

The Origin and Development of Vietnamese People's Belief in Worshipping Mother Goddesses Three Palaces and Four Palaces: A Case Study in Thua Thien Hue Province

Nguyen Minh Phuong¹, Nguyen Huu Phuc², Nguyen Tuan Binh³, Nguyen Thi Bich Giang⁴, Tran Xuan Hiep⁵

Abstract

Vietnamese people's belief of the worship Mother Goddesses of the Three Palaces and Four Palaces formed from the worship of women in traditional culture combined with the elements "Mother Goddess Lieu Hanh", "the Mother Goddesses of Three Realms" was "molded" from a number of discrete worship activities into a systematic belief. Currently, Vietnamese mother-worshipping custom is divided into three different forms, namely Mother-worshipping in the North, Central and South, associated with the worshipping forms, the spaces of shrines, and different ritual practices of mediumship. This distinction is shaped on the basis of historical factors and the cultural acculturation and exchange in the process of the nation's southern advance. This is quite obvious through the form of the worship of the Mother Goddesses in the Central region especially in Hue. In this article, the origin of the custom of the worship of the Mother Goddesses of the Four Palaces in Hue is clarified. In addition, the development of this belief which bears many imprints of regional cultural interference and is one of the outstanding features of Vietnamese cultural diversity is explained through each historical period.

Keywords: Hue; Central Vietnam; origin; development; mother goddesses.

Introduction

In the spiritual life of Vietnamese people, there used to be many different forms of beliefs and religions. A prominent feature in spiritual activities of Vietnamese is the acceptance of all beliefs and religions even native or foreign ones. However, they are not clearly distinguished, and they often penetrate and integrate with one another as long as they are consistent with our traditional moral and cultural background. Originating from God-worshipping and being influenced by Chinese Taoism, the custom of the worship Mother Goddesses is a variant of this religion. In addition, the Mother Goddess religion is also absorbed from the custom of ancestor worship, worshipping heroes who have contributed to the process of building and defending the country. For this reason, it has brought this belief closer and more "deeply rooted" in the subconsciousness of every Vietnamese.

In fact, the Vietnamese custom of worshipping Mother associated with the wet rice agricultural civilization has existed for a long time. In the past, Vietnamese people lived on nature a lot, but they also had to struggle with it. Therefore, they always asked for the protection and help of the "Mother Nature" and Mothers with angel origin who were also born in turn. In the 15th century, the image of "Holy Mother Van Huong" appeared, which contributed to raising and perfecting a belief with a complete philosophy according to Eastern cosmology, called Three Palaces and Four Palaces. Nowadays, in the Northern Delta, Mother Goddess Van Huong (Princess Lieu Hanh), a sacred figure, was revered as the leader of this religion.

In the process of expanding the land to the South, the Vietnamese brought their traditional beliefs from their homeland (Northern Vietnam) to many regions in Hue, the South Central Coast, the Central Highlands and the South. However, when coming to these places, the belief of the worship Mother Goddess which had a certain change due to historical factors, the "exchange" and "acceleration" of India, Champa, China, Khmer, ..., created a new appearance, but a typical example is the image of Goddess Poh Inu Nagar (later it was Vietnamised as Thien YA Na). Discussing the cultural integration in the development of Mother Goddess worship in Vietnam, Nguyen Huu Thong wrote in his work "The belief of the worship of Mother Goddesses in Central Vietnam": "The belief of the worship of Mother Goddesses in Central

¹ University of Science and Education, University of Da Nang, Vietnam. E-mail: nmphuong@ued.udn.vn

² Historical Science Association of Thua Thien Hue province, Vietnam. E-mail: thienphuc2509history@gmail.com

³ University of Education, Hue University, Vietnam. E-mail: nguyentuanbinh@hueuni.edu.vn

⁴ Duy Tan University, Da Nang City, Vietnam. E-mail: nguyenthibichgiang@duytan.edu

⁵ Dong A University, Da Nang City, Vietnam. E-mail: hieptx@donga.edu.vn (Corresponding author)

Vietnam came from the phenomenon of worshipping gods with long - time origins, and it is not out of our national traditional custom. From the consequences of the process of Southern moving of the Vietnamese people as well as the inevitable cultural exchange phenomenon that occurred in that process, the belief of the worship of Mother Goddesses (the custom of worshipping Mothers) had quite profound changes and manifested itself as nuance of inheritance, interference, acculturation and special feature of the land” [29, p. 44]. Agreeing with this point of view, Nguyen Van Bon also assessed that "This belief followed the Vietnamese people in the process of Southern moving, and it was simultaneously changed and mixed with the beliefs and religions of many other ethnic groups in the lands where they came to settle down.” [1, p. 41-42]. Nguyen Thi Thanh Xuyen said that: "Vietnamese people in the Central region created the symbol of Goddess Thien YA Na in the process of merging the two cultures of Vietnam - Cham based on the religious consciousness similarity of worshipping goddesses/mothers... Thien YA Na represents for the product of the acculturation process and the figure of Lieu Hanh in the new land.” [37, p. 74]. Summarizing the above statements, this is the phenomenon of cultural diffusion in the migration of Vietnamese people in new lands.

Research Methods

Up to now, the issue of the origin of Mother Goddess worship in Hue has not been mentioned by many works, but only focused on the mother worshipping custom in the North of Vietnam. Therefore, a comprehensive study on the origin of the worship of Mother Goddesses in Hue is a work of scientific and practical significance. To complete this research paper, we used historical method and logical method; presented the content of each problem scientifically.

The historical method is used to study the process of formation and development of the belief in Mother Goddesses, specifically from the Nguyen lords to the reign of the Nguyen kings, thereby realizing the change in the culture of the Mother Goddess. its change in the land of Hue. Logical method is applied to identify the characteristics of Mother Goddess worship in Hue region. In the process of conducting the research, we also apply research methods such as comparison, analysis, synthesis and field method... to achieve the best research results.

