



Tu Linh Nguyen Dynasty : Symbolism and Memory of the Hue Community Applied
Through Graphic Design to Promote Cultural Products

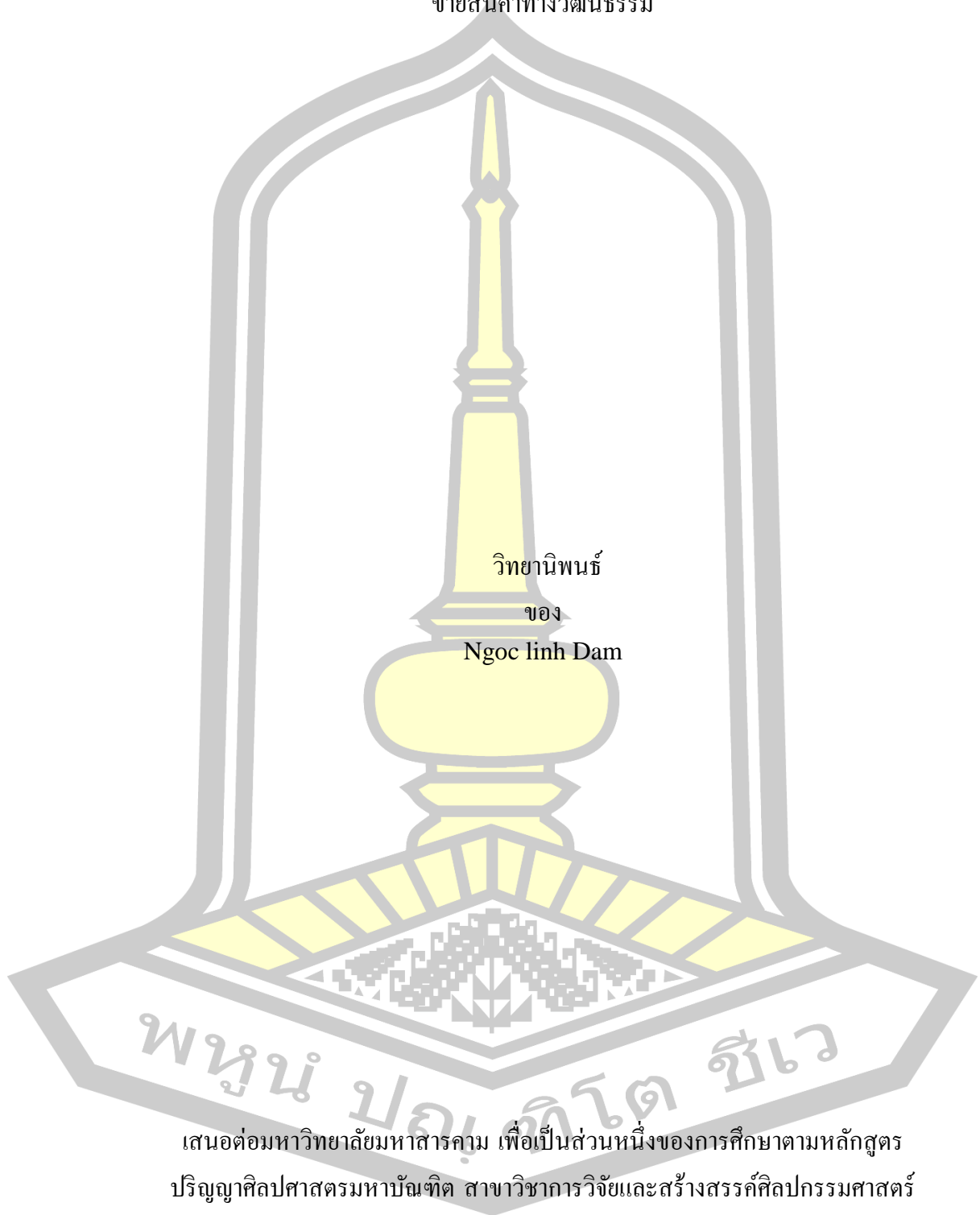
Ngoc linh Dam

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Fine and Applied Arts Research and Creation

September 2023

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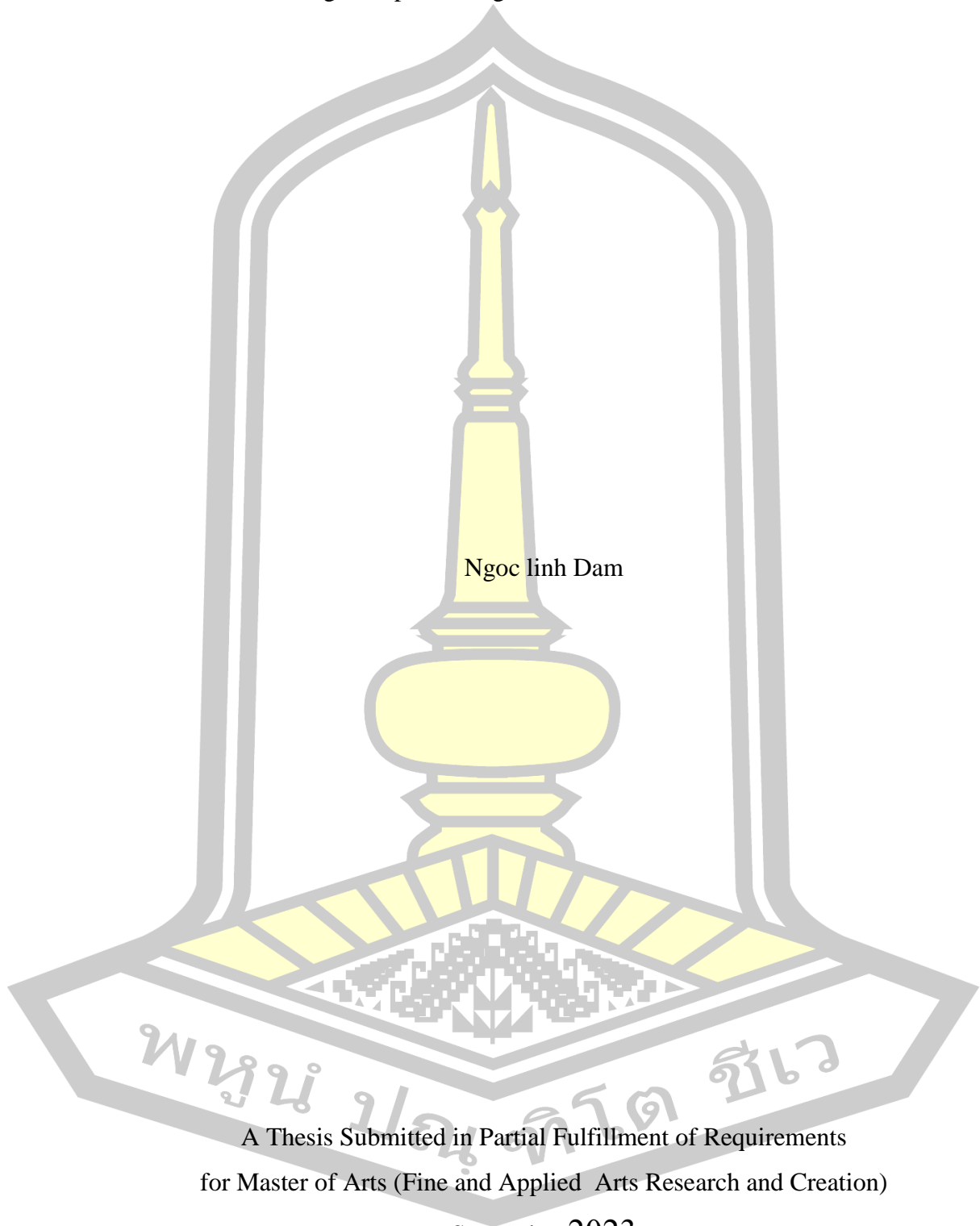


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Through Graphic Design to Promote Cultural Products



Ngoc linh Dam

A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Arts (Fine and Applied Arts Research and Creation)

September 2023

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ABSTRACT

The Process of Self Identity Construction of Vietnam on Nguyen Dynasty's Royal Attire Ppattern to be the Souvenir Products is a qualitative research. Its purpose is to study patterns of the Nguyen dynasty's costumes in relation to the history of Vietnam and using such patterns to develop unique Vietnamese souvenir lanterns. The research focuses on three matters: the historical context and characteristics of patterns on the royal court clothes of the Nguyen Dynasty through the flow of history, the patterns in costumes in the Nguyen Dynasty's royal court reflects unique national identity in the context of globalization and apply patterns in the Nguyen Dynasty's costumes into souvenir products to adapt to the needs of the society.

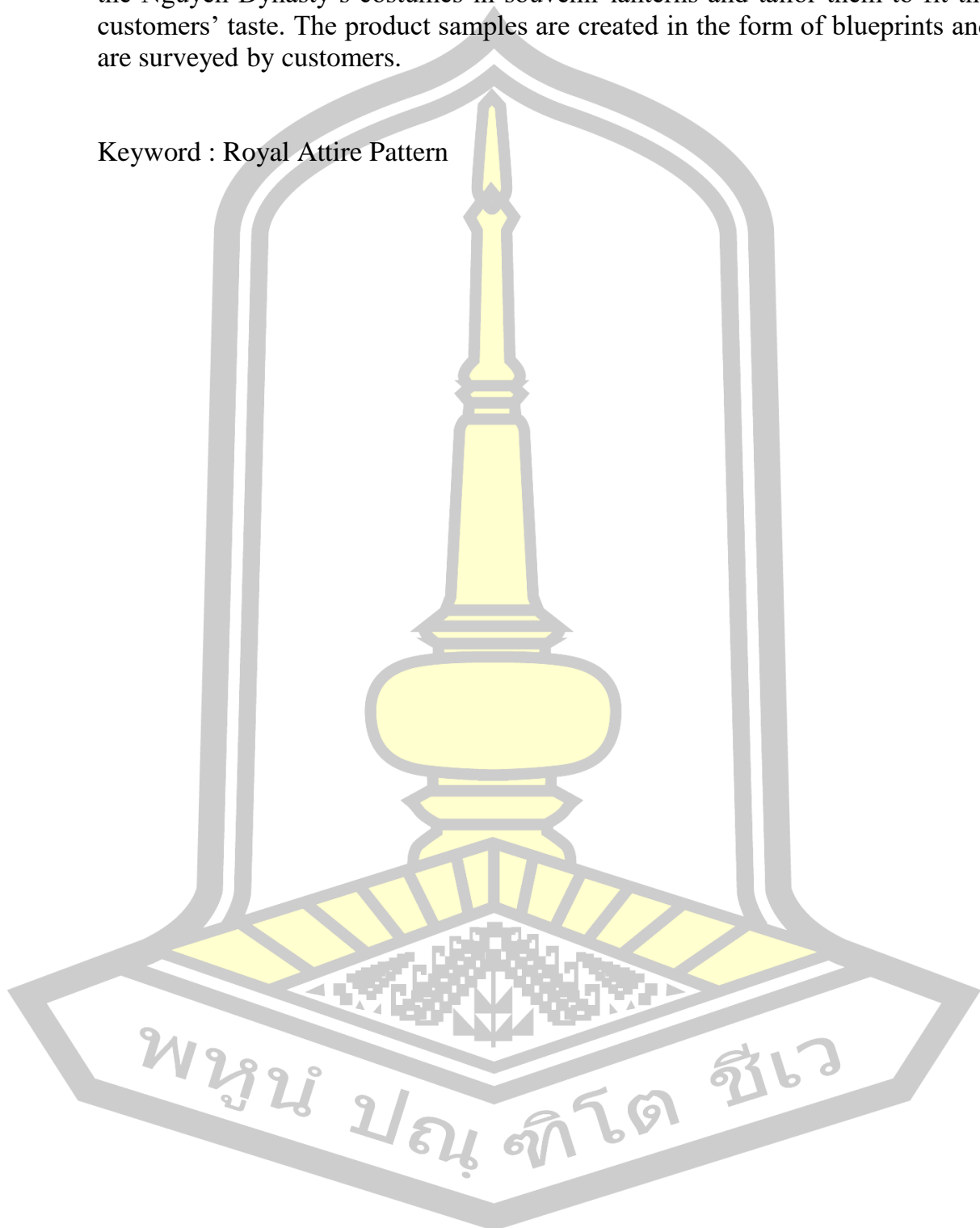
The results show that the Nguyen Dynasty is the last dynasty of Vietnam; the status of a monarch is explained through many different phenomena, including royal art, especially the royal attire of kings and royalties.

Patterns and costumes reflect feudal power, which also distinguish hierarchy and power in society. Cultural identity is expressed through power, ideology, belief and social system of Vietnam.

Vietnam is currently undergoing the comprehensive transformation of industrialization. Vietnam therefore seeks its national cultural identity. Many of today's designers have studied and used patterns from the Nguyen Dynasty and crafted their souvenir products. The patterns in the Nguyen Dynasty's costumes which were once only used for royalties now are used to create many types of souvenir products to meet the demand of customers.

What makes the research unique is that the researcher use patterns in the Nguyen Dynasty's costumes in souvenir lanterns and tailor them to fit the customers' taste. The product samples are created in the form of blueprints and are surveyed by customers.

Keyword : Royal Attire Pattern



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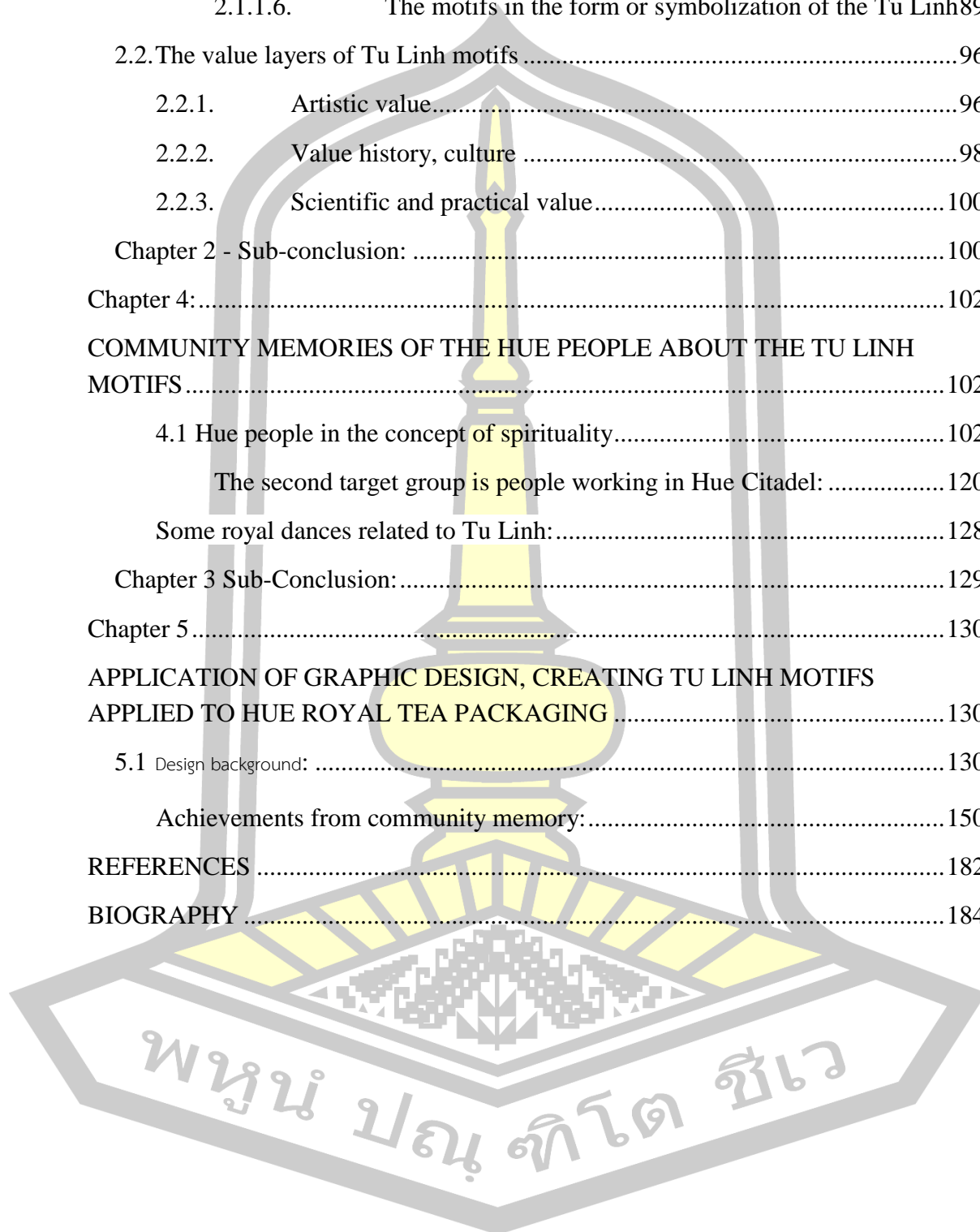
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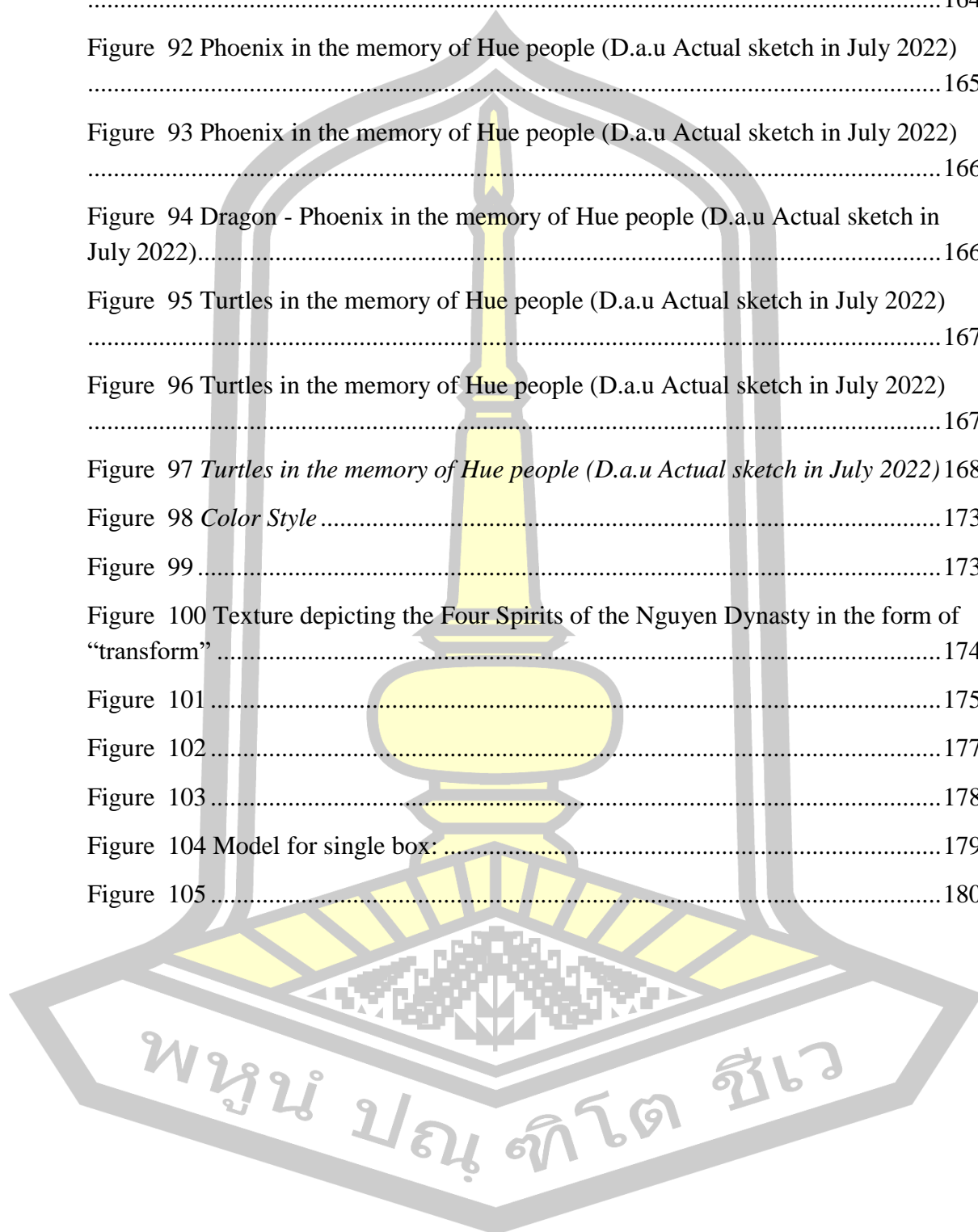
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Chapter 1:

INTRODUCTORY

1.1. Reason for choosing the topic:

Tu Linh Nguyen Dynasty (1802 - 1945) up to the present time is still preserved in many historical sources, photographic materials, shown on works, costumes or other daily items. One of them must be mentioned the decorative motifs at: Hue royal architecture, the Nine Dinh, the mausoleums of the Nguyen Kings, costumes, pagodas, screens... all of them are works of art. Art shows on many aspects of professions in life such as: sculpture, decoration, crafting, sewing - embroidery... These works have great cultural value, high artistic value, and show their ability of the ancient artists under and bearing the imprint of the Nguyen Dynasty.

Preservation, restoration, restoration and development of ancient motifs and patterns is the subject of many researchers. In each field, researchers have their own views and approaches, research, but in general, the core value is still the desire to find the old values and then recover, preserve and develop them. develop those precious values for eternity.

With the perspective of a graphic designer, a person who loves Hue city, loves ancient ethnic motifs. I wish to contribute my efforts to preserving the characteristics, cultural and spiritual values through ancient motifs and from there have new development and creation steps to preserve, diversify, richer source motifs of the nation. These studies will serve as a learning foundation and inspiration for future generations, contributing to the dissemination of national values in the country, in the region and in the world. The rational application of motifs to life will not only create cultural values, but also develop local economic and social values.

There have been many research works on the fine arts of the Nguyen Dynasty in terms of art history, archaeology, culture, theater, architecture, motifs, and costumes. Although the study of the works has not gone into depth on the study of Tu Linh motifs and applicability, this is a gap to create a new direction for the topic.

Within the limited scope of the thesis topic Tu Linh: Symbolism and memory of the Hue community is applied through graphic design to promote cultural products. From the perspective of art, culture and history, I would like to clarify the artistic, cultural, historical and symbolic values of Tu Linh combined with the memories of the Hue

community and application through graphic design. graphics to apply to the product (designing the packaging of agarwood products as a model). These values are clarified through the methods of document research, fieldwork, etc. to search, identify, and deeply evaluate the specific values, academic factors, community memory, etc. The aesthetics of Tu Linh and Tu Linh motifs in Hue.

1. Background of Research (with Reference)

1.1. About the research object:

The object of the study are the mascots of the Quartet of Spirits (Tu Linh) including Long - Lan - Quy - Phung, whose pure Vietnamese name is Dragon - Lan, Lan Ma - Turtle - Phuong, and Phung are four familiar mascots of Vietnamese people and especially the Vietnamese people. Hue people. The researcher will study Tu Linh in Hue, a land with a rich history and culture, a heritage city, especially this place was the capital of the Nguyen Dynasty; Vietnam's last feudal dynasties.

In Hue, Tu Linh appears with much more frequency than in other lands. The mascots can be found in the palace to the shrines and churches outside of folklore. Shows on roofs, on pillars of buildings, on costumes, utensils and many other places. Because there are so many appearances due to the great influence of the Nguyen Dynasty, this dynasty took Confucianism as the foundation of its rule and Confucianism took Tu Linh as the main decoration.

1.2. Research problems:

1.2.1. The first problem:

* **Symbolism:** The symbolism of the four spirits is expressed in the form of figures and meanings. The mascots will have the characteristics that express their own characteristics of the mascots. Dragons have the characteristics of dragons and so do other mascots. In addition to the figurative, the mascots have their own meanings that express the beliefs people put in them. From the above characteristics create the symbolism of the mascots. From the common characteristics in the historical flow of the Vietnamese people, the Tu Linh Nguyen Dynasty has its own characteristics of this dynasty, the focus on the use of the four spirit motifs created the most flourishing

period in the history of Vietnam. application of the four spirits to the decoration of not only the land of Hue but also of the whole nation of Vietnam.

1.2.2. Second problem:

*** Community memories:**

The Nguyen Dynasty was the golden dynasty of motifs and Tu Linh motifs were central. The representations of Tu Linh appear almost everywhere in the ancient land of Hue and exist to this day. Accompanying the figures are the meanings that people put into it to create Hue's own culture and bring many spiritual meanings when referring to these mascots. Since birth, people here have approached Tu Linh through real images around the living space, mainly through stories, festivals or communication tools. In Hue, the images of Tu Linh appeared with great frequency and were widely used from the royal court to the folk. From kings to commoners. Because of such frequency, almost everyone in Hue knows about Tu Linh and forms layers of memories, people's memories are not the same, but when the descriptions are arranged together, However, there are common features that make up the unique features of the Hue community's memory of Tu Linh.

1.2.3. Third problem:

*** Applicability:** From the community memories of Tu Linh of Hue people, through verbal, written or visual description, the researcher will gather, synthesize common characteristics, conclude It matches with the characteristics of Tu Linh of the Nguyen Dynasty to form a set of Tu Linh motifs for decorative applications in local practical products. The product applied in this study is Duc Phuong royal tea, which is a prominent product in Hue area.

2. Research Objective:

2.1. Objective 1:

Studying the symbolism of the four spirits, clarifying two aspects, namely the image and the meaning or expression of the four spirits.

2.2. Objective 2:

Community memory of Hue people about Tu Linh, clarify the concepts, memories, remembrances, thoughts, images about the four sacred mascots in the Quartet: Long - Lan - Quy - Phung

2.3. Objective 3:

Applying graphics to the creation of Tu Linh motifs has the characteristics of Hue people's memories, applied to the lives of indigenous people, specifically the application of creating packaging for Hue royal tea products.

3. Research question & Research hypothesis

3.1. Research question:

Studying the symbolism of Tu Linh in terms of content and through forms of expression in the Nguyen Dynasty is to find the unity, specific characteristics of conception and expression through the correlation of historical circumstances and social. Each historical period, each dynasty has its own context, ideology and rule. Through each stage of Tu Linh, there was a change in expression in terms of both content and form, and it was the same under the Nguyen Dynasty. The special thing is that this is the most flourishing motif dynasty and the last feudal dynasty of Vietnam. During the Nguyen Dynasty from 1802 to 1945, Tu Linh was permeated into people's lives during this period under its ideology or usage rules. At the present stage, how is the community memory of the people in Hue, specifically around the center of the capital of the Nguyen Dynasty. Judging from the content of the study, the following questions will be asked:

- **Question 1:** What is Tu Linh? The visual characteristics and meanings of the four spirits (?)
- **Question 2:** What are the characteristics of Tu Linh motifs of the Nguyen Dynasty (1802 - 1945)?
- **Question 3:** What will be the community memory of Hue people about Tu Linh at the present stage when going through many generations of families around the Nguyen capital?
- **Question 4:** On the basis of graphic application, how will the development of Tu Linh textures be applied in practice, which products will be piloted in this study, what materials (?)

3.2. Research hypothesis:

Tu Linh Nguyen Dynasty belongs to the motifs of the Nguyen Dynasty, the most prosperous period in terms of the development of patterns in terms of design as well as its applicability. This development is inherited and perfected from previous dynasties. The symbolism of the Four Spirits has been formed before, summarized and widely spread under the Nguyen Dynasty on the basis of the influence of Confucian thought.

The motifs of Tu Linh Nguyen Dynasty with inheritance are said to be perfect and symbolize the totalitarian monarchy, whereby the rules of use are very strict. The use of Tu Linh motifs in the decoration of many materials creates a multicolored color for Hue art in particular and the nation in general.

On their ideas and aesthetic views, the Nguyen dynasty created its own mark for the motifs. Regulations on the use of motifs of the four spirits promulgated by the Nguyen Dynasty, along with the importance of these motifs for wide application on historical products and works, have had a great influence on the world. The entire population under this dynasty. Tu Linh contains the meaning of divine and has a great influence, reflecting the aesthetic conception of the Vietnamese people, as well as contributing to the expression of the ideology of the three religions (Buddhist - Confucianism - Laotian). Most people in Hue still keep in their memories stories and images about Tu Linh in a certain way. Tu Linh not only bears the unique mark of the ruling regime, but in a way it also has the appearance of folklore. The interaction is a distinctive feature of the Vietnamese people, blending between the palace and the lives of contemporary workers. Tu Linh not only came out from the royal court but also joined by pure folk things. The memory of the Hue community will be a true picture because of the unique feeling of each person in the locality in the common features under the imprint of the last flourishing feudal dynasty.

4. Definition of Terms:

Tu Linh: includes 4 sacred animals: Long - Lan - Quy - Phung (Phoenix). Of these four mascots, there are three children, Long, Lan, and Phuong, built and created from imagination, only the turtle is real and elevated to the level of Tu Linh.

Decoration: by using existing textures and patterns or creating new ones. Under the hands of artisans, the patterns are cleverly arranged, combined with the harmony of colors to show the aesthetics and hidden meanings behind.sau.

Royal decoration: is the art of decoration but according to the royal style, according to the decorative features in the works, utensils, items, fabrics ... belonging to the royal court.

The Bagua, Luoshu (Lac Do), and Hetu (Ha Do): are three diagrams handed down from ancient times, originating as part of the legacy of ancient Chinese theological and mathematical traditions (see I Ching 易經), and is an important symbol in feng shui (風水), the art of feng shui relating to the placement of objects in relation to the flow of qi (氣) "natural energy". Each graphic is transmitted, developed, and used for many different purposes.

Ha Do (or Ma Do): It is understood as the book of heaven given to the king to rule the country.

Stone stele: A stele with inscriptions, possibly with the content or registration of doctors

The Nine Peaks: of the Nguyen Dynasty (Chinese:) are nine bronze crests, placed in front of The Mieu courtyard in the Imperial Citadel of Hue. Cuu Dinh was cast by King Minh Mang in the winter of 1835 and inaugurated on March 1, 1837.

Cat Tuong Tu Van: is the way to read Chinese characters: auspicious is auspicious, self-written is written. Those are words that mean auspicious things, happy things, good wishes or wishes.

5. Research object and scope:

5.1. Research area

Hue, the provincial city of Thua Thien - Hue province. It is a land rich in history and culture and a city with many UNESCO heritage sites. Located in the north-central part of Vietnam, it borders Quang Tri to the north, the sea to the east, Laos to the west, and Da Nang to the south and is separated by the Hai Van pass. Hue was once the capital of Vietnam under the Tay Son Dynasty (1788-1801) and the capital of the Nguyen Dynasty (1802-1945). Experiencing 9 Nguyen Lords and 13 Nguyen Dynasty Kings with historical works of architecture, sculpture, painting, mausoleum, music, theater

... with synchronous decorative motifs of great value great in art and culture. The motifs are used flexibly, skillfully, flexibly and diversely, but attached to them are strict rules of use that have created Hue land a huge treasure of decorative motifs, creating stimulation to explore. by ordinary visitors or researchers. Contributing to the appearance of this Nguyen Dynasty culture, it is impossible not to mention the role of Tu Linh motifs in terms of expression in both content and form.

The period of the Nguyen Dynasty (1802 - 1945) was the last feudal dynasty of Vietnam, this was the period when motifs developed most prosperously. Tu Linh Nguyen Dynasty is one of the most prominent motifs in this period. The art of using Tu Linh motifs not only serves the needs of beauty but also partly reflects on the worldview and human outlook; represents the title, leadership, and dominion of the Nguyen dynasty emperors. Studying the Tu Linh motifs is to find, restore, and restore the quintessence, spiritual values, and aesthetic values through the unique visual art elements of the ancients here in the Nguyen Dynasty.

Through the elements of layout, lines, decorative images, and colors, we can visualize the values of the contemporary era and thereby preserve and promote those values over time.

5.2. Research time

The study took the year 1945 to divide into two time periods:

* **The first period:** From 1802 to 1945, this was the reign of the Nguyen Dynasty in Hue. The Nguyen Dynasty (1802 - 1945) took Confucianism as the foundation for rule, in the decoration of Confucianism, the four spirits were the main theme, so under the Nguyen Dynasty the Tu Linh motifs became the focus in decoration and appeared with dense, regular frequency. Almost all construction works appear Tu Linh, the items and costumes of kings and royalty all bear the imprint of the four spirits, especially the two mascots of the dragon and the phoenix. Tu Linh went from the palace into the folk with many variations different from the original and in accordance with the rules of use of the king and it also had the opposite effect, the folk imprints influenced the decoration of the royal family.

* **Second period:** From 1945 onwards, this is a new stage of Vietnamese society. In 1945, Vietnam reserved its monopoly and this was the mark of the end of the feudal dynasty and the transformation into a socialist regime. After this period, the Hue people continued to use Tu Linh motifs but with a more relaxed feel. There is no longer a monarchy, so the rules for use and the object of use are no longer harsh, but the use of the four spirits is still respected by its characteristics.

5.3. Other (research target groups)

5.3.1. The target group is experts, researchers, artisans

This is the group of subjects with the closest contact and memory about Tu Linh to the times. This group of subjects has studied, contacted and described the Four Spirits of the Nguyen Dynasty not only once but many times. They are experts and leading researchers who have ways of learning and remembering according to many different sources. Craftsmen or artisans have described the four spirits on many materials with their talented hands.

This is a group of experts, professors, lecturers in universities, colleges, experts in state agencies... from research methods with professional qualifications to explore and discover to bring to the best possible results. authentic sources, new creative solutions for the development of Vietnamese motifs.

It is this group of people who also make a significant contribution to the restoration, application and development of Vietnamese and Tu Linh motifs in applying it to the present and future periods.

5.3.2. The target group is people working in Hue citadel

This is a group of subjects who are often directly exposed to images of Tu Linh in Hue citadel. They are the second group of subjects to remember about Tu Linh that is closest to the previous dynasty, specifically this is the group of people who work at the heritage site of the Nguyen Dynasty citadel, their work often comes into contact with the Tu Linh image from the works, items, costumes left of the Nguyen Dynasty citadel. Repeated contact has created for the people working here to remember more closely by the images of the Tu Linh Nguyen Dynasty, the objects, utensils, and

decorative motifs that often hit the eyes of this group of subjects such as: a reminder of the image of Tu Linh and they see Tu Linh every day when they go to work.

This target group also regularly interacts with guides, experts, researchers and even themselves researchers on the culture and history of the Nguyen Dynasty; They also have an understanding of the shape and meaning of the Tu Linh.

5.3.3. The target group is Hue people

This is a group of subjects the researchers randomly exposed to. The priority area will be around the places bearing the heavy stamp of the Tu Linh Dynasty of the Nguyen Dynasty and specifically here the Hue Citadel, other areas that gradually move away from the city will have less access.

The target group of Hue people are exposed to Tu Linh symbols through works in folklore mainly, works such as temples, shrines, manifestations of Confucianism and Buddhism on public works. presented in folklore. Other beliefs of the people such as ancestor worship, the representations in the altar also appear the symbol of Tu Linh. In the temples and tombs in Hue, we also see the four spirits appearing a lot in the decoration.

From such contacts, Hue people have very specific memories of Tu Linh in a certain general image, but the way each person expresses it has different features according to perception and expression by their hands.

6. Research Method:

Recognizing the characteristics and influence of Tu Linh to become symbols as well as decorative shapes under the Nguyen Dynasty is a very meaningful scientific document for the preservation, promotion, honor the artistic values as well as the socio-cultural values, the traditional identity of the Vietnamese people. The influence of the old dynastic ideas strongly affects the community memory of local people at the present stage, the study of community memory will create the basis for developing the local character. in the national culture. For the thesis topic Tu Linh Nguyen Dynasty: Symbolism and memory of the Hue community are applied through graphic

design to promote cultural products from the perspective of cultural theory and fine art. The following research methods were used in this study:

6.1. Method of synthesis - statistics of documents, decorative art images with Tu Linh motifs and related motifs:

It is a method of synthesizing research problems, analyzing the shape of Tu Linh motifs in the Nguyen Dynasty (1802 - 1945), the influence of Tu Linh in life to become symbols. Synthesize artistic, cultural and social values through documents, images from books and actual local documents. Supplementing sources of documents for the general development of national culture and fine arts. With this method, it can be convenient for researchers to analyze the content and form of Tu Linh in culture as well as in decoration under the Nguyen Dynasty.

Research on references, scientific works, scientific articles with research on Tu Linh Nguyen Dynasty by reputable researchers or people who are passionate about ancient motifs. Here we can mention a few typical names such as Dr. Tran Duc Anh Son, researcher Nguyen Ngoc Tho, PhD. Phan Thanh Han (Director of Hue Monuments Conservation Center), Assoc. Dr. Bui Van Liem - Deputy Director of Vietnam Archeology and many other researchers.

Research interviews with artists and media centers or reputable people interviewing artists. Here, there are Mr. Le Van Kinh who is an embroiderer on Phan Dang Luu Street in Hue City, and artisan Doan Minh Can is a sculptor (dragon) on wood on Duong Explosion Street, Phu Vang in Hue City.

The researcher gathers as much relevant material as possible to complete his or her research.

6.2. Field Research Methods:

Apply specialized knowledge to exploit, investigate, record and sketch decorative patterns about Tu Linh at the works of the Nguyen Dynasty in Hue. In addition, in order to study the community memories of the indigenous people about Tu Linh, the researcher collects documents directly, through interviews with researchers, artisans, local people and local people. stakeholders around the study area. Collect stories and

objective perceptions of local people in the life around the study area. Thereby building analytical thinking, document synthesis.

The researcher moved to the research area here which is Hue Citadel and related areas.

At these places, field surveys will be carried out, taking notes, drawing and photographing the expressions of the four spirits on works, objects or costumes. Specifically, they will record, redraw, and capture images and motifs of the four spirits on the roofs, walls, gates of the works in the palace or on utensils, on the nine peaks, on the ponds and hats left in the area. this.

Parallel to the survey of the works is interviewing people in the relevant area and classifying them into target groups. Record their descriptions in writing or with pictures or both. Summarize these facts to include in the study.

Next, we went to survey craft villages and business establishments that the researcher chose to make applied products. Have a meeting and talk with the manager or owner here.

6.3. Tools to support data collection

Interviewing and data collection tools include camera phones, audio recorders, notebooks, sketchbooks, brushes, drawing paper, and computers. Phone to take pictures of works, utensils, costumes with motifs of the four spirits of the Nguyen Dynasty. In addition, it also has another effect of recording for quick interviews and not taking notes in time.

Drawing paper, brush to draw, describe the images on the work or through the narrations of the interviewees.

The notebook has the function of recording the interviews obtained.

6.4. Analyze the collected data

6.4.1. Indirect data sources:

The collected data includes documents collected from books, research articles, scientific articles, citations from reputable researchers. From these quotes we will get

the characteristics of each mascot in the Tu Linh. The shape features of the Long - Lan - Quy - Phung Nguyen Dynasty and the expressions contained within these mascots. Symbols and expressions to turn the mascots into great symbols in the life of not only Hue people but also of the Vietnamese nation.

6.4.2. **Field documents:**

Collect information about Tu Linh mascots through the people in the Hue Citadel area. Divided into three target groups to reach are researchers, professionals, artisans, craftsmen; the target group are people working in Hue citadel; target group of people around the area of Hue Citadel.

The three groups of subjects will have different understanding of the Four Spirits, and their memories are also represented differently. Experts, researchers, artisans who are regularly exposed to Tu Linh images have a clearer, more transparent and closer to the research dynasty. The people they have a different view and are not clear and coherent.

The representations by oral, written and graphical descriptions are gathered, analyzed and applied by the researcher to be included in the design with the product aimed at Duc Phuong royal tea.

6.5. **Creative patterns and textures applied to packaging in practice:**

From the documents collected by the target groups in Hue and the information collected from the documentary sources. The researcher will gather and analyze the shaping characteristics of the mascots of Dragon - Lan - Quy - Phung. Shape features of Long (Dragon), Lan (Ky Lan, Long Ma ...), Quy (Turtle), Phung (Phoenix). The characteristics will be transformed into images, textures and patterns to be applied in decoration, applied to the packaging design of Duc Phuong royal tea products.

These products will be brought to Duc Phuong royal tea production facility for their owners to evaluate.

7. **Literature Review**

Thesis of Doctor of Art: Traditional decorative arts on Indochinese style architecture in Ho Chi Minh City. Ho Chi Minh (2018) by Dr. Bui Ba Nguyen Khanh. There is

talk about the Motyp Tu Linh - Tu Quy - Tu Thoi in chapter 1, section 1.2, subsection 1.2.2. affirmation of the artistry, the meaning of the expression of authority, or the noble, elegant and gentle implication of the four spirit motifs on the architecture.

The article The meaning of "chemical" symbols in artistic decoration of the Nguyen Dynasty by Dr. Pham Minh Hai on the online magazine Perfume River.

L'art à Hué (Art of Hue) by French priest Léopold Michel Cadière. From pages 229 - 318 write about Long - Lan - Phuong - Quy. Describe the shaping features of the four spirits. This book is translated by Nguyen Thanh Hang and Published by Nha Nam bookstore and World Publishing House.

The book Hue Fine Arts Culture, Chu Quang Tru, published in 2000, Hanoi Fine Arts Publishing House

Some master's thesis in architecture at the University of Architecture Ho Chi Minh City. Ho Chi Minh City, with related research directions such as the thesis Indigenous elements in French architecture in Saigon by Kts Nguyen Van Nguyen. Thesis on Vietnam History Museum in Ho Chi Minh City. Ho Chi Minh City and the issue of cultural harmony between East and West (2007) by Kts Nguyen Thanh Tan has more than 6 pages describing quite detailed and very good about the fine art decoration of the Vietnam History Museum - Ho Chi Minh City.

And many more documents.

8. Concept, Theory and Conceptual framework

8.1. Concept:

About the images and meanings that make up the symbolism of the Tu Linh. From the characteristics of Tu Linh Nguyen Dynasty combined with the community memory of Hue people about Tu Linh to create a set of Tu Linh motifs applied to the design of local cultural products.

8.2. Theory and Conceptual framework, khung khái niệm

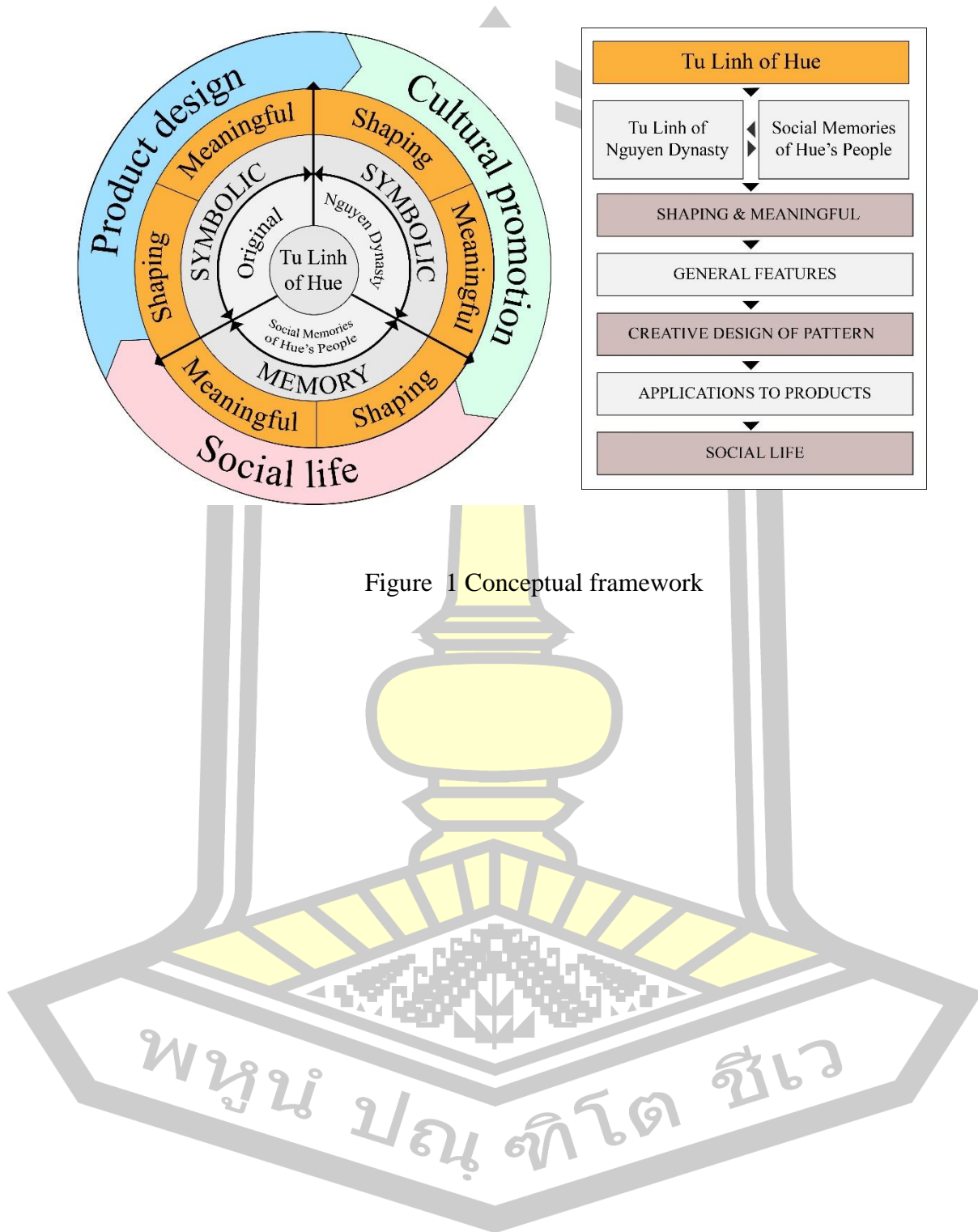


Figure 1 Conceptual framework

9. Research plan

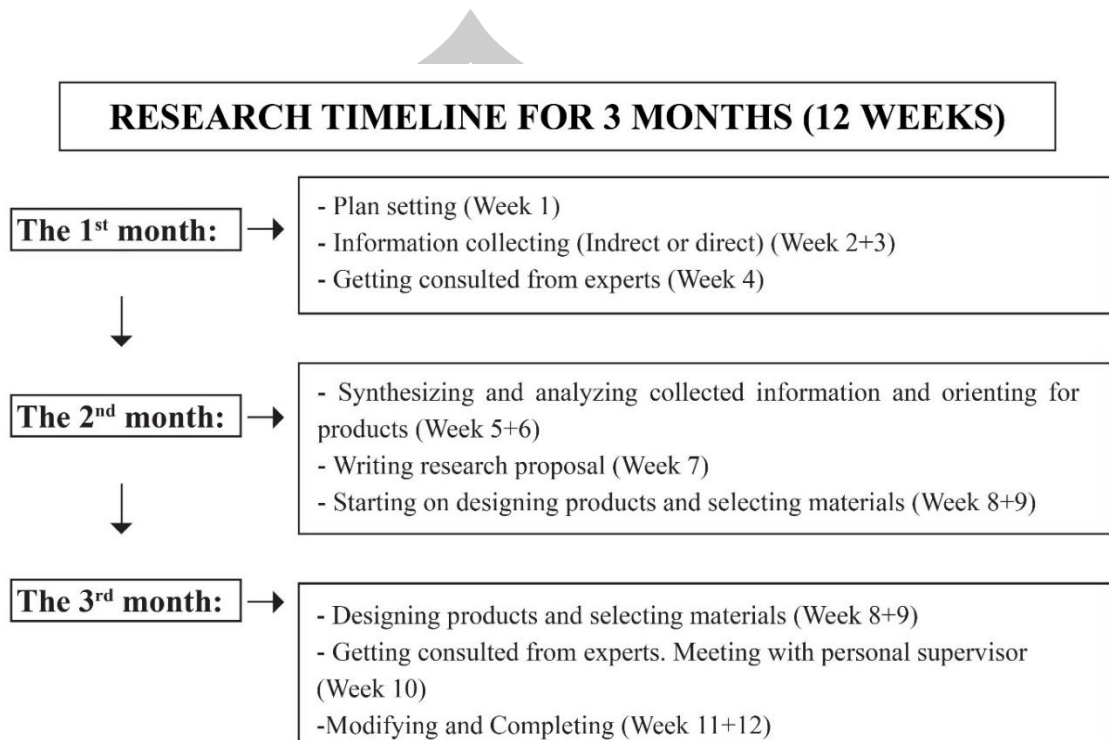


Figure 2 Research plan

10. Chapter structure:

Part I: Opening

Part II: Research content includes:

Chapter 1: Overview of the four spirits Symbolism in Vietnamese culture

Chapter 2: The motifs of the four spirits of the Nguyen Dynasty in decoration in the ancient capital of Hue.

