



I am delighted and honored to be associated with this book *Adoration and Glory: The Golden Age of Khmer Art* by Emma C. Bunker and Douglas A. J. Latchford, great friends and supporters of the National Museum of Cambodia.

I met Emma and Douglas in 1999 during their visit to the National Museum in Phnom Penh. We enjoyed then the first of many long discussions and I was very impressed by their knowledge and passion for Khmer culture. Since then we have continued our association in the field of research into Khmer art.

Emma and Douglas have also actively supported the National Museum, including by providing funds for improving museum displays and the condition of the storeroom. In October 2002, Douglas returned to the people of Cambodia a stone sculpture of a hunchback originally from Koh Ker. This sculpture is now in the collection of the National Museum. The handing back of this piece was an historic event and this act of generosity sets an example for others to follow.

The first time I saw the photographs of Khmer sculptures collected by Emma and Douglas for this book, I realized that while I work with Khmer art everyday I had only been familiar with a small proportion of what exists. Having never seen most of the sculptures before, they opened up a whole new realm to me. *Adoration and Glory* introduces a number of remarkable Khmer sculptures, which have been hidden from the world for years and have never been published before. This invaluable book opens a new chapter in Khmer history and its civilization and provides a fascinating insight into the glorious Khmer culture.

I would like to express my profound thanks and appreciation to all who contributed to this book. It satisfies a craving for a scholarly and comprehensive study of Khmer art, a subject that continues to attract a great deal of attention. I would like also to convey my special thanks to the private collectors who kindly allowed access to their collections. These collections are significant keys to the discovery and understanding of Cambodia's past.

Finally, my gratitude and affection go to Emma and Douglas who have admirably succeeded in selecting and interpreting such outstanding Khmer sculptures and making them available to all those interested in one of the most brilliant and prosperous civilizations of Southeast Asia.

A handwritten signature in black ink, appearing to read "Hab Touch". The signature is fluid and cursive, with a horizontal line drawn underneath it.

Hab Touch
Deputy Director
National Museum of Cambodia
Phnom Penh, Cambodia