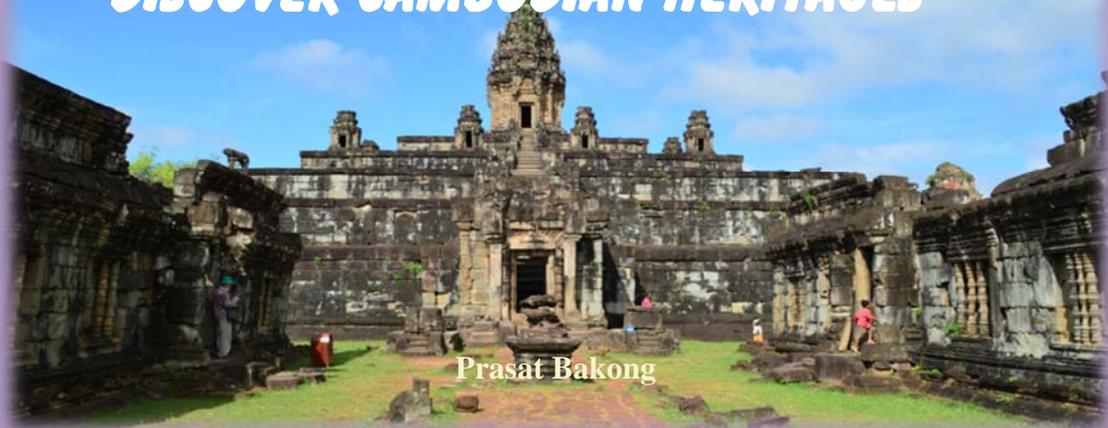


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ភាសាខ្មែរ

DISCOVER CAMBODIAN HERITAGES

VOLUME 6 — 2013



Prasat Bakong



Yee Ke Mak Theung
An 18th Century Cambodian Love Story

Cambodian Community Day

**Sunday, September 22nd, 2013
11 PM - 6 PM**

Ben Brenman Park | 4800 Brenman Park Drive | Alexandria, VA

Promoting Khmer Culture | Celebrating Khmer Achievements | Strengthening Khmer Voice

Bridging Distances | Healing Rifts | Building Bonds

Co-sponsored by The Alexandria Department of Recreation, Parks, and Cultural Activities, Cambodian Community Day Committee, and the Cambodian communities of Washington, D.C Metro Area.

www.cambodiancommunityday.org



www.alexandriava.gov

PROCLAMATION

***WHEREAS**, every year for the past 33 years, the Heritage of Cambodian Americans has been honored and celebrated in the Greater Washington Metropolitan area and in other parts of the United States; and*

***WHEREAS**, the City of Alexandria is home to many Cambodians who are rich in their cultural heritage and are very successful in their professional lives; and*

***WHEREAS**, this year, the Cambodian Community in the City of Alexandria and in the Greater Washington Metropolitan area, will celebrate its rich heritage and culture through various cultural activities, live performance of classical, folk and traditional dances, arts and crafts displays, traditional games, and ethnic food tasting; and*

***WHEREAS**, the City of Alexandria is very proud of the rich and diverse cultural heritage of its Cambodian citizens, and recognizing their continuing contribution to the culture, education, arts, industries, community, civic life, the City of Alexandria joins the rest of the Commonwealth in celebrating Cambodian Community Day.*

***NOW, THEREFORE, I, WILLIAM D. EUILLE**, Mayor of the City of Alexandria, Virginia, and on behalf of the Alexandria City Council, do hereby proclaim September 22, 2013 as:*

"CAMBODIAN COMMUNITY DAY"

in the City of Alexandria, and call upon all the residents of this great city to join me in recognizing the multiculturalism and diversity of the Cambodian American heritage.

***IN WITNESS WHEREOF**, I have hereunto set my hand and caused the Seal of the City of Alexandria to be affixed this 22nd day of September, 2013.*


WILLIAM D. EUILLE **MAYOR**
*On behalf of the City Council
of Alexandria, Virginia*

ATTEST:


Jacqueline M. Henderson, MMC *City Clerk*



Message from The President

Dear friends and families,



On behalf of Cambodian Community (CCD), I would like to welcome you who are here. We are delighted to present you today a festival that is full of Cambodian cultural activities and entertainments. Our CCD planning committee works very hard throughout the year to bring you the best of the best. A folktale performance entitled Yee Ke Mak Theung is an 18th century Khmer Love story that also exhibits educational values: love has not boundary; love cannot be bought; justice always prevail. The show is quite entertaining as well. It is a product of tireless effort and countless time of many volunteers who share the same value and belief of the CCD mission. Another interesting activity is a Children Traditional and Contemporary Clothing show. It involves many Cambodian children and their parents.

I also like to take this opportunity to tell you about our mission. In a nutshell, we are integrating Khmer culture into American society. We believe in the value of keeping and passing on our cultural heritage to our children. Also, we work to empower our Community, bridge distances, heal rifts and build bonds. The purpose of celebrating CCD Festival is to promote Cambodian culture to the next highest level, to celebrate Khmer achievements and to strengthen Cambodian voice. Please support our cause. As you know, our country has abundant heritages, has an undisputable oldest and finest culture in South-east Asia. But the world knows Cambodia only as a killing field. We seek to erase this bad perception. Please continue to talk good about Khmer and about our country, but still reflect on lives lost and altered. If you don't, who will.

សូមស្វាគមន៍ដល់អស់លោកលោកស្រីនិងប្រិយមិត្តជាទីមេត្រី
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សហគមន៍ខ្មែរយើងខ្ញុំ។ សូមអញ្ជើញកំសាន្តរីករាយជាមួយយើងខ្ញុំថ្ងៃនេះ។

Happy Cambodian Community day!

Sincerely,
Ben Bao
CCD President

MARK R. WARNER
VIRGINIA



UNITED STATES SENATOR
WASHINGTON, D.C.

September 22, 2013



Dear Friends,

I am pleased to extend warmest greetings to all who are gathered for the 2013 Cambodian Community Day in Alexandria, Virginia.

This event is a testament to the pride you take in your community and in the Commonwealth of Virginia. It provides a wonderful opportunity to share in a true community environment while celebrating your culture. Your efforts to showcase your Cambodian culture through music, dancing, fashion, and folklore enrich the lives of those around you. It is an occasion that truly embodies joy, laughter, food, and the arts. I commend you for your work to honor and celebrate your heritage.

America's diversity is a tremendous virtue. We are fortunate to have a strong and vibrant Cambodian community in the Commonwealth. The contributions of the Cambodian community have been extraordinarily valuable to the spirit and drive that make our Commonwealth and this nation great.

On this important occasion, I am very pleased to join with your families, friends and community in wishing you the very best for a successful and fulfilling event!

Sincerely,

MARK R. WARNER
United States Senator



HOUSE OF REPRESENTATIVES
WASHINGTON, D.C. 20515

FRANK R. WOLF
TENTH DISTRICT, VIRGINIA

September 11, 2013

Dear Mr. Bao:

I wanted to congratulate you on the occasion of the 2013 Cambodian Community Day, taking place on Sunday, September 22nd in Alexandria, Virginia.

I commend your work to share the rich culture and heritage of the Cambodian community with the residents of Northern Virginia.

Best wishes.

Sincerely,

Frank R. Wolf
Member of Congress

Mr. Ben Bao
President
Cambodian Community Day
12739 Knightsbridge Dr
Woodbridge VA 22192





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ABOUT CAMBODIAN COMMUNITY DAY ឱវាសហគមន៍ខ្មែរ

Mission, Vision and Goal:

The Cambodian Community Day (CCD) is a 501(c)(3) charitable organization whose members are enthusiastic people sharing common interest in promoting Cambodian culture and heritage. We seek to integrate Khmer culture into American society. We believe in the value of keeping and passing on our cultural heritage to our children. We work to strengthen Khmer voice, empower Khmer Community, bridge distances, heal rifts and build bonds among Khmers and other ethnic groups.

We seek to increase the awareness, to present and preserve the Cambodian culture. Our vision is to do everything we possibly can to erase a bad perception about Cambodia as a killing field. Our country has so much to offer. Our heritage is abundant, but the world know little about us. Most of us, Cambodian-Americans, are away from our homeland and adopt America as our own. We have a duty to keep our tradition and culture by showing them to our children. That is a small thing we can do.

What We Do:

In the past 13 years, we have employed different means to having the world to recognize Khmer civilization as an oldest and more prestigious culture of all times. Once of the most noticeable of our works in the Washington DC area is a yearly Cambodian Festival which draws thousands each year to attend. The goal of the festival is to bring Cambodian and American communities from all walk of lives together in recognition of Khmer achievements that strengthen the Khmer voice and to exhibit Cambodian heritages. The festival showcases classical/folklore dances, performance show, traditional music ensemble, traditional game and children activities.

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.

Another work we have done and is worth to mention is our website, a digital repository of many useful information relating to culture, tradition and heritage. Half of visitors to our website are in Cambodia. For this reason, we are aggressively looking into publishing and deploying Khmer culture, tradition, heritage, literature and entertainment in Khmer. Visit our website today at www.CambodianCommunityDay.org.

How We Operate:

The CCD is operating solely on a volunteer basis. None of members, directors and officers get paid whatsoever. We do not receive any grant, but we will look into getting one in the future. We finance our operation from public donations and fundraising activities. We also donate a little money we have to other charitable organizations. From 2007 to 2010, we have provide 12 scholarships in an amount of \$3,600 to Cambodian students in Cambodia via CEE Foundation. In the past two years, we have donated money to volunteer group of Cambodian Buddhist Society, Inc. that organized Cambodian Beauty Pageant, Angkor Era Cultural show. For 2013 Khmer New Year, the CCD has an honor to organize Yeeke Mak Theung, an 18th Century Cambodian Love story to be performed at Cambodian Buddhist Temple.

Future Outlook (wish list/dreams):

The CCD wishes to have a Khmer Art Museum and a Water Festival in DC area. We also wish to build a website that publishes all relevant Khmer cultural artifacts. We are looking into joining a Southeast Asian History Research Institute to expand our knowledge on Cambodian culture.





CCD Committee of 2013

Board of Directors

Sophia P. Tep	Mealy Chhim	Natalie Chhuan
Ben Bao	Somony Yann	Mantha Yong
Lowell Cole	Todd Sellars	Saody Sok
Vutha Pao		

Officers

Ben Bao	Chairman of the Board/President
Sophia Tep	Vice-President, Cultural Affairs
Lowell Cole	Vice-President, Operations
Somony Yann	Treasurer

Committee

Saody Sok	Vendor, Art & Craft Coordinator
Mony Suong	Stage Manager
Mantha Yong	Fundraising Coordinator
Salang Bao	Fundraising Coordinator
Natalie Chhuan	Cultural & Artistic Coordinator
Komarboon Holl	Children Activities Coordinator
Todd Sellars	Volunteer Coordinator
Seda Nak	Volunteer Coordinator

Shuttle Service

Todd Sellars & Peter Sakun

Information Booth

Chandy Say/Aline Pok

Color Guards: U.S. Air Force Technical Sergeant Setthay Som



Mak theung in a snapshot រឿងម៉ាកទីង

We do not know who wrote the story and when it happened. It appears the story is being passed on from generation to generation by word of mouth. We have attempted to contact several institutions for more information, but were unsuccessful. For our show, we based the story on a DVD production by Hang Meas in 2001. The show is purely a musical entertainment

The Story of Mak Theung in a Snapshot

Mak Theung is a Cambodian 18th century love story torn apart by a cruel act of a mean prince, Pya Noy. It is a love between a peddler, Mak Theung, selling cosmetic products and his younger wife, Meuy Cheuy. They lived happily in the village surrounded by many good friends. One day, the prince and his entourage visited the market place in the rural country where Mak Theung and Meuy Cheuy sells their beauty product in a booth nearby. Meuy Cheuy is a very beautiful young woman. Her beauty caught the prince Pya Noy's eyes. He then developed a desire to have Meuy Cheuy as one of his concubines. He ordered his guards to find out about her. The guards reported back to prince Pya Noy that Meuy Cheuy was already married to an older man. Thinking that Meuy Cheuy had no future with a poor older man, he attempted to lure her into loving him. Meuy Cheuy refused as she was deeply in love with her husband Mak Theung. Realizing that he could not convince Meuy Cheuy to love him, Pya Noy ordered his guards to kidnap her.