Chapter 3: Community memories of indigenous people about the four spirits

Chapter 4: Creating packaging for Hue royal tea products

Chapter 5: Summary

Part III: Conclusion

Appendix: Explanation of words, concepts of use, illustrations.... clarify the content of the thesis.

11. Benefit of Research

11.1. About scientific theory:

Research on the Four Spirits of the Nguyen Dynasty: Symbolism and memory of the Hue community applied through graphic design to promote cultural products from the perspective of theory and art is the premise for a process of solving problems. scientific arguments. From here, the NNC can build the implementation direction of the thesis topic, then put forward the research problems built on the theoretical and practical basis for the research content.

This research aims to approach traditional values in the process of cultural interference, inheritance, promotion and change. Presenting cultural and artistic values in the last feudal era of Vietnam through methodologies. These research processes, principles, and methods would extend to other dynasties but still retain its original dialectical basis. The topic complements the missing points in the studies on symbolism, decorative arts and community memory of the Tu Linhs in the Nguyen Dynasty through the features that make up the symbolism, through decorative forms or processes. The principle of using motifs, through the community memories of the local people about the Four Spirits, their subconscious perceptions or understandings with the images of the Four Spirits' mascots.

The research will find out new points through the imprints of the Tu Linhs of the Nguyen Dynasty shown on the patterns, reflected in the memories of the local people. From there, they blend together to create a new set of distinctive motifs, bearing regional imprints as well as the influence of a feudal dynasty with the most developed patterns. In addition, the characteristics that make up the symbolism also contain the meaning of national culture, reflecting the ideology of the ruling regime during the feudal period of the Nguyen Dynasty, using Confucian ideology as the foundation for governing. country.

Analyzing, evaluating and clarifying the characteristics that make up the symbolism of Tu Linh, the images of Tu Linh in the decoration of the Nguyen Dynasty (1802 -

1945), the community memory of Hue people is an essential thing. , in the trend of development and integration.

The thesis clarifies the system of motifs of Tu Linh Nguyen Dynasty, the characteristics that make up the symbolism, the descriptions from the memories of the Hue community to create new motifs that will contribute a part to the art materials. fine arts in general and applied arts in particular.

The features that make up the symbolism of the Quartet, its application in decoration under the Nguyen Dynasty in the period from 1802 to 1945 through the elements of shape lines and rules of use, expression in memory community affirms the aesthetic value as well as the cultural value of the symbol.

11.2. About practice:

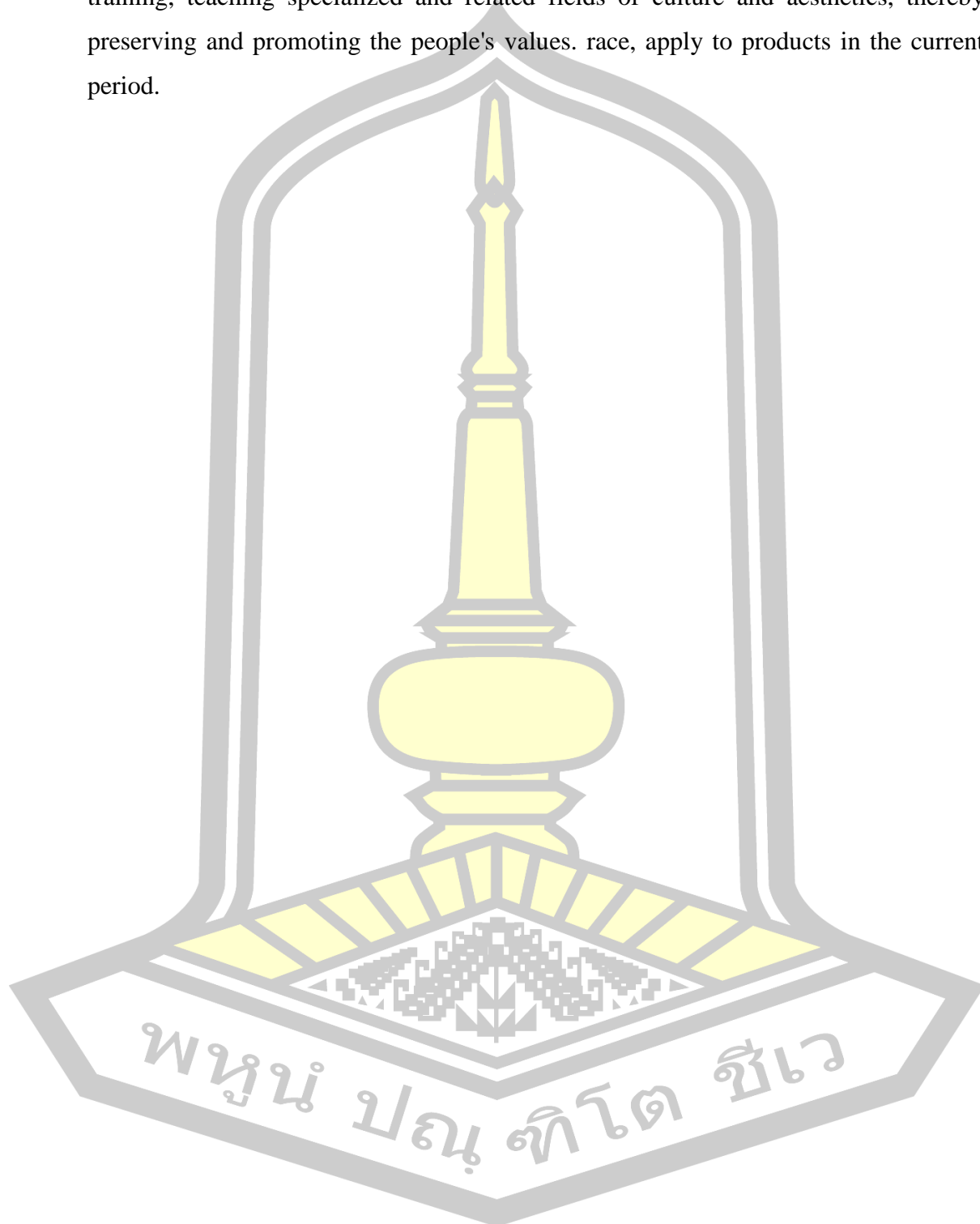
Identify the symbolism of the Tu Linh. Determining the artistic value of Tu Linh motifs under the Nguyen Dynasty in the period 1802 - 1945 and the roles left to the next generation.

Research to contribute more aesthetic and cultural values, restore, restore and create on the basis of inheriting old values and new bright spots through the development system of Nguyen Dynasty motifs (1802 - 1945) combined with memories of local people in order to promote the values of the national cultural heritage of Vietnam in general and Hue in particular.

It is the basis for the conservation and preservation of tangible and intangible cultural values of the complex of Hue monuments.

Contributing to the inheritance and promotion of decorative art values from Tu Linh motifs in research works, as well as practical application to products with expressions corresponding to the spiritual values. spiritual and sublime of the Tu Linh motifs. The combination of the inheritance of the motifs of Tu Linh in the Nguyen Dynasty and the memories of the Hue community will have a positive impact on local development practices in traditional craft villages, enhancing the aesthetic value of the villages. village products and in addition, the spiritual symbolism is clarified and more popular.

The knowledge gained from the research can also be applied further in research, training, teaching specialized and related fields of culture and aesthetics, thereby preserving and promoting the people's values. race, apply to products in the current period.



Chapter 2

OVERVIEW OF THE RESEARCH SITUATION, APPEARANCE AND SYMBOLISM OF THE TU LINH IN HUE CULTURE

1.1. Research overview:

Traditional art has always been attractive to researchers. From a number of perspectives, such as art, history, archeology, culturology, and cinematography, there are data sources collected and analyzed by researches. However, the study of Tu Linh Nguyen Dynasty: Symbolism and memory of the Hue community applied through graphic design to promote cultural products is a new issue that has not been mentioned much. In the overview of the research situation, the researcher approaches the research from the angles of symbolism and community memory with the methods of field research, collecting - synthesizing, statistical documents and images of the community. motifs of the Tu Linh Nguyen Dynasty (1802 - 1945) through documents still preserved in museums, through reliable sources of information, on outstanding works, outstanding products of the Nguyen Dynasty and through community memories of local people in Hue.

1.1.1. Research position:

The research site in Hue is the cultural cradle, the connection point between the North and the South of Vietnam. This is a civilized land with a rich history, unique culture, many heritages and unique festivals. The city owns 7 UNESCO heritage sites. It is the place where the Nguyen Dynasty (1802-1945) existed - the last feudal dynasty of Vietnam.

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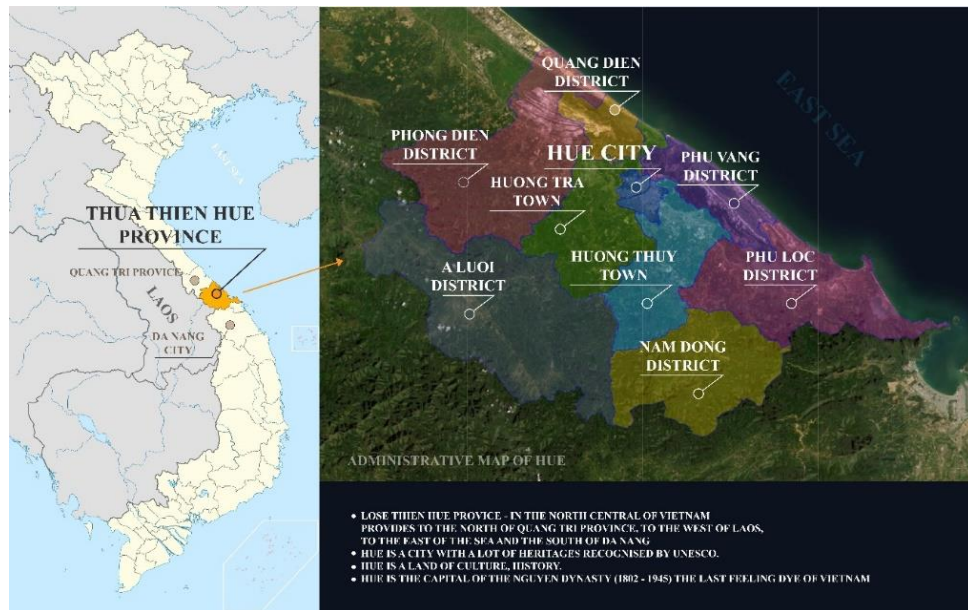


Figure 3 Location on the map of Vietnam and districts of Thua Thien Hue province as of 6/2022

In Hue, I chose Hue Citadel as the main place to exploit information, this is one of the relics belonging to the complex of Hue monuments, which was recognized by Unesco in 1993 as a world cultural heritage of the material heritage. body. This is a work created under the Nguyen Dynasty (1802-1945), where the Nguyen Dynasty kept the capital for 143 years and where the Tu Linhs expressed in both content and form. Hue Citadel was surveyed by King Gia Long in 1903, started in 1905 and completed in 1932 under King Minh Mang. Currently, Hue Citadel belongs to the division of four wards Dong Ba, Tay Loc, Thuan Hoa and Thuan Loc in Hue City. The boundary is determined as follows: The South borders Tran Hung Dao and Le Duan streets, the West borders Le Duan streets, the North borders Tang Bat Ho and Dao Duy Anh streets, the East borders Phan Dang Luu and Huynh streets Promote Resistance. The inside of the citadel is limited by the following road map:

To the south is Ong Ich Khiem Street, to the West is Ton That Thiep Street, to the North is Luong Ngoc Quyen Street, to the East is Xuan 86 Street.

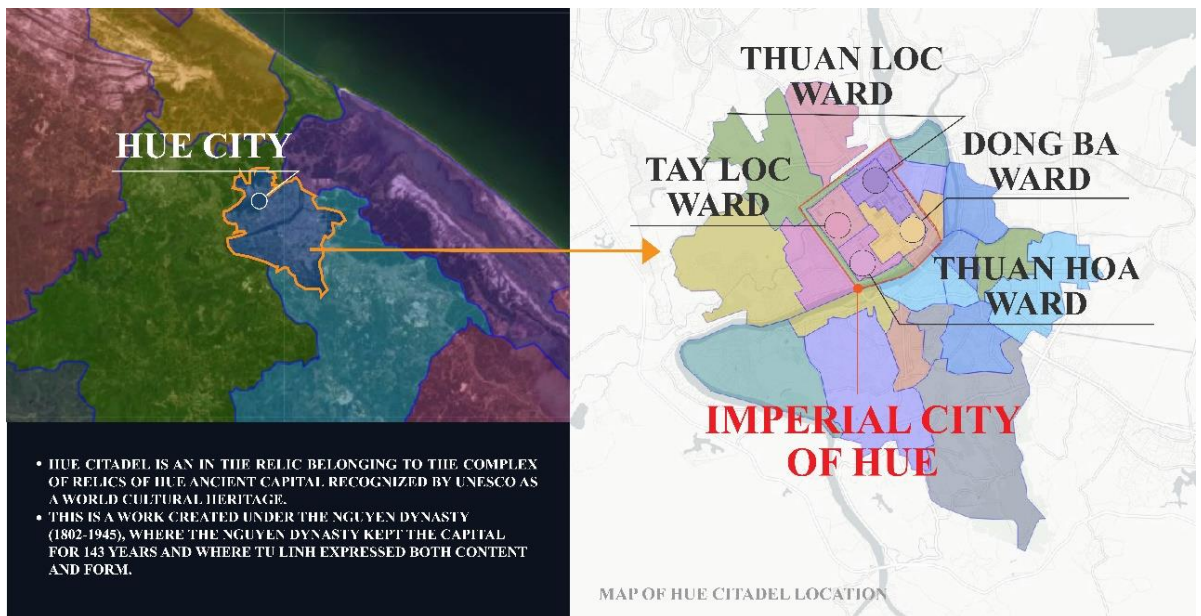


Figure 4 Map of the location of the Imperial Citadel of Hue in Hue City

Hue Citadel is the place where the expressions of the four spirits are expressed very clearly and with a very dense frequency from the architectural works, the shrines, the electricity, the altar shelves, the remaining items and costumes. Inside the citadel, there are people's houses, mandarins, and most importantly, the Imperial Citadel is the residence and working place of the king and the royal family, as well as the working place of the court. In addition, this is also a place to worship ancestors and kings of the Nguyen Dynasty

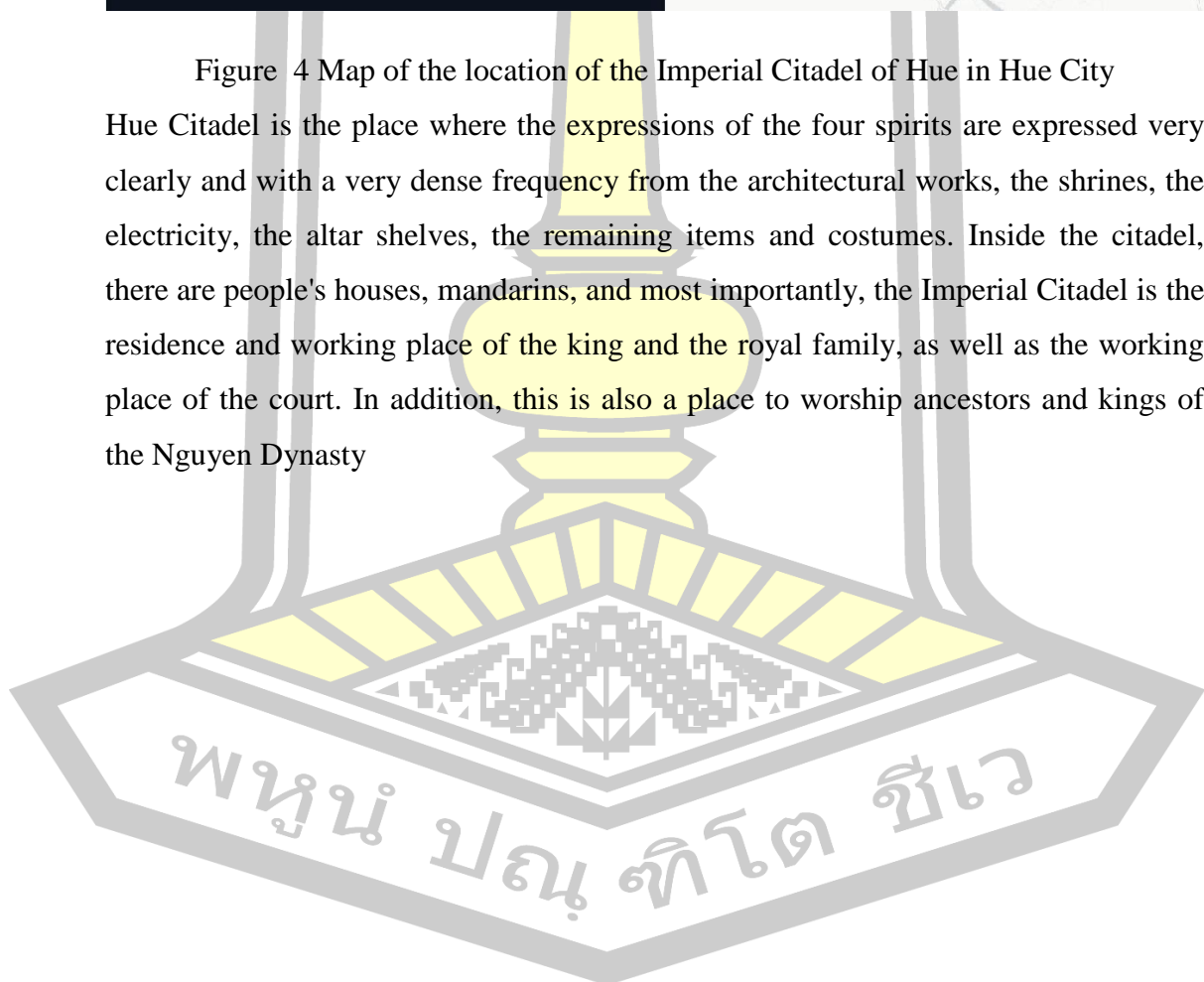




Figure 5 Map of Hue Citadel



Figure 6 Panoramic view of Hue Citadel from above

1.1.2. **Research dynasty:**

The Nguyen Dynasty (1802 - 1945), with Confucianism as the foundation for rule, was the last feudal dynasty of Vietnam. End the centralized feudal state system and switch to the socialist regime. The Nguyen Dynasty lasted for 143 years with 13 kings, in the following order:

“King Gia Long (1802-1819) - King Minh Mang (1820-1840) - King Thieu Tri (1841-1847) - King Tu Duc (1848-1883) - King Hiep Hoa (1883, 4 months) - King Kien Phuc (1883-1884) - King Ham Nghi (1884-1885) - King Dong Khanh (1886-1888) - King Thanh Thai (1889-1907) - King Duy Tan (1907-1916) - King Khai Dinh (1916-1925) - King Bao Dai (1926-1945)” (Phan, 2008)

The first king of the Nguyen Dynasty was King Gia Long (1802-1819). Ascension to the throne on February 1, 1802 officially established the Nguyen Dynasty and was the one who started the construction of Hue Citadel. Hue Citadel was completed in 1832 at the end of the reign of King Minh Mang.

The kings of the next generation also contributed to the Royal Capital during their reign.

The last king of the Nguyen dynasty was also the last king of the feudal system in Vietnam, King Bao Dai (1926 - 1945). On August 30, 1945, King Bao Dai abdicated and handed over power to the provisional revolutionary government.

This is the period when symbols develop strongly and are most complete, which can be seen in both meaningful content and decorative form. In which the most attention is still the Tu Linh motif, even the choice of the place to be the capital is also applied on the way of seeing the world of King Gia Long of the Nguyen Dynasty as the left Thanh Long, the right Bach Ho are the spiritual beasts considered to be captured. source of the Tu Linh.

1.1.3. **Research works related to the issue of the Four Spirits (Tu Linh) in the Nguyen Dynasty in Hue from the perspective of history and culture**

There are two periods to analyze the research works related to the issue of Tu Linh under the Nguyen Dynasty, which is the year 1945. Before 1945, from 1802 to 1945,

this was the era when the Nguyen Dynasty existed and was the dynasty. At the end of the feudal regime in Vietnam, many typical historical records of Dai Nam Thuc Luc were built, with 2 volumes: Tien Bien (1821-1844) and Chinh Bien (1788-1888) which is the largest and most important national history. The most important part of the Nguyen Dynasty was compiled by Quoc Su Quan and completed in 88 years from the 2nd Minh Mang year (1821) to the 3rd Duy Tan year (1909).

“Minh Mang Chinh Chinh was compiled in the 18th year of Minh Mang (1837) and completed in the 18th year of Minh Mang (1840), the book records the major, essential policies that were introduced and implemented. The book was printed in the 9th year of Thanh Thai (1897).

Dai Nam Thong Chi was compiled by the National History Institute in the 3rd year of renovation (1910).

The book records in a general and complete manner the events and legends of each province from the 18th year of Thanh Thai onwards.

Kham Dinh Dai Nam Hoi Dien Su Le was elaborately compiled by the Nguyen cabinet within 12 years, compiled according to the King's Decree in the 3rd Thieu Tri years (1843); The 6th Thieu Tri (1846); The 3rd Tu Duc (1850) and the 4th Tu Duc (1851), a series of books containing an accurate amount of knowledge and historical data, especially about the institution and especially the operation of the state apparatus of the Nguyen Dynasty. The book was engraved and printed in the year of the Dragon year 1865. (mocban.vn, 2021)

The Nguyen court established and organized a system of public agencies responsible for compiling the national affairs and records, which made its mark on history by its monumental and valuable works.

“Currently, there are 34,619 Woodblocks kept and preserved at the IV National Historical Center and there are 152 books created by the Nguyen Dynasty that have been recognized by UNESCO as a world documentary heritage. This is a valuable archive, a source of high-value data, providing researchers with a rich and reliable source of original materials when studying Vietnamese history and culture. These

valuable bibliographies are valuable heritage of Vietnam and contribute to the memory of mankind.” (mocban.vn, 2021)

After 1945, the views and evaluations of the Nguyen Dynasty were also considered by researchers and scholars from many perspectives. The interest in the Four Spirits of the Nguyen Dynasty is also expressed in many research works.

In 1994, in the book *Traditional costumes of Vietnamese ethnic groups* by author Ngo Duc Thinh, published in 1994 by Ethnic Culture Publishing House. And in 2018 was published by Tri Thuc Publishing House, writing about Nguyen court costumes. The use of decorative motifs on the king's vestments is done meticulously and according to its own rules. The motif at the top of the Four Spirits is the Dragon/dragon which represents the highest value of power and power shown on the king's shirt. This information provides the topic with more reliable sources.

In 2002, the historical document *Dai Nam Thuc Luc* of the National History of the Nguyen Dynasty was translated by the translation team of the Institute of History. This is the basis for approaching the data set more closely.

In 2003, the book *The Vietnamese Dynasties* of the author Quynh Cu - Do Duc Hung was published about the Nguyen Dynasty; Writing about events, succession and changes of this dynasty gives us an overview and a better picture of the current political and social situation. These factors affect the ideology and life of the people in the current period. Thereby also showing the influence of symbols to create cultural, historical and aesthetic values in the use of symbols in decoration of the Nguyen Dynasty.

Also in 2016, the work *Hue Citadel in the early 19th century* through Michel Duc Chaigneau's memoirs (translation) by author Le Duc Trung - Tran Dinh Hang, a French author made the statement that Hue Citadel is the heart of the city. issues of cultural contact and exchange between East and West. This is a suggestive point for the NNC to determine the approach, with a basis for the research topic.

1.1.4. **Research works related to the Four Spirits of the Nguyen Dynasty from the perspective of fine arts**

Tu Linh Nguyen Dynasty is shown in decoration in many shapes, patterns and textures on many different materials. Each product has artistic elements. On the basis of the rules of use laid down under the Nguyen Dynasty, on the basis of inheriting and developing the beauties of the motifs of the previous dynasties; Under the skillful hands, aesthetic thinking and creativity of contemporary artists with lines, arrays and blocks of layout, have created vivid, meaningful and colorful products. In addition to the aesthetic values, Tu Linh also contains the symbolism of the nation's historical and cultural values, as well as expressing a part of the cultural ideology of the Nguyen Dynasty. Tu Linh's patterns and motifs carry symbolic elements that are both spiritual and represent the standardization in expressing the power of the court. To understand and clarify the characteristics of the Tu Linh Nguyen Dynasty, the researcher took the landmark as 1945, divided into 2 phases to approach the topic. Through a number of works on traditional visual arts, to see the correlation, throughout the national aesthetic source, and directly survey a number of typical works bearing the imprint of the Nguyen Dynasty related to fine arts in Hue.

Before 1945, in the journals *Friends of the Ancient Capital of Hue (B.A.V.H)* published under the Nguyen Dynasty, there were articles referring to Hue Fine Arts. This is one of the best Vietnamese magazines in Indochina in the first half of the 20th century. Here, there are detailed articles along with accompanying photographic materials about the symbols of Tu Linh. In *Friends of the Ancient Capital of Hue - 1915, Volume 2*, the article "The motifs of decorative arts in Hue, the Dragon" by author P. Albrecht has studied the design of dragons in the Nguyen Dynasty. The author has researched the layouts of dragon shapes on topics with different perspectives such as single dragons (tilt angle, front angle), two dragons fighting for pearls, two dragons adoring the moon, variations of dragons, from nature (clouds, anise, branches) and Giao Long. With these studies, when compared with other documents, it can be seen that the dragon image of the Nguyen Dynasty has common characteristics in terms of themes and decorative shapes. The author's analysis is very useful for the researcher's topic development.

A very detailed analysis of the Nguyen Dynasty's motifs and patterns accompanied by actual survey images during the author's period in Hue. Author Lesopold Cadière

(1869-1955) leading Vietnamese, editor of the journal B.A.V.H (friends of the ancient capital of Hue), he spent nearly 63 years researching Vietnam and his famous work on art Art called L'ART À HUÉ or Hue Art was first printed in 1919. This work was translated by Nguyen Thanh Hang, published by Nha Nam Publishing House, World Publishing House printed on the 15th anniversary of Nha Nam's founding. 2020. This book is dedicated to Mr. Abert Sarraut - Governor-General of Indochina, Duc Khai Dinh - Emperor of Annam, and Mr. J. E. Chales - mid-term ambassador. The work describes the form of expression as well as the cultural significance of fish motifs, symbols in which there are Tu Linh symbols, this is the book of the researcher as the main research document for his topic.

After 1945, researchers paid much attention to Hue fine arts because of the artistic values that the Nguyen Dynasty brought to Vietnam's fine arts.

Typical works of a number of authors Tran Duc Anh Son, Chu Quang Tru, Nguyen Huu Thong, Tran Lam Bien ... perspectives from painting, graphics, interior, architecture, decorative carving; giving researchers a clearer view of the Nguyen Dynasty's Royal Fine Arts in Hue.

In 1979, with the article Research "Nguyen Fine Arts, Personalities" by author Tran Lam Bien published in the journal Art Research. The article talks about the achievements of art under the Nguyen Dynasty from an objective point of view. This is considered the first work on Hue art after the war when Vietnam was completely independent.

In 2000, author Chu Quang Tru had a work on cultural research through the perspective of fine art; that is Hue Fine Arts Culture book. Research works on particularities in works of art such as architecture, mausoleums, pagodas; bronze cauldrons in the Citadel, paintings, glass paintings, and murals from general overviews of Hue fine arts. The patterns and textures are listed and given in each research content.

Also in 2000, the work of Art Hue - L'ART À HUÉ by author Lesopold Michel Cadière, translated by Nguyen Thanh Hang, was printed to celebrate the 15th anniversary of Nha Nam publishing house. The book details the Nguyen Dynasty

motifs with accurate descriptions and images, in the book the Tu Linh mascots are described and shown in pictures in the Animal motifs section from page 231 to page 318 according to order 1. Dragon – 2. Lan – 3. Phuong – 4. Tortoise. The motifs are shown in detail through illustrations with many perspectives and in many works and objects with concise descriptions in words. This is a valuable resource to help researchers have standard bases to supplement their research.

In 2001, author Tran Lam Bien affirmed that "Researching traditional patterns and motifs is also about finding the cultural identity of a country and seeing the transparency and diversity in the unity of history, Vietnamese culture" [p5]. In this book, the author emphasizes the symbolic and expressive artistic value of the ancients when putting decorative images into spiritual works. The mascots of Tu Linh (dragon, phoenix, unicorn, tortoise) are also mentioned along with the decorative themes carved on the relic with mainly stone and wood materials. Along with that, author Nguyen Huu Thong also introduced the concept of symbolism, classified the themes of the images and patterns of Hue on typical architectural works of the Nguyen Dynasty and deciphered the symbolic meanings of similar figures. that position in the book Hue Fine Arts from the perspective of meaning and symbolic value. This is a meaningful scientific work for researchers of Hue fine arts.

And others, which are the basis for researchers to orient, approach and deploy their research work.

1.1.5. Overall assessment of the research situation:

Based on the research object of the thesis, it can be seen that the research works on the Four Spirits of the Nguyen Dynasty: Symbolism and memory of the Hue community are applied through graphic design to promote cultural products. , has received little attention. The cultural-historical or fine-art sources have not yet fully met the perspectives of the Four Spirits of the Nguyen Dynasty (1802-1945), the missing corner of the study The symbolism and memory of the Hue community were discovered. Using graphic design to promote cultural products is an opportunity for researchers to conduct their research.

Research works on the Nguyen dynasty mentioned Tu Linh but did not focus on Tu Linh. The research has two main approaches to approach: the historical-cultural approach and the Hue fine art approach by methodology, collection, synthesis, image statistics, field methods.

The historical-cultural approach, through surveying historical documents, culture, historical images, scientific works on Hue fine art of some typical authors, thereby showing the historical context, Culture, regulations on rituals of the Nguyen Dynasty directly affect the performance of the Four Spirits. This is the basis for the development of acculturation, decoding the symbolism of Tu Linh in the researcher's thesis. Through these studies, we see the unique characteristics of the Nguyen Dynasty Tu Linh, the unity in use.

The approach to fine art of the Nguyen Dynasty (1802 - 1945) basically shares the same flavor of research on shaping elements and deciphering symbolic meanings. This is a great resource for the researcher to add to the thesis, combining more elements of the memory of the Hue community and the application of graphics to promote cultural products for the researcher to complete the thesis.

1.2. Research overview:

1.2.1. Concepts related to the thesis topic:

1.2.1.1. The concept of symbolism:

“Symbols include elements that go beyond conventional signs, or signs, to express a certain image or meaning in human conscious activity. Symbols are often understood as images, words, colors, sounds, gestures, etc., which are expressed in the fields of human activities to convey, inform, convention or reflect. through various forms of activities in the fields of thinking, rituals, art and cultural activities.” (Pham, 2021)

“In terms of terminology, symbol (symbol in English) is a word derived from ancient European languages (symbolus in Roman and symbolon in Greek). According to C. G. Liungman's Dictionary of Symbols, "what is said to be a symbol is when it is agreed by a group of people that it has more than one meaning that represents itself". Symbols have multiple meanings, but we can divide them into two main meanings, which are expressions of shape and meaning. In the early stages perhaps symbolic

language is often simple and conventional. Later, due to the development of human society, symbolic language was increasingly extended to all cultural elements and all aspects of human life.

To understand symbols, we need to distinguish two elements contained in each symbol: One is the existing things that we can see or hold, which are specific symbols expressed through the elements. physical culture. Two are spiritual symbols, such as "patriotism", "heroism", etc., which are elements of abstract culture or intangible culture. For a cultural element to be called a national symbol, it needs to have both of these elements. (Dinh, 2019)

Symbols include elements that go beyond conventional signs, or signs, to express a certain image or meaning in human conscious activity. (Nguyen, 2014)

1.2.1.2. The concept of community memory

1.2.1.2.1. What is community?

The term "community" is derived from the Latin root "cummunitas", which means all followers of a religion or all followers of a certain leader. Today, the term is commonly used in European-American languages, such as "communauté" in French, "community" in English, and "Gemeinschaft" in German, but with different meanings in these languages. different scenery.

“Community is a group of people with high internal cohesion, with common recognition criteria and rules of operation and behavior based on consensus on will, emotions, beliefs and sense of community., so that members of the community feel connected to the community and to other members of the community”. (Dinh, 2019)

“At the 2002 International Conference on Intangible Cultural Heritage, UNESCO agreed to define the community as follows: “Communities are people who are self-conscious about their attachment to each other, this is expressed in a sense of common identity or common conduct, or common activities and common territory”, including:

- **Cultural community:** is a community that, through its culture, through its cultural approach or through variation from the common culture, distinguishes it from other communities;

- **Indigenous community:** is a community whose members believe that they have their origin in a certain territorial area;

- **Local community:** is a community living in a certain locality. Approaching from the perspective of cultural heritage, community here is understood as a collection of people who have a close historical relationship, have a common perception of cultural identity and jointly participate in the creation, preserve and preserve the heritage of the community. On the basis of the above studies, a general definition of community can be given as follows: Community is a collection of cultural subjects and people residing in the same geographical area, with specific characteristics. common social and cultural identity, jointly recognizing a cultural heritage as their property and a certain intangible cultural heritage as their cultural identity”. (Nguyen, 2016)

1.2.1.2.2. Community Classification?

So far, there have been many ways to classify communities proposed and applied in community studies, however, the most common is still the way to divide communities into the following three categories:

- Geographic Communities: “comprising from neighboring communities, hamlets, streets, villages, cities, regions, countries, even the entire planet. These communities are called location communities. (Dinh, 2019)

Communities of Culture: “comprising from all kinds of factions, subcultures, ethnic groups, religious communities, multicultural communities or pluralistic civilizations to even is the global community of culture. This type of community can also include communities of need or identity, such as the disabled or elderly community, etc...” (Dinh, 2019)

- Community of Organizations: "comprising from families, clans, networks, to formal organizations, including the structure of the policy-making system, economic corporations , professional associations on a small, national or international scale. It is clear that here, the classification of the community will become very complicated if we do not just come up with some set of criteria to support the classification of the community. Each community type in the above classification model is weighted on a

certain criterion. We will now look at each of these types of communities.” (Dinh, 2019)

According to the above analysis, the Hue community with the memory of Tu Linh will be a geographical community.

1.2.1.2.3. The concept of community memory

Community memory, social memory or collective memory is a body of knowledge and information that is shared in the memory of 2 or more members of a social group. Philosopher and sociologist Maurice Halbwachs analyzed and proposed the concept of collective memory in his book *La mémoire collective* (1950). Collective memories can be shared, relayed, and constructed by social groups large and small. Examples of these groups might be a government or popular culture.

In 1925, the term 'collective memory' first appeared in the work *The Social Frameworks of Memory* by Maurice Halbwachs (1877-1945), a scholar and scholar play by Emile Durkheim. Collective memory, as defined by Halbwachs, is “a collection of information organized into the memories of two or more members of a group that are shared with each other. Collective memories can be shared, continued, and created by groups small and large.” According to Halbwachs, “individuals will not be able to remember for long and seamlessly outside their group context”. This also means that “group members provide material for individuals, prompting individuals to recall particular events and forget others”. It is clear that collective memory is not necessarily the events that individuals have to experience or witness in the community, because it is a continuous flow through historical periods, the keepers of The memories of this group will be passed on to the next group. Thus, “the memory of a society lasts as long as the memory of the groups that created it. No illness or indifference makes it forget many important events and figures from the past. Maybe it's just the groups that keep the memories slowly disappearing." Collective memory will be very different from history by its diversity and vibrancy.

History focuses on events, times, and places, and often ends when moving from one period to another. Historians have always been objective when trying to describe events in great detail and compare them with the histories of other countries. The

history that the historian wants to create is unique because he believes that his point of view does not belong to any group, past or present. Meanwhile, the same historical event can have many collective memories of different community groups and span continuously over time.

1.2.1.3. Concept of graphic design

1.2.1.3.1. Concept

Jessica Helfand is a designer, author, and educator. She is a former editor and columnist for Print, Eye and Communications Arts magazines, and a founding editor of the Design Observer website. Jessica Helfand at <http://www.aiga.org/> states that “graphic design is a complex combination of pictures and text, numbers and tables, photographs and illustrations, representing thoughts and ideas. the special thought of an individual who designs these elements. These elements can be very useful, unexpected, unique, or very memorable...”

According to Michael Kroeger, "graphic design is the practice of hypotheses and ideas through the use of color, shape, line, and arrangement". (Chi, 2013)

1.2.1.3.2. Applications of graphic design

By theoretical bases, on the basis of materials, designers develop their ideas and based on thinking about lines, arrays, blocks, colors, words or materials to convert those ideas into shapes. decorative statues and applications in actual works and products.

In this study, as a graphic designer, based on reliable documents about Tu Linh Nguyen Dynasty, based on survey reality, Hue people's memories around Hue Citadel about Tu Linh with his graphic background, the researcher wishes to create motifs about the Four Spirits that are suitable for local culture and create newer shapes in the current period to apply to products in Vietnam. local. Specifically in this study is the packaging design of royal tea roducts in Hue.

1.3. Symbolism of the Four Spirits (Tu Linh):

1.3.1. Origin of appearance and names of mascots in the Tu Linh:

1.3.1.1. Origin appeared:

The symbols of Tu Linh are closely related to human life in Vietnam and the East.

According to folklore, Tu Linh originates from four gods originating in China that govern the four directions of heaven: Thanh Long - Bach Ho - Chu Tuoc - Huyen Vu. Thanh Long in the east, Chu Tuoc in the south, Bach Ho in the west, Xuan Vu in the north. Or folk also called left Thanh Long, right Bach Ho, southern Chu Tuoc, northern Huyen Vu. Each holy beast governs a direction and corresponds to a season. In the East, the Four Spirits appear as a necessity in real life and in thoughts. These mascots also represent and signal the prosperity or survival of a dynasty.

The four spirits carry with them the four elements that make up heaven and earth: fire, water, earth, and wind. The monarchs all attach great importance to the Four Spirits, choosing a place to be the capital must be a place where these factors are in harmony.

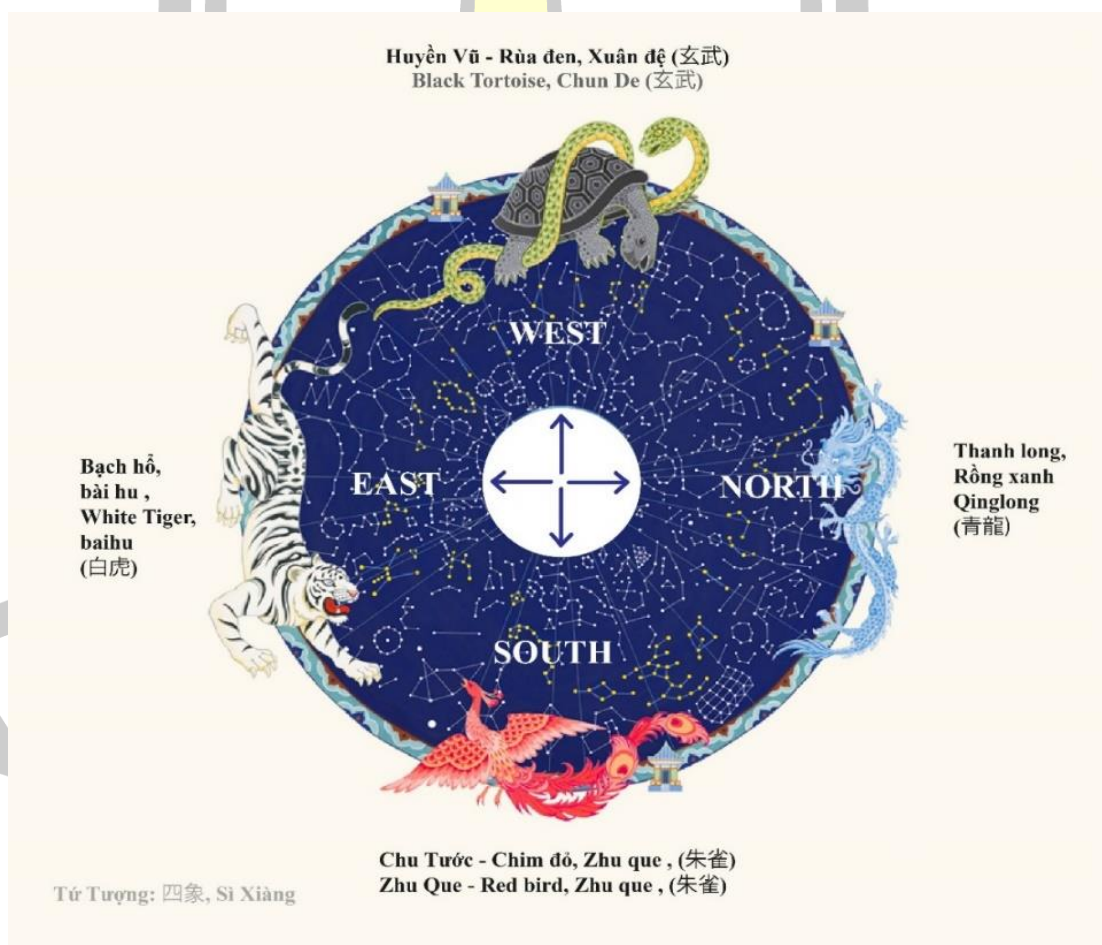


Figure 7 The four great holy beasts of China, each of which rules over one direction

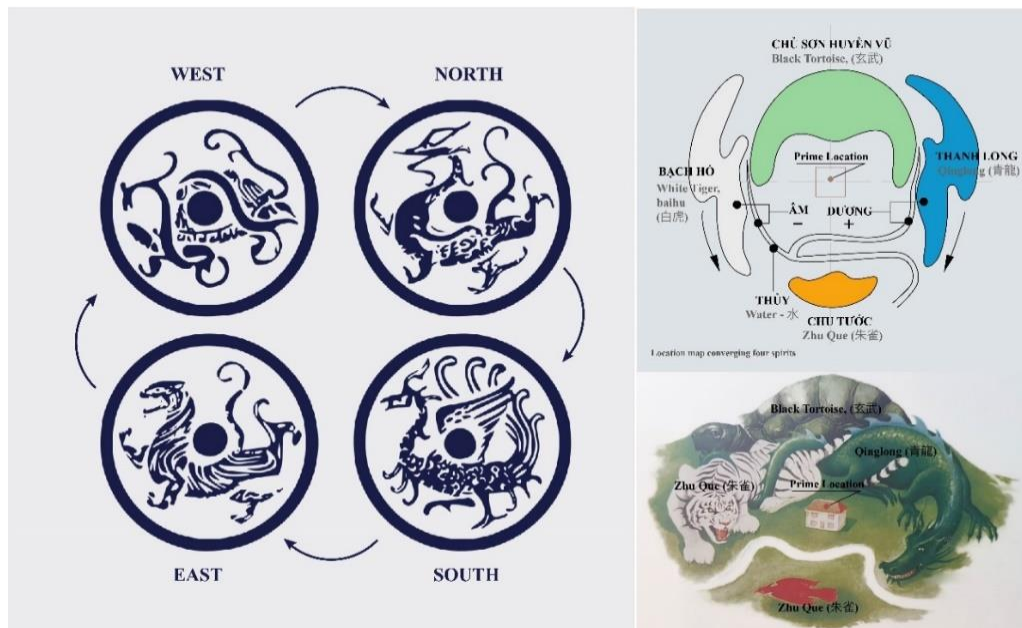


Figure 8 The order of the holy beasts arranged in the directions and the map of the beautiful land location when choosing as a construction site

Over the historical eras, Tu Linh motifs have changed and existed, closely following the development history of countries. In each country, the visual elements are different according to the perception and expression of the artisans according to the concept and culture of each territory.

1.3.1.2. Names of the Tu Linh in Vietnam.

At the top of the list of sacred animals honored by Vietnamese people is "Four Linh", including: LONG (dragon) - LAN (unicorn) - Quy (turtle) - PHUNG (Phoenix). Four species of animals: dragons, unicorns, turtles and phoenixes are considered noble animals and are chosen as symbols and themes for sculpture, decoration, and worship in architecture, fine arts, and literature works. culture and beliefs of many Asian ethnic groups, including Vietnam. (Tran, 2014)

In Vietnam, too, Tu Linh Vietnam contains many meanings and has its own characteristics of the nation. Tu Linh Nguyen Dynasty is the successor from Tu Linh Vietnam in previous periods and has changed and reformed to create its own unique features.

1.3.2. Characteristics and symbolism of the Tu Linh

The Four Spirits are characterized by faith because their presence guarantees a certain mystical influence. Their images convey the qualities or powers they symbolize.

1.3.2.1. Long /Dragon:

The first in the Four Spirits is Long or the pure Vietnamese name is Dragon. The mascot represents water/water, has boundless power, represents spring, fertility, and happiness.

