

SIAM



UNIFORM WITH THIS VOLUME.

EGYPT. By **PIERRE LOTI.** Translated by W. P. Baines, and with Plates in full colour from paintings by Augustus O. Lamplough. Demy 8vo. 7s. 6d. net.

A wonderfully fascinating book, conveying vivid pictures of the charm of Egypt and the marvels of its antiquity. Loti, as is his wont, endeavours to get at the heart of what he sees, as he steep himself in the enchantment of moonlit temples erected by the most ancient of civilisations, watches the sun set behind the illimitable wastes of the desert, glides over the darkening waters of the half-submerged island of Philae, "Pearl of Egypt," or listens to the mournful song of the boatman as he drifts on his dahabieh down the Nile; and gradually a comprehension grows upon him of the reasons that made Egypt the first country to awaken from the torpor of barbarism and to build monuments which are the wonder and admiration of the whole of the modern world. He realises the greatness and feels to the full her spell.

INDIA. By **PIERRE LOTI.** A third and revised and cheaper edition entirely reset and now first illustrated with eighteen plates in colour and half-tone by A. Hugh Fisher. Demy 8vo. 7s. 6d. net.

Loti's idea in going to India was to discover if in the Buddhist faith he could find anything to replace the Catholic religion in which he could no longer believe. He visits the ruined temples of the ancient Gods, festooned with jungle flowers; he rises in the early mournful dawn, and penetrates where European feet have seldom trod; he listens to the languorous Oriental music on moonlit nights; he experiences nameless dreads, indescribable terrors. He visits the sacred city of Benares, and watches the wrapt worshippers on the banks and the smoke ascending from the funeral pyre of an exquisitely beautiful Indian girl. He sees the little children, living skeletons from famine, piteously begging for bread, and finally he visits the high priests of Theosophy who have sought refuge in India away from the tumult of life, and finds what his soul craves for.

Mr Hugh Fisher has caught admirably the spirit of the East, and his sketches and paintings give a great additional charm to the text.



**THE GREAT STAIRCASE,
ANGKOR-VAT**

SIAM

BY

PIERRE LOTI

TRANSLATED FROM THE FRENCH BY
W. P. BAINES

ILLUSTRATED



LONDON

T. WERNER LAURIE, LTD.
CLIFFORD'S INN

AUTHOR'S DEDICATION

To Monsieur Paul Doumer

DEAR FRIEND,—It was during your Governorship—made notable by your so admirable talents—that last I visited Cambodia. And I owe it to your charming courtesy that I was able in a few short days to penetrate as far as Angkor. May I ask, then, that you will accept the dedication of this little narrative, as a token of my affectionate remembrance, and also of my esteem?

And will you forgive me for having said that our Empire in Indo-China would lack grandeur and, more especially, would lack stability—you who have worked so gloriously and so patiently to ensure its permanence? But so it is. I do not believe in the future of our distant colonial conquests. And I mourn the thousands and

Author's Dedication

thousands of our brave little soldiers, who, before your arrival, were buried in those Asiatic cemeteries, when we might so well have spared their precious lives, and risked them only in the last defence of our beloved French land.

PIERRE LOTI.

