



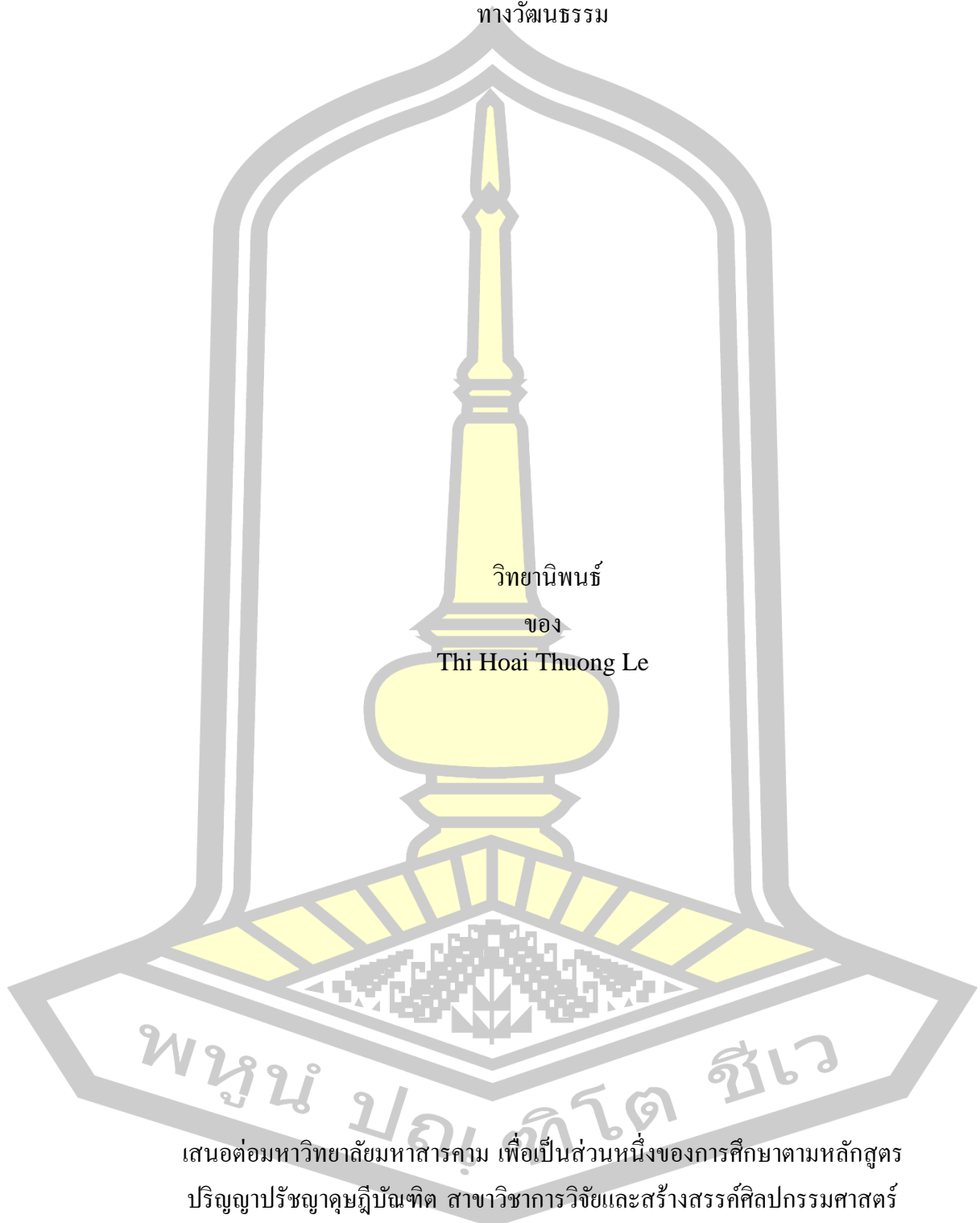
Quang Nam Silk, Vietnam: Material Culture and Storytelling in the Process of
Cultural Revitalization

Thi Hoai Thuong Le

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
October 2024

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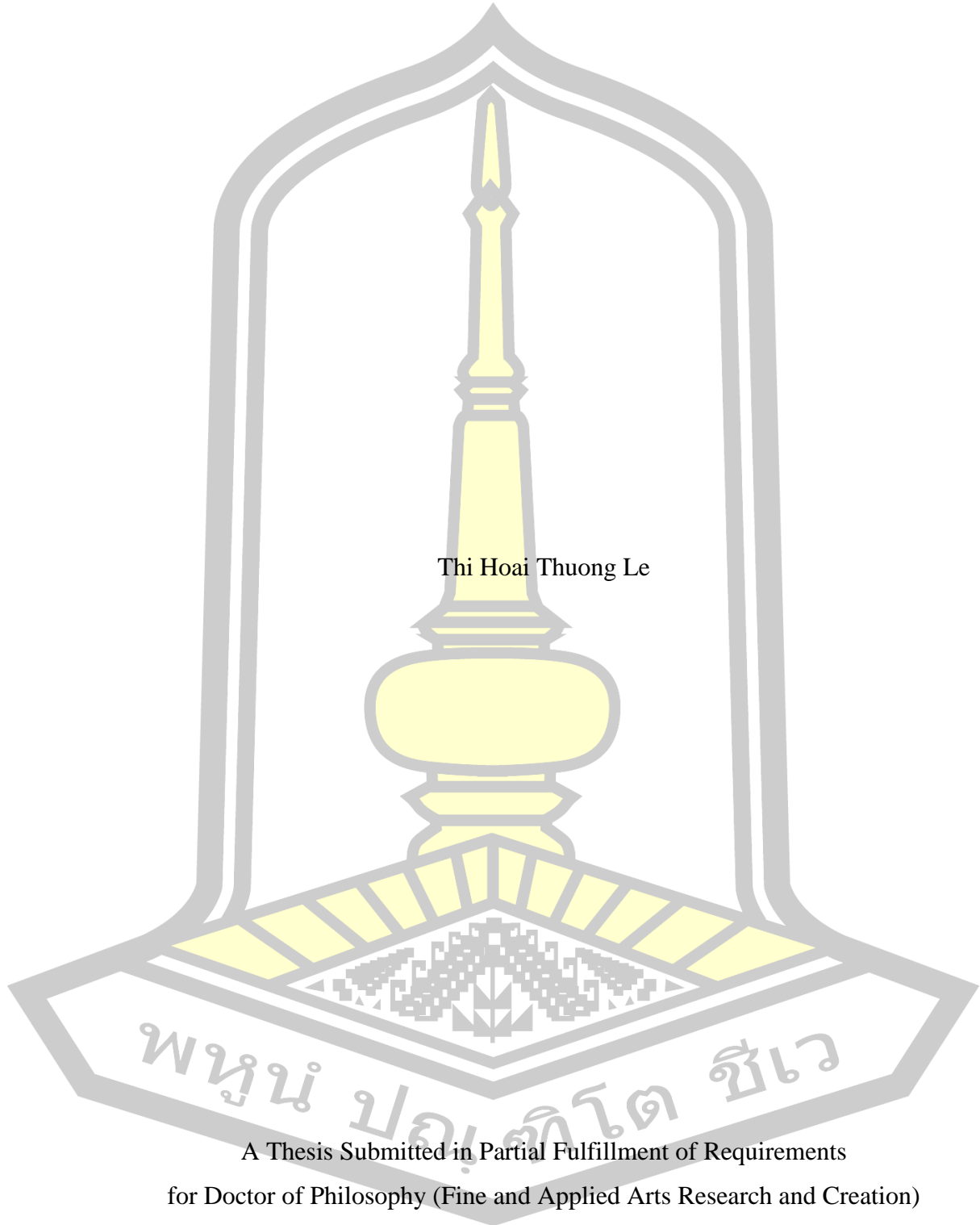
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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The examining committee has unanimously approved this Thesis, submitted by Ms. Thi Hoai Thuong Le , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University

