

GENERAL INTRODUCTION TO THE STUDY OF THE MECHANICS AND CRAFTS OF THE ANNAMITES

ARCHIVES DOCUMENTAIRES D'ART, D'ETHNOGRAPHIE ET DE SOCIOLOGIE
DE LA CHINE ET DE L'INDO-CHINE

I

INTRODUCTION GÉNÉRALE A L'ÉTUDE
DE LA

TECHNIQUE
DU

PEUPLE ANNAMITE

ESSAI SUR LA VIE MATÉRIELLE
LES ARTS ET INDUSTRIES DU PEUPLE D'ANNAM

PAR

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DEUX VOLUMES

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A

JEAN AJALBERT

*En souvenir de nos longues causeries de la Malmaison
Au confident des heures de doute.*

A

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Elles le consolent plus qu'amplement des vilenies et des bassesses suscitées — infailliblement — dans ce pays par tout travailleur probe et indépendant.

GENERAL INTRODUCTION TO THE STUDY OF THE MECHANICS AND CRAFTS OF THE ANNAMITES

I

INDUSTRIES WHICH EXTRACT RAW MATERIALS FROM NATURE
(AGRICULTURE, FISHING, HUNTING, TRANSPORTATION, GATHERING.)

II

INDUSTRIES WHICH PROCESS MATERIALS EXTRACTED FROM NATURE
(PAPER, PRECIOUS METALS, POTTERY, TIN AND PEWTER, WOOD, WEAPONS, BAMBOO, RATTAN,
FRUIT AND VEGETABLE PROCESSING, TEXTILES, SILK, FEATHERS, LEATHER, IRON, COPPER)

III

INDUSTRIES WHICH USE MATERIAL ALREADY PROCESSED
(COMMERCE, STONE, DECORATIVE OBJECTS AND DESIGNS, PAINTING AND LACQUER, SCULPTURE AND STATUARY,
RITUAL OBJECTS, CULINARY ARTS, CLOTHING, BUILDING INDUSTRY, FURNITURE-MAKING, TOOLS, IMPLEMENTS,
MACHINES, PASTRY AND CONFECTIONERY MAKING.)

IV

THE PRIVATE AND PUBLIC LIVES OF THE ANNAMITE PEOPLE
(PUBLIC LIFE, HOME LIFE, MUSICAL INSTRUMENTS, MAGIC AND DIVINATION, FOLK MEDICAL PRACTICES, CELEBRATIONS
AND CEREMONIES, GAMES AND TOYS, GESTURES, STREET LIFE, ITINERANT TRADES, POPULAR IMAGERIE.)

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Documents collected in Hanoï, 1908-1909

By

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INTRODUCTION

Right from the start, on the very threshold of this collection of archives documenting the Art, Ethnography and Sociology of China and Indo-China, a collection which will include no less than thirty volumes of text and plates, it is the author's judgment that he must beg forgiveness for his youth. For, in France and Indochina, many have not forgiven him this. A number of good friends have commented that this enterprise was easy to pull off. In their minds, no doubt, one had only to think of the project and it would be successfully completed. More inquisitive minds will understand, from this introduction, that "sweating buckets" is not a metaphor when used in the scorching lanes of the tropical boiler named Hanoi, the city in the middle of the river.

The author, a student of MM. Silvain Levi and Finot, professors at the Collège de France and the École Pratique des Hautes-Études of the Sorbonne, applied in 1907 to the Ministre des Colonies for permission to perform his two years of military service in Tonkin.

One of his research plans focused on a study of Annamite families, carried out according to the monographic method. It is well known that a key component of this approach requires the establishment of rigorous accounting for clothing, food, rent, salaries, furnishings, etc. But when the author prepared to write out his notes, he noticed that they could be only be understood by two or three old missionaries living their lives as Annamites, and that his work would be unintelligible for all others, especially for readers in Metropolitan France⁽¹⁾

Thus, a preliminary piece of work imposed itself: To define the technical terms. Subsequently, what was meant simply to be a lexicon became, by force of circumstance, an enormous book. The Annamite language is flush with concrete, technical words. It seems that this people's faculty to abstract is poorly developed. So, as rich as the harvest has been, it will be even more so in the future.⁽²⁾

1 Hence, the in-depth study of the techniques of the Annamite People will include five categories: 1st Those which are apart, which incorporate the study of primary materials furnished by the three realms which serve in the creation of all the products and objects essential for domestic and social life; 2nd Habitation, furnishings and clothing; 3rd Food, drink, hygiene and health care; 4th Lighting and heating; 5th Implements and tools.

2 The Annamite People are classified among Semi-Civilized Peoples, with appreciable but slow progress, in which the conservatism of traditionalism predominates; societies of several thousand or million people; ideographic or phonetic writing; rudimentary literature. They fall into two categories: Farmers (ex. Chinese, Siamese, Abyssinians, Malays, Ancient Egyptians and Peruvians); Nomades (ex. Mongols and Arabs). (Deniker, Races et Peuples de la Terre, 1900 borrowed from the classifications of M. Vierkandt, Naturvaelker und Kulturvaelker, Leipzig, 1896.).

METHODOLOGY

During one year the author traveled to workshops, work sites and shops accompanied by a draughtsman. He asked questions related to dimensions, specific names, and how implements or tools were constructed. The workers broke down their movements into slow motions while using their tools. A sketch was made on the spot delineating the movement in all its phases. The exposition is thus composed of two distinct parts: The study of the object or tool itself and the study of the tool's motion, in other words the instrument or tool as it is used. This methodology permits the work's organization as a series of sets. As such, tools made from wood, iron, tin, and bamboo explicate and compliment each other through these interconnections. A study of the techniques of a people is a study of its material culture. As well, the reader will not be surprised to find herein the notation and study of series of gestures and motions without any tools or implements. An example: games. This is where the human body is the implement as are the surroundings where the individual lives, such as earth, trees and water.

PRESENTATION

Nothing is more trying than to read descriptions of tools or gestures without having a diagram to look at. And there are not many writers whose prose brings these things to life. Moreover, for most people, their visual memory has greater impact. This is why the majority of this collection consists of drawings and sketches. But the inherent nature of the collection is to be well thought out and coherent. It is not a random product. There are more than 4000 documents depicted herein.

This visual presentation of the collected materials presents a great advantage as well as a serious weakness. It is an excellent method for verifying field notes made in the absence of the draftsman. Nevertheless, one must fear the distortions of ignorance or whimsy. So, here is the process which the author had to adopt: He dictated a framework to the draftsman, a framework that had already been submitted to other Annamites. The final drawing was subsequently shown to natives whose sense of judgment was quite alive. This gave us an excellent method of verification; and this series of discussions allowed us to continually find new things: we ascended from the known to the unknown.

Gestures and features of mores from the past, now done away with, could thus be saved.

The author's text was built in accordance with the same strictly objective methodology; first, every drawing was described, trait by trait, then broad reflections followed. No technical term was left aside. The author is not writing a work of popularization, he doesn't have the pluck. Subsequently, he had to sort his documents and observations into large groupings which would be subdivided later into an extensive series of monographs. It was in browsing the text volume that he recognized the opportunity to divide the work in two: a volume of plates; a volume of text. Thus, repetitions could be avoided. Furthermore, this procedure permits the subsequent inclusion of new observations while avoiding the necessity of re-typesetting the volume every five years. Indeed, the text volume is followed by a detailed index and analytical table which makes its use easy.

PRODUCTION AND PUBLICATION

Tonkin printers and booksellers aren't publishers, that is a given. Also, the author could count on no one but himself. He had faith. He started with a round of subscriptions; later he will recount all of the silliness and bores he had to submit to.

Twenty fearless people put 200 piasters at his disposition. This was the start-up capital for the enterprise. In a cái đình (temple) on rue de Chanvre, and then in the Vũ Thạnh pagoda, he set-up two workshops with 30 print makers. They were heavy peasants who needed thinning down. The author quickly noted that the Annamite is upstanding with the conscientiousness of the serious worker. For him, the European is the enemy one must dupe.

During two months there were endless struggles. Once the 4,000 plates were finished, summer had come and it was impossible to run the plates under the rollers of the presses. They had warped. One had to return to printing processes used by the Chinese and the Annamites. These methods consist in swabbing a sheet of paper against a printing plate; furthermore, it requires the use of Annamite paper, handmade in a mold. These methods are extremely slow, but the sharpness of the impression is extraordinary. This work reinforces the book's strong, local flavor. Everything is Annamite. The paper itself, meticulously made with Daphne bark, which insures its long endurance, is very special. The papermakers from the Paper Village (Làng-Buổi) near Hanoi take absolutely extraordinary pains to make sheets of such large dimensions. The rudimentary nature of their equipment explains their difficulty.

The difficulties of a material nature were nothing. The author was mighty young, he had barely passed his twentieth year, and nobody spared him. A number of people merely affirmed that the notes, dropped from one day to the next in the newspaper, L'Avenir du Tonkin were taken from Dumoutier. Their excuse was that they had never opened the volumes by this worthy author. It is one of the merits of this work that it came from no one in Indo-China.

Since our success, there has been dictionary after dictionary. As to enquiries of a truly sociological or ethnographic type, they are easily counted. And the author, due to the nature of things, has had to work without the collaboration of any of the Scientific Establishments organized here to further a greater knowledge of the country of Annam. Likewise, the principal worthiness that he sees in his work is the satisfaction of an act of will.

HENRI OGER.

SOME OVERALL INSIGHTS
 INTO THE INDIGENOUS INDUSTRIES
 OF THE COUNTRY OF ANNAM
 A NEW CURRICULUM FOR THE ANNAMITES

Many observers who have lived in Annam write in their travel narratives that the country's industry is nearly non-existent or insignificant. Without a doubt, one cannot expect from an agricultural people like the Annamites a complex and advanced industry. Nevertheless, after two years of observations, after living side by side with Annamite craftsmen, the author of these few pages believes he can affirm that the role of the indigenous craftsman cannot be disregarded in the economic development which we wish to impress on this country. In effect, prior researchers only considered craftsmen in the cities, but one must not forget that very often a small enterprise will provide the peasant a range of resources that growing rice, especially Indo-Chinese rice, is powerless to provide him. During the long idle hours that farming leaves him, the peasant becomes a production worker in a "fabrique collective."

One will remember the definition of a "fabrique collective:" it is characterized by two principal components: the existence of an owner who concentrates the output and products, the existence of workers who work at home for this owner. At present, the preoccupation seems to be with the Annamite peasant as the most interesting class. Thus, vast irrigation projects are being planned. It would also be extremely useful to think of the peasant-worker. He is extremely worthy of consideration.

THE LACQUERER

Annam is a large producer of lacquer. Every year, the big traders from Canton import a considerable amount of this product. The reason for this is that Tonkinese lacquer is extraordinarily inexpensive. Despite the enormous consumption by the Annamites, its production leaves an appreciable excess for exportation.

The majority of implements used in daily life by the Annamites are lacquered. In this country, where temperature changes are so sudden from one moment the next in the day, where wood is subjected to rapid destructive forces, one should not be surprised to see that the largest part of the furnishings in an native house are lacquered. What strikes one when entering these houses is the soft light which seems to fall from everywhere. The dwellings of the Mandarins, where the lacquered furniture and polished, rare wood furniture glow, create a deep impression for the European eye.



FIG. 1. - LACQUER WORKSHOP

TECHNIQUES OF THE LACQUERER

The work of the Annamite lacquerer is mediocre. It does not have the meticulous finish which assures the predominant place to the output of Japanese lacquerers. For the Annamite, let's be frank, lacquer seems only to be a coat of special varnish on an object. The preliminary steps in the process are, moreover, executed in a way that leaves a lot to be desired. Before spreading the first layer of lacquer on an object, generally an object of bamboo or wood, one must subject it to a careful sanding. Its objective is to remove all roughness. Then, one fills all the holes with finely ground clay. The native worker who is working for a poor clientele, who are accordingly not very demanding, bungles this step. Thus one has objects where the layer of lacquer is swollen and warped, in a word: sticky. It doesn't have the remarkable velvet of Japanese lacquers. Neither does the Annamite lacquerer go to much trouble searching for decorative patterns. These are gilded in gold or silver. They are borrowed from Sino-Annamite symbolism, symbolism which is intelligible for the non-believer as it is for the European. The decorative worker who lives in a lacquer workshop, moreover, does not know how to draw. Since childhood, he has learned to reproduce an object or ornament. He does it without giving the slightest thought to finding something new. In this, one has an example of the division of labor as it exists in Annamite industry. And, this division of labor is fatal because overseeing it there is no "captain of industry" capable of modifying it, of guiding it towards new objectives.

One can see in Plate One, workers at work. The workshop, which is almost always a shop, is filled with camp beds. This furniture is destined to keep things away from the humidity of the floor. They serve at the same time as cabinets, for underneath one finds an inextricable heap of tools, debris, etc. The positions and postures of the native worker are such that European workers could never hold them. He sits, his knees drawn all the way up to his chest. A man is in the process of mixing lacquer in a semi-spherical basin. He is armed with a tool that reminds one pretty much of the pallets that were used by our {perissoire} drivers. Behind him, another worker equipped with a brush with a very fine point, is occupied decorating a box that will be used to hold plugs of betel. Across from him, a woman proceeds to the last of the steps: the spreading of the lacquer. She uses an altogether different brush: the wooden part is rectangular such that the hairs make a line that allows the lacquer to be spread in uniform coatings. At the back of the workshop one can see the different types of objects which the lacquerer is preparing: they are clothing trunks, larders, jewelry boxes, betel chests, etc.

EMBROIDERY

Every European who lives in Tonkin, when he wishes to make a gift or to bring back souvenirs of his stay, never fails to bring back to France a few pieces of indigenous embroidery. Moreover, the wealth of the middle classes has increased considerably, whatever one says. One knows that embroidered silk plays a role of the first order in the furnishing of a rich Annamite house. In addition, during the last twenty-five years, the number of embroiderers has multiplied considerably. Sadly, the quality of production has reflected this. These workers, mouths watering at the elevated prices offered to them by a fairly rich and continuously renewing clientele, work fast and frequently quite badly. Without a doubt, the rather mediocre silks of Annamite origin which they made use of before the French occupation were abandoned to make room for the sturdy silks manufactured by the Chinese from Canton. Thus, from a strictly technical point of view, it seems that no real progress was achieved. The design, one will see later, has remained as primitive as it was then. The decorative motifs are as rigid and as they are conventional.

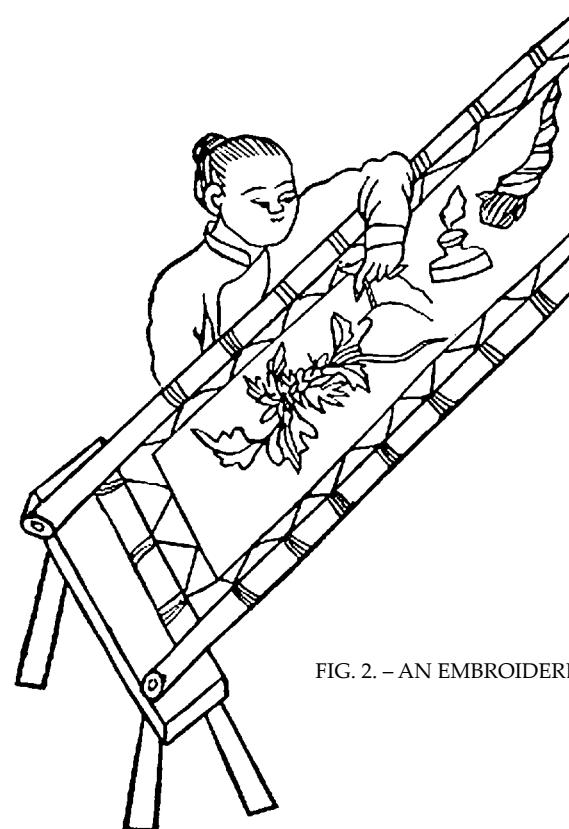


FIG. 2. – AN EMBROIDERER

It seems that, instead of leaving the training of these luxury artisans to the buyers whose taste is frequently, equally un-refined, the Protectorate of Tonkin should have intervened on behalf of an industry which could have enriched the country. One should have chosen the best workers and the sons of industry leaders, and given them professional training which would not have been wasted. Because, in this country, the transfer of acquired methods is made with care from generation to generation. Thus, the workers whom the Union Commerciale Indo-chinois in Hanoi had trained to build mechanical toys from tin left it as soon as they had learned their trade. On the other hand, they completely transformed the tin industry in the places they came from. All of the objects in pewter, so numerous among Annamite furnishings before we arrived, have made room for tin objects, lighter and much less expensive, naturally.

THE EMBROIDERER'S TECHNIQUES

The loom of the embroiderer is one of the simplest. It is made up of two trestles which support a bamboo rectangle (See figure 2). The rectangle is held in place by its weight alone. The piece of silk is placed inside the rectangle. It is stretched tight with fine cords that are wrapped around the bamboo frame. The design to be executed is drawn on a sheet of Annamite paper which is extremely thin and silky smooth. It is laid onto the piece of silk. The work of the artisan requires more patience and manual dexterity than intelligence. And, most often only very young men and women are used. Very frequently, these are children. The work consists of reproducing the outlines of the drawing with threads of various colors. One can see in Figure 2, the worker at work. He is sitting by his loom, legs spread underneath it. He has stuck his needle straight down into the piece of silk. He is pulling the thread taut so no part will be loose, which might shorten the life span of the embroidery. Next to him one can see the light he uses; demand for embroidery is such that the workshops run day and night. This particular light is made from a two penny ink bottle full of oil into which a wick is immersed. It is in this flickering glow, smoky and stinking that the Annamite artisan works. One realizes that in such a craft the use of old people, so frequent in other Annamite industries, is only rarely seen.

Embroidery offers us a good example of the mediocrity of the methods generally found in native industries. One works for, or rather, in other times, one worked for a poor clientele; in addition, the manufacturer has to limit, as much as possible, his production costs.

Logic would indicate that the craft of embroidery requires some of the skills of a designer. And, according, for us, in our countries, these artisans are artists. In Tonkin this is not so. The embroiderer has no taste. He doesn't know how to design. In his workshop he has a supply of subjects which, most often, he blends clumsily. The decorative motifs are those which Chinese civilization has spread in this country. He makes no effort to reflect or create.

The inventory of subjects is transmitted from father to son. These were, once upon a time, ordered from a designer. One can see in Figure 3, an ingenious device that permits reproducing them infinitely. The pattern is placed on a transversal support made of bamboo. Accordingly, it is brightly lit; on top of it is placed another sheet of Chinese paper, and sometimes, even the piece of silk itself. One knows that Chinese paper is transparent. The worker, with a brush, slavishly traces the subject. One will find in the monograph on the producer of traditional Annamite folk images the existence of such an ingenious procedure.



FIG. 3. – AN EMBROIDERER COPYING A PATERN

INLAYING

Here we are in the presence of an industry which quickly made fortunes for many Annamites, like that of embroidery, for that matter. The inlay industry has the advantage of benefiting from a near monopoly in the Far East. In effect, these products are clearly superior to those of the workers established in Canton. In this case, as with embroidery, we can ask ourselves whether our contact has really been that beneficial for the industry. Certainly, we have been a rich clientele that has permitted it to rapidly develop its production. Sadly, most of the Europeans who have traveled across the Tonkin only had rudimentary ideas about art and beauty. The merest private from the occupation forces wanted to carry back to France a few of these objects that were offered to him for a few piastres. As well, the producer worked quickly; he was mostly preoccupied with the appearance of the object at the moment of sale. Upon their return to France, many Europeans noticed with horror that the luster of the mother-of pearl had flown away. The productions of the Annamite inlay craftsman attest, like those of the embroidery craftsman, to their insufficient professional training. Nothing is "finished" as we like things to be in France. The Annamite furniture pieces with inlays are unusable. The joining is badly done. After a bit of time, everything warps and goes out of kilter. So, some collectors have returned to France and taken an heroic course of action: they have their furniture pieces rebuilt by a furniture maker and all of the inlaid surfaces put back in place. Without this, all that remains is fire wood.

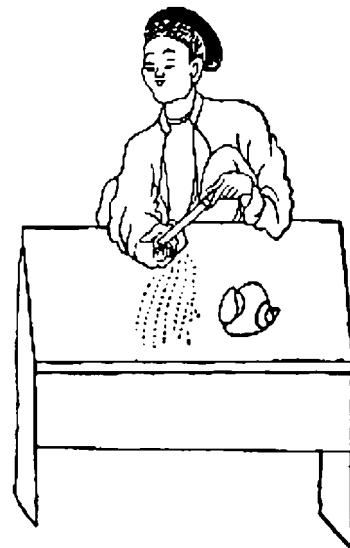


FIG. 4. – A WOMAN WORKER FILING
A MOTHER-OF-PEARL SHELL

THE TECHNIQUES OF INLAYING

The Annamite inlay industry is one where the division of labor has been pushed to the highest level. The Annamites, like all primitive and poor peoples only apply division of labor occasionally and almost only in the crafts with rich clients. The first step in fabrication starts, in a manner of speaking, with the hunt for shells. Certain fishermen in the Gulf of Tonkin specialize in this quite difficult hunt. They come to sell the products of their harvest in Hanoi or in Nam Định.

The first process undergone by these shells is their refinement into very flat, very thin slivers without any defects. This labor requires considerable patience and manual dexterity, and is the work of women. As represented by Figure 4., it consists of filing the shells with little strokes. The slightest clumsiness risks breaking them. The piles of scraps and mistakes explain the reason for the high cost of beautiful inlay. After this stage, the undertaking requires the joint work of two workshops: one is that of sculptors, the other that of the actual inlay artisans. It should be said that with the concentration of capital required by this industry, in which the materials command such a high price, the same owner has under his management the two workshops. The sculptors carve out the wood where the mother-of -pearl will be inlaid.

As Figure 5 shows, this work is carried out according to the same methods as that of a usual wood sculptor. Thus, we send the reader back to the monograph on this worker. Figure 5 shows these workers in the process of making a "*câu đôi*." "*Câu đôi*" are boards of rare woods. They bear, in Chinese characters, hymns of praise, wishes for prosperity or for long life. They are gifts for anniversaries during feast days. The oldest craftsman is busy carving the hollows into which will be laid the pieces of mother-of-pearl. He makes use of the very special tool of the shaping sculpture called, "*cái chàng*."

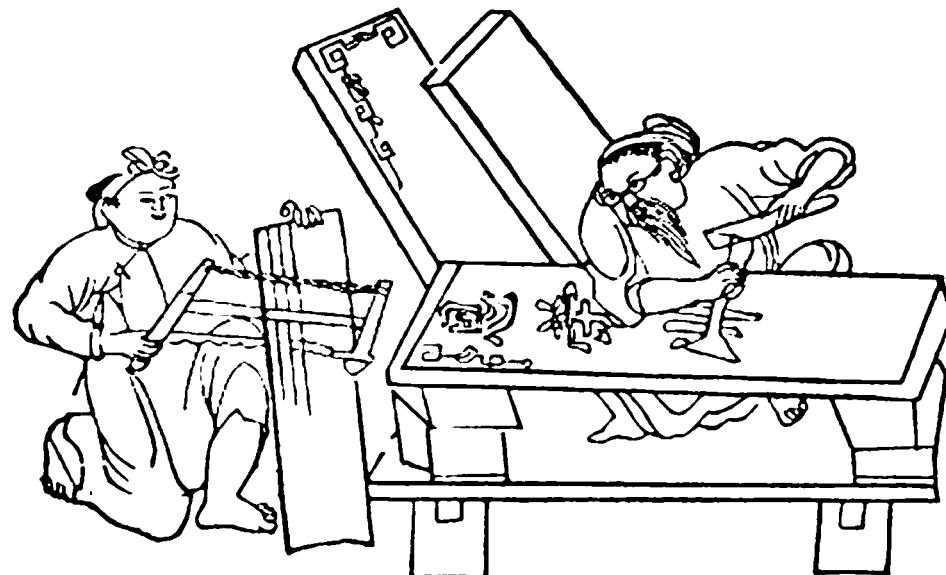


FIG. 5. – PREPARING WOOD TO INLAY WITH MOTHER-OF-PEARL

Figure 6. shows us the last step of the process in which the actual inlay craftsman really goes to work. He is shown squatting on his knees in the usual posture of the natives. With one hand he presses a sliver of mother-of-pearl. With the other he wields a flat bladed knife that looks very much like the cutter used by our cobblers. His job is to fit the mother-of-pearl permanently into the slots carved by the wood sculptor, so that it will not move. It is set using a special mastic that must not exceed the layer in well crafted work. One can't imagine the patience and lightness of touch required by this procedure. The slightest false movement can break the mother-of-pearl sliver, and then the process must be started over. This craftsman is a true artist: it is he who must combine the blooms of mother-of-pearl so they flow together harmoniously without harsh contrasts in tone. Handsome mother-of-pearl works are worthwhile especially since their luminous symphony that can veritably light up a room. At the back of the illustration one can see samples of objects decorated by the Annamite inlay artist. First, there is a book cabinet. Next to it is a round box used for holding betel nut and under it a chest for clothes and valuable objects. The two principal centers of the inlay industry are in Hanoi and in Nam Định. The owners of this industry have all made considerable fortunes. One of the shrewdest and most right-minded is Hoa Kì, of Jules Ferry Street in Hanoi. His cleverness has permitted him to bring notable improvements to this truly national industry of the Annamite people.



FIG. 6. – INLAY CRAFTSMAN WORKING A SLIVER OF MOTHER-OF-PEARL

SCULPTORS

The significance of this industry is considerable in the country of Annam. The European who visits Hanoi will take note of it on his strolls. An entire city street, one of the most active and unusual is inhabited by these craftsmen; it is the street of fans (*phố Hàng Quạt*). Wood sculpture has many markets in this country. The furnishing of Pagodas and of the houses of wealthy individuals, and objects dedicated to the cults of ancestor worship depend on this industry. The Annamite craftsman shows himself to be genuinely superior, professionally speaking. Without a doubt, here as elsewhere, one does not notice any imaginative quest to enliven the work. Here once again the symbolic system brought by the Chinese conquerors spreads its designs, both insubstantial and by far too conventional.



FIG. 7. – SCULPTING A BUDDHA HEAD.

In his role as practitioner the Annamite sculptor's skills attest to astonishing energy and suppleness. The hollows and planes are shaped with satisfying sureness, this, inspite of the mediocrity of his techniques and instruments. Figure 7 shows him at work. He is crouched on a camp bed. He is in the process of carving the head of a statue. In keeping with native habits, he uses his feet as a clamp to hold the block of wood. The tool which he is holding vertically is the *cái chàng*. It is comprised of two parts. The first is the round wooden handle. The second is the blade of which the bottom section reminds one of a crow bar. He works the tool, always slightly tilted, striking it with little blows with a rectangular block of wood called a *cái dùi đục*. With this wretched equipment, heavy and crude, he succeeds in obtaining results that confound the European.

One does not find in the Annamite sculptor the fullness of skills that make the European wood sculptor an artist. The native is only a practitioner. He knows nothing about design. Every workshop owner maintains a collection of patterns on very flat wooden slats. They are transferred with a brush onto the piece of wood to be carved and the craftsman goes to work, never looking to stray from the canon transmitted down the generations.

Here again, as with embroidery, one finds oneself wondering whether it would not be advantageous to decentralize professional training. Four or five sons of owners sent to France would be able to regenerate this industry. As a compliment to all of the products that we ship to France in order to come back as bureaucrats, one could largely reimburse their costs of training.



FIG. 8. – PAPER PESTLE

PAPERMAKING

Everyone knows that the Annamites, like the Chinese, use brushes to write the ideographic letters which they use. Their paper is also very special. It appears common, yellow, lightly coarse. It can be used as a blotter. It is very light and bends without breaking, unlike European papers. The paper made by the Annamites is composed of fibers from the bark of the "*Cây gió*" tree which is a variety of Daphne tree. The inherent durability of this paper is such that it can endure a hundred years in a country where the brutality of the climate and insects spare nothing.

The fabrication of this paper is very interesting to study. As in many other Annamite industries one finds the family workshop where women play a primary role, a function that travelers affirm as unique in the Far East. While the man takes on all of the jobs demanding a great expenditure of strength, the woman specializes in the procedures which require suppleness, patience and a lot of manual agility. Papermaking, as is natural in a country where the corporations remain very vibrant in spite of our destructive influence, is based in a big village which is divided into several hamlets (*ấp*), located at the gates of Hanoi. It is the Village of Paper. Our arrival in this country and the establishment of official Franco-Annamite training have delivered a heavy blow to this industry. One can say that it is in decline. One has to regret that a French industrialist doesn't pop up to upgrade, for little expense, the tools of this group. He would find there an established city of workers where, all the while continuing production of native paper, he could undertake with an experienced workforce the production of cardboard boxes and cardboard for which the market is assured in Europe and even in the Far East.

TECHNIQUES OF PAPERMAKING

Its production is divided into two parts. In one, the man works alone. In the second, the woman plays the paramount role. The first process can be called preparing the pulp; the second, conditioning the pulp.

The bark of the Daphne is bought in the highland regions. It undergoes a series of preparations, of which the primary one consist of submerging it entirely in a lime bath and then placing it to rot in a hole where the temperature is constantly maintained. Once the bark has undergone this series of manipulations it is thrown into a mortar where it is pummeled with a pestle. Figure 8. Shows the worker at work. Considerable fatigue from this work always requires the presence of a man. The pestle is made from a cylindrical block of wood of which the diameter of the upper part is lesser than that of the bottom.

This is what the worker grips with both hands. It is attached to a flexible piece of bamboo which often bears a counter-weight, made simply with a big stone. Without stopping, the worker raises the pestle, then lets it drop sharply. Once the paper's bark has undergone the appropriate pummeling, it is thrown into a vat of water which the workers churn vigorously to mix it into the liquid. Essentially, it is this foaming substance which is used to make paper.

