



The Process of Self Identity Construction of Vietnam on Nguyen Dynasty's Royal attire pattern to be the Souvenir Products

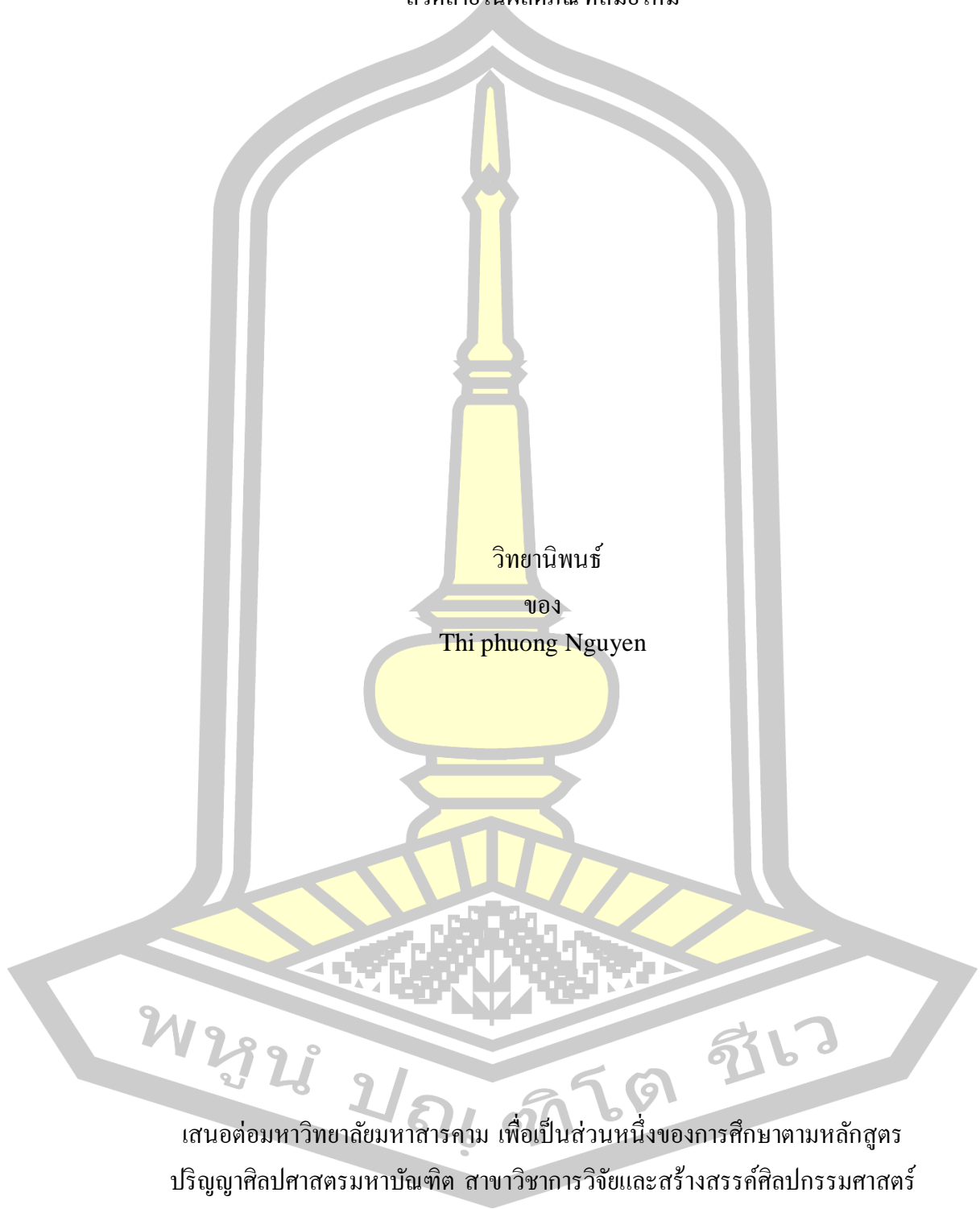
Thi phuon Nguyen

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Fine and Applied Arts Research and Creation

August 2023

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สิงหาคม 2566

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The Process of Self Identity Construction of Vietnam on Nguyen Dynasty's Royal
attire pattern to be the Souvenir Products

Thi phuong Nguyen

A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Arts (Fine and Applied Arts Research and Creation)

August 2023

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ABSTRACT

The Process of Self Identity Construction of Vietnam on Nguyen Dynasty's Royal Attire Ppattern to be the Souvenir Products is a qualitative research. Its purpose is to study patterns of the Nguyen dynasty's costumes in relation to the history of Vietnam and using such patterns to develop unique Vietnamese souvenir lanterns. The research focuses on three matters: the historical context and characteristics of patterns on the royal court clothes of the Nguyen Dynasty through the flow of history, the patterns in costumes in the Nguyen Dynasty's royal court reflects unique national identity in the context of globalization and apply patterns in the Nguyen Dynasty's costumes into souvenir products to adapt to the needs of the society.

The results show that the Nguyen Dynasty is the last dynasty of Vietnam; the status of a monarch is explained through many different phenomena, including royal art, especially the royal attire of kings and royalties.

Patterns and costumes reflect feudal power, which also distinguish hierarchy and power in society. Cultural identity is expressed through power, ideology, belief and social system of Vietnam.

Vietnam is currently undergoing the comprehensive transformation of industrialization. Vietnam therefore seeks its national cultural identity. Many of today's designers have studied and used patterns from the Nguyen Dynasty and crafted their souvenir products. The patterns in the Nguyen Dynasty's costumes which were once only used for royalties now are used to create many types of souvenir products to meet the demand of customers.

What makes the research unique is that the researcher use patterns in the Nguyen Dynasty's costumes in souvenir lanterns and tailor them to fit the customers' taste. The product samples are created in the form of blueprints and are surveyed by customers.

Keyword : Royal Attire Pattern, Souvenir Product, Identity Construction



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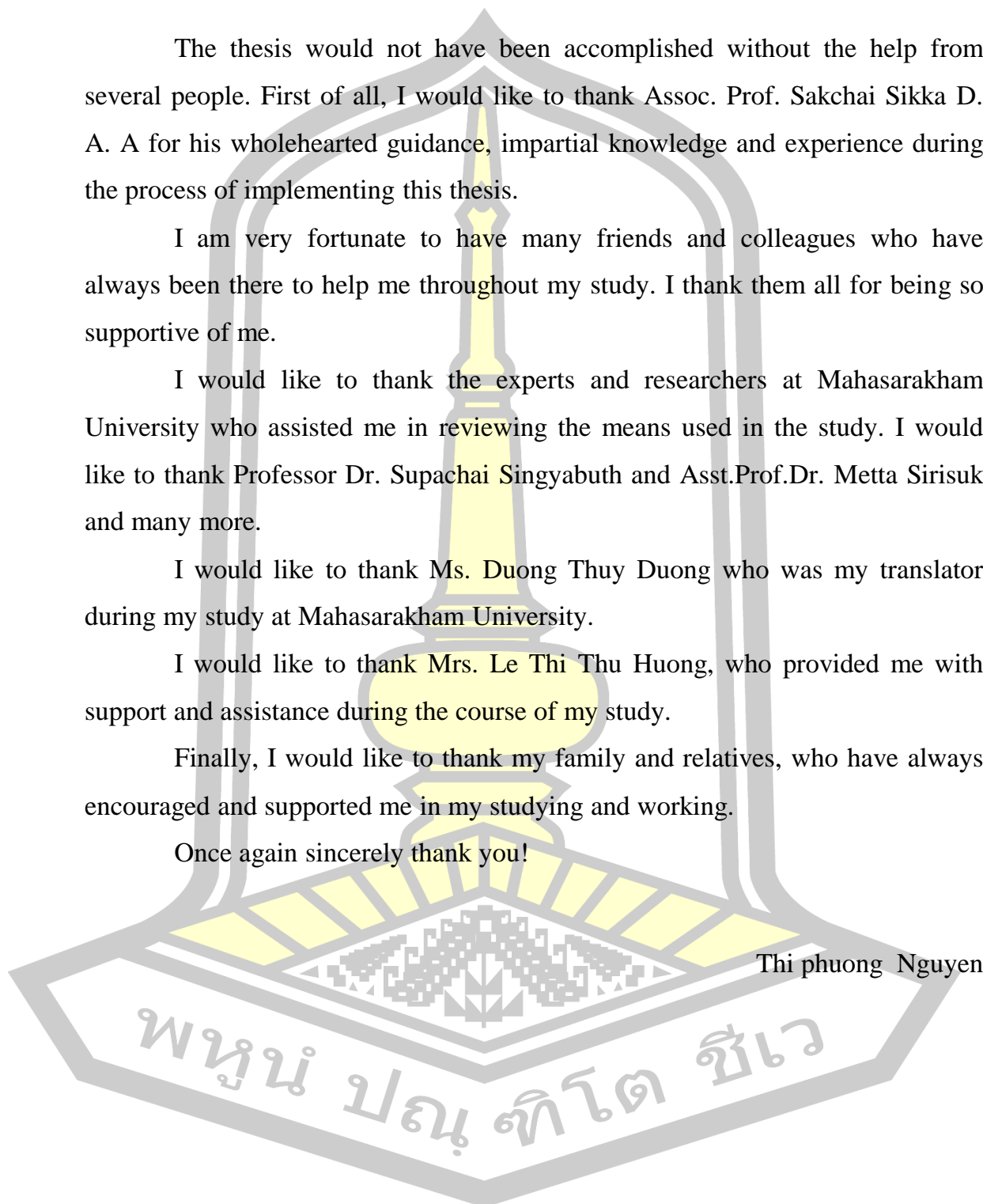


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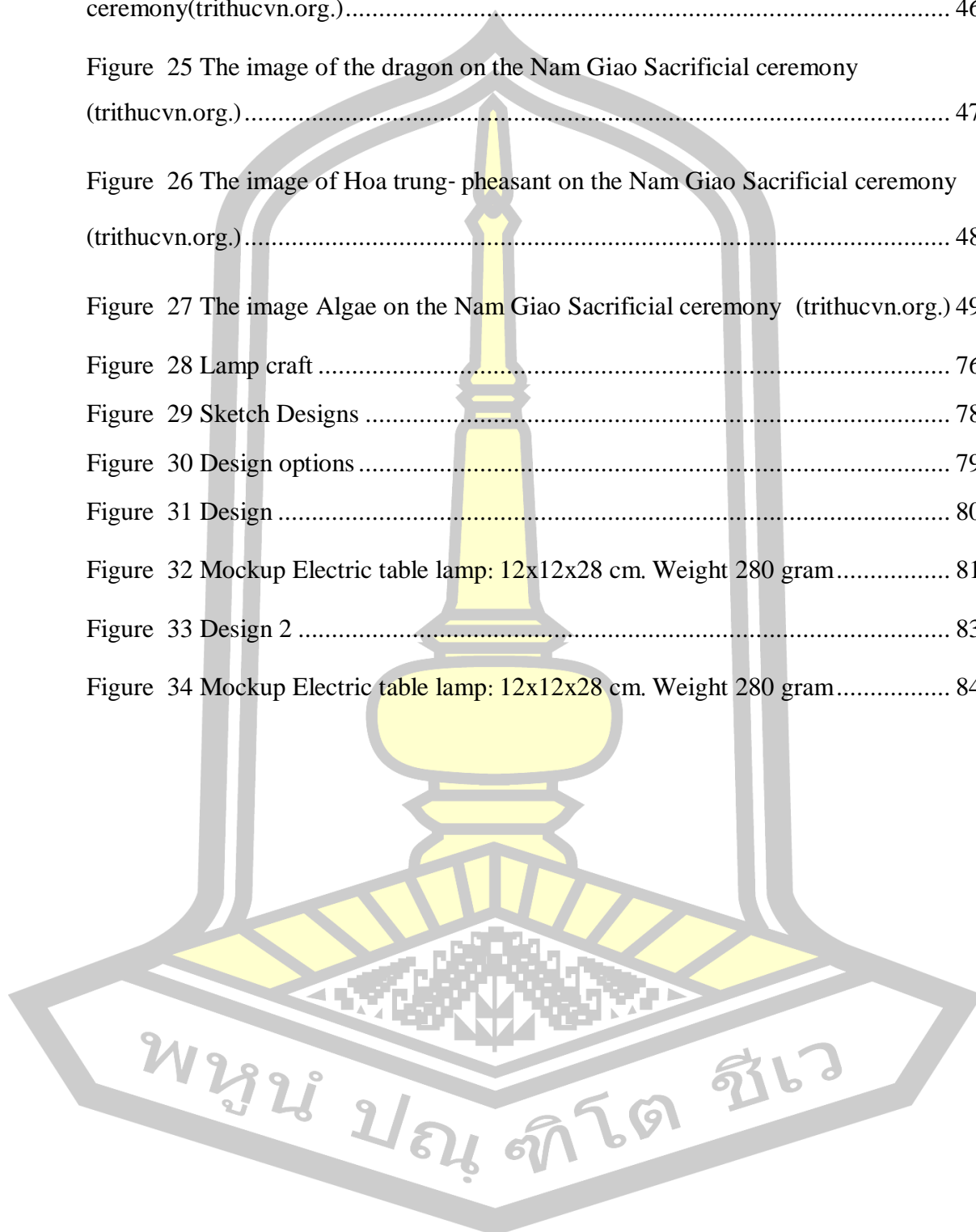
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CHAPTER 1

The Research Proposal

1. Background of Research

Vietnam is considered as a country with diverse cultural treasures in terms of literature, architecture and art, especially the Nguyen Dynasty (1802-1945) - the most prosperous era of the country. The architecture, cuisine or costumes of this dynasty all have their own unique features.

The uniqueness is most clearly shown through the patterns on the costumes for the king and mandarins of the Nguyen dynasty. It can be said that the pattern on the royal dress is a separate applied art, created not only to serve the beauty needs of people but also to reflect the thinking of people in that era. Studying patterns on royal costumes of the Nguyen Dynasty is studying spiritual and aesthetic values through elements of layout, lines, and decorative motifs such as flowers, leaves, and colors. Through it, we also know more about the talent of the Vietnamese traditional craftsman.

In the Nguyen Dynasty, there were different regulations for the dress of all classes in society. These regulations are based on criteria such as material, color, sewing, embroidery and decorative motifs.

Through thousands of years of transformation and development, the royal costume of Vietnam increasingly has its own unique features. It deeply reflects the aesthetic taste of each historical dynasty. Patterns on the costumes of the Nguyen Dynasty are no exception. It is a form of expressing the authority of kings, expressing the need of enjoying beauty and reflecting the aspirations and desires of the people. Each outfit will be decorated with different motifs - meticulously created and full of art.

From the beginning of the 20th century to the present, the study of aesthetic elements in traditional art has received much attention. However, most of the works

written on this topic have not yet delved into the motifs on the costumes of the Nguyen Dynasty. In the limited scope of the topic "patterns of the Nguyen Dynasty", I chose the topic The Process of Self Identity Construction of Vietnam on Nguyen Dynasty's Royal attire pattern to be the Souvenir Products with the desire to retain the characteristics of the textures and patterns and thereby create products that meet the needs of society.

The above preliminary introductions have shown us that the patterns on the costumes of the Nguyen Dynasty are an extremely valuable source of material, playing a big role in affirming the national self identity. They go into people's subconscious, prompting them to create products with both traditional and modern beauty. Through that, young people will have a deeper insight into the country's culture and history.

2. Purpose of Research

The purpose of this study is to explore the process of formation and development of motifs on royal court clothes of the Nguyen Dynasty through preserved documents, images and artifacts, from which to analyze, synthesize and provide historical context related to the formation of motifs on costumes of the Nguyen Dynasty (1802 - 1945).

The second purpose is to study cultural values through two aspects, namely the content and form of expression, compare the patterns of the Nguyen Dynasty with other dynasties, thereby drawing out distinct features that reflect the process of formation and development of decorative patterns in particular and decorative arts in general.

The main purpose of the thesis is to identify and restore the form of motifs on the costumes of the Nguyen Dynasty and discover the meaning of each individual pattern. Through that, we can create souvenir products to meet the needs of modern society.

3. Research question

From the content of the thesis topic, which is to study the characteristics of the court dress of the Nguyen Dynasty, the last monarchy of Vietnam, some questions are raised as follows:

- The process of self identity and development of the patterns on the costumes of the royal Nguyen dynasty?
- What are the characteristics and values of patterns on royal costumes of the Nguyen Dynasty?
- What is the process to be the modern products of Vietnam? How to apply the characteristics of the Nguyen dynasty pattern to create an applied product that both preserves the traditional art heritage and meets the tastes of consumers?

4. Definition of Terms

4.1 “Nguyen dynasty patterns” in this study mean the patterns on artifacts dating from the Nguyen dynasty in the period 1802 - 1945, including decorative and coded visual elements bearing the royal or traditional identity of Vietnam.

4.2 “Modern products” in this study mean products that are created to satisfy the needs of consumers. These products are created using Nguyen Dynasty patterns.

4.3 “Building own identity” in this study is the need to use products bearing patterns imbued with national identity. This is much more clear through the consumption of modern products created based on traditional textures.

5. Scope of Research

5.1 Scope of study area / Research area

Hue is a city directly under Thua Thien Hue province, Vietnam. Hue ancient capital belongs to the cultural heritage complex of Hue ancient capital, Hue city.

This study was carried out based on the artifacts of royal costumes preserved at the Hue Museum of Royal Antiquities.

The topic focuses on studying the vestments of the emperors of the Nguyen Dynasty, including the royal robes on the royal ceremony, the regular dress and the Long Can shirt on the men's ceremony at the Hue royal court from 1802 to 1945.

5.2 Scope of time / study time

The thesis focuses on the royal court dress of the Nguyen dynasty built from 1802 to 1945 and the change of patterns in particular and costumes in general in different dynasties.

5.3 Another

Costumes and documents from the Hue Museum of Royal Antiquities, royal vestments from the Ho Chi Minh National Museum and through antique collectors, researchers and other research works.

6. Research Methods (Summary)

6.1 Population and Sample

6.1.1 The survey was conducted in Hue city and the respondents were divided into groups based on age. The first group consists of the elderly, who have been in the last years of the Nguyen Dynasty, witnessing cultural, political and social changes from the Nguyen Dynasty to the present day. This will be the target group that gives the most authentic opinions about the change in costumes and motifs of the Nguyen Dynasty and today.

The second group is the middle age group. This group of people lived in the socialist period, and did not really accept the old values.

The third group is a group of young people who are dynamic and enthusiastic, ready to absorb ancient elements and create based on those factors to create value in accordance with the needs of themselves and the society.

6.1.2. A group of people directly managing at the Hue Royal Antiquities Museum, experts, researchers, cultural heritage managers, antique collectors, embroidery artists.

6.1.3 Group of local managers who directly understand the policy of conservation and exploitation of antiquities.

6.1.4 Groups of consumers, domestic and international tourists. Through the survey of this target group, they will know the consumer tastes, needs and desires of the society for souvenir products and create the most suitable products.



6.2 Instrumentation

Field trips, sociological investigation: Collecting local data by organizing group discussions, creating good conditions for people living in Hue city to directly participate in the research process. Thanks to that, many solutions have been directly commented, discussed and proposed by the people. On that basis, it is possible to collect documents and opinions of the community on the research problem of the thesis.

Specific tasks: Carry out general observations of research sites to collect information and make comments, observe, describe and record, take notes, pictures, measure and record, conduct interviews with experts, researchers, cultural heritage managers, ... according to the content designed to collect information related to the research topic of the topic. Conduct a spatial observation method of ceremonies taking place in Hue Citadel to gain a deeper understanding of the regulations on royal costumes.

Through the interview to have a comprehensive and accurate view. In addition, we need to observe, attend, meet, exchange and interview the people who are managing and conserving the Hue Museum of Royal Fine Arts, the managers of cultural heritage. The content of the interview is prepared in advance with questions built on the principle of suggestion so that respondents have more choices when giving their opinions.

Conduct research on customer tastes, design trends, consumption needs of domestic and foreign customers.

6.3 Data Collection

The source of documents related to the research direction of the thesis, although scattered, is quite rich and diverse, related to many different specialties such as: ethnography, history, archaeology, architecture, and aesthetics... These written materials can be divided into the following two groups:

The first group, the source material is the National History of the Nguyen Dynasty and the Cabinet compiled in the historical periods of the Nguyen Dynasty such as: Kham Dinh Dai Nam Hoi Dien Su Le, Dai Nam Thuc Luc. ., Dai Nam Chinh compiles stories, Minh Mang Chinh Su, Dong Khanh - Khai Dinh Chinh, Nguyen Dynasty Edition ...

The second group, sources include scientific research topics, books and newspapers published in magazines and journals.

6.4 Data Analysis

After collecting the data, we need to analyze the data in a scientific and sequential manner, confirm the collected information about the accuracy and reasonableness, and conduct research on the patterns on the costumes. Nguyen Dynasty court, clarifying the symbolism of motifs and the class division through each pattern, thereby affirming the national self identity.

The next step is to collect expert opinions on patterns to choose the most distinctive and valuable ones.

Researching the process of changing aesthetics and art in the context of socio-political and cultural from 1945 to present and creating souvenir products to serve consumers, suitable for modern social life and affirming national identity through products.

6.5 Research presentation

Patterns are aesthetic and contain historical elements, unintentionally reflecting the rise or fall of each Vietnamese feudal dynasties. It shows a prosperous economy, culture and art that have reached perfection. Patterns on the royal vestments of the Nguyen Dynasty are associated with folk beliefs and the daily life of the people. On the king's royal robes, the image of the dragon represents authority, the image of the dragon is deeply ingrained in the Vietnamese subconscious, the dragon reigns in the Vietnamese mind as a special mascot, the "king of all things.", is a symbol of all

good wishes of people. Vietnamese people also consider dragons as a symbol of their origin, sense of race and national solidarity. The consciousness of "dragon and fairy descendants" has been infiltrated into the skin of every Vietnamese child since birth. This spiritual function of the dragon is often associated with the function of psychological stability and nurturing people. The dragon symbol represents the desire to conquer nature and conquer yourself. Over time, the bearers of the dragon symbol "changed things up" and used them for different purposes., but it is the good values in the human spirit of the dragon that ensure its existence and development. Over time, the dragon image has become a beautiful mascot with deep human meaning. Help the younger generation look back on the history of their ancestors.

7. Literature Review

7.1 Books

7.1.1 Woodblocks of Nguyen dynasty

The source of book material is used a lot, the outstanding contribution of the thesis is the original Woodblocks of Nguyen dynasty. With the unique values of unique content and form, authenticity and international influence, Woodblocks of Nguyen dynasty has been recognized by UNESCO as a World Documentary Heritage. Today, Woodblocks of the Nguyen dynasty continue to be a highly reliable source of original historical data to help contemporary researchers reconstruct the history of the Nguyen Dynasty.

It is a valuable official source of material that the thesis has thoroughly exploited. Besides, there is a comparison and contrast between this source of material and field sources, in order to avoid one-sided extreme views and evaluation and accuracy of the sources.