Dragon is a mascot created from the imagination, is a cultural symbol with the highest popularity in the world. In terms of structure, the dragon is a composite mascot from many different animals, but always has the closest shape to a main animal. Oriental people use the theory of "Tam Dinh Cuu Tu" (3 parts body: head, body, tail, combined from 9 different features of 9 real animals, including "Cuu Tu" which are nine similarities, including: deer-like horns. , head like a rat, eyes like a rabbit, body like a snake, belly like a mussel, scales like a fish, toes like a bird, feet like a tiger, ears like a cow) to express that composite characteristic, and to explain the dominant position. Dragon's master of all things. (Nguyen, 2013)

Dragon is the most used animal motif in Vietnamese decoration and most in Hue. The king's palace is like its home because the dragon is the symbol of the emperor, but we also see it in temples and private residences, on the roof banks, in the gables, on the beams, on furniture and fabrics, on eating utensils, to ornamental plants, posing, trimming dragon shapes.

According to Chinese tradition, these are the characteristics of the dragon: "It has deer horns, camel head, demonic eyes, snake neck, crocodile belly, fish scales, eagle claws, bull ears, and horns. is the seat of its organ of hearing" (According to P. Coretin Pestilon in *Allusion litt é raires* "the events", p. 464). In Vietnam, the image of the dragon is expressed in many ways that are far different from this description, but we still see "horns, fierce eyes, scales covering the whole body, a form of mane and mustache, sharp claws pointed, spiral tail."

Unlike the Chinese, the Vietnamese are quite unified in their concept of dragons, both in shape and nature. From the beginning of the self-governing period (the 10th

century) to the end of the Nguyen Dynasty (1945), the image of the Vietnamese dragon had changes in shape, reflected in the details of the beard, horns, dorsal fin, tail, etc. the winding of the body..., but in general, the image and nature of the Vietnamese dragon under the Ly - Tran - Le - Nguyen dynasties is relatively homogeneous: the dragon is a symbol of kingship, associated with the image king, is the pinnacle of the concept of authority. (Tran, 2014)

However, in the minds of Vietnamese people, dragons are not necessarily mascots reserved for the king or the royal family. The Vietnamese dragon has crossed the forbidden place, appearing in almost every temple, temple, dance ... in folklore. However, the feudal state had quite strict regulations on the use of the dragon image. For example, from the Le - Trinh dynasties to the Nguyen dynasties, only kings and crown princes were allowed to use the image of a 5-claw dragon; the 2nd, 3rd, 4th princes are only allowed to use the image of a 4-claw dragon; From the 5th prince and below, only the image of a three-clawed dragon or close symbols of the dragon such as the dragon and the tick can be used. The decorative dragon in the communal houses and temples also only has 4 or 3 claws. (Tran, 2014)

"Strictly speaking, dragons are not worshiped by the Annamites, but they realize that the dragon's theocratic power covers all realms, being both the Dragon King and the ruler of the world, the peace of the living world as well as the world. The stability of the underworld depends on it. It must have been for the purpose of receiving the grace of this powerful creature, although sometimes people unconsciously place dragons all over the place, sometimes even just sketches" (Cadière, 2020)

The dragon is shown by Vietnamese people on the roof banks, roof banks, ancient diems, medical gates, pillars, steps ... of palaces, pagodas, temples, etc. , ceramic mosaic, painting with gouache, embroidery... Sometimes dragons are cast into statues to decorate in front of architectural works such as a pair of bronze dragons cast in 1842 in front of Duyet Thi Duong in Hue Citadel. (Tran, 2014)

Dragon is a special image in Vietnamese traditional art because this mascot is one of the most important cultural symbols associated with the origin of the nation. Vietnamese people identify themselves as the children of the Dragon and the

descendants of the Fairy, in which the Dragon is the symbol of the yang element, of the father, of the mountain, of strength..., and the Fairy is the symbol of the yin element, of the mother. , of the sea, of softness.

The dragon appeared in Vietnamese art very early, but it was not until the Nguyen Dynasty that the dragon image reached its maximum richness in terms of themes, materials and forms of expression.

In the Nguyen Dynasty, the standard dragon must be the convergence of the best features of 9 real animals: snake body, carp scales, camel head, deer horns, tiger feet, giant claws eagle, ox ears, lion's nose and mane, rooster's tail. And if the dragon represents the emperor, the body must have 81 positive scales, 36 negative scales, the body bends 9 pieces (ie, it must be the number 9 or a multiple of 9 - odd number - the highest positive number); The dragon's feet must have 5 claws (the middle number in the odd row). Without the above elements, the dragon is no longer a true dragon mascot but its variations. These variations are often used to symbolize princes, princes and mandarins, or simply for decoration such as Mang Long, Giao Long, Long Ma ...

The Tu Linh are said to have originated in China but the origin of the Dragon is a composite product of Southern yin and yang thinking. from the South. According to linguist Nguyen Tai Can (2000), the name Dragon originally appeared in Vietnamese and some languages of the Proto-Vietnamese-Chut subgenus; The word Thin in the twelve geographical chi is a name borrowed by the Han people from the ancient Bach Viet language. The Bach Viet people, specifically Lac Viet, with the legend of Lac Long Quan - Au Co, consider themselves to be "the children of the Dragon and the descendants of the Fairy". Many Chinese researchers also agree with this view. Author Van Nhat Da in the monograph "Doan Ngo Khoai" (1993) associated the origin of the dragon's appearance with the Dragon Boat Festival and the custom of dragon boat racing of Ngo Viet residents in the lower Yangtze region. Today, the lands of South China, Vietnam, Taiwan, and Okinawa still practice dragon boat racing during the New Year, Dragon Boat Festival or traditional festivals (Cheng Tieu Lo 1997). Chinese author Ni Nong Thuy (2010) proves the Bach Viet origin of the Dragon Boat Festival with the custom of dragon boat racing, which was later adopted by the Chinese and added the function of saving Qu Nguyen to educate the roots.

Russian ethnologist D.V. Deopik (1993) once wrote "Dragon is a typical animal common to all Vietnamese ethnic groups and from here it entered Chinese culture". And the Russian Vietnamese scholar N. I. Niculin also commented: "In the traditional culture of the Vietnamese people, the image of the Dragon - an imaginary animal - becomes the most important symbol... The Vietnamese people have known it since ancient times. Wet rice cultivation and fishing... There is absolutely a basis to believe that the dragon image in Chinese culture originates from the South, from Southeast Asia, from Vietnam and neighboring countries...." (Nguyen, 2013).

The dragon was once a stamp bowl in early Vietnamese beliefs. The ancient Vietnamese people had a custom of tattooing, the most popular of which was the dragon motif (Giao Long). According to records in Hoai Nam Tu and Son Hai Kinh, dragons were tattooed on the thighs by the ancient Vietnamese to "avoid being harmed by Giao Long". It was not until the reign of King Tran Anh Tong (1293-1314) that the custom of tattooing stopped. The dragon is the image of the wind and rain, the mascot standing in the first rank of the four spirits "Long, Lan, Quy, Phung". The dragon image of the Hung Kings period was a long-bodied mascot with scales like a crocodile carved on bronze objects, especially on bronze drums.

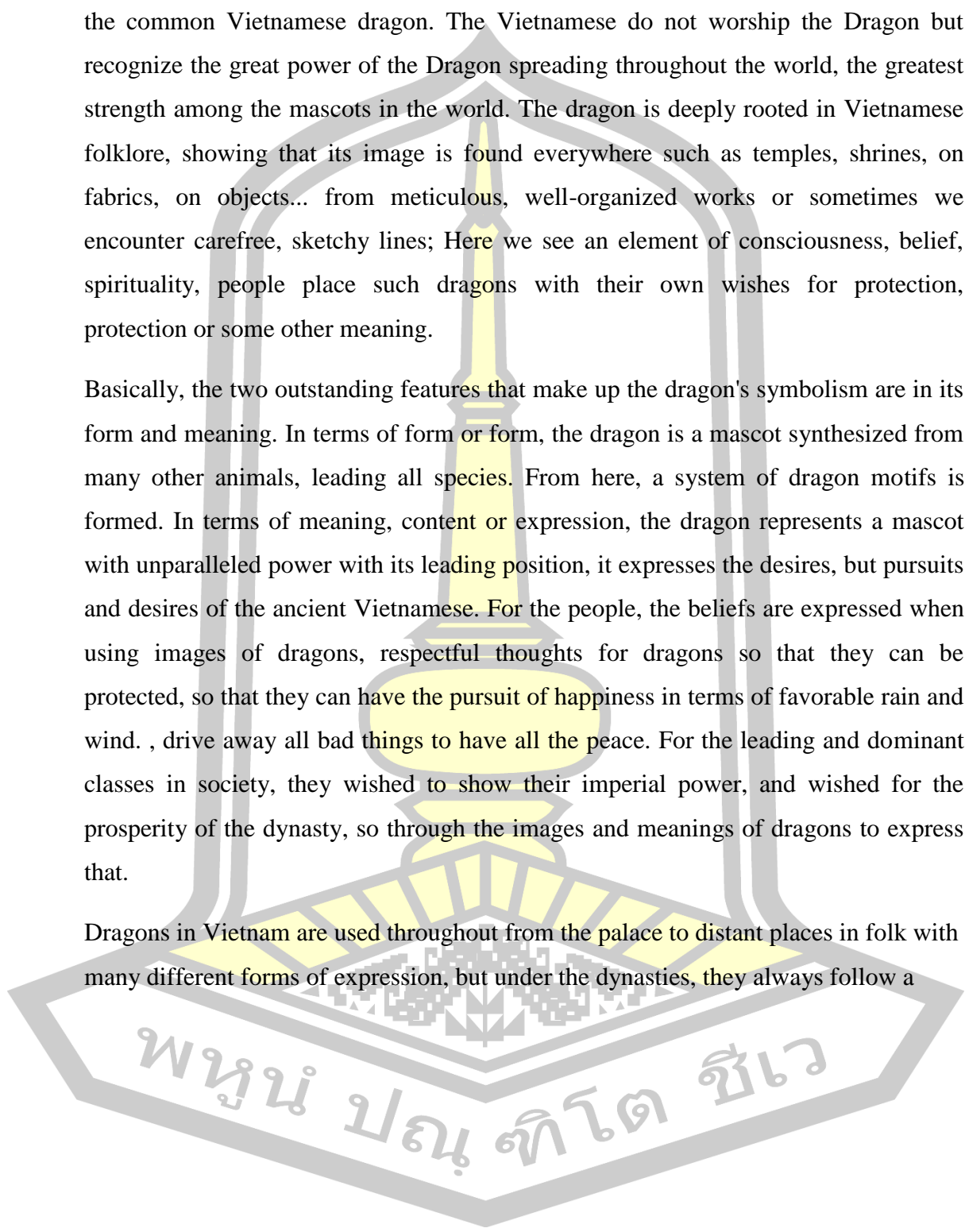
Summary: We must affirm that the Dragon is a symbolic mascot and a symbol of the Vietnamese nation, associated with the origin of the nation from legends, most notably the "Dragon and Fairy descendants". According to C. G. Liungman's Dictionary of Symbols, "what is said to be a symbol is when it is agreed by a group of people that it has more than one meaning that represents itself". Then, as author Van Nhat Da said in "Doan Ngo Xoai" (1993), people have the custom of racing Dragon boats during the Lunar New Year to welcome the new year, which has its origins in Bach Viet. Next is the Russian ethnologist D.V. Deopik (1993) once wrote "Dragon is a typical animal common to all Vietnamese ethnic groups and from here it has entered Chinese culture", this further confirms the appearance of Dragon from the South, closely attached to Vietnamese culture from the beginning.

The Dragon has a pure Vietnamese name, with its own characteristics to represent itself, but beyond that it can show many hidden meanings that represent many times greater things. Vietnamese people put on dragons their own cultural nuances and from

there gradually go into the alleys of folklore, then create regional elements based on the common Vietnamese dragon. The Vietnamese do not worship the Dragon but recognize the great power of the Dragon spreading throughout the world, the greatest strength among the mascots in the world. The dragon is deeply rooted in Vietnamese folklore, showing that its image is found everywhere such as temples, shrines, on fabrics, on objects... from meticulous, well-organized works or sometimes we encounter carefree, sketchy lines; Here we see an element of consciousness, belief, spirituality, people place such dragons with their own wishes for protection, protection or some other meaning.

Basically, the two outstanding features that make up the dragon's symbolism are in its form and meaning. In terms of form or form, the dragon is a mascot synthesized from many other animals, leading all species. From here, a system of dragon motifs is formed. In terms of meaning, content or expression, the dragon represents a mascot with unparalleled power with its leading position, it expresses the desires, but pursuits and desires of the ancient Vietnamese. For the people, the beliefs are expressed when using images of dragons, respectful thoughts for dragons so that they can be protected, so that they can have the pursuit of happiness in terms of favorable rain and wind. , drive away all bad things to have all the peace. For the leading and dominant classes in society, they wished to show their imperial power, and wished for the prosperity of the dynasty, so through the images and meanings of dragons to express that.

Dragons in Vietnam are used throughout from the palace to distant places in folk with many different forms of expression, but under the dynasties, they always follow a



certain rule of use set by the ruling class.



Figure 9 **Dragon(Rong) of the Nguyen Dynasty**

1.3.2.2. Lan/ Unicorn:

Ky Lan or Lan is Sino-Vietnamese sound. Dai is a symbol of wind/wind, representing benevolence.

Lan (or called Ky Lan because Lan is a female name, male is called Ky) has a head that is half a dragon, half an animal, sometimes only one horn, because it never butts anyone, so this horn is the embodiment of compassion. This cult is called "Lan Giac". Lan, according to Vietnamese folk beliefs, symbolizes peace and tranquility. The lion also symbolizes good fortune, luck and prosperity. They have a strange appearance, are artistic images woven from the imagination of the ancients but at the same time contain a great spiritual power. Lan is often used as a lotus throne to support Manjushri bodhisattvas or Dharma protectors. Sometimes sitting on the top of the gate post or appearing on the roof.

When a Unicorn appears alone on a screen or a pillar, we should not understand it as a Unicorn, but understand that it is a Unicorn or a Unicorn, male or female.

“In the Chinese dictionaries of Giles, Eitel, Couver give us the following information: This sacred and mythical animal has the body of a deer, the tail of an ox, has one horn, has fish scales, and so on. The horn is covered with meat to show the benevolence of this animal. It is a powerful yet peace-loving mascot. When it comes

to unicorn horns, there are also mixed opinions, according to Eitel and Couvreur, males, unicorns, have no horns, or there is another species like unicorns without horns. (Cadière, 2020).

Despite the contradictions, the unicorn's benevolence is legendary: It never steps on a living being, never grazes on green grass, it loves peace and shows it with the "Lan" his sense".

“Unicorn footprints” refer to the line of kings, and the way to say “unicorns” also refers to princes. On the wedding palanquin, people often write four words unicorn at try (麒麟在此), "unicorn here", and the sentence "May the unicorn's heel bring luck" is a wish to have many descendants" (Cadière, 2020).

In *Allusion littéraires*, first volume, second volume, pages 463 and 512. Mr. P. Corentin Pétilion said that the appearance of unicorns corresponds to the enthronement of a king, which is always a good omen. . Features to recognize the unicorn are the body of a deer, the tail of an ox, the head of a wolf with a horn with a soft top, and a horseshoe. The animal nature is attributed to this mascot by its way of walking, by natural instinct, always careful to avoid stepping on small animals or plants at its feet. The unicorn is a perfectly intelligent creature and it almost always avoids pitfalls, pits, and nets when people want to catch it.

The unicorn is an imaginary mascot, with a head that is half dragon and half animal, sometimes only one horn. Because it never butts anyone, this horn is (considered) the embodiment of compassion. Most of the lions have deer horns, dog ears, camel foreheads, demon eyes, lion noses, wide mouths, horse bodies, deer legs, and ox tails. Sometimes it has the shape of a musk, with an ox's tail, wolf forehead, horseshoe, and five-colored skin: red, yellow, blue, white, black, yellow under the belly. This animal sometimes appears with the body of a roe deer, with fish scales on the body... But no matter how it appears, in the imagination of Eastern folk beliefs, the unicorn is also a leopard animal. auspicious sign, a symbol of longevity, magnificence and great happiness. The unicorn has all the qualities of a benevolent animal, it avoids stepping on insects, nor does it damage the soft grass under its feet. It never eats or harms any animal nor does it drink dirty water. The appearance of a unicorn means that a certain

king or sage is about to be born. Chinese history books say that in history, unicorns appeared during the reigns of Emperors Yao, Shun and then at the time of the birth of Confucius. As an animal symbolizing joy and luck, unicorns are used a lot in architectural details. Unicorns are used as a decoration on the screens of pagodas, temples, shrines ... sometimes carrying on their backs antique paintings, trigrams ... with the concept of expressing luck that always goes hand in hand with words, the moral of life, that is the necessary sacred patronage. Occasionally, unicorns are also sent as protection animals for architectures, mansions, tombs... from China, the unicorn image with its full meaning has entered Vietnam in the footsteps of invasion and the Han's desire to assimilate the Vietnamese nation.

For the Annamites, sometimes it is a unicorn, sometimes it is a dragon horse. It always carries on its back an antique (ancient painting); The Annamites, whether they are rustic, Confucian, bricklayer or sculptor, call it "ancient".

The unicorn in Hue has different forms, sometimes being Nghe, being Long Ma... "There was an animal that was clearly not a real unicorn, but it seemed to be a lion, or to be of another species. ; Meanwhile, it is called a unicorn by Vietnamese people. It is the animal that we see on top of the pillars in front of the temples. The fur, the head, the tail, especially the claws, instead of the claws, make this animal more like a lion than a unicorn." (Cadière, 2020).

Summary: The unicorn (Ky Lan) is an iconic mascot. In addition to the features of the figure, the description of the shape, how to recognize the Unicorn, this mascot also has expressions far beyond the level itself. In other words, the Unicorn is a symbol representing tolerance, benevolence, and represents joy, luck, and great happiness; The unicorn represents longevity. It carries great power, has the ability to see through everything, all evil things, thereby leading people towards goodwill to do good things.



Figure 10 Unicorn(Lan) of the Nguyen Dynasty

1.3.2.3. **Phuong/ Phoenix**

Immortal mascot, representing fire/fire. Phung Hoang is the name of a species. Is a mascot of the Tu Linh. Phung is the name of the male, Hoang (Loan) is the name of the female. The phoenix has a long hawk beak, pheasant hair, carp scales, a falcon's claws, a peacock's tail... All parts of the phoenix have their own meanings: the head wears justice and virtue, the eyes represent the sun, the moon, the back is the sky, the wings are the wind, the tail is the stars, the feathers are plants, the feet are the earth. It symbolizes the sky, when it flies or dances (worshipping) it symbolizes the activity of the universe. Phung is the image of saints, of happiness. If the dragon has the yang element, representing the king, the phoenix has the yin element, so it represents the queen and the woman.

Their life cycle never ends. When seriously injured or feeling too old and weak (not less than 500 years old), the phoenix will build a nest of its own feathers, and then burn itself with its own heat source. From the ashes, it will be reborn in the form of a baby bird. With this ability to reincarnate, Phung is a symbol of both life and death.

For Vietnamese culture, the phoenix is a particularly iconic image. Phuong is one of the four spiritual animals. In general, Oriental people think that Phuong is the lord of 360 species of birds. It crystallizes the beauty and softness, elegance and grace of birds and especially the combination of Cam Ke and peacock.

Phuong is described as having brilliant plumage, the head is a pheasant's head, the crest is the crest of a rooster molded in the shape of a cloud with a long, twisted, spiral-shaped plumage. The beak is the beak of a swallow, the bottom has a beard-like plumage, and the neck is a turtle's neck. Its fur is as smooth as silk, shining with fire.

Phuong has 5 colors representing the five virtues: uprightness, honesty, justice, faithfulness and generosity. The appearance of the phoenix is a good omen, that is when a peaceful society has saints or sages, or there is a wise king, a fair regime, ruling the people with virtue, and the people are tamed. phoenix will fly down from the sky to congratulate and control mankind.

Legend also tells many stories of the phoenix often flying to carry saints, sages, monks, and hermits of Taoism to a distant paradise, where the immortals live. The phoenix is also the messenger of the heavenly fairies. Fairies riding phoenixes fly down to the earth, find talented people...

The origin of the Eastern Phoenix until now still has many issues being discussed and debated. Phoenix appeared very early in Chinese culture. More than 7,000 years ago, the image of the Phoenix appeared on pottery. It is a large, well-proportioned, strong, long-necked, long-tailed bird that is thought to be a real bird, which is worshiped by the people as a form of indigenous stamping. But some researchers believe that the phoenix originated in the South, specifically from Vietnam. Sima Thien in the famous historiography recorded that: "In the sixth year of the new year 1,110 BC, during the reign of Thanh Vuong of the Zhou Dynasty, the Viet Thuong Thi family in Giao Chi sent a messenger to offer white pheasants. The messenger who did not know the way to Chu Cong gave five carriages that followed the direction of the South, followed the coastal road back to the country, and returned to the country around the New Year." The white pheasant then changed into the image of a phoenix, a bird symbolizing the dignity, nobility and beauty of a woman.

“According to Chinese tradition, this bird possesses many beautiful qualities. “Its song has five tones, its feathers are dotted with five colors, its body has six symbols: the head represents the sky, the eyes represent the sun, the back represents the moon,

the wings represent the wind, and the feet represent the sky. ground and tails are planets.” The phoenix is also ascribed seven virtues and five ornaments, not to mention nine qualities, making it the king of the birds. The favorite plant of the phoenix is the field corn” (Cadière, 2020). Chim Phuong is a symbol of peace because it only appears when feeling peace, when there are signs of mutiny or turmoil, it will never be seen.

“In Vietnamese culture, the image of the Phoenix (Phuong Hoang) appeared very early. Some people think that the image of Lac bird on Dong Son bronze drum is the first typical depiction. It is the divine bird, flying in the dance of the universe for all things to multiply and harmonize. If that is the case, from the beginning, the phoenix was the spirit bird in the totem of the ancient Vietnamese people. After receiving the influence of Chinese civilization, the phoenix has changed but is still the most important mascot and symbol of the South. The phoenix is the Thai yin, which joins the dragon (the sun) to create a pair of yin-yang symmetry in the four statues. The phoenix is a spirit bird, so like a dragon, it is a collection of the most outstanding features of animals such as chicken head, swallow jaw, snake neck, turtle back, fish tail..., the five-colored body of the Five Elements is black, white, red, blue, and yellow, and at the same time represent the six elements covering the whole universe: the head is the sky, the eyes are the Sun, the back is the Moon, the wings are the wind, the feet are the earth, and the tails are the planets. That's why the dancing phoenix is a symbol of the universe in action." (Phan, 2018)

Summary: The phoenix (Phuong Hoang) is a cultural symbol. In addition to the typical features, it is a collection of the most outstanding features of animals such as chicken head, swallow jaw, snake neck, turtle back, fish tail..., gill body. The five colors of the Five Elements are black, white, red, blue and yellow, and represent the six elements covering the whole universe: the head is the sky, the eyes are the sun, the back is the moon, the wings are the wind, and the feet are The phoenix is the earth and the tail is the planets... The phoenix also represents the good things, according to legend, this is the mascot symbolizing immortality, having the ability to revive “With a life cycle of not less than 500 year, when it finds itself weak, the phoenix will find a place to make a nest and then burn itself with its dragon threads, from the ashes the

phoenix will resurrect as a baby bird. Phoenix only appears when seeing peace, so this is a mascot representing peace. In the Vietnamese mind, it is expressed for the girl, combined with the Dragon mascot to form a pair to represent love, cohesion and couple happiness. The phoenix is also the spirit bird symbolizing the summer warmth and the harvest. The phoenix is a mascot belonging to the quartet of spirits and a symbol of Vietnamese national culture.



Figure 11 Phoenix in costume of the queen, princess of the Nguyen Dynasty
(redrawn)

1.3.2.4. Quy/ Turtles

Symbolizes is Tho/Land. The fourth mascot and the only real mascot in the quartet. Quy is according to Sino-Vietnamese sound, turtle is a pure Vietnamese word, is a creature of longevity because it lives for more than a thousand years. Considered a noble animal, out of the world. On the altars in temples and shrines, we often see turtles wearing cranes, turtles walking with cranes in fragrant and pure tops. Quy has appeared in fairy tales since the reign of An Duong Vuong. Being an auspicious mascot with the meaning of longevity, has the ability to attract wealth, kill, be very beneficial in terms of fortune, sustainability and long-term prosperity. Turtle symbolizes longevity and immortality. The image of a turtle wearing a stele, on the stone stele recording the history of the Vietnamese people, proves that turtles are animals that convey information and culture. Although not a Buddhist animal, the

turtle is also a symbol of the longevity of Buddhism. In some temples of the Ly - Tran dynasties, turtles were carved into stone walls to serve as stele. The turtle has a large, fat head, reaching out from the shell, the snout is pointed, the eyes are small, the four legs are close to the shell.

“During the Tang Dynasty, a governor of the southern region presented the emperor Tang Hien Tong (806-812) a turtle with a dragon, meaning a turtle shell covered with moss. It is considered one of the best omens of longevity. (According to *recherches sur les superstitions en Chine: les paratiques superstitieuses* (Study of spiritual beliefs in China: superstitious rituals) by P. Henri Doré, p. 439”. (Cadière, 2020)

Tortoise shell, rounded at the top, flat and flat at the bottom, represents heaven and earth.

From ancient times, people used tortoise shells to burn on embers for divination: hearing the crackling sound to predict the future. During the reign of King Hoang De, there was a magical turtle (thuan Quy) floating on the Lac river with mysterious stripes, the king wrote down the Kinh Kinh, a story like King Phuc Hy getting stripes on the back of a unicorn. In China, it is believed that female turtles often mate with snakes, so it is often considered a symbol of virginity. When drawing a turtle image on someone's house column, it means that that person has low morals. Drawing that image, or simply writing the word, in a dead end or street corner means inviting passers-by to stop by and do romantic things. Because the turtle has a heavy body, it is said to be a symbol of stability, so in China, turtles are worshiped as the guardian deity. The Annamites don't seem to care about those symbols, the turtle is used as a stele with the belief in longevity, as well as in the stability as the heavy expression in its body. Turtles have also been seen as decorative accents on the roof ledge, but this is rare. When it carries on its back an antique, i.e. a set of books tied with a silk ribbon, it is a divine turtle carrying Lac Thu, and its mouth will spit out a wave called a water trio. Lotus into a turtle is an image: a lotus leaf with a curved edge striped into a turtle's shell is often decorated among the lotuses. Also according to some artists, other species of leaves also transform into turtles." (Cadière, 2020)

Summary: The turtle is a cultural symbol that was spiritualized from a real-life animal to become the fourth mascot of the Four Spirits. With a prominent body with a shell, the curved upper part represents heaven, the flat lower part represents the earth, supported by four solid legs. The image of the turtle appears in the form of a stele base, a pillar, in paintings (sometimes carried on the back of an antique painting, a water fountain - water trio. In terms of meaning, turtles appear also the mascots of the four spirits with the ability to bring fortune, prosperity, eternal happiness, immortality. Turtle lives both on land and in water, so it is a mascot that harmonizes the two elements of yin and yang and is an auspicious mascot.



Figure 12 Turtle of the Nguyen Dynasty (redrawn)

1.3.3. Characteristics and symbolism of the Four Spirits of the Nguyen Dynasty in Hue

Hue is the last capital of Vietnam under the monarchy, chosen by the Nguyen lords as the capital of the Nguyen dynasty (1802-1945), this land has had a process of convergence, accretion and shine. as the political and cultural center of Vietnam during the period from the end of the eighteenth century to the first half of the twentieth century. The Nguyen Dynasty strongly influenced Confucian thought, taking Confucianism as the pedestal of society, as the foundation for the rule. Tu Linh is one of the main decorative styles of Confucianism, symbolizing dreams in many aspects in feudal Asian society. So these symbols are very respected.

During this period, Hue held the position of the locomotive of national art, both noble and noble royal art and lively and rich folk art. The most prominent and popular in the artistic images of Hue is the image of the Four Spirits (four sacred animals, including: Long (dragon); Phuong (Phoenix), Lan (unicorn) and Linh Quy (sacred turtle). , and the most typical of the four spirits is the dragon and the phoenix. Although this is an art image from a very early age, with a continuous development process through the dynasties, it was not until the Nguyen Dynasty, with the center of culture and art. In Hue, these images appear rich, complete and have their own style. It can be affirmed that the four spirits under the Nguyen Dynasty are the inheritance of the quintessence of cultural traditions as well as in the national fine art capital.

In the history of Vietnamese art, Nguyen's art in Hue is considered a noble and orthodox feudal art line with many symbols bearing heavy Confucian thought. The themes of royal decoration, notably the image of Tu Linh, are present in most of the sculptures on stone, bronze, wood, ceramics, etc., and the palace's utensils. The Four Spirits, especially dragons and unicorns, are present on most of the group of props and weapons in many different shapes. In addition to the dragons, unicorns, turtles, and phoenixes, detailed specifications are made of flowers and plants, clouds, aniseed culture, etc., which are shown on many products and on many materials. The animals in Tu Linh are also decorated in combination with each other, with some other animals, with symbols of nature, with flowers and plants, with Chinese characters in auspicious inscriptions as prayers. good luck or auspicious symbols.

The image of the four spirits shown individually on bronze is not much, that is, a pair of lions used to burn agarwood, a pair of majestic dragons... It can be said that there has never been a period in Vietnamese fine art in general, bronze sculpture said. In particular, the image of the four spirits appeared synchronously and popularly with countless changes in the body full of noble meanings like under Nguyen Dynasty.

* **Long (dragon):** is a symbol of strength and compassion, a symbol of the king and associated with clouds and rain. Dragon is a legendary animal, when it is hidden when it appears, when it is small, it is large, sometimes it is long and sometimes it is short. Born from the imagination of people, dragons are not like any other animal but a combination of parts of many animals: deer horns, demon eyes, lion's nose, wolf

mouth, snake body, carp scales, crocodile feet, falcon's claws... In the history of Vietnamese art, dragons appeared from the Ly dynasty in royal architecture. Then the dragon was folklore, gradually appearing on a number of communal houses and pagodas. By the Nguyen Dynasty, the image of the dragon appeared on the widest scale in the history of Vietnamese art. The dragon of the Nguyen Dynasty has a majestic appearance with its head and eyes exposed, its horns pointing back, and its wavy beard protruding symmetrically on both sides. Considered as a symbol of the king's authority, the Nguyen Dynasty stipulates that only royal furniture can be decorated with a 5-claw dragon, and civil and official items should use 4- or 3-claw dragons to distinguish them. (Phan, 2020)

In the group of Tu Linh, the dragon is the mascot with the highest frequency, represented by the richest and most diverse decorative projects on architecture, furniture, fabrics, etc. The dragon is shown in many different positions, I'm not long, but soft and curved a few times with great curvature, creating a healthy and lively appearance for bronze items that are inherently tough. Dragon projects are used in architectural works, fabrics... in the form of stand-alone, combination, stylized or variant. Depending on the expression, the meaning of the dragon also changes according to the measure. Under the Nguyen Dynasty, in the highest form of power, representing the dragon king with five claws represents the most majestic power. Other forms of manifestation from here descend to the four-clawed dragon and the incarnations” (Thai, 2003)

* **Lan/ Unicorn:** This legendary mascot appears on many architectural works and utensils after the dragon symbol of the Nguyen Dynasty in independent forms such as: toan Nghe (sitting unicorn), unicorn mother unicorn (mother unicorn and baby unicorn), unicorns play ball (the unicorn plays with the ball), three unicorns play on the ball (three unicorns play with the ball). The Nguyen Dynasty had similar conceptions of lions and lions, so the image of the lion was sometimes shown as the shape of a lion. These are pairs of unicorns cast with detailed specifications, placed symmetrically in front of temples and altars used to burn agarwood; They are a pair of artists who stand on both sides of the court and court at the tombs of the Nguyen kings to represent authority and justice, and monitor the loyalty of the mandarins. The

theme of the unicorn mother unicorn means that the parents of the noble line give birth to a good child, the pawn is represented by the image of the mother playing with her baby, which is often used to form the handle for the lime vases. very nicely. The lion is also the animal symbolizing the prince, so the decoration theme of the dragon is also the combined image of the king and the prince.

* **Quy (Turtle):** In Hue art, the turtle also appears in many places, expressed mainly in the form of the crane (turtle wearing a crane), which is a symbolic symbol for the synthesis of space-time. universe, for a sustainable and eternal existence. Turtles live long, cranes are also very long-lived birds, so both turtles and cranes symbolize longevity. The type of crane turtle is shown mainly in the form of a lampstand, which is made in pairs and placed symmetrically on the altars and incense burners for use in sacrifices. As a single, turtle appears very rarely, can only be found in the base of a few incense burners. And we can hardly find the turtle in the decoration combined with the other mascots of Tu Linh on bronze as it has been shown quite a lot in architecture or sculpture on stone, wood, and ceramics.

* **Phoenix (Phoenix):** Like the unicorn, the phoenix is a virtuous animal that does not kill insects, does not damage trees. Phuong has many different meanings such as being associated with the sky, carrying the sun, being the mount of the gods, symbolizing women... Phuong is also the spirit bird symbolizing the summer warmth and the harvest of crops. According to Confucian thought, the phoenix is a symbol of the universe, is the sky, has eyes for the sun and moon, wings for wind, feet for earth, tail for plants, head for virtue. virtuous back.

In the Nguyen Dynasty, Phuong had a frequency that appeared not as much as dragons and unicorns. The image of the phoenix is almost exclusively seen in daily-life utensils, mainly in the group of betel-eating utensils. The style of Phuong Ham Thu (the phoenix wearing a book box) shows the image of a phoenix bird in flight, with a silk strip in its mouth fluttering in the wind, and a soft winding bookcase on the handle of some lime vases cast under Minh Mang's life. The image of Phung An Van song (two phoenix birds hidden in the clouds) often appears with delicate and flexible lines on the body of the betel nut. The project of the phoenix bird standing independently in the posture of spreading its wings (Doan Phuong Nhat Binh) in the

heart of the tray and plate was also successfully demonstrated by the artisans cast at the same time Nguyen. Besides, the phoenix is also associated with the dragon in the motif of Long Phung Trinh Tuong (dancing phoenix dragon) representing the harmony of yin and yang, the harmony of heaven and earth, which is expressed very vividly, with flexible curves, flying butterflies. around the body of the jars containing betel nut in the shape of a cylinder.

Summary: Tu Linh is one of the main decorative styles of Confucianism, symbolizing dreams in many aspects in feudal Asian society. Although the basic models of Tu Linh styles are still kept in the right spirit by craftsmen and artisans of the Nguyen Dynasty, there has been a flexible change in expression. This is also one of the characteristics of Hue fine arts, which is reflected in many aspects such as architecture, decoration, sculpture, etc.: adheres to but is not completely framed in basic models absorbed from culture. China that has flexible creativity in details in countless stylized Long, Lan, Quy, and Phung styles. Belonging to the subject of rigid stereotypes with strict norms of Confucianism, but by means of footwork and stylization, the mascots in Tu Linh have been transformed by craftsmen and artisans. active, creating its own spirit in the process of expression. Through the decoration of the Nguyen Dynasty, we can see that the artisans have infused life into the mascots, creating an invisible transformation through the forms of dragonization, phoenix, unicornization, and turtle transformation. appearing in many different positions on the handle of the lime vase, flower vase, ear cup, cap top, mouth edge, base border... To the Vietnamese, the four spirits not only symbolize the king, the nobility, but also the hope. Peace and prosperity rule, peaceful society, favorable rain and wind, good crops, long life and enough people. Those wishes have been conveyed by craftsmen and artisans, and expressed quite successfully in the above sculptures at the same time as Nguyen, leaving behind many artifacts bearing symbols of the four spirits of diversity, style and character, rich and full of life.

Chapter 1 Sub-conclusion:

Hue, a land of civilization, has a rich history, unique culture, many heritages and unique festivals. Besides, it is special, attracted by the gentle, quiet and peaceful beauty of the landscape and people here. Hue is also known as the Festival city of

Vietnam with 9 events held. This place was once the capital of Vietnam under the Tay Son Dynasty (1788-1801) and the capital of the Nguyen Dynasty (1802-1945). Experiencing 9 Nguyen Lords and 13 Nguyen Dynasty kings with historical works of architecture, sculpture, painting, mausoleum, music, theater ... synchronized in valuable decorative motifs great cultural and artistic value. The Nguyen Dynasty (1802 - 1945) was the last feudal dynasty of Vietnam, this dynasty took Confucianism as the foundation of rule and was a flourishing dynasty of decorative motifs, motifs were used flexibly. , skillful, diverse in topics and materials; Among the motifs, the four spirit motifs are the most prominent. Turtles are real and the remaining three mascots are created from people's imagination..

“The first among the summoned beasts honored by the Vietnamese is "Tu Linh", including: LONG (dragon) - Lan (unicorn) - Quy (turtle) - Phung (Phoenix). According to the concept of the ancients, the species in the wild were analyzed into 5 species: bare hair (led by humans), feathered (led by phoenix), covered with feathers (led by unicorns), scaly (led by dragons) and shellfish (led by turtles). Therefore, 4 animals: dragon, unicorn, turtle, phoenix are honored as noble animals and chosen as symbols, topics of sculpture, decoration and worship in works of architecture, literature and art. art. cultures and beliefs of many Asian ethnic groups, including Vietnam.” (Tran, 2014). The mascots in the quartet are woven with human imagination and aspirations, Quy or Turtle is a spiritualized mascot for many generations, only turtles are real.

There are many research works on the Nguyen Dynasty, approaching many aspects of culture, literature, history, art, fine arts... but there is still a gap for the study of symbolism, community memory. Hue people on the four spirits to create decorative motifs and apply local product design. That gap is an opportunity for the topic: Four spirits of the Nguyen Dynasty: Symbolism and memory of the Hue community to be applied through graphic design to promote the developed cultural products.

Tu Linh Nguyen Dynasty is the inheritance and promotion of national values, so the images of the Nguyen Dynasty Tu Linh have their own characteristics of this dynasty based on the inheritance or common features of the Vietnamese Tu Linh. The motifs of the Four Spirits in addition to the representation also contain meanings beyond the

expression for each mascot. The Four Spirits mascots represent great spiritual and cultural meanings behind its image. In other words, the Tu Linh are both figurative to form decorative images as we often see them, and symbolic to represent invisible things about strength or noble meanings that people, specifically the Vietnamese people, the Nguyen society wants to put into it. Those are the features to create the symbol of Tu Linh, these mascots become the symbol of the nation..

Long/ Dragon Vietnamese pure name is Rong with characteristics:

* **About shape or figurativeness:** dragon is a combination of many species, according to the theory of "three pavilions of nine characters" (3 parts body: head, body, tail, combined from 9 different features of 9 real animals. including "nine characters" are nine traits, including: horns like a deer, head like a rat, eyes like a rabbit, body like a snake, belly like a mussel, scales like a fish, toes like a bird, feet like a tiger, ears like a cow. According to a Chinese legend, "It has deer horns, a camel's head, the eyes of a demon, a snake's neck, a crocodile's belly, fish scales, a hawk's claws, an ox's ears, and two horns that house its hearing organs." It is the most popular cultural symbol in the world.

In Vietnam, the image of the dragon is shown in many ways that are far different from this description, but we still see horns, fierce eyes, scales covering the whole body, a form of mane and mustache, sharp claws, spiral tail. The image of the Vietnamese dragon has changes in shape, reflected in the details of the beard, horns, dorsal fins, tail, the winding of the body..., but in general, the image and nature of the Vietnamese dragon. Under the Ly - Tran - Le - Nguyen dynasties, the dragon is relatively homogeneous: the dragon is the symbol of kingship, associated with the image of the king, the pinnacle of the concept of authority.

In the Nguyen Dynasty, the dragon image reached the maximum richness in terms of themes, materials and forms of expression. The standard dragon mascot must be a full convergence of the best characteristics of 9 real animals: snake body, carp scales, camel head, deer horns, tiger legs, eagle claws, cow ears, lion nose and mane, rooster tail. And if the dragon represents the emperor, the body must have 81 positive scales,

36 negative scales, the body bends 9 pieces (ie, it must be 9 or a multiple of 9 - odd number - the highest positive number); The dragon's feet must have 5 claws (the middle number in the odd row). Without the above elements, the dragon is no longer the true dragon mascot but its variations. These variations are often used to symbolize princes, princes and mandarins, or simply used to decorate such as mango, dragon, dragon, etc.

*** In terms of meaning or expressiveness:** Dragon is at the top of the four spirits. The mascot represents water/water, has boundless power, represents spring, fertility, and happiness.

The dragon represents the mascot with unparalleled strength with its leading position, it expresses the desires, but the pursuit, the desires of the ancient Vietnamese. For the people, the beliefs are expressed when using images of dragons, respectful thoughts for dragons so that they can be protected, so that they can have the pursuit of happiness in terms of favorable rain and wind. , drive away all bad things to have all the peace. For the leading and dominant classes in society, they wished to show their imperial power, and wished for the prosperity of the dynasty, so through the images and meanings of dragons to express that.

Under the Nguyen Dynasty, the Dragon in the highest form, the most perfect represents the king, the dragon represents the king, the crown prince is most evident in the toe part, it has 5 claws. Representing the ultimate power, having the greatest power at the head of all, as the king who leads and protects the country for all people. Other instances of dragons represent lower social statuses. Dragons with 3,4 claws represent princes, princes, and mandarins with high status in society. In addition, the incarnations of dragons such as plants and trees become dragons, flowers and leaves turn into dragons, etc., are used by people in life through manifestations to seek protection from evil forces and bring good luck. lucky, happy. The dragon also represents the male, paired with the phoenix to form a pair representing the happiness of the couple.

The unicorn/Ky Lan has the following characteristics:

* **About image or symbolism:** The unicorn is the two Ky is male, the Lan is female. According to Chinese records, it was a lion-like beast with a horn that held its forehead and belonged to the group of four spirits. From the point of view of customs, it has a good and kind disposition, it never steps on young grass, does not harm any living thing, and only virtuous kings can see the Unicorn (Ky Lan).

Features to recognize the Unicorn are the body of a deer, the tail of an ox, the head of a wolf with a horn with a soft top and a horseshoe. The animal nature is attributed to this mascot by its way of walking, by natural instinct, always careful to avoid stepping on small animals or plants at its feet. The unicorn is a perfectly intelligent creature and it almost always avoids pitfalls, pits, and nets when people want to catch it.

For the Annamites, sometimes it is a unicorn, sometimes it is a dragon horse. It always carries on its back an antique (ancient painting); The Annamites, whether they are fake people, Confucians, bricklayers or sculptors, call it "ancient book". The unicorn is an imaginary mascot, with a head that is half dragon and half animal, sometimes only one horn. Because it never butts anyone, this horn is (considered) the embodiment of compassion. Most of the lions have deer horns, dog ears, camel foreheads, demon eyes, lion noses, wide mouths, horse bodies, deer legs, and ox tails. Sometimes it has the shape of a musk, with an ox's tail, wolf forehead, horseshoe, and five-colored skin: red, yellow, blue, white, black, yellow under the belly. This animal sometimes appears with the body of a deer, with fish scales on the body... The characteristics of the Unicorn are based on those common characteristics and slightly modified.

* **About the meaning:** The Unicorn (Ky Lan) represents the power of wind / wind, is a symbol representing tolerance, benevolence, represents joy, luck, great happiness; The Unicorn represents longevity. Regardless of its appearance, in the imagination of Eastern folk beliefs, the Unicorn is also an auspicious animal, a symbol of longevity, magnificence and happiness. great. The Unicorn has all the qualities of a benevolent animal, it avoids stepping on insects, nor does it damage the soft grass under its feet. It never eats or harms any animal nor does it drink dirty water. The appearance of the Unicorn means that a wise king, a certain sage is about to be born.

Phoenix (Phung, Phung Hoang, Phuong Hoang) has the following characteristics:

* **Characteristic:** Phung Hoang is the name of a species. Is a mascot of the Tu Linh. Phung is the name of the male, Hoang (Loan) is the name of the female. It has a long hawk beak, pheasant hair, carp scales, falcon's claws, a peacock's tail... All parts of the phoenix have their own meanings: the head is crowned with justice and virtue, the eyes represent the sun, The moon is the moon, the back is the sky, the wings are the wind, the tail is the stars, the feathers are plants, the feet are the earth. It symbolizes the sky, when it flies or dances (worshipping) it symbolizes the activity of the universe. It crystallizes the beauty and softness of the graceful elegance of birds and especially the combination of the peacock and the millet. Phuong is described as having brilliant plumage, the head is a pheasant's head, the crest is the crest of a rooster molded in the shape of a cloud with long, twisted, spiral-shaped feathers. The beak is the beak of a swallow, the bottom has a beard-like plumage, and the neck is a turtle's neck. Its fur is as smooth as silk, shining with fire.

According to legend, this is a mascot symbolizing immortality, having the ability to revive "With a life span of not less than 500 years, when it finds itself weak, the phoenix will find a place to make a nest and then I burn myself with my dragons, from the ashes the phoenix will resurrect in the form of a baby bird.

* **As for the meaning:** Phuong is the image of saints, of happiness. If the dragon has the yang element, representing the king, the phoenix has the yin element, so it represents the queen and the woman. Phuong has 5 colors representing the five virtues: uprightness, honesty, justice, faithfulness and generosity. With her ability to regenerate herself, Phuong also represents both life and death.

The phoenix bird (Phuong) only appears when feeling peaceful, because of that it is the mascot representing peace, peaceful settlement. As the head mascot of all birds, it represents nobility, softness and flexibility. Phuong combines with the Dragon to form a pair of Long - Phung to represent the happiness of the couple.

Quy// Turtles has these characteristics:

* **About symbolism:** Symbolizes earth/earth. Turtle is the only mascot in the quartet that is derived from a real animal. As the king of shelled species, the tortoise shell firmly curves upwards and has dividing lines on the shell, the lower part of the shell is flat. It is a very long-lived animal, sometimes over a thousand years. When shown in the decoration at the mascot level, the turtle often wears an antique plate on its shell, a water fountain called a water trio, or with its sure nature, the turtle often appears in the form of a team of steles or a crane on its back. Turtles are used as a base of beer with beliefs in longevity, as well as in stability as a manifestation of the heaviness in its body. Turtles are also seen as decorative accents on the roof ledge, but this is less common. When it carries on its back an antique, a set of books tied with a silk ribbon, it is the god Quy carrying the Lac Thu, and its mouth will spit out a wave called the water ba. Lotus into a turtle (Lien Hoa Quy) is an image: a lotus leaf with a curved edge striped into a turtle's shell is often decorated among the lotuses. Also according to some artists, other leaves also transform into turtles.

* **As for the meaning:** Vietnamese people always think of turtles with a good meaning. Being an auspicious mascot with the meaning of longevity, has the ability to attract wealth, kill, be very beneficial in terms of fortune, sustainability and long-term prosperity. Turtle symbolizes longevity and immortality. The image of a turtle wearing a stele, on the stone stele recording the history of the Vietnamese people, proves that turtles are animals that convey information and culture. Although not a Buddhist animal, the turtle is also a symbol of the longevity of Buddhism.