Literature Review

Mother worship in Vietnam in general, Hue in particular is a unique form of folk belief, containing many good human values. Therefore, this belief has received the attention and research of many scholars at home and abroad very early. Some works can be mentioned as follows:

Par H. Délétie published a study titled: “Le Fête du “Ruoc Sac” de la déesse Thien-Y-A- Na”, in Bulletin des Amis du Vieux Hue, No. 4 of 1915, mentioned the ritual Procession of Mother Thien Y A Na at Hue Nam Palace to conduct the sacrifice ceremony. Also printed in this issue, Nguyen Dinh Hoe with the article: "Le Hue-Nam-Dien" described in detail the architecture and altars of Hue Nam Palace. Leopold Cadière, with his in-depth study of Vietnamese culture, beliefs and religious practices, described the rite of passage at Am Thanh Mau at Gia Long mausoleum published in the Bulletin des Amis du Vieux Hue, printed at Hanoi in 1923. He later gathered and published with the title: “Croyances et Pratiques religieuses des Vietnamiens”, printed in Saigon in 1958. Talking about the worship of Mother Goddess Lieu Hanh in the central and southern regions of Vietnam, in 1941, A. Lagrè (Antione Lagreze) published a study titled “Documents concernant le temple Den – Song, au Thanh” – Flowers (Documents related to Song Temple in Thanh Hoa)” printed in Bulletin des Amis du Vieux Hue, No. 1. In this article, A. Lagrè mentioned the births of Van Huong Thanh. Model (Mrs. Willow). According to the author, her majesty is not only worshiped in Tonkin, but also in Trung Ky and Cochinchina. Two authors Piere. J. Simon and Ida. Simon Barouch also has an interest in Mother Goddess worship and the cult of the Vietnamese people through the work Hau Dong – un cult de Vietnamien de possessing transplante en France (Technology and electricity of the sorcerer in Vietnam) published in 1973 in Paris contributed to the commentaries on the origin of some saints such as Mau Thoai, Mau Thuong Ngan, Quan De Nhat, etc., as well as on the characteristics of the bronze ceremony of overseas Vietnamese in France.

Choosing the topic of Mother Goddess worship in Hue for the graduation thesis, the two authors Le Thi Thu Suong and Nguyen Thi Hoai Huong have seen from many different perspectives. Author Nguyen Thi Thu Suong with the title: "The system of gods in the Thien Tien Thanh Cong in Hue" has systematized the

gods in the worship of Mother Goddesses of the Four Palaces in Hue. And Nguyen Thi Hoai Huong has chosen the topic: "Understanding Chinese texts in Hon Chen Palace", the thesis has provided many Han - Nom texts related to places of worship at Hue Nam Palace such as literature, poetry, couplets, the deified identities of the Nguyen Dynasty.

Author Huynh Thi Anh Van with the article "Hue Nam Palace and Cham-Vietnamese cultural exchange" published in 2003 described the reception of the image of Poh Inu Nagar in order to transform into a Vietnamese goddess under the name of Poh Inu Nagar. Thien Y A Na is worshiped at Hue Nam temple. With the article "The image of Thien Y A Na Thanh Mau in folk tales", author Nguyen Thi Nguyet analyzed the origin, the character's behavior, the epiphany, canonization, and motifs that build the image. Thien Y A Na. The author concludes that: "The image of Holy Mother Thien Y An Na is the talented combination of the noble values of women, the ingenious crystallization of the maternal tradition, the sacred reincarnation of the mother. The land forever shines in the aura of reverence of all people, regardless of race or religion" [15, p. 760]. Ngo Van Doanh alone had a work of nearly 300 pages thick when talking about acculturation of Vietnamese - Cham culture from the image of Thien Y A Na. Tran Van Dung when discussing the throne. Phuoc Linh Dien, the first operational headquarters of the Thien Tien Holy Church, mentioned the historical and human values of the temple which were printed in Hue Research, Volume 9, published in 2021, the author also cited the ceremony of the first Holy Mother ceremony held in Hue from the General Assembly of Phuoc Linh Palace to Hue Nam Palace in 1939 from the newspaper Trang A with the title "Day of the Holy Mother in Hue".

In general, domestic and foreign scholars, when researching on Mother Goddess worship and the cult of the field in Hue, have also pointed out many contents related to this belief in Hue region such as origin, characteristics, system. There is no detailed study of the origin and development of Mother Goddess worship in Hue. While researches on Mother Goddess worship in the Northern and Southern Deltas have attracted many scholars' attention and published at home and abroad. Therefore, it is necessary to study the birth and development of Mother Goddess worship in Hue region, contributing to supplementing a document on a Vietnamese form of Mother worship, as well as proving the diversity of Vietnamese people. diversity and diversity in the unity of Vietnamese culture.

Research Results and Discussion

The belief of the worship of Mother Goddesses three Palaces in the North - the main factor in the interweaving and integrating culture of Mother Goddess worship in Hue

Receiving Facilities

As an ethnic group engaged in wet-rice farming in Vietnamese culture, women play a key role in farming and animal husbandry and also administrating the entire family's economy. Moreover, to the communities doing the farming business, having a comfortable and prosperous material life is always the dream of every member of the community. It is also the goal, the premise for a happy life, and the recognition and honor of the image of women in life are obviously expressed not only in people's consciousness but also in their spiritual life. Therefore, it has a close relationship with nature such as land, water, clouds, rain, thunder, ... For crops, weather (heaven), trees, soil, water play a particularly important role as it's not only a place of beginning of life but also it is a factor that directly affects human life. God is high and far away, so "God cannot understand"; in contrast, the earth which is very near, right under the feet of people, is a place to live, gives lush fruit trees, creates a source of food to sustain life for people. However, "due to the level of awareness and knowledge at that time, people could not explain natural phenomena which led to the worship of nature, the appearance of polytheistic beliefs, with the view of "Gods in all things" [35, p. 27]. Hence, the symbol of a mother, a woman is admired and praised for merit, is the source of birth and growth. With that realization in their minds, the ancient Vietnamese deified their mother, treating her as a god, thus the two words "mother earth" were born. Along with the land, the tree is the place to ensure the survival of people, so people's sense of the tree mother was also gradually formed, from which the worship of the mother of the forest and the Mother Goddess of Forest was born.