CONTENTS

CHAPTER	PAGE
I.	3
II.	11
III.	19
IV.	25
V.	29
VI.	39
VII.	49
VIII.	83
IX.	115
X.	133
XI.	141
XII.	153
XIII.	167

LIST OF ILLUSTRATIONS

THE GREAT STAIRCASE, ANGKOR-VAT (BY EDITH	
M. HINCHLEY)	<i>Frontispiece</i>
ANGKOR-VAT	<i>To face page 6</i>
COCOANUT PALMS	" 20
THE BEGINNING OF THE RAINS	" 42
HABITATIONS OF THE MONKS, ANGKOR-VAT	" 58
THE GATE OF VICTORY, ANGKOR-THOM	" 64
THE CAUSEWAY, ANGKOR-VAT	" 72
FROM THE GALLERY OF BAS-RELIEFS	" 74
CARVINGS FROM ANGKOR-VAT	" 84
A WINDOW, ANGKOR-VAT	" 92
AN ANGLE OF A COURT, ANGKOR-VAT	" 96
A DOOR-POST, ANGKOR-VAT	" 102
THE CENTRAL TOWER, ANGKOR-VAT	" 106
A TOWER, ANGKOR-VAT	" 108
A COLONNADE, ANGKOR-VAT	" 110
BAYON	" 118
A DOORWAY, BAYON	" 122
AN APSARA	" 126
DANCING GIRLS	" 156

INDEX

- ADITI (in Ramayana), 85
 Angkor-Thom, 55, 62-71, 109-10, 117-24
 —, extent of, 62-3
 —, "fig - tree of ruins" at, 67-9
 —, "Gate of Victory" at, 63, 65, 117, 124
 —, history of, 63-4
 —, moat at, 62-3
 —, reconstitution of, 109-10
 —, ruins at, 65-6, 123, 127
 Angkor - Vat, 54-61, 73 - 112, 124-9
 —, at mid-day, 54-5
 —, at night, 78
 —, at twilight, 72
 —, causeway, the great, at, 56, 72, 76
 —, during a storm, 93-6
 —, exterior gallery, 73, 83-7, 125-6
 —, —, bas-reliefs in, 74-5, 84-7, 125-6
 —, galleries at, 91-9, 104-8
 —, Holy of Holies at, 98, 105
 —, plan of, 90
 —, sculptures at, 89, 101, 109
 Angkor-Vat, spiders at, 94, 97-8
 —, staircases at, 90-2, 101, 103
 —, statues of gods at, 66, 94-8, 104, 107, 111-2
 —, towers of, 54-5, 72, 105-6 108-9, 111
 —, windows of, 84, 91, 95-6
 Annamites, 11, 20, 51,
 Apsaras at Angkor-Vat, 75, 89-90, 92, 96, 99, 101-2, 109, 126, 128
 — —, defects of, 102
 — —, devotion of women to, 102
 — at Bayon, 121
 — in corps de ballet, 156-7
 — in Ramayana, 85
 Architects of Angkor - Vat, limitations of, 102-3
 Architectural discovery of Khmers, 103
 Aunis, plain of, 171
 Avenue leading to Angkor-Vat, 56, 72, 76
 BAALBECK, 89
 Ballerinas. *See* Dancing-girls
 Ballet, corps de, at Pnom-Penh, 128, 156-61

Index

- Bas-reliefs at Angkor-Vat, 74,
84-7, 125-6
— — —, condition of, 86-7
— — — at Bayon, 121
Bats at Angkor-Vat, 75, 83, 87-
8, 94, 98-100
Bayon, 69-71, 103, 117-22
— — —, antiquity of, 119
— — —, Apsaras at, 121
— — —, bas-reliefs at, 121
— — —, dilapidation of, 118
— — —, "fig-tree of ruins" at, 67-
9, 117-9
— — —, Holy of Holies at, 122
— — —, ornamentation of walls,
121
— — —, quadruple-visaged towers
at, 70-1, 118-21
— — —, reconstitution of, 119-21
— — —, Tevadas at, 121
Bell-turrets at Pnom-Penh, 29
Brahma, representations of, 65,
70-1, 118-21
Brahmanism at Angkor, 63, 98
Bridge leading to Angkor-Vat,
55, 76-7
Buddha, statue of, 98, 104, 108
Buddhism at Angkor-Vat, 64,
98
Buddhist statues at Angkor-Vat,
66, 94-8, 104, 107, 111-2
Burmah, pilgrims from, 107
- CAMBODIAN Kings, Mausoleum
of, 144
Cambodians, Hindoo strain in,
21, 52
— — —, relation of, to Khmers, 64
Canoes, 20
— — —, racing, 26
- Causeway, the great, at Angkor-
Vat, 56, 72, 76
Cement not used by Khmers, 87
Cemetery at Saigon, 12-3, 15
Charente, 172
Cloisters at Angkor-Vat, 91-2
Corps de ballet, performance of,
156-61
- DANCES, ritual, 32, 158
Dancing-girls at Pnom-Penh,
31, 32
— — —, costumes, 157-8
— — —, likeness to Apsaras, 156-7
— — —, poses, 158-9, 161
Dew, 79, 83
Diti (in Ramayana), 85
Draughtsmanship, shortcoming
of Khmers, 102
- ELEPHANTS, 31, 142
Ellora, temple of, 104
Empire of Khmers. *See* Khmer
- "FEVER of the woods," 62, 66
"Fig-tree of ruins," 67-9, 117-9
Fish-traps, 20
Foreshortening, ignorance of,
of Khmers, 102
Forest, the submerged, 39-44,
133-4
— — —, travelling in, 53-4, 62,
115-7
Four-faced towers. *See* "Quad-
ruple-visaged" towers
Francis I., 101
French soldiers at Saigon, 11, 15
- GALLERIES in Angkor-Vat, 91-9,
104-8