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ABSTRACT

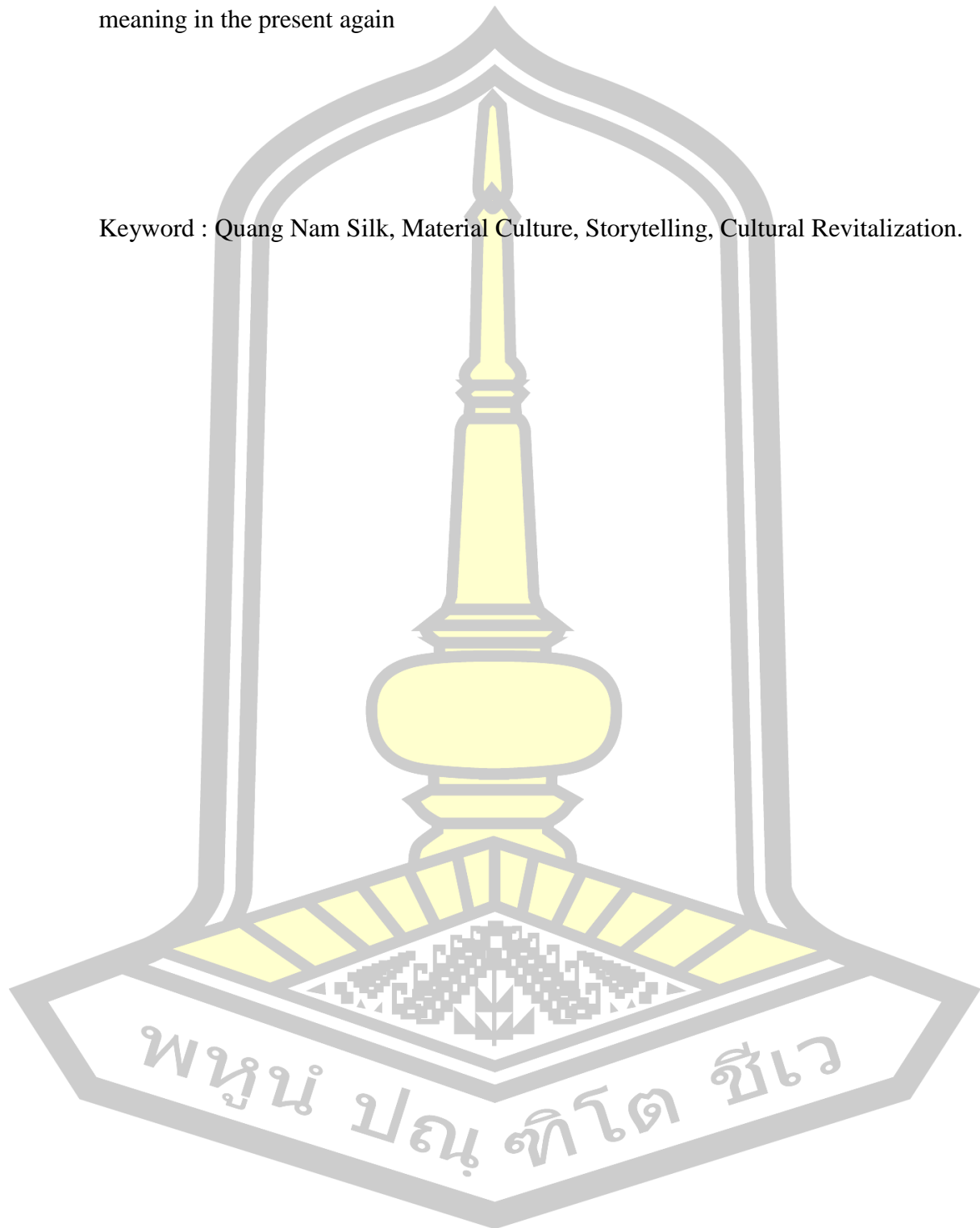
This study is basic research. The author used qualitative methodology to study the "Material culture" and "storytelling" of "silk culture" in Quang Nam, Central Vietnam, in the context of cultural revitalization.

The research results found that the Geographical location of Quang Nam is related to the social network system of the ancient Vietnamese state, which is centered in Hue. In the dimension of maritime interstate trade, Hoi An, part of Quang Nam, was the natural characteristic of the area suitable for growing mulberry and sericulture, affecting the formation and development of the silk weaving industry in Quang Nam. It has become a famous source of silk production in Vietnam since ancient times. It affects the economic and cultural system of producing Quang Nam silk, which is related to Vietnamese society and culture in the past. Notably, "Quang Nam silk" was made to serve the Hue court. Therefore, this affects the development of advanced weaving techniques. An exquisite pattern has become a "self" that has uniqueness, both the cultural trait of the fabric and the 'meaning' contained with Quang Nam silk. It has become an advanced silk product and is in demand among domestic and foreign consumers.

However, in the context that Vietnam has faced a social-political crisis and internal war. Especially the war to gain independence from the French colonies. Contact with the war with France as well as the war to unify North Vietnam and South Vietnam. As a result, the development of Quang Nam silk was cut off for a while until the government of the Socialist Republic of Vietnam issued the Doi Moi policy in 1986 to promote a wide-ranging economic and social system with the outside world. The above context has affected the revitalization of Quang Nam silk again. Local government and the Quang Nam public sector, especially the Quang Nam people who had ancestors who made silk in the past, have seriously revived and developed Quang Nam cloth. The said revitalization process consists of reproducing and presenting new stories. So present-day Quang Nam silk is linked to authenticity or authenticity with Quang Nam silk in the past through Various 'storytelling' so that current Quang Nam silk has a uniqueness that is different from general silk. It affects both sales value and social value. Today's Quang Nam silk is mainly linked to the past

through storytelling, which plays an essential role in constructing self-identity. Quang Nam is now the land of Vietnamese silk and has become a 'material culture' that has meaning in the present again

Keyword : Quang Nam Silk, Material Culture, Storytelling, Cultural Revitalization.



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Thi Hoai Thuong Le

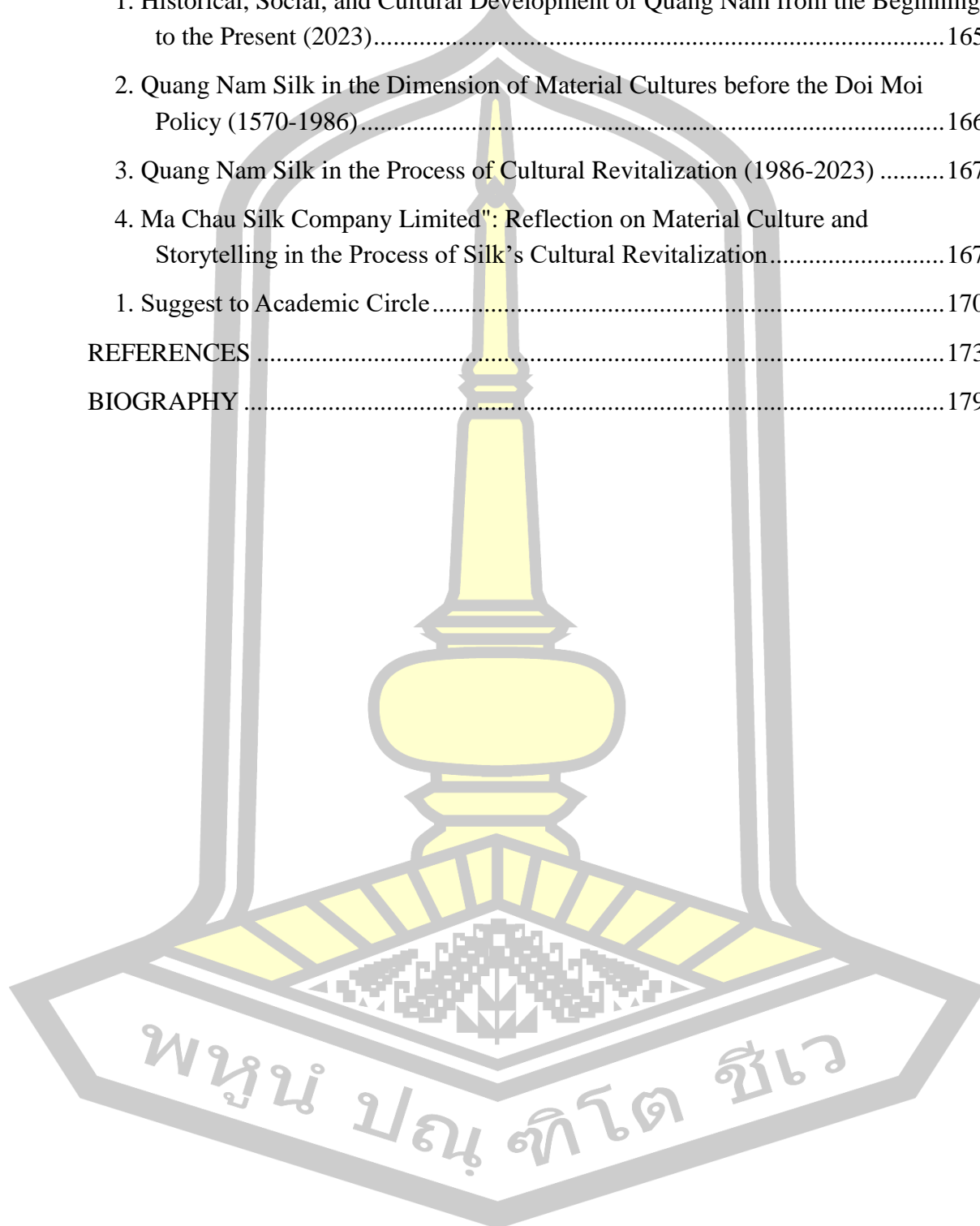


TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	F
TABLE OF CONTENTS.....	H
LIST OF TABLES.....	K
LIST OF FIGURES.....	L
Chapter I.....	1
Introduction.....	1
1. Research Background.....	1
2. Research Objectives.....	7
3. Research Question.....	7
4. Definition of Terms.....	7
5. Research Methodology.....	8
6. Scope of Research.....	10
7. Concept and Conceptual Framework.....	11
8. Literature Review.....	12
9. Benefits of Research.....	21
10. New Knowledge After Research.....	22
Chapter II.....	23
Historical, Social, and Cultural Development of Quang Nam from the Beginning to the Present (2023).....	23
Introduction.....	23
Part 1: Geographical location and natural features favorable for the development of traditional silk weaving in Quang Nam.....	23
1.2 Quang Nam's topography is well-suited for the production and business of silk products.....	28
1.3. The Impact of Climate on Agricultural Development.....	30