7.1.2 Bulletin des Amis du Vieux HUÉ

In the period before 1945, typically articles referring to Hue fine arts were published in the journals *Bulletin des Amis du Vieux HUÉ*, published under the Nguyen Dynasty.

The journal describes the history of Hue citadel from the reign of Lord Nguyen Hoang in 1858 to the reign of King Gia Long, the construction of Hue citadel started in 1804, completed in 1833 under King Minh Mang. The ancient capital of Hue and the Nguyen dynasties, and Annam in general, is in many ways a rich and valuable document. B.A.V.H's magazine is also helpful for future generations if they want to discover and learn about the ancient capital of Hue, the Nguyen Dynasty and the history of Vietnam.

In particular, there are many articles detailing along with source images of Hue royal costumes. Through paintings of Nguyen Dynasty painters such as *Friends in Hue Imperial City 1915*, volume 2, the article "Vignettes of decorative arts in Hue, The Dragon" by author P.Albrecht has brought about studies on the Formation of Dragons of the Nguyen Dynasty. The author presents research with designs from many different perspectives and themes, such as: Dragon and Giao Long. Therefore, when compared with some other documents, it can be seen that the dragon image of the Nguyen Dynasty has common features in terms of themes and decorative forms. The article "Dedication ceremony" by Ambassador R.Orband gave the basis of Nam Giao sacrifice and specifically illustrated the sacrifice ceremony. With historical and visual sources to help researchers access, Compare the ceremonial robes of the Nam Giao lute in the Hue Museum of Royal Antiquities.

7.1.3 *L'art à Hue*

The *L'art à Hue* with more than 200 copies of paintings, photos, and graphics faithfully reproducing the art of contemporary Hue artisans, the work has provided pictures and illustrations on groups of decorative themes of the United States. Hue art. The motifs and textures of the art of Hue capital, the pages of patterns, flowers, birds, animals ... are skillfully and vividly drawn. However, the works go deep into the

sculpture on Hue architectural works, not into the textures on the costumes. But with this research work, it will be the basis for studying the pattern of class division through the use of flower images of the Nguyen Dynasty.

7.1.4 *Đại lễ phục Việt Nam thời Nguyễn* The book *Đại lễ phục Việt Nam thời*

Nguyễn (1802-1945) published by Hong Duc Publishing House. The book includes a series of rare paintings by artist Nguyen Van Nhan, painted in color during the reign of King Thanh Thai 112 years ago (1902). with the method of painting with watercolors and gouache showing the subject clearly in French: *Grande tenue de la Cour d'Annam* Great vestments of the Annam court). Detailed description of royal, prince, princess and officials, martial officers and soldiers. In 2005, the work of Hue Royal Patterns [97] by the author Ung Tieu - Cong Tang Ton Nu Lan Huong was re-compiled from the book *Art of Hue (L'art à Hue)* and also a research paper "The Models of Hue". An Nam art style", volume 6 of B.V.A.H magazine by French author L. Cadière.

7.1.5 *Ngân nam áo mũ*

The work has provided the arguments for pictures and illustrations about the groups of decorative themes of Hue fine arts. However, the work delves into the decorative images carved on Hue's architectural works, but has not studied the decorative arts on vestments. But with this research work, it will be the basis for studying the patterns on the royal vestments of the Nguyen Dynasty. "*Ngân nam áo mũ*" is an elaborate study by Tran Quang Duc: reconstructing a picture of Vietnamese costumes in the royal court and in folklore from the Ly dynasties to the Nguyen dynasties (1009-1945).

The royal dress was strictly regulated and changed a lot through the feudal dynasties of Vietnam. Tran Quang Duc explains the reasons and analyzes the degree of imitation of Chinese costumes in the dress code, describing in detail and meticulously many types of costumes of kings and queens. Meanwhile, folk costumes

do not change. There are many movements, popular are the style of the front shirt, the body shape, the simple skirt of the woman or the shirtless dress of the man with the loincloth and the bib, which has existed for hundreds of years of history.

7.1.6 Document Chinese

Huang Gang (2011), *Seven thousand years of Chinese costumes*, No III - IV, Tsinghua University Press, China.

The book systematically introduces the costumes from the past to the present, from the early social development in China. Focus on fabric form system and style of clothing, accessories, jewelry. Clothing is a product of human evolution and represents the historical culture of that period. In the feudal period, the King was considered a supreme being, all the utensils that the king used were precious and unique items, made exclusively from designs, materials, colors, textures and patterns. Mandarins or people are not allowed to use those designs, materials, colors, textures.

7.2 The source material is scientific research works

In addition, refer to the thesis “The process of formation, development and transformation of royal festivals in Hue from 1802 to 1945”, referring to subjects related to the topic and describing some royal festivals of the Nguyen Dynasty., rituals in the court through the Ly, Tran, Ho, Le, Mac, Trinh, and Nguyen dynasties. Thereby grasping the relationship issues between religion and ritual, each ritual associated with each folk belief. Ceremonies performed by rulers attached dress codes in ceremonies.

In 2006, Vietnamese costumes through the ages by Doan Thi Tinh was a research work on the history of Vietnamese costumes with a very elaborate and rich collection of materials, especially visual materials., the author's ability to describe and analyze the system is very convincing.

Through the research, the author has provided the history of Vietnamese costumes through each historical period from the Hung Kings period, the Ngo - Dinh -

Tien Le dynasties, the Ly dynasties, the Tran dynasties, the Ho dynasties, the Le - Mac dynasties. - Trinh - Nguyen - Tay Son to the Nguyen - French colonial period, describing the shape, color, and material of costumes in each period. The work is a valuable resource in accessing traditional costumes, as well as accessing spiritual, cultural and aesthetic values of each period. The author mentioned the costumes of the Nguyen Dynasty in two perspectives: royal costumes and folk costumes. The work has suggested the direction of research and approach to decorative patterns on costumes of the Nguyen Dynasty.

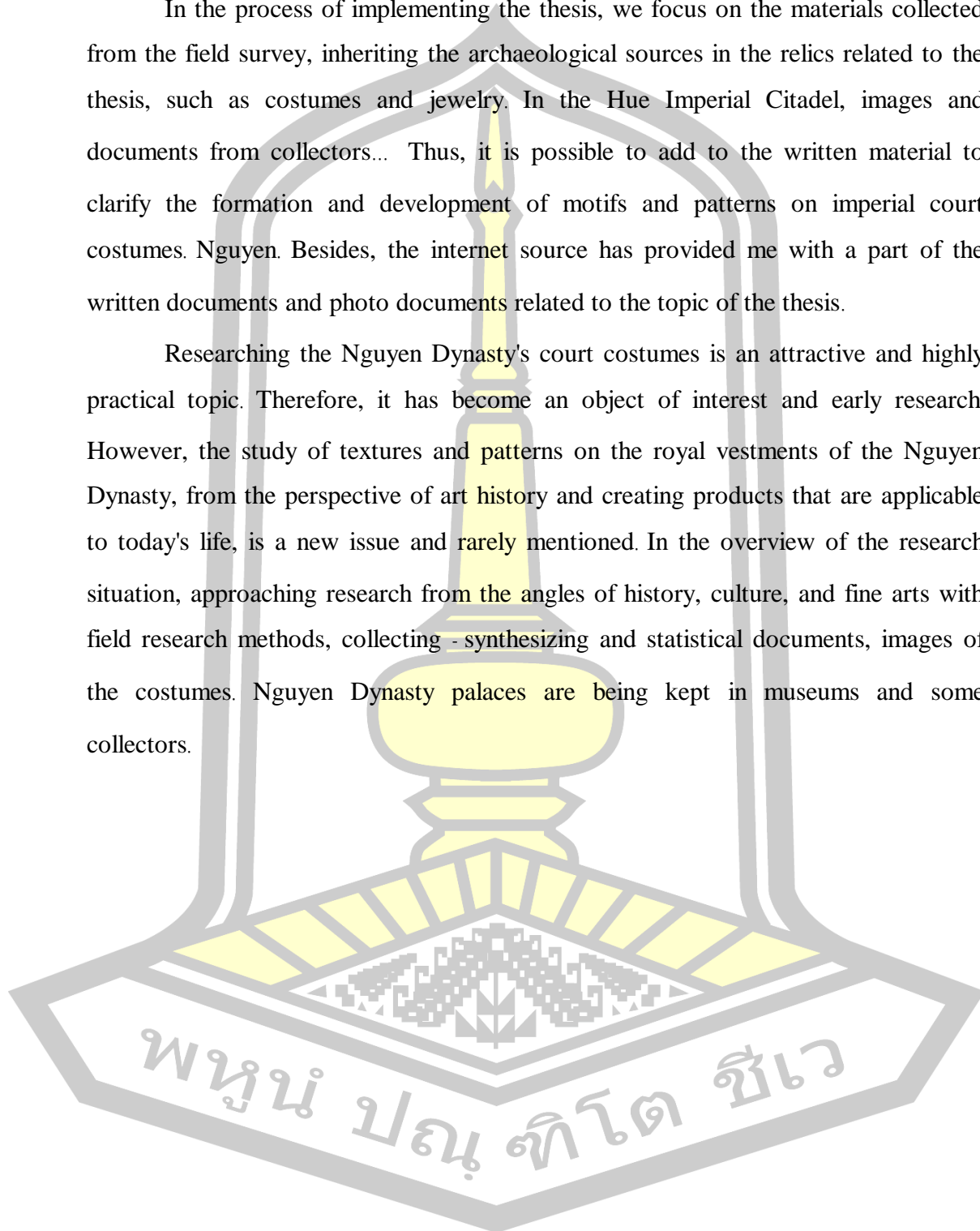
In 2007, the Thematic Book of Textiles of the Hue Museum of Royal Antiquities presented a lot of valuable and valuable information and images about the Nguyen Dynasty's court costumes, which are the costumes that are kept by the Nguyen Dynasty Museum. In each article, the author gives a type of costume and goes into a description of those types of clothes from the design, material, color and patterns on the costume. Article: "Overview of royal costumes of the Nguyen Dynasty" by Minh Tam- Hoang Huong; "The sacrifice of King Nguyen at the Museum of Royal Fine Arts of Hue"; Through the articles we can learn more about the history, culture and fine arts of Hue and the Nguyen Dynasty, the last monarchy of Vietnam. Through the documents, it is possible to collect data on the designs of patterns and textures on a number of costumes being kept at the Hue Museum of Royal Antiquities, thereby comparing with historical data to develop, collect, systematize the data, determine the scope of the thesis research.

In 2021, Vu Huyen Trang's thesis on Art of decorating on imperial vestments of the Nguyen Dynasty (1802-1945) had an elaborate and detailed study on the textures and patterns on the royal vestments of the Nguyen Dynasty. In addition, the thesis also inherits results from direct and indirect researches on royal costumes of the Nguyen Dynasty.

7.3 Document internet

In the process of implementing the thesis, we focus on the materials collected from the field survey, inheriting the archaeological sources in the relics related to the thesis, such as costumes and jewelry. In the Hue Imperial Citadel, images and documents from collectors... Thus, it is possible to add to the written material to clarify the formation and development of motifs and patterns on imperial court costumes. Nguyen. Besides, the internet source has provided me with a part of the written documents and photo documents related to the topic of the thesis.

Researching the Nguyen Dynasty's court costumes is an attractive and highly practical topic. Therefore, it has become an object of interest and early research. However, the study of textures and patterns on the royal vestments of the Nguyen Dynasty, from the perspective of art history and creating products that are applicable to today's life, is a new issue and rarely mentioned. In the overview of the research situation, approaching research from the angles of history, culture, and fine arts with field research methods, collecting - synthesizing and statistical documents, images of the costumes. Nguyen Dynasty palaces are being kept in museums and some collectors.



8 Research Conceptual Framework

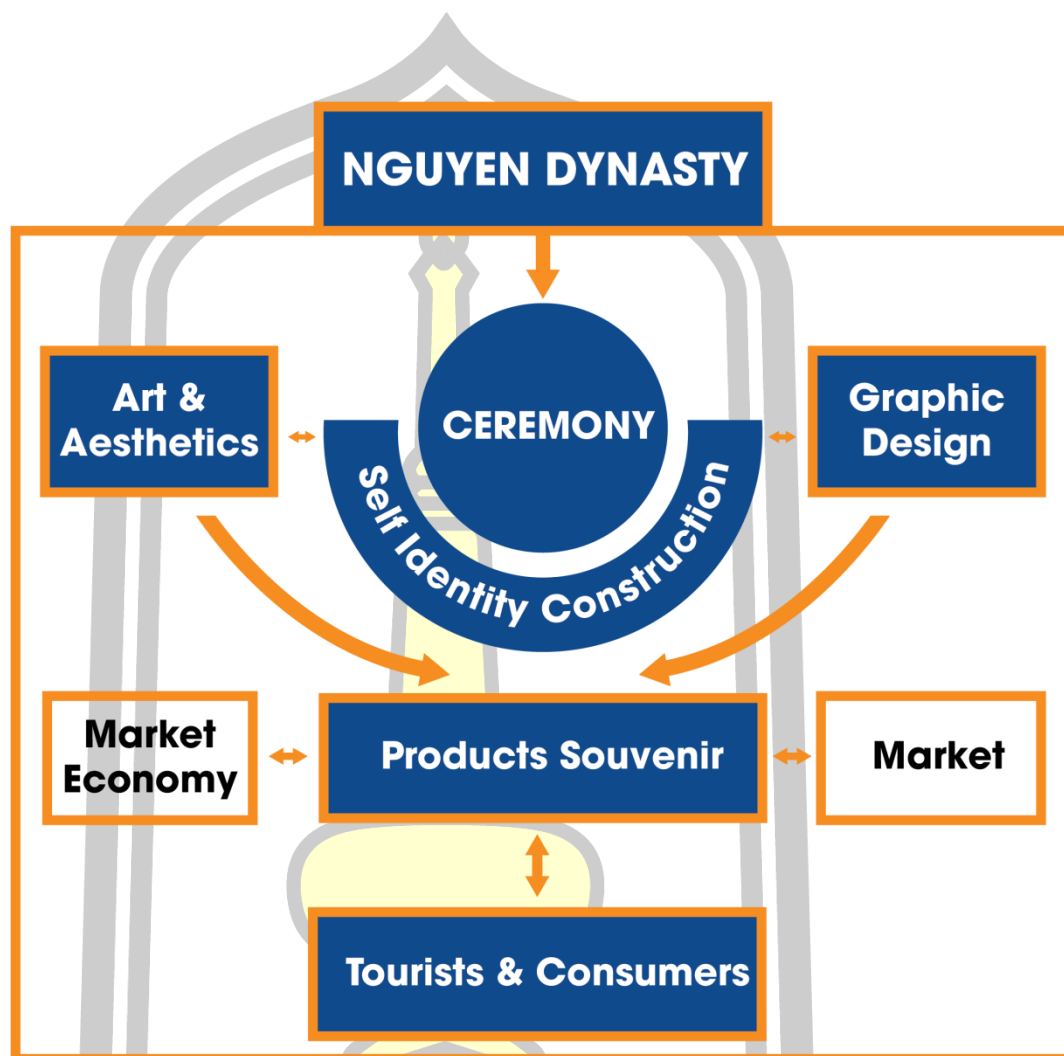


Figure 1 Research Conceptual Framework

9. Research plan

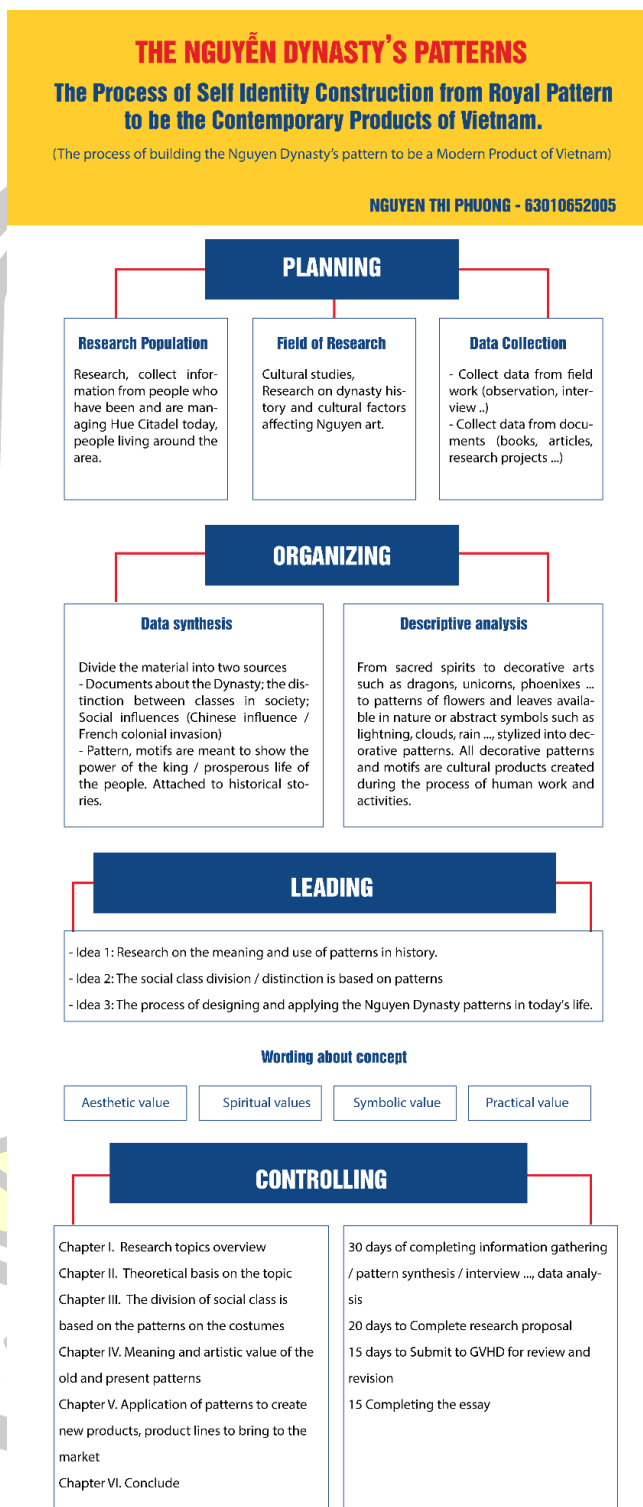


Figure 2 Research plan

10.Chapter structure

Chapter I. Overview of the research topic

Chapter II. Overview of patterns on royal costumes of the Nguyen Dynasty (1802-1945)

Chapter III. Cultural and artistic identity and value on royal court dress of the Nguyen Dynasty (1802-1945) in the historical flow from past to present

Chapter IV. The process of creating souvenir products to meet today's social needs

Chapter V. Summary

11.Expected Results (benefits of research)

11.1. About scientific theory

Studying the patterns on the royal vestments of the Nguyen Dynasty (1802 - 1945) is the result of an elaborate and systematic research process, completed and supplemented by newly developed sources. present and systematize existing studies on this issue. The thesis will provide a rich, diverse, systematic, and high historical value source material on the royal costumes of the Nguyen Dynasty. From there, research issues are raised, based on theory and practice for the content of the topic.

The thesis aims to approach traditional values in the process of cultural exchange and acculturation. Applying the methodology to bring out the cultural and artistic values of the Vietnamese people under the last feudal dynasty of Vietnam.

Research on patterns and patterns arranged in each type on vestments, through which costumes also show the class division of the Nguyen Dynasty. The system is decorated with images and patterns on the royal vestments of the Nguyen Dynasty, determining the status and rank of the wearer through patterns. The thesis contributes a part to the source of references on traditional fine arts in general, the applied art industry of fashion - costume design and the modern graphic industry in particular.

Find out the characteristics of the motifs and patterns on the royal vestments of the Nguyen Dynasty in the period 1802 - 1945. Affirm the aesthetic effect and national self identity.

11.2. About practice

Determining the cultural and artistic value of decorative motifs on royal vestments of the Nguyen Dynasty (1802 - 1945).

The topic contributes to the scientific arguments and arguments in the study of the fine arts of the Nguyen and Vietnamese dynasties. In order to promote the values of national cultural heritage in the period (1802 - 1945), Vietnamese fine arts in general and Hue in particular.

It is the basis for the conservation of the intangible cultural values of the heritage complex of Hue ancient capital.

Contributing to the affirmation of national identity through the royal court dress of the Nguyen Dynasty. The application of patterns is associated with the spiritual beliefs of the Vietnamese people. Promote the development of traditional craft villages and the nation's intangible cultural values in modern fashion trends.

Apply specialized and interdisciplinary research, training and teaching related to the values of applied art products.

The research results of the thesis will also provide the culture and tourism industry with appropriate policies and solutions in management and research, restoring and promoting the value of costumes, especially the application of motifs and patterns of the Nguyen Dynasty in today's life. From there, helping people in general and young people in particular better understand the cultural and historical identity of the nation.

CHAPTER 2

OVERVIEW OF THE RESEARCH TOPIC

Theoretical Basis

1.1.1. The definition of “self identity”

According to the Vietnamese dictionary: self identity is an identity indicating its own characteristics and colors, forming a special quality of an object [42]. self identity can be understood as the core, content and nature of a culture, which are the unique cultural features of a nation's culture through which it can be compared and distinguished from other cultural identities. other culture. self identity talks about the beauties in the culture, the quintessence of a locality, a region or even a country so that when mentioned, it is immediately remembered to a specific place or ethnic group. These distinctive features are expressed through cultural values, material and spiritual, tangible and intangible. The cultural values that have gone through the ups and downs and events of history are not lost, but with time they receive the beauty of the cultures of other ethnic groups, enriching and becoming more distinctive for their culture.

Each ethnic group in the process of cultural exchange will contribute its own unique features to the common cultural treasure. At the same time, they selectively adopt, become their own value, and make a difference. This identity is the cultural heritage, the identity of a nation.

"Building self identity" in this study means that the situation needs to show the "own identity" of Vietnamese people today. This is shown through the consumption of modern products that embody Vietnamese identity in the patterns of the Nguyen Dynasty.

1.1.2. The concept Royal costumes of Nguyen Dynasty

At the State dress workshop, author Vuong Duy Bien, Deputy Minister of Culture, Sports and Tourism also made a comment: " Traditional dress is an

indispensable part of each country, contributing to the expression of identity. culture of each country. In major holidays and diplomatic rites, vestments have been and are affirming the typical imprint of the national culture" [(Vov, 2013)].

Hoang Quoc Hai once wrote "The first sign to distinguish people of this nation from another is their clothes and language" [2019.Van hoa phong tuc. p.17]. Thus, it can be seen that "Vestuary" is a compound word denoting the regulations on clothes to be worn in ceremonies set by the state to build norms on social order and morality of the wearer. It is an expression of cultural lifestyle, customs and ideology.

The Nguyen Dynasty divided the CCP into many types: dynastic costumes; casual and casual wear. Dai million costumes are mainly for kings and mandarins on great holidays such as: Lunar New Year, Doan Duong New Year, Coronation Ceremony, Communion ceremony of Dinh Thi Dinh and Dai Dynasty on the first day and the full moon day every month, held at Thai Hoa Dien. However, at great festivals such as the Long Life Festival (the king's birthday), the Holy Life festival (the queen's birthday) there were also the participation of the harem ladies, so their dynastic costumes were still worn by the Nguyen Dynasty. very strict regulations.

