

LÊ THỊ TUYẾT MAI

DU LỊCH

di tích lịch sử văn hóa

TOURISM OF HISTORICAL CULTURAL VESTIGES



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TRƯỜNG ĐẠI HỌC VĂN HÓA HÀ NỘI
HÀ NỘI - 2004

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TRUNG TÂM THÔNG TIN - THƯ VIỆN
TRƯỜNG ĐẠI HỌC VĂN HÓA,
THỂ THAO VÀ DU LỊCH THANH HÓA

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FOREWORD

In Vietnam, English is of great necessity in the innovation and development, principally in the modernization and industrialization of the country. It is a compulsory subject at universities. At the advanced level, there should be different sorts of materials of English for different purposes appropriate for students' specialties and it will be of great help for them after graduation.

***Tourism of Historical Cultural Vestiges**, forming a part of **Tourism of Culture series**, is designed for college and university students who are trained for **Tourism Industry in Vietnam**. This manual is specially designed for the fourth year students of **Cultural Tourism Faculty of the Hanoi University of Culture**. It will also be useful for tour guides and people who works in tourism industry.*

In this course you will be provided a large number of words and phrases as well as useful information for tourism in cultural historical vestiges. With the teacher's help, students will not only learn how to build an interesting and well-organised commentary but also have a good chance to practice speaking skills and presenting things.

The manual provides the texts from variety of sources with pre-reading questions, vocabulary, questions for discussion, various kinds of exercises for practice and further readings compiled in a way that helps students become more positive and self-confident. The book may possible be better exploited if the students are encouraged to promote their self-study to the greatest extent.

We would like to thank the Leading Board of the Hanoi University of Culture, the Faculty of Cultural Tourism, the Center of Information and Library, and functional units that have supported the publication of this book.

We also would like to express our sincere thanks to Mr. Pham Huu Bao, the Deputy Director of the Institute for Tourism Development Research, Dr. Nguyen Dang Suu and MA Pham Hoang Uyen for valuable opinions, good contributions and encouragements.

The book may still have limitations. We look forwards to receive your colleagues and students' comments on how it can be improved, amended and supplemented.

Le Thi Tuyet Mai

TEACHER'S NOTES

Classroom use: the course has been designed to provide approximately 105 hours of classroom work on the basis of 12 to 18 hours per main unit and 10 hours for revision and tests. These timings should not, however, be taken as more than suggestions. The actual amount of work that is necessary will vary according to the learner's level of English, their knowledge of the professional background, the amount of tasks done at home, and adaptation by teachers to their own situation.

The students will be evaluated periodically by their teachers. Teachers should be noted that grades given on these evaluations do not count in the final result. They will, however, be used in deciding which students are allowed to sit for the final exam.

The final exams are of the two kinds:

- Oral test
- Written test (writing a commentary)

The final grade is the average of the two.

Unit 1

COMMUNITY HALLS IN VIETNAM

PART I *BRIEF INTRODUCTION*

■ Pre-reading task

1. Why do we call Vietnamese *đình*(*) community halls?
1. What do you already know about community halls in Vietnam?
2. When did the *đình* appear in Vietnam?
3. Name some of the oldest datable *đình* in Vietnam?
4. Is it true or false to say that the *đình* is in the center of a village? Why?

■ Reading

The *đình* is a community hall of villages. Each village

* The first two units include some original Vietnamese since they are the root technical terms.

usually has a *dình*. The *dình* reflects the cultural, material, and spiritual life of the community as well as the stratified structure in villages. It is worth noting that, at the present time, although it no longer fully carries the functions that it did in the past, the *dình* is still a center of cultural activity for the village community. Today, traditional village customs and habits are reviving in many areas, especially with festivals. The *dình* is the center of all village festivals. Many village *dình* are being restored or established.

When did the *dình* appear in Vietnam? That is a question for which there is not yet a certain answer. Today, the oldest datable *dình* all belong to the *Mạc* era in the 16th century.

The *dình* is not only large-scale architecture, it is also sacred architecture. For that reason, the land on which the *dình* is built is extremely important. Many people say the *dình* is in the center of the village. In fact, that is never the case. The position of the *dình* is in accordance with the terrain where it is built, and the site for building the *dình* is chosen from a geomantic point of view in traditional belief.

After choosing suitable terrain, people began to build the *dình*. *Dình* styles are truly multiform. Viewing the arrangement of basic architectural patterns, today we have many models of *dình*, such as the Chinese characters *nhất* 一, *tam* 三, *dình* 丁, *công* 工, and there is even a *dình* model of a character *khẩu* 口. Following the length

of the country from north to south, *dinh* architecture clearly manifests characteristic features of regions and localities; these local characteristics also bear the influence of local characteristics of other religious architecture, such as shrines and Buddhist temples, as well as civil architecture. *Dinh* architectural styles have also changed through time. Viewing the architectural patterns of existing *dinh* in the region of the Red River, or in northern Vietnam generally, we see from individual components that *dinh* styles often reflect different historical periods, for example the main hall of the *dinh* often has an earlier date while the front sanctuary or the “mallet handle” section that serves as the rear sanctuary often has a later date.

Village *dinh*, especially village *dinh* in the northern region, are an extremely rich treasure trove of Vietnamese sculpture through history. Village *dinh* sculpture is not only a documentary source for researching Vietnamese art history but is also a documentary source for researching the daily life as well as the mind and spirit of Vietnamese peasants. Sculpture in *dinh* is decorative sculpture. We can see that the decorative sculpture of village *dinh* from the 16th to the 18th centuries bore the character of popular art. The anonymous sculptors came from the peasantry and carried into the *dinh* scenes close to daily life or to their dreams with an utterly original style and an utterly enthusiastic spirit. Since the 19th century, village *dinh*

sculpture almost has no scenes of popular life. From then there are only decorative figures of flowers and leaves, and figures of the four sacred beasts are popular.

Deities worshipped in *dinh* are called *thành hoàng*. The term *thành hoàng* was originally used for deities in China, but *thành hoàng* worshipped in Vietnam village *dinh* are not at all similar to the *thành hoàng* in China. The sources of village deities are rather complicated. Some deities are human deities, some are heavenly deities or nature deities...

Today, many *dinh* festivals are still maintained, and in some ways are even continuing to develop. But the *dinh* no longer has the functions that it had in the past. The *dinh* is no longer the place to gather and settle the public affairs of villages. In some places, deities are still worshipped in *dinh*. But the ceremonies for worship and making offerings have also changed. And the contents of festivals have changed from the past as well. We do not know from when the *dinh* will be nothing more than vestiges. But at the present time *dinh* still exist as a living reality. Yet, with the continued existence of the *dinh*, the social and cultural problems they pose will also continue to arise. There are still so many mysterious things about the *dinh*. And seeking to understand about the *dinh* is not only a way to understand traditional villages, or the nature of Vietnamese culture, but it is also a way to perceive more profoundly

the way of life and the way of thought of peasants on the contemporary road of renovation. (*)

■ Vocabulary

Words and phrases to remember

stratified structure	community hall/communal house
village community	customs and habits
village festival	datable
sacred architecture	geomantic point of view
traditional belief	Chinese characters
front sanctuary	“mallet handle” section
rear sanctuary	treasure trove
village <i>dinh</i> sculpture	decorative sculpture
popular art	an utterly original style
decorative figure	the four sacred beasts
village deity	human deity
heavenly deity	nature deity
public affairs of villages	worship
make offerings	vestige

* Extracted from **Community hall in Vietnam** By Ha Van Tan. Nguyen Van Ku, Ho Chi Minh City Publishing House, 1998.

Exercises

1. Match each word or phrase in the column at the left with its meaning in the column on the right.

- | | |
|--------------------------------|---|
| 1. century | a. religion or sth taught as a part of religion |
| 2. anonymous | b. place, book, etc containing many useful or beautiful things |
| 3. basic architectural pattern | c. art of making figures, object, etc by carving wood or stone, shaping clay, making metal casts, etc |
| 4. ceremony | d. with a name that is not known or not made public |
| 5. character | e. individual components |
| 6. datable | f. formal act or series of formal acts performed on a religious or public occasion |
| 7. era | g. letter, sign or mark used in a system of writing or printing |
| 8. establish | h. period in history starting from a particular time or event |
| 9. model | i. matters of public interest |
| 10. mysterious | k. having a known or ascertainable date |

- | | |
|--------------------|--|
| 11. affairs | l. set (sth)up on a firm or permanent basis |
| 12. restore | m. particular design or type of product |
| 13. sculpture | n. bring sth back to a former condition |
| 14. belief | o. period of 100 years |
| 15. treasure trove | p. hard to understand or explain |

II. Select the correct word or phrase from the list below to complete each of the sentences.

- | | |
|--------------------|-----------------|
| arrangement | contemporary |
| customs | habits |
| deity | enthusiastic |
| four sacred beasts | front sanctuary |
| function | individual |
| manifest | popular |
| profoundly | rear sanctuary |
| religious | revive |
| main hall | shrine |
| worshipped | terrain |

1. As for the cultural, the *dinh* is the place to observe rituals, festivals, games, etc.
2. It is not essential that a *dinh* be built on a hill, but

behind or on the two sides it is usually necessary to have elevated in order to serve as “throne arms”.

3. The *dinh* has a large rectangular-shaped, and two others – the right and left side halls.
4. The village deities here are the Two Trưng Sisters and Lady Triệu.
5. On the *võng* door are images of the : dragon, unicorn, tortoise, and phoenix.
6. She spoke in defence of her belief.
7. Both his speech and his action the idea of struggle
8. The flowers will in water.
9. People added a by attaching a “mallet handle” at the rear center of the main hall.
10. A teacher can't give attention to each pupil if his class is large.
11. According to village, a man of 50 is honoured as an old man.
12. It's all right to borrow money occasionally, but don't let it become a
13. In front of the main hall, sometimes there was also built a hall called the, making an arrangement in the shape of the Chinese character tam 三 .

14. Many villages along the seacoast worship the whale Fishermen believe that whales protect them in their sea voyages so they call them “gentlemen fish”.

■ Questions for discussion

1. The *dinh* is not only large-scale architecture, it is also sacred architecture. For that reason, the land on which the *dinh* is built is extremely important. And the site for building the *dinh* is chosen from a geomantic point of view in traditional belief. Discuss the site for building the *dinh*.
2. It can be said that *dinh* architecture changed through time and space. Discuss the idea.
3. The decorative sculpture of village *dinh* from the 16th to the 18th centuries bore the character of popular art. Discuss the idea.
4. Prove the idea that: “The sources of village deities are rather complicated”.
5. At the present time, does the *dinh* carry the functions that it did in the past? Why/ why not?

■ Using English

Coordinating Conjunction

II. AND group

- *and*

He was tired and hungry

- *Both ...and*

He was both tired and hungry.

- *As well as*

He was tired as well as hungry.

- *And also, and ... too*

He was tired and also hungry.

He was tired and hungry too

- *Not only ... but also*

He was not only tired but also hungry.

(* Not only was he tired but he was also hungry)

Furthermore; besides; moreover; what is more (what's more)

The car was almost new; furthermore (besides, moreover, what's more) it was in excellent condition.

Exercises

Join each pair of sentences using Coordinating Conjunction (AND group)

1. There are four colonnades of principal pillars. There are two rows of verandah pillars supporting the various *báy* and forming "stacked ties" (*chồng rường*) architectural structure.
2. The *dình* is large-scale architecture. The *dình* is sacred architecture.

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3. Vietnamese sculpture has been preserved in every village *đình*. Vietnamese sculpture has been preserved in Buddhist temples, shrines, and other religious architectural works.
4. Village *đình* sculpture is a documentary source for researching Vietnamese art history. Village *đình* sculpture is a documentary source for researching the daily life. Village *đình* sculpture is a documentary source for researching the mind and spirit of Vietnamese peasants.
5. Workers who made *đình* were expert in building the *đình*. Workers who made *đình* knew how to embellish and add to the beauty of the *đình*.
6. Figures of dragons are carved on the top rafters. Figures of dragons are carved on tops of pillars and on *dầu dư*.
7. In China, *thành hoàng* protected the mandarin system. *Thành hoàng* could make rain or stop rain. *Thành hoàng* protected good people, punished bad people, educated and passed judgment.
8. Deities are worshipped in village *đình*. People with merit in founding villages are worshipped in village *đình*.
9. Village festivals are held at the *đình*. There are festivals at shrines.

TRUNG TÂM THẢO LUẬN
TRƯỜNG ĐẠI HỌC VĂN LANG
THẾ THẠO ĐƯỜNG TH
PHÒNG ĐỌC BÁO VIÊN
THÀNH HÓA
17

10. The floored *dinh* helps us know the local character of this type of public architecture. The floored *dinh* is evidence that serves to demonstrate that this form of architecture appeared rather early in the community life of ancient Việt people

11. Village festivals are usually organized in spring.
Village festivals are organized in autumn.

2/. BUT group

- but

The car was quite old but in excellent condition.

- Yet, still, however, nevertheless,:

The car quite old yet (still, however, nevertheless) it was in excellent condition

Whereas, while

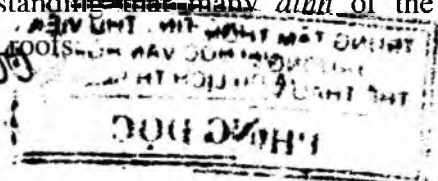
Nam is in the 6th form, whereas (while) Dong, who is a year older, is only in the 5th form.

Exercises

Join each pair of sentences using Coordinating Conjunction (BUT group)

1. Today, the *dinh* no longer has the functions that it had in the past. Many *dinh* festivals are still maintained, and in some ways are even continuing to develop.

2. In the 16th century, there were *dinh* with thatched roofs. It is our understanding that many *dinh* of the 16th century had tiled roofs.



3. *Đình* is a word borrowed from Chinese. *Đình* is a word borrowed with a completely different meaning.
4. There are different characteristics between the *đình* of the lowland Vietnamese and the *nhà rông* (great house) of the up land peoples. The *đình* and the *nhà rông* are centers of common feeling for all members of the village community.
5. Many *đình* formerly raised wooden floors. Their wooden floors have been dismantled and discarded.
6. Nowadays, wooden floors of many *đình* have been dismantled and discarded. The *đình*, in the region of the Red River, still have excellent wooden floors.
7. The *đình* of the 16th century had only one hall. In the 17th century, most of the *đình* were made larger.
8. In the 16th century, the main hall had four rows of pillars. From the 17th century, the main hall usually had six rows of pillars.
9. Tug-of-war can be generally thought of as having the character of pure sport. Tug-of-war still carried a significance of praying for good harvests.
10. Some say that a *đình* must be built in the center of the village, others say it must be built on a hill.

■ Practical exercises

Speaking

Group work

What are the questions that visitors would like to ask

while visiting a community hall? On a separate piece of paper, write as many questions as you can.

Think of what you might say in reply. Pair up with a student from another group.

Monologue

Today, traditional village customs and habits are reviving in many areas, especially with festivals. The *dinh* is the center of all village festivals. Speak about *dinh* festivals.

Consider these aspects:

- The annual ceremonies
- Some preliminary preparations before opening the village festival
- Deities procession during village festivals
- Games during village festivals
- Singing at the door of the *dinh*

Writing

Topic: Give brief introduction to community halls in Vietnam.

Consider these aspects:

- the functions of community halls in Vietnamese villages
- the time when community halls first appeared in Vietnam

- the site for building the *dình*
- the *dình* architecture
- the *dình* sculpture
- deities are worshipped in the *dình*
- the *dình* festival

■ Further reading

VILLAGE ĐÌNH ARCHITECTURE IN THE 16TH CENTURY

Based on surviving architecture, we can imagine the *dình* of the 16th century as follows: there was one hall, usually comprised of three compartments and two lean-tos, in the arrangement of Chinese character *nhất* 一, with a length that could be over 20 meters and a width over 10 meters, but not over 30 meters long and 16 meters wide. The compartments were not always of equal size. The central compartment was usually larger than the two compartments on either side. The compartments were divided in accordance with rafters linking four rows of pillars, two rows of large principal pillars and two rows of smaller secondary pillars. Many specialists in historical architecture say that not until the 17th century did the *dình* have six rows of pillars, that is with two additional rows of

verandah pillars. It is known that the type of rafter current in 16th century *đình*, as well as in Buddhist temples of the *Trần* period (13th and 16th centuries), was called the *chông rường* rafter. With this rafter style, two principle pillars were joined by a large beam called the *câu đầu*, meaning that it was placed on the heads of the principle pillars without being attached by means of tenons. All the principle pillars had short wooden beams called *đầu dư* that reached out to support the *câu đầu*. On the top of the *câu đầu* were squared blocks of wood, slightly narrowed at the bottom, called *đấu* and upon the *đấu* were set short wooden planks, which gradually shortened as they approached the ridgepole at the top of the roof, called *thượng lương*. These wooden planks were called *con rường*. The *con rường* were arranged on the *câu đầu* to make a triangular shape commonly called *vì nóc*. The principle pillars were linked to the secondary pillars with short beams called *xà nách*. On end of the *xà nách* extended a tenon into the principal pillars; the other end was placed on the top of the secondary pillar but was not attached by means of a tenon. On the top of the *xà nách* were *con rường* piled up together, the higher the shorter, gradually following the slope of the roof. Because the *xà nách* were short, the *con rường* were also short and the *đấu* were few. Here, the *con rường* extended a tenon from one of its ends into the principle pillar, and reach outward in the other

direction, which is why it is called the *rường cánh*, being different from the *con rường* of the *vì nóc*. The *rường cánh* together made the shape of a right triangle called the *cốn*, the vertical edge of which was part of the principle pillar. The *con rường* in the *vì nóc* along with the *rường cánh* served to support the *hoành*, which were long wooden poles running horizontally along the roof, linking together the rafters; these were commonly called *dòn tay*. The *hoành* at the topmost peak was called the *thượng lương*. The lowest *hoành* of the roof was supported by the *bẩy* and the *ván nong*. *Bẩy* were long sections of slightly curved wood with tenons extending into the secondary pillars and with bolts attaching them to the bottom of the *xà nách*. The *ván nong* were thick cushioning planks connecting the *hoành* and the top of the *bẩy* with the purpose of fixing the position of all the *hoành* from the secondary pillars out to the verandah.

Thus, we have researched the upper structure of the wooden frame of the 16th century *đình*. But this wooden frame also had a lower structure. It is the system of *dầm sàn* (floor girders) that achieves the function of this structure. *Dầm dọc* (inner girders) connect all the pillars in one colonnade while *dầm ngang* (transverse girders) connect the pillars of one colonnade to the pillars of another. The floor boards covered the top of these girders. All the compartments had floors except the central

compartment. Today, *dinh* from the 16th century, such as those of Lô Hạnh and Tây Đằng, no longer have floors, but the holes for tenons to attach the floor girders still exist in the pillars, from 60 to 80 centimeters above ground level. On the other hand, there are *dinh* made in later centuries, such as the Chu Quyến *dinh* from the 17th century in Hà tây, which still have their wooden floors intact, and this allows us to imagine the way floors of village *dinh* were laid in the beginning. As mentioned above, it is precisely this wooden floor that suggests to us a very ancient source for the *dinh*. But from an architectural point of view, the floor made the wooden framework of the *dinh* more stable.

More should be said about the roof of the *dinh*. In the 16th century, there were still *dinh* with thatched roofs. This is confirmed in a number of inscriptions. But it is our understanding that many *dinh* of that time had tiled roofs. Relying upon the *dinh* that now exist, we can imagine the tiled roofs of the 16th century *dinh*. The ridge of the roof was where the two main roofs joined at the top and was similar to Buddhist temples, usually elevated and attached to hollow brick boxes shaped like four-petalled lemon blossoms. The two ends of the ridge were decorated with decorative animals, usually in the form of rather large open-mouthed dragon heads made of baked clay. The hips were the joining edges between the two main roofs and the

secondary roofs, and they were not decorated in any way. The hips ran from the top of the roof down to the corners of the building where they were called *đao*. But the *đao* angle of the *đình* was different from that of other architecture of the same period, such as for shrines and Buddhist temples. The *đao* angles of the *đình* often curved upward, thanks to a specialized structural arrangement that architects commonly call *tầu đao lá mái*. *Lá mái* is the name given to the sections of thin planking that underline the outer extremities of the roofs. Thick wooden blocks where the *lá mái* met the right-angle corners of the building were called *lá tàu*; they ran from one end to the other of the length of the roof and gradually widened at both ends up to the extremities of the *đao* angles. The bottoms of the *lá tàu* were called *dạ tàu*. The *lá tàu* ran from two directions and joined their ends together at the *đao* angle. Covering the places where two ends of the *lá tàu* met were wooden slets called *ấu tàu*. The roofs on the two sides of the *đao* angles curved to make sharp points stretching up high. The *tầu đao lá mái* style formed *đao* angles curving sharply upwards and was a distinctive characteristic of Vietnamese traditional architecture. (◊)

* Ha Van Tan, Nguyen Van Ku: **Community hall in Vietnam**. Ho Chi Minh City Publishing House, 1998, p. 81-83

GLOSSARY

Ấu tầu: the wooden sat which covers places where two ends of the *lá tầu* met.

Bầu hậu: it refers to the election by the villagers for a *hậu thần*.

Bẫy: a long section of slightly curved wood with tenons extending into the secondary pillars and with bolts attaching them to the bottom of the *xà nách*.

Câu đầu: a large beam which joins the top ends of two principal pillars in order to support the entire beam framework of the roof.

Con rường: see *Rường*.

Cốn: the *rường cánh* together made the shape of a right triangle called the *cốn*.

Cửa võng: a decorated and carved wooden door in front of altar.

Dạ tầu: the bottom of the *lá tầu* is called *dạ tầu*.

Đao: see *Đầu đao*.

Đầu dư: a structural component which supports the bottom of the connecting proportion between the *câu đầu* and the principal pillars.

Đầu đao/ Đao: spread edge running from the top of the roof down to the corner and curving upwards. It is built in the form of a *đao* (sword).

Đấu: “joint” or squared block of wood, slightly narrowed at the bottom, is set on top of the *câu đầu*.

Đông lang, Tây lang: rows of guest houses on the two sides of the main hall.

Hậu hiền: people who came after and continued the work of opening up the land.

Hậu thân: people who made particular contribution to their villages and after their deaths the villagers observed their death anniversaries in the *đình*.

Hoành: long wooden poles which run horizontally along the roof, linking together the rafters.

Kẻ: a structural component connecting the secondary pillars and the verandah pillars.

Lá mái: it is a name given to the sections of thin planking that underline the outer extremities of the roofs.

Lá tầu: thick wooden blocks where the *lá mái* meet the right-angle corners of the building are called *lá tầu*

Nhà châu: a kind of house reserved especially for people to beat time on drums during festival singing performances.

Nhà cối: is the store-house.

Nhà giồng/ Nhà rường: a kind of house in which each colonnade has four pillars set upon stone slabs, creating a style of piled rafters among which is a plank called *tréng* or *trénh* that connects two principal pillars at mid-points,

higher than the height of a person's head, and which is used both to stabilize the frame work of the house and to quickly place planks for an upper floor in case of flood; also there are *xuyén* that join upper rafters to make the structure of the rooftop more stable.

Nhà rọi: a kind of house in which each colonnade has three pillars buried down in the earth, the central pillar projects up high to the very top of the roof, creating a style of rafter in the form of a cross.

Nhà tiên vãng: a kind of house reserved to worship deceased village officials having great merit and also where the keeper of the *dình* resides.

Nhà trù: is the kitchen.

Nhà túc/ Nhà túc yết: a kind of house where the offerings are prepared and a place for people putting on ritual garments before worship ceremonies.

Nhà võ ca: a kind of house where people and attendants gather before worship and also a place for opera performances on festival days.

Rường/ Con rường: "tie" or the short wooden plank, which gradually shortened as it approached the ridgepole at the top of the roof, is set upon the *đấu*.

Rường cánh: "wing tie". On top of the *xà nách* is the *con rường* piled up together, the higher the shorter, gradually following the slope of roof. Because the *xà nách* is short, the *con rường* is also short and the *đấu* are few.

Here, the *con rường* extends a tenon from one of its end into the principal pillar, and reaches outwards in the other direction, which is why is called the *rường cánh*, being different from the *con rường* of the *vì nóc*.

Tây lang: see *Đông lang*.

Thành hoàng: in both China and Vietnam they are protector deities for towns. But worship in village in Vietnam are village deities, and although they have often been called *đương cảnh thành hoàng*, or *cảnh thành hoàng*, or *bản thổ thành hoàng* (expressions used in China), yet they are not at all similar to the *thành hoàng* in China.

Tiền hiền: people who came first to initiate cultivation and found villages in new territories.

Ván dồng (rong): thick cushioning plank connecting the and the top of the with purpose of fixing the position of all the from the secondary pillars out to the verandah.

Ván lá gió: a plank connecting upper and lower beams.

Vì nóc: the *con rường* is arranged on the *câu đầu* to make a triangular shape commonly called *vì nóc*.

Xà nách: “side beams” or a short beam that links the principal pillar to the secondary pillars. One end of the *xà nách* extends a tenon into the principal pillar, the other end is placed on the top of the secondary pillar but is not attached by means of a tenon. (*)

* Ha Van Tan, Nguyen Van Ku: **Community hall in Vietnam**. Ho Chi Minh City Publishing House, 1998

PART II
INTRODUCTION OF SOME
COMMUNITY HALLS IN VIETNAM

■ **Pre-reading task**

1. Where is *Đình Bảng* communal house?
2. When did the construction begin?
3. What do you already know about the architecture of the *đình*?
4. Which deities are worshipped in the *đình*?
5. When does the *đình* festival open?

■ **Reading**

ĐÌNH BẢNG COMMUNAL HOUSE

The *Đình Bảng đình* lies in *Đình Bảng* village, *Đình Bảng* commune, *Tiên Sơn* district, *Bắc Ninh* province.

The building of the *đình* was initiated by the governor of *Thanh Hoá*, *Nguyễn Thạc Lương*, upon his retirement. The construction began in the year *Bính Thìn* during the *Vĩnh Hựu* era of King *Lê Ý Tông* (1736). However, it took tens of years to complete the *đình* (some documents record from 1700 to 1736).

The *dinh* took on the shape of the Chinese character *công* I after a hall had been added to connect the rear sanctuary to the praying hall. The praying hall is 20 meters long and 14 meters wide, and consists of seven main compartments and two subordinate ones all built on a high foundation paved with green stone blocks. From the foundation to the rooftop measures 8 meters. The four roofs are covered with curly-toed-boot shaped tiles that extend over the verandah to protect against rain and wind. Notwithstanding the largeness of the roof, which makes up two-thirds of the height, the *dinh* still appears delicate because of the verandah of the roof corners. Supporting the roofs are colonnades of pillars, six rows along the width and ten along the length. The pillars, made of ironwood and set on green stone blocks, are of two sizes: 0.65 and 0.55 meters in diameter. Skillfully carved on the iron wood frames are dragons, phoenixes, fir and apricot trees, small bamboos, wine gourds, and swords. Among these carved figures, the dragon overwhelms the other figures with approximately 500 images.

The four facades of the praying hall have series of sliding frames and wooden panels. The middle compartment is paved with old-style terracotta tiles, whereas the floors of the other compartments are made of wood built 0.7 meters higher than the floor of the middle compartment.

The *võng* door and the ceiling of the middle compartment are delicately carved with ancient Chinese square characters shaped figures, flowers, leaves, the four sacred animals, the four seasons, and the eight weapons for worship. Most strikingly of all the carvings is an altorelievo of "eight horses in a race" on the insert plank. Under a balustrade of the pillars are animated figures: horses, galloping, frolicking, rubbing their backs, licking their legs, nibbling grass, and drinking water. In addition, there are carvings of drifting clouds; heaving waves; phoenixes; young lions; deer and the like.

The *dinh* is for worshipping village deities - the Mountain Deity, the Earth Deity, and the Water Deity - and six Honorable People whose merits were reestablishing the village in the 15th century.

A festival opens every year on the twelfth day of the second lunar-calendar month. During the festival are organized *quan họ* performances on the lake, games of chess, wrestling, swinging, cock fighting, etc, in front of the *dinh*.(*)

■ Vocabulary

Words and phrases to remember

era

construction

* Ha Van Tan, Nguyen Van Ku: **Community hall in Vietnam**, Ho Chi Minh City Publishing House, 1998, p. 239.240

initiate	shape
Chinese character	rear sanctuary
praying hall	green stone blocks
rooftop	curly-toed-boot shaped tile
verandah	the roof corners
colonnade of pillars	ironwood frames
dragon	phoenix
small bamboos	image
carved figure	facade
sliding frame	wooden panel
old-style terracotta tile	altorelievo
four sacred animals	the four seasons
insert plank	young lion
the second lunar-calendar month	
the eight weapons for worship	

■ Exercises

1. Match each word or phrase in the column at the left with its meaning in the column on the right.

- | | |
|---------------|---|
| 1. apricot | a. smallest unit of local government, with a mayor and council |
| 2. balustrade | b. cause (sth) to begin |
| 3. colonnade | c. layer of bricks, concrete etc, forming the solid base of uilding underground |

- | | |
|----------------|---|
| 4. commune | d. without being affected by (sth); in spite of |
| 5. pillar | e. showing or needing much skill or careful treatment |
| 6. curve | f. line of which no part is straight and which changes direction without angles |
| 7. delicate | g. row of column, usu. with equal spaces between them and often supporting a roof, etc. |
| 8. dragon | h. upright column of stone, wood metal, etc used as a support or an ornament , a monument, etc. |
| 9. figure | i. imaginary animal with wings and claws, able breathe out fire |
| 10. fir | k. mythical bird of the Arabian desert, said to live for several hundred year before burning itself and then rising born again from its ashes |
| 11. foundation | l. type of evergreen tree with leaves like needles on its shoots |
| 12. initiate | m. tree bearing round stone-fruit with soft flesh, related to the plum and peach and orange-yellow when ripe |
| 13. merit | o. representation of a person or an animal in drawing, painting, etc. |

5. Notwithstanding the largeness of the roof, which makes up two-thirds of the height, the *dinh* still appears delicate because of the curves of the roof corners.

- a. swerve
- b. spiral
- c. bend
- d. round

6. Among these carved figures, the dragon overwhelms the other figures with approximately 500 images.

- a. closely
- b. nearly
- c. correctly
- d. sharply

7. The four facades of the praying hall have series of sliding frames and wooden panels.

- a. guise
- b. mask
- c. veneer
- d. front

8. The *võng* door and the ceiling of the middle compartment are delicately carved with ancient Chinese square characters shaped figures, flowers, leaves, the four sacred animals, the four seasons, and the eight weapons for worship.

- a. the four mystic animals
- b. the four confidential animals
- c. the four privy animals
- d. the four symbolic animals

9. Under a balustrade of the pillars are animated figures: horses, galloping, frolicking, rubbing their backs, licking

their legs, nibbling grass, and drinking water.

- a. enthusiastic
- b. lively
- c. vigorous
- d. dynamic

10. In addition, there are carvings of drifting clouds; heaving waves; phoenixes; young lions; deer and the like.

- a. small lions
- b. baby lions
- c. underage lions
- d. mythical lions

11. The *dinh* is for worshipping village deities - the Mountain Deity, the Earth Deity, and the Water Deity - and six Honorable People whose merits were reestablishing the village in the 15th century.

