

The Nguyen Dynasty with the Aesthetic Value of Bronze Relics in Hue

Phan Le Chung¹, Nguyen Thi Hien Le¹, Dinh Tran Ngoc Huy²

¹University of Arts, Hue University, Vietnam

²Banking University HCMC Ho Chi Minh city Vietnam, International University of Japan

Abstract. *This paper aims to analyze the Nguyen dynasty with the aesthetic value of bronze relics in Hue. The method using observations, experience, synthesis analysis, historical and dialectical methods and draws some educational lessons for students. This study shows that Copper material is also one of the materials used a lot in objects with religious elements such as bronze bells, bronze bells, etc. Last but not least, the aesthetic value of decorative art on bronze in Hue is also the combination of basic elements and the fusion of cultural factors.*

Keywords: *The aesthetic value, bronze relics, the Nguyen Dynasty*

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INTRODUCTION

Bronze items are common in the daily life of the palace with many properties: household items (trays, pots, kettles, stoves, irons, betel nut food); utensils in state activities (prints, playing cards, bronze books, coins, measuring instruments); decorations (animals, vases, etc.); musical instruments (bells, gongs, etc.), worship and ritual items (candlesticks, censers, vases, sacred animals); weapons (cannons, swords, spears). All of the above products are produced by Chu Tuong Ty agency of the court and folk craft guilds throughout the country. The Vietnamese tradition is to attach great importance to sacrifices and ancestor worship, therefore, self-made items are produced in large quantities. The self-made objects are placed on the altar, decorated in the temple, used for sacrifices, so they are made of good copper material, of various designs and sizes, especially the urns, the art. (source: baotangcungdinh.vn).

Copper material is also one of the materials used a lot in objects with religious elements such as bronze bells, bronze bells, etc. Maybe that's why copper material has been dyed spiritual color by the appearance of this material through religious works such as Buddha statues, triplets, incense burners, incense bowls, sacrificial objects and decorative objects in spaces of folk crafts as well as in temples, palaces.



Figure 1. Nguyen dynasty cauldrons in Hue

Source: vietnamnet.vn

METHODS

Authors main use historicalism method combined with descriptive methods and qualitative analysis, together with observations and experiences.

RESULTS AND DISCUSSION

Describe the cauldron at the same time as the Nguyen lords:

At present, there are very few relics left by Lord Nguyen due to many reasons of the times, wars, natural disasters... However, through the remaining artifacts we also partly see a period of development of the art. Vietnamese bronze art, in which 11 copper cauldrons are currently kept in Hue city is one of the most typical artifacts for this period, this is considered a symbol of the power of the government as well as the style of creating art. pictures of the Nguyen lords in the land of Dang Trong. These cauldrons are currently arranged at relic sites in the Hue city area, including one at the Dong Khanh mausoleum, three at the Hue Museum of Royal Antiquities and the remaining seven in the Dai Quang area interior (Abdollahi et al., 2022). Overall assessment of shaping, these cauldrons are somewhat developed based on a fairly uniform shape, especially the cauldron cast in 1631 under Lord Nguyen Phuc Nguyen has a rather distinct shape that the author has created. believed to be formed and developed based on the structure of a large ancient pot often used to cook food for soldiers. The remaining cauldrons can be classified in size or according to the number of handles on the cauldron (type 8 cauldron). small straps and cauldrons with 4 large handles). The appearance of copper cauldrons and decorative elements on these cauldrons are a highlight in the process of shaping development as well as partly reflecting the social reality of Cochinchina through language (Hien et al., 2021). The symbolism is shown on the cauldrons. With the technique of embossing the patterns on the cauldron, the ingenuity and enthusiasm of the artisans have created a typical work representing the art. decorated on bronze wares of Cochinchina. In 2015, these bronze cauldrons were recognized as national treasures of Vietnam (Thuy et al., 2021).