The Nguyen Dynasty divided royal festivals into two types: rituals and sacrifices and organized these two types of royal festivals during their reign in Hue. Festivals: These are monthly court occasions, including: Dai Dynasty (king at Thai Hoa Palace to receive adoration) and Thuong Trieu (king at Can Chanh Palace to receive adoration); three major annual festivals on the occasion of great details: Lunar New Year (Lunar New Year), Doan Duong (Tet Doan Ngo), Van Tho (the king's birthday); celebrations on the following occasions: Hung Quoc National Day (National Day of the Nguyen Dynasty), Thanh Tho (Empress Dowager's birthday), Tien Tho (birthday of Emperor Thai Phi); Thien Thu (birthday queen), Thien Xuan (birthday crown prince).

The Nguyen Dynasty also classified the following ceremonies in the ritual categories: coronation ceremony (the enthronement ceremony of the king) ,

enthronement ceremony (the ceremony of consecrating the queen empress, royal consort), the celebration of the king's arrival at the new palace, the celebration of the The empress dowager reigns in the new palace, the ordination ceremony...

Sacrifice ceremonies: These are sacrifices at the altars and shrines established by the court, worshiped and held annually. The Nguyen Dynasty regulated the rituals according to three levels:

Great characters: Including sacrifices at: Nam Giao altar; the temples in the Imperial Citadel include: Trieu Mieu, Thai Mieu, Hung Mieu, The Mieu, Phung Tien Palace; Hieu Tu Palace; Long An electricity; Trieu Tuong Temple and Trung Quoc Cong Temple; the mausoleums of the Nguyen lords and the kings of the Nguyen dynasty; Xa Tac group.

Trung Order: Including sacrifices at: Temple of Lich Dai Vuong; Temple of Le Thanh Tong; The Memorial of Literature; Tien Nong herd.

Orders: Including sacrifices at: Khai Thanh temple; Martial Temple; Quan Cong temple; Temple of King Chiem Thanh; Temple of King Chan Lap; Temple of Khai Quoc Cong Than God; Trung Hung Cong Than Than Temple; Trung Tiet Cong Than Temple; Do Thanh Hoang Temple; Council Temple; Lady Thai Duong Temple; Nam Hai Long Vuong Temple; Hau Tho Temple; Moc Thuong Temple, Hoa Cannon God Temple; Tien Y Temple; Vu Su temple; Phong Ba temple; Thien Phi Temple; Temple of Fire God; Temple of Son Than; Tien Nuong Temple; the temple to worship the lake god; shrines to the gods of the islands; dan Tu; Music of the Soul; Son Xuyen instrument; Turkish shrine; from the way of worshiping the bodies and princes; From the way of worshiping the ancestors, the concubines had great merits and virtues with the court, the royal family...

In ceremonial activities under the Nguyen Dynasty, participants in the ceremony were strictly regulated in terms of ceremonial attire or rituals performed in the ceremony and were managed and promulgated by the Ministry of Ceremonies according to the regulations. The royal court dress of the Nguyen Dynasty was worn according to the law on hierarchy. All rituals are prepared and reviewed by the

Ministry of Ceremonies before being published. Kham Kham Dai Nam Hoi Dian Le, Book 6 - 1993, recorded the custom of wearing hats and hats of the Nguyen Dynasty [61, Tr. 218]. Based on the regulations on ceremonies and places of ceremony of the Nguyen court, the Nguyen dynasty's court dress is divided into three main types: the imperial court dress, the ordinary court dress, and the Nam Giao ceremonial dress.

This is one of the cherished cultural values of the royal festival of the Nguyen Dynasty. The Nguyen Dynasty held the festival not only for the purpose of honoring the kingship, promoting the family line and satisfying the spiritual needs of the emperors. Many festivals organized by the Nguyen Dynasty such as Nam Giao sacrifice, Xa Tac sacrifice, plowing ceremony of the Presidential field ... are to pray for "national Thai people and peace", "feng shui", "feng shui peace" ... Ceremonies This festival is held every year where the celebrant is the king. This shows that the Nguyen Dynasty kings considered praying for favorable weather, peaceful country, peaceful people, showing the continuation of traditional cultural values of the nation; All these positive features are the core part of creating human values in the royal festival of the Nguyen Dynasty.

Thus, the royal court dress of the Nguyen dynasty is a type of dress worn in ceremonies and according to the strict regulations of the court, with the meaning of symbolic value of a country. Each type of ceremony has its own regulations serving each level. Ceremonies include outerwear, hats, shoes and accessories, jewelry. The ceremonial dress is elaborately decorated, especially on the vestments. Looking at the dress can determine the rank and rank of the wearer. History books of the Nguyen Dynasty all record that royal festivals in Hue in the past were national ceremonies, performed by the central state.

1.1.3. The concept pattern attire Royal costumes of Nguyen Dynasty

Decorative art in Vietnam has existed for a long time. Over thousands of years of building and defending the country, our ancestors have left for today's generation

heroic history pages and a treasure of culture and art, including decorative arts. Decorative art is always associated with daily life and national traditions.

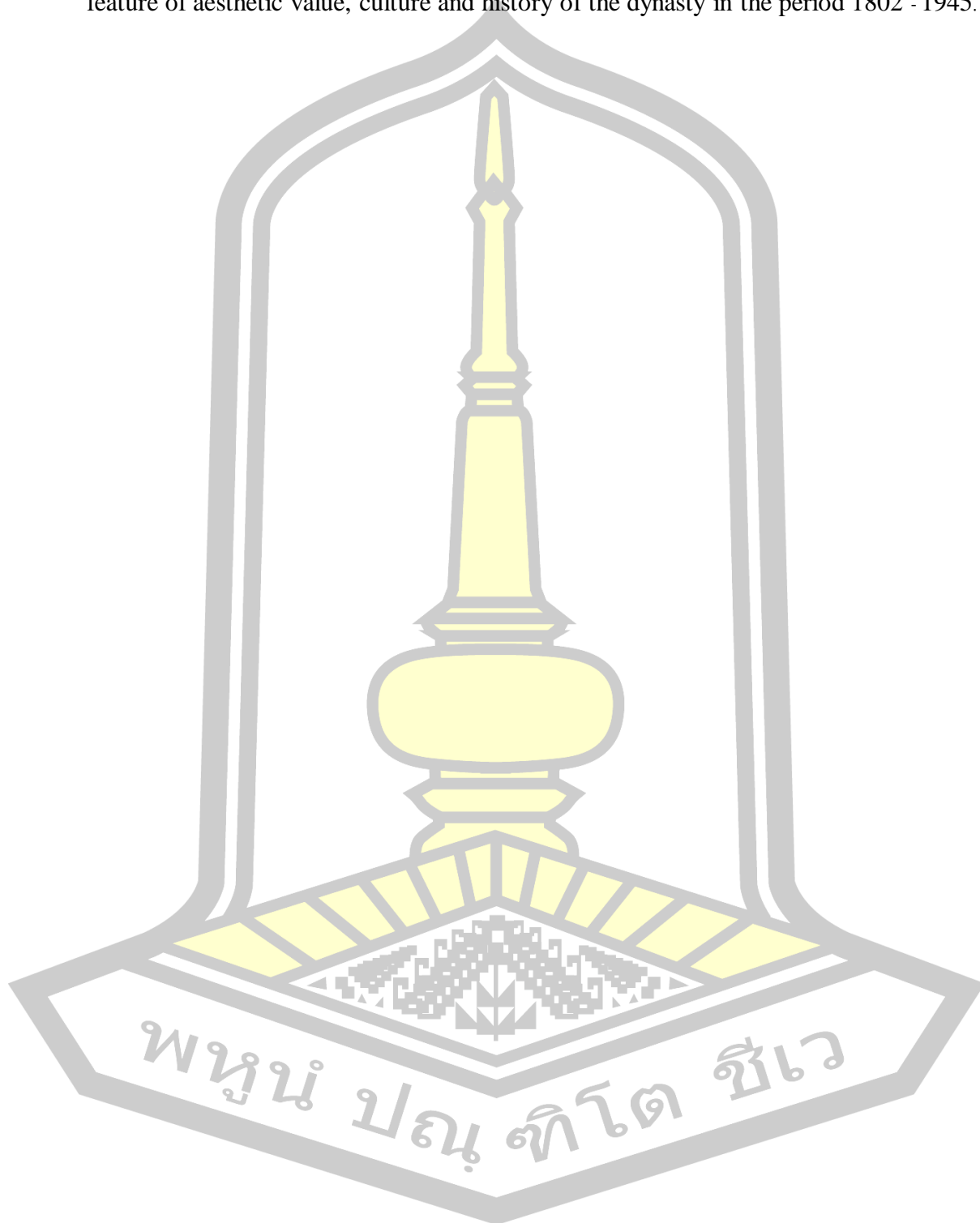
Over thousands of years of change and development, Vietnamese dynastic costumes have changed with their own unique features in the expression of patterns from colors, designs and especially images and flowers. Text is arranged on each vestment. It deeply reflects the aesthetic and cultural features of each historical period. Lying in the flow of feudal dynasties, the floral motifs on the royal vestments of the Nguyen Dynasty are no exception, a form of expression of the beauty needs and desires of people under the Nguyen Dynasty. Patterns on vestments are expressed through the meaning of content and form of each costume used in important court ceremonies. Author Tran Lam Bien also made the comment "Researching traditional patterns and motifs is also about finding the self identity of a country and seeing the transparency and diversity in the unity of history, Vietnamese culture [22, P. 05]. Or when studying patterns under the Nguyen Dynasty, author Tran Duc Anh Son in the works of Hue, Nguyen Dynasty also chose the dragon image in the architectural carvings of Hue royal palace. Author Phan Thanh Binh in the study of the art of porcelain mosaic art in the royal art of the Nguyen dynasty has a different view when researching the main material of porcelain mosaic creating artistic value in the royal court art. Nguyen "Study on ceramic mosaic patterns in the royal art of the Nguyen Dynasty has become a mainstream trend... Reflecting the royal aesthetic trend, the cultural and spiritual nuances of the feudal dynasties. finally in Vietnam." [14, P. 6].

Sub-conclusion of chapter 1

Thus, it can be seen that most of the studies on traditional textures and patterns emphasize elements such as images, patterns - textures or materials.

The concept of floral motifs on royal vestments of the Nguyen Dynasty (1802 - 1945) is a close combination of decorative elements such as density, images, patterns, and colors arranged according to a standard on ceremonial dress of the Nguyen court. Thereby affirming the authority and demonstrating the dignity of the head of the

country. Patterns on the royal vestments of the Nguyen Dynasty create a unique feature of aesthetic value, culture and history of the dynasty in the period 1802 - 1945.



CHAPTER 3

OVERVIEW OF PATTERNS ON ROYAL COSTUMES OF THE NGUYEN DYNASTY (1802-1945)

1 Patterns on the royal vestments of the Nguyen Dynasty (1802-1945)

Patterns on the royal vestments of the Nguyen Dynasty (1802-1945) should be considered briefly through a number of basic issues:

- Social context of Nguyen Dynasty from 1802-1945
- Overview of the royal vestments of the Nguyen Dynasty

2.1.1. The formation of patterns on the royal vestments of the Nguyen Dynasty

The formation of patterns on the royal vestments of the Nguyen Dynasty in addition to the decisive historical - social, cultural - artistic factors, in addition, is the inheritance of traditional visual arts from different periods. Vietnamese history and direct influences from Chinese culture.

2.1.1.1. History of Nguyen Dynasty

The Nguyen Dynasty was the last monarchy of Vietnam. In Vietnamese history from 1802 to 1945, King Gia Long ascended the throne in 1802 after defeating the Tây Sơn Dynasty and completely collapsed when King Bao Dai abdicated in 1945 - a total of 143 years.

The Nguyen Dynasty can be divided into two distinct periods: the Independence Period and the period of French invasion and domination. In the independent period (1802-1858), the Nguyen king was in full control of the country, lasting 56 years and experiencing 4 kings, Gia Long, Minh Mang, Thieu Tri, and Tu Duc.

The period of French invasion and domination (1858-1945), the French army attacked Da Nang and ended after Emperor Bao Dai abdicated. The French navy

landed at the port of Da Nang in August 1858 and then withdrew to invade Saigon. Bao Dai announced his abdication in 1945, marking the fall of the Nguyen Dynasty, ending more than 1,000 years of feudalism in Vietnam. The Nguyen Dynasty lasted for 143 years, with 13 kings belonging to 7 generations.

In the Nguyen and Hue dynasties, where huge and diverse cultural and historical heritages are kept and preserved. These monuments have been recognized by UNESCO as World Cultural Heritage.

2.1.1.2. Culture and art of the Nguyen Dynasty

In the XIX, the Hue court paid attention to people's welfare and development. In economic terms, the Nguyen dynasty had preferential policies to develop agriculture and handicrafts in Thua Thien Hue in the first half of the 19th century, there were also significant developments, many folk craft villages and craft workshops built by the Nguyen Dynasty. administration of the dynasty. Agriculture and handicrafts contribute to meet the needs of life, create a source of goods, and promote trade development.

Regarding traffic, besides waterways on rivers and along the sea, construction of roads and bridges to increase goods traffic. In terms of culture, the school system is open to all districts. Quoc Tu Giam was opened to train talented people to serve the country. The Quoc Su Quan of the Nguyen Dynasty was established in 1820 and has collected thousands of ancient books from previous dynasties. The monumental, large-scale Hue royal architecture was built to create the complex of Hue relics recognized by Unesco as a world cultural heritage.

Religion: The early kings of the Nguyen Dynasty tried the centralized feudal system, so the role of Confucianism was very important.

Regarding the social life of the people, they are still miserable, taxed and heavy. The social division has become more and more profound, with the burden of hierarchy, order and feudal caste with two classes of aristocracy and commoner class. From the viewpoints, political ideas, and social situations under the Nguyen

Dynasty at that time, they created profound influences on art culture, especially royal fine art. Royal fine arts activities in the Nguyen Dynasty were always focused, focusing on royal aesthetics. From the architecture to the interior, the royal ceremonies are consistent in terms of shapes, images, decorative motifs. It can be seen that Hue art still retains its classical character according to the shaping circuit from previous periods, especially the patterns and motifs that exist independently to this day.

In order to raise the status and class of the dynasty, besides the royal architectural works, the Nguyen Dynasty king also paid attention to building the institutions of dress to suit the landscape as well as the court rituals. proposed family. The royal court dress of the Nguyen Dynasty was clearly defined for each type of ritual, rank, and order of literature and martial arts. The motifs on the King's clothes have their own meanings, but are not outside of the expression of the canon, the classics, and the majesty and power of the monarchy according to the concept at that time.

2.1.1.3. The influence of Chinese culture

The Nguyen Dynasty was heavily influenced by Chinese culture, politics, and ideology. In court art, Confucianism was used as an inspiration to create theocratic decorative images such as the dragon image associated with the king and all the objects of the king. The image of the phoenix is always associated with justice and virtue, so on the vestments of the mandarins and queens, the empress dowager uses this image. There are also other sacred images such as unicorns, turtles...

Therefore, in terms of vestments, Vietnamese kings, with the idea of an emperor dominating the world, always wanted to be on an equal footing with Chinese kings without being inferior, taking China's institutions and charters as a source of greed. examine orthodox and build the regime of Vietnamese royal dress. Author Tran Quang Duc in the book *Thousand Years Ao Dai* commented: "The Vietnamese court dress regime has imitated the Chinese regime to have the same majesty and standards. However, according to the law of cultural creation, in the spirit of self-control and proactively building the country according to the Chinese model, the Vietnamese





court for more than a thousand years of feudalism - monarchy, although many times imitated The regime of hats, music ceremonies, and examinations of the Chinese dynasty, always created unique mutations, respecting the majesty and elegance of Dai Viet's king and mandarins [36, Tr. 23].

2. Patterns on royal costumes of the Nguyen Dynasty

Royal court dress of the Nguyen Dynasty (1802 - 1945), according to the limitation of the object and scope of the research of the thesis, the vestment is divided into three types: the imperial vestment . In which, according to the regulations issued by the state, the dynastic dress is the ceremonial dress worn during the dynastic sessions, the major ceremonies held at the Thai Hoa palace and the cavalry ceremony at the Thai temple and The Mieu, which are clearly defined in terms of rank., designs, fabrics, patterns...; the ceremonial dress is the ceremonial dress worn in the ordinary court session at Can Chanh Palace and some ceremonies held at Tu Cung, which is specified in terms of rank, style and tonic attached to the shirt; Nam Giao vestments are rituals used in the sacrifice of heaven and earth at the Nam Giao altar, also known as the Co shirt, in addition, the shirt is also accompanied by other accessories (crown, sock, siamese...)

2.2.1. Hoang bao- The robe for the Nguyen dynasty

The dynastic dress is worn according to the regulations issued by the state. Austria is regulated in terms of rank, in which the king is the one who carries the highest position, representing the son of the heavens, so the king's robe is called a royal robe, the crown prince wears a mango, the top mandarins are from the first rank to the chief of the three ranks. Wearing a Mango robe, the chief of staff from the fourth to the fifth grade wear the robes of Hoa (literary) and Giao Giao (martial arts), and underneath the five products are plain robes attached to the cadaver depending on the rank.

| ÁO HOÀNG BÀO CỦA VUA / BTLS 4381 (Museum of Vietnamese History) | |
|---|--|
| LỄ ĐẠI TRIỀU | |
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|  |  |
| ÁO HOÀNG BÀO CỦA VUA KHAI ĐỊNH / BTLS 4384 (Museum of Vietnamese History) | |
| LỄ ĐẠI TRIỀU | |
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“Hoang bao”: the costume reserved for the king, the shirt is ochre yellow, sewn with brocade fabric, the shirt has a trapezoidal shape, a round neck, a long body structure, long sleeves, a wide door, and a densely decorated front and back. After the same layout, the middle of the shirt is embroidered with a dragon with five claws, on the body and sleeves are embroidered with many dragons, clouds, swastika - longevity, under the hem, hem of the sleeve is embroidered with Tam Son Thuy Ba. .

According to historical records, the Kham Dinh Dai Nam festival recorded the regulations on royal dress, in which the royal robes were prescribed as follows: The

king wore a royal robe made of yellow satin fabric., embroidered with large dragons, small dragons, clouds, water three, the word happiness - longevity. In a thick layer of sand in the time of the four right flowers, or the red flowers of the four friends, the two petals are dark blue, the beans are 8 shiny white silk threads, the front and back of each face have 2 marigolds, 3 dragons on each side; 2 sleeves each with a dragon with 2 wings and coral, pyrotechnics, all strung with small pearls. Collar made of brocade brocade with vines pattern, red balustrade, inside lined with red silk, first-class brocade full of jasmine, green or blue, shirt made of rustic silk [60, P.185].

In the dictionary of the Nguyen Dynasty, there is also the Emperor's official uniform: "The robe is decorated with yellow brocade, the collar is made of octagon, and there are two drooping bands embroidered with dragons and clouds. The robe is embroidered with dragon, rattan, water ba (water wave) and two words blessing, longevity (front and back)" [1, P. 253]. In addition, when accessing the original artifact preserved at the Ho Chi Minh City Museum of History, two royal robes bearing the inventory codes BTLS 4384 and BTLS 4385 have the same main yellow color. sharp, round neck, lying neckline, with large brace, structure of a 5-body Ao Dai, the sleeves are the same length as the bodice, made of brocade fabric, the inside of the shirt is lined with yellow silk. The shirt is heavily decorated with the image of a dragon with five claws, motifs of cloud patterns, three mountains and three mountains. In addition, the shirt is decorated with sequins and diamonds.

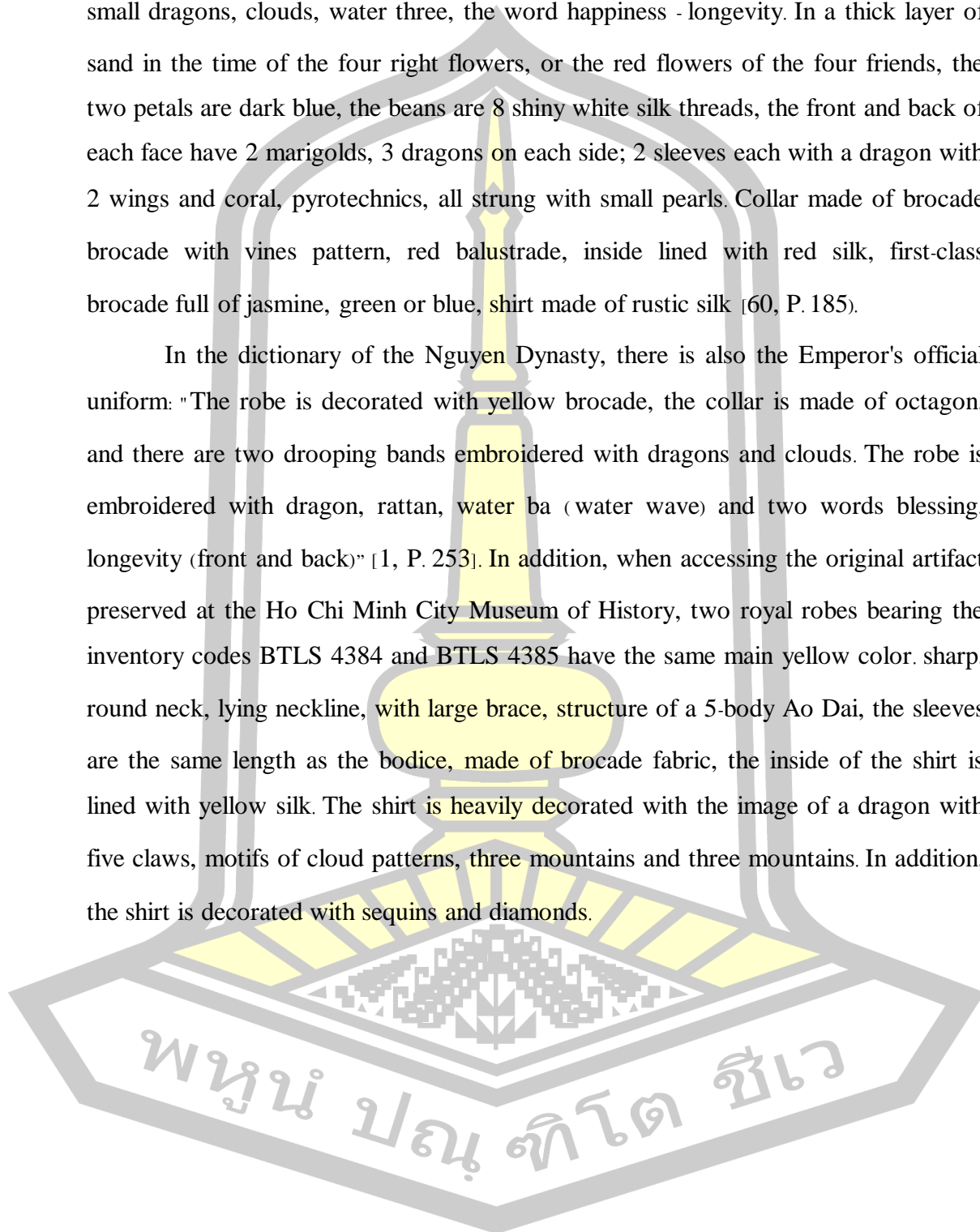




Figure 3. The image of the Dragon in front of the king's royal robes



Figure 4 Dragon image on the sleeve of the king's robe

The dragon is a pure Vietnamese name, in Sino-Vietnamese it is Long, which is the most used motif of the animal in Annam art. The image of the dragon became a symbol of kingship, associated with the image of the king expressing authority. Dragon fully converges the best features of 9 real animals: snake body, carp scales, camel head, deer horns, tiger feet, eagle claws, ox ears, lion's nose and mane, tail rooster. The dragon representing the king has the characteristic that the body must

have 81 positive scales, 36 negative scales, the body bends 9 segments; Dragon feet must have 5 claws. The dragon image is not only artistic, but also must comply with contemporary social and cultural institutions.