The kidnapping by prince Pya Noy caused an uprising as people saw injustice and demanded the king to release her. The prince tried to convince his father that he and Meuy Cheuy fell in love and there was no coercive act. He also threatened to kill Meuy Cheuy if she told the king the truth.

Perplexing about the truth of the situation, the king ordered a chief justice to hold a people court hearing. The chief justice arranged three trips in which Mak Theung, Meuy Cheuy and prince Pya Noy took part.

In the first trip, Mak Theung and Meuy Cheuy travelled together. Because of his true love with his wife, Mak Theung felt so concerned of Meuy Cheuy carrying the heavy drum. He moved the drum closer to his side so that the drum weight would be heavier on his side and lighter on his wife's side. He told his wife that he had been feeling very sad knowing that she was unfaithful to him. Meuy Cheuy cried helplessly and tried to convince her husband that she still loved him and that what she did was not on purpose because she was afraid of being killed. The eavesdropper reported everything she heard to the chief justice.

In the second trip, prince Pya Noy and Meuy Cheuy travelled together. The prince did not show his concern about Meuy Cheuy carried the heavy drum. He kept the drum in the middle of the carrying stick. He did not care how heavy it was on Meuy Cheuy's side. Not only that, Prince Pya Noy affirmed his threat to Meuy Cheuy that if she ever told the truth he will kill her with his sword. The eavesdropper reported everything she heard to the chief justice.

In the third trip, prince Pya Noy and Mak Theung travelled together. Prince Pya Noy told Mak Theung that he is a poor old man that does not deserve a love from a beauty like Meuy Cheuy. He said he has power and status as high as a mountain top and Mak Theung social status as low as a worm beneath the ground. Mak Theung humbly replied that he knows he is poor and his social status is low, as low as grass, but he is honest and that he has not done any cruel act. He pointed out that Prince Pya Noy belongs to an elite status as high as the mountain top, but he had destroyed the happiness of innocent people, therefore the prince is worst than an animal. Mak Theung also reminded the prince that the grass is always higher than the mountain top. Those got the prince even madder. The eavesdropper reported everything she heard to the chief justice.

The chief justice then reported to the king what had happened. The king punished his son and returned Meuy Cheuy to her husband, Mak Theung. Tragically, Meuy Cheuy, unable to live with the guilt of her infidelity, committed suicide.

Mak Theung Performance

We selected several scenes of the Mak Theung musical drama produced by Hang Meas to be our show. These scenes are meant to be both entertaining and educational. The fundamental values from the show are as follow:

- ◆ Love has no barrier
- ◆ Love cannot be bought
- ◆ Truth is found via a smart approach

Sequence of Events

Our show will be tailored around the above theme:

- ◆ The livelihood of Cambodian Royal Court

- ◆ The livelihood of Cambodian Market
- ◆ The market visit of Prince Pya Noy
- ◆ The attempt to lure love
- ◆ The attempt to buy love
- ◆ The love is stolen
- ◆ The smart way of administering justice.

Scenes**Scene 1: Homrong**

In any Cambodian show, it usually preludes with a scene of Homrong. It is a ritual of blessing and praying to dancing gods and our ancestors for flawless performances. Cambodian American Heritage, Inc. (CAHI) will perform the scene.

Scene 2: The livelihood of Cambodian rural market

The scene is about Mak Theung and Meuy Cheuy are peddling cosmetic products, followed by a dancing scene. The dancing is a masterpiece developed for CCD 2006 by Master Sichan Ouk. Mr. Socheata Ung is the Master of the Mak Theung show of CCD year 2013.

The dance will be in pair dancing crossing the stage. Then each couples present what they are selling according the music rhythm and lyric. They are:

- | | |
|--|---|
| 1. Couple selling flowers | 2. Couple selling cakes |
| 3. Couple selling clothes, silks, Holl, Pha Moug | 4. Couple selling traditional medicines |
| 5. Couple selling fishes | 6. Couple selling vegetables |
| 7. Mak Theung & Meuy Cheuy selling cosmetics | |

Scene 3: The visit of Prince Pya Noy

The performance is on and in front of the stage. Prince Pya Noy, his male entourage, his general and soldiers are visiting the market place. Prince falls in love with Meuy Cheuy, Mak Theung's wife, at first sight.

Scene 4: The attempt to lure Meuy Cheuy

The performance is on stage. Prince Pya Noy sends his general to call for Meuy Cheuy to see him. The prince attempts to lure Meuy Cheuy into loving him. She refuses.

Scene 5: The attempt to buy love

The performance is on stage. Knowing that Meuy Cheuy will not fall for him, Prince Pya Noy sends his general to call for Mak Theung to see him. The prince asks Mak Theung to exchange his wife with large sum of money and jewelry, anything he wants. Mak Theung refuses.

Scene 6: The questioning of Meuy Cheuy's identity

In this scene, the King summons Meuy Cheuy for questioning her identity at the People Court.

Scene 7: the swearing ceremony

In this scene, the King's Chief Justice conduct a swearing ceremony (telling the truth, nothing but the truth). Pya Noy, Meuy Cheuy and Mak Teung are asked to drink a sacred water.

Scene 8: The eavesdropping (Mak Theung, Pya Noy)

In this scene, Mak Theung and Pya Noy carry a big drum. They do not know that there is a girl in it listening to their conversation.

Scene 9: The eavesdropping (Mak Theung, Meuy Cheuy)

In this scene, same line scene 9,, except this time Mak Theung and Meuy Cheuy carrying the drum.

Scene 10: The justice is found

In this scene, the girl gets out the drum, report everything she heard during the trip to Chief Justice King. He the reports to the King. The King set Meuy Cheuy free. With a tremendous guilt, she commits suicide.

Mak Theung ORGANIZING COMMITTEE គណៈកម្មការរៀបចំភ្លេងម៉ាកថ្លៃ

Organizing Committee



Ben Bao

Sophia Tep

Natalie Chhuan

Ithara Phlong

Seng Chao

Salang Bao

Chanthy Koch

Mealy Chhim

San

Master of Ceremony

Stage Management



Chanthy Koch

Khuy Lim



Sophia Tep

Sokito Chan

Yee Ke Master



So-cheatah

Make-Up

Chanthy Koch
Vil Cheng
Sovathary Sen
Hum
Aline Chan

Wardrobe

Natalie Chhuan
Salang Bao
Chi-Ak Keat
Victoria Khout



Rehearsal

Mak Theung Show Performers



Sameuk Man
As
Mak Theung



Tevi Chao
As
Meuy Cheuy



Bunna Ang
As
Pya Noy



Arnold Nhim
As
General



Mealy Chhim



Rany Chao



Saody Sok



Somony Yann

Dancers (selling flower)

Dancers (selling cake)



Vutha Pao



Sophiny Biv



Terumasa Niroka



Preoung Sou



PheakTra



Ithara Phlong



Sophia Tep



Sokeal Touch

Dancers (selling clothes)

Dancers (selling medicine)

Dancers (selling fishes)

Dancers (selling vegetable)



Son Kim Sin
King



Siv Huor Duong
Queen



Pisey Prom
Queen
Entourage

Dalin Prom
Queen
Entourage

Isabelle Soria Hum
Queen
Entourage



Mak Theung rehearsal ពេលហាត់ម៉ាកថ្លៃ



The children traditional clothing show

Cambodian Community Day (CCD) proudly presents the Cambodian Children Traditional and Contemporary Clothing show. One of the CCD's missions is to get Khmer kids involved and be part of our culture. The show is to present to the audiences different clothes worn at different occasions in each Cambodia period: the Angkor period; the Long Vek period; and the Chaktomouk period. The Chaktomouk period includes the present time.

Sampot

The sampot is the national garment worn mostly by Cambodian women, but there are types of Sampot that are worn by both men and women. The sampot dates back to the Funan era, when a Cambodian king allegedly ordered the people of his kingdom to wear the sampot at the request of Chinese envoys.

There are many variations of the sampot; each is worn according to social class. Also, these clothes vary in color, shape, and size. The typical sampot, known also as the sarong, is usually worn by men and women of lower class.

Sarong

Sarong is a type of Sampot that can be worn by both men and women. It is daily wear. Family with strict protocol only wears Sarong around the house. But some people may wear outside the house or when for instance, going to get something from the store nearby.

There are variations of cloth that made up Sarong. It can be made from cotton or silk. Sarong can be also used as night outfit, usually the Silk Sarong.

Sampot Chang Kben

Sampot Châng Kben was once the preferred choice of clothing for women of upper and middle classes for daily wear. The practice has died out in the beginning of the twentieth century. It dates back to ancient Cambodia where deities were said to wear such styles.

Sampot Chang Kben is more like a loose pant from the look when a person wears it. It is a rectangular piece of cloth measuring three meters long and one meter wide wrapping up around the waist and rolling at one end like a knot or tail that goes between legs to the back. A piece of clothing string is used to snap it up to waist. A golden or silver belt is used on top of the string for women as blouse usually goes underneath the Sampot. For men, the belt is used on an outfit garment.

Sampot Phamuong

Phamuong refers to variations of traditional Khmer textiles made from silk. They are single colored and twill-woven. Phamuong Chrabap is a luxurious fabric woven with up to 22 needles. The most valued silk used to create the Phamuong is Cambodian yellow silk, known for its fine quality. New Phamuong designs draw inspiration from ancient silk patterns and usually contain floral and geometrical motifs. Phamuong can be used for Sampot Chang Kben, skirt, evening outfits, and more.

Sampot Hol

Sampot Hol is another typical traditional textile made from silk. It has become a genuine Khmer art style for hundreds of years. The sampot hol comes in over 200 patterns and three to five colors (yellow, red, brown, blue and green). Patterns are usually animals and geometric or floral motifs.

Both Sampot Phamuong and Sampot Hol are believed to have originated from the original sampot in Udong Era. Although neighboring Thai has similar clothing, Khmer weaving bears its uniqueness.

Sampot Tep Apsara

Sampot Tep Apsara is a famous type of sampot from the Khmer empire era. It can be found on the bas-relief of Apsara carved around Angkor wat. Generally, the sampot tep apsara is tied to safely se-

cure it on the waist and is held up with a golden belt. A long pleat is dropped at the middle of the sampot and recoils at the wearer's calf. The hem of the skirt is knotted. There are also two knots that hang from the waist; the left knot is longer, while the right knot is more decorative. The sampot tep apsara is no longer worn daily in modern-day Cambodia.

Sampot Samloy

Sampot Samloy is a long unisex daily-wear skirt. The color is usually black. Today, it is recognized as the soft, thin fabric with decoration and pattern. Sampot Samloy is worn by women similar to skirt or Sarong that may be folded to the left or the right of the waist and knotted against the waist belly. Its usage starts from post-angkor era. It is still commonly used today.

Sampot Pre and Anlounh

Sampot Pre and Anlounh are another type of Sampot that was once very popular for the middle-age Cambodian peasant during early 20th century. Their characteristic is they are made of from shiny, soft black cloth with flowery gradient pattern. While Sampot Samloy is for daily usage, Sampot Pre and Anlounh are used for special occasion such wedding ceremony, going to the Buddhist temple, etc.

Sampot Chang Pong

Chang Pong is a piece of fabric in any color worn by Khmer people at the end of the 13th century. It was primarily worn by women, who started using it to cover their chest leaving their shoulders uncovered. Often, a women wears Sampot Chang Pong for bathing near a pond or to fetch water from the pond with Khaam, a water container made from clay.

AV (SAIRT)

There are many variations of top wears known as Av in Cambodia. The invention of the traditional Av occurred after the Khmer empire era, at the turn of the 14th century.

