



# Stone Material is always in Thanh Hoa

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**Abstract**— *The remains of stone material in religious architectures in Thanh Hoa are relatively significant today, scattered in temples, mausoleums, and ancient citadels. However, stone worshipping objects account for a small number compared to relics such as horse statues, elephant statues, tiger statues, animal spirits, and human statues and are in danger of being lost or destroyed. Researching stone worshipping objects in religious relics to get an overview of one of the special types of relics as well as propose some necessary measures to preserve and promote their values properly. cultural property left by our forefathers.*

**Keywords**— *relics, altars, stones, traditions, preservation.*

## I. MAKE A PROBLEM

If the number of stone relics such as adoration statues, elephants, horses, and sacred animals in the tombs and temples in Thanh Hoa from the 15th - 18th centuries accounts for a relatively large number, then stone altars account for a limited proportion. more restrictive. Because most of the monuments with stone artifacts in Thanh Hoa are in the open air, only the system of statues and steles remains. The church is almost a wooden structure that has been destroyed, so the number and type of stone worshipping objects are lost. Stone worshipping objects are still present thanks to their position, often associated with the space of tombs, tombs, and adoring statues that have been sacred for a long time, affecting the religious consciousness of the Vietnamese people on the graves of the deceased. should try to limit human destruction.

On the other hand, stone altars in the form of incense sticks, altars, and stone altars usually have a large volume and weight, so they are quite stable in positions for hundreds of years. Other worship objects such as stone altars, incense sticks, and stone incense bowls are not much left because these worshipping objects are often placed in churches, so they are easily lost when the monument is damaged.

The traditional stone carving artifacts are not only the original relic of history, but also the cultural property of the ancestors, reflecting the standard values associated

with each historical period. Through studying stone worshipping objects, we can know a bit about the history, culture, and thought of the Vietnamese people in the 15th - 19th centuries. Since then, there are scientific arguments and correct practices that contribute to improving the quality of restoration, repair, and embellishment of contemporary historical-cultural relics. This is also an effective solution to protect the cultural property left by our ancestors.

## II. SOME BACKGROUND ON THE FORMATION AND DEVELOPMENT OF TRADITIONAL STONE CARVING ART IN THANH HOA

### 2.1. Thanh Hoa is a region of diverse folklore

The ancient Cuu Chan and present-day Thanh Hoa province are relatively stable areas, which is a noticeable feature. Due to being limited at the North and South ends by two rugged mountainous areas (the Tam Diep hill in the North and the Hoang Mai range in the South), the process of cultural exchange during the Dong Son culture period and the beginning of AD. Mainly following the Ma River, the river became a position and an important agent in the material and spiritual life of residents. In the early AD, the traffic roads were continuously interrupted by slopes and pass connecting Cuu Chan with other areas. Later, two popular paths in the

Cuu Chan area (until the 13th century) to the North and the South were: from Tu Pho headquarters, along the Ma river, to Vinh Loc, to Nho Quan, Ninh Binh province, to Hanoi. or from Vinh Loc to Thach Thanh, through Son La, Hoa Binh to Laos. From Vinh Loc, cross the Ma River to Yen Dinh, Tho Xuan, Trieu Son, and Nhu Xuan into Nghe An along the Bo Lan slope (now road 15). Thousands of years BC, the ancient Vietnamese people in the lower part of the Ma River followed this river and exchanged with their compatriots in the Bach Hac region (Viet Tri) and beyond, the Northwest region of Vietnam very early. Along the same river, the ancient Vietnamese advanced down to the plain and certainly had exchanges with the multi-island Malay ethnic groups. By the legend of Mai An Tiem, and the legend of Doc Cuoc allows us to recognize and relate to the above issues. A paradigm from the stories of saints Bung, Mr. Vom, and Mr. Tu Nua to Tu Thuc, the god Doc Cuoc (the legend in Thanh Hoa) is a form similar to the stories: Thanh Tan Vien, Son Tinh - Thuy Tinh, Tien Dung - Chu Dong Tu (the legend in the Northern Midlands and Plain).

The major estuaries flowing into the sea in Thanh Hoa are Than Phu estuary, Can estuary, Lach Sung (Nga Son), Lach Truong estuary (Hoang Hoa), Lach Hoi (Sam Son), Lach Ghep (Quang Xuong), Lach Bang (Tinh Gia) ... have long been the focal point of sea trade and also the focal point of cultural exchange. At Lach Truong estuary, archaeologists discovered a bronze lampstand dating from the 1st century, with the image of a person wearing a lamp, bold Indian art style. Legend of Buddha's footprints on Truong Le cliff in Sam Son sea. At Co Giai island, there is a temple of the Doc Cuoc god, an interesting sea-land clone symbol. In the south of Lach Truong estuary (Sam Son territory) there are relics and festivals of Ba Trieu temple and the temple of the Four Holy Queens, at Lach Bang gate there are relics of the relic worshipping Lord Monsignor and the temple of the Four Saints. There are many temples with many rituals, reflecting the ancient beliefs of the Vietnamese people in the villages on both sides of the Ma River, Chu River, Lang Giang River, etc. These are the rituals of Moi Temple, Mung Temple, and Oi Temple, Nghe Sam "Worships Saint Ngu Vi, is the father and son of Le Ngoc, who was the prefect of Cuu Chan district in the Sui Dynasty who had merit in fighting the invaders of the Tang Dynasty in the 6th century". [5; pp. 132 – 133]. The Vac village festival worships the Cao Son Lord, Linh Quang Lord, and To Dai Luu with many interesting miracles about the gods who have built the country, fought the enemy, and have high virtues to help people. Through the plot of the Mai An Tiem Festival in Nga Son - Thanh Hoa, we see traces of the overseas trade of the ancient Vietnamese quite clearly. Cu Nham village