In the process of migrating to the lower areas, people not only lived on farming and animal husbandry, but also catching aquatic species in rivers and seas. When people were floating on boats and facing danger and needed support and protection, the image of Mother Goddess of Water was born. Thus, the belief in

Mother Goddess worship in Vietnam in general and Hue in particular is rooted in real life, people have set out supernatural forces to honor and worship to suit their own lives. Therefore, Mother of Heaven, Mother of Trees, Mother of Earth, Mother of Water, or called in Chinese as Mother Goddess of Heaven, Mother Goddess of Highlands, Mother Goddess of Earth, Mother Goddess of Water Residence were born and this belief has gradually become popular and kept a solemnly decorated in the spiritual and spiritual life of the people of the North.

Over the course of development up to now, Mother Goddess worship in Vietnam has formed three forms of worship representing the three regions of North - Central - South. In the form of Mother worship in the North, we can see the presence of the main deity - Mother Goddess Lieu Hanh along with a system of nearly 60 different gods. In addition to the Three Holy Mothers (Mother Goddess of Heaven, Mother Goddess of Mountains and Forests and Mother Goddess of Water, there are also Five Venerable Commanders, Four Palaces of Holy Courtier, Four Palaces of Holy Masters, Four Palaces of Holy Princes, Four Palaces of Holy Mistresses, Five Tigers and Snake. The special feature of the divine system in Mother Goddess worship in the North is the human god associated with national heroes who have contributed in the process of building and defending the country. This is the weaving of the saints' myths according to the trend of "earthlization" and "historicalization".

Characteristic nuances of Mother Goddess worship in Hue region

In the mother shrine in the North, the saints are classified according to the concept of the Three Palaces, including: Thien Phu (Heaven Palace), Nhat Phu (Mountains Palace) and Thoai Phu (Water Palace). This division is derived from the concept of primitive cosmology as Yin and Yang, gradually dividing into three realms: Heaven, Mountains, Water. Three basic colors are corresponded to Three Palaces are three basic colors: Heaven Palace corresponds to red; Mountains Palace corresponds to green and Water Palace corresponds to white. However, along with the philosophical thinking and differences in historical context, topography, and living conditions, when the mother worshiping belief in the North was transmitted to Hue, there was a change in name, then the color of palaces is also somewhat different. Yellow is the symbol of the Mother Goddess of Heaven (Heaven palace), red is the Middle Heaven realm, the colors of the remaining two palaces remain unchanged: green for the Mountains and Forests Realm (Mountains Palace), white for the river region (Water Palace). In the South, the belief in Mother Goddesses developed in a different form, not in the order of the Three Palaces and the Four Palaces, and it was the product of the process of cultural exchange between communities residing in the South such as Kinh, Hoa, Cham, Khmer.



Figure 1. The image of the mother altar in the North of Vietnam.

Thus, unlike the Mother Goddess worship in the South, the Mother Goddess worship in the Central region is basically similar to the Northern form because of the presence of the Goddess class (Four nuns, Five Phases Goddess), Mother Goddess (Thien Y A Na) and the concept of four palaces in the universe is that

there is Earth Palace apart from Heaven Palace, Mountains Palace, and Water Palace. Although many researches on the belief of Mother Goddess worship in Vietnam have confirmed that the form of Mother worship in the North are Three Palaces and Four Palaces (Three Palaces of the Congregation, Four Palaces of Ten Thousand Spirits). However, from a linguistic perspective in the list of heritage presented and honored by UNESCO as an intangible cultural heritage representing humankind, it is only the Three Palaces. In terms of the structure of the temple, there are only three palaces to worship the Mother Goddess: Mother Goddess of Heaven - Dia Tien (Van Huong Mother Goddess), Mother Goddess of Highlands and Mother Goddess of Water Residence. There are also many shrines to worship the mother in the North with the altar of Mother Goddess of Earth, located in front of the temple gate in the open air, but the role is very faint.

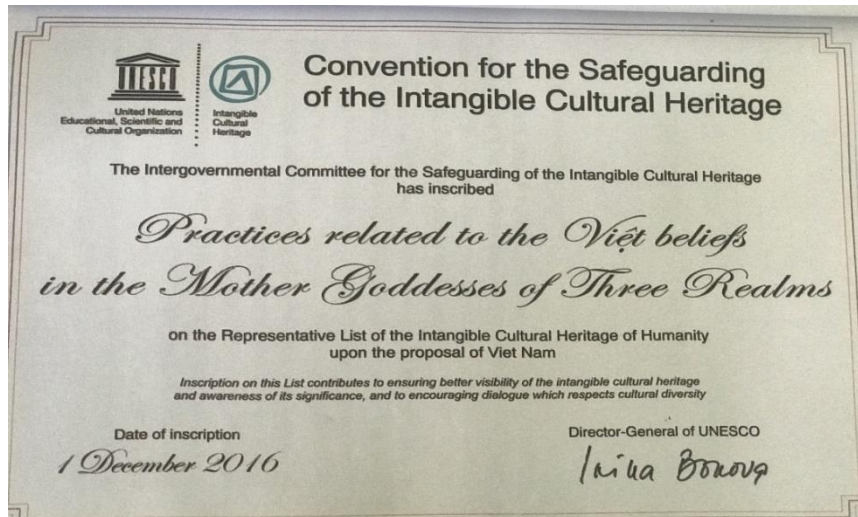


Figure 2. The certificate of recognition of UNESCO's intangible cultural heritage on Vietnamese people's religious practices of worshipping the mother of the three palaces.