Here the woman's job begins. Armed with a screen of very fine bamboo placed on a rectangular form, she plunges it, one, two, three times into the vat according to the thickness of paper she wishes to produce. She makes her form go back and forth until she has one continuous layer without holes. The setting of the pulp starts with its contact with air. The concoction contains a special binding agent. The sheets of paper are piled one on top of the other to drain.

Finally, they are pressed. The Annamite uses an apparatus which demonstrates quite well to what degree of "primitiveness" this industry remains. Figure 9 portrays this. It is composed of a tree trunk solidly planted in the ground. In its center is a opening in which is braced a long beam. The pile of sheets of paper is placed under it, on a block of wood and covered by a wooden plank. The beam's support is removed. The pile of stones hanging on its extremity and, as required, the weight of one or two men, apply pressure. With this equipment, there is much waste. One can see how easy it would be, at little expense, to modify such an outfit.

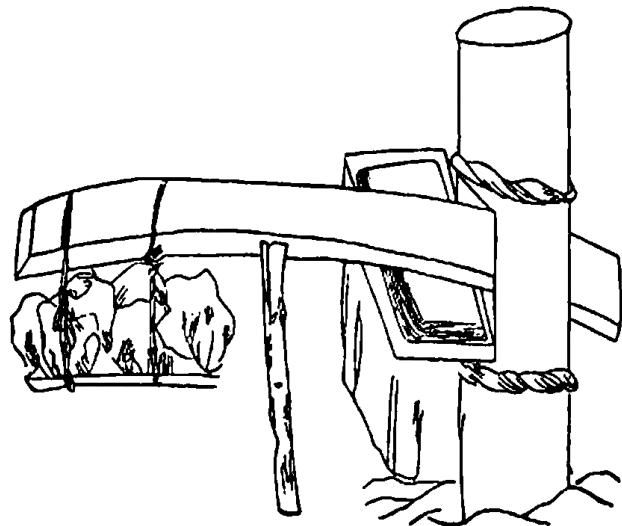


FIG. 9. - PAPER PRESS

The drying of the sheets finishes the series of processes. It is done by women or young girls. In the houses of papermakers there is a compartment reserved for the drying oven. It is built of brick and carefully coated with very smooth cement. In the bottom, as one can see in figure 10., is located an opening in which a very low fire is maintained, made mostly from a bit of straw. It is to the upper part that the still humid sheets are adhered. They use a sort of brush made from the soft pine needles. This process creates a big number of damaged sheets.

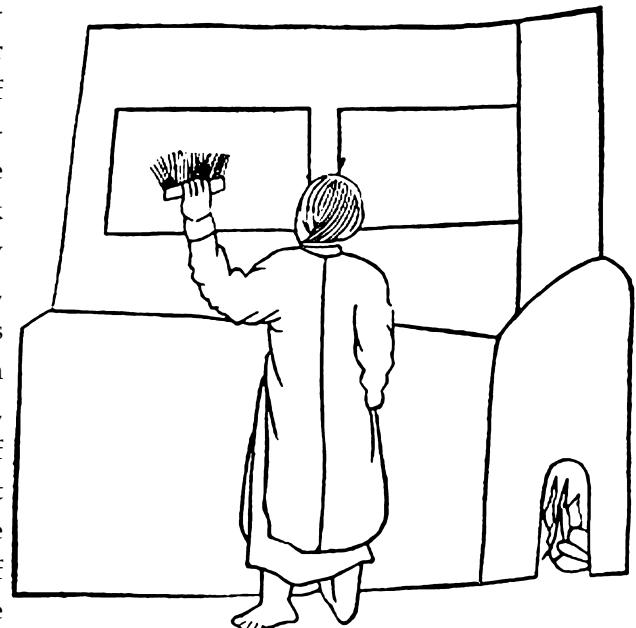


FIG. 10. - OVEN DRYING SHEETS OF PAPER

PAPER BASED INDUSTRIES

The characteristics of native paper are of top quality despite its pliancy and yellowish appearance, which make a bad impression on Europeans unfamiliar with its qualities. It is the basis for a number of peculiar industries, especially the manufacture of parasols and fans.

LES PARASOLS

Another of the industries which we have pushed into decline.

The massive importation of German, cotton umbrellas costing 1.25 Fr. apiece have nearly destroyed it. Even present day Mandarins, when they go out without pomp or processions, use the vulgar umbrella. The parasol is an emblem of rank. One can recognize the rank of a native official by the number of parasols which accompany him. A *Tổng đốc* or Prefect is accompanied by four. The parasols have a bamboo frame like the ribs of our umbrellas. This bamboo framework is covered with paper is made water-proof with a fruit juice called "*quả cây cay*." The parasols are painted with very bright colors, usually green. One can see in Figure 11., a worker decorating one. The ornamental designs that he draws are the classic rolling and spiral clouds (*vân mây*))



FIG. 11. – ILLUMINATING A PARASOL

FANS

In Tonkin it seems that the natives are affected by the heat as much as we are. In summer, one never sees an Annamite without his fan. Coolies carry them in their belts or embedded in their turbans. The low cost of fans shows the degree to which this object is commonplace. It never costs more than two or three Annamite pennies, in other words, one-and-a-half French sous. Bamboo plays an important part in its fabrication. It constitutes the framework. Figure 12 Shows, very accurately, the making of a fan. Before the worker is the open frame. He is in process of laying a leaf of paper on the ribs. For this he uses school notebooks or disassembled books. Next to him one sees the paint brush or broad-brush with a wide head that he uses to apply glue. This brush is made from very supple needles of fir trees.



FIG. 12. – FABRICATING A FAN

PAINTER-ILLUMINATORS

Colored pictures are the focus of a fairly substantial industry in the country of Annam. And while Annamite "written literature" is impoverished and of a disheartening banality, illustrated popular literature is very lush. Naturally, here as everywhere, Chinese influence is easy to find; this influence, however, is in decline as in many other industries. The wealthy clientele of the populous towns of the Middle Kingdom cannot be found here. The poverty of the Annamite is age-old. It is a peasant population which can only afford the very inexpensive. And this greatly affects the quality popular Annamite imagery that is produced.

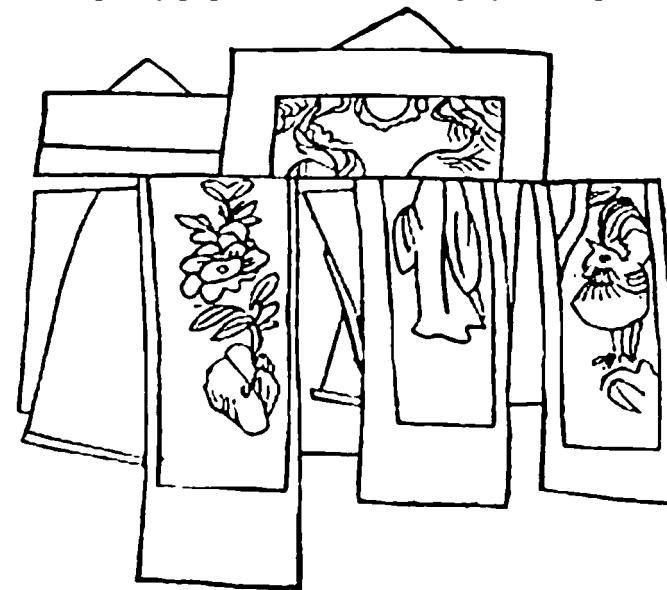


FIG. 13. – DECORATOR-ILLUMINATOR

A surprising thing is that the painter-illuminators in this country don't know how to draw. Here's how they function: Their subjects are few and from them they have made a copy by a native draftsman. This copy is given to a wood engraver who produces a wood block plate. Ahead of time, the illuminator prints several dozen of his subjects in black. His work then consists of filling in the colors.

The popular Annamite illustration is a choppy combination of violent colors. And one finds this taste for rough, gaudy coloration appearing on many of the country's edifices. Figure 13 shows the illuminator at work. He crouches on his heels, his knees raised up to his chest. He is accenting, with a brush, the features of the God of Old Age (Ông-Lão). Above him, in the process of drying, are hung the illustrations which he has just finished illuminating. The images are mostly used in worship. But, many of them are only used to decorate houses. One finds them even in the poorest dwellings.

NATIVE PRINTING

Everyone knows that the writing of peoples whose civilization derives from Chinese civilization is ideographic. The Chinese do not use moveable characters to print their books. Only Chinese books printed in European print shops are published in this way. Here is how the Chinese and the Annamites go about printing their books. A good calligrapher inscribes the text of a sheet of native paper. This paper, as we have already seen, is transparent. These sheets are given to a wood engraver. He then glues them to a plate of very hard wood called *gỗ thi* (it is the

diospros /persimmon, or Jacobs Tears). This very hard wood resists insects. It produces a clean impression with a sharp bite that is very beautiful. A bit of oil spread on the board bring out characters that are barely visible. Then his work of eliminating all the white sections of the board begins. Once finished, the board is delivered to the printer.

Most of these businesses have been established in Pagodas. Thus, they have the benefit of not paying rent and can accumulate, without worrying about what will come next, their very heavy equipment.

It is mostly women who are used to print inexpensive books. Men bide their time so



FIG. 14. – WOMEN PRINTING

they can work on canonical books, both very expensive and handsome, which are used in the Buddhist monasteries. Figure 14 shows how this procedure is carried out. The woman crouches on the ground. Before her is a sort of desk called a *yên*. With the help of a very thick brush made from rice stalks she spreads the ink on the plates onto which she gently lays down a sheet of paper. Then with a sort of brush-sponge made from fibers of the Cucurbitaceae (gourd family) called *xo muóp* she rubs the paper lightly. Thus, when the worker uses beautiful Chinese ink he achieves, with slight skill, an indelible impression and a very beautiful inking. All of those who have worked on Chinese texts know that they are endowed with longevity that our wood pulp papers will never attain.

THE BARBER

It is only since the French occupation that one has seen hairdresser's shops established. In effect, the Annamite people are so poor and have so little concern for appearances that the barber's trade was only that of someone who eked out a living going door-to-door to collect the few sapeques needed for subsistence.

Besides, one must remember that the Annamite until around forty years old is beardless. As one of their proverbs says: The appearance of hairs on the chin is the sign of old age. Also, all of the natives wear their hair in a chignon. They only consent to have it cut in the case of grave sickness, after a bout of fever, for example, or when they rise up, as they did for instance in the "Annam Affair" of 1907.



FIG. 15. – A BARBER

Nevertheless, the new generation is more advanced and the *shorn* proliferate as does European dress. Also, necessity forces most of the itinerant barbers to combine their profession with that of a *bone setter*. Thus, they also practice *massage* and ear cleaning.

As shows the illustration, regrettably they venture further. In a country where eye complaints are frequent, they want to clean the pupils. Nor are ophthalmias *infrequent*. The number of blind is considerable in this country. It is also true that most of them set themselves up as *sorcerers* or *mediums* and thus have their livelihoods assured

THE "TU'ONG" MERCHANT

The struggle for life is intense in the overpopulated Tonkin Delta. The flooding, the small yields and the extremely painful work in the rice paddies, and most of the time, the absolute necessity for woman to work, have caused a strange, phenomenon here: *a break-up, a scattering of all of the crafts, trades and commerce into an infinity of sub-crafts and sub-commerces.*

One can say that in Hanoi, each foodstuff, each fruit has its trader. One will remember that the crowd that lives in the streets of an Annamite city is considerable. Notably, the number of coolies that drag rickshaws, and also the workers on the docks have significantly increased since we arrived.

The figure shows one of those little itinerant sellers that from morning to night go door to door. She sells "*tu'ong*". It is a highly prized condiment by the Annamite. Let us say briefly that, like "*nước mắm*", it is a concoction based on fermented rice

Her gear is that used to carry light loads. It is made up of a long bamboo pole, most of the time, lightly curved. She places its point of equilibrium on her shoulder. At each end is attached a round base supported by four rattan or rope bands. The items to carry are placed on these round bases.

One can notice the characteristic posture of the woman. One of her hands rests on the pole, the other holds in place one of the supporting bands in back, to keep it from swinging too strongly.

Walking with this apparatus is quite special: it is bouncy and volatile, *hysterical* one might say



FIG. 16. - TU'ONG MERCHANT

THE REPAIRMAN OF BAMBOO OBJECTS

Some travelers say that the needs of the Annamite are very minimal. Such a clear-cut declaration is absolutely wrong. One should say, *the resources of the Annamite who is a member of a poor and over burdened society are minimal, and thus, necessity constrains him to reduce his needs to the minimum. In reality, he spends a lot.*

Sellers of European goods who live in the cities have perceived this. If there is a deficiency of the resource of money among the largest part of the Annamite population, one must say that he knows how to extract the most from the natural resources at his disposition.

Thus, bamboo is used admirably. On the banks of the Red River, not only are there houses built entirely of bamboo, but everyone of the furnishings is made from bamboo. To name a few: camp beds, containers cut from between knots, floor mats, etc., etc.

There are in Hanoi merchants whose specialty is to make and distribute objects made from bamboo. Such a business has created lots of small trades. The most interesting of these is the man who repairs bamboo objects. He reminds one of our own repairers of porcelain tableware. He too belongs to the category of itinerant trades.



FIG. 17. - A REPAIRMAN OF BAMBOO OBJECTS

His gear is among the leanest. It is made up of a bamboo, transport pole called the "*cái đòn ống*". He places it on his shoulder. At one end he hangs his saw and straps of bamboo which he will use to compress bamboo buckets. At the other end he attaches a receptacle called a *cái bô*. This receptacle is also made of woven strips of bamboo. In that he carries his tools

THE TRANSPORTATION INDUSTRY

Even since our occupation one can say that roads don't exist in Tonkin. A number of things explain this deplorable state of affairs. Briefly one can state that the scarcity and high price of stone in the Delta, and the violence of rain storms in this country, where chronic flooding reigns, have a lot to do with it. To this one can add the river network which was perfectly adequate to the needs of Annamite industry before our arrival.

Also, the means of transport were few in this country. To mention three:

1st. The wheel barrow called a *xe lòn* because it is used to transport pigs.

2nd. The *cái đòn gánh*. This is a long bamboo pole placed on the shoulder. At each end one hangs a load. Generally only one person handles it, but for heavy loads it is used differently. Two people place the ends of the pole on their shoulders with the load hung from the center of the pole, between them.

3rd. The main method of transport for heavy loads and long distances is the *cái thuyền* or *sampan*.



FIG. 18. – RIVER TRANSPORT

The illustration gives an adequate representation of the sampan. One can also see how it is maneuvered: Aft, the man propels the boat with a pole, running the length of the side while the woman is busy rowing at the other end of the craft. Most of the time, native boatmen row standing up. Thus, they can use their entire weight. The middle of the craft is equipped with a semi-cylindrical enclosure. This is a *cái phên*. One will remember that the *cái phên* is made of extremely tightly woven bamboo slats. It is under this *cái phên* that the boatman lives with his family. It is there that he cooks his meals, that he eats and sleeps. It can be said that every boatman is also a fisherman. When he isn't engaged in transportation he spends his time fishing. Thus, he can always assure his family's subsistence.

In this country, river bridges can practically be counted on one hand, so at the places where well-traveled roads are blocked by a river one can find encampments of fishermen. They live from the few sous that they pick-up ferrying passengers.

THE CLOTHING INDUSTRY

SILK

The silk industry is the type of family business that one can't encourage enough in this country. In fact, it folds neatly into bigger, industrial manufacturing. This type of family business is the sort that for the moment we should develop here. It alone doesn't tear man away from the land, nor does it disorganize the family, and consequently it doesn't disrupt the communal fabric. And beyond this, the distribution of its products are assured and at good prices. The Chinese have well understood this. As in many other industries, they play the role of owners of collective, industrial scale businesses. On certain days one sees the streets of Hanoi, notably Silk Street, full of people with rustic complexions. They carry in small bundles on their backs: the fortnight's production of rolls of silk. The majority of this silk is sent to China, especially to Canton from where it leaves for Europe designated as Chinese silk. Our exporters shouldn't ignore this scheme, they should learn

and profit from it. The silk industry helped by the affluence which, in spite of all, is increasing in this country, is growing quite rapidly. Around Hanoi, notably, one notices every year a rise in the number of trades. This progression is not limited to one province. It is throughout Tonkin.



FIG. 19. – SILK LOOM

The government has understood the importance of this industry in the growth of the country's wealth. It lavishes encouragements. Notably, it has established in Phù Láng Thượng a sericole institution. It strives above all to regenerate native breeds of the silk worm. The distribution of spawns is free. A detailed description of this industry would be quite long even though the procedures are fairly primitive. One can see in Figure 19 a depiction of the weaving trade.

It is quite complex. And, in this industry, as in many others of this country, the role of women is central. Notwithstanding, men's labor plays a preponderant role in the trade, though the heavy fatigue from the work requires that women relieve them.

DYEING

Many a French person, having landed in this country after numerous exotic readings, sparkling and colorful, have been quickly disabused of their preconceptions faced with the scenes of Tonkinese crowds before them. The working classes of this country are of an unforgettable poverty. Their taste for beauty has never existed and perhaps never will. Their taste is entirely utilitarian. The color of their clothes is sinister but practical. They are of a brownish color, which surpasses in awfulness the clothes of the English, loathed by Edmond de Goncourt. On the other hand, this dye made from *củ nâu* (a variety of tuber), is indestructible. It barely dirties, and even has, supposedly, superior waterproofness.

Most of the dyers are itinerant particularly those who dye individual pieces, especially deluxe pieces. On the other hand, dyers who have workshops, usually focus on dying pieces of common cotton cloth, the *áo củ nâu*. These shops are mostly concentrated in Hanoi. They are numerous in the Sinh Tù district. Their methods are extremely simple. They use mostly vegetable dyes and the pieces must be run through the dye several times. Between each soaking they are exposed to the sun. They are spread on the ground, tightly stretched. The last step, the outcome of which is to give the dye a solid bond with the fabric, is beating (*thợ duộm đập vải*). One sees this in figure 20. The roll of cotton is placed on a stone. The worker uses a mallet with a cylindrical head called a *võ tay*. Once finished, the roll is spread out. It is spread on the bamboo slats that one can see above the worker.



FIG. 20. – DYEING WORKER BEATING A PIECE OF COTTON

WINTER CLOTHES

There is in Tonkin a "winter." This period extends from November to March. During this season, fog and drizzle, a light penetrating rain lasting entire days, predominate. Temperatures drop to 8, 10, 12 degrees. It is the season when new immigrants arrive. And it gives the old colonials a feeling of cold. Some of them suffer from this and prefer the warmer climate of Cochinchina. Even the Annamites themselves complain about it.

During this season, the scenes are very picturesque for the observer. Working people wear their entire wardrobes, most often comprised of up to a half dozen pieces of torn clothing, badly patched. Thus, in the streets there is a parade of quite pathetic Harlequins. The bourgeois classes wrap themselves in solid silk dresses, lined with cotton. The French sheet in wool is beginning to appear, but it remains the innovation of a few rich people with advanced tastes.

TECHNIQUE

The manufacturers of objects in which cotton plays a part are grouped together in Hanoi on Cotton Street (Phố Hàng Bông). They are all small scale capitalists who are quite well off as this business requires specialized labor and a series of fairly long procedures.

Figures 21 and 22 give us a few examples. In figure 21 the worker is beating the cotton, the extremely long initial procedure. The worker is crouched on the ground. The cotton is placed on a rectangle of cloth. The tool being used by the worker is made of three parts. The first is a long, horizontal haft, slightly raised from the ground. A strong metal wire is attached to its center, the other end of the wire is connected to a bamboo shank implanted in a wooden platform on the ground. The worker whose head is covered with a rag to protect his hair from the thick dust crouches on the wooden platform. With one hand he holds the haft which permits him to "walk" the tool across the mass of cotton. With his other hand he taps the wire with a stick.

Under the vibrations, the cotton breaks up quickly. The procedure is called *Bật bông*.

In this fairly light industry, the role of the woman is considerable. One sees this in Figure 22. A woman is busy padding a cotton garment. On the ground, a cloth is extended, as above. The garment is spread on it. The cotton is thrown onto it.

The procedure consists of evenly packing, from one end to the other, the largest possible amount into the smallest possible space. The woman is equipped with a large wooden tray. The underside is very smooth. The top is mounted with a handle called *cái tay co*. She moves this heavy tray from spot to spot while pressing down with all of her weight. The procedure is called *là áo bông*

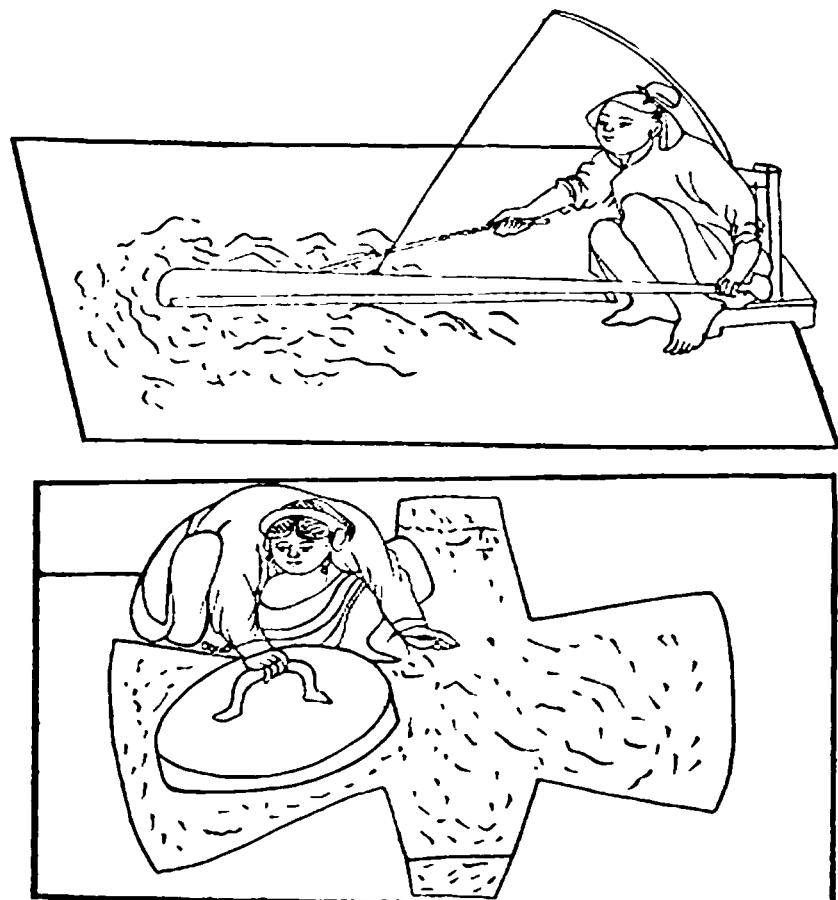


FIG. 21. – BEATING COTTON; FIG. 22. – A WOMAN COMPRESSING COTTON

FOOD INDUSTRIES

BUTCHERS

In Annam as in China, the population is quite vegetarian. The fundamental food is rice. Meat really seems to be just a condiment for rice. This is absolutely true for the poor classes. In effect, the absence of livestock explains the relatively high cost of meat. But one should add that in the countryside this is compensated by pig-raising which is carried out casually and quite inexpensively. Generally meat is a luxury dish for the vast majority of the Annamite people. One has only to attend a festive meal to be fully convinced of this. Since our arrival the affluence and concentration of population that we have brought about in the cities has greatly developed the butcher's trade. One is also aware that the trade exists in the midst of Buddhist theories continuing to survive more or less in the souls of the Annamite population which hold that butchers will endure in hell, the evils to which they subjected living beings.

Be that as it may, the butcher's trade is divided into two principal specialties:

1. Butchers of beef and buffalos
2. Butchers of pork.

We can put aside dog butchers: this food is one for the gourmet with refined tastes, and, let us say it, depraved tastes. One of the greatest sins is to walk into a Pagoda having just eaten dog meat.



FIG. 23. – SLAUGHTER OF A BUFFALO

The means of slaughtering animals are most primitive. One can see in figure 23 the rather crude way a buffalo is slaughtered. It requires no less than four people. And this is only if the buffalo is of average strength. Moreover, this animal is of such central usefulness to the Annamite peasant that he only slaughters it in the case of sickness or the onset of decrepitude. Without it, working the muddly rice paddies would be physically impossible.

The four legs of the animal are securely tied. It is laid on the ground. An assistant pulls the animal's tail with all his might to prevent jerking. Another assistant does likewise with the horns. Another presses all of his weight on the hind-quarters. The actual butcher pushes in a tub to catch the blood and without further ado drives in a special knife called a *con giao doi*, just under the ear of the animal. They ignore the process of knocking out the animal with a sledge.

The slaughter of a pig is really no different as is seen in figure 24. The pig raised by the Annamites is a veritable monster. Low on its legs, with an enormous belly nearly dragging on the ground, it is unable to walk. To transport it, the Annamites tie its legs. They place a long bamboo shaft under its stomach and between its legs as is shown in figure 24. This shaft is solidly positioned with straps that wrap around the body like hoops on a cask. Made fast in this way, the animal is incapable of the slightest movement. One can carry it to market like a common package. They are piled thus on wheel barrows and small boats. When the pig reaches the slaughterhouse, it is thrown onto a bamboo platform called a *cái chõng che*. His snout has been carefully bound. The butcher approaches with a tub to collect the blood. Then he operates just as the buffalo butcher. The animal is not knocked unconscious

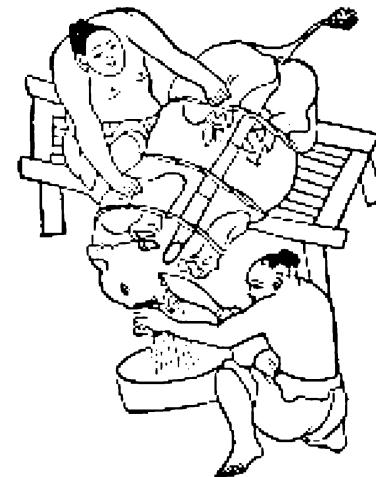


FIG. 24. – SLAUGHTER OF A PORK

WORKING RICE FOR FOOD

GIÃ BÁNH GIÀY

Stomach ailments are not rare in the country of Annam. Europeans aren't the only ones affected. And, Annamite medicine incorporates a considerable number of remedies for this affliction. Well before us, the Annamites made use of a precaution which is currently being applied in Europe: to only eat foods which can be easily chewed and which, are immediately digested for all practical purposes. One knows that rice is easily digested. Steamed, as it is by the Annamites, it barely requires any effort to chew. Better yet, there are a bunch of "food trades" the objectives of which are the reduction of rice or meat into a paste or mush. Whether they involve rice or meat the processes are the same. There is a reproduction in figure 25.



FIG. 25. – GRINDING OF STEAMED RICE

First, the rice is steamed. Mostly, a special kind of rice, quite sought after, is used, called *gao nếp* or, sticky rice. It is dumped onto straw mats spread on the ground. These mats are tightly stretched and secured by four pegs stuck in the ground. The worker is equipped with a special tool called a *cái chay*. It is a pestle made from very hard wood. The middle section is narrowed so that it can be manipulated with two hands. The two ends are rounded caps. In order to preserve them from wearing down, the ends are covered with banana leaves, tied with two bamboo strips. The workers, usually, work in pairs. They raise and drop their heavy pestles while singing. This takes place at night in order for the itinerant merchants to distribute their merchandise throughout the city as soon as day breaks.

RICE FLOUR MAKING

Rice flour plays the central role in the confection of Annamite pastry which is quite mediocre. The Chinese who keep the fine restaurants are also, to tell the truth, the pastry chefs of the well-off, native clientele. They use wheat flour like we do at home. Annamite pastry has little variety and most of the time is only a rough mixture of powdered sugar and flour. Each Annamite pastry shop makes its own flour. Most frequently, the boy interrupts the preparation of cakes to work at the flour mill. But in prosperous pastry shops one comes across several of these mills.

They are, peculiarly, operated by blind people. This is a case in which one sees the use of "social scrap" that characterizes the industriousness of this people. In effect, the struggle for life is so intense in this overpopulated delta, the sales price of products is so low in this milieu where the necessities of life are frequently reduced to a minimum, that there occurs an exploitation of the young and the old. To describe the mill is very complicated. Broadly, it is made up of a reservoir where the rice is deposited, the rice then falls onto crushers that are moved by a long handle operating a crank. It is this handle that the blind operators hold in two hands. A light press forward, from behind without much effort is enough. The flour falls into a wooden box located in the underside of the apparatus. (See figure 26.)

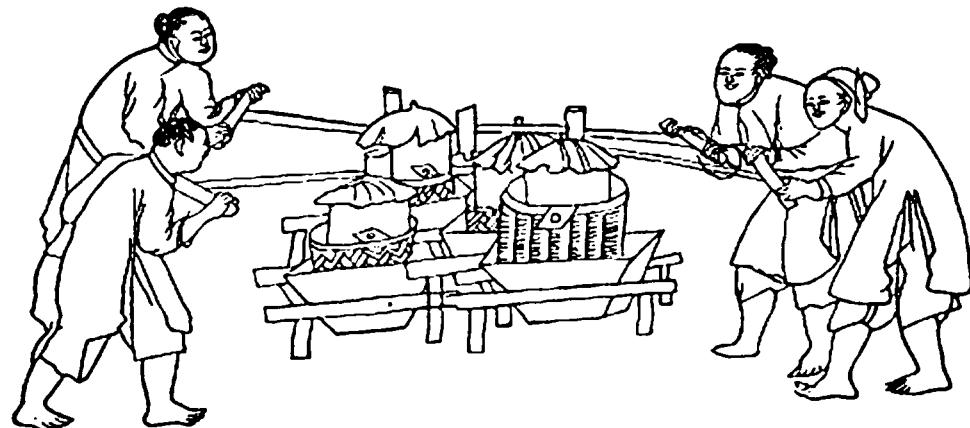


FIG. 26. – RICE FLOUR BEING MILLED BY THE BLIND.