In terms of common origin, it is said that the four spirits are derived from four spirits originating in China that govern the four directions of heaven: Thanh Long - White Tiger - Chu Tuoc - Huyen Vu. Thanh Long in the east, Chu Tuoc in the south, Bach Ho in the west, Xuan Vu in the north. Or folk also called left Thanh Long, right Bach Ho, southern Chu Tuoc, northern Huyen Vu. Each holy beast governs a direction and corresponds to a season. They carry with them the four elements that make up heaven and earth: fire, water, earth, and wind. The Four Spirits appear in most Eastern countries as a necessity in real life and in thoughts. These mascots also represent and signal the prosperity or survival of a dynasty. The monarchs attach great importance to the Four Spirits, choosing a place to be the capital must be a place of harmony of

these factors. From an individual perspective, some historical books say that the mascots of the quartet have Vietnamese origins, through historical stories and legends of the Vietnamese people from the past to this day. Regardless of the origin, the mascots in the quartet have become symbols of the Vietnamese people with a combination of figurative and expressive character. Studying and understanding about the Four Spirits is a job full of good human meaning.



Chapter 3

TU LINH MOTIFS IN DECORATION UNDER THE NGUYEN DYNASTY

2.1. Pattern of Tu Linh Nguyen Dynasty

The art of decorative patterns in the court art of the Nguyen Dynasty is an art genre with a long history and basis. In addition to its artistic value, the Nguyen Dynasty's royal architecture also carries many elements of traditional Vietnamese folklore expressed through rich decorative symbols classified into different sets of themes: mascots, mascots, fairies, lucky symbols, people and nature.....

2.1.1. Expressions in the decoration of Tu Linh motifs of the Nguyen Dynasty

2.1.1.1. Long/ Dragon pattern:

Hue is considered as the Kingdom of Dragon.

Dragon appeared in Vietnamese art very early, but it was not until the Nguyen Dynasty that the dragon image reached its maximum richness in themes, materials and forms of expression.

By the Nguyen Dynasty, the Dragon was a collection of the best characteristics of 9 real animals: snake body, carp scales, camel's head, deer horns, tiger's feet, eagle claws, ox ears, nose and mane of a lion, tail of a rooster. And if the dragon represents the emperor, the body must have 81 positive scales, 36 negative scales, the body bends 9 pieces (ie, it must be 9 or a multiple of 9 - odd number - the highest positive number); The dragon's feet must have 5 claws (the middle number in the odd row). Attached is the popular spiral-shaped tail. Without enough of the above factors, the dragon is no longer the true dragon mascot but its variations. These variations are often used to symbolize princes, princes and mandarins, or simply for decoration such as Mang Long, Giao Long, etc....

In the Nguyen Dynasty, the artworks associated with the dragon image are still preserved innumerable. On the material of gold and silver, the dragon image is delicately sculpted, to mention the royal seals and priceless screens and seals. The

dragon image is carved into a knob with many designs: meandering in the posture of adoration, squatting, lying on the stomach, lying on the back... the shape is lively but still retains the majesty. On the screen, it is often created in a pair of symmetrical dragons facing the sun, facing the moon or looking straight at the dragon face. On bronze, the most typical dragon image is the dragon carved on the Peak in front of The Mieu building in the Imperial Citadel of Hue. It is the image of a "flying dragon in heaven" (a dragon flying in the sky) with a proud demeanor, leisurely in the middle of a good cloud, a dragon's body mixed with the clouds, revealing only the head, tail and feet with 5 claws. It is also the image of the emperor in the highest position to rule the world. In front of Duyet Thi Duong ancient theater, there are also two beautiful bronze sculptured dragons. The dragon is placed on a square pedestal, half of the body is rolled around, half of the body is raised to create a very interesting squat. The dragon's eyes look straight, the mane and dorsal fin are erect, the appearance is more funny than majestic.



Figure 13 The Cao peak belongs to the nine peaks on the left, the dragon on Cao peak on the right - the treasure of the Nguyen Dynasty (photo from field survey on July 5 - 7, 2022)

On stone, the dragon image is often carved into a separate block or in relief form, decorating the two sides of the aisle steps, on the screen, on the important stele in the mausoleum. The dragons sculpted on the screen of Thien Tho Huu mausoleum and Hieu Dong mausoleum are considered to have reached the classic beauty. Dragons flank both sides of the palace steps, mausoleums are often shown slithering down from above, the body is bent in many parts, the head is raised, the eyes are looking straight. In some places such as Gia Long Tomb, Khai Dinh Tomb, the dragon's adoration is made of very large size but covered with lime mortar, the dragon's eye is also attached with vivid colored glass.

But the most popular stucco dragon is still on the roof of the palace, the more important the palace, the more dragon decoration, the larger the size, typically the roof of Ngo Mon, the main gate of the Imperial Citadel and the palace Thai Hoa, the temple has the throne of the reigning dynasty. Many art researchers believe that standing on any side of Thai Hoa Palace, people will see the image of 9 dragons flying on the roof. That also makes the project light and airy. In some brick-and-mortar screens, dragons are shown in the form of embossed reliefs that also reach a very high artistic value, typically the dragon on the screen behind Luong Khiem palace in Tu Duc mausoleum, the dragon face on the screen. in front of Co Thanh mausoleum (the tomb of King Gia Long's birth father) ...

Dragons are represented on wood in the Nguyen Dynasty in a variety of ways, but the most typical is on the throne and the canopy above. However, reaching the highest artistic level must be the sets because the roof is carved with a monolithic dragon shape at Long An Palace. These are very large ironwood paintings that are skillfully carved with the image of a dragon mixed in water clouds, with a roof on the top of the head, and four legs reaching out to support the side swings. Many researchers believe that these are masterpieces of wood carving art.



Figure 14 Dragons worship at The Mieu, in the imperial citadel of the Nguyen Dynasty (photo from field survey on July 5 - 7, 2022)

Dragons of the Nguyen Dynasty are also represented on many other materials, such as lacquer, gold and silver, jade, ivory, bone, blue-and-white wares, ceramics, textiles, embroidery, etc. excellent works. Achieving the above achievement can only be explained by the reason that the Dragon has become a feature of Vietnamese culture during the Nguyen Dynasty.

According to Mr. Tran Duc Anh Son in the article Dragon in the art of the Nguyen Dynasty. The image of the dragon is the most successful expression in the art of the Nguyen Dynasty. Artists at that time created the image of a dragon not only to serve artistic purposes but also to comply with contemporary social and cultural institutions. For these reasons, the representation of the dragon image under the Nguyen Dynasty was very diverse and rich. Only in Hue, the largest cultural, political and artistic

center at that time, that richness was expressed in many aspects: space, materials, artistic expression and decorative themes.

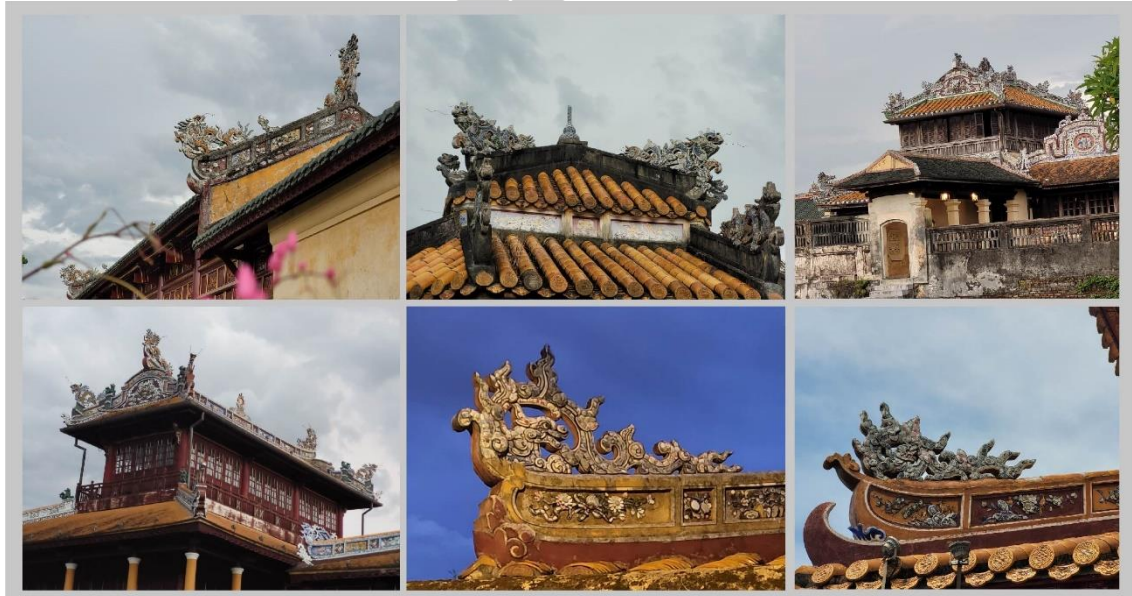


Figure 15 Dragon in the inner city, Hue citadel (photo from field survey on July 5 - 7, 2022)

In terms of space, dragons are present on temples, palaces, dance shrines, temples inside and outside the Hue royal palace. Dragons appear on the roofs, banks, match necks, gables, gutters, screens, steps, trusses, door frames, door frames, etc. of architectural works. Dragon decorated on the nine peaks, thrones, treasures, altars to worship kings and mandarins in the Nguyen Dynasty. The dragon is made into the hands of the seals, seals, office furniture, etc. The dragon is a decorative motif on the clothes, hats, and shoes of the emperors, or sometimes a work of art. Separately in the courtyards, the family members are like two dragon statues in front of Duyet Thi Duong yard. Dragons also appear on the Nine Cannons or the patterns on the bird's mouths of King Thieu Tri, which are still kept in the Hue Museum of Royal Antiquities.....

In terms of materials, dragons of the Nguyen Dynasty can be cast in bronze, carved on stone, carved on wood, bone, ivory and all kinds of gold, silver and precious stones. Dragons appear on cloth, silk in costumes, and crowns of kings and mandarins. Dragons made of terracotta decorated on the Ngong Hy Palace in Dong Khanh Tomb,

covered with lime mortar at Gia Long Tomb or The Mieu Temple, grafted with porcelain and glass in Khai Dinh Tomb, made of glaze on the roof of Hoa Kiem Palace in Tomb of Tu Duc. Dragons are decorative motifs on porcelain, on paper wall paintings in Thai Binh Lau or on mirror paintings in Bieu Duc Palace in Thieu Tri Tomb....

The art of representing the dragon of the Nguyen Dynasty in Hue is really diverse: carving, emboss, bronze casting, processing with gold and silver, precious stones, inlaid with mussels, crockery, weaving and embroidery on cloth, painting with pigments on paper, on porcelain... Sometimes forming a cube, sometimes showing it on a flat surface, other times drawing under the enamel coating. It's truly a heavenly state.

The subject shown is also a unique feature when talking about dragons in the Nguyen Dynasty. The motifs: Two Dragons Tranh Chau, Two Long Trieu Nhat, Long Nhi Thuy, Hoi Long, Vien Long, Long Trai, Long Phung, Long Unicorn, Long Life, Long Van Khanh Hoi, Bamboo Turns into Dragon, Chrysanthemum Turns into Dragon... is found in almost all architectural monuments, decorative works, art of the Nguyen Dynasty.



Figure 16 Dragon on seal, dragon on vase - treasure of Nguyen Dynasty (photo from field survey on July 5 - 7, 2022)

Before the feudal period in Vietnam, the dragon was a symbol of water, it was deeply imprinted in the minds of Vietnamese people with their wet rice civilization. In the feudal period, the image represented the authority of kings, the ruling class of society and this was also true in the Nguyen Dynasty. That is the right thing, but from a more general perspective, under the Nguyen Dynasty, the Dragon in Vietnam did not belong to any one person.

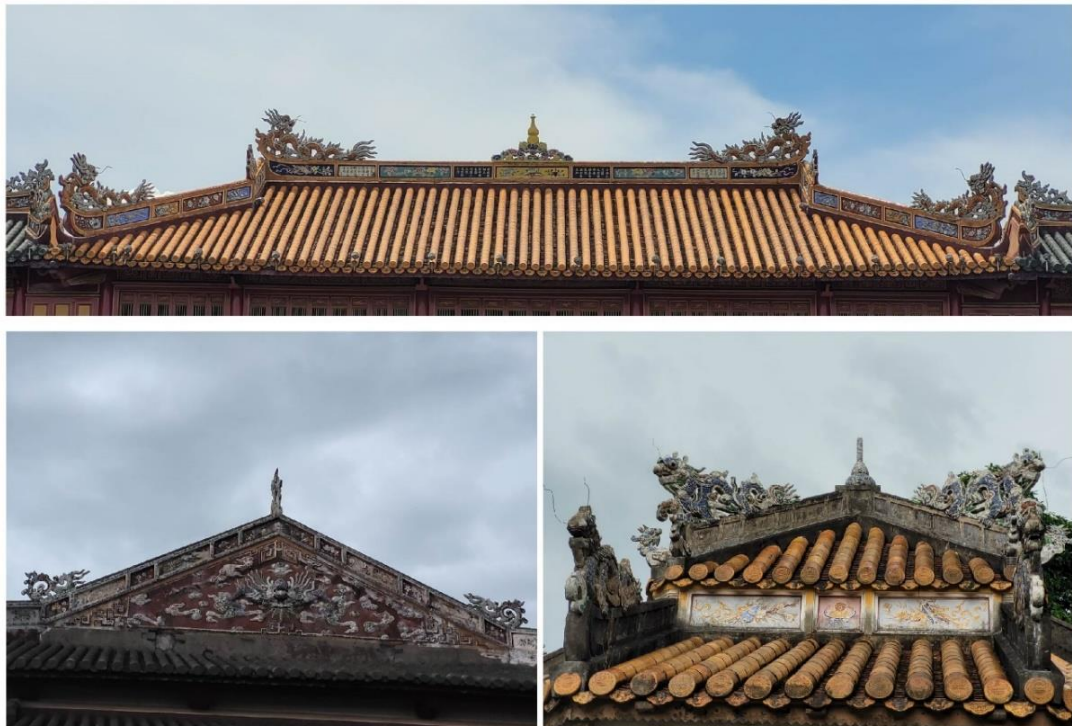


Figure 17 Dragons on the roofs of buildings in Hue Citadel (photo from field survey on July 5 - 7, 2022)

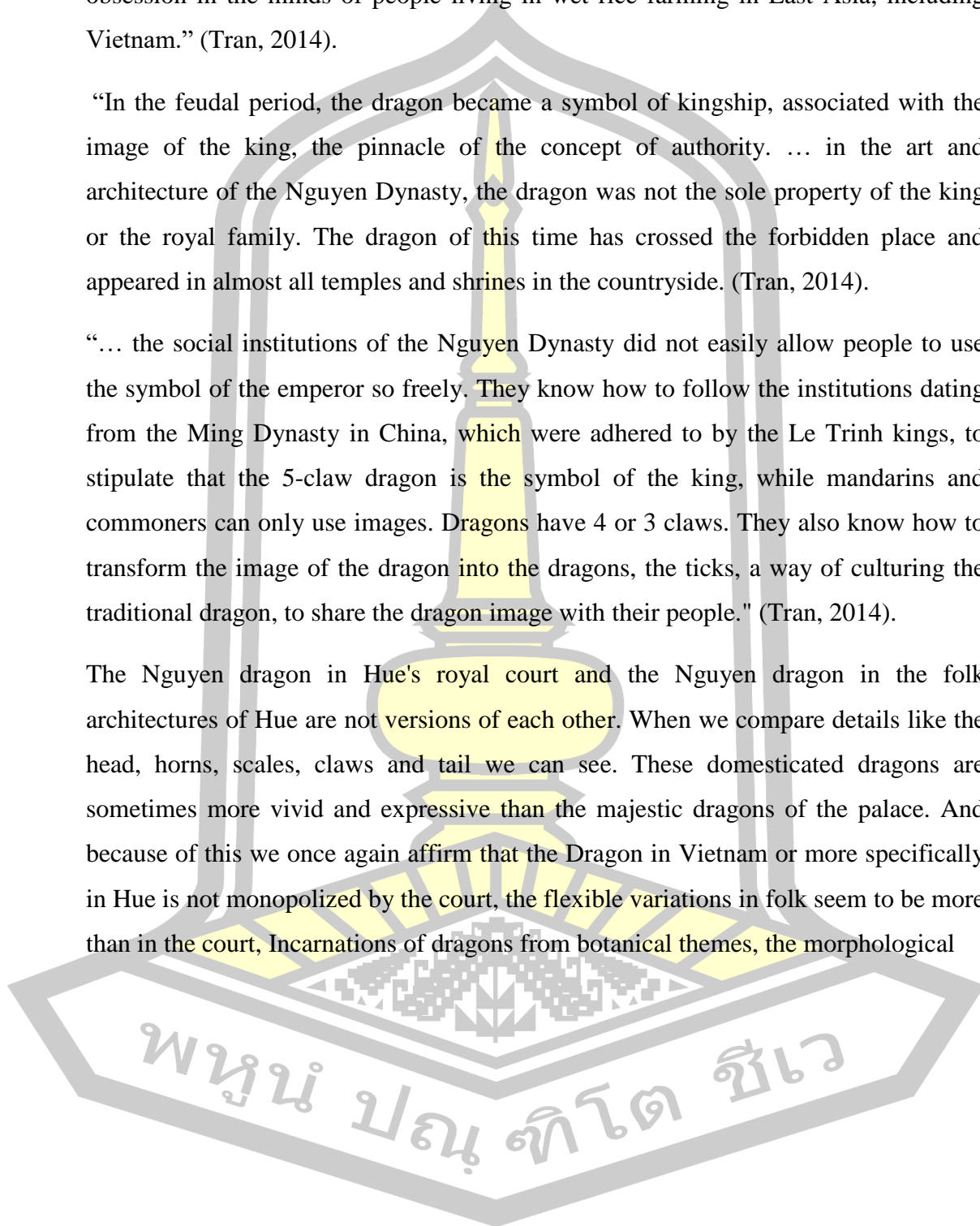
The Dragon is present everywhere from the forbidden palace to the works in folklore, they have interference with each other. However, in social institutions under the Nguyen Dynasty, the use of the dragon symbol must strictly adhere to the rules. The Nguyen Dynasty has a rule of using dragon motifs influenced by Chinese culture. The five-clawed dragon belongs to the king, the lower classes in order from top to bottom can use the four-clawed, three-clawed dragon or dragon forms, its transformations.

“Before feudal times, the dragon was considered a symbol of water, which was an obsession in the minds of people living in wet rice farming in East Asia, including Vietnam.” (Tran, 2014).

“In the feudal period, the dragon became a symbol of kingship, associated with the image of the king, the pinnacle of the concept of authority. ... in the art and architecture of the Nguyen Dynasty, the dragon was not the sole property of the king or the royal family. The dragon of this time has crossed the forbidden place and appeared in almost all temples and shrines in the countryside. (Tran, 2014).

“... the social institutions of the Nguyen Dynasty did not easily allow people to use the symbol of the emperor so freely. They know how to follow the institutions dating from the Ming Dynasty in China, which were adhered to by the Le Trinh kings, to stipulate that the 5-claw dragon is the symbol of the king, while mandarins and commoners can only use images. Dragons have 4 or 3 claws. They also know how to transform the image of the dragon into the dragons, the ticks, a way of culturing the traditional dragon, to share the dragon image with their people.” (Tran, 2014).

The Nguyen dragon in Hue's royal court and the Nguyen dragon in the folk architectures of Hue are not versions of each other. When we compare details like the head, horns, scales, claws and tail we can see. These domesticated dragons are sometimes more vivid and expressive than the majestic dragons of the palace. And because of this we once again affirm that the Dragon in Vietnam or more specifically in Hue is not monopolized by the court, the flexible variations in folk seem to be more than in the court, Incarnations of dragons from botanical themes, the morphological



changes of dragons in folklore create more diversity, comfort, and softness.

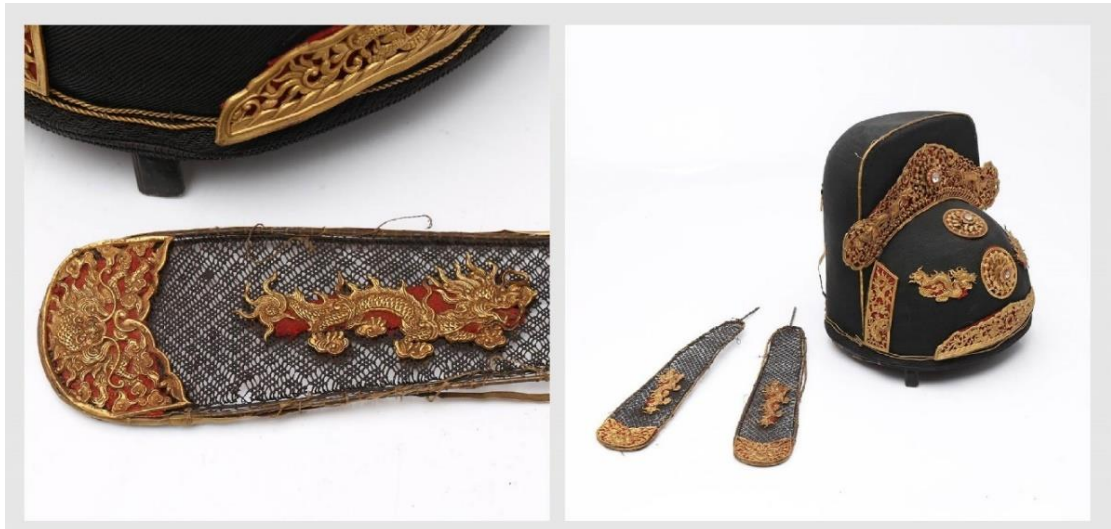


Figure 18 Four-clawed dragon on the hat of a mandarin of the Nguyen Dynasty (at an auction in Spain, according to an article written by Tuong Minh in the labor newspaper on October 24, 2021)

In general, the Dragon of Nguyen's art has inherited and developed from previous generations of Vietnamese dragons, and is influenced by Chinese culture. The characteristics still have similarities, but under the Nguyen dynasty, the dragon image reached the maximum richness in themes, materials and forms of expression. The standard dragon mascot must be a full convergence of the best characteristics of 9 real animals: snake body, carp scales, camel head, deer horns, tiger legs, eagle claws, cow ears, lion nose and mane, rooster tail. And if the dragon represents the emperor, the body must have 81 positive scales, 36 negative scales, the body bends 9 pieces (ie, it must be 9 or a multiple of 9 - odd number - the highest positive number); The dragon's feet must have 5 claws (the middle number in the odd row). Comes with a continuous appearance of a spiral-shaped tail. The bends are less and more curved.



Figure 19 Dragon of Nguyen's

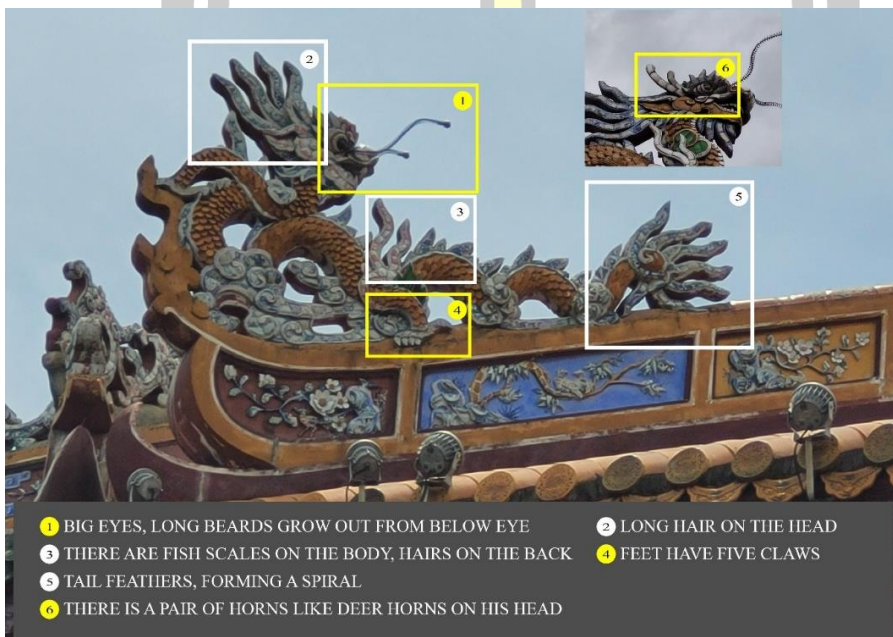


Figure 20 Dragon of Nguyen's



Figure 21 Dragon of Nguyen's

The Dragon in folklore is often in physical form, used in a variety of themes, softer, more flexible and gentler than the Dragon in the palace.

2.1.1.2. Pattern of Unicorn/Ky Lan:

Ky Lan is also a motif used a lot in the decoration of the Nguyen Dynasty (1802-1945). In the architectural works of Hue, the animal with the second highest frequency after the dragon is the Dragon Horse (A variant of the Lan). It is the image of the Dragon Horse that makes a very noticeable and impressive distinction for each person when coming to Hue. This image is often decorated on wooden structures in pagodas, on the steps of palaces and mausoleums, on decorative wall panels and especially on screens. In Hue, the image of the Dragon Horse is honored as a special animal in Buddhist culture and art.

The dragon horse, according to legend, has the incarnation of the lion, appeared around the time of Phuc Hy and from the story of King Vu ruling Thuy (so it is often shown in the posture of running on the water full of waves). In Vietnam, the image of the Dragon Horse appeared from the 16th century, and then shaped and popularized from the 17th to 19th centuries. Typical examples are the images of Dragon Horses on the altar placed at Bai Temple on Van Mieu (Hanoi) and on decorative screens in Hue.

“The dragon horse is an incarnation of the unicorn, a special combination of dragon, unicorn and horse” (Tran, 2014).

This is also a symbolic animal that is not real, so it bears many symbols that do not resemble any specific animal in real life. The unicorn has the form of a musk deer with a ox's tail, a wolf's forehead, and a horseshoe, with a horn right on its forehead and on the top of its head. The lion is also shown to resemble a lion or a horse, its body is covered with layers like fish scales. This mythical mascot appeared on many objects of Nguyen's time in independent forms such as: toan Nghe (sitting unicorn), unicorn mascot (mother unicorn and baby unicorn), unicorn hyduck (playing unicorn), Tam Tam. Lan Hy Cau (three unicorns playing with the ball) ...

The Unicorn (Ky Lan/Lan) and the lion are considered to be of the same species, the female unicorn and the male lion. The monk often stands with the lion, the unicorn is the mother of the unicorn, the monk often plays with the ball called the lion Hy Cau, symbolizing success and contentment. It is this similar concept of the lion and the lion, so on the decorations, the image of the unicorn is sometimes shown as the shape of a lion. Ky Lan in a sitting position (Toan Nghe) is a decorative project about unicorns exploited very successfully by artisans. These are pairs of Ky Lan casts with detailed specifications, placed symmetrically in front of temples and altars used to burn agarwood; is a pair of artists standing on both sides of the courtyard of Thai Hoa Palace, the courtyard at the tombs of the Nguyen Kings to represent authority and justice, and monitor the loyalty of the mandarins. On the lids of the incense burners, bronze lime vases, the image of an independent sitting lion is also shown in the form of a unicorn with a ball forming the top of the cap. The project of three unicorns is vividly expressed in a stylized way on a round urn representing the ball with a unicorn sitting on the top of the lid, two unicorns attached to either side to form a handle. The theme of the unicorn is the symbol of a noble parent who gives birth to a good child, a pawn is represented by the image of a mother playing with her baby, which is often used to form handles for lime pots. very nicely. More specifically, the phoenix model is also cleverly combined with the hydrangea flower on the lid of the urns; on a pair of unicorns specially crafted in the form of a mother unicorn carrying her baby, feet playing with a ball and playing with another small unicorn. This synergistic theme represents the unique creativity of the Nguyen contemporaries. The unicorn (Lan) is also an animal symbolizing the prince, so the decoration theme of the dragon is also the combined image of the king and the prince. The decipherment for the Dragon Horse to become a symbol of Hue, the image of the Dragon Horse with great significance and become an object associated with many positions of the architecture: The dragon horse is associated with the treatment of water.; with the embodiment of the will to roam; means an animal conveying the sky, embodiment of supernatural power, wisdom, signaling the arrival of saints. As a symbol animal combined for space and time, for peace. Symbolizing the roaming



of men, for time and space, the running Dragon Horse is an expression of the universe in motion. ...

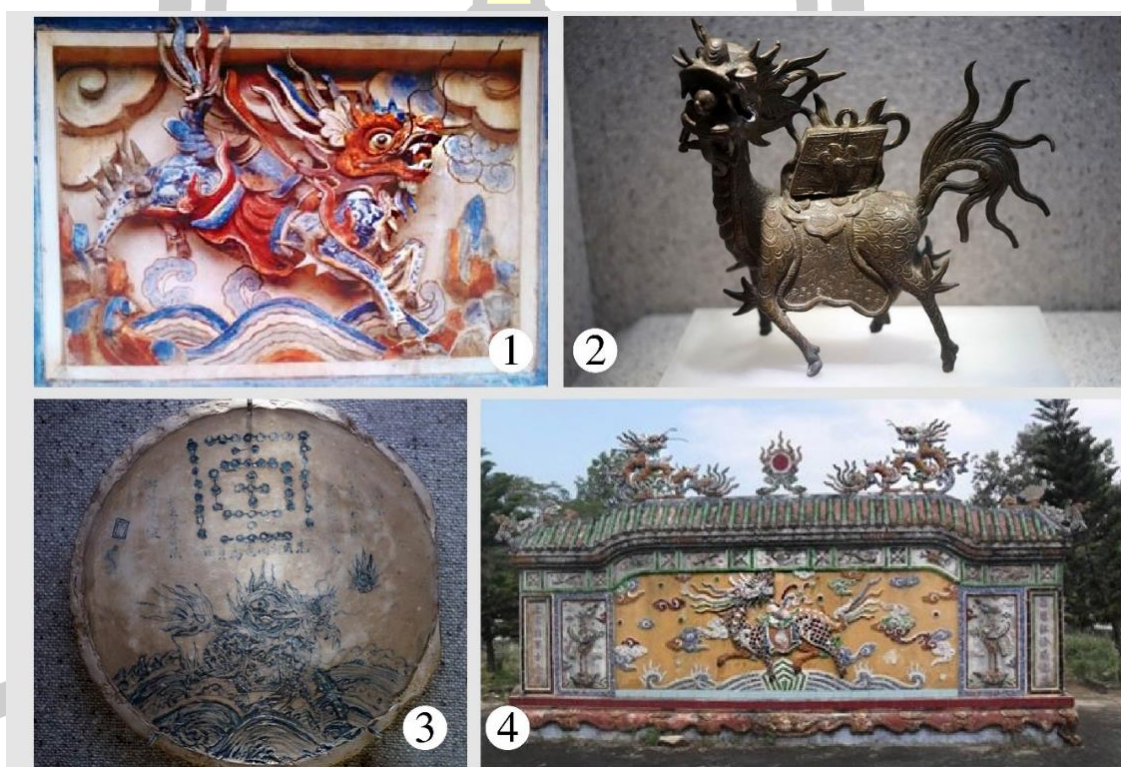


Figure 22 The Unicorn at the Hien Lam Pavilion and the Palace of Longevity in the Imperial Citadel of Hue (photo from field survey on July 5 - 7, 2022)

Figure 23 Unicorn (Long Ma) at the tomb of King Tu Duc (Picture 1), Long Ma carrying a Tu Do (Picture 2), Ky Lan in the reign of King Gia Long (Picture 3), Binh Phong Long Ma at Duong Mong village, Phu My commune (Picture 4).



Figure 24 Some images of Unicorn from the book L' Art à Hue (Author Léopold Michel Cadière)

The unicorn in Hue mainly appears on the screens. The screen is a typical architectural feature, showing the unique culture of Hue people. Talking about the ancient screen of Hue, it is impossible not to mention the "Long horse screen", one of the most commonly used types of screens.



Figure 25 The image of a dragon (horse turning into a dragon) appears a lot on Binh Phong in Hue (photo from field survey on July 5 - 7, 2022)



Figure 26 The screen (Binh Phong) in front of Hue National School, built during the reign of King Thanh Thai (1896), is one of the famous "Binh Phong Long Ma" (Screens Dragon Horse) paintings. (photo from field survey on July 5 - 7, 2022)



NGHE, TOAN NGHE (A FORM OF UNICORN) - Shape To Look Like A Dog's Body

- ① THE HEAD HAS A FIERCE FACE, PROTRUDING FOREHEAD, LARGE EYES, WIDE MOUTH, FANGS AND A LONG MANE BEHIND THE HEAD.
- ② FEET WITH SHARP CLAWS LIKE A LION'S CLAW
- ③ THE PART OF THE EAR IS LIKE A LION'S EAR
- ④ THE BODY HAS SCALES LIKE FISH SCALES
- ⑤ THE TAIL IS CURLED, CURVED UP AND BACK

Figure 27 The screen (Binh Phong)



DRAGON HORSE (A FORM OF UNICORN) - Body like a horse, scales like fish scales, head like a dragon.

- ① DRAGON-LIKE HEAD, DEER HORNS, BIG EYES
- ② HORSE-LIKE LEGS AND HOOVES
- ③ ON HIS BACK IS HA DO (OR MA DO), WHICH IS A BOOK GIVEN TO THE KING BY GOD TO RULE THE COUNTRY.
- ④ THE TAIL IS LIKE A HORSE, SPREADING WIDE AND POINTING UPWARDS
- ⑤ DRAGON HORSES OFTEN SURF ON WATER WAVES

Figure 28 The screen (Binh Phong)

2.1.1.3. **Phuong / Phoenix pattern:**

Like the dragon and the unicorn, the phoenix or the phoenix is a special image in Vietnamese culture, both belonging to the four spirits, and moreover a symmetrical pair symbolizing the best and most noble. But unlike dragons, which originated in the North, the Phoenix may have been the product of the inhabitants of the South.

Phoenix is a spirit bird, it is a collection of the most outstanding features of animals such as chicken head, swallow jaw, snake neck, turtle back, fish tail ..., body bearing five colors of the Five Elements are black, white, red, etc. blue and yellow, and at the same time represent the six elements covering the whole universe: the head is the sky, the eyes are the sun, the back is the moon, the wings are the wind, the feet are the earth, and the tails are the planets... The dancing phoenix is a symbol of the universe in action.

In architecture and decoration, the image of the phoenix is as early as the dragon, even more popular and diverse, the elaborate and artistic quality is also superior. By the Nguyen Dynasty, the regulations became extremely strict. The queen's crown has 9 golden phoenixes attached, the same is true of the clothes, but embroidered with gold thread and tinsel. From the noble consort down to the palace, the balance ... then based on the hierarchy to reduce the number and level of decoration. In architecture, the image of the phoenix appears everywhere. Gia Dinh citadel from the reign of Minh Mang to the reign of Tu Duc (1836-1859) was called Phung Thanh. This citadel was flattened by the French colonialists when they invaded the South. In the imperial city of Hue, the entire wooden structure above the Ngo Mon main gate of the Imperial Citadel is called Ngu Phung floor.

Many people wonder why Hue folk songs have a saying: "Ngo Mon 5 doors 9 floors" but called Ngu Phung floor? In fact, the word "Ngu Phung" here only has a symbolic meaning, because the phoenix is the spirit bird symbolizing the South. Ngo Mon is the main gate facing the South, hence its name. Ngu Phung Lau also means the place where the king respectfully invites and welcomes talented people from four directions to gather, because "sage is the source of the nation's energy". During this period, the scholars who passed the university entrance exams were likened to phoenixes. That's

why there is a story that when the examination department in the year of the Rat year 1898, in Quang Nam, there were 5 students who passed the university entrance exam (2 Deputy Tables, 3 PhDs), and was honored as the country with "five phoenixes" (5). phoenix flying together).

In the information or motifs, the image of the phoenix is still more associated with the female image in the palace. Dien Tho Palace was originally for the Empress Dowager, so the roof is decorated with the image of a phoenix.

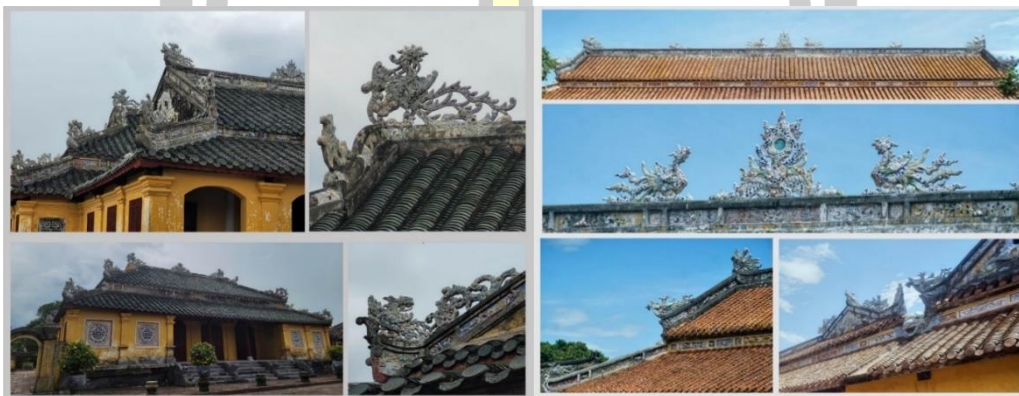


Figure 29 *The image of the phoenix at the Truong Sinh Palace (on the right) and the Dien Tho Palace (on the left) where the Empress Dowager, Empress, and Princess reside. (photo from field survey on July 5 - 7, 2022)*

The phoenix is also formed in pairs on the screen of Truong Sanh Palace (for the empress dowager), the front of Khiem Tho mausoleum (the mausoleum of Queen Le Thien, wife of King Tu Duc)... sometimes alone, sometimes together in the Four Spirits, on decorative reliefs at the boxes, three gates, walls, and roofs of the palace with various materials: wood, stone, porcelain pieces, lime plaster. stucco... There is a very beautiful image commonly seen in this decoration of the phoenix perched on the cornfield. Field corn is a precious plant, also the only tree that the phoenix chooses to perch. The appearance of the phoenix is a good omen, the beginning of peace, prosperity, national peace and prosperity. Perhaps because of this desire, King Minh Mang planted four corn plants right behind Thai Hoa Palace and in front of Can Chanh Palace. Up to now, these ancient trees still regularly bloom purple flowers in the sky every summer when they return to the palace.



Figure 30 Some images of Phoenix from the book L' Art à Hue (Author Léopold Michel Cadière)

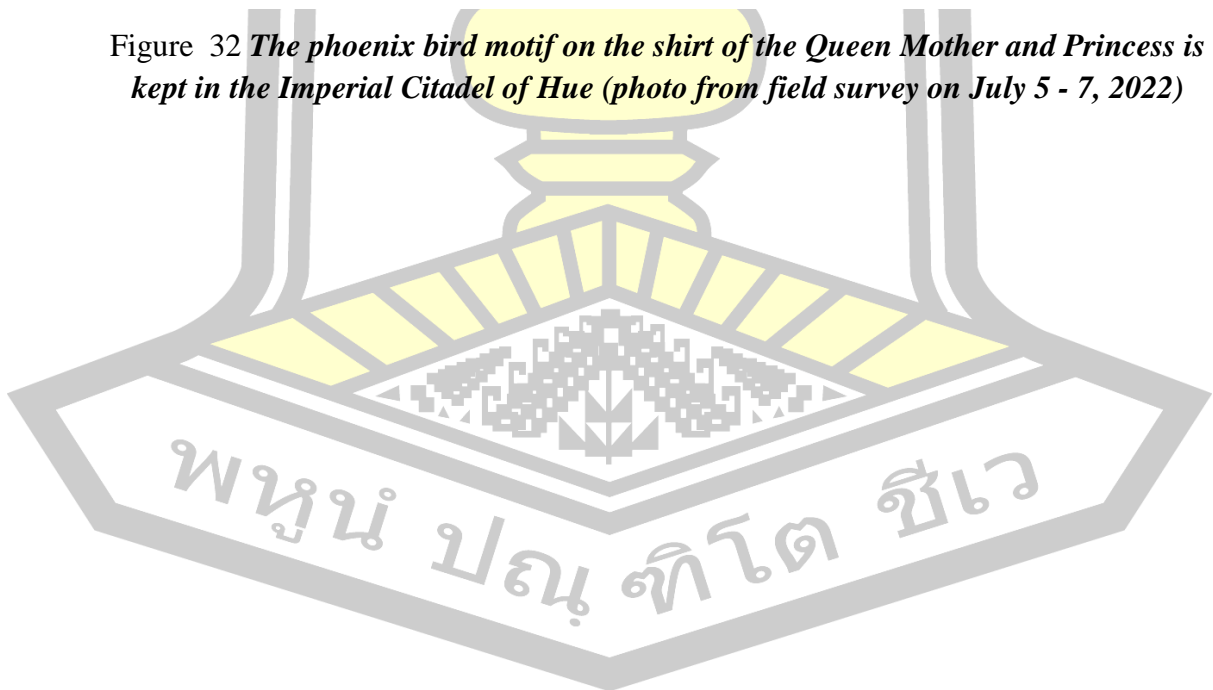




Figure 31 Some images of Phoenix from the book L' Art à Hue (Author Léopold



Figure 32 *The phoenix bird motif on the shirt of the Queen Mother and Princess is kept in the Imperial Citadel of Hue (photo from field survey on July 5 - 7, 2022)*



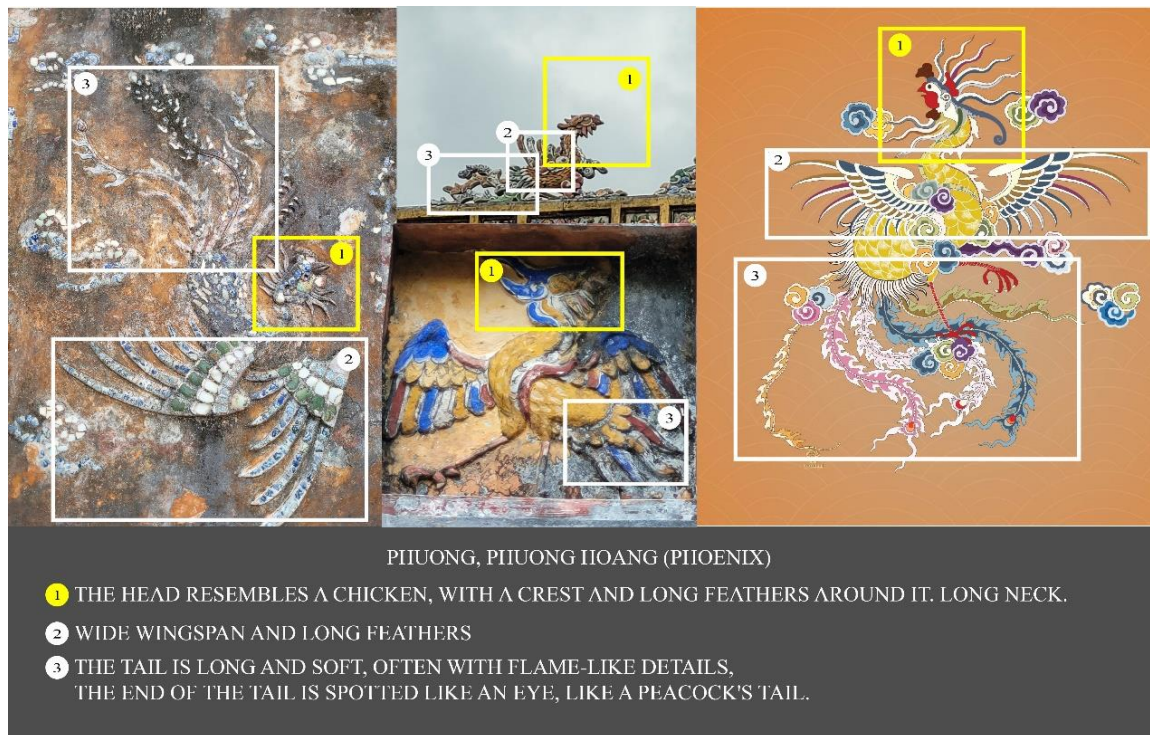


Figure 33 Pattern of phoenix bird on brooches and shoes of royalty and nobles

2.1.1.4. Pattern of turtles:

Quy / Turtle is the only animal that humans can see in the group of four spirits. Turtles carry a shell on their back, the upper dome is a symbol of the sky, the flat part below the shell represents the land, so the turtle is considered a miniature image of the universe. As a long-lived animal, turtles are used to symbolize longevity and longevity. In Hue art, the turtle is decorated with many different materials, but compared to the dragon, unicorn and phoenix, the motifs are much less. Turtles are mainly represented in the form of a crane (tortoise wearing a crane), which is a symbol for the synthesis of space-time in the universe, for sustainability and eternity. Turtles live long, cranes are also very long-lived birds, so both turtles and cranes symbolize longevity. The type of crane turtle is shown mainly in the form of a lampstand, which is made in pairs and placed symmetrically on the altars and incense burners for use in sacrifices. In this decorative style, the crane turtle is molded with detailed specifications: the turtle's shell is engraved with hexagons and squares, the

crane's mouth is holding a lotus flower with a calyx to form a candle holder. The combination of the crane turtle with a solid and superficial layout is the completion of the cosmic axis in space as well as the immortal meaning of time. Turtles also appear in combination with some other animals and plants (snails, frogs, lotus flowers) on the body of a unique lotus leaf-shaped urn with quite lively movements as if living in the middle of a lotus pond. As a single, turtle appears very rarely, can only be found in the base of a few incense burners, under stelae.



Figure 34 *The image of a turtle is engraved on Chuong Peaks, one of the Nine Peaks (photo from field survey on July 5 - 7, 2022)*

Turtle is a symbol of longevity, vitality and endurance. Turtles carry a dome-shaped shell on their back, symbolizing the sky, and a flat shell under their belly symbolizing the earth. The grooves in the upper part of the turtle's shell correspond to the constellation Dai Hung in the sky, representing the yang principle. The grooves in the lower part of the turtle's shell correspond to the ground, representing the sound principle. Turtles are also the embodiment of a combination of many other species: snake head, dragon neck, propeller. Turtles are also considered a symbol of stability and solidity. The four turtle legs represent the four poles of the world. In Vietnamese

architecture and decoration, turtles are often represented with other mascots belonging to the quartet, but the most popular is the image of "turtle wearing a stele", "turtle wearing a crane" in communal houses, pagodas.

The ancients saw that the turtle's shell was hard, so the hexagonal pattern on the turtle's shell was used as a decorative pattern for the house's foundation with the meaning of wishing for a sustainable house. In the tombs of the Nguyen Dynasty, especially Khai Dinh's tomb, the hexagonal pattern is clearly decorated with the meaning that the tombs of the Nguyen kings will last forever. The image of the turtle in the decoration of the palace architecture also reflects a certain state of artistic thought in the Nguyen Dynasty, the orthodox Confucian thought system still accepts the "transformation" in a certain world terms of the spirit of Buddhism, Taoism. The image of a turtle with a lotus flower and a lotus flower turning into a turtle is a testament to the absorption and assimilation of Buddhist, Taoist and Confucian elements.