festival worships the four saints who are sea gods with the legend: the queen of the Southern Song dynasty was persecuted by the Yuan people, jumped into the sea to commit suicide, drifting into the gate of Con Nghe An (as well as 13 other coastal villages in the district). Quang Xuong all has a temple to Nam Hai Phuc Than (the four saints above), which also shows the open and tolerant acceptance of cultural values of other ethnic groups by the ancient Vietnamese in this region. Temples of the great king Nam Hai (god of whales) are a belief of Southern communities, also quite popular in the waters of Quang Xuong, Tinh Gia, Hau Loc, Thanh Hoa province. In general, the fairy tales and folk festivals have partly reflected the spiritual, material and cultural life of Xu Thanh.

Due to geographical factors, Thanh Hoa has become a special position in the historical development of Vietnam. The land where most of the feudal dynasties fell, or wanted to start a business, often chose this place as a defense base. During the Tran Dynasty, Tran Nhat Duat's army supported the king to flee (according to the inscriptions of Hung Phuc and Minh Tinh pagodas in the 13th century); In 1397, the Ho family forced King Tran Thuan Tong to return to the Western Palace, building a fortress in Yen Ton commune, Vinh Loc district to plot great things; in 1418 Le Loi raised the uprising flag in Lam Kinh; In 1533 Nguyen Kim, then the Trinh family supported the king, established Trung Hung in the Le dynasty, set up headquarters in Van Lai, Yen Truong, against the Mac...

Thanh Hoa was a land where resources and people were mobilized to the maximum for the court through wars. Land with diverse natural conditions. Looking from the East Sea to Thanh Hoa, there is a triangle shape, the top is the rugged West due to the lower mountain ranges of the Hoang Lien Son range. The delta is not large, it is accreted by four rivers (Hoat river, Ma river, Chu river, Yen river). Economic, political, and cultural factors, affect the culture and character of Thanh people in the past and affect them today.

However, these images of folklore activities are rarely seen in the art of stone carving, which the woodcarving art in Chu Quyen and Tho Tang communal houses in the North shows quite well. bold. Therefore, in some cases, such as the scene of the village before the storm with the rows of crooked trees, the herd of galloping buffaloes was carved in the stone collapse of Le Thoi Hien mausoleum (Trieu Son); the image of a scrawny stone deer at Hinh Son pagoda (Dong Son), a stone dog image at Bai Giao communal house, a stone tiger statue at Le Thai To mausoleum (Lam Kinh), at Man's tomb District Cong

(Dong Son), temple Mung (Nong Cong), or funny adoration statues in Lam Kinh ... with bold folk elements, are quite special cases in the art of stone carving.

## **2.2. Thanh Hoa has an area of stone materials and traditional stone carving**

In Do mountain, on the bank of the Ma river in Thieu Khanh commune, Thieu Hoa district, there are still vestiges of stone age civilization, with many kinds of tools made from this stone mountain. In the Dong Khoi area, in Dong Son district during the Dong Son culture, there were vestiges of a great stone processing site, in which many relics such as jewelry were made quite elaborately. It can be said that tens of thousands of relics of the Neolithic and pre-Dong Son times in Thanh Hoa are extremely valuable historical sources, including production labor tools such as spears, axes, and stone hammers. , grinding table ... to hundreds of jewelry relics made from precious stones such as bracelets, earrings, necklaces...

Since the 11th century, the Thanh Hoa stone carving profession has been strongly developed, especially in An Hoach rocky mountains (now belonging to two communes Dong Tan and Dong Hung, in Dong Son district). The root cause may stem from three factors: the tradition of stone carving dating back to prehistoric times; availability of many gem materials on site; From the Ly - Tran dynasties to the early Le and Le - Trinh dynasties, there were many works to build Buddhist temples, tombs, temples... so the demand for stone carving developed.