Meanwhile, the belief of worshipping Mother Goddess in Hue, the divine system is isolated in four realms: Heaven Palace, Mountains and Forests Palace, Heaven Palace, Water Palace, also known as the Four Palaces of the Congregation, and each realm was governed by each Mother Goddess. This means that the concept of "Four Palaces" originated in Hue, then was spreaded throughout the Central provinces, and the main deity in the Central region was Thien Y A Na Mother Goddess. Thus, when the belief Mother Goddess worship originated in the North came to Hue, Van Cat Mother Goddess (i.e. Lieu Mother Goddess) was either placed on par with or identical with the original Thien YA Na Mother Goddess" [27 p. 54].

Although the Mother Goddess worship in the North has the existence of the Fourth Mother Goddess/ Mother Goddess of the Earth, who ruled Earth Palace, but it was recognized as the incarnation of the Mother Goddess of Heaven. In the Central region, Earth Palace was replaced by the Middle Heaven realm, is this the result of the relationship of behavior of the human community, residing in the barren land and frequently subjected to many harsh natural disasters. In order to make a living in the new land, people not only lived on farming but also by forestry and marine. In addition to the benefits that forestry and marine occupations, there are also many dangers that always threaten those who were exploiting and living on it. Therefore, "people were more and more dominated by mysterious divine powers hidden in the mountains, forests, rivers, seas, ways of living, way of thoughts and then beliefs are the most complete manifestations" [29, p. 111]. Moreover, in the process of clearing the land in the process of the Southern advancing, many people died, and those who came later inherited the results with gratitude. With the tradition of " When you eat a fruit, think of the man who planted the tree " and remembering their merits, the next generation-built temples to worship them. By chance, they became gods and the space in which they lived was the Middle Heaven realm. Therefore, for the belief of Mother worshipping in the Central region, the gods in the Middle Heaven realm were believed to hold the patron saint of humans and the rulers in the Middle Heaven realm also called the Western Palace Queen Mother Patron Saint of the Fairy God. In addition, in the divine system of the belief of Mother Goddess worship in the Central region, Five Mother Goddesses (Five Mother Goddesses of the five basic things: Metal, Wood, Water, Fire, Earth) has a great role in

governing the Middle Heaven realm. The "marking servants for holy courtiers" and identifying the "mandarins", keeping the palace and life of each worshiper of the Mother Goddess are in charge of Five Mother Goddesses of the five basic things (Ngu Hanh Tien Nuong).

Looking at the cultural layers that make up the spiritual symbol Thien YA Na, we can see the integration between Mother Goddess Lieu Hanh - the main deity in Mother Goddess worship in the North and Poh Inu Nagar - the god of protection. support of the Cham. This is also the process of cultural exchange and acculturation of the Vietnamese people in the process of the nation's southern advance. Thus, the belief in Mother Goddess worship in the Central region in general and Hue in particular was formed on the basis of the mother worshipping culture in the North and the cultural mixture of the Champa land in the Central region. The fusion between these two cultures reflects the flexibility and openness in the process of absorbing new elements of the Vietnamese as the South advanced.

Cham-Vietnamese cultural exchange and the change of the main deity in Mother Goddess worship in Hue, from Vân Hương Mother Goddesses to Holy Mother Thien YA Na

In the Vietnamese beliefs of worshipping Mother Goddesses of Triad of Van Huong Mother Goddesses (Mother Goddess Lieu Hanh) is considered the main deity, playing the central and most powerful role in the divine system. Although her appearance in history was quite late, under the Le Dynasty around the 15th century, but soon after that she had a very strong influence on the entire temple system, Eastern philosophy of cosmology, as well as folk beliefs about Her. In the work "Tin nguong tho Mau Tu phu chon thieng noi coi thuc" ("The belief in worshipping the mother of the Four Palaces in a sacred place in the real world"), Tran Quang Dung judged that: "When She became a saint and deified, she protected a peaceful and prosperous life for honest people. and uncompromising struggle with the wicked, the vices and vices of man. Through history, remembering the merits of saving the country, helping the people of the Holy Mother, the feudal dynasties and the people honor her as a leading figure in the mother goddess cult, is one of The Four Immortals in Vietnamese folk religion [7, p. 25-26]. Accordingly, Mother Goddess Lieu Hanh is the most powerful Mother in the belief of Mother Goddesses of the Three Palaces, a half-real, half-built figure by the people with legends associated with different historical periods of the country. nation.

Up to now, there are many different legends about the goddess Lieu Hanh, but most of them say: "Mother Goddess Lieu Hanh was originally Princess Quynh Hoa because she broke the jade cup of the Jade Emperor, so she was exiled by the Jade Emperor, came down to earth and reincarnated into the couple's house Le Thai Cong in An Thai village, Van Cat commune, Thien Ban district" [35, p. 41-42]. It should also be added that the birth of Saint Mother Lieu Hanh is a product of Vietnamese history, more specifically, the period when society was in a period of turmoils, conflicts, and divided power struggles among the feudal forces. Le - Mac, Trinh - Nguyen, etc. Before such historical and social upheavals, people's mood was unstable and they wanted to find safety in spiritual life. On the other hand, when the Le dynasty was established in the 15th century and adopted Confucianism as the orthodox ideology, Taoism with its fairy-worshipping and witch-worshipping lines had the opportunity to develop and gradually penetrated deeply into human life. It is in such a context that the local custom of worshipping, Goddesses and Mother Goddesses combined with the influence of Taoism to form the Vietnamese belief in Mother Goddesses worship, with Lieu Hanh at the center and a god master.



Figure 3. Picture of triad of vân hương mother goddesses.