Av Bumpong

Av Bumpong is a tube type of dress that looks like a long tube, bribe to the body at the head and drop down easily. Generally, It has a collar with a button at the length from the neck to chest and it is normally narrow at the middle around the waist. Most Av Bumpong has length to heel. Few shirt styles have a length to just below the knee. This type of shirt is famous during Lovek to Oudong era worn by rich lady. During early Chaktomouk era, it is commonly wear by all Khmer peasants. Presently, the Khmers discontinue wearing it.

Av Pak

Av Pak is a recent popular fashion blouse in Cambodia worn by women. It is a plain stamped cotton elaborately hand-painted embroidered silk with gold thread. In the past, this kind of shirt required its own unique style with only white color with the high full of embroider. Today, This shirt has more gold thread in several color and had cut into a lot of modern fashion which highly popular to Khmer people especially middle aged and young woman with the narrow style and several decoration model. This shirt had been noted as today's khmer national costume where a lot of Khmers girl had used this blouse at the special occasion both inside and outside Cambodia to revive the khmer identity. This shirt usually worn with Sampot Hol and a few worn with Sampot Chang Kben.

The children traditional clothing show

Cont'd

Krama

Krama is a traditional Cambodian checkered scarf. It has been a symbol of Cambodian dress since the first century reign of Preah Bath Hun Tean, although it is unclear exactly when the krama became fashionable in the street. The krama is one trait that distinguishes the Khmer from their Thai, Vietnamese, and Laotian neighbors. It is used for many purposes, including for style, for protection from the hot sun, as an aid for one's feet when climbing trees, as a hammock for infants, as a towel, or as a Sarong. A krama can also be easily shaped into a small child's doll for play. Under the Khmer Rouge, all Khmer were forced to wear a checkered krama.

Cambodian clothing style by period

Cambodian clothing varies by region, time, and social class over the years. Traditionally, Sampot with many variations is regarded as national dress of Cambodia for Women. Each era carries the style from the previous era and add on new fashions with some variations. Some clothing styles disappeared through the new era for long times, only to be restored in another period due to their popularity.

Funan Era (68 AD – 550 AD)

The first period of Cambodia, Funan, the earliest fashion style to Khmer people is totally influenced by the India. Some clothing styles in this period bore high similarities to Indian fashions until the popularity of Sampot came to the country after a Cambodian king ordered the people of his kingdom to wear the Sampot at the request of Chinese envoys. Despite some similarities in dress, men and women wore distinct clothing styles.

Men: All males in the region generally wore Sampot Chang Kben but different from today style. The noblemen, royalty and king preferred their own style in Sarabat textile, imported from China. A bas relief evidence depicts that the wealthy people wore their clothing by tying it around the upper body and tying the waist with a thin piece of cloth.

Noblemen and royalty wore Sampot Chang Kben in everyday life with the chest exposed. With the spread of Hinduism across the country, the King always crowned with long corner crown in different color that depicts their royalty.

Women: Women wore Sampot in different colors, wrapped with a beautiful golden belt at their waist. The most useful sampot is Sampot Sarabap, made from the expensive light silk. They left the upper body exposed. They used a collar known as Sorong Kor and beautified themselves with jewelry such as the big triangle earring made from wood or gold or another kind of earring similar to bracelets.

Short, straight hairstyles were popular among common folk; the chignon was typically reserved for royalty. Unlike rich people, poor people wore a simple straw skirt cover around their waist or a skirt made from animal skin or cotton. They habitually had no jewelry but wore a similar hairstyle to rich people.

Chenla (550 AD – 802 AD)

Khmer Chenla carried on their clothing from Funan era and add its own uniqueness to style. According to the bas relief at Vat Phou, a still ruin of Chenla, its national costume differs significantly from that of Funan with the exception to headdress which was reserved only for the king during that era.

Men: men continued to wear the Sampot in variations and would tie their hair into a chignon and crown it with a Funan-style headdress. They wore a kind of Collar due to half body undressed showing up muscle to show they are strong, and when holding up a sword to show they are brave.

Women: women also tied their hair into a chignon, adorned their head with a beautiful flower, jasmine or rose. They would also crown their head with a round floral headdress made of gold. They also wore Sampot or a floral textile Sarong with a golden belt. They wore a new style of khmer sorong kor below their neck despite exposing their breast and stomach.

Angkor Era (8th century to 14th century)

Khmer Empire or Angkor period strongly marked a more of a Khmer fashion style than Indian of the previous period.

Men: Most men had their chests exposed, walked barefooted and wore only a piece of cloth wrapping around their waists known as Sampot and golden belt around it. Other men wore a heavy silk gold, black or white short with a hand design on the legs. Instead of Golden Belt, they also wraps around the waist with Khmer's Krama and wear Sarong as well. There were two hairstyles: one is a regular ornament as straight hair; the other is a Chignon style.

Women: women wore their traditional Sampot and Sarong, but left the upper body part uncovered. Their Sarong and Sampot are longer than men's and had a lot of Knots. Common women had no hair ornaments, though some wore golden rings or bracelets and metal belt. Another evidence illustrate that average lady and rich lady in that era, used a golden buckle to cover this upper body and normally, has a Chignon hairstyle but allowed a large of poly tail, on their shoulder.

Apsara: Apsara is a celestial dancer for royalty in Angkor Era wearing a khmer clothing ornament known as Sorong Kor, a gorgeous round decorative Collar, usually in red. It is worn just below the neck. The collar is embellished with detailed gold colored copper ornaments and beaded designs. It includes a loosely decorated with band of beads worn crosswise called Sangva. They wore only Sampot, but more decoration than ordinary Sampot. This type of Sampot has two knots around the waist. The right knot is long knot but left knot design more charming and fashionable. They cover their waist with a high professional design belt, decorated with warped spear-like tips draped on a red cloth. Their most used jewelry are Ankle Jewelry, Dangling Earrings and Wrist Jewelry but best of all is their crown that features three points and two or three garlands with ornate adornments, made of Emerald and Gold.

Royalty: They wore their own type of Funan and Chenla's costume as well as the Angkor era style with more ornaments and decoration to show royalty. However, the court lady and Queen have no different appearance than of Apsara. They wore special Sangva and Sorong Kor, made from silk and featured golden twinkle floral printed instead of regular bead as Apsara. Their crown had ten points and a large diamond center on headdress.

The children traditional clothing show

Cont' d

Chaktomok period (1437 AD – 1525 AD) and Later

After a long lost war, Cambodian survivor aware of the lost to the original way of living. They then created new style with a unique Khmer thinking. Still, they had no tops to cover men body, but they had a nice fabric to cover lady top.

Men: Most of men in general preferred shirtless. Only the wealthy can afford to wear tops to cover their body. Ordinary Khmer male's attire was clothes that wraps around the body like Chang Kben in several color, but just from the waist down to their thigh so they can easily perform to works. The Noblemen or lord always worn a round collar shirt with a long pleat at the front and four pockets, two at each side. During that period, most men had long hair.

Women: Lady in this period beautified themselves with lots of decorations to their garment made from fabric highly decorated with several colors and many pieces jewelry. Later in the period the Khmer developed a more tighter and stronger, solid color weaving fabric. They start to cover their tops and sewed cloth into one piece to avoid accidental drop off. They also tie a lovely, big and soft shawl around their shoulders or down to the center of their back but hold it on their arm instead. They wore a wrap-around skirt called Sampot Samloy in their favorite color and textile. They also wore jewelry such as Bracelets, necklace and earring, made from silver, gold and metal. Usually, the female elders had their hair-style as Chignon style. Average Khmer female wore black cloth and Sarong with no decoration for a daily wear. They always wore Krama.

Royalty: Monarchy fashion are the most elegant of all. The King

worn a long sleeves shirt at the top sewed with a hugging arms in rich embroidering. The collar is highly decorated. They wear a criss-crossing piece of cloth called kse-sangvar, a chains of rank that forms an 'X' in front of the body. The kse-sangvar is decorated with a diamond shaped pendant. Their garment is long and is hugging over trouser with some decoration. They also wear special Sampot Chang Kben. The King wears crown with a similar crown of Angkor period but more sharp tip and high.

Black pajamas

The Khmer Rouge regime of the 1970s was well-noted for popularizing black unisex "pajamas." The typical peasant outfit consisted of a collarless black shirt, baggy trousers, and a checkered krama knotted loosely about the neck. Brightly colored clothing was strictly prohibited under the Khmer Rouge; colors were limited to black, dark blue, or maroon plain coloring. Women were strictly forbidden to wear any Western-style trousers or jeans at any time, although after the fall of the Khmer Rouge, these became increasingly popular, particularly among young women.

Today Cambodia

Influenced by technology and modern lifestyle, the Khmer wears western-style trousers, blouses and dresses. Clothing is mixed: modern and traditional. They still keep the tradition alive for special occasion, wedding, Buddhist festival, etc. The schoolgirl wears a dark blue skirt that sometimes just a little bit above or below the knee. They wear white blouse. The schoolboy wear a khaki pant and white shirt. Working clothes vary, mostly western style. The

The Presentation of the Cambodian Children Traditional and Contemporary Clothing Show



The children traditional clothing show

Cont'd

Angkor Era



Alex Srey Vannak Lim Isabelle S. Hum



Alex Srey Vannak Lim Ritchie Buth

Lonvek Era



Lonvek Era



Anna George So Lily Srey Arik Smith Julius Nhim Leila Gibbs Skyler Yann

Chaktomouk Era



Erica Mach Ariya Pheng Lanah Pheng Elizabeth Chan Anali

Chaktomouk Era



Thida Sok Ratanak Sok Billy Mach

Chaktomouk Era



Jasmine Suon Kaylani Giibs Angelina Yann Kaylina Try

The children traditional clothing show

Cont'd



Pisey Prom

Dalin Prom

Cambodian American Heritage Inc. Rehearsal



Yee Ke Homrong
 Darlen You
 Diana Ouk
 Katherine Yap
 Solei Becker
 Maleena Lim
 Angela Ea

Robaim Tivea Prapey

- Vichet Soria Sam
- Ava McNeal
- Natalie Ea
- Makayla Tes-Yupari
- Alysa Lim
- Tulip Kosakny Mem
- Kesara Touch
- Davina Lim

Chomnimol Murielle Soknon Eric Lim Anegelina Ea Jonathan Chansopeck Dos Juliana Depy Dos Brendan Ouk

Cambodian heritages កង្កែបសកខ្មែរ

Stretching over some 400 square kilometers, including forested area, Angkor Archaeological Park contains the magnificent remains of several capitals of the Khmer Empire of the 8th to the 14th centuries. It is the largest pre-industrial city in the world. The most famous are the Temple of Angkor Wat and, at Angkor Thom, the Bayon Temple with its countless sculptural decorations. Within its vicinity, there are several temples built at differently, usually by a reign of Khmer Kings. Each King, from 800 to 1400 AD had built one or more temples and dedicate them to deity Hindu gods or their parents.

Angkor Archaeological Park was declared a UNESCO World Heritage site in 1992. At the same time, it was also placed on the List of World Heritage in Danger due to looting, a declining water table, and unsustainable tourism. UNESCO has now set up a wide-ranging program to safeguard this symbolic site and its surroundings. We will describe some of temples to give you insight of the architecture, when and by whom it was built. Use the map below as a reference. They can be reached by car or motorcycle called tok-tok with small fare.



THE ANGKOR ERA: FROM KINGDOM TO EMPIRE

The Angkorian period span more than 600 years from 802 AD to 1432 AD. During this incredible period, hundreds temples of Angkor were built, many kingdoms were consolidated as a Khmer Empire that became one of the great powers in South-east Asia.