Next, Features of shaping on cauldrons at the same time as Lord Nguyen:

Decorative patterns at the copper cauldrons are divided into two main groups, namely animals and plants, which are combined quite vividly, focusing mainly on the body and the area near the mouth of the cauldron. Besides, there is a rather skillful and rich combination of dotted patterns. A special feature in these patterns we see a very interesting combination of folk animals such as wild boar, fish, squirrel combined with symbolic animals of Vietnam. Kingship like a phoenix, or like a swallow is a signal of spring, besides metaphorical themes such as carp turning into a dragon on 8-handled cauldrons are seen as symbols of admiration rise to a new height. Each selected animal is decorated in the body of the cauldron, besides the visual element, it also contains a metaphorical meaning such as the image of a boar (wild boar) with many contents. In Hinduism, the cycle of human life is the cycle of the white boar (Huy et al., 2021). The boar in Japanese culture is the mount of the god of war, a symbol of courage. According to the Dictionary of World Cultural Symbols: "The boar has the northernmost nature, so it is primitive. It is avatàra, a form of incarnation, in which Vishnu brings the earth above the water and creates the land". In the concept of the East, the pig often carries the meaning of fullness, fullness, the image of the piglets on the mother's side also represents reunion, children and grandchildren piled up.

The appearance of wild boar on the field cauldrons Is the early period of Lord Nguyen a reflection of the wildness of the early period of Dang Trong because this is considered the land of "Evil land". Wild deer are often combined in a continuous structure between flowers and squirrels, cranes and squirrels, this combination forms a rhythm of soft movement winding around the body of the cauldron. Phung: is one of the four spiritual animals, which is considered a symbol of elegance, nobility and power. Crane: A bird that can perch on the ground and fly to the sky, in terms of its oriental meaning is a messenger, a bridge between earth and sky, the image of birds flying to the sky, flapping their wings in the air as a message of human wishes and dreams to heaven. The Squirrel: The image of the squirrel has appeared in folklore for a long time, the

image of the squirrel and the bunch of grapes has been passed on by folklore through the proverb: "The house is tiled with brick yard, the bunch of grapes is the squirrel". Researcher Phan Cam Thuong has also said that these are decorative motifs that ancient farmers used to touch on the porch of a wooden house, also an idiom expressing the desire for wealth and descendants. Flowers and leaves are the main motifs on cauldron body decorations in terms of decorative style, which can be divided into two types: stylized flowers and leaves, real leaves and flowers. In Vietnamese fine art decoration, floral decorative patterns are always a familiar topic in various types of decoration on materials such as stone, bronze, wood... and that's why we are not surprised when the This pattern is displayed on the body of the cauldrons at the same time as Lord Nguyen.



Figure 2. Bronze cauldron cast in 1659 under the reign of Hien Vuong Nguyen Phuc Tan (1648 - 1687)

Source: ape.gov.vn

The aesthetic value of bronze relics in Hue is drawn from a combination of decorative elements through themes, arrays, layout, lines, and space. It is the inheritance of traditional values from Dang Ngoai with decorative features of the Later Le and further Ly and Tran dynasties... Therefore, in the decoration of bronze in Hue, especially in the early period such as the Bells, cauldrons or cannons show strong, minimalistic, detailed decorations, shallow space, decorative images of rattan and arrows extending the layout to the sides or the arrangement of square shape according to the division of decorative schemes shown in some northern temples. Besides, the combination of cultural and technical interference of Western countries has made the art of decoration on relics and Nguyen kings develop at new values, in which development about aesthetic elements and decorative language. It is considered a combination of endogenous and exogenous factors to create aesthetic values for bronze relics in Hue.