Dragons on dragon robes are embroidered with 9 children interspersed with rattan in the form of "dragon congress". In particular, the 2 dragons in the front and back body are flying dragons (flying dragons) with the dragon's face in front, embroidered with ball thread and big brocade thread. In addition, the image of 9 dragons has 5 claws, symbolizing the absolute power of the "nine-five supreme".

The arrangement of patterns on the shirt creates a space of three layers of heaven - earth - man. In which, the earth floor occupies only one third of the total area of the shirt with the images of the three mountains - the water three, the celestial layer occupies the remaining two-thirds of the area on the shirt with the four spirits and dragon images placed on the top of the shirt. central position on the vestments of kings and mandarins of the Nguyen Dynasty. However, in terms of decorative shapes, there are different regulations. The dragon shape of the Nguyen kings was specified as a five-clawed dragon, four-clawed mandarins. The dragon on the king's shirt has a layout that flies up in space as an expression of freedom, waving in the world. That is the image of a horizontal dragon, looking straight ahead, with claws placed in the center of the chest. The symbol associated with the supreme authority of the king, both as the supernatural power of heaven, and to affirm the king's supernatural divine gift. And so, in the spiritual circuit, the king is seen as a man of heaven and the agent of existence is only an incarnation to rule the world. That hypothesis is expressed more clearly by the surrounding dots, which are thunderbolts, cloud clusters as if to confirm the immense space of the heavens. So this shirt is not only a shirt with the role to wear or an expression of power, but it is also a sacred object, to ensure the strength of the king over the world, the masses, everyone. . Therefore, although it is partly influenced by China, it is Vietnameseized to bring the soul of the Vietnamese people.

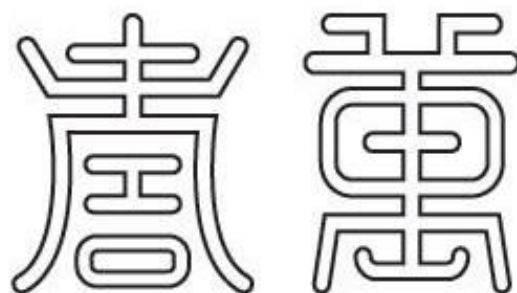


Figure 5. The image of the swastika on the king's robes

There are two Chinese characters on the front and back of the shirt: Van Tho in the style of a seal. Expressing happiness, blessings, hope for wealth, abundant salary. But congratulation wishes good things, brings luck, longevity.



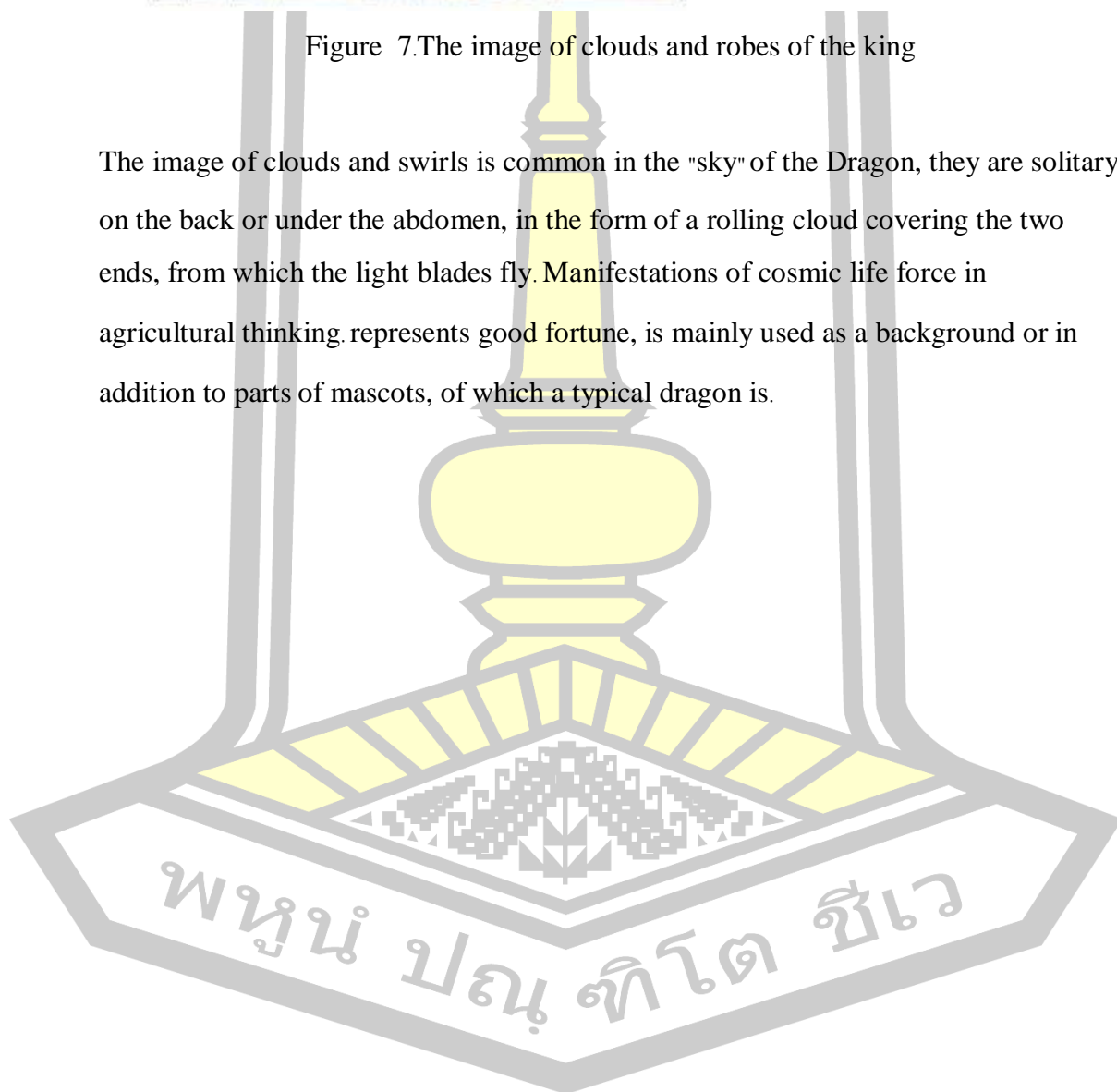
Figure 6 The image of the sun and fire on the king's robes

The sun with its inner rings and flames flying around has the meaning "bright", symbolizing the light all over the world, illuminating humanity. Fire: Fire symbolizes the rule of the country, the glory of the royal family.



Figure 7. The image of clouds and robes of the king

The image of clouds and swirls is common in the "sky" of the Dragon, they are solitary on the back or under the abdomen, in the form of a rolling cloud covering the two ends, from which the light blades fly. Manifestations of cosmic life force in agricultural thinking. represents good fortune, is mainly used as a background or in addition to parts of mascots, of which a typical dragon is.



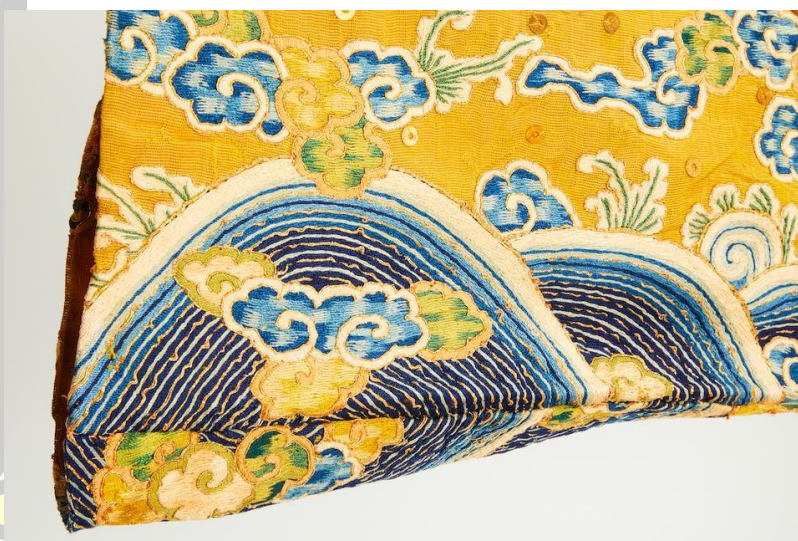
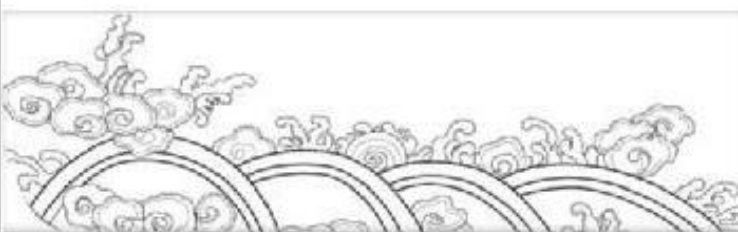
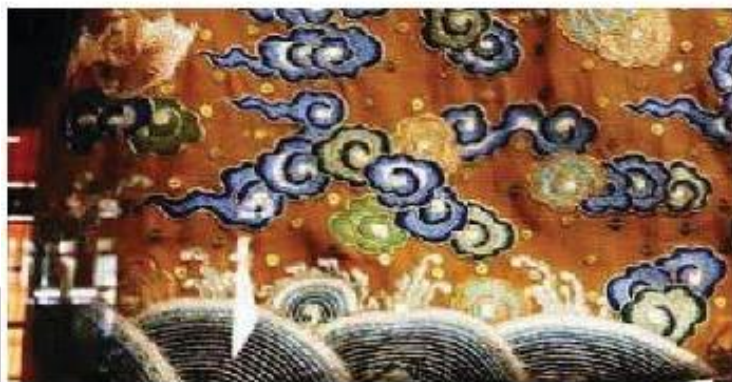


Figure 8 The image of waves on the sleeve the king's robes

Water waves are usually horizontal at the bottom of the sleeve and lapel, consisting of fairly regular wavy lines, between two adjacent tops is a similar shape. Dotted on the wavefront are silver wave shapes. These waves with many equal layers are called "water waves" (water waves) meaning the connection between heaven and earth.

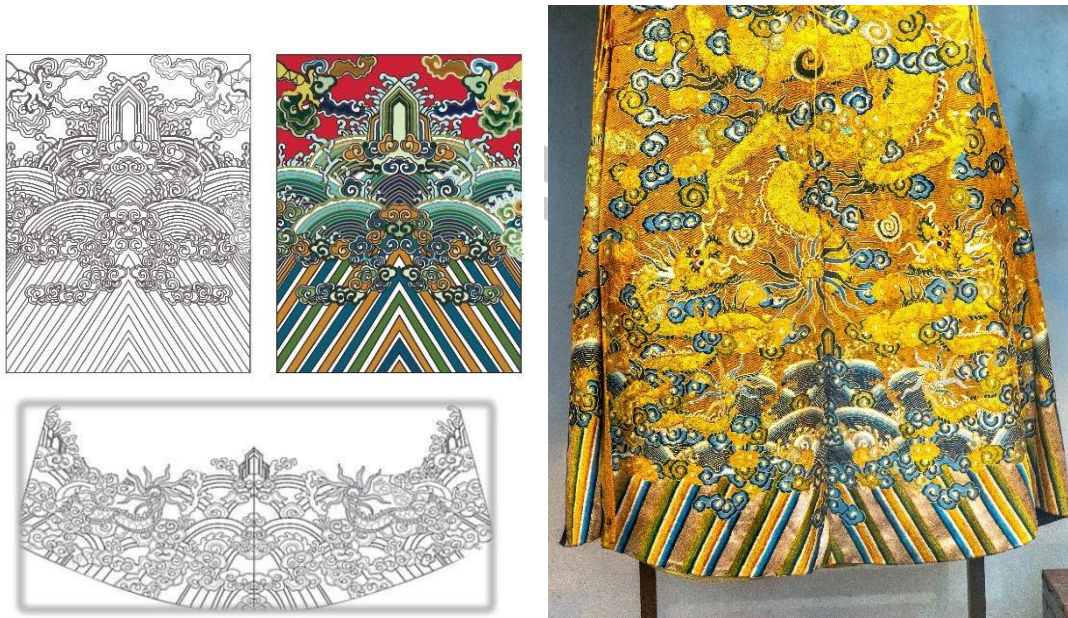


Figure 9 The image of waves and mountains on the king's robes

Waves and mountains are a pair of cultural symbols that are universal in all cultures. Water and mountains are understood as two opposite polarities, opposite signs, two opposing entities but always have to rely on each other. However, in terms of each angle and culture, the water-mountain waves have different symbolic meanings. Tam Son mountain, according to some ethnographers, is believed to be the pillar of the universe to transfer the vitality of heaven into the mother earth, helping all things to reproduce. There are three mountains in our country that used to be Tam Dao floating high above or Ba Vi mountain. Vietnamese people, in a way, like the number three. Because according to researcher Tran Lam Bien once gave "three is odd, odd is dynamic, dynamic is change, change is change, change is to develop" or in worship, the Vietnamese also light three candles to demand change and development.

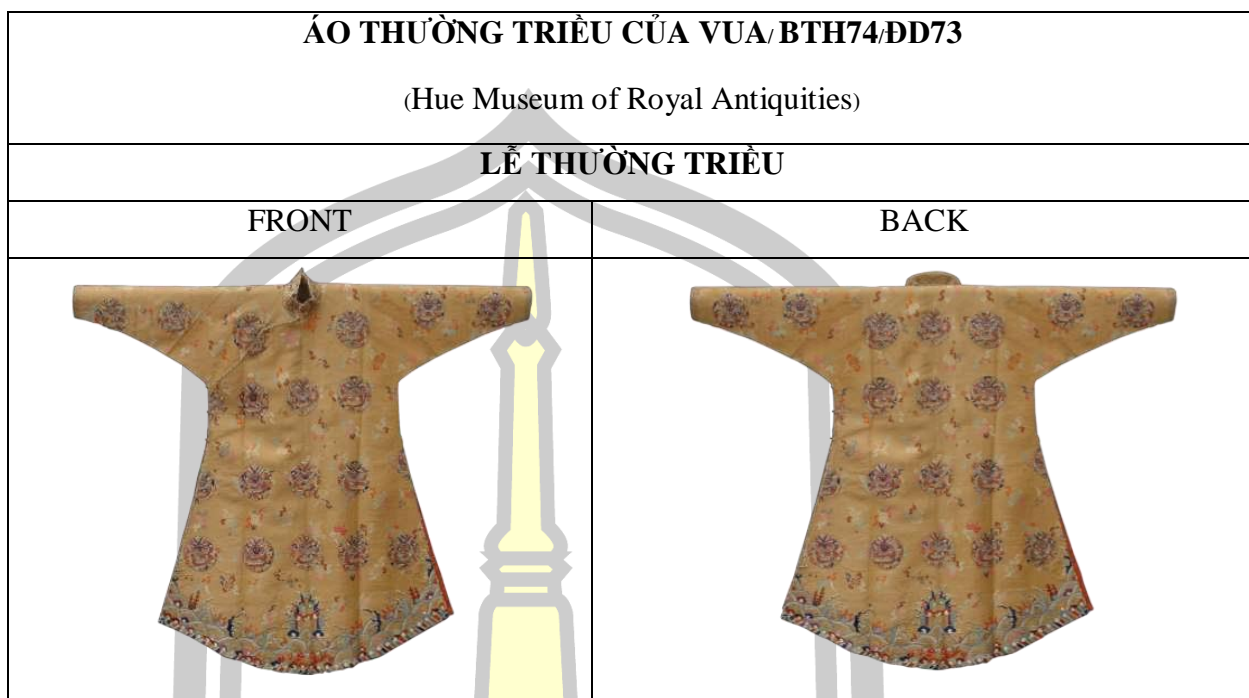
Wave is decorated on the lap and 2 hands of the dragon robe. This image combined with the image of a dragon rising from the sea represents the meaning of "unified mountains" and this brocade is under the rule of the Son of Heaven. It is a spiritual space reproduced on vestments, where the powerful image of a dragon (heavenly) associated with the image of the "son of heaven" is free to roam and reign. Under the

image of a dragon on a tuxedo, there is always an image of the three mountains and waters, (this is one of the decorative forms of contrasting layout) not only a symbol of the harmony between Heaven, earth and water, the harmony of yin and yang, but also represents the unity of the country and affirms the position, power, charisma of the wearer as well as the consciousness of the Vietnamese people.

2.2.2. Audience gown under the Nguyen Dynasty

Royal costume is an equally important factor in creating the formality of the monarchy state. Therefore, the Nguyen Dynasty set out very strict regulations on designs, colors, decorative motifs... for costumes used in rituals.

Audience grew under the Nguyen Dynasty, one of the important vestments under the Nguyen Dynasty, through many ups and downs of history, fortunately it still exists. From real artifacts in Vietnam, historical documents with pictures are described, preliminary in a number of scientific research works by the authors Tran Dinh Son, Tran Duc Anh Son can see that the common court dress is very regulated. Strictly from materials to designs, patterns on vestments according to the hierarchy and position of each person. In terms of the shape and structure of the court dress, it can be seen that there is a huge difference between the costumes of the king and the mandarins, which are strictly regulated from material to design, color, and pattern on the ceremonial dress. order and position of each person. According to the regulations recorded in the historical records [61] [12], King Gia Long (1806), the king, the princes, the princes and the mandarins all wore Giao Linh robes attached to the tunic.



Audience gown under the Nguyen Dynasty: The king's royal robes were regulated as follows: "The robe is made of thin silk with main yellow silk threads, with the main yellow silk lining. Embroidered large round dragon, bowl buu, water ba, dragon's face are all inlaid with jet amber, and all are chained with small pearl beads. Two sleeves with pearl necklaces made with beautiful letters" are sewn with brick colored satin fabric, isosceles trapezoid, top narrow, bottom wide, shirt length 110cm, necklace 24cm, chest width 55cm, sleeves are compact, length 50cm, neck Sleeve width 13cm, lapel width 87cm. The shirt is designed with two layers: the inner layer is made of cloth, the outer layer is made of satin, including three flaps. The shirt is designed in a cross-sectional style (buttons are crossed to the right), there are 5 buttons but lost, only the small button areas are made of fabric.

The king's clothes worn in rituals have separate standards from materials, colors, decorative themes and even names. However, from the reign of Khai Dinh (1916 - 1925) onward, these regulations were no longer strictly adhered to as before due to various historical reasons, but the influence of Western culture was an important factor. important. On the king's shirt, each decorative motif has its own

meaning, but it is not outside of the expression of the canon, the codification and the expression of royal majesty according to the concept at that time.

It can be said that each costume of the Nguyen kings is a work of art. It is a combination of sewing, embroidery, painting and goldsmithing. The two royal robes of King Nguyen, which are still kept at the Hue Museum of Natural Resources and Environment, are worthy historical antiques, works of art, reflecting the aesthetic perception of the ancients.



Figure 10 The image of a round dragon on the king's court clothes

According to historical records, "the king wore a yellow shirt with the correct color, the shirt was embroidered with a golden dragon" [61, P. 79]; "The robe is made of thin silk with the main golden silk thread, with the main yellow silk lining. Embroidered large curled dragons, eight treasures, three waters, dragon eyes are inlaid with jet amber, and the top of the chain is made of small pearl beads. The two sides and two sleeves are chained with pearls to make beautiful letters" [12, P. 192]. The traditional ceremonial robes of the Nguyen Kings were all five-body, loose-fitting dresses. Due to the small size of the woven fabric in the past, the front and back flaps

were stitched along the sides to form four bodices; there is also a fifth flap located inside the front body (button interchange) that is used to keep the shirt from opening during movement and activity and the shirt can maintain a more upright shape. This is also a subtle point of the Vietnamese people, reflecting the discreet and delicate virtues of the ancients... The shirt has a raised collar, the front flap is buttoned to the right hand of the wearer, the shirt has 5 buttons. The sleeve has two shapes: a wide shape (photo of King Duy Tan) and a narrow shape, the sleeves are connected. On the body of the long robe is decorated with round dragon images, waves and mountain...



Figure 11I The image of the waves and mountains on king's court clothes



Figure 12 The image of a carp on the king's court clothes

the most noticeable feature here is the pair of carp in the middle of the shirt representing the goodness and affluence. the embroideries on the shirt is colourful and

sophisticated. it contributed to make the shirt much more luxury and highly expressive of ritual.