- a. trustworthy
- b. conscientious
- c. estimable
- d. virtuous

■ Questions for discussion

1. Give brief introduction of Đình Bảng communal house to foreign visitors.
2. Describe Đình Bảng communal house (its shape, compartments, height, roofs, pillars, praying hall ...)
3. Speak about the sculpture of Đình Bảng communal house.
4. What do you know about deities worshipped in Đình Bảng communal house?
5. What do you know about festivals held in Đình Bảng communal house?

■ Using English

1. Using the passive

Study the following examples of using the passive

Nguyễn Thạc Lương, the governor of Thanh Hoá, initiated the building of the Đình Bảng *đình*.

→ The building of the *đình* was initiated by the governor of Thanh Hoá, Nguyễn Thạc Lương.

They built Hàng Kênh *đình*, also call Nhân Thọ *đình* in Mậu Tuất year, in the fourteenth year of Vĩnh Thịnh reign period (1719).

→ Hàng Kênh *đình*, also call Nhân Thọ *đình* was built in Mậu Tuất year, in the fourteenth year of Vĩnh Thịnh reign period (1719).

Now do the followings in a similar way.

1. They structured the four rafters in the "stacked ties", "gong rack" and hidden colonnade style.
2. They have carved the various ties with images of curling clouds.
3. They have decorated the two tie beams and the two *bẩy* of the two middle rafters with phoenixes holding books in their mouths, mythical dragon-horses, and dragons.
4. They covered two thrones in the *đình* with dedicate carvings of a variety of images: dragons, lotus petals, daisies, the sun, stylized clouds, and larger masses of

clouds that are connected to the image of two dragons waiting on the moon.

5. They also covered the two ancestral tablets in the *đình* with similar carvings of dragons and flowers as the thrones.
6. They lacquered both sets of relics in vermilion and trimmed them with gold.
7. Phú Khê villagers dedicated their *đình* to the worship of the village deities Chu Minh and Chu Tuấn. They were generals who helped the Lý King fight against foreign aggression.
8. Our people have restored the đình many times
9. Which deities did the Đình Bảng villagers worship in their đình?
10. Every year, on the twelfth day of the second lunar month and on the tenth day of the eighth lunar month, Quảng Bá people organize ritual festivals.

II. Dimensions

Notice how we can talk about the dimensions of a room.

- What is the height/width/length of the room?

The height is 4 meters.

The width is 10 meters.

The length is 26 meters

- How high/ wide/ long is the room?

The room is 4 meters high.

The room is 10 meters wide.

The room is 26 meters long

-What is the area of the room?

The area is 260 square meters.



Dimensions of a room

In a similar way, ask and answer about the praying hall below.



■ Practical exercises

Speaking

Group work

What are the questions that visitors would like to ask while visiting Đình Bảng communal house? On a separate piece of paper, write as many questions as you can.

Think of what you might say in reply. Pair up with a student from another group.

Monologue

Make a description of the communal house in your homeland.

Consider these aspects:

- the location
- the means of transport to get there
- the date of the construction
- the construction, the sculpture
- the deities (worshipped in)
- the festival /suggestion for entertainment
- the activities can be carried out in there

Writing

Topic: Write a description of a Vietnamese resort you've known.

Consider these aspects:

- the location
- the means of transport to get there
- the date of the construction
- the construction, the sculpture
- the deities (worshipped in)
- the festival /suggestion for entertainment
- the activities can be carried out in there .

■ Further reading

KIM LIÊN COMMUNAL HOUSE

Kim Liên *đình*, also known as Kim Liên shrine or Cao Sơn shrine (shrine of Great King Cao Sơn), is located in Kim Liên village, Kim Liên ward, Đống Đa district, Hà Nội city.

The *đình* was built in the early 16th century on a high hill that is about 100 meters from La Thành. The *đình* faces south, and has a three-door gate and a shrine to worship deities.

The three-door gate is a hall with three compartments, that have brick gable walls with four pillars as high as the roof at the four corners of the gable wall. The four rafters are structured in the "stacked ties" (*chồng rường*), "gong rack" (*giá chiêng*) and hidden colonnade style. The various ties have been carved with images of curling clouds, and

the two tie beams (*câu đầu*) and the two *bẩy* of the two middle rafters have been decorated with phoenixes holding books in their mouths, mythical dragon-horses, and dragons. These images have been carved in the intaglio and altorelievo techniques.

The *dinh*, built in the shape of the Chinese character *dinh* 廾, has a praying hall and a rear sanctuary. The praying hall only has traces of long and large stone blocks that act as bases for pillars. The rear sanctuary is a row of three compartments joined lengthwise. The ceiling is made of tiles, the roof of Vietnamese-style tiles, with arches inside. The outermost compartment has a high brick pedestal on which is placed a wooden incense table that has been vermilion lacquered and gilded in gold. The incense table is completely decorated with sacred objects and ornaments in the intaglio style, and altorelievos of tiger heads, mythical dragon-horses fighting over a pear, the four sacred animals, the four seasons, and the eight amulets. (*)

HÀNG KÊNH COMMUNAL HOUSE

Hàng Kênh *dinh*, also called Nhân Thọ *dinh*, is located in Lê Chân district,

* Ha Van Tan, Nguyen Van Ku: **Community hall in Vietnam**, Ho Chi Minh City Publishing House, 1998, p. 239, 240.

Hải Phòng city.

The *dinh* was built in Mậu Tuất year, in the fourteenth year of Vĩnh Thịnh reign period (1719). It was built in the shape of the Chinese character *công* 工. The front sacrificial hall is 6.50 meters high, 32 meters long and 13.20 meters wide.

There are five main compartments and two subordinate compartments with forty pillars made of ironwood. The roof is made of Vietnamese-style tiles. On the roof ridge are two rows of tiles, one of which has stylized lemon flowers on them. In the middle of the ridge are attached a pair of dragons attending a flaming sun. The roof corners are curved high up and have attached dragons mingled with crocodiles, and phoenixes. Also on the two ends of the roof ridge are statues of dragons. In the two front corners of the brick walls are attached an image of a T-square ruler supporting the roof corners. The middle compartment of the front sacrificial hall has a door and four large door panels. In the two side compartments are two secondary pillars (without rafters) creating two small doors that are 1/3 the size of the door in the middle compartment. The *kẻ*, *bẩy*, tie beams (*câu đầu*), joints, *ván nong* have all been intricately carved with images of dragons and phoenixes. All the compartments next to the two gables do not have walls. The *ván nong* placed in between beams have all been very skillfully carved with ornamental flowers,

dragons and clouds. The *dinh* floor is covered with iron wood planks.

From the entrance way there are seven layers of decorations: each layer bears a special style different from other carving pieces. In total there are two hundred sixty eight pieces of carvings with different ornamental themes, but the main image is still the dragon. There are four hundred dragon images each of which have a different form, twisting and turning creating a lively display of curling and soaring dragons. These artists were truly skillful: their carvings are truly intricate. It is remarkable that the work of the *dinh* was accomplished by four groups of craftsmen in a period of thirteen months.

The *dinh* has been restored many times and some repairs took several tens of years to finish. One such instance was the time when preparations for repairs began in the Canh Tý year during Minh Mệnh's reign (1841) but work only began ten years later (1850). In 1918 repairs were done in a number of places.

Hàng Kênh *dinh* still has many sacrificial articles such as a bell, copper incense burner, copper gong, flower vase, porcelain incense bowl, statues, various inscribed boards, parallel couplets, *võng* door, sedan chair and wooden elephants and horses that have been intricately carved with rich and lively ornamental flowers, and brilliantly lacquered in vermilion and gilded in gold. Outside of these

items, the *đình* also has a stele praising the battle of Bạch Đằng river where King Ngô Quyền defeated the Southern Han's invasion. There is a statue of Ngô Quyền and a model of a type of battleship in the *đình*.

Hàng Kênh *đình* is similar to the other *đình* in the villages of Đông Khê, Phụng Pháp, Dư Hàng, and Nam Pháp of Hải Phòng which also worship the nation's hero, Ngô Quyền. Every five years, usually in the middle of the second lunar month, each village organizes a ritual ceremony and festivities to remember Ngô Quyền.^(*)

* Ha Van Tan, Nguyen Van Ku: **Community hall in Vietnam**, Ho Chi Minh City Publishing House, 1998, p. 256

Unit 2

BUDDHIST TEMPLES IN VIETNAM

PART 1

BRIEF INTRODUCTION

■ **Pre-reading task**

1. When was Buddhism introduced in Vietnam?
2. What do you already know about the construction of a Buddhist temple in Vietnam?
3. Explain the following Vietnamese saying “ *đất vua, chùa làng* ”?
4. Where have Buddhist temples in Vietnam usually been built?
5. Have you ever taken part in a Buddhist temple festival? What made a strong impression on you?

■ **Reading**

In Vietnamese religious architecture, the place for the worship of Buddha is called a *chùa*, to be distinguished

from *dền*, *miếu* or *nhà thờ*, which are the places for the worship of various gods according to different beliefs and other religions.

The construction of a temple is always an important enterprise for Vietnamese villagers. The first thing to do is to pick out a suitable place for the

construction. This task is usually influenced by geomancy, which asserts that the position of a dwelling with reference to the terrain has a great impact on the human beings living there.

In general, Buddhist temples in Vietnam have been usually built in places endowed with beautiful landscapes. The temple, however, belongs to the community and needs communal ties. Far back in their history, Vietnamese have thus been clearly aware of the natural and social environment concerning the temple.

Chùa in Vietnam, particularly in villages, is built with familiar tropical materials - bamboo, leaf, wood, brick, and tile. Very often, people reserve for the temple building the best materials available. Both materials and money used for temple building, in all likelihood, are donated by the various social strata among the population, so-called "services rendered". A common belief is that when one donates materials or money to the building of a temple, one will enjoy blessings. On many ironwood pillars - one of the best kinds of wood in Vietnam being resistant to wood-

borers and termites - in some temples, the names of donors are still visible. Or their names can be seen on stone altars or ceramic objects like joss-stick bowls, flower vases, lamp holders, etc., and in most cases, are inscribed in a long list on the temple stele.

The starting day of construction or the inaugural day of the temple usually serves as a landmark in the life of Vietnamese villages; special rituals are held on these days.

The temple is comprised of not a single building but always an architectural complex, including a number of buildings standing side by side or in lines. According to different arrangements Vietnamese temples are classified in different types. These traditional types are called after the shapes of a number of Chinese characters which look similar to the architectural plans of the temples concerned.

To create a world close to nature, calm but beautiful, temples in Vietnam usually have their own tree and flower gardens, which are tended very carefully. Many temples also have their own ponds or lotus lakes. Temple wells fetch clean and cool water, and usually have beautiful walls.

Traditional Vietnamese temples are diversified in architecture. Probably the existing types of temples have been created during different historical period. The diversity also expresses itself in terms of space and in the architectural styles of the various localities. Diversity not only belongs to temples but also Buddha sanctuaries. The

arrangement of Buddha statues in Vietnamese temple sanctuaries also changes in time and place.

The Main Hall always serves as the centre of worship in a temple. Many altars are placed here, and the main altar, in the middle, is usually built with multilevels from high to low. There exists no common formula for the display of statues in Vietnamese temples. The place of statues changes from one temple to another, and there are many reasons for this diversity. However, there are some common features in the arrangement of temple statues in Vietnam, particularly in the North and part of Central Vietnam.

In temple festivals, there are Buddhist rites such as reciting prayers, making offerings to Buddha, doing religious ceremonies before the altar, releasing living creatures for the sake of abandoned souls. As Vietnamese temples do not only worship Buddha but also deities and saints, we can see through temple festivals a conciliation of a wide range of religious beliefs of the Vietnamese people. This is especially true in the case of deities or gods (also called saints) worshipped in temples that combine worship of both Buddhas and deities, often belonging collectively to several villages. The festivals organized by such temples are usually held on the same day. (*)

* Extracted from Ha Van Tan, Nguyen Van Ku, Pham Ngoc Long. **Buddhist Temples in Vietnam**, Social Sciences Publishing House, Hanoi, 1993

■ Vocabulary

Words and phrases to remember

Buddha	saint
belief	religion
enterprise	geomancy
temple	"services rendered"
social strata	enjoy blessings
donor	stone altar
ceramic object	joss-stick bowl
lamp holder	inscribe
temple stele	ritual
complex	temple well
diversity	Buddha sanctuary
Buddha statue	display
common feature	Buddhist rites
recite prayers	make offerings to Buddha
release living creatures	abandoned souls
do religious ceremonies before the altar	

Exercises

1. Match each word or phrase in the column at the left with its meaning in the column on the right.

- | | |
|-----------|--|
| 1. assert | a. show the difference (between one person or thing and another) |
|-----------|--|

- | | |
|----------------|---|
| 2. belief | b. religion or sth taught as part of religion |
| 3. blessing | c. project or undertaking esp. one that is difficult or need courage |
| 4. creature | d. a kind of divination by means of figures or lines, formed by little dots or point, originally on the earth, and latterly on paper |
| 5. distinguish | |
| 6. diversity | e. state (sth)clearly and forcefully as the truth |
| 7. donate | f. place of residence; flat or house etc |
| 8. dwelling | g. strong impression or effect on sb/sth |
| 9. endow | h. stretch of land, with regard to its natural features |
| 10. enterprise | i. provide sb naturally with (any good quality or ability) |
| 11. geomancy | k. give(money, k. give(money, good etc) esp. to a charity |
| 12. rite | l. thing that brings happiness |
| 13. release | m. small insect, found chiefly in tropical areas, that is very destructive to timber(popularly called white ant, but not of the ant family) |
| 14. termite | |
| 15. terrain | |
| 16. impact | n. religious or other solemn ceremony |
| 17. inscribe | o. state of being varied; variety |

- p. set free or liberate sb/sth
- q. living being, esp. an animal
- r. write (words, one's names, etc) on or in sth, esp. as a formal or permanent record

- a. branch out
- b. vary
- c. alter
- d. convert

2. The starting day of construction or the inaugural day of the temple usually serves as a landmark in the life of Vietnamese villages.

- a. date of completion
- b. payment date
- c. happy day
- d. foundation

3. In temple festivals, there are Buddhist rites such as reciting prayers, making offerings to Buddha, doing religious ceremonies before the altar, releasing living creatures for the sake of abandoned souls.

- a. chanting/ forsaken spirits
- b. intoning/ missed spirits
- c. vocalizing/ deserted souls
- d. descanting/ forgotten souls

4. As Vietnamese temples do not only worship Buddha but also deities and saints, we can see through temple festivals a conciliation of a wide range of religious beliefs of the Vietnamese people.

a. concord

b. fusion

c. mixture

d. collection

5. There are some common features in the arrangement of temple statues in Vietnam, particularly in the North and part of Central Vietnam.

a. settlement

b. adjustment

c. composition

d. disposition

6. Both materials and money used for temple building, in all likelihood, are donated by the various social strata among the population, so-called "services rendered"

a. social organizations

b. kinds of society

c. social groups

d. classes in society

7. On many ironwood pillars - one of the best kinds of wood in Vietnam being resistant to wood-borers and termites - in some temples, the names of donors are still visible.

a. grantors

b. almoners

c. givers

d. contributors

8. A common belief is that when one donates materials or money to the building of a temple, one will enjoy blessings.

a. compliments

b. approvals

c. good wishes

d. felicities

9. There exists no common formula for the display of statues in Vietnamese temples.

a. example

b. recipe

c. mode

d. model

10. *Chùa* in Vietnam, particularly in villages, is built with familiar tropical materials: bamboo, leaf, wood, brick, and tile.

a. insulators

b. substance

c. equipment

d. matters

■ **Questions for discussion**

1. The construction of a temple is always an important enterprise for Vietnamese villagers. The first thing to do is to pick out a suitable place for the construction. Speak about the site for building a Buddhist temple.
2. Speak about the different types of Vietnamese temples.
3. What are the common features in the arrangement of temple statues in Vietnamese temples?
4. Discuss the reason why in Vietnamese temples, the statues of Avalokiteśvara are many in number and in styles, and are placed on many altars?
5. Speak about the Buddhist temple festivals.

■ Using English

Coordinating Conjunction

+ *OR* group

- *or*

Will you take tea *or* coffee?

- *Either ... or :*

Please, *either* come in *or* go outside.

or, either ... or, or else, otherwise

We must hurry *or* we shall miss the train.

Either we must hurry *or* we shall miss the train.

We must hurry, *or else* (*otherwise*) we shall miss the train.

**Note:*

You must come *either on Monday or on Tuesday.*

Either Nam **or** I *am* to blame

I'm sorry, *neither* Wednesday *nor* Saturday *is* convenient for me

Come and have lunch with me: *either* Wednesday *or* Saturday *is* convenient for me

Exercises

Join each pair of sentences using Coordinating Conjunctions (OR group)

1. The Incense-burning hall doesn't sever as the center of worship in a temple. The Bonzes' House doesn't sever as the center of worship in a temple.

influence.

3. According to Sanguozhi, Wuzhi, every time the governor Shi Xie (177-266) went out, many Hu people followed his carriage. The Hu people mentioned here refer to Indians. The Hu people mentioned here refer to Central Asians.

4. Due to the fact that right from its introduction into Vietnam, Buddhism had been Mahayana, we can suppose that there already existed on the altar at that time statues of Buddhas and Bodhisattvas. Due to the fact that right from its introduction into Vietnam, Buddhism had been Mahayana, we can suppose that there already existed on the altar at that time pictures of Buddhas and Bodhisattvas.

5. Cồ Việt was the official name of the kingdom in Đinh

- time. Đại Cổ Việt was the official name of the kingdom in Đinh time.
6. Bút Tháp temple (Thuận Thành district, Hà Bắc) was not constructed in the 18th century. Keo temple (Vũ Thư district, Thái Bình) was not constructed in the 18th century.
 7. No Trần-period stone statue of a Buddha has been found so far on the mainland. No Trần-period stone statue of a Bodhisattva has been found so far on the mainland.
 8. According to stele inscriptions, we know that in the Trần period, there were many wood statues in Lãm temple, but they no longer exist. According to stele inscriptions, we know that in the Trần period, there were many earthen statues in Lãm temple, but they no longer exist.
 9. The One-thousand-eye and one-thousand-arm Avalokitesvara is 2m high and is made of lacquered wood. The One-thousand-eye and one-thousand-arm Avalokitesvara is 3.7m high including its pedestal and is made of lacquered wood.
 10. You must row small sampans on large brooks between the denticulate limestone peaks to reach the temples built in the caves. You will never reach the temples built in the caves. There is only one way to get inside the cave.

+ SO group

- So

The rain began to fall, *so* we went home.

Therefore, consequently, accordingly

He broke the rules of the school, *so* (*therefore, accordingly, consequently*) he had to be punished.

+ FOR group

We had better close the window, for it is very cold

Exercise: Make up 10 sentences using Coordinating Conjunctions (SO group and FOR group)

■ Practical exercises

Speaking

Group work

What are the questions that visitors would like to ask while visiting a Buddhist Temple? On a separate piece of paper, write as many questions as you can.

Think of what you might say in reply. Pair up with a student from another group.

Monologue

Speak about Temple Festivals

Consider these aspects:

- Spring-time festivals

Name some of the springtime festivals

The longest annual festival in spring

- Autumn-time festivals
- Temples holds both spring and autumn festivals

Its spring festival

Its autumn festival

2. Prepare a 15-minute commentary on a Buddhist Temple - One-pillar Temple

- location
- when it was built
- any other names
- any legends concerning
- structure
- traditions and festivals still practiced today
- plans for renovations (if have made)

■ Further reading

SOME COMMON FEATURES IN THE ARRANGEMENT OF TEMPLE STATUES IN VIETNAM

The Main Hall always serves as the centre of worship in a temple. Many altars are placed here, and the main altar,

in the middle, is usually built with multilevel from high to low. There exists no common formula for the display of statues in Vietnamese temples. The place of statues changes from one temple to another, and there are many reasons for this diversity.

We, however, can find some common features in the arrangement of temple statues in Vietnam, particularly in the North and part of Central Vietnam.

The highest level of the altar in the main sanctuary against the wall, is usually the place for the Trinity of Buddhas of the three epochs: the past, present and future. The three Buddhas, however, represent the innumerable Buddhas in all times and spaces according to the concept of the Mahayana Buddhism.

Next to the Trinity of Buddhas are other statues called "the Amitabha trinity", including Amitabha (in the middle), Avalokitesvara (on the left side) and Mahasthamaorapta (on the right side). The statues of Amitabha are usually bigger than the two others.

There are many types of Avalokitesvara statues in Vietnamese temples. The statues of Avalokitesvara holding her baby, Avalokitesvara of the south sea, the multi-arm Avalokitesvara (Cundi-Avalokitesvara), (Sahasrabhuja-sahasranetra) with "a thousand hands and a thousand eyes" (Bút Tháp temple).

In temples, statues of Avalokitesvara holding a baby or

Avalokitesvara of the South Sea are usually displayed on altars in the corners on either side of the main altar of the upper hall. Statues of Avalokitesvara with many arms are some times placed on the main altar and sometimes on a separate altar of its own.

On the main altar, next to the Amitabha Trinity statues as mentioned above is the statue of the Buddha Sakyamuni, accompanied by the statues of Manjusri on his left side and Samantabhadra on his right side. Sakyamuni is seated on a lotus throne and the two others stand on their lotus thrones, or sometimes Manjusri is mounted on the back of a blue lion and Samantabhadra on the back of a white elephant. This set of three statues depicts the scene of Buddha Sakyamuni preaching. Sometimes, in place of Manjusri and Samantabhadra, are two of Sakyamuni's disciples: Kasyapa and Ananda.

The statue of Parinirvana describes Sakyamuni lying in his side with one hand supporting his head and half-closed eyes. This kind of statue is rare in Vietnamese temples but there are some beautiful ones such as the ones in Mía or Trấn Quốc temples.

The most common type of Sakyamuni statue is the newly born Sakyamuni, figuring an infant pointing his left hand to the sky and his right hand to the earth.

On the main altar in a number of temples, beside the

statues of Amitabha and Sakyamuni, statues of Maitreya are also present.

In the front hall there are two Dvarapala statues, the guardian spirits of the Buddhist dharma. In armored combat clothes, weapons in hand they stand or sit on the back of a *sấu*.

The statues of the Eight Vajrapanis are also found in the front halls of a number of temples. They are the eight guardians of Buddha who also wear armored combat clothes and have weapons in hand. Sometimes one can see statues of the Ten Kings of Hell (Yama) in the front hall, called "Thập Điện Diêm Vương" in Vietnam, i.e. the ten kings who reign in each of the ten circles of Hell.

In the Patriarch house, besides the statues of the late patriarchs who lived and passed away in the temple, one altar is reserved for Bodhidharma, an Indian Buddhist monk who arrived in China early in the 6th century C.E., considered as the founder of the Chan sect in China.

The two corridors in a temple are reserved for the statues of 18 Arhats, each having 9 statues.

In particular, altars to Goddesses, i.e. the Mother-Goddesses, are frequent in Vietnamese temples. The worship of Goddesses is a Vietnamese belief of popular origin with many goddesses: Thượng Ngàn (the goddess of the Mountain), Thoải (the goddess of Water), Địa Phủ (the

goddess of the Land), etc. One goddess who occupies an important role in Vietnamese belief is Liễu goddess, i.e. Liễu Hạnh princess, one of the four immortal saints.

"Hậu" altars are found in many temples, usually placed along a corridor with a joss-stick bowl in front of a small stele on which the names and address of the dead (in many cases both husband and wife) and the sum of money or piece of land they offered to the temple are inscribed. (*)

PART II

INTRODUCTION OF SOME BUDDHIST TEMPLES IN VIETNAM

■ **Pre-reading task**

1. Where is Dâu Temple?
2. How can you get there from Horizon Hotel?
3. Is it the only ancient Buddhist temple in the Dâu area?
4. What is the other name of the temple?
5. What else do you know about Dâu Temple?

* Extracted from Ha Van Tan, Nguyen Van Ku, Pham Ngoc Long. *Buddhist Temples in Vietnam*, Social Sciences Publishing House, Hanoi, 1993

■ Reading

DÂU TEMPLE

Dâu is an area now belonging to Thuận Thành district, Hà Bắc province. In ancient time, during the period of Han-dynasty rule, it was called Luy Lâu. This is the most ancient centre of Buddhism in Vietnam.

In the Dâu area, there exist four ancient Buddhist temples, namely Phap Vân (Dharma Cloud), Pháp Vũ (Dharma Rain), Pháp Lôi (Dharma Thunder) and Pháp Điện (Dharma Lightning). Besides Buddhas, goddesses such as Lady Dâu, Lady Đậu, Lady Dàn, Lady Tướng are also worshipped here in these four temples.

The most well-known among them is Pháp Vân temple, also called Diên ứng temple, or more popularly Dâu temple. It is located at Thanh Khương commune, Thuận thành district, Hà Bắc province, some 30 km from Hanoi City.

The temple was built around the beginning of the Christian era. Here came the first India missionaries to Vietnam. By the end of the 6th century, the Indian monk Vinitaruci came from China to this temple and established a Dhyana Thiền sect in Vietnam.

The temple was reconstructed in the 14th century and repaired many times in subsequent centuries. In the Main

Hall, there remain only some pieces of woodcarving left from the Trần and Lê dynasties.

The statue of Lady Dâu, or the Goddess Pháp Vân, nearly 2m high, is placed at the centre of the hall flanked by Kim Đồng (her boy servant) and Ngọc Nữ (her girl servant). Recently, the statues of Lady Đậu, or the Goddess Pháp Vũ, and of Lady Tướng, or the Goddess Pháp Điện, were also moved to the altar of the temple. These statues may be dated in the 18th century.

On the left of the Main Hall, there stand a statue of a middle-aged man, who is supposed to be Mạc Đĩnh Chi, a trạng nguyên (scholar who obtained first place in the metropolitan examinations) under the Trần Dynasty, who reconstructed this temple. The statue, placed on a wooden pedestal in the form of a lion carrying on its head a blossoming lotus flower, can be dated in the 14th century.

In front of the temple stands a three-storey brick tower some 17m high, called Hoà Phong tower. It was said that originally the tower was nine-storey high. A stone inscription is fastened to the front of the second storey with three large Chinese characters "Hoà Phong Tháp" (meaning Hoà Phong Tower) and 14 other small characters saying "a lucky day in the 8th month of the Year of the Snake, 3rd year of Vĩnh Hựu era" (1737). This must be the date of a restoration of the tower.

The foot of the tower is square in shape, with each side

nearly 7m. The first storey has four arches. Inside the tower hang a bronze bell cast in 1793 and a brass gong cast in 1817. Standing in the four corners are the statues of four Lokapalas, each 160 cm high. In front of the tower, at the right, there is a square stone stele, erected in 1738, and at the left is a stone statue of a sheep, 133 cm long, 80 cm high. Perhaps this statue is an original vestige from the Han period.(*)

■ Vocabulary

Words and phrases to remember

ancient time	Han-dynasty
Buddhist temple	goddess
the Christian era	India missionary
Indian monk	a Dhyana Thiên sect
reconstruct	some pieces of woodcarving
flank	boy/girl servant
date	wooden pedestal
tower	originally
fasten	a stone inscription
arch	bronze bell

* Ha Van Tan, Nguyen Van Ku, Pham Ngoc Long. *Buddhist Temples in Vietnam*, Social Sciences Publishing House. Hanoi, 1993, p. 148, 150

vestige	brass gong
cast	obtain
erect	a stone statue of a sheep
scholar	Dharma Cloud
Dharma Rain	Dharma Lightning
Dharma Thunder	
the statues of four Lokapalas	
the most ancient centre of Buddhism	
the metropolitan examination	

Exercises

1. Match each word or phrase in the column at the left with its meaning in the column on the right.

- | | |
|----------------|--|
| 1. arch | a. belonging to times long past |
| 2. ancient | b. period during which a particular dynasty rules |
| 3. Buddhism | c. Asian religion based on the teachings of the Indian philosopher Gautama Siddartha or Buddha |
| 4. dynasty | d. person sent to preach (usu. the Christian) religion, esp. among people who are ignorant of it |
| 5. fasten | e. member of a religious community of men who live apart from the rest of society and who have made solemn |
| 6. flank | |
| 7. inscription | |
| 8. missionary | |

9. monk promises, esp. not to marry and not to have any possessions
10. pedestal f. group of people who share (esp. religious) beliefs or opinions which differ from those of most people
11. period
12. remain g. restore (sth damaged or badly worn) to good condition
13. repair h. be left or still present after other parts have been removed or used or dealt with
14. sect
15. servant i. place (sb/sth) on each side of or at the side of sb/sth
16. tower k. person devoted to sb/sth (disciple, follower, student, learner)
17. vestige l. base on which a statue or some other piece of sculpture stands
- m. tall narrow structure, usu. square or circular, either standing alone (e.g. as a fort) or forming part of a church, or a castle or some other large building
- n. words written on sth, cut in stone (e.g. on a monument) or stamped on a coin or medal
- o. firmly attach sth to sth or two things together

- p. curved structure forming a passageway or an ornamental gateway
- q. small remaining part of what once existed; trace
- r. portion of time in the life of a person, nation or civilization

II. Choose the correct word or phrase to complete each sentence.

1. The temple has been ... several times.

- a. built
- b. restored
- c. made
- d. erected

2. The temple is ... three long buildings stretching paralleled to each other.

- a. made from
- b. built in
- c. comprised of
- d. consisted of

3. The inside building is ... the cult of the monk Từ Đạo Hạnh's various reincarnations.

- a. dedicated to
- b. worshipped to
- c. honour to
- d. given to

4. In the middle compartment of the Upper temple, stand a big rectangular stone ... with its upper part ... in lotus leaves, its four faces ... with dragons, flowers and leaves and with Garudas at the four corners.

- a. floor, paved, paved
- b. place, bear, bear

c. table, carved, carved d. pedestal, carved, carved

5. The oldest stone stele still extant here is that ... in the fourth year of the Thịnh Đức era (1656). The text of the ... on it was written by Doctor Nguyễn Văn Trạc.

a. erected, inscription b. built, composition
c. erected, composition d. built, commendation

6. Trần dynasty architecture has been ... relatively intact in the tower.

a. remained b. existed
c. preserved d. kept

7. The present temple is a ... of the Nguyễn dynasty; it is 30 meters long and consists of six

a. building, compartments b. construction, rooms
c. complex, buildings d. construction, compartments

8. Next to the temple, stands a tower bricks and stone.

a. built by b. erected by
c. made of d. done of

9. The bells, statues and other in the temple were all made of copper.

a. worshipping relics b. worshipped deities
c. worshipped things d. worshipping articles

10. At the two sides, in the long corridors, the

statues of the Arhats, surrounding the Incense burning Hall and the Upper Sanctuary.

- | | |
|------------------|-------------------|
| a. are displayed | b. were displayed |
| c. are built | d. were installed |

■ Questions for discussion

1. Dâu is the most ancient temple in Vietnam. Do you agree? Why/why not?
2. What do you know about the temple system of the Four Dharma deities in Red River Delta?
3. Retell the legend of Four Dharma – Man Nương.
4. What do you know about statues in Dâu Temple and the arrangement of these statues.
5. Speak about the festival of Dâu Temple.

■ Using English

An introductory subject *There*

Study the following examples:

There's ice on the lake.

