

BEGINNING

1. REASON

1.1. Nguyen dynasty is the last monarchy of Vietnam and has chosen Hue as the capital city of the country during 143 years (1802-1945). Along with the establishment of state machine according to the centralization institution, the Nguyen emperors established and executed the ritual regulations and rites abundantly, strictly, methodically days by days, with an aim to affirm and reinforce the legitimacy and orthodoxy of the emperor, the dynasty as well as the noble position of Royal Family. The main ideal thought of the Ministry of Rites is that the system of royal festival has highlighted the aspiration of independence and self-control in the ideal, spiritual lives and in the viewpoint and world view of the Nguyen dynasty with the spirit “a country with a thousand years of civilization is now a united country” of an independent country which is different from China, and even Japan and South Korea which are countries of the same handwriting.

Those ritual heritages are often called Nguyen court’s royal festival. From the influences originated from China, experiencing Dai Viet monarchies, Nguyen court’s royal festival was formed in the harmonious combination of Southern native factors with Western factors from the XVIIIth-XIXth century. Therefore, they are very typical, full of Vietnamese identities and stuff. Hence, royal festival is an important factor forming Hue culture, creating typical identity of Hue in the comparison with other cultures of the country.

However, up to now, the assessments and researches on Nguyen court’s royal festival are insufficient. Statistics of Ministry of Culture and Information on festivals all over the country since 2003 didn’t mention Nguyen court’s royal festivals. By which it can be seen that Nguyen court’s royal festivals have been forgotten for a long period of time. Therefore, research on Nguyen dynasty in general and Hue royal festival in particular has lacked many foundations which ensured the comprehensiveness and objectiveness. The matter is that it is necessary to do research on Nguyen court’s royal festivals, affirm their historical and spiritual values; together with systematizing the festivals and complementing to the storage of Vietnamese cultural festivals.

1.2. In recent years, there are many authors who are interested in searching and doing research on royal festivals, initially focusing on some rites occurred under Nguyen dynasty. The acknowledgement about Nguyen court’s royal festivals in the dialectical relation with the development of national history isn’t received sufficient interest. Hence, the access to Nguyen court’s royal festivals from the historical view is necessary in order to survey the content and the historical values of a cultural activity type which have in it the regulation of the court. By which we can draw some characteristics of royal festivals in order to serve the task of researching on Nguyen dynasty’s culture.

Hue royal festivals are considered in the historical background of the country in general and under the Nguyen dynasty in particular, so the historical characteristic must be paid attention. The access and exploitation of historical documents relating Nguyen court’s royal festivals somewhat confirm, correct and complement the existing documents with an

aim to clarify other matters concerning Nguyen dynasty's history. Remarkably, through this source of document, the formation process of royal cultural identity during Vietnamese historical process will be understood, which creates a firm basis for a thorough research on royal festivals in the history of Nguyen dynasty as well as defines the data base for restoration suggestion of Hue royal festival in the present context and in the future. This kind of approach will create favorable condition for a sufficient, all-sided and more effective research on royal festivals, complementing the knowledge about Nguyen court's royal festivals which by their nature are unique and typical but haven't been thoroughly researched ever.

1.3. The thesis on Nguyen court's royal festivals has nurtured and studied by the post-graduate student for a long time in order to serve her specialized work. The working environment at Hue Monuments Conservation Center creates her conditions for getting access to many documentary sources, necessary foundations and grounds which help bring out independent and exact theoretical points in building an overall viewpoint on Nguyen court's royal festivals. Because royal festival is an unique and typical cultural heritage of the country and of Hue, the adaptable studies and preservation here will practically contribute to preserving and enhancing the cultural heritage values, in accordance with the spirit of the Central Resolution 5 (VIII session) on *building an advanced Vietnamese culture deeply imbued with national identity* [17; p.114].

Although the topic is rather large, the documentary source is abundant but dispersed, the post-graduate student has many factors ensuring the feasibility during the process. The tendency which pays attention to the research, preservation and restoration of Nguyen court's royal festivals in recent years has gained important results. Hence, many historical sources, antique document or special archives such as *Mộc bản triều Nguyễn, Châu bản triều Nguyễn* are allowed to access, exploit, translate, popularize widespread. Those advantages reinforce and support the student to have more chances and possibilities to make research orientation on royal festivals come true. That's why the student decides to choose the topic *The process of formation, development and alteration of Hue royal festivals from 1802 to 1945* to be the Ph.D thesis.

2. OBJECT AND SCOPE OF STUDY

2.1. Object

The object of the thesis is Nguyen court's royal festivals, including the rituals, rites, ceremonies of Vietnamese and Dai Nam court, as well as Nguyen royal family. Moreover, the thesis also compares the royal festivals of Nguyen court with those of previous dynasties in Vietnamese history; considering the mutual influences and relations between royal festivals and folk ones.

2.2. Scope of Study

-The research is carried out in Hue, focusing on places which used to be where the Nguyen court's royal festivals occurred such as Imperial palace, Nam Giao Esplanade, Xa Tac Esplanade, Nguyen emperors' tombs, temples. . .

-The thesis researches a stage from 1802 to 1945, in which clarifies the formation and development of royal festivals in a period from 1802 to 1885 when the centralized monarchic state was strong, which was marked by the event Fall of the Capital City. It is this prosperous and peaceful stage that creates a foundation for Nguyen court to deliver and complete the regulations for festival organization more strictly and in larger scale than previous dynasties. From 1885 to 1945, under the influences of socio-political background together with other objective factors, Hue royal festivals had powerful changes.

3.PURPOSE AND TASK

3.1. Purpose

-*General purpose:* Doing research on *The process of formation, development and alteration of Hue royal festivals from 1802 to 1945* with an aim to have an adequate and all-side evaluation on the royal festival system of Nguyen court in the last period of Vietnamese monarchy. From this, their great values towards the history and their influential meanings to present cultural life can be affirmed.

-*Concrete purpose:*

+ Define the formation basis, the inheritability and the characteristic, specific values of Hue royal festivals when considering the process of formation and development of royal festivals during Vietnamese monarchic dynasties, and till the end of Nguyen dynasties.

+Through the research on royal festivals, especially analyze the dialectical relation between royal festivals and the development process of national history, the pride, stuff, independence and national self-respect through the ups and downs of history will be clarified.

+Defining the specific values, the role and the meaning of Nguyen court's royal festivals is an important basis for the research and restoration in order to re-appear them in Hue in present stage.

3.2.Tasks

The thesis focuses on solving following important tasks:

-Collecting, systematizing and revising the accuracy of important documents which have a direct relation in order to clarify the history of formation, evolution, scale and expression formation of royal festivals as well as the process of alteration, adaptation and evolution through stages connecting closely with a concrete socio-political background. Therefore, it is necessary to pay attention to many direct or indirect relating aspects, the characteristics and scale of festivals, performance space, the rituals, costumes and music. . .when Nguyen court's royal festivals are researched. The role and the meaning of royal festivals in cultural lives in Hue capital city are whereby clarified, especially the practical values, art values and ideological ones; affirming the power, the legitimacy of the emperor, of the dynasty and of royal family, connecting closely with independent spirit of the nation and of a regime through rituals.

-The consideration of the Nguyen court's royal festival must connect with historical background of the country in the period from the early of XIXth century to the middle of

XXth century. It is also necessary to explain the factors affecting the process of formation of typical values of Hue royal festivals.

-The thesis refers to the outstanding values connecting with the environment, the space and the subject of Hue royal life in Nguyen court in order to clarify the characteristics and the meanings of each royal festival with an aim to define and to build foundation for the research and re-appearance of Hue royal festivals in the present context.

4.METHODOLOGY

This is a historical and scientific topic, therefore, the post-graduate student mainly uses interdisciplinary method, in which, historical and logical method are mainly used, connecting with the method of culture, statistics, comparison and field trip. . .