FISHING

Working the rice paddies requires that the countryside be covered with water at least six months of the year. It suffices to pick up a map of the Tonkin delta to see how the countryside is literally covered with ponds. One can say that each village has its own. [This particularity explains the degree to which the conquest of the delta and its defense against piracy, in other words a defensible enemy, are difficult.] Without exaggeration one can say that the Annamite lives in water. It shouldn't surprise one that each peasant has a double who is a fisherman. All through the year, fish appears on the trays of native meals. It is the poor person's food. This explains the multitude of skin ailments that make the ignorant think that the Annamite is riddled with syphilis, when this disease hardly existed before us. In the fishing industry, the native has shown a spirit of observation and an elegance of method that are genuinely admirable. One can say that each species of fish is pursued with specialized devices. One can see in figures 27 and 28

those devices encountered consistently throughout the year. The fisherman enters the water only wearing a loincloth. It is a cloth rag wrapped around his waist and through his legs. It leaves his movements completely unencumbered.

In figure 27 one assists at fishing called *dò nom úp*. It takes place in shallow waters. Mostly, fish of an appreciable size are being sought. The fisherman uses a trap called a *cái nom*. It is made of a series of well spaced vertical slats. These are interwoven with solid horizontal ties. At the top there is a circular opening sufficient to allow an arm to pass through. The fisherman advances carefully in the water. With his feet he pokes in the grasses to make the fish spring up. With both hands he holds up the trap. As soon as the frightened critter comes out, he drops the trap down and then he thrusts his arm through the upper hole to grab it. This hunt requires a knowledge of the territory, a resistance to fatigue, and concentrated observation, all qualities marvelously present in the native.



FIG. 27. – FISHING IN A POND

Another fishing technique which is widely used is that carried out with the *cái vó*. This is an enormous net the four corners of which are hung from a rattan frame formed from four, semi-circular, vertical stanchions. Where these come together, a long bamboo staff is attached. It serves to lift and cast the net. This method of fishing is used in fairly broad pools of water, especially to catch the small fish called *con cá rô* which proliferates in an extraordinary manner as soon as the paddies are recovered with water. In effect, its eggs, dried during the summer and mixed into the earth, revive at contact with water. This is the explanation of a phenomenon that many Europeans are unable to grasp. (See figure 28.)



FIG. 28. – DEEP WATER FISHING

TOBACCO

It seems rash to place the tobacco industry among the food industries. Notwithstanding, those who have lived for awhile in Annamite country will soon notice how passionate the native is about tobacco. For him it is not a distraction but a necessity. Question an Annamite, he will answer you that for him tobacco is a stimulant, a restorative. This is why one finds a water pipe in every house. As soon as a guest comes in, he is handed the utensil and he never refuses. This would be tactless. A worker who goes out to work carries his pipe with him. One runs across tobacco sellers in every street. Unlike our tobacconists, theirs don't merely sell their product. In their hands it undergoes a real transformation, a whole separate industry.

Tobacco comes to them in rolls. The leaves are tightly compressed into a small bail with bamboo straps, like a fat sausage. Figure 29 portrays one of the main procedures that the tobacconist carries out. He uses a tool which makes one think of our guillotine made of a horizontal board with a vertical riser at one end. In the riser is a circular hole. The worker sits on the board. He sets the bail of tobacco against the hole so the end protrudes through. His work then consists in finely shredding the tobacco. For this he uses an enormous double handled cutter (*con giao thái*). He holds lower handle firmly in place with his toes.

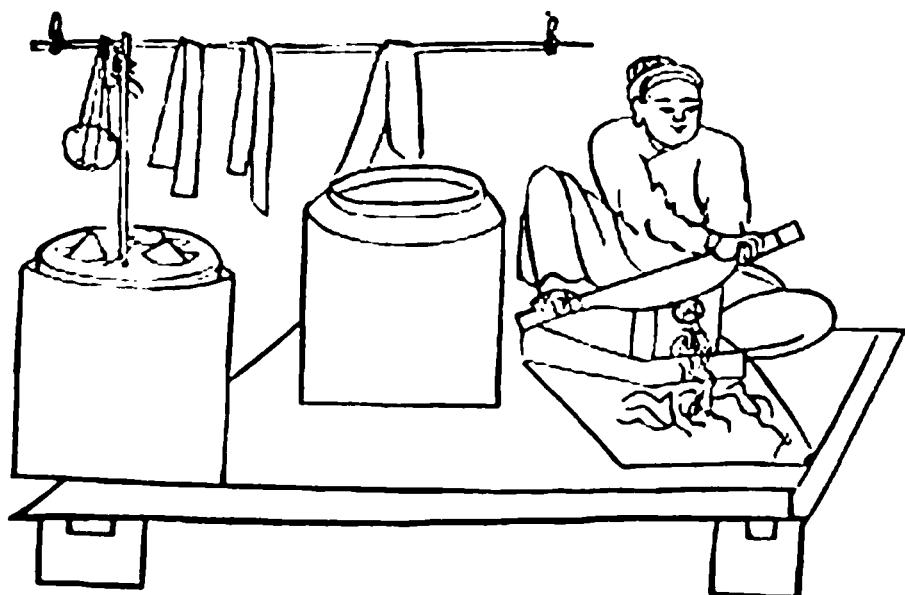


FIG. 29. – TOBACCO SELLER

Then, with one hand he works the blade down across the tobacco while the other assures the position of the bail. The figure shows a tobacconist's shop. Like most it is set on a camp bed. The two cylindrical containers hold one and two sous packets. A horizontal bamboo rod is suspended with two ropes from the ceiling beams. On it are hung strips of cigarette paper and a scale.

THE BUILDING INDUSTRY

THE USE OF BAMBOO

To thoroughly describe the use of bamboo in Annamite territory would require a veritable monograph. Here we will limit ourselves to describing its use in the building industry where it is used especially in scaffoldings and in the building of hedges that protect the small garden surrounding a house. In the countryside, the frames of houses are made entirely from bamboo. The Annamite makes ingenious use of the cylindrical shape of bamboo and of its knots as pressure points. But the ubiquitousness of bamboo is especially demonstrated by the use of the *cái phên*. *Cái phêns* are made from interwoven bamboo strips. This is the basic idea, but one can understand that there are a myriad configurations and shapes. The work of creating a *cái phên* requires patience, but nothing is easier. Most often, one buys some bamboo and initiates the assembly right in front of the house where the *cái phên* will be used. Figure 30 gives an example. The use of *cái phêns* is infinitely varied. They are used to cover ceilings and as room dividers in houses. With them, in a few minutes one can create a veranda. River craft are covered with them. To backfill a dike or the banks of a canal, they are covered with *cái phên* which are held in place with bamboo pickets.

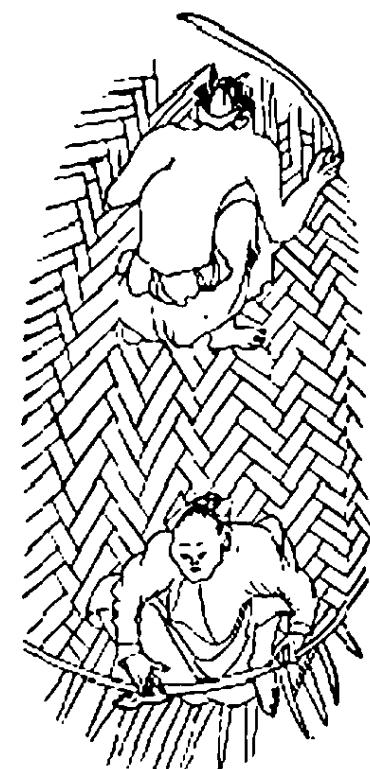


FIG. 30. – WEAVING BAMBOO

THE BRICKYARD

Stone is quite scarce in the Tonkin Delta. One comes across it in the construction of very special buildings, usually public or religious edifices. And, one can neatly divide a study of Annamite dwellings into two parts:

1. Brick houses.
2. Bamboo and dried earth houses.

The brick industry is waning. In former times, when emperors wished to build solid structures they had brick ovens constructed by carefully selected workers. The Vaubanesque citadels that we have built in this country were all made with this kind of brick, sometimes called "mandarin brick." Today's common brick is mediocre.

The ambition of any Annamite who achieves some affluence is a brick house and people's fortunes are measured by the number of brick houses which they own. The native, like most backward people seeks cheapness rather than quality. As well, the short life of buildings in this country with such a violent climate is a reason for astonishment for the visitor. There is no place for architectural archeology in Tonkin.



FIG. 31. - DRYING BRICKS IN THE SUN

Annamite brickmaking techniques are very crude. As well, European factories can enter into competition with native production. For example, most of the buildings in Cochin-China have been built with bricks brought from Tonkin, where there are a number of factories. The native manufacturer locates himself in a place with red clay. He digs pits to hold water and special soils. The soil is kneaded with feet. Then women and children press it into rectangular wooden forms. The bricks are aligned in the sun to dry. Figure 31 shows this procedure.

Once the bricks have attained the right consistency, they are stacked above the kiln. They are all covered with a thick blanket of earth and then the fire underneath is lit. The firing takes several days.

BAMBOO AND EARTH HOUSES

The majority of houses one sees in the countryside, except for religious edifices or the houses of mandarins are built with bamboo and earth. The frames are bamboo and the roofs, most often, are covered with rice thatch. To build walls, here is how it is done: (Fig. 32). The space between the posts is filled with a *cái phên* or interlacing of flat strips of bamboo. The worker kneads earth which he mixes with finely ground rice straw to give it more body.

Frequently, the particles remaining after rice has been husked are also used. This paste is spread on the bamboo mesh. This makes excellent walls which keep out the heat and, needless to say, the cost is minimal.



FIG. 32. - CONSTRUCTION OF AN EARTHEN WALL

EXCAVATION – EARTHWORKERS

A bit further on we will find a study of the itinerant trades, or better yet, the trades that live in the streets. The workers who do excavation and earthwork fall into this category. In addition they have an interesting characteristic. As with our "Limousins," they come to Hanoi during dead seasons when they can't work in the fields. They are migrant workers. One sees them pass by in the streets, two by two as shown in figure 33. They carry their equipment with them, which is quite basic. It comprises a combined shovel and pick ax called a *cái cuốc*. It comprises a handle of very hard wood fixed to a wooden blade. Its underside is fit with a metal blade that protects it. The other tool is called a *cái thuỗng*. It is made up of a cylindrical handle to which is fitted a rectangular metal head which lengthens it. This tool is used vertically like a pry bar while the other is swung over the head in a semi-circle like our pick axe.



FIG. 33. – ITINERANT EXCAVATION
AND EARTHWORK LABORERS IN HANOI

CONCLUSION

THE FUTURE OF ANNAMITE INDUSTRY

We have been in Cochinchina for fifty years and in Tonkin and Annam for twenty-five. We have spent millions to support schools which can be faulted at the least for furnishing us with embittered bureaucrats, but really we should use the word 'revolutionaries'. Without a doubt this reproach cannot be made to admirable institutions like the Professional School of Hanoi, founded by the Chamber of Commerce and managed with such conscientiousness by the engineer, M. Barbotin. But similar schools located in the middle of cities only aim at producing artistic craftsmen and artisans with high salaries. They miss an important complement which one man has been able to identify.

It is M. Crevost, curator of the Industrial and Commercial Museum of Hanoi⁽¹⁾

The solution is infinitely elegant. M. Crevost doesn't seek to remove the worker from his milieu. He requests that the Résidence supérieure send him twenty children from each province. He houses them in the basement of the museum. A few balls of rice are sufficient to feed these peasants. There he trains them in easy trades with immediate returns. For instance, the production of panama hats, the production of Annamite noodles, called *cái bún*, or of Chinese noodles, called *cái miến*. After a few months these fellows are sufficiently polished. They are sent back to their lands and another batch replaces them. The reader should note: with another step we achieve a form of industry that we advocated earlier: the industry of collective manufacturing. So that a small scale, native capitalist can circulate in the villages to collect the products and a European capitalist can ship them to Europe and the circle is complete. It is to be hoped that in each provincial center such a school should open. We will have won over to our side the peasant classes that we have neglected up to now. We will have pushed into the shade from which so we so foolishly drew it out the rebellious petit bourgeois of the towns which is preparing eventual uprisings⁽²⁾.

⁽¹⁾. Good news from Hanoi. M. Crevost's endeavors have been noticed: they didn't merely remain the expression of a creative spirit, aware of the real needs of this poor country. The protectorate's administration stands with them. One should hope that this training system that costs almost nothing, that doesn't pull a man away from his land, that creates between him and the conqueror an economic solidarity, an obtainable one and the best sort, will spread through the other sections of the Indochina Union.

⁽²⁾. Crevost, *Considérations sommaires sur les industries indigènes au Tonkin*. Extract from the Bulletin économique de l'Indochine, juillet-août 1909, No79, 30 p. Hanoi-Haiphong, Imprimerie d'Extrême-Orient, 1909.

APPRENTICESHIP SCHOOL

"The Protectorate establishes in Hanoi a school for apprentices that will be installed in the basement of the Agricultural, Commercial and Industrial Museum.

This school will replace the section dedicated to apprentices that was to be organized in the professional school. It is intended to encourage the introduction or diffusion in the Tonkin countryside of small family businesses *requiring only minimal capitalization and raw materials which are abundant in this country. It will contribute to the improvement of products produced by native trades by refining production processes.*

At first, the school will limit itself to teaching the Annamites to produce articles of hat and basket making appropriate for export. Tests have already been carried out in these two trades at the demonstration workshop installed in the museum which have produced good results. Additional trades can be introduced, little by little, once the first trainees will have been integrated into contemporary, day-to-day native practices.

The apprentices will be recruited among young people, *fourteen to eighteen years of age*, in various provinces of Tonkin and, as much as possible, in *different districts* in order to achieve a more rapid dispersion of the education which they will have been given. They should be preferably selected from *relatively poor families*, those having, nevertheless, the minimal means to buy raw materials. Well-to-do families may see apprenticeship as a pretext to send their children to the Capital at the Administration's expense.

The apprenticeship will last three months after which the young people will return to their place of origin. Thus, one will be able to *train four groups of apprentices per year.*

To start with, only five candidates by province will be admitted in each group. This quantity will be enough to determine by the end of the first trimester the real native aptitudes and whether they vary by region. After approximately an additional three months, the observations of the worker's accomplishments made by the provincial authorities will enable expense outlays to be stopped fairly quickly if worker incapacity and the lack of raw material or the lack of outlet shows that there is no productive interest in continuing the experiment.

Each apprentice when leaving his province must be furnished with a free booklet in which will be mentioned useful information to determine his identity. Upon his arrival in Hanoi, this booklet will be turned over to the curator of the

Museum who, at the end of the apprenticeship, will return it to the interested party, having noted a short evaluation of the individual's capabilities shown while in the school.

The apprentices are compelled to work every day except holidays from 7:30 to 11 in the morning and from 1:30 until 5:30 in the evening. They will each be visited once a week by doctors from Public Assistance, and two hours a week will be devoted to explaining the benefits of hygiene.

Each province must provide its apprentices with 6 piastres a month that will be used to pay for room and board during their stay in Hanoi. To this end, an advance account, to be audited after use, in the amount of the whole trimester for all of the trainees sent from each province will be established in the name of the Curator of the Museum, in Hanoi, at the beginning of each school period. *The annual cost, thus supported by the provincial budget for the support of its regular contingent of five apprentices will be 360 piastres.*

Native families chosen from good members of Hanoi's population will provide the room and board of the apprentices. Frequent visits by the functionaries of the museum will be carried out too insure the quantity and quality of the food and the cleanliness of premises made available for the students. As much as possible, apprentices from the same province will be lodged and eat in the same home.

The highland provinces can reduce the number of students sent in each group if their budgets do not permit them to support the same sized contingents as the other provinces.

Thus is the proposal of the Resident Superior, M. Simoni, who plans to open a school the 15th of March, 1910, after Têt.

That which permits one to believe in the great success of this new means of training is that it is based on a spirit of imitation that seems to be a characteristic of the native mentality. One had a peculiar proof of the rapid spread of these methods in 1900 at the time of the Exposition.

Hanoi Local Committee (Baskets, Hanoi). – In the past basketry was imported from China and from Singapore. The Government of Indochina created workshops in the colony's prisons. Upon being freed, the convicts set themselves up on their own account and created an industry which currently satisfies consummation. Bamboo and rattan, the raw materials used, grow in abundance in the Indochinese forests. (*Amson, Rapport du Jury international, p. 113.*)

INDEX OF ILLUSTRATIONS

FOR THE 15 VOLUMES OF PLATES PUBLISHED IN HANOI IN 1908

(700 pages published; 400 unpublished; 4200 drawings in all.)

1. – **Row 1:** A. Role of the rooster in the world of magic. B. Blind medium. C. Beggar's gestures. D. Ear cleaner. E. Butcher. F. Plane. G. Betel nut knife. – **Row 2:** A. Peasants returning from market. B. Rich woman's outfit. C. Door Guardian Deity (folk print). D. Childbirth outside the home.
2. – **Row 1:** A. Sugar mixing in *kẹo* candy making. B. Planishing sandals. – **Row 2:** A. Blacksmith hammering a pot. B. Seller of copper objects. C. Woman printing. D. Scraping a coconut. – **Row 3:** A. Pastry cook flattening the dough. B. Mask worn for eye ailments. C. Ancestors' shelf; its cover. D. Reed cushion. E. Cushions to wedge the body in its coffin. F. Bow and arrow. G. Curved-headed spear. H. Embroiderer's trade. I. Group of furniture makers. J. Chinese guitars.
3. – A. Drummer. B. Guitar player. C. Analogue game to our barrel game. D. *Dánh sắc* (Game). E. Paper shoes for worship. F. Restaurant display.
4. – **Row 1:** A. A Mandarin's procession in private life. B. An itinerant seller of *nước mắm* (condiment). C. Instrument to chop rolled tobacco. – **Row 2:** A. Pestle to husk rice. B. Ear cleaner. C. Sac to carry seeds. D. Post-Driving Mallet. E. Painted Wooden Weapons for Worship. F. Peasant carrying trap with slider to trap pigs. – **Row 3:** A. Seller of earthenware pots. B. Itinerant Boiled-Potato Seller. C. Banana and turnip leaf seller.
5. – **Row 1:** A. Wooden seal. B. Outfit of a woman in mourning. C. Laundress wetting laundry to be ironed. D. Wooden statue of the horse pulled in a procession of deities. – **Row 2:** A. Soldering iron and spoon. B. Sack to carry seeds. C. Doctor sounding the chest of a patient. D. Display of a peasant selling vegetables. E. Bamboo spools for silk spinners. F. Wooden horse (object of worship). G. Open work cabinet for dishes. H. Porcelain vase. I. Copper pot with four lateral handles. J. Sculpted wood sign depicting the two hands of Buddha. K. Arrangement of two bamboo uprights. L. Post against which the seller of *kẹo nougat* pounds the paste.
6. – **Row 1:** Acrobat walking on his hands. B. Wise-man walking his buffalo (vernacular panel). C. Peasants digging a fertilizer pit. D. Gathering areca nuts. – **Row 2:** A. Acrobat juggling balls. B. Wood sculpture (using a chisel).
7. – **Row 1:** A. Laureate returning from examinations in ceremonial procession. B. Thatching cottage roof. C. Transport of a wood block. – **Row 2:** A. Long-cut saw men and their saw. B. Weapons of village night-watch men.
8. – **Row 1:** A. Workings of ancient guns. B. Bottomless, latticework cage for poultry. C. Statue of the emaciated hermit. D. Itinerant bamboo basket seller. E. Outdoor altar. F. Method of securing a garden container. G. A type of roof (*mái đình*). – **Row 2:** A. Decoration of wall overlooking the cistern of a house. B. Sculptural pattern. C. Ceremonial platform bed. D. Veranda with interlaced bamboo strips. – **Row 3:** A. Means of hanging a display of blacksmith's tools. B. Cupboard. C. Copper hangers. D. Awl for working bamboo. E. Wood sculpture pattern.
9. – **Row 1:** A. Luxury shoe. B. Ordinary shoe. C. Peasant hat. D. Bamboo trellis closure of a country hedge. – **Row 2:** A. Hanging cage. B. Three-faced punch. C. Luxury shoe. D. Mourning shoe. E. Toy, earthenware rabbit.
10. – **Row 1:** A. Rice-flour mill repairman. B. Cast-net fisherman. C. Itinerant seller of flour-based confections. D. Cobbler cutting leather. – **Row 2:** A. Mixing *kẹo* dough with two chopsticks. B. Compressing cotton to line a winter garment. C. Copper coins used by fortune tellers. D. Earthenware draining container for sugar. E. Paper fan. F. Woman assembling beaten gold sheets. G. Gold beater. – **Row 3:** A. Mold stamp for tea-block makers. B. Container for bamboo strips to light tobacco, etc. C. Implement to pound meat. D. Earthenware cup to clean gold or silver pieces. E. Small punch to work bamboo or leather. F. Worker trimming the leather on a tam-tam. G. Use of a rolling punch. H. Method for cutting a small piece of wood.
11. – **Row 1:** A. Cylindrical-headed dais carried in processions. B. Miniature landscape in a basin. C. Scaffolding of house under construction. D. Transportation on bearer's head. E. Copper object of veneration with Sanskrit phrases. – **Row 2:** A. Woman preparing leaf to be made into a hat. B. Woman gluing ritual papers that represent sheets of gold or silver. C. Planing a cylindrical pole. D. Hanging bar for sling to carry paper. E. Child's smock. F. Child's pants. G. Child's bib. – **Row 3:** A. Piece from old time gun. B. Hanging hook. C. Stone mortar. – **Row 4:** A. Wood or iron measures. B. Scoop and scraper to work dough for *kẹo*.

12. – **Row 1:** A. A stone dog to guard a village entrance. B. Transportation of skins. C. Itinerant charcoal seller. D. Rickshaw coolie carrying lantern. – **Row 2:** A. Itinerant sales woman sitting on her balancing pole. B. Painted wooden sign representing a squash. C. A wood sculptor's square and chisels. – **Row 3:** A. Rickshaw coolie relaxing. B. A buyer of remnants from rice husking. C. Technique to shorten a balancing pole. D. Itinerant fire wood seller.
13. – **Row 1:** A. Copper basins for foot and hand washing. B. Cutting and bundling aquatic herbs. C. Ritual exhumation. D. Make-up box. – **Row 2:** A. Lantern. B. Woman roasting ears of corn in the street. C. Bamboo, country bed. D. Woman doing home "night soil" pick-ups.
14. – **Row 1:** A. Tea shop display. B. Gestures of quarreling women. C. Acrobat juggling balls. D. Collection taker for Pagoda. – **Row 2:** A. Kid playing *nu-na-nu-nõng*. B. Rickshaw coolie pulling a European woman (tin toy). C. Cultured man painting characters in the street during Têt. D. Side view of wheelbarrow. – **Row 3:** A. Opium smoker preparing a ball. B. Dishwashing. C. Kids playing checkers on a checkerboard drawn on the ground.
15. – **Row 1:** A. Servant tapping the altar bell to call the deity. B. Blades for planes and scraper of the woodworker. C. Hat of variegated paper (ritual object). D. The interior of a ritual, paper-object maker's. E. Bamboo and paper boat for the worship of the worship of the protector deity against the plague. F. Putting bamboo in water to preserve it. – **Row 2:** A. Piece of cinnamon (medicinal). B. Ritual pillar (in bamboo and multicolored paper). C. Children fighting over ritual figurine. D. Woman burning paper figurines and clothing. E. Monstrous animal (paper and bamboo toy).
16. – **Row 1:** A. Wooden container for cooked rice. B. A praying monk (earthenware toy). C. Bamboo toothpick holder. D. Statue of the deity Thái Son Minh Vương. E. Card players (folk print). – **Row 2:** A. Rice paddy storage structure woven from interlaced bamboo strips. B. Chinese child's outfit. C. Wooden tea tray. D. Goldsmith's bellows. – **Row 3:** A. Itinerant molasses saleswoman. B. Spear. C. Beam connector. D. Buffalo (earthenware toy). E. Wooden horse (ritual object).
17. – **Row 1:** A. Statue of deity *Lông Thân*. B. Drying of pieces of dyed cotton. – **Row 2:** A. Squaring a piece of wood. B. Daubing brush. C. Short haired brush. D. Worker filing a piece of fragrant wood to make incense sticks. E. A vase with a dragon in relief. – **Row 3:** A. Ornamentation of roof hip of a pagoda. B. Earthenware toys showing birds resting and flying. C. Copper spittoon. D. Wooden form to make ritual hats. E. Rice steamer. F. Pottery making tools.
18. – **Row 1:** A. Bell-hanging frame. B. Itinerant *kéo* candy saleswoman. C. Midwife massaging a woman about to give birth. D. Laundryman beating laundry. – **Row 2:** A. Fisherman beating water to chase fish. B. Youngster doing minium grinding to make red ink. C. Half-opened edict (*sắc*) box. D. Peasants producing blocks of earth. E. Position of wood sculptor at work. – **Row 3:** A. Opened edict box. B. Knife of a commonplace shape.
19. – **Row 1:** A. Itinerant clothes presser. B. Exterior house decorations during Têt celebrations. C. Planting of *cây nêu* and the *Tết* ceremonies. D. Woman carrying a load on her head which is protected by her hat. – **Row 2:** A. Peasants who have bough sugarcane. B. Saleswoman selling selection of commonplace items. C. Sugar-piece saleswoman. D. A youngster carrying another. – **Row 3:** A. Decorative patterns of a ritual hat. B. Child's hairdo. C. Position of a crouching man. D. Inscriptions on half a cylinder of carved bamboo. E. Tools for setting rice paddy embankments. F. A punch with hammer-head handle.
20. – **Row 1:** A. Copper kettle. B. Acrobat juggling balls. C. The knife dance. – **Row 2:** A. A paper and bamboo lantern in the shape of a fish (toy). B. Receptacle for brandy offering cups used in rituals. C. Chinese playing cymbals (tin toy). D. Ritual bamboo and paper pendant carrying post-offering votive objects (shoes and hats). – **Row 3:** A. Acrobat juggling with three iron rings. B. Woman playing the guitar (folk print). C. Youngsters playing balance game. D. Juggler descending a rope.
21. – **Row 1:** A. Chinese restaurant boutique. B. Blacksmith hammering a piece. C. Pounding steamed rice. – **Row 2:** A. Eating silk worms. B. The sale and stacking of firewood. – **Row 3:** A. Small punch. B. Working rice husker. C. Metal mould for stripping precious metals. D. Technique of assembling submerged rafts. E. Funeral stele. F. Lamp base seen in a pagoda. G. Cutting out a sandal. H. Tool to secure a stalk (usually bone) to be worked. I. Chisels of a Chinese scale maker. J. Tool to work on a small chain in silver or gold. K. Silver hanger.
22. – **Row 1:** A. Panoply of lacquer weapons in a pagoda. B. Hammering of a sheet of tin. C. Worker in confectioner's shop weighing condiments. D. Lacquer workers at work. – **Row 2:** A. Worker hammering neck of a copper pot. – **Row 3:** A. Wood pattern to build a bird cage. B. Bamboo pipe assembly in sugar factory. C. Types of pliers. D. Goldsmith's welding torch. E. Cut-out of beam for joining. F. Worker mixing mortar. – **Row 4:** A. Type of bamboo weaving. B. Wood splitting sledge (seen from side and top). C. Wood splitting knife.

