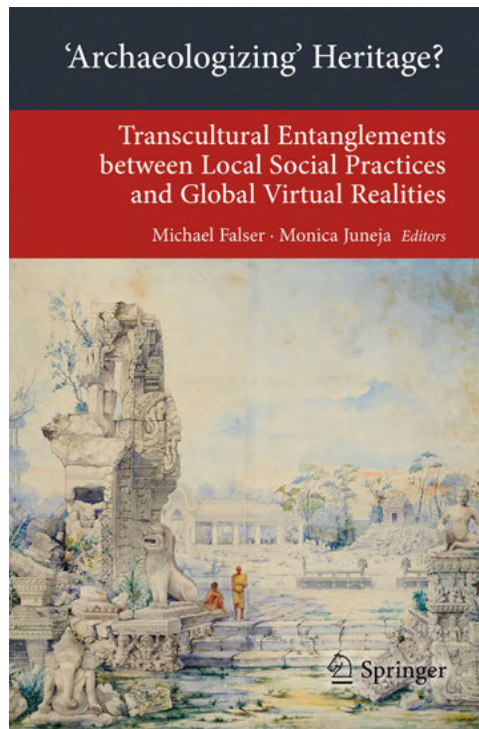
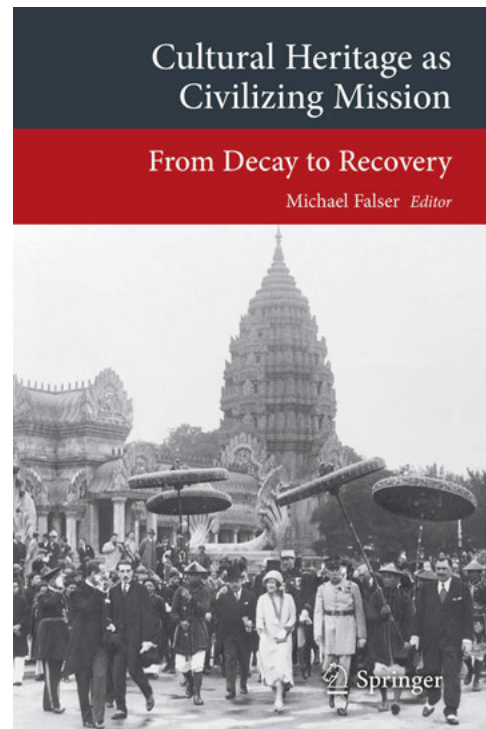


## Plates

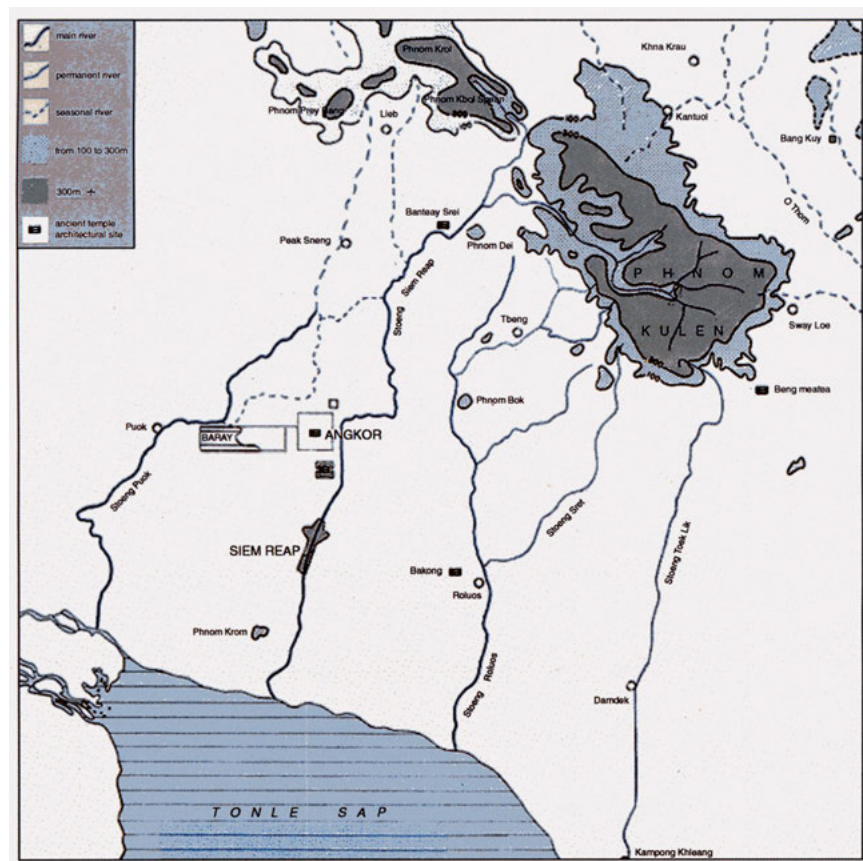




**Plate Intro.1** Cover of the 2013 publication '*Archaeologizing' heritage?*', compare Pl. IX.5 (Source: Falser/Juneja 2013b, cover; © Falser and ENSBA Paris)

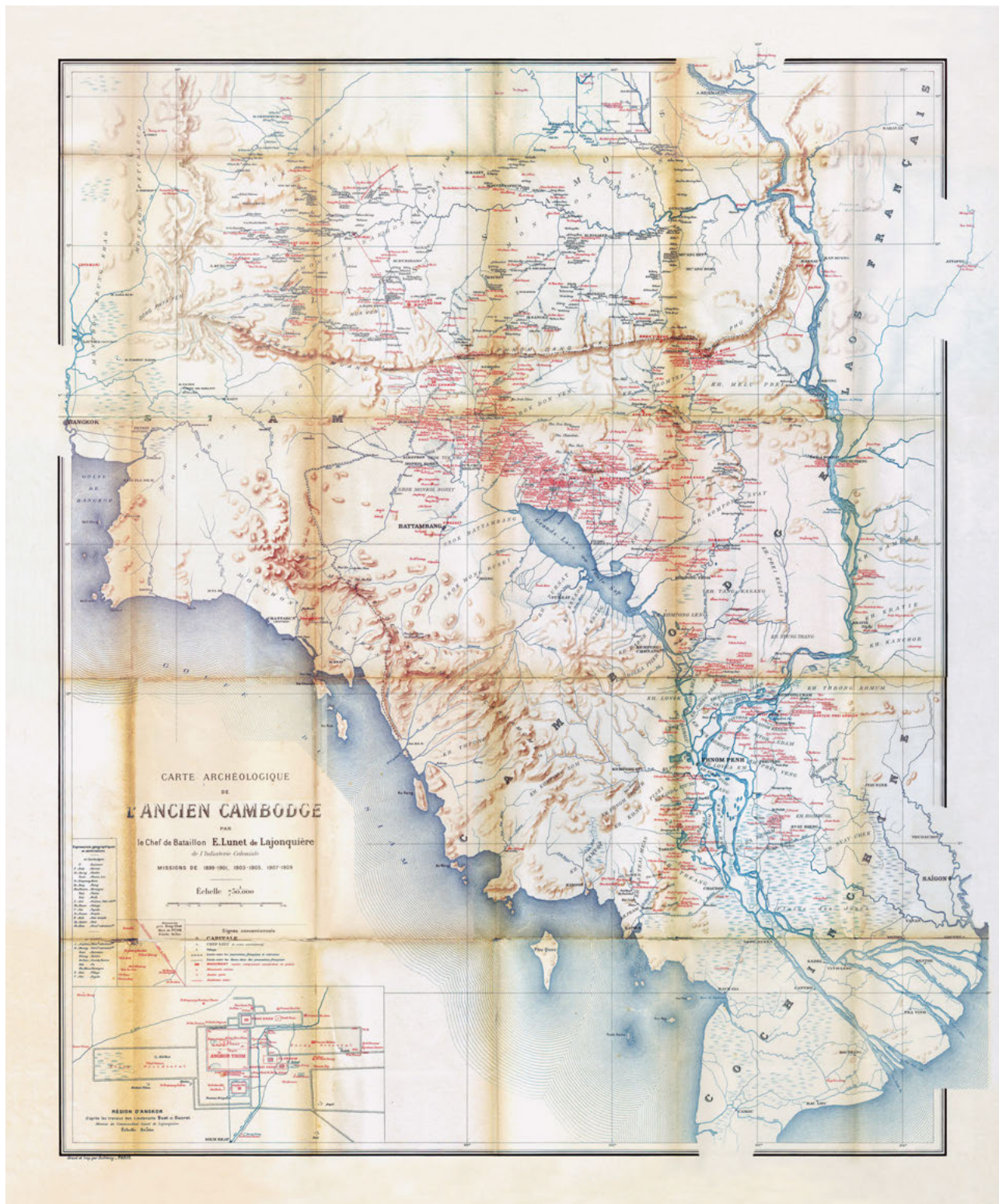


**Plate Intro.2** Cover of the 2015 publication *Cultural heritage as civilizing mission*, compare Fig. Intro.1a (Source: Falser 2015a, cover; © Falser and Roger-Viollet, Paris)



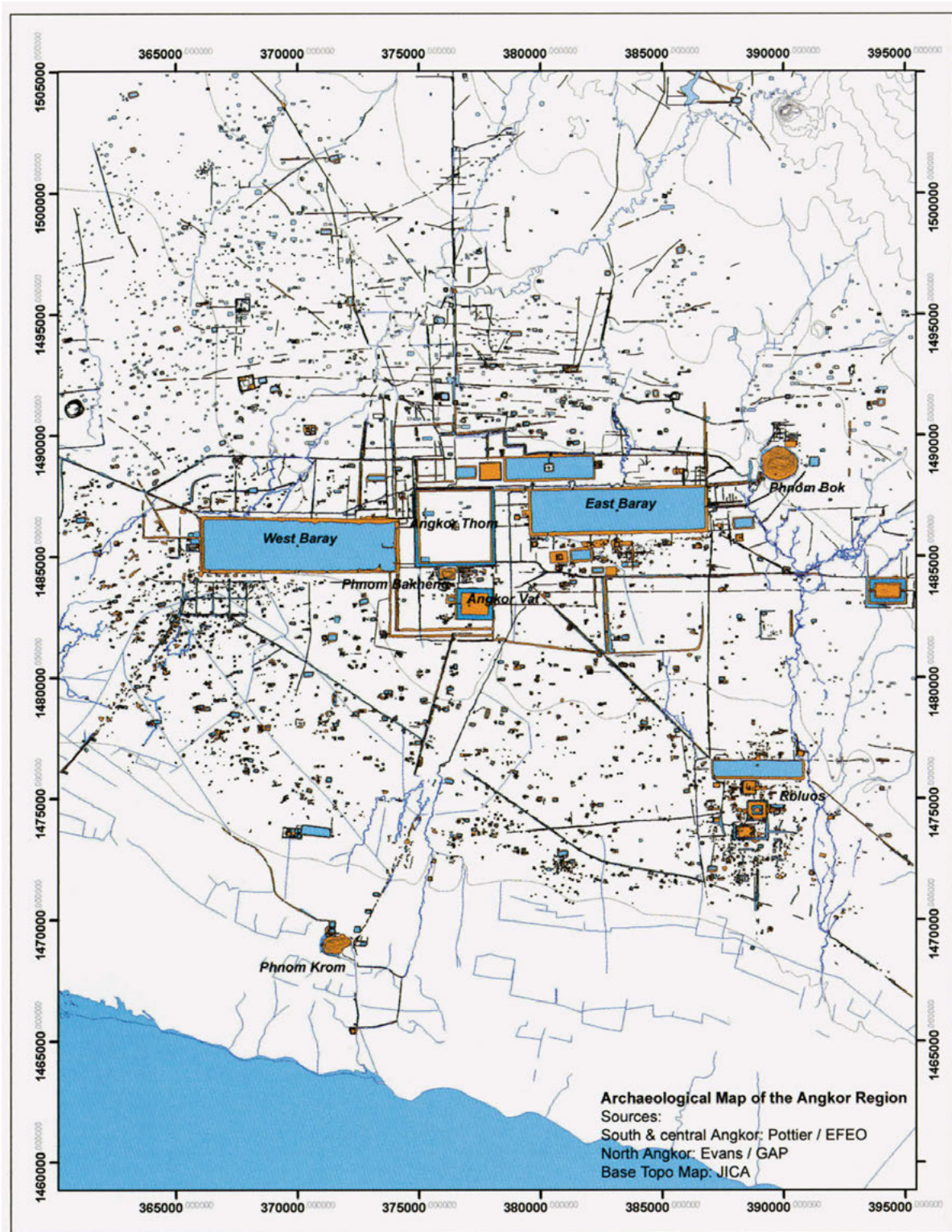
**Plate Intro.3** Schematic sketch in the 1996 publication *Angkor: A manual for the past, present and future* to explain the major river systems in the Angkor plain (Source: APSARA 1998, 8)



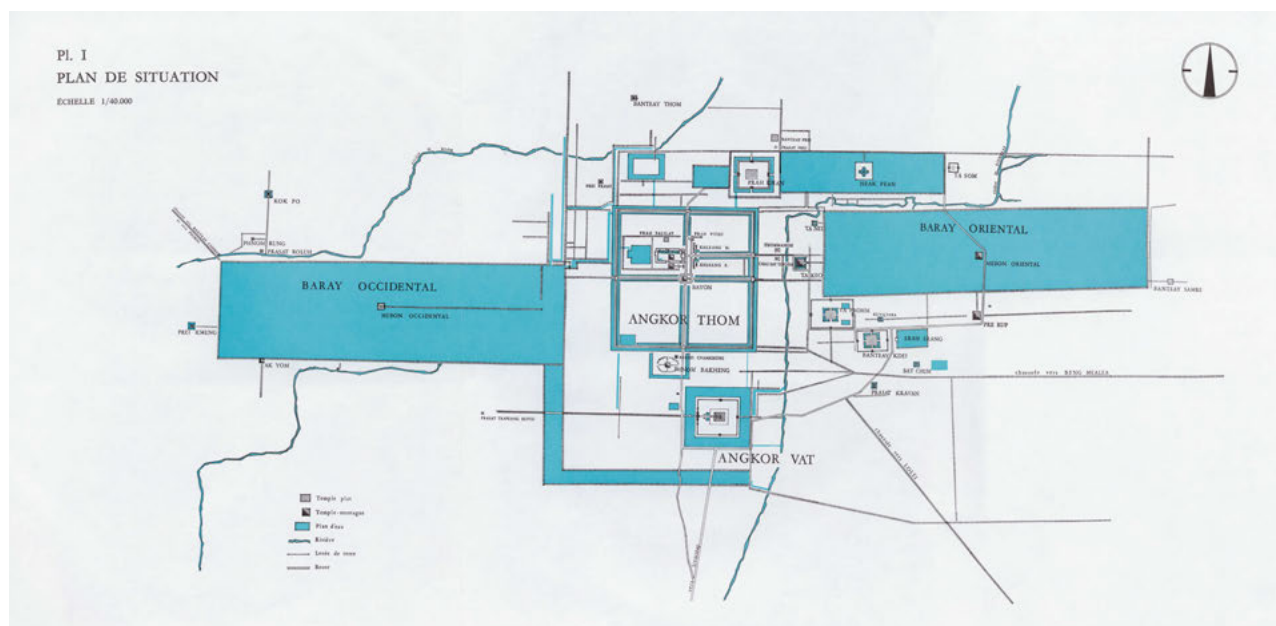


**Plate Intro.4a** The "archaeological map of ancient Cambodia" as published by Étienne Lunet de Lajonquière in his 1909 *Inventaire descriptif des monuments du Cambodge*, just two years after the Siamese 1907 retrocession of northwestern Cambodia, including Angkor, to the French protectorate *Le Cambodge* (Source: Lajonquière 1909, carte 1; © EFEO Paris)

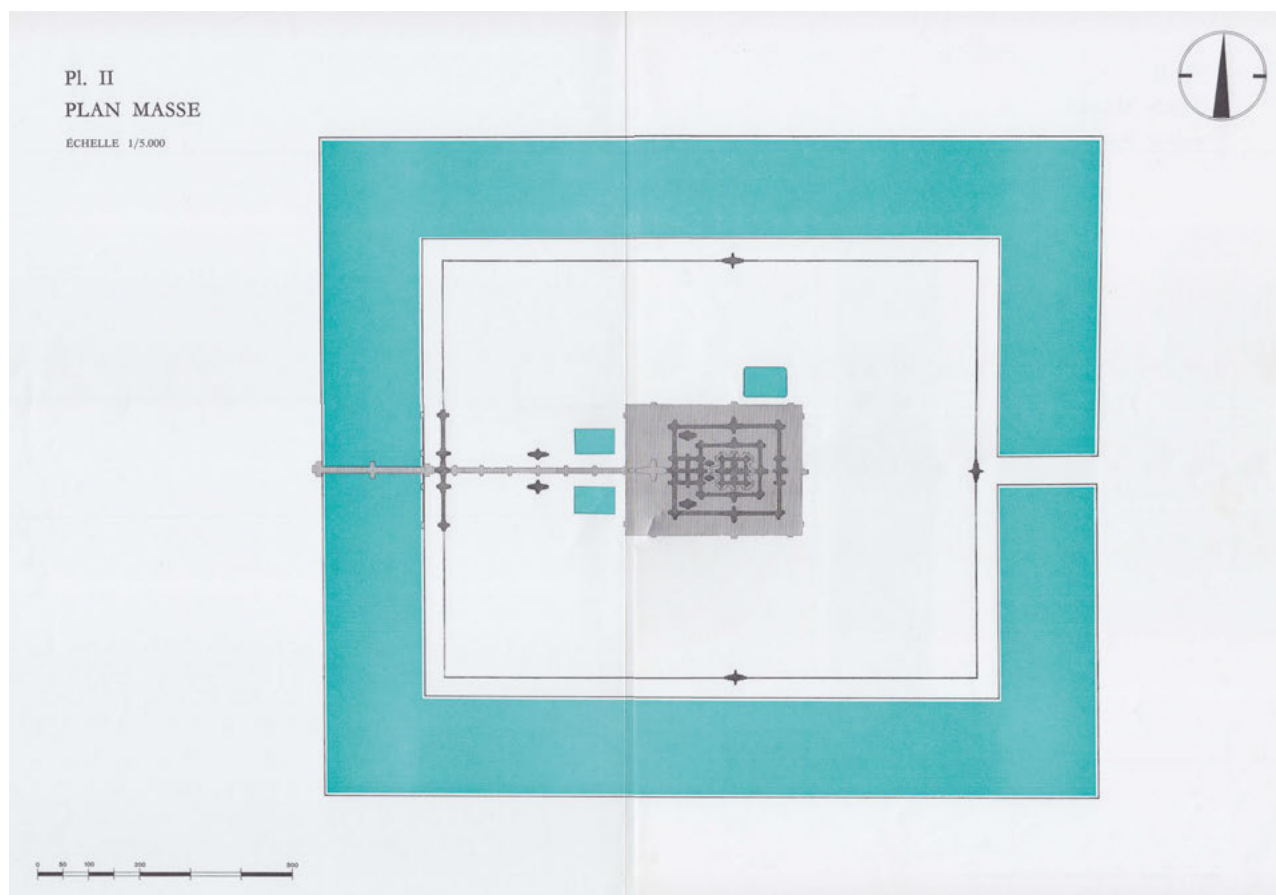




**Plate Intro.4b** The updated archaeological map of the Angkor region with pre-Angkorian *Hariharalaya* (today Roluos) to the southeast of Angkor (Source: Frings 2002, 84; © Greater Angkor Project with Pottier/EFEO, Evans/GAP and JICA)



**Plate Intro.5** Angkor Wat inside the ancient city plan, as published in the 1969 EFEO publication *Angkor Vat: Description graphique* (Source: Nafilyan/EFEO 1969, plan 1; © EFEO Paris)



**Plate Intro.6** Plan of Angkor Wat as published in the 1969 EFEO publication *Angkor Vat: Description graphique* (Source: Nafilyan/EFEO 1969, plan 2; © EFEO Paris)





**Plate Intro.7a** View into the southern bas-relief gallery of Angkor Wat, compare Fig. III.43 (Source: © Michael Falser 2010)



**Plate Intro.7b** View towards the inner cruciform gallery staircase of Angkor Wat (Source: © Michael Falser 2010)



**Plate Intro.8a** View towards the second enclosure as seen from Angkor Wat's eastern access system with a new staircase for visiting tourists (Source: © Michael Falser 2010)



**Plate Intro.8b** Photograph to show the play of sunlight and shadow through the wood-imitating window balusters of Angkor Wat (Source: © Michael Falser 2010)





**Plate Intro.9a** The central section of Angkor Wat as depicted in tourist propaganda material during Cambodia's independence of the 1950s and 1960s, "with compliments of Sokhar" (the *Société Khmère des auberges royales*) and a dancing Apsara, performed by King Sihanouk's daughter Bopha Devi, compare chapter X (Source: Cambodia guide of the 1960s, undated, inner cover illustration; private archive Michael Falser)



**Plate Intro.9b** 500 Riels banknote of Cambodia in 2010 (Source: Private archive Michael Falser)





**Plate Intro.10a–c** King Suryavarman II (top and centre) as depicted in the bas-relief galleries of Angkor Wat; and the famous scene of the “Churning of the milk ocean” (in two parts) inside the temple’s eastern gallery (Source: © Michael Falser 2010 (above); © Jaroslav Poncar 1995)



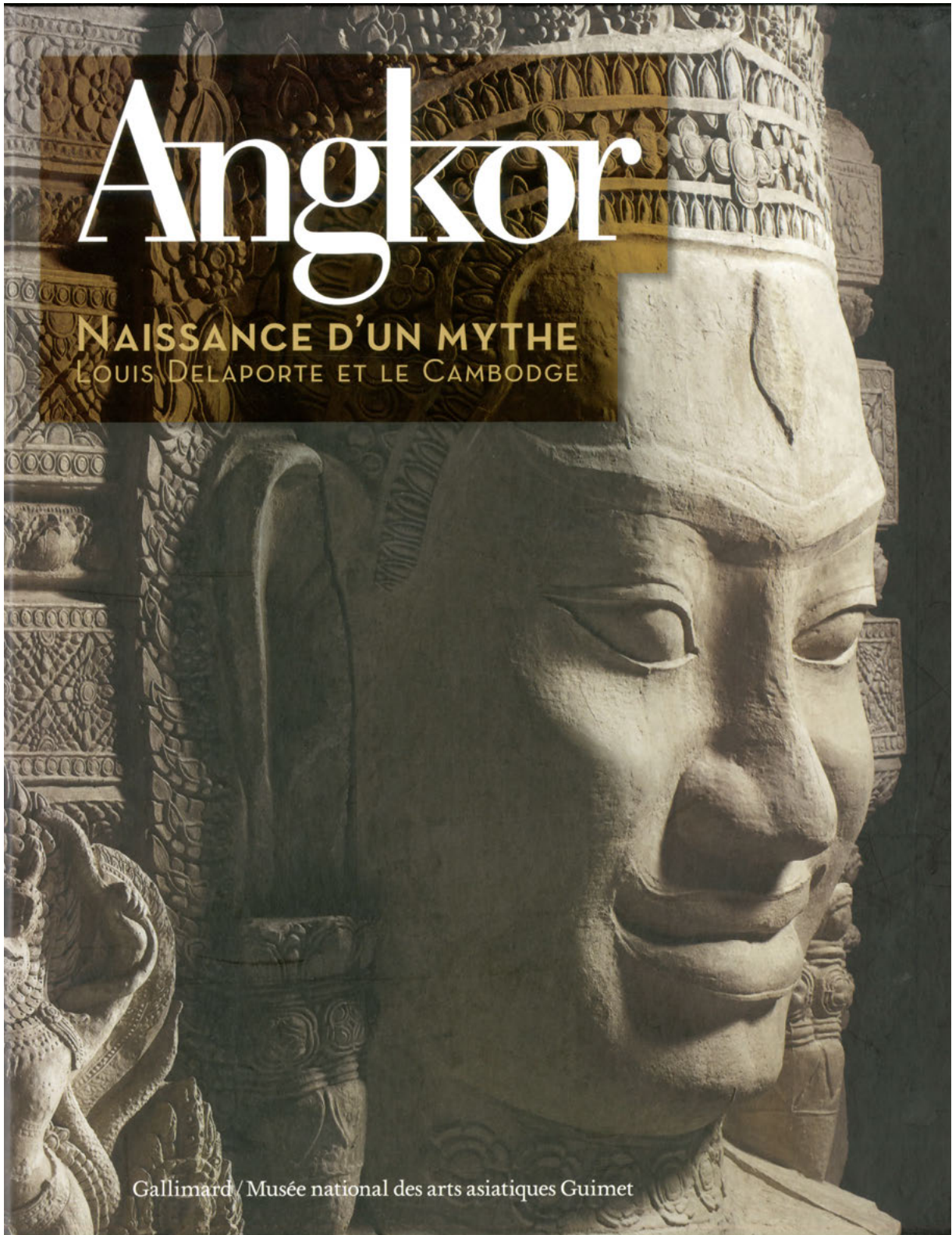


**Plate Intro.11** A postcard from the 1931 International Colonial Exhibition in Paris, with the light concept of “éclairage Jacopozzi” above the Angkor Wat replica by “Blanche architects” (Source: private collection Michael Falser)



**Plate Intro.12** A section of the northern bas-relief gallery (eastern part), of the sixteenth century CE, as photographed by Jaroslav Poncar (Source: © Jaroslav Poncar)



