



**Fig. 4** Frieze of dancers and musicians from the Chiên Đàn temples dated to the 11<sup>th</sup>-12<sup>th</sup> centuries. On display at Chiên Đàn site museum. (Photograph Trần Kỳ Phương)



**Fig. 5** Altar with lotus form at Bujang Valley, Kedah, Malaysia dated in the 11<sup>th</sup>-12<sup>th</sup> century. On display at Bujang Site Museum. (Trần Kỳ Phương)

of the Chiên Đàn three temple group, about 25km south of Trà Kiệu; however, the *apsaras* presented on this group were smaller and carved in a rudimentary way in the 11<sup>th</sup>-12<sup>th</sup> centuries when these temples were restored under King Harivarman (Griffiths *et al.* 2012: 219-24).<sup>5</sup>

A square sacrificial offerings altar or *bali-pīṭha*, with four elephant supporting a large lotus, was found at the Chiêm Sơn Tây site, four kilometers west of Trà Kiệu. (Fig. 3) This 63 cm high altar, with sides 75 x 76 cm, is important work for comparing with the date and function of the Trà Kiệu *apsaras* altar because they are both dated to the late 11<sup>th</sup> century.

The altar form with a lotus supported by horizontal moldings can also be seen in a pedestal 47 cm high and 87cm x 88 cm in the Bujang Valley, Kedah, Malaysia. (Fig. 5) The pedestal arranged in a similar way to the Trà Kiệu *apsaras* altar and the four elephant altar at Chiêm Sơn Tây (field notes of the author). These altars may have been influenced by the Coja art under king Rajendra in the 11<sup>th</sup> century (Trần Kỳ Phương 2015: 855-9).

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- 5 King Harivarman (1074-81) was given credit for the restoration of the country after years of war, his merits are mentioned in the inscriptions of Mỹ Sơn at that time, 'The enemies had entered into the kingdom of Campa and installed themselves as masters; having taken possession of all the royal property and the wealth of the gods; having pillaged the temples, the monasteries, the salas, cells, hermitages, villages and various edifices ... The Yuvaraja ordered the people of Simhapura ... to construct the temple, to build the houses, to make perpetual sacrifices, to re-erect the chapels and to re-construct the roads, all as before ...' (Majumdar 1985: III, 161-67). Many temples at Mỹ Sơn Royal Sanctuary (Śrīsanabhadreśvara) were restored and rebuilt under the reign of Harivarman, such as Mỹ Sơn B1, C1, D2, E4, so on. We think innovative sculptures similar to the *apsaras* of Trà Kiệu were created during the renaissance under his reign.