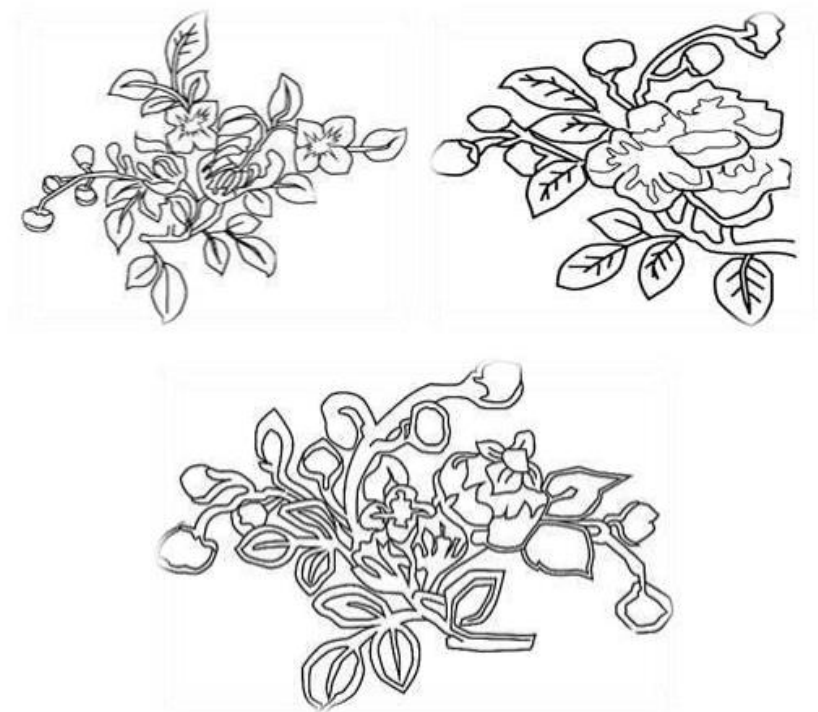


Figure 13 The image of peach blossoms on the king's court clothes

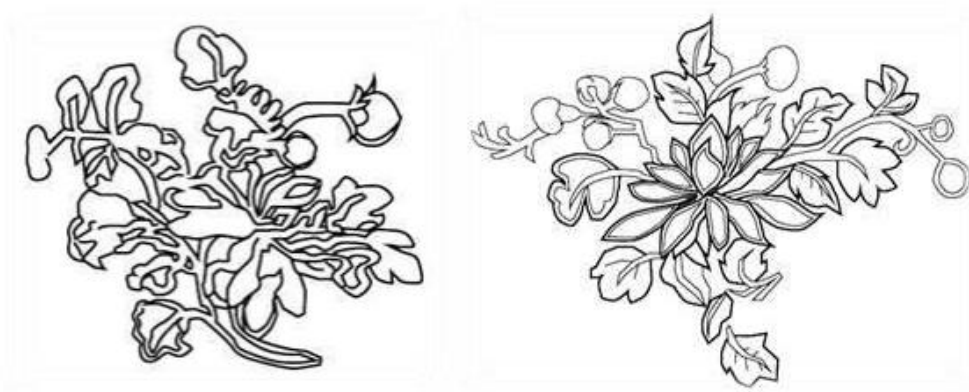


Figure 14 The image of chrysanthemums on the king's court clothes

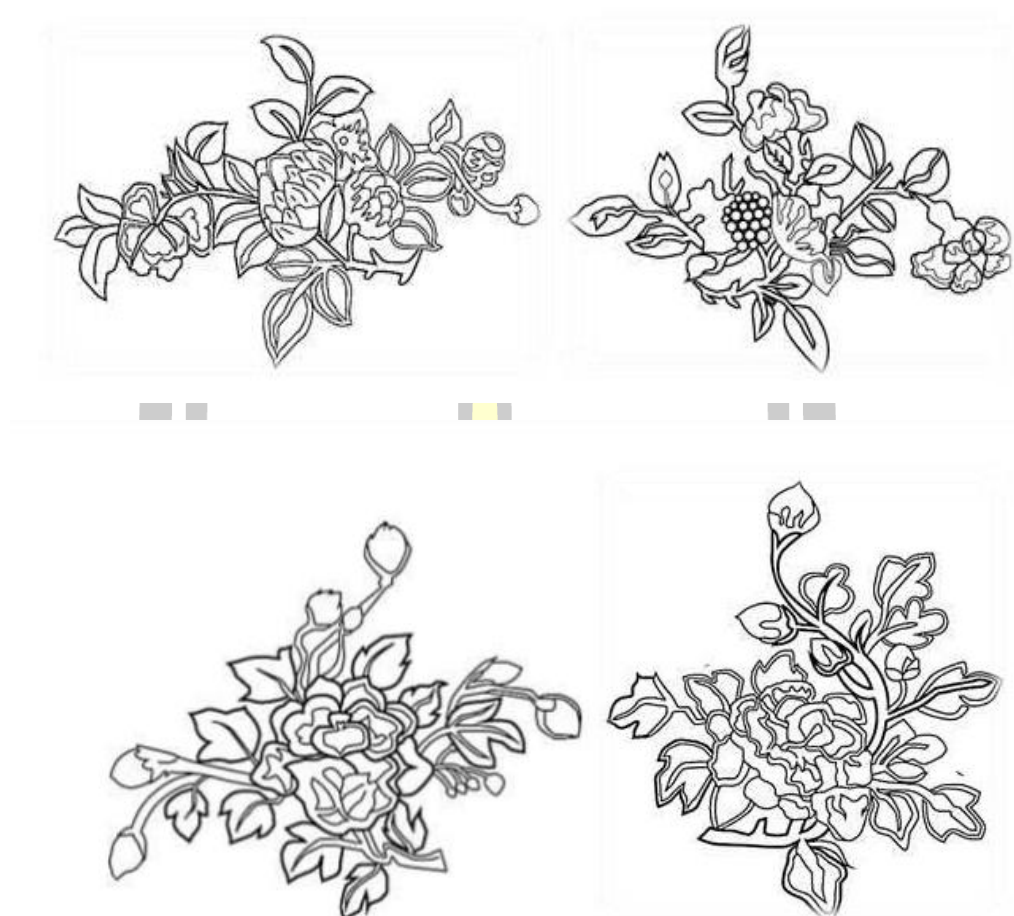


Figure 15 The image of a peony on the king's court clothes

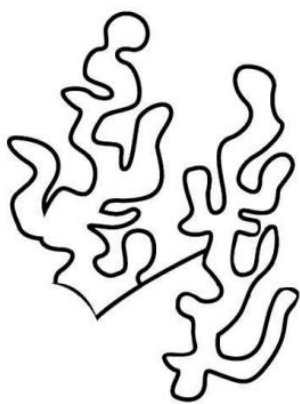


Figure 16 The image of coral on the king's court clothes



Figure 17 The image of a brush on the king's court clothes

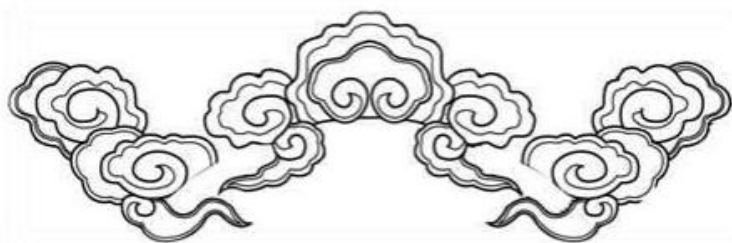


Figure 18 The image of clouds on the king's court clothes

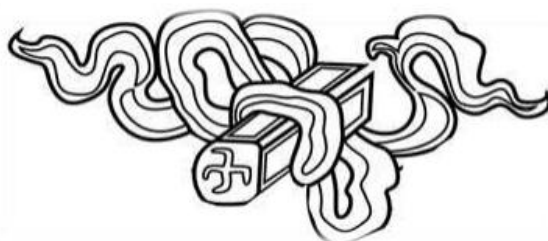


Figure 19 The image of the letter projection on the king's court clothes

พหุณี ปณฺ ชาติ โส

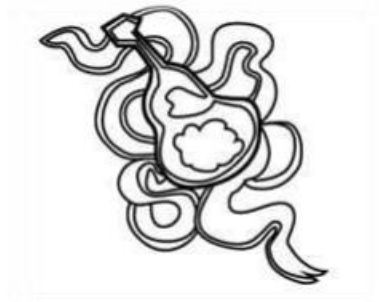


Figure 20 The image of the gourd on the king's court clothes



Figure 21 The image of endless knots on the king's court clothes

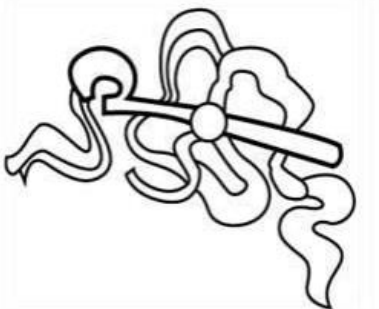


Figure 22 The image of the flute on the king's court uniform

Other images which are close to life such as children, fruits, leaves, ornamental plants (gourds, pomegranates)... contain very simple wishes such as descendants or objects. close to everyday life such as studying ink, pens, books... expressed by knowledgeable people. These motifs are embroidered with multi-colored threads: yellow, pink, white, light blue. All embroideries on the shirt have rhinestones and a very diverse color scheme, plus sophisticated embroidery techniques, giving the shirt a delicate and luxurious beauty.

2.2.3. Royal gown used in the Nam Giao ceremony under the Nguyen

In Vietnam, the Giao sacrifice ceremony appeared during the reign of King Ly Anh Tong (1138-1175). The Nam Giao Altar at that time was established in Tho Xuong district, south of Thang Long citadel, every 3 years the king held a Giao sacrifice ceremony. During the reign of Ho Han Thuong (1402 - 1407), according to the old custom, the Giao sacrifice ceremony was still held very solemnly.

Through many feudal dynasties, Nam Giao sacrifice was still maintained and developed. Until the Nguyen Dynasty (1802 - 1945), the Giao sacrifice ceremony was still considered one of the most solemn ceremonies of the court. In the Giao sacrifice ceremony, from the rites, the steps of ritual practice, the participants, to the costumes are all very strictly regulated, in which the king is the celebrant, so the king's costume is even more special. Learning about the Giao sacrifice shirt of King Nguyen currently stored at the Hue Museum of Royal Antiquities will help us partially visualize the costume of the Nam Giao sacrifice under the Nguyen Dynasty.

The Nam Giao Sacrificial ceremony is called a “Long con”. The only remaining dragon gate of the Nguyen Dynasty is currently managed by the Hue Museum of Royal Antiquities, inventory number BTH06/DD05

| | |
|--|------|
| ÁO LONG CÓN CỦA VUA/BTH06/DD05 | |
| (Hue Museum of Royal Antiquities) | |
| LỄ TẾ TRỜI ĐẤT TẠI ĐÀN NAM GIAO | |
| Front | Back |



The Nam Giao Sacrificial ceremony is made of thin black satin, no inner lining, five legs, big splint. The shirt size is as follows: length from collar to hem: 118.5cm; Sleeve length: 100cm; sleeve width: 64cm; widest place: 69cm; long shoulder: 54cm; hem width: 98cm. Stripes embroidered with dragons, clouds, water waves (water waves) and clusters of algae. All embroideries on the shirt are dotted with rhinestones and embroidered very delicately.

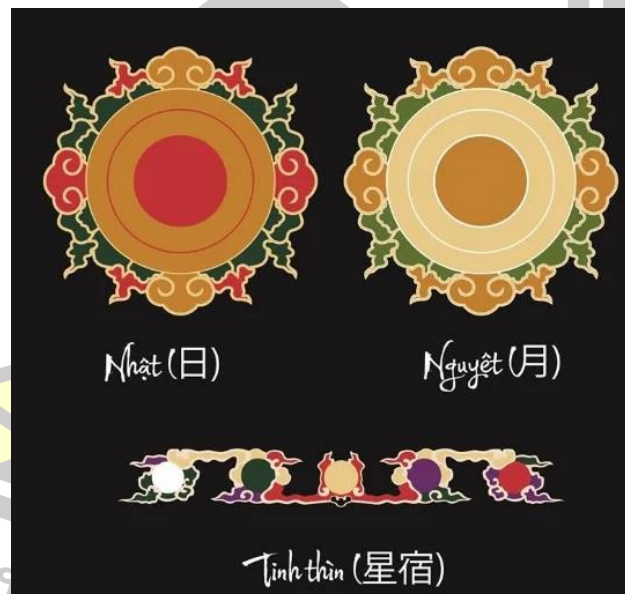


Figure 23 The image of the sun, moon on the Nam Giao Sacrificial ceremony
(trithucvn.org.)

The light-yellow or dark-red sun was embroidered on the left sleeve of the shirt while the white and light-blue moon was embroidered on the right sleeve of

the shirt. Between the sun and the moon, there were 5 cloud-shaped circles which connected to each other and created a straight line.

The sun and the moon represented the brightness. The other patterns such as the stars and clouds represented the superiors.

Nam Giao ceremonial shirt were used on the important ceremonies to pray for the protection of gods.



Figure 24 The image of the mountains on the Nam Giao Sacrificial ceremony(trithucvn.org.)

On the back of the shirt, several patterns were added such as “tam son” which means three mountains. it represented the stability and sustainability of the dynasty as well as the whole country.

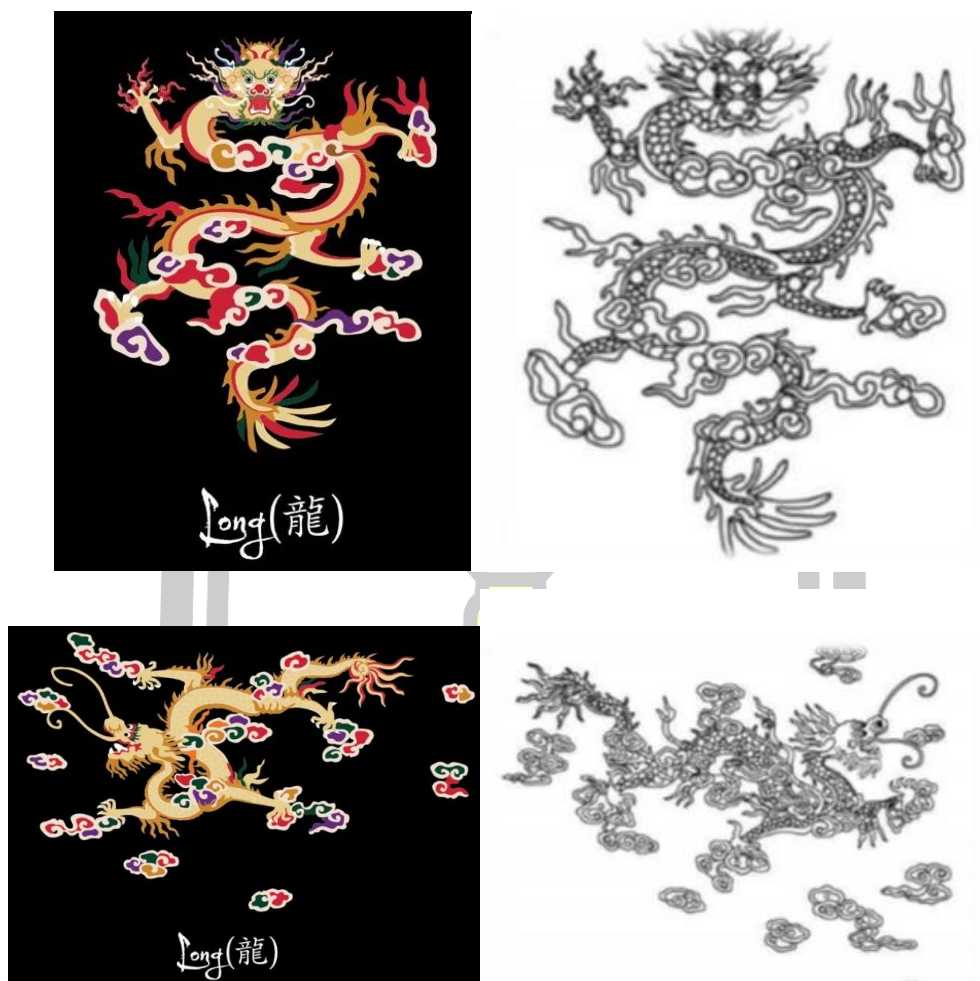


Figure 25 The image of the dragon on the Nam Giao Sacrificial ceremony
(trithucvn.org.)

The shirt was divided into two parts, the front piece and the back piece. The decorative pattern was impressively arranged. On the front part, there was a dragon embroidery with five nails. A big dragon pattern was also embroidered on the sleeve and five-coloured clouds.

Dragon is the most important pattern on the costumes of the King. It appeared on both the front and the back of the shirt and represented the highest power of the King.

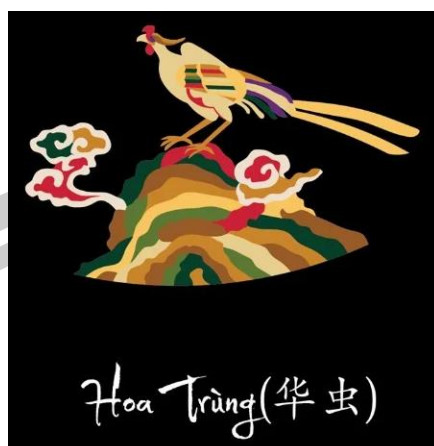


Figure 26 The image of Hoa trung- pheasant on the Nam Giao Sacrificial ceremony
(trithucvn.org.)

The back of the sleeve is embroidered with birds in different colors. (purple, light yellow and light green, dark red, dark brown and dark yellow). Hoa Trung: Pheasant is a noble and luxurious bird. Symbolizes the king's literary and poetic talent.

พหุมนุ ปณ จิต ชีเว

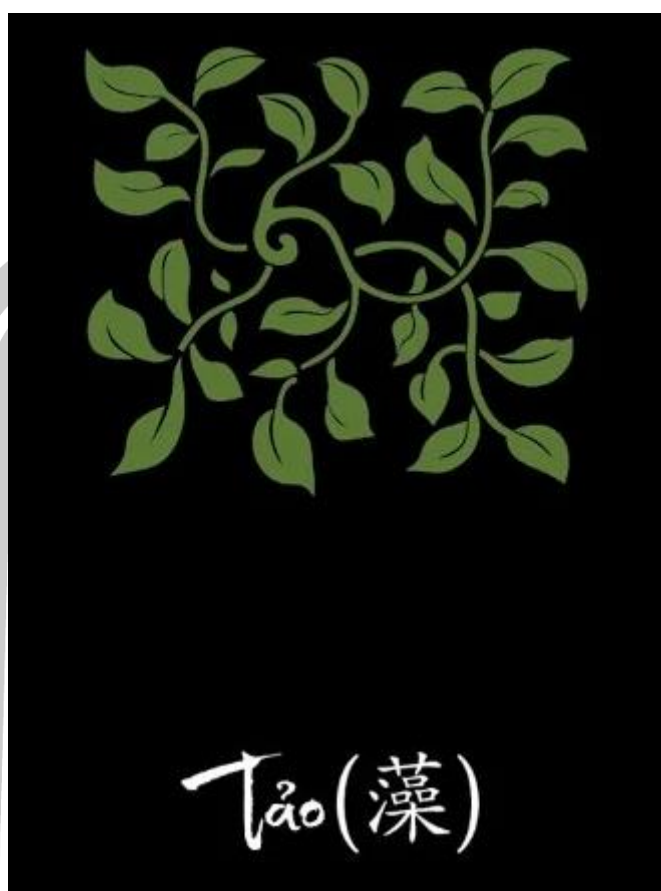


Figure 27 The image Algae on the Nam Giao Sacrificial ceremony (trithucvn.org.)

Algae is a symbol of the pure and noble morality of the king. The images of water, water trilogy, clusters of algae... are all pepper images for the Earth realm

The natural symbols shown on the Giao sacrificial robe are diverse and rich, but all are selective in its expressive meaning. In such a decorative layout that shows heaven and earth, people even though they don't have aspirations for harmony, the dream of dancing and dancing is very clearly expressed through which we can "read" the concept of harmony in the world perception of the ancients...

Tran Dai Dung in volume V Textile Thematic of the Hue Museum of Royal Fine Arts said: "In general, the decoration layout on the Giao sacrifice of King Nguyen is shown very closely: The image of the dragon symbolizes the the king is shown in the form of a flying dragon on the chest; Dragon chase on the sleeves and

door sleeves; phoenix pattern on the back of the sleeve; the sun is embroidered on the left shoulder; moon embroidered on the right shoulder; The back of the shirt is embroidered with the stars and the three mountains. From this layout, it can be seen the philosophy of the artistic images on the clothes, especially the concept of the three talents (heaven - earth - man) with the symbolic meaning of the harmony between heaven, earth and earth. people, closely associated with Eastern traditions”.

The natural symbols shown on the Giao sacrifice are diverse and rich, but all are selective in its expressive meaning. In such a decorative layout that shows heaven and earth, people even though they don't have aspirations for harmony, the dream of dancing and dancing is very clearly expressed through which we can "read" the concept of harmony. in the world's perception of the ancients... Today, the presence of the Giao sacrifice shirt stored at the Hue Museum of Royal Antiquities is a vivid proof that helps us understand more about the skill level of the artists. ancient artists as well as about the concept, concept and behavior of the Nguyen feudal dynasty in the relationship between nature, heaven and earth, and humans in the spirit of: heaven, earth, favorable conditions, and human harmony.

2.3 Sub-conclusion

Determining the concept to use in researching the thesis topic is the key part, the information about the rituals and types of dress helps to suggest an approach to the content and form of expression of floral motifs. text on imperial vestments of the Nguyen Dynasty.

Through acculturation theories, symbolism partly serves as a basis to compare and find out similarities and differences in the expression methods of decorative art on the Nguyen dynasty's court dress compared to other cultures. the ceremonial dress of the previous period, compared with the imperial court dress of China (Ming and Qing dynasties). In addition, it is possible to see the hidden content of the motifs on the royal vestments of the Nguyen Dynasty, which is the product of one dynasty and

the work of art of the craftsmen who became the most valuable property of the Nguyen Dynasty. god imbued with national culture.

Determining the causes affecting the birth of vestments and classifying them helps to understand the research objectives of the thesis topic. This is the basis for the effective analysis of the content and form of decorative art on the royal vestments of the Nguyen Dynasty about the content of the next second and third chapters in the thesis topic.



CHAPTER 4

CULTURAL AND ARTISTIC IDENTITY AND VALUE ON ROYAL COURT DRESS OF THE NGUYEN DYNASTY (1802-1945) IN THE HISTORICAL FLOW FROM PAST TO PRESENT

Royal costumes of the Nguyen Dynasty (1802 - 1945), in addition to the expression of a separate aesthetic thought, there is also a conscious influence from the Chinese court aesthetic and a partial inheritance of the style of creating decorations from earlier periods. Mainly, the Nguyen Dynasty's court dress went deeply into the decorative arts. This can be considered as a unique feature of the Nguyen Dynasty vestments and is also the reason why the research topic on self identity of the motifs on the royal vestments of the Nguyen Dynasty (1802 - 1945) was carried out.

1. Historical

Patterns on the royal vestments of the Nguyen Dynasty reflect the spirit of the Nguyen Dynasty. “The greatest attraction of Hue is that through many historical changes, Hue still preserves the portrait of a capital, preserved ... hundreds of sophisticated, beautiful, rich and diverse art works, rich in landscapes, imbued with traditional national identity, blended into the magical landscape of nature, of special value history and culture and art” [17, P. 101].

Hue has become the largest cultural center, the most beautiful capital under the feudal dynasties of Vietnam. That has been shown through the works and artifacts that are still kept and preserved to this day. While some of the capitals of the previous dynasties such as Ly, Tran and Le were destroyed and no longer intact, Hue capital alone still retains its own inherent values. That is royal art and its influence on folk art, especially the architectural works of pagodas, communal houses and mausoleums...

Since Hue is recognized by UNESCO and the government as an intangible cultural heritage, the study of cultural, political, social and artistic values under the Nguyen Dynasty has attracted more and more attention from researchers.

Besides, it must be recognized that the Nguyen court expressed an aesthetic point of view and thought. In the attitude of the government in affirming the kingship and expanding the ruling policy, in order to build a culture and society with its own identity in which the interaction between culture - economy - politics with floral motifs literature are closely related.