Figure 35 Some images of turtles from the book *L' Art à Hue* (Author Léopold Michel Cadière)

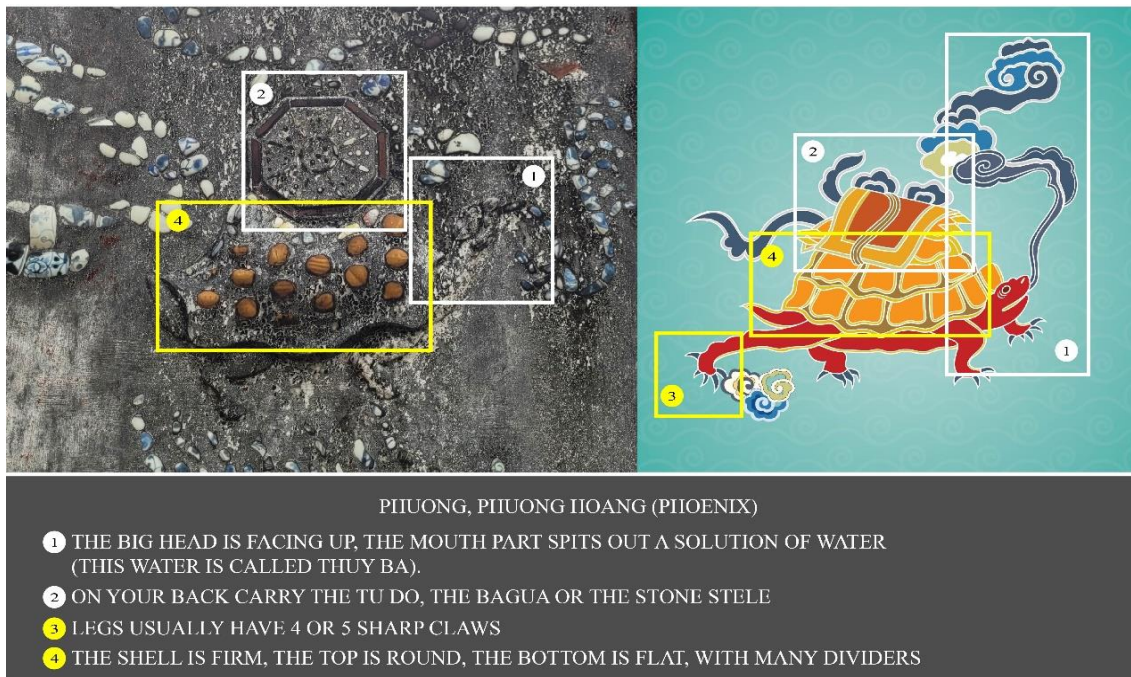


Figure 36 Some images of turtles from the book L' Art à Hue

2.1.1.5. Patterns often appear with the four spirit motifs:

The Tu Linh motifs of the Nguyen Dynasty are often accompanied by the Tu Quy motifs and can also be combined to create "transformation" bodies, also with other motifs but with a lower frequency. Four quarters it has many manifestations, not certain certain four types that it can change with each other. For example, Tu Thuy including apricot, lotus, chrysanthemum, and bamboo can also be called the Four Quarters. There are also other names such as Four Times, Four Times. The four quarters are shown below the page of a set of four paintings called the Four Commentaries. Some arrangements such as: Peach - bamboo - chrysanthemum - juniper; Apricot - bamboo - chrysanthemum - pine; Apricot - bamboo - chrysanthemum - orchid; Apricot - bamboo - chrysanthemum - lotus; Plum - lotus - chrysanthemum - pine

* Lotus pattern:

The lotus-shaped pattern evokes a special quality reminiscent of the Buddha's lotus throne. Depending on the location, there are clear views of the lotus, but we see the transformations from the lotus symbol created on the basis of stylized shapes.

The popular patterns are materialization: The lotus leaf is transformed into a turtle symbol (gui - one of the four spirits) in the seal decorations at the Buddha tower (the tower of Thien Mu pagoda - Hue); Or on the decoration of the top of the pillars, the decoration of the roof, the lotus symbol is highly stylized, especially in the architecture of pagodas, temples, shrines... Lotus leaves are carved and trimmed. The ribbed lines are like the carved images of lotus objects on the turtle's shell, the turtle's head is raised up vividly, funny and perfectly matches the soft stylized lotus petals and lotus buds in the decorative strip. horizontal rectangle.

Water waves are also rhythmically stylized to form a shapeshifting lotus leaf motif that carries a precious, stable and lasting blessing. The turtle is the symbol of eternity and permanence, combining these two patterns in a decorative symbol is what the artist wants to convey into it the eternal concept of the human being. Buddhist way.

Carvings and large reliefs accompanying architectural works (collectively referred to as architectural decoration) are also considered to be the epitome of pure, elegant and sophisticated beauty. On the screens, doors, altars, couplets, pen shelves, etc., the formalized lotus is combined with the string flowers, facing the sun - that is the comparison of the lotus as the main flower. Gentleman: The sun's rays illuminate the lotus. Artists have been very skillful in anthropomorphizing decorative motifs and carvings: with uncomplicated and not too sophisticated touches, the lotus symbolizing dragon head combined in the carved array has attracted attention. by the opposite stringing bands. The clouds are stylized with gentle twists gathered in the center to create the shape of a dragon's head with a wide mouth holding the word blessing.

The lotus flower clearly shows the universal law in nature: yin and yang, dynamic and static, the petals are both gentle and the integration of the human universe, each layer of petals is fragile but contains the inside. Inside is the reception of natural light, the sparkling dew drops every morning and the subtlety of heaven and earth combined. The lotus flower is also a person.

*** Chrysanthemum pattern:**

Like the lotus, the chrysanthemum has long been chosen as a symbol of Buddhism. Artists have applied leaf and flower patterns on couplets, architectural elements and

many other models. In which chrysanthemum is the embodiment of rarity. In autumn, chrysanthemums bloom with large lobes of daisies that are both luxurious and embodying an abundance of vitality. The plant world is transformed in the form of a model according to the rich imagination. Chrysanthemum is in the quartet of the four times (Tu Quy), and is also conveyed in the four quarters: apricot, orchid, chrysanthemum, and bamboo. Combining delicate lines with flexible carvings, ancient artisans have combined the quintessence into the rustic but raised the power of the chrysanthemum (Long An Palace, Hue).

The prominent decorative point in the architectural works that we often encounter is the ends of the roofs, the ends of the triangular roofs are stylized buttons with certain rules. On the contours of ancient roofs in Hue, simple buttons are repeated. Or on some decorative details of wooden doors with carving and perforation techniques, there is a stylization from strings of flowers and leaves intertwined into very vivid twists, the central pattern is always the same. is a stylized chrysanthemum with a round pistil and radiating tassels around creating a contrast. Whether in a vertical or horizontal layout, chrysanthemums are always presented with elegance, charm, but also lightness.

Bas-relief strips carved with branches and leaves turned into dragons and decorative patterns of cotton rope on the streets of ancient wooden houses are common, showing the creativity of artisans (in ancient houses in Hue Citadel). Sometimes it is the arrangement of the bird motif with a certain herb or the herb is modeled into a spirit animal in unique decorative projects. Even the base of the drum - a faithful item also has a choice of motifs of chrysanthemum leaves turning dragon (Chrysanthemum turn into dragon) next to stylized clouds in the shape of strings.

To decorate the screens, the mausoleums of worship (Khai Dinh Tomb, Tu Duc Tomb, the shrine in An Lang, Hue) to the front fringes of the Van Mieu Mao Dien (Hung Yen), Vo Mieu (Hue Citadel) and In ceramic mosaics at Khai Dinh shrine, artists at that time used many interlocking motifs, simulating the beauty of chrysanthemums and apricots with a variety of expressions. This proves that the aesthetic thinking of the Nguyen Dynasty was quite lively and rich.

*** Apricot flower pattern:**

Not beyond the symbolic meaning of spring, apricot flowers gently go deep into the visual arts as an elegant hobby. Apricot flowers are shown in architectural decoration projects that have both decorative and beautifying meanings and deeply engrave each grain of wood with thoughts, feelings, and natural features in the human mind. The artist brings the whole idea into each decorative motif. Apricot flower is a symbol of an elegant man, elegant soul beauty: skeleton, spiritual snow.

The artist continues to personify a flower according to moral conventions and traditional conceptions of life: apricot or peach branches are transformed into phoenixes (unicorn transformations), but that intention is first and foremost an elegant hobby of artists, they are free in their creativity, but the crafting talent is the combination of herbs with mysterious powerful animals. Dreams become magical.

Apricot flower is also the embodiment of feminine beauty, fragile but discreet, delicate. Apricot flowers are also associated with many other symbols to promote the idea of beauty and character: apricot tree - apricot tree and birds; flamingo, apricot tree and a flamingo or a white stork. The delicate and diligent body of the stork mixed with the gentle and pure apricot blossom is an elegant beauty mentioned many in the array of architectural decoration topics. The variation of apricot motifs in architectural decoration is very diverse, but in general, it is still the idea of praising the beauty and quality of people, associated with the matriarch - the woman. graceful, timid, high-pitched. The wooden and stone items appearing in the apricot flower carvings of the Nguyen Dynasty's fine art are typical of the style of the Nguyen Dynasty kings. From architectural decorative carvings to decorative carvings, indoor reliefs on objects, people still see apricot flowers with a profound beauty like that of a western woman. Mr. Dong. On plates carved with different materials, caskets, chests, table legs, chair legs, roofs stacked with matches, to precious objects in Hue's royal court, in addition to flowers and other decorative motifs, flowers. tomorrow occupies an important place. In particular, on the remaining nine copper peaks in Hue to this day, there is the familiar five-petaled apricot flower shape but the leaves are very nicely stylized, plus the trunk is branched from the waves on the Vi Te river. The branches and leaves glide on the water, but split in two directions and connect the two apricot branches are

foam waves. Two clusters of apricots are opposite each other, creating a balance in a very natural appearance, making the branches more lively.

It is also apricot, but the apricot tree on Nghi Dinh (the fifth of the nine peaks) has been transformed and shaped into a reindeer shape. From the base of a strong apricot tree dotted with large-petaled flowers, the trunk of the apricot tree shrank a little, suddenly rising in a diagonal direction, suddenly a branch of apricot split. The horizontal plane is parallel to the ground extending like deer horns with small clusters of flowers and tender young leaf tassels. The bronze casting artist skillfully created every detail that was realistic and delicate, making the apricot blossom seem to be invigorated from the meaning of fortune - symbolizing the desire for the land. May prosperity, abundant vitality... Plum flowers in the art of carving and sculpture of the Nguyen Dynasty contributed to the richness of the visual arts of the Nguyen Dynasty. Apricot flowers also appear in almost every art form, from small to intricate patterns, apricot flowers are not alone but are linked with other symbols to add aesthetic appeal to the herb., plants and nature bring prosperity and peaceful spirit deposited in the creative soul of the artist...

In summary: In the whole history of Vietnamese traditional art, people are still used to lotus and chrysanthemums in religious symbols, few people exploit the gentle and pure beauty. from apricot flowers in ancient Vietnamese carvings. Particularly, the fact that the apricot flower appeared a lot in the architectural decoration of the Nguyen Dynasty deserves to be studied more carefully with explanations from multiple perspectives such as history, society, psychology, aesthetics, etc....

*** Pine tree, bamboo tree:**

The pine trees and bamboos that artists put into the art of sculpture are mainly bas-reliefs with rich carving techniques. That technique proved the beauty of the pine tree symbol in the artist's subconscious. Or at a more sophisticated level, the pine tree is formalized in many decorative projects such as the pine branch turning into a dragon, the bamboo tree turning into a dragon or through the skillful hands of artisans, the bamboo tree is bent into a dragon: still on The background is a lively meandering tree trunk, the branches spread evenly around, the upper bud is soft, slightly curved, the

stump is cleverly shaped into the shape of a dragon's head with a stout body. The carving of the dragon's head protrudes from the tree trunk, the stance is steady and proud, the dragon's shape is like a jade spray, the foliage is like small hands spreading out in layers creating weakness. dynamics. The foliage on the top of the tree is small, thin, lower and darker at the base, creating a clearer and more vivid image of the dragon's head.

The royal embroidery paintings of the Nguyen Dynasty, the country paintings on blue ceramics, the paintings on the altar are shown with fine lines. Also the motif of pine, bamboo, crane, deer but delicately stylized, suitable for each decorative position is the freedom of the genre of flowers, birds and birds in Nguyen's paintings.

“Through the themes and types of decorative projects of plants, flowers, and patterns in the art of the Nguyen Dynasty, many layers of diverse cultural meanings can be seen. Inheriting the botanical motifs of previous periods such as lotus and chrysanthemums of the Ly - Tran dynasties, but adding more meaning in the shaping details; The stylization of the form, the increase of the elements of lines and details partly speaks to the aesthetic thought of the Nguyen Dynasty kings” (Dao, 2021).

2.1.1.6. The motifs in the form or symbolization of the Tu Linh

From simple motifs from folklore, from specific daily life such as flowers, fruits, clouds and wind under the thought of the Nguyen Dynasty Confucianism, in the rich imagination, the ingenuity of the craftsman's hand cards have appeared many variations called "transformed" from fruits, flowers, leaves into dragons, phoenixes, unicorns... creating countless symbols; through which people entrust their spiritual beliefs about luck, happiness and longevity.

Author Minh Quang (2012), in *Auspicious Feng Shui Items* (Hong Duc Publishing House) writes: "Among lucky symbols, there are very beautiful images, but there are also very ordinary things. often in life. So, how did those beautiful or ordinary things become auspicious things? With beautiful things, their natural attributes will be amplified, and they will become symbols of good luck." (Pham, 2021)

The happy life of farmers is associated with nature: favorable rain - peaceful wind; with favorable crops; with community life - society, peace - prosperity, national peace and security. Associated with these wishes is often the appearance of four spirits: Long - Lan - Quy - Phung. In order to express the wish to wish for themselves and everyone good things, the owners of Hue Citadel decorated many pictures of longevity and sustainability through symbols: eight fruits, eight precious objects, turtles, cranes, conifers, peaches, tam das, etc. The decoration shows the desire for more everyday life such as riches and riches (peony, field corn, phoenix, etc.; happy family reunion, crowded descendants). Tu Ton Van Dai (pomegranate, custard apple (na), squash ...); peace and joy (phoenix); affluence, wealth, many perks (bats - fish); advancement on the road to fame bamboo - magpie); pass in the exam (carp turns into dragon - Ly Ngu dance dragon gate); perfect success (lion's bridge); complete and lasting (winding rope, etc.) Chi, Lien Dang); but completely, favorable conditions, happy couples (loan - phoenix, lotus - lovebirds); attached to acacia paint (connected pressure: lotus and duck); mind is in harmony with the head (orchid). – Scallops); Tam da (Phuc – Loc – Tho) or Buddha's Hand (Phu), peaches (Tho), pomegranates (many children); Five Phuc Lam subjects: happiness - fortune - longevity - Khanh - Ninh (year of bats); prosper and prosper (weed - fish); pure self-existence (sen); temperament of a gentleman (mai - bamboo - dong); aspire to a noble, peaceful, and free life, away from fame and fortune (chrysanthemum, apricot - crane).

The forms of "transformation" are very diverse and contain many messages behind. Even in the patterns of the period, this association is not out of the norm as in the patterns of thunder clouds, water waves, tassels, sparks, water waves, and three mountains, there are also variations in body structure. shape, legs, body, nails, tail, mane, nape ... The decorative patterns of "culture" are always real fruits, it is used to express the power of nature and contain meaningful weight. and spiritual culture in it.

There are fruits that are sanctified by sanctifying through the transformation into a dragon's head (peach fruit), Buddha's hand (Buddha's hand) or aspiration for fertility (a fruit with many seeds...). Especially the fruits that "transform" into spiritual beasts such as dragons, unicorns, phoenixes, and turtles, in which the dragon-headed fruit is depicted with a rich image. Based on that one can validate not only it but also the

architecture involved. Dragon is a synergy in all three levels of the universe, is the owner of all species (except gods and some humans), is a symbol of rain clouds and all sources of water, so peaches and pomegranates are very popular. Popular in embossed decoration. In addition, there is also the phoenix fruit, which is the mascot of the upper floor, symbolizing the universe, for saints ... sometimes it is the spirit bird of the Buddha land that knows how to teach about the Dharma..

The unicorn (Lan) is also the embodiment of upper power, of wisdom, in a special form (dragon horse) it symbolizes both space and time. The image of the turtle through Eastern philosophy, it represents sustainability, because it is the synthesis of yin and yang. Other fruits can also be found in the decorative arts of the Nguyen Dynasty, which were somewhat spiritualized on a real basis. Sacred substances and their meanings have been attributed to people for many generations and have become a model in the Eastern consciousness of the Confucian philosophy of the universe and human life. The decorative style of flowers, plants, and animals combined with the "modified" mascot in the image of the Nguyen Dynasty's fine arts is also quite rich. These are lotuses with many styles, lotuses have gone beyond reality to contain sacred ideas, leaves represent enlightenment, chrysanthemums are sometimes symbols of stars or the sun. together with lotus to form a pair of "dual-doubt" (yang - yin). In addition, the images of bamboo, peony, pine, chrysanthemum, bamboo, apricot, orchid, peach and other fruits are sacredly "transformed" next to the corresponding fruits or combine variations of the spirit animal to create the symbolism. Statues in the decoration add richness. The human theme is also sanctified through the series of topics Bat Tien, Tam Da ... or closer to reality than Ngu Tieu Canh Muc, Twenty Four filial piety ... in order to express the thought of "cosmic man" moving. gradually changed to the human form, in this case, the fruits are often in the hands of the epiphany, as in Tam Da, Mr. Tho holding a peach is a recognizable and very popular image.

Many incarnations have different meanings, but most of them represent luck, happiness and peace. From the meanings of the symbols of the Tu Linh, Vietnamese people want simple images of everyday life "turning dragon", "turning phoenix" ... to

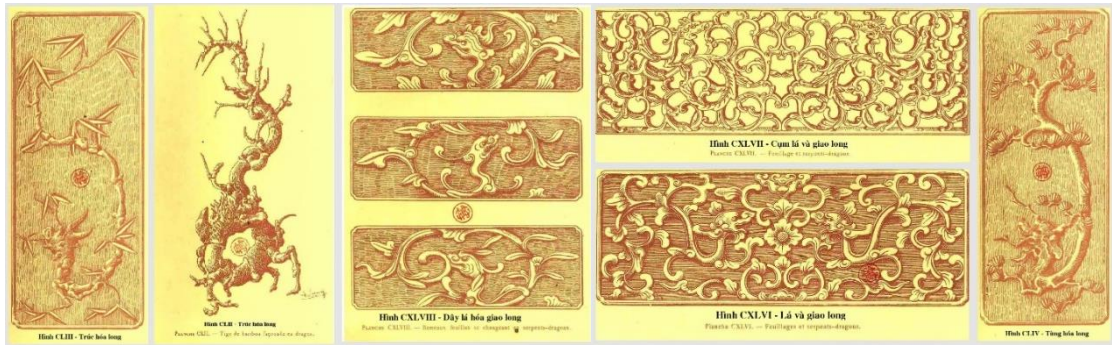


Figure 37 *Some pictures of trees turning into dragons from the book L' Art à Hue (Author Léopold Michel Cadière)*



Figure 38 *Some pictures of trees turning into dragons from the book L' Art à Hue (Author Léopold Michel Cadière)*

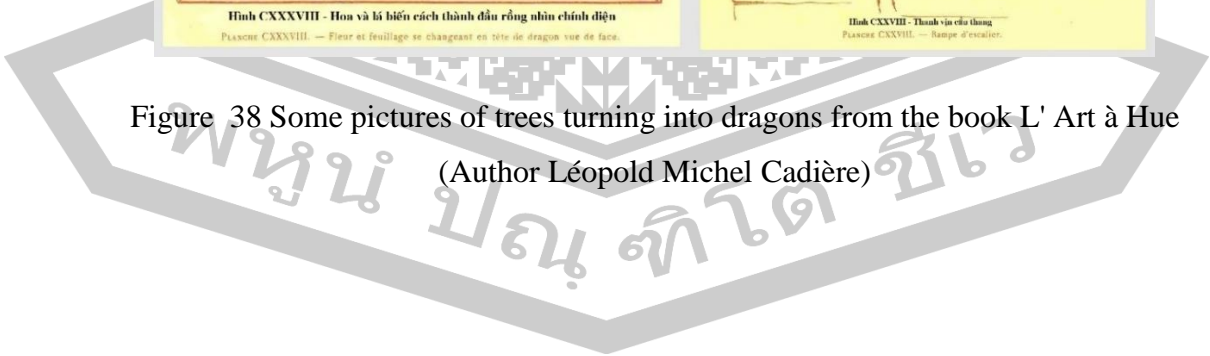




Figure 39 Trees turn into dragons in Hue citadel (photo from field survey on July 5 - 7, 2022)



Figure 40 some pictures of trees turning into Unicorn (Lan) from the book L' Art à Hue (Author Léopold Michel Cadière)



Figure 41 some pictures of trees turning into Phoenix (Phuong) from the book *L' Art à Hue* (Author Léopold Michel Cadière)



Figure 42 Some pictures of trees turning into Turtle (Quy) from the book *L' Art à Hue* (Author Léopold Michel Cadière)



Figure 43 The symbol of Tortoise, wearing a lotus flower at the Ngu Phung Lau, Hue Citadel (photo from field survey on July 5 - 7, 2022)

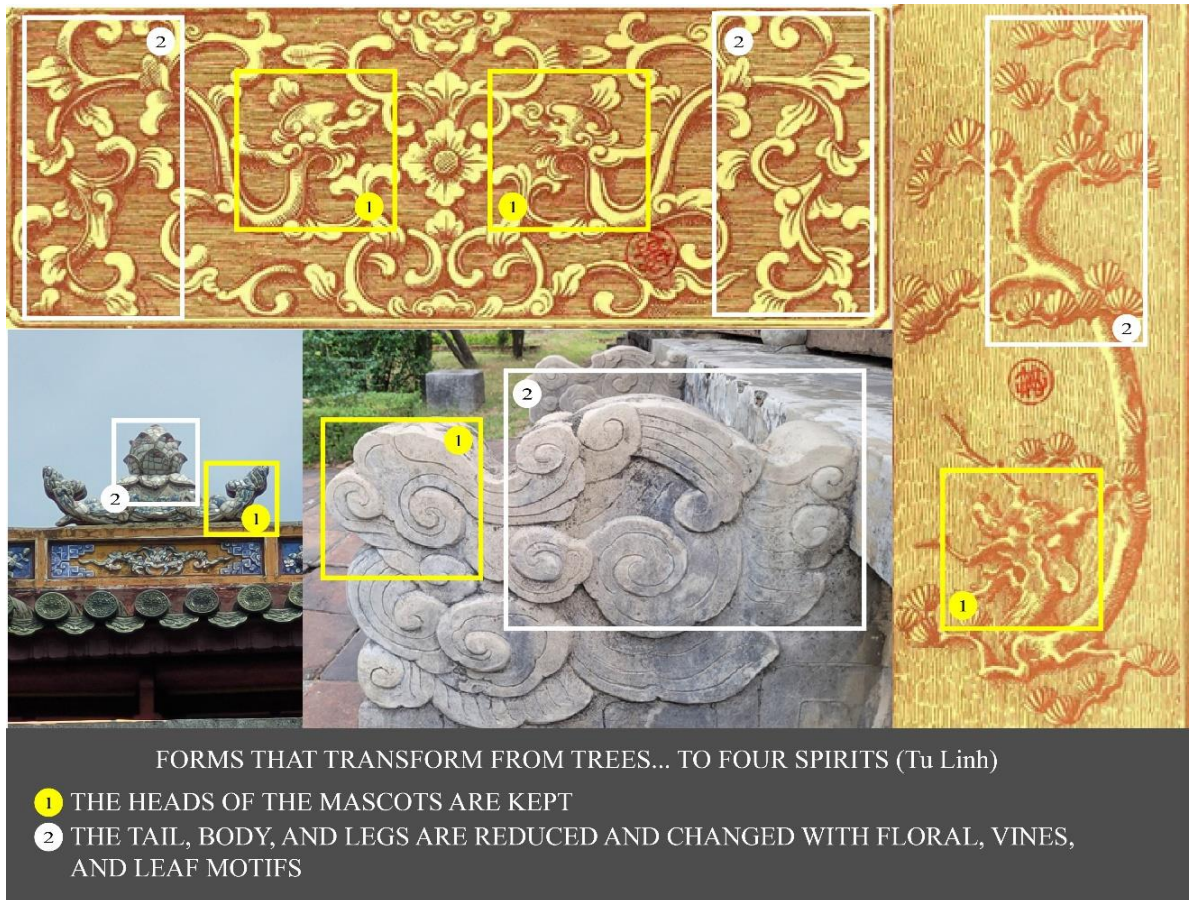


Figure 44 The symbol of Tortoise, wearing a lotus flower at the Ngu Phung Lau, Hue Citadel (photo from field survey on July 5 - 7, 2022)

2.2. The value layers of Tu Linh motifs

2.2.1. Artistic value

Under the Nguyen Dynasty, the four spirit motifs were considered the most dominant, had the widest and strongest coverage.

The motifs of the Four Spirits combined with other motifs appeared everywhere in the royal court of the Nguyen Dynasty (1802 - 1945) shown on Hue royal art products such as furniture, royal architecture, mausoleums, utensils. It is a Hue royal painting built from the strict regulations of the state on ideology, manners, and hierarchy through decorative themes, colors and outstanding motifs, show much. Create a world full of symbols, containing the aspirations of the ancients to convey.

The decorative themes on the royal products of the Nguyen Dynasty have a clear hierarchical division and are regulated according to strict themes. The image of the king is always associated with the image of a dragon; The princes, crown princes, mandarins are allowed to use the mango, phoenix, unicorn, turtle and plant and animal patterns.

In shaping and decoration, there is unity between the royal vestments and other royal products. The images of four spirits, images of plants, objects, images of the universe, bowls, especially dragons are shown on the surface of royal products of the Nguyen Dynasty. For example, when approaching the architecture of Thai Hoa Palace, where the Nguyen King held great royal ceremonies of the Nguyen Dynasty, the dragon theme was used the most. The first is a pair of dragons worshipping the Japanese placed on the roof of the palace, this is a motif widely used on the architectures of the Nguyen Dynasty, followed by a pair of dragon images placed in front of the temple door with the shape. bending along the two sides of the door step, on the electric pole, the throne, the wooden frills... the dragon image is shown in different styles such as the two dragons adoring the sun, the round dragon shape, the single dragon or the chrysanthemum flower. dragon, unicorn dragon, bamboo turn dragon. The dragon images are interspersed with the clouds to create a fanciful, sacred space with a surreal nature. It was a space where the king as the Son of Heaven resided. The representative of heaven, bringing the power of the universe to rule the human world. Similarly, on the royal robes, the long robes of King Nguyen are embroidered densely with dragon images with motifs of single dragons, dragons interspersed with clouds. Or on the king's items such as beds, chairs, and solid objects are decorated with dragon images. That has partly seen the consistency in the Nguyen Dynasty's royal decoration style. Besides that supernatural mascot, there are also falling images (five blessings), botanical patterns such as apricot flowers, chrysanthemums; bowl buu, ... is shown interlaced with 121 dragon statues. These sets of themes are also used on the tombs of King Nguyen with different materials such as masonry at Gia Long tomb, The To shrine; ceramic mosaic of Khai Dinh mausoleum... Obviously, the role of decorative art when used consistently will play a role in increasing the dignity of that

space. And it is also a space filled with symbolic values, full of messages and aspirations of the owner of the space.

Using the colors of the five elements in the royal court of Hue created a spiritual but very lively space. Before the red color of the electric interior, the yellow card color of the motifs and objects of the Nguyen king, the colors on the royal vestments of the Nguyen dynasty (according to the prescribed hierarchy) created a lively space between the contrast between the quiet, contemplative "still" of the royal space color and "the dynamic", the brilliance of the color of the vestments. In that place, people are the highlight that adorns the royal picture to be more beautiful and more complete. In addition to the unity of decorative images in the Nguyen Dynasty's court art, the density of decoration is also a noticeable thing in the decorative art of the Nguyen Dynasty. Overwhelming, dense, enveloping is an aesthetic thought that creates the distinctiveness of the Nguyen Dynasty. From the embossed plaques on the thrones and thrones in Thai Hoa Palace, or the space of the mausoleum is covered with masonry, inlaid with crockery to the vestments that are covered with pictures.

It is confirmed that under the Nguyen Dynasty (1802 - 1945) Tu Linh (Long - Lan - Phung - Quy) were the leading motifs, helping to create decorative colors and distinctive features of the Nguyen Dynasty, where feudal forces existed. At present, giving birth to the rules of using motifs from high to low corresponding to decreasing social status. These motifs create works of art, making a great contribution to the national fine arts.

2.2.2. Value history, culture

In recent years, Hue has been recognized by Unesco and the government as an intangible cultural heritage, the study of cultural, political, social and artistic values under the Nguyen dynasty has attracted more and more important researchers. more attentive. The 17th Conference of the World Heritage Committee, meeting in Cartagena (Colombia) on December 11, 1993, recognized the Complex of Hue Monuments as the first World Cultural Heritage in Vietnam due to meeting the criteria of the World Heritage Site. (iii): Hue is shown as an outstanding evidence of the lost Vietnamese feudal power which peaked at the beginning of the nineteenth

century, and criterion (iv): The complex of Hue monuments is an example. outstanding of an Eastern feudal capital. This is the clearest evidence of the cultural history of a centralized feudal dynasty in Vietnam, honoring the cultural values of Hue also aims to raise the status of the nation and the people of the nation to a new height.

The Nguyen court has expressed an aesthetic point of view and thought. In the attitude of the government in affirming the kingship and expanding the rule of government, in order to build a culture and society with its own identity in which the interaction between culture - economy - politics with the art of decoration mind are closely related. That's why right after he ascended to the throne, King Gia Long established a regulation on costumes for the Nguyen court to show "Van Vat - material culture", or under King Minh Mang issued an institution of clothing among the people in order to unify the people "customs adjustment" in the seventh year down to the example: "Our state is united in borders and cultures, should we have different jobs and regulations"; King Minh Mang in the 18th year once again demonstrated the determination of the Nguyen government in unifying the way people dress in different regions of the country "for 131 years this year, it is necessary to unify the law to change both and when the new year comes, if the old habits remain unchanged, they will be immediately punished for serious sins."

In addition, the Nguyen Dynasty constantly reclaimed and expanded land, built a force to protect the country, people were assured of production, social life developed, handicrafts were born to serve the local life. royal and non-folk. The Nguyen Dynasty showed a very distinct royal art space, in which Confucian thought was applied to all Hue art products including ceremonial dress. However, that ideology is not a philosophical and socio-political doctrine, but has the color of the ideology of "mystical idealism" with the concept of "heaven" religion and the responsibility of the whole dynasty. The family always respects and respects heaven, obeying such as "respecting heaven", "Thuan Thien" and "sacrificing to heaven", for example, every year, King Nguyen wears the vestige of the crown to sacrifice to heaven at the Nam Giao altar. But in contrast to the sacrifice to heaven, there is also a sacrifice to the earth to ask for the protection of both heaven and earth, due to the concept of "heaven

gives birth to earth", "yin and yang harmonize". Therefore, the decorative designs on the sacrificial robes have two opposing yin and yang parts such as the moon - the sun, the phoenix - the phoenix. They are symbols for the balance between heaven and earth, a symbol of yin - yang power carrying Eastern teachings and philosophy, with the concept that all creations are first born from two extremes and are considered as a kind of symbol for good omen "Tai chi is represented by the image of a circle, each half diameter is curved and assembled into the shape of an S, it is considered a typical circle that makes up the boundary of China. what are called yin and yang symbols" such as the images of the four spirits are attached to the "bagua" (unicorn carrying the bagua, the bagua, etc.) has created an artistic space on the ceremonial robes. imperial court of Nguyen. It is a spiritual space reproduced on vestments, where the powerful image of the dragon (heavenly) associated with the image of the "son of heaven" is free to roam and reign..

2.2.3. Scientific and practical value

The research creates a premise, creates a reputable source of documents for other studies related to fine arts, cultural history, etc. The achievements can be applied to the lives of local people such as packaging design. packaging for products in traditional trades. Research contributes to save the value of the topic. Create popular opportunities to friends at home and abroad.

Chapter 2 - Sub-conclusion:

The Nguyen Dynasty (1802-1945) took Confucianism as the pedestal of society, the foundation for the reign. Tu Linh is one of the main decorative styles of Confucianism, symbolizing dreams in many aspects in Asian feudal society. So these symbols are very respected.

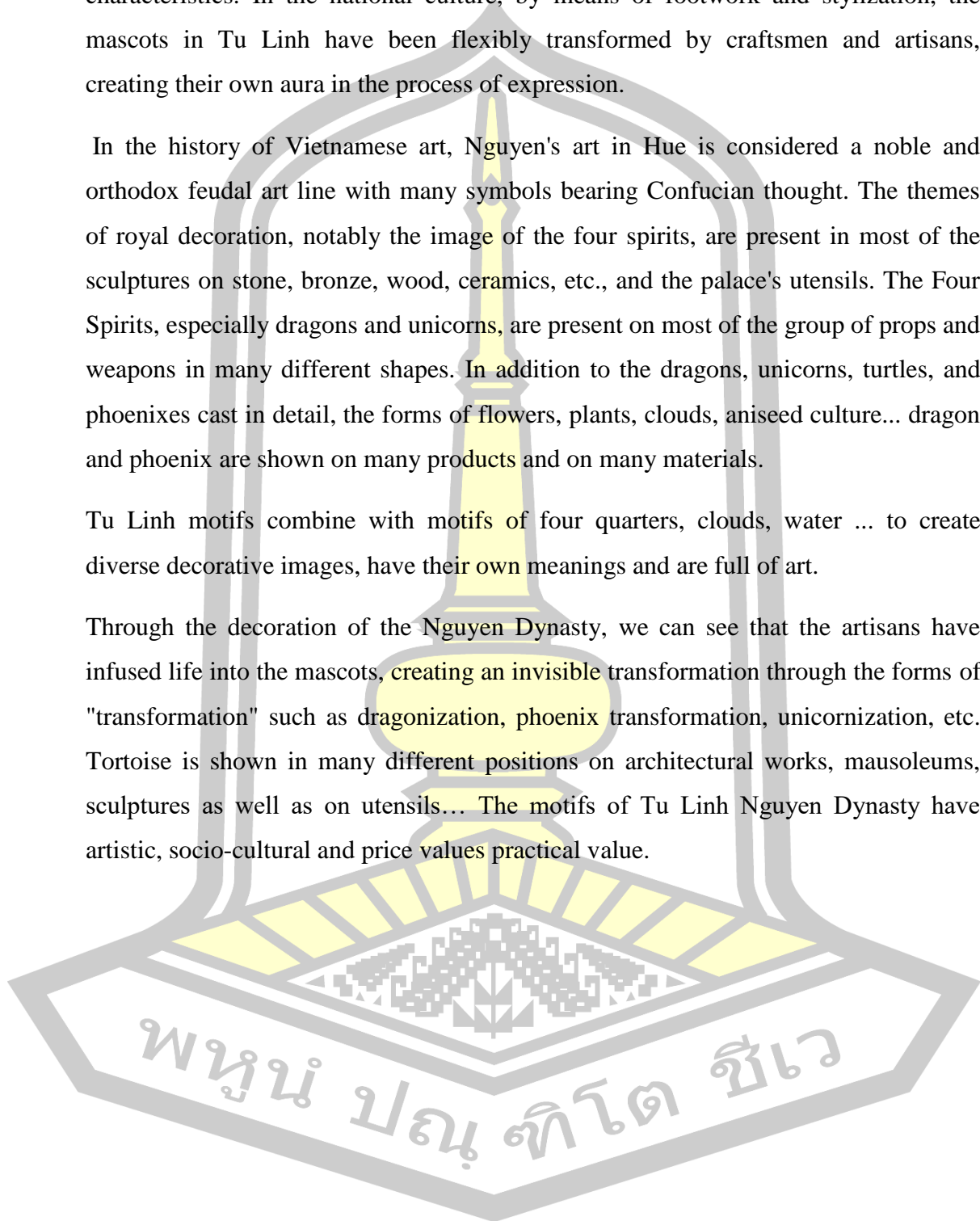
During this period, Hue held the position of the locomotive of national art, both noble and noble royal art and lively and rich folk art. The most prominent and popular in the artistic images of Hue is the image of the Four Spirits (four sacred animals, including: Long (dragon); Phuong (Phoenix), Lan (unicorn) and Linh Quy (sacred turtle). , and the most typical in the Four Spirits are dragons and phoenixes. Although using Confucianism as the root, the images of the four spirits in the decoration are not

stereotyped and rigid. Under the Nguyen Dynasty, with the inheritance of four characteristics. In the national culture, by means of footwork and stylization, the mascots in Tu Linh have been flexibly transformed by craftsmen and artisans, creating their own aura in the process of expression.

In the history of Vietnamese art, Nguyen's art in Hue is considered a noble and orthodox feudal art line with many symbols bearing Confucian thought. The themes of royal decoration, notably the image of the four spirits, are present in most of the sculptures on stone, bronze, wood, ceramics, etc., and the palace's utensils. The Four Spirits, especially dragons and unicorns, are present on most of the group of props and weapons in many different shapes. In addition to the dragons, unicorns, turtles, and phoenixes cast in detail, the forms of flowers, plants, clouds, aniseed culture... dragon and phoenix are shown on many products and on many materials.

Tu Linh motifs combine with motifs of four quarters, clouds, water ... to create diverse decorative images, have their own meanings and are full of art.

Through the decoration of the Nguyen Dynasty, we can see that the artisans have infused life into the mascots, creating an invisible transformation through the forms of "transformation" such as dragonization, phoenix transformation, unicornization, etc. Tortoise is shown in many different positions on architectural works, mausoleums, sculptures as well as on utensils... The motifs of Tu Linh Nguyen Dynasty have artistic, socio-cultural and price values practical value.



Chapter 4:

COMMUNITY MEMORIES OF THE HUE PEOPLE ABOUT THE TU LINH MOTIFS

4.1 Hue people in the concept of spirituality

Hue, is not only a beautiful land of natural landscapes (Huong River, Ngu Mountain), the antiquity of temples, mausoleums... But also "fascinating" by the people of this place. The Hue people have a gentle, gentle personality, after settling down, the gentleness, the secretiveness of these qualities is cultivated from the centuries-old tradition.

4.1.1 Features in daily life of Hue people

Hue is a land with a long feudal history, is the capital of the Nguyen Dynasty, the rules of behavior are promulgated by the regime under the foundation of Confucianism, it greatly affects the cultural life of people. of Hue. If the above restrictions on worldview and human life are removed, the revolutionary character of Confucianism is that: Morality must be strict with oneself; To be ethical with people, one must be tolerant and generous; With work ethics, you must be dedicated and dedicated. Perhaps this core value affects the people of Hue.

** From the 16th to the 19th century:* The Nguyen Dynasty promoted Confucian ideology to establish and maintain social order.

About politics and law: Beginning with King Gia Long, he compiled a set of laws of the Nguyen Dynasty called the Royal Court of Laws, also known as Gia Long Laws. Law making is based on the spirit of virtue (one of the prominent political ideas of Confucianism) combined with the rule of law. And also from that see its humanitarian spirit. In the reign of King Minh Mang, the application of political ideology of Confucianism was, first of all, the application of the idea of destiny. In addition to the application of the idea of heaven's destiny, King Minh Mang also applied the ideology of virtue with three points of view. The first is to love the people, to provide relief to the people in difficult times, to reduce taxes, to punish the corruption of mandarins and robbers. The second is the concept of the king - mandarin - people relationship, which means that the king is close to the mandarin and the mandarin is close to the people to create a good relationship. The third is the

concept of upholding the role of education and asking for talented people to build the country.

4.1.1.1 About the lifestyle

The depth of Hue culture is also reflected in the Hue style. That style originates from the living art of many generations of Hue people, formed and built up from Hue cultural traditions.

Hue is attractive and won the hearts of many people, both domestically and internationally, mainly because Hue also preserves a great cultural heritage (tangible and intangible) and has its roots in tradition, national culture, which has been accumulated, built up and developed from a land that was the capital, has a harmonious combination between the generality of the whole country and the particularity of a land, between the nation and the indigenous peoples., between tradition and modernity. Over time and the constant movement of life, these elements are always distilled, supplemented and settled into the quintessence that makes up Hue's cultural identity, which is the most core part of the tradition. Hue cultural system needs to be respected, preserved and promoted.

Regarding behavioral culture:

Thua Thien Hue used to be a fixed capital of kings for many centuries. In terms of spirituality and ideology, the majority of people are imbued with Buddhism and Confucianism. While Buddhism leads thought at the abstract and metaphysical level, Confucianism penetrates more directly into people's daily lives and is seen as a "religion to be human" or as a "art of treating people". "going into customs and habits.

Family behavior: Hue people are especially attached to their family, sometimes living in the family. The phenomenon of "closed doors" or "closed gates" is often encountered in Hue, where families called "giants" and "royal factions" make girls become expensive and boys do not adapt to society. festival. This situation is much better now. Among relatives, the paternal relatives are called uncle (father's brother), uncle (father's brother), aunt or o (father's sister or sister), and maternal side is aunt (mother's sister or sister). , uncle (aunt's husband), uncle (mother's brother or sister).

Social behavior: People here have many opposite feelings and actions, even in eating, speaking or in behavior. Hue is a center of vegetarianism, that is, eating light (pale), but people here like to eat spicy. Speak slowly and calmly (Hue girls are famous for being gentle, timid, and timid), but resolute and resolute. In behavior, the first reaction is expressed by the sound "yes" which sounds like consent, approval, but next is consideration and consideration. The young people of Hue thought that the Perfume River was lethargic and quiet, but they were able to act proactively and decisively as demonstrated through the uprisings against the oppression of the French Colonialists and the American Empire. The people are poor but luxurious (it is said that this is the character of the imperial capital), speak little but often retort and reason, and there are many conflicts in their hearts.

For guests, Hue people are often reserved and cautious in their words and attitudes, sometimes lacking in openness, generally hospitable, but still in moderation, sometimes conservative, for fear of misunderstanding.

About family:

The concept of "house", through evolution and vicissitudes, is reinforced and the house object literally exists. Thua Thien Hue is a land where the house, as an infrastructure structure of society, still exists quite sustainably and intact. In addition to the "ruong houses" preserved, the palaces restored, and the "garden houses" taken care of, the house in Hue in general is an entity that contributes significantly to the consolidation of family fortune.

Order in the family is maintained according to hierarchy, age. Headed by the patriarch and the elder. Worshipping (anniversary ceremony) also speaks to the family's family status. The commemoration of that day of death (annihilation) is more important than the birthday (birthday), not sophisticated but decent. The burial and grave are respected, conducted according to good hours, good days, often with the help of the local teacher. In addition, depending on family conditions, it is also possible to organize offerings to grandparents on New Year's Eve: Lunar New Year, Nguyen Tieu, Doan Ngo, ... or organize celebrations: celebrating longevity.

4.1.2 Characteristics of the concept of beliefs of Hue people:

In family, clan:

The family tradition here has merged with the culture of the house - garden, palace, human personality, so it can be said that more than anywhere else in our country, Hue is a land that keeps the family tradition, although the basic The market regime is daily, hourly gnawing on that family's cultural tradition.

The family is also a place to keep traditional cultural values of the nation, such as the architecture of their church, rituals, family sacrifices, ancestors' graves, etc. Their church is a place to worship the ancestors. ancestral grandparents, clan brothers; Their church is mainly in the style of one-room or three-compartment house, and together with the communal house and pagoda architecture, it forms a complex of traditional spiritual architecture in Vietnamese village culture.

Along with the relationship between members of the family, the family church, the family's sacrifice ritual is an ideal environment to preserve and promote the traditional cultural values of the nation, such as the relationship between family members and relatives. community, architectural art, sculpture art, real warm art, traditional costumes...

The clan also has a spiritual and religious role. Each clan has an altar of the clan, and there are even altars of small clans. Their altar can be placed in their church, but can also be placed in the head of the family in the absence of their church. In Hue, not every family has a family church, but almost every family has altars and rituals to sacrifice their families. In case the family altar is placed at the family head's house, the worshipping and keeping of the genealogy of the family lineage shall be undertaken by the head of the family; while the clans have churches, the care of the family sacrifices is taken care of by him. He is usually an elderly person, devoted to ancestor worship; he does not necessarily live in the church premises, but often goes back and forth, cleaning and taking care of incense and lights at the church on important days. Family worship, although derived from the concept of "divine ancestry", but at the same time upholds "secular morality" and affirms religious spiritual values towards the ancestral roots of the members. in the clan. Therefore, the family line together with the family church, genealogy, customs, conventions, and traditions... have

created a tight family structure, greatly contributing to the adjustment of children's social behaviors. people in the direction of respecting the past, tradition and human personality.

Besides the role of the family, ancestor worship is also a prominent feature of the customs and traditions of the people of Hue. Ancestor worship here is limited to the concept of four waits: tall grandparents, great-grandparents, paternal grandparents, and parents. This is also a next sub-division in the order of the family lineage - sect - branch - family.

Ancestor worship - an indigenous belief - is always deeply ingrained in the minds of the people of Hue in particular and the Vietnamese nation in general. Although with an open mind that easily accepts other religious beliefs, Hue residents with the tradition of "drinking water, remember the source" of the nation have always valued ancestor worship more than all other beliefs. Ancestor worship has thus become a kind of filial piety - the religion of grandparents, the religion of ancestors.

The objects displayed in worship also carry certain rules and are highly spiritual



Figure 45 Picture of Tu Linh at the clan church on Nguyen Tat Thanh street, Hue *city* (photo from field survey on July 5 - 7, 2022)

In social life:

Through the representations of relics about religion and beliefs, festivals let us exploit and evaluate the characteristics of the cultural life (spiritual and spiritual) of Hue people.

+ Religious relics:

Relics of beliefs, religions and festivals are two forms of coexistence and activities that are closely linked with each other; As a place to preserve and transmit traditional cultural features and become one of the important factors forming the cultural identity of Vietnam. The system of belief, religious and festival monuments is a place of ritual practice, a connection point between real life and the divine world (religious, supernatural) which is closely linked with the world. cultural life (spiritual, spiritual) of the community.

The Vietnamese people have long worshiped many religions, putting their faith in the support of the supreme gods (polytheism). With the concept of "living is a person, dying is a god, or living is sending death to return", the people worshiped their ancestors, national heroes, ancestors, natural gods... and built many foundations. foundations, public works. procession of beliefs and religions (commune, pagoda, temple, shrine, am, from the road, their church ...) as a place of worship and ritual practice to satisfy the spiritual needs of individuals/communities. Along with the rituals to serve / connect people with the gods in the need of belief and religion, people are psychologically relieved and more secure in life. Through the forms of worship and festivals, people get closer together, sympathize with each other, creating a spiritual culture and is one of the cultural forms of the community of ethnic minorities. live in Vietnam.