There are some people outside.

There were no footsteps to be seen.

There was a girl water-skiing on the lake.

There have been more Americans killed in road accidents than in all the wars since 1900.

There will be somebody meeting you at the airport.

In a small town in Germany there once lived a poor shoemaker.

There remains nothing more to be done.

Suddenly there entered a strange figure dressed all in black.

There followed an uncomfortable silence.

Exercise:

Complete the following sentences, using an introductory subject *there*.

E.g. In the Dâu area /four ancient Buddhist temples, namely Pháp Vân (Dharma Cloud), Pháp Vũ (Dharma Rain), Pháp Lôi (Dharma Thunder) and Pháp Điện (Dharma Lightning).

→ *In the Dâu area, there exist four ancient Buddhist temples, namely Pháp Vân (Dharma Cloud), Pháp Vũ (Dharma Rain), Pháp Lôi (Dharma Thunder) and Pháp Điện (Dharma Lightning).*

1. In the Main Hall / only some pieces of woodcarving left from the Trần and Lê dynasties.
2. On the left of the Main Hall / a statue of a middle-aged man, who is supposed to be Mạc Đĩnh Chi, a *trạng nguyên* under the Trần Dynasty, who reconstructed this temple.

3. In Trăm Gian Temple / more than 150 statues, most of them made of wood and a few of earth
4. / corridors on both sides of the Incense-burning Hall and the Upper Altar.
5. According to records as well as remaining vestiges, we know that in the 10th century / many temples and towers in Hoa Lư.
6. Still/ here a Nguyễn-dynasty stele saying that “ The Bà Ngô temple in our hamlet is a famous scenic spot (i.e. a famous temple) in the ancient capital of Đại Cồ Việt.
7. Today / architectural vestige from the Lý period in the form of three stepped foundations leveled into the side of the mountain.
8. In Hương Tích Cave / a bronze bell 1.2 meters high and 0.63 meter in diameter at its base, cast in 3rd year of the Thịnh Đức era (1655).
9. On the altar in the middle compartment of the Main Hall / in the upper now, statues of Sakyamuni between Ananda and Kasyapa.
10. Due to several reconstructions / no vestiges of ancient buildings and other artifacts.

■ Practical exercises

Speaking

Group work

What are the questions that visitors would like to ask while visiting Dâu Temple? On a separate piece of paper, write as many questions as you can.

Think of what you might say in reply. Pair up with a student from another group.

Monologue

Introduce a famous Buddhist temple

Include the following elements

- Site and subject introduction, including general information on the Temple.

- Information about the area/district of the temple.

- A little bit about Buddhism in Vietnam.

- Architecture

+ Front of the Temple

+ Gate and first courtyard

+ Second court yard, gazebo, main building and side buildings

+ Inside the Temple

+ Around the sides of the Temple, the ponds, stupas, trees

Writing

Prepare a 15-minute commentary on Lăng temple

Include the following elements

- Full introduction on self and tour.
- Site and subject introduction, including general information on Láng Temple.
- Information about the area/district of Láng temple.
- A little bit about Buddhism in Vietnam.
- Architecture
 - + Front of the Temple, gates and first courtyard
 - + Second court yard, gazebo, main building and side buildings
 - + Inside the Temple
 - + Around the sides of the Temple, the ponds, stupas, trees

■ Further reading

TRẦN QUỐC TEMPLE

Today, this temple is on the shore of West Lake, Hanoi. When it was first built, during the reign of King Lý Nam Đế (544 - 548), it had the name of Khai Quốc and was located on the Yên Hoa bank of the Red River. It was renamed An Quốc in the Đại Bảo era (1440-1442) during the reign of King Lê Thái Tông. In 1615, during the reign of King Lê Kính Tông, the river bank crumbled into the temple whereupon the people of Yên Hoa (afterwards

renamed Yên Phụ) ward moved the temple to Cá Vàng island, in West Lake, the present location. When the Co Ngu dyke was built, a path was made to connect the dyke with Cá Vàng Island, which thereafter became a peninsula.

In 1639, in the reign of the King Lê Trần Tông, the temple underwent a major restoration. According to the inscriptions on the stele still extant in the temple, written by the first laureate Nguyễn Xuân Chính in 1639, "first were built the main building and the two storey-gate, then the left and right corridors. The scale of the construction was a hundred times larger than previously. The architecture is solid and elaborate. The statues of Buddha are splendid among numerous shining carved columns and beams".

Around the Chính Hoà era (1680-1705) in the reign of King Lê Hy Tông, the temple was once again renamed Trấn Quốc. In his 1842 inspection tour made in Northern Vietnam, Emperor Thiệu Trị of the Nguyễn dynasty ordered the temple's name changed to Trấn Bắc but the people are still in the habit of calling it by its familiar name Trấn Quốc.

The present structure of the temple consists of three buildings, namely the Front Hall, the Incense-burning Hall and the Upper Altar, link with each other in the form of the letter I. There are corridors on both sides of the Incense-burning Hall and the Upper Altar. The bell tower is behind

the Upper Altar. The Bronzes' House is on the right and, the steles' House is on the left. Fourteen steles are still preserved to this day. Besides the stele dating back to the year 1639 mentioned above, noteworthy is another one dating from 1815 with the inscription of a text written by the scholar and author Phạm Quý Thích. This stele also relates the restoration of the temple after a long time of ruin. The construction lasted three years from 1813 until 1815.

In general, the architecture and sculpture of the temple dated from the early 19th century. Many beautiful statues have been preserved, among them worthy of interest is that of Parinirvana (Sakyamuni entering Nirvana).^(*)

Some Statues in Trấn Quốc temple

*Parinirvana(also Sakyamuni entering Nirvana): tượng Thích Ca nhập niết bàn

* Sakyamuni: tượng Thích Ca Mâu Ni

*Ananda: A Nan Đà

*Kasyapa: Cà Diếp

*The trinity of Buddhas of three epochs: Tượng Tam Thế

*Amitabha: tượng Phật A Di Đà

* Ha Van Tan, Nguyen Van Ku, Pham Ngoc Long. *Buddhist Temples in Vietnam*, Social Sciences Publishing House, Hanoi, 1993, p. 156, 158

- *Avalokitesvara: Quan Thế Âm Bồ Tát
- *Mahasthamarapta: Bồ Tát Đại Thế chí
- *Maitreya: Phật Di Lặc
- *Majusri: Bồ Tát Văn Thù
- *Samantabhadra: Bồ Tát Phổ Hiền
- *Multi-arm AvalokitesvaraSaint-monk: Tượng Quan Âm nhiều tay
- *Kings of Hell: tượng các Diêm Vương
- *Guan Yu: tượng Quan Công
- *Zhou Chang and Guan Ping: Châu Xương và Quan Bình
- *God: tượng Đức Ông
- *Altars of Goddenesses: các bàn thờ Mẫu
- *Altars of patriarchs: bàn thờ các vị Tổ

TRĂM GIAN TEMPLE

This temple has the name of Quảng Nghiêm temple located in Tiên Phương commune, Hoài Đức district, Hà nội province. In the past, the commune was called Tiên Lữ commune, hence the temple is also called Tiên Lữ temple. The name Trăm Gian (one hundred compartments) comes from its architectural structure, which has up to 104 compartments.

According to certain documents, the temple was built in

the time of Lý Cao Tông (1176-1210). But the big temple in its present scale is the result of restorations and additions during many dynasties.

The temple has three main architectural ensembles. The first one, located at the entry gate, is comprised of two pavilions formerly used as a ground for playing man-moving chess during festival days. Nearby stands a house called Giá Ngự (imperial coach) because it served as a garage for the canopied palanquin of the "Saint" in the saint procession, it was also the place for watching the water puppet show on the lake.

The second ensemble is the beautiful bell tower with its two-storied roof. In the upper part is hung the copper bell cast in the second year of the Cảnh Thịnh era (1794) with an inscription whose text was written by Doctor Trần Bá Lãm. After climbing the stone steps with a balustrade carved in dragons, we reach the third ensemble - the main temple - which is comprised of the cult house, the Incense-burning hall and the Upper Sanctuary. There are more than 150 statues in the temple, most of them made of wood and a few of earth. Particularly special in the middle compartment of the Upper Sanctuary is a cubic rectangular terracotta pedestal, resembling the kind of pedestals constructed in Trần times.

This pedestal is topped by a lotus calyx, circled with animals, flowers and leaves and four Garudas at the four

corners. According to many researchers, it dates from the Mạc reign. The statues of the Buddha of the three ages stand on the pedestal.

In the left compartment under the statue of Avalokitesvara with her baby is the statue of Đặng Tiến Đông, a general of the Tây Sơn movement whose exploits are related on the four-faced cubic stele seated in the cult sanctuary. The text on the stele was written by Phan Huy Ích and revised by Ngô Thì Nhậm. This text is only a reproduction made in 1927 of the one written in 1794.

The right compartment contains the altar of "Saint Bối", Nguyễn Bình An, the saint who was worshipped at Bối Khê temple. The statue of the saint was made of rattan and wrapped with painted cloth.

Two corridors stretch out at the two sides. At the end is the patriarchs' house. In the middle, there is a drum tower where are hung a big drum and a copper gong cast in the 10th year of the Cảnh Hưng era (1749).(*)

* Hà Văn Tấn, Nguyễn Văn Kự, Phạm Ngọc Long. *Buddhist Temples in Vietnam*, Social Sciences Publishing House, Hanoi, 1993, p. 234, 236

Unit 3

TEMPLES IN VIETNAM

PART I

HUNG TEMPLE

■ **Pre-reading task**

1. What is the difference between a Buddhist temple and a shrine (also a temple)?
2. Where is Hung King temple?
3. Why is it the sacred place to every Vietnamese heart?
4. How many temples are there in this ancient vestige?
5. Which deities are worshipped in these temples?

■ **Reading**

The Hung temple is place to every Vietnamese heart. It is an ancient historical vestige, a beautiful architectural ensemble on top the 175 meter-high Nghia Linh mount in Hy Cuong Commune, Phong Chau district, Vinh Phu province.

From the main entrance, climbing 225 steps up, you

will be at Lower Temple, pagoda and belfry. According to the legend, Lady Au Co was delivered here of a sac containing one hundred eggs which hatched into one hundred boys. Fifty boys followed the mother to mountainous regions to grow rice and fruit-trees. The rest of them followed the father to plain and seacoast region to expand land. The eldest son became King Hung Vuong who established his capital in Phong Chau, gave the country the name of Van Lang. Vietnamese nation was born. Originally, Lower Temple was a shrine built by Hy Cuong villagers to worship Hung Kings and was repaired under Post Le dynasty.

Climbing up another 168 steps you will arrive at Middle Temple. According to legend, rest inns were built here for Kings to have a rest and to hold discussions on state issues. This was also here that Lang Lieu, a poor prince, used the grains of rice produced by himself to make cakes which he offered as gifts to the Father King on the occasion of the Lunar New Year. Middle Temple was constructed by Treo village and expanded under Tran dynasty. In 15th century, the Temple was destroyed but, afterwards, was repaired and restored to the present state.

Climbing 102 steps more from Middle Temple up to the Mountain, you will be at Upper Temple where every year the Hung Kings came to celebrate the cult of Heaven, Earth and the God of rice. It was here that King Hung 6th

built a shrine dedicated to Saint Giong after his victory over the An invaders. On the left side of Upper Temple there is an ancient tomb which is said to be the resting-place of King Hung 6th. From Upper Temple a panoramic view can be taken of the landscape. We see a multitude of big and small mounts which look like a group of kneeling elephants with their heads turned to the majestic Me mount, reminding us of the story about the 99 faithful elephants.

Turn left from Lower Temple and walking to the foot of the mountain in a southeastern direction, we arrive at Gieng Temple (Temple of Well), there is the Ngoc well (the Well of Pearl) the water of which is limpid as its name indicates. As the legend goes, here Tien Dung and Ngoc Hoa princesses- the daughters of 18th King Hung used to look at them selves in the well water surface while combing their hair and winding their turban round the head. Later on, the temple was built to their memory.

Once finding yourself at Kings Hung Temple you should go up the historical stream to get a better understanding of the process of birth, formation and development of the Vietnamese nation.

Every year at springtime, all Vietnamese, wherever they are, turn their minds to the land of the forefathers, the dreamy midland area where the nation takes its origin and where people all over the country come to attend the

celebrations of the anniversary of the Hung Kings, the forefathers. The tenth day of the third lunar month is regarded as the greatest festive day of the people.

Generation after generation, the Vietnamese people came to confirm themselves as an independent and sovereign and self-reliant nation, yet, at the same time, seeks to expand good relation with the neighboring countries and other countries the world over.

In the process of making of the Vietnamese community, like a big river fed from small streams, all the nationalities in Vietnam are fully aware that, be they the local native of King Hung time or otherwise, they all show great veneration to the origin, the cradle of the Vietnamese nation – King Hung Temple.

Particularly, after the success of the August Revolution in 1945, the Democratic Republic of Vietnam (now called the Socialist Republic of Vietnam) came into being, each Vietnamese citizen, regardless of difference in language, customs, culture, is proud of being a Vietnamese.

The entire Vietnamese people is implementing the great cause as instructed by President Ho Chi Minh: “Hung Kings had great merit for the foundation of the state, so, you together with me must endeavor to safeguard this country”.(*)

* Adapted from *Welcome to Kings Hung Temple*, by poet Nong Quoc Tran

■ Vocabulary

Words and phrases to remember

sacred	historical vestige
ensemble	the main entrance
step	pagoda
belfry	legend
mountainous region	shrine
prince	the Lunar New Year
construct	the God of rice
dedicated to	invader
ancient tomb	the resting-place of sb
a panoramic view	landscape
celebration	the land of the forefathers
anniversary	generation
to confirm oneself as	veneration
the cradle of	August Revolution
an independent and sovereign and self-reliant nation	
to hold discussions on state issues	
celebrate the cult of Heaven, Earth	
wind one's turban round the head	to one's memory

Exercises

1. Match each word or phrase in the column at the left with its meaning in the column on the right.

- | | |
|------------------|--|
| 1. artifact | a. thing viewed as a whole |
| 2. multitude | b. tower for bells |
| 3. tomb | c. transparent |
| 4. cult | d. bag-like part of an animal or plant |
| 5. turban | e. produce a young bird, etc |
| 6. inn | f. (cause sth to) become greater in size, number or importance |
| 7. expand | g. public house or small old hotel where lodgings, drink and meals may be had, now usu. in the country |
| 8. sac | h. system of religious worship, esp. one that is expressed in rituals |
| 9. limpid | i. hole dug in the ground, etc for a dead body, esp. one with a stone monument over it |
| 10. belfry | k. extremely large number of people or things (esp. of people gathered or moving about in an area) |
| 11. hatch | l. men's head-dress made by winding a length of cloth round the head |
| 12. ensemble | |
| 13. self-reliant | |
| 14. venerate | |
| 15. ethnography | |

16. sovereign
17. linguistics
- m. thing made by man, esp. a tool or weapon of archaeological interest
 - n. scientific description of the different human races
 - o. scientific study of language or of particular languages
 - p. independent and self-governing
 - q. relying on one's own abilities and efforts
 - r. respect (sb / sth) deeply; regard as sacred

II. Context clues

1. According to the legend, Lady Au Co was delivered here of a sac containing one hundred eggs which hatched into one hundred boys.

- a. gave birth to
- b. was sent to
- c. transferred to
- d. made speech

2. Originally, Lower Temple was a shrine built by Hy Cuong villagers to worship Hung Kings and was repaired under Post Le dynasty.

- a. tomb
- b. mausoleum
- c. altar
- d. where traditional local Gods were worshipped

3. From Upper Temple a panoramic view can be taken of the landscape.

- a. view of a wide area
- b. view of a region
- c. view of the mountainous area
- d. view of the countryside

4. The entire Vietnamese people is implementing the great cause as instructed by President Ho Chi Minh: “Hung Kings had great merit for the foundation of the state, so, you together with me must endeavor to safeguard this country”

- a. putting effect
- b. applying for
- c. carrying out
- d. adapting for

5. The entire Vietnamese people is implementing the great cause as instructed by President Ho Chi Minh: “Hung Kings had great merit for the foundation of the state, so, you together with me must endeavor to safeguard this country”

- a. try one's best
- b. attempt
- c. have duty
- d. help

6. The entire Vietnamese people is implementing the great cause as instructed by President Ho Chi Minh: “Hung Kings had great merit for the foundation of the state, so, you together with me must endeavor to safeguard this country”

a. keep

b. retain

c. defend

d. save

7. Every year at springtime, all Vietnamese, wherever they are, turn their minds to the land of the forefathers, the dreamy midland area where the nation takes its origin and where people all over the country come to attend the celebrations of the anniversary of the Hung Kings, the forefathers.

a. ancestors

b. relatives

c. grandparents

d. grandfather

8. As the legend goes, here Tien Dung and Ngoc Hoa princesses - the daughters of 18th King Hung used to look at them selves in the well water surface while combing their hair and winding their turban round the head.

a. twisting

b. curling

c. bending

d. curving

9. On the left side of Upper Temple there is an ancient tomb which is said to be the resting-place of King Hung 6th.

a. restroom

b. grave

c. bedroom

d. altar

10. According to legend, rest inns were built here for Kings to have a rest and to hold discussions on state issues.

a. state problems

b. state questions

c. state affairs

d. state subjects

■ Questions for discussion

1. The native land of the Vietnamese nation is Kings Hung Temple area, and also is a precious treasure of legends of the dawn of the Vietnamese State. Prove this idea.
2. The actual existence of Kings Hung Dynasty in the history of Vietnamese nation has been now confirmed not only by legends handed down from generation to generation and historical records but, more scientifically, by the aid of archeology. Discuss.
3. Discuss Kings Hung in the folk religion.
4. What do you know about worshipping customs in Kings Hung Temple?
5. What do you know about the traditional forms of folk song singing on the ancestral land?

■ Using English

Relative clause

Study the following examples

The eldest son became King Hung Vuong. King Hung Vuong established his capital in Phong Chau, gave the country the name of Van Lang.

—► *The eldest son became King Hung Vuong who established his capital in Phong Chau, gave the country the name of Van Lang.*

Lower Temple was a shrine. Lower Temple was built by Hy Cuong villagers to worship Hung Kings. It was repaired under Post Le dynasty.

—► *Lower Temple was a shrine built by Hy Cuong villagers to worship Hung Kings and was repaired under Post Le dynasty.*

Exercises

Combine these sentences using relative pronouns

1. Climbing 102 steps more from Middle Temple up to the Mountain, you will be at Upper Temple. Every year the Hung Kings came to the Upper Temple to celebrate the cult of Heaven, Earth and the God of rice.
2. On the left side of Upper Temple there is an ancient tomb. The ancient tomb is said to be the resting-place of King Hung 6th
3. Every year at springtime, all Vietnamese, wherever they are, turn their minds to the land of the forefathers, the dreamy midland area. The nation takes its origin and people all over the country come to the dreamy midland area to attend the celebrations of the anniversary of the Hung Kings, the forefathers.
4. Xoan singing is the ceremonial folk song. The folk song used to be sung in spring and was connected with the custom of worshipping Xuan Dung princess, a daughter of King Hung.

5. The Xoan guilds are called after the names of villages, such as: Phu Duc, Kim Doi, Thet and An Thai. These villages are now belonging to Phong Chau District.
6. A maid reported to the King Hung on a beautiful girl named Que Hoa and advised the King to summon her to the Court so as she could sing and dance to entertain the Queen and release her pain by doing so. Que Hoa was both graceful dancer and good singer.
7. In July or August every year, the people inhabiting at the mountain foot are inflicted by big storms and heavy rains. Big storms and heavy rains were in believed to be a fight between Son Tinh and Thuy Tinh for Ngoc Hoa Princess.
8. Hung Hien Vuong gave the state the name of Van Lang and divided it into tribes with Phong Chau being the capital and appointed merited personnel to administrative positions. Phong Chau stretches from Bach Hac River to Nghia Linh Mountain.
9. Right in the center of Hai Phong City, stands a temple dedicated to a female General of Hai Ba Trung. Hai Ba Trung had fought against the Nam Han invaders.
10. Inside the temple, on the right side is Khai Thanh. Khai Thanh is in worship of Emperor Dinh's parents. On the left is a place, where old men used to discuss ritual activities.

11. There is inside the temple a bronze statue of King An Duong Vuong. The statue was cast at the beginning of the 20th Century.
12. Saint Tran Vu was both a legendary character and saint. Saint Tran Vu assisted An Duong Vuong King in chasing ghosts during the construction of Co Loa Citadel.
13. Ngoc Son Temple is dedicated to Saint Van Suong and Tran Hung Dao - a national hero. Saint Van Suong was once considered as the brightest stars in Vietnamese literature and intellectual circles. Tran Hung Dao led the Vietnamese people to a resounding victory over Nguyen aggressors.

■ **Practical exercises**

Speaking

Group work

What are the questions that visitors would like to ask while visiting Hung Temple? On a separate piece of paper, write as many questions as you can.

Think of what you might say in reply. Pair up with a student from another group.

Monologue

Introduce Temples in Hanoi

Include the following elements

- Name as many temples in Hanoi as possible
- A typical temple
- + time when it was first built
- + any restoration
- + traditional local Gods were worshipped
- + legends concerning
- + its construction
- + statues inside the temple
- + temples in the cultural life of Hanoi people

Writing

Rewrite as many legends as you can of the dawn of the Vietnamese State.

The legend of

- King Hung choosing terrain for setting up capital
- princesses growing millet
- prince Lang Lieu making green square glutinous rice cakes and round glutinous dumplings as the offering to the King
- Son Tinh against Thuy Tinh for conquering floods
- Other legends

■ Further reading

NGOC SON TEMPLE

The Ngoc Son temple, dating back to the Tran dynasty (1225-1400), was built on an islet of the same name in Hoan Kiem Lake. The temple is dedicated to Tran Hung Dao and some illustrious men of letters of his time with the aim to honour the patriotism, intellect respect and everlasting existence of Vietnamese nation.

Originally a small shrine, the temple was enlarged and embellished from one generation to another. Its last repair and renovation took place in 1865.

On the Northern shore of the lake stands the “Tam Quan” (Three-Passage) gate flanked on either side by two big Chinese letters “Phuc” (Luck) and “Loc” (Wealth) patterned on the handwriting of Nguyen Van Sieu, an eminent Confucian scholar of the 19th Century. Behind the Tam Quan gate stands the Thap But (Pen tower) and the Dai Nghien (Writing Pad) to honour Vietnamese civilization. A repainted wooden bridge named “The Huc” (Flood of Morning Sunlight) leads to the temple passing by “Vong Nguyet Lau” (Watching the Moon) pavilion and “Ba Dinh” (Wave Containing) fortress and the main temple to worship the Divinity. The ancient architecture temple, hiding under vaults of green leaves of century-old tree,

reflects itself in the water of Hoan Kiem Lake. The islet and the Tortoise Tower are the inexhaustible source of inspiration for successive generations of Vietnamese poets and painters. The beauty of landscape here, together with many historical famous names has established a museum of mountains and water with material and non-material cultural values that has become the best place for tourism and worship of Hanoi capital. You would be very interested while enjoying the beautiful landscapes here and thinking of ancient poems and couplets written in the islet:

“The hallowing sword still shines in the air and glitters in water

The poems sung to Heaven and Earth live on with the mountains”

Ngoc Islet always attracts attention and cares of relic protectors as well as tourists from many countries. In previous years, storms and heavy showers knocked down many big trees and caused substantial damages to the Ba Đình fortress and the main worshipping house. Subsequent repairs had been made including the stabilization of mountains and trees in Ngoc islet and reconstruction of the temple. In 1987, the embankment of the islet was strengthened and expanded with a new type of cement. A Vietnamese translation has been added to parallel

sentences and capital letters in the temple to help tourists get much knowledge of that typical ancient monument's value. (*)

THE SOC SON TEMPLE

The Soc Son Mountain is located in Ve Linh village, Phu Linh commune, Soc Son district, a suburb of Hanoi. It is 40 km away from the Capital's center. Soc Son is the last of a series of picturesque mountains stretching from Tam Dao and lies close to National Highway No.3. Soc Son provides you with the pleasure of mountaineering and the opportunity to visit the Soc temple, where is worshipped Giong God, a legendary hero of the 6th Dynasty of the Hung Kings (10th Century BC). According to legends, after defeating the An aggressors in Trau mountains, Vu Ninh (nowadays, Ha Bac province). Hero Giong crossed the Red River on his iron horse, then stopped on the bank of the Western Lake and ate his meal of rice balls. Then, he galloped to the North, and stopped in Phu Le village for a nap. Thereafter, he trotted to Soc mountain (the long row of numerous ponds, pools and water holes from Dong Anh to Doc Ma along national highway 3 are, according to

* The Managerial Board of Relics and Landscapes of Hanoi, Ngoc Son Temple

popular tales, the foot marks of the iron horse). As he reached the foot of Soc mountain, hero Giong reined up his horse which neighed and trampled the ground all around (as evidenced, according to popular tales, by the tangled mass of water pools and ponds in present day Ma village). Thereafter, hero Giong rode to the top of the mountain, took out his suit of armour, hanged it on a sandalwood tree, and then vanished into the sky with his iron horse. There is now on the top of the mountain a piece of stone which looks like a tree and is usually referred to by the local people as “the tree where the suit is taken on).

In the distance past, Soc Son Mountain had two pagodas dedicated to Giong God. Later the upper Pagoda fell in ruins. Thereafter, the lower Pagodas was also destroyed by a fire in 1898 and was rebuilt in the early 20th century in accordance with Vietnamese classical architectural and artistic designs. The old instruments of cult were completely burned and had to be replaced by new ones. (*)

* Những địa chỉ vàng dành cho các nhà du lịch, doanh nghiệp nước ngoài. Golden Addresses for foreign tourists and businessmen, NXB Thống kê 1995.

PART II
TEMPLE-TOWERS IN MY SON

■ **Pre-reading task**

1. Where is My Son Holy Land?
2. Why were monuments of the Chams left ruined and forgotten for a long time?
3. What is a temple-tower?
4. Which deities are worshipped in My Son Temples?
5. When was My Son Holy Land recognized as World Cultural Heritage?

■ **Reading**

Most principal temples in My Son were built to worship God Shiva under different title. With about 70 architectural monuments built from the 7th century to the 13th century, My Son was the most important Hinduist Sanctuary of Champa Kingdom, here we can find almost architectural styles in Cham art.

Champa temple- towers which remain till now were mainly built of brick, sandstone for making door support, lintel, maintaining or decorating tower foundation, body and top of towers. The thickness of the walls are from 80 centimetres to over 160 centimetres. Perhaps, this is one of the reasons making Champa temple- towers remain in

many centuries. Brick used for building tower had different sizes, the smallest is about 12 cm x 8 cm x 4 cm, the biggest is about 40cm x 16cm x 8cm. It was rather hard but porous, its gross weight is about 1,522 grammes/ cm³ (meanwhile present brick is about 1,8 grammes/ cm³) with high percentage of absorbent.

The brick in the outer wall had smoothly been ground before building so it made good attached surface and need only very thin layer of mortar to fix the brick together. At first glance, it looks as if there was no layer of mortar, but in the middle of the wall, mortar was used thickly, somewhere there was even broken brick mixed with mortar.

The tower foundation was often maintained as follows: there was a bed of raw sand at the bottom about 10 centimetres thick, next a layer of pebble or gravel about 15-20 centimetres thick, then a bed of sand about 10 centimetres thick, the above is a bed of laterite, the size of each stone is 20 x 40 centimetres.

Temple- towers in My Son were arranged in general:

The Main Temple (Kalan), located in the centre, symbolizes Meru mountain in Hindu concept. It is the centre of universe, where Gods gather, ordinarily there is a door facing east.

Gate tower (Gopura), located right in front of Kalan, has 2 communicative doors facing east and west.

Mandapa (a long house linked with the gate tower) where pilgrims and offerings were received...

Next to the main temple, there was a tower with one or two rooms. The door faced north. It was used for holding praying clothes called Kosagraha.

Besides, there were subordinate towers around Kalan of worshipping Gods of direction (Dikpalakas), Gods of Planets (Grahas) or Minor Gods such as Skanda, Ganesa, etc.

A traditional Cham tower has 3 parts:

The Foundation (Bhurloka): Having square or rectangle surface constructed by brick or huge stone. It symbolized the world of human beings.

- The body (Bhurvaloka): built of brick, door supports made of sandstone with stone lintel. In the walls and pillars carved decorative motifs or images of people and animals. It symbolizes the world of spirit, where people purified themselves could get in touch with Gods and ancestors.

- The Roof (Svarloka): Having 3 storeys, smaller in the upper. The above is the smaller image of the below, on top is a sharp sandstone summit, decorated by lotus petals. It symbolizes the world of Divinities.

My Son is not only known for its architectural monuments, but also famous for hundreds of priceless sculptural objects, which date from the 7th century to the

13th century. Cham sculptural art was the selective and creative combination of autochthonal elements and foreign cultures. Although sculptural works skillfully changed rough stones into lively and soulful masterpieces. Each art style has its own beauty because sense of beauty always changed through time.

Most architectural works found in the early years of the 20th century were displayed in Da Nang Museum of Cham sculpture.

From 1837 to 1944, the Ecole française d'Extrême Orient restored the towers belonging to the group A, A', B, C, and D. In 1939, a dam was built to change current of a stream which damaged A9 tower. The dam was completed in 1944, but it was tragically damaged by a big flood in 1946.

According to the count-up of the French before 1946, there were about 50 fairly intact monuments in My Son. But after the two wars, especially in 1969, with U.S. Air Force bombardment. My Son relics were wholly broken down, including the famous A1 temple.

After 1975, about 20 towers were still in shape but not intact. In service of the inventory, investigation and restoration of the relics, a work of clearing-tip and neutralizing bombs and mines was carried out in 1978, causing eleven injured and six dead for the peacefulness of this land.

Since 1980, the Vietnam-Poland cultural co-operation programme had been carried out, under the direct technical guidance of Mr. Kazimierz Kwiatkowski, a Polish architect.