4.1.Historical method

The thesis examines and represents the process of formation and development of Nguyen court's royal festivals during Vietnamese historical process in general and national historical background under Nguyen dynasty in particular. Since then, sketch out the face and clarify the conditions and the characteristics of formation, development of the festivals, along with the aspects and forms of expression of Nguyen court's royal festivals in the mutual relationship with contemporary socio-political aspects.

Here, the thesis pays its attention to collecting the documents in order to analyze and handle those on royal festivals in general and Nguyen court's royal festivals in particular through historical source, monograph, antique bibliography as well as existing researched works.

Therefore, the thesis also applies diachronic research method and synchronic research method in order to consider the royal festivals of Nguyen court according to their development stage during the historical process of the nation and of the Nguyen dynasty. Simultaneously, with a synchronic view, royal festivals of Nguyen court are also considered in the dialectical relationship with socio-economic factors under Nguyen dynasty, through which helps generalizing the intactness of historical process.

4.2. Logical method

The logical method helps considering the operation process of Nguyen court's royal festivals in the national historical background, especially Nguyen dynasty's one. The connection between historical method and logical one in the dialectical relationship between cause and effect together with the expressions of phenomenon and essence of things will help the author to lively sketch out the process of formation, development and alteration of royal festivals. Here, the thesis represents the events, concrete expressions of Nguyen court's royal festivals in the past but doesn't obey the temporal process and has an objective logical connection of historical phenomenon.

The essence, the tendency and the evolution rules of Nguyen court's royal festivals can be generalized as the reference for the research and the restoration in the present stage.

In working environment, the student also pays much attention to the field trip so that she directly excavates the sites relating to royal festivals of Nguyen court with an aim to

define the date, the origin and the present condition of performance environment as well as the written documents existing right in relics.

Moreover, the author also uses other supporting research method aiming at re-appearing some royal rituals and the performance environment of royal festivals under Nguyen dynasty. The comparison method both in diachronic and synchronic view is applied when necessary with an aim to highlight some matters of royal festivals in the inheritance, creation or some differences with previous dynasties, or in comparison with China. The statistic method is used to summarize and classify the royal festivals in Vietnamese history, especially under Nguyen dynasty.

During the execution of the topic, those methods are not only used individually but also have a lively and suitable supporting appliance. For example, when doing research on Te Giao Sacrifice, Xa Tac Sacrifice of Nguyen dynasty, the author simultaneously uses diachronic and synchronic method and comparative one in order to highlight the identity and the inheritance of Te Giao Sacrifice, Xa Tac Sacrifice of Nguyen dynasty in comparison with previous dynasties and with Qing dynasty (China). Hence, the evaluation on the changes and the scale of the sacrifices under Nguyen dynasty is more objective and comprehensive.

5. CONTRIBUTIONS OF THESIS

On the basis of inheriting research results of previous authors, the thesis named *The process of formation, development and alteration of Hue royal festivals from 1802 to 1945* is going to provide some meaningful contributions as far as the science and practice are concerned, especially the newsreel in present stage.

5.1 Documentary Contribution

The thesis is the result of a research process which is very elaborate and systematic of the student. It is also completed and complemented with the new-discovered document; besides it systematizes the works which have been researched this matter. They are the original copies of Chau Ban, Han-Nom documents which noted down the regulations of the festivals, which are kept as archives at Institute of Han-Nom Studies, National Archives Center I (Ha Noi), National Archives Centers IV (Da Lat). Previously, due to many different reasons, those documents haven't been exploited, so the student now spends a lot of efforts to collect and translate them in order to use them effectively, serving directly the thesis and specialized work. Furthermore, the student also exploits lots of royal literature on Hue royal architecture as well as updates new documents from research results of scientific topics of all levels, of conferences and writings in recent times. Therefore, the thesis will provide a documentary source which is abundant, diversified and systematical and of high historical value on royal festivals of Nguyen court.

5.2. Contribution of Content

The thesis has defined the basis of the foundation and development of Nguyen royal festivals which reached its pinnacle under emperor Minh Mang's time in many aspects. This is an important contribution of the thesis. The statistics and analysis of the royal festivals

formed under the Nguyen dynasty (1802-1945) are able to affirm the legitimacy of the dynasty, especially in the aspect of independent thoughts, self-control of the nation and the people, having the identity, specific stuff and thoughts of the age.

The thesis whereby points out the specific characteristics, positive aspects and extremely important role of Nguyen court's royal festivals, contributing to solving the gap in the research on Vietnamese royal festival.

Moreover, the thesis also clarifies the alteration of Nguyen court's royal festivals under the influence of many objective and subjective factors in the period 1885-1945. Since then, the evaluation of the characteristic as well as the role of the festivals in the cultural life of Nguyen court has become an important factor affecting and creating Hue cultural identity.

5.3. Policy Advisory Contribution

The result of this thesis will provide cultural, tourism branches and concerned state agencies useful lessons in forming policy and suitable solution in the matter of management, research, restoration and value enhancement of the festivals, especially Hue royal festivals. Since then, the thesis has simultaneously the suggestiveness for many following research topics on royal festivals of Nguyen court.

On the basis of analyzing the appearance, the operation and the alteration of royal festivals both on written documents and field excavation (which means the performance environment), the results of the thesis are considered in the relation governed by the viewpoint of restoring Hue royal festivals nowadays. The student also provides new grounds for proposing the restoration of Nguyen court's royal festivals suitably and of highly feasibility in the present context of the country.

6. LAY-OUT OF THESIS

Apart from the *Beginning* (8 pages), *Conclusion* (5 pages), *List of published relating scientific works* (2 pages), *References* (6 pages), *Appendix* (111 pages), the main content of the thesis contains 4 chapters:

Chapter 1: Overview on the research (16 pages)

Chapter 2: Nguyen court's royal festivals in stage 1802-1885 (50 pages).

Chapter 3: Nguyen court's royal festivals in stage 1885-1945 (32 pages).

Chapter 4: Characteristics, role and the preservation of Nguyen court's royal festivals (31 pages).

CHAPTER 1

OVERVIEW ON THE RESEARCH

1.1. OVERVIEW ON DOCUMENT

1.1.1. Books and records

A lot of orthodox documents are used; outstanding contribution of the thesis is the original copies of Chau Ban and sets of historical books, the system of royal official regulations composed by the History Department of the Nguyen Dynasty and the Cabinet of the Nguyen Dynasty. Chau Ban's content is especially important to the thesis, the post-

graduate student has directly exploited the Han copy at the National Archives Center I and Institute of Han-Nom Studies. Our advantages are that we inherit many sets of books of Nguyen dynasty which have been translated and widely published such as *Dai Nam Thuc Luc (Tien bien and Chinh bien)*, *Kham dinh Viet su thong giam cuong muc*, *Dai Nam nhac thong chi*...which provide many regulations and changes in the ritual process in the stage 1889-1922. The most remarkable is *Dong Khanh-Khai Dinh chinh yeu* and the work *Le Dragon d'Annam (The Dragon of Annam)*...They are precious document mentioning the rituals, royal festivals of Nguyen court in the stage 1885-1945 when the politics was governed by the French.

They are valuable orthodox documents which have been absolutely exploited by the thesis. There is also the comparison between this source of documents with field trip documents in order to avoid extreme one-sided viewpoint. Simultaneously, they are also foundations for us to compare, assess the accuracy of document sources.

1.1.2. Document *Mộc bản triều Nguyễn* (Wooden tablets of Nguyen dynasty) is kept at National Archives Center IV

This is a special and abundant source, including more than 34.600 wooden carved tablets of tens of antique Han-Nom works belonging to different types of history, monograph, literature...of Nguyen dynasty and of previous dynasties, which are kept up till now.