When the Mother worshiping custom followed the Southerners into the land of Hue, the South Central Coast, the Central Highlands and the South, with the impact of historical and cultural conditions, the initial colors of the Mother Goddess worshiping custom of Tam Phu people Viet Bac has changed. In the early days of the opening of the Southern land, belief was as an urgent need, an indispensable spiritual support to fight against many calamities and fluctuations of nature. Therefore, the Vietnamese, with the need to go beyond their homeland to earn a living, have brought along the local cultural traditions where they have settled for many generations, including worshiping the Goddesses. And when coming here, Poh Inu Nagar with "legendary miracles, handed down from the neighboring people, is the goddess who taught the people to grow rice, weave cloth, helped people when in trouble, regulated rain and sun, protected the nation and the people; That meaning and divinity soon impressed and easily entered the hearts of people who coexisted on rice farming, had long lived a settled life but also encountered uncertainties and threats from nature" [29, p. 47], so Vietnamese people have harmonized with the custom of worshiping the native goddess to worship her in their own way.

However, it must be a long process for the Vietnamese to absorb the image of Poh Inu Nagar and then transformed it into the image of Thien Y A Na with the position it is today. "During the historical process, the Cham Goddess continued integrating into the Vietnamese divine system at different levels and forms according to geographical and historical coordinates, from the 14th to the 19th centuries from the two provinces Chau O and Chau Ly to Hue, the South Central Coast, Nha Trang and the newly discovered land in the South with different names: Thien YA Na Goddess, Ngoc Goddess, Tien Goddess, Xu Goddess." [33, p.67]. Explaining the Vietnameseization of the title Thien Y A Na, Sakaya (Truong Van Mon) wrote: "Po/Po: he, king, god; Ina/Inu: female/mother; Nagar/Nugar (Sanskrit: nagara): country, country. From Po Ina Nagar, Phan Thanh Giang translated and transliterated half Chinese and half Cham as: Thien YA Na (Po/Po/Pu: "heaven", YA Na/Ina: "the mother/mother"; and from Nagar: "the land of origin". Later Po Ina Nagar Cham was also known as Dien Ba Chua Ngoc by Vietnamese people. This noun was also Sincized into Dien Phi Chua Ngoc (Ba - Han turned into concubine)" [26, p. 621-622]. In addition, the Vietnamese in Da Nang and Quang Nam also called this Goddess with different names such as: "Dang Chao Goddess (Dien Duong), Phuong Chao Goddess (Dai Loc), Dang Loi Goddess (Hoi An), Co Vang/Dang Goddess (Hoi An), Bo Bo/ Thu Bon (Duy Hai, Duy Xuyen), Chiem Son Goddess (Duy Xuyen), Cho Duoc Goddess (Thang Binh) [17, p. 456].

On the other hand, the transformation of the title from Poh Inu Nagar of the Cham people into the name of Thien YA Na of the Vietnamese people reflected in the deifications of the Nguyen kings with titles such as: "Ngoc Tran Son Tu Thien YA Na Dien" Phi Chua Ngoc Ton Than" (Minh Mang King), "Ngoc Tran

Son Tu Hong Hue Pho Te Linh YA Na Dien Ngoc Phi Thuong Than Than" (Thieu Tri King), "Ngoc Tran Son Tu Thien YA Na Dien Ngoc Phi originally donated to Hoang Hue Pho Te Linh Cam Dieu Thong Mac General Thuong Dang Than" (Tu Duc King),... At this time, the Vietnamese not only acknowledged Thien YA Na Mother Goddess as the patron deity of the Vietnamese people, but also considered her as the main deity of Mother Goddess worship in Hue and the South-Central Coast region, the center is Hue Nam Palace (known as Hon Chen Palace).



Figure 4. The image of goddess Poh Inu Nagar (left) and Holy Mother Thien Y A Na (right).

It can be said that this is the creative and subtle Vietnameseization of the Vietnamese people in the process of receiving Goddess Poh Inu Nagar of the Cham people to become Thien YA Na Mother Goddess of the Vietnamese people and the main deity of Mother Goddess worship. Fairy of the Vietnamese people in Hue and the South Central Coast. Thus, the honor of Mother Thien YA Na as First Mother - ***Mother Goddess of Heaven*** in Mother Goddess worship in the Central region is the result of the "mixture" of Cham-Vietnamese culture, creative thinking and recognition. Magical things are transmitted to then be concretized by images according to the Vietnamese way of thinking. According to Tran Lam and Nguyen Dat Thuc: "When leaving the homeland, following the Vietnamese people to explore and penetrate into the Southern region, typically Hon Chen temple in Hue where Thien YA Na Mother Goddess, the original

The Cham people, was sculpted a statue of a woman with Vietnamese characteristics in place of the Holy Mother's throne" [12, p.76]. And "from the divine inspiration saint to Mother Goddess of Heaven in the beliefs of the Four Palaces of Vietnamese culture, after absorbing and interacting with the Cham culture, the original portrait of this goddess has been transformed into a new influence under the movement and resonance of many other streams of thought" [29, p. 152-153].

The participation of the Nguyen Dynasty - a factor shaping the beliefs of Mother Goddess worship in Hue

In history, the Nguyen Dynasty is one of the dynasties that left many legends about the inspiration of the Holy Mother Thien YA Na, associated with the construction of the kingdom in the South from the Nguyen lord's time and stabilizing the country by the Nguyen kings under the Nguyen Dynasty. It was the "involvement" of the Nguyen Dynasty that contributed to creating an innovation for the image of Thien YA Na, better affirmed the Vietnamese's spiritual belief in Her and became a key factor in the creation of different beautiful colors in the painting of Mother Goddess beliefs in Hue.