In the west of Thanh Hoa city, a rocky mountain range suddenly emerges in the middle of the plain, with traditional stone carving villages such as Yen Hoach Ha village, Yen Hoach Thuong village, Vu village, Dong village... According to the survey documents of Robecquain (French, late 19th century), in Nhoi village (Nhoi Ha and Nhoi Thuong) there are more than 300 households doing the stone carving, their products are diverse handicrafts. , are sold and exchanged by merchant ships to many regions. Today, we can see many stone processing sites with many relics buried deep in the ground at points within a radius of 200m around the monuments of Man's tomb, Quan Cong, Hang pagoda, Dinh Thuong... are pieces of an unfinished stele, many heads of Buddha statues, adoring soldiers, elephants, horses, inscriptions...

The stone carving profession here is not only limited to the products of worship statues, inscriptions, worshiping objects with sacred religious meanings, solving the spiritual needs of contemporary society, but also stone products. are civil goods, common household items such as mills, grinding tables, pots, flower beds... to other decorative arts and crafts such as bracelets, cups, cups, kettles... It is popular through many periods, because of the

diverse stone materials and is shown by the talents of talented artisans in Nhoi village. Stone material in An Hoach area is recorded in Dai Nam Nhat Thong Chi book: The color of the stone is iridescent like turquoise, and the blue substance is like light smoke. Later, stone was chiseled as a tool, for example, when he was hewn to inaugurate when hit, the sound would resonate for thousands of miles, used as a stele, and left behind in literature would last forever [4; pp. 252].

Based on the logic of a traditional stone carving and processing process, the places with precious stone materials are the areas where artisans come to work and live. Because stone material has a high density, it is difficult to transport long distances, when mining and preliminary processing on the spot is often a very important step, workers can immediately guess the image that they are pregnant with. in the rock mass. When we researched in Nhoi village, next to the Man Duke, there are still countless inscriptions and stone statues underground, which are still in the sketching stage, probably abandoned due to technical errors. Thus, the processing and carving of stone are quite special, if errors, cracks, breaks, or wrong blocks, they cannot be patched. From there, we can identify the talented stone carvers in An Hoach, Dong Son, Thanh Hoa villages, which can also be considered an integrated talent of the whole country.

In addition, many other regions in Thanh Hoa also have stone processing centers. In particular, many theories suggest that the source of stone materials to build the Ho Dynasty citadel was taken from Xuan Dai mountain (where Du Anh pagoda and Ho Cong cave are located), about 10km away, or An Ton rock mountain in the Kim Ngo range, about 10km away. About 5km north of the North gate, some other opinions say that the work also uses Nui Nhoi stone more than 50km away... Thousands of cubic meters of stone to build the citadel, processed squarely, of the same type, It is certainly because the same stone processing site is taking place here, not only in the villages of Nui Nhoi. Building materials are divided into three types of stone, with sizes: (2,000mm x 1,000mm x 700mm), (1,800mm x 900mm x 750mm), (1,500mm x 800mm x 350mm), with pellets weighing up to 4 tons. . The total length of the citadel is 3,446m, the average bottom edge of the citadel is from 12m to 16m, the wall surface is 4m, the height is 6m. From ancient historical sources and actual topographical surveys, an architectural plan with the outside of the citadel can be proposed: there is a moat around the citadel about 50m, 12m wide, 2-3m deep; The outermost is the land for growing bamboo and the earthen ramparts (many researchers call it the predestined area). The total amount of stone needed to cover the wall is up to 24,000m<sup>3</sup>, plus the stone to build

the gate and a series of works in the inner city, how massive will the amount of raw stone needed for processing be?.

At the Da But relic (Vinh Loc), there are 12 statues of adoring soldiers and two phoenixes, with light green, not smooth stone material. Currently, the bodies of 12 statues are cracked along each groove due to wind. The rock here has a lot of impurities and is brazed when mining or the rock structure is not homogenous, not monolithic like the rock of Nuoc mountain. In addition, the mountains of white, green, and light yellow rocks in Thach Thanh are also quite diverse, the rocks here are quite soft because they are located deep under the soil layer, suitable for processing and shaping, after a while, they will harden. than. Possibly, the pair of stone dragons in the Ho citadel (Vinh Loc), the six dragon statues at Bach A pagoda (Nga Son), and the Trinh Nghe dragon statue (currently located in Ha Linh commune - Ha Trung) are used by local stones.

### III. TYPES OF STONE WORSHIPPING OBJECTS IN THANH HOA

#### 3.1. Incense

The earliest known Vietnamese incense stick dates from the Ly Dynasty at Phat Tich Pagoda (now at the Vietnam Fine Arts Museum). During the Tran Dynasty, there were many stone incense burners in pagodas, such as in Boi Khe pagoda, especially the large stone incense in Thay pagoda (Sai Son, Quoc Oai, Ha Tay) about 1.0m high, over 3 meters long. 0m, nearly 1.0m wide.

The type of stone incense in the Tran Dynasty in Thanh Hoa appeared at Hoa Long Pagoda, with a different design, it is a rectangular incense block 3.1m long, 1.1m wide, 1.1m high with many slabs. composite stone. This is a stone pedestal divided into many floors, the bottom is a triangular-shaped wave layer, divided by 25 peaks. Next is the waist part of the pedestal body divided into 8 cells with the image of 8 fairies playing music alternating with squares with lotus decoration. The top floor is two rows of lotus petals divided into two sides. The four corners of the pedestal have 4 images of Makara with a bird's head and animal body supporting the incense, "this is a unique incense and is the only one with human sculpture and possibly dating from the end of the Tran Dynasty" [1; pp.85-86].

