

Fig. 2 Temple base in situ of Chiên Đàn temple group dated in the 11th-12th century. (Trần Kỳ Phương)



Fig. 3 Four-elephant altar at Chiêm Sơn Tây site dated in the second half of 11th century. On display at Museum of Sa Huỳnh-Champa Culture in Duy Xuyên district, Quảng Nam province. (Trần Kỳ Phương)



South India called a *tuila* (or bar-zither). This instrument has one or two strings with a long neck and attached half gourd that is held against the chest for sonority. This type of instrument appeared on the Mỹ Sơn E1 pedestal and other Cham sculptural works centuries earlier. The musician holds the neck of the instrument with the gourd to his chest with his left hand while playing the strings with his right. He wears similar beaded clothing to the dancers. The composition of this work manifests the genius of Cham sculptors in placing the soft curves of the dancer's body against the hard-edged elegant horizontal moldings of the capital of a pillar.

Although two blocks of the renowned Trà Kiệu *apsara* altar are lost, the extant blocks, arranged symmetrically, are vivid proof of the apogee of Cham sculpture. Each figure manifests a unique method of each craftsman in a sculptural masterpiece. The striking beauty of the Trà Kiệu *apsaras* inspired other craftsmen to produce related work in the Amarāvati state (Quảng Nam province today); as a result, dancing *apsaras* accompanied by musicians standing on the *kāla-makara* before lotus-shaped pillars became a favorite theme in Cham art in the 11th-12th centuries. This theme was also reproduced on the temple-foundations