23. – **Row 1:** A. Red lacquer container. B. Type of cottage window. C. Cardboard mask to make votive figurines. D. Long-saw men. E. Figurine used by sorcerers in their ceremonies. – **Row 2:** A. The deity of the kitchen (one woman for two men: allusion to the tripod of the stove). B. Cleaning of statues in the days before *Tết*. C. Beggar's outfit. D. Winnowing of grain. – **Row 3:** A. Statue of a feminine deity (*Bà Phật*). B. Bamboo and paper horse (votive object). C. Tin cutters. D. Sounding box of the single string harp. E. Spoon made from coconut shell. F. Poor-man's palanquin (a hammock and a plait). G. A hatchet to reduce blocks during the production of wooden shovels. H. Opium pipe bowl (seen from above, under and side). I. Bell hanger.
24. – **Row 1:** A. Mountain shoe. B. Royal shoe. C. Making of votive paper shoes. D. Tree for *Tết*. E. Dancer playing with two bamboo sticks. – **Row 2:** A. Cradle equipped with hanger. B. Copper container for betel leaves. C. Goldsmith's compass. D. Jeweler's oven (view from side). E. The outfit of a rich young girl. F. A blind person playing castanets and drum.
25. – **Row 1:** A. Bird's head-shaped paper shoes (votive object). B. Religious statue. C. Altar. – **Row 2:** A. Carved bone skewer to eat pastry. B. Long-saw men. C. Storage of rustic ladder. – **Row 3:** A. Drum. B. Carpenter's square. C. Panel with proverbs (to be mounted above a door). D. Lamp hanger. E. Bamboo comb. F. Students' formal attire. G. Opium lamp.
26. – **Row 1:** A. Itinerant Chinese vendor at dusk. B. Woman carrying her infant in a fold of the back of her garment. – **Row 2:** A. Painted wood sign in the shape of a gourd. B. Woman washing a child. C. Nun praying (earthenware toy). D. Group of blind people playing music. E. People shackled three by three. F. Woman washing rice before cooking it. G. Destruction of implements used birthing. H. Child leading a buffalo.
27. – **Row 1:** A. Peasants transporting sugarcane. B. Balance pole and hangers used to transport paper. C. Itinerant poultry cage seller. D. Peddler's sacs. – **Row 2:** A. Wooden (*mâm*) tray. B. Dragon head (pattern for decoration). C. Door top adorned with maxim in characters. D. Mount for ritual text. E. Hexagonally-shaped lamp. F. Character for good luck made with metal wire. G. Seen from below, pastry molds (*bánh oán*), the pestle, etc. H. Knife holder in a kitchen. I. Bamboo skimmer. J. Spacers used to drain soy cakes fried in fat. K. Odd root depicting a mountain: Curiosity piece in Annamite families. L. Woman selling balls of silk thread. – **Row 3:** A. Itinerant carpenter. B. Itinerant female egg vendor. C. Woman selling blocks of tofu. D. Papermaking brush. E. Itinerant cotton cloth seller.
28. – **Row 1:** A. Woman squatting on camp bed in winter. B. Meal for guests after a ritual ceremony. C. Bamboo and paper box (votive object). D. Woman holding a paper mold. – **Row 2:** A. Statue of *Quan-âm*. B. Statue of *Thê-Tri*. C. A door in a religious building. D. Protector deities (folk prints). E. Knife to shell areca nuts. – **Row 3:** A. Tin cutters. B. Pad used by sculptors to take a rubbing of their designs. C. Base for a scale. D. Kitchen knife. E. Shape of a low bamboo stool. F. Youngster practicing to write characters in grooves of wooden pattern.
29. – **Row 1:** A. Peasant headdress. B. Worker reducing sugar to uniform grains. C. Roasted meat and noodle seller. D. Mourning headdress. – **Row 2:** A. Provision basket. B. Clipper to cut out thick cardboard. – **Row 3:** A. Spherical lantern. B. The Emperor's shoe. C. Fabrication detail for a rice mill. D. Cochinchinese shoe.
30. – **Row 1:** A. Fishing in deep water. B. Bird trap. C. Peanut harvest. D. Game of bowls. – **Row 2:** A. Upper part of peasant clothing made from vegetable strips. B. Scraping a piece of bamboo. C. Bamboo and paper box (votive object). D. Rice sowing.
31. – **Row 1:** A. Woman hammering grains of gold. B. The mystical bird, Phoenix (folk print). C. Shelter built next to roads. D. Method of carrying children. – **Row 2:** A. Ceremonial hat. B. Medicine seller's cabinet. C. Faience bowl for a water pipe. D. Earthenware pot. E. House cult. – **Row 3:** A. Paper and bamboo statue of the protective deity against the plague. B. Hanging gong. C. Foot shackles. D. Fly protector in food stores.
32. – **Row 2:** A. Transporting bundles of bamboo. B. Cleaning up the house before *Tết*. C. Chopped meat press. D. Workshop of the bamboo, votive object maker. – **Row 2:** A. Bamboo jar for drawing oil. B. Bronze incense stick burner. C. Faience vase for alcohol. D. Wooden vase for tea grains. – **Row 3:** A. Silk thread roller. B. *Mõ* (instrument with sound-box). C. Assembling bamboo strips. – **Row 4:** A. The child Buddha preaches his holy law among the monsters (religious sculpture). B. A Chinese winter outfit. C. Cake shapes. D. Tin-maker's shaper. E. Common saw.
33. – **Row 1:** A. Stone elephant statue. B. The ball of opium is inserted in the bowl of the pipe. C. Decoration of the upper part of a door. – **Row 2:** A. Silver hanging chain. B. Goldsmith's anvils. C. Newel post of pagoda. D. Goldsmiths' horn-headed hammers. E. Flute. F. Light stock. G. Potter's molding stick. H. Closure of a cottage. I. Confection of *bánh oán* cakes. – **Row 3:** A. Foot stocks. B. Bowl. C. Turned wood cylindrical box for small objects. D. *Bát hương*. E. Knives with folding blades.

34. – **Row 1:** A. Girl selling fruit threaded on bamboo stalk. B. Worker using axe. C. Women carrying lime for building trades. D. Peasant going to town to pick up “night soil”. – **Row 2:** A. Young man firing off fire crackers. B. Peasant outfits of men and women. C. Itinerant shell saleswoman. D. Young girl selling bunches of flowers wrapped in a banana leaf. E. Servant wearing a braid. – **Row 3:** A. Monk praying (earthenware toy). B. Servant wearing a braid. – **Row 3:** A. Monk praying (earthenware toy). B. Base for basin. C. Man washing his hair.
35. – **Row 1:** A. Hunting with blow pipe. B. Hunting with crossbow. C. Kids playing top. D. Rice cooking competition. – **Row 2:** A. Ceremonial platform bed. B. Street performer inserting metal rods in his nostrils. C. Sign made from wood board carved in shape of a leaf.
36. – A. The tiger and his features (folk print). B. Infantrymen on manoeuvre (*ibid.*). C. Illuminator. D. Religious image of Thành Mẫu.
37. – **Row 1:** A. Worker flattening rings of *kẹo* nougat. B. Panoply of arms in pagodas. C. Panoply of sabers noted in a Mandarin’s house. D. Buddhist monk in ceremonial dress. E. Woman operating the bellows of a forge. – **Row 2:** A. Woman slicing a piece of *kẹo*. B. Goldsmith using torch. – **Row 3:** A. Faience seller. B. Making a cotton-padded outfit. C. A woman printing. D. Sole of shoe. E. A shoe in its final form.
38. – A. Singer offering her client a drink. B. Youngster hunting insects. C. Rope making. D. Production of the condiment *tương*.
39. – **Row 1:** A. Decorating a parasol. B. Production of bamboo matting. C. Rich pastry seller. – **Row 2:** A. Porter’s hook. B. Styles of tin lantern. – **Row 3:** A. Students undergoing examinations. B. Pipe seller. C. Students reading the subjects of compositions at the portico of the examination camp. – **Row 4:** A. Decorations of a brick balustrade. B. Iron hanging chain. C. Tufts and sashes that decorated the hats of rich women. D. A water pipe container. E. Tea pot in its padded sheath. F. A bone tool used by the tailor to draw lines on a sheet.
40. – **Row 1:** A. Mat seller. B. Stone statue of a royal retainer. C. Rice cake decorated with symbolic animals. – **Row 2:** A. Tea leaf container. B. A tablet with an inscription. – **Row 3:** A. Worker planing the base for a drum. B. Preparing leaves for hat-making. C. Sculptor of a funeral stone. D. Producing coiled incense rolls.
41. – **Row 1:** A. Basket used to carry fragile merchandise. B. A cylindrical wooden tube with relief carvings to hold small objects. C. A bell on its base. D. Street performer with twirling sticks. E. Opulent outfit with floral decorations. – **Row 2:** A. Wooden container for the body of a water pipe. B. Wooden comb. C. Copper cymbal. – **Row 3:** A. Making straw brooms. B. Procession of beggars. C. Wood vase for tea leaves. D. Tub in which mulberry strips are soaked for papermaking. E. Paper hat (object for rituals). – **Row 4:** A. Stone base for column in pagoda. B. Copper spoon. C. Light weight scale. D. Plowshare. E. Low bamboo seat. F. Bell hanging from its support.
42. – **Row 1:** A. Woven bamboo fence. B. Preface of a Buddhist prayer book. C. The 24 examples of filial piety (folk print). D. *Thổ công*, protector deity (*ibid.*). – **Row 2:** A. Rough basket to transport tobacco and areca nuts. B. Common attire. C. Carved wood decorated wall ornament.
43. – **Row 1:** A. Itinerant condiment seller. B. Hanging hat. C. Fisherman going to work. D. Tobacco saleswoman. – **Row 2:** A. Peasant returning from buying paper, ritual objects. B. Servant returning from market. C. A *Thổ* woman’s outfit noticed in Hanoi. D. An Annamite traveling. E. A small altar to *Văn Thân*. F. A fisherman carrying his woven bamboo boat. – **Row 3:** A. Assembly of bamboo strips (right-angle alignment). B. Trunk carried by mediums and sorcerers on their rounds. C. Wooden horse (toy). D. Tablet on which goldsmiths work round objects such as grains of gold.
44. – **Row 1:** A. Lantern hanger. B. Turned wood vase to hold incense sticks and sacks. C. Wooden shoe. D. Mountain shoe. E. Metal stage used by blacksmiths to support objects to be smoothed. – **Row 2:** A. Hanging hooks for mosquito nets. B. Opulent shoe. C. A kitchen spoon. D. A goldsmith’s hearth.
45. – **Row 1:** A. Cockfight (game). B. Paper lantern maker. C. Child playing with a paper weathervane. D. Giving lesson to the talking blackbird. E. Products of blacksmith industry. – **Row 2:** A. Faience vase. B. Itinerant woodworker’s chisels. C. *Tam cúc* (card game). D. *Câu đôi* (parallel inscription). E. Fish-shaped lantern. F. Weapons with metal blades.
46. – **Row 1:** A. Decoration of a column (wood sculpture). B. Divining a child’s fate. C. Decorative pattern used by wood turners. D. Decoration of a brick wall. – **Row 2:** A. A *nhi* player (type of violin). B. Iron for pressing clothes. C. Tool used by silversmiths to make silver wire. D. Joint of wooden beam. – **Row 3:** A. Method to press several volumes of a work. B. Goldsmith at work. C. Soup terrine. D. Lamp hangers. E. Base for tin chandelier. F. Crude wooden scale.

- G. Mallet. – **Row 4:** A. Butcher's knife. B. Money pouch. C. Fly protector for food. D. A general's emblem (*Quân cờ*). E. Pattern used by wood turners.
47. – **Row 1:** A. Religious banner. B. Worker using tin shears. C. Tin incising tool. D. Worker opening bamboo tubes. E. Making blocks of tea. – **Row 2:** A. Turned wooden tool handle. B. Interior of woodworker's shop. C. Woman cooking. D. Cylindrical case made from interwoven bamboo sticks. E. Laundry vat. F. Tailor's shears (large). – **Row 3:** A. Parasol-making device. B. Images of young women. (folk print). C. Wooden clog. D. Interior of a medicinal herbalist's shop.
48. – **Row 1:** A. Draining mulberry bark used for papermaking. B. A mosquito net. C. Worker making chest for betel and areca nuts. D. Camp bed used for preparations. E. Square head mallet. F. Assembly of two beams. – **Row 2:** A. Device to transport herbs. B. Ritual hat (common) C. Outdoor altar in countryside. D. Reading a book written in characters. – **Row 3:** A. Burner of a tin paraffin lamp. B. Small family altar. C. Roadside shelter. D. Lamp copied from European styles. E. Single-sided drum. F. Spoon for ashes used in perfume burning rituals. G. Medicinal pestle. H. Alcove protecting a small altar.
49. – **Row 1:** A. Door cover decorated with painting of a tiger. B. Statue of an elephant (used in processions). C. Stone stele. D. Making a woven bamboo fence. – **Row 2:** A. Crude platform bed. B. Religious seal with raised antique characters. C. Man playing a small drum. D. Tray of ritual offerings. – **Row 3:** A. Woman spreading ashes to provide her soil with lime. B. Supports used to dry incense stick. C. Rectangular chest with several compartments. D. Copper pipe. E. Dance of a youngster. F. Base for washbasin (of sculpted and inlaid wood).
50. – **Row 1:** A: The seal on a condiment jar. B. Stone incense burners. C. Floral decoration with Sanskrit inscription. D. Sacs of grain transported by wheelbarrow. E. Jewels worn by a child. – **Row 2:** A. Earthenware vat. B. Earthenware pot. C. Tin shop lantern. D. Bamboo bundles transported with a balancing pole. E. Four-footed incense burner. F. Four-pronged pitchfork. – **Row 3:** A. Illuminated bamboo and paper fish (toy). B. Religious seal used with red ink. C. Porcelain eau-de-vie flask. D. Body of water-pipe made from wood circled with silver. E. Goldsmith's hammer. F. Pattern of wood turner.
51. – **Row 1:** A. Coolies on the street waiting for work. B. Drying of pieces of dyed cotton. C. Searching each other for head lice (interior scene). D. Convict's work outfit. – **Row 2:** A. Itinerant woman selling chewable goods. B. Shell saleswoman. C. Chinese seller of iced drinks. – **Row 3:** A. Device used by goldsmiths to work on rectangular objects. B. Drum with its strap.
52. – A. Hunting cranes. B. Catching insects. C. Packaging noodles. D. Catching a pig.
53. – **Row 1:** A. Betel and areca nut use. B. The fate of old teeth. C. Itinerant earth workers. D. Preparation of areca nuts. – **Row 2:** A. Fish-shaped drain spout. B. Outside of moulds used to make tofu blocks. C. An old man eating *bún*, a kind of noodle. D. Blacksmith at work. E. Woman in cold-weather clothing.
54. – A. Carrying supplies on hat with upturned brim. B. Village night watchmen. C. Pharmacy sign (an old man symbolizing longevity). D. Fiancé's procession.
55. – **Row 1:** A. Religious statues. B. Type of framework in a religious building. C. Potter's knife. D. Kettle decorated with ribs. E. A trident. – **Row 2:** A. Bamboo tube used to level measures of salt. B. Receptacle to draw water from the cistern. – **Row 3:** A. *Tam Đa* (table mounted with symbolic objects carried at funerals). B. Decorative pattern for wood sculpture. C. Peasant hat. D. Tool to make rolls of incense. E. Mats used to pound steamed rice.
56. – **Row 1:** A. A woman making sandal straps. B. Canopy carried in processions. C. *Bát bão* (symbolic object in panoplies in pagodas). D. Sale of charcoal. E. Crushing red lead to make red ink. – **Row 2:** A. A hanging carrier. B. A sword made of copper coins linked two-by-two (ornament). C. Square tipped scissors used by stationers. D. Copper pastry mould. E. Faience chandelier. F. Mandarin in formal dress. – **Row 3:** A. Knife with folding blade. B. Making Chinese ink. C. Sculptor at work: use of hollow chisel. D. Blacksmith filing a chisel.
57. – A. A child playing with banana branch raft. B. Children's ankle rings. C. Fermented rice saleswoman. D. Worker lacquering a box.
58. – **Row 1:** A. Holder for offerings in pagoda. B. Clogs for bad weather. C. Decoration in Nam Hương pagoda made of ancient characters in brick. D. Washing laundry in a pond. – **Row 2:** A. Snake hunter. B. Treatment of rib pain. C. Tin lantern. – **Row 3:** A. Use of turban as a scarf. B. Earthenware tortoise (toy).
59. – **Row 1:** A. *Phúc Lộc* (wealth and happiness) (folk print). B. Buddhist legend. (*ibid.*). C. The pig, village protector (*ibid.*). – **Row 2:** A. Mandarin – soldier (*ibid.*). B. Legend of *Dại Thánh* (*ibid.*). C. Examination for military mandarins (*ibid.*).
60. – **Row 1:** A. Masons stuccoing a wall. B. Worker assembling the body of a drum. C. Itinerant dyer. D. Making the lining of a woman's hat. – **Row 2:** A. Making *bánh qui* cakes containing a sweet-smelling ingredient. B. Gathering spinach in ponds. C. Consulting the fortune teller. D. Driving bamboo posts into the earth to consolidate terrain. E. Drying papers symbolizing sheets of gold or silver.

61. – A. The dog swimming. B. Making an amulet. C. Use of the woodworker's marking line. D. Teasing insane people wandering the streets. E. Making ear-cleaners.
62. – A. Magic ceremony. B. Striking the gong. C. Transporting harvested paddy. D. Itinerant saleswoman.
63. – *Row 1:* A. Churning lacquer. B. Character writing school (old style). C. Illuminating of paper and bamboo lamp. D. Making of wooden buckets. – *Row 2:* A. Irrigation of rice paddies. B. Woman edging a mat. C. Illumination of bamboo window shade. D. Planing bamboo strips. E. Lunar decoration. F. Copper bowl. G. Wooden bucket. H. Consultation of the fortune teller. I. Wood tray (top and bottom). J. Goldsmith's tools. K. Weights. L. Eye glasses.
64. – A. Transporting bamboo. B. Cleaning Mulberry bark strips for papermaking. C. Earthenware saucer. D. Transportation of paper, ritual objects.
65. – A. Fly catcher (net). B. Outfit of a devout woman. C. Wood sculptor testing his printing plate. D. Crushing in stone mortar. E. Woman butcher at work.
66. – A. Silk lotus flower (Buddhist monk's cultural tool). B. Making rattan furniture. C. Handling copper coins. D. Catching a dog.
67. – A. Cat burglar lifting a door. B. Child playing with butterfly. C. A tinsmith using a compass. D. Drying out a pond to catch fish.
68. – A. Interrogation with rattan flogger. B. Chinese clockmaker's stall. C. Making a bamboo comb.
69. – *Row 1:* A. Umbrella maker. B. Making blocks of tea. C. Interior of a paper, ritual object maker's workshop. D. Incense stick seller's shop. – *Row 2:* A. Making a colored bamboo and paper horse (ritual object). B. Lantern maker at work. – *Row 3:* A. Copper kettle. B. Crankshaft with slide.
70. – *Row 1:* A. Itinerant wooden bucket repairer. B. Display of bookseller selling publications in characters. C. Mandarin's hat. D. Decanting lacquer. – *Row 2:* A. Woman cooking. – *Row 3:* A. Worker hammering a tin circle. B. Itinerant saleswoman. C. Creation of wooden plaque to teach Chinese characters to children. D. Umbrella repairman. E. Work on a bamboo roller.
71. – A. Children playing with pucks. B. Itinerant saleswoman. C. Taking the buffalo to the pond. D. An outfit.
72. – A. Magic ceremony. B. Woman making condiment. C. Women carrying out magic ceremony. D. Rat trap.
73. – A. Offering of betel chew. B. Use of a water drawing scoop. C. Making a condiment. D. Exercise with staffs.
74. – A. Using drum with handle. B. Transporting large earthenware vessels. C. Itinerant saleswoman of betel chews, tobacco, and refreshments. D. Mallet.
75. – *Row 1:* A. Children playing with copper coins. B. Transporting loads in earthenware. C. Thố woman coming to sell medicinal herbs in the Delta. D. Itinerant candy saleswoman. – *Row 2:* A. Woman selling boiled rice flavored with sugar (*cháo*). B. Lacquer craftsman's tool. C. Man asleep on camp bed. D. Man urinating in the street. E. Itinerant rice-cake saleswoman. – *Row 3:* A. Country ladder. B. Bamboo joint. C. Baby's cap. D. Water pipe holder.
76. – A. Rice selling. B. Itinerant hammock seller. C. Tree topping. D. Child playing horn.
77. – A. Baked rice-cake saleswoman. B. Woman drinking from a water dipper made from a coconut. C. Worship on the tomb. D. Crushing.
78. – *Row 1:* A. The character "Longevity" in its antique form used as a decorative pattern. B. Transporting mats. C. Decorative patter including tigers with deformed bodies and floral stalks. D. Decorations from the courtyard of a rich person's house. – *Row 2:* A. Painted, wood weapons (ritual object). B. Cutterscaper use by potters. C. Trimming with binder's big cutter. D. Wife of a wood turner at work. E. Display in wood turner's shop. F. View of the underside of a parasol. – *Row 3:* A. The character "Longevity" used as a decorative pattern. B. Roof of brick house. C. Hat of a young child. D. The Dragon, the Clouds and the character "Prosperity" (decorative pattern). E. Basket in a stall.
79. – A. Headdress. B. Itinerant saleswoman. C. Stone mason's rule. D. Cambodian woman's outfit.
80. – A. Magic ceremony with a toad. B. Children playing checkers on board traced on ground. C. Woman selling locks of hair. D. The game of jacks.
81. – A. Harvesting aquatic herbs. B. Copper inkwell. C. Rice paddy net. D. Planing round beams. E. Making paper showing gold and silver ingots.
82. – A. Filtering fish sauce. B. Somersault. C. Transporting in baskets. D. Ritual ceremony. E. Bamboo and paper shield carried at funerals.
83. – A. Itinerant saleswoman. B. Whistle game. C. Playing with a crab. D. Flail.
84. – A. Ông vi (folk print). B. & C. Depictions of proverbs (*ibid.*).

85. – A. Bamboo ladder setter. B. Weapon of war. C. Forecaster's compass. D. Pagoda light.
86. – A. Amulet in the name of Ngoc-Hoàng. B. & C. Folk prints.
87. – A. Bamboo torch. B. Chinese pastry-maker. C. Notion-seller's tray. D. Rich cake.
88. – A. Picture of the protective deity *Dai công*. B. Stilts. C. Kite. D. Mandarin at rest.
89. – A. Making a "silk soul". B. Use of the "silk soul". C. Balance pole. D. Stuccoing.
90. – Row 1: A. Paper press. B. The three protective deities (folk print). C. The four occupations (*ibid.*). – Row 2: A. Picking coconuts (*ibid.*). B. Pharmacy interior. C. Tam-đa (the three blisses) (folk print). D. Bell on its hanger.
91. – Itinerant saleswoman selling small dogs. B. Whitening paper with lime. C. Leveling. D. Creating the official order.
92. – A. Lotus leaf headdress. B. Tin tiger (toy). C. The chicken at the *Trung thu* festival. D. Marking bundles of strips of Mulberry bark to be used in papermaking. E. Picking bunches of bananas.
93. – A. Itinerant lamp glass vendor. B. Opium smoker. C. Working on bamboo. D. An argument among the blind.
94. – A. A horn blower. B. Itinerant saleswoman. C. Fireplace. D. Carrying goods on the head.
95. – A. Working on thread. B. Soup seller. C. Profiles of a house. D. Harvest.
96. – A. Swing. B. Supply carrier. C. Balance pole seller. D. Swimming.
97. – A. Town crier. B. Itinerant saleswoman. C. Selling noodles. D. Top of door.
98. – A. Brick house. B. & C. Folk prints.
99. – A. *Ông ba bi* (ogre). B. Whirring top game. C. Use of copper coins in funeral rites. D. Larder.
100. – Row 1: A. A product of wood sculpture. B. & C. Folk prints. – Row 2: A. Copper coin counter. B. Straw. C. Knife to trip rice paddy banks. D. Dragon's tail (wood sculpture pattern).
101. A. Pavilion on race track (folk print). B. The ark for the picture of the deceased. C. Games (folk prints). D. Thatched-roof rest stop along the road. E. *Vân Mā* (Buddhist image).
102. & 103. – A. Folk prints.
104. – A. The six fingered child. B. Preparing tea for guests. C. Double door. D. Bamboo roof system. E. Hanging vases.
105. – A. Woman's outfit. B. Parading the head of a pirate. C. The five fruits (ritual offering). D. Barnyard.
106. – A. Making a feathered hat. B. Returning from the market. C. Care of ears. D. Resting coolie.
107. – Row 1: A. Birthing room. B. The race course (folk print). – Row 2: A. Dragon dance (toy of the rich in paper and bamboo or painted tin wire). B. Tài and lộc (folk print). C. Opulent cabinet.
108. – A. The harvest. B. Magic ceremony. C. Saber fencing. D. Boxing.
109. – A. Children swimming. B. Watermelon saleswoman. C. Making lamp wicks. D. Lacquer work. E. Dexterity shown by youngster.
110. – Folk prints.
111. – A. Receptacle for oil. B. Brick house. C. Divining using copper coins. D. Pastry.
112. – A. Earring. B. Repairing an earthenware tank. C. Shoring a tree. D. Rosary.
113. – A. Punishment of the bird killers. B. & C. Folk prints.
114. – A. Putting on a belt. B. Silver hanging chain. C. Monk ringing bell. D. Magical finger gestures.
115. – A. Ring. B. Conical fishing basket. C. Kite. D. Bamboo mat boat.
116. – A. Hat rack in cottage. B. Fly swatting. C. Child's outfit. D. Copper founder's mould.
117. – Row 1: A. Flat basket woven from bamboo strips. B. Woman's mourning garment. C. Sandal. D. Headdress of the empress. – Row 2: A. Field work. B. Firewood wheelbarrow.
118. – Row 1: A. Common woman's dress. B. Home altar. C. Street entertainer juggling with three sticks. D. Meal for personnel of Chinese shop. – Row 2: A. Pestle. B. Common knife blade. C. Earthenware coffin (to collect bones). D. The Phoenix (*Con phượng*), wood carver's pattern. E. Earthenware tank.
119. – A. The village of Bát Tràng. B. Child's whistle. C. The goddess *Thánh mẫu*. D. Pounding pieces of cloth.

120. – A. Case for sculptor's gouges. B. Punishment for the impious in hell. C. Library. D. Game of sticks.
121. – A. Decorative pattern for wood sculpture. B. Balance pole. C. Gun from olden times. D. Infantryman's hat. E. Leapfrog.
122. – A. *Bát bảo* (religious emblems that feature in panoplies in pagodas). B. Rough stele. C. Mixing tobacco. D. Vase for incense sachets and sticks. E. Coolie's outfit.
123. – A. Folk print. B. Façade of a rich house. C. Itinerant wooden-bucket repairman.
124. – A. Cigarette-making. B. Copper founder. C. Mat cleaning. D. Popular superstitious practices for sickness.
125. – A. Superstition. B. Adjusting pants. C. Alcohol saleswoman. D. Furnishings of blacksmith's workshop.
126. – A. Basket made from interwoven bamboo strips. B. Practice of medicine. C. Seller of roasted cakes. D. Making earthenware stoves.
127. – Row 1: A. *Bát bảo* (panoply of religious emblems in pagodas). B. Statue of *Dai thánh*. C. Statue of *Tiên bà*. D. Statue of *Đức triều*. E. Decorative patterns used in lacquering. – Row 2: A. Display of fish sauce vender. B. Portable altar for processions. C. Nurse maid. D. Statue of *A-Na* (Ananda).
128. – Folk prints.
129. – A. Improvised crib. B. A child making music. C. Charcoal production. D. Child playing with a *cà cuồng*.
130. – Folk prints.
131. – A. Earthenware cistern. B. A shop selling embroidered cloth, ritual objects. C. Long-saw men.
132. – A. Mallet. B. Altar at foot of banyan tree. C. Firewood sales.
133. – A. Young woman playing balance pole carrier. B. Medical practice. C. Threading breads used to make alcohol. D. Making bamboo combs.
134. – Folk prints.
135. – Row 1: A. *Bún* saleswoman (noodles). B. Leather sandal maker. C. Copper founder's furnace. D. Larder. – Row 2: A. Faience tea pot with bamboo decorations. B. Cutting up pumpkin for pastry. C. Single string guitar.
136. – A. An old man preparing a platform bed for newlyweds. B. The cistern in the atrium. C. Cleaning furniture. D. Earthenware tank.
137. – A. An incense burner with spiral incense roll. B. & C. Folk prints. D. Seller of roast tofu squares.
138. – A. Decorative pattern for a beam. B. Thread hanger at the silk weaver's. C. Pigsty. D. Child's outfit. E. Polishing copper. F. Fruit saleswoman.
139. – A. Children's musical instrument. B. Set-up to hold wood beams for sawing. C. Itinerant saleswoman. D. Magic ceremony with a dog.
140. – A. Dental practice. B. Opium pipe repairer's advertisement. C. Bamboo and paper chicken (toy of the rich). D. Folk print: the doorkeeper.
141. – A. Decorative pattern for wood sculpture. B. & C. Buddhist images. D. The protector deities (religious images).
142. – A. Sugar cane saleswoman. B. A woman's role in the construction industry. C. Furrier. D. Packaging.
143. – A. Incense stick seller's tray. B. Working on flowers. C. A plumb line. D. Binding. E. Child going to school.
144. – A. Pastry. B. Side of an altar. C. Amulet to protect a house. D. Copper basin.
145. – Row 1: A. Mandarin's boot. B. Cleaning house before *Tết*. C. Ear piercing. D. A big door. – Row 2: A. Goldsmith's tools. B. Lacquered wood, symbolic emblems in the pagodas. C. A cooking pot base.
146. – Row 1: A. Peasant hat. B. On a platform bed. C. Section view of the apothecary's blade. D. Buddhist religious picture. – Row 2: A. Cabinet for texts carved in wood. (in a pagoda). B. Box for small objects. C. Closing for fronts of houses. D. Wood container for oil. E. Decoration of brick wall.
147. – Row 1: A. A palanquin on its supports. B. Accessories of the ancestor's altar. C. An expensive armoire. – Row 2: A. Nun praying (earthenware toy). B. Fan made of feathers. C. The man with the gourd (folk print). D. Rice mill. E. Bell on its cushion. F. Template for leg of a horse (wood sculpture).
148. – A. *Thổ* people bringing back the pirate's heads. B. Transportation of bundles of mulberry bark strips for papermaking. C. Writing case.
149. – A. Earthenware vase. B. Decoration of a roof corner. C. Patterns to build bird cages. D. Harvesting lacquer.