Stone incense in the 17th - 18th centuries in Thanh Hoa is still quite a lot. The tombs of Le Dinh Chau (Tinh Gia), Tomb of Duke Man (Dong Son), and Tomb of Trinh Thi Ngoc Lung (Tho Xuan), each mausoleum has up to 3. The tombs of Le Thoi Hien (Trieu Son), Hoang Bui Hoan church (Quang Xuong), and each mausoleum have 2.

The incense with the largest width is the incense outside at Le Thoi Hien mausoleum (1.35m high, 1.15m wide, 0.75m wide, and 0.75m deep, and is an incense project with decorative content and floral decoration projects. Leaves, birds, and animals have the most folk elements. The highest height in Trinh Thi Ngoc Lung's mausoleum is 1.48m high, 1.05m wide, and 0.72m deep, belonging to the 18th-century stone incense type with elaborate techniques. elaborate and sophisticated into the first class.

The tomb of Le Thoi Hien: in Tho Phu commune, Trieu Son district is a rectangular cylinder, the upper part is 12cm wider than the bottom, divided vertically by 6 floors. The bottom floor is 4 kneeling legs with a large spiral pattern at 4 corners to create a solid stance. The second floor is a round belt with daisy motifs covered in clusters like a fine floral fabric with perforated patterns of vivid clouds and chrysanthemums. In the middle of the second floor, there is a large, multi-petal chrysanthemum that shines as a symbol of light, surrounded by clouds, sharp blades, and round particles like stars, in the corner, are swallows flying in the sky. cloud gaps. Near the center of the western corner of the altar is a picture of a male buffalo galloping away from a storm. This image is vividly engraved, the buffalo has wide, pointed horns, bowing its head and galloping, and the scene of clouds and wind surrounding the buffalo looks very vivid. Due to the density of the small dense texture, very few people discover the image above. The third floor is a square frame decorated with lotus motifs linked together into a decorative frill. The fourth floor is frilly covered with full-blown chrysanthemums linked like a curtain. On the 5th floor are the seals in 5 circles (Phuc, Loc, Tho, Khang, Ninh). On the top is the incense altar for the incense bowls and offerings. The point of interest is that the two incense sticks placed in front of the altar are 2.0m apart, the inner incense burner is 0.2m higher than the outer one, and the number of incense sticks speaks of the prestige, position, fortune, and prestige of the client's family.

Trinh Thi Ngoc Lung's mausoleum: in Tho Dien, Tho Xuan district, it is the largest incense burner of the Le - Trinh dynasties in Thanh Hoa, and also the one with the most sophisticated and sophisticated artifact techniques. As an object of worship in the tomb of a queen, the motifs on the incense burner at Trinh Thi Ngoc Lung's mausoleum are different from those in Le Thoi Hien's mausoleum, with dragon motifs dominating the decorative elements.

The incense stick is 1.48m high x 1.15m wide, 0.75m thick, and divided into 9 floors with 11 different textures: Floor 1: The base of the incense is also the form of the flower kneeling at the four corners. The outer layer



is a y-mon frilly to create a pair of dragons adoring 5 bends, the head is facing the chrysanthemum flower in the center. The clouds in the y-mon fringe are quite realistic and the block is 1.5cm high. 2nd floor: Image of 11 square lotus petals facing down, decorated with a small dragon in the middle. 3rd floor: Shape of lemon flowers in consecutive rectangular boxes. 4th floor: The shape of the bamboo shoot shell is engraved with 3 opposing wings to create a frame of fringe around the incense. 5th floor: Patterns of lotus petals are interspersed with clouds like a surrounding silk strip. Floor 6: The side has 2 dragons, and the front has 3 U-shaped dragons located in a circle with a diameter of 20cm, separated by 2 vertical bricks 3cm thick. Floor 7: Picture of 18 lotus petals on the front and 11 petals on the sides in a square, in each lotus petal there is a blooming chrysanthemum flower, the lotus petals create a decorative frill surrounding the incense. 8th floor: The vertical lines are covered with tiny clouds like a curtain. The 9th floor is a circular embossed contour to create the top edge, connected at the 4 corners with the decoration of the throne as a cover. On the top of the throne, there are 3 incense burners 30cm high and 25cm in diameter made of stone.

### 3.2. Temple collapse

The stone altar in Thanh Hoa dates back to the earliest time at Le Thoi Hien mausoleum (Trieu Son), the 2nd year of Vinh Tri (1677). The collapse is made of 2 monolithic stone slabs, with a diameter of 3.9m x 2.4m wide x 0.55m high, with a square structure, vertical walls, divided into 3 decorative floors.