1.1.3. Royal literature on Hue royal architecture

In researching Nguyen court's royal festivals, apart from exploiting the historical document written by the imperial court, the post-graduate student is also able to get access to the poetry of emperor Minh Mang, emperor Thieu Tri...which were carved on Hue royal architecture, specifically on the 3-horizontal decorative panels, longitudinal framed boards of Trieu To temple, The To temple, Minh Mang tomb, Thieu Tri tomb, Duc Duc tomb...This type of documents has their meanings are to praise the gods and their protection through the festivals and the merits of the emperors, noting the ritual music, the ritual of praying for rain and encouraging agricultural expansion...

1.1.4. Documents in French

During the process of examining the document, we especially care about the documentary source in French, particularly those under the types of memoirs, travel story and monograph which were meticulously written and placed on prestigious journals in the early of XXth century.

1.1.5. Documents in English

The work *Religion and Ritual in the Royal Courts of Dai Viet* [80] of John K. Whitmore writes about Vietnam with a view on the relationship between religion and ritual in the royal courts through the dynasties Ly, Tran, Ho, Le, Mac, Trinh, Nguyen. From this, the student grasps the matters on the relationship between religion and rituals. Any religion must have worshipping activities if it wants to exist and these activities relates to the beliefs and tenets which are executed by dignitaries or specialized ritual operators. The

beliefs and tenets can be executed by themselves under the guidance of a certain principle and content. Worshipping activities can be executed by an individual or a community. They are called ritual. Ritual is the relationship of the entity from the outside world with the real lives of community and individual. It makes the tenets of the religion become lively, general by religious activity execution. As for religions, the execution of rituals has an effect that make people come closer to the objects which they worshipped. This contrasts with the content of religion that makes the spiritual world close to the human beings. The demand of ritual aims at satisfying a demand which is not worldly and helping them ensure the safety in life and religion. The concrete expressions of the ritual are expressed through different behaviors. Festival is important activity in religious life. It can be said that there is no religion without worshipping and festival. Festival is repeated in community with an aim to arouse the belief and to show that each member in community belongs to a certain religious and social community. Festival makes people feel that they are not alone and feel the protection of the community. Festival sometimes connects with the pilgrimage. No religion has its own sacred places where the followers want to come there at least once in their lives. It can be seen that this is the most perfect form of religious behaviors.

Especially, in the work *Vietnam and the Chinese Model, A Comparative Study of Vietnamese and Chinese Government in the First Half of the Nineteenth Century*, English original copy, 1971, the author Alexander Barton Woodside assumed that in Vietnam, the centralization model of Chinese thought “Son of Heaven” is connected with the leader role of village in the native tradition, hence “a successful Vietnamese emperor, like a supreme leader of a village, can ask for help from Gods more impressively while Chinese emperors can’t”. Through this research, the post-graduate student has proved the initiative in applying Confucian thoughts in the royal festivals, from the formation process of the festivals to the ritual. This creates the identity of Vietnamese royal festivals and affirms Hue cultural identity.

1.1.6. Document is scientific works

Besides, the post-graduate student also refers to many writings on Literature History Geography Journal which mentions relating objects and describes some Nguyen court’s royal festivals, although they only mention the historical data in a certain time and haven’t had a deep research on the formation, development and alteration of Hue royal festival under Nguyen dynasty (1802-1945). Both authors Do Bang Doan and Do Trong Hue have had a painstaking, detailed research on royal festivals in Vietnamese history, from pre-Nguyen dynasties to Nguyen one. Besides, the thesis also inherits the fruits from the works which research directly or indirectly on ritual of great ceremonies of Nguyen dynasty.

1.1.7. Source of Internet and documentary heritage file

During the execution of the topic, the post-graduate student focuses on the materials collected from field trip excavations or inherited from archeological documents at relics such as Thai Hoa Hall, Can Chanh Palace, Ngo Mon Gate, Nam Giao Esplanade, Xa Tac Esplanade, temples of Nguyen dynasty, Xuyen Son Esplanade, Do Thanh Hoang shrine,

Gia Long tomb, Minh Mang tomb, Thieu Tri tomb, . . . Hence, the written documents can be supplemented with an aim to clarify the formation and alteration of Nguyen court's royal festival, because relic is the original performance environment of royal festivals. Moreover, Internet has provided the student an amount of written document and photographs relating to the thesis.

The information in the documentary heritage file has somewhat provided some relating contents to worshipping ritual at tombs and temples, which helps the student have more sources to clarify the ritual of the festival and the meanings of the sacrifices through the contents of poetry.

1.2. RESEARCH SITUATION

1.2.1. Research works before 1945.

In the stage before 1945, there are many scholars, especially the French, who cared about the festival with many writings about different aspects of some Nguyen court's royal festival. However, all stops at describing the events in the process of a festival, especially Te Giao Sacrifice. We lacks the works that have a deep and thorough research on the festivals of Nguyen court, on their formation and alteration in order to generalize the reason, characteristic and typical value in each relevant socio-historical background, in an interactive and multi-dimensional relation of economic, political and social factors. Since then, the alteration of some traditional royal festivals occurs and some new ones are formed, new in scale, time, characteristic,...

1.2.2. Research works from 1945 to before 1975.

We can realize that in this stage, there were many outstanding research results, however, they only have a thorough research on memoirs, describing the events in general. Not any of them has a deep analysis and evaluation on the birth-giving of the royal festival, the socio-economical influence of contemporary society, the succeeding process of festivals and the appearance of new ones in Nguyen court.

1.2.3. Research works from 1975 up to now.

In general, from 1975 up to now, the matter of Nguyen court's royal festival was gradually paid attention to by researchers, which gained fruits on many different accessible aspects. However, those fruits stopped at describing the events of the festival in each unconnected time. Researchers only focus on the writings about the rituals of Great Ceremonies such as Te Giao Sacrifice, Xa Tac Sacrifice, temple sacrifice, or mention sketchily to spring festivals, especially in the background that many royal festivals have been restored and reappeared in recent years. Therefore, up to now, the topic about Nguyen court's royal festival (from 1802 to 1945) hasn't been regarded as a complete object to study and research thoroughly, especially its formation and alteration by the flow of history.

1.3. INHERITING RESULTS FROM RESEARCHED WORKS AND PROBLEMS NEED FURTHER RESEARCH

1.3.1. Inheriting results from researched works.

On the basis of the researched results of previous authors, the thesis has inherited some basic contents as follows:

-As for the methodology in researching festival: From existing results, the author of this thesis realizes that it is necessary to apply historical and logical method together with interdisciplinary one in order to compare if we want to research successfully on Nguyen court's royal festival; simultaneously inherit research results of archeology, of field trip excavation and examination of exhibits in museums so that the research on the sacrificial form, the ritual, costumes, music... is perfect. Since then, summarizing many factors to clarify the role of the emperor, affirm the legitimacy, the self-respect and the independent thought of the emperor and the dynasty.

-As for the content: Inheriting the research achievements of previous authors, the student finds the shortcomings and insufficient points in researching the royal festivals in order to supplement and clarify the important aspects in the research on the basis of summarizing, comparing, analyzing and evaluating them under the domination of contemporary economic, social and political background. From then on, affirming the typical values, the vitality and the mobilization of Nguyen court's royal festival in the national historical process from pre-Nguyen dynasties to the present stage.

-As for the document: Inheriting the source on royal of previous authors in order to have a method of complementary supplement and systematize them into the data base serving efficiently the thorough research on royal festivals in general and Nguyen court's one in particular. By collecting secondary data, the thesis especially gives priority to the inheritance, exploitation and supplement of original copies (level 1 document) which relate directly to Nguyen dynasty and its royal festivals as well as the relating research works (level 2 document).