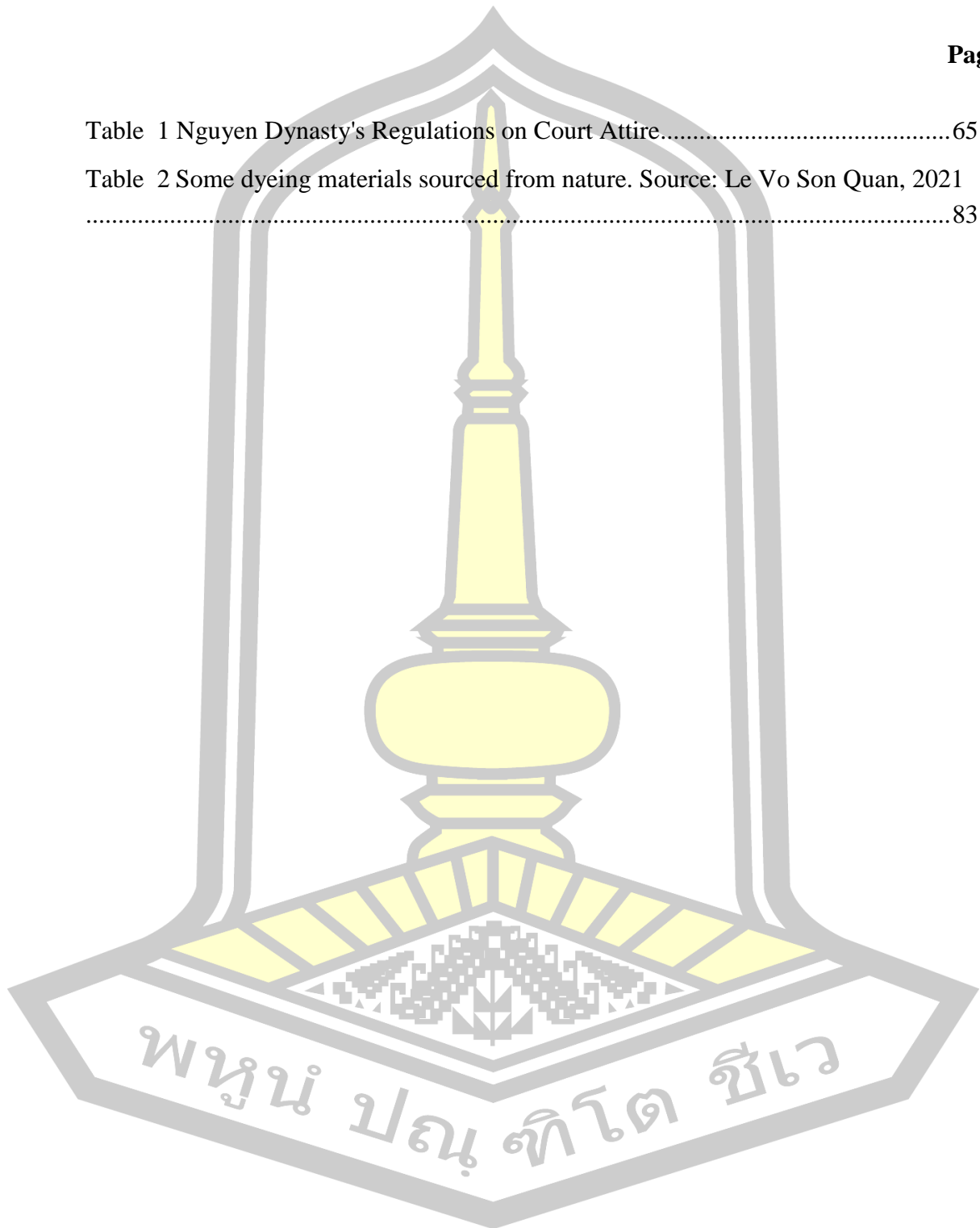
1.4. River Systems and Seaports in the Life of Quang Nam Residents.....	31
Part 2: Quang Nam in the Period of Silk-weaving Formation (Before 1570)	37
Part 3: Quang Nam in the Flourishing Period of Silk-weaving (1570-1945).....	41
Part 4: Quang Nam in the Period of Cultural Crisis of Silk-weaving (1945-1986).....	49
Part 5: Quang Nam in the Silk-weaving Revival Process since Doi Moi policy to the Present (1986-2023)	52
Chapter III.....	57
Quang Nam Silk in the Dimension of Material Cultures before the Doi Moi Policy (1570-1986).....	57
Introduction.....	57
Part 1: Discussion on the Concept of Material Culture	57
Part 2: Quang Nam Silk as Traditional Silk Culture between the Nguyen Lord Era to the end of the Nguyen Dynasty (1570-1945)	58
Part 3: Quang Nam Silk in the Process of the Silk Cultural Crisis (1945-1986)....	92
Chapter IV.....	96
Quang Nam Silk in the Process of Cultural Revitalization (1986-2023).....	96
Introduction.....	96
Part 1: The Discussion on Storytelling and Revitalization of Quang Nam Silk.....	96
Part 2: Manifestations of the revival of Quang Nam silk as Storytelling from the Past	109
Part 3: Utilization of Quang Nam Silk in the Revitalization Process.....	127
Chapter V	131
"Ma Chau Silk Company Limited": Reflection on Material Culture and Storytelling in the Process of Silk's Cultural Revitalization	131
Introduction.....	131
Part 1: Ma Chau Silk in the Forming and Flourishing Period	131
Part 2: Ma Chau Silk in the Period of Crisis and Revitalization	139
Part 3: Ma Chau Silk: Brand and Storytelling Connected with the Greatness of the Past	144
Chapter VI	165

Summary, Discussion, and Suggestions	165
1. Historical, Social, and Cultural Development of Quang Nam from the Beginning to the Present (2023).....	165
2. Quang Nam Silk in the Dimension of Material Cultures before the Doi Moi Policy (1570-1986).....	166
3. Quang Nam Silk in the Process of Cultural Revitalization (1986-2023)	167
4. Ma Chau Silk Company Limited": Reflection on Material Culture and Storytelling in the Process of Silk's Cultural Revitalization.....	167
1. Suggest to Academic Circle	170
REFERENCES	173
BIOGRAPHY	179



LIST OF TABLES

	Page
Table 1 Nguyen Dynasty's Regulations on Court Attire.....	65
Table 2 Some dyeing materials sourced from nature. Source: Le Vo Son Quan, 2021	83



LIST OF FIGURES

	Page
Figure 1 Conceptual Framework	11
Figure 2 The Location of Quang Nam Province.....	24
Figure 3 Map of Quang Nam Province. Quang Nam, located in central Vietnam, has a relatively advantageous position for economic development as it borders important administrative areas and has a long coastline to the East.	25
Figure 4 Cochinchina Shipping on the River: Faifo. The ancient town of Hoi An is a historic urban area located in the lower reaches of the Thu Bon River in the coastal plain region of Quang Nam Province, Vietnam. Thanks to its favorable geographical and climatic conditions, Hoi An was once a bustling international trading port, a meeting place for merchant ships from Japan, China, and the West. Importantly, here was the place of trading of Quang Nam Silk in the past also.	27
Figure 5 Topographic Map of Quang Nam Province. Quang Nam's topography slopes gradually from west to East, forming three distinct ecological landscapes: the high mountains in the west, the midland region in the center, and the coastal plain. Due to the hilly terrain and high rainfall, Quang Nam has a dense network of rivers and streams. This diverse topography allows Quang Nam to have a rich variety of natural resources, including forest resources, agricultural products, and seafood.....	29
Figure 6 The Thu Bon River, in its upstream course, flows through the Hiep Duc district (Quang Nam), dividing the two villages of Dong Lang and Ngoc Linh. The Thu Bon River converges with the lower section of the Vu Gia River in the Dien Ban district, then merges with the Truong Giang River, flowing through the ancient town of Hoi An before finally emptying into the sea at Cua Dai.	33
Figure 7 Alluvial deposits along the Thu Bon River. The Thu Bon River deposits and expands the alluvial plains along its banks yearly. Source: Photograph by Ho Quan (2022), Error! Hyperlink reference not valid. [accessed 20/6/2024]	34
Figure 8 The image of the <i>ghe bau</i> in the waterway transportation of Quang Nam. During the Nguyen lords' era, the strong development of exchanges between various regions within the country and with foreign countries was primarily conducted using the <i>ghe bau</i> along the North-South maritime routes, contributing to establishing port markets and riverfront towns near the sea.	36
Figure 9 Spindle whorls Terracotta, Weaving instrument in the past.....	37

Figure 10 My Son Sanctuary in Quang Nam. This is a testament to the golden period of development of the Champa kingdom in Quang Nam. Source: Researcher, 2024 .39

Figure 11 The Hoi An Ancient Town. The ancient town of Hoi An is one of Quang Nam's two UNESCO-recognized World Cultural Heritage sites. In the development of Quang Nam silk, Hoi An holds a significant position, contributing to its tangible cultural value. Source: <http://baodautu.vn>, 202355

Figure 12 Reconstruction of the Cuu Dien Loom63

Figure 13 Longevity character motifs combined with flowers and leaves on Nguyen dynasty costumes. Source: Researcher, 202265

Figure 14 Ceremonial attire of the Empress Dowager of the Nguyen dynasty. This requires a very complex silk-weaving technique. (late 19th - early 20th century).Source: Researcher, 202265

Figure 15 Attire of court ladies of the Nguyen dynasty. Source: Researcher, 2022...66