- The 1st floor kneels with chrysanthemum flowers, creating a zigzag fringe, creating a bottom frame, a round block to create strength, covered with a pattern of fat clouds of fire, carved 0.5cm higher than the background, resulting composite of chrysanthemum faces exposed 1/2 behind the ridges like the light of a star.

- 2nd floor: the horizontal surface has 9 shapes of bamboo shoot shells, and the depth side has 5 shapes of bamboo shells. The image of bamboo shoots in the altars and altars to worship Le Thoi Hien's mausoleum has a rather sophisticated decoration. Each shape is 25cm long, 10cm high, a round block is attached to the trunk, in the middle is a full-blown chrysanthemum flower with 3 layers of petals and a round pistil in the middle, the outer row has 14 petals, the diameter of the chrysanthemum flower is 6cm. Surrounding the chrysanthemum flower is a wire-shaped interlocking wire, arranged in a gracefully integrated decoration, creating 3 sharp blades on each side like lotus petals. The depth of the bamboo shell cladding block is 4cm higher than the vertical wall of the collapse,

the density due to the high and low shapes creates a lively rhythm.

- 3rd floor: the transition block consists of a layer of chrysanthemum pattern covering down, alternating with vertical stripes consisting of 4 raised edges creating a veil. Above is the floating edge of the pot's mouth, 15cm high to be smooth without decoration.

The top surface is collapsed to make it slippery, certainly like incense, people often place incense bowls, fruit dishes, and offerings for the deceased on anniversaries, holidays, and visitation periods.

The worshiping tower at Le Thoi Hien mausoleum with two large incense burners next to two kneeling stone statues at the side of the collapse creates a dignified and sacred quiet space. At the same time as the worship of Le Thoi Hien mausoleum, there is a stone altar at the temple of King Dinh (Hoa Lu - Ninh Binh) dating back to the Chinh Hoa dynasty (1686 - 1705) a little later, but the decoration favors the upper side of the temple. collapsed, a large dragon shape curled up covering the face of the collapse, creating the prestige of the client as a monarch, around the rim of the collapse was a picture of fish, shrimp, and natural animals. Besides the temple of King Dinh in Hoa Lu, there are two dragons with saddles on both sides as if creating the position of two arms to increase the surface. The size of the rock collapse is 2.1 m long, 1.8 m wide, and 0.48 m high.

Collapsed stone mausoleum of Princess Trinh Thi Ngoc Lung (Tho Xuan) placed in the courtyard space in the order of 2 stone dogs, 2 stone lions, 2 stone incense burners, 1 stone collapse, 1 stone stele, and 2 poisonous stone altars create. In terms of dimensions, the collapse has a length of 2.0m, a width of 1.35m, and a height of 0.38m. This is the space of a royal court, so the main motif is the symbols of dragons and clouds. But the dragon image of the Le Trung Hung period at Trinh Thi Ngoc Lung's mausoleum has a large and fat body layout, thick fish-scale fins, the head of the fire blade is no longer pointed but the image is rough and heavy, the decorative motif is inclined to sophisticated techniques. The art is sophisticated, paying little attention to rhythm and harmony, and the diversity of motifs such as the stone collapse decoration project at Le Thoi Hien mausoleum.

### 3.3. Throne

An altar is an object of worship with a sacred symbol expressing the spiritual status of the deceased recognized by society, so the throne is only associated with temples and tombs of wealthy mandarins...

The earliest dating throne in Vietnam is the stone throne at Nhan Trai pagoda in Kien An, Hai Phong dating

back to the 17th century. In Thanh Hoa, the earliest worshipping throne is in the mausoleum of District Chau (Tinh Gia) dating from the 40th year of Canh Hung (1779). The stone throne at Trinh Thi Ngoc Lung's mausoleum (Tho Xuan) is dated to the year of Chinh Hoa 7 (1688); The stone throne at Man's tomb of Duke (Dong Son) dates to the 43rd year of Canh Hung (1782). The stone throne at the temple of Le Van An (Tho Xuan) dates to the end of the 18th century.

Stone altars in relics in Thanh Hoa are quite abundant in tombs, temples, and churches and can be divided into three groups:

- The first group is the throne in the tomb of District Chau (Tinh Gia) arranged on a large stone altar, the stone throne has a pedestal of box stone 1.40m long, 1.10m wide, 0.30m high. There are decorative surfaces with small sine waves running on all four sides, the pedestal and the pedestal surface create flared edges and rounded blocks, creating many decorative lines. The altar is 1.10m high, 0.90m wide, 0.65m deep. This is an altar shaped like a seat covered on all three sides, the maximum thickness of the stone (1cm thick). Because this altar is a stone block carved on the top and front, it forms like a musical instrument, when lightly tapped, the long reverberation creates a very strange multi-colored sound.

The decoration of the throne to worship the tomb of District Chau consists of two parts: The throne is 0.35m high, and the throne body is 0.75m. The throne pedestal creates 4 square kneeling legs with a pattern covered with 4-sided frills. The body of the throne is a U-shaped solid block, the two arms of the throne are shaped like a dragon, and the dragon's head looks forward. The flower pattern consists of many twisted hooks combining curved lines to create decorative edges around the outer edge of the throne. On the middle throne, there is usually a bowl of incense when worshipping.