150. – A. Peasant warding off bats. B. Making a crude fan. C. Earthenware vat. D. Knife blade.
151. – A. The fortune teller at work. B. Chinese lanterns. C. Junk sail. D. Troth.
152. – A. Gouge with folding blades. B. Toothpick holder. C. Bird feeding. D. Small people's temple. E. Inexpensive base for wash basin. F. Two story house.
153. – *Row 1*: A. Soldier's uniform from olden times. B. Kids picking coconuts (folk print). C. Eel trap. D. Dovecote. – *Row 2*: A. Low wooden basin. B. Stool used by blacksmith and woodworker to plane. C. Mandarin's hat.
154. – A. Ornament on beam. B. Doctor and pharmacist's cutter. C. Copper incense burner. D. Headdress for mourning.
155. – A. Pastries. B. Blind Chinese musicians. C. Basket to carry animals to market. D. Dried fish.
156. – A. Skewer to pierce straw boots. B. Working with bamboo. C. Utensils to use with bamboo strips for lighting fires. D. Working with tobacco. E. The symbolic role of the peach flower.
157. – *Row 1*: A. Utensils of the itinerant soup seller. B. Table for worship. C. Folk print. – *Row 2*: A. Water scoop made from bamboo tube. B. Entrance. C. Larder hung from roof beams.
158. – A. Fruit picking. B. Cleaning grain. C. Awning. D. Fieldwork.
159. – *Row 1*: A. Oil lamp. B. Grand master (old style). C. Two handed plain. D. Junk in harbor. E. Decorative pattern (wood sculpture). – *Row 2*: A. Rattan headrest. B. Earthenware pot for cooking sugar.
160. – *Row 1*: A. Rat hunt. B. Mandarin boot forms. C. Tin lamp. D. Device for a procession. – *Row 2*: A. Wood turner's lathe. B & C. Mallets. D. Elephant (toy).
161. – A. Chinaman's hat. B. Dragon head (decorative design for official's hats). C. Medical practice. D. Pounding paper pulp.
162. – A. Type of packing. B. Children playing horse. C. Use of banana tree trunk. D. The medical herbalist.
163. – A. Ink well. B. Weapons of war. C. Medical practice. D. Mosquito catcher.
164. – A. Two string mandolin. B. Copper founder's furnace. C. Making ivory chop sticks. D. Itinerant saleswoman. E. Making a *Salaco* (tropical hat).
165. – A. City dweller's hat. B. Advertisement. C. Monk's hat. D. Juicer.
166. – A. Shelling. B. Folding pillow. C. Catapult (children's game). D. Carving a bamboo tube. E. Transporting lacquer baskets.
167. – *Row 1*: A. Mixing lacquer. B. Tiger's altar (decorated with fresco). C. Woman making paper. D. Beggar. – *Row 2*: A. Making straw and cardboard funeral cushions. B. & C Dusting and scraping cake forms. D. Arranging the frame of a dais for a procession.
168. – *Row 1*: A. Mandarin's shoe. B. Pewter tea container. C. Ladder. D. Lantern. E. Shoe. – *Row 2*: A. Woman working on lathe. B. Cigarette making tool. C. Wood seal maker. D. Strainer in the shape of a spoon. E. Pond.
169. – A. Peeling *củ nâu* fruit. B. Building a junk. C. Shredding *củ nâu*. D. Brush used to spread sheets of paper on drying racks. E. Beating.
170. – *Row 1*: A. White weapon. B. Kite competition. C. & E Procession of mannequins. D. Fighting cocks. – *Row 2*: A. Woven bamboo basket. B. Mason's square. C. Low seat. D. Hanging red wax candles for worship. E. Grain measure.
171. – *Row 1*: A. Thief's trick. B. Making tubes from feathers used to hold medicines. C. Students and laborers (folk print). D. Making bean curd. – *Row 2*: A. A stone gong. B. Smoothing knife blades. C. Low bamboo seat.
172. – *Row 1*: A. The techniques of the village of Bát Tràng. B. Hairpiece. C. Rickshaw coolie washing his feet. D. Altar in a cottage. E. Display of a Chinese paper merchant. – *Row 2*: A. Planting seedlings in rice paddy. B. Saw. C. Triple chained prisoner. D. After the meal. – *Row 3*: A. Parasol stand. B. Etching pattern on tin before cutting it out. C. Making a bamboo children's toy. D. Woodworker using ink marking line.
173. – *Row 1*: A. Pharmacist's chopper. B. *Tết* pole. C. The two dragons and the moon (decorative pattern). – *Row 2*: A. The lion (symbolic design). B. Tea leaf container. C. The goddess Guanyin. D. Military elephant (bamboo and paper toy). E. Magic lantern. – *Row 3*: A. Sandals. B. Pewter and tin oil lamp. C. Hanging hook. D. Bowl.
174. – A. Kitchen implements. B. Making condiments. C. Earthenware kettle.
175. – *Row 1*: A. Making a drum. B. Attendant's garb. C. Earthenware flower vase. D. Cockfight (painted tin toy). – *Row 2*: A. Lanterns floating on water (Buddhist ceremony). B. Pagoda entrance. C. Bamboo and lacquered wood arms used in religious ceremonies. D. Headrest. – *Row 3*: A. Medicine jar. B. Eyeglasses with bat decoration.

176. – **Row 1:** A. Tuft of bamboo (folk panel). B. Military Mandarin (folk print). C. Master and student (low relief, bamboo and colored paper). D. The protective deity Vi (religious image). – **Row 2:** A. Tools of the drum maker. – **Row 3:** A. Metal tools. B. Square tipped scissors. C. Wood engraving tools. D. Maxims on the walls for the *Tết* festival. E. An itinerant saleswoman's set up.
177. – **Row 1:** A. A tin water scoop. B. Religious light. C. Military hat. D. The dragon (decorative pattern). – **Row 2:** A. The two Chinese (folk print). B. Square chair with arms and back. – **Row 3:** A. Bamboo flute. B. Straw broom. C. Candy maker's tray. D. Brush and stone to polish lacquer. E. Basked woven from wide bamboo strips. F. Details of its construction.
178. – **Row 1:** A. Stretching the skin on a drum. B. A confectioner at work. C. Fresco decorating a brick altar. – **Row 2:** A. Goldsmith at work. B. Making the framework of fans. C. Placing bands on drums. D. Cotton cloth seller. – **Row 3:** A. Pots. B. Cardboard masks. C. Blacksmith's tongs. D. Scraper for potters or copper founders. E. Turned woo vase. F. Earthenware oven alcove. G. Double ended drum. H. The drum maker's tools.
179. – A. Embroidered canopy carried in processions. B. Necklaces with symbolic objects for children. C. Moving buffalo (toy for children). D. Fire holder. E. Earthenware boiler.
180. – A. Drum maker's auger. B. Buddhist image. C. The fiancé's procession. D. Saber rack (in a pagoda).
181. – A. The 8 protective deities (folk print). B. Gutter of a cottage. C. Interior of Chinese pastry shop.
182. – **Row 1:** A. The deity of wealth (folk print). B. The woodsman (folk panel). C. The hen and her brood (folk print). – **Row 2:** A. Light weight scale. B. Pots. C. Tinsmith's tools. D. Fisherman (folk print). E. The fir tree and the heron (fresco noticed in a pagoda).
183. – **Row 1:** A. Lantern. B. Servant carrying a present. – **Row 2:** A. Decoration of a curve in a pagoda. B. Military headdress. C. Earthenware window decoration. D. Planing stool. – **Row 3:** A. transport of earthenware tank. B. Flute player. C. Painting a window shade.
184. – **Row 1:** A. *Con phượng* (Phoenix) (wood sculpture). B. Harvesting bamboo leaves for the horses. C. Confection of *kẹo* candies. D. Confection of *bánh cộm* cakes. – **Row 2:** A. The tea block press. B. Making bamboo strips. C. Trimming beams. – **Row 3:** A. Cake decorated with floral pattern. B. Itinerant saleswoman. C. Filing a piece of iron. D. Upper part of rice mill.
185. – **Row 1:** A. Tin basin. B. Outfit of a Chetty. C. Basin. D. Papermaker's drying oven. E. Corporal punishment. – **Row 2:** A. Parasol frame. B. Cardboard mask. C. Carved wood screen.
186. – **Row 1:** A. Filtering lacquer. B. Worker preparing wooden frames to make paper, ritual objects. C. Pastry-maker at work. D. Proofing of a wooden seal. – **Row 2:** A. Hammering sandals. B. Making blocks of tea. C. Gun from olden times. D. Cutting bamboo tubes. E. Butcher's tray. – **Row 3:** A. Planes. B. Copper pipe and basin. C. Oil siphon; lamp with reflector; tin dipper. D. Fish trap. E. Itinerant saleswoman. F. Wooden spade maker. G. Decorative templates applied in construction. – **Row 4:** A. Brush. B. Brass decoration for ceremonial hats. C. Coppersmith's awl.
187. – **Row 1:** A. Construction detail for silk weaver's thread roller. B. Two-sting guitar (large format). C. Potter's tool. D. The fist, symbolic lacquer object in pagodas. E. Woman making paper gold ingots. F. Preface of book devoted to *Thánh mẫu*. – **Row 2:** A. Drum-making tools. B. Coffin closure. C. Anvil of a gold beater. D. Gourd. – **Row 3:** A. Shrimp seller's basket. B. Bamboo weave. C. Making gold ingots from bamboo and paper.
188. – **Row 1:** A. A fruit basket shaped hanging (ritual bamboo and paper object). B. The "prisoner's ring" good-luck charm. C. The offerings table. D. The emperor's shoe. E. Month of the rat. – **Row 2:** A. Winter clothing. B. Fish-shaped lantern (bamboo and paper). – **Row 3:** A. Earthenware candlestick and vase. B. Wood holder for sawing. C. Panoply of village night-watchmen's weapons.
189. – A. Decorative pattern for wood carving. B. Plant seller. C. Child praying. D. Sanding a balance pole.
190. – **Row 1:** A. Blacksmith's tongues. B. Young woman and her book (folk panel). C. Engraving tools. – **Row 2:** A. Sanskrit page. B. Assembling packages of copper coins. C. Pigs (folk print). D. Preparing a chignon.
191. – A. The big lion and the little lion (decoration). B. Children's medicine saleswoman. C. Making a pipe. D. Fruit peeler.
192. – A. European café (folk print). B. Using a sickle. C. Two handled chopper. D. A monk writing.
193. – A. Carrying liquid. B. Harvesting water plants. C. Cake making.

194. – A. Panel with symbolic death sentences carried at funerals. B. Transporting the harvest. C. Harvesting in a marsh. D. Weaving with *danh* grass.
195. – A. Opening a jack fruit. B. The “silk soul”. C. Sculptor’s gouge. D. Outfit of a common man.
196. – A. & B. Magic ceremonies. C. Boiling silk. D. Hunting for birds’ eggs.
197. – A. Pipe carrier. B. “Post for savings”. C. Itinerant saleswoman. D. Official messenger.
198. – A. Young boy’s hairdo. B. Hanging cradle. C. The gong to call the protective deity. D. Itinerant poultry seller.
199. – A. Pot cover. B. Processing rice. C. Imperial shoe. D. Mandarin’s headdress.
200. – A. Coolie’s head scarf. B. Butcher’s tool. C. Processing banana tree fibers. D. Long-handled broom.
201. – A. Mandarin headdress. B. Door top. C. An unusual door. D. The hat-seat.
202. – Row 1: A. The dragon threatening the tiger (decoration). B. Copper kettle. C. The prisoner led foraging. – Row 2: A. The purchase of a bag of incense. B. Ceremonial platform bed. C. Horse carved from wood. D. Lion mask.
203. – Row 1: A. & B. Family altars in house courtyards. C. Tool used by Annamite binders. D. Wheelbarrow. E. Engraver at work. – Row 2: A. Carrying a child. B. Façade of a brick house. C. Repairing paper-making mold. D. Image of *Thô công*. E. Coolie’s chignon.
204. – A. Colored-paper wall inscriptions. B. Sugar processing. C. & D. Food production.
205. – A. Boatmen. B. Poultry pen in market. C. Family punishment. D. Fire torture
206. – A. Invocation to a fruitless tree. B. Harvesting young bean-sprouts. C. Feeding a baby. D. Making cakes.
207. – A. Earthenware tank. B. Sculptor at work. C. Making a rosary. D. Chinese fur seller. E. Festive outfits of townspeople.
208. – A. Working rattan. B. Rickshaw coolie’s relay. C. Fencing. D. Ironing.
209. – A. Towing a junk. B. Folk print. C. Bandit going through a bamboo hedge.
210. – A. Regatta. B. Offerings the betel chew. C. Porcupine hunt. D. Itinerant salesman.
211. – A. Itinerant *cù nâu* saleswoman. B. Condiment saleswoman. C. Rickshaw coolies’ lunch. D. Peeling fruit.
212. – A. Engraver’s knife. B. The bearer of an administrative message. C. Hammock. D. Lacquering. E. Carrying edict box.
213. – A. Earthenware tank. B. Bamboo basket seller. C. Toothpick maker. D. Funeral mask. E. Sorcerer making an amulet.
214. – A. Burglar. B. Transporting piglets. C. Itinerant oil seller. D. A young student of characters.
215. – A. Decorative pattern for wood sculpture. B. Almond eater. C. & D. Copper coin. E. Opening a jack fruit.
216. – Row 1: A. Child’s jewel. B. Poultry basket. C. Shield. D. Outside of paper-drying oven (as seen from the street). E. Wooden horse (toy). – Row 2: A. Lance for piercing straw boots. B. Log chopper. C. Brick window. D. Rabbit cage. E. Mechanism to hold wood to be sawed. F. Flag. – Row 3: A. A house (earthenware toy). B. Child practicing use of a paint brush.
217. – A. Use of lotus seeds. B. Silk weaver. C. Harvesting cinnamon. D. Amulet.
218. – A. Faience tea jar. B. Working with silk thread. C. Child playing with a bird. D. Spittoon. E. Herb saleswoman.
219. – Row 1: A. Common woman adjusting her skirt. B. Zodiac. C. Young man’s clothes. D. Earthenware incense burner. – Row 2: A. Lantern. B. Pot of *thủy tiên* flowers. C. Washing feet in the courtyard. D. Cake. – Row 3: A. Hunkered old man (earthenware toy). B. Lacquered leather sandals for rich bourgeois. C. Brick, garden balustrade. D. A people’s eye remedy.
220. – A. Food. B. Foot race (children’s game). C. Rope maker. D. Loading junks.
221. – A. Earthenware tank. B. Itinerant seller of copper pieces. C. *Tương* condiment saleswoman. D. Commander’s staff. E. Child’s gun.
222. – A. Child chasing butterflies. B. Frog seller. C. Itinerant Chinese pastry seller. D. Handling fruit.
223. – Row 1: A. Stele on tortoise. B. Headdress of military mandarin. C. Side of a house. D. Factory layout. – Row 2: A. Decoration of a silver box. B. Dragon (tin decorative pattern used by maker of official headdresses). C. Thatched roof of a cottage. D. The books (decoration).
224. – A. Sowing silver ingots (of paper). B. Making *tương* condiment. C. Leading a piglet to market. D. Hand mirror.

225. – A. Chinaman planning medicinal herbs. B. Sign. C. A symbolic image of a calendar. D. Meal outside.
226. – A. An attendant carrying the illuminated cardboard quiver. B. Transporting lime. C. A hanging. D. A coolie eating an ear of corn.
227. – A. Laundry worker reactivating the heater for his clothes iron. B. The harvest. C. Picking fruit. D. Confectioning delicacies.
228. – Row 1: A. Straw broom. B. Framing an opening. C. Amulets attached to a child's clothing. D. *Bát bảo* (a symbolic emblem in panoplies in pagodas). – Row 2: A. Greengrocer's storefront. B. Bourgeois woman making a visit accompanied by her servant. C. *Linh tự* (religious building).
229. – Row 1: A. A monk's ceremonial garb. B. Statue of Guanyin. C. Prosperity (folk print). – Row 2: A. Implement of a tea block maker. B. Bamboo frame. C. Closed parasol. D. Ruler. E. Goldsmith's burin. F. Children's game with copper coins. G. Religious image.
230. – A. Itinerant saleswoman. B. Chinese pipe. C. Children's dance. D. Harvesting lotus.
231. – Row 1: A. *Bát bảo* (religious emblem). B. Earthenware toad (toy). C. Young woman with lotus (statuette observed in places venerating women). D. Hygiene. E. Pigeon house. F. *Bát bảo* (the books). – Row 2: A. Lime pot in its alcove. B. Faience tea pot. – Row 3: A. Coarse lime pot. B. Ceremonial religious garment. C. Ritual table.
232. – A. Attendant carrying a saber. B. Child making music. C. Baby feeding. D. Dress of the educated old man.
233. – Row 1: A. *Bát bảo*. B. Bamboo fence. C. Carrying boat made of bamboo matting. D. Making *kẹo* candy. E. Engraver at work. – Row 2: A. Bamboo secured against flooding. B. Packing. C. Crockery in the kitchen courtyard. – Row 3: A. Pottery. B. Brick balustrade. C. Driers for incense sticks. D. Bamboo seat.
234. – Row 1: A. Bird trap. B. & C. Folk panels. D. Embroidered flag. – Row 2: A. Credence table. B. Provisions for the *Tết* season. C. Shop sign. D. Lacquer ware for betel nuts.
235. – Row 1: A. Crab seller. B. Offering table of home altar. C. Stone stool. D. Wooden sword blade guard (ritual object). – Row 2: A. Drum (child's toy). B. Cross bow. C. Porcelain brush holder. D. Parasol frame. E. Post-meal cleanliness care. F. Hook for the tea block mold.
236. – Row 1: A. Rice mill. B. Above door (moonlit landscape). C. Fixed garden basin. – Row 2: A. Seat for printing board. B. Metal lamp hanger. C. Pot hanger. D. Connecting the different volumes of a work. E. Worker's tea kettle. F. Shelling corn. – Row 3: A. Blacksmith's cutting hammer. B. Phoenix wing (decorative pattern for wood sculpture). C. Drum on its base.
237. – A. People's camp bed. B. Hammock making. C. Sorcerer splitting a rooster's comb to write amulets with its blood. D. Woman selling pumpkins.
238. – Row 1: A. Grating pumpkin. B. Printer. C. Stick fencing. D. Making a pipe tube. E. Storefront.
239. – Row 1: A. Annamite bathtub. B. The doorkeeper (folk print). C. Filing shells for inlaying. D. The legend of the tomb. – Row 2: A. Cochinchina style chignon. B. Pottery. C. Winter clothing.
240. – Row 1: A. Caring for child. B. Paper drying oven. C. Using squids. – Row 2: A. Shelter in a country market. B. Steeping fruit for pastry-making.
241. – Row 1: A. Basket to carry oil. B. Feather hat. C. Pagoda roof ridge. D. Decoration of the side of a house. – Row 2: A. Water-pipe container. B. Junk transporting leaves for hat-making. C. Pressing ground meat cakes. D. Iron lamp hanger. – Row 3: A. Iron compass. B. Mason's trowel. C. Bamboo comb.
242. – Row 1: A. Sugar bowl. B. Symbolic monster (stone sculpture). C. The mast raised for *Tết*. D. Embroidered garment. – Row 2: A. Tea pot holder. B. Stone carver's crankshaft with slider. C. House partition. D. A consumer of sweets. E. Door (in the country). – Row 3: A. Cobbler at work. B. A shoe, especially used by the Chinese.
243. – Row 1: A. The entrance door of a *quan huyên*. B. Confectioner cutting up fruit. C. Dome-shaped framework (garden kiosk). D. Stone drum. – Row 2: A. Flower vase. B. Copper kettle. C. Betel leaf and areca nuts in colored paper (ritual object). D. Hearth. E. A tray – table at a restaurant. F. Soup bowl.
244. – Row 1: A. Rooster-head cake. B. Temple entrance. C. Altar in pagoda courtyard. D. The hand with the brush (symbolic emblem). E. Paper-drying oven. – Row 2: A. Betel service (article for the rich). B. Birthing. C. Old person's head-dress. D. Lantern.
245. – Row 1: A. Wooden sabers (ritual objects). B. Peasant returning from market. C. Preparation of paper mold. D. The five bats (symbolic emblems). E. Dog cage. – Row 2: A. Water lifting device (detail). B. Container for brtrl chew. – Row 3:

- A. Utensil to contain tooth picks. B. Bridge in shape of a donkey's back. C. Rake used by papermakers. D. Niche on the side of an altar. E. Expensive knife with horn handle. F. Brick balustrade.
246. – *Row 1*: A. Engraver's knife. B. Candy seller's display. C. Shed protecting paper pulp mashers. D. Servant delivering presents. E. Bamboo raft. – *Row 2*: A. Bamboo frame to make paper ritual objects. B. Wooden horse (ritual object). C. Dish rack. D. Bell with a clapper. – *Row 3*: A. Decorative pattern (Annamite sculpture). B. Display of paper ritual objects. C. Opulent coffin.
247. – *Row 1*: A. Triple compartment betel case. B. Ceremonial for dead child. C. Statue of *Bình Minh Vương*. D. Entablature of a brick altar. – *Row 2*: A. Decoration of a brick wall. B. Tablets for worship. C. Open book. D. Mixing lacquer. E. Cement grouping depicting a tiger on a mountain. – *Row 3*: A. Rice mill. B. *Bài vị* (ritual object).
248. – *Row 1*: A. Utensils with a bean curd cake cooker. B. Rice winnowing. C. Roof ridge in a temple. D. Cleanliness care. – *Row 2*: A. Iron hasp. B. Rough stèle. C. The character, Longevity (decoration). D. Paper rabbit cage (toy). – *Row 3*: A. Cobbler cutting out the upper of a shoe. B. Arrangement of a raft for bamboo. C. Cotton stretcher for dyeing.
249. – *Row 1*: A. Column (wood carving). B. Roll of leather. C. Window decoration. D. A child aligning incense sticks. E. Butterfly-shaped clothing hanger. – *Row 2*: A. Peasant's fan. B. Child astride a buffalo (decoration). C. Divining. – *Row 3*: A. Fish (earthenware toy). B. Monk's ceremonial garb. C. Drying chopsticks. D. Plate of rice (offering).
250. – *Row 1*: A. Column at pagoda entrance. B. Earthenware deer (toy). C. Court-yard garden. D. The recluse (Annamite folk panel). E. Stele set in the wall of a house. – *Row 2*: A. Protector deities playing chess (folk panel). B. Family altar built in a courtyard. C. A pork butcher inside. – *Row 3*: A. Shoes. B. Amulets worn by women. C. Larder hung from the rafters.
251. – *Row 1*: A. The five bats: emblems of happiness. B. Buddha with curled hair. C. The scholar (paper toy). D. *Tam Đa* (the three happiness) (*ibid.*). – *Row 2*: A. Carved wood frame. B. Bench. C. The stall of a restaurant for coolies. D. A rice measure.
252. – *Row 1*: A. *Le Con hạc* (folk print). B. Spooling silk. C. Pea harvest. D. Work on rice paddy banks. – *Row 2*: A. A woven bamboo basket. B. Coolie's turban. C. Basket with handle.
253. – A. Woman selling tops. B. harvesting lotus seeds. C. Earthenware coffin saleswoman. D. Before the execution.
254. – *Row 1*: A. Brass decoration for Mandarin headdress. B. Kitchen crockery. C. A lacquered, sculpted wood fan carried in religious ceremonies. D. Racks for large baskets. – *Row 2*: A. Tin lamp. B. Lacquered leather case. C. Copper food warmer. D. The wealth deity (folk print). E. Child's hairdo. F. Copper heater.
255. – A. Filtering lacquer. B. Common people's medical treatment. C. Handling fruit. D. Bamboo and paper fish hangings.
256. – A. Furniture foot. B. A cup made from reddish earthenware. C. Spittoon. D. Sealing the vat of the condiment called *tương*. E. Copper food-warmer.
257. – A. A gong player in a procession. B. Women in the construction trades. C. Harvest work. D. People's medical practices.
258. – A. A ceremonial outfit. B. Copper tray (and examination of its decorative elements). C. Sentences carried at funerals. D. Oath.
259. – A. Carrying a balance pole. B. Mourners and monk. C. Confection of *bánh da*. D. Transporting fuel.
260. – A. The Five tigers (religious image). B. Eel seller. C. Making chop sticks. D. Weaving bamboo strips.
261. – A. Candle. B. Mandarin headdress. C. Buddhist tomb. D. Amulet. C. Basket to carry tobacco and areca nuts. D. Flower pattern for wood carving.
262. – *Row 1*: A. Workshop layout. B. Fan made of feathers. C. Kettle of a tea brick maker. D. Tea brick press. – *Row 2*: A. Young woman with fly catcher (women worship statuette). B. & C. Plan. D. Top of a kettle.
263. – *Row 1*: A. Race track (folk print). B. Stationary pre-printed with red. C. Torments in hell for those who have killed living beings. D. Race track (folk print). – *Row 2*: A. Frame including the character, Prosperity (decoration). B. Wooden fence. C. Decorative patterns for jewelry. D. Copper incense burner.
264. – A. Home religious ceremony. B. Pig. C. Amulet glued to a hat. D. Fabrication of feather dusters.
265. – *Row 1*: A. Inscriptions carried in processions. B. Procession of mourning women. C. Bamboo and paper lantern with floral decoration. D. Sealing a condiment vat. – *Row 2*: A. Detail of tea block maker's press.

266. – A. Month (calendar). B. Decoration for wood carving. C. Teapot. D. Jug for eau-de-vie. E. Eel seller.
267. – A. Praying monk. B. Cutting out floral pattern to make paper objects. C. Decoration of a silver box. D. Banana seller.
268. – **Row 1:** A. Mandarin headdress. B. Water carrier. C. Practice of people's medicine. – **Row 2:** A. Earthenware vat. B. Book chest. C. Child's headdress. D. Set of bells (musical instrument). E. Hanger for balance pole.
269. – **Row 1:** A. & B. Implements of block tea maker. C. Window shade. D. Monk's ceremonial outfit. – **Row 2:** A. Layout. B. Implements for game of dice. C. & D. Layouts.
270. – **Row 1:** A. Cloth pouches (for amulets). B. The races (folk print). C. Mandarin headdress. – **Row 2:** A. Buying charcoal. B. Paper flower. C. Flower pot. D. The flower lion (carried at funerals). – **Row 3:** A. Woven bamboo betel container. B. Top of a hat. C. Wooden banister.
271. – **Row 1:** A. Buddhist tomb. B. The three joys (folk print). C. Buddhist statue. D. Exterior of a poor pagoda. E. Monk's staff. – **Row 2:** A. Kneeling elephant made of stone. B. Child astride a buffalo (earthenware toy). C. Rack for drying chopsticks. D. Floral decoration.
272. – A. Itinerant hat saleswoman. B. The kitchen. C. Provision baskets hung from rafters. D. Shelter for outdoor rest. E. Making poultry baskets.
273. – **Row 1:** A. Copper candelabra. B. Details of the incense stick maker's drying rack. C. Three Buddhist statues. D. Square flag. – **Row 2:** A. Floral design (for wood carving). B. Aft view of fishing boat. C. Lacquered wood ritual object. D. Woman brushing a printing plate.
274. – **Row 1:** A. Perfume box (in silver or bone). B. Copper holder for water-pipe. C. Palanquin stand. D. Readyng the incense burner. – **Row 2:** A. Itinerant barber's mirror and pressing stone. B. Goldsmith's hammer.
275. – **Row 1:** A. *Bát bảo* (writing implements). B. Children's game. C. Woman's shoe. D. *Thân chủ* (ritual object). E. Use of a comb. – **Row 2:** A. Stone basin. B. Religious image. C. Rich person's tomb.
276. – **Row 1:** A. Animal-shaped sign. B. Monk in street clothes. C. Detail of husking shaft. D. Pottery. E. The goddess with three heads. – **Row 2:** A. Detail of a junk. B. Drying incense sticks. C. Decorative design using the character, Longevity. – **Row 3:** A. Beam ending in a dragon (wood carving). B. Woman rubbing a sheet of paper onto a printing plate. C. Small tea pot.
277. – **Row 1:** A. A chest. B. Promenading the dragon (folk print). – **Row 2:** A. *Con phượng* (Phoenix) (symbolic emblem). B. Military elephant (folk print). C. The protective deity Vi (*ibid.*).
278. – **Row 1:** A. Making a drum. B. Itinerant clothes dyer. C. Binder honing his cutter. D. Tool to facilitate filing. – **Row 2:** A. Hairpin. B. Tobacco producer. C. Stele sculptor drawing an inscription. D. Pulling *kẹo* candy. E. Layout.
279. – A. Dancers with torches. B. Fruit-shaped lantern. C. The story of *Ki Đông*. D. An official order.
280. – **Row 1:** A. A kite game. B. *Con hạc*. C. A Buddhist saint (statue). D. The bath fairies (folk print). – **Row 2:** A. Wooden banister. B. Wooden shoe. C. Detail of the press for tea blocks.
281. – **Row 1:** A. Imperial officer. B. Rich child's headdress. C. A *Tết* folk print glued on houses. D. The prosperities (folk print). – **Row 2:** A. A paper, ritual object maker cutting out a design. B. Monk (earthenware toy). C. Areca nut (paper object). D. Ornament. E. Bather's hairdo. F. Itinerant female fishmonger.
282. – A. Method of bamboo and leaf construction. B. Paper object saleswoman. C. Religious image.
283. – **Row 1:** A. The theatre. B. Image of the deity. – **Row 2:** A. Furnishing. B. Top of the roof frame of a cottage. C. Copper basin. D. Tinsmith's tool. E. Detail of a beam. F. Cake form. G. Bamboo drying rack.
284. – **Row 1:** A. Gold ingot case (paper). B. Pagoda entrance. C. Greeting a guest. – **Row 2:** A. Mandarin's headdress. B. Castration of a pig. C. Rice paddy work. D. A lamp and its stand.
285. – **Row 1:** A. *Thánh Mẫu* amulet. B. Singer playing a bamboo tube. C. Statue of an emperor. D. The tiger (religious image). E. Divining by chicken feet. – **Row 2:** A. Pattern. B. Pliers. C. Knife with pincer. – **Row 3:** A. Weapon of war. B. Dryer. C. Praying monk (earthenware toy). D. Bamboo and paper horse (ritual object). E. Amulet.
286. – A. Summer evening. B. & C. Religious images.
287. – **Row 1:** A. Form for making official headdresses. B. Bib. C. Expensive outfit with floral decorations. D. Immersion tank for mulberry strips used to make paper. – **Row 2:** A. Stairs. B. Official headdress. C. Protector around ceiling skylight. D. Putting up *Tết* prints in a house. – **Row 3:** A. Stand for religious texts. B. Oil measure. C. Wooden tray. D. Opium smoker. E. Driving away evil deities before *Tết*.