After 10 years of maintaining and restoring, the best architectural centre of Cham art finally revived. My Son partly regained its initial appearance, so we can imagine a monumental and magnetic Hinduist sanctuary of the ancient of Cham Kingdom. Nowadays, a lot of valuable architectural works have been found and displayed in My Son. My Son relic has been inscribed by *UNESCO* in the list of world Heritage on December 01.1999.(*)

■ Vocabulary

Words and phrases to remember

Kingdom	sandstone
lintel	porous
gross weight	absorbent
layer of mortar`	a bed of pebble
gravel	laterite
communicative doors	pilgrims
offerings	praying clothes

* Extracted from Hồ Xuân Tịnh, *Di tích Chăm ở Quảng Nam Cham Relics in Quảng Nam*, NXB Đà Nẵng 2001, p. 109, 111, 120

purified themselves

summit

Divinities

autochthonal elements

soulful masterpieces

sense of beauty

tragically

count-up

bombardment

inventory

investigation

clearing-tip

neutralizing

regained

magnetic

Exercises

1. Match each word or phrase in the column at the left with its meaning in the column on the right.

1. mortar

a. rock formed of compressed sand

2. grind

b. horizontal piece of wood or stone over a door or window, forming part of the frame

3. sandstone

4. laterite

c. allowing liquid or air to pass through, esp. slowly

5. pilgrim

d. polish or sharpen sth by rubbing it on or with a rough hard surface

6. porous

7. lintel

e. mixture of lime or cement, sand and water, used to hold bricks, stones, etc together in building

8. purify oneself

9. ancestor

f. small stones, as used to make the surface of road and path

- | | |
|------------------|--|
| 10. masterpiece | g. type of red soil occurring in tropical regions and widely used there for making roads |
| 11. revive | |
| 12. gravel | h. person who travels to a holy place as an act of religious devotion |
| 13. sense of sth | |
| 14. neutralize | i. make oneself pure by removing one's sins, esp. in a religious ceremony |
| 15. pebble | |
| 16. regain | k. any of the people from whom sb is descended, esp. those more remote than his grandparents; forefather |
| 17. investigate | |
| 18. magnetic | l. task done with great skill, esp. an artist's greatest work |
| | m. appreciation or understanding of the value or worth of sth |
| | n. find out and examine (all the facts about sth) in order to obtain the truth |
| | o. take away the effect or special quality of (sth) by using sth with the opposite effect or quality |
| | p. come or bring (sth) back into use, activity, fashion, etc |
| | q. get (sth) back again after losing it |

- r. having a powerful attraction
- s. small stone made smooth and roundly by the action of water, e.g. in a stream or on the seashore

II. Context clues

1. Most principal temples in My Son were built to worship God Shiva under different title.
 - a. well known
 - b. main
 - c. famous
 - d. important
2. With about 70 architectural monuments built from the 7th century to the 13th century, My Son was the most important Hinduist Sanctuary of Champa Kingdom, here we can find almost architectural styles in Cham art.
 - a. altar
 - b. adytum
 - c. church
 - d. temple-tower
3. The brick in the outer wall had smoothly been ground before building so it made good attached surface and need only very thin layer of mortar to fix the brick together.
 - a. added
 - b. detached
 - c. fastened
 - d. connected
4. At first glance, it looks as if there was no layer of mortar, but in the middle of the wall, mortar was used

thickly, somewhere there was even broken brick mixed with mortar.

- a. at first sight
- b. at the beginning
- c. for the first time
- d. first of all

5. The tower foundation was often maintained as follows: there was a bed of raw sand at the bottom about 10 centimetres thick, next a layer of pebble or gravel about 15-20 centimetres thick, then a bed of sand about 10 centimetres thick, the above is a bed of laterite, the size of each stone is 20 x 40 centimetres.

- a. a resting room of
- b. a mine of
- c. a class of
- d. a layer of

6. Gate tower (Gopura), located right in front of Kalan, has 2 communicative doors facing east and west.

- a. doors used for the communicative purpose
- b. doors used for displaying advertisements
- c. communicating doors
- d. two doors used as hoarding

7. The Roof (Svarloka): Having 3 storeys, smaller in the upper. The above is the smaller image of the below, on top is a sharp sandstone summit, decorated by lotus petals. It symbolizes the world of Divinities.

- a. quality of being diviner
- b. god or goddess
- c. theology
- d. Buddha

■ Using English

Relative clause II

II. Read the text again to find out the complex sentences that have relative clauses.

III. In each of the following sentences there is one mistake. Find and correct it.

1. My Son lies in a luxuriant valley about 2 km in diameter, which surrounded by earthy and rocky hills. .
2. Through commercial relations with India, the Champa civilisation became profoundly influenced by Hinduism was evidently left in their architectural constructions.
3. In the fifteenth century, which the Chams spread southward, the monuments were abandoned, quickly covered by dense forests, left ruined and forgotten.
4. And not until 1898 that they were “discovered” by M.C. Paris, who a well-known French scholar
5. According to the 31 inscriptions carved on stones, among they, 16 were with precise dates, the first building on the site were erected in the late Fourth century by King Bhadra Varman II.
6. Henri Parmentier, is another famous French archaeologist, found out 71 structures of the monuments that he concluded being built between the seventh and fourteenth century.

7. The temples were dedicated to Cham kings, combined with Shiva. Who was regarded the founder and protector of the kingdom, and other Cham's gods.
8. The ornamentation on its walls shows also the influence of MalayoPolynesian and Cham decorative style is very distinct from those found in other South-East Asia cultures as well
9. The 24-meter high A1 and E4, is considered the most beautiful monuments of its kind in Asia, were destroyed and turned collapsed brick walls.
10. Quang Nam was once the minor state Amaravati of the Kingdom of Champa, which such famous relics as the My Son sanctuary, the capital Tra Kieu, Don Duong Buddhist monastery and groups of tower were built.

■ Practical exercises

Speaking

Group work

What are the questions that visitors would like to ask while visiting Cham relics in Quang Nam? On a separate piece of paper, write as many questions as you can.

Think of what you might say in reply. Pair up with a student from another group.

Monologue

Talk about Cham relics in Quang Nam

Include the following elements

- Site and subject introduction
- Some background on the Kingdom of Champa
- My Son Holy Land
- + history
- + ruined and forgotten monuments
- + temple-tower architecture
- +the arrangement of temple-towers
- +restoration plans

Writing

Topic: Give brief introduction to My Son World Cultural Heritage Site

Include the following elements:

- Site and subject introduction
- Some background on the Kingdom of Champa
- General information about:
 - + ruined and forgotten monuments
 - + the “discovery”
 - + the complex of temple-towers
 - + the values
 - + any restoration plans

■ Further reading

MY SON

It was raining when I got up to explore My Son, the religious centre of Champa, an indianised kingdom which existed in central Vietnam from the 2nd to 15th centuries. Nevertheless, two friends and I decided to brave the weather and take the minibus from Danang to My son, about 60 kilometres away in Duy tan village.

We flew past hectares of paddy fields, in verdant splendour, then passed through villages which made and sold ceremonial brass gongs and brass vessels, all of which were displayed in stalls by the roadside.

The state of the road was bad, not surprisingly, given the heavy flooding in Vietnam's central provinces late last year. Unwisely, we had chosen to sit at the back of the bus, where every bump sent us lurching towards the roof.

Even after the driver had stopped to put more air in the bus' tires, we spent much of the journey in mid-air, and, by the time we reached the entrance to My Son (pronounced 'Mee Sem') we were both bruised and shaken.

To reach the temple complex, which costs about 4 USD to enter, we crossed a rickety, slippery bamboo foot-bridge, then clambered into a jeep driven by the park

wardens and drove for ten minutes through a green valley, overlooked by Hon Quap 'Cat's Tooth' Mountain.

My Son, the religious and intellectual centre of Vietnam's Cham culture, was first established as a holy site under King Bhandravarman in the fourth century. The site was used until the thirteenth century-far longer than any of the other Indian-influenced sites in the region, like Angkor Wat in Cambodia, Bagan in Myanmar, or Ayuthaya in Thailand. My Son may also have served as a burial place for some of the Chams' leaders. Sadly, the one-time capital of the Cham Kingdom, Tra Kieu, which stood about 20 kilometres away from My Son, has been completely destroyed. Today, all that remains of Tra Kieu is the city's outline, visible from a nearby hill.

The territory ruled by the Cham kings stretched from Ngang Pass in Quang Binh province to the southern province of Quang Ngai. The Cham economy was based mainly on agriculture and fishing, but they were also traders, conducting business as far afield as India, the Middle East, China, Japan, and Java. Cham Pottery has been found throughout the region, and the Chams are also thought to have exported spices. Cham santal, a fragrant wood, was highly prized by traders throughout Central and Southeast Asia.

Thanks to their commercial contact with India and the immigration of Indian priests and intellectuals, the Chams

adopted Hinduism and used Sanskrit as their sacred language. Wandering through the ruins, we saw plenty of evidence of the Hindu symbolism inherent in Cham culture. The kings associated them selves with Hindu divinities, the predominant one being Shiva, who was regarded as the great protector of Cham culture. Scattered throughout My Son are statues of Shiva and his vehicle, the bull Nandi, and most temples contain sacred *lingams*, images of the male phallus which are another representation of Shiva.

Buddhist symbolism is also evident at My Son, because by the tenth century Mahayana Buddhism had taken over as the main Cham religion. While many of the images of deities and the intricate stone carvings on the temple walls have decayed, here and there, remnants hint at the compound's former splendour. The Chams built their temples of clay bricks, them engraved the bricks with intricate patterns of animals, gods and goddesses, and flowers. At one time, the tops of some of the towers were covered in a thin layer of gold.

Today, it requires some imagination to picture My Son as it must have been, alive with chanting priests, fluttering banners, flashing jewels, and incense. Yet the site's present decay has its own charm, as stone figures half obscured by weeds lend the place an aura of magic and mystery.

Walking between the temples we came across numerous statues, scattered as they had fallen, reminding us of buildings that had once stood there.

Of the 65 original temples, only 20 have survived after repeated wars. The worst destruction took place during the American War, when Vietnam's liberation soldiers took shelter in the ruins. Temple Group A, once considered the most important of all monuments at My Son, was almost entirely destroyed by American bombers.

In 1915 French archeologists established the Cham Museum in Danang, which now houses the finest collection of Cham sculpture in the world, including many artifacts from My Son. Guidebooks advise touring the museum first, but I preferred to see the site before the remnants as it gave me a better idea of where they came from.

In December 1999, My Son was inscribed as a World Heritage Site by UNESCO. With technical and financial help from UNESCO, Vietnamese experts will develop a plan to study and preserve these magnificent ruins, and to ensure that tourism is developed in a sustainable way. In this way, future generations will have the chance to explore the fascinating complexities of Vietnam's Cham civilisation.(*)

* Emily Crick, **My Son**, Heritage May/ June 2000, Vietnam Airlines Inflight Magazine

Notes:

Depending on the position of tower groups, H. Parmentier – an architect and archaeologist who came to study about architecture and art in 1901 – used Latin words to name the towers:

- *Group A and A (also called Pagoda tower by the local) consist of 17 works.*
- *Group B, C, D (Market tower) consist of 27 works.*
- *Group E, F (Hố Khế tower) consist of 5 works.*
- *Group H (Chess tower) consists of 4 works.*
- *Group K consists of 2 works.*
- *Different works: L, M, N*

*This naming was only conventionally used to distinguish towers for studying. It had no meaning about date. (**)*

**** Hồ Xuân Tịnh, Di tích Chăm ở Quảng Nam, NXB Đà Nẵng 2001, tr. 106, 107.**

Unit 4

TEMPLE OF LITERATURE

PART I

TEMPLE OF LITERATURE – SCHOOL FOR THE SONS OF THE NATION BRIEF INTRODUCTION

■ **Pre-reading task**

1. Where is Van Mieu- Quoc Tu Giam?
2. When was the Temple of Literature built?
3. When was the School for the Sons of the Nation built?
Why was it built?
4. When was Khue Van Pavilion built?
5. What are the precious relics in this vestige area? When was the first stelea to the doctor laureate erected in the Temple of Literature?.

■ **Reading**

In the heart of Hanoi, amidst the bustling streets of the capital city of modern-day Vietnam, stands Van Mieu - Quoc Tu Giam(the Temple of Literature), a quiet place

where scholars come to read, artists come to paint, and travelers come to seek traces of nearly a thousand years of Vietnamese culture and history. The Temple of Literature is a complex of Temple and the former school for the sons of the Nation. The Temple was set up in 1070 AD under the Ly Dynasty dedicated to Confucius and Chu Cong, a member of the Chinese royal family in the 11th century BC who invented the teachings developed by Confucius 500 years later.

Quoc Tu Giam (“School for the Sons of the Nation”) was set up six years later becoming the first university of Vietnam. At first, the university was only open to members of royal families but it later admitted talent students who had passed the provincial examinations or composed a great work.

For 700 years, until the Nguyen dynasty moved the capital and the university to Hue, the school fostered some of Vietnam’s greatest statesmen and men of letters, men like Nguyen Trai and Chu Van An, who are honored to this day.

In 1484 the Van Mieu – Quoc Tu Giam came to memorialize the most brilliant scholars of the nation, when King Le Thanh Tong erected stelae inscribed with the names of those who attained the rank of doctor laureate in the national examinations. Over the centuries, war and social change have altered some features of the Van Mieu.

Most notably, the first two courtyards and the Khue Van pavilion were added in the early 19th century. In 1947, the remaining buildings in the fifth courtyard were destroyed by shelling.

The Van Mieu in its present form is modeled after the Temple of Confucius at Qu Fu, China, with the five courtyards representing the five essential elements of nature. Five courtyards separated by brick walls now make up the interior. In Confucianism, as in Buddhism, the number five has a special place. There are five essential elements, five basic virtues, five commandments, five sorrows, five cardinal relationships, and five classics.

A central pathway divides the complex into symmetrical halves as it leads the visitor through the different courtyards to the temple altar. Each courtyard is connected to the next by three parallel gates, or doors, that bear names symbolic of advancing in wisdom. Couplets, contrasting and complementary in meaning, while parallel in structure and harmonious in sound, are inscribed in Chinese characters on the side columns of the gates.

The balance of contrasting elements within the unity of a larger whole is a theme reflected in much of the temple's design. It is a theme common to Confucianism, Taoism, and Buddhism, three deep currents of Vietnamese traditional and modern life.

Today it is a shrine to brilliant scholars of the past, a place where the occasional student still comes to study and

- | | |
|------------------|--|
| 10. foster | e. two successive lines of verse of equal length |
| 11. Confucius | f. unroofed space partially or completely enclosed by walls or buildings e.g. in a castle |
| 12. aristocrat | |
| 13. repository | g. stand for or be a symbol or equivalent of(sb/sth) |
| 14. complex | h. place where things are stored or may be found, esp. a warehouse or museum |
| 15. inscribe | |
| 16. symmetrical | i. group of connected or similar things |
| 17. Confucianism | k. Chinese religious and philosophical system which teaches that one should act in harmony with nature |
| 18. canon | l. high-ranking government official of China |
| | m. opening, door, gate, passage, etc by which one enters sth |
| | n. feeling of sadness or distress caused esp. by loss, disappointment or regret |
| | o. system of moral principles; rules of conduct |

- p. Chinese philosophical and ethical system based on the teaching of Confucius
- q. general rule, standard or principle by which sth is judged
- r. write(words, one's name, etc) on or in sth; esp. as a formal or permanent record
- s. (of a design, etc) having two halves which are the same in size and shape

II. Context clues

1. In the heart of Hanoi, amidst the bustling streets of the capital city of modern-day Vietnam, stands Van Mieu - Quoc Tu Giam(the Temple of Literature), a quiet place where scholars come to read, artists come to paint, and travelers come to seek traces of nearly a thousand years of Vietnamese culture and history.
 - a. streets are full of noise, activity, etc
 - b. streets are full of sound, dust, etc
 - c. streets are full of litter, dust, etc
 - d. streets are full of people, animal, etc
2. The Temple was set up in 1070 AD under the Ly

Dynasty dedicated to Confucius and Chu Cong.

a. reconstructed

b. created

c. made

d. established

3. At first, the university was only open to members of royal families but it later admitted talent students who had passed the provincial examinations or composed a great work.

a. *thi hoi*; listened to

b. *thi huong*; wrote

c. *thi dinh*; spoke

d. *thi hoi*; read

4. For 700 years, until the Nguyen dynasty moved the capital and the university to Hue, the school fostered some of Vietnam's greatest statesmen and men of letters, men like Nguyen Trai and Chu Van An, who are honored to this day.

a. permitted

b. discouraged

c. promoted

d. pushed

5. In 1484 the Van Mieu – Quoc Tu Giam came to memorialize the most brilliant scholars of the nation, when King Le Thanh Tong erected stelae inscribed with the names of those who attained the rank of doctor laureate in the national examinations.

a. made; accomplish

b. set up; achieve

c. manufactured; acquire

d. produced; procure

6. Over the centuries, war and social change have altered some features of the Van Mieu.

2. Why is it modeled with the five courtyards?
3. What are the five essential elements of nature? What are the five classics?
4. Give some essential points in the history of the temple's establishment.
5. Why were the stelae in the Temple of Literature erected in the back of tortoises?

■ Using English

Verb forms

Rewrite each sentence, selecting the correct form of a verb from those in parentheses.

1. In 1070, Vietnamese people (built, were built, had built) the temple of Literature (worshipping, to worship, worshipped) Confucius and Chu Cong.
2. Talent students who (passed, had passed, were passed) the provincial examinations (admitted, had admitted, were admitted) (studying, to study, study) at the School for the Sons of the Nation.
3. In 1848, King Le Thanh Tong (orders, had ordered, ordered) the erection of stelae (to memorialize, memorializing, memorialized) the most brilliant scholars of the nation.
4. Some features of the Van Mieu (have been altered, have altered, are altering) because of war and social change.

5. In the early 19th century, Khue Van Pavilion (were built, built, was built).
6. In 1947, French shelling (had destroyed, were destroyed, destroyed) the remaining buildings in the fifth courtyard.
7. Education at Quoc Tu Giam (preparing, to prepare, prepared) students for the Royal examination, the gateway to (become, becoming, became) a scholar mandarin and (serve, serving, served) at the court or in high position in the province.
8. The new mandarins (were offered, had offered, offered) a hat and gown, (giving, gave, given) a banquet at the palace, and (sending, send, sent) home to their villages in triumphal procession.
9. The Royal examinations (should have been held, may have been held, might be held) on the side of what is now the National library, as (suggesting, suggest, suggested) by some historians and by the street name, Trang Thi, or Examination Street.
10. Although, there (be, are, is) some dispute over the date, it popularly (accepts, accepted, is accepted) what (is known, knew, knows) today as the Van Mieu (was established, established, establishes) first in some forms in 1070 AD, under the Ly Dynasty.

■ Practical exercises

Speaking

Group work

What are the questions that visitors would like to ask while visiting Van Mieu – Quoc Tu Giam? On a separate piece of paper, write as many questions as you can.

Think of what you might say in reply. Pair up with a student from another group.

Monologue

Talk about the Royal Examinations

Include the following elements

- The place where the Royal Examinations had been held.
- The number of Royal Examinations held in Hanoi
- The interval between Royal examinations
- The multi-stage examination process (from the first step, regional examinations to the last, palace examinations)
- The youngest doctor laureate
- The oldest doctor laureate

Writing

Topic: Give general introduction to the Temple of Literature in Hanoi

Consider these aspects:

- location
- the history of this site(what is it, when was it established, its origins)
- architecture
- Royal examinations
- Confucianism

■ Further reading

QUOC TU GIAM - VIETNAM'S FIRST UNIVERSITY

Vietnam's first university was founded in 1075 by King Ly Nhan Tong as a school for the crown prince, and expanded the following year to admit sons of the mandarin aristocracy chosen by the king. It was later opened to a wider spectrum of society through an examination system that provided the theoretical possibility of social mobility based on merit.

Classes were held in two houses along the sides of what is now the fifth courtyard of the Van Mieu. The yard also held six dormitory houses, each a row of 25 rooms, with two students to a room. In addition, there was a print shop for school texts. At the time, the school and temple were closely integrated.

Requirements for admission varied over the centuries. Selection was at first by royal appointment, later by examination. The first students were simply required to know how to write Chinese characters. Later, prospective students were required to have a *cu nhan*, or bachelor's degree from one of the provincial schools.

Students of all ages studied together. Although a decree issued in 1185 set the lower age limit at 15, there was no upper limit. The length of the course of study

varied, depending on the interval between royal examinations. While examinations were usually given every three years, on occasion they were held as long as seven years apart.

Instruction was based on mastering the four Confucian classical texts on ethics and literature, and the five pre-Confucian classics. Students learned to write poetry, commentaries to texts, and other literary forms.

Classes met four times a month for university entrants, and twice a month for more advanced students. Between classes, students would work on writing assignments and submit them to the teacher. During class those compositions marked "excellent" or "good" would be read aloud for other students to use as models.

Modern Vietnamese critics of this form of education object to its focus on memorization, its lack of attention to

practical learning, and its neglect of Vietnamese history in favor of foreign (Chinese) history and culture. They speak of its irrelevance, of “sitting on the bridge in Do and talking about the land of Moc.”

At the same time, those who put this education to the service of their nation are revered for their dedication and brilliance. A fourteenth – century scholar, whose name has come to be devotion to learning and country is Chu Van An. Rector of the Quoc Tu Giam for 40 years, he is its only teacher honored with an altar at the Van Mieu. The poem of his that follows gives a sense of the refined style aspired to by the education of the times.(*)

HUE'S TEMPLE OF LITERATURE

Many people know about the Temple of Literature in Hanoi, but few are aware that Hue also has its own Temple of Literature. visitors to Hue often miss the temple, believing they have seen everything at the royal tombs, the Dai Noi Imperial Citadel and Thien Mu Pagoda.

Hue's Temple of Literature, also called Van Thanh, is situated on the Huong (Perfume) River, just 500 metres from Thien Mu Pagoda. Emperor Gia Long (1802-1819) must have greatly appreciated the importance of having a

* **Văn Miếu Quốc Tử Giám** *The Temple of Literature*, The Gioi Publishers, Hanoi – 1994, p. 31, 32

15. jubilant
16. Banyan
17. balance
- h. exact match in size and shape between the two halves of sth
 - i. condition that exists when 2 opposites are equal or in correct proportions
 - k. pleasing combination of related things
 - l. Indian fig-tree whose branches come down to the ground and take root
 - m. (smoke from a) substance that produces a pleasant smell when burnt, used esp. in religious ceremonies)
 - n. type of large edible and fresh water fish that lives in lakes and ponds
 - o. follower of a religious, political, artistic, etc leader or teacher
 - p. bottles with a narrow neck for storing oil, wine etc
 - q. form or cover the top of sth
 - r. showing great happiness, esp. because of a success

II. Context clues

1. The interior of the site is divided into five courtyards.

- a. areas
- b. courts
- c. yards
- d. components

2. On either side of the pillars are two stelae commanding horsemen to dismount.

- a. take off
- b. come down
- c. get out
- d. get off

3. Two carp perch atop the Great Middle Gate, making obeisance to a flask of nectar from heaven, a flask of nectar to Confucianism.

- a. giving regards to
- b. paying homage to
- c. paying regard for
- d. doing the honour

4. Two carp perch atop the Great Middle Gate, making obeisance to a flask of nectar from heaven, a flask of nectar to Confucianism.

- a. a flask of rain-water
- b. a heaven-sent flask of nectar
- c. wine gourd
- d. wine bottle

5. The brick platform is square, the symbolic shape for earth, sky is present in the wooden superstructure adorned with four circular suns, outlined in wood, that radiate their light to the four directions.

- a. decorated
- b. exaggerated

Confucian temple in Hue, as he built the Temple of Literature only three years after he started building the Imperial Citadel of Hue in 1805. Successive Nguyen Dynasty kings spent time and money renovating the Temple and building more structures in the compound. The temple now has 50 large and small architectural and sculptural remnants located within its two concentric surrounding walls. The inner wall (96x79 metres) has a three-storied gate facing south. The main chapel dedicated to Confucius, which at 32 by 25 metres is the largest building in the temple grounds.

In 1947 French troops, after retreating from their front lines in Hue, used the Temple as their barracks. Since then the structures inside the Temple have been heavily damaged. Fortunately the stone steles, recording the names of successful candidates between King Minh Mang's and King Khai Dinh's reign, have survived largely intact though some have fallen and many inscriptions are to the point of being illegible. The steles, carried on the backs of stone tortoises, stand in two lines, each consisting of 16 steles. Some *tien si* (doctorate) laureates whose names are recorded on the steles have played significant roles in Vietnam's history, such as: Nguyen Thuong Hien, Ngo Duc Ke and Huynh Thuc Khang.

Because of its importance, the Centre for the Preservation of Hue's Vestiges has restored and renovated

some works in the temple. The most noteworthy effort has been the restoration of listing and fallen steles and the construction of two shelters for the 32 steles.

Many things remain to be done to refurbish the temple. Many other items in the temple have yet to be restored, and translations of the Han-script texts on the steles would assist in making this monument to Vietnam's culture more accessible to visitors.

To miss Hue's Temple of Literature in favour of more famous, accessible and well-preserved sites is a mistake. Hue is known as the city of poets and nothing catches this essence better than a visit to Van Thanh. Tucked into the lush hills and fronted by the eternal Perfume River, the temple complex appears to be inexorably pulled back to its natural state. But 190 years of typhoons tropical heat, war, and misuse have failed to erase the scholar's search for understanding and the artist's search for beauty. The decay that first strikes the visitor is merely the varnish of wisdom time has applied to humanity's creative energy.

To feel this energy, you must stand alone in the empty courtyard until it comes alive like an abandoned house. What did the students find here and what did they leave? How did a temple devoted to classical Confucian education affect students surrounded by subsistence farming, the royal family, Buddhism, the encroachment of Westerners, revolution, and a thousands- of-years-old society? You

won't find the answers on an air-conditioned tour bus, but you might start to form an understanding in the heavy sun or incessant drizzle alone with your thoughts.(*)

PART II
TEMPLE OF LITERATURE –
SCHOOL FOR THE SONS OF THE NATION
ARCHITECTURE

■ **Pre-reading task**

1. What do you know about the Lake of Literature in front of Van Mieu – Quoc Tu Giam?
2. In the past, before entering the first gate, what did people often do to show respect?
3. What do you know about Van Mieu – Quoc Tu Giam in the 17th century?
4. What was the meaning of the dragon images?
5. What was the meaning of the tiger images?

■ **Reading**

The historical site of the Van Mieu-Quoc Tu Giam covers an area of 55207 square meters including the Lake

* Thu Loi, Hue's Temple of Literature, Vietnam Cultural Window, N^o 28 – July 2000

of Literature, Giam Park, and the interior courtyards surrounded by the brick "Vo" wall. In front of the Great Portico, there are four high pillars. On either side of the pillars are two stelae commanding horsemen to dismount.

The Van Mieu is built in the shape of a parallelogram, modeled after the Temple to Confucius in Qu Fu, China.

The interior of the site is divided into five courtyards.

The first courtyard (Entrance to the way)

The first court yard extends from the Great Portico to the Great Middle Gate, which is flanked by two small gates: Attained Talent and Accomplished Virtue. The central path is straight, the symmetry of both halves reflecting the balance and harmony of life lived according to the Confucian Middle Path, or Golden Mean. The way is graced by lotus ponds and sacred trees like the banyan and frangipani. Two carp perch atop the Great Middle Gate, making obeisance to a flask of nectar from heaven, a flask of nectar to Confucianism. These carp symbolize students, on their way to becoming mandarins.

The second courtyard (Success)

The second courtyard stretches from the Great Middle Gate to the Khue Van Pavilion. The Pavilion, built in 1805, is a symbol of Hanoi's cultural history. It is rich in the complementary symbolism of yin-yang. There is high and low wind and water, sky and earth. The brick platform is

square, the symbolic shape for earth, sky is present in the wooden superstructure adorned with four circular suns, outlined in wood, that radiate their light to the four directions. Dragons crown the roof, making obeisance to the moon.

To the sides of the Khue Van Pavilion are Suc Van gate (gate of the Crystallization of Letters) and Bi Van gate (gate of the Magnificence of letters)

The third courtyard (stelae Courtyard)

At the center of the third courtyard is a square pond called Thien Quang Tinh, or Well of Heavenly Clarity. There are two chains of stelae pavilion housing 82 doctors' stelae on the two sides of the well. On each side of the pond, between the double rows stelae, stands a small shrine where incense is burned to honor the memory of the laureates. The oldest stele stands in the shrine on the entering visitor's right. Behind them, leading to the fourth courtyard is the Dai Thanh Gate, flanked by 2 smaller gates, Kim Thanh and Ngoc Chan.

The fourth courtyard (Sage Courtyard)

On the right and left of the ceremonial court stand 2 houses originally used to house the altars to the 72 most honored disciples of Confucius and Chu Van An.

In the center is the Bai Duong (House for ceremonies) where ceremonies took place in festival time. The building, standing on two walls supported by nine pillars, is crowned

by jubilant dragons making obeisance to the moon. The altar occupies the open center. Cranes perched atop tortoises on either side of the altar may be taken as symbols of the union of heaven and earth. The eight wooden standards represent the eight weapons of the scholar mandarins. Behind it is Dai Thanh sanctuary, where are worshipped Confucius and his 4 closest disciples: Yunhui, Zengshen, Zisi, and Mencius. The sanctuary houses as well as altars to 10 honored philosophers.

The fifth courtyard

The fifth courtyard destroyed by war in 1946 is for the Thai Hoc buildings, originally the first National College. In 19th century the Kim Thanh shrine, dedicated to Confucius' parents, was built on the former ground of the Quoc Tu Giam. The Thai Hoc buildings were constructed in 1999 and finished in 2000 to honor traditional culture, celebrate 1000th anniversary of Thang Long foundation and dedicate to great national scholars.

The designs of the Thai Hoc courtyard were based on traditional architecture in harmony with the surrounding sights of the Temple of Literature. The courtyard consists of four buildings. The main materials for their construction were ironwood, shoe-like tiles and brick. ()

* Adapted from **Văn Miếu Quốc Tử Giám** *The Temple of Literature*. The Gioi Publishers. Hanoi – 1994

gate of the Magnificence of letters
in the shape of a parallelogram

Exercises

I. Match each word or phrase in the column at the left with its meaning in the column on the right.

- | | |
|-------------------|--|
| 1. yang | a. roof supported by columns, esp. one forming an entrance to a large building |
| 2. ceremony | b. upright column of stone, wood, metal, etc used as a support or an ornament, a monument, etc |
| 3. superstructure | c. (in Chinese philosophy) the active bright male principle of the universe |
| 4. portico | d. (in Chinese philosophy) the passive dark female principle of the universe |
| 5. accomplished | e. formal act or series of formal acts performed on a religious or public occasion |
| 6. yin | f. structure built on top of sth else, e.g. the part of a building above the ground |
| 7. symmetry | g. well trained or educated in social skills such as conversation, art, music, etc |
| 8. pillar | |
| 9. incense | |
| 10. carp | |
| 11. harmony | |
| 12. disciple | |
| 13. flask | |
| 14. crown | |

15. jubilant
16. Banyan
17. balance
- h. exact match in size and shape between the two halves of sth
 - i. condition that exists when 2 opposites are equal or in correct proportions
 - k. pleasing combination of related things
 - l. Indian fig-tree whose branches come down to the ground and take root
 - m. (smoke from a) substance that produces a pleasant smell when burnt, used esp. in religious ceremonies)
 - n. type of large edible and fresh water fish that lives in lakes and ponds
 - o. follower of a religious, political, artistic, etc leader or teacher
 - p. bottles with a narrow neck for storing oil, wine etc
 - q. form or cover the top of sth
 - r. showing great happiness, esp. because of a success

II. Context clues

1. The interior of the site is divided into five courtyards.

- a. areas
- b. courts
- c. yards
- d. components

2. On either side of the pillars are two stelae commanding horsemen to dismount.

- a. take off
- b. come down
- c. get out
- d. get off

3. Two carp perch atop the Great Middle Gate, making obeisance to a flask of nectar from heaven, a flask of nectar to Confucianism.

- a. giving regards to
- b. paying homage to
- c. paying regard for
- d. doing the honour

4. Two carp perch atop the Great Middle Gate, making obeisance to a flask of nectar from heaven, a flask of nectar to Confucianism.