The ancient Khmer culture at the time of its apogee (802-1327) is characterized by some of the key developments:

- Monarch is a head of imperial state

- Khmer Capital is always based in Angkor (Temple City)
- Hinduism/Mayahana Buddhism is state religion
- Worship of Linga
- Prasats (temples) are house of gods, arranged in block of stones supported by stepped pyramids
- Massive and extensive public waterworks (canals, moat, reservoirs)
- Network of highways, causeways and masonry bridges
- Inscriptions in Sanskrit and Khmer

The rolous group ប្រាសាទតំបន់រលួស

Roluos is the site of Hariharalaya, the first capital of Khmer Empire north of Tonle Sap. There, the Khmer Kings built several temples known today as the “Roluos Group”. They are the earliest permanent structures built by Khmer. They mark the beginning of classical period of Khmer civilization, dating from the late 9th century. Some were totally built with bricks, others partially with laterite or sandstone. At the present time, it is composed by three major temples: Bakong, Lolei and Preah Ko, and tiny Prasat Prei Monti. At both Bakong and Lolei there are contemporary Theravada Buddhist monasteries.

PRASAT PREAH KO

King Indravarman I (877—889 AD) began extensive building projects, most importantly, the temple of Preah Ko and the irrigation systems, a 6.5 sq Km baray (reservoir) at Roluos. Consecrated to gods in 880, Preah Ko is six brick-built towers dedicated to the memory of his parents, the dynasty founder, Jayavarman II, and his wife. He was one of the truly great Khmer rulers. He was not a crown prince, but rather a nephew of Jayavarman II’s Queen. During his reign, the baray

was the first stage of an hydraulic irrigation system and the Khmer often used the cycle of nature to water their lands. His final work was Bakong, a pyramidal representation Mount Meru, laid to the south of Preah Ko. It is a stepped pyramid towers surrounded by massive double moats. It is truly a major public work and its architecture is in many ways a precursor to Angkor Wat and Angkor Thom built centuries later. Indravarman I was a pivotal figure in Khmer history, endowed with allts, truly a ‘lion among kings’.



Prasat Prah Ko is located at Roluos between Bakong and Lolei; it is mid-way between Bakong and the road. The complex of Prah Ko is square and surrounded by four enclosing walls with entry towers successively smaller in size. The first two walls are in a ruined state with only vestiges remaining. The first, or outer, enclosure is 450 by 800 meters square with entry towers on the east and west sides. The central area is rectangular and consists of six brick towers arranged in two rows on a low platform.

The base of the Central Sanctuaries has three stairways along the eastern side. The landings are decorated with male and female figures. Sandstone lions on the stairways guard the temple. The only other access to the central level is a single stair way on the west side.



PRASAT LOLEI

Prasat Lolei is at Roluos, north of Bakong. A modern Buddhist temple is located in the grounds of Lolei near the central towers. The visitors can enter and leave the temple by the stairs at the east. According to an inscription found at the temple the water in this pond was for use at the capital of Hariralaya and for irrigating the plains in the area.

The layout consists of two tiers with laterite enclosing walls and stairway to the upper level in the center of each side. Lions on the landings of the stairways guard the temple.

The rolous group: Bakong ប្រាសាទតំបន់រលួស៖ បាគង

Bakong was the center of the town of Hariharalaya, a name derived from the god Hari-Hara, a synthesis of Shiva and Visnu. It is a temple representing the cosmic Mount Meru. Four levels leading to the Central Sanctuary correspond to the worlds of mythical beings (Nagas, Garudas, Raksasas and Yaksas). The buildings of the Roluos Group are distinguished by tall square-shaped brick towers on pedestals. There is one door open to the east and three false doors on other sides, a typical style of the period. Brick was used for the towers. Sandstone was used at carving areas such as columns, lintels and decorative niches. Only ruins remain as walls that were originally enclosed the temples. The library also made an appearance at Roluos. It is a rectangular building with a curved roof and pediments. A temple often has two libraries, one on each side of the entry tower preceding the Central Sanctuary. The characteristic decorative features of the Roluos group are: a Kala (monster head), the Hindu god Visnu on his mount Garuda, female figures with abundant jewelry, and a preponderance of guardians and Ap-saras. Columns are generally octagonal and intricately adorned with delicate leaves.



The temple of Bakong is built on an artificial mountain and enclosed in a rectangular area by two walls. It has a square base with five tiers. The first, or outside, enclosure surrounded by a moat with an embankment and causeways on four sides, which are bordered by low Naga balustrades. The second and smaller enclosure has an entry tower of sandstone and laterite in the center of each side of the wall. There were originally 22 towers inside the first enclosures. After passing through the entry tower at the east one comes to a long cause-

way decorated with large seven-headed serpents across a moat. Long halls on each side lie parallel to the eastern wall. They were probably rest houses for visitors. Two square-shaped brick building at the northeast and southeast corners are identified by rows of circular holes and an opening to the west. On each side of the causeway just beyond the halls there are two square structures with four doors. The inscription of the temple was found in the one on the right.



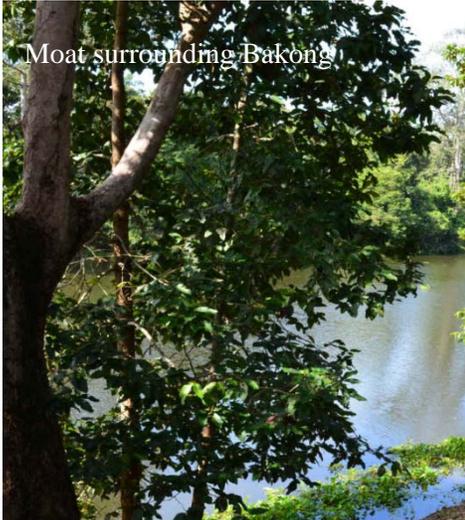
The site of Bakong is an area of 900 by 700 meters, and consists of three concentric enclosures separated by two moats. The main axis is going from east to west. The outer enclosure has neither a wall nor gateway tower and its boundary is the outer moat. Today it is only partially visible. The current access road from National Highway 6 leads at the edge of the second enclosure. The inner moat delimits a 400 by 300 meters and the remains of a laterite wall and four cruciform gateway tower. It is crossed by a wide earthen causeway, flanked by seven-head nagas. Between the two moats there are the remains of 22 satellite temples of brick. The innermost enclosure is bounded by a laterite wall 160 by 120 meters. It contains the central temple pyramid and eight brick temple towers, two on each side. A number of other smaller buildings are also located within the enclosure.

The rolous group: Bakong ប្រាសាទតំបន់រលួស៖ បាគង

Cont'd

In 802 AD, the first king of Angkor Jayavarman II declared the sovereignty of Cambodia. After ups and downs, he established his capital at Hariharalaya. Few decades later, his successors constructed Bakong in stages as the first temple mountain of sandstone at Angkor. Bakong enjoyed its status as the state temple of Angkor for only a few years, although it is not completely abandoned as there are evidences s that

some additions were constructed from the 12th or 13th centuries. Toward the end of the 9th century, Indravarmn's son and successor Yasovarman I moved the capital from Hariharalaya to the area north of Siem Reap now known as Angkor, where he founded the new city of Yasodharapura around a new temple mountain called Bakheng.



Moat surrounding Bakong

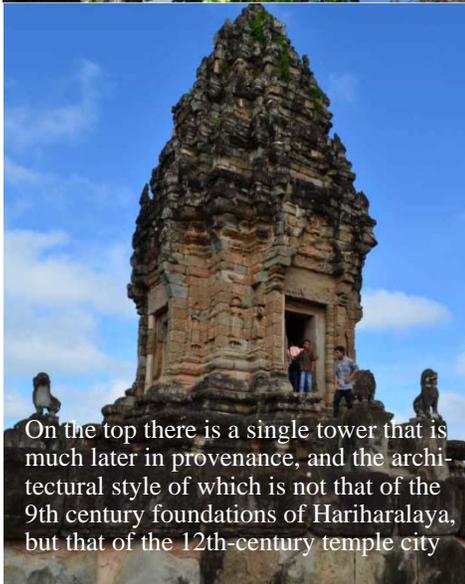


Just outside of the eastern gateway tower there is a modern Buddhist temple.

Library

Library

The library also made an appearance at Roluos Group. It is a rectangular building with a curved roof and pediments. A temple often has two libraries, one on each side of the entry tower preceding the Central Sanctuary.



On the top there is a single tower that is much later in provenance, and the architectural style of which is not that of the 9th century foundations of Hariharalaya, but that of the 12th-century temple city



Prasat Prei Monti

Among "Roluos Group" of temples there are some of the earliest permanent structures built by Khmer. They mark the beginning of classical period of Khmer civilization, dating from the late 9th century. Some were totally built with bricks, others partially with laterite or sandstone. At present it is composed by three major temples: Bakong, Lolei and Preah Ko, and tiny Prasat Prei Monti. At both Bakong and Lolei there are contemporary Theravada buddhist monasteries.

Prasat Prei Monti is a ancient ruin of the Roluos Group and was built during the reign of the Jayavarman III in the middle of the 9th century. This small ruin is standing on the mighty ground which is made from brick. Prasat Prei Montu consists of three ruins and one of them dedicates to the Hindu god Indra.

baksei chamkrong and phnom bakheng ប្រាសាទមក្សីចាំក្រុង និងភ្នំបាខេង

Baksei Chamkrong is a small Hindu temple located in the Angkor complex. This temple is one of the first temples constructed of durable material such as bricks and laterite and with decoration in sandstone. Much of the stucco on the surface of the temple has vanished. It is dedicated to Lord Shiva and used to hold a golden image of him. The temple can be seen on the left side when entering Angkor Thom at the southern gate. It was dedicated to Yasovarman by his son, King Harshavarman I. The temple was completed by Rajendrarvarman II (944-968)

Baksei Chamkrong means "the bird that shelters under its wings". In Khmer language, it literally means "the bird that guards the city". According to legend, the king fled during an attack on Angkor and was saved from being caught by the enemy when a large

bird swooped down and spread its wings to shelter the king. The name of the temple derives from this legend.

Baksei Chamkrong is a single tower, four levels square tiered base. The height from the ground to the top of the Central Sanctuary is 13 meters (43 feet). Three levels of the base are undecorated but the top one has horizontal molding around it and serves as a base for the Central sanctuary. A steep staircase on each side of the base leads to the top. A brick wall with an entry tower and sandstone steps enclosed the temple.

The square central tower is built of brick and stands on a sandstone base. It has one door opening to the east with three false doors on the other sides, a typical of tenth-century Khmer architecture. The columns and lintels are made of sandstone.



PRASAT BAKSEI CHAMKRONG



PRASAT PHNOM BAKHENG

Phnom Bakheng was built two centuries before Angkor Wat at the end of the 9th century, during the reign of King Yasovarman (889-910).

Located atop a hill, it is nowadays a popular tourist spot for sunset views of the much bigger temple Angkor Wat, which lies amid the jungle about 1.5 km to the southeast.

Phnom Bakheng was in its day the principal temple of the Angkor region. It was the architectural centerpiece of a new capital, Yasodharapura, that Yasovarman built when he moved the court from the capital Hariharalaya in the Roluos area located to the south-east.

Prasat Kravan ប្រាសាទក្រវាវ

Prasat Kravan is a small 10th century temple consisting of five reddish brick towers on a common terrace, located at Angkor area south of the artificial lake or baray called Srah Srang. It was built in the first half of the tenth century (921) during the reign of Harshavarman I. It may have been built by high court officials in Hindu religion following transition of the capital from Bakheng to Koh Ker.



Prasat Kravan (viewed from the east side)



Interior decorations of central tower.

Kravan is an unusual arrangement of five towers in a row on one terrace. Only central tower is in good shape. They are built of brick; the lintels and columns are of sandstone. The central tower has impressive interior decoration. North tower was dedicated to Laksmi, wife of Siva. She holds the symbols of her powers in her four hands and is flanked by kneeling admirers. The walls on the interior of south tower has no decoration. A lintel on the exterior decorates a statue of Visnu on Garuda.

Today, the temple is accessible from the road at the west side. The real door on each tower are on the east side. Doors on the west side are fake. There is a moat surrounding the temple.