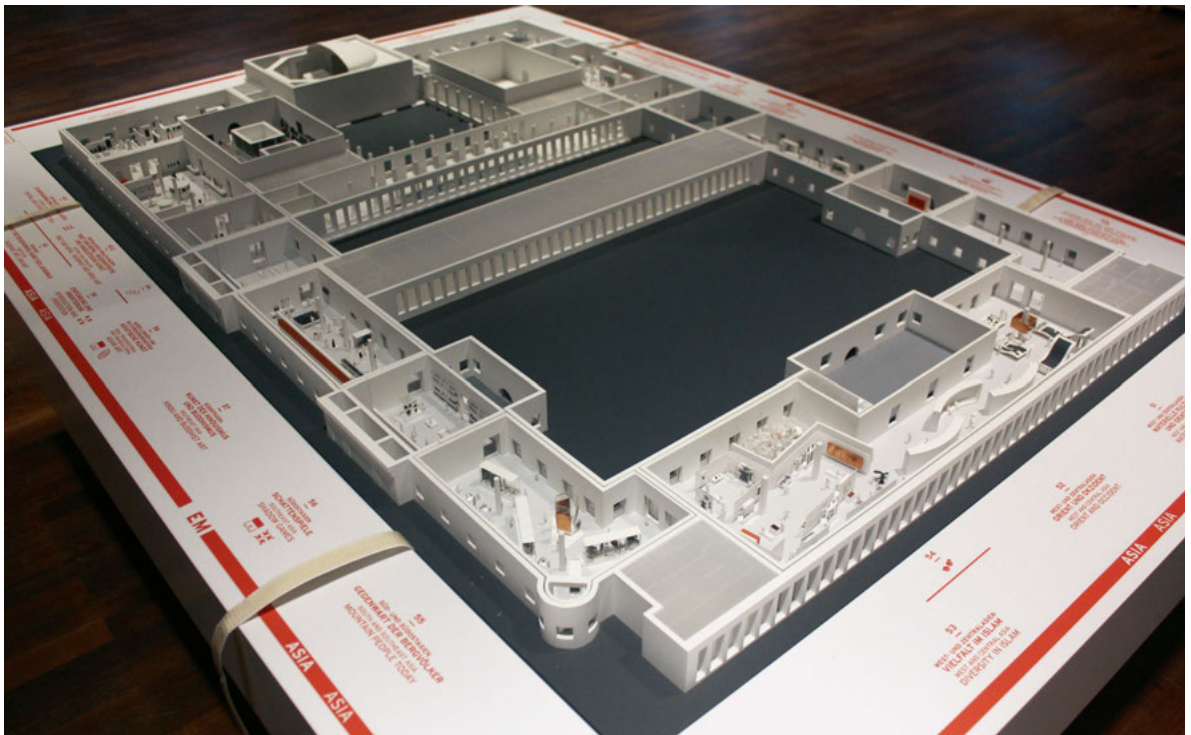


**Plate Intro.13** Cover of the musée Guimet exhibition *Angkor: Naissance d'un mythe – Louis Delaporte et le Cambodge* in Paris 2013 (Source: Baptiste/Zéphir 2013, cover)





**Plate Intro.14a** The copies of the original plaster casts from Angkor Wat for the former Ethnographic Museum of Berlin, recently rediscovered and restored for the future *Humboldt Forum* (Source: © Michael Falser 2013)



**Plate Intro.14b** The 2016 model of the Berlin *Humboldt Forum* with the intended walk through ethnographic world art; see the section of Southeast Asia in the central left wing with a new display of the Berlin casts of the bas-reliefs of Angkor Wat (Source: © Michael Falser 2016)



## Plates



**Plates Intro.15a–c** The modern production process of plaster casts of/for decorative elements and of/for architectural surfaces (above left), surviving casts from Angkor Wat (above right, compare Pl.Intro.10b and 16a) and the storage of lightweight decorative elements (French: *staff*) (below), photos taken at *Maison Auberlet*, successor of the original *Auberlet & Laurent*, which executed the decoration of the 1:1-scale version of Angkor Wat at the International Colonial Exhibition in Paris 1931 (Source: © Michael Falser 2010)





**Plates Intro.16a–c** Cast copy versions from Angkor Wat's bas-relief galleries surviving and being re-used/appropriated in Phnom Penh today; above: multiplied bas-relief in today's National Library (compare Pl. Intro.10b and Fig. Intro.26, 27); below: contemporary office and bank buildings (compare Pl. Intro.10a) (Source: © Michael Falser 2010, 2011)





**Plates Intro.17a,b** Viollet-le-Duc's original *musée de Sculpture comparée* today (renamed *musée des Monuments français*), which sought to canonise French architectural heritage of the 'medieval' times using the plaster cast technique (compare the historic photograph on Fig. III.11); below: the back side of the facade-like plaster cast montage of medieval architecture inside the *musée des Monuments français* in 2011 – a materialised metaphor for the 'constructedness' of cultural heritage, compare Pl. Intro.13 and Pl. III.17–18 (Source: © Michael Falser 2011)



# Angkor Vat à Saint-Denis 20-24 octobre 2010

**La reproduction du temple d'Angkor Vat à la Basilique de Saint-Denis**  
**Un événement national • Une très belle œuvre • Un lieu exceptionnel...**

Tandis que le peuple khmer rend gloire à ses divinités et à ses rois par les temples qu'il construit à Angkor au XII<sup>e</sup> siècle, l'Occident bâtit ses grandes cathédrales, dont la première, celle de Saint-Denis, lieu d'inhumation des rois, voit s'élever sa façade en 1140. Cette exposition se tient à la rencontre de deux routes du patrimoine de l'humanité, à l'est et à l'ouest.

## Programme :

• **Inauguration** de l'exposition le mercredi **20** octobre à 18h, suivie d'une réception offerte par la mairie de Saint-Denis (sur invitation).

• **Visite de la reproduction du temple à la cathédrale** de 10h à 16h, les jeudi **21**, vendredi **22**, samedi **23** et dimanche **24** octobre. Maquette de M. Ouk Vannary. Exposition de photos de Savary Chhem Kieth, Nouth Narang, l'AAA, Mikael Wyss, panneaux de l'Unité d'Archéologie de Saint-Denis.

• **Visite du site archéologique de Saint-Denis** le jeudi **21** à 15h30, vendredi **22** à 14h30 et samedi **23** octobre à 15h30.

• **Conférences** le vendredi **22** à 16h30 (salle du Conseil à la mairie) par François Legrand, ingénieur général: "L'eau et Angkor Vat" et par Jean-Jacques Dupuis, architecte: "L'architecture angkorienne", tous les deux de l'"Association des Amis d'Angkor".

• **Film** le vendredi **22** à 14h30 et le samedi **23** octobre à 11h à "L'Ecran", avec la participation du réalisateur Didier Fassio: "L'aventure du Baphuon", 100 ans de restauration de l'un des premiers monuments de la glorieuse cité d'Angkor.

• **Danse classique khmère** le samedi **23** octobre de 15h à 15h30 avec "Le Cabaret des Oiseaux".

• **Repas-Buffer** le samedi **23** à 12h30 et dimanche **24** octobre à 13h30 au réfectoire de la Maison d'Education de la Légion d'Honneur (prix: 20 euros; inscription avant le jeudi **21** au soir en téléphonant au 01 48 47 05 81, au 01 42 49 64 61 ou au 01 48 31 38 80).

• **Visite de la basilique** pendant les **4 jours** (tarif réduit).

• **Rencontre inter-associations** le dimanche **24** octobre, de 10h à 16h sur le parvis de la basilique. Stands de: "Enfants d'Asie", "Les Amis d'Angkor", "Accueil Cambodgien", "TuK Meas-Pirogue d'or", "Centre Kramngoy", "SIPAR", "Unité d'Archéologie".

• **Messe paroissiale** le dimanche **24** octobre à 10h (jour de la fête de Pchoun Ben, jour des défunts).

• **Célébration interreligieuse** le dimanche **24** octobre à 12h: Hindouisme avec le Swami Veeta-mohananda, de l'ashram de Gréty, les chanteuses indiennes Naren et Sarada, le Vénérable moine bouddhiste khmer Yos Hut Khemacaro et des moines des pagodes de la région parisienne, le Père Daniel Pizivin, vicaire général du diocèse de Saint-Denis, et une représentation des Khmers Islam.

• **Rencontre** avec des participants de nos voyages d'insertion le dimanche **24** octobre à 15h, salle Saint-Denis, esplanade de la basilique: échanges, photos, réactions, etc.

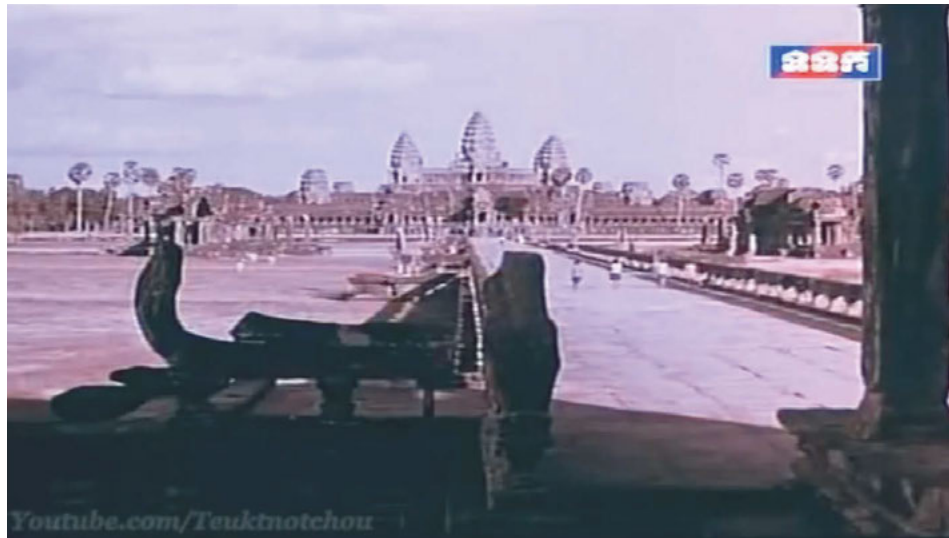
• **Assemblée générale** de "Accueil Cambodgien" dimanche **24** octobre de 16h30 à 17h30.

• **Clôture** le dimanche **24** octobre à 17h30.



**Plate Intro.18** Entangled heritage constructions? A 2010 exhibition of a model of Angkor Wat inside France's icon of a *patrimoine culture*: the cathedral of Saint-Denis near Paris (Source: courtesy Bernard Berger 2013)





**Plates Intro.19a–c** Norodom Sihanouk himself as actor in his 1969 film *Crépuscule* (compare Pl. X.25a–o), sitting in front of Angkor Wat, reading Bernard Philippe Groslier's 1958 book *Angkor: Hommes et pierres* and explaining the historical Indian-Khmer cultural connection to his guest, an Indian princess (his real wife) (Source: Bophana Film Archive, Phnom Penh; YouTube)





**Plates Intro.20a,b** Dy Proeung with King Norodom Sihanouk and his wife in the early 1990s to visit his large-scale model of Angkor Wat in Phnom Penh (above); and in 2010 sitting in front of his Angkor Wat model at his workshop at the Preah Ko temple, in Roluos to the southeast of Angkor (below, compare Pl. EplI.29c) (Source: courtesy Dy Proeung; © Michael Falser 2010)



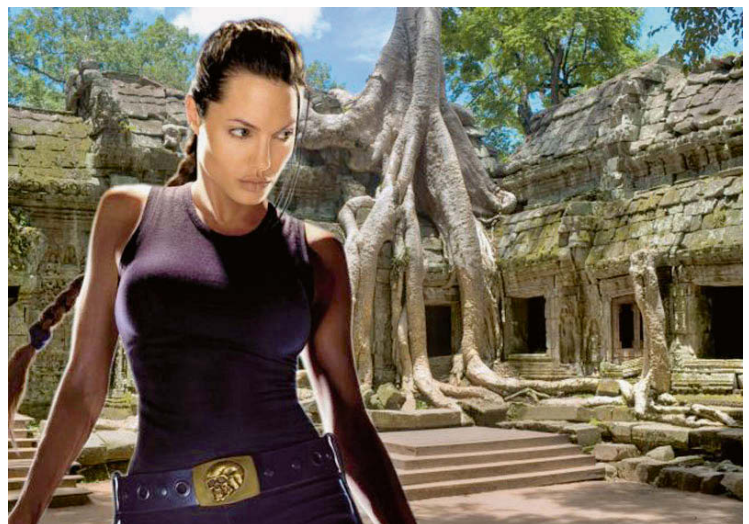
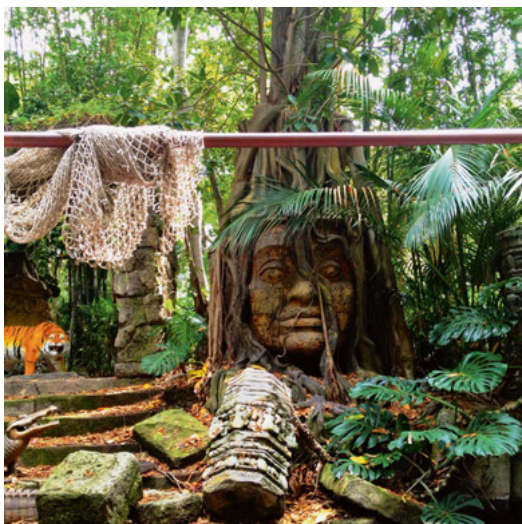


**Plates Intro.21a,b** A Buddhist monk at Wat Bo near Siem Reap in 2010, presenting 'his' drawings of traditional design patterns (above) and his monastery's mouldings workshop of Angkorian temple decoration, like the famous scene 'Churning of the milk ocean' (compare Pl. Intro.10c) on Angkor Wat's eastern bas-relief gallery (Source: © Michael Falser 2010)





**Plate Intro.22** Cover of the May 2002 themed issue of *Museum International*, entitled *Angkor, a living museum* (Source: Museum International, 213/14 (May 2002), cover)



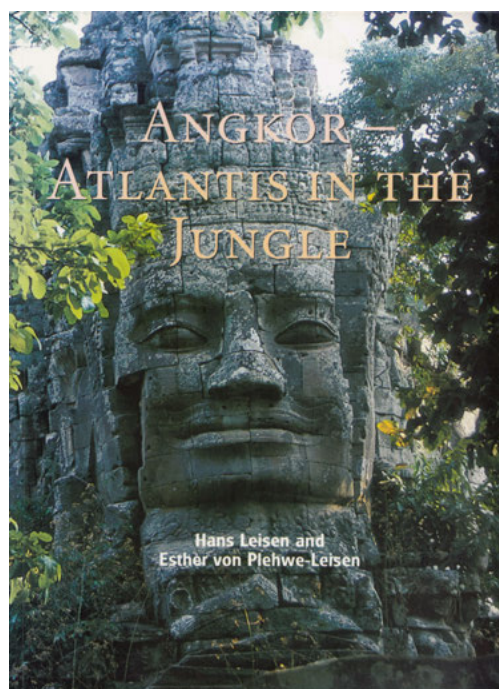
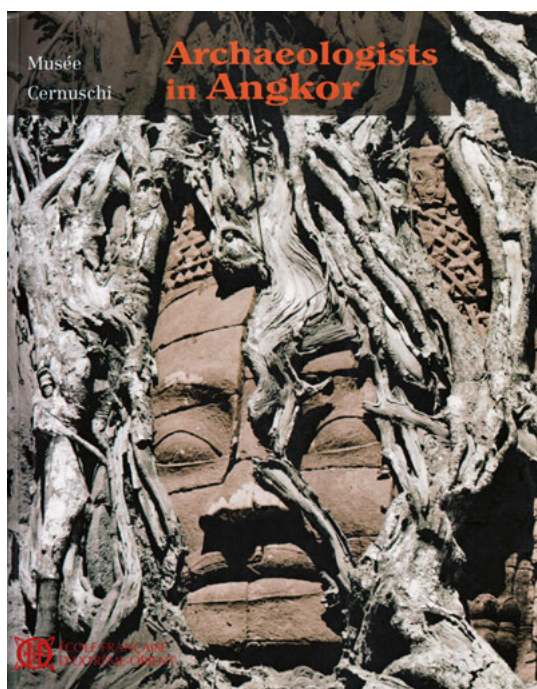
**Plates Intro.23a,b** Indiana Jones' *Temple of the Forbidden Eye* as today staged in Disneyland/Anaheim (left), and a photomontage/film still of Lara Croft (Angelina Jolie) walking through Ta Prohm temple in the 2000 film *Tomb Raider* (Source: Internet, Youtube)



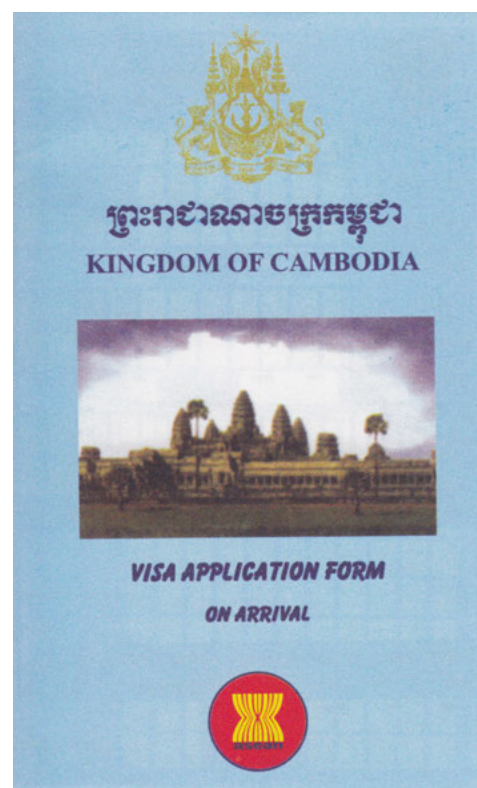


**Plates Intro.24a–c** Temple site of Trowulan/West Java as replicated in the *Taman Mini Cultural Theme Park* in Jakarta (above left); a stylised Bayon face tower in the *Cambodian Cultural Village* at Siem Reap (above right), and a stylized new ‘gate of Angkor Thom’ in Battambang (Source: © Michael Falser 2015, 2010)



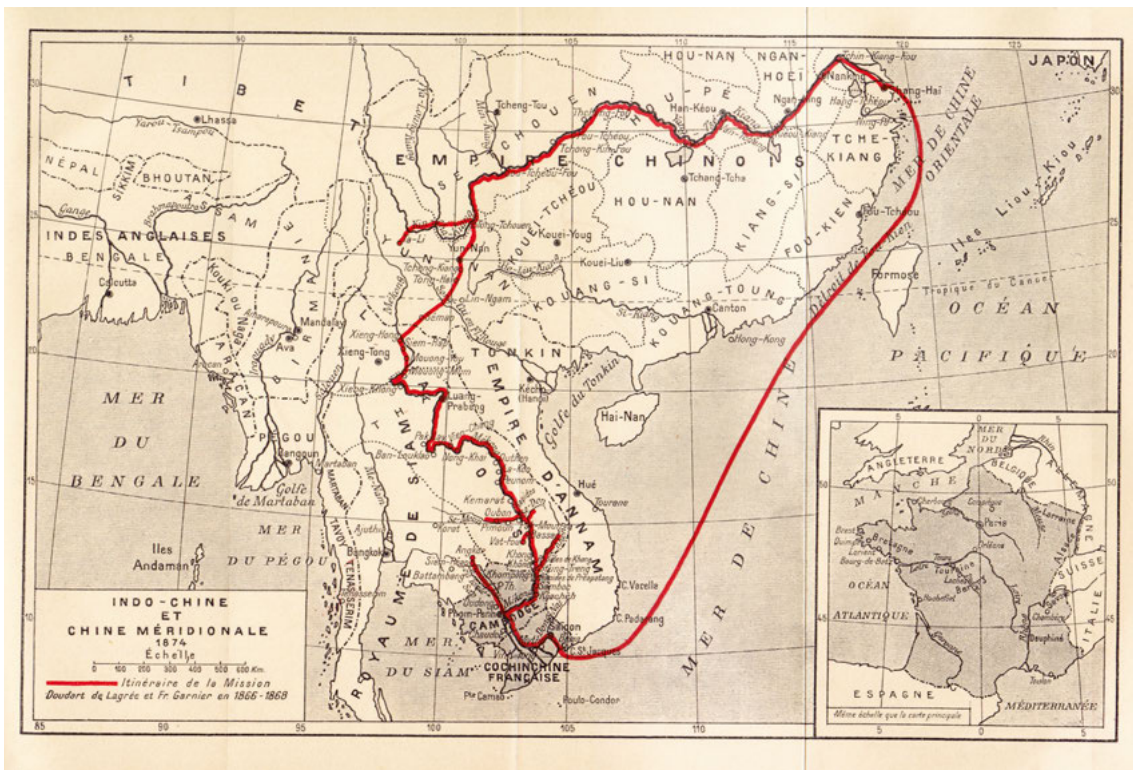


**Plates Intro.25a,b** 2011 photo catalogue of the *École française d'Extrême-Orient* in 2011 (left), and 2001 booklet *Angkor: Atlantis in the jungle* as published by the German Apsara Conservation Project (Source: EFEO/Cernuschi 2011, cover; Leisen/Plehwe-Leisen 2001, cover)

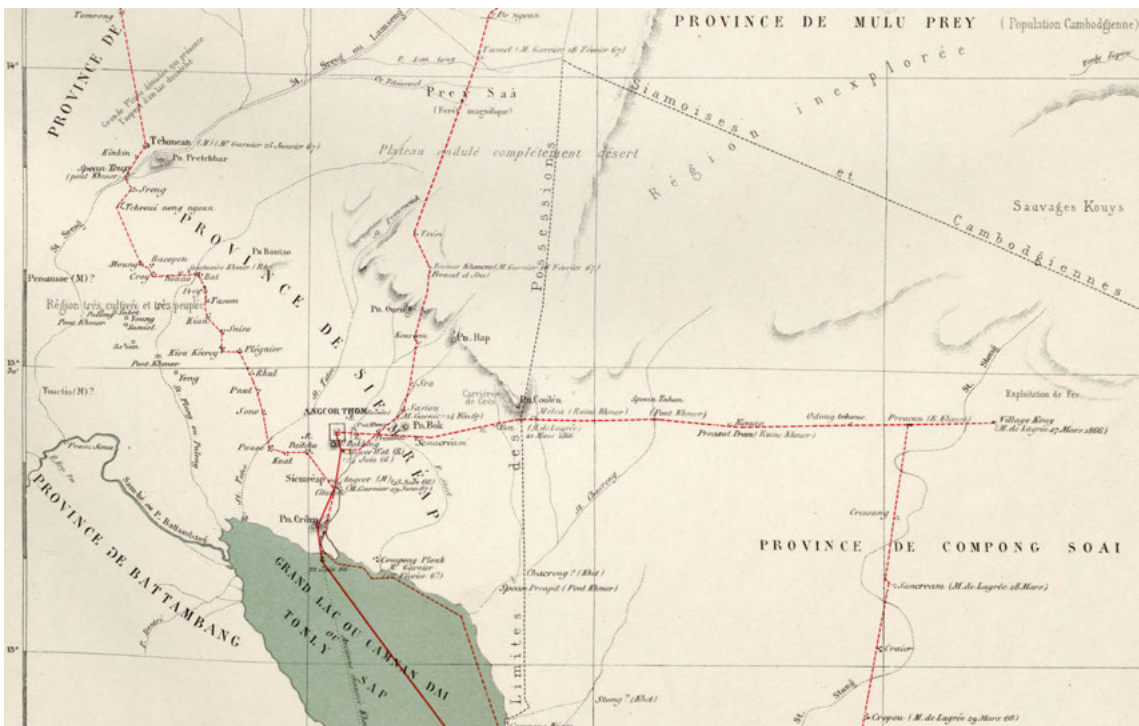


**Plates Intro.26a,b** Angkor Wat as branded cultural heritage icon, as advertisement for *Angkor Beer* in the *Royal Air Cambodge* journal of 1997 (left); and on Cambodia's official visa card of 2010 (right) (Source: Royal Air Cambodge, 10 December 1997, 17; personal archive Michael Falser)





**Plate I.1** The route of the Mekong mission of de Lagrée and Garnier from 1866 until 1868 (Source: Beauvais 1929, between 51 and 52)

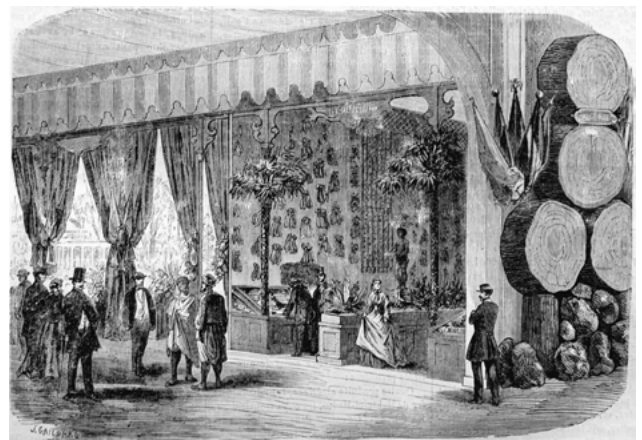
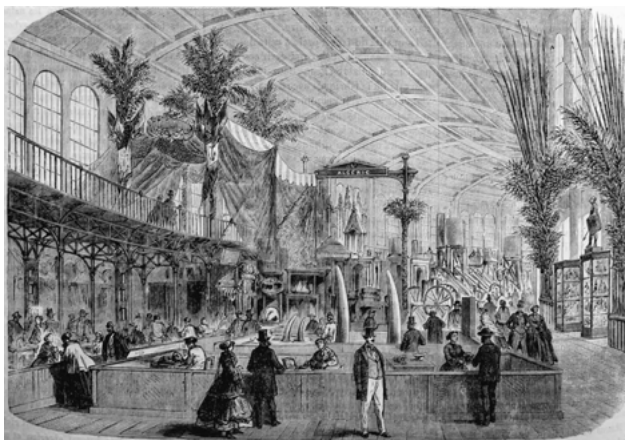
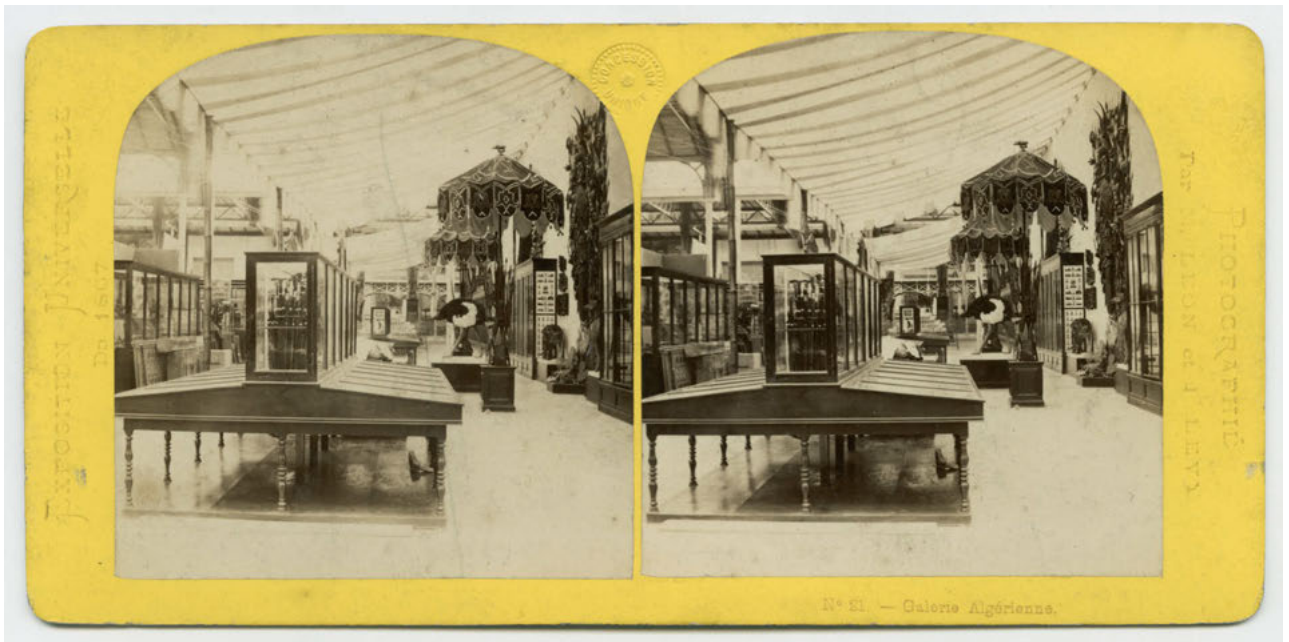