However, due to different conditions and circumstances, depending to accessible point that each author mentions different aspects, therefore, no one has a thorough research on royal festivals. The researches often pay attention to describing, sketchily introducing the royal festivals without going into details or generally researching, deciphering the meaning of royal festivals in royal lives. It is necessary to consider them in the country's background with an aim to emphasize the role of the emperor, the court and contemporary country. In general, this is a considerable contribution of the authors, which is inherited by this thesis.

1.3.2. Problems need further research

Although researches on Hue royal festivals were studied by many scholars, they were only exploited in single aspect and didn't have a systematic characteristic. Moreover, they didn't care about analyzing, evaluating the formation and alteration of the festivals in relevant social background which connects closely with historical upheaval and economic, social and political changes in each historical stage.

Therefore, the thesis will continue researching and clarifying these matters on the basis of exploiting new historical document which hasn't been approached.

-As for the document and approaching method: Carrying out this thesis, the author focuses on exploiting 3 main sources including books and records composed by Nguyen dynasty which are now presented at National Archives Centers, Institute of Han-Nom Studies; field trip documents at Hue Monuments Complex and research results inherited from previous authors. Especially, some books and records have first been used in this thesis such as *Quoc trieu yeu dien*, *Ban trieu nhac chuong tap*, *Bao luc tong bien*,...

They are essential sources help clarifying sacrificial rituals and rites of Nguyen dynasty, especially the supreme official regulations. Since then, clarifying the birth-giving of royal festival is clarified, evaluating the interactive influence of folk festival and royal festival in the process of transformation and upgrading the folk festivals to Nguyen royal ones.

From then on, the difference and limitation to distinguish the royal festivals and traditional festivals are clarified. That fact has set a task for the thesis that it should continue researching and recognizing Nguyen court's royal festivals more perfectly on many faces when considering it in the context of Hue capital city of Dai Nam. It is the change of historical background that Nguyen court's royal festival suffers the relevant change through stages, hence, the matter of researching and reappearing Hue royal festival will have a suitable reference in the present stage, with the role of a cultural and tourism center.

-As for the content:

+The thesis concludes the core characteristic of Nguyen royal festival and evaluates, recognizes the typical values and the role of festivals under the monarchy together with considering its influence on contemporary life. This affirms the legitimacy and orthodoxy of Hue royal festival as a unique cultural heritage which gathers many traditional cultural identities and stuff of Vietnam, expressed on many specific aspects and forms. This is practical basis for consulting reference, putting forward many petitions to concerned agencies in order to research, reappear and manage the royal festivals in present stage.

+The vitality of Nguyen court's royal festival is clearly expressed in the fact that it is always in motion, adaptable with the historical circumstance which by its nature has many upheavals and changes, especially in the strong interactive relation with France which is sometimes complex to stressful and extreme. That is expressed on two faces: some rituals are shortened to be appropriate with the new situation, simultaneously reinforce the national stuff and awareness; especially as for ritual life, some new rituals are formed meeting the urgent demand and the supreme goal of the emperor and the whole dynasty.

CHAPTER 2

NGUYEN COURT'S ROYAL FESTIVAL IN HUE STAGE 1802-1885

2.1. FORMATION BASIS

2.1.1. Some concepts

Ritual: According to Nguyen court's official regulation, the ritual includes all the sacrifices yearly organized by the court at the esplanades, temples and shrines in order to

worship Gods and divided into *Dai tu* (great-sized worshipping activity), *Trung tu* (medium-sized worshipping activity) and *Quan tu*¹ (popular worshipping activity).

Rite²: According to Nguyen court's official regulation, rite includes the meanings *weather* (one year includes 24 *tiết* (節), such as Lap Xuan (beginning of Spring), Xuan Phan (Spring equinox)), *festivities* (birthday celebration of emperors and queens and queen mothers, Thien xuan, Thien thu, Tu cung thanh tho...) and sometimes the combination between weather and *festivities* such as Lunar New Year, Tam nguyen (Thuong nguyen, Trung nguyen, Ha nguyen), Doan ngo holiday...

Administrative and ceremonial ritual: including seriously important rituals such as the coronation, Tan ton ceremony, Great audience, Ordinary audience, Truyen Lo ceremony, entertaining envoys...

Nguyen court's royal festival or Hue royal festival: Here, the consideration of the system of worshipping rituals or rites and administrative and ceremonial rituals of the inner court always includes the *worshipping* and the *festival*. They all have typical values in concrete space, circumstance and historical time, hence, they are call Nguyen court's royal festivals. Hue is the capital city of Nguyen dynasty so we can call it Hue royal festival.

2.1.2. Vietnamese royal festivals of pre-Nguyen dynasties (968-1802)

2.1.2.1. Royal festival under Dinh (968-980) and Tien Le (980-1009) dynasties.

Under Dinh dynasty, the capital city of Dai Co Viet was located at Hoa Lu, connecting closely with the tendency of forming an independent feudal institution in the South. Therefore, the state mechanism was strengthened, built palaces, established court ritual and decided the grades for civil and military mandarins. The giving name Thai Binh of

¹ At each level, the ritual includes:

-Great-sized worshipping activity: Te Giao Sacrifice, Trieu To temple, Thai To temple, Hung To temple, The To temple, Phung Tien temple, Hieu Tu temple, Trieu Tuong temple, Trung Quoc cong temple, tombs of Nguyen emperors and lords, Xá Tac Esplanade.

-Medium-sized worshipping activity: at Lich dai de vuong temple, Le Thanh Tong temple, Temple of Literature, Tien Nong esplanade.

-Popular worshipping activity: Sacrifice at Khai Thanh shrine, Temple of military mandarins, Quan Cong shrine, Quoc vuong Chiem thanh shrine, Quoc vuong Chan Lap shrine, Khai quoc cong than shrine, Trung hung cong than shrine, Trung tiet cong than shrine, Do than hoang shrine, Hoi dong shrine, Thai Duong phu nhan shrine, Nam Hai long vuong shrine, Hau tho shrine, Tien Y shrine, Vu su shrine, Phong ba shrine, Thien phi shrine, Son than shrine, Tien nuong shrine, Phong ba shrine, Hoa than shrine, Tiger god shrine, gods of islands shrine, Am hon esplanade, Son xuyen esplanade, Tho ky shrine, worship hall of than huan (relatives who had merits), worship hall for royal concubines' ancestors who had merits to royal family...

² The word *tiet* (節) is used in the book *Kham dinh Dai Nam hoi dien su le* composed by the Cabinet of Nguyen dynasty has following meanings: "weather, one year divides into 24 terms such as: xuan phan (Spring equinox), lap xuan (beginning of spring), birthday celebration of the empor and the Tet holiday.

the emperor Dinh Tien Hoang in 970 symbolized the independent spirit of a new dynasty, so that the order in the country was step by step established after the country was in disorder for many years. Apart from reinforcing the court affairs and delivering some strict laws, the court also regulated many sacrifices to reinforce the court ritual, honor and affirm the emperor's power.

According to the tendency of feudalization and standardization Confucius, Tien Le dynasty organized Tich dien ceremony (royal planting ceremony), birthday celebration of the emperor. . . They are the festivals which bear the most original cultural factors, containing the cultural sediment of the country, expressing in the most condensed way the aspiration of the country and the nation through the sacrifices.

2.1.2.2. Royal festivals under Ly dynasty (1010-1225).

The most outstanding mark of the beginning of Ly dynasty is the fact that the capital city was moved to Dai La and renamed Thang Long (1010). This connected closely with the building of the capital city, strengthening the state mechanism and focusing on developing the festival at Thang Long capital. In order to encourage the waterway career and the faith in the citizens, the court regularly organized boat racing festivals. Especially, the court paid much its attention to worshipping rituals, for example king Ly Thai To (1016) executed the worship of famous mountains. It can be seen that from now on, god worshipping at localities appeared in the rituals.