Moat

Prasat koh ker ប្រាសាទកោះកេរ្តិ៍

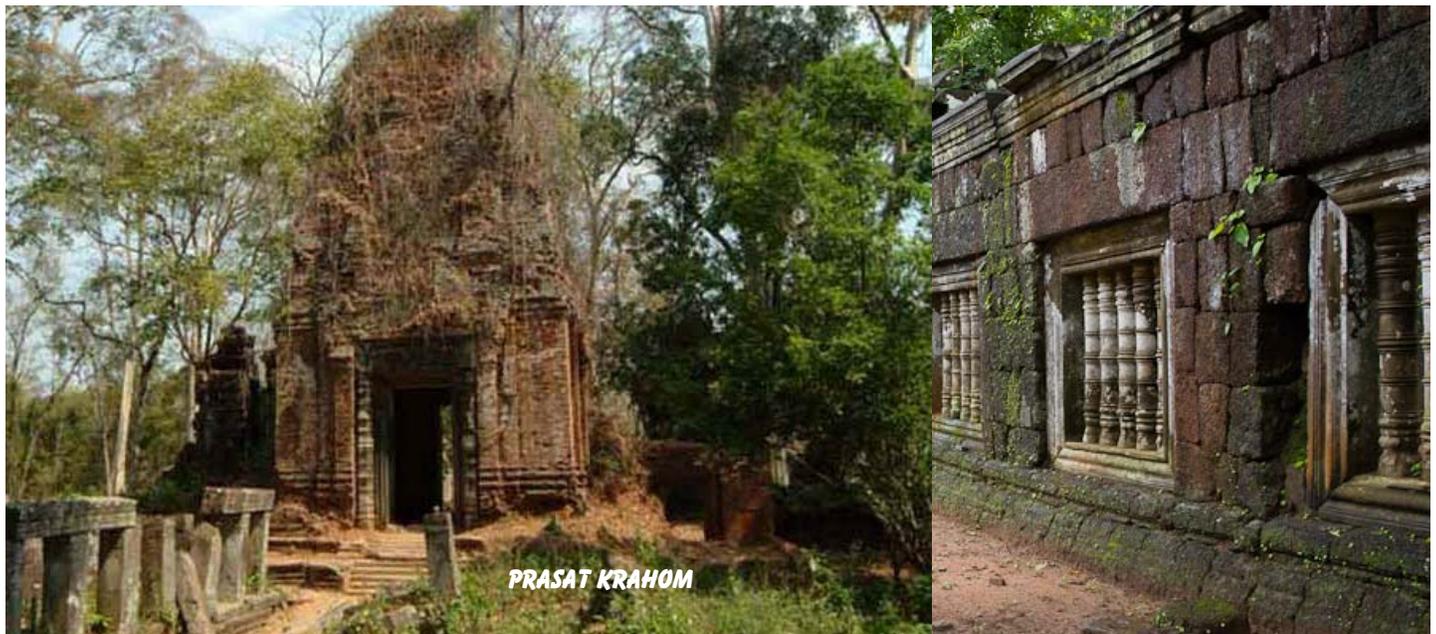
Prasat Thom, also known as Koh Ker, was the state temple of Jayavarman IV (928-941). Jayavarman had an armed conflict with Harshavarman I and his brother Isanavarman II. He moved to Koh Ker and built his capital there, some 100 km to the northeast of Angkor. A stone inscription dated 921 states, "Jayavarman IV left the city of Yashodharapura to reign at Chok Gargyar taking the Devaraja with him." Devaraja means King of Kings. Another stone inscription found at Neang Khmao temple (a temple within Koh Ker area) said: after king Isanavarman II died in 928 AC, Jayavarman IV announced himself as King of Khmer Empire with his new capital at Koh Ker. Koh Ker was an impressive royal capital of Brahmanic temples, which can prove that Jayavarman IV was a king of wealth and power.

Prasat Koh Ker
(also known as Prasat Thom)



The principal monument is 55m-wide, 40m-high sandstone-faced pyramid with seven tiers that's just west of Prasat Krahom. (below). During his 20 years at Koh Ker, Jayavarman IV built about 96 temples of all sizes. Koh Ker Temple or Prasat Thom is the largest one.

Prasat Krahom is the second-largest structure at Koh Ker, which is named for the red bricks from which it is constructed. Sadly, none of the carved lions for which this temple was once known remain, but there are remains of stone archways, galleries, impres-



PRASAT KRAHOM

Prasat pre rup ប្រាសាទប្រែរូប

Prasat Pre Rup was built as the state temple by king Rajendravarman (944 - 968 AD). It was dedicated to the Hindu god Shiva. It is a temple mountain of combined brick, laterite and sandstone construction. The temple's name literally means in Khmer language as "change the body".

Located in Siem Reap Angkor Archaeological Park, just south of the East Baray or eastern reservoir (currently dried), Pre Rup is aligned on a north-south axis with the East Mebon temple, which is located on what was an artificial island in the baray. Pre Rup's extensive laterite and brick give it a pleasing reddish tone that is heightened by early morning and late afternoon sunlight.



Prasat Pre Rup



Photo: Ben Bao

The temple has a square lay-out and two perimeter walls. The outer enclosure is a platform bounded by a laterite wall, 117 meters N-S by 127 meters E-W. A laterite causeway gives entry from the east; unfortunately, a modern road cuts across it. The four external gopuras are cross-shaped, having a central brick section (consisting of three rooms flanked by two independent passageways) and a sandstone vestibule on both sides. To either side inside the eastern gate is a group of three towers aligned north to south. One of the towers appears to have never been built or to have been dismantled later, however they are later additions, probably by Jayavarman V. Further ahead, through another gate, libraries lie to either side of the walkway on the second platform. Just before the entrance there is a stone "cistern", but scholars believe it was a basement for a Nandi bronze statue rather than being used for cremation ceremonies.

There is also a series of long distinct galleries running along each side, a distinctive feature of 10th century architecture that would be substituted by a continuous gallery from Ta Keo onward.

The final squared pyramid, measuring 50 m at its base, rises in three steep tiers a dozen metres in height to a 35 m square platform at the summit. The lowest tier is symmetrically surrounded by 12 small shrines. At the top, five towers are arranged in a quincunx, one at each corner of the square and one in the center. Deities carved as bas-reliefs stand guard at either side of the central tower's eastern door; its other doors are false doors. The southwest tower once contained a statue of Lakshmi, the northwest tower a statue of Uma, the southeast tower a statue of Vishnu and the northeast tower a statue of Shiva. The last one has an inscription on door jambs that dates from Jayavarman VI and is the only proof of his reign at Angkor.

Prasat pre rup ប្រាសាទប្រែប្រួល

Cont'd

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Photo: Ben Bao

Prasat east mebon ប្រាសាទមេបុណ្យខាងកើត

Prasat East Mebon is a 10th Century temple at Angkor, Cambodia. Built during the reign of King Rajendravarman, it stands on what was an artificial island at the center of the now dry East Baray reservoir. It has five towers arranged like the numbers on a die atop a base with three tiers. The whole is surrounded by three enclosures. The towers represent the five peaks of the mythical Mount Meru. They were built of brick and open to the east. They have three false doors made of sandstone. Male figures on the comers are finely modeled. Circular holes pierced in the brick for the attachment of stucco are visible. The false doors of the towers have fine decoration with an overall background pattern of interlacing

small figures on a plant motif.

Built in the general style of Pre Rup, it has two enclosing walls and three tiers. It includes the full array of durable Khmer construction materials: sandstone, brick, laterite and stucco. At the top is a central tower on a square platform, surrounded by four smaller towers at the platform's corners. The towers are of brick; holes that formerly anchored stucco are visible.

The sculpture at the East Mebon is varied and exceptional, including two-meter-high free standing stone elephants at corners of the first and second tiers. Religious scenes include the god Indra atop his three-headed elephant Airavata, and Shiva on his mount, the



Visitors looking out from the upper level today are left to imagine the vast expanses of water that formerly surrounded the temple. Four landing stages at the base give reminder that the temple was once reached by boat.

Prasat east mebon ប្រាសាទមេបូន្យខាងកើត

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The upper terrace with the five towers was enclosed by a sandstone wall moulding and decorated bases. Lions guard the four stairways to the top platform.

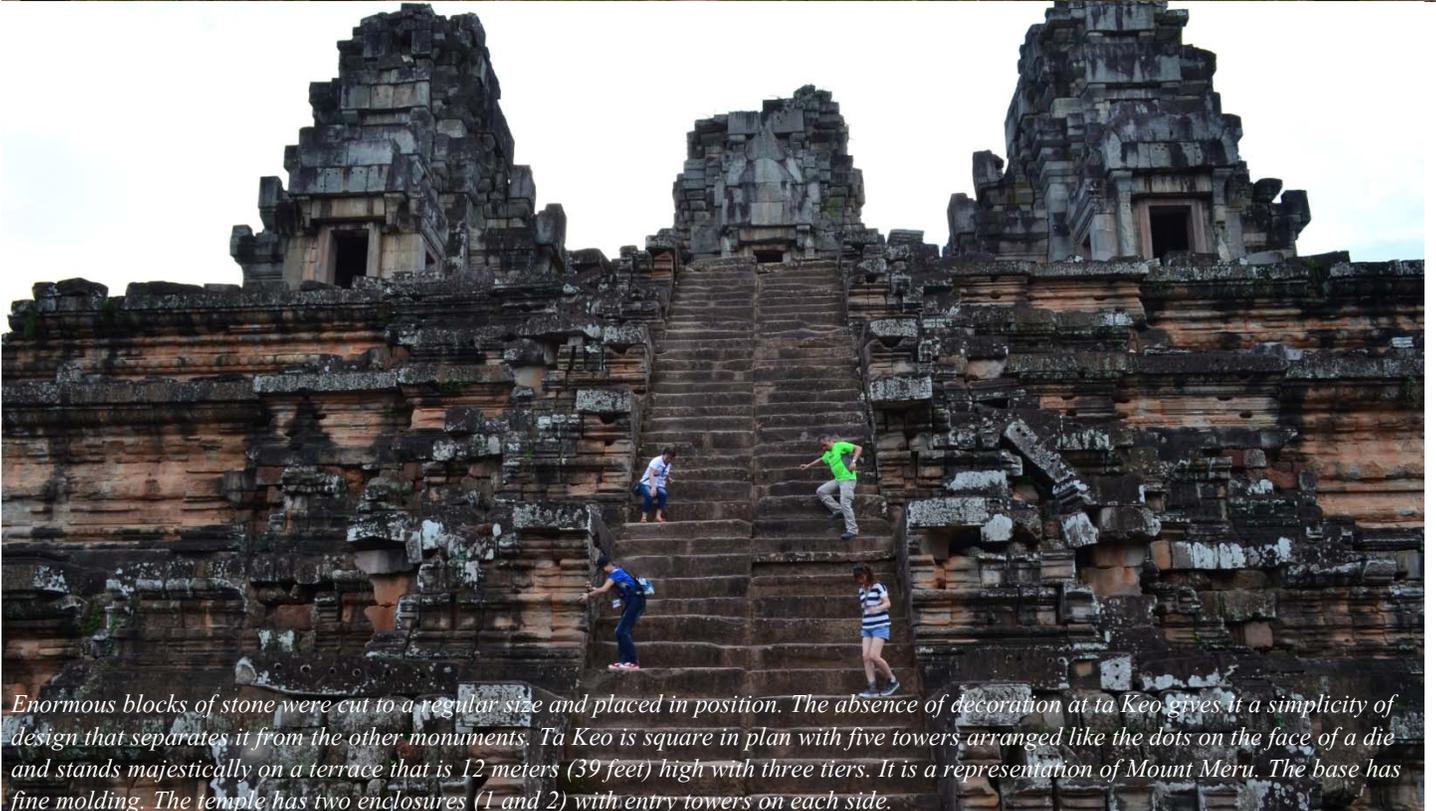
The towers are constructed of laterite and sandstone and have three doors with porches. An inscription was found to the right of the east tower. A series of galleries surrounds the interior of this enclosing wall. The walls are of laterite and have porches, sandstone pillars and rectangular windows with short balusters.