**Plate I.2** Map of the Mekong mission's visit to the Angkor area, published in Garnier's mission report of 1873 (Source: Garnier 1873, vol. 1, plate 1, between 24 and 25; © Heidelberg University Library)



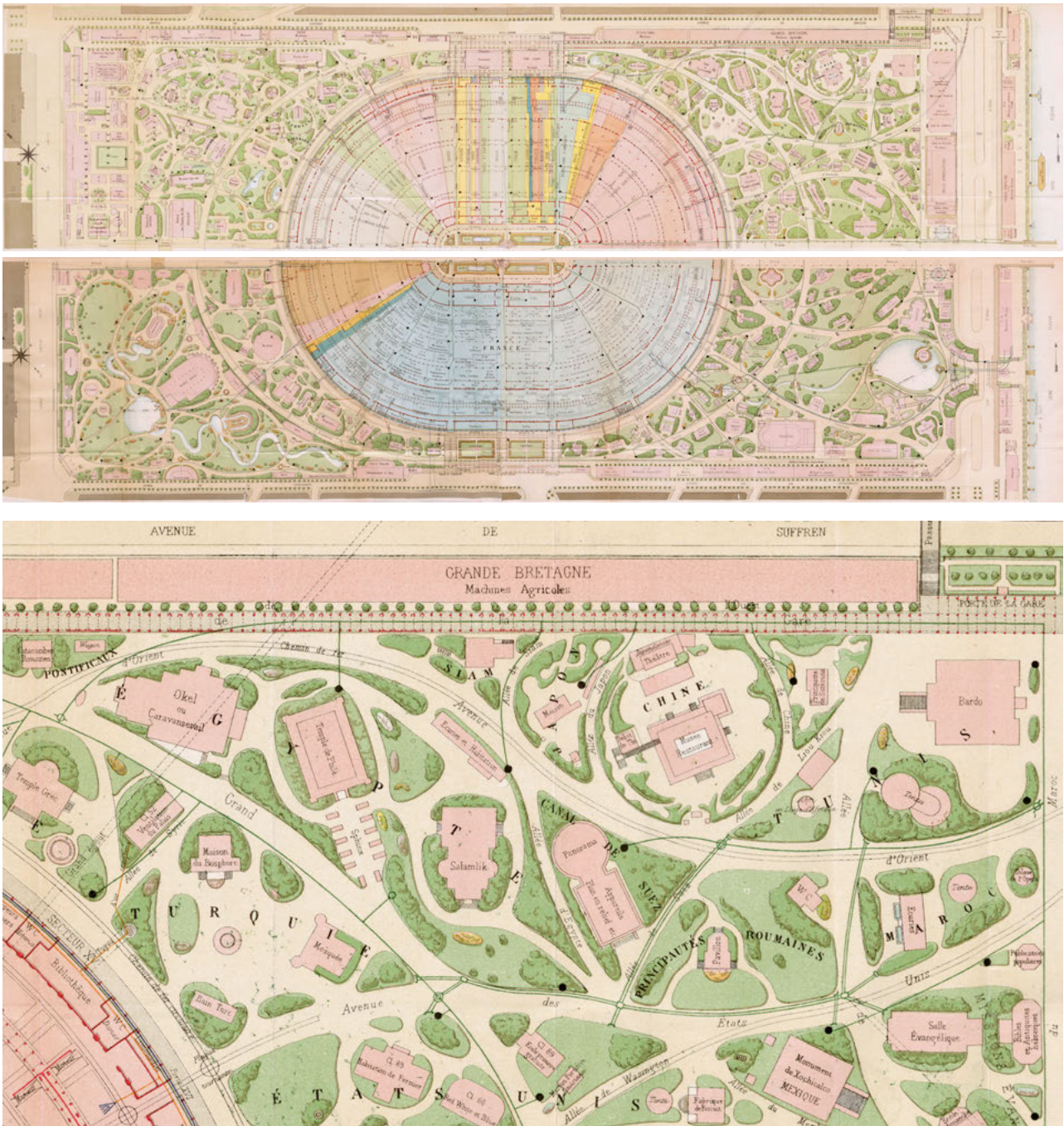


**Plate I.3** Photograph of Angkor Wat, taken by John Thomson in 1866, published in his 1867 account *The antiquities of Cambodia – A series of photographs taken on the spot* (Source: Thomson 1867, between 21 and 25; © St. Andrews Library, UK)



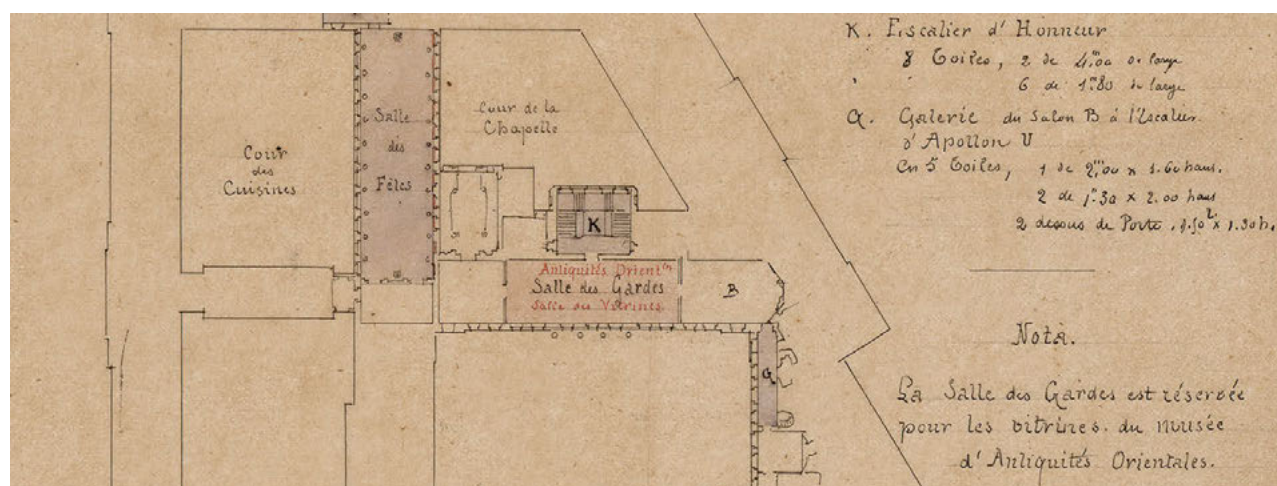
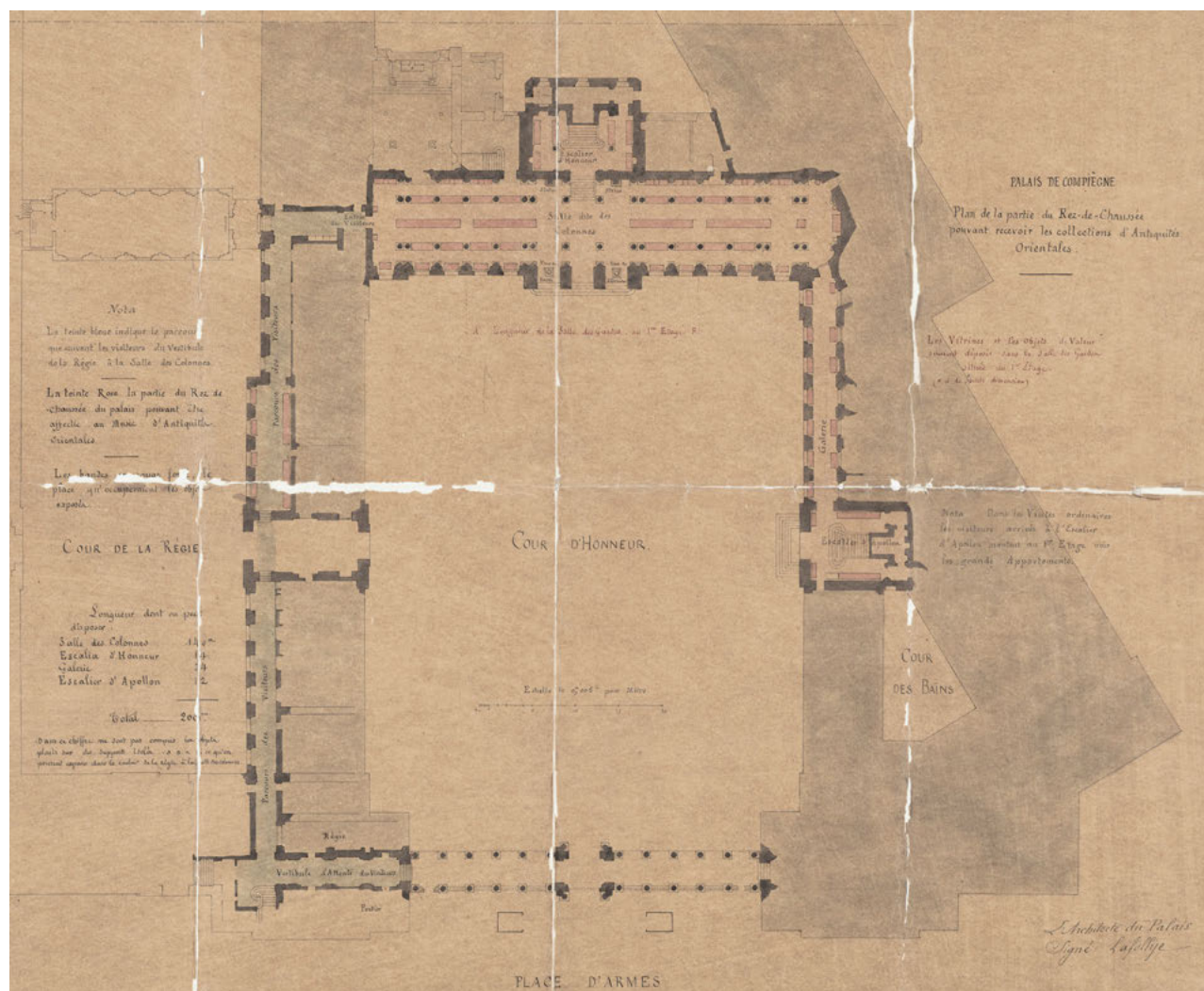
**Plates I.4a–c** The French colonial section in the 1867 Universal Exhibition, here views into the different displays of Algeria (Source: © Archives nationales, France (above); Exposition universelle de 1867 illustrée, 184 and 185)





**Plates I.5a–c** Map of the *parc* of the Champs-de-Mars of the 1867 Universal Exhibition, and a close-up with the ensemble of Egypt in the upper left side (Source: Exposition 1867c, maps; © Heidelberg University Library)

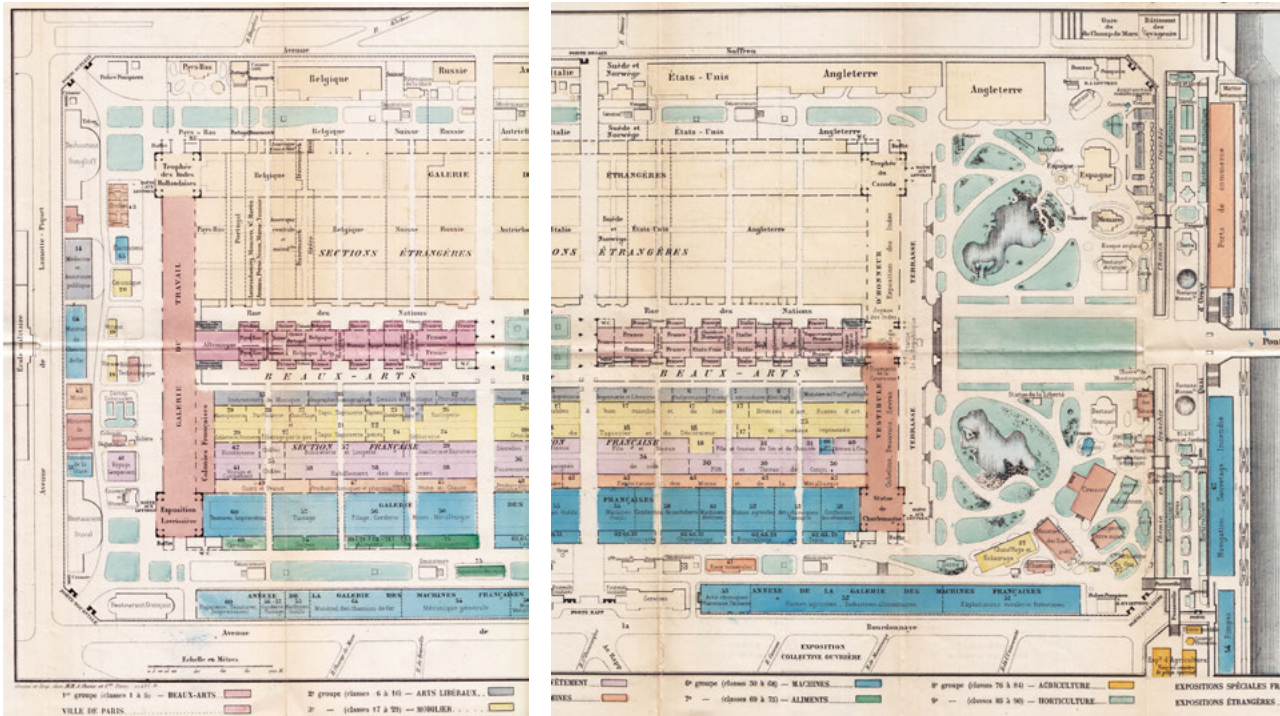




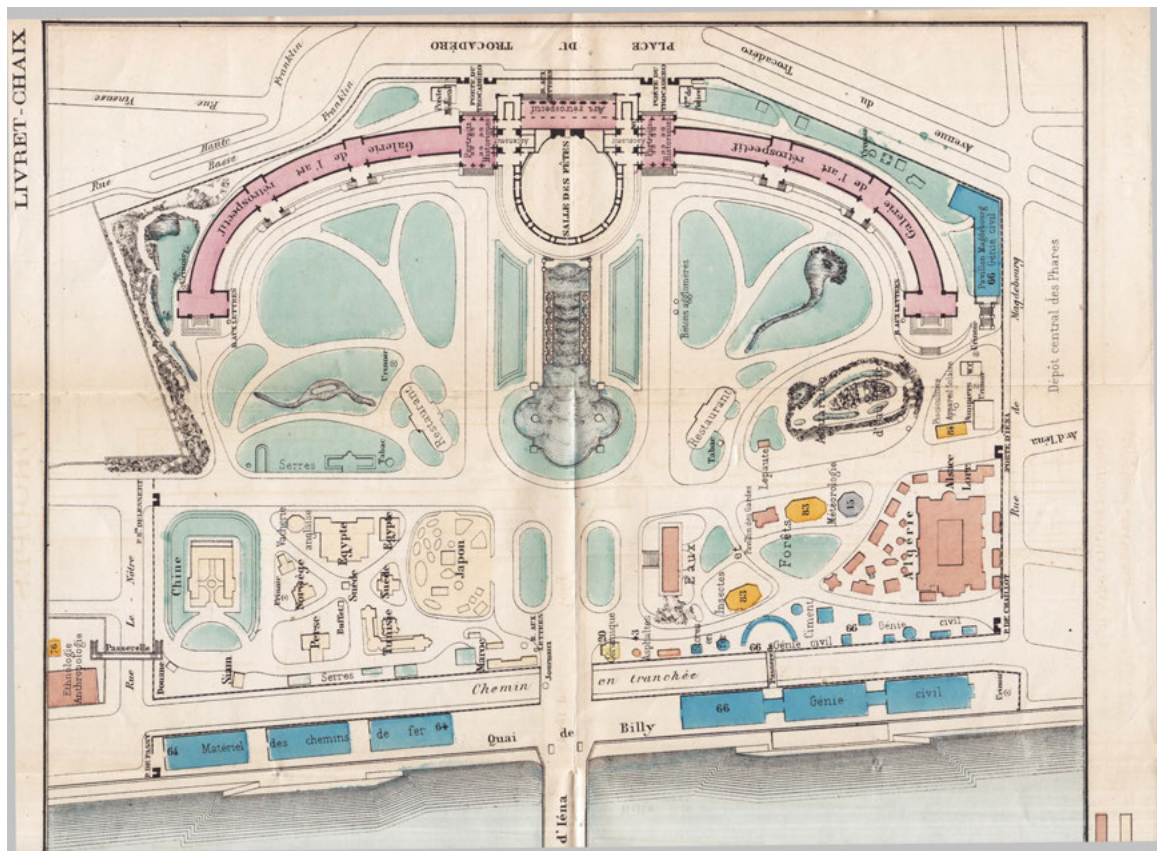
**Plates II.1a,b** The ground floor and first floor plans of the *palais de Compiègne* by architect Laffolte, in red the foreseen space for the *Musée khmer* (Source: © Archives nationales, France)



## Plates



**Plates II.2a,b** Ground floor sections of the *palais de l'Industrie* in the 1878 Exhibition  
(Source: Livret-Chaix 1878, map)



**Plate II.3** Ground plan of the Trocadero Palace and the installations in the garden  
(Source: Livret-Chaix 1878, plan)



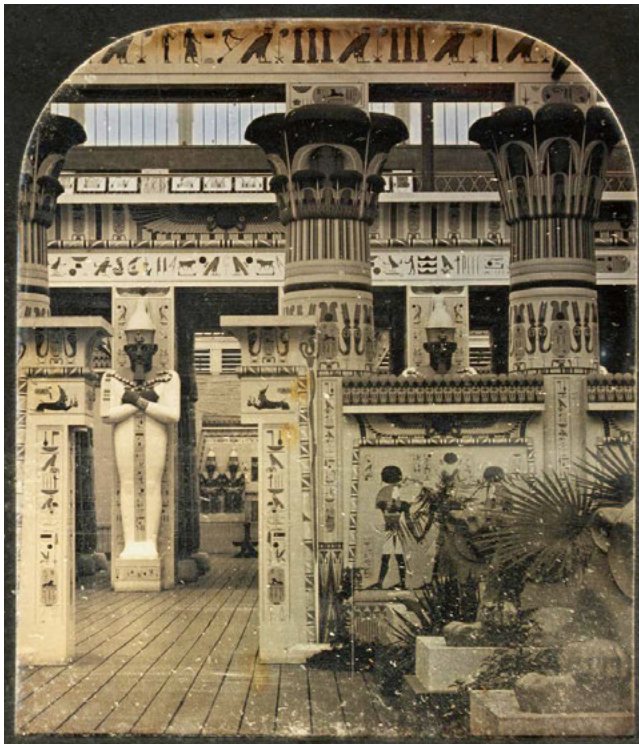


**Plate II.4** The famous Naga balustrade in its restored and purified form in the *musée Guimet* (2013) (Source: © Michael Falser 2013)





**Plate III.1** The interior of the Stallhofgebäude in Dresden where Mengs' plaster cast collection was shown 1786 and 1794, and published in Matthäi's *Catalogue* (Source: © Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, photo: Andreas Diesend)

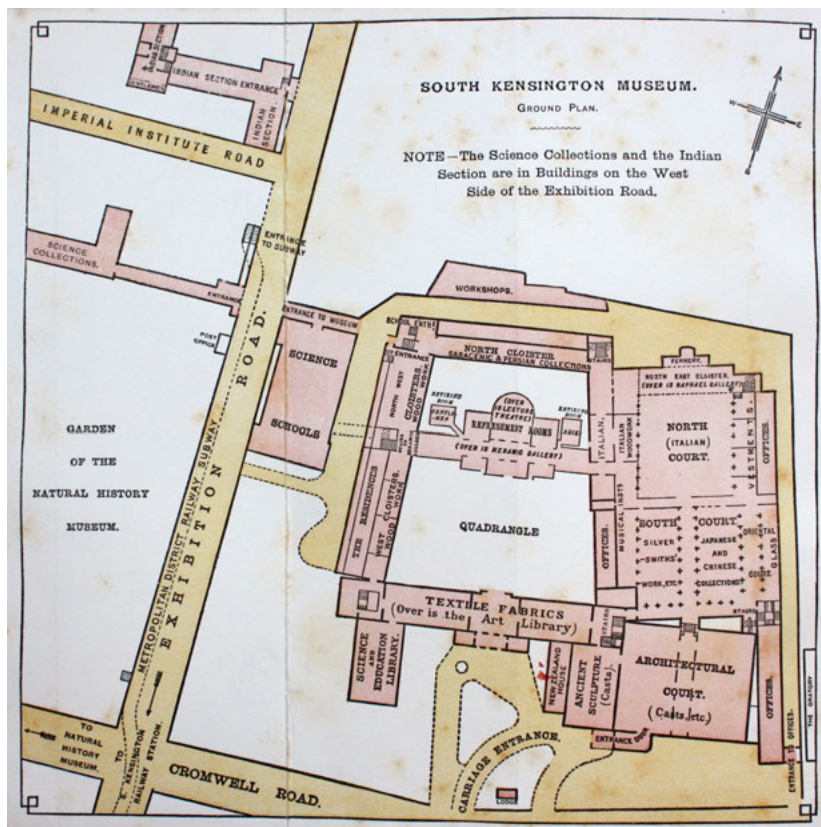


**Plates III.2a,b** The Assyrian and the Egyptian Courts in the Sydenham Crystal Palace of 1854, after Philip Delamotte (Source: © Victoria & Albert Museum, London)





**Plate III.3** Painting of the moulding operation at the Sanchi gate in 1870  
(Source: © Victoria and Albert Museum)

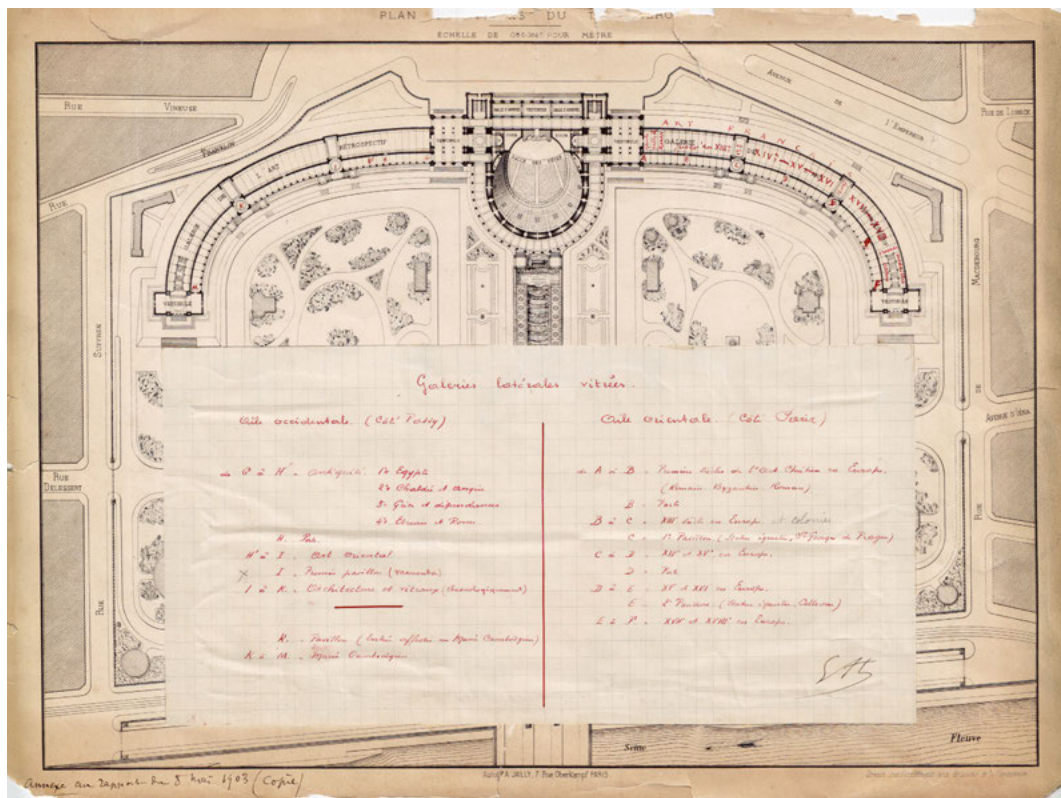


**Plate III.4** The South Kensington Museum with the Architectural Courts  
in a guide from 1881 (Source: V&A 1881, map)





**Plates III.5a,b** The Architectural Courts at the South Kensington Museum, today the Victoria & Albert Museum, revisited in 2012: to the left the Western (in 1874 the European, 'Ecclesiastic') Court; to the right the Eastern (in 1874 the 'Indian') Court (Source: © Falser 2012; © Victoria & Albert Museum)



**Plate III.6** The ground floor of the Trocadero Palace in 1903 with the handwriting of the acting director Camille Enlart indicating with the letter M in the left end of the Passy wing the location of the "Musée Cambodgien" (Source: © Cité de l'Architecture et du Patrimoine, Paris)



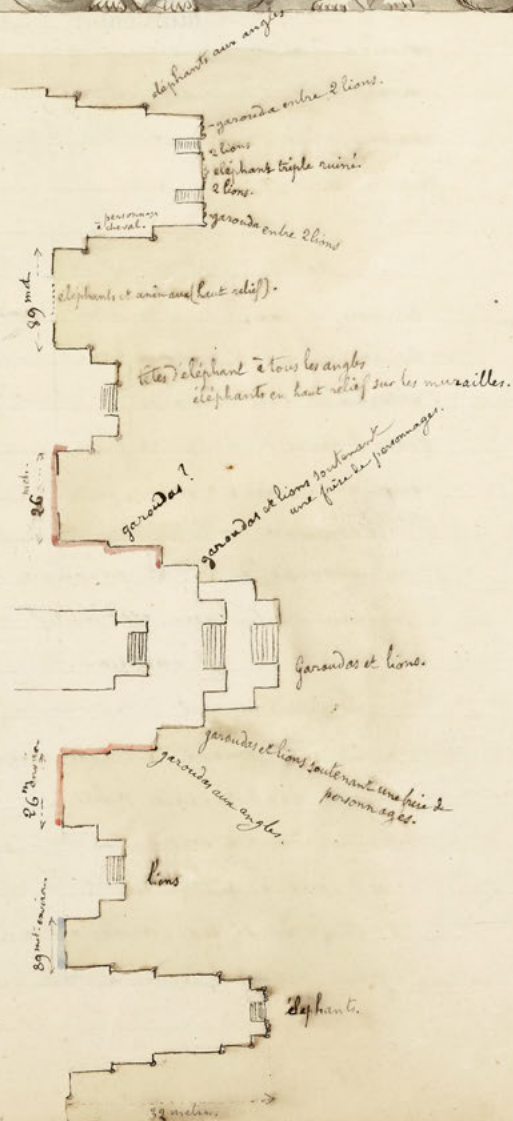
## Terrasses de Pimanacas.

