

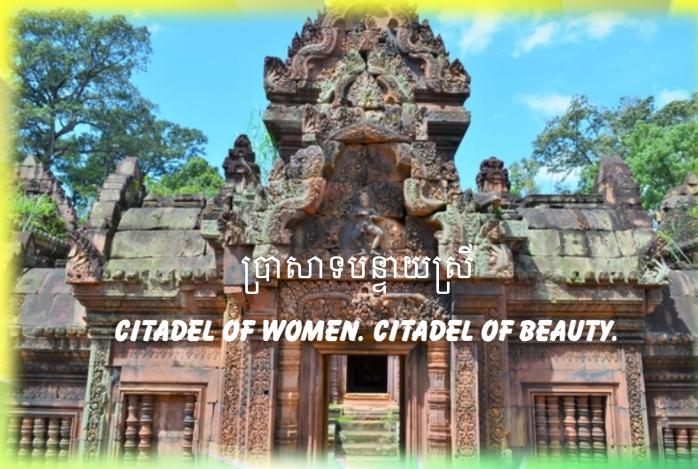
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DISCOVER CAMBODIA

VOLUME 9 — 2016

ភាគទី

Celebrating Cambodian American Success



Yeekae Tum Teav យើកេ ពុំទាហ

CAMBODIAN COMMUNITY DAY

Sunday September 11th 2016 at Cambodian Buddhist Temple

13800 New Hampshire Ave, Silver Spring MD 20904

Promoting Khmer Culture | Celebrating Khmer Achievements | Strengthening Khmer Voice

Bridging Distances | Healing Rifts | Building Bonds



The Cambodian Community Day, in collaboration with the Cambodian Buddhist Society, Inc. and the volunteers from the Cambodian communities around

Washington DC Metro area, presents the 2016 Cambodian Festival featuring classical/folklore dances, Yeekae Tum Teav, Chapey Dang Veng vocal, and much more.



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ACKNOWLEDGEMENT

The Cambodian Community Day (CCD) and Cambodian Buddhist Society, Inc. wish to thank all Yeekae Tum Teav cast, CCD volunteers and their families, leng Sithul, Miss Asian American Kira Omans, Miss Intercontinental USA Paula Chea, Burmese Dance Troupe, individual and group sponsoring organizations, business advertisers, professional and non-profit communities, all artistic performers and musicians, all Cambodians, Americans who come to support us today. The Yeekae Tum Teav performance and other CCD activities are the results of hard work of many dedicated people, without whom it may not be possible. They are all volunteers with an exemplary mindset to serve the Cambodian community and to promote, present and preserve Khmer culture.





STATE OF MARYLAND
OFFICE OF THE GOVERNOR

LARRY HOGAN
GOVERNOR

September 11, 2016
2016 Cambodian Festival
Cambodian Community Day, Cambodian Buddhist Society

A Message From Governor Larry Hogan

Dear Friends:

I would like to welcome you to the 2016 Cambodian Festival, organized by Cambodian Community Day in collaboration with the Cambodian Buddhist Society, Inc.

For more than four decades, the Cambodian Buddhist Society has encouraged people of Cambodian descent to come together to celebrate their cultural heritage and share those traditions with others. This weekend's Cambodian Festival in particular is a unique opportunity to enjoy live music and entertainment, participate in traditional games and arts and crafts exhibitions, share inspiring success stories, and in general, just have fun!

I would like to thank the event planners and everyone else for organizing this wonderful display of Cambodian culture. Your hard work and dedication has made this event a success, and I hope everyone has an enjoyable Cambodian Festival celebration!

Sincerely,

A handwritten signature in black ink, appearing to read "Larry Hogan".

Larry Hogan
Governor



The County Executive of Montgomery County, Maryland

*Awards this Certificate to
The Cambodian Buddhist Society and
Cambodian Community Day*

in Recognition and Appreciation

for organizing Cambodian Community Day in Montgomery County. This festival has become an important annual event to promote, present and preserve the rich culture of Cambodia in the County. Best wishes for a sucessful event!




ISIAH LEGGETT
COUNTY EXECUTIVE

September 11, 2016

DATE



On behalf of Cambodian Community Day (CCD) members and Board of Directors, thank you for coming and joining us today to celebrate our culture, rich heritage and our success here in America. Take a moment to look at your life and try to realize how far you have gone since the day you settled in this country. If you were born here, look how your parents guide your life up to this point. Our Cambodian community as a whole has contributed so much socially, economically, politically, and militarily to the country we adopt as our own. CCD has been 15 years into the making promoting Khmer culture, raising awareness of the achievements of Khmer ancestors, educating our young Cambodian the Khmer value, and lastly, but not least, strengthening the Khmer voice in America. I like to challenge everybody to identify your culture, your root, and your life. You need to look back and be proud of our ancestors, and at the same time prepare to move forward your life in the present world to be successful. Make your time available to serve others who are in need of your services. Learn, customs, and help keep them alive here in America. For those who have not registered to vote, who have registered, please go out and vote in November.

Many Cambodians succeed in businesses. Others have professional careers. Education, diligence, persistent in pursuing excellence are the keys to our success. They will help lift us out of poverty and ignorance. Be yourself. Be proud of being Khmer.

We hope you enjoy every bit of our festival. Please continue to support our cause.

ជំរាបស្ថុរបីយមិត្តជាតិមេត្តិ,

សូមអនុញ្ញាតកំសាន្តសប្តាយជាមួយយើដឹងខ្លួនទេ។

Sincerely,

Bar Bar

Ben Bao, CCD President

GREETINGS FROM THE PRESIDENT

DR. SOVAN TUN



On behalf of the resident monks of Vatt Buddhikarama and on behalf of the Board of Directors of the Cambodian Buddhist Society, Inc., I wish to welcome each and every one of you to come and celebrate the Cambodian Community Day together at Vatt Buddhikarama. We hope that you enjoy our show.

The Cambodian Buddhist Temple is lucky to have the Cambodian Community Day (CCD) holding its festival at Vatt Buddhikara every year for the last three years. This collaboration between CCD and Vatt Buddhikarama allows us to prepare a good program of entertainment for you. I want to take this occasion to thank the leaders of CCD and the performers who voluntarily come to the Temple to learn to act and do rehearsals every week for many weeks.

សេចក្តីផ្តើមអាមេរិកជាន់ប្រជាពល

ក្នុងនាមតែបោច្ចេកទេស និងក្នុងនាមតែបោច្ចេកទេសមានឯកក្រុមអភិបាលដែល ពួកគេ សមាគមទៀត តើអ្វី ខ្លួន ស្ថិតម៉ែនចំណោះលោកអ្នកនាងដែលបានអញ្ចប់ក្នុងប្រជាពលរដ្ឋ ក្នុងបុណ្យទិវាសហគមន៍ទៀត នៅទីវត្ថុក្នុងការបង្កើត ។ យើងខ្លួនដឹងម៉ាចា អ្នក តាំងអស់តើនិងបានសហការជាមុន ។

ជាតិចញ្ញប់ ខ្ញុំសូមដួរដំយោ សិរីមន្ទុល មានជូល់លោកអ្នកនាងទាំងអស់ ជាក្រោងរាល់
ជាសិច្ចក្រោងទេ ។

About Cambodian community day ពីរសហគមន៍ខ្មែរ

Mission, Vision and Goal:

Cambodian Community Day (CCD) is a 501(c)(3) Charitable Organization established to promote, present and preserve our rich Cambodian culture. CCD seeks to integrate Khmer culture into American society to ensure the continuation of Cambodian cultural heritage, especially among Cambodian-American youths. We also work to strengthen Cambodian voice, empower Cambodian communities, bridge distances, heal rifts and build bonds among Khmers and other ethnic groups. We seek to increase the awareness of Cambodian culture and heritage, to erase a bad perception about Cambodia as a killing field, to nurture young Cambodian-Americans Khmer values, pride, traditions, self-esteem, self-confidence, intelligence and compassion.

CCD was founded by a group of Cambodian volunteers in the Washington DC area in 2001 to promote Cambodian culture. CCD organizes and collaborates Cambodian cultural resources and presents them to the public through various events such as the Khmer New Year in April, the annual Cambodian Cultural Festival in the summer and the Asian Pacific Heritage Month in May. Our main focus includes (but is not limited) to:

Promoting Cambodian culture in America, especially among youths;

- Supporting efforts to conserve history and culture;
- Educating the public about the rich Cambodian culture, heritage, custom, and tradition;
- Fostering coordination and cooperation with other groups with similar interests;
- Raising community awareness about Cambodia's history and culture and the importance of preserving them; and
- Disseminating truthful information about the Cambodian culture and related researches in Cambodia and the USA.

What We Do:

In the past fifteen years, we have employed different means to having the world to recognize Khmer civilization as an oldest and more prestigious culture of all times. The most noticeable of our works in the Washington DC area are Khmer New Year and a yearly Cambodian Festival which draws thousands each year to attend. Our goal is to bring Cambodian and American communities from all walks of lives together in recognition of Khmer achievements that strengthen the Khmer voice and to exhibit Cambodian heritage. Beside the festival, we have participated in many cultural events to represent Cambodia such as Asian Festival in DC and in Northern Virginia, Asian American Pacific Heritage month in Prince William County Virginia, Catholic Cultural Heritage month just to name a few. Quite often throughout the year, our members have gone out to serve our community on a ad hoc basis. Visit our website today at www.CambodianCommunityDay.org.