- a. a flask of rain-water
- b. a heaven-sent flask of nectar
- c. wine gourd
- d. wine bottle

5. The brick platform is square, the symbolic shape for earth, sky is present in the wooden superstructure adorned with four circular suns, outlined in wood, that radiate their light to the four directions.

- a. decorated
- b. exaggerated

c. enriched

d. refined

6. Dragons crown the roof, making obeisance to the moon.

a. lie

b. cover

c. occupy

d. settle

7. The altar occupies the open center.

a. is built

b. is constructed

c. is erected

d. is placed

8. Cranes perched atop tortoises on either side of the altar may be taken as symbols of the union of heaven and earth.

a. agreement

b. accordance

c. communion

d. harmony

9. In the center is the Bai Duong (House for ceremonies) where ceremonies took place in festival time.

a. observances

b. celebrations

c. rites

d. pageants

10. The Thái Học buildings were constructed in 1999 and finished in 2000 to honor traditional culture, celebrate 1000th anniversary of Thang Long foundation and dedicate to great national scholars.

a. were designed

b. were erected

c. were modeled

d. were built

■ Questions for discussion

1. The two carp that perch atop the Great Middle Gate symbolize students on their way to becoming mandarins. Discuss the symbol of the carp in the Temple of Literature.
2. Khue Van Pavilion is rich in the complementary symbolism of yin and yang. Discuss.
3. In Van Mieu – Quoc Tu Giam, visitors can see many horizontal lacquered boards and couplets. Discuss the meaning of these inscriptions.
4. Speak about the images of sacred animals in Van Mieu – Quoc Tu Giam.
5. What do you know about the Thai Hoc building in the fifth courtyard?

■ Using English

Inversion

When an adverbial expression of place or direction comes at the beginning of a clause, intransitive verbs often put before their subject. This happens especially when a new indefinite subject is being introduced. The structure is most common in literary and descriptive writing.

In the center of the room stood a big man with grey beard.

Near the school was an old house.

This structure is often used in speech with *here*, *there* and other short adverbs and adverb particles

Here is the man you want to meet.

There is Long Bien Bridge.

Off we go!

Underline the adverbial expressions of place or direction that come at the beginning of the following sentences:

1. On either side of the pillars are two stelae commanding horsemen to dismount.
2. To the sides of the Khue Van Pavilion are Suc Van gate (gate of the Crystallization of Letters) and Bi Van gate (gate of the Magnificence of letters)
3. At the center of the third courtyard is a square pond called Thien Quang Tinh, or Well of Heavenly Clarity.
4. On each side of the pond, between the double rows stelae, stands a small shrine where incense is burned to honor the memory of the laureates.
5. Behind them, leading to the fourth courtyard is the Dai Thanh Gate, flanked by 2 smaller gates, Kim Thanh and Ngoc Chan.
6. On the right and left of the ceremonial court stand 2 houses originally used to house the altars to the 72 most honored disciples of Confucius and Chu Van An.

7. In the center is the Bai Duong (House for ceremonies) where ceremonies took place in festival time.
8. Behind it is Dai Thanh sanctuary, where are worshipped Confucius and his 4 closet disciplines: Yunhui, Zengshen, Zisi, and Mencius.
9. The temple was built around the beginning of the Christian era. Here came the first India missionaries to Vietnam.
10. Directly in front of them stood an old temple.

■ Practical exercises

Speaking

Work in groups of 10 students

- On a separate piece of paper, prepare an introduction to any courtyard of the site that you have a strong impression on.
- Each student will make a presentation of the content they have prepared on the courtyard. The rest of the group act as tourists to ask their tour guide questions

(Take it in turns to act as a tour guide in Van Mieu – Quoc Tu Giam)

Monologue

Talk about the Doctors' stelae in Van Mieu – Quoc Tu Giam

Include the following elements

- the number of the doctors' stelae
- the oldest doctors' stele
- the latest doctors' stele
- types of the doctors' stelae
- preservation of the doctors' stelae

Writing

Topic: Prepare a commentary on Van Mieu – Quoc Tu Giam

Include the following elements :

- the history of this site(what is it, when was it established, its origins)
- The Great Portico. Discuss everything, which is outside the main gate, even the lake across the street, and the gate itself.
- First Courtyard: Entrance to the Way.
- Second Courtyard: The Great Middle Courtyard. Also talk about Khue Van Pavilion
- Third Courtyard: Garden of the Stelae and the preservation of the stone stelae.
- Fourth Courtyard: Courtyard of the Sages. Also talk about the Confucianism.
- Fifth Courtyard: Thai Hoc Courtyard(Quoc Tu Giam, School for the Sons of the Nation and Vietnam's first university; The Royal Examination; Thai Hoc buildings)

■ Further reading

THE TEMPLE OF LITERATURE SCHOOL FOR THE SONS OF THE NATION HANOI, VIETNAM

The Great Portico

A walk through the courtyards of the Van Mieu recalls the Confucian scholar's progress in following the path to knowledge.

The journey begins with respect. Before visitors can enter the first gate, they must pass stone inscriptions commanding them to dismount their horses to show respect. Even the king was obliged to dismount, a sign that knowledge was held in higher esteem than royalty or temporal power.

Still outside the temple gate, the visitor passes four pillars bearing inscriptions that proclaim the greatness of Confucius and his doctrine. Each of the two tallest pillars is topped with a mythic beast, the Ly, which has the power to let in the good and keep out the bad.

Entrance to the complex is through the Great Portico or Gate to the temple of Literature, a double-roofed two-storey stone structure which may have been built in the

later Le dynasty (17th and 18th centuries) to replace the original, perhaps wooden, gateway.

Friezes to the right and left of the gate portray a dragon and a tiger. The dragon is ascending – a flying dragon, symbol of good luck. The tiger, a symbol of strength and power, is descending a mountain, bringing help for humanity.

Over the centuries, the dragon has been the symbol first of royalty, then of the mandarin. Later the dragon came to symbolize the rank of doctoral degree, the tiger, and the rank of bachelor.

The inscription flanking the right of the entrance reads, “Among the doctrines of the world, ours is the best, and is revered by all culture-starved lands”. The parallel sentence to the left responds, “Of all the temples devoted to literature, this is the head, the perfume of culture floats throughout the millennia”.

First Courtyard: Entrance to the Way

The Great Portico leads to the first courtyard, called Entrance to the Way. The central path is straight, the symmetry of both halves reflecting the balance and harmony of life lived according to the Confucian Middle Path, or Golden Mean. The way is graced by lotus ponds and sacred trees like the Banyan and frangipani.

Virtue and talent were the keys to passage from the first

to second courtyards, deeper into the doctrine, as implied by the names of the two side gates at the far end of the courtyard: Thanh Duc, or Accomplished Virtue, is situated to the right of the central gate, Dat Tai, or Attained Talent, to the left.

The center gate is called Dai Trung Mon, translated as Great Middle Gate. This is not only a physical descriptor. Dai Trung is also a reference to books written by two of Confucius closest disciples: the Dai Hoc (Great Learning) and the Trung Dung (Golden Mean). Taken together, they extol the greatness of the Middle Way.

Two carp perch atop the simple gate, making obeisance to a flask of nectar from heaven, a flask of the nectar of Confucianism. These carp symbolize students, on their way to becoming mandarins.

Second Courtyard:

The Great Middle Courtyard

At the far end of the second courtyard stands the Khue Van Cac pavilion, built in 1805, shortly after the newly enthroned Nguyen dynasty had moved the royal college to Hue. Khue Van means Constellation of Literature, and the pavilion is meant to reflect that brilliance.

The graceful pavilion is rich in the complementary symbolism of yin-yang. It may be taken as the physical

expression of the cosmic Great Primary Principle, Thai Cuc, the union of contrasting parts.

There is high and low wind and water, sky and earth. The brick platform is square, the symbolic shape for earth, sky is present in the wooden superstructure adorned with four circular suns, outlined in wood, that radiate their light to the four directions. Dragons crown the roof, making obeisance to the moon.

In order for the student to pass through the gate to the next level of knowledge, the virtue and talent of the first stage must be joined to excellence in literary expression. The two smaller gates leading from this courtyard are called, right to left, Suc Van and Bi Van. Suc Van can be translated Crystallization of Letters, and refers to literary expression that is profound and full of feeling. Bi Van, translated Magnificence of Letters, refers to ideas that are well and beautifully expressed.

Parallel sentences on the back pillars of the Khue van pavilion link this courtyard to the next.

Third Courtyard: Garden of the Stelae

Passing through the Khue Van Cac, the visitor enters the Courtyard of the Stelae, at the center of which is a square pond called Thien Quang Tinh, or well of Heavenly Clarity.

The well reflects and radiates the brilliance of the

Constellation of Literature as it continues the symbolism of the sacred duality: low and high, cool and warm, water and fire, square earth and round sky.

Each of the 82 stelae in the courtyard represents a single examination year, and records the names and native villages of those awarded the tien si, or doctor laureate degree, that year. The names of 1306 doctor laureates are listed on the stelae.

On each side of the pond, between the double rows stelae, stands a small shrine where incense is burned to honor the memory of the laureates. The oldest stele stands in the shrine on the entering visitor's right.

Fourth courtyard: Courtyard of the Sages

In the Courtyard of the Sages, the visitor reaches the heart of the temple, the altar to Confucius, situated in the Great House of Ceremonies directly opposite the entry gate.

Entrance to the courtyard is through the Dai Thanh Mon. or Gate of the Great Synthesis, which may also be translated the Gate of Great Success. The elements of the Confucian doctrine, the learning of the past, and a knowledge of Buddhism and Taoism are brought together here to complete a scholar's knowledge.

The names of the two smaller side doors suggest the beauty and value of the Confucian doctrine as its influence

echoes throughout the world. Kim Thanh, or Golden Sound, evokes the first pealing of a bell, and Ngoc Chan, or Jade Resonance, the last reverberation of the gong.

It was in the Great House of Ceremonies that the king would make his offering to Confucius, and the new doctor laureates would come to kneel and bow to pay their respects.

The building, standing on two walls supported by nine pillars, is crowned by jubilant dragons making obeisance to the moon. The altar occupies the open center. Cranes perched atop tortoises on either side of the altar may be taken as symbols of the union of heaven and earth. The eight wooden standards represent the eight weapons of the scholar mandarins.

Inscribed on the wooden panel over the altar are the words: teacher of ten Thousand Generations. To the right are words in the brushstrokes of the father of Vietnam's great 18th century poet, Nguyen Du: Like the sun and the moon, through time-past and present.

Behind the Great House of Ceremonies is the Sanctuary with statues of Confucius flanked by his four closest disciples: Yunhui, Zengshen, Zisi, and Mencius. The sanctuary houses as well as altars to 10 honored philosophers. In earlier centuries, no one but the caretaker

was allowed to enter the Sanctuary, not even the king.

To the right and left of Great Meeting Hall stand two side buildings, originally used to house altars to the 72 disciples of Confucius, but now used for a shop, museum, and curatorial offices. Destroyed by shelling in 1947, these buildings were rebuilt after 1954. Behind the building on the left were once chambers for the king, a kitchen, and a storeroom for ceremonial objects.

The courtyard is still used for live chess games and ceremonial dances during the Tet (lunar New Year) holidays.

Fifth Courtyard:

Quoc Tu Giam school for the sons of the nation

During the time the Van Mieu served as a university, the students' classrooms, dormitories, and cooking facilities were located here, along with a print shop for school textbooks. When the Nguyen dynasty took the throne in 1802, they moved the capital to Hue, taking also the royal college. The Quoc Tu Giam was transformed into a shrine to Confucius' parents, called the Khai Thanh.

At that time there was also an altar to the earth god and housing for officials and the temple guard. Gardens stretched beyond the shrines.

In 1947 accidental French shelling destroyed the buildings of the Khai Thanh.

The Thai hoc building were constructed in October 8th 2000 to honor traditional culture celebrate 1000th anniversary of Thang long foundation and dedicate to great national scholars.(*)

* **Văn Miếu Quốc Tử Giám** *The Temple of Literature*, The Gioi Publishers, Hanoi – 1994, p.10, 14, 16, 18, 26, 30.

Unit 5

ANCIENT CITADEL IN VIETNAM

PART I

HA NOI'S ANCIENT CITADEL

■ **Pre-reading task**

1. What is a capital city?
2. How old is Hanoi? When has Hanoi been the capital of Vietnam?
3. Why did people settle in Hanoi in the past?
4. What names did Hanoi have in the past? Why were these names chosen?
5. Is the ancient Hanoi citadel fully intact today? Speak about the few traces remained.

■ **Reading**

SLEEPING DRAGON

Beneath the busy streets, of Hanoi lies another, hidden city. In 2010, Vietnam's capital will celebrate its 1000th

birthday. Much of the evidence of these 1000 years has been erased. Yet traces of ancient Hanoi remain. Now, new efforts are being made to reawaken the city which, for centuries, has slept beneath the ground.

In 1010 King Ly Cong Uan transferred the capital from Hoa Lu (Ninh Binh province) to Đai La (now Hanoi), which ancient documents described as “rich, prosperous, abundant and animated”. The capital was renamed Thang Long (Ascending Dragon) to mark the rise of this new, feudal nation. For almost ten centuries, with only a short interruption in the Nguyen Dynasty (1802-1945 AD), Hanoi has been the administrative and political center of Vietnam.

Forbidden city:

Under the Ly (1010-1225 AD) and Tran (1225-1400 AD) a luxurious palace dominated the centre of Thang Long. The palace was girded by thick walls, at first made from earth and later from bricks. These ramparts were named the Dragon-Phoenix Citadel. The central part of the royal palace where the king lived was known as the Forbidden City. Mandarins, nobles and even the princes were forbidden from entering this area without the king's permission.

During the Ly Dynasty the Forbidden City covered just 1.5 sq. km. The buildings were lavishly decorated with green and yellow ceramic tiles on the roofs and sculptures

of dragons, phoenixes and lotus blossoms. Phoenixes, dragons, tortoises and unicorns - called the "Four Sacred Beings" - were often used as royal symbols.

The Outer Citadel, which surrounded the Forbidden City, included a number of palaces inhabited by members of the court. A canal linked the palace with the Red River so that royal boats could sail directly into the Forbidden City.

During the Tran Dynasty (1225-1400 AD), the citadel was enlarged. According to a document dating from 1285 AD, the year in which Chinese invaders acquired Hanoi: "the Forbidden City has five entrances... the main palace is a nine compartment building known as the Thien An (Heaven Rest) Palace."

Other noteworthy buildings inside the royal citadel included the Bat Giac Palace, where kings met visiting dignitaries, and the Watchtower Gazebo, where nobles gathered to watch soldiers fight elephants and tigers for sport.

In 1428, after Le Loi's victory over the Chinese Minh invaders, the Le Dynasty established itself in the Thang Long Citadel. While maintaining the major palaces built during the Ly and Tran Dynasties, the Le kings expanded the citadel to the east.

Few traces remain:

Just as successive dynasties left their mark on the citadel, so did renovations, fighting and natural disasters. Few traces of the citadel as it was during the Ly and Tran Dynasties remain. The only relics from the Le Dynasty (1428- 1524 AD) are two stone dragon statues which now stand beside the stairs leading up to the Kinh Thien Temple.

During the 19th century the citadel shrunk. Some buildings were dismantled and transported to the new court in Hue. Even the Hanoi Citadel, built during the Nguyen Dynasty, was all but destroyed at the end of the 19th century in fighting versus the French. Still standing is the Northern Gate, where nicks made by bullets remain visible.

Princess pavilion:

In August 1998, the Ministry of Defence turned four important archaeological sites over to the municipality of Hanoi. One of these was the one-time Princess Pavilion, located on the present-day Hoang Dieu Street. In October 1998 Vietnam's Institute of Archaeology began this site.

The Princess Pavilion, also known as the Back or Northern Star Pavilion, is thought to have served as a rest house for the king's female consorts.

At a depth of 1.2m the archaeologists found evidence of a building some 3m wide and 6m long. The building

technique was meticulous, with a base of thin stone slabs and walls made of high - quality bricks. Roof tiles, ceramics and pottery dating from the 16th to 18th centuries were unearthed, along with decorative Ly and Tran Dynasty bricks.(*)

■ Vocabulary

Words and phrases to remember

Dragon-Phoenix Citadel	the Forbidden City
Ascending Dragon	Watchtower
Northern Gate	Heaven Rest Palace
Princess pavilion	entrance
the Back or Northern Star Pavilion	rampart
a luxurious palace	majestic citadel
decorative Ly Dynasty brick	pottery
the green and yellow ceramic tile	thin stone slab
The building technique	renovation
Four Sacred Beings	unicorn
royal symbol	stone dragon statue
administrative and political center	archaeological site
feudal nation	visiting dignitary

* Luu Quang Đình. **Sleeping Dragon**, Heritage May/ June 1999, Vietnam Airlines Inflight Magazine

the municipality of Hanoi	prosperous
the king's female consorts	abundant
animated	meticulous
evidence of	visible
stand beside the stairs	to be dismantled
sleep beneath the ground	reawaken
to be renamed	excavate/ unearth
Vietnam's Institute of Archaeology	archaeologist

Exercises

1. Match each word or phrase in the column at the left with its meaning in the column on the right.

- | | |
|--------------|--|
| 1. dominate | a. person with a high rank or position |
| 2. Citadel | b. uncover or obtain sth from the ground by digging |
| 3. palace | c. former palace of the emperors of China in Beijing, which ordinary people were not allowed to enter |
| 4. dignitary | d. have control of or a very strong influence on (people, events, etc) |
| 5. unearth | e. defensive wall round a ford, etc consisting of a wide bank of earth with a path for walking along the top |
| 6. rampart | |
| 7. slab | |
| 8. court | |

- | | |
|------------------------|--|
| 9. maintain | f. fortress on high ground overlooking and protecting a city |
| 10. Dynasty | |
| 11. renovate | g. official home of a sovereign, an archbishop or bishop |
| 12. the Forbidden City | h. period during which a particular dynasty rules |
| 13. invade | i. hick flat, often rectangular or square, piece of stone, wood, or other solid substance |
| 14. excavate | |
| 15. unicorn | k. mythical animal resembling a horse with a single straight horn projecting from its forehead |
| 16. technique | |
| 17. dismantle | l. place where trials or other law cases are held |
| 18. municipality | m. enter (a country or territory) with armed forces in order to attack, damage or occupy it |
| | n. cause sth to continue; keep sth in existence at the same level, standard, etc |
| | o. restored (esp. old buildings) to good condition |
| | p. remove fittings and furnishings from (a building or ship) |

- q. town, city or district with its own local government; governing body of such a town etc
- r. uncover or extract by digging (esp. sth from earlier times)
- s. method of doing or performing sth, esp. in the arts or sciences

II. Context clues

1. Beneath the busy streets, of Hanoi lies another, hidden city.

- a. full of activity
- b. full off people
- c. full of business men
- d. full of means of transport

2. In 2010, Vietnam's capital will celebrate its 1000th birthday. Much of the evidence of these 1000 years has been erased.

- a. exhibit
- b. confirmation
- c. trace
- d. proof

3. The palace was girded by thick walls, at first made from earth and later from bricks.

- a. banded
- b. surrounded
- c. circled
- d. trapped

4. Phoenixes, dragons, tortoises and unicorns - called the "Four Sacred Beings" - were often used as royal symbols.

- a. belonging to the family of a queen or king
- b. belonging to the family of a mandarin
- c. belonging to the family of a noble man or a noble woman
- d. belonging an aristocratic family

5. The Outer Citadel, which surrounded the Forbidden City, included a number of palaces inhabited by members of the court.

- a. stayed at
- b. lodged at
- c. rest in
- d. lived in

6. Even the Hanoi Citadel, built during the Nguyen Dynasty, was all but destroyed at the end of the 19th century in fighting versus the French.

- a. to
- b. at
- c. against
- d. for

7. Still standing is the Northern Gate, where nicks made by bullets remain visible.

- a. that can be seen
- b. that can be remembered
- c. that can be touched
- d. that can be heard

8. The Hanoi Flag Tower, located inside Army Museum on Dien Bien Phu street, is another one of the intact parts of the citadel.

a. perfect

b. undiminished

c. undamaged

d. unspoiled

9. The Princess Pavilion, also known as the Back or Northern Star Pavilion, is thought to have served as a rest house for the king's female consorts.

a. relatives

b. children

c. parents

d. husband or wife

10. The building technique was meticulous, with a base of thin stone slabs and walls made of high - quality bricks.

a. scrupulous

b. exacting

c. painstaking

d. punctilious

■ Questions for discussion

1. What is a citadel? Why did people build citadels?
2. What were the different parts of the citadel used for?
3. Why was the capital renamed Thang Long?
4. When was the Flag Tower built? Describe it. What role did it play during the history of Hanoi?
5. Beneath the busy streets, of Hanoi lies another, hidden city. In 2010, Vietnam's capital will celebrate its 1000th birthday. Much of the evidence of these 1000 years has been erased. Yet traces of ancient Hanoi remain. Now, new efforts are being made to reawaken the city which, for centuries, has slept beneath the ground. Discuss the idea.

■ Using English

Using the passive (II)

In each of the following sentences there is one mistake. Find and correct it.

1. New efforts are being made to reawaken the kingdom, which buried under ninety feet of snow.
2. The city was rename to commemorate those who died for their country.
3. The Forbidden City surrounded the Outer Citadel, which included a number of palaces inhabited by members of the court.
4. The central part of the royal palace where the king was lived was the Forbidden City.
5. Mandarins, nobles and even the princes forbade from entering the central part of the royal palace without the king's permission.
6. The palace linked with the Red River by a canal so that royal boats could sail directly into the Forbidden City.
7. The Nguyen Dynasty was dismantled and transported some buildings of the citadel to the new court in Hue.
8. In the past, the Princess Pavilion thought to have served as a rest house for the king's female consorts.
9. It is written in historical records that when King Ly Cong Uan moved the capital from Hoa Lu to Hanoi in

1010, he decided that a citadel should have built to protect the capital.

10. The Red River and the To Lich River were served as a traffic system, where boats could travel north, south, east, and west.
11. The royal offices located near these gates for convenient communication with the nearby neighborhoods and trading areas.
12. Unfortunately, the citadel heavily damaged during the wars, especially by the French colonists in 1894.

■ Practical exercises

Speaking

Group work

What are the questions that visitors would like to ask while visiting Hanoi's Ancient Citadel? On a separate piece of paper, write as many questions as you can.

Think of what you might say in reply. Pair up with a student from another group.

Monologue

1. Talk about the most ancient citadel of Vietnam

Include the following elements:

- its name, its location
- the time when it was built

- the person who ordered its construction
- its original structure
- traces remain

2. Talk about the excavation of the ancient Hanoi in 2003.

- the archaeological sites
- the discovery
- long term plans to excavate the site
- the exhibition of relics from the Nguyen, Le, Ly and Tran Dynasty.

Writing

Topic: Prepare a commentary on Hanoi's Ancient Citadel

Include the following elements :

- the history of this site(what is it, when was it established, its origins)
- changes of the citadel throughout several dynasties (Ly, Tran, Le, Nguyen)
- the Hanoi's Ancient citadel of Nguyen reign

+ location

+ traces remain (Đoan Mon, Kinh Thien, Princess Pavilion, Northern Gate, Hanoi Flag Tower)

■ Further reading

HANOI FLAG TOWER

The Hanoi Flag Tower, located inside Army Museum on Dien Bien Phu Street, is another one of the intact parts of the citadel. The Flag Tower has become a symbol of Hanoi.

The flag tower is one of the rare architectural works in Hanoi's ancient citadel, that fortunate enough not to be destroyed by the French administration between 1894 and 1897. With a noticeable height, it was used by French troops as an observation tower and communication station between command headquarters and adjacent military posts. It was built and composed of 3 platforms and a tower. Each story is a square pyramid, tapered slowly, overlapping each other, covered by bricks. Each side of the first storey is 42.5m in length, 3.1m in height, leading up to by two brick storeys. Each side of the second storey is 27 m in length, 3,7 m in height, with 4 doors. The words "Nghenh Huc"(meaning "to welcome dawn's sunlight") are inscribed on the eastern door. The western door bears the two words "Hoi Quang"(meaning "to reflect light", and the southern door, "Huong Minh"(meaning "directed to the sunlight")

Each side of the third storey is 12.8m in length, 5.1m in

height, has a door leading up to the stairs forward the Northern. The flag tower's body is laid on this storey, about 2m. Inside the body, there is a stairs with 54 spiral steps up to the top. The whole inside flashed and ventilated by 39 persimmon-shaped holes. The top of flag tower was laid an octagon pavilion, 3.3m in height, arranged suitably windows on 8 sides. On the center of the pavilion arranged a place to pitch the flag, 8m in height. So the total height of the flag tower is 33.4m. If calculated a support for hanging the flag, its height is excess 41m. (*)

FINAL RESPECTS

Researchers recently discovered five unusual toms in the central province of Quang Tri. Nguyen Huu Thong reports on what these intriguing burial mounds reveal.

To the casual observer, the cemetery of Van Quy village looks like any other rural cemetery in Vietnam. Far from the road, headstones lie scattered over a field on the northern bank of the O Lau River. The cemetery is rarely visited, except by children grazing their buffaloes.

But this cemetery, which lies in the Hai Lang district of the central province of Quang Tri, is far from ordinary.

* The Economic Journalists Club, **Hanoi Tourist Guidebook – Towards 1000 Year Thang Long**, Hanoi Publishing House, 2000

Researchers from the central provinces' Centre of Cultural Research recently discovered that, along with modern graves, the plot houses five older tombs, scattered over an area of some 1,000 square meters.

These tombs are easily missed, covered as they are with grass and bushes. Over time, soil has covered the mausoleum walls, obscuring the shape of these ancient burial chambers. Made of a mixture of lime and honey, the walls contain crushed oyster and mussel shells a material common to ancient tombs in central Vietnam. Local people refer to this type of grave as "Chinese tombs" or "lime tombs".

What makes these tombs unique is their distinctive form. One tomb is shaped like a tortoise; the head, shell and feet are clearly visible. Another tomb is shaped like a peach; one can see the stalk and a sunken cleft running down the fruit. Another tomb has the form of an inversed lotus leaf.

Surrounding each tomb is a wall, also made of the same mix of lime, honey and crushed shells. On the front of one mausoleum, two embossed unicorns are visible, the engravings strong and clear, despite being covered with dirt.

Initially, this discovery left researchers both perplexed and excited, since tombs of this style had never before been found in Vietnam. Previously-found mausoleums are

circular, oval or rectangular, depending on their location and era. Modern tombs are often made to vaguely resemble folded lotus leaves, but they rarely take the form of complete sculptures.

Fortunately, one tomb contained a sandstone stele, decorated with a common motif known as “twin dragons in day court”. This image, a symbol of supernatural power, depicts a pair of dragons facing the sun. Although the stele is broken in places, some words and designs remain visible. One sentence reads: “Tomb of the assistant-head with the family-name Tran in the mandarin division of Quang Nam province”. Also legible on the stele is the phrase: “Whose stele was erected by two sons and four daughters together”.

After examining the stele, researchers concluded that the tomb contained a mandarin by the name of Tran who served the Nguyen Lords in the Lower Region in the 17th or 18th centuries. Under the Nguyen Lords there were three government ministries: the Ministry of Tax; the Ministry of Defence; and the Politburo. Mandarin Tran was one of two assistants to the head of the Ministry of Tax, responsible for collecting taxes and supplying food and soldiers to the different branches of government.

Since the five tombs are built in a similar style, they probably date from the same era, when the Nguyen Lords ruled over Quang Tri province in Dinh Cat. This find is

especially valuable since little evidence remains from the era of the Nguyen Lords, who pushed into southern Vietnam in the 17th century.

Following Vietnamese tradition, the people who commissioned these tombs chose a quiet place, bordered by forest, which at the time covered this area. Forests were believed to be supernatural places.

The “two sons and four daughters” who erected one of these tombs were honouring their father. In mourning his death, they left a legacy that will allow the present generation to understand the era in which they lived. (*)

PART II

HUE ROYAL CITY

■ **Pre-reading task**

1. How long had the Citadel City of Huế been built? When did the construction start?
2. Speak about three perimeters of rampart?
3. What do you know about Thai Hoa Palace?
4. Name as many ancient monuments of Huế as you can?

* Nguyen Huu Thong. **Final respects**. Heritage July/ August 2002. Vietnam airlines Inflight Magazine

5. Have you ever visited Hue? What made a strong impression on you?

■ Reading

Its construction started in 1805 under the reign of King Gia Long and was completed in 1832 under the reign of King Minh Mang. The city was built on the northern bank of the Perfume River.

As far as the architecture is concerned, the Imperial City was built by French architect Vauban. The city has three perimeters of rampart: The Defensive Fort (the Royal Citadel), The Imperial Enclosure and The Forbidden Purple City.

The Defensive Fort, the outermost boundary has a perimeter of 9,950 m, a thick of 21 m, with 10 gates opened to road travelers and two gates for water routes and 24 forts.

The Imperial Enclosure is the second rampart with a perimeter of 2,450 m. It is accessible through four gates: Ngo Mon (Noon Gate) to the south, Hoa Binh (Peace) to the north, Hien Nhon to the east, and Chuong Duc to the west. Ngo Mon is the main entrance gate of the royal city. Formerly, it was reserved only for the passage of the kings. This is among the few ancient infrastructures that have remained almost intact.

Forbidden Purple City, the third and the innermost fort

of the royal complex has a perimeter of 1,225 m. Accessible through seven gates, it was the place reserved for the private life of the kings and their families. Forbidden Purple City was almost isolated from the outside world.

Inside the three high ramparts and deep moats are located a large cluster of smaller constructions built along a main axis running from south to north. The southernmost structure is Ky Dai (Flag Tower), followed by Ngo Mon Gate, Dai Trieu Nghi Yard, Thai Hoa Palace, Can Chanh Palace, Can Thanh Palace, Khon Thai, Kien Trung Palace, and the last structure is Hoa Binh Gate.

Ngo Mon (Noon Gate)- This three storeys structure is 58 m long, 27.5 m wide and 17 m high and serves as the main entrance to the Imperial city. There are five gates to Ngo Mon with the central gate being reserved for the kings only. The two adjacent gates on both sides of the central gate are exclusively for court officials. The other two outer gates are used for servants and members of the royal entourage. On top of the arch is Five Phoenix Tower, which was formerly the place where the king was seated in festive occasions. This was also the place where ceremonies were organised to announce the names of laureate candidates from royal examinations before those names were put on the notice board hanged on Phu Van Lau (Phu Van tower). During Nguyen King's reign, Ngo

Mon Gate was opened only when the king were passing by or receiving foreign ambassadors.

Thai Hoa Palace (Palace of Supreme Peace) was used for the king's official receptions and other important court ceremonies such as anniversaries and coronations.

The Mieu was one of the shrines and temples dedicated to the kings and royal members of Nguyen Dynasty. Within Hoang Thanh, there are five temples: Trieu Mieu; Thai Mieu; Hung Mieu; The Mieu and Dien Phung Tien.