Les terrasses sont très ruinées — il faudra débroussailler pour pouvoir les suivre de près.

Garoudas  
et lions  
Terrasse centrale

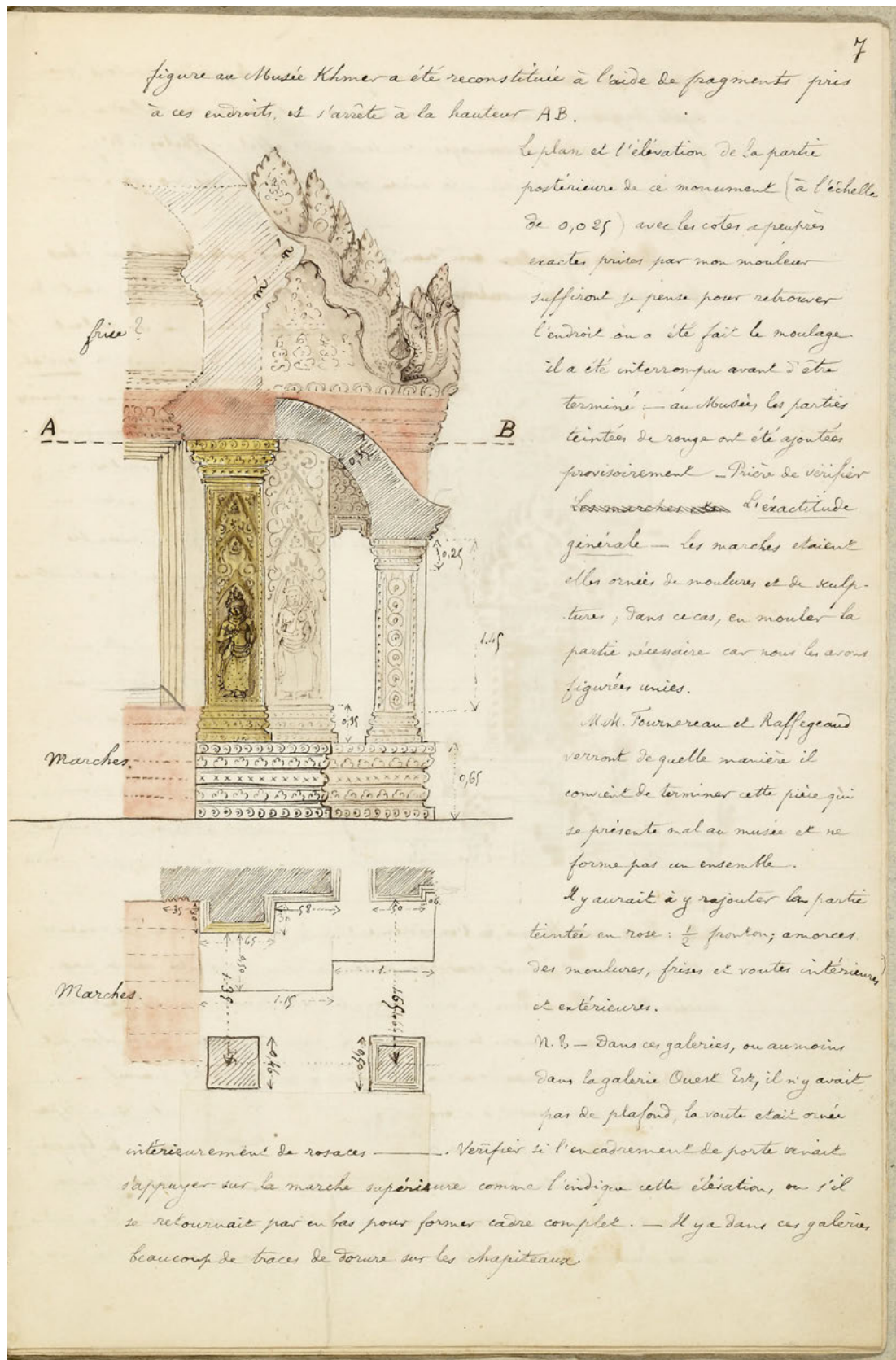


Détail des 5 terrasses  
de Pimanacas.  
(— Voir, page 196 du  
Voy. au Cambodge, la  
terrasse du bas — celle  
des éléphants.)



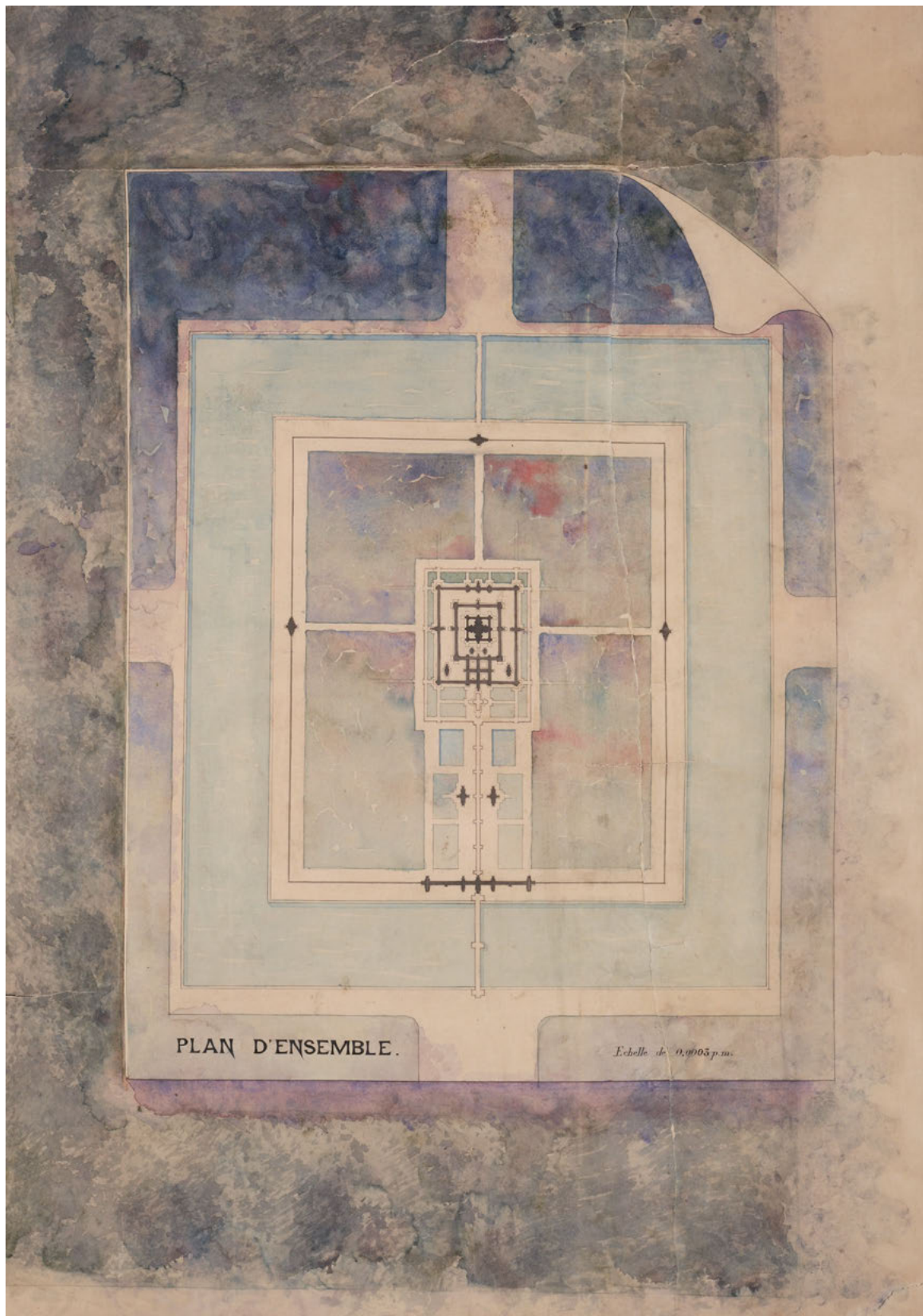
**Plate III.7** Delaporte's instructions for the plaster cast operations in situ at the "Pimanacas" terraces inside Angkor Thom, most probably for Fournereau during his 1888 mission (Source: © Private collection Louis Delaporte, Loches)





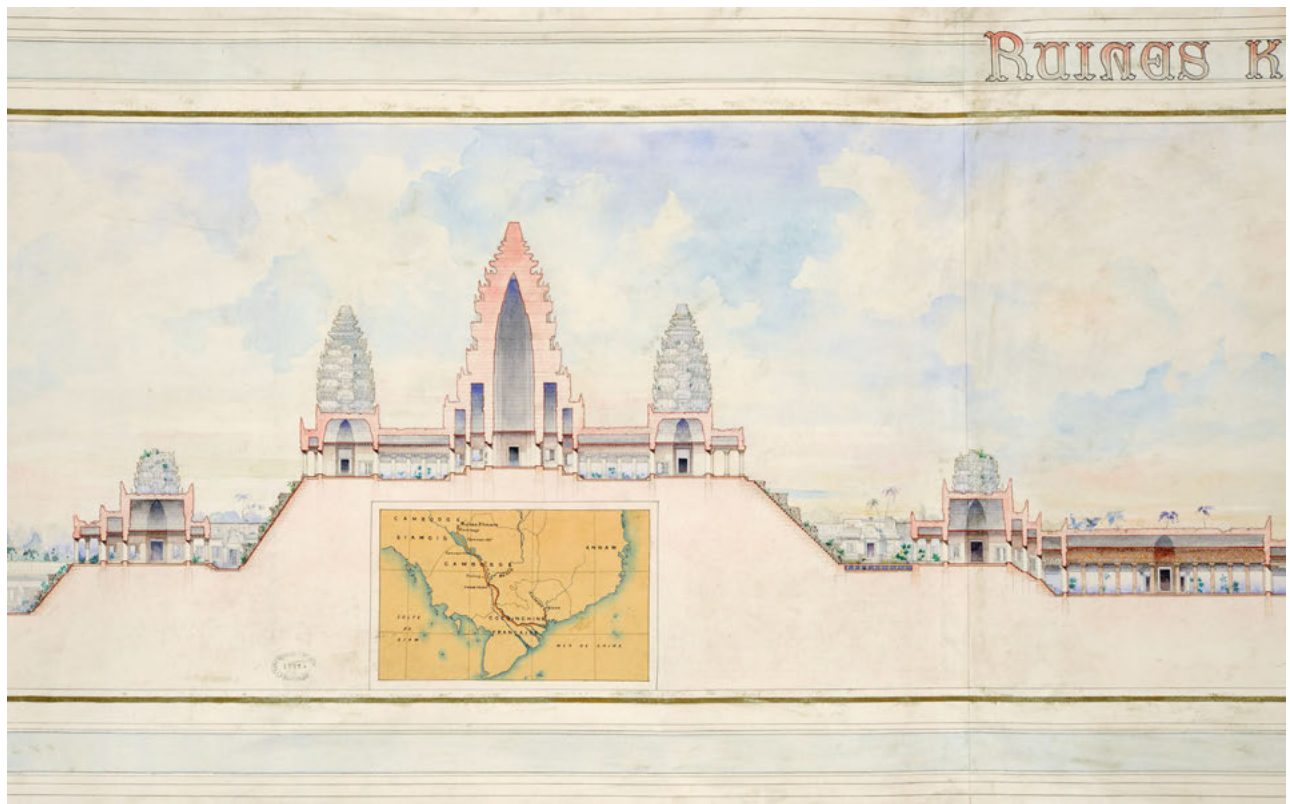
**Plate III.8** Sample of Delaporte's instructions for the plaster cast operations in situ at Angkor Wat's western entry gate, to be reconstituted shortly after in the *musée Indo-chinois* in Paris, compare Fig. III.36 (Source: © Private collection Louis Delaporte, Loches)





**Plate III.9** Site plan of Angkor Wat in a watercolour of Fournereau 1889  
(Source: © École nationale supérieure des beaux-arts Paris)



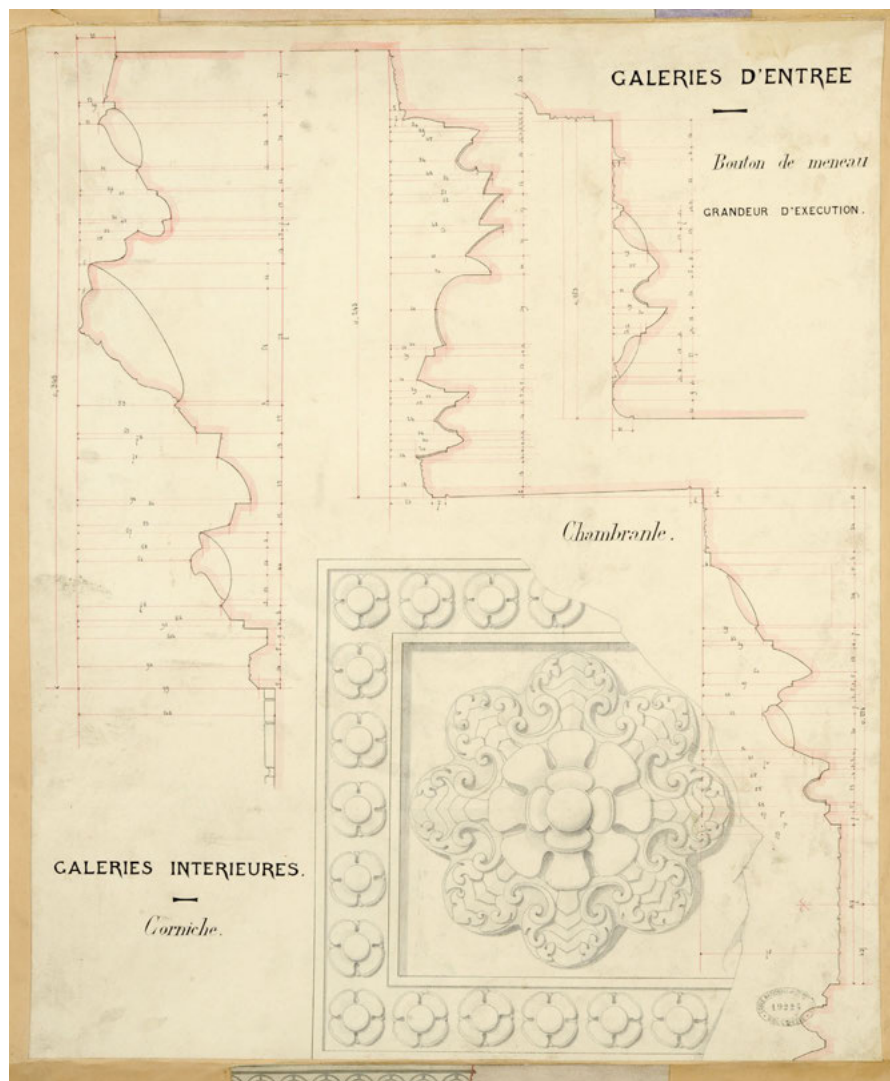


**Plates III.10a,b** Section and elevation plans of Angkor Wat by Fournereau in watercolour technique, 1889 (Source: © École nationale supérieure des beaux-arts Paris)





**Plate III.11** Section-elevation plan on Angkor Wat in 1:10 scale by Fournereau in 1889 (Source: © École nationale supérieure des beaux-arts Paris)



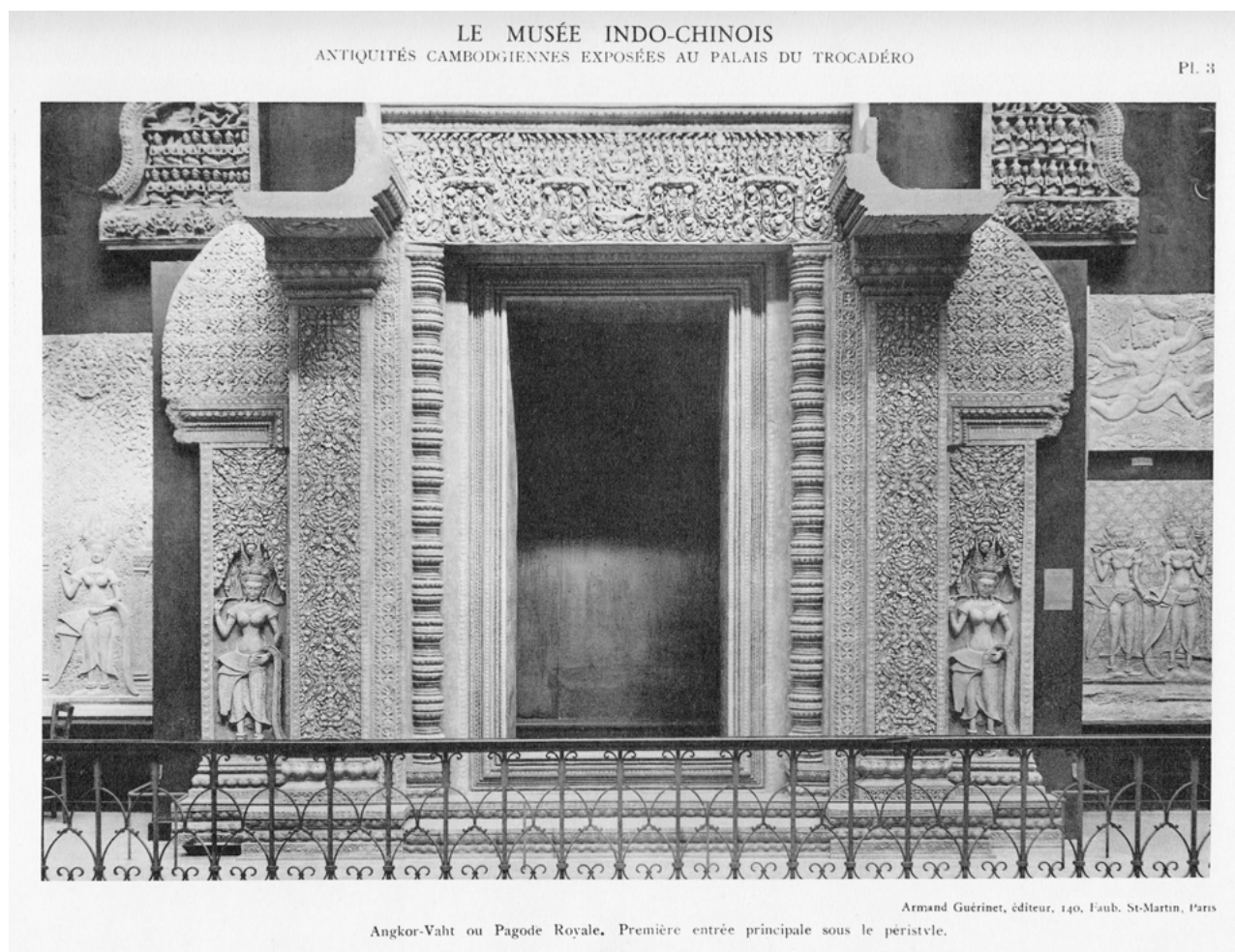
**Plate III.12** Profile and decoration studies of Angkor Wat in pencil and red colour by Fournereau in 1889 (Source: © École nationale supérieure des beaux-arts Paris)





**Plate III.13** Study on the ancient colour scheme in the Cruciform Gallery at Angkor Wat by Fournereau in 1889 (Source: © École nationale supérieure des beaux-arts Paris)



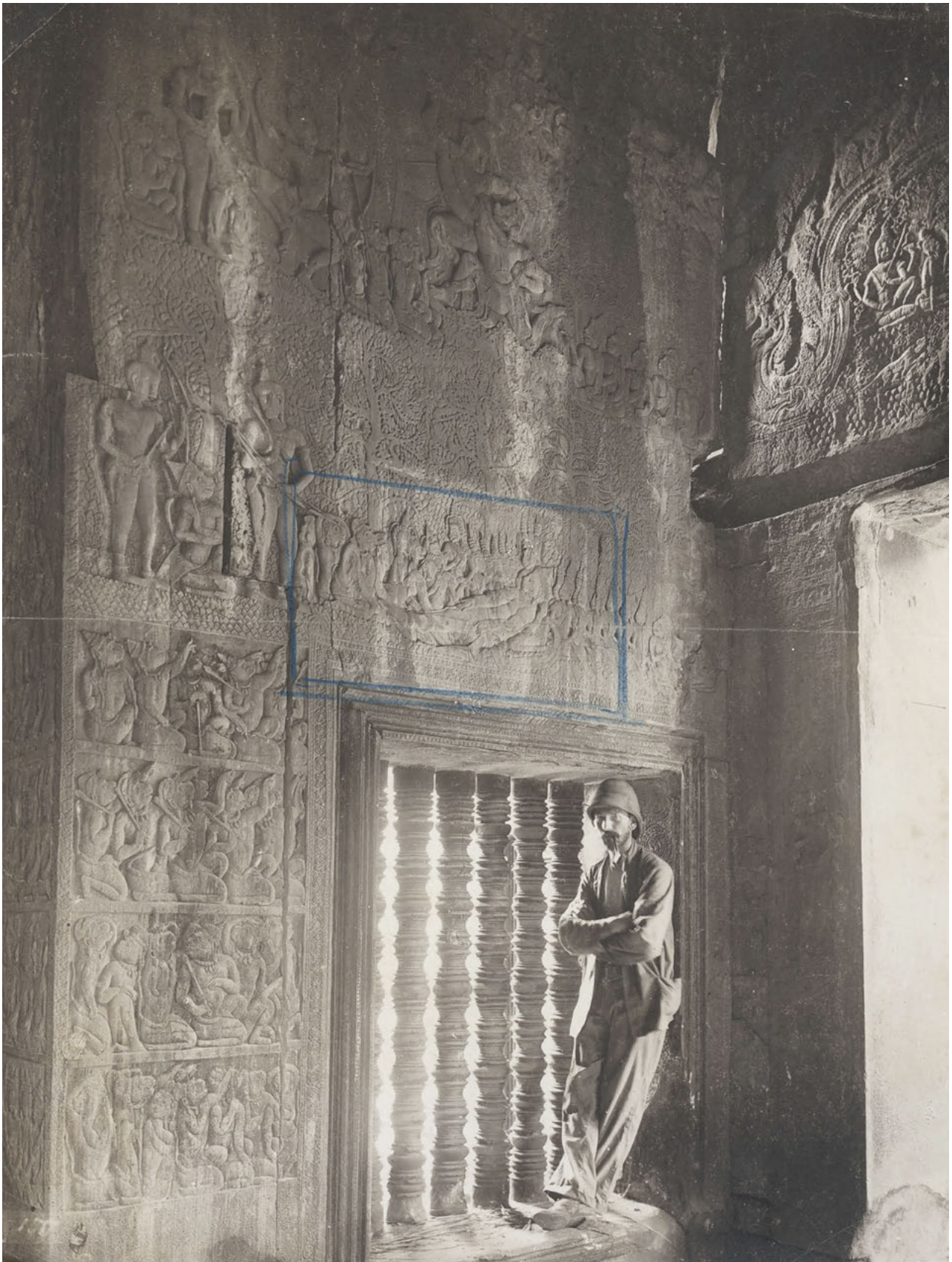


**Plate III.14a** The western main entry gate to Angkor Wat in a section-like installation in the *musée Indo-chinois* around 1900 (Source: Guérinet n.d., plate 3)



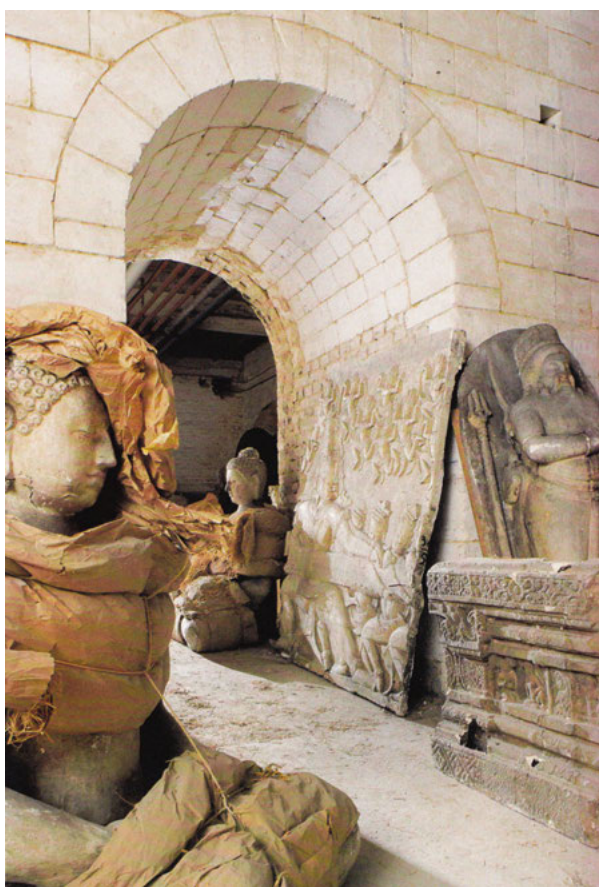
**Plate III.14b–d** The same situation as in Pl. III.14a compared with the 'real' spot at Angkor Wat in 2010 (Source: © Michael Falser 2010)





**Plate III.15** Harry Thomann (alias A. Gillis) in Angkor Wat with the marked bas-reliefs to be copied, photograph of 1898 (Source: © Private collection Tamara von Rechenberg/Heidelberg)





**Plates III.16a–e** The rediscovered plaster casts from Angkor in Saint-Riquier Abbey as documented by the curator of the Musée Guimet, Pierre Baptiste (above), and as featured in the journal *Connaissance des Arts* in 1992 (Source: © Pierre Baptiste, Musée Guimet (above); *Connaissance des Arts*, 481 (March 1992), inner front cover and LIV)





**Plate III.17** The staging of original artefacts and restored plaster casts from Angkor during the exhibition *Angkor, Naissance d'un mythe: Louis Delaporte et le Cambodge* in 2013 in the Musée Guimet in Paris (Source: © Michael Falser 2013)



**Plates III.18a,b** The plaster casts from Angkor (here the Bayon-tower face from the outside and the inside) as on display in the 2013 Musée Guimet exhibition, compare Pl. Intro.13 and Pl. III.17 (Source: © Michael Falser 2013)