The stairways of the tiered base are flanked by lions. Beautiful monolithic elephants stand majestically at the corners of the first and second tiers. They are depicted naturalistically with fine detail such as harnessing. The elephant in the best condition, and the most complete, is in



Prasat ta keo ប្រាសាទតាកែវ

Prasat Ta Keo is one of the great temple-mountain at Angkor area built by Jayavarman V (968—1000 AD), son of Rajendravarman, who also build Bakheng and Pre Rup. It is located at the west edge of the East Baray and about 2 km east of Victory Gate of Angkor Thom. Ta Keo was designed in the same style of Bakheng and Pre Rup with five-peaked towers in quincunx represents Mount Meru. Ta Keo is outstanding for being the first temple-mountain to be built entirely of sandstone. However, it's an incomplete temple in which the construction had stopped when the carvings had just begun. The five-tier pyramid consists of overlapping terraces (a step pyramid), surrounded by moat, as a symbolic depiction of Mount Meru. Its particularly massive appearance is due to the absence of external decorations. It is considered an example of the so-called Khleang style.



Enormous blocks of stone were cut to a regular size and placed in position. The absence of decoration at ta Keo gives it a simplicity of design that separates it from the other monuments. Ta Keo is square in plan with five towers arranged like the dots on the face of a die and stands majestically on a terrace that is 12 meters (39 feet) high with three tiers. It is a representation of Mount Meru. The base has fine molding. The temple has two enclosures (1 and 2) with entry towers on each side.

Prasat ta keo ប្រាសាទតាកែវ

Cont'd



Ta Keo temple was constructed in the reign of King Jayavarman V (968-1000), the successor of Rajendravarmān II who built Pre Rup and East Mebon. Jayendranagari (capital of the victorious king) is the name of his capital city located at the north of ta Keo and at the center of western bank of East Baray. Ta Keo was constructed to be his state temple, but its construction position was not in the central of the capital city, which was considered to be breaking the tradition in building the state temple.

According to Kok Po stone inscription, Jayavarman V reigned in Jayendranagari at 978 AD and his capital was recognized by a temple-mountain with Golden Peaks in which Sanskrit called Hemasringagiri. The construction of Ta Keo was started in 975 and it was dedicated sometime around 1000, when the temple was not completed and the construction had stopped. The reason of stopping the construction is uncertain; probably it's simply because of the death of the King. The wrong position of Ta Keo is also said to be the cause of the King's death.

Later, in 1010, King Suryavarman I gave Ta Keo to Yogisvara Pandita, who was a high priest as well as a minister of him. An inscription said Yogisvara Pandita had tried to continue the construction, but then the central tower of Ta Keo was struck by lightning, which confirmed the mistake. Thus the temple was left uncompleted ever after.



Prasat phimeanakas, baphuon ប្រាសាទវិមានអាកាស និងប្រាសាទបាភួន

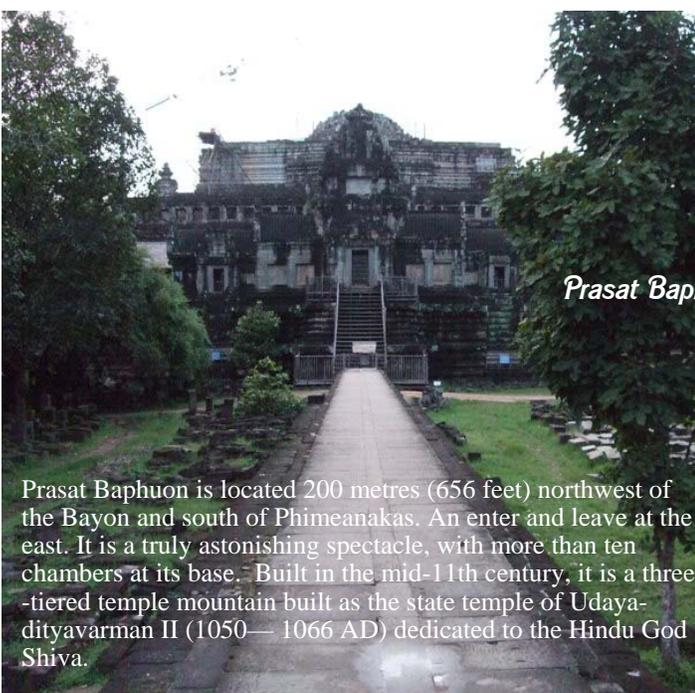


Prasat Phimeanakas

Phimeanakas or Vimeanakas is a Hindu temple in the Khleang style, built at the end of the 10th century by King Rajendravarmā II. It was the State Temple of Suryavarman I (1002-1049). The temple is small (35m x 28m, or 115' x 92'), but it impressively rises to a height of about 40m (130'). On top of the pyramid there was a tower. Located within the Royal Palace compound of Angkor Thom, Phimeanakas was constructed long before the other buildings within Angkor Thom. It is a 3 tiered, pyramid design where the top tier offers privileged views of the adjacent Baphuon Temple. Within the temple itself some beautiful and detailed inscriptions still remain on the walls, and take the nearby paths to lead to ancient bathing pools.



Built at the end of the 10th Century by King Rajendravarmā II, the main function of Phimeanakas (which means "Celestial Temple") was either for religious ceremonies or for the king himself to worship the Gods. The Temple has undergone several additions since its construction, the most significant of these being in the 11th Century under King Suryavarman I.



Prasat Baphuon

Prasat Baphuon is located 200 metres (656 feet) northwest of the Bayon and south of Phimeanakas. An enter and leave at the east. It is a truly astonishing spectacle, with more than ten chambers at its base. Built in the mid-11th century, it is a three-tiered temple mountain built as the state temple of Udayadityavarman II (1050—1066 AD) dedicated to the Hindu God Shiva.

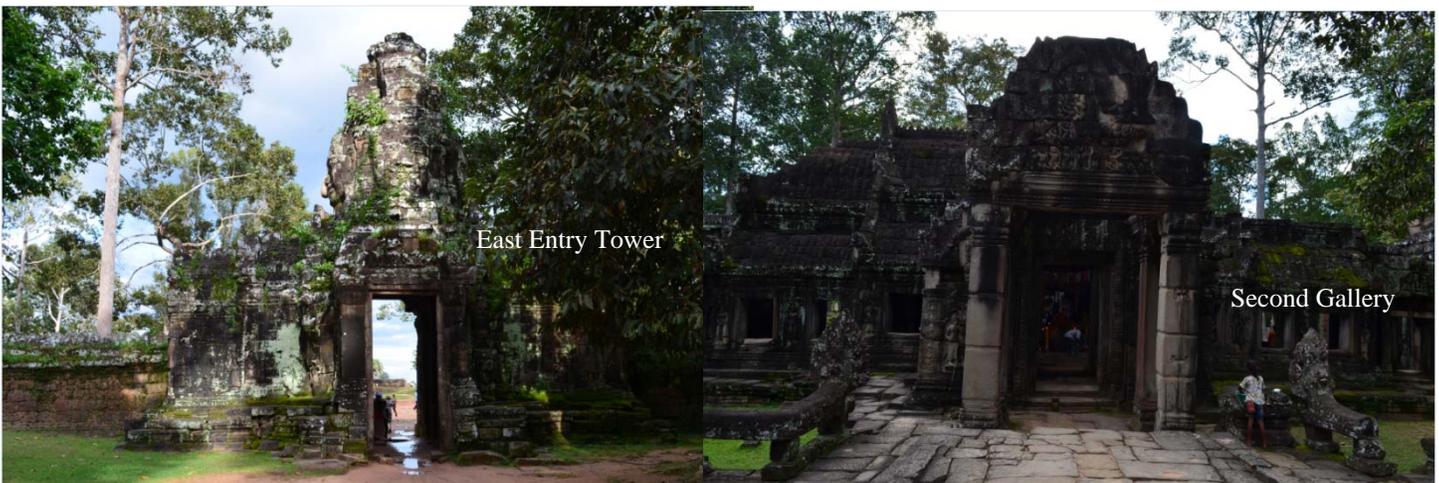


Prasat banteay kdei ប្រាសាទបង្គោយក្តៅ

Banteay Kdei, meaning "A Citadel of Chambers", also known as "Citadel of Monks' cells", is a Buddhist temple in Angkor, Cambodia. It is located southeast of Ta Prohm and east of Angkor Thom. Built in the mid-12th to early 13th centuries AD during the reign of Jayavarman VII, it is in the Bayon architectural style, similar in plan to Ta Prohm and Preah Khan, but less complex and smaller. Its structures are contained within two successive enclosure walls, and consist of two concentric galleries from which emerge towers, preceded to the east by a cloister. This Buddhist monastic complex is currently dilapidated due to faulty construction and poor quality of sandstone used in its buildings, and is now undergoing renovation. Banteay Kdei had been occupied by monks at various intervals over the centuries till 1960s.



The temple is built on the ground level use as a Buddhist monastery. The elements of the original design of Banteay Kdei seem to have been a Central Sanctuary, a surrounding gallery and a passageway connected to another gallery. A moat enclosed the original features of the temple. Another enclosure and two libraries were among the additions in the Bayon period. A rectangular courtyard to the east is known as 'the hall of the dancing girls', a name derived from the decoration which includes dancers. The entry tower of the second enclosure is in the shape of a cross with three passages; the two on either end are connected to the literate wall of the enclosure with figure of large female divinities in niches. In the interior court there is a frieze of Buddha.



Prasat banteay kdei ប្រាសាទបន្ទាយក្តៅ

Cont'd

History

The Khmer Empire lasted from 802 to 1431, initially under Hindu religious beliefs up to the end of the 12th century and later under Buddhist religious practices. It was a time when temples of grandeur came to be built and reached a crescendo during the reign of Suryavarman II until 1191, and later in the 12th–13th centuries, under Jayavarman VII. Many Buddhist temples were built, including the Banteay Kdei, from middle of the 12th century to early 13th century. He built Buddhist temples in which Bodhisattva Avalokitesvara was the main deity. This temple was built conforming to the style of the Ta Prohm and Preah Khan temples in the vicinity during the same period by Jayavarman VII. Some small inscriptions attest to the building of this temple by Jayavarman VII and the royal architect, Kavindrarmathana.

Jayavarman VII had come to power at the age of 55 after defeating Chams who had invaded Angkor and subjected it to devastation.

His "prodigious activity" resulted in the restoration of Cambodia from its ruins. He was chiefly the architect of the rebuilt capital at Angkor Thom and was called a "Great Builder". The reason for building this temple at its present site is not known. However, it is established that the temple is a contemporary of the Angkor Wat as many similarities have been identified between the two, and also with Phimai temple in Thailand.[2] It is reported to be the first temple built by Jayavarman VII in 1181 AD, opposite to the Srah Srang reservoir. In the 13th century, most of the temples built by Jayavarman were vandalised. The temple, which for several centuries after the Khmer reign ended, remained neglected and covered with vegetation. It was exposed after clearing the surrounding overgrowth of vegetation in 1920–1922. For ten years until March 2002, Sophia University Mission or the Sophia Mission of Japan carried out several Archaeological researches at the Banteay Kdei temple.



A causeway of a later date, bordered with serpents, leads to the entry tower of the third enclosure. It comprises a laetrile wall includes a gallery with a double row of sandstone pillars that open onto a courtyard. Wooden ceiling can still be seen in the central Sanctuary. The galleries and halls, which join it in a cross to the four entry towers, are probably additions. Two libraries open to the west in the courtyards on the left and right of the causeway.



Prasat ta som ប្រាសាទតាសែម

Ta Som is a small temple at Angkor built at the end of the 12th century for King Jayavarman VII (1125–1218 AD). It is located north east of Angkor Thom and just east of Neak Pean. The King dedicated the temple to his father Dharanindravarman II (Paramanishkalapada) who was King of the Khmer Empire from 1150 to 1160. The temple consists of a single shrine located on one level and surrounded by enclosure laterite walls. Like the nearby Preah Khan and Ta Prohm the temple was left largely unrestored, with numerous trees and other vegetation growing among the ruins. In 1998, the World Monuments Fund (WMF) added the temple to their restoration program and began work to stabilize the structure to make it safer for visitors.