Through those ritual activities, we can see that Ly court had great efforts in order to strengthen its institution as far as the ritual was concerned with many clear progress of state monarchy machine. Despite the limitations and the fact that only nobles were entrusted with important tasks, the organization of court affairs was somewhat influenced by Chinese model. The festivals were organized regularly and gradually entered the social life, becoming the traditional festivals of the community. Regretfully, history only paid attention to the legends relating to the Gods that were worshipped by the court and localities.

2.1.2.3. Royal festivals under Tran dynasty (1225-1400), and Ho dynasty (1400-1407).

In an agricultural country, the agricultural important factor obviously shoots through 4 seasons, dominating every aspects of ritual life and the custom of Tran dynasty. The field ceremony was carried out before the Lunar New Year 2 days. The emperor was on horse-carriage, all the mandarins in royal costumes went in front to De Thich temple to celebrate the ritual. The agricultural rituals were organized such as: Cau dao ceremony (Praying), Tich Dien ceremony. . . with an aim to pray for peaceful country and safety for the citizens and favourable weather condition.

2.1.2.4. Royal festivals under le So dynasty (1428-1527), Mac dynasty (1527-1592), Le Trung Hung dynasty (1533-1789).

If the rituals of previous dynasties were still simple, they were strengthened, abundant and more detailed under Le dynasty to be appropriate with the demand of age and all of them were written into official regulations. The official regulations were clearly

expressed through the costumes such as hats, carriage, palanquin with an aim to distinguish the rank. The worship of Heaven at Nam Giao Esplanade or worship of ancestor at Ton Mieu temple aim at showing respect to Gods; what is happy is holding great rejoicings of the court, Cau Dao (praying) ceremony is to treat pantheon. All rituals have relation with Heaven's way and rules and with regulation of the court and the country.

2.1.2.5. Royal festival under dynasty of Nguyen Lords and Tay Son dynasty (1778-1802).

The ritual of Te Giao sacrifice of this time was still simple. The ritual of worshipping Heaven was paid attention and executed at Hon Thien (Ba Tang Mount, common name is Ban mount) on the west of Ngu Binh Mount (Hue) under Tay Son dynasty (1788-1801). In 1801, although king Quang Toan was evacuating to the North, he still had Vien Khau esplanade and Phuong Trach esplanade built next to Tay Ho in order to worship Heaven on Winter solstice and to worship Earth on the summer solstice.

The festivals passed through such dynasties as Dinh, Le, Ly, Tran, Hau Le, Nguyen Lords and Tay Son. It can be seen that Thang Long royal festival has many folk factors in the rituals as well as the games. Folk and court factors in Thang Long festivals harmonize and supplement for each other to develop. The court upgrades and makes the rituals, beliefs and folk games become solemn through the nobles, mandarins, intellectuals so that they are gradually popular in the lives at the Citadel. In contrast, the common people studies and uses the standards of the nobles as a model to follow. All develops in a harmony between folk and royal factors.

2.1.3. Vietnamese historical background from 1802 to 1885.

2.1.3.1. Political situation

Under the reign of the emperor Gia Long, the court had Phu Xuan citadel built with a great-scale plan, which deserved a big dynasty and strong nation in the area. Moreover, the feudal monarchy institution was day by day strengthened. Especially, every faces of ritual lives relating to harem activities and court activities (the rank of mandarin connected closely with the ritual, rites, costumes...) were concretized and regularized, both on administrative and ritual, diplomatic sides. Even at the early of the emperor Minh Mang's reign, due to many works needed to be solved that the emperor gave audience every day at Can Chanh Palace. The Great Audience was only organized on big occasions of the country such as Lunar New Year, Doan Duong, birthday celebration of emperor. . .

In a context of an independent country, Nguyen dynasty tried its best to reinforce, reorganize the state mechanism, and strengthen the regime of autocracy all over the country. Together with the establishment of centralization regime, Nguyen emperors step by step reinforced the power of central court with the supreme power of Son of Heaven, along with many strict regulations to ensure the absolute power of royal family, for example not appoint prime minister and queen, not confer the first doctoral candidate and not grant the title "king" for relatives on other mother's side.

2.1.3.2. Economy – Culture

Nguyen dynasty tried its best to reorganize the regime of feudal state rice-fields, re-measure the fields and lands, build roll of taxpayers and census-record, recover the policy of equal distribution of the land. Commercial and industrial activities which were inherited from previous stages had many favorable conditions for development, especially mining industry, bronze casting, pottery, silk weaving. . . Vietnamese trade at the first half of XIXth century was rather developed but it hasn't created conditions for new production relation to be born in order to escape the deadlock of traditional agricultural economy.

Connecting closely with the recovery of the centralization of power, Nguyen dynasty tried to heighten Confucianism and make Vietnamese Confucianism develop to a new height. This connects with the role and outstanding achievements of contemporary Confucian scholars. Hence, Confucianism at Hue capital city and all over the country has become a spiritual flag which united the whole country on the basis of morality, psychology, lifestyle and typical habits and customs.

2.1.4. Process of establishing Nguyen court's royal festivals

2.1.4.1. Inheriting the former dynasties' festivals

Nguyen court's royal festivals were formed from the consequences of the inheritance and acquirement process in former dynasties. After that, they were completed, adjusted and strengthened suitably during the development history of the dynasty in order to establish a ritual system in specific official regulations attaching to the desire of independence and escaping from the feudal North's domination. Some rituals, originated from China in Confucian model, were acquired by Vietnamese feudal monarchic dynasties from Dinh to Hau Le (such as Te Giao Sacrifice, Xa Tac Sacrifice, Tich dien Ceremony, Van Mieu Sacrifice, Truyen Lo Ceremony, Coronation,...). They all were inherited, acquired and completed suitably in the contemporary society's historical backgrounds.

2.1.4.2. Acquirement element of China's royal festivals

In the early of 1803, the emperor Gia Long ordered to repair some Nguyen Lords' tombs and prepared materials to construct the temples, ancestral sanctuaries, and stipulated the sacrificial objects for his late father (Hoang Khao Temple in the Imperial City, later renamed Hung To Temple in Minh Mang's times), offered sacrifices (to the ancestor before Lunar New Year Festival). These ritual rites were inherited from China; however, they were changed in Vietnamese way³. Offering sacrifices to 4 seasons, from Duong and Tong dynasties and over, dates were chosen; from Minh and Thanh dynasties and below, spring sacrificial ceremony was held in the first ten days of spring months; in summer, autumn and winter, the 1st day of a month was chosen since it was believed that it did not come true if dates were not chosen. The Emperor Gia Long soon assigned sacrifice ceremonies such as funerals, God and Buddha Worship majorly based on the reference to ritual regulation of Chinese Confucian in the spirit of independence. Confucianism was considered the standard orientation and foundation for the knowledge, therefore, the emperor Gia Long often discussed the court officials of Han and Duong dynasties with his mandarines in every morning audiences. Then they had a look at *Minh History* and discussed until midnight. The emperor Minh Mang paid much attention to Confucianism and so did the emperor Tu

Duc. In Tu Duc's times, Confucianism continued to have deep influences on ritual life, especially, in clothing, *“the emperor ordered 600 mandarines to wear Minh dynasty's court clothes, rituals and rites obeyed Confucianism's ideas”*³

2.1.4.3. Royalizing some national traditional rites

Royal festivals, in direct or indirect relation to the emperor or the court, are rituals or celebrations held by the emperor or the court to meet some especial demand, such as Ceremony of praying for rain, Inauguration Ceremony of the Palace and the Pagoda, the Emperor's Birthday, Boat Racing. . .