The recognition of the patronage of Holy Mother Thien Y An Na of Lord Nguyen in the initial step of exploring the land of Dang Trong (the South region of Vietnam)

In the middle of the sixteenth century, as soon as Lord Nguyen Hoang entered the territory of Dang Trong (the South region of Vietnam) (Thuan Hoa province), he extremely wisely recognized of the native gods for him: "In Ai Tu, he was given the omen in a dream by River God who showed the way to defeat Lap Bao. When coming to Hue, he considered himself the true lord according to the legend of Fairy in blue pants and red clothes appearing on Ha Khe hill, since then he started building Linh Mu pagoda." [8, p.45]. It is not by chance that the Fairy god chose the element of "mother Goddess worship" to affirm her position of being patronized, increase the people's confidence in the rule of Nguyen Hoang. With the purpose of secession to establish a separate land of "Evil God" and avoid the control of the Trinh lord's government, Lord Nguyen Hoang used spiritual strength from the local guardian gods to "showing the support and approval of the local gods for the leadership of Nguyen Hoang" [31, p. 28]. It can be said that, after entering the fortress of Thuan Hoa and then concurrently taking over the whole country of Quang Nam, Nguyen Hoang had very skillful orientations and actions in manipulating divine elements, paving the way for the national security policy, winning people's hearts with "righteous name, right speech, right to people, right to heaven's will" [13, p. 203] on this new land. From Trao Tao God on Ai Tu river who omened in a dream to defeat Lap Bao, to the image of Ba To in Hue helping the lord's family escape on Tam Giang lagoon, and especially when he became the true lord in the words of God. The fairy in blue pants and red clothes appeared on Ha Khe hill and a pagoda was built to prepare for a long-term inheritance for Nguyen family. All of these phenomena were imbued with the spirit of Taoism on the basis of combining elements of indigenous beliefs, especially Nguyen Hoang who knew how to transform the Cham goddess Poh Inu Nagar into the image of a fairy of the Taoism (Fairy of Heaven - Thien Mu) who declared his role in the future of this land and was recognized by Nguyen family by the name Thien YA Na.

The vestiges of Cham people such as Loi Citadel of Loi, Loi river islet, Giang Temple, . were still retained and worshiped during the process of Lord Nguyen building capitals such as Ai Tu, Tra Bat, Dinh Cat, .. By the time, accepted by Vietnamese residents for worship, "the gods worshiped there have become the forces that support Lord Nguyen spiritually" [8, p. 179]. By creating recognition and support for local gods with his mission, including Thien Y A Na as the key to successfully open the door of Dang Trong, the stopping point is the land of Thuan Quang. Later, under the reign of Nguyen kings such as Gia Long, Minh Mang, Thieu Tri, Tu Duc and since the reign of King Dong Khanh, they all conferred divine orders on Mother Thien Y A Na.

The process of intervening and establishing the position of Ngoc Tran temple under the early kings of the Nguyen Dynasty

One of the temples that left many imprints on the inspiration of Holy Mother Thien Y A Na is Hon Chen Temple, located on Ngoc Tran Mountain, Huong Tra town, Thua Thien Hue province. As recorded in Dai Nam Nhat Thong Chi: "11 miles south of Huong Tra district is Huong Uyen Mountain. The mountain circuit is formed due to the mountains in the northwest overlaps layer upon layer, like a dragon moving to the tiger, running long and lopsiding to the south, to the west of the Perfume River, it stops and rises to a round mountain which is as beautiful as a cup, so it was called that name. The mountainside has a sacred temple, the foot of the mountain is next to the river, the water is very clear and sweet, it was often called

"Ngoc Tran water" [19, p. 143-144]. This temple was originally the Cham people worshipping Goddess Poh Inu Nagar and God of Water Dragon, but later when the Vietnamese settled here, they continued worshipping this temple with the name Ham Long temple.

The inspiration of the temple at Ngoc Tran Mountain was more and more spread, attracted the attention of the Nguyen dynasty, recorded by the official history as follows: 5th Gia Long year (1806), "Three communes of Dinh Mon and Kim Ngoc, Cu Chinh located on the edge of the mountain or suffered from tigers made offerings to the God of Ngoc Tran Mountain...; to make the lives of people peaceful" [18, p.654]. Until the reign of Minh Mang, folklore still said that the old Hon Chen temple was called Hoan Chen with the meaning of "returning the jade cup" because King Minh Mang (1820-1841) once came here, dropped the jade cup into The Perfume River and thought there was no way to get it back, but suddenly a big turtle emerged with a jade cup and returned it to the king. However, the official intervention to the temple dedicated to Ngoc Tran Son god of King Minh Mang must refer to the event in 1832, the king ordered "to repair the Son Than temple on Ngoc Tran Mountain, and ordered the Thua Thien government to hire workers to do it." [20, p. 290]. In the 15th year of Minh Mang (1834), King Minh Mang again issued an edict to repair the temple of the god at Ngoc Tran Mountain and ordered the ceremony to make more worship items to supplement the sacrifice.



Figure 5. Hue Nam Palace's photo.

In the reign of Thieu Tri (1841-1847), the inspiration of Ngoc Tran temple continued affecting the king through the event of "golden spittoon", "once King Thieu Tri and his concubines went upstream of the the Perfume River to Cu Chanh village to see the construction of the mausoleum for himself. When passing the Hon Chen temple, one of the concubines dropped the golden pipe right in the deep water. The concubines regretted the spittoon and asked the king to pray to Thien Y An Na. Although the king did not believe in the sacredness of Mother Goddess, he stood on the boat and sarcastically prayed, and suddenly the spittoon slowly floated on the surface. Due to that inspiration, the king promised to have the temple repaired, but he died before that promise was fulfilled" [4, p. 464]. However, during his reign, King Thieu Tri bestowed many divine orders on the goddess Thien Y A Na with many noble and beautiful characters to praise the help of the country and the protection of the people. During the reign of Tu Duc (1847-1883), the king also granted many ordinations of Thien YA Na with the title of "Top-Rank Deity" (Thuong Dang Than), once again King Tu Duc raised the level of Thien YA Na Mother Goddess worshipped at Ngoc Tran temple to a new position.