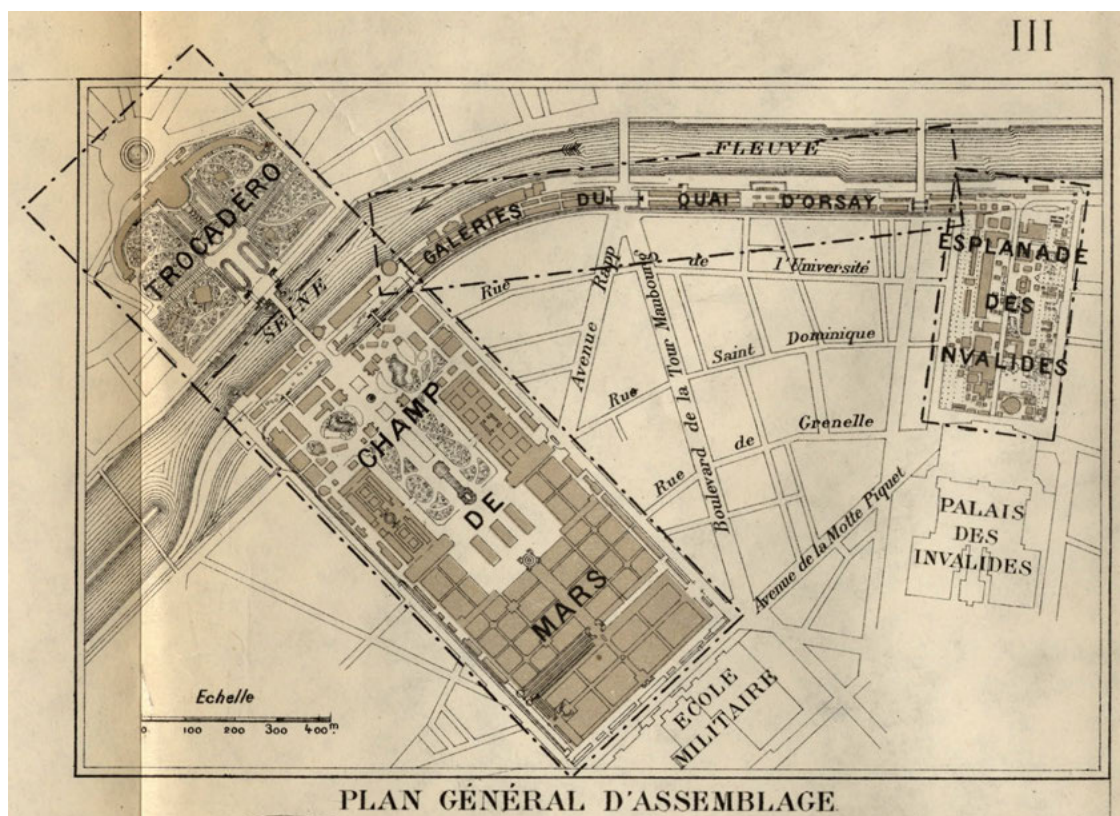


Plate IV.1 The plan of the 1889 Universal Exhibition in Paris (Source: Picard 1891, II, map III)

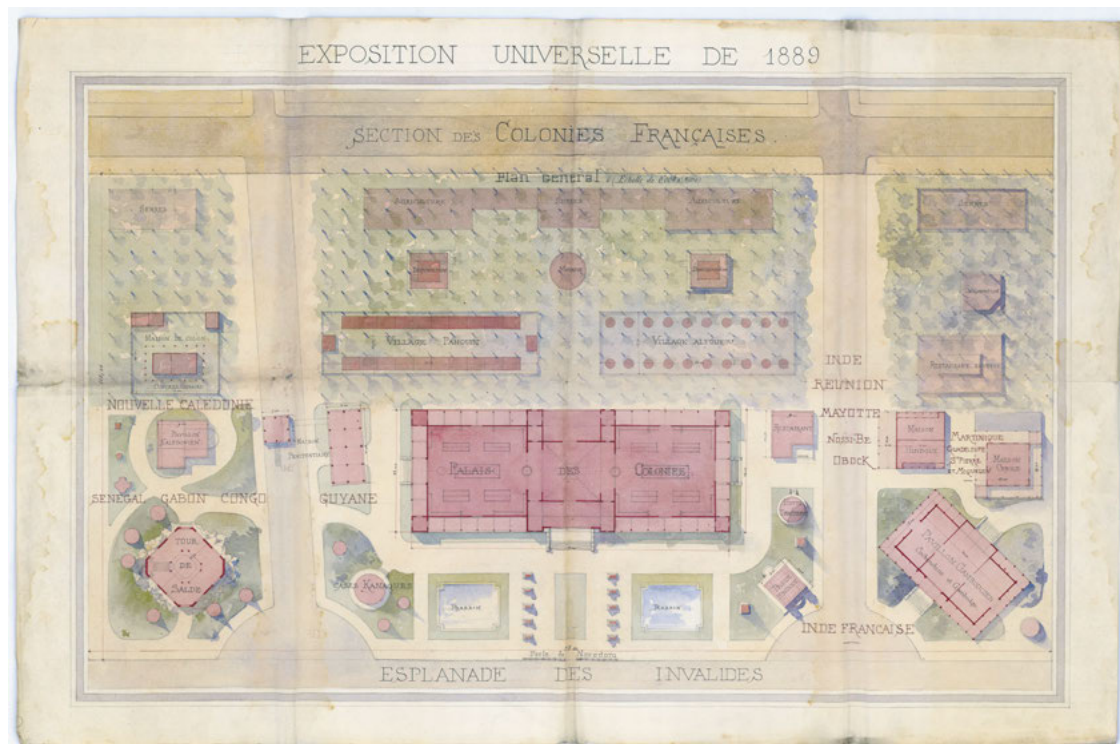
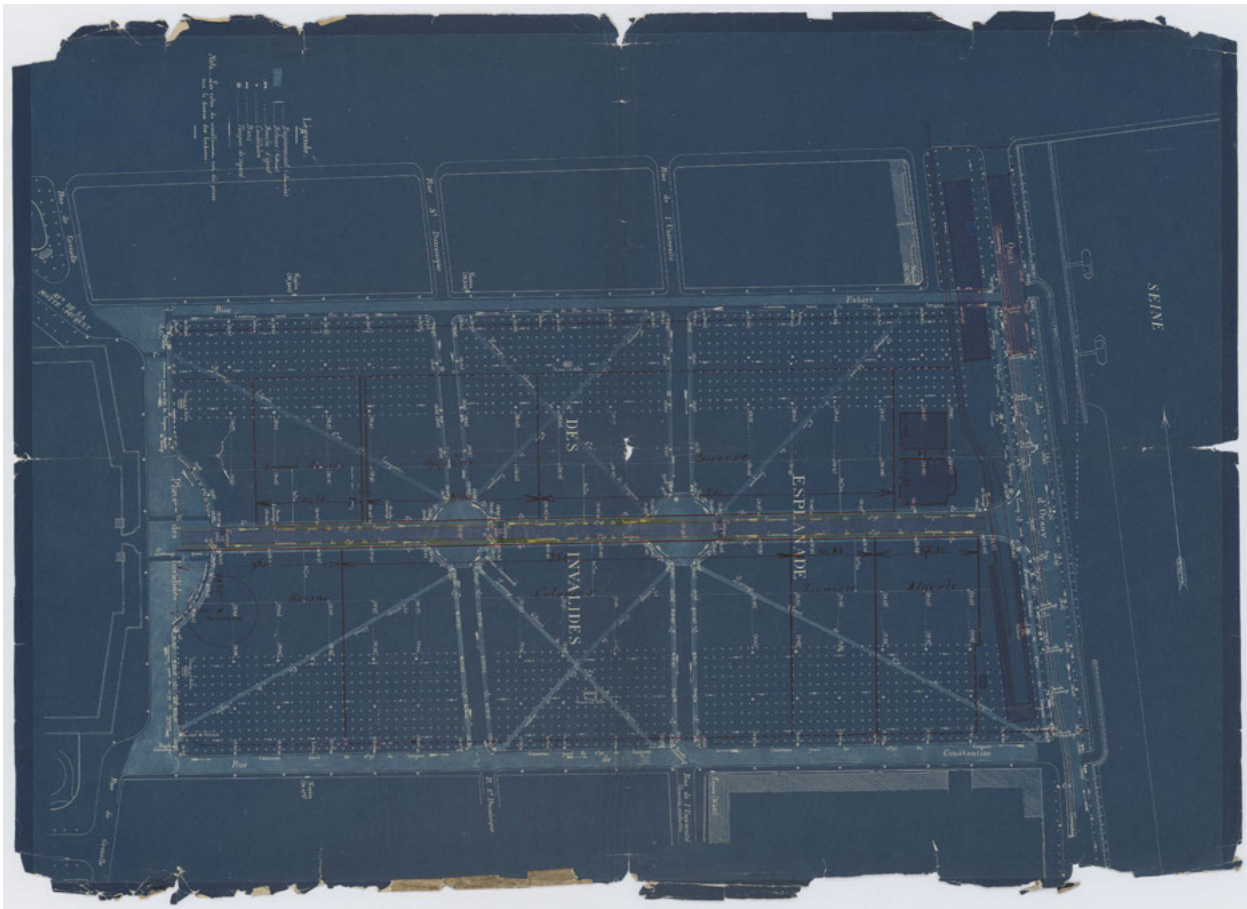
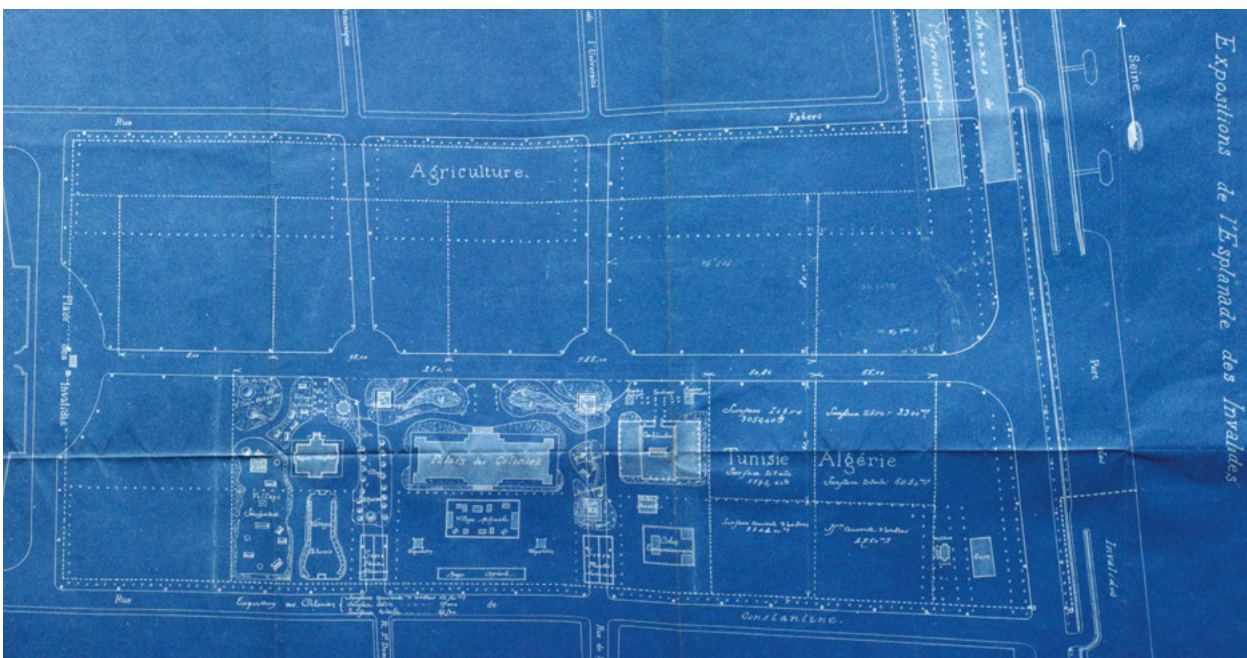


Plate IV.2 A draft plan of the colonial section of the 1889 Universal Exhibition (Source: © Archives nationales, France)





**Plate IV.3a** A draft plan of the colonial section of the 1889 Universal Exhibition  
(Source: © Archives nationales, France)



**Plate IV.3b** A draft plan (around 1887/88) for the insertion of the colonial section into the  
esplanade des Invalides (Source: © Service historique de la défense, Paris)



Annamite

Marianque

Fruits Réunion

INDO-CHINE

PAGODE D'ANGKOR

Produits Cochinchine

Allée de Sphinx

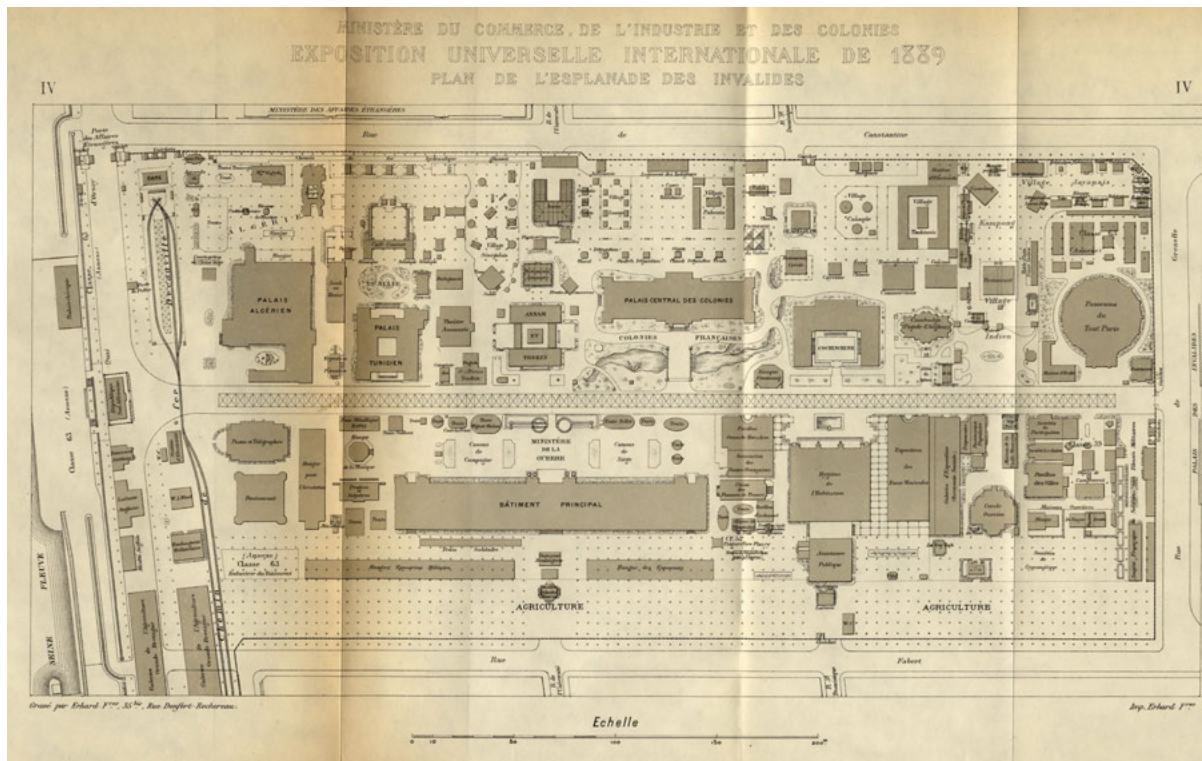
M. de la Cointe

Echelle de 0.0042 pour Nbre

Dressé par M<sup>rs</sup> S. SAUVESTRE ARCH<sup>te</sup> EN CHEF DES TRAVAUX  
 ET M<sup>rs</sup> DES TOURNELLES INGEN<sup>r</sup> COMMISSAIRE-ADJ<sup>t</sup>  
 M<sup>rs</sup> FOULHOUX ARCHITECTE DE LA COCHINCHINE

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**Plate IV.6** The final version of the colonial section within the 1889 Universal Exhibition  
(Source: Picard 1891, II, plan IV)

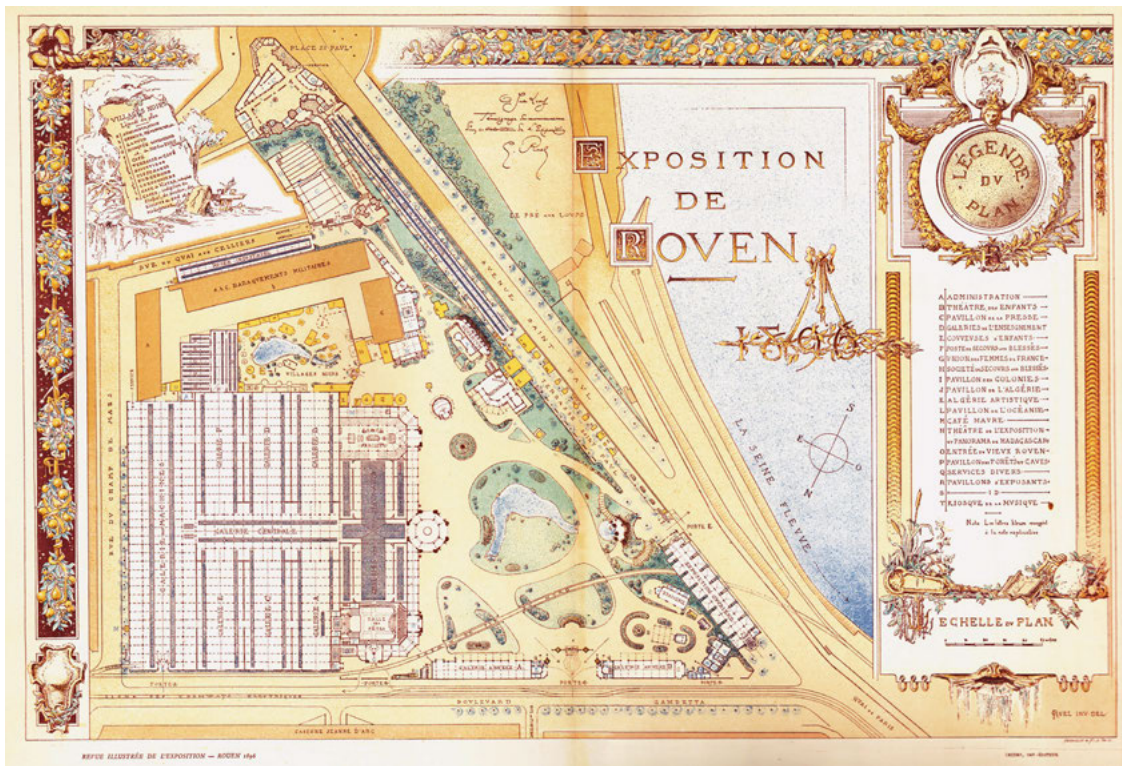


**Plate IV.7** The *pavillon du Cambodge* of the 1889 Universal Exhibition in a series of iconized cultural heritage exhibits (Source: Huard 1889, II, between 424-25)



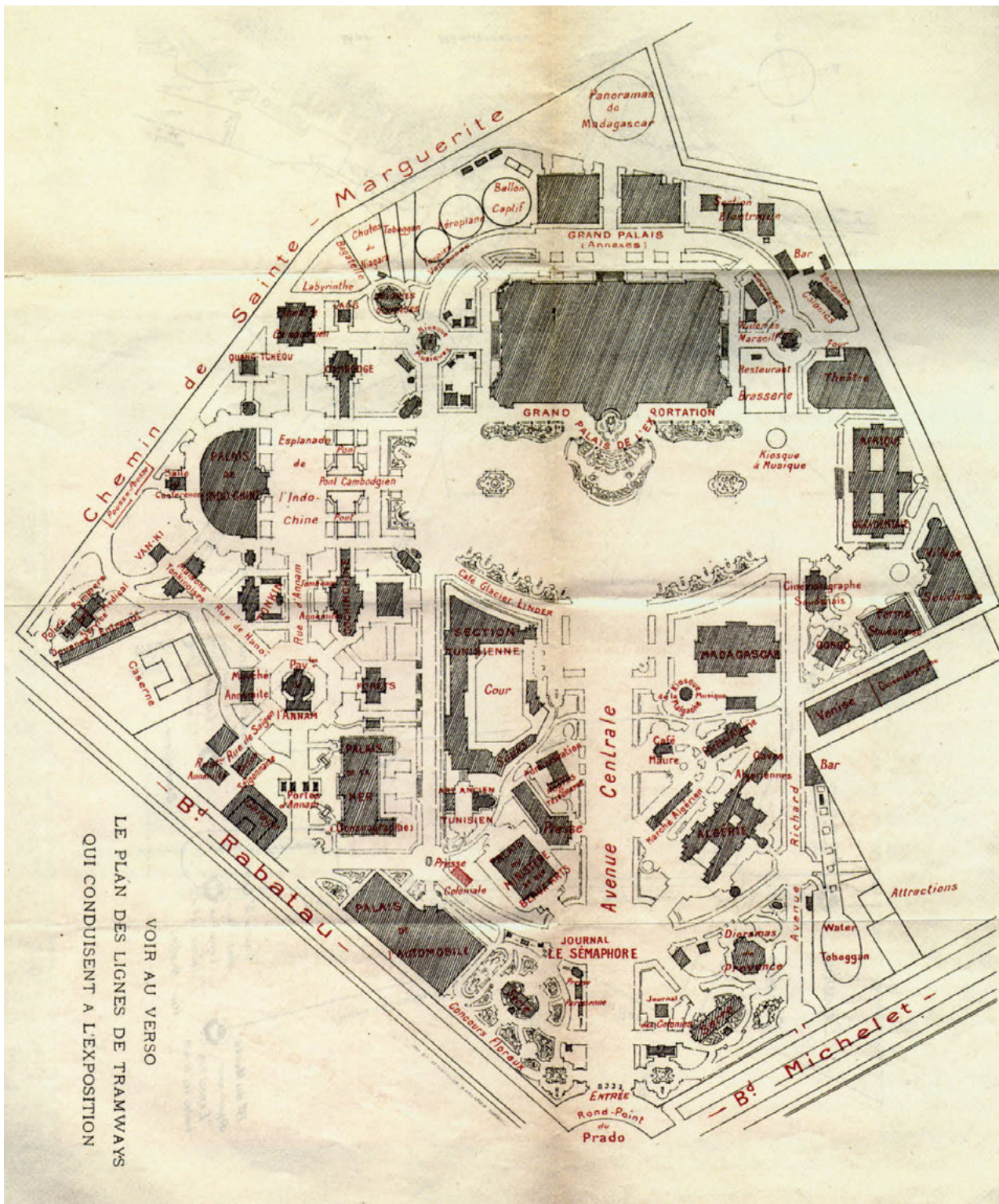


**Plate V.1** The Indochinese section on Trocadero hill during the 1900 Universal Exhibition as depicted in a tropical setting (Source: Nicolas 1900, cover)



**Plate V.2** The overall plan of the *Exposition nationale et coloniale de Rouen* of 1896 (Source: Revue de Rouen 1896, map)





**Plate V.3** The map of the *Exposition nationale coloniale* of 1906 in Marseille in the *Guide officiel de l'Exposition coloniale de Marseille* (Source: Guide Exposition 1906, map; private collection Isabelle Aillaud, Marseille)





**Plates V.4a,b** A tourist brochure about the 1906 Exhibition, cover and interior information  
(Source: © Bibliothèque Alcazar Marseille)





**Plates V.5a,b** *Le palais du Cambodge* of the 1906 Exhibition on postcards  
(Source: © Archives municipales de Marseille)



# Le Petit Journal

**Le Petit Journal**  
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Dix-septième année
**DIMANCHE 24 JUIN 1906**
Numéro 814

**A L'EXPOSITION COLONIALE DE MARSEILLE**  
La « Danse des Nymphes dans la forêt », exécutée par les danseuses du roi Sisowath

Pl. V.6 The cover page of *Le Petit Journal* (24 July 1906) with a scene in front of the Cambodian Pavilion with King Sisowath as guest at the 1906 Marseille Exhibition (Source: Personal archive Michael Falser)





FÊTES DONNÉES A ANGKOR-VAT PAR SA MAJESTÉ SISOWATH, ROI DU CAMBODGE

FETE GIVEN AT ANGKOR-VAT  
BY H. M. SISOWAT  
KING OF CAMBODGE

៖ ព្រះបាទ ស៊ីសុវត្ថ ព្រះ លី ស៊ីវ វត្ត  
ផ្ញើ ប្រគល់ ឲ្យ ព្រះ អង្គ ទទួល

FEST IN ANGKOR-VAT  
VON S. M. SISOWATH  
KONIG VON CAMBODGE GEGEBEN

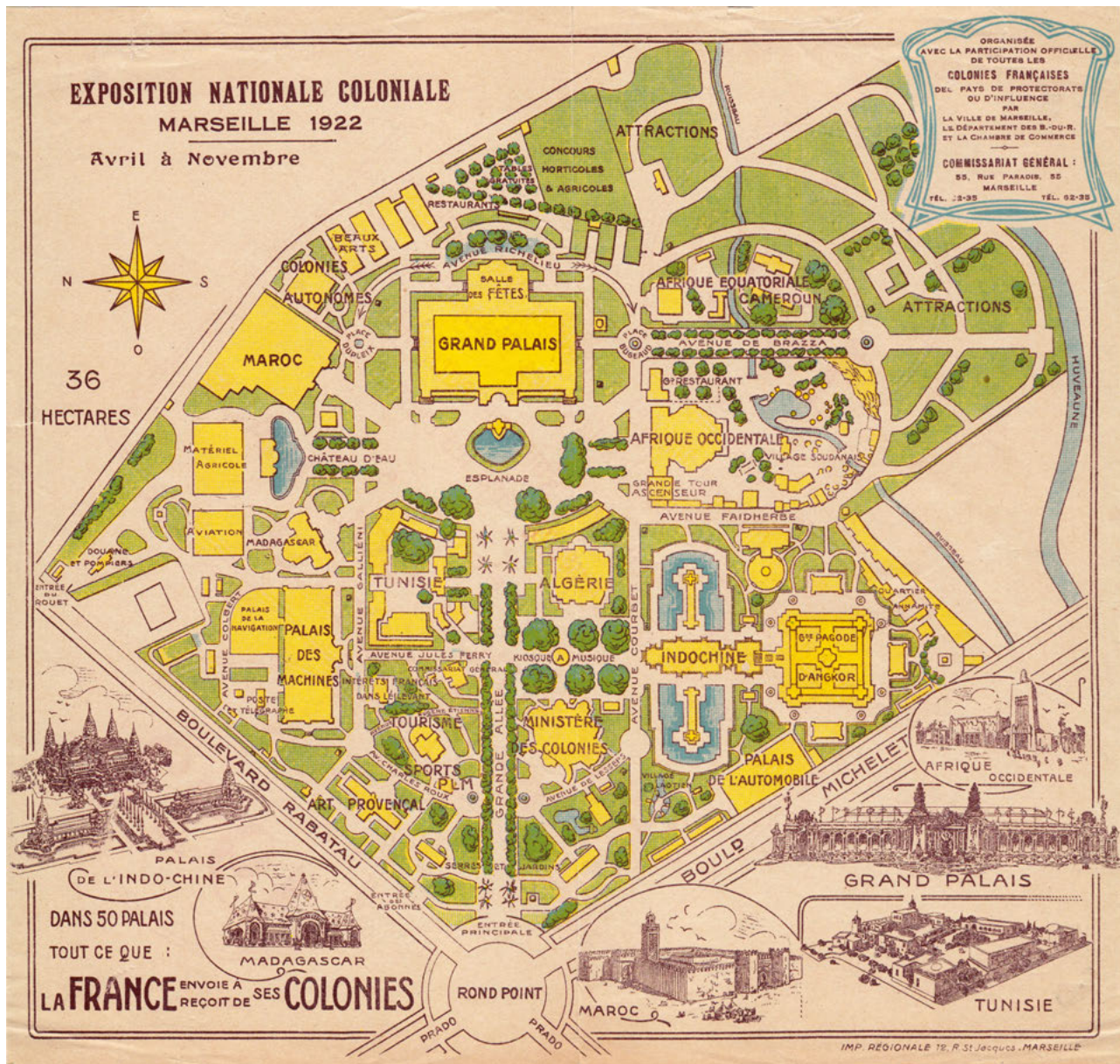
Pl. V.7 A depiction in Dieulefils' 1909 publication *Ruines d'Angkor* with a veritable visual 'back-translation' of the scene during the 1906 Marseille Exhibition, compare Pl. V.6 (Source: Dieulefils 1909, plate 2)





Plate VI.1a,b Official tourist brochure and guidebook for the 1922 Marseille Exhibition  
(Source: © Chambre de Commerce Marseille, Collection CCI Marseille-Provence; private collection Michael Falser)





**Plate VI.2** Official site plan of the 1922 Marseille Exhibition with the *palais de l'Indo-Chine*  
(Source: © Archives municipales de Marseille)




**EXPOSITION NATIONALE  
COLONIALE de MARSEILLE 1922  
INDOCHINE**

G. CAPON

L'ILLUSTRATION

EXPOSITION COLONIALE DE MARSEILLE



21 Octobre 1922

Avec ce Numéro, "La Petite Illustration" contenant  
*L'APÔCALYPTÉ*, comédie en 3 actes, par BRIEUX.