The system of religious relics in Thua Thien Hue are institutions associated with places of worship, religious practice, and training places for people specializing in religious activities. The religious monuments in Thua Thien Hue are mostly associated with two religions that have been formed and developed for a long time in Hue, namely Buddhism and Christianity. Therefore, it can be seen that in this land, there are two main types of religious monuments: pagodas and Christian churches.

The temples in Thua Thien Hue can be divided into different types depending on the sect (Theravada - Northern sect / Theravada - Mahayana) or origin (the ancestral temple, the national temple). According to statistics, in Thua Thien Hue, the system of pagodas belonging to the Mahayana sect (Northern Buddhism) accounts for a large number and is a place that attracts a large number of tourists from all over the world to visit and worship. The ancestral temples of the Theravada sect have the status of a religious establishment rather than a religious relic due to many factors, of which most temples of the Theravada sect have a history of formation. . later than the temples of the Northern sect.

- System of Buddhist relics:

The system of Northern ancestral temples with many famous temples such as Bao Quoc, Quoc An, Tu Hieu, Tu An, Tu Dam, Tuong Van, Thuyen Ton, Thien Truc, Tay Thien, Thien Lam... are works. has a unique architecture with its own nuances. The highlight of most of the ancestral temples in Hue are the works of moderate architecture built on hillsides mixed in the natural landscape space; The temple garden has many ancient towers with a system of tomb towers rich in design and number of floors. The architectural complex of these pagodas forms the structure of the word "khau", the word "ding", or the word "gong" with ruong houses as the foundation. The works: the main hall, the monastery, the guest house, the spiritual house with a system of columns,

trusses, crosses, trims... are made of wood of moderate size, modest height, and simpler decoration than the national pagoda. . The wooden frame system of the ancestral temples is not large and majestic; The decoration is not as sophisticated as the national temples.

The architectural decoration of ancestral pagodas bears the traditional imprint and reflects the close relationship between the royal court and folklore. The motifs, decorative themes of the four spirits, the four precious stones, the lotus flower, the swastika, the flowers and leaves of the Buddha and these are the themes and motifs of Taoism..

National Temple:

The National Temple was built in Thua Thien Hue during the Nguyen Dynasty (including four large pagodas: Thien Mu, Thanh Duyen, Dieu De, Giac Hoang. Unique artistic architecture, with its own nuances. Especially the way to build overlapping roofs, on the top of the roofs decorated with two dragons adoring nectar vases, or adoring the Dharma wheel inside with the word "vaan", the roofs decorated with dragons, unicorns, turtles, phoenixes... The rich architectural decoration clearly shows the fusion of the three religions of the same time, in which the theme of Buddhism is the main theme. Retrospective system (swastika and variants, letter T); Botanical decorations (flowers, leaves, Buddha's hand), Buddhist motifs (Buddhist footprints, Dharma wheel, Umbrella, Fishtail, Lotus, Horn, Burial, Mystic button)) ...

Village pagoda, mold pagoda (Buddhist recitation hall)

Most of the village temples in Hue are works born early along with the process of migrating to establish villages. The village pagoda is a religious architecture close to the people, with a simple architecture with only one architectural unit, in which the main work consists of a lovely ruong house, a small area consisting of a compartment, two wings or three two-wing space; The decoration is simple and bold with folklore, reflecting the image of daily

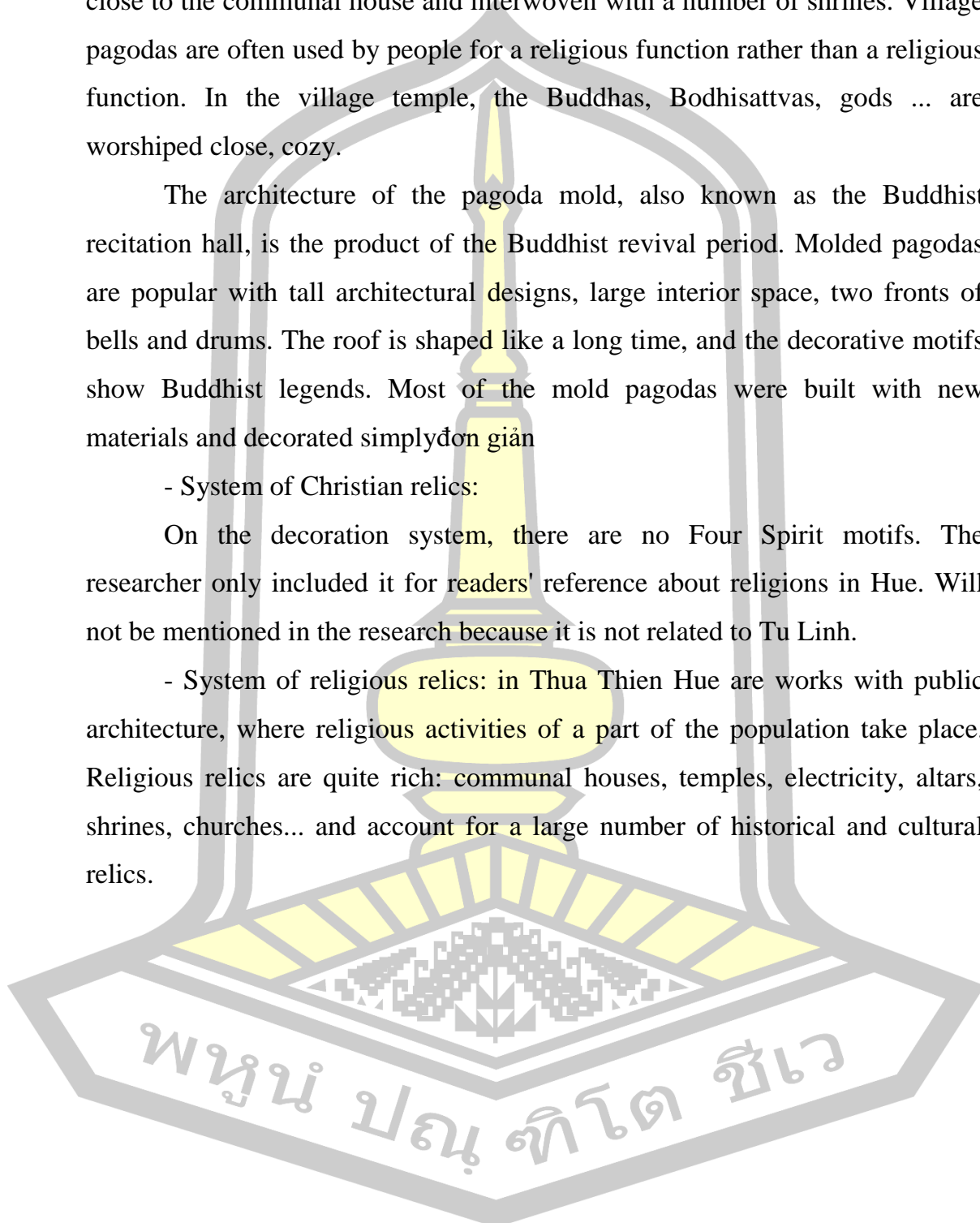
life. Village pagodas in Hue are usually built within the communal house or close to the communal house and interwoven with a number of shrines. Village pagodas are often used by people for a religious function rather than a religious function. In the village temple, the Buddhas, Bodhisattvas, gods ... are worshiped close, cozy.

The architecture of the pagoda mold, also known as the Buddhist recitation hall, is the product of the Buddhist revival period. Molded pagodas are popular with tall architectural designs, large interior space, two fronts of bells and drums. The roof is shaped like a long time, and the decorative motifs show Buddhist legends. Most of the mold pagodas were built with new materials and decorated simply đon giàn

- System of Christian relics:

On the decoration system, there are no Four Spirit motifs. The researcher only included it for readers' reference about religions in Hue. Will not be mentioned in the research because it is not related to Tu Linh.

- System of religious relics: in Thua Thien Hue are works with public architecture, where religious activities of a part of the population take place. Religious relics are quite rich: communal houses, temples, electricity, altars, shrines, churches... and account for a large number of historical and cultural relics.



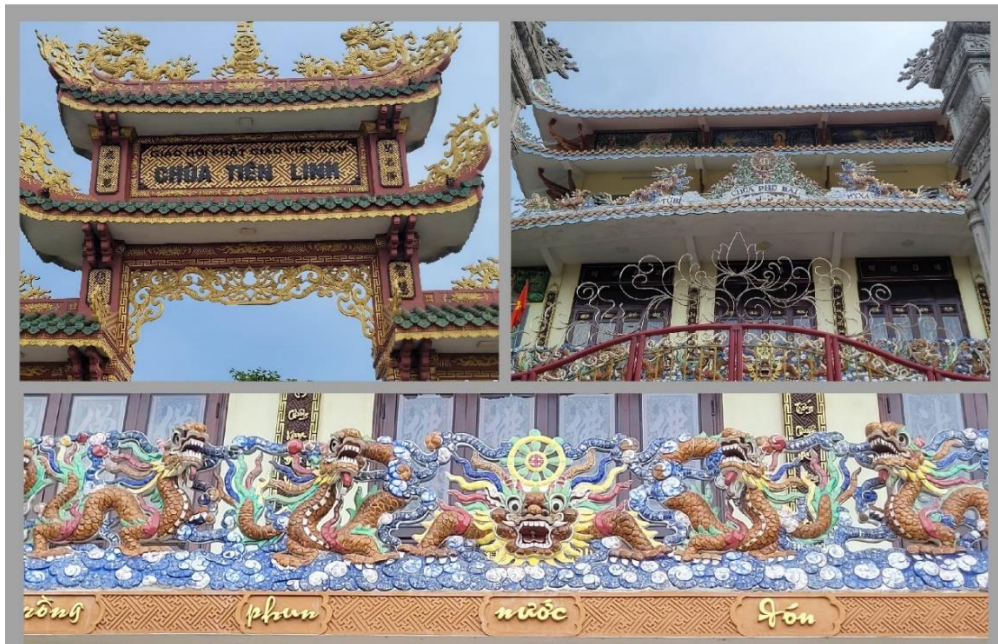


Figure 46 Motifs of four spirits at a buddhist institution on Nguyen Tat Thanh street, Hue city (photo from field survey on July 5 - 7, 2022)

- Festivals at religious relics:

Unlike festivals at religious monuments associated with that same religion with codified rituals, festivals at religious sites, also known as traditional festivals, are closely associated with life. Spiritual life is an annual and indispensable cultural activity of the resident community, attracting a large number of people to participate. Religious festivals are the creative products of the ancestors and have been handed down to the present day. Festivals often contain sacred elements, earnest and holy wishes of many generations of people.

Festivals at religious monuments are a spiritual gathering point, expressing the community's sincere gratitude to the gods, who have contributed to building, defending, and bringing life to the country. peace for everyone such as: Thanh Tran, the village tutelary, the pioneers of cultivation or with the natural gods who govern a realm that people have prayed for in the process of making a living: mountain god, river god, god During the festival, people prepare many items to offer and give thanks to the gods who have blessed them with a peaceful life.

Memories of Hue community about Tu Linh Nguyen Dynasty

Although the Nguyen Dynasty has passed through, it is the closest and most flourishing feudal dynasties of the application of motifs in decoration, especially Tu Linh motifs. Hue was again the capital of the Nguyen Dynasty, where the best artisans and craftsmen gathered to serve the king. Architectural works, ancient Buddhas, costumes still exist many and clearly in Hue. For that reason, the memory in the community of Hue people will still bear a great imprint, the mark of the golden age. Another reason to exploit the community memory of Hue people about the Four Spirits is the religion of Hue people. Buddhism and folk beliefs are popular in Hue with its expressions from architecture, decoration, etc. bearing motifs belonging to the four spirits, creating imprints in the community, from which memories are confirmed. create.

In addition, the traditional rituals also contribute to recalling the memory of the Four Spirits and the Nguyen Dynasty.

Tu Linh in common memory:

We have an image of something that has passed: of an object, a period, a content, a symbol ... when we are mentioned or seen it.

“Objects have no memory of their own, but they can remind us, activate our memories, because they contain the memories we have put in them, things like things plates, feasts, rituals, pictures, stories and inscriptions, landscapes and even “lieux de mémoire” (place of memory). “A change of structures brings about forgetting; The durability of memories depends on the strength of social bonds and structures. (According to Jan Assmann - Communicative and Cultural Memory (Part 2), Culture as a Memory).

Not only the objects but also the architecture, the costumes... or even the content sentences through the story, someone's reminder... all remind us of memories. Hue people in general and people around Hue citadel in particular, have pretty clear memories of the four spirits.

With the questions quoted in the following survey:

Question 1 of the survey: Do you know about the Tu Linh symbols in Hue? What are the mascots in the Four Spirits?

With the above question, the percentage of people who answered correctly is almost perfect. When the Hue people randomly around the Citadel area to get the answer, they all know about the Four Spirits. The mascots belonging to Tu Linh include Long, Lan, Phung and Quy. Sometimes the answers in the order of arrangement are reversed such as: Long, Lan, Quy, Phung or Long, Phung, Lan, Quy or other names of the four spirits such as: Dragon, Phuong, Tortoise, Lan (dragon horse, Nghe) ... but in general the content is still correct. There are answers that come right after the question that makes us wonder why is it possible to respond so quickly? To explain this, we will return to the Nguyen Dynasty to see the flourishing and popularity of motifs, especially the Tu Linh motif, shown by the researcher in part 2 of the thesis. The Four Spirits are shown almost everywhere in Hue, it is on the architectural works, shrines, utensils, fabrics... this must be one of the big reasons forming the memories of Hue people about Four spirits.

Going in-depth to clarify this issue, the researcher went to stumping on the second question in the survey:

Question 2 of the survey: Why do you know the Tu Linh symbols? Where do the mascots in the Four Spirits appear?

With this question, NNC obtained more diverse answers: Most Hue people see the motifs of the Four Spirits every day in their lives. The four spirits not only appear in the Imperial Citadel of Hue but also in the surrounding areas such as mausoleums, communal houses, greeting gates, siege walls and especially appear a lot on screens, Hue people do not need it. must go to find out, study that the images of the Four Spirits have been ingrained in their memories from the expressions of the Four Spirits in daily life here. There is a part of the respondents that they know from family tradition that the four spirits are used in decoration on handicrafts and handicrafts. Hue was the capital of the Nguyen Dynasty, this was the era with Confucianism as the foundation to rule the country, the motifs including the Four Spirits motifs were highly respected. During the Nguyen Dynasty, skilled artisans and craftsmen from all over the country converged here, they lived around the citadel to serve for decoration,

sculpture, and prototyping on works or in temples. Materials and costumes of the Nguyen Dynasty. In the process, their work greatly influenced the indigenous people; There are artisans and craftsmen who, after coming to Hue, have decided to stay in this land and this is the reason why there are many craft villages in Hue, becoming the cultural cradle of the whole country. The surveyed people belong to families with traditional occupations, they are closer to the images of Tu Linh and are more knowledgeable.

Có một phần trong số người được khảo sát ghi nhớ về các Tứ linh thông qua các lễ hội, lễ nghi văn hóa. Ở Huế có rất nhiều lễ hội phải kể đến như:

* ***Thanh Tra Festival:*** usually held every two years at the time of fruit harvest (late August to early September) in Thuy Bieu Ward - City. Hue.

* ***Hon Chen Festival:*** March 2 - 3 and 7 of the lunar calendar every year, is one of the traditional festivals in Hue in particular and of Vietnam in general, held at Hon Chen Palace when the weather has just changed. new. The Hue Festival of Hon Chen Palace took place very solemnly with the procession of Thien Y Na holy mother. Held at Hue Nam Palace - Huong Tra - City. Hue.

* ***Hue Festival - The most attractive festival in Hue***

Hue Festival Festival, formerly known as Vietnam-France Festival, was held in 1992 and renamed Hue Festival as it is today in 2000. Since then, the festival has become a major cultural event aimed at remembrance of values. traditional values of Hue capital, along with promoting those values to tourists from all over the world. Some festivals visitors can attend such as: Nam Giao sacrifice ceremony, Ao dai festival, royal night, kite flying, human flag ...

* ***Hue Minh Huong Festival:*** From the 14th to the 16th day of the 7th lunar month every year, Hue Minh Huong festival is full of spiritual colors with the desire for a bountiful year, favorable rain and wind, harmony with fishermen. Helping people have a peaceful seafaring season and a prosperous life. The festival honors the God Khai Canh and is held at the communal house of Minh Huong village, Dien Hai commune, Phong Dien district with many special activities associated with fishermen such as boat racing, netting, boat procession... at Minh Village. Huong, Dien Hai Commune, Phong Dien District, Thua Thien Hue Province

* *Other festivals such as:* Boat racing festival, Hue Bai Choi festival, fishing festival, Fairy swing festival - Tet in Hue, Sinh village offerings...

There are many festivals in Hue that are held in cycles, the manifestations of the festival on costumes, on stage layouts, images on advertisements, background... most of the images will appear. about the four spirits. Through that, the people of Hue are reminded through the organization to create memories and bring the image of the four spirits into the community memory of the people. In addition, Hue people also have community memories of Tu Linh through media stories, stories, old legends, texts or studies published in books and media.

In summary: There are very few cases where people living in Hue, especially around the citadel, don't know about Tu Linh. Tu Linh appears with a dense frequency in many aspects, helping the memory of the Hue community bear the imprint of these mascots..

The meaning of the Tu Linh to the people of Hue:

To clarify this in the memory of the Hue community, the researcher used the following survey questions:

Question 3 of the survey: What do you think the Tu Linh symbols in Hue mean or represent?

Dragon: Hue people entrust their wishes and pursuits to mascots so that those mascots become symbols representing certain spiritual meanings.

* Dragon is the top mascot of the Four Spirits. "With the theory of Hong Bang Thi, Vietnamese people also consider the dragon a symbol of their origin, the sense of race and the spirit of national unity. The consciousness of "Fairy granddaughter of dragons" has been deeply ingrained in the Vietnamese mind since birth. Dragon represents the mascot with the greatest source of power, covering all things.

Also for this reason, dragons were heavily used by feudal emperors, starting with the Han Dynasty in China, then affecting Vietnam and other East Asian countries. Since then dragons are strongly classified: 5-claw dragons are standard dragons, a symbol of kings and royalty, so they gradually became the property of folk people from the Le dynasty onward. decoration, especially the 5-claw dragon. In communal houses, temples and shrines built by folk, the dragon motif is often seen as a four-clawed or three-clawed dragon, which is not yet a standard dragon. As a

protest, the people created dragons that did not grow legs, but instead had vivid floral patterns to express their inner desire for sublimation, especially carvings on buildings. architecture... and in the Nguyen Dynasty this is very strongly expressed.

In the spiritual function, dragons are understood as gods, most of which are good gods. Two of the reasons for turning dragons into gods include mascots synthesized from the superiority of many species; Dragons can transform all things and connect heaven and earth between the world and the fairy world. However, this spiritual function of the dragon is often understood to be associated with the function of stabilizing psychology and educating people (cultivating the mind, cultivating the desire for a better life, etc.) In contemporary society, there are still traces of the phenomenon of superstition of the dragon symbol, such as choosing the year of the Dragon to give birth, or choosing an appropriate date and time to give birth to receive the Pure Dragon hexagram (in the Horoscope); the story of using "dragon well" water to cure diseases; the concept of eating dragon meat (actually snake meat), dragon eggs (ostrich eggs) for immortality; The story of the "culong" (the dragon tickling up) sacrifices in the houses with rough ground like dragon scales created by long travel...

That's it, the ancestors created the dragon symbol as an expression of their desire to conquer nature and conquer themselves. Over time, people have "changed and changed" dragon symbols and used them for different purposes, but it is the good values of dragons in the human mind that have ensured the existence and development of dragons. its development” (Nguyen, N. (2013).

In Hue, the five-clawed dragon is considered the norm and the kings of the Nguyen dynasty also took the five-clawed dragon as a symbol, it belonged to the royal family. In communal houses, shrines or folk objects, dragons often appear in the form of 4 claws or 3 claws. From here, folk create their own bodies from plants and flowers; even these dragon incarnations have no legs. No matter how flexible the changes are, the dragon retains the symbols of its roots as a sacred mascot, with unparalleled strength, it is a symbol of the origin. Dragon brings good omen, wisdom, prosperity, people through the image of dragon to express their wishes.

* **Unicorn / Lan, Long Ma:** In the memory of the Hue people, Lan appeared after the dragon, it was used under the Le dynasty and by the Nguyen dynasty the level of this mascot became dense. The nature of the Unicorn and the Dragon Horse

are two different mascots, but in the Nguyen Dynasty, they were identified as one, the dragon horse is the image symbolizing the combination of the unicorn and the dragon. When asked about the Four Spirits, most Hue people answered Long - Lan - Quy - Phung, but when asked a little more deeply about Lan, the answers still had many inconsistencies. In the memory of Hue people, the name Long Ma is more common, people cannot distinguish clearly between Lan and Long Ma. But regardless of the form, through the synthesis of answers of Hue people, although all Hue people when asked have different ways of saying and answering, but in summary, they have the following common points: This object brings good luck, auspicious, represents knowledge, loyalty. The Lion or Dragon Horse can see through the evils of people and direct them to better things. Unicorns are decorated on the screen according to the concept of bringing good luck, warding off evil or bad luck. In addition, according to some answers of the people of Hue and Lan, it is included in dances at festivals, celebrating new places for the purpose of bringing luck, successful work, and prosperous family. peace, happiness.

* **Phoenix/ Phuong:** In the answers of Hue people about the meaning of the mascot of the Phoenix bird, most of the answers are that this mascot represents beauty, for women, and often appears in weddings (One side of the world). long, one side phoenix, in the middle is the word Hy) to send congratulations to the happy couple, harmony, and warm family.

* **Turtle/ Quy:** In the sense of mascot belonging to the quartet, the answers of local people when answering about this mascot mainly talk about longevity and solidity. Turtles, which can live both on land and in water, are a very close-knit and long-lived animal. In the answers, it is not shown much through pictures and motifs but through stories, mainly ancient Vietnamese stories such as: God Kim Quy gave a magic crossbow to An Duong Vuong to chase the An enemy, the story of turtles returning In swords, images of turtle motifs mainly appear as bases to prop something such as stele, house pillars, cranes, etc., showing solidity. Turtles are not imaginary animals, so people cannot express this image beautifully in a form that emphasizes the meaning of endurance, sustainability and long-term development. Turtle appeared with Tu Linh on the front of important works of the court, affirming the belief in longevity and longevity.

Signs for people to recognize the mascots of the Tu Linh:

To continue to clarify the memory of the Hue community about Tu Linh, use the following survey questions:

Question 4 of the survey: What do you rely on to recognize and see the symbols of the Tu Linh? (shape, color...) Describe or draw according to your thoughts?

To clarify this question, the researcher divides the subjects into three groups of objects, for each group of subjects will divide into two ways so that the groups of objects their visualization of how to identify the four spirits is: written description and graphical description.

The first target group is researchers and craftsmen:

The researchers made comments that were close to the theoretical studies that the researchers mentioned in the above sections. The descriptions of the characteristics of the summoned beasts in the Four Spirits are clear, the details are generally described as follows:

* Dragon / Long: Body in 3 parts: head, body, tail, combined from 9 different features of 9 real animals, including "nine characters" that are nine similarities, including: deer-like horns, rat-like heads, rabbit-like eyes, Body like a snake, belly like a mussel, scales like a fish, toes like a bird, feet like a tiger, ears like a cow. In decoration dragons often stand alone, combined, stylized or modified. In an independent decorative position, dragons are mainly represented in the form of a single dragon, two dragons, and four dragons. Besides, dragons are also combined with other animals in the Tu Linh such as Lan, Phung; with natural phenomena such as sun, moon, clouds; with flowers and plants in many different decorative projects... In addition, dragons are also shown in the form of dragons (stylized dragons).

The Nguyen Dynasty dragon had a spiral tail, the dragon decorated for the king had five toenails, and other uses had four claws. Depending on the location we see dragons appear in different forms. Depending on the type of object, depending on the position to be decorated, the dragon projects are shown by the craftsman in a quite diverse movement with many different designs on the Nguyen contemporaries. These are dragons gliding horizontally in the posture of adoring the sun and moon, the word longevity in the projects of two dragons adoring the sun (two dragons adoring the

sun), and two dragons adoring the moon (two dragons adoring the moon).), long life (two dragons adoring the word tho) on the body of urns, crests, vases, bells, candles, lampstands, etc. Dragons winding among the clouds in the Long Van Khe Hoi (dragon and cloud) project are shown. decorated on the covers of bronze books and most prominently is the image of a dragon and rattan winding around the gates in front of Thai Hoa Palace and Minh Mang Tomb. It is also easy to see the image of a dragon spraying water in a stylized dragon-hi-water project that forms some pairs of straps of flat spherical incense burners. In a single form, the dragon is shown winding an S-shape vertically in the position of ascending (long ascending) and descending (long descending) on the straps of most incense burners and flower vases used in sacrifices. For stylized dragon projects such as the stem turns into a dragon, chrysanthemum turns into a dragon, orchid turns into a dragon, the root turns into a dragon, leaves turn into a dragon... are often used to decorate the body of urns, vases, copper boxes inlaid with three gases. . The form of rope turning into a dragon, during the dragon culture, turning clouds into a dragon ... is quite commonly used to create vases, vase handles, on the neckline, body, and base of household items such as irons, incubators, etc. spittoon, lime pot, stove, kettle... By these features one can recognize dragons..

* Unicorn, Dragon Horse: The unicorn has the shape of a musk deer with a ox tail, a wolf's forehead, and a horseshoe, with a horn right on its forehead and on the top of its head. The lion is also shown to resemble a lion or a horse, its body is covered with layers like fish scales. This legendary mascot appeared on many objects of Nguyen's time in independent forms such as: sitting unicorn, unicorn mascot, unicorn with ball, three unicorns playing with a ball...

Long Ma is another manifestation of Unicorn (Lan). It has a dragon-shaped head and a horse-shaped body, when dragons fly on horses, they run horizontally, symbolizing the vertical and horizontal axis. It is the will of a gentelma.

* Phoenix: Phung (Phoenix), is considered the divine bird, the king of birds. In fact, the phoenix is a bird of imagination, so it is often represented in the form of: swallow neck, chicken beak, swallow jaw, turtle back, crane forehead, Siamese duck's crest, split tail like a fish's tail with 12 feathers. beautiful, self-singing, self-dancing. The image of the phoenix is almost exclusively found in daily-life utensils, mainly in

the group of betel-eating utensils. The style of the phoenix wearing a bookcase shows the image of a phoenix bird in flight, a silk strip in its mouth fluttering in the wind, and a soft winding bookcase on the handle of some lime vases cast under Minh Mang's life. The image of two phoenixes hidden in the clouds often appears with delicate and flexible lines on the body of the betel nut. The project of a phoenix bird standing independently in the position of spreading wings in the heart of a tray and fork was also successfully demonstrated by the artisans cast at the same time Nguyen. Besides, the phoenix is also associated with the dragon in the motif of the dancing dragon, symbolizing the harmony of yin and yang, the harmony between heaven and earth, which is expressed very vividly, flexible curves, flying butterflies around the body of the cups. betel nut cylindrical tube.

* Turtle: For the turtle mascot, it is too familiar. This is a real-life mascot that has been raised to become a mascot in the quartet. Recognition of this mascot is for everyone..

The second target group is people working in Hue Citadel:

The people here are constantly in contact with the images of the four spirits, so when they describe it, there are similar things but at a more realistic level. This group of people often see the Four Spirits on items and architectural works in Hue Citadel where they are working and working.

Dragon: A sacred and noble animal, often appearing in the highest and most majestic positions. It is most often seen on the architecture of the king's palace, in places of residence, in workplaces, on thrones, on costumes, in shrines, in adoring dragons on the three steps.... The dragon representing the king is the most majestic and has five toenails. The princes and mandarins used dragons with fewer claws depending on their rank. Dragon looks with majesty, big head, wide mouth with fangs, protruding forehead, deer-like horns, long mane on the head that extends along the back and tail, behind the leg joints also has a mane, beard grows from under the eyes like the picture in front of the gate of the temple, the body has scales all over, the tail is also shaped like a mane at the end and has a spiral shape.

Dragons have many expressions such as round motifs on their costumes, opposite forms, one, two or more. They can be facing each other so that the sun is the sun and the moon is the moon. Dragons also have males and females, in a straight flight, ascending, descending or turning. Each expression has its own

beauty and meaning. The dragon also combines with the phoenix to form a pair. In addition to the completed dragon motifs, there are also variations of dragons, also known as dragon transformations. These motifs are mainly stylized by flowers, leaves ... under the hands of artisans to have aesthetic works and contain meaning in them.

The dragon above looks down as the king of all species, reigning in peace, the people are protected, and their lives are full and happy.

Lan: Ranked after the Dragon in terms of appearance in decoration in Hue. As a benevolent mascot, every time it appears, it signals the arrival of a talent. Lan in Hue often appear in guard positions and have many forms such as Nghe or Long horse, etc. They appear most often on Binh Phong panels, at gates, on pillars around the spiritual area. and maybe on the roofs of the palace architecture, shrines, communal houses.

In terms of shape, Nghe and Toan Nghe will have a body like a lion or a dog, legs have sharp claws, often sit in adoration or play with the ball... while the Dragon Horse is a dragon-like head that usually looks up, the body resembles a horse, with horselike legs and hooves, often treading water. The head has a mane like a lion and runs along the spine towards the tail, the tail is often curved up. The body has scales like fish scales.

The lion represents benevolence, seeing the image of the unicorn makes people turn to the goodwill part.

Turtle: Turtle is a real animal raised to form the four spirits. It is distinguished by having a thick and firm shell, associated with national legends such as God Kim Quy giving a crossbow, Turtle in Hoan Kiem Lake, Turtles represent longevity, perseverance, endurance, great endurance. Usually appears with the image of the crane team, the beer team, carrying Ha map, carrying the bagua.

Turtle motifs are often combined with lotus motifs to go into the decoration.

Phuong / Phung: The mascot representing the woman. King of all birds. The phoenix can speak the language of all kinds of birds, Beautiful shape with a chicken-like head, a long snake-like neck, wide wings, a long, soft tail and contours like fire patterns, the end of the tail has shapes like eyes. Phuong often appears on the roofs of buildings, costumes and utensils of the Empress Dowager, Empress, Princess, noble consort....

Phuong only appears when feeling peaceful and is the mascot representing prosperity, combined with the dragon in the pair Long - Phung to replace the blessing of the couple.

This bird is associated with the legend of the field corn..

The third target group is the local people:

For locals in the area around Hue, their way of identifying the Tu Linh is more intuitive.

For people when surveyed about how to identify the four spirits, most of their answers were in a very natural way:

Dragons are created majestically, winding, on the head sometimes have deer-like horns, big eyes, high forehead, wide mouth with a beard like a catfish, a mane like a lion, a period on the back, and four legs. or 5 claws can be viewed horizontally or vertically, it often appears on the highest positions, the body is scaly. Depending on the place of appearance, this mascot also has other styles. Dragons often appear alone, in pairs or more, often with additional motifs such as clouds, sun (Nhat), moon (Nguyet) ... In addition, according to the description of the people, this mascot. It is also common to see manifestations in the form of foliage turning into.

Lan: In Hue, people mainly see Lan in the form of a dragon horse. There are common features of looking like a horse, but there are also dragon-like features, protruding mane, scaly body, horned head, big eyes, body always seems to be moving, often has a posture look back.

Phuong: Described by people as a beautiful bird like a peacock, but the tail is softer and more flying, the face is somewhat like a crane, has a crest, and beautiful plumage. Look elegant, noble. The image of the royal ward is often seen on the decorations at temples, or the residences of queens and concubines in the past.

Traditional craft villages use the image of four spirits in decoration:

In addition to the old craft villages in Hue, the fact that the Nguyen Dynasty (1802-1945) chose this land as the capital has attracted many artisans and craftsmen from all over the country to come here to serve in works. This has a great influence on the local culture, there are workers who stay in Hue to live and create a family of traditional crafts from their skills. Here are some traditional craft villages in Hue, using decorative patterns and motifs of the four spiri:

* Bronze casting village – “Phuong Duc”

The bronze casting village is located on the south bank of the Perfume River, from Gia Vien Bridge to Long Tho, about 3km southwest of Hue city, Thua Thien Hue province.

Currently, Hue bronze casting village is located in Phuong Duc ward and part of Thuy Xuan ward (Ha 2 village and Thuong 4 village). The craft village currently has 61 production facilities, of which Ward Duc has 35 households, 01 cooperative and 01 Private Enterprise; Thuy Xuan ward has 23 households and 01 cooperative..



Figure 47

The bronze casting village in Hue was born from the organization of the workers with the same profession of casting under the Nguyen Lord, from the early 17th century. According to the genealogy of the Nguyen family - Kinh Nhon, the ancestor of this profession is Nguyen Van. Luong, a native of Dong

Xa village, Sieu Loai (present day Bac Ninh province), when building Hue into the capital, the Nguyen lords gathered skilled craftsmen from all over the country to come here to do constructions and supplies to serve the needs of the supply chain. family. The casting ward consists of five hamlets: Truong Dong, Kinh Nhon, Bon Bo, Giang Dinh, and Giang Tien, but only Kinh Nhon and Bon Bo are the two largest and famous bronze casting villages.

Many products of Phuong Duc bronzesmith in the past have become heritage masterpieces in the physical cultural treasures of Hue Citadel such as: Bronze Cauldron in the Citadel (1659-1684), Thien Mu Pagoda's Bell (1710)), Cuu Dinh placed in front of The Mieu (1835-1804), Nine Gods Congregation placed in front of Ngo Mon (1803-1804), Dieu De Temple Bell (1846) and a lot of bronze worshipping objects from "in the palace to the outside" in Hue. The pagodas in Hue also have a lot of bronze Buddha statues dating from the early 20th century, closer is the famous statue of Phan Boi Chau, nearly 4m high, placed in the Phan Boi Chau memorial area - Hue through the talented hands of the talented people. artisans and workers in Ward Duc (1974).

* My Xuyen wood carving village

My Xuyen belongs to Phong Dien district, about 40km north of Hue city, My Xuyen traditional wood carving village, a small village located in Phong Dien district, Thua Thien Hue province, has long been famous for its carving profession on wood, bearing the spirit of Vietnamese countryside. The village's secret has been preserved by the craftsmen of the craft village for hundreds of years.

Wood carving in My Xuyen is typical of Hue architecture. Wood carving in My Xuyen occupies a position and has a high decorative value, so there are many different forms such as carved, sunken, embossed, layered carving, cage carving, mosaic carving..

พหุบุ ปณ ทิโต ชีเว



Figure 48

* Lien Chuon Village

Chuon is the nom name of An Truyen village, Phu An commune, Phu Vang district, which is an agricultural village but there are many highly educated people who pass as great officials in the court. The studiousness has influenced the profession of making lotus flowers: Writing beautiful letters, knowing the beauty of the art of writing letters, and promoting a way of playing to hang the lanterns on New Year's Day or to give gifts to each other. Here a lot of families know how to print Tet holiday, they focus on doing it from October to the New Year, each family in the season prints from a few hundred to a few thousand sets. So far, the Chuon lotus is still growing and in need of encouragement.

Lien printing paper is a type of paper for printing newspapers, and when purchased, it must be dyed red, yellow or blue. As for the color, the powdered products bought at the market are mixed with the glue to stick, also use scallop powder, but do not leave the white light, but add blue in the ratio of ten scallops plus one positive to have a soft light color. Because there are two segments with different sizes, there are two ways to print face up or face down. Lotus flower (flowers) each set includes four children (pictures) with long motifs like a set of four precious paintings. Literary consists of a letter and a couplet. The alphabet is a big letter that needs a big board.

Lien is hung on a wall or on a pole, running along like a couplet or a four-quarter picture. quý.



Figure 49

* Gilded craft village, Tien Non lacquer

10km from Hue city Along with architecture, sculpture, lacquer is present everywhere: from communal houses to pagodas, to temples and mausoleums, the palaces of kings and queens are all painted in splendid gilded paint.

Items from the folk to the noble families, their churches such as: Hoanh Phi, couplets, answers, boxes, hammocks, letters, and death stalls are decorated with lacquer. The origin of Hue lacquer is in the villages of Trieu Son, Dia Linh, and Tien Non. Tien Non village (Phu Mau commune, Phu Vang district), where this is a traditional Hue lacquer village. King Khai Dinh once assigned responsibility to the family of Nguyen Duc Bui to restore gilded paint in Hue Citadel.

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 50

* Sinh Village:

Sinh village is about 8km from Hue to the downstream of the Perfume River, in Phu Mau commune, Phu Vang district. Phu Mau, Phu Vang in Thua Thien Hue province, in addition to being famous by Sinh village, also has a traditional craft that is Sinh village painting. Sinh village painting mainly depicts a woman with colorful clothes, used in worship, objects and animals. This painting is not like other paintings, there is no pen or color to paint, but the artists use stencils, with a finished picture it will need a lot of color molds printed on paper. Here, researchers should only identify a few typical craft villages, Tu Linh motifs are also applied in decoration like other patterns



Figure 1

to develop into creative products, with aesthetic value as well. as economic value.

Some royal dances related to Tu Linh:

These are indispensable spiritual values in the ancient royal court. Especially in royal dances, the image of "spiritual" animals is always an inspiration for generations of dancers to use it as a theme to create many dances such as: unicorn, adoration; worship dance; dragon, unicorn, turtle, phoenix; ... In which, through common dance and martial arts movements, the royal dance "Long Ho Hoi" was created based on the imagination of the expression of the attributes of these two animals.

- **Seasonal Dragon Ho Hoi dance:** The dragon in the dance "Long Ho Hoi" is created by royal artisans to create an eternal power of the universe through the mascot standing in the first rank of the four spirits "dragon, unicorn", rule, worship". This is the unique crystallization of Vietnamese dance art.

- **Dance of the four spirits:** means four sacred animals: dragon (Long), unicorn (Lan), turtle (Quy), phoenix (Phoenix). The Four Spirits dance is performed on the occasions of Van Tho, Khanh Tho, Tien Tho, Thien Xuan and Mother worshipping days in the royal court. This dance consists of 13 dancers dressed as dragons, unicorns, turtles and phoenixes. The structure is as follows: 4 dancers dressed up as 2 dragons; 4 dancers dressed up as 2 unicorns; 1 dancer in the guise of a cub; 2 dancers dressed up as 2 turtles; 2 dancers dressed up as 2 phoenixes.

Tu Linh dance has no songs but only music performed to the beat of drums and trumpets. Tu Linh dance consists of many parts, the most notable of which are Song Phung dance and Thanh Mau dance (De Lan dance).

- **Double phoenix dance:** With the theme of couple's happiness, the dance depicts some movements of birds such as flapping wings, snapping beaks, preening feathers, walking, running... The dance shows images of two phoenixes. hug, stoop with beautiful images. Song Phung dance takes place on the background of music including drum beats, drum creating a warm and vibrant atmosphere, showing the personality and actions of two birds symbolizing lasting happiness.

- **Peony lion dance (liberal lion dance):** Also to praise family happiness with a dance form consisting of 3 people dressed up as a lion in the role: Two male actors play the role of the father and mother; an actress who plays a bear cub. The dance is performed with 4 segments for 4 scenes.

Scene 1: The male and female unicorns express their warm husband and wife affection by cuddling, stroking, and joking with each other. The choreography is flexible, soft, flexible.

Scene 2: The mother unicorn goes into labor and gives birth to a baby unicorn. The dance has many beautiful variations, expressing the pain of labor and the overwhelming happiness of the mother after giving birth, expressing the motherly love.

carried by its mother. The image of scene 4 dance shows the affection and love of 3 members of the unicorn family.

Chapter 3 Sub-Conclusion:

The Nguyen Dynasty (1802 -1945) was a dynasty with flourishing motifs, which lasted for 143 years, the motifs of the four spirits were used a lot, so it will be deeply imprinted in the memories of the local people. This is the period when the land of Hue gathered many good artisans and craftsmen from all over the country; This also changed the most ordinary life of Hue residents at that time. The contact with artisans and craftsmen who create and deploy motifs, including the Four Spirits motifs on works, utensils, etc., also deeply affects the people.

In addition, religious issues (Buddhism) and folk beliefs, through the expressions on temples, shrines, etc., also affect the memories of Hue people.

In Hue, there are many craft villages such as sculpture, goldsmithing, pottery, embroidery, painting, etc. Under their skillful hands, craftsmen and artisans have not only taken a break to preserve and create. motifs in which there are motifs of the four spirits. Every year, there are many activities and festivals, large and small, including costumes, dances, etc., with the presence of the Tu Linh. All these things have continuously evoked the community memory of Hue people.

Through the study of community memory, the researcher collected a lot of material through field trips in the locality. This gives the project a chance to complete.

Chapter 5

APPLICATION OF GRAPHIC DESIGN, CREATING TU LINH MOTIFS APPLIED TO HUE ROYAL TEA PACKAGING

5.1 Design background:

By means of synthesis – Statistical documents, decorative art images with Tu Linh motifs and related motifs from information, historical knowledge, documents, press information, from studies related to the topic Tu Spirit of the Nguyen Dynasty: The symbolism and memory of the Hue community is applied through graphic design to promote cultural products. Applying the method of going to the field, investigating, recording, sketching decorative patterns about Tu Linh at Nguyen Dynasty works in Hue. Besides, in order to study the community memories of indigenous people about Tu Linh, RESEARCHERS directly collected documents, through interviews with Researchers, artisans, local people and related people around the study area. Collect stories and objective perceptions of local people about life around the study area. Analyzing and synthesizing documents, combined with specialized knowledge of graphic design to create a set of Tu Linh photos applied to the packaging design of Hue royal tea products.

RESEARCHERS divides the collected material into two parts: the writing part includes descriptions and written quotations about the Tu Linh symbols, and the images collected from the sources. The goal of the project was to create a set of Tu Linh textures to apply to the product, so the final analysis results need to translate the descriptions and text documents into visual documents.

5.1.1 Achievements from research articles:

Documents in the form of descriptive text, written text:

The first among the summoned beasts honored by the Vietnamese is "Tu Linh", including: LONG (dragon) - Lan (unicorn) - Quy (turtle) - Phung (Phoenix). According to the concept of the ancients, the species in the wild were analyzed into 5 species: bare hair (led by humans), feathered (led by phoenix), covered with feathers (led by unicorns), scaly (led by dragons) and shellfish (led by turtles). Therefore, 4 animals: dragon, unicorn, turtle, phoenix are honored as noble animals and chosen as

symbols, topics of sculpture, decoration and worship in works of architecture, literature and art. art. cultures and beliefs of many Asian ethnic groups, including Vietnam. The mascots in the quartet are woven with human imagination and aspirations, Quy or Turtle is a spiritualized mascot for many generations, only turtles are real.

Tu Linh Nguyen Dynasty is the inheritance and promotion of national values, so the images of the four spirits of the Nguyen Dynasty have their own characteristics of this dynasty on the basis of inheritance or common features of the four spirits of Vietnam. Tu Linh motifs, in addition to the meaning of expression, also contain meanings beyond the expression for each mascot. Tu Linh symbolizes the great spiritual and cultural meanings behind its image. In other words, Tu Linh is both a decorative image as we often see it, as well as a representation of the invisible things about strength or noble meanings that people, specifically the Vietnamese nation. The people of Vietnam and society of the Nguyen Dynasty want to send it to them. Those are the strokes to create the Tu Linh symbol to become the symbol of the nation.

Long has a pure Vietnamese name, Dragon, has the following characteristics:

** About shape or figurativeness:* Dragon is a combination of many species, according to the theory of "Tam Dinh Cuu Tu" (three body parts: head, body, tail, combined from 9 different features of 9 real animals including "Cuu Tu" which are nine similarities. , including: s horns like a deer, head like a camel, eyes like a rabbit, body like a snake, belly like a boy, scales like a fish, toes like a bird, feet like a tiger, ears like an ox.

According to Chinese legend, "It has deer horns, a camel's head, the eyes of a demon, a snake's neck, a crocodile's belly, fish scales, a hawk's claws, an ox's ears, and two horns that house its hearing organs". It is the most popular cultural symbol in the world.

In Vietnam, the image of the dragon is represented in many ways that are far different from this description, but we still see horns, fierce eyes, scales covering the whole body, mane and mustache shapes, claws sharp, spiral-shaped tail. The image of the Vietnamese dragon has changes in shape, reflected in the details of the beard, horns, dorsal fin, tail, the winding of the body..., but in general, the image and nature of Vietnamese dragons under the Ly - Tran - Le - Nguyen dynasties are quite similar:

the dragon is the symbol of kingship, associated with the image of kings, the pinnacle of the concept of the king.

By the Nguyen Dynasty, the dragon image reached the maximum richness in terms of themes, materials and forms of expression. The standard dragon mascot must be the full convergence of the best characteristics of 9 real animals: Snake body, carp scales, camel head, deer horns, tiger paws, eagle claws, ox ears, lion's nose and mane, rooster tail, mane extending from head to tail, tail spiral shape, less bends and more curvature. And if the dragon represents the emperor, the body must have 81 positive scales, 36 negative scales, the body bends 9 pieces (that is, it must be 9 or a multiple of 9 - odd number - the highest positive number); Dragon's feet must have 5 claws (the middle number in the odd row). Without the above elements, the dragon is no longer the true dragon mascot but its variations.

** In terms of meaning:* Dragon is the head of the Tu Linh order. The mascot represents water/water, has boundless power, represents spring, fertility, and happiness.

The dragon symbolizes the mascot with unparalleled strength with the leading position, it represents the wishes, pursuits and wishes of the ancient Vietnamese. For people, beliefs are expressed when using the image of dragons, respectful thoughts towards dragons so that they can be protected, and praying for favorable weather, banish all bad things to have all peace. For the leading and dominant classes in society, they wished to show their imperial power, and wished for the prosperity of the dynasty, so through the images and meanings of dragons to express that.

Under the Nguyen Dynasty, the Dragon in the highest form, the most perfect represents the king, the dragon represents the king, the crown prince is most evident in the toe part, it has 5 claws. Representing the ultimate power, having the greatest power at the top of all, as the king who leads and protects the country for all people. Other instances of dragons represent lower social statuses. Dragons with 3,4 claws represent princes, princes, and mandarins with high status in society. In addition, there are dragons such as plants and trees turning into dragons, flowers turning into dragons ... It is used by people in life through expressions to seek protection from evil forces, bringing good luck and happiness. The dragon also represents the male, paired with the phoenix to form a pair representing the happiness of the couple.

The unicorn has the following characteristics:

* *About image or figurativeness:* Unicorns(Ky Lan) are two Ky that are male and Lan are female. According to Chinese records, it was a lion-like beast with a horn in the middle of its forehead and belonged to the Tu Linh group. From the point of view of custom, it has a good kind disposition, it never steps on young grass, does not harm any living thing, and only virtuous kings can see unicorns.