- The second group, is the throne in the tomb of Quan Man (Dong Son) dating from the 43rd year of Canh Hung (1782) in terms of shape is a double throne. A large altar (with a width of the bottom edge is 3.20m, a depth of 3.0m, and a height of 0.40m) is structured like a large altar surrounded by a U-shape, inside is a system of interrelated stone objects. The construction includes a square stone pedestal, the front is 0.35m high x the surface is 2.45m long x 1.45m deep, and on top is a stone incense burner in the form of a stone table to place the incense bowls. Opposite the back is a stone altar like the one in District Chau's mausoleum, but the wall is 10cm thick. The throne is fat, thick, rough, and simply decorated with rattan flowers. The two throne hands do not form a dragon like the mausoleum of District Chau. The two outer edges of

the altar are like two rough throne arms, each side throne is 3.0m long, and 0.2m thick. The two throne arms of the pedestal that made the mortise with this decorative dragon head support column have now been lost, only the stone mortise remains.

- The third group, which is the stone altar at Le Van An temple in Tho Xuan district and the throne worshipping the ancestor church of the Duke of Man in Dong Son district (to the left of Man's mausoleum 20m) has the same style. From a design of the throne in the mausoleum of District Chau, it was modified to cut out the two sides of the drums, thus decorating the throne more elegantly. Particularly, the throne of the Ancestral Man's Church with 2 arms is a straight line behind the back to end at the dragon's head. As for the throne of Le Van An temple, the endpoint is round and twisted u like a pearl. On both sides of the throne to worship Le Van An, there are 2 stone incense trees 1.10m high, creating a multi-layered shape that looks modern and sure of the later times.

### 3.4. *Worshipping, palanquin*

The art of carving and worshipping appeared popular since the Tran Dynasty with wooden materials, but it was probably not until the 17th - 18th centuries that it appeared in many mausoleums and temples in Thanh Hoa. Two worshipers at the mausoleum of Princess Trinh Thi Ngoc Lung (Tho Xuan) are placed on both sides of the Hau Than stele after the stone collapses in the middle. Some researchers think that there are 2 altars, but in our opinion, these are 2 special shrines for the two ancestors of the Lord's house. This is an imitation of the form, the position of the seat behind the curtain for the ladies in the palace.

The layout of the temple examination consists of a stone slab 1.50m high blocking the front curtain, creating an inverted U-shaped arch door. Inside is a canopy like the roof of a palanquin or like a canopy. Decorated with two dragons on both sides of the front door, surrounded by cloud motifs, chrysanthemum strings, and fire knives with a large cross-section. The front curtain is shaped like 9 folds with circular arcs decorated like petals, on the top engraved with the sun radiating rays. Many researchers believe that these two stone worship sites were added in the 19th century.

The currently known stone altar of the typical type of carving technique is at Phu Voi (Quang Xuong), consisting of two stone palanquins, the design of which is still found in the nineteenth century of concubines in the palace. . The layout of the palanquin is not as flowery as the one at Trinh Thi Ngoc Lung's mausoleum (Tho Xuan). The upper part is completely crafted to resemble wooden floats. The body of the palanquin consists of: a box-shaped

frame, 1.37m long, 1.10m wide, 1.34m high, a dome with a 150-angle light semi-circle, and the foot of the palanquin is 0.90m high. On both sides, two doors are cut like a curtain to cover the palanquin door with a height of 0.87m and a width of 0.89m. The front door has a hole of 0.90m x 1.00m high. In particular, inside the carved stone altar, there is a stone statue of a noblewoman holding a rosary in her hand, full and relaxed (it is said that two aunts Hoang Bui Hoan in the Trinh Lord's reign) Giang 1729 - 1740). The entire statue is carved directly on a 1.00m high stone block placed in a stone palanquin, the details of the altar are carved with a thickness of up to 1cm, no less sophisticated than any wooden palanquin. in the eighteenth century.

The stone worship items in temples and tombs in Thanh Hoa in the 15th - 18th centuries are not large in volume, and tend to be gradually simplified later, in contrast to the sophisticated and sophisticated tendency of human statues. and animals. The peak of delicate expression in the art of circular statues in the seventeenth and eighteenth centuries was at the mausoleum of Trinh Doanh (Bai Lang), Manchurch, and Phu Voi. The art of carving altars and incense at the mausoleums of Le Thoi Hien (Trieu Son) and Trinh Thi Ngoc Lung (Tho Xuan) is the culmination of taming artifacts on stone materials, which is the pride of artisan Thanh. Ancient chemistry has been handled as delicately as wooden incense sticks such as But Thap pagoda (Bac Ninh), Thay pagoda (Ha Tay), Keo pagoda (Thai Binh).