How We Operate:

The CCD is operated solely on a volunteer basis. None of members, directors and officers get paid whatsoever. In 2013, CCD produced a full-blown Yeekae Mak Theung show. In 2014, CCD produced Lakhoan Bassac show, an effort to revitalize a traditional art that has become almost extinct according to UNESCO. In 2015, we produced Yeekae Mear Yeung. This year, we have an honor to bring you another type of show entitled "Yeekae Tum Teav".



ANNUAL CULTURAL FESTIVAL

SEPTEMBER 2013, ALEXANDRIA VA



CCD Members and Volunteers





THE CAMBODIAN BUDDHIST SOCIETY, INC.

The Cambodian Buddhist Society, Inc. (CBS) was organized in 1976 and incorporated in the State of Maryland in 1978 as a non-profit, religious and educational organization. It is the first Cambodian Buddhist temple to be established in the United States. Its headquarters, Vatt Buddhikarama or Cambodian Buddhist Temple, was located first in Oxon Hill, then in New Carrollton, Maryland. It moved to the present Silver Spring location in 1986. The Cambodian Buddhist Society, Inc. has four-fold objectives:

1. To conduct Buddhist services;
2. To conserve Cambodian culture;
3. To provide training; and
4. To provide humanitarian assistance.

CBS is governed by a Board of Directors of 15 members. The Board consists of 3 Buddhist monks automatically selected without vote and 12 members elected bi-annually by members of the Cambodian Buddhist Society. Also, two internal auditors are elected. Four stranding committees are created to perform different tasks:

- Committee in charge of ceremonies,
- Committee in charge of cultural affairs,
- Committee in charge of security and public relations,
- Committee in charge of construction and maintenance.

CBS presently has 2 major buildings: residential building with Ceremony Hall and Vihara or Buddha Hall. A Stupa is under late stage construction. When finished, it will store Buddha Relic and people's ash. Vatt Buddhikarama holds in its collection many Khmer and Buddhist texts. Its facilities have been used on several occasions by other Buddhist traditions for Buddha teaching and meditation.

The Cambodian Buddhist Temple is not only a place of worship, but also serves as a Cambodian American community center. It is the main contact for government agencies to reach out to Cambodian Americans. It is a temporary shelter for the homeless and a feeding place for the hungry.

The Cambodian Buddhist Temple conducts religious services on all Buddhist days, Buddhist holidays, and traditional holidays. It performs services at the Temple or at private homes for private ceremonies, such as memorial services for departed ancestors or birthday celebrations. Daily chanting takes place every morning and evening at the Temple.

Under its youth program, CBS conduct a Sunday school comprising Khmer language, dance and music classes. The school is open to all young people ranging from ages 6 to 20. Two kinds of dances (classical and traditional dances) are taught by former teachers and dancers in Cambodia. Khmer music is taught by Master teacher who has received award from the National Endowment for the Arts.



DANCES FROM CAMBODIAN BUDDHIST SOCIETY CULTURAL GROUP

Robam Kuos Traiack (Coconut Dance)

The Coconut Dance is popular and playful folk dance that uses coconut shells as the instrument in the dance routine. Coconut trees represent one of the main agricultural resources of the country.

Dancers: Suejane Tan, Allysa Thao, Dinita Mani, Sadira Benge, Veasna Say, Ganbott Voey, Vicheah Say, Sombot Say



Robam Bopha Lokey – (Flower Dance)

This dance is created especially for our young performers in the Cambodian/Khmer court dance repertoire so to provide them with experience in moving and swaying their bodies, heads, waists, arms, hands, fingers and toes to the musical and rhythmic accompaniment of Pin Peat (Classical Instrument) ensemble.

Dancers: Katelin Sereiroth Lar, Sokovanica Jada Tan, Srey Leap Lypov, Thyda Hoover, Kylie Farr

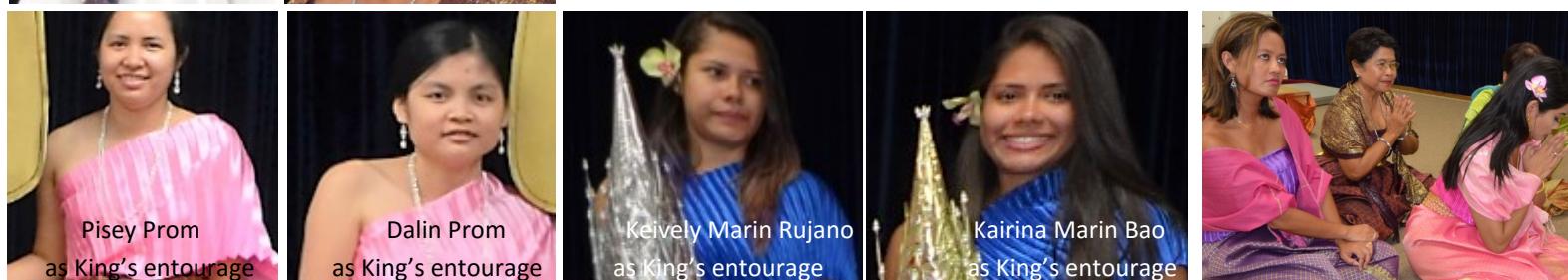
Performance during Khmer New year 2016



ORGANIZING COMMITTEE គណៈកម្មាធាររៀបចំ



Yeekae Tum Teav Performers



Soldiers



MASTER and MISTRESS OF CEREMONY



MAKE-UP

WARDROBE

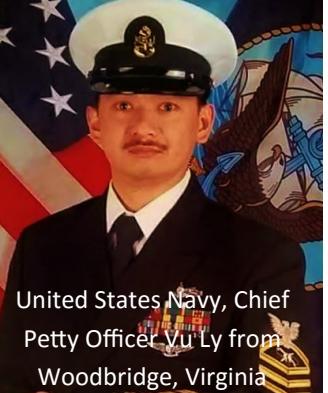
SOUND SYSTEM/LIVE BAND



STAGE MANAGEMENT/LOGISTIC TEAM



MAKE-UP, HAIR DRESSER, HELPER



Many thanks go to Mealy and Samudd Chhim for their donation and in-kind contributions to support CCD cultural programs.

**BIG APPRECIATION GOES TO SAN YOS FOR A SIGNIFICANT CONTRIBUTION TO CAMBODIAN COMMUNITY DAY
FOR MAKING COSTUMES FOR TUM TEAV (2016), MEAR YEUNG (2015), LAKHON BASSAC (2014).**





Tum Teav Rehearsal



Introduction

Tum Teav story is not a legend or a made-up story. It is based on a true story that happened during Cambodia's Longvek era, an obscure era following a downfall of the glorious Angkor era starting from 1431. Longvek era ends in 1593 when Cambodia moved its capital from Longvek in the province of Kampong Chhnang to Oudong in the province of Kampong Speu after Siam conquered it.

We do not know exactly in what year the story happened. Most Cambodians believe to be a 16th century tragic love story that captured Cambodian people's attention. The story had been told by word of mouth until a written version came to life in the early 20th century. According to the Cambodian Buddhist Institute, a well-known research and publication organization in Cambodia, there are two versions of the story. One version was written in 1915 by a monk named Som, an abbot of a Buddhist temple located in Kamprov commune, district of Sithor Kandal, province of Prey Veng. The story was written in a 7-words or 7-sound poetry and believed to be that of a true and untainted story. The second version was written in 1942 by a Khmer nobleman named Nou Kan in an 8-words or 8-sound poetry. Sir Nou Kan titled the story Teav Ek and had inserted his own opinion in the story.

The Yeekae Tum Teav show on September 11, 2016 in Washington DC Metropolitan area during the Cambodian festival is based on the story of the 1915 version of Abbot Som.

Regardless of the slight differences in the two written versions, the main idea remains the same. The story is a cultural landmark that gradually overtime causes Cambodia to abandon a pre-arranged marriage system. The story of Tum Teav creates a concept called in Khmer "Num Minthum Chieng Neal", literally translated into English as "a cake cannot be bigger than the cup that holds it". The concept of "Num Minthum Chieng Neal" is a concept that a child cannot be above his or her parents, that is, the parents are the sole decision makers on almost everything and in particular, the choosing of their children's marriage. While the pre-arranged marriage worked for the most part in the Cambodian society back then, it did cause some Cambodian couples to bear a lifelong suffering causing some to revolt against this long-practiced system as manifested in the story of Tum Teav. The debate of "Num Minthum Chieng Neal" intensified in the 20th century as the story of Tum Teav was adopted into the Khmer literature of the Cambodian educational system. The following story is a translation by Ben Bao, President of the Cambodian Community Day organization. It is as close as possible to the meaning of the original Khmer verses in the poem, but not word by word.