Features to recognize unicorns are the body of a deer, the tail of an ox, the head of a wolf with a horn with a soft top, and a horseshoe. Unicorns are naturally benevolent mascots, always careful to avoid stepping on small animals or plants at their feet. The unicorn is a perfectly intelligent creature and it almost always avoids the pitfalls, pits, and nets when people want to catch it.

For the Annamites, sometimes it's a unicorn, sometimes it's a dragon (Long Ma). It always carries an antique (ancient book); The Annamites, whether carpenter, Confucian, bricklayer or sculptor, are called Co Do (antique). A unicorn is an imaginary mascot, whose head is half dragon, half animal, sometimes with only one horn. Because it never butts anyone, this horn is (considered) the embodiment of compassion. Most unicorns have deer horns, dog ears, camel forehead, demon eyes, lion nose, wide mouth, horse body, deer legs, ox tail. It is sometimes shaped like a deer, with a bull's tail, a wolf's forehead, a horseshoe, and five colors of skin: red, yellow, blue, white, black, underbelly yellow... The characteristics of the Unicorn are based on those common traits and slightly modified.

* *In terms of meaning:* Unicorn represents the power of the wind, is a symbol representing tolerance, benevolence, represents joy, luck, great happiness; The unicorn represents longevity. Regardless of its appearance, in the imagination of Eastern folk beliefs, unicorns are also animals that signal good omens, a symbol of longevity, magnificence and happiness. The Unicorn has all the qualities of a benevolent animal, it never eats or harms any animal nor does it drink dirty water. The appearance of a unicorn means that a certain king or sage is about to be born.

Phoenix has characteristics:

* *About image or figurativeness:* Phung Hoang is the name of a species. A mascot of the Four Spirits. Phung is male, Hoang (Loan) is female. It has a long hawk beak, pheasant feathers, carp scales, eagle claws, and a peacock's tail... Every part of

the phoenix has its own meaning: the head is covered with justice and virtue, the eyes represent the sun and the moon, the back carries the sky, the wings are the wind, the tail is the stars, the feathers are plants, and the legs are legs is the ground. It symbolizes the sky, when it flies or dances it symbolizes the activity of the universe. It crystallizes the beauty and softness of the graceful elegance of birds. Phuong is described as having brilliant plumage, the head is a pheasant's head, the crest is the crest of a rooster molded in the shape of a cloud with long, twisted, spiral-shaped feathers. The beak of the swallow, the bottom has a beard-like plumage, the neck is the turtle's neck. Its fur is as smooth as silk, shining with fire.

According to legend, this is a mascot symbolizing immortality, having the ability to revive "With a life cycle of not less than 500 years, when it finds itself weakened, the phoenix will find a place to make a nest and then burns itself with its feathers, from the ashes the phoenix will respawn in the form of a baby bird.

* *In terms of meaning:* Phung is the image of saints, of happiness. If the dragon has the yang element, representing the king, the phoenix has the yin element, so it represents the queen and the woman. Phuong has 5 colors representing the five virtues: uprightness, honesty, justice, faithfulness and generosity. With her ability to regenerate herself, Phuong also represents both life and death.

The phoenix bird only appears when feeling peaceful, because of that it is the mascot representing peace, peaceful settlement. As the head mascot of all birds, it represents nobility, softness and flexibility. Phuong combines with the Dragon to form a pair of Long - Phung to represent the happiness of the couple.

Turtles (Quy) have the following characteristics::

* *About image or figurativeness:* Symbolizes the land. Turtle is the only mascot in the Tu Linh series that is derived from a real animal. As the king of shellfish, the tortoise shell is firmly curved upwards and has dividing lines on the shell, the lower part of the shell is flat. It is a very long-lived animal, sometimes over a thousand years. When shown in the decoration at the level of the mascot, the turtle often wears the "Co Do" (antiques) plate on its shell, mouth spewing water called "Thuy ba" or with its sure nature, the turtle often appears in the form of a team of steles or a crane on its back. Turtles are used as a base of beer with beliefs in longevity, as well as in stability as the heavy manifestation of its body. Turtles have

also been seen as decorative accents on the side ledges of roofs, but this is less common. When it is carried on the back of the Co Do (antiques), which is a set of books with a silk band, it is a divine turtle carrying Lac Thu, and its mouth will spit out a wave called Thuy Ba. Lotus into a turtle (Lien Hoa Quy) is an image: a lotus leaf with a curved edge striped into a turtle's shell is often decorated among the lotus flowers. Also according to some artists, other species of leaves also transform into turtles.

* *In terms of meaning:* Vietnamese people always think of turtles with a good meaning. Being an auspicious mascot with the meaning of longevity, has the ability to attract wealth, kill, be very beneficial in terms of fortune, sustainability and long-term prosperity. Turtle symbolizes longevity and immortality. The image of a turtle wearing a stele, on the stone stele recording the history of the Vietnamese people, proves that turtles are animals that convey information and culture. Although not a Buddhist animal, the turtle is also a symbol of the longevity of Buddhism.

Document in the form of collected images:

* *The actual pictures of the survey:*

Dragon:

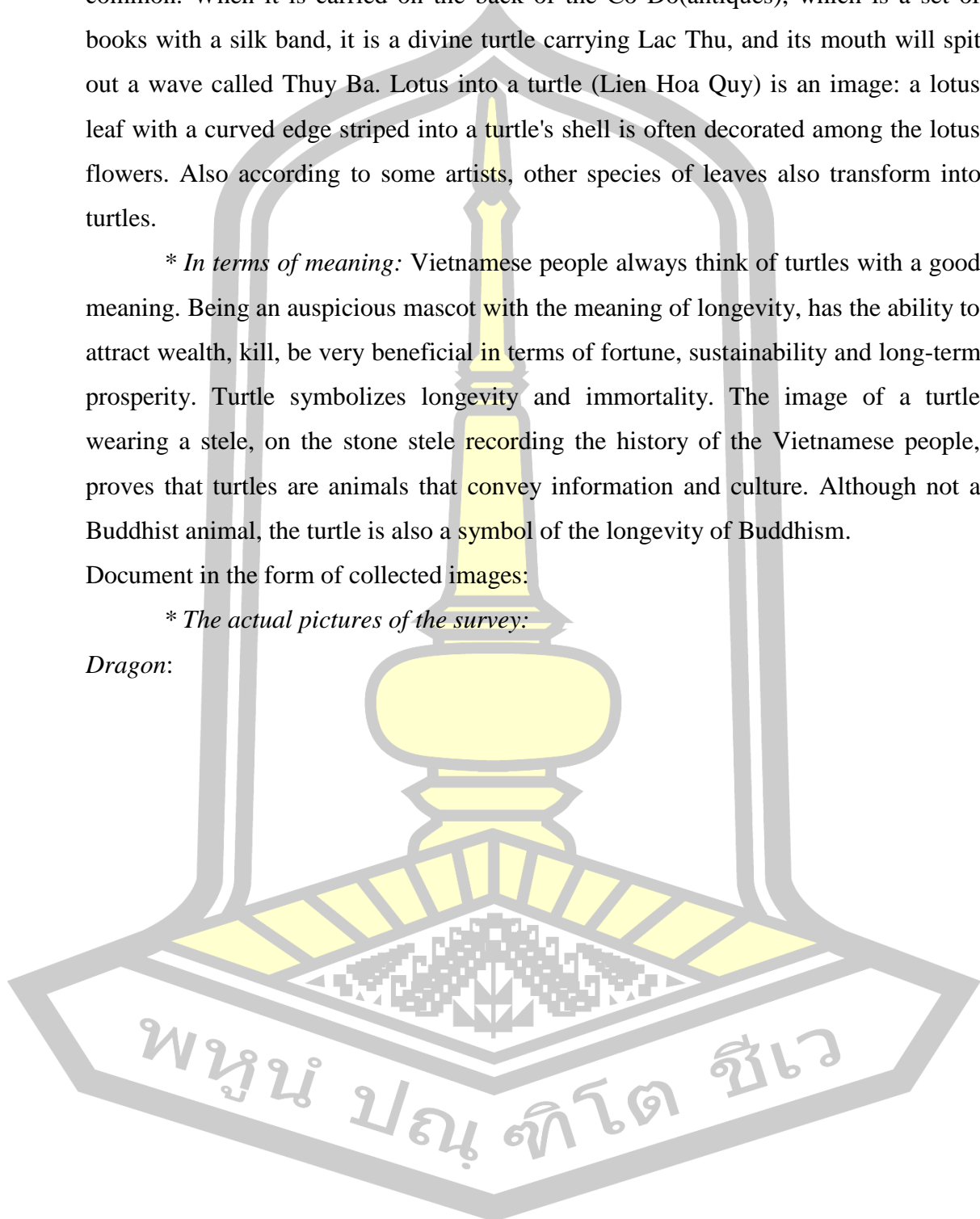




Figure 51 Dragon on a tile roof in Hue Citadel
(Actual photo taken from July 5 to 7, 2022)



Figure 52 Dragon on a tile roof in Hue Citadel
(Actual photo taken from July 5 to 7, 2022)



Figure 53 Dragon at the stairs of Hue Citadel (Actual photo taken from July 5 to 7, 2022)



Figure 54 Dragons decorated on drums, lamps, columns, antique vases in Hue Citadel (Actual photo taken from July 5 to 7, 2022)



Figure 55 The dragon-shaped pine tree reaching out to the West was planted by King Minh Mang himself at The To Mieu in the Hue citadel (Actual photo taken from July 5-7, 2022)



Figure 56 Two dragons adorning on the top of the field and some other forms of dragons (Actually taken from July 5 to 7, 2022)



Figure 57 Dragon on top of bronze, altar, decoration on columns, rafters in Hue Citadel (Actually taken from July 5 to 7, 2022)

พหุบัน ปณ ทิโต ชีเว



Figure 58 Dragon on the gate to Hue Citadel
(Actually taken from July 5 to 7, 2022)



Figure 59 Dragon on Buddhist architecture
(Actually taken from July 5 to 7, 2022)

Phoenix's picture:

พหุจน์ ปณฺ ทิโต ชีเว



Figure 60 Phoenix decorated on the gate and roof in Hue Citadel
(Actually taken rom July 5 to 7, 2022)



Figure 61 Phoenix decorated on Binh Phong at Truong Sinh Palace in Hue Citadel
(Actually taken from July 5 to 7, 2022)

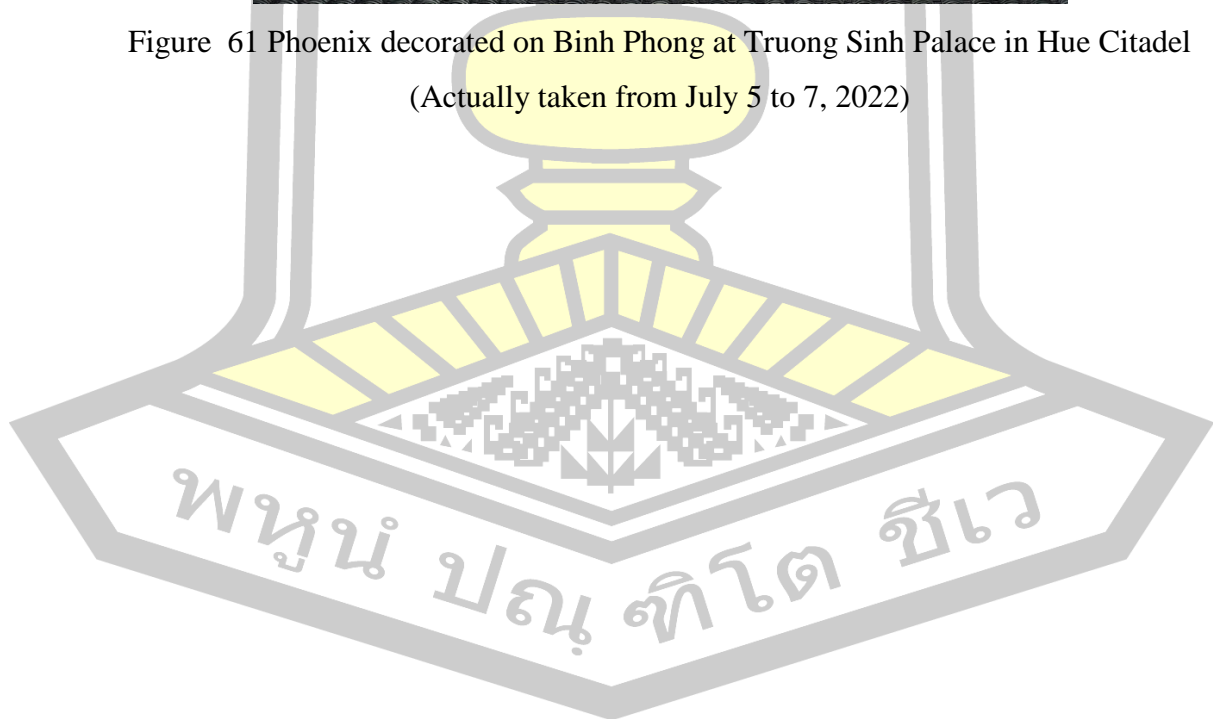




Figure 62 Phoenix decorated on Binh Phong at Truong Sinh Palace in Hue Citadel
(Actually taken from July 5 to 7, 2022)



Figure 63 Four spirits at the clan church on Nguyen Tat Thanh Street
(Photo taken from July 5 to 7, 2022)

Pictures of Unicorns/ Dragon Horses/ Nghe:

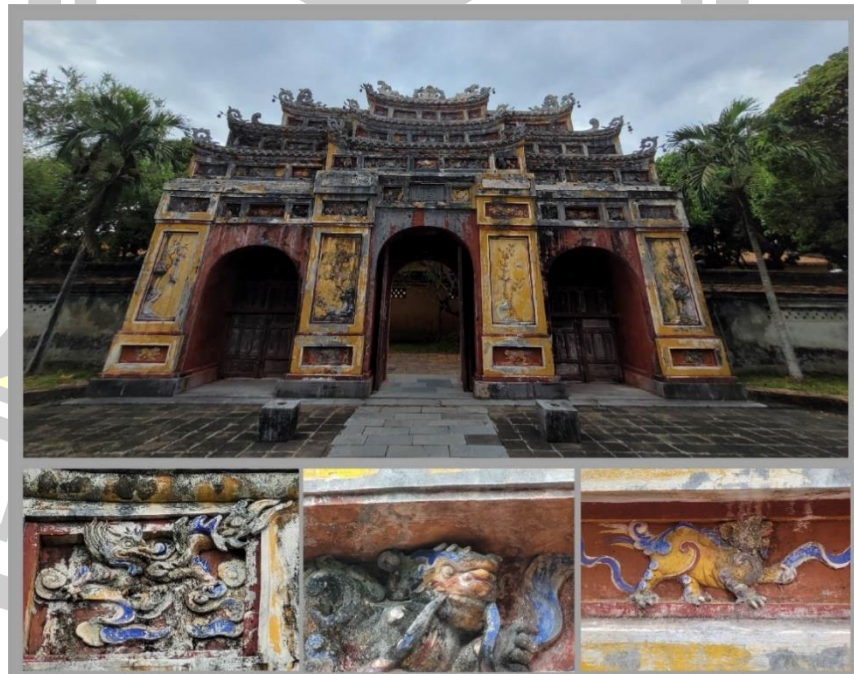


Figure 64 Unicorn on the entrance to The To Mieu, Hue Imperial City
(Photo taken from July 5 to 7, 2022)

Figure 65 Unicorns on the gate and on Binh Phong at Truong Sinh Palace, Hue
Ancient Capital (Photo taken from July 5 to 7, 2022)



Figure 66 Unicorns on the side gate column at Truong Sinh Palace and Unicorns sitting in adoration at The To Mieu, Hue Ancient Capital (Photo taken from July 5-7, 2022)



Figure 67 Unicorn at Hue National School (Photo taken from July 5-7, 2022)



Figure 68 Unicorn at the ethnic church on Nguyen Tat Thanh Street, Hue (Photo taken from July 5-7, 2022)

Turtle image:



Figure 69 Turtles at the temple of saint Tran Hung Dao, Hue (Photo taken from July 5-7, 2022)

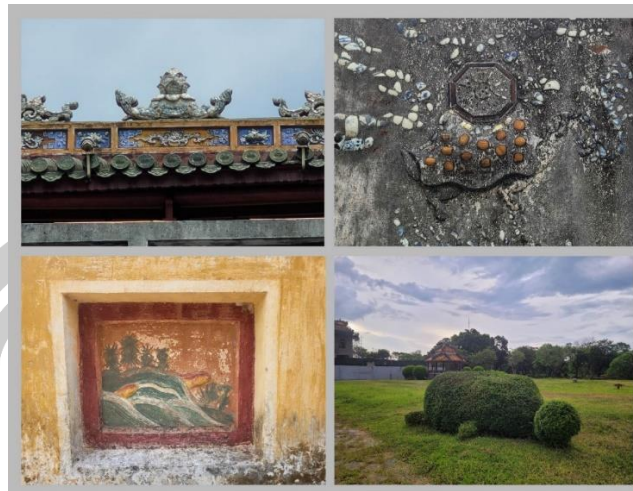


Figure 70 Turtles on the construction and some places in Hue Imperial City (Photo taken from July 5-7, 2022)

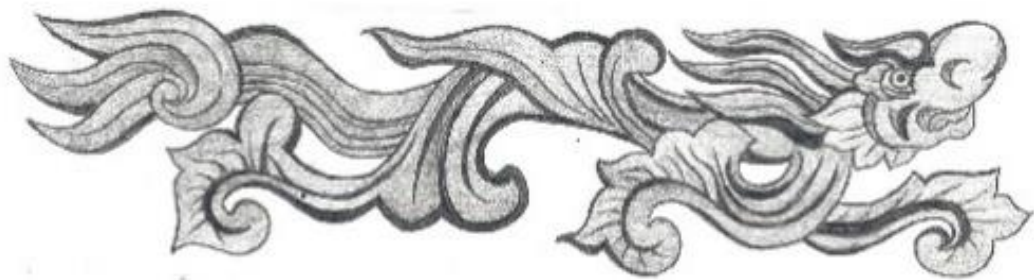


Figure 71

Dragon in physical form with a spiral tail at Dien Tho Palace in Hue Ancient Capital (D.a.u Ancient Capital 10/2020)



*



Figure 72 Flowers and leaves turn into dragons at Hien Lam Cac and Tu Duc Tomb in Hue Ancient Capital (D.a.u Actual sketch in October 2020)

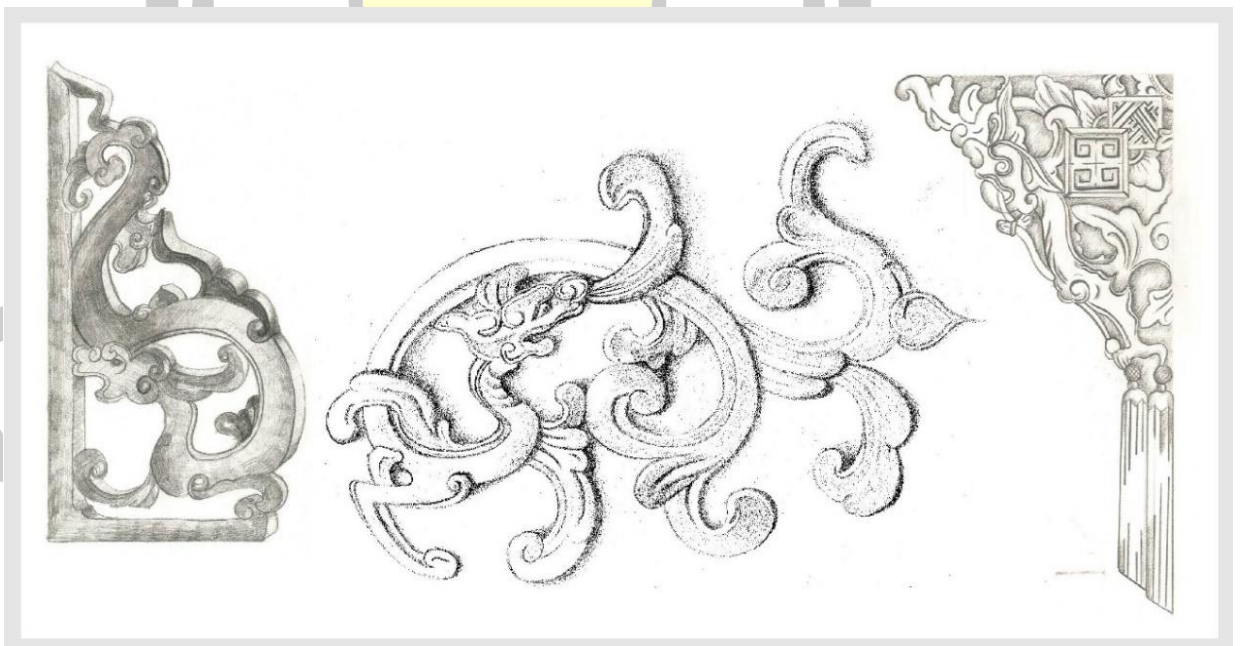


Figure 73 Flowers and leaves turn into dragons at Dien Tho Palace in Hue Ancient Capital (D.a.u Actual sketch in October 2020)



Figure 74 Phoenix and the body 'transform' - The To Mieu, Cung Dien Tho (D.a.u
Actual sketch in October 2019)

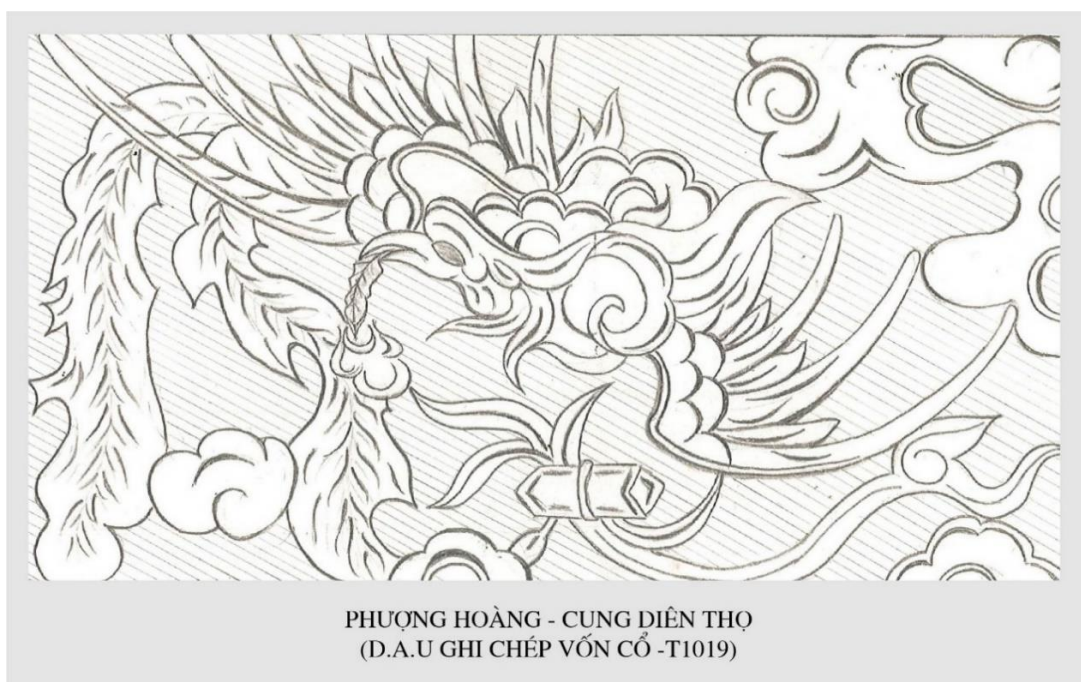


Figure 75 Phoenix – Cung Dien Tho (D.a.u Actual sketch in October 2019)



Figure 76 Long Ma - Binh Phong Institute of Secrets (D.a.u Actual sketch in July 2022)



Figure 77 Turtles - Binh Phong Institute of Secrets (D.a.u Actual sketch in July 2022)

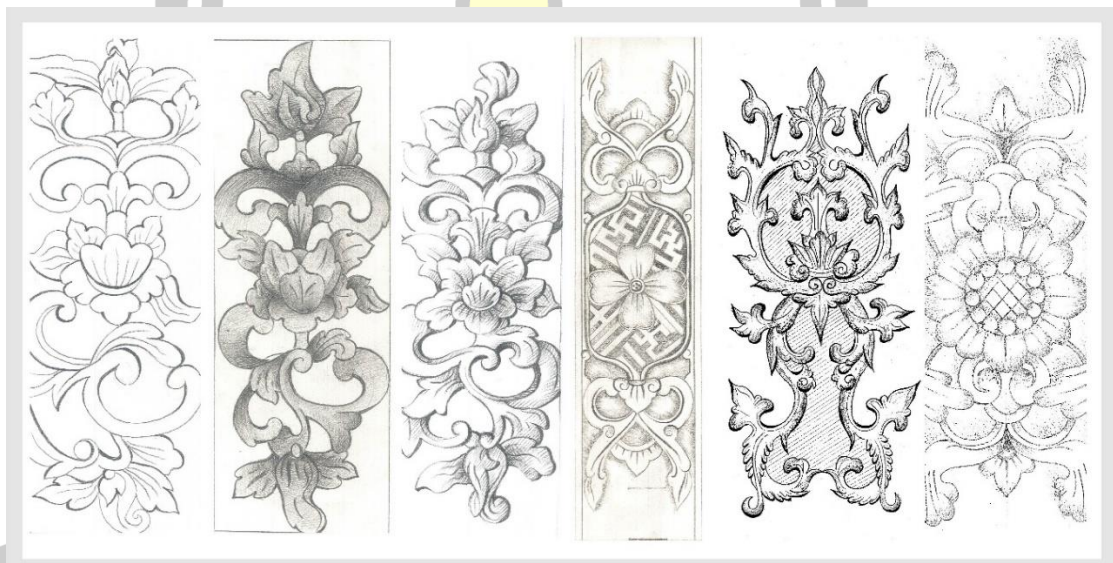


Figure 78 Flower theme - Khon Thai Palace (Figure 1), Hung Mieu (Figure 2), Hieu Lam Cac (Figure 3), Dien Tho Palace (Figure 5), Tu Duc Tomb (Figure 4.6) (D.a.u Actual sketch in October 2019)



Figure 79 Flower theme - Duyet Thi Duong, Can Chanh Palace (D.a.u Actual sketch in October 2019)

Achievements from community memory:

Document obtained by taking notes:

Recorded through interviews of people in Hue Imperial Citadel. Almost Hue people know about Tu Linh and correctly answer the names of the mascots in this Tu Linh set. Although the names are sometimes different, they are still within the framework of these mascots.

* Dragons (Rong) quite consistent in terms of names. Dragons in the minds of Hue people mainly represent kings, mandarins, aristocrats or the highest places in folklore. The king's dragon has five claws, the most majestic and the most beautiful. Dragons in folklore are mainly on large pagodas, temples or other high and spiritual places. According to the summary of the most common characteristics in the people's memory, the dragon spear meanders and has horns, has a scaly body, has a long tail and beard, has a mane, and has four legs. There are different types of dragons

depending on the area of the decoration and it has claws or no claws. Other forms of dragons were changed by the people to conform to the rules of use of the imperial court, such as dragon-shaped flowers and leaves, dragon-shaped plants and trees, etc. According to the people, the place where the dragon appears, it shows the majesty, feeling like the dragon is observing and protecting that place. "The dragon is also a symbol of rain, when it appears, it will symbolize the favorable weather so that the crops will be bountiful and everyone will be happy," according to Mr. Tam, interviewed in the Vi Da area. There are many representations one can see of dragons incarnation as Vien Long means round dragon, decoration curled in a circle; "Hoi Long means that the dragon turns its head; Luong Long means that the two dragons are facing the same direction towards the sun" Nhat" or "Nguyet "is the moon" in the words of Ms. Diep Anh, born in 1972, is the guide for a long time in Hue. "In Hue, dragons appear a lot, almost everywhere; There are many temples and shrines in the citadel and in the family as well as in the altar, the family church, the clan" in the words of Uncle Giang in the The Mieu area. "The dragon and Phuong are a couple, the dragon represents the son, the phoenix is for the female, the two children keep the word Hy to bless, or in the wedding, to celebrate the happiness of two people" said Mr. Dat, person living in Hue.

Summary: Dragon is the mascot that appears most in Hue, in the people's memory Dragon is the mascot of authority, has boundless power, can call rain to call the wind, guard the places where it resides to help people have peace, people's lives are peaceful and happy. Dragon and phoenix become a couple to represent the happiness of the couple. In terms of figurative description, Dragon has a long and curvy body, a horned head and a mane, a majestic face, a long beard, big eyes, a scaly body, a mane on the back, four legs, at most Five claws to represent the king, four or three to represent royalty, mandarins, and nobility. Other types of dragons are usually plants, trees, flowers that have the shape of a dragon or transform into a dragon.

* *For the Unicorn* have many thoughts in their memory; is a stone dog, a stone lion, Nghe, a dragon horse, and a unicorn.

People's descriptions of the mascot appear a lot in Hue, but it is in many forms and in their memory there are many different descriptions. Unicorns, like Dragons, often appear in noble or spiritual places, but in a lower position. It appears on tile

roofs, on pillars, in front of buildings and especially in Hue, many Unicorns appear on Binh Phong panels in front of houses, temples, and shrines as a form of protection guard in feng shui. The most common characteristics of the Unicorn, according to the people, are that this is a four-legged mascot, big eyes, head with horns and mane, mane back, scaly body, long mane-style tail. It has been observed from some surveys that Lion-like Unicorns have similar paws and tails. If you look at the people's memory of the Dragon Horse, the face will be a bit like a dragon; The body, tail, paws have the style of a horse but look more noble, stylish and beautiful. Possibly a longer, softer tail and mane, a more dignified, fierce face. If people remember it in the form of Nghe, it is similar to a dog but at a more powerful level, in this form it has no horns, looks gentler and closer, big eyes, body slightly dog-oriented, hooved feet, soft multilayered curved tail, often seen playing with a ball, and sometimes with two.

In any form, the general answer of Hue people about the Unicorn is that it is a benevolent, friendly mascot that always wants to direct people to the good. Where there are Unicorns appear, there are talented people. "According to legend, the Unicorn appears once every 2,000 years, signaling the birth of a god. For example, when Confucius was born, a unicorn appeared and later he was the creator of Confucianism.

In summary: In the memory of Hue people, the Unicorn is a mascot that is both noble and close, it directs people to good things, the Unicorn appears to signal luck and peace. Noble places, spiritual areas or places with the shape of a Unicorn created for the purpose of teaching and guarding that place. The 'Binh Phong' panels in front of the buildings are mainly for the purpose of preventing bad things from entering.

** For the phoenix (Phung):*

Phuong in the memory of Hue people is a precious and beautiful bird, the lord of birds. Phuong is often seen on the roof tiles of spiritual works, or royal architecture. "This bird is always in a high position, looking at it is noble, luxurious, soft, and flexible. When people see the phoenix, in a way people think of women." (according to Uncle Ngo, 60 years old, working at Dien Tho palace)

In the royal court, Phuong appeared in many places and most often in the palace of the empress dowagers, queens, princesses, appearing on costumes and even utensils.

According to the most general description that Researchers have collected through surveys, Phuong is a beautiful bird with a crested head, long neck, soft and iridescent feathers, and a long soft tail. The crest of the phoenix is described by some people as the crest of a chicken, or the crest has long feathers, and the head is similar to a chicken; Some describe it as a peacock.

This bird represents peace and prosperity even when it is on clothing or spiritual places. The places where the phoenix bird flies to is where it will be peaceful, perhaps because of that, people decorate many images of this mascot. Phuong appeared on the tiled roof to seek peace for the family, Phuong appeared at the mausoleum to hope for a peaceful resting place for the deceased.... The phoenix symbolizes the female, and when combined with the dragon the male forms a pair opposite each other, in the middle is the word Hy, which is decorated in the wedding ceremony as a wish for a happy couple. “The phoenix is a pair of male and female birds, the lord of birds, knowing the voice of all birds; Every time it flies, it sings and the birds follow to escort it. Phuong is associated with the legend of the field corn, around March 20, when the field corn plants bloom, the phoenix flying will be a harbinger of prosperity and peace. This bird can regenerate, about 500 years when it feels weak, it will find a high place, shed its feathers and burn itself to appear as a baby bird” (in the words of Ms. Diep Anh, born in 1972, is a longtime tour guide in Hue).

Summary: The phoenix is a precious bird, representing the image of a woman. With the recognizable image is the crested head, long neck that looks like a peacock or chicken, wings, long tail, soft feathers. It is the lord of all birds, often appearing in noble places. A mascot that only appears when the country is peaceful and prosperous. People trust the phoenix bird with the meaning of peace and happiness. The phoenix combined with the dragon symbolizes a happy couple.

* *For Turtles (Quy):*

Turtle is the only true mascot in the Tu Linh series. This mascot is real, so people's memory is more accurate. According to the description of the people of Hue, turtles have curved shells, four legs, a head and possibly a tail that can be retracted into the shell. The nature of the tortoise is very gentle, so the nature has given it a shell to resist the dangers. The tortoise shell is very sturdy, some people take it back

to prop up the legs of the table and cabinet. People see the image of the turtle in decoration more sparsely than other mascots, it mainly appears in the form of a team of deer, a crane, or carrying an antique painting on its back. "Turtles, being animals with both yin and yang, can live on land and in water. We often see images of turtles wearing cranes, turtles wearing deer or carrying an ancient book, with their heads facing up and their mouths spewing water called Thuy Ba. with pointed nails. It is also sometimes seen that the lotus leaf is shaped like a tortoise shell to decorate, maybe it has a correlation, so the artist used it. There is a folk saying: "pity the fate of the turtle. On the communal house, a crane rides a crane, under the temple, a stele is worn." in the words of Ms. Diep Anh, born in 1972, a longtime guide in Hue.

When asked about the meaning, the main answer is that the turtle has the meaning of longevity, it has great endurance, long life represents endurance and longevity. Turtles with deer have roughly the same meaning that good people are kept longer.

Summary: Turtle is a mascot that comes from everyday life, so it is very close to the people, this mascot is the harmony of yin and yang, it lives both in water and on land. The tortoise itself is very gentle and resigned, so it is endowed with a strong shell, also for this reason, turtles appear wearing deer, cranes or putting heavier things on their backs. Turtles live a long time, so its image appears to represent the wish of longevity and longevity.

** Synthesize Tu Linh in the way of seeing and remembering by Hue people:*

Under the Nguyen Dynasty with the profound influence of Confucianism, the four spirit pattern were respected and flourished. When these motifs developed in Hue, there were suitable ways to create harmony between royal motifs and motifs developed from folklore. These four mascots are always in central positions in decorations and reign in noble and sacred places. Tu Linh has a multifaceted impact in life because of the meaning of the mascots, people have put their wishes for peace, happiness and prosperity into it. Wishing that the rain would be favorable and windy, everything would go smoothly, always be protected with the image of a dragon. Wishing to be kind and benevolent through the image of Unicorn. Wishing for peace, prosperity, and happiness with the image of a phoenix bird and a pair of phoenix dragons paired around the word Hy. Desire to be persistent, sustainable, resilient and long-lived through the image of turtles. These messages are passed on from

generation to generation and the Tu Linhs just like that enter people's minds. Through festivals, through expressions of Tu Linh on temples and shrines of Eastern religions such as Buddhism and Confucianism, folk beliefs such as worshipping gods and ancestors first; These contacts add to people's memories and create more closely related memories of the four spirits. In Hue, events with the presence of Tu Linh such as lion dances, royal festivals, and cultural information also contribute greatly to the memory of Hue people about Tu Linh.

Materials collected with descriptive pictures:

* Long (Dragon):



Figure 80 Dragon in the memory of Hue people (D.a.u Actual sketch in July 2022)

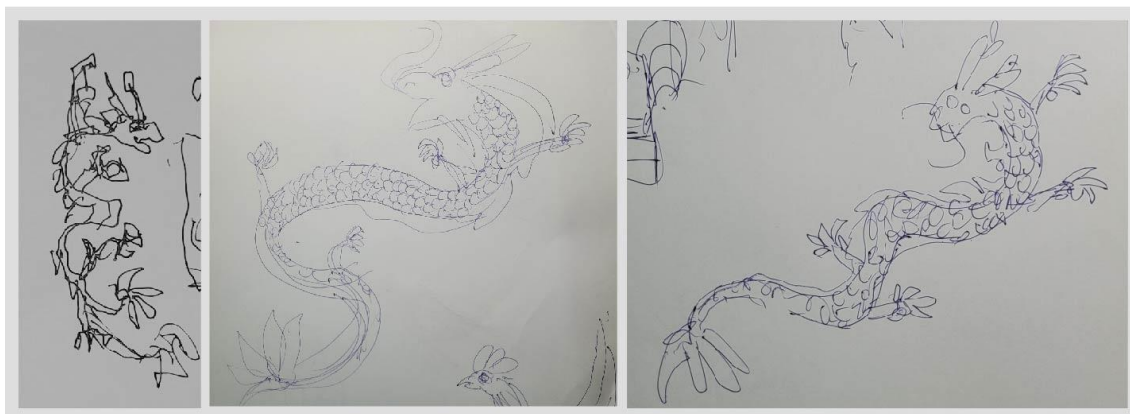


Figure 81 Dragon in the memory of Hue people (D.a.u Actual sketch in July 2022)

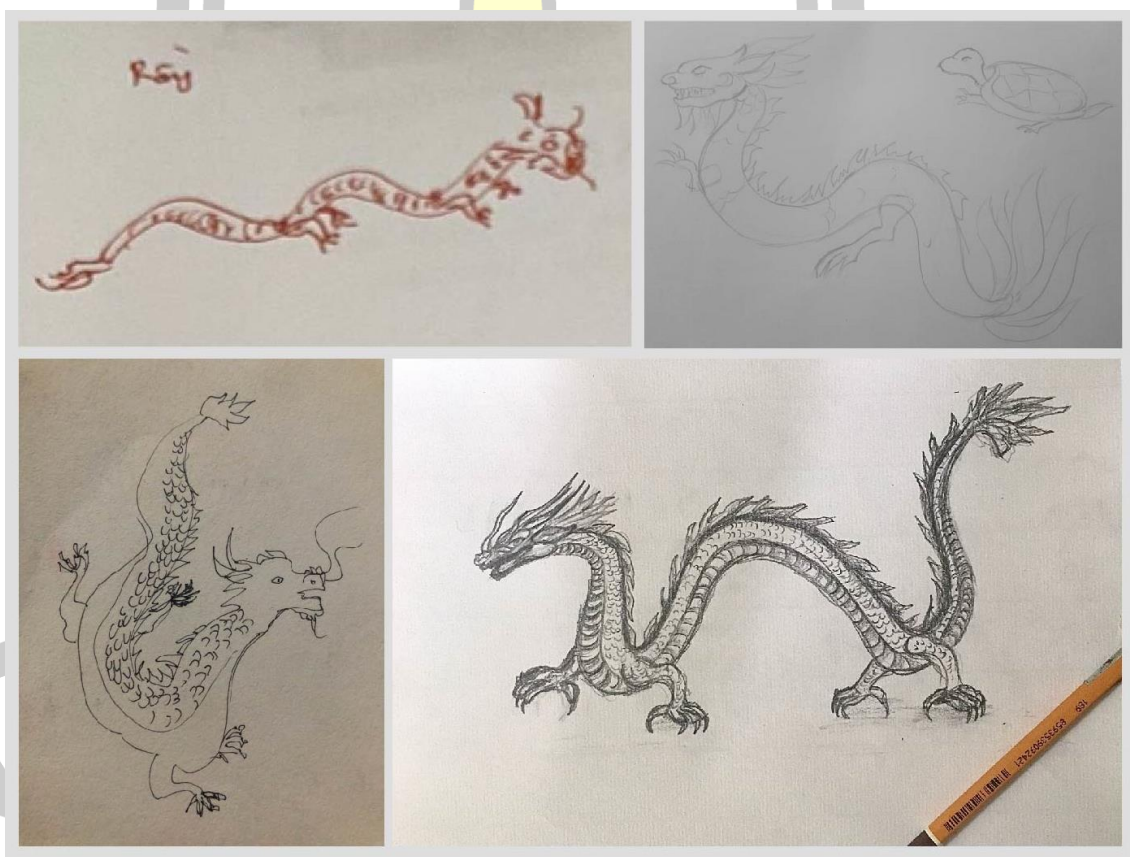


Figure 82 Dragon in the memory of Hue people (D.a.u Actual sketch in July 2022)

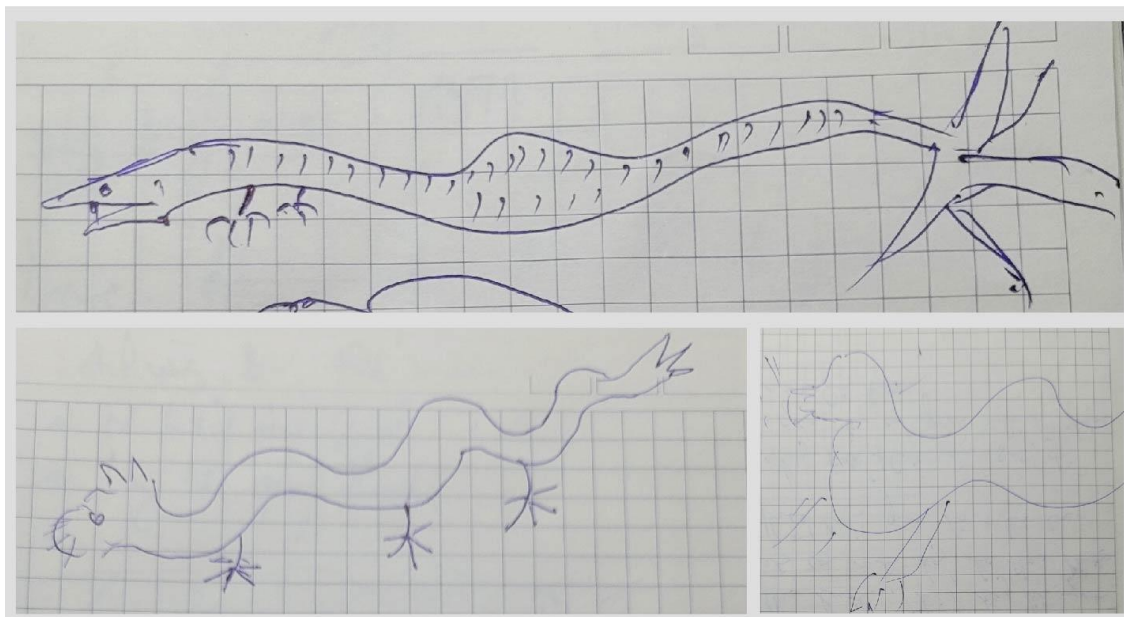
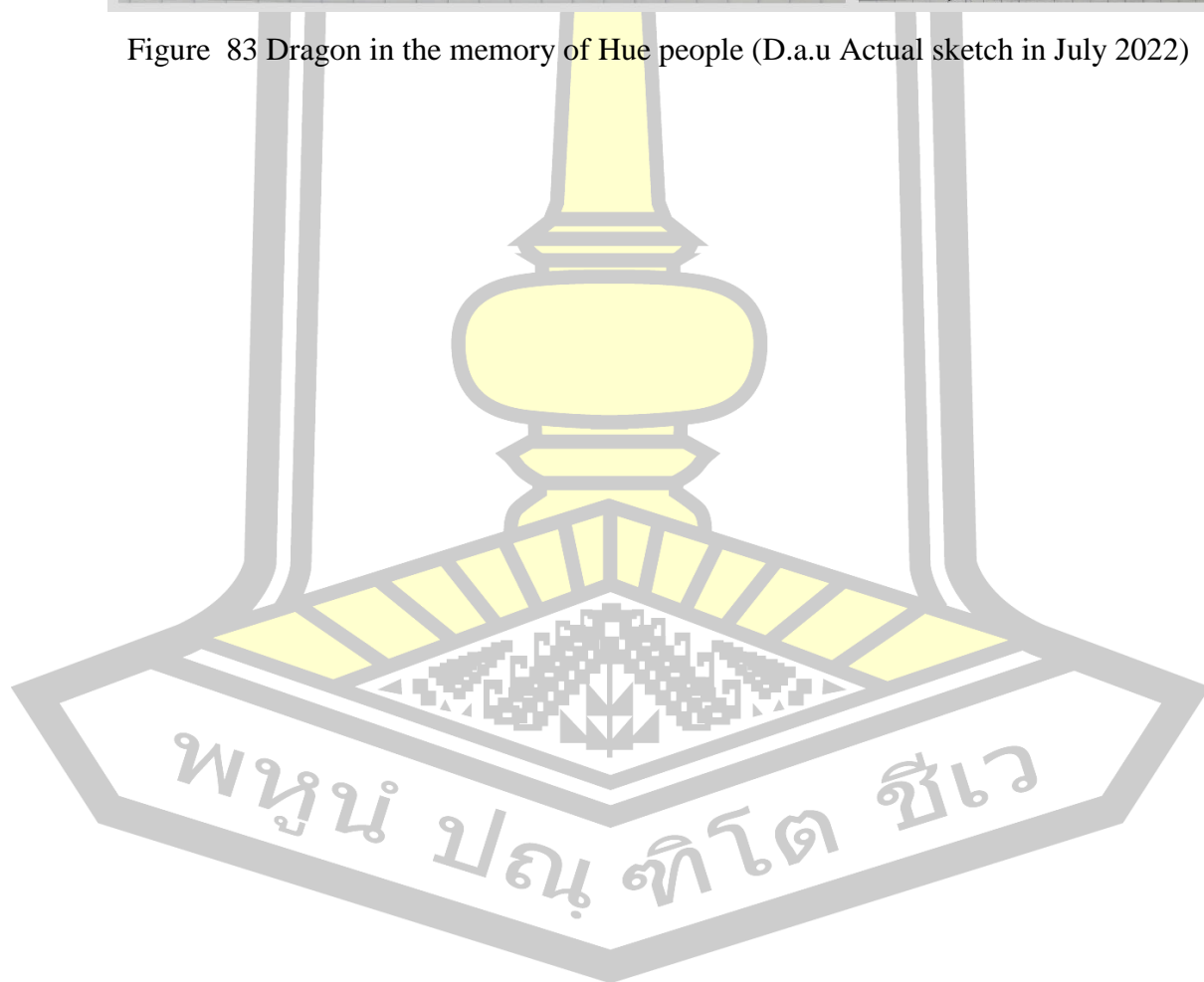


Figure 83 Dragon in the memory of Hue people (D.a.u Actual sketch in July 2022)