Index

- Gallery, exterior of Angkor-Vat, 73, 83-7, 125-6
- Gandharwas (in Ramayana), 85
- "Gate of Victory" at Angkor-Thom, 63, 65, 117, 124
- HABITATIONS, 20, 21, 50, 52, 58
— of the monks, 57
- Hangar of pilgrims at Angkor-Vat, 58-9
- Hindoo strain in Cambodians, 21, 52
- Holy of Holies at Angkor-Vat, 98, 105
— — at Bayon, 122
- Horns in decoration of temples, 30
- INDIAN strain in Cambodians, 21, 52
- Inhabitants of villages on the way to Angkor, 20-1, 50-1
- JUNGLE. *See* Bush
— fever. *See* "Fever of the woods"
- KHMER Empire, 63-4, 119
— —, duration of, 110, 123
— —, splendour of, 123
- Khmers, architecture of, 102-3.
—, ignorance of, of foreshortening, 102
—, —, of vault, 102-3
- King Norodom. *See* Norodom
- Kompong-Luong, 53, 127, 141
- Kyacyapa (in Ramayana), 85
- LAKE, the great (Tonlé Sap), 34-5, 39-44, 134-6
- Landes, inhabitants of the, 116
- Limoise, woods of, 171
- MEDICIS, 101
- Mekong, the, 14-21, 33-4, 137, 141, 150, 162
- Memphis, 103
- Moat at Angkor-Thom, 62-3
— Angkor-Vat, 55
- Monastery near Kompong-Luong, 144
- Monks at Angkor, 57-8, 88
—, garb of, 57
—, habitations of, 57
—, psalmody of, 57
- Mytho, 14
- NAGA, the sacred. *See* Seven-headed serpent
- Norodom, King, 16, 25, 127-8, 153
—, corps de ballet of, 156-61
—, palace of, 29-32
- ORNAMENTATION of walls of Angkor-Vat, 101, 109
— — of Bayon, 121
- Ox-carts, 51-2
- PAGODA dedicated to Queen-Mother of Cambodia, 146-9
—, Royal, at Pnom-Penh, 29-32
- Palace, Royal, at Pnom-Penh, 29-32
- Pilgrims, devotion of, 97, 107
— from Burmah, 107
- Pilgrims' shelter at Angkor, 58-9

Index

"Plain of Tombs," 13
Pnôm, meaning of term, 145
Pnom-Penh, 16, 21, 25-33, 150,
153-62
——, dancing-girls at, 31-2
——, performance of corps de
ballet at, 156-61
——, Royal Palace at, 29-
32
——, water festival at, 25-6
"Prince of Death." *See* Shiva