STORY OF TUM TEAV, AS TOLD BY THE ABBOT SOM

Monk Tum

A young boy named Tum was raised by a single mother (no name mentioned in the story) who lived in a province of Baphnoum (currently a district of Prey Veng province). Tum grew up into an extraordinary handsome young man with a beautiful voice. When the time came, the mother sent Tum to become a Buddhist monk at a Buddhist temple nearby, a center

where local Cambodians received their education at the time. Monk Tum met another young monk named Pich at the temple and they both became close friend. They referred to each other as brother. The Abbot of the temple had educated Tum and Pich to become fine monks. Tum had a natural talent as a melodic singer of Khmer poetry chanting known as Smoot) and Pich was a flute player. Together, they teamed up to be a Smoot vocalist. The Buddhist temple was supported by the Buddhist parishioners in the surrounding villages. Villagers donated rice and other produced to temple.

Some monks at the temple were good wood carvers who made furniture ornaments called Tauk which was traded for rice, money, or other commodities for the temple's needs.

One day, Monk Tum had an idea. He discussed with Monk Pich that selling Tauk in the surrounding areas would not earn enough money or supplies to support the temple. But if they travel afar, they would sell more Tauk for the temple. They both agreed and went on to see the Abbot, the head of the temple. After listening to the reasoning of Tum and Pich, the Abbot agreed, but before he let them go on with the journey, he gave them words of advice reminding them they are monks and that they should not fool around with girls. Such an act was then and is still now against the rules of Buddhism. They thanked the Abbot for his advice, said goodbye to him, and set out a journey with an ox cart full of furniture ornaments and personal supplies.

Tum and Pich at Po Cheung Khal

They travelled from one village to another selling Tauk at every stop. One day they arrived at Po Cheung Khal village, in Thbaung khnum district of Kampong Cham province. They were camping near a well where villagers came and fetch water for their household uses.

In the village of Po Cheung Khal lived the modest family of a household headed by a widow (known by-mouth story as Yeay (grandma) Phann, but no name is mentioned in the 1915 written version of Reverence Som). She had a beautiful daughter named Teav and a servant named Noh whom Teav trusted dearly on all matters in her life.

On the evening of the arrival of monks Tum and Pich, Noh went to fetch the water from the well as usual. She noticed there was a large crowd nearby the well listening to the Smoat (a poetry chanting) performed by monk Tum and Pich. She was struck by Tum's handsomeness and his beautiful voice. She was impressed with the beautiful sound of flute that Pich played. She could not wait to tell Teav about what she saw at the well. Back at home, Noh told Teav that Tum knew how to read and sing a poem



written on a palm leaf called Slekrit (many literatures were written on this medium at that time).

Teav Chaul Malub

Teav believed every words Noh told her. She was very excited and wanted to hear and see them personally with her own eyes. But she could not leave the house because she was undergoing the practice of "Chaul Malub," (entering the "shade"), a then-practiced temporary seclusion in one's own home of an adolescent girl by her parents and elders when she reached woman-

hood. Chaul Malub is a tradition that Cambodians no longer practice nowadays, but it was very significant back then in the 16th century Cambodia. It is a period ranging from three months to a year that the adolescent girl must hide herself in her own home and not to be seen by others except her immediate family.

Teav developed a strong desire to see monks Tum and Pich after hearing Noh's story. She brought the subject to her mother, Yeay Phann, and asked if she could invite them to the house for a Smoat performance. Yeay Phann was also anxious to see Monk Tum and Pich perform. So she went to invite them to perform the Smoat at her house.

Tum at Teav's house

Monk Tum agreed to go to Yeay Phann's house, but Monk Pich disagreed citing that it was against the advice of the Abbot. He wanted to stay behind to take care of the oxen and to guard their belongings. So Tum went alone to Yeay Phann's house. Pich was unhappy that Tum ignored the Abbot's advices.

When Tum arrived at the house, he was well-received and performed an amazing Smoat. Teav watched from behind a curtain as she was prohibited from being seen. She was anxious to see Tum, so she peeked from the edge of the curtain behind her mother. Teav stared at Tum and Tum stared back at Teav. Yeay Phann did not see it. Only Noh did. Teav signaled for Noh to come to her. She gave Noh a small rounded container full of an ointment and a beautiful silk cloth called Phahum. She asked Noh to give them as offerings to Monk Tum. Noh slipped the offerings to Tum, who took them. Yeay Phann was very impressed with Monk Tum's Smoat. She asked him to be her godson. Tum accepted. When Smoat session was over, Tum said goodbye to Yeay Phann and returned to the camp near the well where Monk Pich was waiting so anxiously. Tum knew that Pich was unhappy with him and tried to smooth things out. He told Pich about Teav, praised her beauty, and vowed that one day he will come back to Teav and marry her.

Tum back at temple feeling sad

When all of the Tauk (wooden furniture ornaments) was sold, monks Tum and Pich proceeded to return to the temple. Tum could not stop thinking about Teav. He had never seen any young woman as beautiful as Teav. The more he thought about Teav, the more worried he became that Teav will marry someone else. He discussed his feelings towards Teav openly with his friend Pich, but the latter tried in vain to persuade Tum not to think too much about Teav.

Tum's sadness and worry intensified as days went by. He caressed the cloth and used the ointment that Teav gave him. He was convinced that these were a token of love. One day, he could no longer bear his suffering. He discussed with Pich about quitting the monkhood and becoming an ordinary citizen so that he could travel anywhere he wanted to. Pich concurred on the idea. They went to the Abbot's residence. They lit incense and candles as offerings to Lord Buddha and recited the Dharma.

After the Buddhist ceremonial gesture was completed, they turned and kneeled down in front of the Abbot. They told him about leaving the monkhood and going back home to care for their ill mothers who, they claimed according to a fortune teller, would get better if their sons quit the monkhood.

The Abbot, who was himself a soothsayer, knew that this was not the true reason. He told them that the real reason they wanted to quit the monkhood was because of a woman whom they met during the trip to sell Tauk. However, he did not object to their request but rather, asked them to wait until the time was right. He told them that if they did it now, they would suffer a severe casualty in the future. He said Pich could quit during the lunar month of Bos (January-February timeframe) about 30 days from the present time (November-December timeframe). As for Tum, he had to wait until the lunar month of Pisak (May-June timeframe) about six months later. He told Tum that if he were to do it now, he would suffer a life casualty, but that if he waited until Pisak, he will be rewarded with good luck.

It should be noted that in Buddhism, to become a monk, an initiation rite must be performed. Likewise, to quit the monkhood, a termination rite must be also performed properly. Quitting without doing so is a stigma in the Khmer society.

Hearing that he would have to wait that long, Tum became even sadder. His desire for Teav had grown stronger day-by-day. He wondered if Teav had the same feelings towards him. Not knowing Teav's true feelings made him feel worse.

Tum and Pich leaves monkhood

When the lunar month of Bos came, Pich quit the monkhood with full blessings from the Abbot. Tum tried to sense if the Abbot may have changed his mind to allow him to quit earlier, but Pich told him that the Abbot's advice remained the same. This made Tum even lonelier.

In the meantime, Teav was anxiously waiting for Tum to return. She missed Tum every day, the same way Tum missed her. She asked Noh how long it had been since Tum left and why he had not returned. Noh assured Teav that Tum will quit monkhood one day and come back to her, that it was just a matter of time. Noh's advice made Teav a bit happier. Before she went to bed every night, Teav prayed to Lord Buddha to grant her wish to meet Tum soon.

Back at the Ba Phnom temple, Tum was very sad. Every day was a longer day for him as he anxiously awaited the time to quit the monkhood. After sunrise one morning, he paid a visit to his mother who was very happy to see him. Tum told her that he had not been feeling well and that he could no longer be a monk. He suggested that his mother go to the temple to ask the Abbot's permission, which she did. She told the Abbot that her son was very ill and wanted to quit monkhood. The Abbot told her that Tum

was not sick. He wanted to quit because he was in love with a girl and that he would have to wait until due time or he would suffer a life threatening event in the future. (Cambodians believed in fortune telling back then and even now to some degrees). So Tum's mother tried to comfort her son asking him to be patient and to wait for his turn. She asked him to continue learning more Dharma so that he may feel better. That disappointed Tum greatly.

Tum's love for Teav was so strong that he did not listen to advice from the Abbot or his own mother. The only thing he wanted to do at the present time was to meet and confess his love to Teav even though it could mean death. So he packed his personal belongings, incense sticks, candles, fruits, and cakes. He left the temple and in a wood nearby, found a good place where he laid down his offerings. He knelt down, prayed, and asked Lord Buddha for forgiveness. He then took off his monk clothing, put on clothes made of silk and set out to meet Pich who was very pleased to see him. Pich was disappointed that Tum did not heed the advice of the Abbot and quit without proper ritual. He suggested that Tum go back to the temple to ask for the Abbot's forgiveness. Tum and Pich then went to the temple to pay respect to the Abbot. While he was not happy, the Abbot told them that he, just like any teacher in the world, would never wish to harm their own students. But he did what he needed to do for the sake of Tum's well-being; he forgave Tum and wished him well. Tum respected the Abbot's advice, thanked him, and said goodbye.