288. – **Row 1:** A. The cry of the crane (folk panel). B. & C. The two hermits (*ibid.*). D. The kitchen deity (*ibid.*). – **Row 2:** A. Silk weaver's spool holder. B. House with window shades. C. Religious candlestick. D. Weaver's roller. E. *Thôc công* (folk print).
289. – **Row 1:** A. Buddhist ceremony. B. The fisherman (folk panel). C. Hairpiece. D. Front of a house. – **Row 2:** A. Whistle. B. Ritual gong (*mõ*). C. Curved harp. D. Statue of a mandarin. – **Row 3:** A. Supplications of beggars. B. Blind medium providing consultation. C. An array of symbolic weapons in a pagoda. D. Making a part. E. Religious statue.
290. – **Row 1:** A. Decorative pattern for wood sculpture. B. Amulet. C. Frontispiece of Buddhist book. D. Bandstand (folk print). – **Row 2:** A. Tubular lime pot. B. Immersion basket for strips of mulberry bark. C. Door in small pagoda. D. Departure for examination.
291. – **Row 1:** A. *Câu đồi* (lacquered panels). B. Wealth (folk print). C. Tiger tooth: a talisman. D. Rustic lantern. E. A moored junk. – **Row 2:** A. Earthenware tank. B. A paper hanging (ritual object). C. *Tam Son* (*ibid.*). D. House (from the front). – **Row 3:** A. Decorative straw pattern of headrest. B. Ancestral tablets. C. Keys. D. Itinerant salesman's tray. E. Stool.
292. – **Row 1:** A. Little Chinese nougat salesman (tin toy). B. Rich woman's sandal. C. Bamboo skewer. D. Chinaman playing cymbals (tin toy). E. Religious statue. – **Row 2:** A. Hexagonal paper lantern. B. Hat. C. Child's headdress. D. Wrapped lotus flower. E. Pot base. F. Knife.
293. – **Row 1:** A. Detail from turner's trade. B. Bib. C. Pagoda (earthenware toy). – **Row 2:** A. Woven bamboo mat. B. Flower pot. – **Row 3:** A. Building frame. B. Copper food-warmer. C. Scraper. D. Detail of a plough. E. Brushes. F. Decorative stone planter. – **Row 4:** A. Ritual lamp stick. B. Goldsmith's hammer. C. Soup bowl. D. Goldsmith's decorative pattern. – **Row 5:** A. Bottom of wooden tray. B. Copper gong. C. Plane. D. Table.
294. – **Row 1:** A. Peasant's outfit. B. Spring festival (folk print). C. Scholarly competition (*ibid.*). – **Row 2:** A. Buddhist image (*ibid.*). B. Protector deity (*ibid.*). C. The home (*ibid.*).
295. – **Row 1:** A. Mixing mud and straw for building. B. Threshing rice. C. Lumberjacks cutting down tree. D. Outfit of an aged notable. – **Row 2:** A. Mandarin's hat. B. Honorific insignia.
296. – **Row 1:** A. Press for making bean curd cakes. B. Framework. C. Window. D. Covered market. – **Row 2:** A & B. Knives. C. Stoves in a sugar factory. D. Betel knife. E. Statue of a fairy. F. Repairing a saw.
297. – **Row 1:** A. Drummer. B. Playing the ringing rope. C. The story of *Ki Đông*. D. Peasant sandal. – **Row 2:** A. Mandarin's shoe. B. Tea service. C. Sign. D. Tools for making stone steles.
298. – **Row 1:** A. Jewel case. B. End of a coffin. C. Toothpick holder and wash basin holder. D. Decorating the entrance of a house with pots of flowers. E. Refreshment seller's stand. – **Row 2:** A. Symbolic processional emblem. B. Lime pot holder. C. Bat-shaped clothes hanger. D. Chinese hat for the high festivals. E. Ear cleaner. – **Row 3:** A. Chinese lantern. B. Clarinet. C. Bamboo basket. D. Wooden bucket.
299. – **Row 1:** A. The handcrafts (folk print). B. Imperial ceremony (*ibid.*). C. *Con hạc* (*ibid.*). – **Row 2:** A. Mouse trap. B. Protector deity (folk print). C. A bunch of grapes (design for wood carving). D. Salt seller's basket. E. Gold decoration on a red lacquer trunk.
300. – A. Four children playing horse. B. Lacquering a statue. C. Cooking peas. D. Singers dancing.
301. – A. Making an earthenware statue. B. Games of young children. C. Making folding fans. D. Preparing betel leaves to chew.
302. – A. The practice of folk medicine. B. Offerings in household worship. C. Peasant's rain garb. D. Eating shellfish.
303. – A. Preparing fish. B. Itinerant saleswoman. C. Chinese restaurant owner. D. Making a woven bamboo basket.
304. – A. Pond steps. B. Dog catcher. C. Dyeing teeth. D. Carrying laundry to be cleaned.
305. – A. Dry areca nut production. B. Hair plucking. C. Tooth coloring saleswoman. D. Children's game.
306. – A. Earthenware stove saleswoman. B. & C. Confectioners. D. Itinerant saleswoman.
307. – A. Bamboo furniture maker. B. Collecting fatty water. C. Stick game. D. Collecting night soil.
308. – A. Care of livestock. B. Working on incense sticks. C. Japanese woman's outfit. D. Magic ceremony at funeral.

309. – A. Wall driller. B. Scholar's fingernails. C. Light. D. The calendar.
310. – A. A woman selling silk and tea. B. Sitting posture. C. Using a banana leaf. D. Remedy for rabies.
311. – A. Amulet. B. Wood transport. C. Making *bánh da*. D. Cabinet maker.
312. – A. Fortunetelling through theater. B. The raft set adrift: punishment for adulterers. C. Kite. D. Punishment of a *lý trưởng*.
313. – A. Little itinerant sellers. B. Catching mosquitoes. C. Funeral rites. D. Teeth cleaning.
314. – A. Using a blow-torch. B. Making a hat. C. Mandarin's tablet. D. Kitchen.
315. – A. Dyeing incense sticks. B. Three tinsmith patterns. C. Meal. D. Outfit of a Malabar.
316. – A. Interrogation. B. Praying monk. C. Dog meat butcher. D. The firecracker.
317. – A. Amulet. B. Bagging incense sticks. C. After the beheading. D. Chinese nougat seller.
318. – A. Pirates going through a bamboo hedge. B. Scale for food provisions. C. Scarecrow. D. A prayer.
319. – A. Fly chaser. B. Massage. C. A turner's shop. D. Birthing.
320. – A. Bamboo boat. B. Preparing skins. C. Calendar. D. Itinerant saleswoman.
321. – A. Playing with a toad. B. Making a chignon. C. Long neck guitar. D. Bagging incense.
322. – A. Children's game. B. Apothecary's chopper. C. Larder. D. Folk practices.
323. – A. Bird cages (details). B. Using cat intestines. C. Bamboo pole bridge. D. Wrestlers.
324. – Row 1: A. Street performer juggling balls. B. Earthenware cat (toy). C. Rice flower mill. – Row 2: A. Receptacle for eau-de-vie offerings. B. Peasant hat. C. Lamp hangers used by sculptors. D. *Con hạc* (wall painting). E. Stamper used by engravers. F. Home altar used for ancestor worship. – Row 3: A. Bench. B. Kitchen openings. C. Pediment of a brick house.
325. – A. Preparing refreshments. B. Alcohol jug. C. Weaving a hat. D. Animal Chinese tamer exhibit.
326. – A. Sweets seller. B. Winter scene. C. Rickshaw coolie refreshing himself. D. Making mandarin's outfits.
327. – Row 1: A. Weapon with blade. B. Brush to glue paper. – Row 2: A. Labor. B. Dog butchering. C. Lighting a pressing heater. D. Help for the drowning.
328. – A. Cake making. B. & C. Folk prints.
329. – A. Calendar. B. & C. Folk prints. D. Silver jewel. E. Design for wood carving. F. Roll of copper coins.
330. – A. Sausage maker. B. Drying skins to be tanned. C. Lateral altar. D. Cortège of shamans.
331. – A. Making fans. B. Wood sculptor. C. Offering to *Thổ công*. D. Binding.
332. – A. Extracting a tooth. B. Sugar industry. C. *Kì Đồng*. D. Raising mice.
333. – A. Making big incense sticks. B. Gathering. C. Medical practice. D. Coolie's headpiece.
334. – A. Shamans (children's game). B. The grease pole. C. Sugarcane seller. D. Goldsmith working pieces of gold.
335. – Row 1: A. Tin lantern. B. Fish game. C. Embroiderer copying a design. D. Making scoops from coconuts. E. Village ringer. – Row 2: A. Bamboo tongues for cooking fish. B. Large brush. C. Carved wood door top. D. Banner carried at funerals. E. Spool for silk.
336. – A. Shaman at funeral rites. B. Woman in a funeral procession. C. Implements for a meal. D. Candy seller.
337. – A. Dragon (almanac). B. Fish trap. C. Children's game. D. Chinese maker of incense rolls. E. Goldsmith's anvil.
338. – A. Rack for drying clothes. B. Child practicing writing. C. Lamp snuffer. D. Maker of candy toys.
339. – A. Kitchen. B. Tailor. C. Eye cleaner. D. Transport of blocks of wood.
340. – A. Transporting fertilizer. B. Slippery pole (game). C. Tailor's workshop.
341. – A. Attending to cleanliness. B. Sugarcane saleswoman. C. Comb maker. D. Making a woven hat.
342. – A. A copper object shop. B. Children's games. C. Preparing betel chew. D. Gesture of politeness.
343. – A. The kiss. B. The battle. C. Working bamboo. D. Beheading.
344. – A. Children's game. B. Paper mask makers. C. Chinese hairdo. D. Monk preparing objects for worship.

345. – A. Butcher's implements. B. Game of jacks. C. Headpiece of an almanac. D. Maker of cases for scales.
346. – A. Chinese pastry maker. B. Carrying cotton. C. Working bamboo. D. Preparing incense burner. E. *Thố* outfit.
347. – A. Repairing a leaf hat. B. The bird game. C. Building a fence. D. Sweets seller.
348. – A. Execution. B. Shaman consulting a compass. C. Preparing a lamp. D. Use of the banana tree.
349. – A. The hammock-cradle. B. Engagement ceremony. C. Fruit picking. D. A selling scene.
350. – *Row 1*: A. Statue. B. Alcohol bottle of crackled faience. C. Pewter betel service. D. Drum. E. The poor person's house moving. – *Row 2*: A. A stone mortar. B. Window with grill. – *Row 3*: A. Pagoda wall. B. Carrying herbs. C. Shaman's ceremony. D. Landscape in a courtyard planter.
351. – A. Making chopsticks. B. Chopstick seller. C. Tinsmith soldering. D. A mayor's tour.
352. – A. A child's rattles. B. Slaughtering a buffalo. C. Woman selling crabs. D. Harvesting.
353. – A. Procession carrying message to the king. B. Calendar. C. Lantern making. D. Corn seller.
354. – A. Lacquering. B. Castration of a buffalo. C. Theater door. D. Itinerant, night-time salesman.
355. – A. Slaughtering a goat. B. A turban thief. C. Coolie's outfit. D. Mandarin in a rickshaw.
356. – A. Transporting bricks. B. *Kéo* saleswoman. C. Chinese faience stool. D. Preparing betel plug.
357. – A. Preparing feathers for hat making. B. Wedding ceremony. C. Thread making. D. Arranging clothes.
358. – A. A healer. B. The power of incense sticks. C. Monk's headdress. D. Chinese picture seller.
359. – *Row 1*: A. protector deity. B. Knife juggler. C. Areca tree garden. D. Returning from market. E. Statue of Ngũ Quan Minh Vương. – *Row 2*: A. Larder. B. Young woman selling betel plugs. C. Frame of a small cottage. D. Potter's tool. E. Offerings. F. Transport basket for non-fragile merchandise.
360. – A. & B. Man and woman shamans using incense sticks. C. Castrating a dog. D. After the beheading.
361. – A. Calendar. B. Fortunetelling with copper coins. C. Bandit interrogating his victim. D. Making the arm of a large scale.
362. – A. Dipper for drawing oil. B. Making a larder. C. Dyeing feathers. D. Children's game. E. Calendar.
363. – A. Chinese stool. B. Swing. C. Making a cage. D. Making a top.
364. – A. Pastry saleswoman. B. Making a larder. C. Cat burglar. D. Preparing fruit.
365. – *Row 1*: A. Body of a heater. B. Incense burner. C. Processional banner. D. Rich outfit. – *Row 2*: A. Elaborate design. B. Prayer holder. C. Chinese outfit. D. Flower stand (ritual object). – *Row 3*: A. Form to drain soybean curd cakes. B. Earthenware lion (toy). C. Jewel case. D. Peasant hat.
366. – A. Cleaning a fish. B. The year. C. Chinese maker of ritual candles. D. Preparing areca nuts to dry.
367. – A. Silk weaver. B. Chopping wood. C. Tinsmith hammering. D. Children's game.
368. – A. Transporting building materials. B. Profanity. C. Tradesman's altar. D. Making tea.
369. – A. Using a square. B. Pharmacist. C. A blind medium. D. The hanging pot game.
370. – *Row 1*: A. The potter's coal rake. B. Earthenware pig (toy). C. Carrying rice. D. Flower vase. E. Flower stand (ritual object). – *Row 2*: A. Peasants at market. B. Food warmer. C. Decorative design for wood carving. – *Row 3*: A. Horse (pagoda illumination). B. Window with bars. C. Juggler, juggling balls. D. Coffin details. E. Gravedigger.
371. – *Row 1*: A. Miller. B. Chinese sweets seller (tin toy). C. Processional furniture. D. Teapot with folding handle. E. The embroiderer. – *Row 2*: A. Mirror. B. Kitchen structure. – *Row 3*: A. Itinerant food salesman's cabinet. B. Grain transport basket. C. Decorative pattern for wood carving. D. The flying horse (Buddhist print). – *Row 4*: A. Bird trap. B. Goldsmith's work table.
372. – *Row 1*: A. Peasant on a rainy day. B. Knife. C. A planer. D. Statue of *Đức Ông*. E. View of a cottage. F. Putting rings on a drum. – *Row 2*: A. Coolie's summer outfit. B. Tin candlestick. C. Stand for offerings (paper, ritual object). D. Birthing room. E. Hat of a rich bourgeois woman. – *Row 3*: A. Bib. B. Fulcrum of a balance scale.

373. – **Row 1:** A. Warmer. B. *Tam Son*. C. Planting rice seedlings. – **Row 2:** A. Ustensils. B. Child care. C. & D. Guardian deities (folk print). E. Papermaking shed. – **Row 3:** A. Bird-catcher's equipment. B. Procession of a Mandarin. C. Canon.

374. – A. Children's game. B. Calendar. C. Bamboo merchandise protective screen.

375. – **Row 1:** A. Sanding the meat-chopping block. B. Statue. C. Buddhist ceremony. D. Woman playing flute (folk panel). – **Row 2:** A. Trammel. B. Spine. C. Tea tray. D. Brick balustrade. E. The trades (folk print).

376. – **Row 1:** A. Axe. B. Water tank. C. *Tết* ceremony. D. Design (wood carving). E. A prisoner. – **Row 2:** A. Details of a plane. B. Earthenware casket. C. Incense burner in its alcove. D. Frame. E. Butterfly-shaped parasol. F. Knives. G. Frying pan. – **Row 3:** A. Woodengong. B. Pressing stones. C. Medicinal chopper. D. Single-string guitar. E. Credence Table.

377. – **Row 1:** A. Harvest. B. Fishing. C. Frog catching. D. Watering. – **Row 2:** A. Mulberry bark soaking basket. B. Floral design (peach leaves and fruit).

378. – **Row 1:** A. Paper form. B. Mandarin headdress. C. Saber juggling (folk panel). D. Pressed-meat vendor's display. – **Row 2:** A. Repairing a saw. B. Working bamboo. C. Breast cover. – **Row 3:** A. making tea. B. Roof of a brick house. C. Repairing a paper form. D. Rice basket.

379. – **Row 1:** A. Bronze decorative design. B. Portico of a pagoda. C. The five fruits (offering). D. Amulet. E. Faience credence table. – **Row 2:** A. Provisions basket. B. Platform bed. C. Corporal punishment. D. Basket cover. – **Row 3:** A. Dragon (illumination in pagodas). B. Wood carving decorating an opening.

380. – A. The pan game. B. Collecting shells. C. Winnowing fan. D. Draining of a pond. E. Frog catching.

381. – Calendar (4 designs).

382. – **Row 1:** A. Weapon with blade. B. Chinese outfit. C. Lantern. D. Statue of goddess. E. The five tigers. (folk print). – **Row 2:** A. Burner. B. Itinerant saleswoman. C. Lamp. D. Areca nut drying basket. – **Row 3:** A. Kite. B. Pint of a hat. C. Printer's ink pot. D. Cake wrapping.

383. – **Row 1:** A. Monk's hat. B. Dog catcher. C. Ring. D. Instrument repairman's block. – **Row 2:** A. Sickle. B. Stone sculptor's gouge. C. Anvil. D. Basket.

384. – **Row 1:** A. Woodsman (folk panel). B. Bamboo and paper, ritual hat. C. Acrobats juggling on a ladder. D. Spectator's posture. E. Storage of old lime

pots. – **Row 2:** A. Inlaying a tray with mother-of-pearl. B. Design decorating a trunk. C. Irrigation.

385. – **Row 1:** A. Woman turning. B. Fish-shaped deity. C. Packing baskets. D. A tray of ritual offerings. – **Row 2:** A. Mother-of-pearl. B. A vase holder. C. A singer's costume. D. Gong striker. E. Wooden brush (ritual object). F. Gouge mallet. G. Rake. H. Irrigation scoop. I. Trowel. J. Bamboo and wood stool. K. Blacksmith's tongues. L. Iron cutter. – **Row 3:** A. Cabinet. B. Bamboo trellis. C. Bird cage hanger. D. Bowl.

386. – **Row 1:** A. Military mandarin headdress. B. Building a mud and straw wall. C. Chinese lamp globe merchant. D. Basket maker. – **Row 2:** A. Knife with curved blade. B. Opium smoker's scrapers. C. Lime pot. D. *Chandoo* opium jar.

387. – **Row 1:** A. Rituals at a grave. B. Deity of the South (statue). C. Buddhist ceremony. – **Row 2:** A. Water pipe holder. B. Rich woman (paper, ritual object). C. Double awl. – **Row 3:** A. Earthenware fish (toy). B. Method of carrying fish. C. Making tea.

388. – **Row 1:** A. Stirring the soaking tank for mulberry strips. B. Picking mulberry flowers. C. Metal scrap collector. D. The year. – **Row 2:** A. An unkempt woman's hairdo. B. Childcare.

389. – **Row 1:** A. Goldsmith's wife at work. B. The phoenix (decoration). C. Stone stair. D. Statue. – **Row 2:** A. Worship. B. Statue. C. Prostration. – **Row 3:** A. Shuttlecock. B. Itinerant salesman's canopy. C. Tin scoop. D. Glue brush. E. Brick decorative pattern. F. Chinese hairdo. G. Frame. H. Woman with a fan (small statue in edifices dedicated to venerating women).

390. – **Row 1:** A. Seated Buddha. B. Teapot cover. C. Carved wooden hanging in pagodas. D. Wife of the turner polishing wood. – **Row 2:** A. Ritual papermaker. B. Westernized outfit. C. Caring for a baby. – **Row 3:** A. Copper *Vajra*. B. Making a paper mold. C. Tray. D. Bamboo structure.

391. – **Row 1:** A. Fire guard. B. Contents of the betel coffer. C. Carved ends of beams. D. Hair removal. – **Row 2:** A. Printer's implements. B. Child's jacket. C. Cleaning mulberry bark strips. D. Carved door bottom. – **Row 3:** A. Toothpick holder. B. Structure mounted on saw horses. C. Bamboo swing. D. Treillis de bambou et de feuilles pour les toits. E. Frame connectors. F. Stove. G. Post partum.

392. – **Row 1:** A. Mourning clothes. B. Folk practice. C. Exterior of small pagoda. D. Clothing for inside. – **Row 2:** A. Frame of the coping of a straw and mud wall. B. Neo-style chair. C. Basket holder. – **Row 3:** A. Child's headdress.

- B. Carrying basket. C. Winnowing basket. D. Lacquer knife. E. Potters' shovels. F. Blacksmith's clamp.
393. – **Row 1:** A. Chinese cymbals player (tin toy). B. Month of the rooster (calendar). C. Shovel. D. Opium box. E. Vase. – **Row 2:** A. Child's hairdo. B. Coping of a mud and straw wall. C. Awl. D. Tin garbage shovel.
394. – **Row 1:** A., B. & C. Hats. D. Superstitions regarding the mortar and pestle. – **Row 2:** A. Statuette (cult of women's veneration). B. Statue (goddess). C. & D. Potters' shovels. – **Row 3:** A. Copper stove. B. Stone sculptor's gouge.
395. – **Row 1:** A. Incense spool making press. B. Line-roller for net making. C. & D. Statue. E. Sign carried in processions. F. Chinese outfit. – **Row 2:** A. Altar framing. B. Container for incense packets. C. Three-level larder. D. Bamboo kitchenware rack. E. Tobacco roll cutter. F. Woodworker's marking line.
396. – **Row 1:** A. Calendar. B. Visiting bourgeois lady. C. Incense burner. D. Form to make soy bean curd cakes. – **Row 2:** A. Cake. B. Magic lantern. C. Anchoring of bamboo protection against flooding. D. Hanging hook in a boat.
397. – **Row 1:** A. & B. Fishing. C. Calendar. – **Row 2:** A. Individual shoulder pole. B. Chopping fire wood for *Tết*. C. Bundle of paper masks.
398. – **Row 1:** A. Half-moon shaped axe. B. Leading the goose to market. C. Grating coconut. D. Kì Đông. – **Row 2:** A. A game with copper coins. B. Thread roller (cotton and silk). C. Transporting a tree trunk.
399. – **Row 1:** A. An old lady crushing her betel quid. B. *Thái Quan Minh Vương* (statue). C. Cistern in the kitchen. D. Implements for cleanliness care. – **Row 2:** A. A belt for a mandarin outfit. B. Baby walker. C. The *Thủy tiên* flowers. D. Tailor sketching the cut of an outfit. E. Tin candlestick. – **Row 3:** A. Cobblernailing a shoe. B. Cooking rice. C. Pothook. D. Document tube. E. Knife. F. Scraper. G. Fish-roasting oven. H. Wrapped lotus flower. I. Lacquered wood, ritual stele. J. Detail of a big balance scale. K. Frame.
400. – A. Roller. B. Protector deity (folk print). C. The house (bamboo and paper object carried at funerals). D. Plowing and fishing (folk print). E. Wooden stairs.
401. – Dragon dance.
402. – **Row 1:** A. A Mandarin (earthenware toy). B. Cylindrical container for provisions. C. Brick balustrade. D. Rich person's garment. – **Row 2:** A. Weapon with blade. B. Knife to work bamboo. C. Eye glasses. D. & E. Flower vases. F. Soup bowl. – **Row 3:** A. Fire poker. B. Saucer. C. Plane with handle.
403. – **Row 1:** A. Household altar in a cottage. B. Vase. C. Mirror. D. Drying cardboard sheets. E. Bamboo basket holder. – **Row 2:** A. Earthenware wick holder. B. Detail of a bamboo frame. C. Peak of the roof of a house. D. Vase. – **Row 3:** A. Childcare. B. Structure of a wooden bucket. C. Alcove for portable stove. D. Flask. E. The wrestlers (earthenware toy). F. A goldsmith's jewelry file.
404. – **Row 1:** A. Stone seat. B. Vertical stair. C. A horse and a *con hac* (copper ritual object). D. Cannon. – **Row 2:** A. Official's hat. B. Vase. C. Shaman's announcement. D. Bucket for wells. – **Row 3:** A. Rich person's shoe. B. Decorative seal (the character, happiness). C. Breast cover. D. Portable stove in alcove. E. Saucer decorated with moonlit landscape.
405. – **Row 1:** A. Jug for eau-de-vie. B. Money box. C. *Thân chú* (ancestral tablet). D. Side door of pagoda. – **Row 2:** A. Scoop made from coconut. B. Jeweled padlock. C. Drying fence. – **Row 3:** A. Butcher's clever. B. Apothecary's chopper. C. Larder.
406. – **Row 1:** A. Jug for eau-de-vie. B. Child fanning a guest. C. Bamboo (folk panel). D. Woven lath for mud and straw wall. – **Row 2:** A. Scissors. B. Holding box for written documents. – **Row 3:** A. Copper caldron. B. Midwife giving massage. C. Lime pot. D. Framing detail.
407. – **Row 1:** A. Pulley used on junks. B. Sugar processing vat. C. Earthenware horse (toy). D. Jug for eau-de-vie. E. Brass decoration (by official headdress-maker). – **Row 2:** A. Framing detail. B. Rod (by maker of lacquer, ritual objects). C. Copper pot. D. Table of administrative offices. E. *Kéo* candy-maker's scraper. – **Row 3:** A. Bronze lotus flower (by official headdress-maker). B. Water pipe bowl.
408. – **Row 1:** A. Turner's gouge. B. Double ladder. C. Side doors. D. Console table. E. Knives. – **Row 2:** A. Soldering iron. B. The pork roaster's kitchen. C. Bamboo fruit picker. D. Base of a wooden column. E. Hanging night light. F. Packed bowls.
409. – **Row 1:** A. Gouge with scrapers. B. Gold beater's cabinet. C. Vase. D. Cruet for eau-de-vie. E. Bananas (cake). F. Soup vendor's kitchen. – **Row 2:** A. Plane. B. Flute. C. Copper founder's gouge. D. Lantern. E. Lacquered earthenware vase. F. Bench. – **Row 3:** A. A turner's product. B. Thread roller. C. Opium pipe. D. Framing detail. E. Ferry boat.
410. – **Row 1:** A. Book packing. B. Torment in hell (illumination). C. Rolling entrance door. D. Incense burner. – **Row 2:** A. Brick altar. B. Copper lime pot. C. Chinese woman's headdress.

411. – **Row 1:** A. Rattan carrying hanger for shoulder pole carrier. B. Decoration for wood carving. C. Vase. D. Imperial attendant (statue). E. Decorative stand with landscape. – **Row 2:** A. Dragon's hindquarters (wood sculpture). B. Trunk with feet. – **Row 3:** A. Hatchet. B. Copper boiler. C. Framing of courtyard door. D. Tin oil can. E. Implement to stretch silver thread.
412. – **Row 1:** A. Attendant (stone statue). B. Decorative pattern for a window. C. Sack. D. Fish trap. E. Base for a tray called a *tam son*. – **Row 2:** A. Rattan hanger. B. Turned wood vase for incense sticks. C. Stone lion. D. Forms used by the hat-maker for officials. E. Stone incense burner. F. Faience chandelier. G. Condiment holder.
413. – **Row 1:** A. Window shade. B. Mold for *bánh oán* cakes. C. Drum-making stretcher. D. Magic ritual. E. Column at temple entrance. – **Row 2:** A. Lantern base. B. Pulling *kẹo* candy. C. Easel. – **Row 3:** A. Square bamboo basket. B. Cake with floral decoration. C. Copper kettle.
414. – **Row 1:** A. Trunk with feet. B. Receiving letters for the emperor. C. Pigsty. D. Bird (rice cake). – **Row 2:** A. Bundling paper. B. Bamboo gutter. C. Bench.
415. – **Row 1:** A. Housing in which to burn paper, ritual objects. B. Entrance of the scholars' camp. C. Awning. – **Row 2:** A. Trussing of a ritual paper snake. B. Lime pot. C. Tortoise shell box. D. Child's headdress.
416. – **Row 1:** A. Terrace of a house. B. Balustrade in a garden. C. The turtle (symbolic design). D. Offering *bánh oán* cakes to the water deities. – **Row 2:** A. Form for making paper boots. B. Peak of a hat. C. Betel box. D. Firebox of the food warmer. E. Vase.
417. – **Row 1:** A. Turned wood candle stick. B. Copper food warmer. C. Singer's implements. D. Pagoda door. – **Row 2:** A. Blacksmith's bellows. B. Basket with handle. C. Wall lantern. – **Row 3:** A. Lotus flower with Sanskrit characters printed on certain clothes. B. A carrier for funeral offerings. C. Camp bed trestles. D. Man with a gun (earthenware toy).
418. – **Row 1:** A. The monsters (folk print). B. Drum maker's awl. C. Turner's wooden hammer. D. Paper ornaments. E. Ceremonial saber. – **Row 2:** A. Meat hook. B. Candle holder from a Chinese lantern. C. Infernal torment. D. A window decoration.
419. – **Row 1:** A. Tray of offerings. B. Portable throne. C. Rickshaw (tin toy). – **Row 2:** A. & B. Framing details. C. Teapot. D. Immersion pits for strips of Mulberry bark. E. Water pipe.
420. – **Row 1:** A. Statue. B. Courtyard cistern. C. Outfit of a rich *bourgeoise*. D. Flower vase. – **Row 2:** A. Statue. B. Ritual table. C. Winder (cottons, silk).
421. – **Row 1:** A. Areca nut scissors. B. Stool. C. Making tea. D. Broom shank. E. Feather covered hat. – **Row 2:** A. Burial canopy. B. Wooden symbolic weapon. C. Basket to transport fish. D. Container. E. Betel tray. F. Table for Offerings. – **Row 3:** A. Crushed bamboo mat. B. Alcove in a wall. C. Wooden container for tea flowers. D. Bundling paper masks. E. Tray loaded with *bánh oán*.
422. – **Row 1:** A. Meat hook. B. Decorative design. C. Wall-top decoration. D. Table. – **Row 2:** A. Copper founder's vise. B. Stonecutter's square. C. Irrigation bucket. D. Goldsmith's anvil. – **Row 3:** A. Anvils. B. Copper betel box. C. Paper shoe (ritual object).
423. – **Row 1:** A. Altar in Buddhist pagoda. B. Money game (folk print). C. The three protector deities (*ibid.*). – **Row 2:** A. Administrative sign. B. Knife. C. Decorative pattern for wood carving.
424. – **Row 1:** A. Slaughtering a pig. B. The goddess Guanyin. C. Trampling rice. – **Row 2:** A. Transporting piglets. B. Decorative design: two lions playing with a ball. C. The elephant (bamboo and paper toy).
425. – **Row 1:** A. The harpist (folk print). B. Rolling incense sticks. C. Smoothing the red lacquer on rattan weapons. D. Winder (cotton, silk). – **Row 2:** A. Decoration of a parasol. B. Oiling the design to be engraved. C. Gilding chopsticks. D. Making soy cakes.
426. – **Row 1:** A. Decorative vase. B. Saber. C. Incense bag ceremony. D. Ornate console table. E. Ceremonial throne. – **Row 2:** A. Woman adjusting her turban. B. Hanging lamp. C. Packing basket.
427. – **Row 1:** A. Coals rake. B. Blacksmith's tongs. C. The four pious women with the palanquin (bamboo and paper ritual object). D. Juggler balancing on a tight rope. E. Broom with handle. F. Copper coins stuck on an incense burner. – **Row 2:** A. Chamber in a Buddhist monastery. B. Heater. – **Row 3:** A. Pot used by a goldsmith. B. Elephant mount. C. Buddhist banner. D. A four-carrier awning. E. Bamboo and paper junk (ritual object).
428. – A. Clarinetist. B. Duck herder. C. Sugar maker's implements. D. Exhumation.
429. – **Row 1:** A. Engraver's knife. B. Carrying baskets. C. Tube with engraver's tools. D. Coolie's headdress. E. Carrying a baby. – **Row 2:** A. Layout of bamboo. B. Form to make official's hats. C. Harquebus. – **Row 3:** A. Needle made from bone. B. Chicken cage. C. Tile. D. Ordinary money pouch. E. Screen.