Stone carving topics are often associated with content and functions in contemporary architectural works. Due to the impacts of economy and history, stone carving art in Thanh Hoa in the 15th - 16th centuries has bold Confucian elements. But from the seventeenth to eighteenth centuries, many themes bearing bold folk elements appeared (especially in embossing), making the art of stone carving more diverse and richer. The subject of human carving is divided into four groups:

- Group of statues depicting abstract religious images (Buddhist statues, Phoenix statues)
- Group of adoring statues at the tomb, guard statues of the temple.
- Group of animal statues in tombs, temples, pagodas, and communal houses.
- Patterns of flowers, leaves, and clouds are decorated on clothes, altars, and inscriptions.

In general, the trend of themes is richer and more diverse, with more folklore than in the Le Trung Hung period.

The art of stone carving in the 15th century has different characteristics from the previous tradition. The statues flanking the mausoleums at Lam Kinh are from three different periods, but represent two basic styles representing the art of the early 15th and early 16th centuries:

- + Group of statues at Le Thai To Tomb
- + Group of statues at the tombs of Ngo Thi Ngoc Dao, Le Hien Tong, Le Tuc Tong.

- The statue of the adoration in Lam Kinh has a small size (no more than 1.10m high), creating a simplified block, the shape is only approximate. The group of adoring statues in Lam Kinh tends to be highly sensual, the shapes tend to be abstract, and the small size is abrupt. The intentional creation of funny makes the viewer feel unusual. In the space of the mausoleum located deep in the old forest, which is also the war zone, the hometown of the leader of the Lam Son uprising, the above folk style has evoked many associations with the cultural traditions and beliefs of Vietnam. contemporaries.

From the seventeenth to eighteenth centuries, many large stone statues in the mausoleums of Trinh lords and the mausoleums of Dukes brought a new spirit. The trend of realistic depiction is increasing, but still bearing bold elements of "template" according to contemporary "norms". The layout of the adoration statue still adheres to the dignified posture, but the weapon has been equipped, which is the trend of the adoration statue of the Duke's mausoleum, which is closely related to their majesty and merits.

The style of statues in Phuc Khe tombs of General Nguyen Van Nghi (Dong Son), Hai Ut temple (Trieu Son), Quan Chau mausoleum (Tinh Gia) with low proportions (4.5 heads), and sculpted blocks are not detailed. , still estimates bold folk elements. The statues of this time had weapons in one hand, the other hand placed on the chest or placed straight along the waist. Only the mausoleum of Phuc Khe, General Nguyen Van Nghi, a vizier of public gods and martial arts talent, a teacher of three kings, has an adoring statue holding a kumquat in his right hand.

Sculpture style in the 18th century such as statues in Dinh Thuong, Man Cong Cong (Dong Son), Bai Lang (Yen Dinh) ... the shape is more subtle, especially the ability to sculpt portraits, each statue is adoring. an inscription on the chest or the weapon. In particular, the portrait statue reached a typical level, the statue of adoration in the mausoleum of the Duke of Man.

The style of the 19th-century human statues in Elephant Palace (Quang Xuong), Duc Thanh Ca Temple

(Hoang Hoa) can be classified as exemplary typical of traditional stone carving art in Thanh Hoa.

The type of figurines in the tombs and temples of the 17th - 18th centuries in Thanh Hoa has a large number and diverse styles. The stone statues in Thanh Hoa have three forms: the group of statues in the mausoleum usually has two statues, bearing the character of a martial man, kneeling in front of a hand holding a sock, the group of statues has 2, 4, 6, and 8 statues in temples and pagodas usually smaller, small body, thin and bearing the image of a person in the field. The statues deeply reflect the cultural, historical, and religious characteristics of contemporary society.

The art of carving summoned beasts (round statues) in the 15th century mainly remained in Lam Kinh, meaning spiritual expression, and symbolism, not focusing on detailed description, proportions, or realistic depiction. . The animal statues in Lam Kinh are usually sized according to the model at Le Thai To mausoleum as a standard (the statue of elephants, horses, unicorns and rhinos is not more than 70 cm high, not more than 90 cm in length). From the middle of the seventeenth century, starting with the elephant and horse statues at Trang Tong mausoleum (Yen Truong - Tho Xuan), the proportions and descriptions were quite clear. Typical of the carving of animals in the seventeenth and eighteenth centuries are elephant and horse statues in the tombs of Trinh Do (Yen Dinh) and Dinh Thuong (Dong Son). The characteristics of the elephants and horses in this period are often divided into two groups: the group of elephants and horses "war" and the group of statues "rite". A group of typical "war" elephants and horses in the mausoleums of District Chau, Manchu, and Bai Lang (the body is fat, the head is big, raised high, the body is decorated with armor, and the neck wears a large bell). A group of typical elephant and horse statues in Dinh Thuong, Trinh Do mausoleum (proportion of long body, especially mare statue with low hammock shape, covered with elaborate costumes) wears rattles rings from 24 to 36 pieces.