Tum and Pich back at Po Cheung Khal

Tum went on to say goodbye to his mother and all of his neighbors. He asked them to help take care of his aging mother if the need arose. He and Pich set out on a journey to see Teav. They travelled through the forest as ordinary men, enjoyed the scenery of all kinds of trees, flowers, and fruits, all kinds of birds flying and singing, all kinds of animals grazing in the pasture. Despite all of these beautiful around his journey, Tum was not feeling easy. He was wondering if Teav still remembered him, whether she was still single or had already married someone. Along the way, he stopped at some villages and asked some young men if they knew Teav and what happened to her. They told him that Teav lived far from there and was still single. Tum was happy with this news. Finally, they arrived at the village of Po Cheung Khal and at Teav's residence. Tum hesitated to get into the perimeter of the house. What if they do not remember him, he said to Pich. Pich told Tum not to worry because Teav's mother had already accepted Tum as a godson and therefore, she would not forget him. Once they got into the house, Teav's mother recognized Tum and was very happy to see him and Pich come to visit her. Tum told Yeay Phann that he had come back for Teav. Yeay Phann did not pay attention to what Tum was saying. She was just happy to see her godson again and that he had come to live nearby. Teav and Noh were nowhere to be seen. Teav was still undergoing Chaul Malub (the shaded period).

Lord Oar Choun

There was a wealthy family of a very powerful lord named Oar Choun. He had a son named Meun Ngourn. Oar Choun and his wife discussed that it was time for Meun Ngourn to get married and build a family of his own. They heard about Teav's beauty. They believed that despite Yeay Phann's widow status, she had raised Teav well and had many things in her possession, enough that they could become in-law without lowering their social status. They sent off elders and servants carrying many gifts to Teav's house. They came to ask Yeay Phann for Teav's hand in marriage for their son. Yeay Phann felt very happy. For one, she was poorer than Oar Choun. She was just an ordinary person with no power or social status. This marriage arrangement would boost her status greatly. Additionally, Oar Choun was a powerful lord of the land, only shorter than a mountain, that he always got what he wanted and that he would eliminate anybody who stood in his way. So she was afraid. She told the elders that she would ask her daughter first.

Once Oar Choun's elders and servants were gone, she told Teav that she should marry Meun Ngourn. Teav refused. Yeay Phann became angry. She told Teav that refusing the marriage was just like rolling an egg against a rock, a comparison of her helplessness against the most powerful man in the region. Teav still strongly refused, telling her mother to marry her other daughters instead of her, knowing full well that she was her mother's only child. Yeay Phann became angrier, reminding Teav of the old adage, "Num Minthum Chieng Neal," the concept of "a cake cannot be bigger than the cup that holds it"—the tradition of empowering parents against their own children in a decision making process.

Tum meets Teav

The news about Teav's marriage arrangement with Meun Ngourn reached Tum and Pich who lived nearby. Tum asked Pich what to do in this situation. Pich advised Tum to forget about Teav. He said that a woman who says one thing and does another will lead a man to a trap that might cost him his life. Tum said that this might be true for other women, but not for Teav. The Phahum and the ointment was a token of that. Tum was determined to have Teav even if he had to die. Tum went to Teav's house without Pich. Yeay Phann was not home at the time, attending a ceremony at a temple. Tum was sitting in front of Teav's house feeling very nervous. Teav saw Tum and asked Noh to invite him in and to ask the purpose of his visit. Tum told Noh that he came for Teav. Noh was perplexed because she did not recognize Tum who is now an ordinary man. Tum told Noh that he had been at the house a while back as a monk doing Smoat. He showed Noh the Phahum that he wore around his head and told her that it was a gift from Teav. When Teav heard the conversation, she was overjoyed. She opened the door and came out of her room to face Tum. They engaged in a long conversation:

Teav: I gave you the Phahum but did not ask you to use it to wrap around your head. Why do you see it as a token of something? Please go away.

Tum: I am not a fool. I have travelled very far just to see you. I will not leave without having you.

Teav: I am a stem of flower and you are a bee who comes to consume the flower juice and wander away.

Tum: I am a lion and you are a cave. Lion needs a cave and will never abandon it.

Teav: I am a port and you are a ship that docks at the port and then sails away.

Tum: I am a fish and you are the water. Fish needs water and never goes away from it.

Teav: I am a tree and you are a bird that finds a sanctuary temporarily, tires of it, and then moves on to a different tree.

Tum: I am a tiger and you are a jungle. Tiger is never tired of living in the jungle.

Teav: I am a branch of tree and you are a colony of bees that needs the tree branch to reproduce and then abandons it when it is done.

Tum: I am an elephant and you are a sugar cane. Elephants like sweet sugar cane and never get tired of it.

As they talked, Tum was getting closer and closer to Teav. He grabbed her and kissed her. At first, Teav resisted; later, she succumbed allowing Tum to be her lover. Noh saw the situation, quietly moved away to give them privacy. Teav was deeply concerned that Tum will not love her enough and that one day he will leave her. Tum assured Teav that he will love her until death. They exchanged vows. They stayed together until midnight. At that time, Yeay Phann came back. Teav knew and let Tum out of the room. Noh and all the servants came out to greet Yeay Phann as if nothing happened. When Yeay Phann saw Tum there, she asked when and why he was at her house. Tum replied that he had come since daytime on a business to buy cattle for farming and needed a place to stay. He reminded Yeay Phann that he is her godson and that he had previously performed a Smoat for her. Yeay Phann asked how long he will be staying. Tum said for a while, until he completed his business transaction. Yeay Phann happily agreed and asked the servants to prepare a room for Tum. Tum and Teav secretly consumed their love and Yeay Phann never suspected their affair. Meun Ngourn, the son of Lord Oar Choun, came to visit Teav from time to time bringing all kinds of gifts for Teav. He praised Teav's beauty and vowed to take after her after the marriage. Teav ignored the gifts and did not say a word.

King heard about Tum and Pich

Meanwhile, a King and many of his wives lived happily in the Royal Palace of Longvek. The King heard the news about Tum being an excellent reciter of Smoat and about Pich as an outstanding

musician in the Thbaung Khmum district. So he ordered a decree asking a Palace official and servants to go and bring Tum and Pich to the palace. The official went to Lord Oar Choun's residence and asked him to summon Tum and Pich, on order of the King. Lord Oar Choun brought Tum and Pich to the official who told them to prepare themselves to travel to the Royal Palace to meet the King. Tum told Teav on that night that the King had ordered him to appear before Him. Teav was saddened by the news, knowing that she will be alone again. She prepared the clothing and supplies for Tum for his trip. She asked Tum not to forget her and to come back and to take her to the palace one day; Tum agreed.

The next day, Tum and Pich were on the way to the city of Longvek, but first he went to his native village of Baphnom. While traveling, Tum was feeling very sad. He could not stop thinking about Teav. When he saw two birds sitting side by side on a tree branch, he fantasized that the birds were just like him and Teav, happily together. When he smelled the flowers on the pathway, he thought it was the smell of Teav. He looked up at the sky above and saw a cloud blown away by a wind—just like the wind blew him away from Teav. When he heard the birds sing, he imagined that it was Teav talking to him.

They arrived at Baphnom. There, he told his mother that his reputation as a good Smoot reciter with a beautiful voice, and Pich's reputation as a very talented musician had reached the King who had now ordered him to move to the city to become His personal entertainers. Tum's mother was very happy with the news and gave Tum and Pich some good advice. She told them to be diligent and prudent on all matters and not to fool around. Tum thanked his mother and said goodbye to her. He and Pich went on to pay a visit to their former teacher, the Abbot at the Buddhist temple where they stayed when they were monks. He reiterated the good news about him and Pich to the Abbot. The Abbot told Tum and Pich that they must serve the King wholeheartedly, be prudent and not interfere with royal affairs, stay away from the young women at the palace otherwise the King will punish them. He told them not to sneak into the Royal Palace on their own, not to flirt with the Queen because it is a serious offense which could cost them their lives. Tum and Pich thanked, said farewell to the Abbot, and then went to a port where a boat was waiting to carry them to the palace. On the boat, Tum's heart ached for Teav. When he saw fish swimming around the boat, he daydreamed that he and Teav were swimming happily together.

Likewise, at the village of Po Cheung Khal, Teav was feeling very distressed. She could not sleep. She could not eat or drink. She looked ill. Noh was worried about the well-being of her mistress and tried to comfort her as best as she could. She told Teav that sooner or later Tum will come back. This made Teav feel slightly better.

Tum gets new title

Once they got to the city, the King's official sent a messenger to

the Royal Palace informing the King that Tum and Pich were now in the city. The King told his servants to organize a concert-like event in which Tum and Pich will perform. The event was spectacular. The King and Queen, surrounded by their beautiful entourage, were eager to hear Tum sing. When the performance was over, the King was very happy. He said that He knew from the start that Tum and Pich would not disappoint Him. He liked Tum so much that He asked Tum to stay in the city and granted him an official rank of Meun Ek (translation?). With this title, Tum had the privilege of coming in and out of the Royal Palace at all times, similarly to other Royal officials. He would serve the King as His personal entertainer. Tum received this rank with some sadness, because he knew that now, he could not go back to Teav, at least for a while.