Prix 4 5 francs

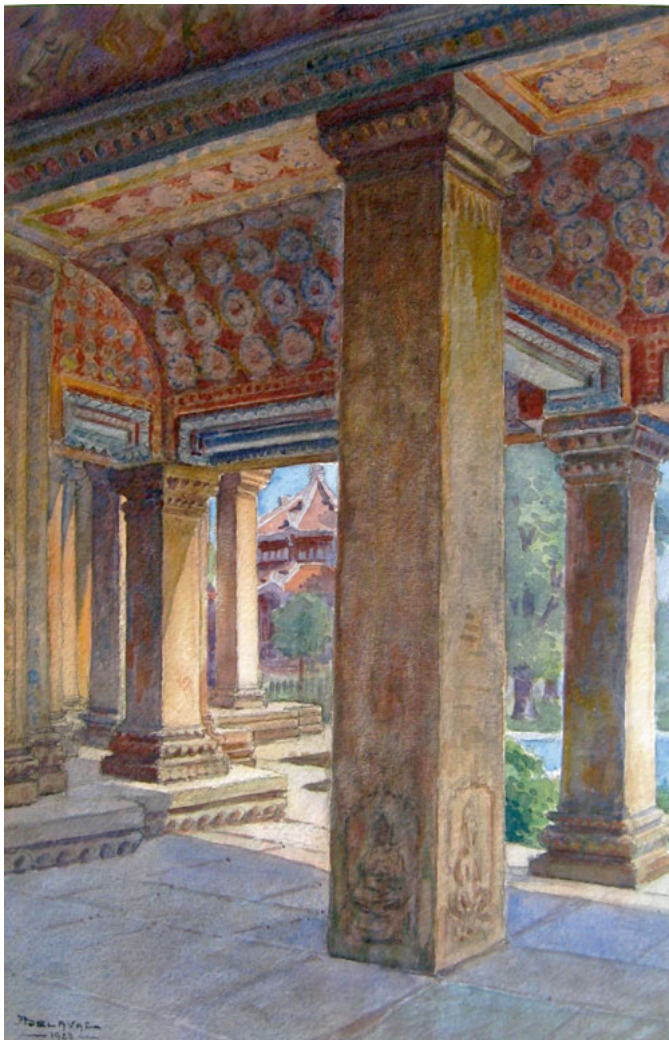
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Plates VI.5a,b Stamps of the 1922 Exhibition (Source: © Archives nationales d'outre-mer ANOM, Aix-en-Provence)





**Plates VI.6a,b** Watercolours by architect Auguste Delaval of the Angkor Wat replica in Marseille 1922 (Source: © Archives municipales d'Hennebont)





**Plate VI.7a** The main staircase of the *palais de l'Indo-Chine* of the 1922 Marseille Exhibition as depicted on a postcard (Source: © Archives départementales Bouches-du-Rhône)





**Plate VI.7b** The nocturnal dance show in front of the Angkor Wat replica in Marseille 1922  
(Source: Commissariat général de l'Exposition 1922a, between 280-81)



12 Pages

12 Pages

# Le Petit Journal

HEBDOMADAIRE  
61, rue Lafayette, Paris

*illustré*

PRIX : 0 fr. 30  
16 Avril 1922

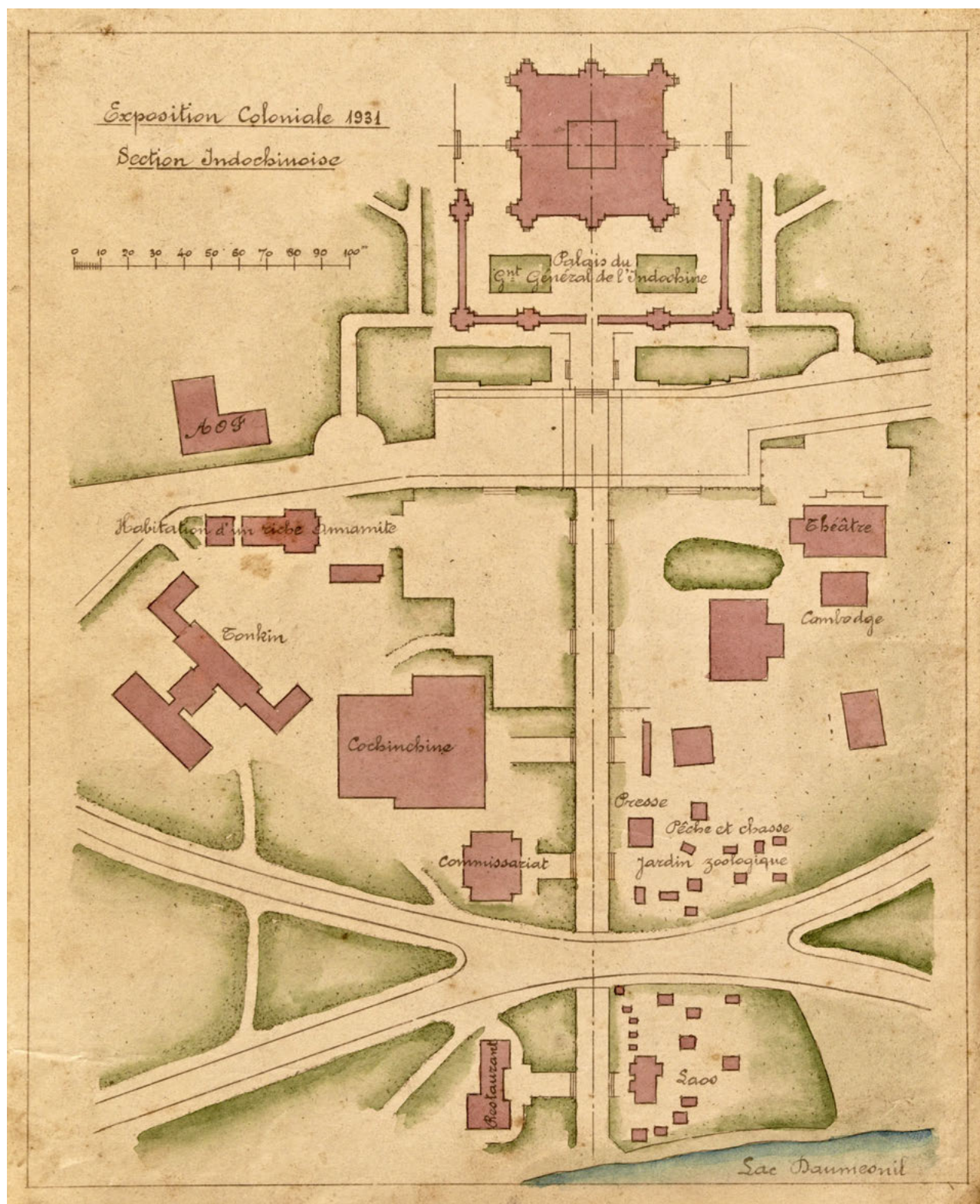


## A l'exposition coloniale de Marseille

L'un des clous de l'exposition est certainement le palais de l'Indo-Chine qui reproduit avec une fidélité minutieuse et splendide la partie la plus importante du temple d'Angkor-Vat, avec sa merveilleuse floraison de tours, de clochetons, de pagodes, ses escaliers géants et ses statues étranges, caractéristique de l'art architectural du Cambodge.

**Plate VI.7c** The *palais de l'Indo-chine* of the 1922 Marseille Exhibition as depicted on the cover of *Le Petit Journal illustré*, 16 April 1922 (Source: private collection Michael Falser)



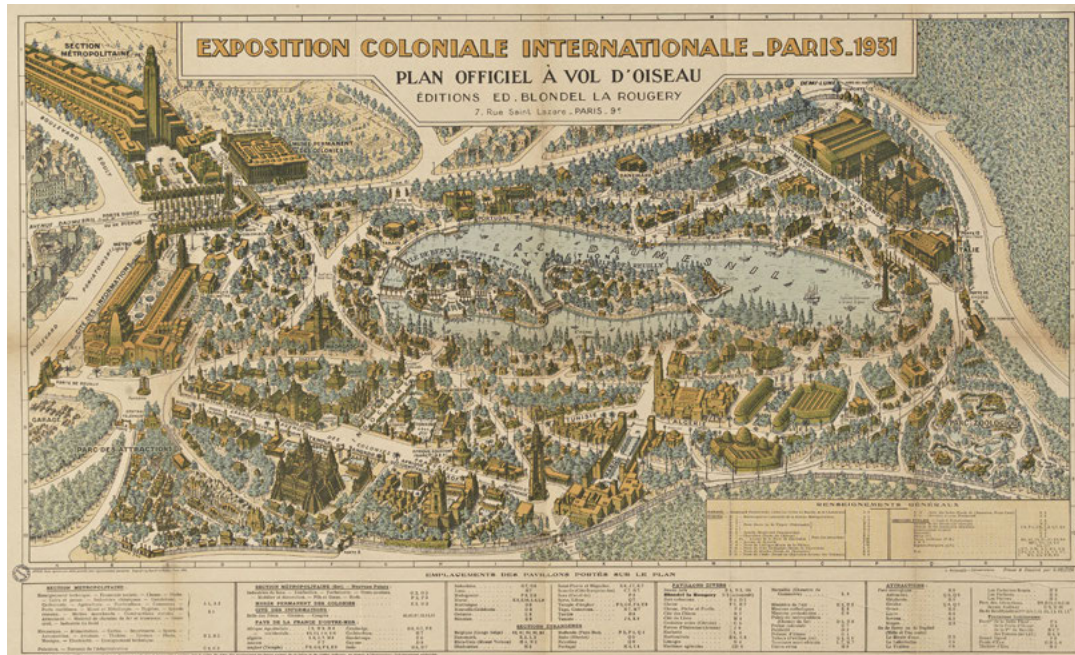


**Plate VII.1** The draft plan of the Indochinese section for the 1931 Paris Exhibition in Paris  
(Source: © Archives nationales d'outre-mer ANOM, Aix-en-Provence)





**Plate VII.2** The final plan for the 1931 Paris International Colonial Exhibition  
(Source: © Archives nationales d'outre-mer ANOM, Aix-en-Provence)



**Plate VII.3a** The sketched bird's-eye view of the 1931 Paris Exhibition in Paris  
(Source: © Archives nationales d'outre-mer ANOM, Aix-en-Provence)

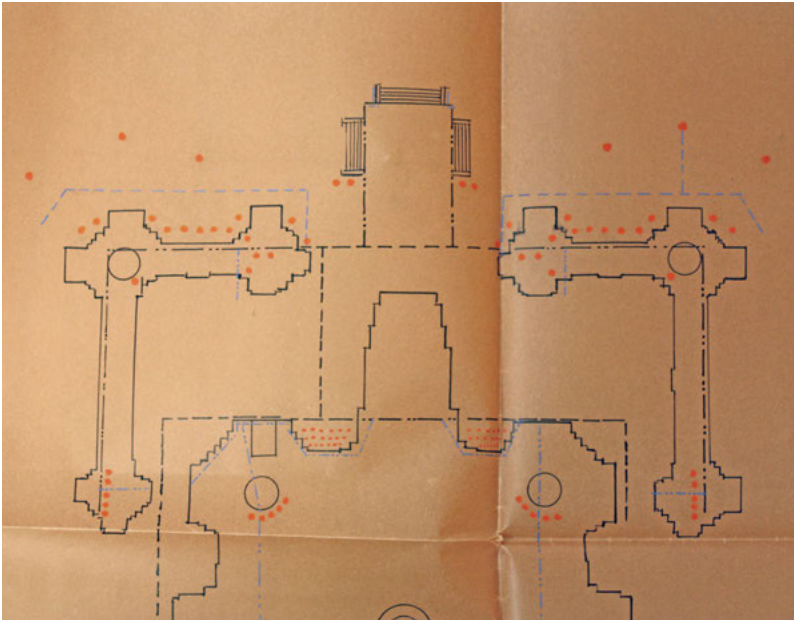


  
 EXPOSITION  
 COLONIALE  
 INTERNATIONALE  
 PARIS 1931  
**PLAN OFFICIEL**  
**À VOL D'OISEAU**  
*MOYENS DE TRANSPORTS  
 LISTE DES PAVILLONS  
 ET DES ATTRACTIONS  
 RENSEIGNEMENTS UTILES*  
  
 BLONDEL LA ROUGERY  
 ÉDITEUR  
 7, RUE ST LAZARE, PARIS  
 Prix net : 4<sup>f</sup>.

A painting of the Angkor Wat temple complex in Cambodia. The central focus is the main temple tower, flanked by smaller towers and surrounded by a series of terraces and courtyards. The architecture is highly detailed, with many spires and carvings. The sky is a deep blue with large, billowing white and yellow clouds. In the foreground, there are several white, stylized trees or monuments. The overall style is that of a classical painting, with a focus on grandeur and architectural detail.

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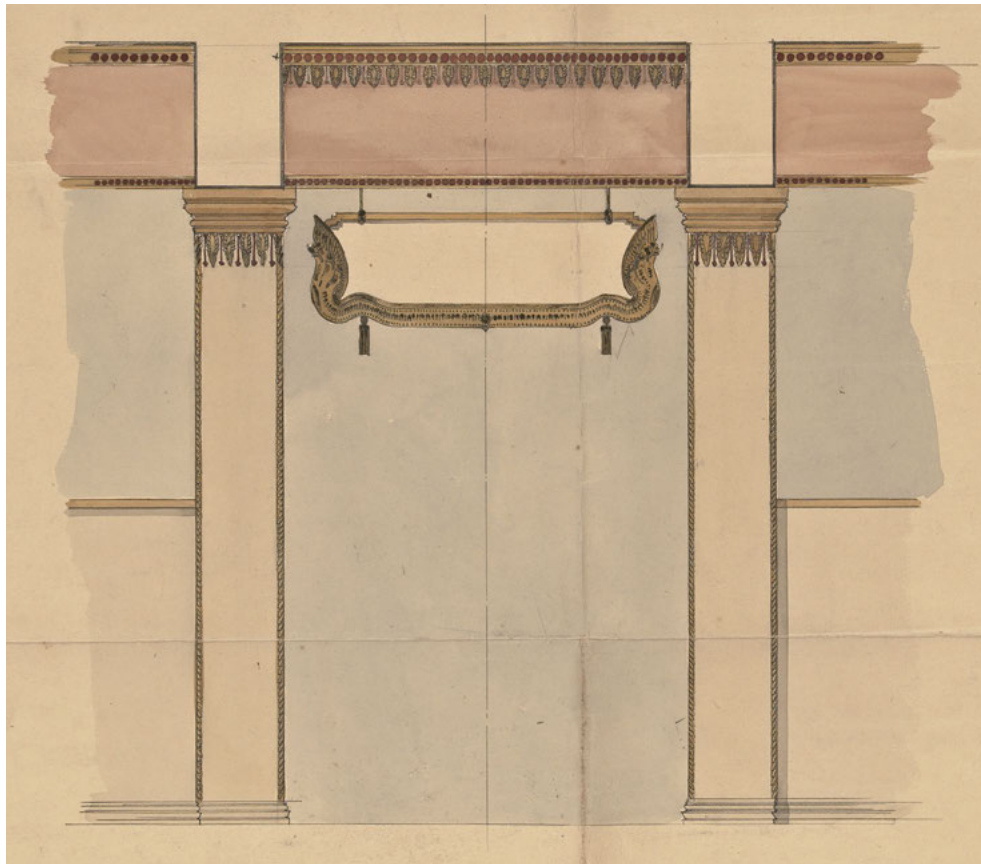




**Plate VII.5** The projector system for the illumination of the main facade of the Angkor Wat replica in Paris 1931 (Source: © Archives nationales d'outre-mer ANOM, Aix-en-Provence)

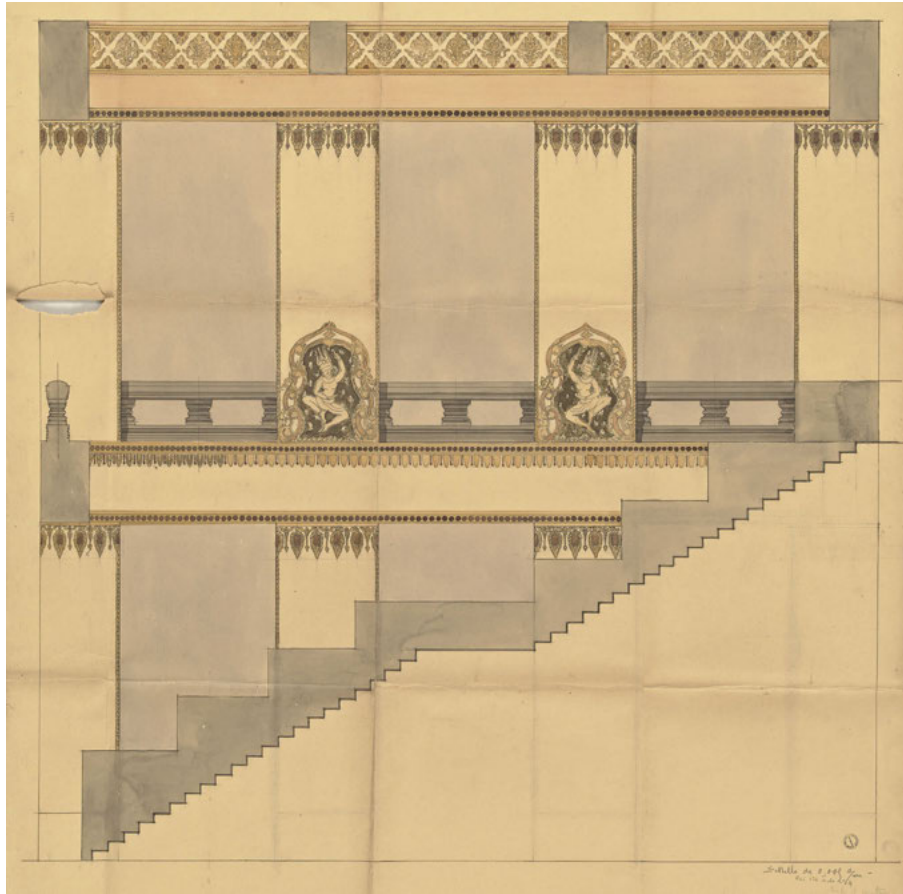


**Plate VII.6** The vitrines for the exhibition inside the 1931 replica, designed by Charles Blanche (Source: © Archives nationales d'outre-mer ANOM, Aix-en-Provence)

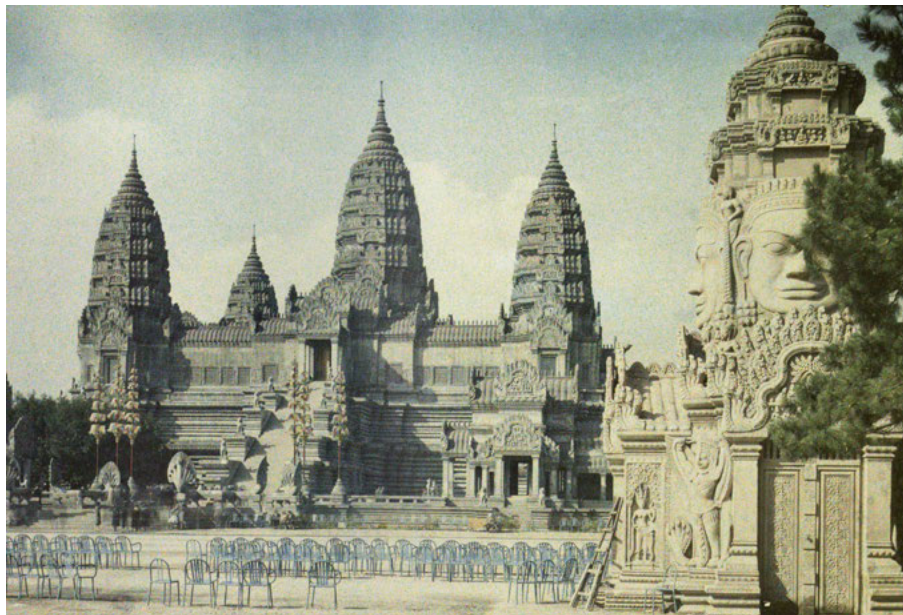


**Plate VII.7a** The colour scheme for the interior panels of the 1931 Angkor Wat replica (Source: © Archives nationales d'outre-mer ANOM, Aix-en-Provence)





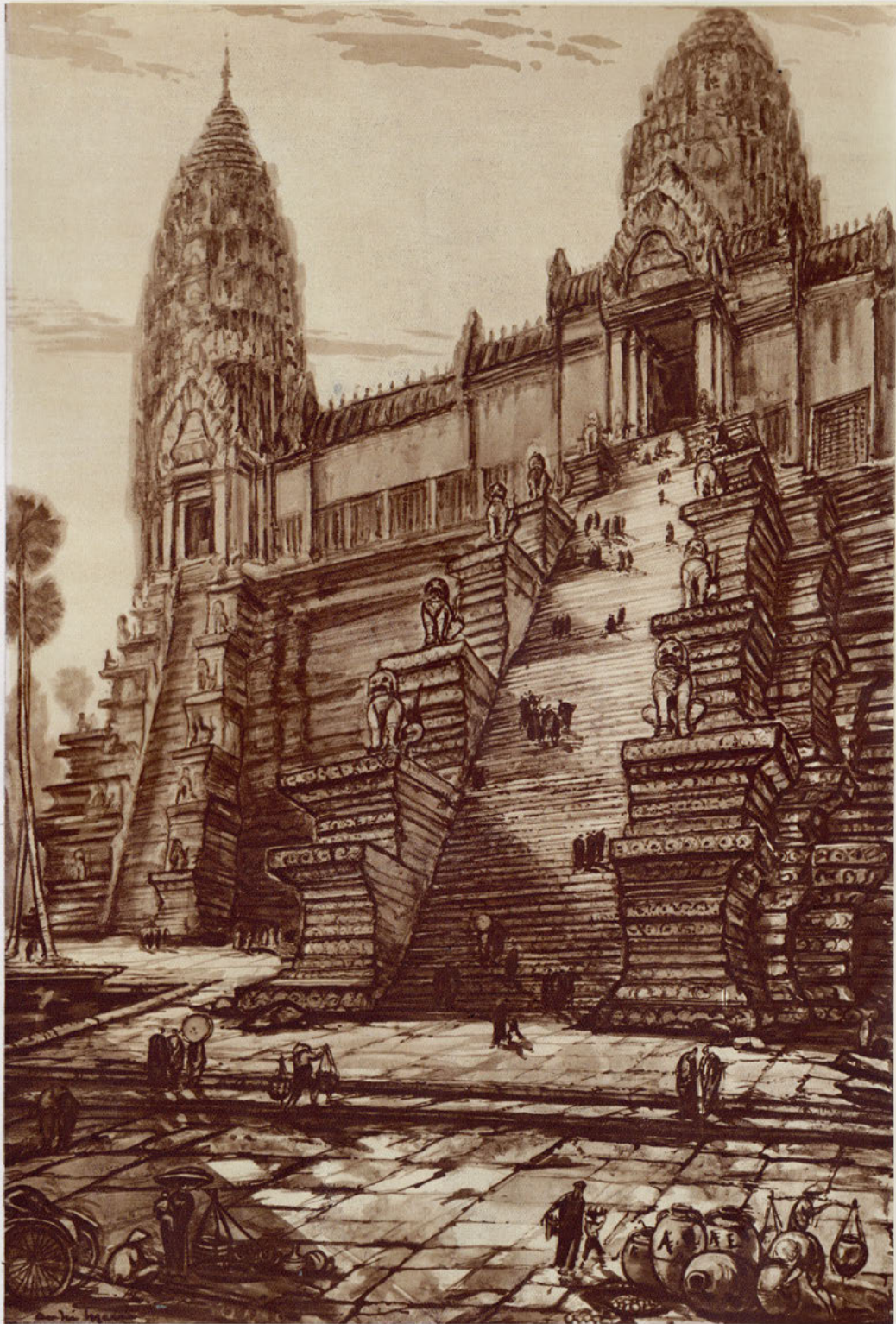
**Plate VII.7b** The colour scheme for the interior staircases of the 1931 Angkor Wat replica (Source: © Archives nationales d'outre-mer ANOM, Aix-en-Provence)



**Plate VII.8** Photograph by Frédéric Gadmer on 26 August 1931 of the daytime scenario in front of the Angkor Wat replica for the 1931 Paris International Colonial Exhibition (Source: republished in Chalet-Bailhache 2008, 48)



L'ILLUSTRATION



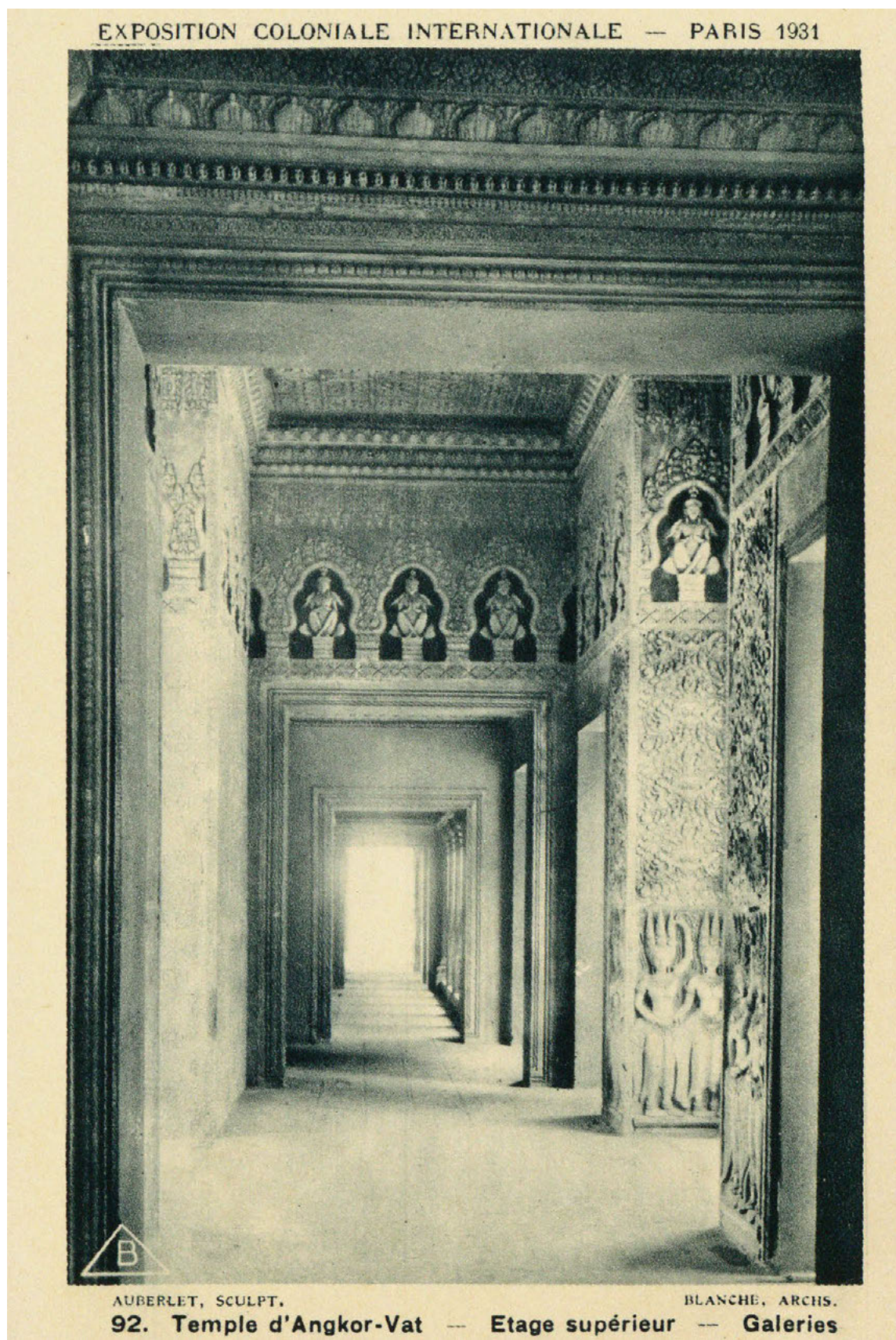
*Blanche, architecte.*

LE GRAND ESCALIER DU PALAIS D'ANGKOR

(Sépia d'ANDRÉ MAIRE.)

