two sages (or disciples) perform a sacred dance in a special dance posture with elbows bent forward.

A tiger leaps forward towards a wild boar lying on its back with four feet in the air. Before the wars in Vietnam (1946-1975), there were many tigers and wild boar in the forests of Mý Sơn valley. It is possible that the tiger represents Śaivism and the boar Vaiṣṇavism.



Fig. 11e Scene of spiritual counselling (?)

A sage in a cave is consulted by a visited devotee. The devotee kneels respectfully in *añjali* mudra, carrying a small travel bag on his shoulder, while the ascetic sits upright holding something in his left hand before his chest.



Fig. 11f Tiger and wild boar.