King desires for another wife

After some time, the King became bored and wanted another wife. He sent out his servants to all around the areas of Longvek and Rolea Pha Ear, as well as to other of Cambodia's provinces to search for a beauty queen. The King told them that it did not matter whether the girl is Khmer, Chinese, or Vietnamese, nor did it matter whether the girl is the daughter of a high ranking official or that of a pauper. The Royal servants set out a journey to all corners of Cambodia. They could not find any girl that they liked. One day, they got to Tbaung Khmum and settled around the well of Po Cheung Khal village. On that evening, Teav and Noh were strolling around the well for leisure. The servants saw Teav and discussed among themselves that they have found a true beauty. They went to ask the villagers nearby about Teav. The villagers told them that Teav lived nearby and that her mother already gave her to Meun Ngourn, the son of Lord Oar Choun. The servants asked whether the marriage had already taken place. The villagers said Meun Ngourn was just her fiancé. The servants went to Lord Oar Choun's house and told him that they were going to take Teav to the King. They then went to Teav's house. Yeay Phann was thrilled. She told Teav to prepare for a trip to meet the King. The next morning, they all left Tbaung Khmum, sailed a boat along the Tonlé Sap river passing by Phnom Penh, then a commercial city. On the boat, Teav was saddened by her predicament. The only man in her mind was Tum. She quietly hid her distress at the thought that she would become the King's lover. This was against her will but she was helpless. No one knew that Teav was sad. Her mother thought that Teav was happy to become the King's wife.

King admires Teav's beauty

At the Royal Palace, the servants brought Teav to attend to the King. The King admired Teav's beauty. He turned around and asked His other wives if they thought Teav was beautiful and deserved to be yet another wife for Him. They all affirmed. The King asked Tum and Pich to perform for him. Tum recognized Teav and was very nervous and upset. Instead of singing on a normal note like he used to, he sang a story about him and Teav who had been

in love with each other. At first, the King was angry at Tum. But then he thought to himself that if the story was true like Tum claimed, it was against the virtue of Dharma to separate them. So he turned to Teav and asked her whether it was true that she and Tum were in love. She replied that it was true. Then the King ordered all officials and servants to prepare a wedding ceremony for Tum and Teav the next day. Tum and Teav were happy again.

Teav's mother fakes her sickness

Yeay Phann went back home feeling betrayed by Tum. She felt sorry for Teav to marry Tum, a poor man. She was determined to do everything to separate Teav from Tum. Her desire to take revenge on Tum grew stronger and stronger, and she could not rest until she got her daughter back. One day, she went to Lord Oar Choun's residence and plotted with them to bring Teav back to marry Meun Ngourn. Yeay Phann was very angry at Tum. She could not see right from wrong. Lord Oar Choun and Meun Ngourn also felt betrayed by Tum who dared to have an affair with Teav. Tum's act was a direct challenge to tarnish their reputation and honor. They went along with Yeay Phann's plan. Yeay Phann asked someone she knew to write a letter to Teav faking her grave illness, that she was about to die and wanted to say a few last words to Teav. When Teav received the letter, she trembled with sadness and worry about her mother. So she asked Tum to hurry up and prepare a trip back home to catch her mother's last breath.

When she arrived at Po Cheung Khal, Tbaug Khmum, she dashed to her house and saw all the food, fruits, cakes, and many gifts. She thought those were the offerings to the spirits so that her mother would get better, a tradition that Khmer people held when a person was sick. Yeay Phann came out and was happy to see her daughter back. She began convincing Teav to leave Tum who was poor and to marry the richest man in the area, Meun Ngourn. Teav was perplexed and angry. She could not believe what her mother was doing. For her, there was only one love and it was for Tum. It was an irreversible action. She preferred death. Unable to convince Teav to change her mind, Yeay Phann became angrier than ever. She started scolding Teav and vowed the wedding would go on without Teav's consent.

King's letter

Teav felt very sad and helpless. She composed a letter and found a trusted friend to carry it back to Tum telling him what was happening at Tbaug Khmum. When Tum received the letter, he was outraged by the trick of Teav's mother. He went to the Royal Palace and told the King about the situation. The King was equally upset. He summoned the Royal councils and ministers to the palace for a special meeting. He told them that Oar Choun had challenged his authorities. He married Teav to Tum for the reason that they loved each other. Now, Oar Choun took Teav against her will to marry his own son, Meun Ngourn. This contradicted the King's

action. The royal councils and ministers deliberated the matter for a while and came up with an official letter designed to stop the illegal wedding. They gave the letter to Tum and told him to go and present it to Oar Choun. If they refused, Tum must come back and report this to them. Tum took the letter and asked Pich to accompany him to Tbaug Khmum. Tum was so worried that the wedding was already over and that by the time he got there, Ngourn may have Teav already. He wished he had wings to fly there to stop them in time.

Tum loses control

Meanwhile at Tbaug Khmum, Teav waited anxiously for any news from Tum. She knew that her mother did not change her mind and pressed on with the wedding. Not hearing from Tum made her even sadder. Yeay Phann went to Oar Choun's residence again and told him that the wedding must not be delayed. It must happen now before Tum knows about it and comes to take Teav away. Lord Oar Choun and his wife agreed. He told his servants to prepare for the wedding. The servants went fetching beef, pork, lamb, chicken, ducks, wine, and fruits. They constructed wedding tents and prepared all kinds of food and cakes. They had all the clothes and got the elders, musicians, and guests ready for the ceremony. The wedding day began with a sound of wedding music that could be heard around the area.

When Tum arrived at Tbaug Khmum, he asked Pich to confirm that the sound of music he heard was actually the wedding music of Teav and Ngourn. He began to doubt Teav's fidelity. He kept drinking wine and became drunk. Pich asked Tum to take it easy. They dressed up nicely. Tum wore green cloth made from silk and Pich wore purple cloth. Tum put the King's letter on his waist and wrapped it with a piece of cloth. They arrived at the wedding place and saw people eating and drinking, laughing and having fun. So many of them. Some were drunk. The organizers lost track of who were guests, who were not. Tum and Pich sneaked in without fear through the crowd and got to a place where musicians were playing. Tum was drunk and determined to test Teav's fidelity. He and Pich took control of the music. He sang a song asking Teav if she still considered him as her husband and if so to come out and pour him a glass of wine. Teav came out and did what Tum asked. Tum hugged and kissed Teav and told her to get ready to go back to the palace with him.

Tum meets his fate

Yeay Phann saw the whole thing. She was totally blinded by the situation. Her mind was full of anger and hatred. She went to Oar Choun and asked him to take Tum away and kill him. Oar Choun ordered his servants to tie Tum with a hard rope so that Tum experienced maximum pain. Teav begged the servants not to use rope, but to use a piece of cloth instead if they had to tie him. They refused to listen to her and dragged Tum out of sight to a place nearby the village of Po Cheung Khal where they killed him. Before he died, Tum prayed and begged for forgiveness of his sins

from Lord Buddha and that he could enter heaven after death. Pich was very scared. He ran from the wedding place to the port and took a boat back to the palace.

Teav and Noh commit suicide

Meanwhile, the news that Tum had been killed reached Teav in a middle of the night. Noh overheard people talked about it. She sneaked out of the house with Noh early in the morning. She found Tum's body, cried intensively. Her mind was full of sorrow that her husband was dead. Her life no longer had a meaning, so she took a knife from Noh, prayed for a grace of Buddha, Dharma and Sangha, and killed herself. Noh saw Teav, a dearest person in her life, killed herself in front of her. She was blinded with sadness so she also took her own life.

The children who played around the cattle and herd, and whom Teav asked before she killed herself, went to Oar Choun's house to sing a song asking people who Meun Ngourn was marrying to because Teav already committed suicide. People first did not believe the children who brought the news. They began looking for Teav and Noh who were nowhere to be seen. Yeay Phann blamed her servants as being careless for allowing Teav and Noh to sneak out. She scolded them. The servants had enough of her and fought back telling Yeay Phann that Teav and Noh were grown up and that it was not their faults not to keep them in one place. They continued on to say Yeay Phann was a sole person responsible for everything because she knew quite well that Teav was already married to Tum and yet still forced her to marry Ngourn for wealth and fame. They told her that she got what she had asked for.

King's letter is uncovered

Later at Oar Choun's house, news that Teav and Noh were all dead was confirmed. Yeay Phann, for the first time, realized that she had made a big mistake. She cried and cried, but it was too late.

Oar Choun, his wife and son Meun Ngourn went out and found the bodies of Tum, Teav and Noh. They attempted to bury them in order to conceal their action. They dragged Tum's body and removed his clothes. The letter from the King was uncovered. They were terrified when they read the letter. They knew their fate had arrived. The news about the King's letter spread very quickly through the area. All people were scared and ran away from the region. For one thing, they were afraid of Oar Choun who poured his madness at them. Furthermore, they knew that the King will come and punish them.