**Plate VII.9** The architectural sketch by architect Blanche (the sepia version by André Maire) for the 1931 Angkor Wat replica in Paris (Source: *L'illustration*, no. 4603, 23 May 1931, n.p.)





**Plate VII.10** Decorated inner staircases and galleries of the Angkor Wat replica of 1931 in Paris, as depicted on a postcard (Source: private collection Michael Falser)



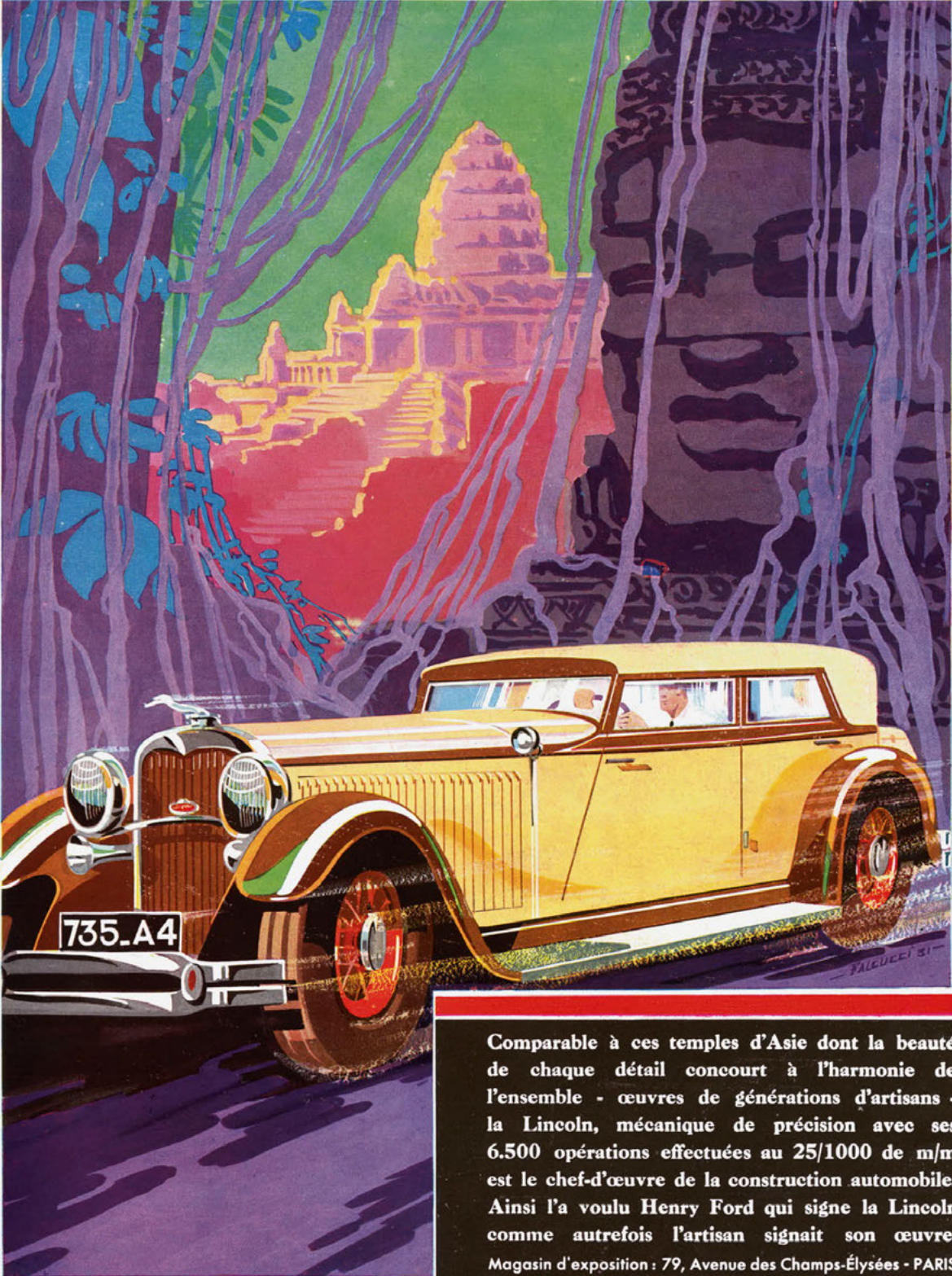


**Plate VII.11a,b** *Le grand temple d'Angkor-Vat avec les bains sacrés et les danseuses cambodgiennes* as depicted in Tranchant's 1931 publication *Le tour du monde en 1 jour* (Source: Tranchant 1931, cover, 11–12)



**Plate VII.11c** The Cambodian dancers inside the glass brick-paved upper courts of the Angkor Wat replica of 1931 (Source: *L'Illustration*, no. 4616, 22 August 1931, n.p.)





735-A4

Comparable à ces temples d'Asie dont la beauté de chaque détail concourt à l'harmonie de l'ensemble - œuvres de générations d'artisans - la Lincoln, mécanique de précision avec ses 6.500 opérations effectuées au 25/1000 de m/m est le chef-d'œuvre de la construction automobile. Ainsi l'a voulu Henry Ford qui signe la Lincoln comme autrefois l'artisan signait son œuvre.

Magasin d'exposition : 79, Avenue des Champs-Élysées - PARIS

**LINCOLN**

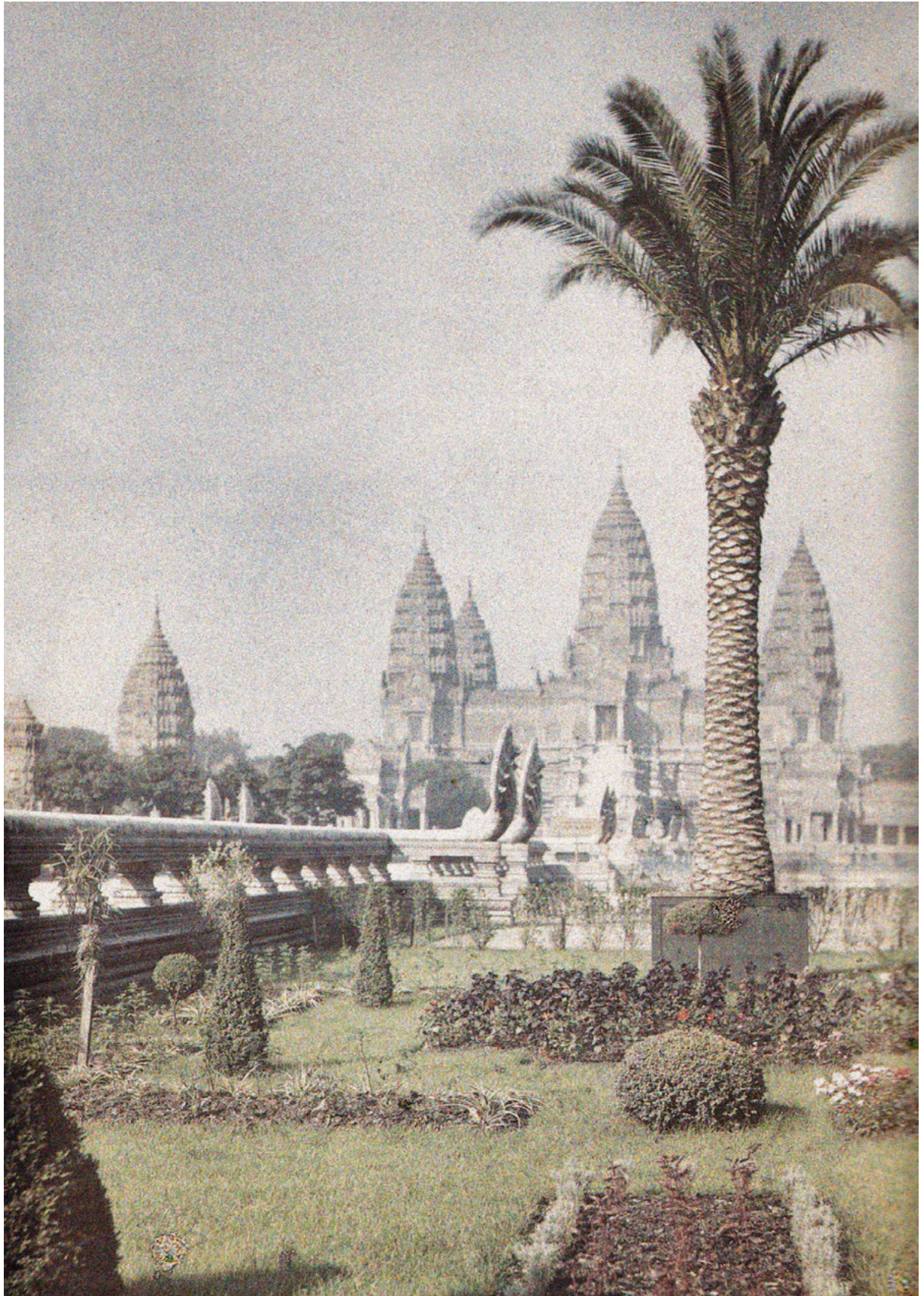
Plate VII.12 Advertising for cars with the Angkor Wat and Bayon temples as background  
(Source: L'illustration, no. 4603, 23 May 1931, Annonce S23)





**Plate VII.13** The wall paintings inside the offices of the *musée des Colonies*, today Immigration History Museum, Paris (detail) (Source: © Michael Falser 2010)



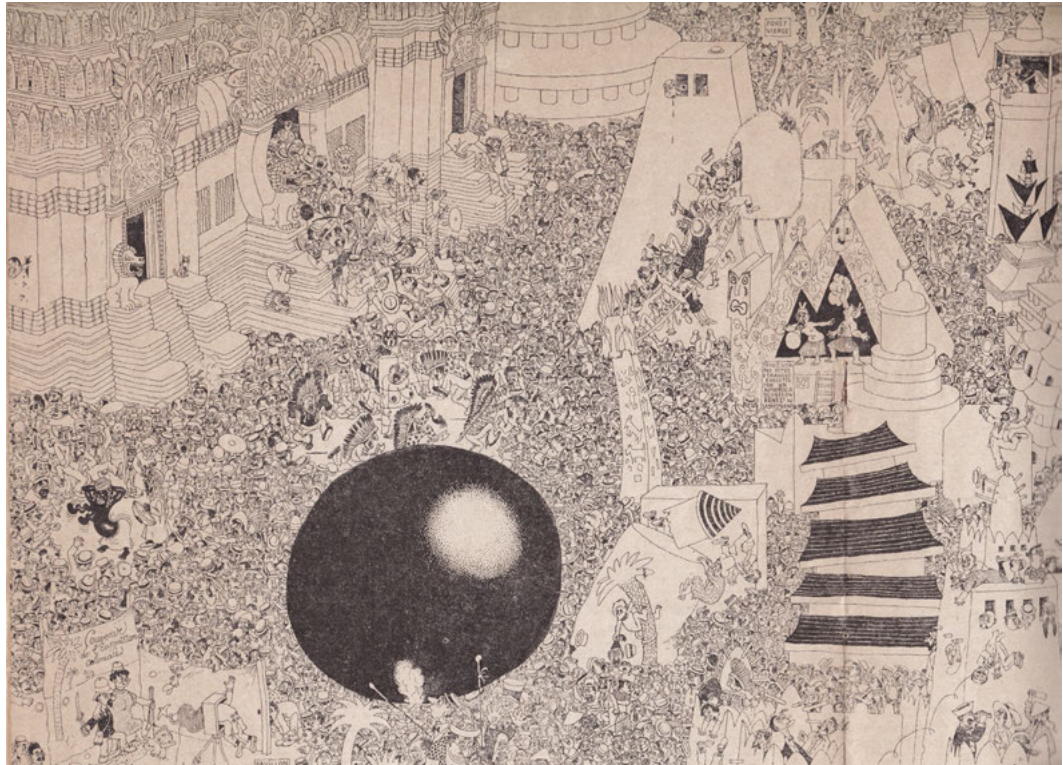


**Plate VII.14** The Angkor Wat replica at the Paris 1931 Exhibition, as photographed by Frédéric Gadmer on 26 August 1931 (Source: Musée Albert Kahn 1992, 161)



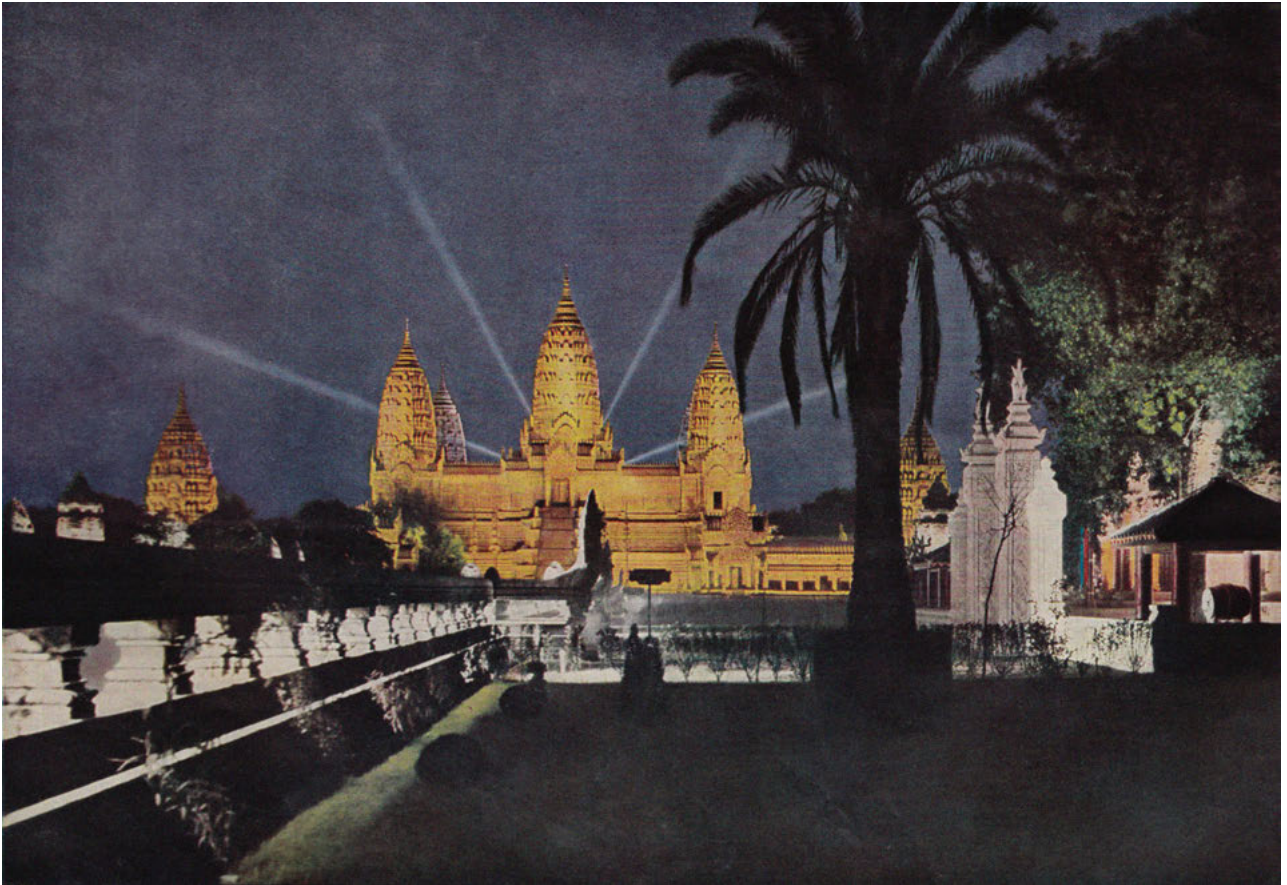


**Plates VII.15a,b** Angkor Wat during the 1931 Paris Exhibition, exploited for political messaging in the journals *Le Miroir du Monde* (depicting the great opening by Maréchal Lyautey and President Doumergue, left) and *Le Pèlerin* (indicating the colonial treasures of *Indochine* and *Afrique Occidentale Française*, right) (Source: *Le Miroir du Monde*, no. 68, 20 June 1931; *Le Pèlerin*, no. 2826, 24 May 1931; both republished in Grandsart 2010, 27, 5)



**Plates VII.15c** Caricature about the 1931 Paris International Colonial Exhibition (in the upper left corner the entry to the Angkor Wat replica) as depicted in the journal *Le rire* in 1931 (Source: *Le rire*, no. 642, 23 May 1931, n.p.)



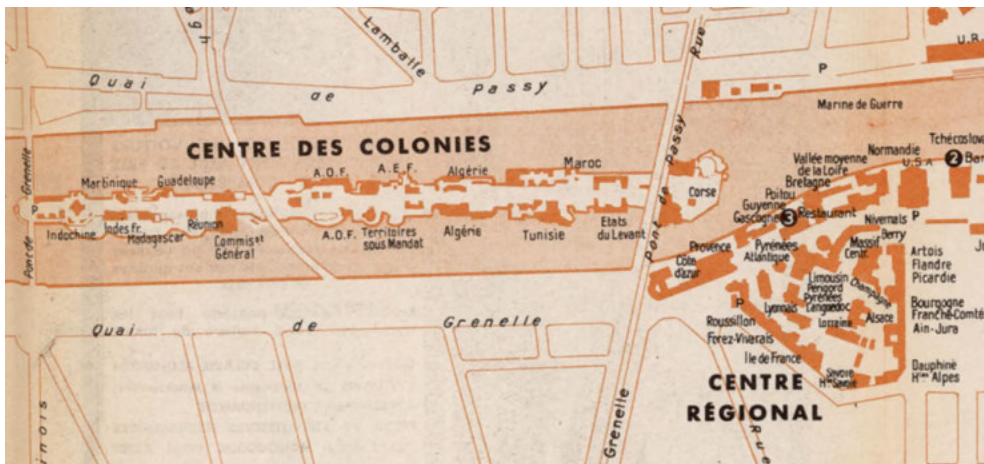


**Plate VII.16** The nocturnal illumination of the Angkor Wat replica during the 1931 Paris Exhibition as published in *L'illustration* (Source: Autochrome by Léon Gimpel, as published in *L'illustration*, no. 4616, 22 August 1931, n.p.)

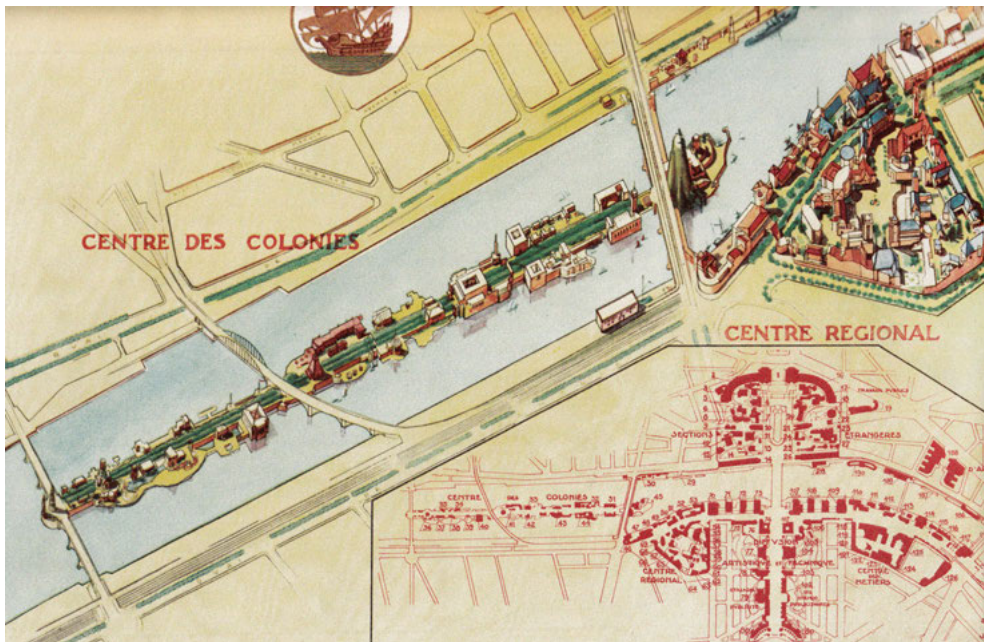


**Plate VII.17** The site of the giant 1931 Angkor Wat replica today (Source: © Michael Falser 2010)

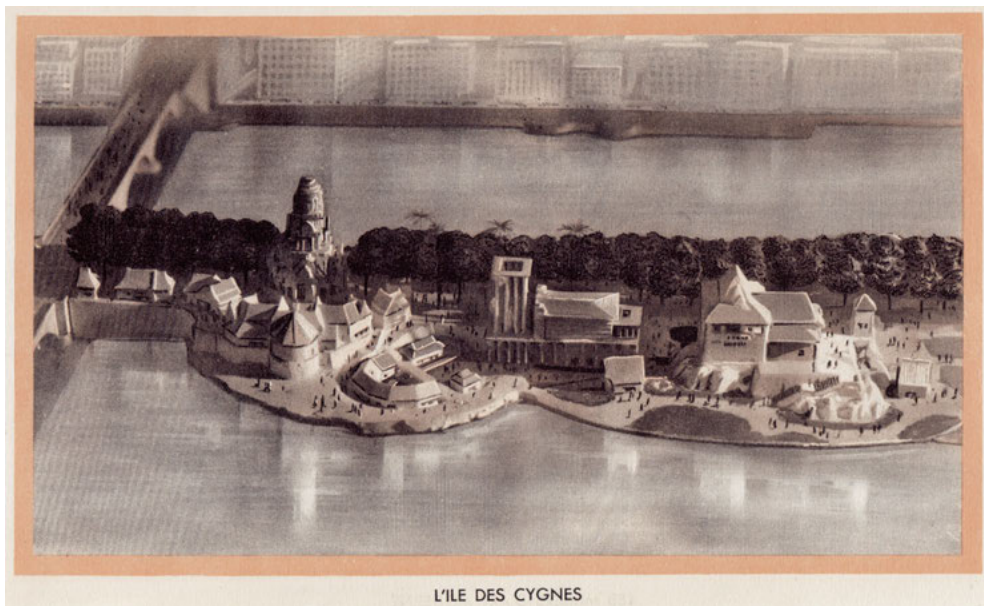




**Plate VIII.1a** *Centre des colonies* next to the *Centre régional* of the 1937 Exhibition as published on a map (detail) in the *Guide officiel*, with Indochina at the far left end (Source: *Guide officiel* 1937, map)