430. – **Row 1:** A. The Warrior (statue). B. Tea caddy. C. Poultry cage. D. A door.
 – **Row 2:** A. Peak of a hat. B. Earthenware pot. – **Row 3:** A. Kitchen. B. Tea tray.
 C. Potter's knife. D. The beard. E. Old man's outfit.

431. – **Row 1:** A. The rooster (rice cake). B., C. & D. Altars. – **Row 2:** A. Official headdress. B. Tortoise (earthenware toy).

432. – **Row 1:** A. Dry goods store. B. Transporting. C. Study of old writings. – **Row 2:**
 A. An old beggar. B. Peasant carrying his work implements.

433. – **Row 1:** A. Paper lantern for burials. B. Courtyard altar. C. Essential objects for worship. – **Row 2:** A. Kettle. B. Pot with handles. C. The back of a row of houses.

434. – **Row 1:** A. A shed. B. Carved wood frame for an opening. C. Tin lantern.
 D. Chess table. – **Row 2:** A. The inlayer works with a layer of mother-of-pearl.
 B. A brick bridge. C. Confectioner stirring the *kẹo* candy. D. Prayer (earthenware toy).

435. – **Row 1:** A. Tomb. B. The two dragons and the moon (folk print). C. Paper horse (ritual object). D. The celestial tribunal. – **Row 2:** A. The hat of a *Tú Tài*.
 B. A corner of the kitchen.

436. – **Row 1:** A. A ball juggler. B. Coolies' meal. C. Transporting wedding gifts.
 – **Row 2:** A. Bird cage. B. Water pipe holder. C. Feather hat. D. Itinerant roasted pork seller. E. A bell on its pedestal.

437. – **Row 1:** A. Labor. B. Statue. C. Putting away ritual accessories after *Tết*. – **Row 2:** A. Fish-shaped gong. B. Hanging hook. C. Paper form. D. Provisions hung from the roof. E. Pressing binding paper.

438. – A. Bird trap. B. Transporting roasted pig for a celebration. C. Meal.
 D. Calendar.

439. – **Row 1:** A. Candy skewer B. Debt collecting. C. Portico. D. Bird trap.
 – **Row 2:** A. Potter's toll made from bamboo. B. Building with bamboo. C. Paper ritual object. D. Illumination of an altar. E. Bamboo toothpick holder.

440. – **Row 1:** A. Characteristics of a military mandarin. B. Bamboo clog. C. Funerary headdress. D. Altar (tin toy). – **Row 2:** A. Hat covered in feathers. B. Stick-bundle salesman's display. C. Basin on its base.

441. – **Row 1:** A. Library. B. Making paper boots. C. Buddhist ceremony. D. Veneration of the stars. – **Row 2:** A. Tools for making paper ritual objects. B. Hammer. C. Folding awning. D. Chopping block. – **Row 3:** A. Copper megaphone.
 B. *Thổ công* hanging altar. C. Paper chickens (ritual objects). D. *Tết* celebration.

442. – **Row 1:** A. A paper fish lantern. B. Cotton gin with rollers. C. Card game stand. D. Head of a balustrade. – **Row 2:** A. Detail of an incense stick dryer.
 B. Copper kettle. C. Five-tiered larder. D. Beggar prostrating himself. E. Brass ornament. – **Row 3:** A. Uses of bamboo. B. Carrying basket. C. Musical instrument maker's anvil. D. Eau-de-vie phial.

443. – **Row 1:** A. Bamboo piggy bank. B. Decoration of the opening in the fence.
 C. Water carrier. D. Tea seller's display. – **Row 2:** A. Detail of wood sculpture.
 B. Bench. – **Row 3:** A. Potter's knife. B. House locked house during the day.
 C. Boatman's ritual. D. Abacus.

444. – **Row 1:** A. Pagoda entrance. B. Thrashing cotton. C. Roofers. – **Row 2:**
 A. Maintaining a funeral mound. B. Lacquering.

445. – **Row 1:** A. A bound criminal. B. A grand junk. C. *Thổ công* (folk print).
 D. Lion mask. – **Row 2:** A. Opium smoker's scraper. B. Turner's chisel.
 C. Opium den. – **Row 3:** A. Goldsmith's tools for working round objects.
 B. Stonemason's crankshaft. – **Row 4:** A. Hanging pole for drums. B. Paper mask.
 C. Game table. D. Rush potholder.

446. – **Row 2:** A. Vase. B. 3 tiered larder. C. Salt tray. D. Child's outfit. – **Row 2:**
 A. Boat's floorboards. B. Cast iron bell. C. Layout of bamboo. D. Pot holder.
 E. Copper basin. F. Woodworker's gouge. – **Row 3:** A. Bean curd mold. B. Glue pot (paper object maker). C. Connecting woodblocks. D. Form to hammer hollows in tin. E. Tin rattle. F. pea mill (soy beans).

447. – **Row 1:** A. Workbench for sawing incense sticks. B. Woman's shoe.
 C. Castrating a rooster. – **Row 2:** A. Candlestick. B. Saw horse. – **Row 3:**
 A. Hatbeingmade.B.Incensestickpouch.C.Workbenchformakingincensesticks.
 D. Frame.

448. – **Row 1:** A. Making *bánh oán* cakes. B. Medical practice. C. Spade. D. Paddle.

449. – **Row 1:** A. Vase for incense sticks. B. Poor people's meal. C. Drying bricks.
 – **Row 2:** A. Four products of the maker of wooden, ritual objects. B. Lotus flower (decorative pattern). – **Row 3:** A. Wheel barrow bed. B. Child's headdress. C. Breast cover.

450. – **Row 1:** A. Pea flower mill. B. Woman selling bananas. C. & D. Statues.
 – **Row 2:** A. Weapon with blade. B. Cobbler sowing a shoe. C. Viola. D. Chopstick holder. E. Small column (wood sculpture). – **Row 3:** A. Loaded elephant (bronze).
 B. Basket holding a decapitated head. C. Vase.

451. – Dragon procession.

452. – **Row 1:** A. Necklace. B. Potter's tool. C. Stele. D. Woman repairing shoes. E. Roasted pork seller. – **Row 2:** A. Basket. B. Pot. C. Spittoon. D. Dragon's head (tin decorative pattern: maker of official hats). E. Use of bamboo. F. Gouge. G. Bamboo window. – **Row 3:** A. Decorative design (wood sculpture). B. Bamboo couch. C. Cruet for alcohol. D. Jar for medicine. E. Flower pot. F. Copper hinge.
453. – **Row 1:** A. Paper dryer. B. Women pounding lime for lacquer making. – **Row 2:** A. Mallet. B. Waving irons for tailors. C. Scissors. – **Row 3:** A. Wood headrest. B. & C. Turned wood vases. D. Making a fan.
454. – **Row 1:** A. Worshipping the kitchen god. B. Decoration (gold work). C. Small garden. – **Row 2:** A. Cúng sinh (ceremony). B. Horse (ritual paper object). C. Blood sausage seller. D. Altar.
455. – **Row 1:** A. Catching crickets. B. Child being rubbed sulfur of arsenic on the 5th month of the new year. C. Kỳ Đông. D. Buffalo (calendar). – **Row 2:** A. Buttress.
456. – **Row 1:** A. Winter clothing. B. Decorative design for wood carving. C. Window. D. Making a skein. – **Row 2:** A. Cakes. B. Detail of flower mill. C. Goldsmith's awl. D. Boat's superstructure. E. Transport basket. – **Row 3:** A. Implement of the pastry maker. B. Tanks holding buckets. C. Children's jewels. D. The mandarin (earthenware toy).
457. – **Row 1:** A. Peasant hat. B. Sieve. C. Calendar. D. Embroiderer at work. – **Row 2:** A. Military uniform. B. Saw. C. Hanging rack in boat.
458. – **Row 1:** A. Caring for child. B. Still. C. Framing details. – **Row 2:** A. Weapon with blade. B. Food warmer. C. Tin cutting. D. Altar. – **Row 3:** A. Spooler. B. Detail of parasol. C. Bell. D. Fire fan. E. Amulet dedicated to tiger.
459. – **Row 1:** A. Bolt. B. Lamp holder. C. Carpenter's square. D. Tool to trim rice paddies. E. Making ritual paper hats. F. Packing masticatory roots. G. Stone gong. – **Row 2:** A. Cobbler's stone workbench. B. Lacquerer's tool. C. Decorative design for wood sculpture. D. Thread spooler. E. Block for sawing. F. Tray for selling fruits, fish, etc. G. Plough blade. – **Row 3:** A. Window shade maker's color box. B. Chained elephant. C. Turned wood mortar. D. Bamboo seat. E. Stove.
460. – **Row 1:** A. Stove cabinet. B. Decoration of a pediment. C. & D. Papermaking. E. Metal smoothing seat. – **Row 2:** A. Implements for poor people's dinner. B. Water pipe. C. Outfit of a Malabar. D. Altar in rich home.
461. – **Row 1:** A. Thủy tiên flowers vase. B. Decoration for openings. C. Chinese hat. – **Row 2:** A. A group of porters waiting for work. B. Light. C. Bell. D. Stove. E. Measuring stick.
462. – **Row 1:** A. The seven fairies (folk belief). B. House on stilts. C. Beggar's outfit. – **Row 2:** A. Copper founder's awl. B. Tinsmith's scissors. C. Hat with chinstrap. D. Bamboo raft. – **Row 3:** A. The dragon and the tiger (pagoda fresco). B. Long-cut saw men cutting wood to make spades. C. Planters in the courtyard.
463. – A. Children's game. B. Bucket game. C. Processing sugar. D. Childcare.
464. – **Row 1:** A. Child's hairdo. B. Potter's tool. C. Throne of the ancestor's tablet. D. A legend (folk print). – **Row 2:** A. Bolt. B. Wooden dice game bowl. C. Deity (folk print). D. Tea tin. – **Row 3:** A. Decorative design. B. Ladle to scoop lacquer. C. Knife. D. Wood banister.
465. – **Row 1:** A. Potter's tool. B. Burial pillows. C. Construction lime pit. D. Making brooms. E. Cooking fritters. – **Row 2:** A. Potter's tools. B. Magical mannequin.
466. – **Row 1:** A. Pastry maker's rolling pin. B. Faience candlestick holder. C. Calendar. D. Floral decorative pattern. E. Three-pronged hanging hook. – **Row 2:** A. Watering basket. B. Chopstick holder. C. Circular console. D. Cradle. – **Row 3:** A. Measure. B. Basket. C. Oil jar. D. Paper pestle. – **Row 4:** A. Ba que. B. Soup spoon. C. Measure. D. Chopstick basket. E. Tin vase. F. Water pipe holder. G. Spade blade. H. Wooden pestles. – **Row 5:** A. Pot. B. Rake. C. Decorative faience fruit. D. Drum. E. Bier. F. Pike. G. Foot stocks.
467. – **Row 1:** A. Ironing stone. B. & C. Engravers working. D. Potter's pump. – **Row 2:** A. Stone carver's gouge. B. Nougat seller and a monk (tin toys). C. Tinsmith making a circle. D. Tinsmith's implement. – **Row 3:** A. Tinsmith making cups. B. Vase. C. Pestle-hammer of the blacksmith. D. A frame. E. Potter's knife.
468. – **Row 1:** A. Low rattan stool. B. Tinsmith's implements. C. Winnowing. D. Drying skins. E. Making kẹo. – **Row 2:** A. Bamboo yard. B. Gluing paper. C. Porter at work. D. Money changer.
469. – **Row 1:** A. paper-making knife. B. Winter clothes. C. Gouge. D. Tobacco selection. E. Detail of the paper pounder. F. Transporting earth on the head. G. Tea ladle. – **Row 2:** A. Exercise at military competitions. B. House. C. Detail of incense stick dryer. D. Matt for making cotton stuffed clothing.
470. – A. A carver of mural couplets. B. Weaving window shades. C. Stoking the oven. D. Clothes seller.
471. – **Row 1:** A. The blind milling rice flower. B. Pounding meat. – **Row 2:**

- A. Carpenter's gouges. B. Tin lanterns. C. Sales tray. – **Row 3:** A. Itinerant sales woman. B. Engraver. C. Turner. D. Pharmacy.
472. – A. Military uniform from olden times. B. Printing plate cabinet. C. Rolling earth. D. Copper founder's tool.
473. – A. Trunk for ritual clothing. B. Chinese hairdo. C. Decorative pattern to make paper objects. D. Personal hygiene in a pond.
474. – A. Catching worms. B. Incense burner. C. Deity (folk print). D. Steel shovel.
475. – A. Tin lantern. B. & C. Copper founder. D. *Bắc Ninh* hat.
476. – A. Pipe. B. Opium smoker's implements. C. Irrigation. D. Incense burner.
477. – A. Paper ritual object. B. Lychee saleswoman. C. Toothpick. D. Clothes hanger.
478. – A. Processional sign. B. Frog deity (folk print). C. Woman flower seller. D. Itinerant salesman.
479. – A. Hunting. B. Ritual paper object. C. The nine elders (folk print). D. Armoire.
480. – A. Children's game. B. Ceremonial outfit. C. Table for offerings. D. Paper ritual object.
481. – A. The family name standard at funeral. B. Woman selling fruit. C. Knife. D. Watchtower.
482. – **Row 1:** A. Making a turban. B. Child's headdress. C. Butcher's stall. D. Pig muzzle. – **Row 2:** A. Iron instrument. B. Scissors. C. Repaired beam. D. Clogs. E. Parasol decoration. F. Stone flower vase. – **Row 3:** A. Wooden disks. B. Boat (tin toy). C. Leading a steer.
483. – **Row 1:** A. Servant carrying a meal. B. Chopstick dryer. C. Lime pot. D. Juggler with balls. E. Drum on its base. – **Row 2:** A. Entrance. B. Decorative design (wood carving). C. Cylindrical, turned wood vase.
484. – A. Rope maker. B. Lotus flower saleswoman. C. Counting slips. D. Knife.
485. – A. Field work. B. Paper ritual object. C. Bone circle.
486. A. Planter. B. Tray. C. Making a mud and straw wall. D. Wall maxim in a pagoda.
487. – **Row 1:** A. Scraper. B. The *Lý trưởng*'s (village chief) command. C. Young woman with a flower (folk panel). D. Putting on belt. – **Row 2:** A. Soldering iron. B. Chin strap. C. Bamboo seat. D. Lamp made from bamboo tube. – **Row 3:** A. Hammock hook. B. Jewel case.
488. – **Row 1:** A. Shrimp (paper lantern). B. After the beheading. C. Tray for offerings. D. Statuette (copper). – **Row 2:** A. Oil can. B. Knife. – **Row 3:** A. Harrow. B. Framing detail. C. Welding torch.
489. – **Row 1:** A. Carrying basket. B. Cruet for condiments. C. Pediment of a house. D. Sickle. E. Praying monk (earthenware). F. Hanging hook. – **Row 2:** A. Normal posture. B. Invocation card for altar. C. Brass decoration (ritual hat maker). D. The dragon (pagoda fresco). E. Blacksmith's products. F. Leaf used making hats. G. Jar.
490. – A. Cigarette holder. B. Paper ritual object. C. Drying incense sticks.
491. – A. Hunting worms. B. The five fruits. C. Planing. D. Incense burner.
492. – A. Stone jug. B. Inkwell. C. Paper ritual object. D. Lime container.
493. – **Row 1:** A. Stele. B. Armoire. – **Row 2:** A. Repairing a paper form. B. Rickshaw coolie smoking. C. Decorative design. D. Bamboo pipe.
494. – **Row 1:** A. Betel service. B. Child's jewels. C. Chopstick basket. D. Feather flyswatter. E. Working on *đậu phu* bean curd. – **Row 2:** A. Religious symbolic emblem. B. Coolie's money pouch. C. Scholar at work. D. Little teapot. E. Feather fly-chaser.
495. – Amulets.
496. – A. Stomping rice. B. Carrying copper coins. C. Larder. D. Practice of popular medicine.
497. – A. Under shelter. B. Fish traps. C. Packing bundles of incense sticks. D. Drum.
498. – A. Harrowing. B. Sheet of paper. C. Making a wall poster. D. Stomping strips of mulberry bark.
499. – A. Inlaid tray. B. Paper ritual object. C. The devout going to beg.
500. – A. Piggy bank. B. Brick making. C. Shed. D. Junk.
501. – A. Jar. B. Lamp holder. C. Paper saucer (ritual object).
502. – A. Returning from market. B. Paper ritual object. C. Potter's tool.
503. – A. A game with copper coins. B. Statue. C. Tying of *củ nâu* fruit.
504. – A. & B. Children's toys. C. Bamboo and paper lantern.
505. – A. Eating soup. B. Gold work. C. Flintstone rifle.

506. – A. Bamboo cage. B. Copper founder's gouge. C. Woman carrying adornments for funeral.
507. – A. Field work. B. Religious book cabinet. C. Mirror.
508. – A. Cooking fish. B. Practice of folk medicine. C. Ceremony.
509. – A. Monk going begging. B. School master. C. Flower vase.
510. – A. Needle holder. B. Paper ritual object. C. Incense burner.
511. – A. Cochin Chinese fan. B. Betel box. C. Child's game.
512. – A. Paper ritual object. B. Goldfish bowl. C. Picking fruit.
513. – A. Official's uniform. B. Snake. C. Military uniform.
514. – A. Chopper. B. Bell. C. Tray.
515. – A. Goldsmith's ornament. B. Winnowing. C. Paper ritual object.
516. – A. Saucer decorated with phoenix. B. *Hạ mât* stele. C. Stomping strips of mulberry bark.
517. – A. & C. Paper ritual objects. B. Tea service.
518. – A. Knife. B. Refreshments for passersby. C. Chinese box.
519. – A. Harvest. B. Offerings table. C. Transporting.
520. – A & B. Metal tool. C. Mashing crabs.
521. – A Folk medical practice. B. Washing mats. C. Coolie's hair.
522. – A Fieldwork. B. Paper ritual object. C. Earthenware vase.
523. – A. Practice of folk medicine. B. Collecting shells. C. Incense burner.
524. – A. Cake. B. Knife. C. Foodstuffs.
525. – A. Fieldwork. B. Picture, C. Dried fish seller.
526. – A. Fieldwork. B. Poultry seller. C. Hut on stilts.
527. – A. Illuminator. B. Layout of a *Đinh* (communal house). C. Goldsmith's anvil.
528. – A. Detail of an incense burner. B. Hairdo. C. Drum.
529. – A. Flower console. B. Checker piece. C. Fish roasting.
530. – A. Toothpick holder. B. Chopstick. C. Lacquered leather trunk.
531. – The street.
532. – A. Bowl. B. Peeler. C. Musical kite.
533. – A. Copper founder's rake. B. Sifting flour. C. Children's toy.
534. – A. Bowl. B. Processional banner. C. Building a haystack.
535. – A. Guanyin (folk panel). B. The old peasant (*ibid.*). C. Bamboo and paper dummy (ritual object).
536. – A. Paper ritual object. B. Pinnacle. C. *Di Lăc* (copper statuette).
537. – A. Paper lantern. B. Dryers for colored papers. C. Copper founder's furnace.
538. – A. Chopper. B. Drummers. C. Pipe-making tool.
539. – A. Pot. B. Copper vase. C. Carrying money.
540. – A. A scale and its holder. B. Paper ritual object. C. Decorated paper.
541. – A. Incense stick workshop. B. Earthenware lamp.
542. – A. Itinerant saleswoman. B. Procession. C. Tool for colored papermaking.
543. – A. Incense stick vase. B. Paper ritual object. C. Knife.
544. – A. Incense burner. B. Use of bamboo. C. Silver button.
545. – A. Pipe-maker. B. Procession. C. Transporting an animal.
546. – A. Pipe. B. Tea table. C. Earthenware pot.
547. – A. At home. B. Kettle. C. Mother-of-pearl shells salesman.
548. – A. Mud and straw walls. B. At the copper founder's. C. Paper ritual object.
549. – A. Woman tailor. B. Cake. C. Harvest.
550. – A. Steam bath. B. Blacksmith's tool rack. C. Cooking peanuts.
551. – A. & C. Magic ceremony. B. Tinsmith's pattern.
552. – A. Ritual paper object. B. Cake. C. Copper vase.
553. – A. Medicinal pestle. B. Making pocket mirrors. C. Packaging.
554. – A. Colored paper. B. Papermaker's scraper. C. Cloth.
555. – A. Sign. B. Medical treatment. C. Fieldwork.
556. – A. Ritual lacquered wood box. B. Ringer. C. Making paper.
557. – A. Roof details. B. Door. C. Lamp.
558. – A. Fans. B. Knife. C. Flower pot.

559. – A. Solitary bird (folk panel). B. Hanger used by the copper founder. C. Grass-snake hunter.
560. – A. & C. Cakes. B. Pastry maker.
561. – A. Saber. B. Sail hanger. C. Military uniform.
562. – A. Incense burner. B. Ear plug. C. Fieldwork.
563. – A. Kettle. B. Paper ritual object. C. Bronze bell.
564. – A. Child's hat. B. Bench. C. Goldsmith's instrument.
565. – A. Paper ritual object. B. Roof crest. C. Incense burner.
566. – A. Potter's tool. B. Door. C. Copper founder's tongs.
567. – A. Details of rice crusher. B. Knife. C. Paper ritual object.
568. – A. Bottle. B. Leather ring. C. In the fields.
569. – A. Cake. B. Stele. C. Copper founder's mold.
570. – A. & B. Itinerant saleswomen. C. Cell.
571. – A. Procession of women.
572. – A. Magic flags. B. Child's hairdo. C. Spoon.
573. – A. Clothes hanger. B. Working with plants. C. Pastry.
574. – A. Bamboo basket. B. Washing strips of mulberry bark. C. Chained dog.
575. – A. Bamboo wall. B. Folk custom. C. Hanging bottle.
576. – A. Paper ritual object. B. Fieldwork. C. Cloth money pouch.
577. – A. Lacquered wood container. B. Making the condiment called *tương*. C. Stone gong.
578. – A. Pharmacist's copper implement. B. Magic ritual. C. Cake.
579. – A. Amulet protecting a door. B. Leather garment tailor. C. Grill to roast meat.
580. – A. A phoenix made of fruit (toy). B. Fieldwork. C. Carpenter's gouge.
581. – A. Prisoner's in stocks. B. Paper ritual objects. C. Goldsmith's pliers.
582. – A. Lamp. B. Fieldwork. C. Dish-rack.
583. – A. Ring. B. Smoking out a buffalo. C. Tea table.
584. – A. Wealthy furnishing. B. Watering. C. Copper kettle.
585. – A. Framer's gouge. B. Making condiments. C. Ring.
586. – A. Covered bridge. B. Folk medical practice. C. Paper ritual object.
587. – A. Cakes. B. Magic ritual. C. Paper ritual object.
588. – A. Incense burner. B. The Buddha (Buddhist print). C. Inscriptions.
589. – A. Pipe-maker's knife. B. Incense burner. C. Fieldwork.
590. – A. Bowl. B. Making wicks. C. Copper offering bowl.
591. – A. Camp bed. B. Mandarin's cortege (folk print). C. Incense burner.
592. – A. Knife. B. Incense stick seller. C. Jar.
593. – A. Paper ritual object. B. The Saints (Buddhist print). C. Kettle.
594. – A. Court attire. B. *Thach* seller. C. Scarecrows.
595. – A. Forge. B. Fish breeding. C. Medicinal root slicer.
596. – A. Bird trap. B. Mourning headdress. C. Chinese shadow lantern.
597. – A. & C. Earthenware bowls. B. Food preparation.
598. – A. Earthenware pot. B. Working with flowers. C. Silver jewels.
599. – A. Paper ritual object. B. Window shade. C. Dryer.
600. – A. Paint brush. B. Mandarin's awning. C. Blacksmith's awl.
601. – A. Chest. B. Practice of folk medicine. C. Incense burner.
602. – A. Paper vat. B. Making condiments. C. Lamp.
603. – A. Wallet. B. Kitchen. C. Paper flowers.
604. – A. Bowl. B. People's practice. C. Two elders.
605. – A. Ear rings. B. The Saints (Buddhist print). C. Paper ritual object.
606. – A. Water clock. B. Fieldwork. C. Pastry.
607. – A. Mouse trap. B. Funerary maxims. C. Paper ritual object.
608. – A. Building a dike. B. Knife. C. Preparing rice.
609. – A. & C. Paper ritual objects. B. Harvest.
610. – A. Spoon. B. Building a bamboo raft. C. Goldsmith's tool.
611. – A. Buddhist procession.

612. – A. Cake. B. Irrigation. C. Junk.
613. – A. Jar. B. Banana leaf saleswoman. C. Copper founder's oven.
614. – A. Stool. B. Bookkeeping. C. Cleaver.
615. – A. Flag. B. Harvest. C. Feather fan.
616. – A. Hunting. B. Working bamboo. C. Goldsmith's output.
617. – A. People's medical practices. B. Knife. C. Itinerant saleswoman.
618. – A. Magical rite. B. The duck. C. Building a junk.
619. – A. Tin teapot. B. A game with copper coins. C. Pocket mirror.
620. – A. Watchtower. B. Child's clothing. C. Quiver.
621. – A. Fire lighter. B. Haystack. C. Singer.
622. – A. Magic ritual. B. Tailor's tool. C. Pipe-maker.
623. – A. Inkwell. B. Boat (tin toy). C. Crank shaft. D. Lacquered carrying case.
624. – A. Fieldwork. B. Magic ritual. C. Bow.
625. – A. Paper ritual object. B. Rounds for alms. C. Ceremonial cymbal.
626. – A. Spoon. B. Incense burner. C. Level.
627. – A. Entrance lobby of a hotel. B. Floor lamp.
628. – A. Stone door hinge. B. Preparing strips of mulberry bark. C. Silver box.
629. – A. Tray. B. Elder and child (folk panel). C. Candle dryer.
630. – A. Harvest. B. Kitchen. C. Preparing corn on the cob.
631. – A. Lacquer seller. B. Making paintbrushes. C. Paper ritual object.
632. – A. Ring. B. Pastry shop. C. Paper shoes (ritual objects).
633. – A. Sign in countryside. B. Pounding. C. Ritual lantern.
634. – A. Sign. B. Double ladder. C. Chopstick basket. D. Bow.
635. – A. Drum. B. Divining. C. Ring.
636. – A. Jar. B. Using rice. C. Carpenter's tool box.
637. – A. Copper kettle. B. Picking tinder wood. C. Roofer.
638. – A. Detail of a bed warmer. B. Child's game. C. Goldsmith's products.
639. – A. Hanger for water pipe. B. Child's outfit. C. Fire lighter.
640. – A. Incense burner. B. Awning carried at funerals. C. Goldsmith's object.
641. – A. Fieldwork. B. Wooden carrying case. C. Working with bamboo.
642. – A. The pipe. B. Fieldwork. C. The elder (copper statuette).
643. – A. Papermaking. B. Printing incense bags. C. Paper ritual object.
644. – A. House building detail. B. Collecting honey. C. Paint brush.
645. – A. Dryer. B. Religious ceremony.
646. – A. A Junk. B. Bundled volumes. C. Jar. D. Copper pot.
647. – A. The fish (folk panel). B. Bamboo work. C. Jug.
648. – A. Ancestor's tablet. B. Pulling *kéo*. C. Sack with pull string closure.
649. – A. Vats for soaking of mulberry bark. B. Children's game. C. Cake.
650. – A. Peeling fruit. B. Practice of folk medicine. C. Surveying.
651. – A. The market.
652. – A. Fieldwork. B. Console table. C. Gourd. D. Bamboo winnowing basket.
653. – A. Incense burner. B. Wood headrest. C. *Thánh Mẫu*. D. Combat elephant (copper statue). E. Palanquin. F. Butterfly (tin toy).
654. – A. Fresco painter. B. Chopstick drying rack. C. Bamboo layout. D. Incense burner.
655. – A. Incense burner. B. Child's toy. C. A copper coin amulet.
656. – A. Hanger for carrying paper. B. Coolie's turban. C. Wood bowl. D. Bronze vase for worship.
657. – A. Eating shellfish. B. Faience sconce. C. Coiled incense holder. D. Bound man.
658. – A. *Y-Môn*. B. Making paper to transport lacquer. C. Bamboo betel service.
659. – A. & B. Fieldwork. C. A magical practice.
660. – A. Faience bowl. B. Labor. C. Knife. D. Engraver's tool. E. Ear plug.
661. – A. Silver box. B. Burying a condiment vat. C. Knife.
662. – A. Paper ritual object. B. Spooling thread. C. Childcare.
663. – A. Ear cleaner. B. Magic ritual. C. Copper candlestick.
664. – A. Faience bowl. B. Processional banner. C. Copper kettle.