Patterns on the royal vestments of the Nguyen Dynasty, although bringing in the theocratic elements of the ruling class from the layout to the decorative shaping, the pattern image on the shirt contains many thoughts. investment of a dynasty with the desire to create a world of "astronomical literature" next to many things about the political situation at home and abroad. Like a hold on the golden age, it is an affirmation of kingship with sets of decorative themes, on topics on vestments and then moves to another transitional period before France fires its first shot. in 1885.

Studying Hue fine arts in general, the art of decorating on the royal vestments of the Nguyen Dynasty in particular is searching for historical and cultural values. In order for posterity to be able to identify the image of patterns and colors with aspirations, desires, and harmonious behavior in the face of volatile social situations about the contemporary life of the Nguyen dynasty through decorative art products on these vestments.

2. Artistic value

Patterns on the royal vestments of the Nguyen Dynasty, a perfect piece to create the appearance of the Nguyen Dynasty's court art It must be acknowledged that the textures on the royal vestments of the Nguyen Dynasty (1802 - 1945) have similarities with the textures on the products of Hue royal art. It is a Hue royal painting built from the strict regulations of the State on ideology, manners, and hierarchy through decorative themes, colors and dense decorative density. Create a world full of symbols, containing the aspirations of the ancients to convey.

On the topic of decoration can be seen:

Firstly, the decorative themes on the products of the Nguyen Dynasty's court in general and the Nguyen Dynasty's court dress in particular have a clear hierarchical division and are regulated according to strict themes. The image of the king is always associated with the image of a dragon; Sets of plant and animal patterns...

Second, in shaping and decoration, there is unity between royal vestments and other royal products. The images of the four spirits, the images of plants, objects, the images of the universe, the bowl of buu, especially the dragon image are shown on all surfaces of the royal court products of the Nguyen Dynasty.

In addition to the unity of decorative images in the Nguyen dynasty's court art, the density of decoration is also a noticeable thing in the Nguyen dynasty's royal motifs. Overwhelming, dense, enveloping is an aesthetic thought that creates the distinctiveness of the Nguyen Dynasty.

In general, it can be seen that the floral motifs on the royal vestments of the Nguyen Dynasty played an important role in creating the aesthetic appearance of the Nguyen court. It is a piece that embellishes the royal art, helping to promote the aesthetic value of the royal space in general and the value of the users in particular. When placed in specific spaces, vestments have created a sacred highlight, helping the wearer to assert their position and show their authority.

3. Cultural values

3.3.1. Affirming authority, power

Authority is a broad category, it represents the status, power, style, ideology of a person, a social organization. Authority is not only expressed through the personality and actions of people, but it also manifests in reality through external forms. The Nguyen Dynasty, with a centralized feudalism system, created and affirmed the power of a country not only through words, but also through actions expressed outside. One of them is the art of decorating the royal vestments of the Nguyen Dynasty (1802-1945). Those expressions of authority are shown by strict regulations on decoration topics on each type of vestment between the state and the people, between the head of

the court and the mandarin. Delineate relationships according to different hierarchies in an institution.

3.3.1.1 The authority of the state under the Nguyen dynasty

Through the system of decorative and uniform images in royal art such as architectural space, utensils and on the vestments, it shows a powerful and influential dynasty in which the king is the king. Supreme holds it. King Nguyen set up ministries, in which the Ministry of Ceremonies took care of the rituals, rituals and regulations on vestments in ceremonies. The decorative patterns on the vestments are established according to the charter and laws. The decorative pattern on the vestments of the imperial government is different from the patterns on the people's clothes.

First of all, it is necessary to mention the costumes of the people under the Nguyen Dynasty to serve as a basis for comparison, most of them have simple structures, the main materials are raw fabrics, silk, silk, satin, the. The upper-class families used silk, plain. The pattern on the fabric is a woven pattern. All kinds of decorative themes are associated with nature close to people such as peach blossom, apricot blossom, chrysanthemum flower, lotus flower, bamboo leaf, bamboo leaf.... All these themes have bold creative elements. folk images, liberal decoration is not forced into the mold.

In contrast to the decorative patterns on the royal vestments of the Nguyen Dynasty, which are represented by images with sacred meanings, filled with power such as the image of the four-spirited animal (dragon, mango (four-clawed dragon), unicorn, turtle, phoenix). Besides, there are images belonging to the themes of nature, plants, and objects associated with human life but contain meanings and consciousness about religion and teachings (Confucianism, Buddha, Lao). such as the bowl of buu (eight precious objects) presented in the style of combining antiques with silk strips (panel tables) or flowers and leaves wrapped around antiques (trien chi) with the meaning of sustainable development; The image of nature, Tam Tien Son, is associated with the surrounding water, clouds, and water, meaning longevity and

stability... All of these images are embroidered or woven on precious materials such as brocade, silk... and stipulates the weaving style, the amount of silk that creates a yarn like "bean bowl ti". The decorative image on the royal vestments of the Nguyen Dynasty was born according to the strict regulations of the state on human dignity in the concept of "clothes worthy of virtue" and corresponding to each type of ritual.

All decorative patterns and images are strictly regulated, corresponding to the content and theme of the ceremony, to the colors, materials, and placement of the project, and must also follow certain principles such as: sound. Yang five elements (including heaven, earth and water) symbol of the three realms (dragon, phoenix, clouds, mountains and water waves). The patterned images, in addition to expressing the dignity of the wearer, also contain a great wish of the Nguyen kings for permanence (Bat Buu, Tam Tien Son), the meaning of being full (Phan Me, Co., phuong, tong di), the meaning of the high bar (liang-dong, hindi literature).

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3.3.1.2 The authority, power of the king of the Nguyen Dynasty

During the feudal period in Vietnam, the king was the head of the country, the one who concentrated all power and influence, this is reflected in the art of shaping on vestments in symbolic elements, patterns, colors, materials and textures, textures and patterns.

Under the Nguyen Dynasty, the king, as the head of a dynasty, carried in him the expectations of a powerful and civilized country. Stemming from the inheritance

of the traditional thought about a country of dragons and fairies, with national self identity, residents in the wet rice civilization, with socio-political purposes, the choice Using Confucianism as the root, ruling the country was an inevitable part of building ideology in the whole Nguyen dynasty. That ideology is established according to the status and rank of the person wearing the vestments and following the hierarchical system. Based on the regulations on shirt types, colors, and decorative images, the wearer's status is known. For example, when looking at the system of dynastic robes, it can be seen very clearly: the king's dynastic robes, prominently represented by the image of a dragon, stretched over the entire surface of the vestments with many Different layouts of shapes such as a single dragon in a flying position, or a horizontal flight, a pair of adoring dragons, with five claws, surrounded by clusters of clouds and lightning. That is the manifestation of the power, where the dragon represents the heavens, the ruler who reigns and rules over everything in heaven. All things must converge on this highest image. Thus, the image of the dragon plays the role of representing the image of King Nguyen, the head of the galaxy. That is also the consistent ideology of a centralized feudal system, divided into classes, in which the king is the one who holds all power and influence.

About the color on the shirt of the dynasty, it even more clearly shows that regulation. With the theory of the five elements, the king is considered the center of heaven and earth, the vast universe. The king belongs to the earth element, corresponding to the color of loess yellow and only the king can use the color yellow. Rotating around the king, towards the king are other colors, such as the red of the crown prince's robes; antique bronze, blue, purple, and green colors of the court uniforms of the great mandarins, god of literature and martial arts. Regarding the material: according to the assessment, it was also found that most of the costumes of the king and mandarin were used in weaving style, in the form of decorative expression on the vestments, there were distinctions, in terms of the technique of displaying the figures. statues with decorative patterns on vestments such as those of the king and crown prince, hand-embroidered with silk thread and studded with gold,

silver, and diamonds. The vestments of the mandarins are made by the method of knitting cotton (a form of weaving to create flowers on the frame) with dyed yarns.

Thus, the floral motifs on the royal ceremonial robes of the Nguyen Dynasty showed a clear difference in decorative shapes and content meanings. Symbols of patterns, materials, and colors show self-respect for the greatest power of supreme status in society.

3.3.2 Show the dignity and heart of the king

Under the Nguyen Dynasty, Confucianism played an important role in the formation and development of the country. First of all, it is necessary to affirm the ruling ideology of King Nguyen, with its unique character, the hierarchical caste system. It was from those ideological foundations that created a comprehensively developed Nguyen dynasty in terms of both government apparatus and culture. The Nguyen Dynasty built the foundation of mystical and divine elements: taking "heaven" as the center, both a natural force and a supernatural force. According to Confucian moral thought, people must obey the orders of heaven, nurture and transform people, through the theory of yin and yang of the five elements, binding people to moral rules: "ethics of the three kingdoms". ie yin depends on yang, which is the unconditional submission of relationships such as king - me, father - child, husband - wife; The teaching of "the five commons" teaches that when a person is born, he must have five things of benevolence - righteousness - ceremony - wisdom - faith corresponding to the five elements of metal - wood - water - fire - earth.

Ethical factors and position in society are respected, people are forced to cultivate the principles of the court. From the doctrinal ideas of the state, King Nguyen constantly built the image of the dynasty, especially through the vestments and motifs on the vestments to express it specifically by distinguishing the quality of life. order and dignity of a system of governing apparatus. In particular, the person who is wearing the vestment is the person with the higher status, the greater the virtue. King

Gia Long, as a leader and head of the court, once announced to the world about his virtues as follows: "I think the king's virtue is like the sun, worthy of regal, therefore he ascended the throne, religious The ant that rules the sky, that sage follows." [60, P. 130] This has shown that the symbol of noble virtue is the Emperor (King Nguyen), the king is the son of heaven, the true destiny of the Son of Heaven. Through the motifs on the vestments, this point of view is clearly expressed.

In 1806, as soon as he ascended the throne, upholding the dignity and majesty of the court, King Gia Long issued a hat and hat regime and always reminded the mandarins about the regulations on wearing clothes, avoiding the effects of damaged clothes. to the dignity and majesty of the imperial court. "If a member is old, torn and damaged but does not repair it, in the prostrations, does not attend the court to serve the court, that is, there is impeachment" [60, P. 218]. The royal vestments of the Nguyen Dynasty (1802 - 1945) took the form to convey the content, by decorative art, especially with the use of symbolic elements on the vestments, especially the element of spiritual patterns. The sacred and noble have shown a state that upholds social order through education and morality. Through the patterns on the vestments to see that the ancients, the Nguyen Dynasty had to be people who were talented in education and dignity to be able to stand in the ranks of that dynasty.

The images on the royal vestments of the Nguyen Dynasty promote the virtues of the wearer through mystical sacred images or meaningful images of goodness and knowledge. The images are arranged according to the law of social order, there are above - below: between heaven and earth, between the wearer, the highest position is the king and the officials.

When approaching the range of vestments of the Nguyen Dynasty, it can be seen very clearly that the mascots on the vestments are arranged in the order of upper - lower (heaven - earth floor) like on the dynasty's clothes, the images of the upper and lower floors are visible. heaven (dragon, phoenix, unicorn, round dragon), below are waves and mountain and turtle image; on the casual dress, there is the same order as the imperial dress; Nam Giao's vestments are only different in that there is no tam Son

- Thuy ba under the hem of the shirt, but only Tam Son on the back of the shirt is the residence of the pheasant.

The order of status of the wearer is shown, on the king's shirt embroidered with a five-claw dragon; the "images associated with the luminous force" of the sun, moon, stars and some other typical images such as water waves, clouds, smoke. The group of images representing knowledge elements such as bowls of buu, ancient philosophies, seals, plants...

The colors on the vestments are harmonized according to the theory of the five elements (metal - wood - water - fire - earth), which means that the wearer is a person with benevolence - righteousness - ceremony - wisdom - faith (the five are often religious). For example, the colors on the king's Nam Giao sacrifice, on the background of the blue shirt, are patterned images embroidered with gold thread of the correct color, besides, there are decorative images of the moon and the sun decorated with colorful symbols. red rays mixed with pale yellow; earthy orange, purple and green colors of the cloud pattern motif; the white color of the pearls on the dragon's body, the colors purple, light yellow and light green, crimson, brown and pure yellow of the phoenix, falcon design; yellow, red, and light green of the tam Son decoration project... Embroidered with colored threads such as dark blue, yellow, white, red, light green, corresponding to the elements metal - wood - water - fire - earth. Through the five colors on the Nam Giao ceremonial robes in particular, and the Nguyen dynasty court robes in general, it can be seen that the ancients delicately blended the content and form with the practicality of the high-quality ritual. The virtue of the person wearing it gives great human meaning to the vestments.

It can be seen that the court dress of the Nguyen Dynasty (1802 - 1945) is a decorative work of art embroidered and woven from the strict regulations of Confucianism and the ideology - aesthetic point of view of the feudal court. created the system and contained the sacred element. Especially the uniformity in the style of expression patterns on vestments.

Thus, through the elements of images, patterns, colors, and materials on the Nguyen Dynasty vestments, it is both a cultural value with a traditional source of a country, and an exchange and reception of advanced elements between East and West countries, to form certain historical values of the times and persist to this day. Identified on the basis of artifacts, it is the patterns on the clothes of the Nguyen Dynasty that show the value of material and spiritual life, not only the technical level, the development of the fine art of weaving but also is the will, aspiration, principles and rituals bearing self identity in the period of the 19th and 20th centuries.

The artistic images and decorative patterns on the royal vestments of the Nguyen Dynasty are symbols of contemporary culture, carrying within them the desires and aspirations of people. The decorative symbols on those vestments, affirming the unique identity of the Vietnamese people, contribute to enriching the heritage treasure of the national art. From there, culture acts as a link connecting the past to the present, linking regions, regions and countries around the world closer together, despite the distance in terms of space. time. Through communication and behavior in language, symbols such as images, colors or emblems of many countries in different regions can realize its meaning, even from far away. thousands of years. This proves “ Culture is not isolated and immobile but as a gas diffused in the atmosphere. Spreading and spreading influence to other cultural spaces. The nature of culture is to spread, culture is like an interconnected vessel in which culture is a solvent that always seeks to spill over and blend together” [43, p.20].

3.3.3 The pattern in the royal dress symbolizes wishes

Decorative images on the royal vestments of the Nguyen Dynasty are regulated according to the status of the wearer and arranged according to the theme of each type of ceremony. The decorative images are divided according to the space of the shirt and have symbolic meanings for the aspirations of people at that time. Typically under the Nguyen Dynasty, the dragon image was used in most of the royal clothes of the king, royal family and high officials. However, there is a very clear

distinction in order, the five-clawed dragon is considered a symbol of the divine son; The four-clawed dragon, called Mang, was used for the royal family and high officials. Besides, the images of phoenix, unicorn, and turtle are used in most of the dynastic clothes of mandarins in the form of adoration of the image of the mango. Based on the expression of the image of the four spirits on the vestments, it partly shows that the Nguyen Dynasty carried within itself the expectations of the supreme power, and at the same time contained great aspirations for a full life, a affluence, national peace and security. These mascots with great powers will dominate heaven and earth, help regulate nature, and bring favorable rain and wind.

Besides the image of the four spirits on the royal vestments of the Nguyen Dynasty, there are also many images of objects, plants, and seals interlaced on the vestments as images bearing the spirit of Confucianism, promoting the morality of literature and martial arts. pen, book, ink pen, sword, fan, guitar; very rustic themes derived from plants (cucumbers, gourds, custards, grapes, pomegranates) with meanings close to the reality of human life such as the desire for children and grandchildren, peace and joy; set of topics with ethereal meaning (lotus, chrysanthemum, peony...); The theme shows longevity and wealth (peach fruit, Buddha's hand) . Those are all images with symbolic value of longevity, the sustainability of a dynasty or of those who are worn.

Particularly on the Nam Giao costume, it is divided into many chapters, especially the king's, including 12 motifs (12 chapters): sun - moon, Tinh thin, paint, dragon, flower insect (phoenix - phoenix); the patterns of algae, fire, chalk, coating, flutter, Tong Di and antiques, eight treasures, lotus, animism, water waves. Nam Giao vestments placed in the heaven and earth sacrifices presided over by the king are a clear proof of the reconciliation of man with the divine.

3.4. Self identity of the pattern on the royal vestments of the Nguyen Dynasty

Through the survey and comparison of the system of textures on the Vietnamese royal vestments over the periods, especially focusing on the patterns on

the Nguyen dynasty's royal vestments on the system of documents, photographs, documents and remains. It can be seen that the study of the process self identity of the patterns on the royal vestments of the Nguyen Dynasty contributed an important part in the recognition and identification of the pattern system on the vestments. Vietnamese court clothes that seem to have been lost or no longer have many original documents and artifacts. Thereby to see the development of motifs on the Vietnamese royal vestments and the inheritance of traditional decorative shapes on the royal vestments of the Nguyen Dynasty. At the same time, affirming the special characteristics of the floral motifs on the royal vestments of the Nguyen Dynasty.

Firstly, the floral motifs on the royal vestments of the Nguyen Dynasty have shown the selective inheritance of decorative shapes and artistic styles of previous periods, avoiding imitation of stereotypes. China, affirm the traditional artistic value of the nation and at the same time promote to have its own identity. After the period of independence and self-reliance, the state stabilized, also from here, the national consciousness developed, the idea of independence and self-reliance was always promoted. Putting the national aesthetic culture on top. This is also the basis for Hue royal floral motifs to have a distinct and national style. For example, the court issued regulations on hats, in which decorative patterns were used according to the level equivalent to its meaning. In terms of form, at first glance, there is still a stereotype of Chinese dress, but going into the details, it is clear that the way the decorative symbols are shaped are changed by the style expressed on the aesthetic thinking of the nation. For example, the dragon image is one of the popular patterns in Vietnam's royal dress, especially for the feudal dynasties by the style expressed on the aesthetic thinking of the nation. For example, the dragon image is one of the popular patterns in Vietnam's royal dress, especially for the feudal dynasties.

During the period of Vietnamese feudal dynasties, the dragon image was always a symbol of nobility and power, but in terms of shape, each period had its own imprints in the traditional source. In terms of lines or dithering with many soft elements, the continuity of traditional Vietnamese language and visual arts elements is

the most recognizable point. From the image of a dragon in the Ly Dynasty, meandering "sinusoidal" narrow wavelength, "pocket-strap" style, solid body, profile layout, consistent shape and compliance with imperial regulations. Dragons of the Tran Dynasty inherited the soft style of the Ly Dynasty, but instead had more liberal lines, not following a certain layout. To the dragon of the Le dynasty, on the one hand, following the style of shaping dragons of the Ly - Tran dynasties as on the pedestal of the family statue of King Le Than Tong at Mat pagoda - Thanh Hoa, on the other hand was influenced by the Chinese dragon. Especially the dragon image on the vestments of King Le Du Tong of the Le Trung Hung period. The dragon on the royal vestments of the Nguyen Dynasty was inherited between those two circuits; The first is the softness, the lines are coherent and clear like the Ly - Tran period, the second is the direct inheritance from the vestments of the Le Trung Hung period, in terms of layout, there is a circular arrangement, all dragons hide clouds, dragons play clouds... Through comparison of shapes Statues of decorative patterns on vestments, motifs of the Nguyen Dynasty had the inheritance and creativity in accordance with the national aesthetic and brought the breath of the times. On the other hand, the aesthetic of the Nguyen Dynasty is closer to everyday life in folk, so in the way of expressing simple and recognizable images. Perhaps stemming from the basic cause, the Nguyen Dynasty still inherits the technique of displaying artifacts of textures from previous periods and is also made from the hands and creativity of artisan embroiderers. traditions from all over the country gather. The spiritual beliefs and teachings of the times were deeply rooted in them, so the products they made, although meeting the requirements of the imperial court, still contained the sentiments of the countryside in the colorful lines. color in that product.

The Royal costumes of the Nguyen Dynasty (1802 - 1945) is a strong artistic transformation from decorative images, layout, colors, materials and skillful expression techniques. Through the art of shaping and decorating the vestments, it has shown us another value, in addition to serving the needs of beauty, it also carries messages of hierarchy, superficiality, and majesty., expressing the authority of a

dynasty that wants to rise high, bring great stature, about the unification of the country's culture. That is also one of the factors that form a separate identity in the aesthetic thought on the royal vestments of the Nguyen Dynasty. It plays a very important role in forming the self identity of the region, bearing a characteristic mark in each historical period of the country.. On the other hand, it reflects the meanings of contemporary life, economy and society. It is an expression of highly developed techniques, materials, materials, and artefacts. Because only when the situation of the country is stabilized will it be able to take care of the form more. At the same time, it also reflects the hierarchical order of the feudal system in the right to use: the king and mandarins, or the nobles, wear these products. However, these products are not only ideological and philosophical in nature of the wearer, but also art products created by ancient folk "artists", going beyond the prescribed framework to create value. Aesthetic values enhance the cultural appearance of a dynasty. Therefore, the vestments are worn in specific contexts but blend with the space and general environment of the landscape with bold national nuances. This has confirmed that the royal court dress of the Nguyen Dynasty is not only a formal dress to wear normally, but also an art product arranged in a "literary - physical - aesthetic" space of the royal court. There, the king is the center, the one who shines the most with the gold shirt embroidered, beaded, elaborately beaded, and the officials with deep colors make the nobleness of the person with the highest dignity. . This is also an aesthetic thought imbued with profound humanistic elements, and at the same time shows the unique power and hierarchy of a very unique institution of the Nguyen court.

Patterns on the royal vestments of the Nguyen Dynasty (1802 - 1945) contributed to creating the unique ideology and aesthetic views of the Nguyen court in Hue. It is the homogeneity of content, form of patterns, decorative shapes, the harmony between the people in the royal court of the Nguyen Dynasty and the surrounding environment, including the landscape and royal architecture. sacred space, strictly theocratic. Studying the patterns on the royal vestments of the Nguyen Dynasty, at the same time, they have also looked back to history to see the reasons

that directly affect the birth of the patterns on Hue royal vestments, reflecting political, economic, cultural and social situation in the period 1802 - 1945.

Besides the Confucian national development models, on the other hand, on the decoration projects under the Nguyen Dynasty, the three religions are expressed in the same way with the themes of bowl buu, flower bowl, fruit bowl, and four images. Spirit, image of water waves... All of these factors are the aspirations of people towards a prosperous and long life, and are expressions of the emotional soul of the people who love their homeland. Neighbors had to leave their families to work in the royal family. They carry in them folk mentality and have included in royal art products, but they do not lose the characteristics of the Confucian state. On the contrary, all the decoration projects are very harmonious, woven together to create a "golden" aesthetic value.

Thus, it can be affirmed that the textures on the royal vestments of the Nguyen Dynasty partly retained the traditional source of shaping from previous periods, partly expressed a unique aesthetic point of view. sacred. That thought is expressed through decorative themes, colors and especially the use of decorative embroidery and weaving techniques combined with gold and silver inlays, and gems on the costumes. Through the expression of motifs and patterns, a mystical and theocratic ideological space has been created with the display of the Nguyen Dynasty. Thereby, expressing the self identity of the motifs on the royal vestments of the Nguyen Dynasty.

Thus, the decorative themes on the royal vestments of the Nguyen Dynasty reflected a space filled with hope. And this is also the outstanding feature expressed through the decorative art that has a delicate blend of form and content as a message to convey to perception the most authentic emotion, contributing to the mark of the world. seal of Hue royal art.