The punishment

When the King heard everything from Pich, he became furious. He ordered to assemble soldiers, ministers and councils to go along with him to Tbaung Khum in order to face Oar Choun. The King felt so sorry for Tum and Teav. He missed them so much. When he arrived at Po Cheung Khal, he camped away from Oar Choun's house. The King sent a messenger to tell Oar Choun that he must build a road from his house to the camp and that Oar Choun must use this road to attend him. Oar Choun obeyed the order, cleared out a road, gathered all servants to bring lots of gifts to the King hoping he would forgive them. The King ordered his ministers and councils to form a tribunal court to find appropriate punishments. The ministers and councils were deliberating. Some said all who were involved must be punished by death. One wise minister gave a reasoning that the offenses were committed by two different levels of people. He gave a parable that a four-leg animal has front legs and rear legs. The rear legs just followed the front legs wherever the animal goes. Likewise, the Oar Choun's servants and villagers just followed Oar Choun's order. They should be spared from harsh punishments. Oar Choun, his wife, Meun Ngourn, and Yeay Phann were the ring leaders. They should be punished by death. The citizen of Tbaung Khum were labelled as "Neak Ngear" which means these people are untrustworthy, insubordinate and that people should not do any business with them. The punishments were carried out accordingly.



Homrong dance rehearsal



YOUNG CAMBODIAN AMERICAN PROFESSIONALS

Meet Marianne Roteany Kim-Eng Hendricks



Marianne Roteany Kim-Eng Hendricks is the Supervising Case Manager for Family and Juvenile Cases for the Circuit Court for Montgomery County, Maryland. Prior to joining the Court in 2012, Marianne was a practicing attorney concentrating on family and juvenile matters. A native of Alexandria, VA, Marianne graduated from St. Mary's College of Maryland in 2002, earning a Bachelor of Arts in Political Science, and received a Juris Doctor from the University of Maryland School of Law in 2005. Marianne is a former President of the Asian Pacific American Bar Association of Maryland and was a Fellow of the Maryland State Bar Association's Leadership Academy in 2007. Among her legal expertise are child advocacy, family law, appeals, hearings, defense, courts, trials, legal writing, criminal law, civil litigation, and administrative law. She lives in Silver Spring with her husband, Robert Hendricks, an attorney, and their 6-year old daughter, Charlotte Tevy. Marianne is the daughter of Chanthary Koch and stepdaughter of Marong Kuy.

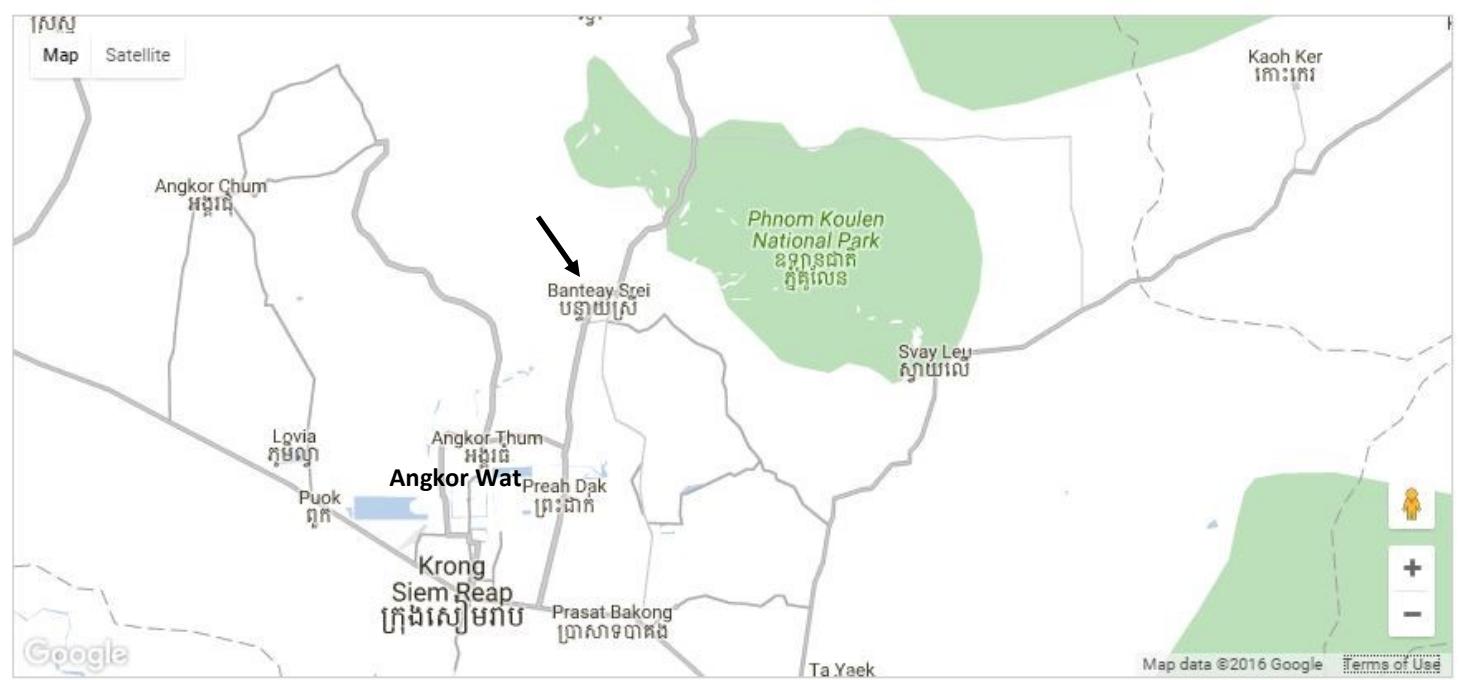
Meet Chanda Choun



Chanda Choun is the Federal Program Manager for Securonix, a software company specializing in Security User and Entity Behavior Analytics (UEBA). He is an Information Technology leader with over a decade of management experience, Federal and Commercial business development, cybersecurity expertise, industry certifications, high-level security clearances, and a geographic footprint spanning North America, Asia, and Europe.

Chanda was born in the UN's Khao I Dang refugee camp on the Thai border. His parents had survived the Killing Fields of Cambodia. In 1989, his family was chosen to resettle in the State of Connecticut in the northeastern United States. After graduating from high school, Chanda spent time in university and the US Army, including a military deployment to the Persian Gulf and training in Germany. A graduate of the Fort Gordon School of Information Technology, Chanda still serves part-time in the US Army Reserve at Fort Bragg, North Carolina. He currently resides in the Washington DC area and is active in regional business, Cambodian-American, church, military, and political organizations.

PRASAT BANGEAY SREI ប្រាសាទបង់ស្រី





Banteay Srei

បន្ទាល់នានា

បន្ទាល់យេរុប្បត្តិ

RESEARCHED BY BEN BAO

Citadel of Women. Citadel of Beauty *by Ben Bao*

Located just outside of Angkor Archaeological Park, 37 kilometers (about 23 miles) northeast of Siem Reap town, Banteay Srei is one of the renowned temples of Angkor era. It is considered a “Jewel of Khmer Art” for an intricacy of its carvings. It was built from pinkish hue sandstones, some of them are the finest stone on earth easily carved as wood. It is small in size, compared to other Angkorian temples. However, lacking in size is quite compensated with its stature, beauty, and its well-preserved carvings, some of them are 3-dimensional. Banteay means fortress and is usually surrounded by a moat for a strategic defense. At Banteay Srei, there are moat at the north and south sides and partly on the east.

History

Banteay Srei was completed in 967 A.D during a time when the Khmer Empire was gaining significant power and territory. Unlike other Angkorian temples that usually built, consecrated and commissioned by a king, it was built by a Brahmin named Vishnukumara who served as a counselor to powerful King Rajendravarman (រាជendeវarman) and a no-

bleman named Yajnavaraha who was a grandson of king Harsavarm I. He was a scholar and philanthropist who helped people with illness and fought injustice and against poverty. One of his pupils later became king (Jayavarman V, 968-1001). The temple was further expanded and rebuilt in

11th century. It was dedicated to Hindu god Shiva at the time it was built. Later, it became under control of the king and the dedication had changed (may have changed to Hindu god Vishnu as evidences suggested). A 12th century inscription indicates that the temple was given to a Hindu priest named Divarakapandita, and that the temple was rededicated to Shiva and was remained in use until 14th century. Banteay Srei (a citadel of women) is the modern name as it is believed by many that it was built by women. The original name is Tribhuvanamaheśvara (Great Lord of the Threefold World), an appellation of god Shiva.

Rediscovery/Restoration

The temple was lost in the jungle during the Cambodia dark age era and was not rediscovered until 1914 by a French archaeologist in his late research. The site was subject to looting afterward. In 1923, André Malraux, a Frenchman was arrested for stealing four statutes of devada which all have been returned. The art thefts from the area stipulates interest in preserving the site. In 1930, Banteay Srei was restored using architectural elements as close as possible to the original one.

Between 2000 and 2003, a joint Cambodian-Swiss Banteay Srei Conservation Project installed a drainage system to prevent further damages to the site.