Figure 16 Official attire of the Nguyen Dynasty.66

Figure 17 Madam Tu Cung - Empress Dowager of the Nguyen dynasty in yellow everyday attire. Source HABANS Patrice, 197267

Figure 18 Cloud Patterns in Nguyen Dynasty Court Attire.....70

Figure 19 Mountains and Wave Patterns in Nguyen Dynasty Court Attire.....70

Figure 20 The dragon, kylin, turtle, and phoenix (Four Sacred Animals) motifs on silk.....71

Figure 21 Floral Motifs in Nguyen Dynasty Court Attire.73

Figure 22 Objects Motifs in Silk Decoration. Source: Researcher, 202474

Figure 23 Examples of Longevity (壽) Characters as Decorative Motifs on Silk.....75

Figure 24 Floral and Longevity Character Pattern.....75

Figure 25 Plum and Longevity Character Pattern.....76

Figure 26 Hoi An (Faifo) in 1920-1929. The clothing of the people here is the traditional costume made from silk.....86

Figure 27 The attire of commoners in the Nguyen Dynasty Period.87

Figure 28 Uniforms made from Xi-ta fabric are currently preserved at the Military Region V Museum. The people of Military Region V weave xi-ta fabric from cotton, with the cotton grown, spun into threads, and woven into cloth by the women of

Military Region V. This fabric is durable, smooth, and dries when exposed. Source: https://bqlang.gov.vn . [accessed on 10/6/2024].....	93
Figure 29 Certification mark and logo for Quang Nam silk	103
Figure 30 Map of the geographical area registered for the certification mark "Quang Nam" for silk products,.....	105
Figure 31 Tourists experience silkworm breeding and silk weaving in the Folk Culture Island of Hoi An at Vinpearl Nam Hoi An Resort. This is an attractive destination for exploring traditional handicraft villages, discovering the three regions' architectural spaces, and enjoying various unique art forms. Visitors can tour and experience Quang Nam's sericulture and silk-weaving craft here.	107
Figure 32 Hoi An Silk Village, part of Quang Nam province, is one of the top famous tourist destinations. Here, besides purchasing authentic Hoi An silk products, visitors can learn about the ancient tradition of silk weaving and silkworm farming in Quang Nam in the most genuine way. Source: https://vinwonders.com/	107
Figure 33 Cuu Dien Loom in Hoi An Silk Village	108
Figure 34 Artisan Tran Huu Phuong has successfully restored Ma Chau Silk Village's traditional flower weaving technique. This conventional material of Quang Nam was lost during the war. According to Mr. Phuong, previously, weavers had to undergo a complex process to weave a piece of floral fabric, which took approximately 2-3 years. However, with his improved weaving tools, Quang Nam weavers have shortened the completion time for each meter of floral fabric to just 2-3 days. Source: https://baoquangnam.vn/ , [accessed 14/7/2024]	109
Figure 35 Mulberry fields in Duy Xuyen, Quang Nam.	110
Figure 36 Mulberry Leaf Harvesting. Source: Tran Thi Yen, 2022	111
Figure 37 The Le Bac Mulberry Cultivation and Silkworm Rearing Cooperative has taken the lead in ensuring the purchase of products for mulberry growers and silkworm rearers. The Le Bac Cooperative, with 28 participating farming households, received support covering 50% of the costs for seeds, fertilizers, and pesticides. Additionally, the cooperative was provided with funding for the investment in an electrical system and an automatic irrigation system to facilitate the care process for the farmers. Source: https://vnbusiness.vn/ [accessed: 26/6/2024]	112
Figure 38 The situation of feeding silkworms at Quang bam in revitalization. [Source: Tran Thi Yen, 2024].....	112
Figure 39 Silk reeling process.....	114
Figure 40 Raw silk drying. Source: Researcher,2022.....	114

Figure 41 Silk weaving workshop in Ma Chau Village, Quang Nam. Most of the production equipment in the weaving workshops has been improved by the weavers from traditional looms. These improvements aim to increase production efficiency while preserving the distinctive features of traditional handcrafted products. 115

Figure 42 The modern looms in Quang Nam. The modern machiner helped Quang Nam weavers to weave silk sheets of much larger sizes than before. 115

Figure 43 Quang Nam weavers improve tools to increase silk-weaving productivity. Quang Nam weavers have researched and applied CNC programming technology in wood and industrial iron carving to replace the traditional punched card weaving method. This new approach can weave patterned silk fabrics up to 1.8 meters wide, allowing for the simultaneous weaving of seven colored threads. 116

Figure 44 Fibræura tinctorial dyeing process In reality, achieving color accuracy with natural dyeing is challenging. Even a slight change in the dye solution's concentration, temperature alterations, dyeing time, or the addition or subtraction of other additives can significantly affect the intensity of the color in the finished silk product. 116

Figure 45 Dyeing process. 117

Figure 46 Calendering Process. Source Researcher, 2023..... 117

Figure 47 Ma Chau Riverside, photograph by Le Van. In the past, the people of Quang Nam often washed and dried silk along the riverbanks. However, this method revealed several disadvantages regarding product quality, such as uneven color and requiring significant time and effort. Additionally, it posed major difficulties when performed in bad weather. Source: <https://tuoitrethudo.vn/> [Accessed on 10/6/2024] 118

Figure 48 Silk Being Rinsed and Dried at Ma Chau Weaving Workshop. Silk washing after dyeing is now done within the weaving and dyeing workshop rather than washing and drying by the river as before. This change allows weavers to be more proactive in production and avoid weather-related disadvantages. Source: Researcher, 2023..... 118

Figure 49 Nguyen Dynasty Artifacts – Mr. Nguyen Phong owns the antique. It became the prototype for the re-invention of tradition. [Source: Nguyen Phong, 2023] 119

Figure 50 Restoration of Ancient Patterns. Based on research on decorative patterns found in antiquities, the Ma Chau Silk Workshop in Quang Nam restored traditional motifs originally used by the aristocracy and made them available for sale. Customers use these patterns to tailor ancient-style costumes. Source: Tran Thi Yen, 2023 119

Figure 51 Han character combined with bats motif on modern Quang Nam silk	120
Figure 52 Han character combined with Phoenix motif on modern Quang Nam silk. In the past, the phoenix motif and yellow color were used exclusively for royal attire. However, during this period, these strict regulations were abolished entirely. Consumers are now free to choose patterns and colors according to their preferences.	120
Figure 53 Some patterns have been on Quang Nam silk since 1986.....	122
Figure 54 Some unique patterns on Quang Nam silk. Traditionally, designers used embroidery or modern printing to create these decorative patterns. Embroidery required a long execution time and was difficult to produce in large quantities. On the other hand, industrial printing methods diminished the uniqueness of the handmade silk. Therefore, the innovation of the weaving machine to create large-sized patterns like these can be considered a technical breakthrough in the local silk-weaving industry.	122
Figure 55 Dong Son Bronze Drum Patterns on Quang Nam Silk Scarves. The Dong Son bronze drum symbolizes the traditional cultural essence of Vietnam, reflecting the most unique and distinctive features of the wet rice civilization built by the ancient Vietnamese. Consequently, the patterns of the bronze drum not only carry deep religious and cultural significance but also encompass immense artistic and historical value. This scarf design is produced by Ma Chau Silk Co., Ltd., based on an order from the Vietnamese government office. The product is used as a diplomatic gift for international delegations.	123
Figure 56 Some types of pattern motifs on silk. Source: Researcher, 2024	123
Figure 57 Traditional Silk Reeling Tools at Hoi An Silk Village Tourism Area	126
Figure 58 Some images from the "Ky uc Hoi An" show.....	126
Figure 59 A scene from the film "Lua" directed by Tran Duc Long,	127
Figure 60 Vietnam Women in Ao Dai made from Quang Nam silk.	129
Figure 61 Tien Hien Ma Chau Shrine. Tien Hien Ma Chau Shrine, reconstructed around 2000, features a horizontal house design with elaborate phoenix decorations on the pillars and roof. A screen wall stands in front of the shrine. Inside are five altar areas, with the central altar dedicated to the village's founding ancestors, flanked by altars honoring the subsequent ancestors and the silk-weaving patroness. The two remaining altars are dedicated to the village's heroes and those who achieved high academic honors. Source: Tran Thi Yen. 2023.....	133

Figure 62 Geographical Location of Ma Chau Silk Weaving Village. Within a 15 km radius of Ma Chau Silk Village, there are two UNESCO World Heritage Sites: My Son Sanctuary and Hoi An Ancient Town. These two world-class cultural heritage sites were recognized by UNESCO in 1999. Presently, three points are become the routh of cultural tourism 133

Figure 63 My Son Sanctuary, Duy Xuyen, Quang Nam. This architectural complex dates from the 4th to the 13th century A D in the mountainous border region of Duy Xuyen District, Quang Nam Province, central Vietnam. It is a testament to the flourishing development of the Champa Kingdom in Duy Xuyen, Quang Nam..... 134

Figure 64 Hoi An Ancient Town, Located in Quang Nam Province, central Vietnam, on the northern bank near the mouth of the Thu Bon River, Hoi An Ancient Town is an exceptionally well-preserved example of a small-scale trading port that operated from the 15th to the 19th century. This town engaged in extensive trade with Southeast, East, and the rest of the world. Hoi An reflects the fusion of indigenous and foreign cultures (mainly Chinese and Japanese with later European influences) that combined to create its unique existence. The town includes a complex of architectural monuments, native commercial and residential structures, notably an open market and a ferry quay, and religious buildings such as pagodas and family shrines. 134