Dragon statues (circular statues) in the 15th century are still found mainly in Lam Kinh and a couple of dragon statues in Kinh Thien Palace - Hanoi. The dragon statues in Lam Kinh have bold Confucian elements, symbolizing the authority of the King.

Dragon statues in the 17th - 19th centuries are more diverse and richer, especially the dragon image embossed on the inscription with bold folk elements. Dragon statues (circular blocks) of this time often carved their bodies covered with clouds, mainly carrying the function of architectural decoration and expressing their

aspirational needs for water sources, symbolic elements for agricultural thinking.

#### IV. A FEW IDEAS TO PRESERVE, EMBELLISH AND PRESERVE THE RELICS OF STONE WORSHIP IN THANH HOA TODAY

Traditional stone altars are not only the original relic of history, but also a work of art expressing an artistic style of an era, a type of cultural and artistic relic that cannot be easily restored. fabricated, patchable. It is necessary to strengthen community education, along with raising the responsibility of management levels so that economic development activities and people's livelihoods are not for local interests but sacrifice great cultural assets of the community of the nation.

The restoration and embellishment of monuments with artifacts made of stone is a complex artwork, especially the restoration of an ancient art block with the very delicate cultural and aesthetic value of the ancients. and contains many myths expressed through shapes. Therefore, it is not possible to rely solely on ordinary technical drawings. Technical documents for the design and construction of this type of work must be highly professional. In particular, the participants in the artifact must have virtuosic stone sculpting ability and must understand the contemporary art characteristics and the expression of blocks of the ancients. Hopefully, the cultural "symbolic" values of the ancients can be introduced into the hearts of today's workers, under their talented hands and manifest, close to the aesthetic premonitions of the ancients.

There needs to be a strict process for managing the restoration and embellishment of monuments. When we don't have the funds, protecting the prototype is a priority. When there is an investment in anti-degradation, the fear is greater if not well organized and trained this special workforce will permanently lose the original value of the cultural heritage.

The very unfortunate lesson of the restoration work at Hoang Bui Hoan relic (Quang Xuong) and Da But monument (Vinh Loc), due to lack of specialized knowledge, lack of professional supervision, "restore" workers. , embellishment" did the reprehensible thing of "permanently erasing the original artifact" by smoothing out all the shaping surfaces of stone artworks. This is one of many professional issues that need to be included in the restoration and restoration work. The outer surface of the cultural relic, which contains elements of the form and style of the ancient artisans, has, over time, "made old" and created a more sacred mystery. The ways of shaping



ancient people on ancient relics often do not follow a certain formula, both in terms of the rules of composition, the form of carving is rough or delicate, shallow or deep according to the height of the figure. blocks... The inspirations in the creativity of the ancient artisans often carry a certain spiritual element and "sublimation", so that we today, no matter how talented, want to restore it, we can only restore it. can reach a certain limit.

Some buildings are almost derelict, despite the destruction of time. For example, a group of statues, elephants, altars, and stone incense sticks are lying in the gardens of people's houses in Tho Dien, Xuan Thien (Tho Xuan), Nga Thien, in Bach A pagoda (Nga Son)... So there should be a project to collect them. cultural relics of stone material belonging to the group of "ownerless" are scattered in villages and communes, and at the same time restore some typical relics, focusing on building a "campus of cultural heritage in Thanh Hoa". , combined in the framework of a large part of the province today. If this project is implemented, it will urgently solve the loss and degradation of some relics and add educational value, honor the cultural heritage of Thanh Hoa, and enrich the cultural content of the public.

There should be a program to train human resources with more professionalism in the locality for the conservation, restoration, and restoration of cultural and artistic relics. The carvers in the past, although there was no formal school like today, in fact, the wards in the stone villages of An Hoach (Thanh Hoa), Kien An (Hai Phong)... are schools. very professional. The problem to add is that the old artisan was practiced very methodically and evaluated and upgraded each level of the craftsman quite strictly. Moreover, their skills and techniques are often associated with the "heart" of the profession, while stone carving is associated with the creation of sacred religious images and symbols. The spiritual factor introduces aesthetic intuition and controls the skill of the craftsman, which is also a special problem in religious artistic activities. That also works for us today when we need to decipher the "different" expressions in the visual arts of the ancients.

## V. CONCLUSION

Stone carving art of the 15th - 19th centuries in Thanh Hoa is a treasure of rare cultural heritage, a source of historical documents of special value, reflecting the social reality of a period, in The land that witnessed many exciting events in the history of Vietnam. For the system of stone worshiping objects scattered among the relics in Thanh Hoa province today, there are still intact relics, but there are also many damaged works, so the conservation

work is very important. The preservation of the original status of the stone worshiping objects is also affected both subjectively and objectively because the worshiping objects are an important part and element of the religious relics. If there are no relics, the worshiping objects have no basis to exist in the heart of the relics. It is considered a rare and precious cultural property but has not been given due attention. If you know how to protect, restore and promote it actively, it will make a significant contribution to traditional education, serving well for economic - cultural - tourism development activities.

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