The emperor, the Son of Heaven or the image of a nation related to the nation's prosperity and decadence, therefore, he had deep influence on the nation's situation. Royal festivals were usually organized in large scale with the crowded participation of mandarines and common people. In the transformation from the common area to the palace, folk traditional rituals were gradually held methodically and solemnly in order to show the royalty's highest positions and the emperor's highest power. The faiths of ancestral sacrifices among the common people were codified and shown in national ancestor's sacrifices (Lac Long Quan – Au Co, Hung Vuong. . .). They were specialized and royalized in sacrifice ceremony of Lich Dai De Vuong, Do Dai Thanh Hoang in the Capital City, Thanh Hoang Village, New land Opening Ceremony. In royalty, the faiths of ancestral worshipping were codified through many regulations and royal rites, became national ceremony through the system of temples right in the Imperial City, tombs, Trieu To Temple, Thai To Temple, Hung To Temple and The To Temple.

2.1.4.4. Originating from the public's religious and spiritual life demands

Associating to the national historical process, from the civilization of wet rice cultivation, spiritual demands in people's life were developed to confront nature, link the public to establish the ceremonies of praying for the rain and crop. . . Originating from the demands of folk religion and belief of holy objects, communities of villages established a system of temples for God, Earth, Water, Mountain. . . From Vietnamese moral standard “drink the water and remember the spring”, sacrifice ceremony at Lich dai de vuong Temple was held to honour the emperors and the talents; ceremonial sacrifices at Thanh hoang to respect the people who opened the new lands and the deserved the ones in family and village lives. Besides, Tao Mo Ceremony (Clean and decorate the ancestral graves), Am Hon Sacrifice Ceremony appeared from the human's moral philosophy on the fates of grievance and soul of a victim of injustice.

Royal rituals of ancestral sacrifices officially became national ceremonies imposingly and in large scale through rites in the Imperial City and tombs. In addition, in the order of Confucianism's regulations, the emperor is considered the God's Child, so he had to show his respect to the God (Father), The Earth (Mother) though Giao Sacrifice Ceremony. The ritual of Dao Vu (praying for rain) in Nguyen dynasty was frequently held, for instance, in Gia Long's times, it belonged to the irregular situation of the weather, however, in Minh Mang's times, it was gradually codified.

2.2. NGUYEN DYNASTY'S ROYAL FESTIVALS IN THE PERIOD OF 1802-1885

2.2.1. Nguyen dynasty's royal festivals in the period of 1802-1885

2.2.1.1. Some rituals in Nguyen dynasty

Rituals in Gia Long's times were closely codified by responsible offices such as Thai Thuong Tu, Quang Loc Tu in Minh Mang's times. This strengthened the emperor's highest power, stabilized the order of the society and controlled the matters of clothing and sacrificial objects. In the process of checking the objects, Quang Loc Tu had to list all, reported to the emperor and waited him for his approval. Every year, wine in the rituals was well-chosen from glutinous rice and fragrant rice by Thua Thien Prefect. Quang Loc Tu urged and observed the person in charge of cooking wine, then kept in the Office of Home Affairs (Phu Noi Vu). Some rituals are carefully described in this thesis such as *Ceremony of Great Audience (Dai Trieu Nghi)*; *Calendar - Granting Ceremony (Ban Soc)*; *Spring Welcoming Ceremony (Tien Xuan - Nghenh Xuan)*; *Tidying-up Ceremony (Phat Thuc)*; *Lunar New Year's pole – raising Ceremony (Thuong Tieu)*; *Lunar New Year Ceremony (Nguyen Dan)*.

2.2.1.2. Some rituals in Nguyen dynasty (1802-1885)

From 1802, Nguyen Phuc Anh re-established the Nguyen dynasty. Before his Coronation Ceremony, the emperor Gia Long set an altar to offer gifts, prayers about his date to the ancestor, built temporarily Thai Temple in the left of The Imperial City. Thence, rituals were established and performed in Gia Long's times, developed well and perfectly in Minh Mang and Tu Duc's times. In Tu Duc's times, under the influences of fluctuating social political situation, there were some small changes about time, location, quantity of objects, . . . however, the official regulations in rituals and music were still conserved. Some rituals were specifically described in this thesis: *Rituals at temples, Te Giao Sacrifice, Xa Tac Sacrifice Field-ploughing Ceremony (Tich Dien), Lich Dai De Vuong Temple, Van Mieu Temple*.

From 1802 to 1885, Nguyen dynasty's centralized administrative management system existed as an independent state. Therefore, Dai Nam had great achievements in many aspects, remarkably in the history of royal festivals. Hue royal festivals were acquired and developed from different dynasties in Vietnamese history and Chinese royal festivals. So, in addition to the general features of royal festivals (large - scale, imposing, of high official regulations), Hue royal festivals reached to the pinnacle of court rituals of high human values. Nguyen dynasty's royal festivals were established and developed during the historical process and associated to the prosperity of Dai Nam, especially in Gia Long and Minh Mang dynasties. Since then, they were completed, adjusted through constructing, restoring and moving the temples, changing and supplementing ritual rites. These achievements contributed to the establishment of particular national character of Vietnam in the prosperous period of Dai Nam. This is a basic foundation for the adaptation of Nguyen dynasty's royal festivals in particular and Dai Nam in general in touch with Western

cultural-civilized encounter after the problem of Thuan An Fall (1883) and Capital City Fall (1885).

2.2.2. Classification and Management Offices of festivals

2.2.2.1. Classification of festivals

More than 100 royal festivals of Nguyen dynasty are performed:

- *Lễ tiết (Rituals)*: performed per month (Great Audience – Thai Hoa Palace, Regular Audience – Can Chanh Palace); Lunar New Year (at the beginning of a year), Doan Duong (May 5th), Van Tho (Emperor's Birthday); Tien Nong Ceremony in summer; Calendar – granting Ceremony (in December); Coronation Ceremony; Dai Tang Ceremony (attending the emperor's funeral), Tien Xuan Nguu Ceremony; Thanh Minh Ceremony; Trung Cuu Ceremony; Phat Thuc Ceremony (Tidying-up Ceremony); Thanh Tho Ceremony (Queen Mother's Birthday); Tien Tho Ceremony (Imperial Concubine's Birthday); Thien Xuan Ceremony (Crown Prince's Birthday); Thien Thu Ceremony (Queen's Birthday), Hung Quoc Khanh Niem Ceremony (May 2nd)...

- *Lễ Tế tự (Sacrifice ceremony)*: Divided into 3 categories: *Đại tự* (Giao Sacrifice Ceremony, Xa Tac Sacrifice Ceremony, Sacrifice ceremonies at temples), *Trung tự* (worshipping of monarchs at different dynasties, sacrifice ceremony of Confucius, at Tien Nong Esplanade) and *Quản tự* (at Do Thanh Hoang Temple, praying for the Wind, the Rain, the Lake, the Island, the River, the Fire, the Gun, Nam Hai Long Vuong...)

2.2.2.2. Management Office of festivals

In Oriental traditional spiritual life, “ritual” element plays an important role. It shows the emperor's position and power. In addition, it is considered a political means to maintain the social order and hold the international relation steady. Therefore, “Ritual” Department is a superior office in charge of rituals, rites, competition-examination, diplomatic relations. Thai Thuong Tu and Quang Loc Tu are major offices of rituals and rites.

CHAPTER 3

NGUYEN DYNASTY'S ROYAL FESTIVALS IN THE PERIOD OF 1885 -1945

3.1. HISTORICAL BACKGROUND

3.1.1. Political background

In cultural exchanges and Western-Oriental relation in Hue, the role of culture, education, especially human element are much paid attention. The French respects Vietnamese cultural heritage, awareness of identity and national spirit, therefore, some particular achievements remained after the interaction.