Figure 65 Ma Chau Silk displayed at Quang Nam Museum 139

Figure 66 Mr. Tran Huu Phuong assembled a silk finishing and drying machine. Source: photo by Huynh Van My, 2012. <https://cuoituan.tuoitre.vn/>[accessed on 20/5/2024]. 142

Figure 67 The factory is deteriorating, and the machinery is damaged..... 143

Figure 68 Patterned *Gam* Silk weaving. The successful modification of the *gam* weaving machine is a significant milestone in the revival of the silk weaving craft. As of September 2023, Ma Chau is the first production facility in Vietnam to have successfully improved the *gam* weaving machine. Besides helping manufacturers shorten weaving time, this machine can also weave various large-sized patterns, something traditional weaving machines could not achieve..... 145

Figure 69 Modern loom improvements met the requirements of silk threads. Modern loom improvements met the criteria of silk threads. In November 2023, Ma Chau Silk Cooperative successfully restored the traditional local *gam* silk weaving technique. 146

Figure 70 Ma Chau silk is dyed naturally with an extract solution from the Nypa fruitions. This is an experiment conducted by Le Vo Son Quan. The author sourced the dyeing material from the Bay Mau nipa palm forest in Hoi An, Quang Nam. The

author's research results enrich the natural dye palette of Ma Chau Silk and demonstrate the potential of the local raw materials.	147
Figure 71 Customers visiting the workshop. Source: Tran Thi Yen, 2023	148
Figure 72 Customer survey results on reasons for choosing Ma Chau Silk. Source: Researcher, 2024.....	149
Figure 73 Survey results on customer acquisition channels for the Ma Chau Silk brand. Source: Researcher, 2024	149
Figure 74 Survey results on customer satisfaction with Ma Chau Silk product. Source: Researcher, 2024.....	150
Figure 75 Designer Le Thanh Hoa and Miss Vietnam 2020 at the "Experimenting with Ma Chau Silk in Fashion" event. by designer Le Thanh Hoa. Source: Ma Chau Silk.	152
Figure 76 Some designs from Ma Chau silk by designer Le Thanh Hoa. Although traditional silk material is used, designer Le Thanh Hoa has helped Ma Chau Silk reach a broader range of customers in higher market segments with a modern design style.	153
Figure 77 Foreign women wearing outfits made from Ma Chau silk designed by Le Thanh Hoa. Ma Chau silk is not only suitable for Asian women but can also be flexibly used in designs for foreigners.....	154
Figure 78 Ma Chau silk in the Ao Dai collection by designer Ngo Nhat Huy. Using traditional materials, the designer created Ao Dai – Vietnam's national costume – and brought it to international competitions. He has successfully promoted local cultural values to international friends. Source: https://ngoisao.vnexpress.net/ , [accessed 07/4/2024]	155
Figure 79 Some pieces from the Madam collection by designer Huy Vo. The designs in Huy Vo's collection aim to transform the traditional Ao Dai into a modern fashion product, adopting a minimalist style that is highly practical while retaining the essential intricate details of the national costume." https://s.net.vn/20Tl , [accessed 07/4/2024]	156
Figure 80 Ma Chau silk village Recognized as a Traditional and New Craft Village. Source: Tran Thị Yen (2022)	157
Figure 81 Ma Chau Silk Brand Logo. In 2018, the South Korean government implemented a project to protect the Ma Chau brand internationally. Ma Chau Silk was granted protection by the Korean Intellectual Property Office. Additionally, South Korea also funded the improvement of silk weaving looms, increasing productivity by up to 8 times compared to before. Source: Ma Chau Silk, 2018.....	157

Figure 82 Ma Chau silk scarf and the 4-star OCOP product certificate. 158

Figure 83 Mr. Tran Huu Phuong, Director of Ma Chau Silk Co., Ltd., was honored with the title of Artisan of Traditional Craft Village for his efforts in preserving and developing the Ma Chau silk-weaving craft village. 159

Figure 84 Image of Chua Cau on Ma Chau silk scarf product. In the 17th century, Japan was the largest consumer of Quang Nam silk. As a result, the Nguyen lords allowed Japanese merchants to build their quarters. The Chua Cau was one of the structures built by Japanese merchants during that time. Using silk scarves with Chua Cau Hoi An patterns as diplomatic gifts was a culturally significant choice by the Quang Nam authorities for the Japanese delegation. This gesture recalls the friendly relations between Japan and the Dang Trong government in the 17th century. 160

Figure 85 The 'Natural Dyeing' workshop on Ma Chau silk, conducted by Ms. Linh Tran and her associates in Quang Nam, attracted many interested participants. In this workshop, attendees practiced drawing and dyeing on silk using natural materials such as *Caesalpinia sappan*, *Fibraurea precise*, *diospyros mollis*, *Carica papaya* leaves, and *Piper beetle leaves*, etc., combined with drawing with beeswax using traditional brushes. 161

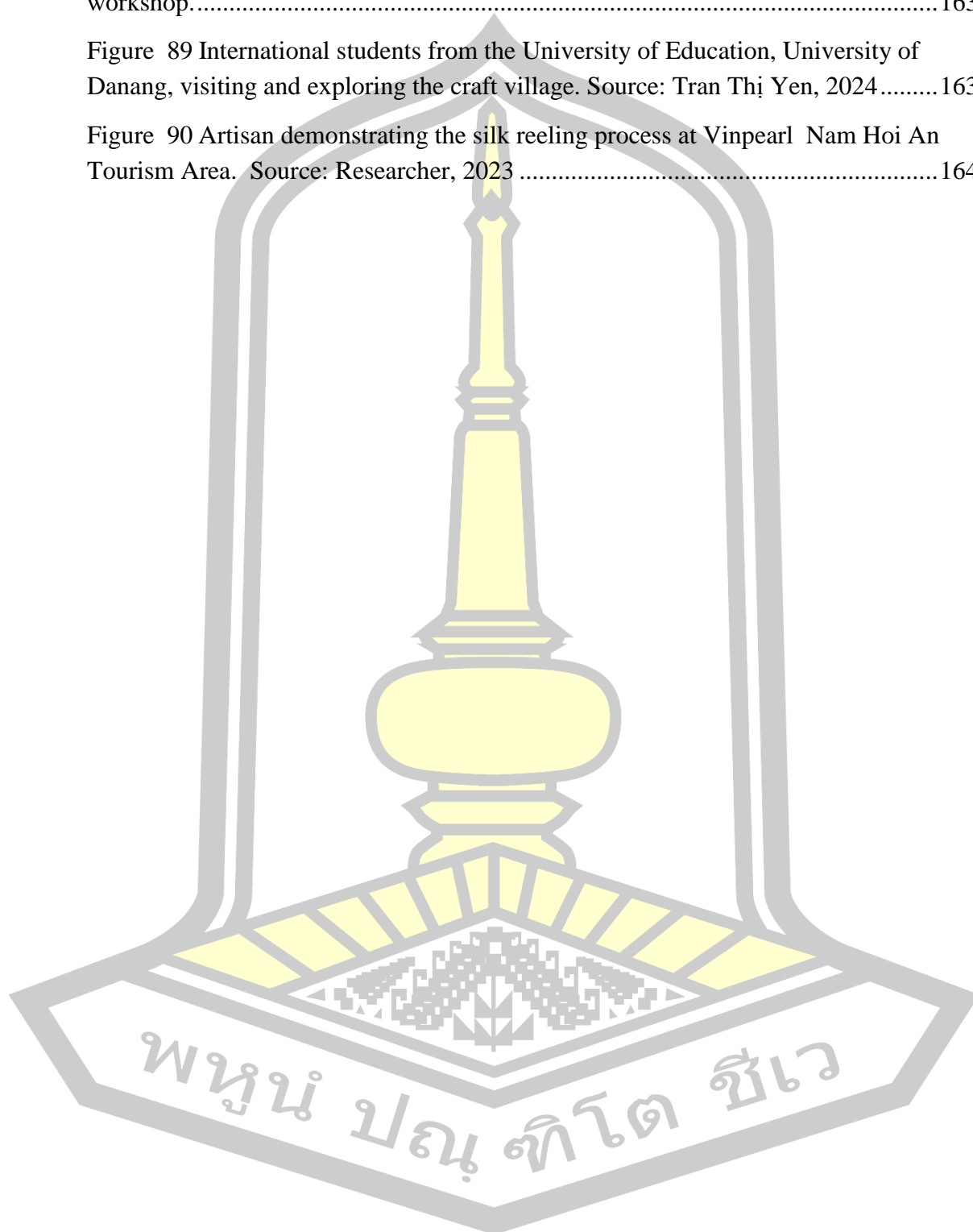
Figure 86 The Exhibition "Love Of Nature – Mau theu net nhuom." This residency project was initiated by Meo Meo Atelier and KYARA Arthouse Hoi An, held from June 15-18, 2023. It brought together artists, designers, and researchers working with natural materials: Tran Duong, Linh Tran, Nguyen Duc Huy, San, ChrisTy, Le Vo Son Quan, and Pham Ngoc Tram. The exhibition showcased each member's works, research, and practices, aiming to introduce the public to the concept of 'textile art' rich in local identity. It marked the initial steps in exploring a unique language for Vietnamese textile art. Source: Le Vo Son Quan, 2023. 161