"QUADRUPLE-VISAGED" towers of
Bayon, 70-1, 119-21
Queen-Mother of Cambodia,
pagoda of, 146-9

RACING canoes, 26
Rain at Angkor-Thom, 68-9
—— Angkor-Vat, 93-6
Rama, 86
Ramayana, 63, 85-6, 125,
159-62
——, scenes from, rendered by
corps de ballet, 159-61
——, summary of, 85-6

SAIGON, 11-13, 127, 162
Sampan, 42, 133
Seven-headed serpent, 56, 62,
101
Shiva, 67
Siem-Reap, 52-4, 129
Sita, 86, 161

Sovereign Pity, the growing
faith in, 175-6
Spiders in Angkor-Vat, 94,
97-8
Staircases of Angkor-Vat, 90-2,
101, 103
Statues of gods in Angkor-Vat,
66, 94-8, 104, 107, 111-2
—— ———, condition of, 97
Storm clouds, 39-40, 135-6

TEMPLES. *See* Angkor-Vat and
Bayon
Tevadas, 121
Thebes, 89
Tonlé Sap. *See* Lake, the great
Towers of Angkor-Vat, 54-5, 72,
105-6, 108-9, 111
—— Bayon, 70-1, 119-21

VALMIKI, 86
Varuni (in Ramayana), 85
Vasuki (in Ramayana), 85
Vault, the Khmers ignorant of,
102-3
Villages on the way to Angkor,
19-21, 34, 50, 52

WATER Festival at Pnom-Penh,
25-6
Windows of Angkor-Vat, 84,
91, 95-6

YOLOFFS, 169

THE MUSIC LOVER'S LIBRARY

Each Volume 3s. 6d. net. Illustrated

STORIES FROM THE OPERAS

In 2 Vols. By **GLADYS DAVIDSON.**

A charming series of tales arranged from the Grand Operas. Few people seem to know the actual stories contained in the great music dramas of Wagner and others.

Most of them are very beautiful and interesting, and these volumes contain the more popular tales, simply written, and in accordance with the libretto.

CHATS ON VIOLINS

By **OLGA RACSTER.** Fully Illustrated.

A series of pleasant chats telling the early history of the violin, and also dealing with all the better known forms of the violin. All the great makers, from Gasper di Salo, Maggini, Amati, to Stradivarius are described, the whole being interspersed with many anecdotes about makers and players, and useful chapters on violin music and playing. The pictures are delightfully uncommon.

CHATS WITH MUSIC LOVERS

By **Doctor ANNIE W. PATERSON.**

How to Enjoy Music—How to Practise—How to Sing—How to Compose—How to Read Text Books—How to Prepare for Examinations—How to Get Engagements—How to Appear in Public—How to Conduct—How to Preside at the Organ—How to Teach—How to Organise Musical Entertainments—How to Publish Music.

CHATS ON THE VIOLONCELLO

By **OLGA RACSTER.** 18 Illustrations

A history of the 'cello from earliest times and an account of the great makers and players:

WERNER LAURIE, CLIFFORD'S INN, LONDON

THE OLD TIME BOOKLETS

Exquisitely printed, with many Illustrations specially prepared
for these Volumes, full cloth binding
Size, 4½ × 3. 1s. each net

Old English Inns

By G. T. BURROWS. 24 illustrations;

The Castles of England

By E. B. D'AUVERGNE: 30 illustrations;

Some Old London Memorials

By J. W. ROBERTS: With 25 photographs by the
author;

Some Old English Abbeys

By ELSIE LANG: 17 illustrations;

The Pocket Cathedral Guide

By W. J. ROBERTS: 30 illustrations;

Canterbury Cathedral

By T. FRANCIS BUMPUS;

Cambridge Cathedral

By R. BRIMLEY JOHNSON;

WERNER LAURIE, CLIFFORD'S INN, LONDON