The Nine Dynastic Urns were cast between 1835 and 1837 and weigh between 1,600 and 2,600 kg each. The cast of the nine urns cost up to 20 tons of bronze copper. Each urn has a difference name: Cao, Nhan, Chuong, Anh, Nghi, Than, Tuyen, Du, Huyen. The urn named Cao is the biggest, weigh 4,307 *cân* (2601 kg), high 2.5 m. These urns are the greatest achievements in bronze casting in the 19th century in Vietnam. Each urn symbolizes a king's sovereignty and the whole row of urns represents the power and stability of the Nguyen throne. The designs, based on the classic motifs, including the sun, the moon, clouds, mountains, rivers, and science from everyday life. Many consider the nine urns as a summary encyclopedia of Vietnam's landscapes and farming products and animals.

Hien Lam Cac is regarded as a memorial monument to remind younger generations of those people whose merits and contributions to the founding of Nguyen Dynasty had been recognized by the kings.

Cung That was reserved for the private life of the kings and their families. This area was an important component of the Hue royal palace, which includes several palaces: Can Thanh (the king's residency), Khon Thai (the queen's residency), Dien Tho (residency of the king's mother), Truong Sinh (residency of the king's grandmother).(*)

■ Vocabulary

Words and phrases to remember

The Defensive Fort	The Imperial Enclosure
The Forbidden Purple City	Noon Gate
Palace of Supreme Peace	Nine Dynastic Urns
Five Phoenix Tower	the king's residency
three storeys structure	perimeter
infrastructures	component
the outermost boundary	the innermost fort
the main entrance gate	the arch
outer gate	two adjacent gates
deep moat	fort
water route	a memorial monument
a king's sovereignty	a summary encyclopedia of
coronation	bronze copper

* Adapted from **Non nước Việt nam**, Tổng cục Du Lịch – Trung Tâm Công nghệ Thông tin Du Lịch, NXB Văn hoá Thông tin 1999.

court ceremony	royal examination
throne	festive occasion
notice board	court official
foreign ambassador	laureate candidate
classic motif	servant
accessible	intact
to be isolated	to be reserved
run from south to north	receive
cluster of	a main axis
member of the royal entourage	
the king's official reception	

Exercises

Match each word or phrase in the column at the left with its meaning in the column on the right.

- | | |
|-----------------|---|
| 1. encyclopedia | a. ceremony of crowning a king, a queen or some other sovereign ruler |
| 2. coronation | |
| 3. outermost | b. (period of) rule of a king or queen |
| 4. route | c. way taken or planned to get from one place to another |
| 5. reign | d. building(s) specially made or strengthened for the military defence of an area |
| 6. axis | |

- | | |
|--------------------|---|
| 7. cluster | e. farthest from the inside or center; most remote |
| 8. urn | f. put aside or keep sth for a later occasion or special use |
| 9. fort | g. formal social occasion to welcome sb |
| 10. official | h. facilities such as roads, railways, power-stations, water supply, telephones, etc which form the basis for country's economic growth |
| 11. reserve | |
| 12. entourage | |
| 13. reception | i. deep wide ditch filled with water, dug round a castle, etc as a defence |
| 14. exclusive | |
| 15. throne | k. number of people, animals or things grouped closely together |
| 16. infrastructure | l. imaginary line through the center of a rotating object |
| 17. ambassador | m. reserved for or limited to the person(s) or group concerned |
| 18. moat | n. person who holds a public office (e.g. in national or local government) |
| | o. all those who accompany and attend an important person |

- | | |
|--------------------|---|
| 7. cluster | e. farthest from the inside or center; most remote |
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| 18. moat | n. person who holds a public office (e.g. in national or local government) |
| | o. all those who accompany and attend an important person |

- p. diplomat sent from one country to another either as a permanent representative or on a special mission
- q. a vessel of various forms, usually a vase furnished with a foot or pedestal, employed for different purposes, as for holding liquids, for ornamental uses, for preserving the ashes of the dead after cremation, and anciently for holding lots to be drawn
- r. special chair or seat used by a king, queen, bishop, etc during ceremonies
- s. book or set of books giving information about every branch of knowledge, or about one particular subject, with articles in Alphabetical order.

Context clues

1. The city has three perimeters of rampart: The Defensive Fort (the Royal Citadel), The Imperial Enclosure and The Forbidden Purple City.

a. circles

b. forts

c. parts

d. components

2. The Defensive Fort, the outermost boundary has a perimeter of 9,950 m, a thick of 21 m, with 10 gates opened to road travelers and two gates for water routes and 24 forts.

a. circle

b. periphery

c. length

d. border

3. The Imperial Enclosure is the second rampart with a perimeter of 2,450 m. It is accessible through four gates: Ngo Mon (Noon Gate) to the south, Hoa Binh (Peace) to the north, Hien Nhon to the east, and Chuong Duc to the west.

a. that can be arrived

b. that can be passed

c. that can be reached

d. that can be used

4. Ngo Mon is the main entrance gate of the royal city. Formerly, it was reserved only for the passage of the kings.

a. transition

b. action of going through sth

c. extract

d. passage-way

5. There are five gates to Ngo Mon with the central gate being reserved for the kings only. The two adjacent gates on both sides of the central gate are exclusively for court officials.

a. close

b. near

c. dear

d. smaller

6. On top of the arch is Five Phoenix Tower, which was formerly the place where the king was seated in festive occasions.

- a. chances
- b. opportunities
- c. particular times
- c. ceremonies

7. This was also the place where ceremonies were organised to announce the names of laureate candidates from royal examinations before those names were put on the notice board hanged on Phu Van Lau (Phu Van tower).

- a. persons who apply for a job
- b. persons who are nominated for election
- c. persons taking an examination
- d. persons considered to be likely to get sth

8. During Nguyen King's reign, Ngo Mon Gate was opened only when the king were passing by or receiving foreign ambassadors.

- a. getting
- b. welcoming
- c. meeting
- d. talking

9. The Nine Dynastic Urns were cast between 1835 and 1837 and weigh between 1,600 and 2,600 kg each. These urns are the greatest achievements in bronze casting in the 19th century in Vietnam.

- a. things awarded
- b. things gained

- c. things occupied easily
- d. things done successfully

10. Each urn symbolizes a king's sovereignty and the whole row of urns represents the power and stability of the Nguyen throne.

- a. fuel and safety
- b. energy and security
- c. political control and security
- d. rule and state of being stable

■ Questions for discussion

1. Give general introduction to Hue Royal City.
2. What does the architecture of Hue reflect?
3. What is special about Noon Gate?
4. It was said to be the largest capital in the history of Vietnam. Do you agree with this idea? Why? Why not?
5. What are the values of the Nine Dynastic Urns?

■ Using English

Relative clause III

Read the following sentences carefully. Find out the complex ones that have (a) relative clause(s).

1. The Defensive Fort, the outermost boundary has a perimeter of 9,950 m, a thick of 21 m, with 10 gates

opened to road travelers and two gates for water routes and 24 forts.

2. Ngo Mon is the main entrance gate of the royal city. Formerly, it was reserved only for the passage of the kings. This is among the few ancient infrastructures that have remained almost intact.
3. Inside the three high ramparts and deep moats are located a large cluster of smaller constructions built along a main axis running from north to south.
4. There are five gates to Ngo Mon with the central gate being reserved for the kings only.
5. On top of the arch is Five Phoenix Tower, which was formerly the place where the king was seated in festive occasions.
6. This was also the place where ceremonies were organised to announce the names of laureate candidates from royal examinations before those names were put on the notice board hanged on Phu Van Lau (Phu Van tower).
7. During Nguyen King's reign, Ngo Mon Gate was opened only when the king were passing by or receiving foreign ambassadors.
8. The Mieu was one of the shrines and temples dedicated to the kings and royal members of Nguyen Dynasty.

9. The designs, based on the classic motifs, including the sun, the moon, clouds, mountains, rivers, and science from everyday life.
10. Hien Lam Cac is regarded as a memorial monument to remind younger generations of those people whose merits and contributions to the founding of Nguyen Dynasty had been recognized by the kings.
11. Cung That was reserved for the private life of the kings and their families. This area was an important component of the Hue royal palace, which includes several palaces: Can Thanh (the king's residency), Khon Thai (the queen's residency), Dien Tho (residency of the king's mother), Truong Sinh (residency of the king's grandmother).

■ Practical exercises

Speaking

Group work

What are the questions that visitors would like to ask while visiting the Ancient Imperial Capital of Hue? On a separate piece of paper, write as many questions as you can.

Think of what you might say in reply. Pair up with a student from another group.

Monologue

Speak about Hien Lam Pavilion and the nine Dynastic Urns

Include the following elements:

- the position of Hien Lam Pavilion
- brief description
- the time when the Nine Dynastic Urns were cast
- the name, weight, position of the Nine Dynastic Urns and their values.

Writing

Topic: Prepare a commentary on Hue Royal City.

Include the following elements :

the history of this site(what is it, when was it established, its origins)

- Ngo Mon construction
- Thai Hoa Palace
- The Mieu
- Nine Dynastic Urns
- Hien Lam Cac

■ **Further reading**

The imperial capital:

Construction of the imperial capital was started two years after King Gia Long ascended the throne (1803), and at that time only a number of houses and temples were built. It was not until two years later that the task of building the citadels, digging canals and opening up new

roads began. This undertaking lasted for no less than twenty-seven years (1805-32) before completion.

The three main citadels are Kinh Thanh, Hoang Thanh and Tu Cam Thanh. These share a north-south axis, taking Mount Ngu Binh (royal screen) in the south as the front, Con Hen sandbank on the left as the attending dragon and Da Vien islet on the right as the kneeling tiger. The topography was thus entitled 'Green dragon on the left, white tiger on the right'. Both these islets lie on the Perfume River and are considered as the salient features of the capital.

King Thanh (the outermost wall) is almost square in shape, with a perimeter of 9,949 metres, built a la Vauban, a type of ancient citadel in France. The outer wall is almost vertical, 6.6 metres wide on the flat surface on top, built in good-sized bricks, each 1.5 metres thick. In order to control the flow of water from the sea, the capital had to expand towards the Perfume River in a northeasterly direction and a supplementary outpost, Tran Binh Dai-usually called Mang Ca Nho (small gill) by the local people-was built. The Mang Ca Lon (big gill) bastion in the northeastern corner of Kinh Thanh. They are so named because in this north-eastern corner there are two large ponds lying crosswise like the gills of a fish. The perimeter of Tran Binh Dai measures 986,80 metres. All together, the perimeter of Kinh Thanh totals 10,936.24 metres. Kinh

Thanh has eleven gates opening in four directions.

The front (to the southeast) has four gates; Dong Nam Mon (Thuong Tu), The Nhon Mon, Quang Duc Mon and Chinh Nam Mon.

The back (to the northwest) has two gates; Chinh Bac Mon and Tay Bac Mon (An Hoa).

The left (to the northeast) has three gates; Chinh Dong Mon (Dong Ba), Dong Bac Mon (Ke Trai), Tran Binh Mon (of Tran Binh Dai bastion).

The right (to the southwest) has two gates; Chinh Tay Mon and Tay Nam Mon.

With its defensive function, Kinh Thanh had the Perfume River in front and was surrounded on the other three sides by canals called Ho Thanh Ha or citadel protection waterways. Within the circle formed by these waterways lies a stretch of vacant land called a citadel belt. Within this belt were moats (close to the base of the walls). Between the moats and walls there was also a narrow area called a defensive path (in case of attack by an enemy the walls would fall and fill up the moats).

On the four sides of the citadel were 24 fortresses facing in the defensive directions.

The front (facing south) consisted of the Nam Minh, Nam Hung, Nam Chinh, Nam Xuong, Nam Thang and Nam Hanh fortresses.

The back (facing north) had Bac Dinh, Bac Hoa Bac Thuan, Bac Trung, Bac Dien and Bac Thanh fortresses.

The right side (facing west) had Tay Thanh, Tay Tuy, Tay Tinh, Tay Duc, Tay An and Tay Trinh fortresses.

Fortresses built of brick were a form of open 'loopholes' along the surface of an uneven wall and could attack the enemy from afar as well as protect one another.

The area of land inside Kinh Thanh covers 520 hectares. Besides Hoang Thanh and Tu Cam Thanh there were complexes of public offices, for instance Luc Bo (the six ministries), Vien Controller Mat (office of the State Council), Quoc Tu Giam (Royal College), Phu Ton Nhan (Royal Affairs Office), and the Lau Tang Tho (Library). The rivers, lakes, roads and bridges here were located so as to fit in with a plan aimed at enhancing their beauty and the convenience of life in a capital city.

Hoang Thanh and Tu Cam Thanh

Hoang Thanh (the Royal Citadel) is situated within Kinh Thanh and was built of brick. It is almost square in shape, each side being more or less 600 metres long, 4,5 metres high and 1,05 metres thick. Its four gates face in four directions: Ngo Mon (to the front), Hoa Binh (to the back), Hien Nhon (on the left) and Chuong Duc (on the right). Hoang Thanh was also surrounded by defensive paths and ponds on the outer perimeter. These served as

moats and defence works. Hoang Thanh (including “Tu Cam Thanh), with an area of about 36 hectares, was the centre of the Hue court. The densely clustered monuments here were divided into different sections, each with its own functions. Ngo Mon gate, the great courtyard of the royal audience chamber and Thai Hoa palace lay along the axis of the capital and were the locations for grand ceremonies. Trieu Mieu (the temple dedicated to Nguyen Kim, founder of the Nguyen royal house), and Thai Mieu (where nine Nguyen lords were worshipped) lie in the southeastern corner. Noi Phu quarter (behind Trieu Mieu) was a repository for valuable objects. Co Ha garden, in which Kham Van palace stood behind the Noi Phu quarter, was the place where the king took short rests and where the princes undertook their studies. Hung Mieu (dedicated to Nguyen Phuc Luan, who was King Gia Long’s father) and The Mieu (dedicated to the kings of the Nguyen Dynasty) lie to the southwest. Phung Tien palace lies behind Hung Mieu and Dien Tho palace behind Phung Tien. Thuong Sanh palace behind Dien Tho was the residence of the king’s paternal grandmother and mother. Hoa Binh Lake (inside the Hoa Binh Gate), which stretched from the northeastern to northwestern corner of Hoang Thanh, was dotted with small temples and islets as picturesque as miniature mountains.

Tu Cam Thanh (Purple Forbidden Citadel) was located in the centre of Hoang Thanh, each side about 300 metres long, 3.5 metres high and one metre thick. With a total area of 9 hectares, this citadel was the private quarters of the king and his family, the royal concubines, ladies-in-waiting and eunuchs.

Can Chanh palace, a complex of such harmonious monuments such as the right and left departments, and Dong Cac, Van Minh and Vo Hien palaces formed the quarter where affairs of State were dealt with. Behind Can Chanh palace was an array of dividing screens separating the inner and the outer parts of Tu Cam Thanh. This was the limit to access for those mandarins without the function of serving the royal family. (*)

* Mai Ung, Dao Hung. **Hue Monuments of an Ancient Capital**. The Gioi Foreign Languages Publishing House, Hanoi 1993.

Unit 6

THE OLD QUARTER

PART I

HANOI'S OLD QUARTER

■ **Pre-reading task**

1. What is an ancient and an old quarter?
2. What is another name of Hanoi old quarter? Why did it have that name?
3. What is the boundary of the ancient quarter?
4. How many street names in Hanoi begin with the word Hang?
5. What kind of special house can you find in the old quarter?

■ **Reading**

Hanoi's Old Quarter lies between the Restored Sword Lake to the South and the Long Bien Bridge to the North. The former city rampart, now called Trần Nhật Duật Street, marks its East border and the citadel wall on Lý Nam Đế Street its West.

According to legend, the King began rebuilding the former Chinese palace, but the walls tumbled down. While he prayed to the local earth god, a white horse emerged from the temple and galloped west. The King decided to build his citadel walls along the traces of its hoof prints and declared the white horse the city's guardian. The White Horse Pagoda on Hang Buom Street still pays homage to that guardian.

In the early 13th century, the collection of tiny workshop villages which clustered around the King Ly Thai To palace walls evolved, or guilds to satisfy the court's demand for the highest quality products. Artisan guilds worked and lived together developing systems for the transport merchandise from the village of manufacture to the designated streets in the business quarter which sells it. The Commercial City was ideally located between the Palace and the transportation capabilities of the river. A market was at the onetime confluence of the To Lich and Red Rivers (the ancient market Dong Xuan, still stands and remains an active market today). Skilled crafts people migrated there to fill that need.

A majority of the street name here starts with *Hàng*, which means merchandise or shop. The guild streets were named for their product or location. For example, skilled silversmiths from Hai Hung province now occupy Hang Bac Street one of the most ancient streets in all Vietnam.

Although the old section of Hanoi are called the “36 Old Streets”, there may be more than 36 actual streets. Some researchers believe that the number 36 came from the 15th century when there might have been 36 guild locations, which were workshop areas, not streets. When streets were later developed, the guild names were applied to the streets. Others attribute the 36 to a more abstract concept. The number nine in Asia represents the concept of “plenty”. Nine times the four directions makes 36, which simply means “many”. There are now more than 70 streets in the area.

With each guild revering its own patron saint (its founding patron), the streets of the Old Quarter are dotted with temples and other religious structures (pagodas, temples, towers and communal houses). In an area of two square kilometers, there remain over fifty active religious structures although many have been renovated over the centuries. Encroached upon or hidden behind alien additions.

In general, you can see most of the streets in the Old Quarter are narrow. In the past, people always got around on foot (except members of the royal family who went out in a sedan chair carried by servants). One type of house that is typical and unique to the Old Quarter of Hanoi is the tube house. Typical measurements for such houses are 3 meters wide and 60 meters long. The structure of that

architect model in the style that front room is used for selling or making goods, then there is a yard for getting sunshine. Next room is place for living. And most of them are the houses of one floor roofed with tiles. The walls of them are built highly. However, some of the houses are built the storeys but they haven't got windows.

By the 17th century the city was protected by 16 gates, which were locked at night by heavy wooden doors. The Quan Truong Gate built in 1749 still stands at the end of Hang Chieu Street. At the end of the 18th century, the Nguyen Dynasty set up its capital in Hue. Thang Long renamed Hanoi, lost its political power but retained its economic vitality. The citadel of Hanoi was reconstructed and remains the western boundary of the Old Quarter.

The Old Quarter is precious legacy of Hanoi's ancient past, but the area is challenged by rapid changes. Today handicraft production is being increasing replaced by restaurants, repair shops, and tailors. Craft workers constitute only 9% of the population. Trades make up 40%. As the population increases, historical important buildings have become living spaces, schools or shops.(*)

* Adapted from **Hanoi's Old Quarter**, Barbara Cohen, <http://www.destinationvietnam.com/oldqtrhi.htm>

■ Vocabulary

Words and phrases to remember

Old Quarter/Ancient Quarter

Commercial City

“36 Old Streets”

guild street

workshop village

artisan guild

religious structure

citadel wall

confluence

handicraft production

the highest quality product

merchandise

the court's demand

economic vitality

local earth god

patron saint

skilled silversmith

revere

tumble down

business quarter

guild

craft cooperative

designated street

border

palace wall

tube house

precious legacy

political power

sedan chair

city's guardian

skilled crafts people

evolve into

to be dotted with

pray

Exercises

1. Match each word or phrase in the column at the left with its meaning in the column on the right.

- | | |
|---------------------|---|
| 1. silversmith | a. to move or run in the mode(with speed) |
| 2. guild | b. mark left on a surface where sth has (been) pressed on it |
| 3. transport | c. one who guards or protects the city |
| 4. manufacture | d. society of people with similar interests and aims, esp. one of the associations of craftsmen or merchants in the Middle Ages |
| 5. print | e. take sth / sb from one place to another in a vehicle |
| 6. designate | f. goods bought and sold; goods for sale |
| 7. merchandise | g. make (goods) on a large scale using machinery |
| 8. influence | h. choose sb/sth for a special purpose |
| 9. patron saint | i. place where two rivers flow together and become one |
| 10. city's guardian | k. one whose occupation is to |
| 11. gallop | |

12. plenty manufacture utensils, ornaments, etc., of silver, a worker in silver
13. craft l. saint who is traditionally connected with, and is said to protect, a particular country, an activity or a person or group of people
14. rear
15. abstract m. occupation, esp one that needs skill in the use of the hands
16. storage n. table, stand or small open-fronted shop from which things are sold in a market, on a street, in a railway station, etc
17. stall
- o. space for the safe keeping of goods
- p. the back part
- q. existing in thought or as idea but not having a physical or practical existence
- r. number or amount that is sufficient for sb or more than sb needs

II. Context clues

1. Hanoi's Old Quarter lies between the Restored Sword Lake to the South and the Long Bien Bridge to the North.

- a. the area of archaic streets in Hanoi
- b. the area of old streets in Hanoi
- c. one quarter of Hanoi
- d. the area of bad-look streets in Hanoi

2. The White Horse pagoda on Hàng Buom Street still pays homage to that guardian.

- a. does the courtesy of
- b. makes obeisance to
- c. show the allegiance to
- d. show submission to

3. In the early 13th century, the collection of tiny workshop villages which clustered around the King Ly Thai To palace walls evolved into craft cooperatives, or guilds to satisfy the court's demand for the highest quality products.

- a. very small craft villages
- b. famous craft villages
- c. tiny local workshops
- d. insignificant workshop villages

4. Artisan guilds worked and lived together developing systems for the transport merchandise from the village of manufacture to the designated streets in the business quarter which sells it.

- a. streets with a special design

- b. chosen streets for a special purpose
- c. streets which were given a particular name
- d. streets which were pointed out clearly

5. The Commercial City was ideally located between the Palace and the transportation capabilities of the river.

- a. City for giving instruction in commercial knowledge and business
- b. City for commercial travelers
- c. Business City
- d. City where businessmen live

6. In the past, people always got around on foot (except members of the royal family who went out in a sedan chair carried by servants).

- a. movable chair
- b. wheel-chair
- c. litter
- d. couch

7. One type of house that is typical and unique to the Old Quarter of Hanoi is the tube house.

- a. long and narrow house
- b. house made of tubes
- c. house where tubes are stored
- d. cylinder-shaped house

8. With each guild revering its own patron saint (its founding patron), the streets of the Old Quarter are dotted

with temples and other religious structures (pagodas, temples, towers and communal houses).

- a. scorning
- b. worshipping
- c. supporting
- d. bearing

9. Because shops were taxed by the width of frontage on the market, storage and living space moved to the rear.

- a. the back part of the house
- b. the left side part of the house
- c. the right part of the house
- d. the middle part of the house

10. Thang Long renamed Hanoi, lost its political power but retained its economic vitality.

- a. economic need
- b. economic demand
- c. economic strength
- d. economic function

11. The Old Quarter is precious legacy of Hanoi's ancient past, but the area is challenged by rapid changes.

- a. endowment
- b. heirloom
- c. inheritance
- d. heritage

■ Questions for discussion

1. Explain the phrase “Thăng Long Tứ Trấn”. Do they belong to Hanoi's Old Quarter?
2. Describe a typical tube house in Hanoi's Old Quarter.

3. What is the main feature/characteristic of Hanoi's Old Quarter?
4. Why did the Old Quarter develop?
5. What is a guild? How many guilds were there in Hanoi's Old Quarter?

■ Using English

Verb forms

Rewrite each sentence, selecting the correct form of a verb from those in parentheses.

1. Before (was, is, be, being) chosen by King Ly Thai To Hanoi was already a city of Vietnam although (know, knew, knowing, known) by different names such as: Dai La, Thang Long, and Dong Do.
2. After the Ly Dynasty (replace, replacing, replaced) the Tien Le Dynasty in the 11th century, King Ly Thai To (think, thinking, thought) that the center of the country was not only an important area for the military but also a good place for trading and also as a center of the economy.
3. According to legend, as King Ly Thai To (was sailing, sailed, sailing) on a boat along the Cai river, he saw a golden dragon (ascended, ascend, ascending) from the Citadel.
4. Most of the inhabitants of the Old Quarter (come,

- coming, came) from other places but their roots can easily (was traced, be traced, being traced, traced) to their native villages.
5. The Old Quarter (had, had had, has) many pagodas, temples, towers and communal house because each guild (had, had had, has) its own.
 6. Cho Gao (Rice Market), (located, locate, locating) at the intersection of the To Lich River and Red River, (has been, was, is) one of the oldest and busiest markets in the Old Quarter.
 7. The present 36 old streets quarter (have originated, originated, originates) from the Commoner's City which (has laid, is laid, was laid) out around the Royal City.
 8. (Was, Been, Being, Be) a capital with nearly 1000 years of history. Hanoi should (retained, be retained, retain) its character as a national symbol.
 9. In the ancient guild streets, the wares (have offered, offered, offering)(have remained unchanged, remains unchanged, remaining unchanged) for centuries: traditional medicines and herbs, brightly coloured votive paper, bolts of finely spun silk, silver and jade jewelry.
 10. The question must (be asked, ask, have asked) to everybody: what do we have to do to protect what

(have remained, remained, remains) of the Old Quarter?

■ Practical exercises

Speaking

Group work

What are the questions that visitors would like to ask while visiting Hanoi's Old Quarter? On a separate piece of paper, write as many questions as you can.

Think of what you might say in reply. Pair up with a student from another group.

Monologue

Each student is responsible to prepare one of the following.

- Introduce the Old Quarter of Hanoi (what is it? Why is it important? How are the streets named?) and talk about Hang Bac street as one example of an old street (what does it mean? What is its history? What did it sell?)
- Introduce architecture in the Old Quarter (Two kinds of architecture? Describe them. What periods?) and talk about Cau Go street and Hang Thung street.

Writing

Topic: Write a commentary on the Hanoi's Old Quarter

Consider these aspects:

- origin of the Old Quarter
- traditional houses, particularly the “tube house” style of architecture
- introduction to some typical streets in the Old Quarter (Hang Dao street, Hang Bac street, Hang Buom Street, Hang Duong Street, Dong Xuan Street...)
- some historical vestiges
- some religious architectures

■ Further reading

LIVING LEGACY

A delivery van squeezes through the unending flow of cyclists and pedestrians, patiently negotiating along narrow Hang Bac, or Silver Street. The air is a dizzy combination of fresh lilies, beef noodle and exhaust fume. People are everywhere, interlocked in their complex harmony of buying and selling, eating and drinking, talking and laughing. A video rental kiosk nudges between a gold shop and a mini hotel. In the daily bustle of activities, no one stops to consider the fact that Hang Bac is perhaps the oldest urban thoroughfare in all of Vietnam.

The Old Quarter. This place speaks of 1,000 years of history. Its famous “36 streets” – Hang Bac is but one example – are still very much alive and vibrant. But the special ambiance of this historic neighbourhood is being threatened by chaotic development. Quaint courtyards, leisurely gardens, meandering alleyways and even historic temples, have been encroached upon by anarchic buildings. For preservationists, an understanding of the quarter’s history marks the first step in saving it from ruin.

The old or commercial quarter evolved from an aquatic environment. The Red River, along with the smaller To Lich River, once flowed through the city centre to create an intricate network of canals and riverways, teeming with boats and sampans converging into the busy marketplace. Gazing upon these canals for the first time, European explorers and traders remarked that Hanoi was the Venice of the Far East. As these rivers could rise as high as eight metres during the monsoon season, dykes were constructed around the city to protect against floods. The original dyke, now over a thousand years old, can still be seen today along Tran Quang Khai Street.

And to ward off invaders, an extensive wall and rampart network, controlled with 16 gates, was built in the 17th century. The Quan Chuong gate at the end of Hang Chieu Street, built in 1749, stands as the last survivor of these sixteen gates. According to legend, the Ly King began

building the earthen walls but was frustrated by their persistent crumbling. While he prayed for assistance at the Earth God temple, a divine white horse soared from the temple and showed him where to build his walls. Today, the White Horse temple on Hang Buom Street (the oldest religious site in the Old Quarter) still pays homage to that guardian.

Hanoi developed in two sections simultaneously: the Royal Citadel, reserved for the emperor and his courtiers, and the civilian commercial area, now known as the “Old Quarter”. Entry to the Royal Citadel was gained through gates situated at the four cardinal points. A temple of a guardian spirit stood at each of these four points. The Quan Thanh temple, for example, drove off malevolent forces invading from West Lake while the White Horse temple provided protection from the east.

Skilled artisans, conscripted by the imperial court, set up workshop – villages near the palace gate. By the thirteenth century, this area grew into a flourishing market city with distinct guild – areas, each inhabited by artisans from the same outlining village making one specialty craft. The area is often called the “36 old streets” after the original 36 guilds which once worked in this quarter. Street names in the Old Quarter start with the word Hang – which means “merchandise” – and is followed by the name of the product. For instance, skilled silversmiths from Hai Hung

province continue to occupy Hang Bac, dealing in silver and gold products. And Hang Dao, or Silk street, still traces the path of its ancient inhabitants by heading straight for the shore of Hoan Kiem (Restored Sword) lake where their silk was once dyed and bleached. Tinsmiths pound out dissonant symphonies on Hang Thiec and brilliantly coloured papers for ceremonial burning are still sold on Hang Ma.

With each guild revering its founding patron, the streets of the Old Quarter are dotted with temples and other religious structures. In an area of two kilometer-square, there remain over fifty active religious structures although many have been renovated over the centuries. Encroached upon or hidden behind alien additions.

Shop houses made their appearance in the 17th century when the country opened up to international trade. Their long and narrow configuration earned these buildings the eponym “tube houses” because they resemble the separate compartments of a bamboo pole. Since shops were taxed by the width of frontage on the street, storage and living space retreated deeper to the rear.

By feudal law houses were limited to two storeys with a low windowless attic. This decree aimed at preventing assassination attempts on the king or his mandarins traveling through the streets on palanquin. In addition, out

of respect for the king no houses could be taller than the royal palace.

Early in the 19th century, the capital moved to Hue, a shift which drained Hanoi of its political power but energized its economic strength. Then with the designation of Hanoi as the capital of French Indochina in 1883, the city witnessed a major wave of urban development. Shadows of the market and guild town survived north of Hoan Kiem Lake, while south of the lake every indigenous building was razed to make way for colonial offices and villas. French city planners did not spare important religious edifices: The Bao Thien pagoda was leveled to make way for the Notre Dame Cathedral; The Post Office and the Credit Foncier Bank necessitated the destruction of the Bo An Pagoda. (In front of the GPO today, a solitary tower is the only surviving vestige of that pagoda.) Rivers and ponds were filled as a health measure and to increase available real estate. The foundations of odd-numbered houses on Hang Dao Street, which 150 years ago lined a lake, still stoop lower than those on the even side. And on another filled-in lake, the massive Dong Xuan market was built in 1890. (*)

* Extracted from Barbara Cohen, Living Legacy, Heritage June/August 1996, Vietnam Airlines Inflight Magazine

PART II
THE ANCIENT HOI AN

■ **Pre-reading task**

1. Where is the ancient town Hoi An?
2. What is a township?
3. Why do tourists visit Hoi An?
4. What was Hoi An like in the past?
5. Is Hoi An completely modernized? Why? Why not?

■ **Reading**

The atmosphere of present-day Hoi An is unique, but the flavour is faintly reminiscent of other ancient ports, such as Amsterdam or Florence. In Hoi An, you can stay in an ancient-style hotel, walk along narrow streets lined with houses that seem to have grown there, and have a drink on the riverbank as the sun sets.

Many of the old houses along Tran Phu, Nguen Thai Hoc, Nguyen Thi Minh Khai and Phan Chu Trinh streets open their doors to tourists.