After a cool period with French from the beginning of XIXth century to the beginning of XXth century, in general, Hue had much effect from an overall crisis of military, society, especially after the fall when there was the French presence. Mang Ca Military Post at the north of Huong River, French Residence in Central Vietnam, system of Eastern French Administrative Government Office at the south of Huong River were established and they had deep influences on the contemporary political life with the centre of Jules Ferry Street (Le Loi Street today).

3.1.2. Economic background

Nguyen dynasty did not have suitable policies at macroscopic range to develop the production, especially “attaching special importance to agriculture and limitation to trade” policy in domestic and “the closed-door” foreign policy. Therefore, many encouragement policies of agricultural expansion were performed, however, Vietnamese economy in Nguyen dynasty still remained underdeveloped. In Tu Duc’s times, Vietnamese agriculture fell into big crisis, our country’s financial economy in the first half of XIXth century was worse off in all fields.

3.1.3. Social – Cultural Background

Difficulties in economic foundation were the reasons of social problem, specifically lots of peasants’ revolutions happened in Nguyen’s times and in order to stabilize the situation, feudal government chose the method of force to put down a revolt. However, socio-political situation became more and more confused, buccaneer and looting happened everywhere.

Vietnamese history always confirms the tendency of independence between the South and the North, however, due to particular historical circumstances; Nguyen emperors soon chose Chinese model, Nguyen dynasty’s power and supremacy in people had big limitation. So, Vietnamese society gradually transferred from feudal political institution to feudal-colonial institution at the end of XIXth century and at the beginning of XXth century.

3.2. EVOLUTION OF NGUYEN COURT’S ROYAL FESTIVALS IN HUE FROM 1885 TO 1945

3.2.1. Change in *lễ tiết* (rituals)

According to statistics, there are over 100 royal festivals performed by Nguyen emperors at Hue capital during their reigns. Most of them were established in Gia Long and Minh Mang dynasties on the basis of acquirement and inheritance of festivals from former dynasties. In addition, new festivals were organized suitably with the demands of cultural, spiritual and religious life of new dynasty.

Subject: Hue court, emperor and royalty were the subjects, especially in Great Audience Ceremony. When French directly intervened to Hue court’s internal affairs, major subject was the court and the observation influence from French Residence of Central Vietnam. In Khanh Ha Ceremony, French high-ranking mandarins came to congratulate before the court performed the rituals.

Time: Ceremonies concentrated on Spring (February, the second month of Spring) and Autumn (August, the second month of Autumn) and occurred in 1 day, 3 days and 7 days (usually esplanades). Emperors and court officials were subjects of the ceremony with the significance of honouring, confirming the role and orthodox position of the court. Later, in Khai Dinh’s times, new royal rituals appeared, in addition to traditional rites, festivals were also paid much attention, especially in Hung Quoc Khanh Niem Ceremony. At the end of XIXth century – beginning of XXth century, after the fall of Capital (1885), ceremonial life had corresponding changes.

Location: Most of them happened at palaces, majorly Thai Hoa Palace, Can Chanh Palace and other places for the queen mother, imperial concubine, prince...

Later on, the scale of the ceremony was simplified due to Hue court's economic potential. The procedure and time were shortened in order to save the cost. From the 1st year of Dong Khanh's time (1886) on, the court also reduced sacrificial accessories, offered only at the main altar.

3.2.2. Changes of rituals in the period of 1885 - 1945

Nguyen court's royal rituals in 1885-1945 had changes, variations compared to the period of Tu Duc's times upwards. The court tried to consolidate and perfect the political system and developed the country in different fields including sacrificial ceremony, there was also changes in the period of 1885-1945.

Changes occurred clearly in time and scale. Ceremonies were often shortened about the time: once 3 years for The Giao Sacrifice instead of once a year. The expenditure was also reduced in parties, objects...From Thanh Thai's times on, Te Giao Sacrifice was stipulated once 3 years because of great cost.

3.2.3. New royal festivals in the period 1885 – 1945

From 1885 to 1945, feudal states lost their leading roles; royal festivals were not held completely and solemnly; political elements did not honour the royalty orthodoxly. In rituals, the scale was reduced because of difficult financial economic problems.

Some new festivals appeared such as Du Xuan Festival, Am Hon Sacrifice Ceremony, Hung Quoc Khanh Niem Ceremony in order to meet the demand of economy, politics and society at that time. In Te Giao Sacrifice, Xa Tac Sacrifice, Tich Dien Ceremony, Truy Ton Ceremony, Thang Thu Ceremony for the emperor Tu Duc and the emperor Dong Khanh, they spent a lot of time, will and matter to invest the ceremony. The solemnity lost when the subject did not exist. Vietnamese society on the way of modernization denied the standards of traditional rites. Some rituals were conserved and developed while some were lost during the historical process. Due to the end of Nguyen dynasty in 1945, the royal festivals lost the performing environment and the subject did not exist at the same time. Cultural exchanges and Western-Oriental civilization interaction from the end of XIXth century to the beginning of XXth century created the changes in Nguyen dynasty's royal festivals in the contemporary social, economic and historical conditions.

CHAPTER 4

CHARACTERISTICS, VALUES AND CONSERVATION OF NGUYEN COURT'S ROYAL FESTIVALS IN THE PRESENT

4.1. Characteristics of Nguyen court's royal festivals

4.1.1. Originating from the spiritual demands of theoretical religion and royalty's honour

Nguyen court's royal festivals are consequences of the acquirement and development of royal festivals in Vietnamese former dynasties and Chinese court in a new background, new dynasty with similar and different features. Nguyen emperors also had

spiritual demands like other people. The sympathy of realistic and unrealistic world created the belief and then became the religion.

Royal festivals were considered the link between the secular world and spiritual world, the means for the emperor's praying for some purpose of themselves or their subjects...This is a real demand of expressing their belief in God's juridical capacity and death people.

4.1.2. Reflection of the honour of dynasty and family

In the system of Nguyen dynasty's rituals, there were many festivals, mainly rites, sacrifices organized at temples of ancestors, emperors and their wives...This form honoured the royalty's power and gave prominence to the emperor's family. This proved rituals in worshipping Nguyen dynasty's ancestors more imposing, solemnly compared to the former dynasties. Together with constructing a centralized administrative feudal state, Nguyen emperors confirmed their position, honoured their family and showed their power in all fields of life. Under Nguyen dynasty (1802-1945) royalty's members paid special attention to ancestor's worshipping. Moreover, this strengthened the solidarity in the family and brought the spiritual power of the dynasty.

4.1.3. Deep influences of Hue folk festivals

Festivals are considered the places of keeping the religions, cultural activities and performances, of reflecting Vietnamese inner feeling honestly. Religions of Vietnamese folk festivals were shown in different forms such as worshipping the god of father, the god of mother, ancestor, patrimony... Besides, religions of the Sun, the Moon, the Water... also belonged to folk religions. Many festivals associated to Buddhism and Christianity. Royal festivals closely connected to royal culture of feudal dynasties with the pinnacle of Nguyen dynasty's royal festivals such as Te Giao Sacrifice, Xa Tac Sacrifice and Truyen Lo Ceremony (calling the names of people passing the examination of Ph.D)..

Festivals, forms of folk cultural activities consisted of variety of typical folk cultural values of agricultural villages. Festivals were considered important cultural elements of village culture. Therefore, ancient constructions such as temples, communal houses and village pagodas were acknowledged by Dai Viet feudal state (from XIth century to XVIIIth century) and Nguyen court (from XIXth century to XXth century).