Designed to be entered from the east, Ta Som is surrounded by a moat and enclosed by three laterite walls which are broken by two sets of gopura (entrance tower). The gopuras are cross-shaped and contain a small room on each side along with windows containing balusters. The main structure of the gopura are carved with four faces in the Bayon style. The eastern outer gopura has been overgrown by a sacred fig which has grown down through the blocks that make up the gopura and into the ground. The inner section of the temple consists of a central cruciform sanctuary with porches at each arm surrounded by four corner pavilions. Two small libraries sit on either side of the eastern entrance path.

Prasat ta prohm ប្រាសាទតាព្រហ្ម

Ta Prohm is the modern name of a temple at Angkor, Siem Reap Province, Cambodia, built in the Bayon style largely in the late 12th and early 13th centuries and originally called Rajavihara. Located approximately one kilometer east of Angkor Thom and on the southern edge of the East Baray, it was founded by the Khmer King Jayavarman VII as a Mahayana Buddhist monastery and university. Unlike most Angkorian temples, Ta Prohm has been left in much the same condition in which it was found: the photogenic and atmospheric combination of trees growing out of the ruins and the jungle surroundings have made it one of Angkor's most popular temples with visitors. UNESCO inscribed Ta Prohm on the World Heritage List in 1992.



History of Ta Prohm

Foundation and Expansion

In 1186 A.D., Jayavarman VII embarked on a massive program of construction and public works. Rajavihara ("monastery of the king"), today known as Ta Prohm ("ancestor Brahma"), was one of the first temples founded pursuant to that program.

The Stele commemorating the foundation gives a date of 1186 A.D. Jayavarman VII constructed Rajavihara in honor of his family. The temple's main image, representing Prajnaparamita, the personification of wisdom, was modeled on the king's mother. The northern and southern satellite temples in the third enclosure were dedicated to the king's guru and his elder brother respectively. As such, Ta Prohm formed a complementary pair with the temple monastery of Preah Khan, dedicated in 1191 A.D., the main image of which represented the Bodhisattva of compassion Lokeshvara and was modeled on the king's father.

The temple's stele records that the site was home to more than 12,500 people (including 18 high priests and 615 dancers), with an additional 800,000 souls in the surrounding villages working to provide services and supplies. The stele also notes that the temple amassed considerable riches, including gold, pearls and silks. Expansions and additions to Ta Prohm continued as late as the rule of Srindevrvarman at the end of the 15th century.

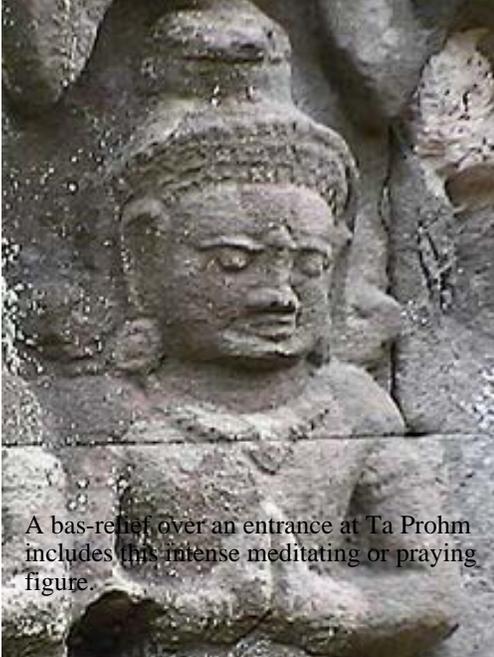
Abandonment and restoration

After the fall of the Khmer Empire in the 17th century, the temple of Ta Prohm was abandoned and neglected for centuries. When the effort to conserve and restore the temples of Angkor began in the early 21st century, the École française d'Extrême-Orient decided that Ta Prohm would be left largely as it had been found, as a "concession to the general taste for the picturesque. Nevertheless, much work has been done to stabilize the ruins, to permit access, and to maintain "this condition of apparent neglect."



The temple of Ta Prohm was used as a location in the film Tomb Raider.

Ta Prohm has not many narrative bas-reliefs (compared to Angkor Wat or Angkor Thom). One explanation that has been proffered for this dearth is that much of the temple's original Buddhist narrative artwork must have been destroyed by Hindu iconoclasts following the death of Jayavarman VII. At any rate, some depictions of scenes from Buddhist mythology do remain. One badly eroded bas-relief illustrates the "Great Departure" of Siddhartha, the future Buddha, from his father's palace. The temple also features stone reliefs of devatas (minor female deities), meditating monks or ascetics, and dvarapalas or temple guardians.



A bas-relief over an entrance at Ta Prohm includes this intense meditating or praying figure.



Prasat neak poan, Preah Khan ប្រាសាទនាគព័ន្ធ និង ព្រះខ័ន

Built by king Jayavarman VII before the end of the 12th century, this monument - Neak Poan or the entwined naga - is an artificial island, measuring 350 meters on each side, built in the middle of a reservoir which is also man-made. The modern name, Neak Poan, comes from the motif of serpents encircling the base of the central sanctuary. Some historians believe that Neak Pean represents Anavatapta, a mythical lake in the Himalayas whose waters are thought to cure all illness. Neak Pean was designed with five ponds. There's one pond in the center which is 72m by 72m, and there are four other ponds locating around the central one. Each of them is 24m by 24m.



Prasat Neak Poan



Prasat Preah Khan

Preah Khan is a temple at Angkor built in the 12th century for King Jayavarman VII. It is located northeast of Angkor Thom and just west of the Jayatataka baray, with which it was associated. It was the center of a substantial organization, with almost 100,000 officials and servants. The temple is flat in design, with a basic plan of successive rectangular galleries around a Buddhist sanctuary complicated by Hindu satellite temples and numerous later additions. Like the nearby Ta Prohm, Preah Khan has been left largely unrestored, with numerous trees and other vegetation growing among the ruins.

Prasat thomanon, chau say tevoda ប្រាសាទធម្មនន្ត និង ចៅសាយទេវតា

Prasat Thommanon is one of a pair of Hindu temples built during the reign of Suryavarman II (from 1113–1150) at Angkor. This small and elegant temple is located east of the Gate of Victory of Angkor Thom and north of Chau Say Tevoda. It is part of the UNESCO World Heritage Site, inscribed by UNESCO in 1992 titled Angkor. The temple is dedicated to Shiva and Vishnu.



Prasat thomanon

Thommanon is a single-towered temple with an east-facing central sanctuary, crowned by a prasat, or tower. Access from the east is via a gopura.



Prasat Chau Say Tevoda

Chau Say Tevoda is a temple at Angkor located just east of Angkor Thom, directly south of Thommanon across the Victory Way. Built in the mid-12th century, it is a Hindu temple in the Angkor Wat style.

Prasat banteay srey ប្រាសាទបន្ទាយស្រី

Banteay Srey (Women Citadel) is a 10th century Cambodian temple dedicated to the Hindu god Shiva. It lies near the hill of Phnom Dei, 25 km (16 mi) north-east of the main group of temples that once belonged to the medieval capitals of Yasodharapura and Angkor Thom. Banteay Srey is built largely of red sandstone, a medium that lends itself to the elaborate decorative wall carvings which are still observable today. The buildings themselves are miniature in scale, unusually so when measured by the standards of Angkorian construction. These factors have made the temple extremely popular with tourists, and have led to its being widely praised as a "jewel of Khmer art."



The Citadel of Women#



Banteay Srei, an exquisite miniature, is renowned for its intricate decoration carved in pinkish sandstone that covers the walls like tapestry. The site consists of three concentric rectangular enclosures constructed on an east-west axis. A causeway situated on the axis leads from an outer gate to the third or outermost of the three enclosures. The inner enclosure contains the sanctuary, consisting of an entrance chamber and three towers, as well as two buildings conventionally referred to as libraries.

The enchanting temple of Banteay Srei is nearly everyone's favorite site. The enchanting temple of Banteay Srei is nearly everyone's favorite site. It is a fairy palace in the heart of an immense and mysterious Cambodian forest.

Prasat Angkor wat ប្រាសាទអង្គរវត្ត

Angkor Wat is the largest Hindu temple complex in the world. The temple was built by King Suryavarman II in the early 12th century in Yasodharapura, the capital of the Khmer Empire. The temple is at the top of the high classical style of Khmer architecture. It is a best-preserved temple and it has become a symbol of Cambodia. It is the country's prime attraction for visitors. The temple is admired for the grandeur and harmony of the architecture, its extensive bas-reliefs and for the numerous devatas (guardian spirits) adorning its walls.



The complex consists of a series of concentric rectangular enclosures with open courts in between, tied together by covered galleries and terraces. The main entrance is from the west by a wide causeway built from massive sandstone blocks. Angkor Wat is surrounded by a 200m wide moat. The moat measures 200 m from east to west and from north to south.



The Khmer architecture layout was based on temple-mountain style, a multi-tiered temple pyramid peaked by towers that represent the peaks of Mt. Meru, a laterite gallery style, and moats surrounding the temple, military strategic defenses against invaders. The central tower in Khmer architecture later became less prominent, although it remained a focus point. The central tower later was flanked by courtyard and richly decorated galleries. Smaller towers were placed on gates and on the corner of the walls. They represent a religious and astrological significance. The architecture refinement culminated in Angkor Wat period which showcases the evolution of Angkorian



Prasat Angkor thom/bayon ប្រាសាទអង្គរធំ/បាយ័ន



At the very center of this urban compound is Bayon temple. It was dedicated as a state temple. The focus of the worship in this monumental complex was Mahayana Buddhist, although many Hindu deities presented in multiple galleries and shrines. The most striking feature of Bayon is the smiling faces of Avalokiteshvara, the Buddha compassion and mercy that looks out all four directions.

Angkor Thom is quadrangle of defensive walls once protected the Khmer capital of the same name (Angkor Thom means "Great City"). Built in the late 12th and early 13th centuries by King Jayavarman VII, the walls are divided by two axes running north-south and east-west. The walls are 8 meters high and 3 kilometers long each side, covering an area of 9 square kilometers. Angkor Thom is located in present Cambodia about 7 Km north of Siem Reap and about 1.7 km north of entrance to the famous Angkor Wat. Angkor Thom, bounded as usual with moat and laterite walls, was Jayavarman VII new city center, called in its day Indrapattha. At the center of the new city stands one of Jayavarman VII's most massive achievements—the temple now called the Bayon, a multi-faceted, multi-towered temple that mixes Buddhist and Hindu iconography. Within the vicinity of the Great City, several temples were built during King Jayavarman VII reign.

Fifty gigantic four-face statues were constructed at Bayon, and a few more at the south gate. Jayavarman VII's reign represents a radical departure from the reigns of his predecessors. For centuries, the royal divinity was based on Hinduism, reposed mainly on deity Shiva and occasionally Vishnu. Jayavarman VII's adopted Mahayana Buddhism and looked to Avalokiteshvara, the Bodhisattva of Compassion. By converting to a religion that already and widely practiced by many, he enjoyed support from people who may be tired of wars and destruction of Angkor.



There are 216 gigantic faces on the temple's towers. Many scholars suggests that the faces are representations of Jayavarman VII.

Prasat Angkor thom/bayon ប្រាសាទអង្គរធំ/បាយ័ន

Cont'd



Bayon's most distinctive feature is the multitude of serene and massive stone faces on the many towers which jut out from the upper terrace and cluster around its central peak.[2] The temple is known also for two impressive sets of bas-reliefs, which present an unusual combination of mythological, historical, and mundane scenes.