The main street of the ancient town Hoi An at present (Up was the Bridge Pagoda, Down was the Bon Pagoda) was known also during the XVII, XVIII. If we pay attention to the way they built street in the old days, we

will see the town, to the final analysis, includes only one main street like Vinh Dien, Tam Ky. Although Hue it was a capital, it had only one main street running through Dong Ba market. And, Da Nang in the early days was composed of only one street which was known as Tran Phu nowadays. Hoi An like other townships of the old China, had its main street looking out to the river. To the Far West was the Bridge Pagoda and to the Far East was Ong Bon Pagoda or the Temple dedicated to the worship of General Phuc Ba. This street during the French time was called Rue Du Pont Japonais, the only street of the township, i.e. Tran Phu nowadays. In 1841, the second road was made of the mud and was named, during the French time, Rue Cantonais, i.e. the road of Quang Dong (Really Guang Chu), called Nguyen Thai Hoc at present time. Formerly, it was the prosperous area because it was “a warehouse” of cinnamon (transported from Tra Mi to be processed, stored and exported), and center of trading meetings. The third road close to the riverbank made of mud, was built in 1886, first called riverbank road, then Bach Dang. It was here that the boats and ships gathered busily from the upstream of Cui River and all directions. The riverbank full of sails echoed the oaring and traders’ voices. Present here were not only Chinese but also rich Vietnam owners of boats, ships bound for the North and the South. Hoi An market was located on this road, specialized in not only

consumer goods, but seafood as well. Foreign travel reporters used to remind that this market must have been built long, long time ago, during the pervious centuries, because it had been situated in front of the Quan Kong Temple. It was the Vietnamese custom that the market was built by the worship place with a large yard in between. That space, except the trees or plants, did not allow for any housing. Therefore, market could be built in the middle of XVII, if the Quan Kong Temple was built in this period. The temple was built by the Ming Chinese who had evacuated from the Manchus as refugees, and was used as a center of Chinese in exile.

Back to the main road, named as the Bridge-pagoda street, it was the highlight of Hoi An without which Hoi An would have been an area of old, rotten and soulless houses despite the fact that it was formerly a center of trade.

On Tran Phu Street nowadays, we can see many repeatedly reconstructed old houses made mainly of wood. In the pervious centuries, in Hoi An, houses were made of bamboo thatches, later of wood and stone. Later on, they were made of brick walls in the architectural style as seen nowadays, which indicated Hoi An received the age-old urban architecture, together with the high-technical and sophisticated uses of wood materials for the traders' houses or worship places.

Right at these places, we can see the diversified aspects in the building arts of the Southern Chinese. I want to refer to the Assembly Halls also called the Chinese Pagodas, built by the Chinese for the purposes of meetings or gathering of the local Chinese who had come from many parts of China.

They are named Pagodas, but they are used to worship holy gods, mostly used to provoke the examples of righteousness or the ability to rescue the sea travelers. All these have been renovated, therefore year of construction should be used for time marking.

From the Bridge Pagoda down to the sea, firstly-seen is Quang Trieu Pagoda built by the Quangchu in 1885 (176 Tran Phu) then Ngu Bang (1741) built by all the Chinese in Hoi An (64 Tran Phu). Fukijian pagoda by the Fukjanese thatch-roofed in the XVII century, in 1757 tile-roofed (46 Tran Phu), Quan Kong (Ong Temple) in front of the market, Quynh Chau by Hai Nam Chinese, Gia Ung built in 1875 (Gia Ung exists only in Hoi An, not in Da Nang), the pagoda dedicated to the worship of 108 people killed at sea under Tu Duc's reign, Trieu Chau (1845) worshipping General Phuc Ba (94 Nguyen Duy Hieu).

Many old houses in Hoi An should be known to researchers and visitors. These houses were featured strikingly by the length, lying close together in the wide and airy lanes. Many of these houses were called "Mouse

houses” built with a “ware house” in front and a commodity carrying passage from the front ware-house to the rear one. In-house gardens with decorative plants were places where the house owners relaxed themselves, drinking tea, smoking, enjoying Nature at their leisure. Chinese had the term “rear or back garden” to refer to the garden in the back of the house, but the Vietnamese had the garden in the front yard. The big traders’ houses were built with the lofts in special architectural style into which the wood was brought by the alley from the ground floor. Houses in Hoi An were different from one another except for the Eight-Sign on the front door. These Eight-Signs were covered with the pink cloths to make themselves look solemn during the ceremonial days.

To sum up, to learn about Hoi An, it is necessary to enter the private home where the old ways of living still remain, especially houses on Tran Phu and Nguyen Thai Hoc streets. We would have some concepts of architectures and specially-diversified interior decoration.

Typical houses

Quan Thang (77 Tran Phu) house with artfully sophisticated interior decoration giving the feeling of contemplating the noble and luxurious past of the wealthy owners.

Tan Ky (101 Nguyen Thai Hoc), spacious, remaining

the complete architectural design and interior decorations after 1741.

Phung Hung (04 Nguyen Thi Minh Khai), old house, partly Japanese-influenced.

Diep Dong Nguyen (80 Nguyen Thai Hoc) – two-storey house of Gia Ung community. Not very old, the house holds the largest number of antiques in Hoi An. Displayed in the house are high-class wooden furniture stuffs, all types of painting, statues, books, stone stuff, jades, bowls and plates of Chinese and Vietnamese generations. The soul of the ancient town Hoi An is notably reflected in this house. (*)

■ Vocabulary

Words and phrases to remember

Assembly Hall	Bidge-pagoda street
Chinese Pagoda	township
ancient port	ancient town
prosperous area	center of trade
warehouse	traders' house
private home	"Mouse house"
worship place	airy lane

* Adapted from Nguyễn Văn Xuân, **Hội An**, Danang Publishing House.

upstream	“rear or back garden”
In-house garden	commodity carrying passage
age-old urban architecture	Eight-Sign
holy god	building art
diversified aspects	the old ways of living
righteousness	flavour
Foreign travel reporter	consumer goods
seafood	decorative plant
bamboo thatches	to be processed
line with	reminiscent of
highlight	
repeatedly reconstructed old house	
diversified interior decoration	
sophisticated use of wood materials	

Exercises

1. Match each word or phrase in the column at the left with its meaning in the column on the right.

- | | |
|--------------------|---|
| 1. trading meeting | a. small town |
| 2. age-old | b. flourishing/thriving area(esp. financially) |
| 3. township | c. building where goods are stored before being sent to shops |

- | | |
|---------------------|--|
| 4. warehouse | d. assembly of people for the trading purpose |
| 5. prosperous area | |
| 6. consumer goods | e. head-water |
| 7. bound for | f. best, most interesting or most exciting part of sth |
| 8. evacuate | g. having gone bad |
| 9. refugee | h. boring and unimportant houses |
| 10. airy | i. the quality or state of being righteous; rectitude |
| 11. upstream | k. having existed for a very long time |
| 12. exile | l. having plenty of fresh air moving about |
| 13. rotten | m. articles, product or material that is exchanged in trade |
| 14. commodity | o. going or ready to go in the direction of |
| 15. highlight | p. goods bought and used by individual customers, e.g. food, clothing, domestic appliances |
| 16. soulless houses | |
| 17. righteousness | q. remove sb from a place of danger to a safer place, esp. in time of war |

- r. a person who has been forced to leave his country, home, etc and seek refuge, esp. from political or religious persecution
- s. being sent away from one's native country or home, esp. for political reasons or as a punishment

II. Context clues

1. The atmosphere of present-day Hoi An is unique, but the flavour is faintly reminiscent of other ancient ports, such as Amsterdam or Florence.

- a. recalling of
- b. reminding (one) of
- c. remember (sb) to
- d. memorize

2. Formerly, it was the prosperous area because it was "a warehouse" of cinnamon (transported from Tra Mi to be processed, stored and exported), and center of trading meetings.

- a. a building where cinnamon is stored
- b. a building where cinnamon is processed
- c. an area where cinnamon is processed
- d. an area of warehouses where cinnamon is stored

3. The riverbank full of sails echoed the oaring and traders' voices.

a. imitated

b. recalled

c. was filled with sound

d. repeated a sound

4. It was the Vietnamese custom that the market was built by the worship place with a large yard in between. That space, except the trees or plants, did not allow for any housing.

a. flat

b. building

c. accommodation

d. house

5. In the pervious centuries, in Hoi An, houses were made of bamboo thatches, later of wood and stone. Later on, they were made of brick walls in the architectural style as seen nowadays, which indicated Hoi An received the age-old urban architecture, together with the high-technical and sophisticated uses of wood materials for the traders' houses or worship places.

a. experienced

b. complicated and refined

c. skillful

d. urbane

6. I want to refer to the Assembly Halls also called the Chinese Pagodas, built by the Chinese for the purposes of meetings or gathering of the local Chinese who had come from many parts of China.

a. Meeting rooms

b. Assembly rooms

c. Meeting places

d. Assembly places

7. They are named Pagodas, but they are used to worship holy gods, mostly used to provoke the examples of righteousness or the ability to rescue the sea travelers.

a. set the example

b. take an example

c. give an example

d. for example

8. Many old houses in Hoi An should be known to researchers and visitors. These houses were featured strikingly by the length, lying close together in the wide and airy lanes.

a. significantly

b. prominently

c. impressively

d. afloat

9. Quan Thang (77 Tran Phu) house with artfully sophisticated interior decoration giving the feeling of contemplating the noble and luxurious past of the wealthy owners.

a. considering

b. enjoying

c. beholding

d. watching

10. Tan Ky (101 Nguyen Thai Hoc), spacious, remaining the complete architectural design and interior decorations after 1741.

a. roomy

b. rich

c. high

d. wide

■ Questions for discussion

1. When did Hoi An appear?
2. What is Hoi An's best known monument? Why was it built?
3. Mr Tri at the Tourist Office of Hoi An said: "All the oversea styles were received and developed on the base of Vietnamese culture". Do you agree with him? Why? Why not?
4. In 1637, it seemed that the whole world was shopping in Hoi An. Who arrived at Hoi An then?
5. Why does Hoi An attract a lot of tourists nowadays?

■ Using English

Read the following passage carefully and give the correct form of the underlined words.

Once the economic capital of South Vietnam, ...1...(excavate) reveal that as early as the 4th century BC, the area was inhabited by the Sa Huynh people, who had trade ...2...(relate) with many other ...3...(culture) in South East Asia. During the Champa Kingdom period (4th century AD to 14th century AD), Hoi An was the main seaport and the most important ...4...(strong) of the kingdom, ...5...(locate) 20 km from the capital Simhapura. From this port, the ...6...(sea) people of Champa sailed

north to China, east into the Pacific, south and west to the Indian ...7...(continent) and the Arab world.

Nguyen Hoang, the founder of the Nguyen dynasty in Dang Trong (South Vietnam), was made ...8...(govern) of the area in 1558. He encouraged an open door policy ...9...(boost) local industry and trade. Hoi An was ...10...(open) to all ships.

At this time, the major ...11...(Europe) sea powers were setting sail for the East. Merchant ships from Portugal, Britain, the Netherlands and France began to call at Hoi An. Their business brought the Vietnamese port into the ...12...(grow) network of ...13...(nation) trade. The Dutch East Indies Company set up office in Hoi An around 1636, but the office was shut down 15 years later after a conflict between Dutch ...14...(merchandise) and Lord Nguyen Hien Vuong.

Vietnam's neighbours were ...15...(active) in Hoi An long before the Westerners arrived. Early in the 16th century, when the Ming dynasty shut the doors on China, the ...16...(lucre) silk trade between Japan and China ...17...(continue) - through Hoi An. Merchants set up offices there, and " Japanese street" and " Chinese street" ...18...(link) together by the Japanese Bridge. Although this trade dwindled in the mid 17th century, some merchants stayed on, ...19...(marry) local women, and several Japanese tombs ...20...(remain).

■ Practical Exercises

Speaking

Group work

What are the questions that visitors would like to ask while visiting the ancient Hội An? On a separate piece of paper, write as many questions as you can.

Think of what you might say in reply. Pair up with a student from another group.

Monologue

Each student is responsible to prepare one of the following as assigned by the group leader

- Introduce the ancient Hoi An (brief history; geography and town) and talk about some typical historic sites (bridge-shaped pagoda; Phuoc Kien pagoda; Trieu Chau Assembly Hall)
- Speak about urban architecture of Hoi An (Chinese, Japanese architecture; Describe some specific ones)

Writing

Topic: Write a commentary on the Ancient Hoi An

Consider these aspects:

- history of the Ancient Hoi An
- introduction to the main streets in the Ancient Hoi An
- urban architecture

- typical historic sites
- old houses
- religious architectures
- Hoi An specialties

■ Further reading

TRADING PLACES

It's spring in the year 1637 and Hoi An's harbor is the forest of masts. In the market, sailor and traders push their way past stacks of colorful silk, green tea, ivory and beeswax. Chinese peddlers sing the praises of their medicinal herbs; Portuguese merchants display the latest firearms; Indian traders offer oils and spices. Voices in a dozen languages-Dutch, Thai, Japanese- ring out; it seems that the whole world is shopping in Hoi An.

Today as you stand in Hoi An's central market surrounded by women selling bananas and world-weary chickens, it's still possible to imagine those great trade fairs, when all of the earth's riches were on display. Look past the garlic sellers and the fishwives to the Thu Boon River, Hoi An's former lifeline. Brightly painted wooden boats bob sleepily in the harbor; children in the muddy water.

Now, leaving the river behind, push through the covered market into the town square, where you're met by Chua Ong, the long, red-face temple built in 1653 and dedicated to a larger-than-life Chinese general. Resist exploring its shady, incense-wreathed interior and turn left on Tran Phu Street, past the finely wrought wooden shop-fronts of the merchants' houses and the gaudy facades of the Chinese Assembly Halls. There, ahead, lies Hoi An's best-known monument: the Japanese Covered Bridge.

From the mid-15th century until 1639, when the Japanese prohibited foreign travel, Hoi An-or Fai Fo, as it was then known – had a sizeable Japanese community. Built in the mid- 1500s, the red wooden bridge linked “Japanese street” (Tran Phu) with the Chinese district. But, along with this mundane purpose, the bridge had a more romantic *raison d'être*.

According to a local legend, the bridge was built following a series of earthquakes in Japan. Geomancers had determined that a dragon by the name of Cur lay beneath the earth, with its head in India, its tail in Japan and its heart in Hoi An whenever the beast moved it caused natural disasters. The bridge, built on the creature's weakest point, is said to have killed it.

Fai Fo, however, had its own Achilles heel: the trading town's fate was sealed when the harbour became choked with silt in the late 18th century. Then China's ports were

forced open and the schooner and junks moved on, leaving Hoi An to its self, like an old man asleep in the sun and dreaming of past adventures. Of course, traces of Hoi An's cosmopolitan past remained. Builders followed Chinese community prospered; towns-folk retained their reputations as astute traders.

“All the oversea styles were received and developed on a base of Vietnamese culture”, explained Mr. Tri at the Tourist Office of Hoi An. It's the character of the Vietnamese people to be flexible and to profit from outside influences”.

It's this keen eye for business which lies behind the new Hoi An. On the surface nothing has changed. Schoolgirls peddle lazily down sun-washed streets. Old women cluster under the shady wooden porches to gossip. But look inside those long-ago merchants' houses they've been converted into museums, souvenir stores, tailor shops, and art galleries. Enterprising townspeople offer guided tours of their historic homes. They weave table linen, throw pots and carve statuettes in gift shops disguised as craft museums. Signs that read “Email: Yahoo! Hotmail!” peek out of century- old windows.

“ Supply and demand,” says a souvenir vendor, pressed to explain the proliferation of local tourist sires. Hoi An' s citizens, when asked, use “supply and demand” to explain

everything from the number of guesthouses to the recent Internet access. It's like the town's mantra.

Past and present

What Hoi An' savvy citizens have realized is that the past sells. Now thanks to having been stuck in the mud for centuries, the town is luring the foreigners' back. It's conservationist's dream: a place where motorbikes are banned from the oldest streets, antique building are loving restored, and history and business go hand in hand.

Visitors can examine family heirlooms in the Tam Ky House (101 Nguyen Thai Hoc Street, a late 18th century jack wood shop-house, when the great-great-great-great grandson of a Chinese political refugee who arrived in the late-1500s now lives. They can sip lotus tea in the 200-year old Tran Family Chapel (corner of Le Loi and Phan Chu Trinh Streets), while learning about the family's fortunes over the past 13 generations. And, if they tire of old shop-houses and Chinese Assembly Halls, they can delve further into the region's past and take a day-trip to My Son, the crumbling burial grounds of the Cham kings. These Indianised monarchs, who ruled central and southern Vietnam for some 14 centuries, were buried here as early as the fourth century, although the remaining monuments date from the seventh to 13th centuries.

History is all very well, but it's not enough to guarantee a successful vacation. Rest assured, Hoi An' enthusiastic

host have it all covered: dozens of cafes serve server fresh seafood at unbelievably low prices; there are hotels and guest houses to suit every budget; it's easy to rent bicycles and motorbikes. You can even get a whole new wardrobe made to measure in under a day. And, for those who have seen enough historic sites to last a lifetime and whose bags are stuffed to overflowing, there's always the beach.

Hoi An's long, empty beach lies 4 km out of town, past glorious scenes of rice paddies and lagoons. It's best reached by bicycle; peddle east on Tran Hung Dao Street.

Beach, history, art shopping... Hoi An has one last secret: friendliness. There's little of the fast-talking pushiness found in so many popular tourist destinations. The postcard vendors ask nicely. Old women grin toothlessly when their offers of sweet drinks are turned down. Cyclo drivers laugh and go back to sleep if you prefer to walk. No hassles, no hard sells, just entrepreneurs giving tourists what they want. "Supply and demand," says a smiling tailor, folding a pair of tourist-sized trousers. "Demand we supply."(*)

*Elka Ray, **Trading places**, Heritage July – Aug 1998. Vietnam Airlines Inflight Magazine.

ADDITIONAL ARTICLES – OPTIONAL READING

BANG AN TOWER

Bang An tower in Bang An village, Dien An commune, Dien An district on the road 606, about 27 kilometres south of Da Nang.

According to the content of the stela found in Bang An, King Bhadravarman II built a temple named Linga Paramesvara (Absolute God a title of Shiva) to dedicate to Isanesvara (another name of Shiva). Researchers believed that this stela was erected in 878-977 AD.

Bằng An was the only octagonal tower remaining (Chanh Lo tower in Quang Ngai was the same, but broken down long time ago, therefore its shape can not be studied).

Present height of the tower is over 20 metres, the foundation fairly high, the body is octagonal with each side of 4 metres wide. The entrance is in the east. The vestibule is rather long, in both sides of it there are two minor doors. The wall is plain, without false doors, pillars and decorative motifs. On the foot, there are geometrical edges widening to meet the foundation. On top of the wall,

widened geometrical edge supports the cone-shaped roof of the eight sections. On the edges along the root the vestige of sandstone of architectural objects still remains. The summit fell down long time ago.

The damaged vestibule was restored in 1940 by French Department of Public Works; the minor doors in both sides were replaced by two windows. At present, there are still 2 statues of Gajasimha outside the tower, the small bell of Bàng An Gajasimha is like the ones in Chanh Lo and Chien Dan, the mane was stylized, the claws were clearly expressed, the trunk short and curved.

Based on two statues of Gajasimha of Chanh Lo style and the octogonal foundation of Bang An tower, which is like the one of Chanh Lo J.Boisselier thought that Bang An tower had the same period of Chanh Lo (the 11th century). Some other researchers believed that the octogonal body of tower was similar to the octogonal brick columns in Dong Duong and PoNagar relics, therefore, the tower dates from the late 9th century or the early 10th century, and the Gajasimha statues were erected in the next century, when the tower was still used for worshipping Shiva.

In our opinion, the shape of Bang An tower is like a huge Linga. That was the Linga-Paramesvara, which was erected in the late 9th century by King Bhadravarman II, may be it was repaired some times, but it basically kept the original form.

According to the description and drawings of H.Parmentier, there was the vestige of the foundation of two minor sculptural works, Formerly in the area, one in the southwest, the other in the northeast of the main tower, but flood caused its disappearance.(*)

THE ROYAL TOMBS OF HUE

All together thirteen kings of the Nguyen Dynasty reigned in the imperial capital of Hue over a period of 143 years (1802-1945), but for various reasons only seven tombs were built for eleven kings. These are the tombs of King Gia Long (Thien Tho mausoleum), King Minh Mang (Hieu mausoleum), King Thieu Tri (Xuong mausoleum), King Tu Duc (Khiem mausoleum), King Duc Duc (An mausoleum), King Dong Khanh (Tu mausoleum), and King Khai Dinh (Ung mausoleum).

The concept that ‘a man’s life is loaned by nature and death takes him home’ made every king think of building a tomb for himself while he was still on the throne, and the tomb was considered to be his eternal world. Every tomb was a separate world: an audience courtyard with stone statues of courtiers, elephants and horses; a stele house containing an enormous tablet with an inscription of the

* Hồ Xuân Tịnh. **Di tích Chăm ở Quảng Nam Cham Relics in Quang Nam**. NXB Đà Nẵng 2001

biography and distinguished service of the tomb's owner; an altar, grave and a number of associated auxiliary structures were the elements which helped create a perfect royal tomb.

All these tombs lie to the west or southwest of the imperial capital of Hue. However, each tomb was constructed in a different style, owing to conditions prevailing at the time, the tastes and personality of each king, and the skills of various generations of builders.

King Gia Long's tomb extends over a horizontal axis, without surrounding walls.

That of King Ming Mang is laid out in a well proportioned arrangement along a lengthwise axis.

King Thieu Tri's tomb extends both horizontally and lengthwise.

King Tu Duc's tomb is laid out over three flexible lengthwise parallel axes.

King Khai Dinh's tomb emphasises height rather than area.

King Gia Long's tomb (Thien Tho mausoleum):

Gia Long's tomb lies amid a hilly country on the northern bank of the Ta Trach River (upper reaches of the Perfume River), 19 km by water and 16 km by road from the centre of the present city of Hue. This is a complex of

various tombs with different histories of construction, planned as a beautiful area of 2.875 hectares.

Quang Hung's tomb was dedicated to Lord Nguyen Phuc Tan's second wife (1620-87), Lord Nguyen Phuc Tran's mother.

Vinh Mau's tomb was dedicated to the queen (1653-96), wife of Lord Nguyen Phuc Tran (1650-91), Lord Nguyen Phuc Chu's mother.

Truong Phong's tomb was dedicated to Lord Nguyen Phuc Chu (1675-1725).

Thoai Thanh's tomb was dedicated to the queen (1738-1811), Lord Nguyen Phuc Luan's concubine and King Gia Long's mother.

Hoang Co's tomb was dedicated to Princess Long Thanh, King Gia Long's sister.

In this complex of tombs, Thien Tho and Thien Tho Huu are the main sections.

In the Thien Tho mausoleum section is a tomb called 'Can Khon Hiep Duc' dedicated to King Gia Long and Queen Thua Thien Cao, his first-ranking wife. To the left of the tomb lies a stele house and to the right stands Minh Thanh temple, the construction of which began in 1814 and was completed in 1820.

Thien Tho Huu section and Gia Thanh temple, dedicated to Queen Thuan Thien Cao (1769-1846), King

Gia Long's concubine and King Minh Mang's mother, lies to the right of Minh Thanh temple.

These monuments spread over an immense hilly area among tens of thousands of pine-trees. They were built at the beginning of the 19th century and are an impressive sight. Due to devastation caused by bombing and shelling during war and the action of wood-borers and harsh weather conditions, the tomb area has badly deteriorated.

Mon village, or catch a bus to Kim Ngoc ferry, cross the river and walk a few kilometres further.

In fine weather and with plenty of time, visitors can go by bicycle and enjoy the melodious sound of birdsong, the whispering wind and the beautiful flowers.

King Minh Mang's tomb (Hieu mausoleum):

Minh Mang's tomb is situated at the Bang Lang crossroads (opposite Tuan market), on the northern bank of the Perfume River, 16-km by water and 12 km by road from Hue. The tomb may be approached by car, either following the road on the left bank of the Perfume River from Thien Mu pagoda, or the Dien Bien Phu-Nam Giao-Tuan market route. Going by boat is a little slower but perhaps more enjoyable, especially as on the way back one can enjoy folk-songs of Hue performed on the Perfume River.

The narrow strip of land by Mount Cam Ke at the foot of Chu Kim Phung Mountain (known as Thuong Son in the

old days), belongs to the old village of An Bang which is now Thuong Tho village in Huong Tra district. On one side of the village is the Perfume River, on the other the Kim Phung mountain range, to the left stands Mount Ngoc Tran and to the right, Mount Ton Son.

In the 20th year of Minh Mang's reign (1840) and only after all calculations and preparations were complete, did the construction of the tomb begin. After the unexpected death of Minh Mang, Thieu Tri succeeded to the throne and continued with the work, in which he was rather keen on the completion of monuments. (*)

DIEN BIEN PHU REVISITED

In this narrow valley, surrounded by jungle mountains, General Giap and his forces brought almost a century of French domination to an end.

After applying a final dash of lipstick, Vu Nga, the young curator of the Dien Bien Phu Museum, is ready for a new day. Her first guests are a French couple; the woman's father had fought and died here, 43 years ago.

As usual, the French couple's excursion begins on the slope facing the museum, Hill A1, known to the French as

* Mai Ung, Dao Hung. **Hue Monuments of an Ancient Capital**. The Gioi Foreign Languages Publishing House, Hanoi 1993.

Eliane. According to Ms Nga, on this low rise alone, more than 2,000 Vietnamese and 800 French soldiers died during the 56-day siege that ended with the Viet Minh victory on May 7, 1954. That this rural idyll could have been the setting for such carnage seems inconceivable.

Established by the Trinh Emperor in 1777, Dien Bien Phu was on a strategic trade route to Laos and beyond. The area is a melting pot of people from three countries; Vietnam, Laos and China, and, in past centuries, was the scene of constant skirmishes between feudal lords. The Eliane 2 Underground Shelter, where Ms Nga leads her guests, was used by the Japanese in WW2 and then by the French, who, after a small garrison was overrun by the Viet Minh in 1952, recaptured the valley and stationed 16,000 French, Vietnamese and Foreign Legion troops there.

Today, the brick walls of the shelter are wrapped in moss and the floor is wet with rain water. On a windy afternoon like this, the hillside is full of children flying kites.

The view from the top of the hill, past the town's newly built houses, shows a landscape of paddy fields and young coffee bushes. Here, in the middle of a meadow, lies the former command centre of the French General de Castries. Everything here has been preserved, "to remind people about the senselessness of war and invasive aggression", says Ms Nga. Outside, water buffaloes are grazing beside

the rusted shells of armoured tanks. There is something absurd about the presence of these killing machines in this lovely, rural setting.

Other shelters dating back to the war years, have also been preserved by local people, the most famous being that of the Viet Minh commander, General Vo Nguyen Giap. Beginning in December 1953, the Viet Minh, helped by thousands of porters, hauled guns and equipment high into the mountains, encircling the French garrison below. When the Vietnamese launched their attack on March 13, 1954, the French were taken totally by surprise. Since the Viet Minh had heavy artillery within striking distance of the airstrip, the French were forced to rely on parachute drops of supplies.

Much of the Viet Minh's brilliant strategy was planned in a 320 metre-long tunnel, dug into a small hill, some 30 km east of Dien Bien Phu. Quang Thanh Phuong, a young woman from the Thai ethnic minority, leads tourists towards this humble shelter. Some huts, where planning sessions were held, are clustered near the tunnel's mouth, now overgrown with moss. A group of Thai women carrying baskets of maize drift past; war seems very far away. General Giap has been back many times to revisit this site, says Ms Phuong, adding that many of the visitors, both foreign and Vietnamese, are veterans of the battle for Dien Bien Phu.

From General Giap's shelter, Ms Phuong leads her tour group through two Thai hamlets. Dien Bien Phu is located in Muong Thanh Valley, and ethnic Thai and Hmong people account for around two-thirds of the valley's 60,000 residents. Curious children peer out of the villages' stilt houses or run alongside the tourists, who are bound for Pa Khoang Lake. The lake is actually a man-made water reservoir, crucial for the irrigation of the valley below. It is also the site of Dien Bien Phu's only tourist resort- a newly built hotel that resembles a Swiss castle. The hotel has satellite TV and a dock with small rowboats, popular with tourists and young couples from Dien Bien Phu. On weekends, the 21 km road from Pa Khoang Lake to Dien Bien Phu is busy, as the town's residents flock here for day trips.

The resort is a sign of things to come, as Dien Bien Phu's history continues to draw tourists. But the town doesn't depend on tourism alone; its location, 30 km from the Lao border-which made the French view it as a vital point to hold in order to safeguard the old Laotian capital of Luang Phabang-ensures its place as a trading centre. Coffee and other crops are shipped from here to Laos and Thailand, while consumer goods bound for Hanoi and other northern provinces flow in the opposite direction.

And, unlike many of the tourists who come here, Dien Bien Phu's residents are not looking back. The town is

alive with colour, as the Vietnamese, Thai and Hmong residents go about their daily affairs; carrying their wares into town, shopping in the crowded market, holding *xoe* dancing parties in their stilt houses.

These people, whose cultures are as different as their clothing styles, share the same warmth and hospitality for visitors. Dien Bien Phu is a historic site and the natural scenery is stunning. But it's the town's forward-looking people who make Dien Bien Phu truly memorable. (*)

CU CHI TUNNELS

The town of Cu chi had about 80,000 residents during the American War. But has now become a district of greater Ho Chi Minh City with a population of 200,000. At first glance, there is little evidence here to indicate the intense fighting, bombing and destruction that went on in Cu chi during the war. To see what went on you have to dig deeper-underground.

The tunnel network of Cu chi became legendary during the 1960s for its role in facilitating Viet Cong (VC) control of a large rural area only 30 to 40 km from Saigon. At its height, the tunnel system stretched from the South

* Huynh Hoa, **Dien Bien Phu revisited**, Heritage November – December 1997, Vietnam Airlines Inflight Magazine

Vietnamese capital to the Cambodian border, in the district of Cu chi alone, there were over 250 km of tunnels. The network parts of which were several storeys deep, included innumerable trap-doors, specially constructed living areas, storage facilities, weapons factories, field hospitals, command centres and kitchens.

The tunnels made possible communication and coordination between VC- controlled enclaves isolated from each other by South Vietnamese and American land and air operations. They also allowed the guerrillas to mount surprise attacks wherever the tunnels went - even within the perimeters of the US military base at Dong Du - and to disappear into hidden trapdoors without a trace. After claimed large numbers of US casualties and proved ineffective, the Americans resorted to massive firepower, eventually turning Cu chi's 420 sq. km into what Tom Mangold and John Penycate have called 'the most bombed, shelled, gassed, defoliated and generally devastated area in the history of warfare.

Today, Cu chi has become a pilgrimage site for Vietnamese school children and Party cadres. Parts of this remarkable tunnel network-enlarged and upgraded versions of the real thing -are open to the public.

The unadulterated tunnels, though not actually closed to tourists, are hard to get to and are rarely visited. There are numerous war cemeteries all around Cu chi, though tour

groups don't usually stop at these except on special request.

History

The tunnels of Cu chi were built over a period of 25 years beginning in the late 1940s. they were the improvised response of a poorly equipped peasant army to its enemy's high-tech ordnance, helicopters, artillery, bombers and chemical weapons.

