

DOCTORAL THESIS IN BRIEF

PHAM NGOC DŨNG. *Antique pottery in Vietnam cultural life**Majority: Folklore**Code: 62.31.70.05*

In some countries in the world, pottery is not only tools of living but fine arts of a specific culture. Antique pottery is considered as decorations, which raise the values of architectural buildings. Not only, is it one of criteria to evaluate economic, cultural development or social position of a person, family even a clan.

In order to contribute to the preservation and development of Vietnam's antique pottery values, the author chose topic "Antique pottery in Vietnam Cultural life" for His thesis. By observation from pottery glaze, shape, designs and many cultural symbols, the thesis light up characteristics of Vietnam's ceramic through different periods (century I-XX) that's collections are arguing, and making recommendations to contribute the conservation, introduction and promotion the value of Vietnam ancient pottery better.

The main contents of the thesis are presented in three chapters.

Chapter 1: Status of the ceramics collection in Vietnam (p. 10-51).

Vietnam pottery has been found in several sites in several countries around the world. Vietnam's vase dating from the XV century which was found in Turkey is an example. According to incomplete statistics in the book of Stevenson I. S. and Guy J., Vietnam Ceramics, there were 55 museums collecting, storing ceramics Vietnam in large numbers worldwide.

In the early twentieth century, members of the lineages want to find a golden age of his father by looking for and preserve the artifacts left by their predecessors (including antiques pottery). With that, the merchant and bourgeois class, who appeared at the same time also go to this regal hobby. Collector layer is mostly rich in society. So right from the start, the number of person who plays antiques has grown rapidly in large cities.

Later in 1945, the land innovation in the North has brought the wealth of the ruling class in society divided to the old people. Antiques are also brought to share for everyone to put into use in daily life. 10 years of American's devastating bombs on the North losses to a large number antiques. Then, later in 1975, the process of economic stability after the war, coupled with a series of activities to promote economic and antiques are considered as assets which has no origin, the ones which have illicit origin should be collected and be concentrated in large numbers. That's led to the bankruptcy of private collections.

After the 1980s, a new collector layer reappeared. The Thăng Long collection and study pottery and antiques were born in 1999 as well as a milestone of collecting ancient pottery operation.

Common species in the collection of ancient pottery in the period of the North was the old artifacts such as jars, vases, chairs, three-legged, candlestick, wine bottle, censer. Ceramic collection from the Lý-Trần period is bowl, jar, pot, plate, water jar, basin. The period of Lê-Mạc and Lê Trung Hưng is the big jars

Ty Ba pot, large disc, cup, especially the candlestick with large size. Pottery at the Nguyễn period (Bát Tràng pottery) are the round statue, waterpot, ornamental jar, twin vase, censer, wine jar, vase, animal and people statue...

Chapter 2: Culture of Vietnam through ancient pottery collection (p. 52-113).

From the standpoint of the collection, based on the factors of shape, color glaze, pattern, the technical factors and imaging methods, Vietnam's ancient pottery can be roughly divided into 5 categories corresponding to five times period. Each time it is the mark of the cultural life of Vietnam on the pottery products.

Pottery at the period of the North (1st – 9th century) is also known as Sino - Vietnamese pottery. This type mostly found in the tomb or grave populations. Based on factors such as material, shape, pattern, color glaze and other technical factors, the pottery of this period is further divided into two smaller stages. Pottery of the first stage (from BC to 6th century) has the characteristics such as low shape, thin glaze, more errors when production but forming very picky. Pottery of the later stage (late sixth century to the end of 9th century) the sharp, clear, thick, thin, line and glossy glaze. The decorative appeared, but at this stage imaging methods is not as rich and diverse as the early stages.

Pottery at the Lý-Trần period (11th-14th century) can be seen as a golden era of Vietnam feudal pottery with the material of terra-cotta (brick). At this period, ceramic tiles come in more colors and different materials such as brown glaze, snow – white glaze, light-blue flower

with white glaze which are decorated in the same motif.

Pottery at the period of Lê-Mạc and Lê Trung Hưng (15th – 17th century) marks a breakthrough for both the artistic and techniques elements. The small and medium products are always white glaze, thin and smooth compared with Lý-Trần pottery. Ceramic bone is smooth, high adhesion between the hard bone with blue white glaze with a variety of methods. The decorative theme is changed from more compared with the Lý-Trần.

Pottery at the period of Ký Kiều (18th-20th centuries) is not produced in Vietnam, it is order from China by Vietnam's kings. Topics are repeated in it was dragon and phoenix with the sun, dragon and kylin celebrate birthday of the old, dragon and horse play with wave very meticulously, carefully which show virtuosity, especially the blue tint dissection is unclear. It is the result of the creativity and coordinated implementation of both the Vietnam-China culture.

Pottery at the Nguyễn period- Bát Tràng Pottery (18th century-early twentieth century) is a long-life Pottery with the manufacturing centers such as Chu Đậu, Mỹ Xá, Cậy, Phù Lãng has created a new face for pottery in Vietnam. At the beginning, the product of Bát Tràng pottery have simple designs with other types of pots, candlestick, vases, bowls, plates decorated semicircle, sphere, cylinder, circle. Further, the decoration is applied in a thorough, photographs and decorative theme is more complex. The products from the eighteenth century to the late nineteenth century that most of them are under the

influence of Chinese pottery in terms of shape, glaze and decoration theme.

Chapter 3: *Awareness and recommendations on the collection and promote the values of ancient pottery in Vietnam* (p. 114-156).

From the management perspective, although we had the Government's Decree on collecting antiques and Cultural Heritage Law, but now there are still many issues of emerged concern regarding the collection and promotion value of ancient pottery. It first of all the management from central to local incomplete and do not have the direct and specific details for a scientific duty and management in this area. In addition, the staff on duty direct inspection and control, professional expertise is not deep, officials tackle arbitrary so the arrest often occurs in the provinces.

From the training perspective, in recent years, the Hanoi Culture University has teamed up with some agencies to open the class seminars, short courses on management of antiques. However, these courses do not meet the physical needs of students because of the old method, the spread programs, time is too short compared to the demand.

Accordingly, to promote better management of artifacts, especially pottery - the products bearing the stamp of national culture - to preserve and promote cultural values, history of antiques, the thesis gives some specific recommendations later:

- Dissemination of Cultural Heritage Law, along with legal documents and decrees related to the authorities in a synchronous manner
- State should create conditions and policies for organizations, associations

and antiques collection with these organizations to open the exhibition center, exhibition of collection of the collective or individual from which State can master the beautiful, rare antiques, lying in personal collections.

- Consult the ideas of managers, professionals inside and outside, to develop criteria for national treasures, rare artifacts and antiques in order to disseminate to people.
- Establishing company of business and trade, antiques expertise, operating under current law.
- Application of information technology with science and the management of criminal relics in the ruins, at the collective and individual, insurance and consignment.
- Having detailed provisions about fake antiques. Proper handling of the collective or individual knowingly violated the monuments, stealing ancient pottery, antique intentional objects, including elements abet such actions.
- Promptly rewarded individual, collective who has detect, protect and preserve effectively for antiques.
- Signed agreements, international conventions on the protection, preservation, exchange, cultural exchange, including antiques.

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