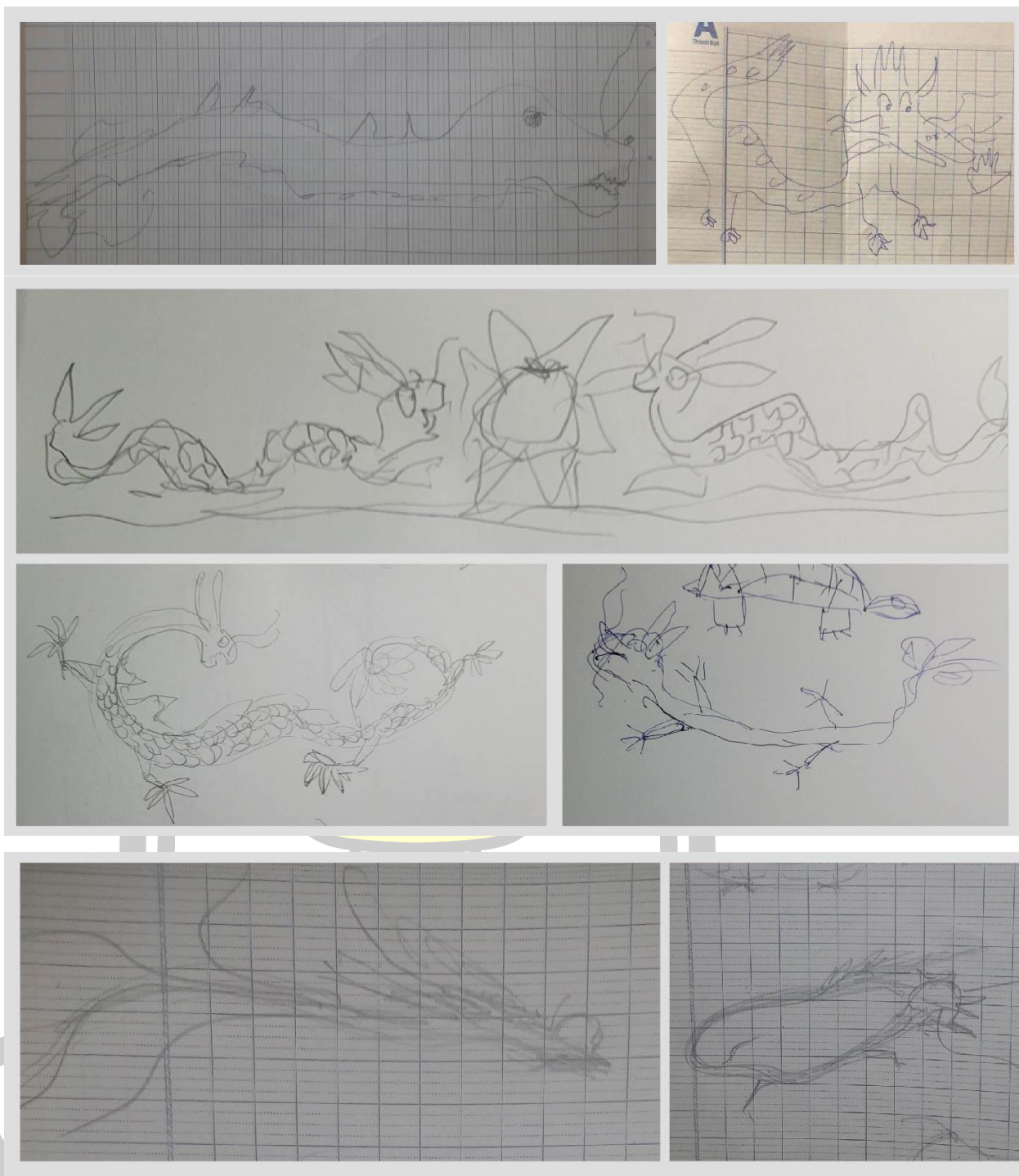


Figure 84 Hue people Dragon in the memory of Hue people (D.a.u Actual sketch in July 2022)



Figure 85 Dragon in the memory of Hue people (D.a.u Actual sketch in July 2022)

* Unicorn/ Ky Lan:



Figure 2 Unicorn in the memory of Hue people (D.a.u Actual sketch in July 2022)

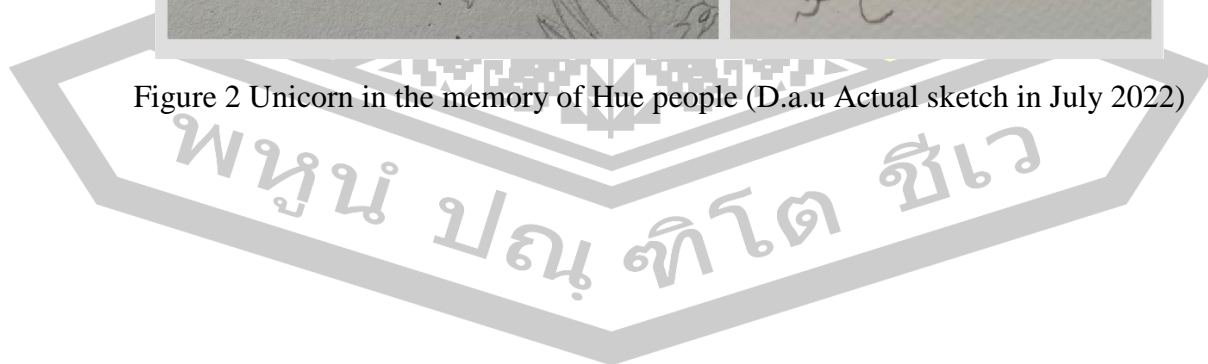




Figure 86 Unicorn in the memory of Hue people (D.a.u Actual sketch in July 2022)



Figure 87 Unicorn in the memory of Hue people (D.a.u Actual sketch in July 2022)

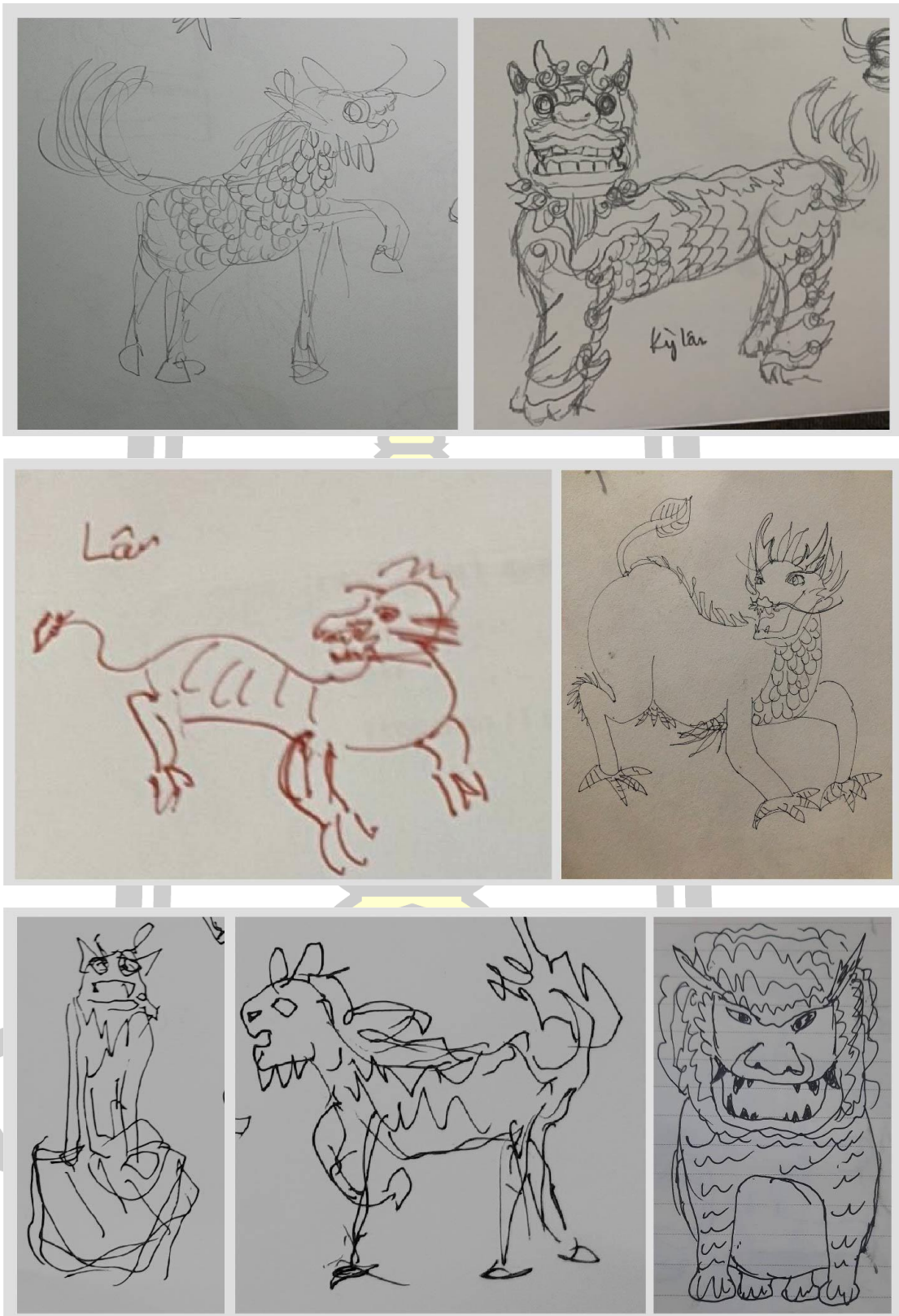


Figure 88 Unicorn in the memory of Hue people (D.a.u Actual sketch in July 2022)



Figure 89 Unicorn in the memory of Hue people (D.a.u Actual sketch in July 2022)

* Phung/ Phoenix:



Figure 90 Phoenix in the memory of Hue people (D.a.u Actual sketch in July 2022)



Figure 91 Phoenix in the memory of Hue people (D.a.u Actual sketch in July 2022)

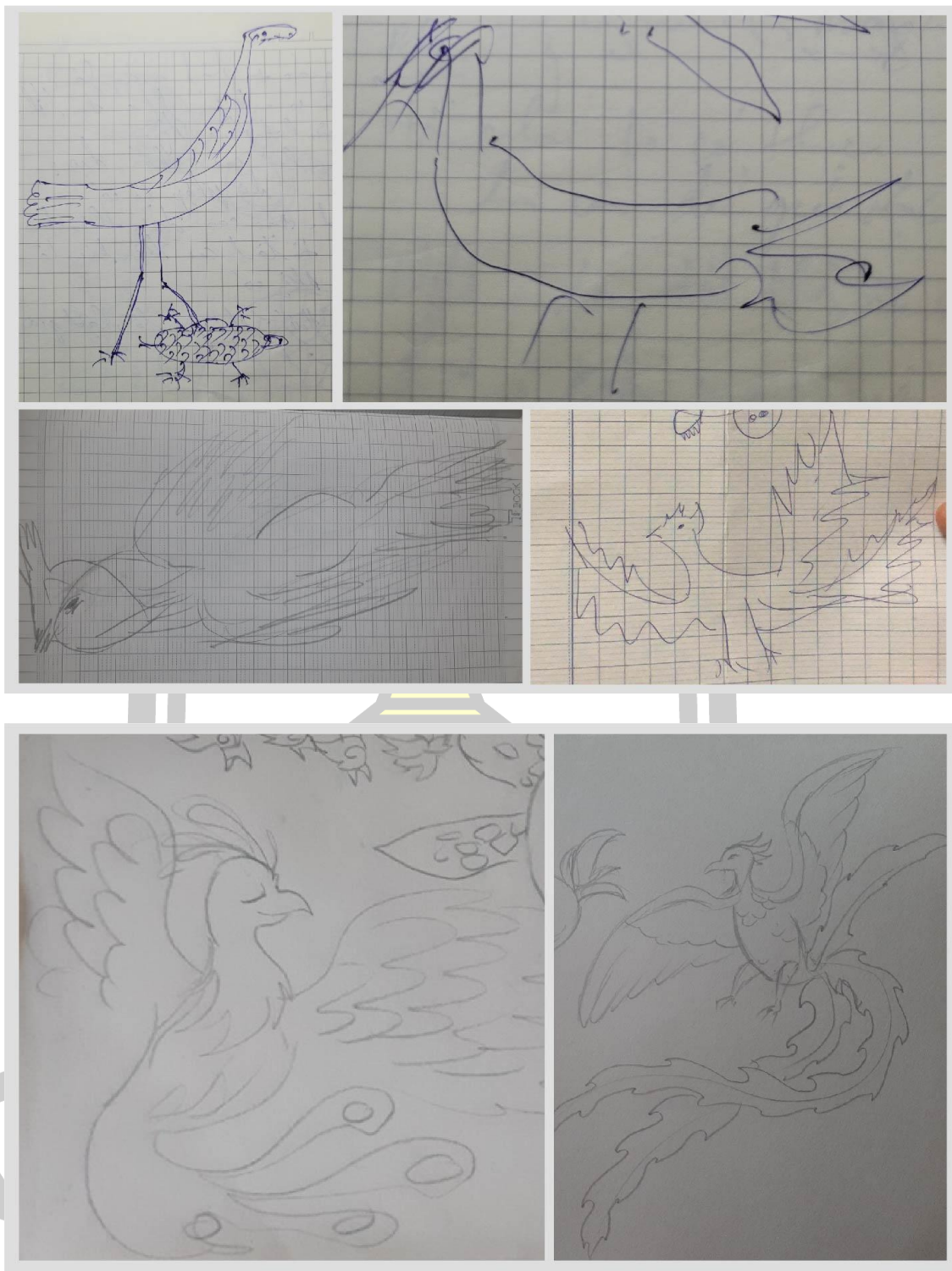


Figure 92 Phoenix in the memory of Hue people (D.a.u Actual sketch in July 2022)



Figure 93 Phoenix in the memory of Hue people (D.a.u Actual sketch in July 2022)



Figure 94 Dragon - Phoenix in the memory of Hue people (D.a.u Actual sketch in July 2022)

* Quy/ Turtle:

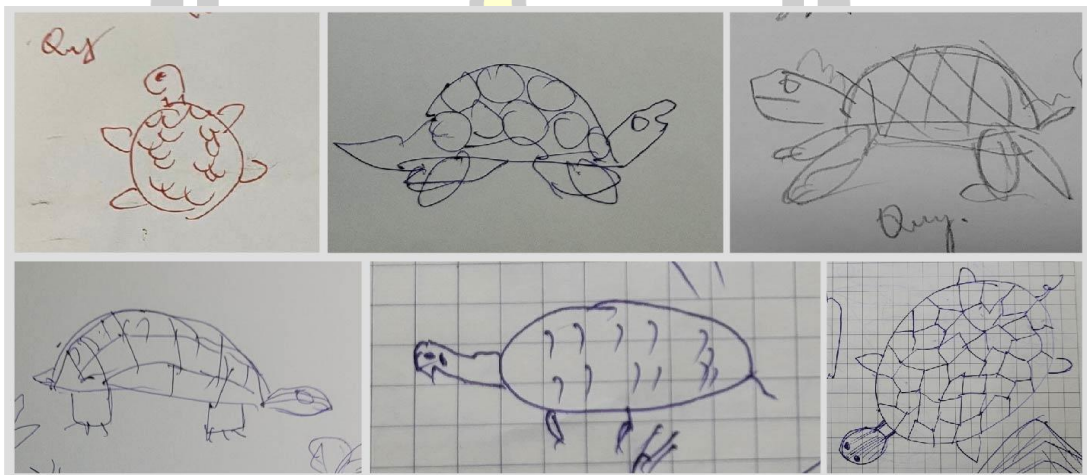
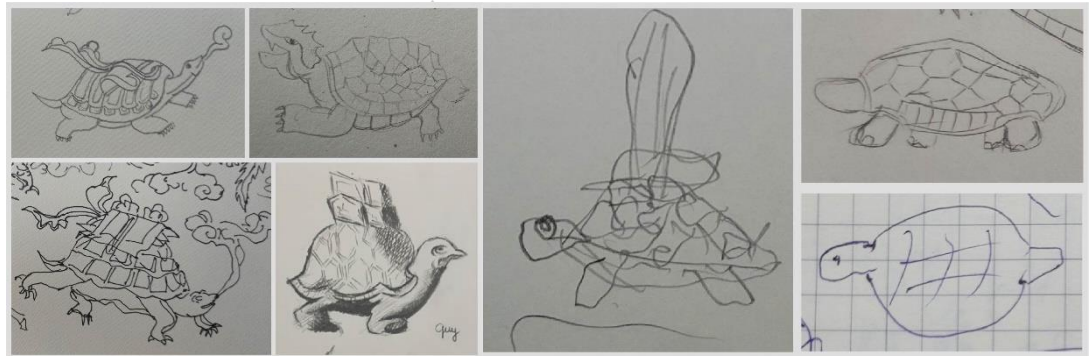


Figure 95 Turtles in the memory of Hue people (D.a.u Actual sketch in July 2022)

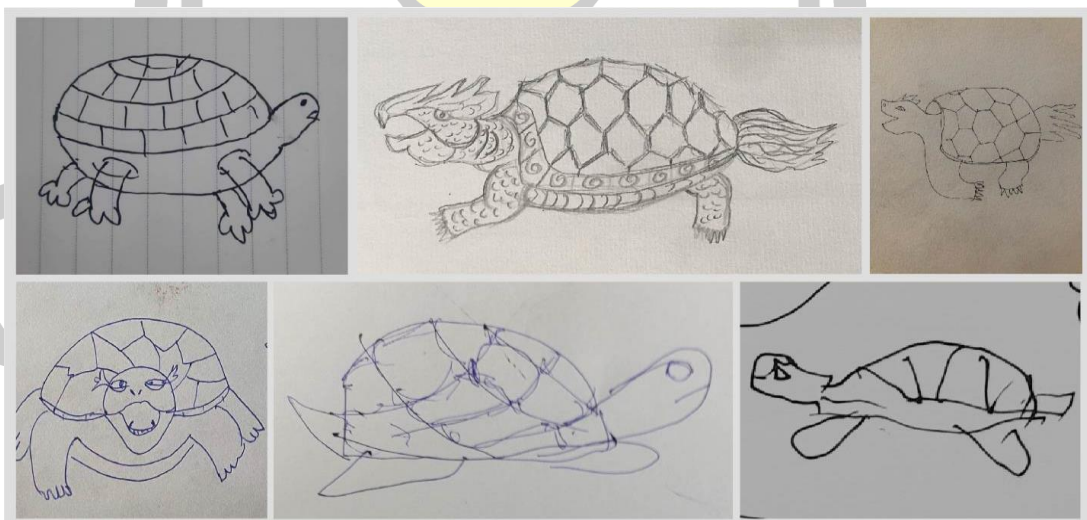


Figure 96 Turtles in the memory of Hue people (D.a.u Actual sketch in July 2022)

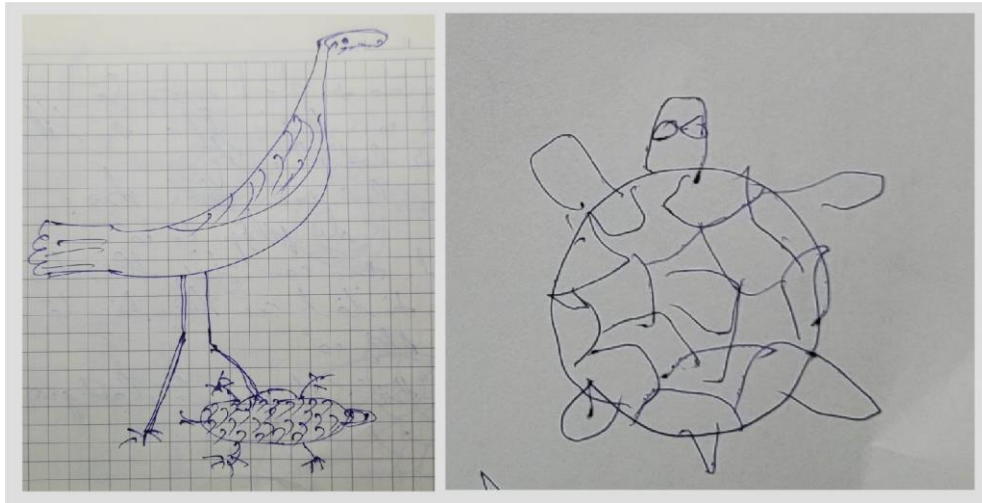


Figure 97 *Turtles in the memory of Hue people (D.a.u Actual sketch in July 2022)*

Introduction of Hue royal tea:

Introduction to royal tea and designer brands:

* *Introduction of Hue royal tea:*

Called Hue royal tea because of the hobby of drinking tea, enjoying tea from Hue's royal court. In the past, this culture was only reserved for kings and mandarins due to the fussiness in preparing a pot of tea to the elaborate rituals of enjoying tea, which ordinary people did not have the conditions to perform.

Hue royal tea is not only a refreshing drink but also a tonic for health. There are many different types of tea, each of which is a remedy. There are teas for the elderly to stabilize blood pressure, there are teas for women to help beautify the skin, there are teas for people with diabetes or there are types to help people drink less stress, reduce fatigue...

Just hearing that is enough to know that having a pot of tea is not simple. The ingredients for making tea are of course tea and water, in addition, depending on the taste, add different flower, fruit or leaf ingredients. Each stage of royal tea is much more sophisticated than usual, from picking tea, it has to be strictly followed according to the rules of what time to pick, how to pick it, cut off the tops, soak the tea for how long, and dry it... Water for making tea must be rain water collected in a clean jar, if it is to take well water, how deep must the well water be... So complicated and sophisticated is just the stage of preparing the ingredients. Until the new implementation is more elaborate,

the boiling water is only in the form of effervescence, the boiling water is too old, it will make the tea strong, reducing the aroma. Young water will not be enough to ensure that the tea secretes enough substance and taste... Then it depends on the type of tea that you add flower, fruit or some precious leaves.

People in Hue today still tell the story of enjoying tea that was once only for the king. To make tea for the king, in the evening the maids in the palace would row a boat to Tinh Tam lake in the Imperial Citadel and put tea among the lotus buds. Early the next morning, we will go to the lotus pond to get pure natural lotus-scented tea to offer to the king, and there must be four different types of cups to suit the time of spring, summer, autumn and winter. This is the story of the old days, and now royal tea serves all classes. The way to make and enjoy tea is no longer so sophisticated, but for Hue people, drinking tea is still a form of ritual, a cultural beauty that needs to be preserved.

Most of the royal tea-making families in Hue belong to the lineage of kings and officials of the Nguyen Dynasty with their own secrets passed down through generations. The herbs commonly used in royal tea include bud, lotus heart, big apple, jujube, bitter melon, licorice, Hoe flower, chi seed, Hoai Son, chrysanthemum flower, rose, artichoke... When it is prepared through all the esoteric stages of each family, the tea will be selected for the time to "lower the earth" according to the law of yin - yang, without using any chemical additives.

Hue people often enjoy tea with a certain type of specialty cake such as green bean cake, lotus seed or peanut candy... Hue tea shops often have one feature in common: quiet space, cool atmosphere, which makes Hue people happy. Tea drinkers feel really relaxed and comfortable. Coming to this heritage land, besides visiting architectural works and tombs, enjoying Hue royal tea in a quiet space is also a must-do.

** Researchers facility chooses to design royal tea packaging:*

Duc Phuong royal tea

Address: Nguyen Hue Street, Vinh Ninh Ward, Hue City, Thua Thien Hue Province.

This is a famous address for royal tea, with the owner being Mr. Duc Phuong. There are many types of tea here with different ingredients, flavors, uses and also for different ages. Although there are many types of tea, the product packaging or brand logo is still not really beautiful and has the same value as the product quality.

Researchers want to use its design background, combined with the collected materials to change the appearance of Duc Phuong Royal Tea, thereby enhancing the product and also promoting the aesthetic values of the pattern Tu Linh of the Nguyen Dynasty when entering real life in the current period.

The product lines and packaging designs of royal tea:

Royal tea is divided into lines according to the effect or by the ingredients contained inside. Just like Tu Linh, each mascot represents a separate layer of meaning, so does the royal tea. Each line of tea has its own flavor, its own use, and is intended for specific audiences. Hue royal tea ingredients gather a variety of healthy herbs, carefully selected herbs with the right mixing ratio.

There are many Duc Phuong tea products that are manufactured to suit the market, but basically from the following lines:

- * G Series (G8, G9, G10, G11) for family use
- * Minh Mang Tea line for men
- * Quy Phi Tea line for women
- * Mau Hau Tea line for the elderly
- * Handy personal use tea bag line (This line is produced with the above lines, easy to prepare, more convenient)

Several packaging samples are available:



Theoretical basis of the product:

The motifs created by researchers will inherit the common features from Tu Linh of the Nguyen Dynasty, combined with the memories of the Hue community, on the background of the designer to create a new set of textures. Researchers took the descriptive characteristics from the Tu Linh Nguyen Dynasty (1802 - 1945) combined with samples collected from the memories of the Hue community, in addition, two species of lotus and chrysanthemum in the four quarters are also present in the taste of Hue royal tea. Combining these factors uses the form of "Hoa" to create the Tu Linh model in this thesis.

In the form of transformation can be Sen, Cuc turns into Tu Linh (turns into Dragon, turns into Lan, turns into Phung, turns into Quy). Based on the flavor characteristics and the intended audience to choose which mascot will be suitable for which tea line.

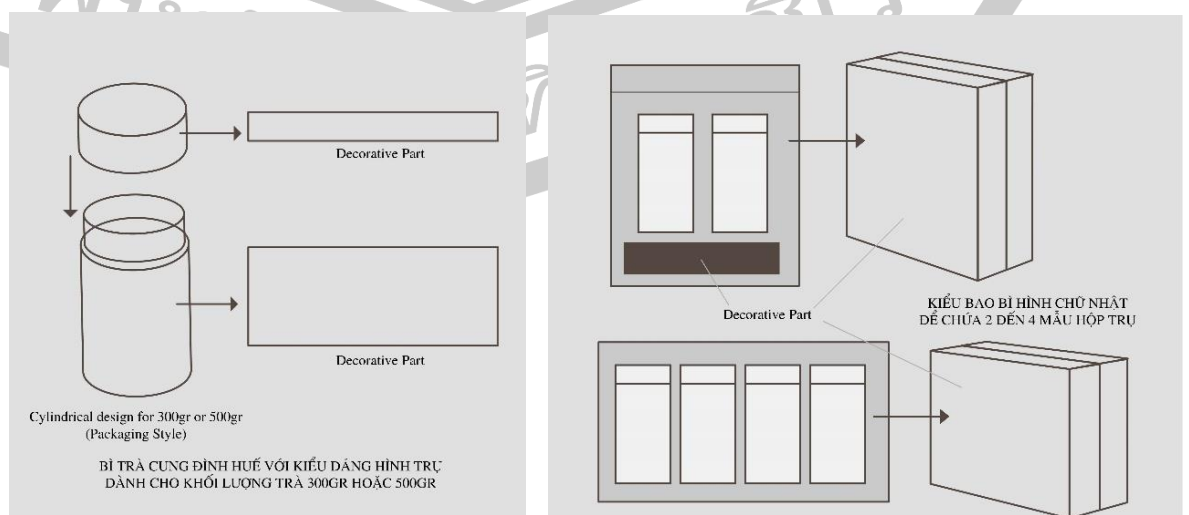
Specifically, researchers's analysis for 4 tea lines will correspond to 4 Tu Linh as follows:

- * Family Tea Series (G8, G9, G10, G11) for family use, using lucky Unicorn motifs
- * The Minh Mang Tea line for men will use the Dragon of Strength motif
- * The Quy Phi Tea line for women will use gentle Phuong motifs
- * Mau Hau Tea line for the elderly with Longevity Turtle motifs

Two lines of lotus and chrysanthemum represent flavor.

tea product packaging design:

Hue royal tea packaging will be made in the form of a round tube with a lid with a weight of 300g (10cm high, 7.5cm wide) and 500g (10cm high, 8.3cm wide). There will be large boxes for 2 or 4 300g jars. There is one more handbag model.



Color:

The colors are based on the characteristics and meanings of the Tu Linh symbols.

The first god in the Tu Linh is a dragon. The mascot represents water, has boundless power, represents spring, fertility, and happiness. For the Vietnamese, the dragon is yang, the dragon symbol represents men, kings, and people who have the power to rule the world. The color of the dragon is the blue of the water, the blue of faith, the steadfastness.

Unicorn is Sino-Vietnamese sound. Dai is a symbol of the wind, representing benevolence. The unicorn is the mascot of good omens, the mascot of good luck, the appearance of a unicorn heralds the arrival of a talent. The color of the unicorn is the color of luck, the color of growth.

Immortal mascot, representing fire. Phoenix is the image of saints, of happiness. The appearance signaled for the world to be at peace. The color belongs to hot, leaning towards the red of firelight.

Symbolizes the land. The fourth and only real mascot in the Four Spirits. Quy is the Sino-Vietnamese sound, turtle is a pure Vietnamese word, is a creature of longevity because it lives for more than a thousand years. The color of the turtle is of the land, the tone is brown, substance and rustic.



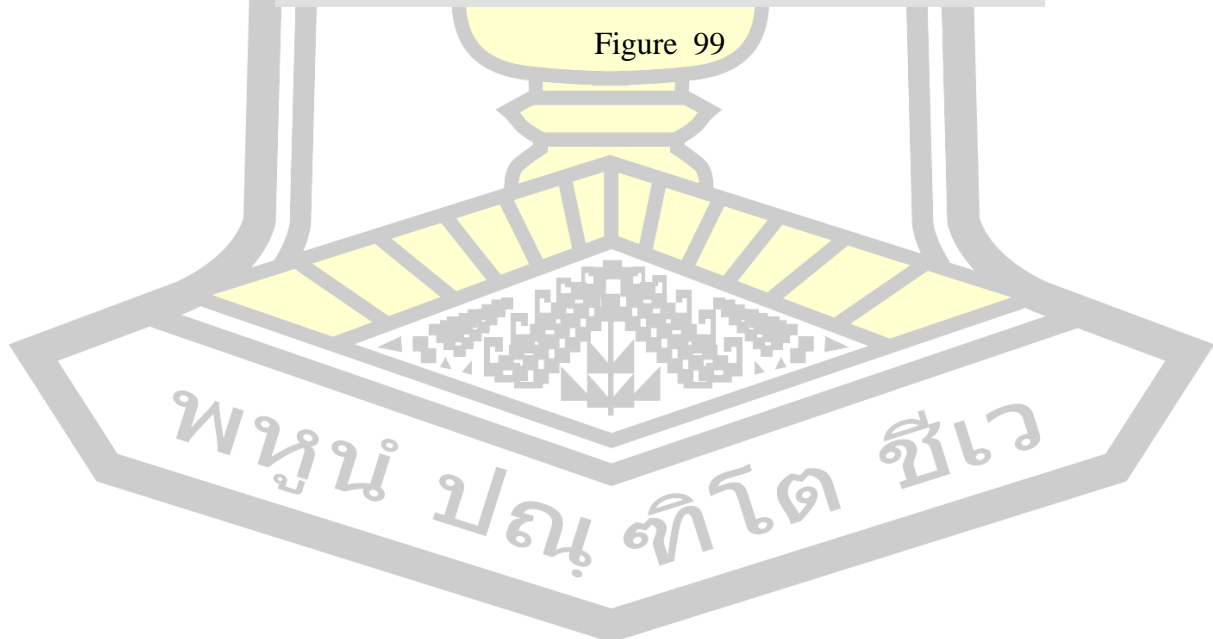


Figure 98 Color Style



MẪU ỨNG DỤNG TỪ BÀI TẬP SẢN PHẨM TS2
SAMPLE APPLICATION FROM TS2 PRODUCT WORKSHOP

Figure 99



Material

Based on the box design and to increase the elegance of the model. RESEARCHERS selected three suitable materials to make tubular packaging for Duc Phuong brand Hue royal tea: paper packaging, bamboo packaging and wooden packaging. In which, paper packaging is the most preferred because the price is lower and the quality is also guaranteed.

Product:

Forms of Tu Linh pattern to put into decoration:

** Textures depicting the Tu Linhs of the Nguyen Dynasty in standard form:*

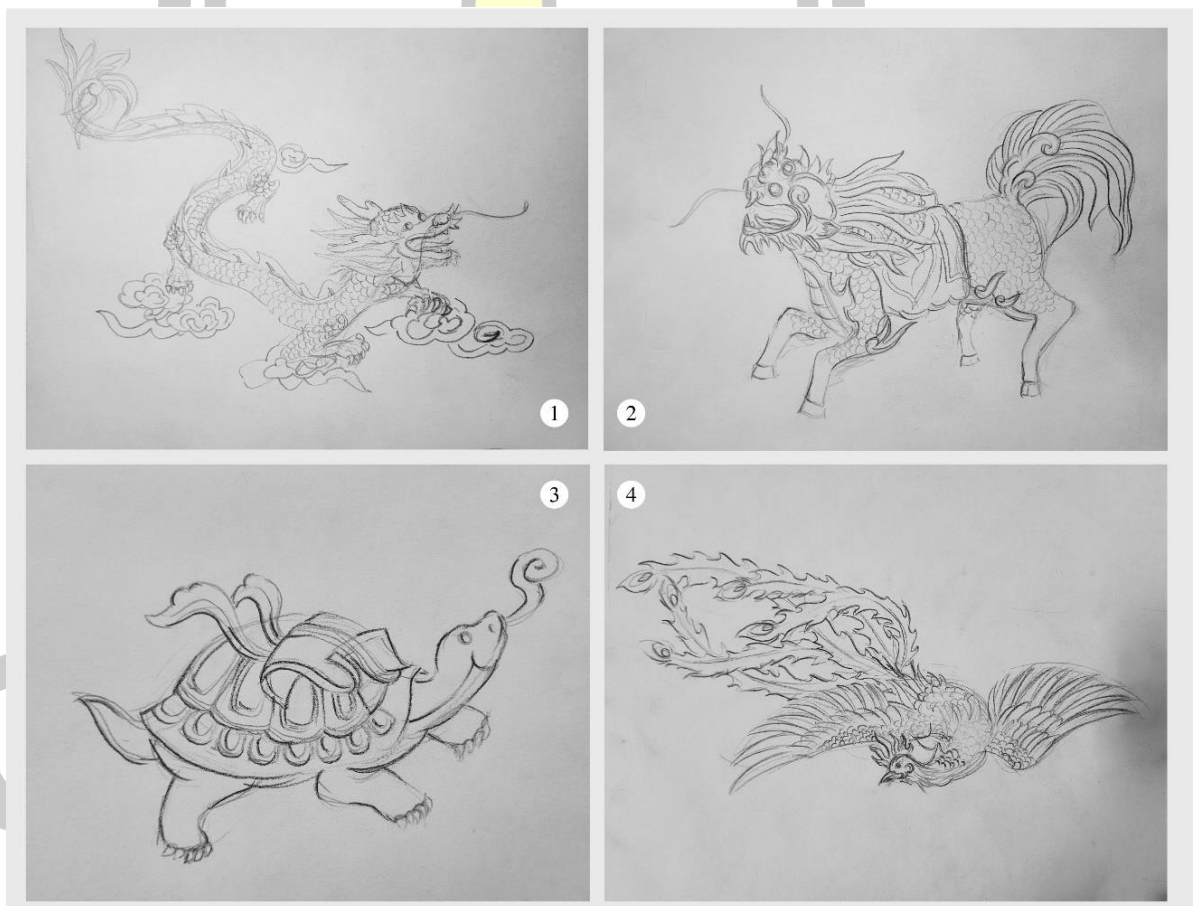


Figure 100 Texture depicting the Four Spirits of the Nguyen Dynasty in the form of “transform”



Figure 101

Incarnation is a variation of Tu Linh from folklore, through the memory of the Hue community, when surveying, people mainly recognize Tu Linh through its shape and overall characteristics. Therefore, researchers combines the most notable features of the Tu Linhs of the Nguyen Dynasty, which are the twisted tail dragon, and the dragon in the form of a dragon horse carrying an antique, The phoenix has a long soft tail with a crest, the Tortoise is a close mascot, the bottom is flat and the back carries the book "Four Do" ; All these elements combined with the motifs of apricot blossom, lotus flower, belong to the quartet and are also the flavors in royal tea.

* Creative patterns:

Sample layout drawing of large tea box motifs and each 300gr or 500gr cylinder box with a combination of Tu Linh and lotus motifs.

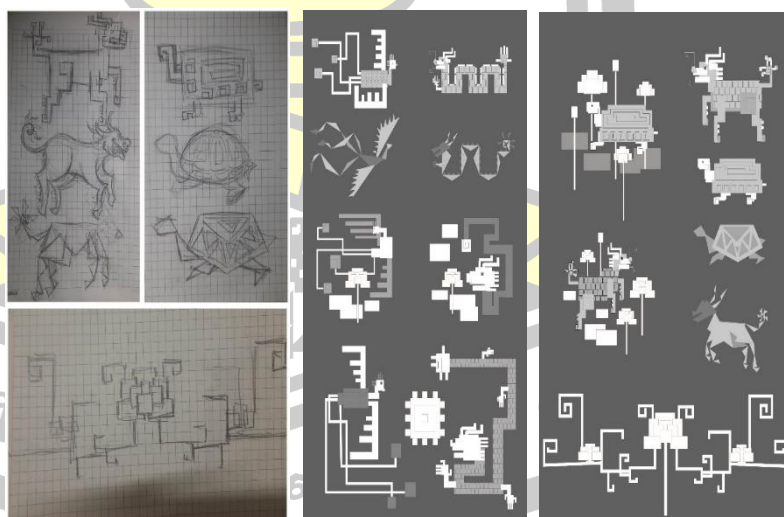
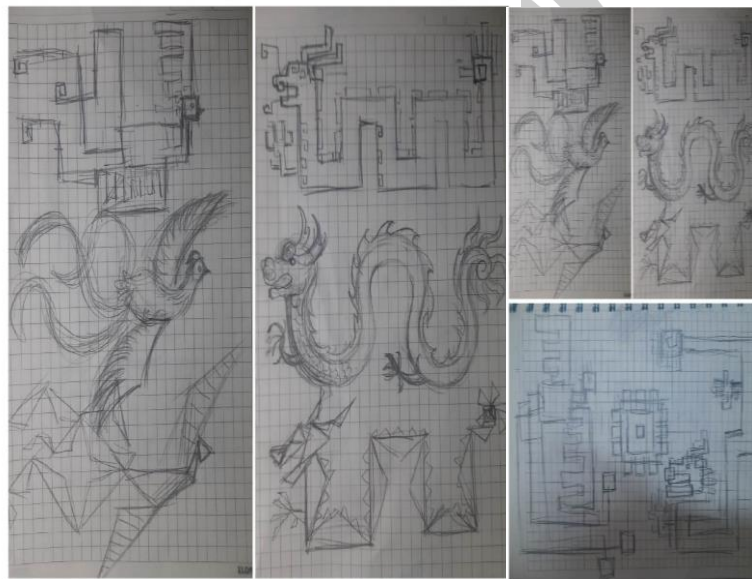




Figure 102

Experimenting with creative royal tea packaging samples:

Single, cylindrical product model:

1, Packaging of cylindrical tea boxes, Minh Mang Tea (Long); 2, Cylindrical tea box packaging, Quy Phi Tea (Phoenix):



3, Packaging for cylindrical tea boxes, Family Tea (Lan); 4, Packaging of cylindrical tea boxes, Mau Hau tea (Quy) :



Product model contains 4 single boxes, cube shape:



Figure 103

The result of application to the product:



Figure 104 Model for single box:

* Product:



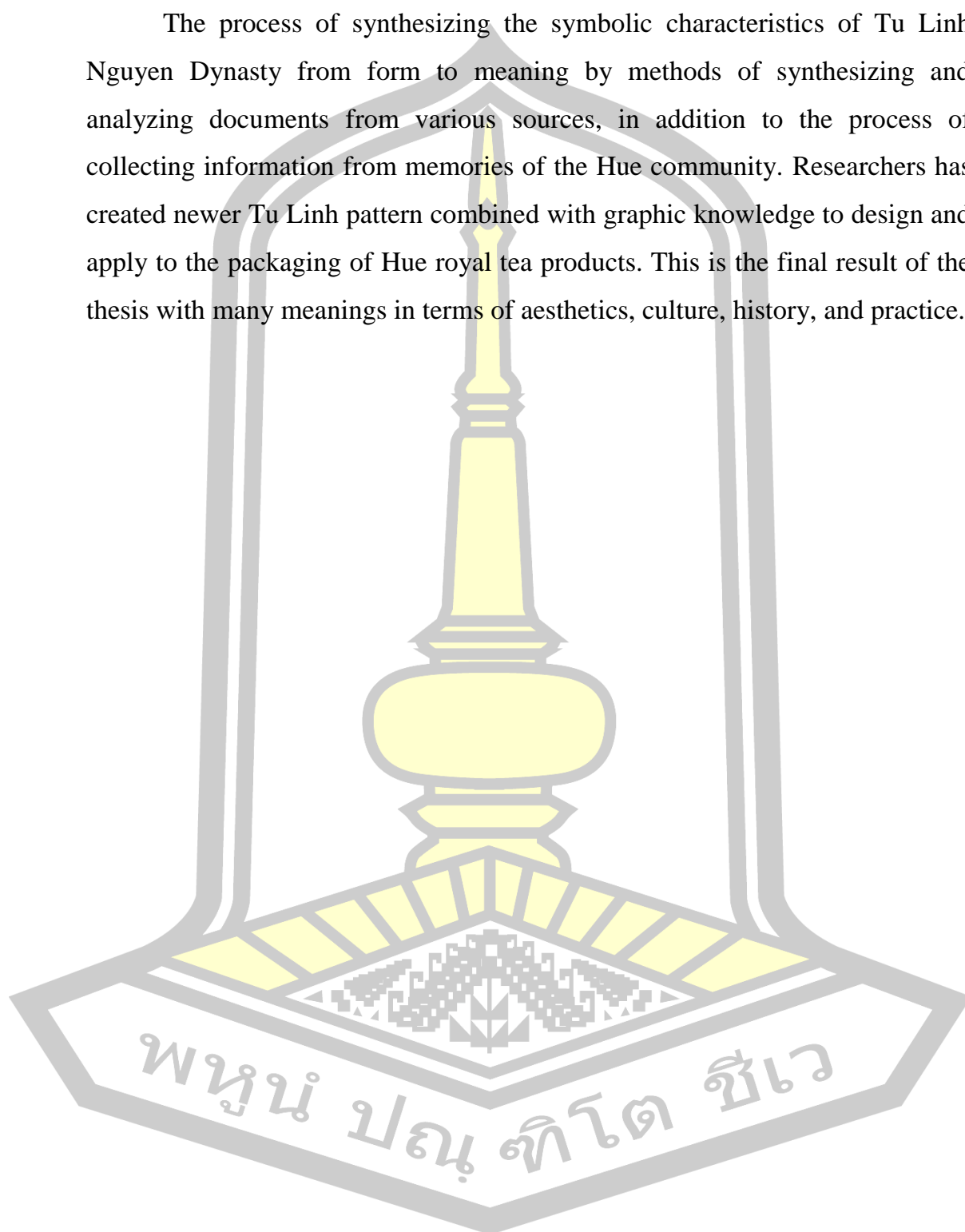
Product model contains 4 single boxes:



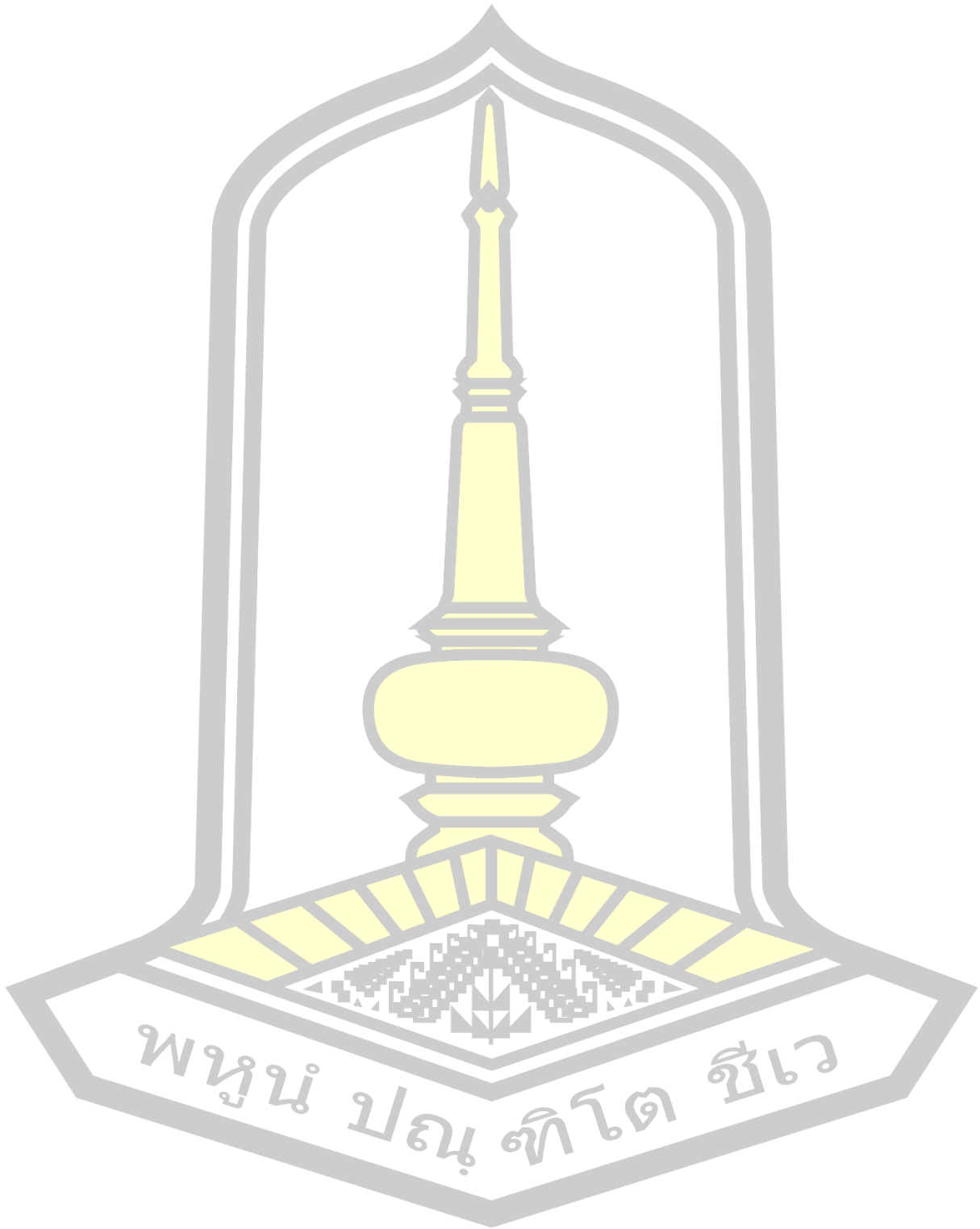
Figure 105

Chapter 4 Sub-conclusion:

The process of synthesizing the symbolic characteristics of Tu Linh Nguyen Dynasty from form to meaning by methods of synthesizing and analyzing documents from various sources, in addition to the process of collecting information from memories of the Hue community. Researchers has created newer Tu Linh pattern combined with graphic knowledge to design and apply to the packaging of Hue royal tea products. This is the final result of the thesis with many meanings in terms of aesthetics, culture, history, and practice.



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