The Viet Minh built the first dugouts and tunnels in the hard, red earth of Cu chi-the area being ideal for the construction of tunnels-during the war against the French. The excavations were used mostly for communication between villages and to evade French army sweeps of the area.

When the VC's National Liberation Front (NLF) insurgency began in earnest around 1960, the old Viet Minh tunnels were repaired and new extensions excavated. Within a few years the system assumed enormous strategic importance, and most of Cu chi District and nearby areas came under firm VC control. In addition, Cu chi was used as a base for infiltrating intelligence agents and sabotage teams into Saigon itself. The stunning attacks in the South Vietnamese capital itself during the 1968 Tet Offensive were planned and launched from Cu chi.

In early 1963, the Diem government implemented the

botched Strategic Hamlets Program, under which fortified encampments, surrounded by rows of sharp bamboo spikes, were built to house people 'relocated' from Communist controlled areas. The first 'strategic hamlet' was in Ben Cai District, next door to Cu chi. Not only was the program carried out with incredible incompetence, alienating the peasantry, but the VC launched a major (successful) effort to defeat it –the VC was able to tunnel into the hamlets and control them from within. By the end of 1963, the first showpiece hamlet had been overrun.

The series of setbacks and defeats suffered by the South Vietnamese government forces in the Cu chi area helped make a complete VC victory by the end of 1965 seem a distinct possibility. Indeed, in the early months of that year, the guerrillas boldly held a victory parade in the middle of Cu chi town. VC strength in and around Cu chi was one of the reasons the Johnson administration decided to involve American combat troops in the war.

To deal with the threat posed by VC control of an area so near the South Vietnamese capital, one of the Americans' first actions was to establish a large base camp in Cu chi District. Unknowingly, they built it right on top of an existing tunnel network. It took months for the 25th Division to figure out why they kept getting shot at in their tents at night.

The Americans and Australians tried a variety of

methods to 'pacify' the area around Cu chi that came to be known as the Iron Triangle. They launched large-scale ground operations involving tens of thousands of troops, but failed to locate the tunnels. To deny the VC cover and supplies, rice paddies were defaulted, huge swathes of jungle bulldozed and villages evacuated and razed. The Americans also sprayed chemical defoliants on the area from the air and then, a few months later, ignited the tinder-dry vegetation with gasoline and napalm. But the intense heat interacted with the wet tropical air in such a way as to create cloudbursts that extinguished the fires. The VC remained safe and sound in their tunnels.

Unable to win this battle with chemicals, the US army began sending men down into the tunnels. These 'tunnel rats', who were often involved in underground fire fights, sustained appallingly high casualty rates.

When the Americans began using Alsatians trained to use their keen sense of smell to locate trapdoors and guerrillas, the VC put out pepper to distract the dogs. They also began washing with American toilet soap, which gave off a scent the canines identified as friendly. Captured American uniforms, which had the familiar smell of bodies nourished on American-style food, were put out to confuse the dogs further. Most importantly, the dogs were not able to spot booby traps. So many dogs were killed or maimed

that their horrified army handlers refused to send them into the tunnels.

The Americans declared Cu chi a free-strike zone: minimal authorization was needed to shoot at anything in the area, random artillery was fired into the area at night, and pilots were told to drop unused bombs and napalm there before returning to base. But the VC stayed put. Finally, in the late 1960s, American B-52 bombers carpet-bombed the whole area, destroying most of the tunnels along with everything else around. The gesture was militarily useless by then: the USA was already on its way out of the war. The tunnels had served their purpose.

The VC guerrillas serving in the tunnels lived in extremely difficult conditions and suffered horrific casualties. Only about 6000 of the 16000 cadres who fought in the tunnels survived the war. In addition, uncounted thousands of civilians in the area, many of whom were relatives of the guerrillas, were killed. Their tenacity ... the bombings, the pressures of living under ground for weeks and months at a time, and the deaths of countless friends and comrades is extraordinary.

The villages of Cu chi have been presented with numerous honorific awards, decorations and citations by the government, and many have been declared 'heroic villages'. Since 1975, new hamlets have been established and the population of the area has more than doubled to

200,000, but chemical defoliants remain in the soil and water, and crop yields are still poor.

The Tunnels:

Over the years the VC, learning by trial and error, developed simple but effective techniques to make their tunnels difficult to detect or disable. Wooden trapdoors were camouflaged with earth and branches; some were booby-trapped. Hidden underwater entrances from rivers were constructed. To cook, they used 'Dien Bien Phu kitchens' which exhausted the smoke through vents many metres away from the cooking site. Trapdoors were installed throughout the network to prevent tear gas, smoke or water from moving from one part of the system to another. Some sections were even equipped with electric lighting.

Presently, two of the tunnel sites are open to visitors. One is near the village of Ben Dinh and the other is at Ben Duoc.

Ben Dinh this small, renovated section of the tunnel system is near the village of Ben Dinh, 50km from Ho Chi Minh City. In one of the classrooms at the visitors' center, a large map shows the extent of the network (the area shown is in the north-western corner of Greater Ho Chi Minh City). The tunnels are marked in red. VC bases are shown in light grey and the light blue lines are rivers (the Saigon River is at the top). Fortified villages held by South

Vietnamese and American forces are marked in Grey, while blue dots represent the American and South Vietnamese military posts that were supposed to ensure the security of nearby villages. The dark blue area in the center is the base of the American 25th infantry Division. Most pre-arranged tours do not take you to this former base, but it is not off limits and if you have your own guide and driver you can easily arrange a visit.

To the right of the large map are two cross-section diagrams of the tunnels. The bottom diagram is a reproduction of one used by General William Westmoreland, the commander of American forces in Vietnam (1964-8). For once, the Americans seemed to have had their intelligence information right (though the tunnels did not pass under rivers, nor did the guerrillas wear headgear underground).

The section of the tunnel system presently open to visitors is a few hundred metres south of the visitors' centre. It snakes up and down through various chambers along its 50m length. The unlit tunnels are about 1,2m high and 80 cm across. A knocked-out M-48 tank and a bomb crater are near the exit, which is in a reforested eucalyptus grove.

Ben Duoc these are not the genuine tunnels but a full-fledged reconstruction for the benefit of tourists. The emphasis here is more on the fun fair, and tourists are

given the chance to imagine what it was like to be a guerrilla. At this site there is even the opportunity to fire an M-16, AK-47 or Russian carbine rifle. This costs US\$1 per bullet, but may be the only opportunity you'll ever get. It's recommended that you wear hearing protection.(*)

MUSEUM OF THE VIETNAM PEOPLE'S ARMY

On 22nd December 1959, the Army Museum was officially inaugurated and opened to visitors, marking the birth of a cultural institution of Vietnam People's Army.

With an are of more than one hectare, in which there is an ancient architectural work - the Hanoi Flag tower built from 1805 and completed in 1812, with 180m perimeter and 30.1m high. The army Museum is adjoining the historical and cultural vestige area of Thang Long Capital centre, (Kinh Thien palace, princess belvedere, Doan Mon gate....) to the north, about 1 kilometre to the West are President Ho Chi Minh Mausoleum, Ho Chi Minh Museum, Monument dedicated to Anonymous War Martyrs... and Dien Bien Phu Road and Chi Lang Plaza to the South.

The Army Museum is the place for collection, storage

* Mason Florence, Robert Storey, **Vietnam**, 5th Edition, Lonely Planet Publications

display and dissemination of physical cultural heritage of Vietnam People's Army (VPA). Until now the Army Museum has stored more than 140 thousand objects of various kinds, including many repertoires of precious and rare objects reflecting the essence and tradition of the People's Army. People's was under the leadership of Vietnam Communist Party and President Ho Chi Minh.

Within the indoor area of 3,200m², the Army Museum exhibitions consist of 22 thematic displayed. Objects of large mass such as aircraft, rockets, vehicles, artilleries, bombs, etc are exhibitions in the open air alternatively with ornament trees on more than 200 m² of yard and garden.

Main parts of regular display scheme in the Army Museum:

Part 1: Introduction

The Introduction hall of 50 m² exhibits and overview of the significant landmarks in the history of the Vietnamese revolution, noble rewards donated by the Party and the State to the Vietnam People's Army together with two quotations from the instruction of President Ho Chi Minh: "The Hung Kings had merit in national construction, you and I have to fight for the defence of our country" and "Our Army is loyal to the country and People; ready to fight and sacrifice itself for the independence and freedom of

the Fatherland, for socialism; able to fulfil any tasks, overcome any difficulties defeat any enemy".

Thematic display on the " Tradition of struggle against foreign invasion of Vietnamese Nation" is exhibited adjacently to the introduction hall. On an area of 42m², the exhibit hall highlights strategic decisive battles of Vietnamese Nation from the ancient time of national construction till the 18th century. Copper arrows, spears, swords, javelins, signal pistols, Bach Dang wooden piles, diagram, extracts introducing strategic decisive battles together with two declarations of independence of Vietnamese Nation in the 11th century and 15th century, help the visitors to conceive clearly that the process of national building and defence through several thousand years of history of Vietnamese Nation is the foundation of the traditions of the heroic Vietnam People's Army.

Part 2: *The process of birth, building, struggle and victory of Vietnam People's Army from 1930 to 1954.*

On the area of more than 600 m², through approximate 1000 objects together with supplementary scientific materials, the exhibit part introduces 6 themes, each of which reflects a significant landmark in the history of Vietnamese revolution and Vietnam People's Army.

The visitors would see the birth of the red self- defence

Unit in the revolutionary high tide of 1930- 1931, Bac Son insurrection, Nam Ky Guerrilla Detach in the insurrection of Ba To (1945) and Armed Propaganda Brigade for the Liberation of Vietnam (12/1944) - the predecessor organisation of VPA. Through objects groups, the visitors would have an insight into that Vietnam People's Armed forces came into being amidst the Revolutionary high tide of the people.

Here, the visitors would see the firearm of President Ho Chi Minh, brought from abroad and have been handed over to the Army at the initial day of its foundation.

Sporting guns, mauser rifles were main weapons used by Vietnam Liberation Propaganda Army Brigade in the first battles that defeated the enemy in Phay Khat, Na Ngan.

Less than one year of age, the Army together with the whole people successfully expelled the Japanese Fascists and, overthrown the monarchy that existed for thousand of years. Much material evidences of the General Uprising in 8/1945 have been exhibited, including the Brass Band instruments used in the performance of the National Anthem in the "Declaration of independence" ceremony on 2/9/1945.

An array of fighting scenes in Hanoi at the end of 12/1946 are brought in relief. Cultural objects together with household furniture of Hanoi people brought to the

road to erect obstacles; statues of death-braving soldiers carrying “three-leg” bombs in fighting; the slogan banners “Independence of death” stretched over the streets in 1946... are material evidences of our army and people’s actions responding to the appeal of President Ho Chi Minh. “We would rather sacrifice everything than lose our country. Never shall we be enslaved:”. Audio tape playing back the appeal of President Ho Chi Minh for nation-wide war of resistance, together with valuable objects would help the visitors to have an insight in to the Vietnamese People’s unshakable determination to fight and win.

People’s war is one of original feature of Vietnamese revolution. Many typical objects group, collection of rudimentary weapons (spikes, crossbows, bows, arrows, spears, lances, bamboo poles...), self-made weapons (grenade, hand grenade, demolition mine, landmine, torpedo, firearm, rifle, submachine gun, SKZ, DKZ...) together with images of Combat village fence of scorched earth resistance... contribute in reflecting the long-term, all-round national war of resistance conducted by the Vietnam Communist Party.

The final hall of the second part of the exhibitions displays materials on “The winter-spring war situation in 1953- 1954 - Dien Bien Phu Campaign”: On an area of 180 m² and with more than 300 objects, the exhibit hall shows why French and American aggressors built Dien Bien Phu

into a strong group of fortresses: strategic base to crush the main force of "Viet Minh" (Vietnamese Independence League). At the same time, that reflects the strategic determination and fighting way of Viet Minh's main force in Dien Bien Phu Campaign to showing the resolute will and the strength of Vietnam People's Army for this strategic decisive battle.

The visitor would see a bicycle carrying 370 kg of rice, sample of more than 20 thousand bicycles being used in transporting food, ammunition in Dien Bien Phu campaign; photographs and objects groups showing troops and People's labourers "splitting mountain" to build roads; troops hauling tens of heavy artillery pieces up hill and down to battlefield by manpower; infantry and military engineers digging hundred of kilometers of trenches to encircle and isolate bases of the enemy, etc...

Sand- model of Dien Bien Phu campaign, scale 1/1.800, inclination 25⁰, associated with sound, light and video tape lasting for 15 min will allow the visitor to follow the development of the whole fierce battle for 55 days and nights at Dien Bien Phu group of fortresses in 1954.

Part 3: *The war of resistance against American imperialism for national salvation from 1955 to 1975.*

With an exhibit area of 1,100m², through about 2

thousand objects of various kinds, and with a range of different solutions on display, in combination with supporting sound, light and colour, accent is given to the significant question of the epoch: Why Vietnamese people and their Army defeat the first rank super- power in the world that is American imperialism.

Through images, objects showing American's puppets conspiracy, trick and savage crimes such as disemboweling innocent people, killing children, spreading poisonous chemicals, imprisonment and torture killing people by guillotine etc ... the visitor would understand why Vietnamese people had no way rather than standing up and struggle to expel the aggressor and liberate the Nation in accordance with President Ho Chi Minh's inflexible will "So long as a single aggressor remains on our soil, we must fight on to sweep him away".

Though the objects, objects group or objects collection, the visitors would penetrate the intelligence, courage as well as staunch endurance of the Vietnamese people and the Vietnam People's Army to confront severe hardship and to fight for the ideal of national independence and reunification of the motherland.

Here, the visitor would see by his/her own eyes bee hive of hornets trained to identify and attack American soldiers; catapult for launching grenades, hand grenades, and modified rockets produced by the military Ordnance. The

visitor would see the underground passage model of Cu Chi- a locality known as a “Steel land with brass fortress” a display the strategic road bearing the name of “Ho Chi Minh's trail” with many tools used for paving the way through Truong Son forests, the “Ho Chi Minh's seaway” and objects of various types of modern American weaponry used the U.S. strategy aiming at preventing the support of the North to the South. Of special interest, is the exhibition hall on the battle that defeated the strategic raid of American air force on Hanoi Capital and Hai Phong City at the end of 1972, with objects groups of aircraft body fragments, various kinds of brand of American aircraft shot down in the North of Vietnam; objects collection on the equipment of a strategic aircraft B52 pilot with more than 50 articles of various types, etc...

Ending Part 3 is the 213m² sand model of the “Ho Chi Minh's campaign” automatically operated by electronic equipment together with large screen projecting documentary film about the development of the fighting in the fighting in the General offensive and Uprising in the Spring of 1975, climaxed historical Ho Chi Minh's campaign.

Adjoining the sand model is the exhibit hall that summarized 30 year of the national liberation war. The hall of 300m² introduces objects group on the leadership role of Vietnam Communist Party and President Ho Chi Minh,

and on the deeds of heroism of the People, and Vietnam People's Army. Striking things are objects group exhibiting the T54B tank, No.843, one of the first tanks rushing into President Place of the Sai Gon puppets on 30 April, 1975, the 5 flags of 5 detachments advancing to liberate Sai Gon planted on the major targets to the "Ho Chi Minh campaign", objects group of various kinds of flag, badge, military uniform and decorations, medals of American and Sai Gon Administration soldiers.

"The world supports Vietnam in the war of resistance", an important exhibition in the Army Museum, expresses one of the reasons underlying the victory of Vietnamese revolution, and at the same time, reflects the ethics of "Faithfulness" of Vietnamese Nation. Through concrete objects introducing both great material and noble spiritual support, images of shoulder to shoulder fighting against the common enemy, the visitor would be increasingly aware that the victory of Vietnamese people for 30 years of struggle against foreign aggression could not be separated from the precious support of the friends throughout the world, that the victory of Vietnamese people is also the victory of progressive people all the world over.

One exhibit theme of deep interest that attracts a large number of visitors, both domestic and international, is the

display on “Heroic Vietnamese Mothers”. One the area of approximate 100m², with more than 450 objects, the exhibit hall reflects invaluable contribution, noble sacrifice of Vietnamese mothers, symbolised by 41,624 mothers highly awarded by the State of the title of “Heroic Vietnamese Mother”.

On an area of more than 2000m² of yard and garden, the Army Museum has exhibited objects of great mass including weapons of merit of the Army such as vehicles, artilleries, aircraft as well as various kinds of weapons captured from the enemy. Especially attracting visitors is the collection of French and American bombs used in the war in Vietnam with about 1000 objects including demolition bomb of 3000 lb., piercing bomb, cluster bomb, chemical bomb...

Fine art works on the subject “Revolutionary war and people’s armed forces” are being stored at the Army Museum with more than 1000 paintings, statues, low relief, all are original. There are precious collections such as epic works reflecting the great campaigns that marked historic turning points: Dien Bien Phu campaign, Quang Tri 1972, victory against the use of American B52 aircraft, etc... To echo the people’s demand, the Army Museum is deploying the exhibit hall for fine art works on an area of 162m² in the regular display system.

Part 4: *Display of Vietnam People's Army from 1957 up to now 2 strategic tasks: Defence and building of the motherland of socialist Republic of Vietnam*

Exhibit area is of 324m². This display has both historical and topical character. The Army Museum is deploying the collection of supporting materials and objects and is studying proper solutions in this regard. It is planned to complete by December 2001

Topic exhibition and mobile display is regarded as a matter of permanent concern by the museum to adapt to regular demand of the people, especially in occasions of celebration days of the country and of the Army. The Army Museum has reserved a hall of 180m² to regularly exhibit major to subject domestic and international.

For more than 40 year of operation (1959 - 1999), the Army Museum has carried out 86 national exhibitions, tens of international exhibition, 33 mobile displays at various units, received more than 15 million visitors, including 400 thousand international visitors.

The Army Museum attaches adequate importance to scientific study. For more than 40 past years, it has carried out studies on 300 major subjects relating to professional fields, set up 120 sets of objects collection lists; one reference dictionary containing 4000 names of objects,

completed 4 scientific studies at ministerial and establishment level to deal with matters of theoretical and practical characters for the Army Museum.

Thank to its effective activities, the Army Museum has been decorated with Military Merit Medals of Second Class and Third Class, Labour Merit Medals of First Class and Second Class, together with many other awards.

Turning to the new millennium, under the guidance of the Ministry of Defence, the Army Museum will be conducting studies on the overall development planning for a larger scale in both regular exhibits system and storage infrastructure worthy of historical stature and military exploits of the Vietnam People's Army, in response to growing demand in the fields of culture, study and research of all social strata. With this spirit, the Army Museum wishes to expand relations with other domestic and foreign museum and organisations matters related to professional knowledge and qualification as well as relevant issues of substance.(*)

* Extracted from Phan Quoc Quan, Vu Quoc Hien, Ngo The Phong, **National museums of Vietnam**, the Publishing of Ethnic, 2002

NATIONAL MUSEUM OF VIETNAMESE HISTORY

In the Vietnam National Museums net, the National Museum of Vietnamese History was earliest establishes from the infrastructure of Louis Finot Museum, which was built in 1926 by Bac Co Fareast School and opened to public in 1932.

Under the French domination, artistic object of Fareast region, especially cultural and artistic heritages of Vietnam as well as Indochina countries dominated by the French are mostly exhibited. The museum is beautiful not only in architectural shape but also in style and art antiques exhibition. Thus, it used to be listed in the top artistic museums of Southeast Asia.

In 1954, the war of resistance against the French colonialism was victorious and the North was absolutely liberated. On April 22, 1958, the State officially took over this cultural works and then researched, collected and added more document, objects and shifted the artistic museum to the National Museum of Vietnamese history. It has opened to public since Sept. 3, 1958. Up to now, the museum has received more the ten millions of domestic and foreign visitors.

Since its establishment, the Museum has unceasingly boosted scientific researches, implemented survey, investigation and archaeological excavation at localities throughout the country in order to supplement objects to the store and serve exhibition. These researches have made contributions to clarify many historical and cultural issues of Vietnam.

There are about 100 thousands of objects in different materials in the conservative stores of the National Museum of Vietnamese History, the create the most grand and precious collections as compared to equivalent ones in the country and the region. Typical collections are: collection of archaeological cultures from the early Paleolithic to the early Metal age; Collection of Dong Son culture; collection of Vietnam ceramic wares; Collection of Champa carved stones, Collection of arts of foreign countries such as China, Japan, India and Southeast Countries. In the recent years, the National Museum of Vietnamese History gave priority to rearranging store, applying advanced sciences and technologies in improving quality of inventory, conservation, classification and arrangement of collections.

The National Museum of Vietnamese History frequently collaborates with and supports local museums in the countries in terms of profession of exhibition, conservation, especially survey, investigation, excavation

and collection of historical objects. In addition, relations to national museums in the region and the world have recently boosted by frequent communication, professional experience exchange, special newspapers and publications, reception and inauguration of projects and cooperation programs.

As a result of scientific research, collection, inventory and conservation, the National Museum of Vietnamese History exhibits and introduces Vietnam history in the chronological principle. In exhibitions, objects and collections are used as language for major illustration, showing historical periods and events is combined with showing collections in an effort to create open exhibitions in the whole system, facilitate in updating new document resulted from fundamental researches. A part from the main exhibition, showing specific subjects that introduce deeper and more thoroughly about an object collection or a concrete subject is often held by the Museum. Mobile exhibitions are also organized for different objects of visitor's nation-wide.

The present contents exhibited by the National Museum of Vietnamese History consist of 4 major sections:

1st Section: Vietnam Prehistory

It exhibits heritages of the prehistory period, equivalent to the period from the Paleolithic to the Neolithic. This

course commenced from 300,000- 400.000 years to 4000-5000 years ago.

It is opened with pale biological relics excavated at Hum cave (Yen Bai), Keo Leng cave (Lang Son); objects of the early Paleolithic found out at the archaeological sites of Do mountain, Quan Yen (Thanh Hoa), Hang Gon, Dau Giay (Xuan Loc- Dong Nai). Typical categories consist of: Hand Axes, chopper- chopping tools, flacks dated about Middle of Pleistocene (300,000 to 500,000 years ago). Relics exhibited at the Museum prove that Vietnam is one of cradles of the human being, where the most ancient relics of the human being were found.

The later Paleolithic comprises of two relic groups

Than Sa relics (Thai Nguyen) with symbolic features of flacks, typically acute tools and trimmed flacks tools. This group of relics was discovered in the early 1970s of this century.

One of outstanding achievements of Vietnam Archaeology are the discovery and determination of other archaeological cultures of the later Paleolithic: Son Vi culture, belonging to pebble tool industry dated back to Hoa Binh cultural chronicle. It was an industry to fabricate pebble without grinding technique. Typical tools are pumelo-segment shaped, one fourth of a pebble, coarse sharp and horizontal-blade edge tools, vertical-blade edge tool and two-head blade tool. The group of Than Sa and

Son Vi culture relics dated from 15,000 to 30,000 years ago.

The followings are relics of Hoa Binh culture, a famous archaeological culture of Southeast Asia and the world. It mostly allocated in dens and rock shelter of Hoa Binh, Son La, Ha Nam, Ninh Binh, Thanh Hoa, Nghe An, Quang Binh provinces... Hoa Binh culture was at the Neolithic about 10,000 to 16,000 years ago.

The typical character of Hoa Binh culture is the application of pebble materials in making tools such as short axe, plate-shaped, almond-shaped or oval tools. The appearance of pottery and results of floral and animal vestiges show the birth of a primitive agriculture in this region.

Bacsonian culture is followed with typical relics of pottery and tools made of pebbles, such as sharpened blade axe and Bac Son stamp. The culture was allocated mostly in caves and rock shelters of Bac Son region (Lang Son, Thai Nguyen and Cao Bang) and dated from 8,000 to 10,000 years ago.

Following the Bacsonian culture is archaeological heritages dated from 5,000-6,000 years ago. Exhibited objects are relics of pottery and stone tool found at clam islets or sand dunes of Cai Beo sites in Cat Ba and Quang Ninh island regions, in Cat Ba culture (Thanh Hoa) and Quynh Van culture (Nghe An, Ha Tinh) sites.

Cultural relics of the Neolithic are introduced in plentiful and diversified manner, with objects from all national regions: mountains, midlands, plains, coastal and island. With perfect development on hitting, cutting, sawing, drilling, grinding, polishing techniques and stone selection and use as well, the people of this period manufactured quadrilateral axe. Shoulder axe, step-spade, mandrel, spade, jewelry made of stone and pottery in diversified models and fine designs.

Thus the section “Vietnam in the prehistory” has reflected the consecutive development in terms of space and time, especially diversified development of Neolithic cultures, from the mountains to coastal regions, together with general features and specific characters of these cultures. The section finally introduces cultures of the later Neolithic - the early Metal age that acts as shifting to the later content: The first period of founding the country to Tran Dynasty.

2nd Section: The first period of founding the country to Tran dynasty

This is a section of various historical periods:

- The first period of founding the country
- Ten centuries of resistance against domination by northern invaders
- Ngo- Dinh- anterior- Le and Ly- Tran dynasties

After the cultures of Neolithic- early metal age, the brass age in Vietnam commenced and three metal centers were established: Dong Son in the North, Sa Huynh in the Middle and Dong Nai in the South.

Exhibition: The first period of founding the country

The exhibition is opened to introduce about pre-Dong Son cultures in three main stages of development: Phung Nguyen, Dong Dau and Go Mun. The exhibited objects indicate the appearance and development of metallurgy industry. It is also a period of top development of stone creation, especially the birth of production instruments and jewelry workshops.

The exhibition highlights the introduction of the Dong Son culture with material evidences of the primitive state. Initially, Van Lang- Au Lac states are presented from their legends, imperial conferment of titles, additional scientific document, photos for illustration... the primitive state is outlined with its structure, administration units, management system and customs.

The exhibition of the first period of founding the country by the Vietnamese nation is expressed vividly by object collections full of emotive sense of the Dong Son culture that developed gloriously in the 1st millennium BC. Those are brass tools such as ploughshares, reaping- hook, spears, specific axes, brass jars and famous bronze drums

such as Ngoc Lu, Hoang Ha, Mieu Mon, Viet Khe ancient graves in which nearly 100 objects had been buried, statues, music instruments, sophisticatedly made jewelry. All of these object collections are arranged in the socio-economic form (agriculture, handicraft, art, military...)

As a highlighted point, in the middle space of the exhibition is Dong Son brass drums, together with piles and pieces on which wonderful designs of Dong Son culture were expressed. Especially audiences can be deeply impressed by “national heirlooms” that are considered as symbols of brass casting technology and art of the ancient Vietnamese people.

In this exhibition, Sa Huynh culture allocated along Middle provinces from Quang Binh to Dong Nai and to Ly Son, Con Dao, Tho Chu islands is also introduced.

Exhibition: Ten countries of resistance against domination by Northern invaders

It shown the period of struggle against the domination yoke of the northern feudalism and for independence by the Vietnamese people.

Exhibition: Ngo- Dinh-Anterior-Le and Ly-Tran dynasties

It shows the period of constructing an independent feudal nation from X century to XIV century.

3rd Section: Vietnam- from Ho dynasty to the August Revolution 1945

This part consist of various historical periods:

- Ho dynasty
- Early Le, Mac, Le Trung Hung dynasties
- Tay Son dynasty
- Nguyen dynasty
- Resistance against French colonists and the August Revolution 1945

Exhibition: Ho dynasty

It is a short feudal dynasty in Vietnam history(1400-1407), with unfinished renovations. Objects and images in the exhibition comprise of architectural materials from Ly Cung(Thanh Hoa), panorama of Tay Do- an original and solid capital city, historical data on issuing soft money, demotic script version of historical book...

Exhibition: Early Le- Mac- Le Trung Hung dynasties:

In the early XV century, the Vietnamese nation once again upraised against Ming reign's invasion and struggled for national independence. Many uprisings occurred and under Le Loi leading, the 10- year uprising(1418-1427) leded the career of national liberation to absolute victory. The grand Vinh Lang stele, that was most valuable in early Le dynasty, is placed solemnly in the first space of the exhibition. Scripts on the stele said about the life and

career of Le Loi that had been compiled by Nguyen Trai himself. Also in this space is the silk portrait of Nguyen Trai, a national hero and a great culturist of Vietnam. After obtaining independence, the central state of Le dynasty developed to the most prosperous period. The history is reflected by documentary date on the governmental system of early le, Mac and Le Trung Hung dynasties and land reforms.

Exhibition: Tay Son dynasty

To XVIII century, the Vietnamese feudalism entered a comprehensive crisis period. Civil war was continual; agricultural lives of farmers were miserable; uprising by farmers occurred consecutively, of which was the uprising by Tay Son farmers in 1771 that developed strongly and led to crushing out ruling as feud and initially unified the country. Person who organized, led the uprising against Thanh reign invasion and made a glorious victory in Ky Dau (1789) year is National Hero Nguyen Hue.

Exhibition: Nguyen dynasty

Nguyen dynasty is the final feudal reign of Vietnam feudalism history. It was born and existed not only in the country's specific background but also in great changes of the world. The capitalism's success in the Western Europe brought about the development of colonialism and international trade. A wide range of Asian countries felt in

the colonial domination yoke and Vietnam was unavoidable to the risk.

Nguyen dynasty divided into two periods:

- Independence period (1802 - 1883)
- French domination period (1883 - 1945)

Exhibition: Movements against French colonists before 1930 - August Revolution 1945

Typical characters and events are highlighted in this exhibition. Some valuable materials are: The compass of Hoang Hoa Tham, the autograph of Phan Dinh Phung, Experience warship of France shot to shipwreck by the people in 1861, the Independence Proclamation, the Song of Military Movement compiled by Van Cao musician and the yellow star red flag of 1945, etc.

The exhibition is ended with the historical picture in large scale of President Ho Chi Minh when her red Independence Proclamation at Ba Dinh Square on September 2, 1945, gave birth to the Democratic Republic of Vietnam.

4th Section: Champa sculptured stone works

Being on of 54 nations living in Vietnam, the Cham people has constructed and left behind a treasury of valuable artistic works. Those are ancient and imposing Cham towers and sculptured stones attached with them.

This section is arranged in chronological order, from VII century to XIII century.

The front part is shown with typical and large objects: two stone steles of My son and Po Nagar, carved Phan Letter, dated from VII - IX centuries; Siva statue (Mam tower) and in the statue's door arch are two kneeling lions in big mass.

The consecutive shows are arranged chronologically from VII - VIII, IX, X to XI centuries and ended with the objects of XII - XV centuries.

Typical objects of this showroom include: Siva statue (Mam tower), Apsara statue, Garuda genius bird, Fluting musician, etc.

The exhibitions mentioned above are results of three years (1998 - 2000) of edition and upgrading by the National Museum of Vietnamese History. In the coming time, the museum will continuously expedite a project of applying audio - video devices in the exhibitions, receive and exhibit the treasury of specific antiques, renovate and arrange garden and yard... in order to better and better serve demands of visitors in the new millennium. ()

* Extracted from Phan Quoc Quan, Vu Quoc Hien, Ngo The Phong, **National museums of Vietnam**, the Publishing of Ethnic, 2002

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DI TÍCH LỊCH SỬ VĂN HÓA

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