3.5 Sub-conclusion

Chapter three is the basis for the recognition of the characteristics of the motifs on the royal vestments of the Nguyen Dynasty. At the same time, through the

expression of the content and aesthetics of the Nguyen Dynasty, to see the historical, cultural and artistic value in order to realize the research purpose of the thesis topic.

Features of the motifs on the royal vestments of the Nguyen Dynasty through the expressions of the artistic elements and the meaning of the content:

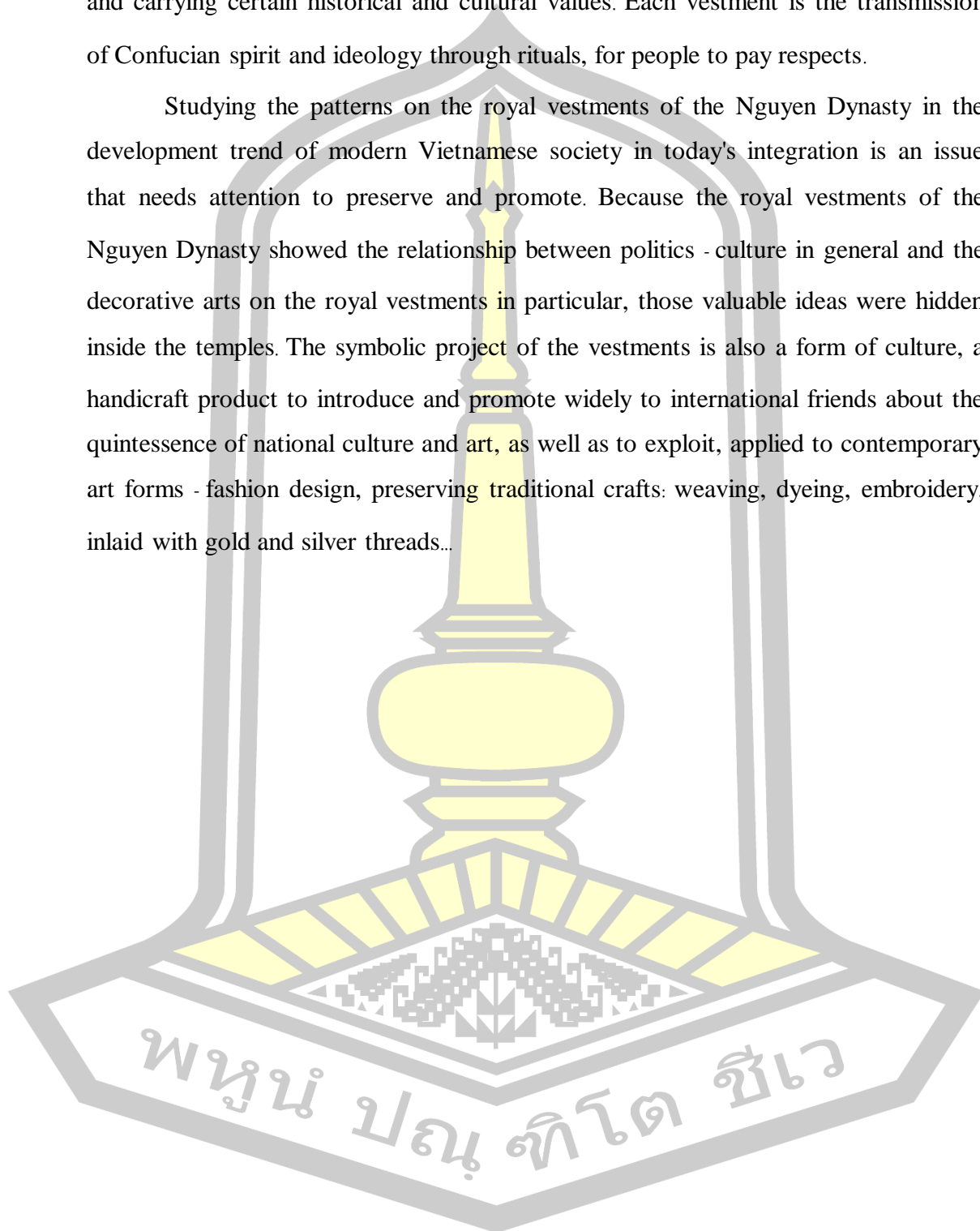
The motifs on the royal vestments of the Nguyen Dynasty (1802 - 1945) have typical aesthetic values and standards prescribed by the custom, with the ruling foundation of Confucianism. From the royal vestments with the three-tier spatial layout of heaven - earth - man, to the symbols in the space of the shirt, all are sacred images, interspersed with images bearing the symbol of great aspirations of those who are worn. The decorative elements are all art products of the blending of Confucianism, Taoism and Buddhism. Expression of the ideological nature of the three religions of the same time.

In terms of artistic value: Affirming the position of motifs on the Nguyen Dynasty's royal vestments in the system of floral motifs on Vietnamese royal vestments in general, and Hue royal fine arts in particular. Since then, contributing to creating a separate mark in the development of ancient art.

Cultural-historical value: It is the affirmation of the authority of a dynasty, the expression of the virtues of noble people, and the expression of the aesthetic point of view of a dynasty. And is the cultural spirit of an entire nation - the country. The above manifestations are through strict regulations on the topic of decoration on each type of vestment between the state and the people, the head of the court to the officials. According to different hierarchies in an institution, people are allowed to wear vestments. Considered a virtuous person, the higher the status, the greater the virtue. It is because of the ideological foundation that dominates the whole country in all aspects of apparatus, ideology and aesthetics that the Nguyen Dynasty has created a royal pattern with a distinct identity that no with its own identity that no other dynasty could match.

Patterns on vestments are quite diverse, corresponding to each court ceremony and carrying certain historical and cultural values. Each vestment is the transmission of Confucian spirit and ideology through rituals, for people to pay respects.

Studying the patterns on the royal vestments of the Nguyen Dynasty in the development trend of modern Vietnamese society in today's integration is an issue that needs attention to preserve and promote. Because the royal vestments of the Nguyen Dynasty showed the relationship between politics - culture in general and the decorative arts on the royal vestments in particular, those valuable ideas were hidden inside the temples. The symbolic project of the vestments is also a form of culture, a handicraft product to introduce and promote widely to international friends about the quintessence of national culture and art, as well as to exploit, applied to contemporary art forms - fashion design, preserving traditional crafts: weaving, dyeing, embroidery, inlaid with gold and silver threads...



CHAPTER 5

CREATIVE PROCESS OF SOCIAL PRODUCTS MEET TODAY'S SOCIAL DEMAND

Exploiting and promoting cultural values is the best solution to preserve relics, make relics come alive, integrate into the life of contemporary society, educate and enhance the cultural life of the people. At the same time, it contributes to economic development, create a source of profit to preserve cultural values. It helps to preserve and enrich cultural treasures.

1. Social context

From 1945 until now, Vietnam has carried out the changing process and achieved huge developments, achieved many great, comprehensive and historically significant results. In the market economy, accelerating industrialization, modernization and international integration, Vietnamese society is undergoing drastic changes. The most obvious social change is the change in social structure, social division and change in values, standards, social lifestyle... Official documents of the Party and State as well as practice have been established. a model of Vietnam's general development goals: rich people, strong country, democracy, justice and civilization. In which the core goal is: people are liberated from oppression and injustice; have a prosperous, free, happy, and comprehensively developed life.

The study and analysis of the patterns on the costumes of the Nguyen Dynasty in international and domestic contexts have important implications for the management of socio-cultural development in Vietnam. The creative motifs need to be placed in an interactive relationship and under the governing pressure of the international context related to the needs of society, the responsibility of preserving and promoting the heritage; to economic, political, cultural, social and environmental development goals. From there, there are grounds to develop innovative products widely domestically and internationally.

2. Creation of souvenir products

4.2.1 Souvenir product concept

Souvenirs are things that people buy, receive as gifts, and keep to remind us of a certain person, place, or event.

Characteristics of souvenirs: Souvenirs are products containing the crystallization of the labor of traditional artisans.

Souvenir products must be specific to the area, that is, they must be traditional, partly reflecting the image of the area and the people living there. The source of materials for making souvenirs must also come from the local area.

Souvenirs are one of the travel products that can be moved and kept. Meaning of Souvenirs: Souvenirs contain a very special meaning, not only reminding the recipient to give the gift, but also recording a memory and carrying a message typical of the culture.

4.2.2 Purpose of creating souvenirs

After the complex of Hue monuments was honored as a world cultural heritage (1993), the preservation and promotion of cultural heritage values has become a strategic orientation. Especially, the creation of products from textures and patterns on the royal court clothes of the Nguyen Dynasty helps the heritage to truly live in the hearts of the community. The cause of preserving and promoting the value of Hue heritage is towards the purpose of sustainable development. steady. Conservation and promotion of heritage is not outside the practical development needs of society and is also an argument for a sustainable society. That is the way, the motto of action throughout the research and product creation activities.

Creation of souvenir products in this study means that products are created to meet the needs of consumers in modern Vietnamese society. This is a creative product using Nguyen Dynasty patterns in the creative process.

The criteria-oriented process really effectively promotes the original function as well as re-adapts the use of textures and patterns in the creative process.

3. Creating patterns of national identity

4.3.1 Characteristics of the pattern system

From the beginning of the twentieth century until now, the study of national costumes has always been an issue of special interest. Many seminars have been opened, many research works on national costumes have been published, including the royal court dress of the Nguyen Dynasty (1802-1945), the last feudal dynasty of Vietnam. Costumes are strictly regulated from materials to designs and decorative patterns.

Expression of decorative art on the court clothes of King Nguyen. Structure of the shirt: According to some historical images and artifacts still preserved in museums, it can be recognized that there are two types of long robes that the king wears during the royal ceremony.

Decorative density: Decorative density plays an important role, determining the aesthetic effect of decorative motifs on vestments, the division of arrays, shapes, patterns, large - small, thick - sparse to create main - secondary point of view, shaping space on the overall costume.

The decorative layout is arranged in the form of a poster opposite the axis along the length of the shirt. The back and front have the same decorative pattern. The highlight of the group of decorative motifs is placed in the position of the bodice. Due to the style and regulations on the decorative form of the dragon robe, the shirt is decorated in a rowdy style, with coiled dragon-shaped arrays interspersed with single-patterned motifs with a smaller area such as bowls of buu, fruits., seal with equal spacing. Particularly at the hem position, there is a dense decorative density, rhythmically arranged with a large array of pictures interspersed with small ones. If on the royal robes in dynastic rituals, the decorative density at the chest part is the

highlight of the whole outfit, then on the long robe, the hem of the shirt is the highlight.

The hand part of the dragon robe also includes circular patterned arrays interspersed with small motifs. Besides, the art of decorating on the long robes of the Nguyen kings is also shown through opposing methods, such as: beside the intricate pattern details are simple patterns, next to the intricate patterns, creating embossed blocks are flat patterns, next to clusters of multi-line motifs are large arrays... Such an arrangement creates an artistic effect for each decorative motif in different positions and leads to different densities through the decorative patterns on the vestments.

Decorative image: In general, the three shirts all have similar decorative motifs, only differing in arrangement, distribution, size...

Decorative themes are exploited to decorate the Nguyen court dress and are divided into many groups such as plants, animals, landscapes, seals, and objects with dense density. The main visual language is the materials and techniques of embroidery, cotton embroidery, embossing, gold, silver, and precious stones inlaid on the vestments. Patterns on the royal vestments of the Nguyen Dynasty are diverse in decorative styles: from simple to sophisticated decorative motifs, the lines are exaggerated; appear in the form of a single pattern, to rows and lines. In which simple motifs in the form of geometric patterns, plant patterns are repeated a lot on costumes such as clouds, wave columns, water waves, Ky Ha, apricot flowers, chrysanthemums... separately expressed, sophisticated lines, some details are strongly exaggerated, especially the dragon image. In addition, there are a number of frill patterns such as string flowers, period flowers used to decorate parts of the vestments such as the collar, tonic, hem,

The royal vestments of the Nguyen Dynasty were densely decorated and somewhat overwhelming. Patterns on the royal vestments of the Nguyen Dynasty are clearly recognized through the content and form of expression of the relationship of shaping and decoration, creating a common and cohesive relationship. That is the

route of movement of decorative images, which are symbols of people's aspirations put in each type of vestment.

4.3.2. Creating new patterns with self identity

We need to put the vestments in a relation of "space", the space of Hue's royal art and more broadly Nguyen's fine arts to see these seemingly simple clothes as just the king's clothes, officials, who belong to the high class of the time, but see it in the category of fine art in the nation's wearable culture. Thereby, we can realize the decorative patterns not only to beautify the outfit, but also draw a lot of things in the perception of the world view and human life.

Firstly, in terms of form, it is a typical topic to be able to understand the strict rules "no excess, no shortage" creating a complete layout between the main topic and the sub-theme.

Secondly, from the above perceptions, we can also find another value in this vestment, which is traditional hand-embroidered decorative themes.

Third, is the field of "super art", so to speak, to speak about the spiritual problem of these vestments. Patterns on the royal vestments of the Nguyen Dynasty have decorative themes on the one hand that uphold the morality of social order; the other side towards peace, immortality. Those are also the wishes of the Nguyen court expressed through the vestments.

4. Product creation process

4.4.1 Creating souvenir products

Lanterns are familiar images that anyone can come across when traveling. Not only in Hue, lanterns are products of traditional craft villages that are widely used in Vietnam. At restaurants, hotels or festivals and even in many families, lanterns are very familiar decorations, especially on the traditional New Year or Mid-Autumn Festival.

In addition to being used for decoration, lanterns also have many meanings for people. The lantern's meaning is expressed as shine. People consider the light as a symbol of people. Therefore, when offering lamps at the shrine, it also means putting yourself under the protection of invisible gods.

Lantern production is a long-standing traditional craft of Hue. Hue lanterns are highly appreciated by many tourists not only for their beautiful and diverse designs but also for their quality.

Coming to the annual Buddha's birthday season, on the 14th and 15th days of the 4th lunar month, Hue streets and pagoda doors are colorful with beautiful and simple lanterns with a variety of lights such as lotus lights, banh ú lights., star lights, military pulling lights, multi-petaled lights with the image of Buddha's birthday... with most of them handmade by people.

Still promoting the traditional folding, artisans have researched and crafted many designs from traditional lanterns. Typically the lamp craft model, the new Hue folding light products by Mrs. Nguyen Thi Thanh Tra inherit the compact folding feature when transporting, even if the lamp size is doubled or tripled. The decorative motifs on the lamp body have been developed by the author with many new models and most of them are oriented towards the quintessence of Vietnamese folk art through many groups of paintings: Sinh village - Hue, Dong Ho - Bac Ninh, Hang Trong - Hanoi, and the stylized motifs of Hue culture through the image of Hue kites or Hue landscapes.

To get a lamp craft product, Mrs. Nguyen Thi Thanh Tra is constantly innovating and experimenting. "I would like to contribute one more handmade product to promote and introduce Hue, contribute to the market of Hue souvenirs which are not really many and attractive to tourists and create a change-promoting effect, new products, gifts and souvenirs, especially in the field of design and styling. The encouragement and encouragement of many organizations, units and individuals in the country as well as friends abroad is the driving force for Tra to pursue her

determination. Currently, I have planned to continue to improve and renew the design periodically to refresh, beautify and enrich the Hue lamp craft product."

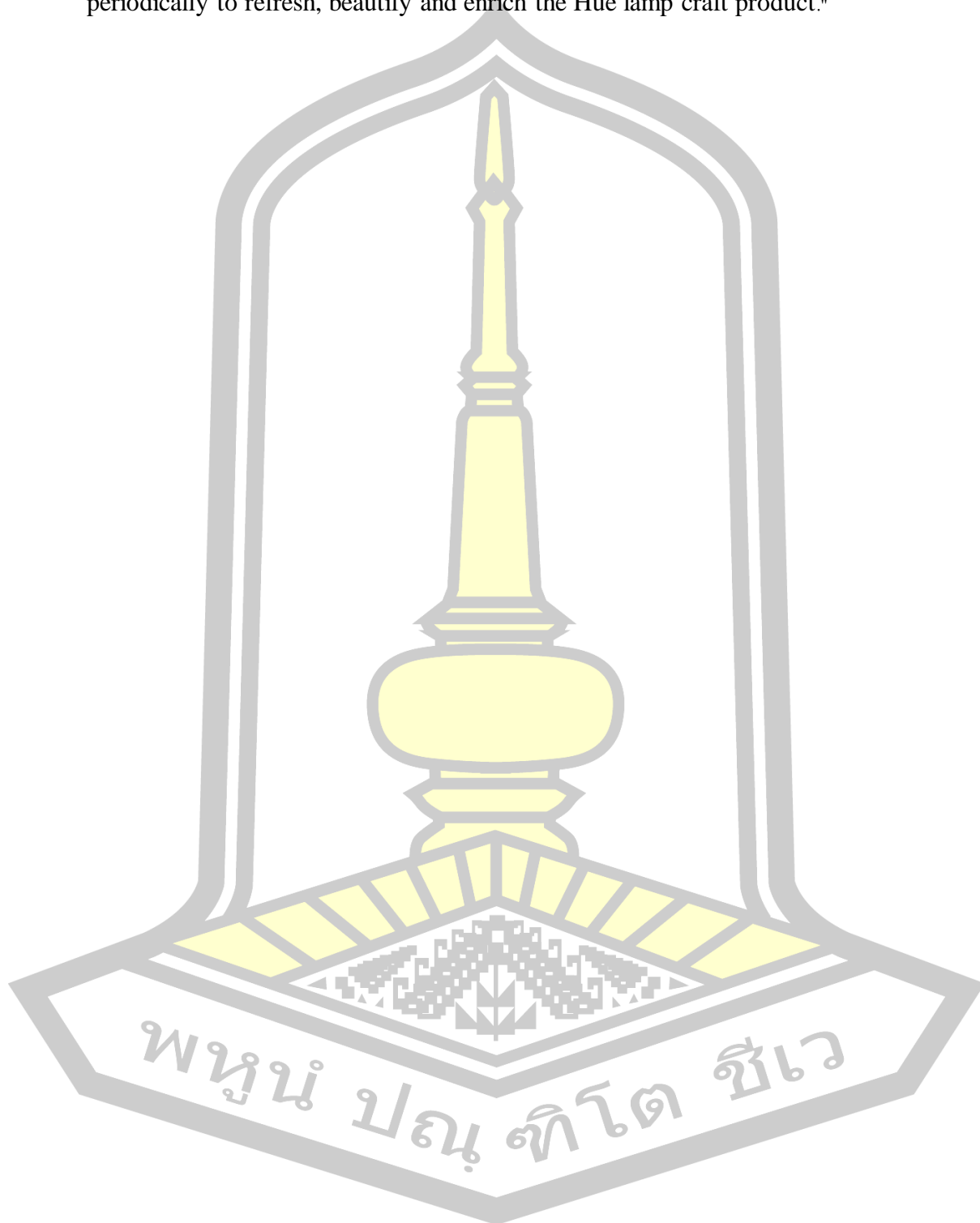




Figure 28 Lamp craft

Hue lamp craft is the product that won the highest prize in the competition to create souvenirs in Hue. Lamp craft are handcrafted from the meticulous and skillful hands of artisans. In addition, the lamp craft can also be folded for easy transportation and meaningful gifts.

Material: The lamp craft base is made of wood, there is a set of wires and light bulbs, the lamp body is made of paper. Although the lamp is made of paper, it is extremely safe for users because it is made from specialized paper, the outside has a thin plastic layer to help the lamp last a long time and still look like new, as well as for us to easily clean the lamp. clean.

Dimensions: Table lamp using candles: 12x12x28 cm. Weight 220 gram

Electric table lamp: 12x12x28 cm. Weight 280 gram

Electric lamp hanging: 12x12x28 cm. Weight 150 gram

Function: lamp craft can not only be used to decorate the table, but also can be hung outdoors. The collapsible lights are suitable for souvenirs, convenient. With the main materials of paper and wood, these are very environmentally-friendly product.

4.4.2 Creating patterns on souvenir products

During the design process to put the pattern on the lamp craft product, a number of options have been created, evaluated and commented on by experts. The options are evaluated to be suitable for the topic or idea.

