In 2006, a woman digging in her garden unearthed seven ancient Buddhist bronzes in Sdaeung Chey village, Cheung Prey district, Kampong Cham Province in Cambodia. Rather than selling them on the black market, she did the proper thing and gave them to the Cambodian National Museum. They appeared to date back to the sixth and seventh centuries and although they displayed different styles and seemed to have come from different backgrounds they formed a unique group that had been in the same spot together. Here again we see that the explanations offered on the history, use, and spread of these bronzes their future name. Romantic, scholarly and perhaps commercial interests for things from the past. The National Museum of Cambodia was a victim of the Khmer Rouge administrations and only after the cessation of hostilities in 1992 did restoration of the Museum begin, with enthusiastic foreign help. This aid was provided only for the bronze collection, but was also made available for the ceramics collection. Conserving, cataloguing and presenting Cambodian Khmer bronzes has been the aim of a long-standing cooperation project between the Cambodian National Museum, the Australian National Gallery, the Freer Gallery of Art and the Arthur M. Sackler Gallery of the Smithsonian Institution. The present book was published to accompany an exhibition of 36 bronze masterpieces in Washington DC in 2010 and Los Angeles in 2011, entitled Gods of Angkor. Bronzes from the National Museum of Cambodia.

The book and the exhibition aim to show that Khmer metalworkers perfected their craft over two millennia. It also wishes to point out that, although limited in number compared to their stone counterparts, bronze sculptures also played an important role aesthetically and ritually in Khmer temples and private shrines. (p. 10) The book contains four essays written by Ian C. Glover from London, Hiram Woodward from Baltimore, Paul Jett from Washington, and John Guy from New York.

The final contribution to the book is elegantly written by Hiram Woodward pays attention to craftsmanship and mastery of the basic materials. Of course, the few pages this issue could be afforded in this book did not give the author the room to elaborate much, but the idea is fascinating. The second issue is the ‘nature of Cambodia’s connections with the world outside’. In effect, the first issue relates to craftsmanship and mastery of the basic materials. Of course, the few pages this issue could be afforded in this book did not give the author the room to elaborate much, but the idea is fascinating. The second issue is the ‘nature of Cambodia’s connections with the world outside’. In effect, the first issue relates to craftsmanship and mastery of the basic materials. Of course, the few pages this issue could be afforded in this book did not give the author the room to elaborate much, but the idea is fascinating. The second issue is the ‘nature of Cambodia’s connections with the world outside’. In effect, the first issue relates to craftsmanship and mastery of the basic materials. Of course, the few pages this issue could be afforded in this book did not give the author the room to elaborate much, but the idea is fascinating. The second issue is the ‘nature of Cambodia’s connections with the world outside’. In effect, the first issue relates to craftsmanship and mastery of the basic materials. Of course, the few pages this issue could be afforded in this book did not give the author the room to elaborate much, but the idea is fascinating. The second issue is the ‘nature of Cambodia’s connections with the world outside’. In effect, the first issue relates to craftsmanship and mastery of the basic materials. Of course, the few pages this issue could be afforded in this book did not give the author the room to elaborate much, but the idea is fascinating. The second issue is the ‘nature of Cambodia’s connections with the world outside’. In effect, the first issue relates to craftsmanship and mastery of the basic materials. Of course, the few pages this issue could be afforded in this book did not give the author the room to elaborate much, but the idea is fascinating.