Figure 87 Finalizing the research project "Study on Developing Natural Dye Technology for Silk and Synthetic Fabrics as Alternatives to Chemical Dyeing Technologies," led by the University of Education - Da Nang University, with Assoc. Prof. Dr. Le Tu Hai is the project leader. The project investigated the chemical components and compounds in sophora flowers, betel nuts, cashew nuts, etc., extracted colorants from these sources, created dye solutions, and applied natural dyeing techniques to silk and synthetic fabrics. The results from the project are proposed for transfer to Ma Chau Silk Joint Stock Company and Quang Nam Silk Company. This contributes to the development of production, diversification of silk products for the company, improvement of the craft village environment, and protection of workers' health, residents, and consumers. 162

Figure 88 Dong-A University Tourism Department students visit and learn at the workshop..... 163

Figure 89 International students from the University of Education, University of Danang, visiting and exploring the craft village. Source: Tran Thi Yen, 2024..... 163

Figure 90 Artisan demonstrating the silk reeling process at Vinpearl Nam Hoi An Tourism Area. Source: Researcher, 2023 164



Chapter I

Introduction

1. Research Background

Traditional crafts always play an essential role in creating imprints for each country's culture and region in each country. Characterized by being an agricultural country, the Vietnamese prioritize wearing materials of natural origin. Among them, silk is the most popular material. Silk is a fabric woven with silk fibers with thin, soft, and smooth characteristics. Silk was a high-class product used only for royalty, but after that, it became famous for many social classes. However, this is still a product for the upper class because of its high price.

Alongside rice cultivation, mulberry cultivation and silkworm rearing were established very early and became one of the livelihoods of the Vietnamese people for many centuries. The process of mulberry cultivation, silkworm rearing, and silk weaving is carried out through several stages, from mulberry planting and silkworm rearing to silk weaving, dyeing, and producing silk fabrics with high aesthetic value for the market. Silk products have a triangular prism-shaped structure with rounded corners, reflecting light to create a characteristic iridescent look. During the silk-weaving process, artisans adjust the number of silk threads and the weaving method to make many types of silk with different thickness characteristics – thinness, gloss, softness, charm, etc. to satisfy the aesthetic needs of many people.

In Vietnam, silkworm farming has existed for a long time with famous craft villages such as Van Phuc, Nha Xa (North), Ma Chau, Thi Lai (Central), and Tan Chau (South). The research scope of the topic focuses on the occupation of silk weaving in Quang Nam province.

Regarding geographical location, Quang Nam is a province located in the central coastal region of Vietnam. The north borders Thua Thien Hue province, the ancient capital of Vietnam, and Da Nang; To the South, it borders Quang Ngai province; The West borders the Lao People's Democratic Republic; the East Sea borders the East. This place connects the North, Central, and South regions with other countries. That is a favorable condition for developing trade with areas in the country and neighboring countries. In addition, the dense river system makes the waterway transport system here thrive, connecting critical economic and political centers such as Hoi An, Da Nang, etc., thereby forming the boat harbor and riverside market wharf, facilitating the exchange and trade of handicrafts. Early trade development also promotes the production process to create products and supplies for commercial activities (Nguyen P. M., 2011).

In addition to the geographical advantages, the dense river system in Quang Nam forms a fertile plain due to annual alluvial deposition. That was an ideal condition to help develop agriculture, including mulberry farming and silkworm rearing.

These factors have contributed significantly to the development of Quang Nam silk weaving. It can be seen that the development history of silk weaving in Quang Nam is associated with the social history of this land.

Archaeological studies have proved that Human habitation in the province has been continuous for 2,200 years, starting with the Sa Huynh Culture. Before 1306, Quang Nam was the land of the Champa kingdom for many centuries. In 1306, the event that King Jaya Sinhavarman III (1288-1307) of the Champa Kingdom gave two prefectures, O (Vuyar – Cham) and Ri¹ (Ulik –Cham), as gifts to marry Princess Huyen Tran² of the Tran Dynasty. Every year, the Tran dynasty opened migrations to the South to Take over the above land; the Cham people gradually retreated to the southern part of the kingdom.

In 1471, King Le Thanh Tong(1442-1497) of the Le Dynasty extended his territory to Cu Mong Pass, establishing the 13th administrative unit called Thua Tuyen Quang Nam. The name Quang Nam appeared from there. (include Thang Hoa, Tu Nghia, Hoai Nhon) During this period, the Cham did not go to the South anymore but stayed with the Vietnamese (Phan K. , 2001).

From 1558, under the Le Dynasty, Lord Nguyen was in charge of governing the region of Dang Trong (Inner Realm/ Cochinchina)³. From the beginning of this period, evidence of the development of weaving in Quang Nam province has been recorded in many bibliographies and historical documents. These include works such as *Phu Bien Tap Luc* by Le Quy Don, *O Chau Can Luc* by Duong Van An or a memoir called *The Cochinchina in 1621* by Cristoforo Borri, etc. details about the social life of Dang Trong region in general and Quang Nam province in particular. Since 1570, during the Trinh Nguyen Dynasty, Quang Nam was under the rule of Lord Nguyen. At this stage, Hoi An was a busy commercial port where exchanges and trade with other countries took place (Quang Nam Portal, 2022). Hoi An's marketing and foreign relations have led to the formation and development of many handicrafts, such as mulberry growing, silkworm rearing, silk weaving, cloth weaving, etc. The appearance of many craft villages around Hoi An.

Quang Nam silk is one of the goods of good quality and high profit, and it's attractive to foreign traders (Nguyen P. M., 2011). "*The Cochinchina silk is superior to China in quality and sophistication*" (Vy, 1961). Westerners coming to Quang Nam are surprised when they see the local community's clothes made from silk. Cristoforo Borri, in his book "*Cochinchina in 1621*," observed: "*There is so much silk in Cochinchina that the working people and the lower classes use it every day.*" (Borri C. , 2019).

According to the book *Phu Bien Tap Luc*, the kings only chose to buy silk products from the two palaces of Thang Hoa and Dien Ban of Quang Nam because these places had many skilled workers who could weave many kinds of silk. The color and delicate silk flowers are not inferior to those from China (Le D. Q., 2021).

The brilliant development of silk weaving in Quang province was associated with the appearance of Mrs. Doan Thi Ngoc, the main concubine of Lord Nguyen Phuc Lan. She was initially a mulberry-picking girl from Quang Nam. Once, when Lord was rowing for sightseeing, she met and fell in love with her and then got

¹ Thuan Hoa land (Quang Binh, Quang Tri, Thua Thien Hue, and a part of Quang Nam province)

² The daughter of Emperor Tran Nhan Tong

³ Dang Trong (Inner Realm/ Cochinchina) refers to the territory of Dai Viet controlled by the Nguyễn lords, defined from the Gianh River (Quang Binh) southward.

married. After becoming the wife of Nguyen Phuc Lan, Mrs. Doan Thi Ngoc encouraged the development of mulberry cultivation, silkworm rearing, silk nursery, and traditional silk weaving in the homeland of Quang. To remember her merits, the people honored her with "*The Queen of Tam Tang*"⁴ (Nguyen T. P., 2003).

Silk-weaving techniques in Quang Nam have combined their ancestral experience handed down from Tonkin with the affairs of cultivating mulberry and raising silkworms (mulberry varieties, silkworm varieties) of the Champa people as well as the know-how of weaving silk of the Minh Huong people⁵, created a rich source of raw silk and many high-quality silk products.

Scholar Le Quy Don, in his book "*Phu Bien Tap Luc, Volume VI*," recorded: "Huong Tra District has a weaving guild located behind Phu Cam, southeast of the Phu Xuan River, in the area of three villages: Son Dien, Duong Xuan, and Van Xuan. The guild is divided into three hamlets, each hamlet comprising ten houses and each house having 15 weavers. Their ancestor, Nguyen, was originally from the Thang Hoa District in Quang Nam. He learned weaving from northern traders, and the skill was passed down through generations. They were particularly skilled in producing silk fabrics such as voc, sa, linh, gam, and truu cai hoa. In Quang Nam, the silk tax was only collected from the two districts of Thang Hoa and Dien Ban. The Dien Ban District, Phu Chau County, annually paid a silk tax of 2,358 pieces. The silk for Doan Quoc Cong, previously used for tribute, measured 1.7 meters in width and 30 meters in length and was as thick as a bundle of yarn. Thang Hoa District, under Hoa Chau, annually paid a silk tax of 809 pieces and an additional 11 pieces for ceremonies, stored in 17 chests for submission. The tax was for tribute, and the ceremonial silk was given as gifts to the local officials, following ancient customs. The Quang Nam District had silk weavers who produced lanh bong fabric, and each year, they paid 46 pieces of this fabric as a substitute for various taxes and duties." (Le D. Q., 2021)

Under the Nguyen Dynasty, Quang Nam's silk fabric was highly appreciated; besides being used to sew costumes for the imperial court, it was also a high-quality export item to international countries. The artistry of Quang Nam weavers is highly appreciated. In the records of the Nguyen Dynasty, there are notes on the court's policies for Quang Nam weavers, such as:

During the Nguyen Dynasty, Quang Nam weavers' skills were highly appreciated, and they could weave many kinds of silk fabrics. In the Minh Mang period, the king put the mulberry tree on the list of plants, encouraged them to grow, and ordered his concubines to raise silkworms and nurse silk in the palace. At the same time, he encouraged mulberry farming in Quang Nam.