The aesthetic value of decorative art on bronze in Hue is also the combination of basic elements and the fusion of cultural factors. Researcher Nguyen Huu Thong, in the course of his research on Nguyen fine arts, also assessed that the decorative values of this period were inherited from the Tonkinese but were selective rather than stereotypical. This shows that Nguyen's fine art has distilled quintessential values to include in decorative projects, so in themes, decorative motifs on bronze in Hue contain aesthetic and literary elements culture and inherited values (Ngu & Huy, 2021). It is the traditional elements that serve as the pedestal, so in the bronze works in Hue, there are always parallel meanings of the original nature and the meaning of acculturation on the cultural surface. It is this that makes the art of this period have closeness and harmonize the elements together. For bronze works related to the court and religious beliefs, these elements are selected more carefully because these are works representing a country, representing a religious community. religion.

Most of the bronze relics in Hue studied in the book are symbolic, although the constituent elements from posing to details can be functional. For example, the Cuu Dinh, or the Nine Cannons in the war, although they are cannons, are only symbolic but have not been used, the cauldrons

at the same time as King Nguyen are only symbolic objects, except Some of them combine both decorative and functional elements, such as the bells and bronze bells at temples.

Thereby showing their skillful hands and creativity in the process of creating works of art with many expressive nuances, multi-layered meanings, and many symbolic meanings. Therefore, in the bronze art of this period there is somewhere the humility and hiding in the early Nguyen Dynasty of the dragon images, in contrast to the dragon images of the Nguyen kings in the Nguyen Dynasty. The postures occupy the space, the head is also decorated with pictures at a high angle. The hiddenness in space creates a space that is both real and virtual, creating a mystery in the types of themes of dragons, two dragons by day.

Over the last 700 years, from Thuan Hoa Region (since 1036) to Phu Xuan Capital under the Tay Son dynasty (from 1788 to 1801), the capital of the Nguyen dynasty (from 1802 to 1945), and then Thua Thien Hue today, Hue culture has left a deep impression on Vietnamese culture. The values of Hue culture are not merely the values of palaces, pavilions, walls and tombs associated with particular natural elements; but also the subtlety and the creativeness in the decorative art; the most original are the decorative styles “one verse, one picture” and “one character, one picture”. They were formed at the same time of the planning and the building of Hue constructions (1802-1945). They were chosen from Nguyen emperors’ famous works, then encrusted, inlaid, carved, enameled or covered in alto-relievo with plaster, porcelain and terra-cotta. The contents are about confirming the national independence and the sovereignty of the country, reflecting some policies of the court, singing the praises of grass and trees, flowers and leaves, and holding up the poets’ talent (Trang et al., 2021). The art values of verse, character and picture panels are expressed in the form of one verse panel with one picture panel or one character panel with one picture panel creating a unique style of Hue royal architectural decoration (Thi et al., 2021). They are art works of high values in the decoration of Hue royal constructions serving as a picture as well as a unique handicraft work which show the talent of the past artisans (Tram & Ngoc Huy, 2021). In spite of war devastation, natural disasters and the impact of human beings for a long period of time, this original decorative literary type in Hue, the old capital, is still well conserved. In 1993, Hue Monuments Complex was recognized as the World Cultural Heritage by UNESCO. And right in Hue, a world heritage, contains a rare and unique documentary heritage which creates a particular style of Hue royal architectural decorative art. (source: mowcapunesco.org).

A rather special point is that with the works of quite large scale and monumental nature, so the presence of uniform constructions brings outstanding features in the space to be placed, other materials when placed together in the context are somewhat inferior, plus the interactive element of light has made the copper material, especially the flat arrays, making the copper material more brilliant (Nam et al., 2021). In addition, the decorative motifs of bronze in Hue are carefully selected, and the sets of talents are vast such as the universe, heaven and earth, and the moon, the stars, spiritual animals, and symbols. People's admiration for a wish for favorable weather, a peaceful country... It is these large-scale themes that raise the level of these relics to a new height, and at the same time through which also see the spiritual values, the admiration of the human values.



Figure 3. The Nguyen Lord cauldrons

Source: vietnamnet.vn

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CONFLICTS OF INTEREST

There is no conflict of interest.

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