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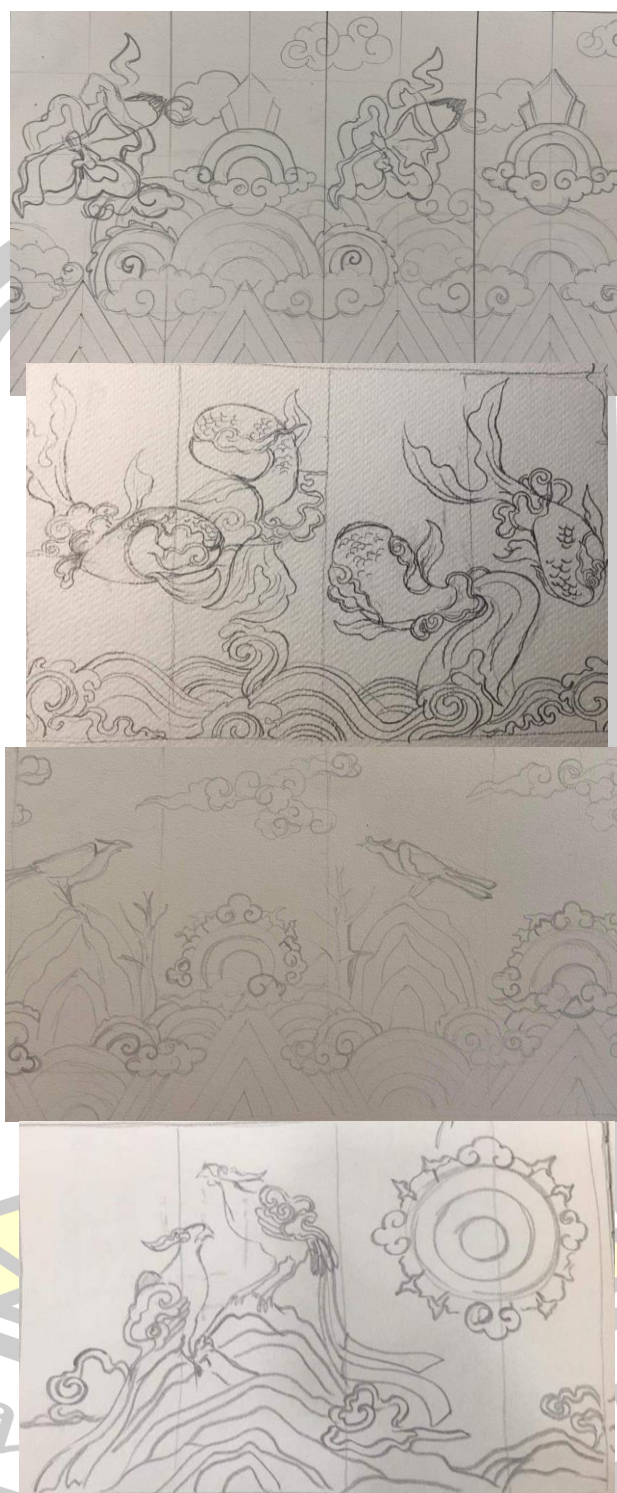


Figure 29 Sketch Designs

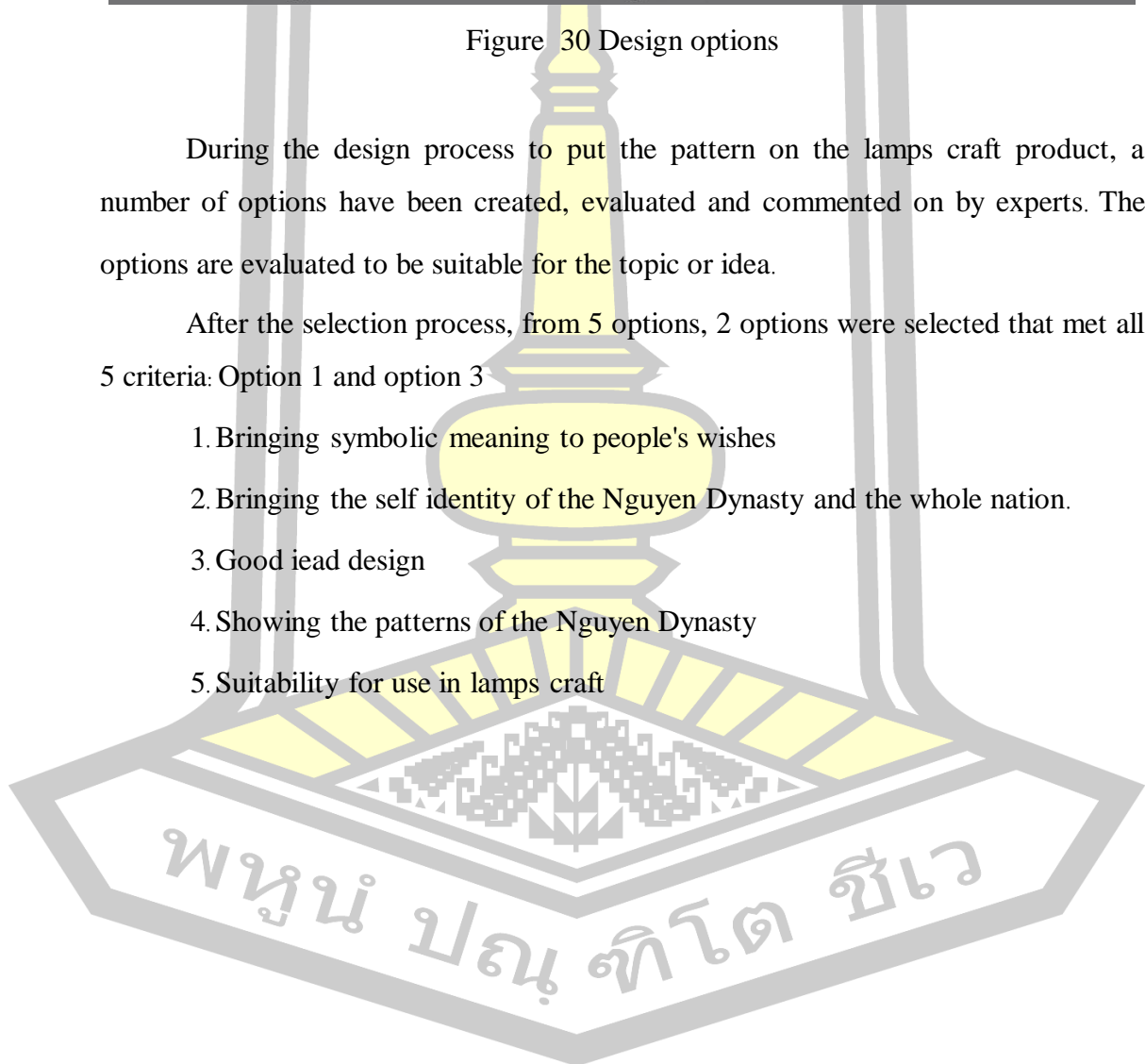


Figure 30 Design options

During the design process to put the pattern on the lamps craft product, a number of options have been created, evaluated and commented on by experts. The options are evaluated to be suitable for the topic or idea.

After the selection process, from 5 options, 2 options were selected that met all 5 criteria: Option 1 and option 3

1. Bringing symbolic meaning to people's wishes
2. Bringing the self identity of the Nguyen Dynasty and the whole nation.
3. Good lead design
4. Showing the patterns of the Nguyen Dynasty
5. Suitability for use in lamps craft



4.2.2.1 Lamp craft design 1

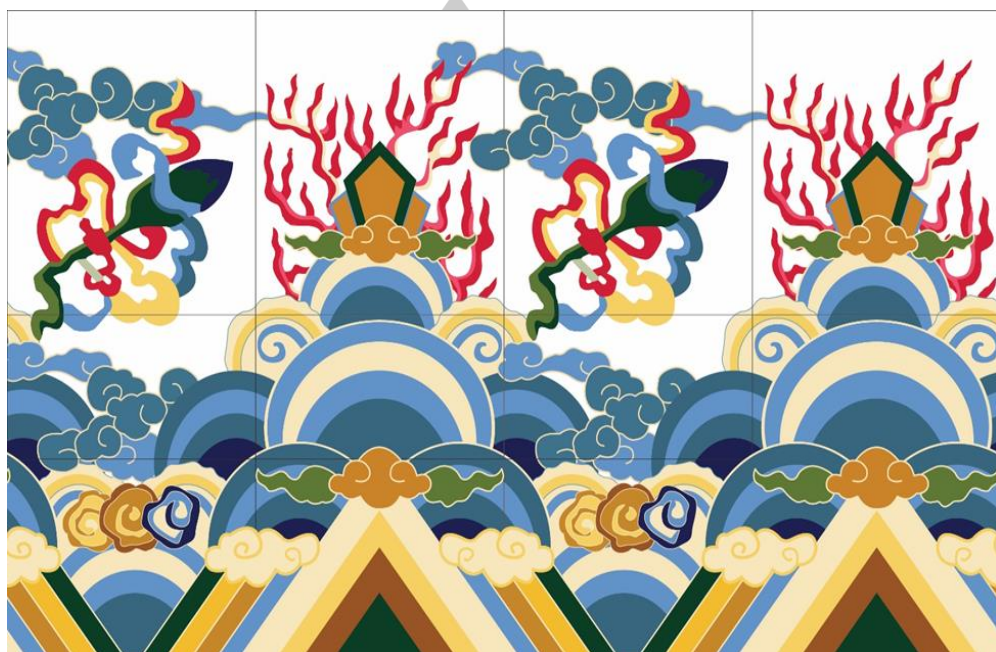


Figure 31 Design





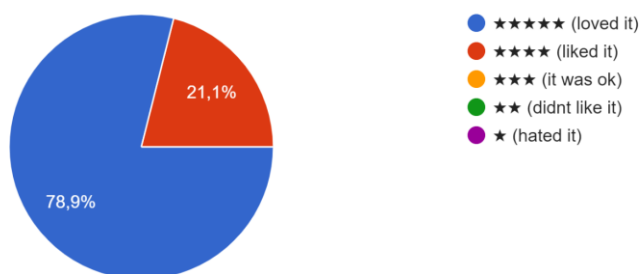
Figure 32 Mockup Electric table lamp: 12x12x28 cm. Weight 280 gram

The image of brush, fire combined with the three mountains. The combination of both folk elements, royal elements and the simplest blocks, creates flexible movements, suitable for folding lights, not only making an important contribution to the royal vestments but It also animates and highlights the system of decorative patterns and symbols, a symbolic image of hard work, success and advancement in Confucian thought. This image seems to be a reminder, educating Confucian students who want to pass the exams, as well as before they can achieve career success, they must undergo training of will, spirit, and hardship. That shows that under the Nguyen Dynasty, the role of Confucianism was very large in running the country. The layout of the patterns used is more realistic, closer, and also contains spiritual meanings, the deep desire to express many layers of the symbol's meanings, associated with the ideal of life and influence. mainstream religion in contemporary society.

Customer reviews about the product:

Anh chị đánh giá như thế nào về mẫu sản phẩm đèn xếp này?/ How do you think about this product?

19 câu trả lời



4.3.3.1 Lamp craft design 2



Figure 33 Design 2

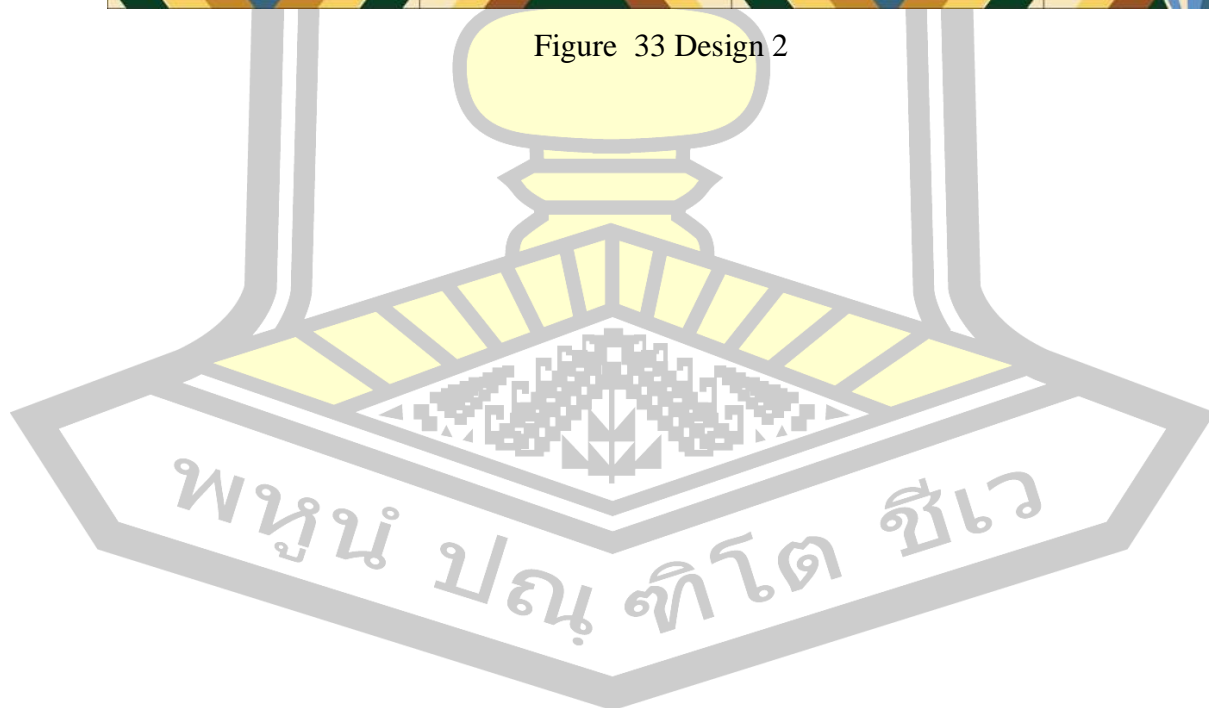




Figure 34 Mockup Electric table lamp: 12x12x28 cm. Weight 280 gram

The lamp craft model uses the image of a pheasant perched on the mountain combined with the image of the moon and the sun on the long neck shirt combined with the image of the three mountains. The sun, moon, and stars mean "bright",

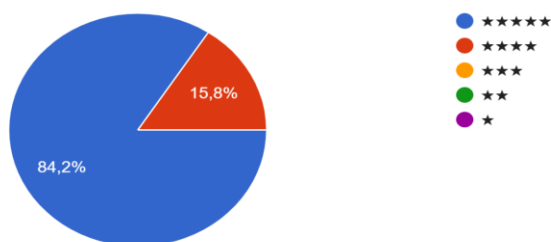
symbolizing light throughout the world, illuminating humanity. The folding lamp model uses the image of a phoenix bird perched on the mountain combined with the image of the sun on a long collar shirt. The pheasant is a unique image that represents the king's nobility and luxury

A picture of a ceremony to sacrifice to heaven and earth, praying for favorable weather and peace, national peace and prosperity. sun, moon, clouds, mountains, pheasants, water waves, algae... With many symbolic meanings, symbolizing the emperor's role in the relationship between heaven and earth and people.

Customer reviews about the product:

Anh chị đánh giá như thế nào về mẫu sản phẩm đèn xếp này?/ How do you think about this product?

19 câu trả lời

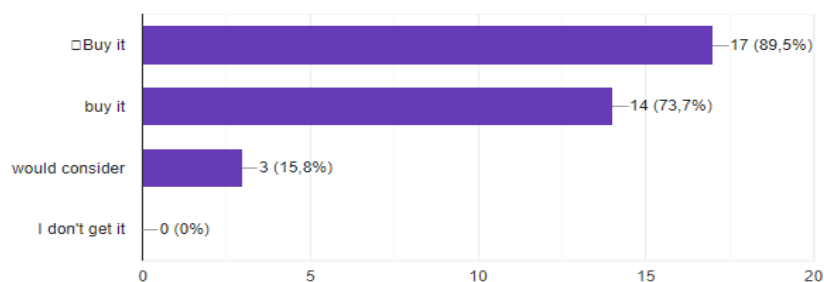


Survey customers will buy products when traveling in Hue

Anh chị sẽ mua sản phẩm này chứ/ Would you pay for this?

Sao chép

19 câu trả lời



5. Sub-Conclusion of Chapter 4

Exploiting and promoting cultural values is the best solution to preserve relics, make relics come alive, integrate into the life of contemporary society, educate and enhance the cultural life of the people. At the same time, it contributes to economic development, create a source of profit to preserve cultural values. It helps to preserve and enrich cultural treasures.



CHAPTER 6

CONCLUSION DISCUSSION AND RECOMMENDATION

1. Conclusion

Summary of research results this research The results can be summarized according to the research objectives as follows:

1.1 General purpose

The patterns on the royal costumes of the Nguyen Dynasty are a source of documents which plays a very important role in affirming the national cultural identity. Patterns have profound cultural and philosophical meanings. Therefore, this study is an academic work that can establish the identity of the nation today through the study of royal patterns, restore the royal court of the Nguyen Dynasty and create a souvenir product for modern Vietnamese society.

1.2 Specific purpose

The purpose of this study is to explore the process of formation and development of motifs on royal court clothes of the Nguyen Dynasty. Patterns on the royal costumes of the Nguyen Dynasty are the quintessence of the skills and aesthetic thinking of the ancestors, formed by agricultural experience to reflect a traditional concept of being healthy and happy. Patterns of the Nguyen Dynasty were selectively inherited from previous dynasties, influenced by Chinese culture and under the hands of artisans, the patterns on royal clothes are an obvious evidence of the development process of art, bringing the fine arts of the Nguyen Dynasty to its peak.

The second purpose is to study cultural values through two aspects, namely the content and form of expression, compare the patterns of the Nguyen Dynasty with other dynasties, thereby drawing out distinct features that reflect the process of formation and development of decorative patterns in particular and decorative arts in general. From the textures on the royal costumes of the Nguyen Dynasty, people can realize the needs of life, the patterns have progressed from the unconscious to the

conscious and gradually contain abstract intentions which reflect the primitive desires of humans. The pattern also reflects the social life at that time. Icons such as dragons, pheasants, the sun or mountains combine with geometrical geometric symbols to create a coherent composition.

The familiar patterns associated with the wish for happiness are also influenced by Buddhism and Confucianism. The mascot patterns is the Dragon - an unreal animal, visualized from the power of all species, has synergy in all three cosmic levels, and has a special position in the spiritual beliefs of the Vietnamese people.

Patterns and colors show the authority, strength and virtues of the King. Motifs can also be used to distinguish the status of the wearer, between kings, mandarins, or people. The artistic images and decorative patterns on the royal vestments of the Nguyen Dynasty are symbols of contemporary culture, carrying within them the desires and aspirations of people.

The images on the royal vestments of the Nguyen Dynasty promote the virtues of the wearer through mystical sacred images or meaningful images of goodness and knowledge. The images are arranged according to the law of social order, there are above - below: between heaven and earth, between the wearer, the highest position is the king and the officials.

The decorative symbols on those vestments, affirming the unique identity of the Vietnamese people, contribute to enriching the heritage treasure of the national art.

The main purpose of the thesis is to identify and restore the form of motifs on the costumes of the Nguyen Dynasty and discover the meaning of each individual pattern, through that, we can create souvenir products to meet the needs of modern society.

The prominent patterns in the vestments of the Nguyen Dynasty is the dragon image, the Dragon has long become a close and familiar symbol for each Vietnamese person in particular and Eastern culture in general. Dragons are an integral part of Vietnamese spiritual culture. In Vietnamese culture, the dragon is considered the first

of the four mythical mascots that are revered and worshiped by the people. The image of dragons is also seen in religious spaces of Vietnamese people such as pagodas, mausoleums, shrines... Therefore, using dragon images will make people doubt the role of lamps arranged in worshipping objects. worship, sacred.

The study of textures to put in souvenir lamps - objects used in daily life, then patterns such as water waves, clouds, mountains, quills, pheasants or flowers will create a more familiar, comfortable and close feel. These symbols are also very easy to identify. The patterns combined together make the design richer and more creative.

The goal of this study is through the evaluation and suggestions from experts as well as surveys of people and customers to put textures into lamp products. This is a good and practical idea. This helps to promote the culture of the Nguyen Dynasty, contributing to the development of the tourism economy in Hue.

2. Discussion

The process of self identity from the floral motifs on the royal court clothes of the Nguyen Dynasty was born based on the views and ideas of a feudal dynasty with Confucianism as the foundation, and at the same time a symbol of thirst. hopes about the relationship between humans and the universe, between people and social life, about moral principles, class etiquette, high self-esteem, and unity in a civilized world. At the same time, it also reflects the face of an absolute monarchy. From historical documents and artifacts still preserved, it has been shown that the motifs on the Nguyen dynasty's royal vestments have both historical and cultural elements inherited from the national source.

Besides, there are other images that bring features close to life such as bats, fruits, leaves, trees... containing very simple wishes such as descendants or objects close to everyday life. such as ink research, pen, book... expression of knowledgeable people. But all those symbols were arranged on vestments according to the regulations of the Nguyen court. For example, the image of a dragon with five claws (five claws) for the king, no royal rank or court official is used, the dragon image is in the center

of the shirt, the images of plant objects, the motifs Clouds, waves, waves, etc., are mostly used as interlacing backgrounds to serve the image of the subject being a dragon.

The characteristic of the floral motifs on the royal vestments of the Nguyen Dynasty is also reflected in the distribution of decorative density on the shirt, creating a sacred space with three layers of heaven - earth - man, in which Heaven occupies the largest area, in accordance with the Confucian belief in the universe, the earth and man are densely represented by the images of the three fairy mountains, water waves, fire, and smoke. The image of clouds is densely distributed on the shirt, creating the feeling of a fairy world. In which the image of the dragon occupies the largest area and is placed in the center of the body (chest and back) which also speaks to the nature of an absolute monarchy, all power is concentrated in the hands of the king.

The arrangement of colors on the royal vestments of the Nguyen Dynasty, based on the theory of yin and yang, the five elements of Eastern philosophy, are included in the decoration of each type of shirt, in accordance with the regulations on the hierarchy of the wearer. . With the king being ochre yellow, only the king can use it; red is for the crown prince, blue, blue, purple, green... are the colors of the mandarins. Different from the application of the theory of yin and yang and the five elements in the ceremonial robes of the Chinese court, the colors of the Nguyen Dynasty are very close to the colors of nature, the environment, the country and were dyed by craftsmen. Weaving and embroidery make the emotions of the national folk very bold, reaching the pinnacle of decorative arts. That is also a distinctive feature of the Nguyen court's aesthetic.

3. Recommendation

5.3.1 Recommendation for utilizing research

The process of self identity from textures and patterns on royal court uniforms of the Nguyen Dynasty became a souvenir product, contributing to enriching the nuances of Hue royal art in particular, and Vietnamese fine art in general. The process

of building self identity from motifs on royal court clothes of the Nguyen Dynasty has its own distinctive characteristics compared with other feudal dynasties in Vietnamese history. Patterns highlight ideological themes, ethical principles without being rigid, bring aesthetics in rhythm, shape, array, and strokes, creating a special impression. the spirit of the times and the unique values of the pinnacle of decorative arts, embroidery, handicrafts, from the end of the nineteenth century to the first half of the twentieth century.

The Process of Self Identity Construction of Vietnam on Nguyen Dynasty's Royal attire pattern to be the Souvenir Products. The research results, through the analysis and interpretation in the above sections, have partly demonstrated the typical artistic value of a dynasty. The thesis on the process of building self identity from the textures and patterns on the Nguyen dynasty's court dress to become a souvenir product is a systematic collection of in-depth applied arts, the research content of thesis topic, contributing to the affirmation of aesthetic, cultural and historical values of a dynasty and to the decorative arts with patterns. At the same time, the application of patterns to souvenir products helps develop the local economy, contributing to the diversity and abundance of the field of souvenir products, tourism development, and fostering education, raising awareness of cultural heritage in the community, and contributing to promoting this heritage to friends around the world.

5.3.2 Recommendation for future research

1. Dissertation on Nguyen Dynasty's textures and patterns expressing national cultural identity. The patterns on the king's clothes are a wonderful work of artisans. However, this thesis only studies about 3 types of vestments of the Nguyen Dynasty. Future studies can further investigate the types of costumes in the court such as queens, crown princes, mandarins, and others.

2. Addressing limitations: The thesis was researched during the Covid-19 pandemic, so the use of images or drawings is still inaccurate. Surveys also only use Google forms or online exchanges by phone and social networking sites such as

Facebook, zalo... so it will be difficult to hear the most specific and accurate answers. Proposing future research options to address the limitations: formulation of research objectives and objectives, application of data collection methods, sample size, scope of discussion and analysis should be done directly.

3. Due to the prolonged Covid-19 epidemic leading to a stagnant economy, limited travel activities, it will also be more difficult for people to travel or buy souvenirs. In the future, when the economy stabilizes, tourism activities as well as travel between countries are easier, it will be easier for us to survey customers directly.

4. Once the capital for 143 years (1802-1945), Hue is the convergence of many heritage values, traditional crafts with the most sophisticated products. History has given Hue a great cultural treasure, golden values in the potential of tourism services, especially the gift market. However, in order to meet the current tourism development needs, the market for handicrafts and gifts for Hue tourism is still weak, not commensurate with the expectations of tourists.

5. Nowadays, with the development of new manufacturing technology, the production of handicrafts has become more efficient, there are new ways of doing things that help to create novel products. Applying new technologies to product improvement is a method that needs attention in the industrialization and modernization phase to create innovative products with high economic efficiency. To create creativity and originality, we need to promote the combination of conveying local cultural values in new products.

Patterns of the Nguyen Dynasty and their symbolic meanings, are still a mystery waiting for researchers to observe, reflect and highlight the true values of Vietnamese art and culture. And this research is just a preliminary approach to the textures on the royal costumes of the Nguyen Dynasty.

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