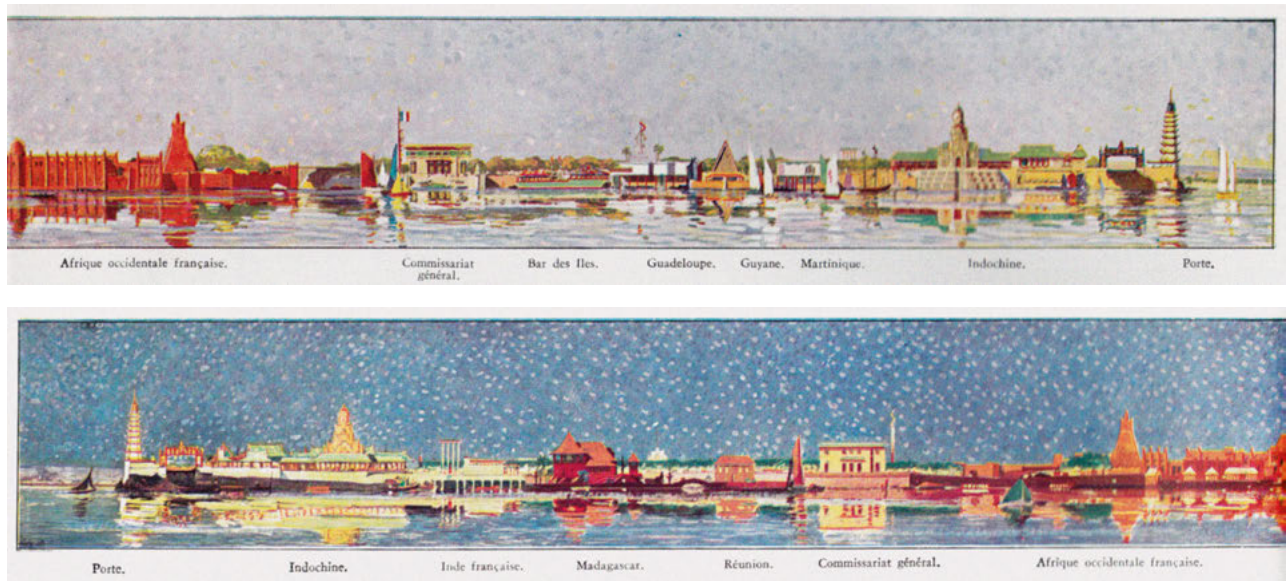
**Plate VIII.1b** *Centre des colonies* next to the *Centre régional* of the 1937 Exhibition as published on the cover of *L'Illustration* (detail) (Source: *L'Illustration*, 29 May 1937, cover detail)



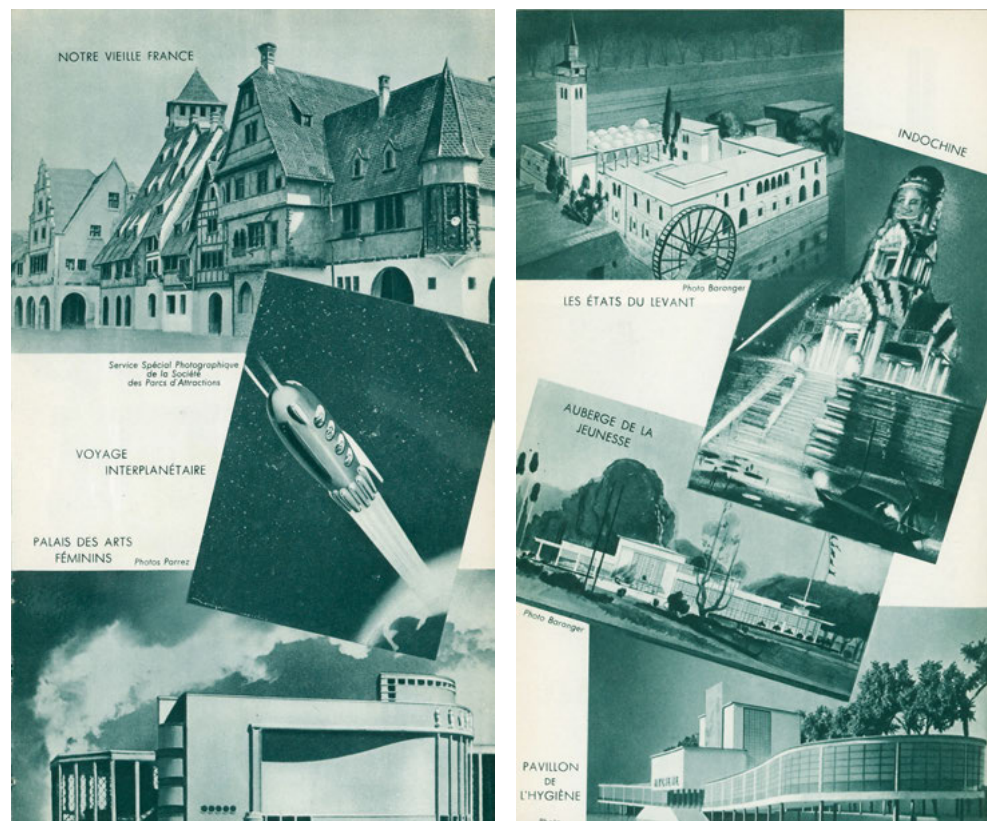
**Plate VIII.1c** The model of the colonial section on Swan Island with Indochina, the French Indies and Madagascar (compare Fig. VIII.6e), as transcribed and virtually animated for the *Guide officiel* of the 1937 Exhibition (Source: *Guide officiel* 1937, iv)



## Plates

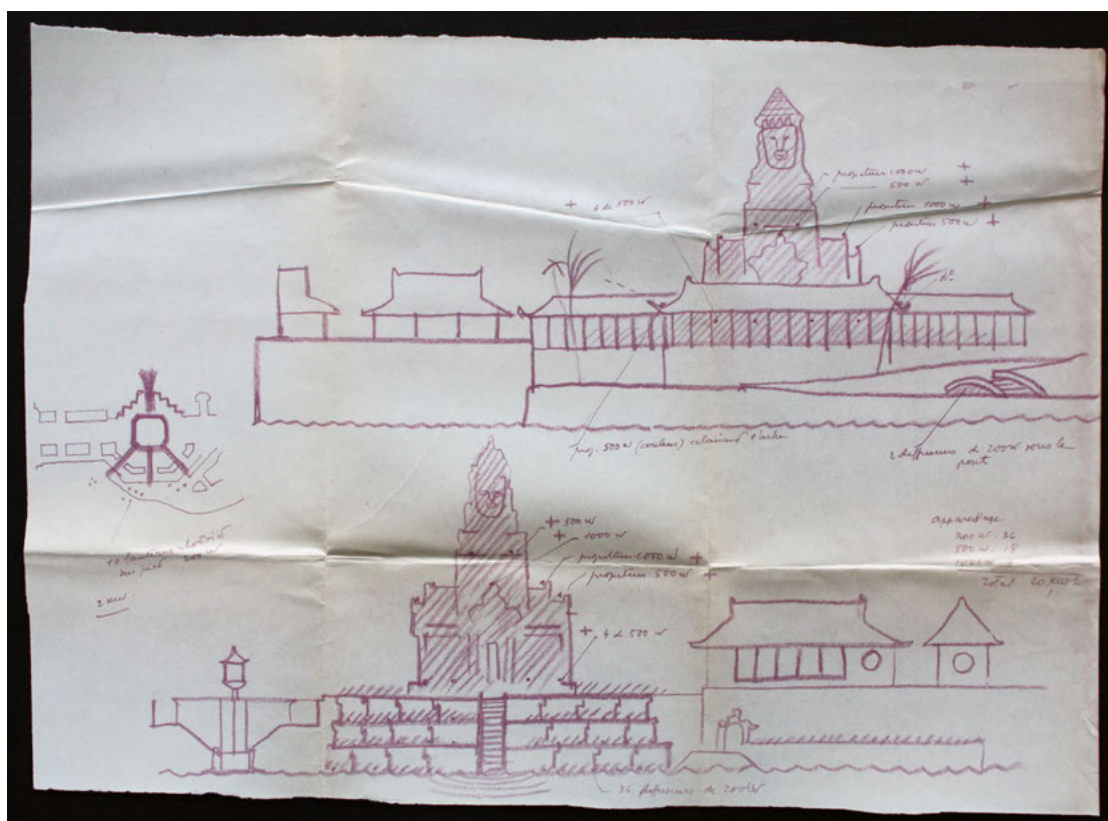
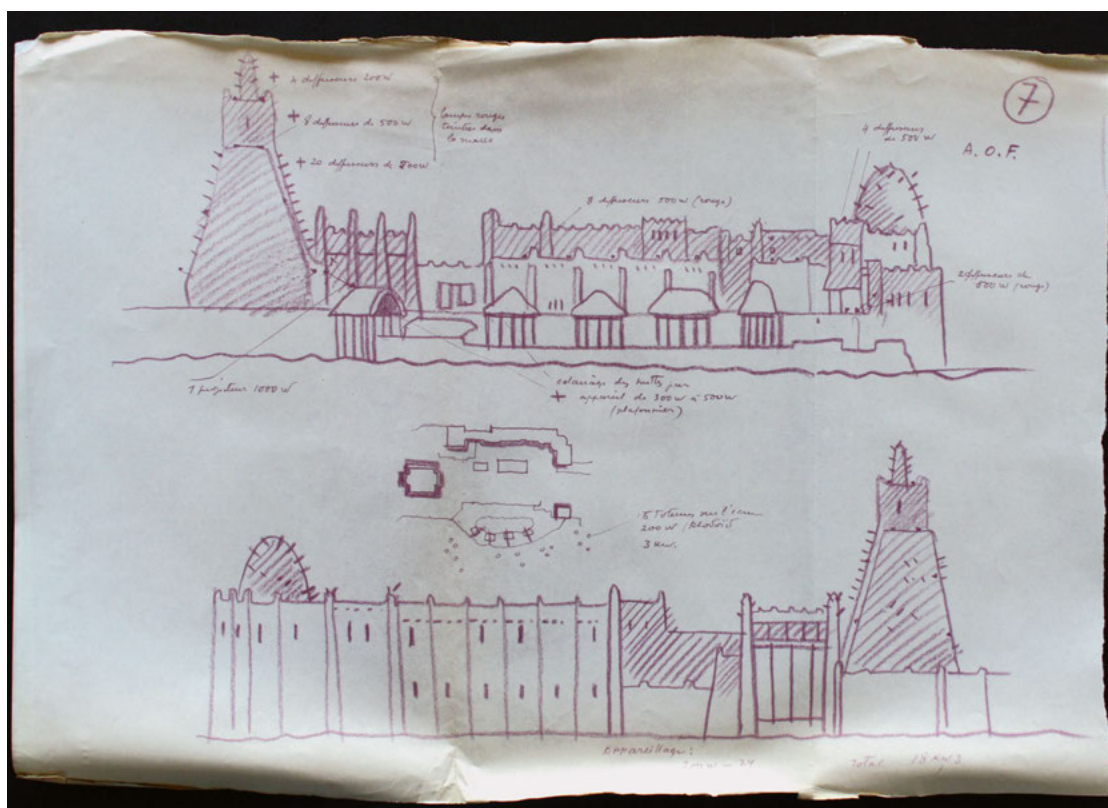


**Plates VIII.2a,b** Study of the night and day appearance of 1937 Swan Island as presented in *L'Illustration* (Source: *L'Illustration*, 29 May 1937, n.p.)



**Plates VIII.2c,d** Samples from the *Guide officiel* of the 1937 Exhibition, with "Our old France" and "Interplanetary travel" (left) next to the illuminated section of "Indochine" (compare Fig. VIII.18) and the "Hygiene pavillon" (right) (Source: *Guide officiel de l'Exposition internationale de Paris 1937* (1937), 172, 184)





**Plates VIII.3a,b** Illumination studies for the AOF and Indochinese sections on Swan Island (Source: © Archives nationales (France), F12/12522)





**Plates VIII.4a,b** The former site of the Indochinese section on Swan Island during the 1937 International Exhibition in Paris during construction (above, compare Fig. VIII.11), and as existing today (below) (Source: © Archives nationales, France (above); © Michael Falser 2013)

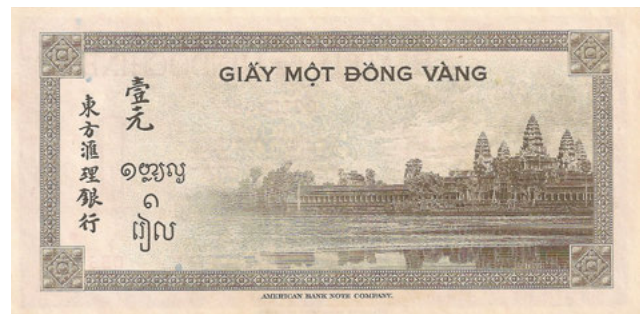




Plates Epl.1a–f French-colonial bank notes with Angkor (Wat) depictions, 1928–30, 1936, 1945 (2×), 1947 (2×) (Source: © Sema, Hanoi)

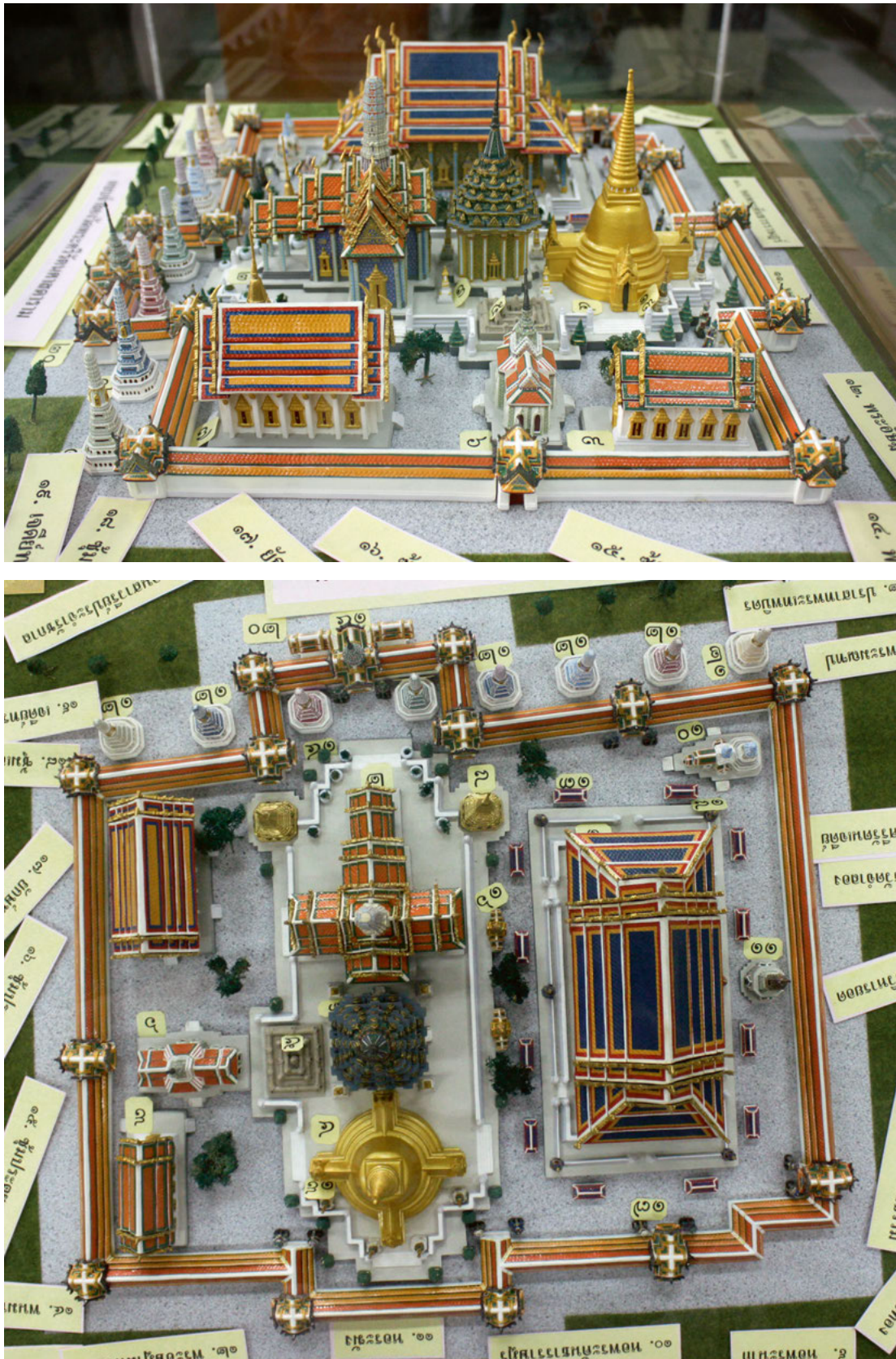


Plates



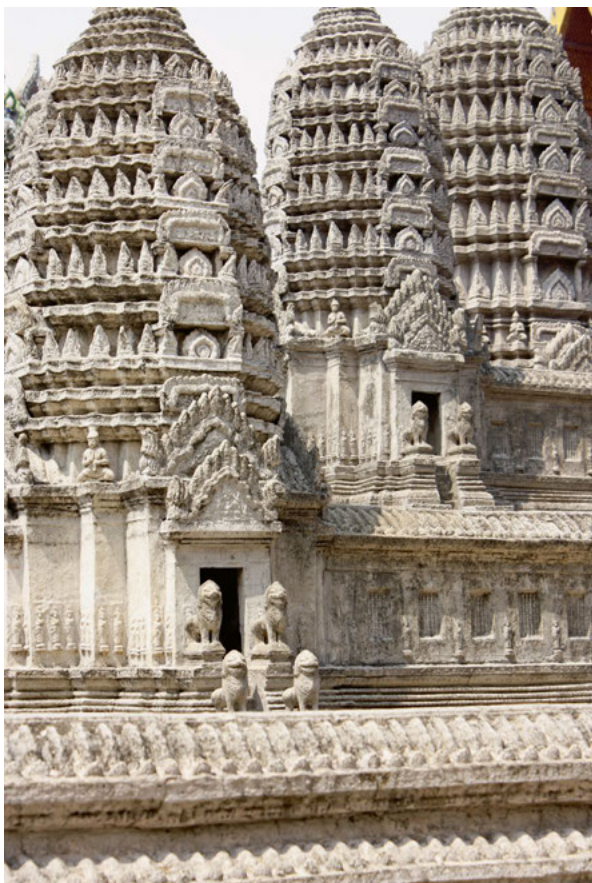
Plates Epl.1g–I French-colonial bank notes with Angkor (Wat) depictions, 1949 (2×), 1951 (2×), 1954 (2×) (Source: © Sema, Hanoi)





**Plates Epl.2a,b** The Wat Phra Kaew monastery site within the Bangkok Royal Palace with the model of Angkor Wat in the middle foreground, as shown in the lobby of the National Archives in Bangkok (Source: © Michael Falser 2011)





**Plates Epl.2c–e** The Angkor Wat model inside Wat Phra Kaew monastery, overall view and details (Source: © Michael Falser 2011)



महावीर मन्दिर पटना
Mahavir Mandir-Patna  
BIHAR

दासोई कौसरेन्द्रन राजस्वाधिकारजीवः । हुनुमान् बहुसेनानां विद्वन्ताः भारतमात्रः ।।

August 18, 2013

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**Viraat Ramayan Mandir**  
**(The largest Hindu temple in the world, larger than even Angkor Wat temple)**  
[Brochure of Viraat Ramayan Mandir>>](#)

Front elevation of the proposed temple

Plan of Viraat Ramayan Mandir

[<<News Published in India & abroad](#)
[Corpus Fund for the project>>](#)

**The largest Hindu temple in the world**

Viraat Ramayan Mandir will be 2250 ft. in length, 1256 ft. in width and 440 ft. in height. Its location is at Janaki Nagar near Kesaria in North Bihar at a distance of 120 km. from Patna and 60 km. from the historic town of Vaishali. It is spread over a sprawling area of 200 acres on the main Kesaria Chaikia road near traditional Kathwalia-Bahua village.

Like South-East Asian temples it has layers instead of floors and in the first layer one will have to walk more than a km. to see four temples with shikhars (spires) in four corners and the marvels of the Ramayan through electronic gadgets. In the last layer the main Rama temple consisting of Rama, Sita, Lava, Kusha and Vanshi will be at a height of 66 ft. with will have a sitting capacity for 20 thousand devotees at one time. In all there will be 10 temples with high spires. The Shiva temple will comprise the largest Shiva-Linga in the world and it will be installed in such a fashion that devotees will have no difficulty in offering water, milk, etc. to the great deity.

The renowned Hanuman (Mahavir) Mandir at Patna, after having established four famous philanthropic hospitals in the Capital of Bihar, has now undertaken the construction of the largest Hindu temple in the world Viraat Ramayan Mandir which will be larger than even Angkor Viraat Temple situated in Cambodia, considered the largest-Hindu temple for century. Assets of the temple and its institutions are estimated at Rs. 200 crore. The cost of the new project Viraat Ramayan Mandir will be around Rs. 500 crore. The temple trust provides Rs. 1 crore every year for the treatment of poor patients in Cancer and other hospitals run by the temple trust.

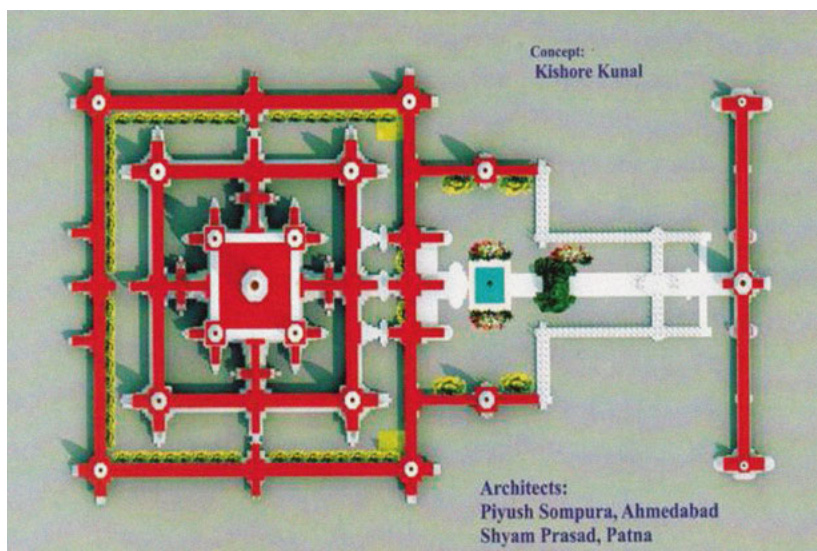
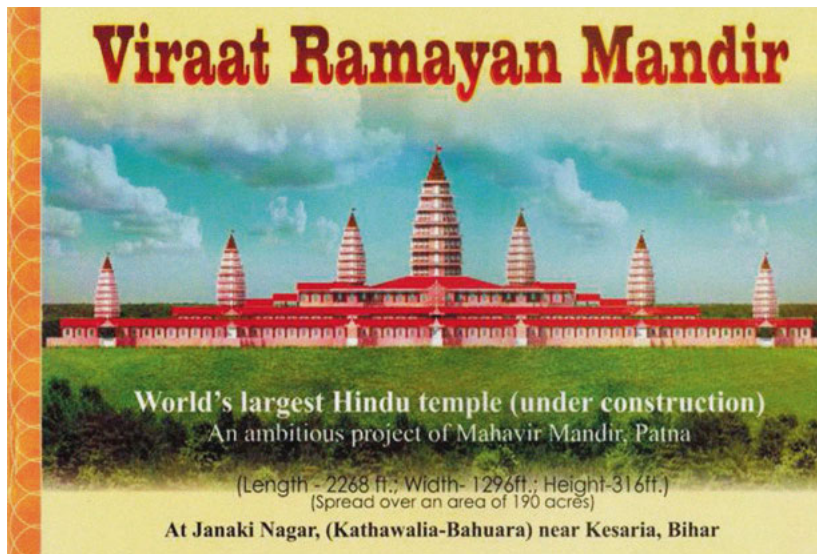
**1. Bhumi-pujan ceremony at Kathwalia-Bahua, East Champaran on 21st June.**

Planning of the proposed temple

The celebrated temple trust of Patna Hanuman Mandir, which is called Mahavir Mandir, in this part of the country, is going to build a magnificent temple which is now named **Viraat Ramayan Mandir** at Angkor Nagar near Kesaria which boasts of the tallest Buddhist stupas in the world. The name has been changed from **Viraat Angkor Wat Ram Mandir** to **Viraat Ramayan Mandir** to respect the sentiments of the Cambodian people and to highlight the importance of the eternal epic Ramayan. All major incidents of Ramayan will be presented in the temple premises either in the sanctum sanctorum or in the galleries which will have the electronic gadgets brought from Spain for the purpose. The place is hallowed by the arrival of Shri Ram and Janaki while they were returning from Janakpur to Ayodhya after their marriage.

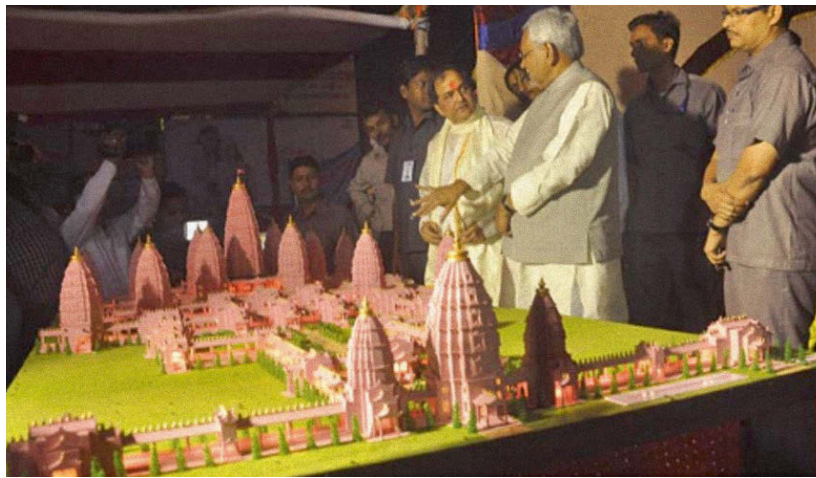
**Plate Epl.3** “Viraat Ramayan Mandir – The largest temple in the world, larger than even Angkor Wat temple”, as depicted on the homepage of Mahavir Mandir-Patna in 2013 (Source: screenshot from © Mahavir Mandir-Patna homepage in 2013)





**Plates Epl.4a–d** The “Viraat Ramayan Mandir” project as depicted on the homepage of Mahavir Mandir-Patna in 2013 (Source: screenshot from © Mahavir Mandir-Patna homepage in 2013)





**Plates Epl.5a–c** “Model of world’s largest Hindu temple [was] unveiled in Bihar” as reported on 13 November 2013 by the local *Bihar Times* (Source: screenshot from © Bihar Times, 13 November 2013)



## Viraat Ramayan Mandir

The project Viraat Ramayan Mandir is the dream and concept of Acharya Kishore Kunal and the spiritual will of several devotees. The dream is not just to construct one more temple. But to construct the largest Hindu temple for Lord Rama. Virat Ramayan Mandir will be 2800 ft. in length, 1400 ft. in width and 405 [...]

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**Plate Epl.6** The “Viraat Ramayan Mandir” project as presented on the homepage of Mahavir Mandir-Patna in 2017 (Source: screenshot from © Mahavir Mandir-Patna homepage in 2017)

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