In 1839 (Minh Mang period), Quang Nam weavers were recruited to teach the capital workers to weave patterned silk. To encourage the skill, the court gave a reward of many taels of silver. The court also trusted to bring raw silk from the capital's warehouse and give it to skilled weavers in Quang Nam to weave into *truu* and pay fair wages.

In the 18th of King Tu Duc period (1865), Skilled weavers were withdrawn from the army ranks to supplement the workforce weaving silk. Every year, localities with land suitable for growing mulberry and raising silkworms (including Quang

⁴ Words indicating the occupation of cultivating mulberry and raising silkworms

⁵ The Chinese settled in Quang Nam at the end of the Ming Dynasty

Nam) must offer the court the best silk to worship. The court ordered high prices for Quang Nam fabrics woven from cotton and silk.

The records of the *Quoc su quan trieu Nguyen* (*the National History of the Nguyen Dynasty*) have shown the position of Quang Nam silk products in providing garment materials for the Nguyen Dynasty. Not only that, but with its quality and reputation, Quang Nam silk has been present on the nationwide market and exported to many other countries such as China, Japan, Korea, France, Cambodia, etc. In 1819 (Gia Long period), two French merchant ships, Rose and Henri, brought their goods to the Da Nang estuary and bought a large amount of tea and silk (Nguyen P. M., 2011).

In the early twentieth century, with the arrival of the French in Vietnam. Quang Nam handicrafts are significantly affected. Silkworm rearing and silk weaving, a long-standing tradition of Quang Nam, developed strongly during this time. Go Noi area of the Dien Ban district and several communes along the Thu Bon River of the Duy Xuyen district were considered the silk center of Quang Nam province from the 1920s to 1940s. During this period, they established a silk factory in Giao Thuy (Dai Loc district) with about 400 workers and a Pham Hoi textile factory in Duy Xuyen.

Around the 1930s, a businessman named Vo Dan consulted Chinese and French pedal looms and Japanese looms through his trade trips to other countries to improve and develop the traditional loom to increase productivity, the fabric's size, etc. Weaving villages along the Thu Bon River, such as Thi Lai, Ha Mat, Dong Yen, and Ma Chau, have improved their weaving machines, bringing higher productivity than traditional methods. Products from Hanoi to Saigon are widely consumed nationally and exported to neighboring countries.

Chemical dyes began to appear during this time but were not yet familiar. People in Quang Nam still mainly use traditional dyeing methods with cheap and easy-to-find materials.

Since the 1960s, due to the devastation of the war, a large part of Quang Nam weavers had to leave their homeland to settle in the South. They brought their family's traditional craft to Saigon and established the Bay Hien weaving village. Over half a century, the Bay Hien weaving village flourished in its development stages to become a place to supply fabrics and silk for the whole country. In addition, the part of the people who stick to the land of Quang also together build a thriving traditional craft village. 1978: Silk-weaving families in Ma Chau (Duy Xuyen) established a silk-weaving cooperative called Nam Phuoc Weaving Incubation Cooperative with 303 members. Its establishment in about 1990 was the most brilliant development period of the craft village. Along the Thu Bon River, there were 2,000 hectares of mulberry plantations.

However, by 1986, the opening up and integration policy made it impossible for traditional textile products to compete with industrial textile products. They have led the cooperative into a difficult period and the beginning of its disintegration. 2007: The cooperative has 16 members. 2013: The cooperative has five members. Moreover, in 2017, Nam Phuoc Silk Cooperative was officially dissolved.

Recognizing the importance of the traditional values of the craft villages, the local government and many private companies in Quang Nam have made many efforts to restore the local wisdom of the region.

After the cooperative was dissolved in 2017, a private silk-weaving company was formed based on the old foundation of the cooperative, with the majority of workers being weavers in the village. Along with developing the market economy, this company has changed its design and business strategy to reach a wide range of customers and expand the market for traditional silk products.

Besides, the experience tourist areas are developed more. The most prominent is the Hoi An Silk Village, with an area of 30,000 m² in Hoi An city, which has been restored and welcomed tourists since 2012. There is a realistic representation of growing mulberries, raising silkworms, and weaving silk from ancient Cham people. In addition, this place also preserves many traditional looms, especially ancient Champa mulberry roots and silkworm varieties that have yet to hybridize.

The Folklore Island in the Vinwonder Nam Hoi An tourist complex, Quang Nam, is a place for visitors to experience the unique architectural space and cultural and artistic regions. In particular, the area of the silk-weaving village is also a place that attracts many tourists to experience it.

Along with the formation of experienced tourist areas, Quang Nam also has special art programs to promote the values of the silk-weaving village. A typical example is the play "*Queen of Tam Tang*" in the show "*Ky uc Hoi An*" (Hoi An Memories). The performance recreates the love story of village girl Doan Thi Ngoc and crown prince Nguyen Phuc Lan and honors her merits in developing silk weaving for the homeland.

The technique of creating patterns in silk, artisan Quang Nam uses three main methods, weaving, dyeing, and printing, to create motifs and designs on silk. There are two forms: First, the pattern motifs repeat according to the rules and cover the entire surface of the fabric. That is a popular type. It can weave wide fabric with many rich textures. The pattern is a single, non-repeating form in the second form. This type creates a smaller material; the product cost is much higher than the first form.

The second method is dyeing. Currently, The Dyer uses the main dyeing techniques: plain, splash, and tie-dyeing. These dyeing techniques create random patterns in the form of stone veins, water waves, etc. The third method used is printing; this is a technique to develop fabrics with rich textures and patterns according to different ways according to customer needs. (Tran Y. T., 2022)

Regarding the dyeing method, the ancient Quang Nam Silk used dyeing methods derived from nature regarding dyeing materials. In the Research of author Nguyen Minh Phuong, the dyeing method was described: "Ma Chau village has a dyeing profession that is still preserved until now; they use the dyeing method of the Katu⁶ people in the mountainous region of Quang Nam. The Katu people use parts of forest trees as dyes. Wanting to have a red color, they use crushed *Dioscorea Cirrhosa* tubers and take the water to cook as a dye; yellow is the root of a *Coscinium fenestrated* vine plant. For black, use crushed "indigo" leaves and soak them for a long time. As for the white color, they use the raw fabric color, but it is too bright, so they take the shells from the stream, bake and mill them into powder, and dye them so they are no longer dazzling white" (Nguyen P. M., 2011).

In the past 100 years, with the development of the textile industry. The number of textile dyeing enterprises using industrial chemicals increases day by day.

⁶ An ethnic minority group in Quang Nam province

The use of industrial dyes has become an inevitable trend. Due to the convenience and needs of this period, many weaving households in Quang Nam were inclined to use industrial dyes. However, many studies have shown that fabric dyeing chemicals can severely affect human health and negatively impact the environment. (Le H. T., 2021). Therefore, the study of using dyes extracted from leaves and roots is a direction that needs to be further developed. They know this; since the 2010s, Quang Nam's weaving and dyeing artisans have restored dyeing techniques from natural materials. They have silk dyed from the solution extracted from wisteria, cashew nut, flower, cabbage, tea leaf, bamboo leaf, chestnut tree trunk, sappan wood, thistle, and myrtle. However, many of the Quang Nam people no longer pursued the weaving profession for quite a long time, so the process of passing the job between generations in the family was interrupted. Until now, the traditional technique of dyeing fabrics has been almost lost. There are not many older people who understand technology, and most of them do not have descendants following their careers. Therefore, the current dyeing techniques are not as rich as before (Tran Y. T., 2022).

The development process of Quang Nam traditional craft villages has gone through many ups and downs. In recent years, many individuals, organizations, and local authorities. Silk products are gradually being revived, and specific values are achieved in the domestic and foreign silk markets. Quang Nam silk-weaving artisans are constantly changing, developing designs, and using new environmentally friendly dyes, such as dyes extracted from plants. However, up to this point, the existing patterns of this brand are not rich and unique. Because of using the machine-assisted weaving method, floral silk fabrics have not yet created a unique texture in constructing surfaces because they depend on the loom. Silk fabrics use dyeing and tying techniques. Although creating uniqueness and originality, the patterns are still in a random form that has not yet shown the aesthetic and creativity of their creators. Industrial printing methods can create products rich in designs but reduce the uniqueness of traditional handmade fabrics.

Besides, consumers' requirements for textile products are increasing daily in all aspects of aesthetics, convenience, safety for human health, and environmental friendliness. Especially in recent years, people have tended to prefer handmade products. These products are usually small in quantity but sophisticated, showing the creativity of each artist. Each handcrafted product can be considered a work of applied art. At the same time, they were diversifying patterns and textures on silk to more customers, thereby expanding the market for the product.

Therefore, studying hand-dying fabrics with textures from natural materials is essential to improving the aesthetic value and the product cost, contributing to revitalization and development. Traditional silk weaving has existed for a long time in this land. Since then, it has affirmed the position of craft villages in the country and the world.

On that basis, I researched *Quang Nam Silk, Vietnam: Material Culture and Storytelling in the Process of Cultural Revitalization*.

2. Research Objectives

2.1. To study Quang Nam's historical, social, and cultural development from the beginning to the present (2023).

2.2 To study Quang Nam Silk from 1570 to 1986 in the dimension of Material Culture.

2.2.1 To study Quang Nam silk from the Nguyen Lord Period to the end of the Nguyen Dynasty (1570 -1945).

2.2.2 To study Quang Nam silk from the end of the Nguyen Dynasty to before the Doi Moi Period (1945-1986).

2.3. To study the cultural revitalization of Quang Nam silk in the dimension of material culture and storytelling (1986-2023)

2.4.To study "Ma Chau silk" in the dimension of unit analysis.