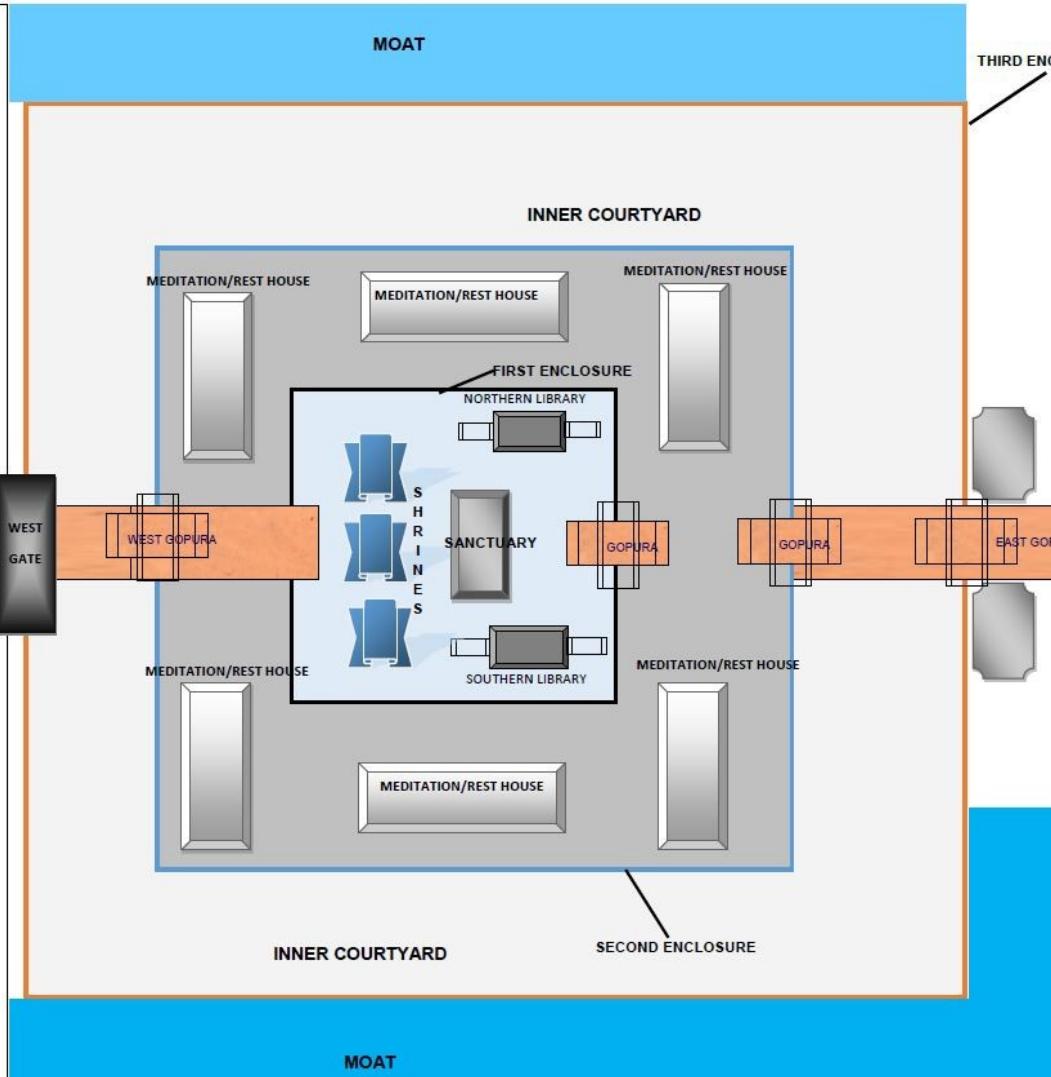
What to do at Banteay Srei

Banteay Srei is a very popular tourist site. Allow one to two hours at the site to explore all of the finest Khmer arts. The pinkish color of the temple is best seen around 2:00 PM. It is very hard to take picture of the temple alone without having someone in your view.



Other temple

It may be worth arranging transportation to Banteay Srei that includes other sites, the closest one is Prasat Banteay Samre.



FLOOR PLAN OF BANTEAY SREI

ប្រាសាទបន្ទាយស្រី

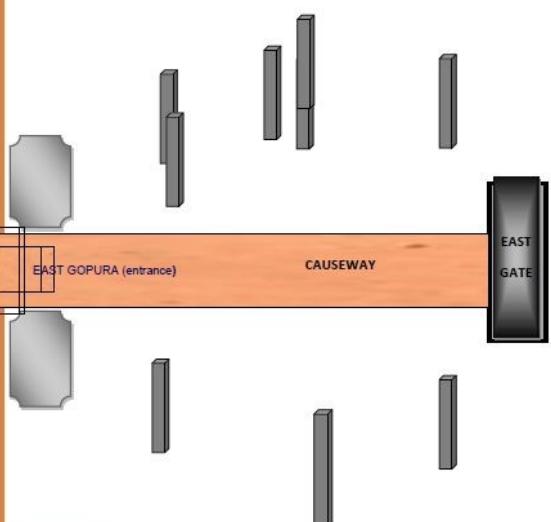


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BY BEN BAO

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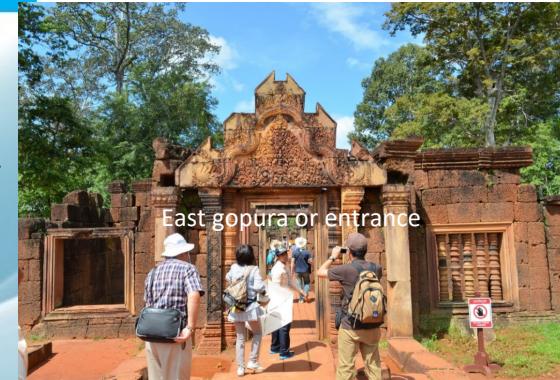
Foundation

The temple is square and has entrances at the east and the west, although visitors will enter the compound from the east, followed by a central east-west axis serving as a causeway. Each side is decorated with many galleries, some are ruins, only pillars left. The south area is devoted to god Shiva and the north to god Vishnu. Banteay Srei was a Khmer innovation rich in style and arts. It was built largely from sandstone, brick and laterite, and is oriented toward east like most Angkorian temples. It has three enclosed walls. Each enclosure has a gopura, an entrance door decorated with fine arts. The outermost enclosure is called third enclosure and the area between the third and second enclosure are courtyard decorated with art works that are now ruins. Part of the second enclosure walls are collapsed. The most interesting parts of the compound is the inner enclosure (the first enclosure). There are three main towers serving as a shrine. Each of the tower has a stairway leading to the main platform decorated with many statutes of human body and animal head. A main sanctuary is in

front of the shrines. The first enclosure also has one library in the north and another in the south. There remains of many rest houses of all corners, north and south. They may have been used as a meditation center.

Jewels of Khmer Arts

Banteay Srei is famous in its fascinating classic carvings that include women wearing traditional skirts holding lotus flowers. The carvings also depict a breathtaking re-creations of scenes from the epic Ramayana adorning the library pediments. Many lintels were beautifully carved resembling the art of Preah Ko style in 9th century. There are also many carvings of devada (angel) on the wall of Banteay Srei. Other decorative carvings include kala (a toothy monster symbolic of time), the guardian dvarapala (an armed protector of the temple) and devada (demi-goddess), and the false door. Because of its charm, an Angkor scholar Maurice Glaize resembles the artworks to the works of goldsmith or wood carver rather than a sculpture in stone. Whatever it is, almost every inch of the interior building is covered with decorative carvings.



East gopura or entrance

Myth

Many people believe that Banteay Srei was built by women because the fine carvings are too good to be works of men.



causeway

Enclosure and Gopura

The site consists of three concentric rectangular enclosures, the outermost is referred to as the third enclosure, the middle one is the second enclosure, and the inner one is the first enclosure consisting of an entrance chamber and three towers, as well as two buildings conventionally referred to as libraries. The outermost east gate (referred to as a gopura) is entrance to the third enclosure. A causeway situated in the middle of the compound on an east-west axis that leads to all three enclosures. The outer wall is measured up to 500 meter squares, some portions are collapsed.

The third enclosure is measured 95 by 110 meters and is surrounded by a laterite wall and has two gopuras at the eastern and western sides.

The second enclosure walls is measuring up 38 by 42 meters, with gopuras at the eastern and western ends. The western gopura features an interesting bas relief carvings. The inner enclosure wall has collapsed. Only a gopura at the eastern end and a brick shrine at the western remain.

The inner compound is the first enclosure consists of buildings: libraries in the south-east and north-east corners; a sanctuary on a T-shaped platform 0.9 meters high connected to three towers referred as a shrine, the center one is the tallest. The inner enclosure is the most successful restoration of the site. It is now open to the public.



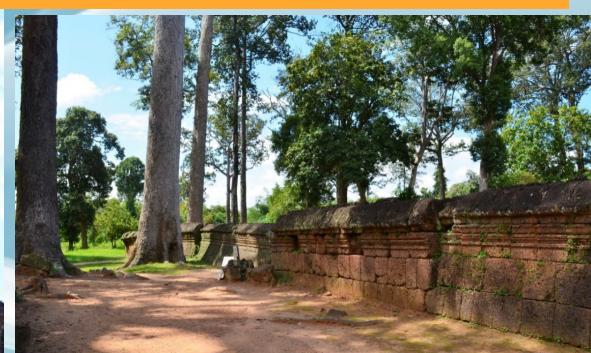
Libraries

The two libraries are of brick, laterite and sandstone with intricate reliefs carving of red colored stone.