Elephants Terrace

Elephant Terrace is part of the walled city of Angkor Thom, The terrace was used by Angkor's king Jayavarman VII as a platform from which to view his victorious returning army. The 350m-long Terrace of Elephants was used as a giant reviewing stand for public ceremonies and served as a base for the king's grand audience hall. It is over 3m tall and is carved with a long line of elephants. There is a road from the terrace to the Victory Gate. Two rows of twelve tower structures call Khleang (storage place) stand on each side of the road. The king viewed his forces from here when setting out a royal procession or sending troop off to battle. Most of what remains are the foundation platforms of the complex. The terrace is named for the carvings of elephants on its eastern face.



Early State Building in Cambodia

By Dr. Chanthourn THUY

What is the Banteay Kou?

Banteay means fortress or citadel. Kou means ditch or trench. «Banteay Kou» means fortress enclosed by a ditch and «Banteay Borom Boran» means ancient fortress. These Khmer words are familiar to the local villagers on the eastern side of the Mekong River. These ancient archaeological sites with circle walls, a circle ditch and an inner platform with usually two entrances are known to local people at the red soil plateau in Cambodia and southern Vietnam. These sites are located from the Southwest of the Dalat province down to Tai Ninh province in Vietnam. The same sites are also located in Northeastern Cambodia in Kompong Cham and Kratie provinces. The sites are usually more than 200 meters in diameter. The Circular Earthworks were included in a scientific article of the Bulletin de l'École Française d'Extrême-Orient (BEFEO) for the first time in 1930.

These finds illustrate the richness of the Memotian Culture from the Banteay Kou sites in the red soil regions of the eastern Mekong Basin. This culture was an important influence in Southeast Asia, and this culture is evidence of the emergence of an early state building in Southeast Asia. The author proved the hypothesis in his book that, the Banteay Kou Circular Earthwork sites were a well-developed system of political organization with well-defined leadership and were an early state building in the lower Mekong region especially in Cambodia before the Fu Nan, Chen La or the Angkor Empire.

The Real Evidence of Stone Quarries to Build Angkor

By Dr. Chanthourn THUY

Ancient Khmer literature on Angkor Wat temple shows that: Vishnu built Angkor Wat temple dedicated to Preah Ketomealea that followed the model of Preah Intra's ox stable.

Is it true?

Dr. Thuy Chanthourn, Deputy-director of the Institute of Culture and Fine Arts, Royal Academy of Cambodia and Vice president of the Cambodian Historians Association illustrates that: "Because of war, our society lost its national history for generations. New research from the Royal Academy of Cambodia shows evidence of many locations of stone quarries to build the temples. The professor showed that:

The ancient Khmer temples were normally built with different building materials depending on the development of society such as brick, basal, laterite, sandstone, and heartwood. In pre Angkorian era which started from 1st century to 8th century A.D., many temples, were built from large blocks of burnt brick in which we can see that there was also the use of basal to build temples in in Funan period and Chenla period such as Asrom Mohaesaiei temple (Angkor Borei, Takeo province) and Han Chei Temple (Kampong Cham province). At the beginning of the Angkor period, in the 8th century, they continued to build temples from burnt brick with laterite, and after that, they built from laterite and sandstone. One can see Angkorian's temples in Angkor e.c.t.. In post Angkorian period, most of historical buildings perished destroyed by force of nature and annexed in war by Siam and Youn. For instance, at Banteay Longvek, Oudong old palaces, there were no remains of those wooden palaces.

The research on Khmer ancient temple construction shows little evidence of ancient stone quarries. Traces of the stone quarry which our ancestors remained were hidden in deep jungles. According to archeological research and a history of the French protectorate documentaries shows us a few locations of stone quarries like O Thmordab, Tropeangpong, PorpokVil, Tek Lech and so on. New studies to find out about large industries of the Angkor Em-

pire by Dr. Thuy Chanthourn illustrates that he has found and showed much evidence of natural stone quarries to build ancient temples in many locations, almost everywhere in the present Cambodia such as:

- *In Siem Reap province, Kulen Mountain, there are Popok Vil, O Thmordab, Phnom Sreysnom, Sroksreisnom (Sras roy, laterite quarry), Phnom Ktom, Kvav Commune, Srok Chikreng (laterite), Andong Thmor, Tek Lech, Thloksangke, Kbal O Thmor Andong, Beung Mealea commune, Svay Leu district (Sandstone quarry)...*
- *In Preah Vihear province, there are sites on Preah Vihear Temple Mountain such as Sayong Khohke (laterite), Phnom Prich (laterite quarry at the east of Bakan Kampong Svay), Russeitrip, Stung Rongea (Small creek connected to Stung Sen), Tropeang Knar near Tropeang Svay temple...*
- *In Kratie province, there is a site situated between Thmei village and Songkom village, Sandan commune...*
- *In Banteay Meanchey, Phnom Preahnet Preah site, Tarbthim region, Tarbraya district, 22 kilometers west of Banteay Chmar temple (sandstone for building Banteay Chmar temple), west of Banteay Chmar (Khmer-Thai border), O Thlork site, and area around Tamuon temple (Kheiv Chan, Apsara Authority, October 20, 2012)*
- *Apart from the above sites, there are numerous other stone crafting/ stone quarries sites which have not yet been studied.*

archaeological research

Recent studies by Dr. Thuy Chanthourn show that Kbal O Thmor Andong site, east of the Kulen Mountain, Tropeang Russei village, Beung Mealea Commune, Svay Leu district, Siem Reap province, is the biggest Angkorian stone quarry site in Cambodia. This stone quarry evidence of the cutting-traces by a tool made from iron called 'Pheng'. Which shows remain marks like chip, chop, wave on sandstone block on many place in the forest near Kbal O Ses Slab, ranged westward to the Kulen Mountain. According to the information prompt the local villagers who walked in the forest area, that ancient stone quarry ranges up to 7 or 8 kilometers along the foot of the Kulen Mountain. Where the mountain wall was quarry like stairs, until the mountain top, which has traces of the hole and sandstone mountain wall. That shows the endurance of our ancestors who cut millions of cubic meters of stone to build ancient temples.

Dr. Thuy Chanthourn, who did the field studies, shows that the site in Beung Mealea commune, Svayleu district, Siem Reap province, is certainly the biggest Angkorian stone quarry site. Archeological evidence and several historical traces remain on the sites of sand stone cliff. The stone quarry method and how our ancestor transported stones to Angkor City will be shown by Dr. Thuy Chan-

thourn in the next stage.

The study demonstrates that Angkor Wat and other great ancient temples are the efforts of Khmer people, who were diligent, with high technique and capacity. Foreign researchers estimates like Mouhot, questioned how talented Khmer people were/are (Mouhot also wrote that: "At Ongcor, there are ...ruins of such grandeur... that, at the first view, one is filled with profound admiration, and cannot but ask what has become of this powerful race, so civilized, so enlightened, the authors of these gigantic works?"). Moreover, war caused us, the Khmer, to forget ourselves, but recognized the epic which says that Angkor Wat is the work of Vishu, cattle stable of Preah Intra. Dr. Thuy Chanthourn, a well-known researcher at the Royal Academy of Cambodia, has promised that he would bring evidence of real new findings of the history of ancient Khmer people to show to everyone.

Nowadays, traditional stone crafting/quarry businesses are still ongoing in many regions include Skun district and Bathay regions of Kampong Cham province, Sontok district of Kampong Thom province, Tbeng Meanchey district of Preah Vihear province, Preahnet Preah district of Oddar Meanchey province, and other regions.

Without Iron, No Angkor

By Dr. Chanthourn THUY

In the beginning of January, 2010 Dr. Thuy Chanthourn did field studies in Preah Vihear province in order to find the Mlu Prei site which Mr. Paul Levy mentioned in a book of *École Français Extrêm Orient in 1942* (Levy, Paul *Recherches préhistoriques dans la Région de Mlu Prei Accompanées de Comparaisons Archéologiques et Suivies d'un Vocabulaire Français-Kuy, Publications de l'EFEO, 30: Hanoi 1942*). The printing is done in accordance with the report of Mr. Pellen, a geologist who explored natural minerals in Chep-Mluprei site and with the suggestion of M. Parmentier and M. Cœdès.

To verify that site, Dr. Thuy Chanthourn accompanied by students in the Faculty of History at the Royal University of Phnom Penh and students in the Faculty of Archaeology at the Royal University of Fine Arts around ten members did the re-research on that

site. In the afternoon, January 13, 2010, we traveled along an ancient road from Tbeng Meanchey, at the center of Preah Vihear province to Chep district. At the time, ASEAN road construction, from the center of Stung Treng province crossed the Mekong River toward Preah Vihear was being cleared landmine and prepared road-extension.

Accidentally, when we arrived at the sparse forest, 2 kilometers south of the center of Chep district, bulldozers, trucks and excavators were being used. Then we saw black-ash soil, jet-black stone, and tuyere unearthed. We stopped and checked and studied from that time. Discovery of this ancient iron industry is a fresh new discovery. I have recorded hundreds of iron smelter sites in Northern provinces of Cambodia.

Cambodian Traditional Pottery Alive in Lowell, MA



Yary Livan is one of very few Khmer Rouge surviving masters of Cambodian ceramics. Currently residing in Lowell, MA. Yary continues to work and teach new generation of Cambodian ceramic artists. Art Professor Margaret Rack teaches foundational art courses at Middlesex and sculpts heavy metal in her own artwork. She has an inspiration to bring Cambodian ceramics. She convinces college and community partners to successfully complete a 10-year effort to build a smokeless, wood-fired Cambodian ceramics kiln in Lowell. The kiln helps Yary Livan preserving an ancient art form that was almost wiped out by the Cambodian genocide. Cambodian pottery dates back to the ancient Angkor Kingdom (802-1431). Professor Rack hopes that the kiln will help Yary passing on his knowledge and skills to young Cambodian artists.

Source and more reading:

<http://community.middlesex.mass.edu/blogs/cambodiankiln/default.aspx>

http://www.massfolkarts.org/object_detail.asp?ObjectID=8140023

<http://www.nps.gov/lowe/parknews/cambodian-wood-fire-kiln-with-master-ceramicist-yary-livan.htm>



The pot portrays the elephant that represents the ancient Cambodian transportation method as well as Cambodian mythology. Its maker, Yary Livan, is one of three survivors of his generation of artists trained in traditional Khmer ceramics at the Royal Academy of Fine Arts in Phnom Penh, Cambodia. The rest were persecuted and killed by the Khmer Rouge in the late 1970s. Yary survived by using his knowledge of ceramics to build wood-burning kilns needed to manufacture clay roof tiles.

Elephant Pot, Cambodian pottery, 2006 by Yari Livan.



Students are at work with Yary.



Lion is another Yary's imagination.



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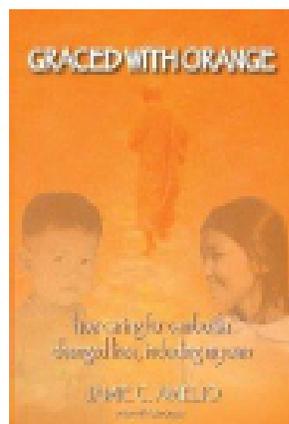

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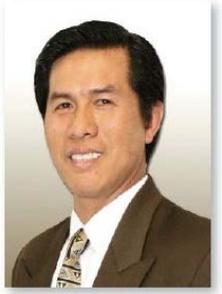
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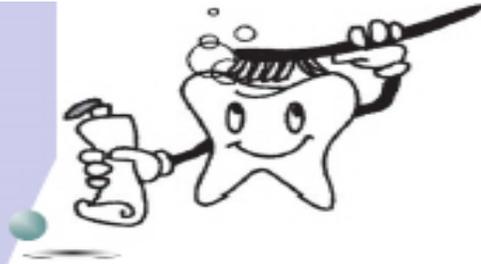
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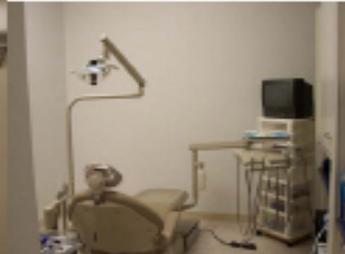
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