King Dong Khanh with his belief in Mother Goddess Thien Y A Na and the impacts on the development of Mother Goddess worship in Hue

The development of Mother Goddess worship in Hue reached its zenith when King Dong Khanh had a "strong" belief in the inspiration of Holy Mother Thien Y A Na. Before the event that Nguyen Phuc Ung Lich was crowned king in 1884, set the era name of Ham Nghi, Nguyen Phuc Ung Bien expressed great

concern about the "indifference" of the court, but still raised the hope that he would be king. Being a believer in the gods, when he heard the news that "Ngoc Tran Palace was famous for its sacricity at that time, it was said in folklore that anyone who came to pray to the goddess Thien YA Na would be inspired" [24, p.194]. He went to Ngoc Tran Temple to worship, pray to the Holy Mother to inherit the Nguyen Dynasty and ask the god when he would get his wish. It was true to the Mother Goddess's "commandment", Nguyen Phuc Ung Bien ascended the throne after King Ham Nghi and his warlords attacked the Hue Citadel but they failed and had to flee to Quang Tri. On September 7, 1885, Ung Bien was chosen to replace King Ham Nghi in the agreement and consent of the court, along with General De Courcy, Ambassador De Champeaux. Ung Bien ascended the throne and granted himself the title of Dong Khanh.

He ascended to the throne in a context that can be called "empty gardens, empty houses because a large amount of fortune was transported to Tan So by Ton That Thuyet before the day of the war, some other possessions were plundered by the French to bring back to France or privately owned. From the moment he ascended the throne, he lost all power, acted as a puppet king and received wages from the French. It was the stalemate over the leadership of the country that made the king and mandarins put their faith in the Holy Spirit, in the supernatural force to pray for protection and peace in that time. This is an expression of a pessimistic attitude that was almost helpless at that time due to the deepening intervention of the French government. On the other hand, it is the goddess's statement at Ngoc Tran temple because she predicted the right day of coronation and said that the king only reigned for 3 years. The fear of his mind and loss of real power at that time made the king worship Mother Goddess.



Figure 6. Image of King Dong Khanh (on the left) and the altar of the Seven Saints (on the right).

Therefore, after ascending the throne, in 1886, the king repaired Ngoc Tran temple spaciouly, brought many sacred objects to worship at the temple and changed its name to Hue Nam temple to show his gratitude to the Holy Mother. "Ngoc Tran Temple located in a very charming place is a very beautiful landscape, the residence of the Goddess and first reminds us of a lion drinking water in the river. It is the place where the Gods and immortals' dwell. All are sacred and always bring blessings to people, they protect the kingdom and comfort the people, they give them happiness. To show my gratitude, I decide to change the name to Hue Nam Palace (favor given to Vietnam). I command the Minister of Public Affairs to build and worship a three-word horizontal phoenix titled Hue Nam Dien, inscribed by royal orders and dates..." [25, p. 231]. Besides, King Dong Khanh also identified himself as Mother's disciple, ranked as the seventh saint in the line of seven saints, composed many poems and signed poems and parallel couplets with his own hands and placed them in the temple to honor. Holy Mother. In addition, the king also ordered to make offerings on behalf of the court twice a year in spring and autumn. With the repair, embellishment, and renaming of Ngoc Tran Temple to Hue Nam Palace, and making the sacrificial rituals as the great order of the imperial court, the "folk" and methodical quality and scale have been changed invisibly. than.

Therefore, "the temple became an orthodox worshiping base in the system of alters, temples, shrines... and was recognized by the central feudal court." [30, p. 219].

In addition, the king also conferred the divine title on Thien Y An Na and other gods worshipped at Hue Nam Palace after praying for rain once. This event was recorded by the Nguyen Dynasty's official history as follows: "So far, there has been little rain, so we sent government officials to sincerely pray. However, many places did not have good effect. Not until did the people randomly ask to prepare for the island ceremony at Hue Nam Palace all the early morning, it was really touching that the divine inspired fortunately. When the state was in difficult times, both yin and yang could help quickly. Nevertheless, the palace (Hue Nam Palace) was previously perfunctory, promoted, like the gods, so defending the country, helping the people were not shown. Regarding the three gods above and behind the one below to the right, I want to enoble the badge to hope for inspiration in the future" [20, p. 249]. The three above are Holy Mother Thien Y A Na (Supreme God), goddess of water and goddess of the highlands (Middle Grade God), while the main lower gods - Six Venerable Commanders were conferred as Ton Than (Worship God).

In addition, King Dong Khanh also identified himself as a disciple of the mother, ranked as the seventh saint in the "Seven Saints" row, composed many poems and signed poems and parallel couplets with his own hands and placed them in the temple to honor the "Seven Saints" to honor the Holy Mother. In addition, the king also ordered to make offerings on behalf of the Nguyen court twice a year in spring and autumn. With the repair, embellishment, and renaming of Ngoc Tran temple to Hue Nam palace and introducing these ritual sacrifices to the imperial cave, the "folk" quality and methodical scale and scale have been changed invisibly. bigger. From here, "the temple became the orthodox worshiping base in the system of harps, shrines, and shrines... recognized by the central feudal court" [30, p. 219].

It can be said that this is a great contribution of King Dong Khanh to the development of Mother Goddess worship in Hue in the future, especially in the present period. "If there had not been the help of King Dong Khanh, I think this would be just a small and ordinary temple like many others and would not have an important position in the mother procession ritual ceremony from Thien Tien Holy Church to Hue Nam Palace and to Hai Cat village" [16, p121].