Sanctuary

The sanctuary is also of brick, laterite and sandstone and has brick roof. There is a short corridor leading to three towers to the west: the central tower is the tallest, at 9.8 m.



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- <http://www.tourismcambodia.com/attractions/angkor/banteay-srei.htm>

Paula Chea, the first Cambodian American to be crowned Miss Intercontinental USA

Last July, Paula, 21, made history by becoming the first Cambodian American contestant to win a national beauty pageant title. She will go on to represent the US in the Miss Intercontinental World in Sri Lanka in October. "I was the first Cambodian Miss Virginia Intercontinental, and I am so proud to be the first Cambodian Miss Intercontinental USA," Paula said after she won. A Virginia native, Paula was raised with good strong Cambodian morals and values. She understands the importance of being in touch with her roots. "To be first, you have all the attention focused on you and I am representing not only the US but the whole Cambodian community because through me, they will discover about Cambodia".

Paula became a classical Cambodian dancer at the tender age of three, she fell in love with the dances, the art, the fact that each movement tells a story and demonstrates an emotion. She went on to become an assistant teacher, responsible for teaching young children Cambodian classical and folk dance.

Paula is a gifted pianist, and 3rd degree black belt in Tae Kwon Do

At her sorority Alpha Omicron Pi, she has raised money for various charities for the Arthritis Foundation.



Paula Chea



Paula is currently a junior at Virginia Commonwealth University, pursuing a biology degree with a pre-med track; her goal is to be a rheumatologist after witnessing her mother suffering from rheumatoid arthritis at an early age. She hopes to find a cure for autoimmune disorders and improve the quality of life to those affected with this debilitating disease. She is on the dean's list every semester and earned many Honor Society awards and as well as many recognitions in the Cambodian American Community and at her college campus.



CHINESE RIBBON DANCE

Performed by Kira Omans, Miss Asian American

Kira Omans is an actress and model from Washington D.C. She is the first adoptee and the youngest woman to be crowned Pacific Miss Asian American. Additionally, Kira is the spokesperson for the non-profit Devotion to Children and a representative with World Health ambassadors. The traditional Chinese ribbon dance that she will perform for you today won her "Best Talent" at the pageant finale.



CAMBODIA INVENTED NUMBER ZERO

Mathematician and writer Amir Aczel has been fascinated since childhood with the history and origin of numbers. In recent years his fascination focused on finding the origin of zero. (Not to be confused with the Khmer Rouge "Year Zero".)

Aczel became aware of a proposal in 1931 by archaeologist George Coedes of a zero inscribed on a stone tablet, labeled K-127, in Southeast Asia, particularly Cambodia. The tablet was found in the ruins of a temple near Sambor on the Mekong, Kratié Province, Cambodia, includes the inscription of "605" in Old Khmer numerals. The number is the year of the inscription in the Saka era, corresponding to a date of AD 683. The inscription suggested to Coedes that it originated long before the then current belief that zero originated in India. The Coedes proposition inspired our zero finder, Amir, to journey to India, Laos, Thailand, Vietnam, and Cambodia to track down K-127. He was after information about Coedes' activities and his records. And more importantly Aczel was in search of the actual stone that may have been the oldest known artifact of that displayed a zero symbol representing the modern use of zero.

He met with art dealers, museum directors, and others who could direct him to that location of the stone inscription. It was known that tablet K-127 was located at the Cambodian National Museum since the 1930s, and then moved to the Angkor Conservation in November 1969. In the time of Khmer Rouge control, and even in the 1990s, many cultural and archaeological objects were destroyed or sold by the KR insurgents. Thus, the existence or location of the inscription was still in doubt.

In the home stretch of his hunt, Aczel was advised by Belgian art dealer Eric Dieu in Bangkok and Hab Touch, director of the Cambodian National Museum in Phnom Penh, to contact the art curator Chamroeun Chhan of Angkor Conservation in Siem Reap. Art curator Chhan directed Aczel to storage sheds in a jungle site outside Siem Reap that may house K-127. After a long search among many stone statues and artifacts, Amir Aczel finally found in January 2013 the long lost tablet, K-127, the oldest known inscription of the modern use of zero. It is currently exhibited at the Cambodian National Museum.

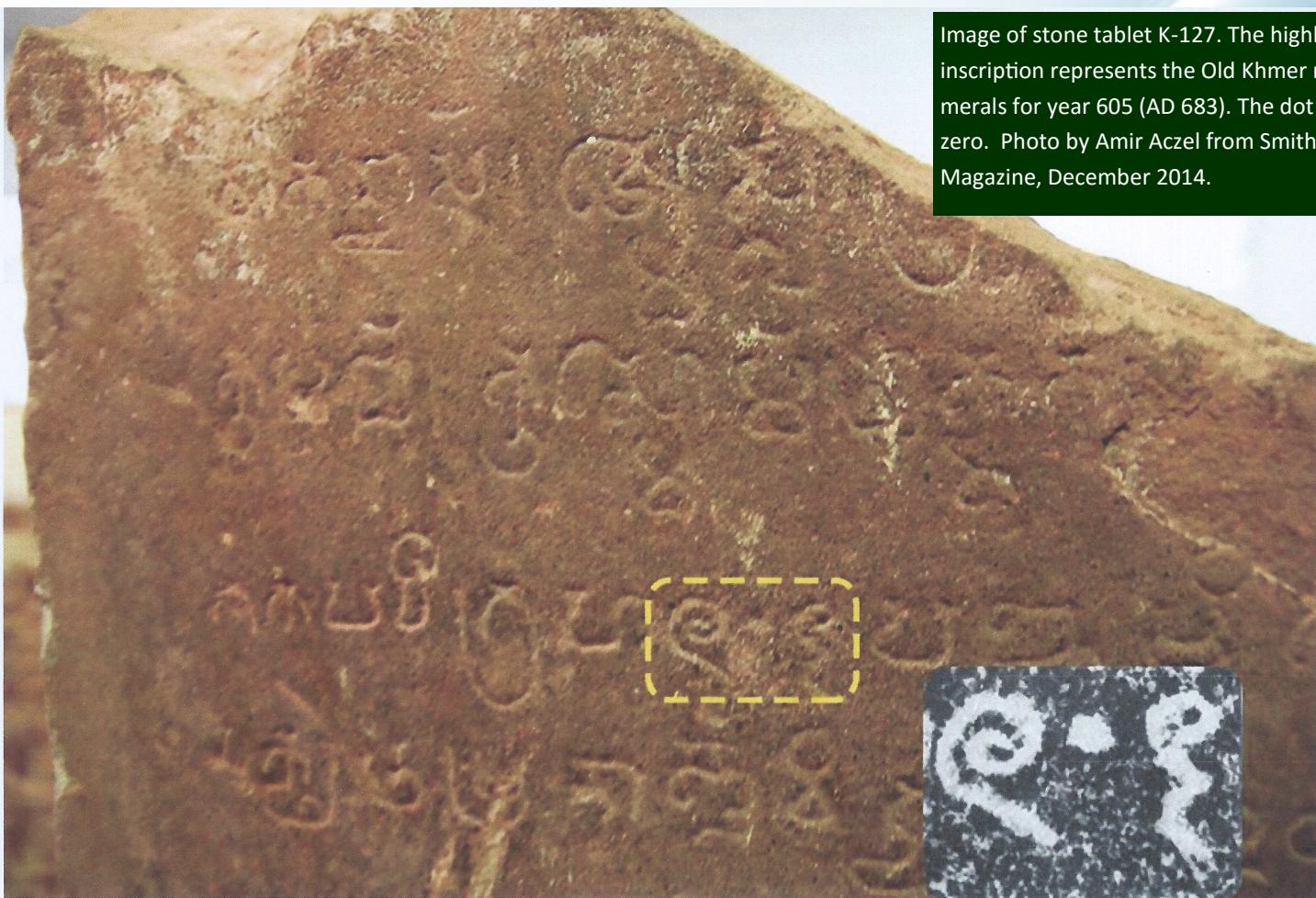


Image of stone tablet K-127. The highlighted inscription represents the Old Khmer numerals for year 605 (AD 683). The dot is the zero. Photo by Amir Aczel from Smithsonian Magazine, December 2014.

References

Aczel, Amir. *Finding Zero*. New York: Palgrave McMillan, 2015.

BURMESE DANCE

Performers name: Phoo and Thiri
Organization: BABA Mingalarama Vihara
(Burmese Temple)
Name of the dance: Timing Tune (San Daw Chaine)



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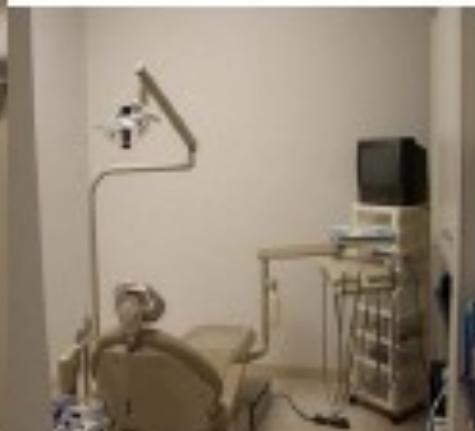


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