665. – A. Vase. B. Draining the cistern. C. Card game.
666. – A. Itinerant saleswoman. B. Amulet. C. Preparing peas.
667. – A. Incense burner. B. Youngster going to school. C. Work in the rice paddies.
668. – A. Tomb. B. Printing. C. Child's outfit. D. Pig cart.
669. – A. Measure. B. Paper holder. C. Carrying a baby. D. Tobacco box.
670. – A. Founder's awl. B. Pagoda entrance. C. Medical practice.
671. – A. Paper boat (ritual object). B. Silver jewel. C. Copper lampstand.
672. – A. Cup. B. Child's outfit. C. Incense burner.
673. – A. Transporting copper coins. B. Gesture of cleanliness. C. Child's outfit. D. Urn.
674. – A. Children's game. B. Family meal. C. Engraver's toolbox. D. Clothes hooks.
675. – A. Float for boatman's children. B. Vats for papermaking. C. Scissors. D. Incense burner.
676. – A. Hammering a copper pot. B. Decorative design. C. Paper ritual object.
677. – A. Eating. B. Headdress of statue. C. House cleaning.
678. – A. Fieldwork. B. Money changer. C. At the market. D. Incense burner.
679. – A. Skinning a snake. B. Binding press. C. Turned wood bowl. D. Butcher.
680. – A. Symbolic emblem in processions. B. Confectioner. C. Censer.
681. – A. Commander's baton. B. Selling a buffalo. C. Instrument to castrate buffalo.
682. – A. Itinerant saleswoman. B. Tailor. C. Fly protector for food.
683. – A. Carrying basket. B. Statue. C. Paper hen (ritual object).
684. – A. Drum. B. Wind break. C. Children's game.
685. – A. Hunting. B. Rice mill. C. Shadow lantern.
686. – A. A rest shelter. B. Incense stick makers. C. Basket to carry oil. D. Spoon.
687. – A. Paper ritual object. B. Knife. C. Kettle. D. Tripod.
688. – A. Bamboo work. B. & C. House. D. Binder.
689. – A. Potter's tools. B. Making rice cakes. C. Roofer.
690. – A. Tin case. B. Bamboo work. C. Hat. D. Making condiments.
691. – A. Turned wood jar. B. Imperial court. C. Carpenter.
692. – A. Crab seller. B. Detail of boat. C. Bamboo work.
693. – A., B. & C. Making soy bean curd (*dâu phụ*).
694. – A. Confectioner. B. Hanger. C. Weapon with blades. D. Copper founder.
695. – A. Copper founder. B. Musical instrument. C. Trestle used in processions.
696. – A. Divination with sticks. B. Landscape (folk print). C. Exquisite meal.
697. – A. & C. Making soy bean curd (*dâu phụ*). B. People's medical practice.
698. – A. Dried shrimp seller. B. Turned wood rice container. C. Hanger. D. Lantern.
699. – A., B. & C. Preparing soy bean curd (*dâu phụ*).
700. – A., B. & C. Preparing soy bean curd (*dâu phụ*).

SYNTHEZIZING TABLES FOR THE 15 VOLUMES OF PLATES

Note: *The 45 fascicles of text as well as the lexicon of technical words that will end this work will follow the order established in these synthesizing tables*

Industries Which Extract Raw Materials From Nature

Agriculture:

4, 6, 10, 13, 16, 18, 23, 26, 29, 30, 52, 60, 62, 63, 67, 71, 76, 81, 90, 92, 94, 95, 105, 108, 117, 138, 158, 166, 168, 172, 186, 194, 199, 224, 227, 231, 248, 250, 252, 257, 264, 272, 284, 295, 304, 308, 318, 354, 360, 371, 372, 373, 377, 380, 384, 385, 414, 422, 424, 428, 429, 432, 442, 447, 448, 459, 466, 467, 468, 472, 476, 482, 485, 488, 489, 491, 496, 498, 510, 515, 522, 525, 526, 534, 547, 549, 555, 562, 568, 573, 576, 580, 582, 583, 584, 589, 594, 595, 606, 608, 612, 615, 621, 624, 630, 633, 641, 642, 652, 659, 666, 667, 681.

Fishing:

10, 18, 30, 43, 115, 153, 163, 186, 187, 222, 233, 235, 260, 377, 380, 385, 397, 412, 421, 497, 523.

Hunting:

30, 35, 52, 58, 66, 160, 196, 210, 234, 299, 371, 373, 377, 380, 438, 439, 479, 559, 596, 607, 616, 679, 685.

Transportation:

5, 7, 11, 12, 14, 19, 23, 32, 41, 42, 43, 48, 50, 82, 96, 115, 151, 159, 169, 183, 193, 198, 203, 209, 213, 216, 220, 241, 259, 261, 268, 273, 276, 291, 304, 311, 339, 340, 359, 370, 371, 379, 392, 398, 409, 412, 424, 432, 445, 446, 448, 449, 456, 457, 462, 468, 489, 500, 526, 544, 561, 610, 612, 618, 636, 646, 656, 668, 692, 694.

Gathering:

6, 76, 112, 149, 150, 153, 158, 169, 184, 192, 193, 194, 195, 206, 217, 227, 230, 236, 252, 295, 307, 333, 349, 350, 352, 359, 277, 474, 512, 637, 644, 647.

Industries Which Process Materials Extracted From Nature

Paper:

11, 15, 23, 24, 27, 28, 29, 30, 31, 32, 37, 39, 41, 45, 46, 48, 54, 56, 60, 64, 65, 68, 69, 70, 78, 81, 90, 92, 140, 143, 148, 151, 161, 167, 169, 172, 173, 175, 178, 184, 185, 186, 188, 190, 194, 216, 236, 238, 240, 243, 244, 245, 246, 247, 265, 267, 268, 270, 273, 276, 278, 279, 284, 285, 287, 290, 292, 299, 321, 331, 344, 350, 353, 373, 376, 377, 378, 382, 387, 388, 390, 391, 392, 393, 396, 397, 400, 403, 404, 406, 409, 410, 414, 418, 419, 421, 425, 427, 429, 433, 435, 437, 439, 441, 442, 445, 446, 453, 459, 460, 467, 468, 469, 473, 477, 479, 480, 485, 488, 489, 490, 492, 498, 499, 502, 504, 510, 512, 515, 516, 517, 522, 525, 535, 536, 537, 540, 542, 543, 548, 552, 554, 556, 563, 565, 567, 574, 576, 581, 586, 587, 593, 596, 599, 602, 603, 605, 607, 609, 625, 628, 631, 643, 649, 658, 662, 671, 676, 683, 687, 688.

Precious Metals:

10, 13, 21, 31, 33, 43, 44, 46, 50, 51, 68, 112, 114, 115, 163, 172, 175, 178, 187, 197, 223, 263, 267, 271, 274, 278, 290, 291, 293, 295, 314, 328, 334, 337, 371, 373, 386, 389, 402, 403, 405, 409, 411, 422, 423, 439, 445, 454, 456, 476, 477, 490, 492, 505, 515, 527, 530, 544, 561, 562, 564, 581, 598, 605, 610, 616, 628, 632, 635, 638, 640, 660, 661, 669, 671.

Pottery:

10, 11, 16, 17, 20, 23, 28, 31, 33, 39, 41, 45, 50, 55, 56, 64, 74, 78, 112, 118, 119, 126, 131, 135, 136, 146, 147, 149, 150, 156, 159, 164, 172, 173, 174, 175, 178, 179, 183, 188, 199, 207, 213, 216, 218, 219, 221, 231, 232, 233, 236, 239, 242, 243, 245, 247, 249, 253, 256, 266, 268, 270, 276, 291, 293, 297, 324, 350, 356, 359, 370, 371, 375, 376, 379, 382, 385, 389, 393, 394, 402, 403, 404, 405, 406, 407, 409, 411, 412, 415, 416, 419, 420, 421, 429, 430, 433, 434, 439, 442, 443, 446, 449, 450, 452, 453, 461, 464, 466, 467, 489, 492, 500, 501, 502, 509, 416, 517, 520, 522, 532, 534, 539, 541, 546, 547, 558, 563, 566, 568, 590, 592, 593, 597, 598, 604, 613, 626, 630, 640, 647, 660, 664, 665, 667, 672, 673, 686, 689, 691.

Tin and Pewter:

5, 22, 39, 47, 48, 50, 58, 63, 70, 73, 92, 121, 160, 168, 172, 173, 175, 177, 185, 186, 235, 247, 254, 292, 293, 315, 335, 350, 351, 362, 372, 382, 393, 404, 408, 409, 411, 416, 417, 419, 421, 428, 430, 434, 440, 458, 464, 467, 471, 475, 482, 487, 488, 500, 551, 602, 619, 672, 690.

Wood:

2, 5, 8, 10, 11, 12, 16, 17, 18, 21, 23, 25, 33, 34, 35, 40, 41, 43, 46, 47, 49, 50, 56, 63, 70, 74, 75, 78, 100, 117, 120, 122, 127, 129, 131, 132, 146, 152, 159, 167, 168, 172, 173, 176, 177, 185, 187, 189, 201, 203, 207, 216, 228, 231, 233, 235, 241, 243, 245, 246, 249, 251, 270, 273, 274, 276, 277, 283, 287, 291, 296, 298, 311, 319, 324, 328, 341, 345, 361, 363, 365, 367, 370, 372, 375, 384, 385, 386, 387, 490, 391, 395, 397, 399, 402, 403, 404, 405, 408, 409, 413, 416, 417, 418, 434, 436, 443, 446, 449, 452, 456, 458, 464, 471, 472, 483, 487, 491, 507, 511, 544, 546, 553, 572, 580, 582, 583, 601, 641, 653.

Weapons:

2, 4, 7, 8, 11, 12, 16, 19, 45, 55, 83, 85, 100, 108, 121, 163, 170, 186, 188, 208, 216, 235, 285, 373, 376, 382, 398, 402, 404, 418, 426, 429, 450, 458, 505, 513, 567, 620, 624, 634, 694.

Bamboo:

5, 8, 9, 10, 13, 15, 17, 19, 21, 22, 25, 27, 28, 29, 30, 32, 33, 39, 41, 42, 43, 44, 45, 47, 48, 49, 50, 55, 63, 64, 68, 70, 75, 81, 87, 89, 93, 96, 104, 111, 117, 124, 126, 133, 142, 155, 156, 157, 164, 166, 168, 171, 176, 177, 178, 181, 183, 184, 186, 187, 191, 193, 197, 203, 205, 206, 213, 216, 219, 233, 238, 241, 242, 246, 248, 249, 252, 354, 260, 269, 270, 271, 272, 273, 276, 282, 283, 290, 291, 292, 293, 301, 303, 307, 308, 313, 314, 315, 317, 323, 331, 335, 338, 343, 346, 347, 351, 362, 363, 364, 374, 375, 378, 384, 385, 386, 387, 390, 391, 394, 395, 398, 399, 403, 405, 406, 408, 414, 415, 417, 421, 425, 426, 430, 437, 439, 440, 441, 442, 446, 452, 453, 459, 466, 468, 470, 482, 483, 487, 490, 493, 494, 497, 506, 530, 541, 544, 574, 575, 591, 592, 616, 620, 631, 641, 643, 652, 663, 675, 688, 692.

Rattan:

2, 56, 66, 78, 149, 159, 175, 208, 291, 392, 411, 412, 413, 425, 445.

Fruit and Vegetable Processing:

41, 48, 53, 65, 78, 109, 122, 124, 133, 143, 150, 156, 162, 168, 175, 177, 191, 199, 211, 215, 217, 220, 222, 238, 253, 255, 267, 278, 280, 305, 310, 322, 325, 335, 341, 342, 347, 364, 366, 382, 391, 395, 398, 404, 421, 459, 469, 478, 481, 486, 487, 489, 503, 507, 532, 590, 598, 630, 633, 645, 650, 683.

Textiles:

10, 17, 37, 38, 51, 55, 61, 63, 76, 78, 80, 95, 119, 178, 220, 237, 248, 278, 339, 346, 409, 425, 444, 484.

Silk:

5, 26, 27, 33, 47, 55, 66, 75, 89, 138, 179, 187, 196, 216, 217, 218, 234, 252, 268, 270, 273, 281, 287, 288, 292, 335, 357, 365, 371, 388, 392, 398, 399, 402, 404, 420, 425, 427, 456, 457, 458, 482, 485, 549, 554, 564, 576, 615, 648, 658, 662, 678, 682.

Feathers:

88, 106, 136, 147, 171, 262, 264, 357, 362, 375, 421, 440, 494, 615.

Leather:

2, 10, 21, 37, 56, 117, 135, 142, 173, 175, 186, 207, 219, 236, 242, 250, 254, 278, 292, 297, 320, 323, 330, 372, 399, 413, 450, 468, 510, 528, 530, 568, 579, 603, 635.

Iron:

8, 18, 19, 20, 21-23, 28, 33, 3, 50, 56, 63, 67, 69, 118, 125, 146, 147, 150, 173, 176, 184, 212, 236, 241, 248, 296, 372, 376, 392, 399, 402, 405, 406, 408, 409, 411, 418, 422, 423, 437, 441, 446, 459, 460, 462, 463, 467, 469, 474, 481, 482, 484, 489, 518, 524, 538, 543, 550, 585, 589, 592, 595, 600, 608, 614, 617, 661, 687.

Copper:

2, 5, 10, 11, 22, 31, 37, 41, 46, 48, 49, 55, 56, 63, 69, 77, 81, 97, 116, 124, 135, 138, 141, 144, 154, 174, 177, 186, 201, 204, 221, 243, 246, 254, 256, 263, 273, 274, 283, 291, 293, 342, 346, 365, 367, 370, 379, 388, 389, 390, 393, 394, 396, 406, 407, 409, 410, 411, 412, 413, 416, 417, 422, 427, 440, 441, 442, 449, 452, 458, 472, 474, 475, 476, 489, 491, 506, 510, 513, 523, 528, 533, 536, 537, 539, 543, 544, 548, 552, 553, 559, 562, 563, 566, 569, 578, 584, 588, 589, 590, 591, 601, 606, 613, 625, 626, 637, 638, 639, 642, 646, 653, 654, 655, 656, 663, 664, 669, 671, 675, 676, 678, 680, 694, 695.

Industries Which Use Material Already Processed

Commerce:

14, 19, 37, 40, 43, 47, 52, 56, 66, 78, 87, 90, 91, 100, 146, 162, 170, 186, 187, 190, 225, 228, 234, 243, 276, 282, 297, 299, 303, 310, 318, 328, 349, 365, 378, 408, 413, 429, 432, 443, 446, 471, 482, 484, 496, 539, 540, 614, 631, 634, 669, 673, 681, 682.

Stone:

11, 21, 40, 49, 50, 122, 147, 223, 235, 242, 248, 250, 271, 275, 278, 293, 297, 350, 386, 389, 394, 404, 408, 411, 412, 430, 450, 452, 459, 467, 482, 493, 516, 569, 577, 628, 668.

Decorative Objects and Designs:

8, 10, 16, 17, 19, 27, 31, 49, 50, 53, 55, 56, 63, 78, 100, 177, 178, 216, 223, 28, 231, 235, 239, 244, 245, 246, 248, 251, 266, 276, 277, 291, 298, 350, 375, 377, 384, 389, 390, 404, 416, 417, 418, 422, 428, 433, 459, 461, 464, 466, 469, 493, 557.

Painting and Lacquer:

8, 17, 22, 49, 57, 63, 70, 78, 109, 127, 146, 166, 167, 173, 177, 182, 186, 201, 212, 215, 234, 244, 246, 247, 249, 250, 255, 275, 299, 300, 354, 365, 376, 382, 395, 404, 409, 410, 413, 414, 424, 439, 444, 453, 457, 459, 462, 464, 473, 487, 489, 497, 527, 556, 600, 623, 627, 644, 654.

Sculpture and Statuary:

8, 16, 17, 18, 23, 25, 26, 28, 32, 33, 40, 41, 42, 43, 46, 55, 56, 118, 121, 127, 147, 157, 159, 173, 184, 189, 201, 229, 231, 536, 245, 247, 249, 251, 256, 261, 262, 271, 273, 280, 285, 289, 290, 291, 292, 300, 301, 331, 335, 350, 359, 372, 373, 375, 376, 385, 387, 389, 394, 395, 399, 41, 420, 423, 426, 434, 437, 450, 459, 460, 470, 483, 486, 403, 529, 535, 683.

Ritual Objects:

2, 3, 5, 8, 11, 12, 15, 17, 20, 22, 23, 25, 27, 28, 30, 31, 34, 36, 37, 40, 41, 44, 46, 48, 49, 50, 56, 58, 64, 69, 85, 89, 90, 105, 112, 127, 137, 143, 147, 153, 160, 167, 171, 180, 187, 188, 195, 198, 203, 207, 229, 243, 244, 246, 247, 254, 261, 265, 271, 273, 275, 281, 284, 288, 289, 291, 298, 326, 330, 333, 337, 358, 365, 366, 370, 372, 379, 384, 385, 387, 389, 395, 397, 399, 407, 412, 415, 416, 417, 419, 420, 421, 422, 425, 426, 427, 431, 433, 435, 440, 442, 445, 447, 449, 458, 459, 464, 465, 466, 469, 480, 488, 494, 507, 510, 536, 546, 577, 609, 632, 633, 648, 671.

Culinary Arts:

10, 14, 21, 23, 26, 27, 29, 32, 38, 44, 46, 47, 48, 53, 65, 69, 70, 72, 73, 75, 77, 82, 87, 92, 97, 118, 126, 127, 135, 137, 149, 155, 165, 174, 184, 186, 204, 206, 224, 229, 235, 241, 250, 256, 259, 262, 265, 269, 281, 300, 302, 303, 311, 314, 315, 316, 319, 327, 328, 330, 339, 348, 352, 355, 366, 368, 376, 378, 399, 408, 412, 413, 424, 425, 437, 448, 457, 458, 460, 471, 494, 505, 508, 513, 520, 524, 529, 550, 577, 579, 585, 597, 602, 603, 608, 609, 630, 636, 657, 661, 677, 679, 690, 692, 693, 694, 697, 699, 700.

Clothing:

1, 2, 5, 9, 11, 16, 18, 19, 24, 25, 29, 30, 31, 32, 34, 37, 39, 40, 41, 42, 43, 44, 46, 47, 51, 53, 55, 56, 57, 58, 60, 65, 70, 71, 75, 79, 114, 116, 117, 118, 121, 125, 131, 145, 146, 153, 154, 160, 161, 165, 168, 177, 179, 183, 185, 188, 195, 198, 199, 200, 201, 203, 219, 223,

229, 239, 241, 242, 244, 249, 250, 252, 254, 258, 261, 268, 269, 270, 275, 276, 280, 283, 284, 286, 287, 289, 292, 293, 294, 295, 297, 298, 302, 308, 315, 324, 327, 333, 341, 344, 346, 355, 365, 372, 378, 385, 386, 388, 389, 390, 391, 392, 393, 394, 395, 399, 410, 412, 415, 420, 426, 429, 430, 431, 435, 440, 442, 446, 447, 449, 456, 457, 460, 461, 462, 464, 469, 470, 473, 475, 480, 482, 487, 494, 513, 518, 521, 528, 572, 583, 494, 596, 620, 674.

Building Industry:

5, 7, 8, 9, 11, 13, 16, 21, 22, 23, 25, 28, 31, 33, 45, 46, 48, 53, 55, 58, 60, 75, 78, 89, 91, 95, 97, 98, 101, 104, 105, 107, 111, 123, 136, 138, 142, 148, 149, 152, 153, 154, 157, 158, 160, 167, 175, 181, 187, 194, 201, 203, 204, 216, 219, 223, 226, 228, 229, 233, 240, 241, 242, 243, 244, 245, 250, 257, 261, 262, 263, 271, 275, 280, 283, 284, 287, 289, 290, 293, 296, 324, 350, 359, 368, 370, 376, 378, 379, 386, 391, 392, 393, 400, 403, 405, 406, 407, 408, 409, 410, 411, 414, 416, 417, 419, 427, 430, 434, 435, 439, 442, 443, 444, 458, 459, 460, 462, 464, 465, 467, 469, 481, 482, 483, 486, 488, 489, 500, 510, 526, 527, 548, 557, 565, 566, 586, 620, 637, 644, 665, 689, 691.

Furniture-making:

3, 5, 8, 16, 24, 25, 27, 31, 34, 35, 43, 45, 46, 48, 49, 55, 65, 93, 94, 99, 104, 107, 116, 118, 135, 144, 152, 156, 157, 159, 170, 174, 177, 178, 182, 183, 185, 186, 187, 198, 199, 201, 212, 216, 217, 218, 219, 224, 228, 233, 234, 235, 236, 237, 241, 242, 243, 245, 246, 247, 248, 249, 250, 251, 272, 277, 287, 291, 292, 293, 298, 309, 324, 348, 356, 359, 371, 375, 379, 385, 390, 391, 392, 395, 403, 405, 408, 409, 411, 413, 414, 415, 421, 422, 426, 429, 435, 436, 438, 441, 443, 453, 454, 456, 459, 460, 461, 462, 464, 466, 469, 479, 483, 486, 493, 494, 496, 498, 499, 501, 512, 513, 564, 573, 575, 579, 582, 584, 588, 599, 610, 614, 619, 629.

Tools:

1, 10, 21, 22, 25, 32, 45, 47, 53, 152, 159, 160, 172, 180, 182, 183, 184, 186, 187, 195, 236, 242, 274, 276, 278, 283, 293, 376, 385, 386, 389, 392, 395, 396, 402, 405, 407, 408, 413, 422, 427, 429, 457, 462, 466, 468, 488.

Implements:

4, 11, 16, 18, 27, 40, 41, 44, 46, 61, 69, 72, 79, 81, 100, 118, 120, 132, 139, 148, 157, 164, 165, 169, 170, 171, 184, 188, 200, 207, 208, 216, 225, 227, 241, 251, 338, 345, 356, 369, 386, 393, 395, 422, 427, 445, 460, 461, 466, 492, 493, 511, 557, 558, 574, 595, 621, 623, 626, 629, 636, 639, 642.

Machines:

21, 24, 29, 32, 37, 53, 55, 56, 154, 160, 161, 171, 173, 178, 184, 186, 192, 203, 245, 247, 262, 276, 293, 296, 324, 386, 295, 417, 420, 442, 458, 471, 567, 685.

Pastry and Confectionary Making:

2, 10, 15, 22, 29, 32, 33, 37, 39, 40, 51, 60, 87, 111, 135, 144, 155, 167, 178, 181, 184, 186, 193, 219, 222, 227, 233, 240, 241, 243, 244, 246, 258, 278, 283, 296, 306, 332, 364, 379, 382, 396, 407, 408, 413, 421, 431, 434, 453, 456, 463, 465, 466, 468, 470, 488, 524, 533, 549, 552, 553, 560, 569, 573, 578, 587, 606, 612, 632, 649, 680, 689.

The Private and Public Lives of the Annamite People

Public life:

39, 40, 54, 68, 73, 82, 91, 94, 105, 108, 117, 145, 148, 156, 469, 172, 197, 201, 205, 209, 212, 221, 226, 238, 253, 257, 279, 281, 290, 309, 312, 314, 316, 318, 335, 348, 351, 353, 355, 361, 364, 373, 376, 407, 415, 445, 450, 469, 472, 487, 508, 556, 561, 570, 581, 600, 650, 653, 657, 681, 691.

Home Life:

32, 34, 38, 45, 46, 47, 48, 51, 53, 54, 58, 61, 63, 73, 96, 99, 104, 107, 114, 116, 124, 129, 136, 140, 144, 145, 146, 159, 162, 166, 172, 179, 185, 189, 190, 192, 196, 205, 206, 215, 216, 225, 231, 232, 235, 237, 239, 242, 246, 256, 274, 281, 283, 284, 285, 289, 293, 297, 301, 305, 313, 319, 322, 325, 326, 336, 338, 341, 352, 354, 357, 359, 370, 372, 375, 379, 387, 391, 399, 404, 406, 430, 443, 444, 445, 449, 454, 460, 463, 473, 477, 482, 494, 497, 509, 521, 627, 677, 696.

Musical Instruments:

2, 3, 23, 24, 25, 27, 33, 46, 48, 49, 62, 74, 135, 164, 177, 178, 187, 268, 285, 289, 297, 298, 316, 321, 376, 428, 437, 450, 684, 695.

Magic and Divination:

1, 23, 26, 60, 61, 62, 63, 72, 80, 82, 85, 86, 108, 111, 124, 125, 139, 151, 188, 190, 196, 213, 219, 228, 237, 244, 247, 249, 258, 285, 289, 290, 291, 308, 310, 311, 312, 317, 330, 336, 343, 348, 350, 360, 361, 368, 373, 379, 387, 394, 413, 441, 458, 465, 488, 495, 551, 572, 578, 587, 618, 624, 639, 655, 659, 663, 666, 669, 696.

Folk Medical Practices:

1, 5, 18, 26, 49, 53, 58, 106, 126, 133, 161, 163, 191, 219, 240, 255, 257, 264, 268, 298, 302, 304, 310, 319, 322, 327, 332, 333, 339, 373, 388, 390, 391, 392, 403, 421, 437, 448, 458, 496, 508, 521, 523, 550, 555, 575, 586, 601, 617, 650, 697.

Celebrations and Ceremonies:

5, 7, 13, 15, 19, 28, 41, 49, 77, 101, 114, 170, 173, 175, 188, 212, 213, 226, 231, 232, 233, 234, 235, 236, 342, 346, 349, 254, 259, 267, 270, 287, 291, 302, 313, 318, 331, 336, 344, 346, 349, 370, 375, 376, 387, 389, 396, 401, 414, 416, 417, 419, 426, 428, 436, 437, 438, 441, 443, 451, 454, 462, 478, 481, 506, 513, 534, 538, 542, 565, 571, 604, 607, 611, 645, 664, 680, 695.

Games and Toys:

3, 6, 9, 14, 15, 16, 17, 20, 26, 30, 34, 35, 38, 41, 43, 45, 49, 50, 52, 57, 58, 67, 71, 75, 76, 80, 82, 83, 88, 92, 96, 99, 101, 107, 109, 115, 118, 119, 120, 121, 129, 133, 139, 143, 147, 152, 162, 166, 170, 172, 173, 174, 179, 183, 201, 210, 215, 216, 218, 219, 220, 221, 222, 229, 230, 231, 232, 248, 249, 250, 251, 255, 269, 271, 275, 279, 280, 281, 285, 287, 293, 297, 300, 301, 305, 307, 312, 316, 321, 322, 323, 324, 325, 332, 334, 335, 337, 338, 340, 342, 344, 345, 347, 349, 359, 362, 363, 365, 367, 369, 370, 371, 374, 380, 382, 384, 387, 393, 398, 399, 403, 407, 409, 414, 417, 419, 424, 427, 431, 434, 436, 442, 445, 446, 456, 463, 467, 476, 480, 482, 483, 489, 491, 493, 503, 504, 511, 529, 532, 533, 580, 619, 635, 638, 649, 653, 655, 665, 674, 684, 685, 698.

Gestures:

12, 14, 19, 26, 28, 31, 33, 43, 48, 49, 54, 75, 77, 106, 127, 172, 201, 203, 210, 213, 219, 264, 309, 310, 321, 342, 343, 357, 363, 369, 372, 384, 389, 429, 487, 489, 677.

Street Life:

1, 4, 7, 8, 12, 14, 19, 21, 23, 26, 31, 43, 51, 61, 67, 75, 93, 95, 104, 106, 122, 132, 138, 140, 142, 151, 152, 155, 167, 170, 171, 172, 176, 180, 183, 201, 203, 204, 207, 208, 210, 211, 213, 214, 215, 223, 224, 226, 228, 232, 233, 238, 240, 244, 245, 248, 251, 254, 258, 259, 265, 268, 270, 272, 288, 290, 304, 307, 313, 326, 334, 336, 340, 347, 350, 353, 354, 355, 358, 359, 368, 372, 384, 386, 398, 415, 429, 432, 433, 436, 439, 443, 450, 454, 461, 483, 494, 499, 502, 509, 518, 531, 544, 555, 621, 625, 640, 651, 667, 686.

Itinerant Trades:

1, 4, 5, 8, 12, 13, 16, 18, 19, 26, 27, 34, 39, 43, 51, 57, 62, 70, 71, 74, 75, 79, 83, 85, 91, 93, 94, 97, 109, 123, 125, 138, 139, 164, 186, 189, 197, 205, 210, 211, 218, 221, 230, 237, 253.