During this period, Mother Goddess worship in Hue had a new change with the participation of the royal class. This change is still preserved until today when the Hau Dong ("Serving the (Holy) Reflections") originally came from the North, was transformed into the color of "this aristocracy". Therefore, the system of gods, the god of hau dong (Serving the (Holy) Reflections), as well as the melodies and forms in singing van (a traditional folk art of northern Vietnam which combines trance singing and dancing) also changed to suit the participation of the mandarins and aristocrats in the capital. "It is also these classes of people, their roles and positions that they wholeheartedly follow the Holy Mother and want to build their belief into a religion by amending the scriptures, doctrine; composing, editing the literature, music ceremony, etc., and apart from the activities of worshiping the Mother Goddess, "am" (outdoor alters), the worship scenes, shrines were built..." [3, p. 15]. It can be said that it is the spiritual belief in the Holy Mother Thien Y An Na of King Dong Khanh that has created the effect of the "spiritual domino" on the belief of the royal family and the common people. From "the royal family likes, the Queen Mother, the Empress, the beautiful female companions in the three palaces of the six palaces; the matriarchs of the wives of high officialsto everyone in Hue built "am" (outdoor alters), the worship scenes, shrines; went to Hue Nam Palace to get the incense holders of Mother Goddess to worship, and joined as a servant of Mother Goddess" [14, p. 97]. However, it is more important that "the public's inhibitions about the taboos of the Nguyen Dynasty before 1886 for witchcrafts, exorcism spells, and superstitious methods by using urin, ashes of incense... for disease treatment were free" [28, p. 42-43]. It can be said that during this period, Mother Goddess worship which was formalized created a new driving force, attracted the participation of more and more people from all walks of life.

Empress Dowager Tu Cung's harmonizing the two Holy Mothers at Hue Nam Palace

It was King Dong Khanh's devotion to Thanh Mau Thien Y A Na, he created a spiritual "Domino effect" from royalty to commoners, from the aristocracy to women in Hue following the Holy Mother. One of the women who had a strong belief in the Mother Goddess was Empress Dowager Tu Cung (the mother of

King Bao Dai) whose sincerity was not only when she was still the empress dowager, but after the Nguyen Dynasty ended, she had many contributions to the development of Mother Goddess worship in Hue.

After the end of the Nguyen Dynasty in 1945, all sacrifices at Hue Nam Palace and other shrines were undertaken and presided over by Empress Dowager Tu Cung in the name of the Association President of Hue Nam Palace. During this time, there was also a religious interference between the North and Central when Empress Dowager Tu Cung went to Day Palace (Nam Dinh) to worship Van Huong Goddess and two servants Quynh Hoa and Que Hoa at Hue Nam Palace [36, p. 6]. This created a new face in the system of goddesses worship of the worship of the Mother Goddess of the three-four palaces (or three-four palaces religion) in Hue from "Four Kings Mother" the Three Palaces and) in the North has changed into "Four Kings Mother" in Hue.

From the perspective of folklore, bringing the deity of Duc Van Huong Mother Goddess from the North to worship with Thien YA Na Thanh Mau is a very meaningful act, like a link connecting two cultural lines of the worship Mother Goddess in Vietnam. It can be said that, Empress Dowager Tu Cung also took over serving the Holy Mother apart from taking care of the incense of the ancestors of the Nguyen Dynasty. It was her activities that contributed to the development of Mother Goddess worship in Hue into a new form step by step towards the harmony and interweaving of regional culture in the territory of Vietnam.



Figure 7. The image of the altar of Van Huong Thanh Mau with Quynh Hoa and Que Hoa at Hue Nam Palace.

After that, the worship of Mother Goddesses was maintained and developed by an organization called Middle level Thien Tien Thanh Giao Vietnam. This is an organization transformed from the Son Nam Association according to Decree No. 1981-ND/PC dated September 19, 1953 of the Prime Minister of Central Vietnam, also according to the content of this Decree, the association is allowed to operate in the South. Vietnam. In 1974, this association was renamed as "General Assembly of Thien Tien Thanh Cong" according to Decree No. 477/BNV/BS/14B dated September 27, 1974 of the Republic of Vietnam government. Therefore, Thien Tien Thanh Cong Association can operate legally and be under the management of the government of the Republic of Vietnam. After the country was reunified, the service of Saints at Hue Nam Palace was carried out by the followers of Mother Goddesses under an organization called the Campaign Committee for the Conservation of Hue Nam Palace Monuments, which was established in 1991 and has been still active up to now.

Conclusion

Although the belief in Mother Goddess worship in Hue is in the flow of Vietnamese Mother worship due to natural conditions, historical and cultural factors, there are certain changes. On the basis of the custom of worshipping Three Palace Mother Goddesses in the North, together with the impacts of historical, cultural and religious factors, Mother Goddess worship in Hue has a new appearance as it is today. In the

relationship between Cham and Vietnamese cultures - Vietnam, regional culture, the belief of Mother Goddess worship in Hue was formed and bears the imprint of the tradition and acculturation. Later, the participation of the Nguyen Dynasty has greatly contributed to the development of this religion. Although the impact levels of the above factors are not exactly the same, they all intertwine, resonate, and contribute to the formation of characteristics in Mother Goddess worship in Hue. These features in turn contribute to perfecting the picture of Vietnam's Mother Goddess worship with diverse and vivid colors.

Hence, Mother Goddess worship has converged all three classes: Goddess worship, Mother Goddess worship and Four Palaces, and Four Palaces Mother Goddess which are similar to Mother Goddess worship in the North and South. However, the origin of the image Cities, structures, objects of worship and rituals have certain differences. The belief in Four - palace Mother Goddess worship in Hue has had a certain development process, associated with changing periods in history.

Currently, Hue is considered as one of the three pilgrimage centers of Mother Goddess worship in Vietnam. Hue Nam Palace is not only a place of sacred worship but also an address of historical relics, unique cultural and spiritual tourism, domestic and foreign tourists have the opportunity to visit the dreamy city of Hue.

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