4.1.4. Nguyen dynasty's royal festivals in scale, sizeable with rites and music, appreciated the "ritual" part, lightened the "festive" part

Nguyen dynasty's royal festivals occurred every year, concentrated on some big seasonal segments such as Beginning of Spring (1st solar term), Lunar New Year (lunar January 1st), Thuong Nguyen (Festival of January Lunar calendar 15th), Doan Duong (lunar May 5th), Trung Nguyen (lunar July 15th), Ha Nguyen (lunar October 15th), Dong Chi (lunar November) but mainly the spring and autumn in Lunar February and Lunar August. The time was flexible, in 1 day, 3 days or even 7 days (in sacrifice ceremony at esplanade). They were held at many places in ancient Hue capital city, some were co-organized between the capital city and other different national regions. Although Nguyen

dynasty's royal festivals were established in Gia Long and Minh Mang's times and adjusted due to the economic conditions of each year, they still remained official.

Hue royal festivals consisted of "ritual" part and "festive" part. The former was attached more importance than the latter. Nguyen dynasty paid much attention to performing rituals instead of entertainment. This proves the differences between royal and folk festivals. Royal festivals were established by the emperor and his mandarins. They were deeply influenced by Confucianism thoughts. Confucianism defines "Ritual is the order of the God and Earth". The emperor was the presentative to manage this order, therefore, "ritual" part is the origin. Royal festivals of both rituals and rites consisted of music on the basis of "respect Confucianism, pay attention to rites and music".

4.1.5. Nguyen royal festivals of deep humanity

Nguyen dynasty's royal festivals honoured the royalty's power, heightened the family and satisfied the emperors' spiritual demands. Te Giao Sacrifice, Xa Tac Sacrifice, Tich dien Ceremony (field-ploughing) prayed for peace, good weather and good crop...They were held every year with the emperor as the major subject. This showed that Nguyen emperors were responsible in praying for good things. The humanity in festivals was expressed in building the temples, organizing sacrificial ceremonies or worshipping the former dynasty's emperors, showing the gratitude to the ancestor. Besides, Van Mieu Temple (Temple of Literature) and Vo Mieu Temple (Temple of Military) were constructed. Temples for meritorious officials were also established to honour them. Ceremony for fallow graves, Am hon Sacrifice Ceremony... expressed the sympathy and the humanity with unfortunate people. While Lunar New Year Festival (January 1st), Doan Duong Festival (lunar May 5th) showed the continuity of national traditional cultural values; Truyen Lo Ceremony (calling the names of people passing the examination of Ph.D) honoured the talents of the country...

4.2. Values and present conservation matters of Nguyen dynasty's royal festivals

4.2.1. Values of Nguyen dynasty's royal festivals

Royal festivals associated with royal culture in feudal dynasties with the pinnacle of Lunar New Year Festival, Doi Giac Ceremony (guard-changing ceremony), Thuong Neu Ceremony (Lunar New Year Pole – Raising Ceremony), Phat Thuc Ceremony (Tidying-up Ceremony)...Giao Sacrifice Ceremony, Xa Tac Sacrifice Ceremony, Truyen Lo Ceremony (calling the names of people passing the examination of Ph.D), Am Hon Sacrifice Ceremony, Lich Dai De Vuong Sacrifice Ceremony, Hon Chen Ceremony, rituals at Trieu To Temple, The To Temple, Hung To Temple, tombs, Do Than Hoang Temple...In royal festivals, music and dance are also performed. Art of dancing in royal festivals respected the heritage and the ancestor's art values.

4.2.2. Conservation of Nguyen court's royal festivals

4.2.2.1. Viewpoint of conservation on Nguyen court's royal festivals in the present

In the present, viewpoints of conservation on royal festivals consisted of Intact Conservation; Conservation based on Inheritance and Conservation – Development.

4.2.2.2. Thua Thien Hue Province's viewpoint and orientation of conservation and promotion on Nguyen court's royal festivals.

Thua Thien Hue Province's viewpoint and orientation of conservation as follows:

Firstly, conservation and enhancement of Nguyen court's royal festivals obey the requirements of Cultural Heritage Law, ensure to conserve the origin of the heritage.

Secondly, restoring and performing Nguyen court's royal festivals follow historical materials to ensure the truth in maximum, limit the stage element, attach special importance to "ritual" part.

Thirdly, although Nguyen dynasty's feudalism ended, performing space of Nguyen court's royal festivals still remains intact. So, all of them must be organized in right location of the past.

Fourthly, conservation and enhancement of Nguyen court's royal festivals associate with Hue Festivals as an original tourism product.

Fifthly, conservation and enhancement of Hue cultural heritage in general, royal festivals in particular must be socialized.

4.2.3. Some matters should be paid attention in exploiting Nguyen court's royal festivals in Hue

From the reality of Hue cultural heritage conservation activities in general, royal festivals in particular, in order to get good achievements, we should take interest in some following matters as follows:

- Conservation and enhancement of royal festivals' values obey the requirements of Cultural Heritage Law, ensure to conserve the original values of the heritage in maximum.

- Conservation and enhancement of cultural heritage values mean the protection the inheritors of cultural heritage – folk artisans.

- Conservation and enhancement of royal festivals aim at introducing heritage to public. Therefore, we should have well-prepared introduction on royal festivals in general and each specific festival in particular.

CONCLUSION

1. Festival is considered a typical activity of human society when people develop at a particular level. Festival appears and has direct effect on social life in general, each region in particular. Royal festivals relate to the problems of class, state, authority. They are variable due to subjective and objective elements and inner elements as well. On the contrary, when there is change in politics, big changes in royal festivals' activities appear.

2. Festivals were established by the inheritance from former dynasties. Vietnamese feudal dynasties also had influences of China in organizing the administration, law, rites, culture, education...In rituals, some originated from China, however, they were frequently held and became Vietnamese feudal state's traditional festivals.

3. In some years at the beginning of XIXth century, Nguyen Anh conducted a revolution to hold the throne. He took the title Gia Long and established a new era for Nguyen dynasty. Hue was chosen to be the capital of Vietnam, Confucianism was the state religion and Gia Long Law was used to govern the country. All types of religious and cultural activities were maintained as in Le Trung Hung's times. They all were established in Gia Long's times (1802-1819) and some in Minh Mang's times (1820-1841). In Thieu Tri's times, they were consolidated and developed under an independent institution. In Tu Duc's times, there were political changes in social life. Therefore, festivals also had changes. In 4 earliest emperors of Nguyen dynasty, festivals were not only maintained but also adjusted and completed. Even, they were the hardest and closest festivals in Minh Mang's times.

4. In the period of 1885 – 1945, political changes appeared and influenced the maintenance and appearance of some new royal festivals in order to satisfy political effects from feudalism to colonialism – feudalism and from colonialism – feudalism to democracy. Festivals were still organized but the scale was reduced because of difficult economic conditions. Hue royal festivals are considered the acquirement, application and development of festivals from former Vietnamese dynasties and China in a new background with similarities and differences compared to the past.

5. Due to historical situations and social changes, after the end of Nguyen dynasty, all royal festivals did not happen, the subject did not exist. However, some rituals at temples in the Citadel, at tombs in grave-visiting festival and some worshipping ceremonies of royalty's members are maintained and managed by The Administrative Council of Nguyen Phuoc Great Family in family scale, not national scale. In addition to the investment of finance and mental power for the conservation of Nguyen dynasty's monuments complex, the authority allows the people to organize some local traditional festivals. Ceremony at Hon Chen Temple is originated from Hue royal culture. In Hue Festivals from 2000 up to present, lots of ceremonies are invested to restore and reappear such as Giao Sacrifice Ceremony, Xa Tac Sacrifice Ceremony, Truyen Lo Ceremony (calling the names of the people passing the examination of Ph.D), Vinh quy bai to Ceremony (returning home to pay thanks to ancestors after achieving academic honours), Tien si Vo Ceremony ... in order to make Festivals' activities more abundant and introduce Hue culture's particularity to tourists.