3. Research Question

3.1 What is the important context in Quang Nam's historical, social, and cultural development?

3.2. What is Quang Nam Silk's historical development from 1570 to 1986 in Material Culture?

3.2.1. From the Nguyen Lord Period to the end of the Nguyen Dynasty (1570-1945) in Vietnam, Quang Nam silk was associated as a production source for that dynasty. In the Dimension of material culture, what art forms and social processes were involved in this period?

3.2.2. From the end of the Nguyen dynasty until before the period of the Doi Moi policy (1945-1986), Vietnam was mainly in the context of that socio-cultural crisis. At this stage, how important is the status of Quang Nam silk in the Dimension of material culture?

3.3. From the beginning of the Doi Moi Period to the present (1986-2023), how has the Revitalization benefited the value of Quang Nam silk?

3.4. How did "Ma Chau Silk" originate in Quang Nam, and how did it have dynamics in Vietnamese products and social and cultural contexts in different contexts?

4. Definition of Terms

4.1 Quang Nam Silk

This research refers to the silk fabric produced in Quang Nam province, central Vietnam, representing the traditional silk-weaving profession established and developed strongly for a long time. Along with the change in history, the advancement of technology, and the transformation of the market, Quang Nam silk has gone through ups and downs and is in danger of disappearing.

4.2 Ma Chau

In some ancient texts, this place is also known as Lang Chau. Ma Chau is the old name of a village-level administrative boundary. It is now Chau Hiep village, Nam Phuoc town, Duy Xuyen district, Quang Nam province. In the past, this place was one of Quang Nam's most developed silk-weaving villages.

4.3 Storytelling

In this research, “Storytelling” is a concept used in many fields, such as language, culture, and art. It is an effective method to explore and interpret cultural and social factors through stories and legends. This method can effectively collect data from the study site through interviews to better understand their experiences and perspectives. In this case, Storytelling creates new cultural and social awareness and information. In addition to using storytelling as a research method, Storytelling also plays an essential role in communicating research results and creating deep connections with the community.

4.4. Material Culture

The “Material Culture” in this research refers to objects created by humans that closely relate to daily life, including objects, tools, architecture, costumes, and art. Material Culture reflects the cultural values, beliefs, customs, and social behavior of a community or a group of people. We can research Material Culture through surveys, interviews, product analysis, and cultural heritage research. It helps define the interaction between people and matter and explores how culture is expressed and preserved through material objects.

4.5 Cultural Revitalization

In this research, “Cultural Revitalization” means the renewal or reawakening of something, usually in an economic, social, cultural, or environmental context. This term refers to efforts to renew, improve, or regenerate something that has become dead, weakened, or ineffective. Within the scope of this topic, Revitalization relates to efforts to preserve and restore the values of traditional silk-weaving villages in Quang Nam province, Vietnam.

4.6 Dang Trong (Inner Circuit / Cochinchina)

In this research, “Dang Trong” refers to the territory under the control of Lord Nguyen, which was determined from the south bank of the Gianh River (Quang Binh province) to the inside. Quang Nam is considered a critical socio-economic area of Dang Trong.

4.7 *Dui; sa; nhieu; lanh; triu; doan; gam, lua:*

In this research, those words refer to silk-woven fabrics.

5. Research Methodology

Qualitative research methods were adopted. Fieldwork and literature research were used to collect data. Analysis was conducted through anthropological and sociological concepts. The findings are presented in the form of descriptive analysis. The research methods are explained as follows:

5.1. Population and Sample

The topic studies the population groups that impact the formation and development of the silk-weaving career in Quang Nam province consisting of:

5.1.1. Key Informant

1) The Quang Nam silk-weaving villagers: To carry out the topic, the author surveyed and interviewed people working in mulberry cultivation, silkworm rearing, and silk-weaving in Quang Nam province. This group includes people currently in the profession and those who used to work but now no longer work. They came from silk-weaving villages in Quang Nam Province, such as Ma Chau, Thi Lai, Hoi An, Dong Yen, etc.

2) Local Government: Find out the policies on investment and development of craft villages through the local authorities of Duy Xuyen district and Quang Nam province.

3) Researchers: Quang Nam has attracted many researchers and scholars, such as cultural researchers, sociologists, writers, historians, designers, and more. Their research contributions have provided valuable insights for this study.

5.1.2 Casual Informant

1) Customers use Quang Nam silk: Surveying to survey the understanding, usage needs, and satisfaction of consumers for Quang Nam silk products

2) Fashion Designers and artists: We are surveying fashion designers to determine their understanding of Quang Nam silk products and the level of effectiveness the material brings to the designs.

3) Staff at craft village tourist sites in Quang Nam, where traditional weaving and dyeing activities are shown.

5.1.3 General Informant

The group of dyers comes from other ethnic minorities in Vietnam, such as Cham, Katu, Thai, and H'mong. The purpose of surveying these subjects is to compare the similarities between the natural dyeing techniques of different ethnic groups and craft villages, thereby completing the natural dyeing palette for silk fabrics in Vietnam. Quang Nam.

5.2. Research Area

5.2.1 Main Area: Traditional silk weaving village Ma Chau, Chau Hiep Village, Nam Phuoc town, Duy Xuyen district, Quang Nam province.

5.2.2 Sub Area: Tourism sites showcasing and reenacting traditional silk weaving activities: Hoi An Silk Village; Vinpearl Nam Hoi An Resort; Heritage sites preserving artifacts related to the research subject: Quang Nam provincial museum; Imperial Citadel Museum (Hue)

5.3 Data Collection

Data collection Data was collected through fieldwork and literature.

5.3.1. Research fieldwork Data

- 1) Interview: Formal interview,
- 2) Informal interview, Focus group interview
- 3) Observation: Normal observation (or general observation), Participatory observation

5.3.2 Documentary Data Collection.

- 1) Google Scholars and SCI-Hub
- 2) Research, books, and scientific journals on research topic issues.

5.3.3 Tool or Equipment for data collection

The primary data recording tools are cameras, voice recorders, and notebooks. The camera is used for image data acquisition—recorders record conversations in formal or informal situations to facilitate further data analysis and research. A Field notebook records vital information about visits and observations in the field. Document notebook is used to record reading records and citation records of documents.

5.4 Data Synthesis and Analysis

5.4.1 Data synthesis: The researchers used the research conceptual framework as the primary tool for grouping data. According to the research objectives in the system, it is essential to provide detailed, comprehensive information. I'm constantly looking at the data. Is each set of information enough, or is there any part of it that's not enough? This is to gather additional information.

5.4.2 Data analysis: Researchers conduct a descriptive analysis of the concepts in each chapter and analyze the data. In addition, I analyzed dialogue with other people's research on Quang Nam Silk and the work of the same concept group on this issue.

5.5 Research representation

5.5.1 Full paper of research-Descriptive analysis

5.5.2 Research article international research article, Scopus level.

6. Scope of Research

6.1 Scope of Area

We carried out the research topic within the scope of Quang Nam province, an administrative geographical region located in the central coastal area bordering on the North by Thua Thien Hue - the ancient capital of Vietnam, and Da Nang City. It borders Quang Ngai province to the South, Laos to the west, and the East Sea to the East. In particular, the dense river system develops waterway traffic, connecting with key economic and political centers such as Hoi An and Da Nang. It's a favorable condition for expanding trade with domestic regions and countries.

In addition, the dense river system in Quang Nam has created fertile plains deposited by alluvium every year in the flood season. It's suitable for developing horticulture, especially mulberry cultivation and silkworm rearing.

6.2 Scope of Period

Research topic on Quang Nam Silk through historical development stages, specifically as follows:

(1) 1570 - 1945: This period marked the flourishing of silk weaving in Quang Nam. We defined this period from 1570 (Lord Nguyen ruled Quang Nam) to 1945 (the end of the last feudal dynasty of Vietnam).

(2) 1945 - 1986: Vietnamese society had many changes. The change of political institutions: The impact of the war has created significant changes in the production and consumption of traditional silk-weaving products in the locality.

(3) 1986 - 2023: Vietnam's Doi Moi Policy (1986) has significantly changed many fields. Traditional handmade products face challenges in terms of design and market. With the risk that a conventional profession may be wholly lost, local governments and individuals have tried to revive it.

6.3. Unit of Analysis in Research Content

To study the history of development and the revitalization process in Ma Chau silk-weaving village, Duy Xuyen district, Quang Nam province.

Ma Chau silk village was established around the 16th century and thrived under the rule of the Nguyen lords. In the history of silk weaving development in Quang Nam, Mã Châu stands out as one of the most prominent examples, preserving traditional silk weaving and dyeing techniques today.

7. Concept and Conceptual Framework

7.1. Research Concept

The central concept of this Research is Material culture and Storytelling.

(1) Material Culture: From the perspective of Material Culture, Quang Nam Silk is not an independent entity. The process of formation and development of Quang Nam silk is associated with geographical and natural characteristics and the change in social history. Therefore, the Research on Quang Nam silk must follow the following issues:

- The influence of geographical location and natural conditions on the formation and development of silk weaving in Quang Nam.
- The impact of Quang Nam's history and society through each period on the production and trading of silk products in the locality.
- Relationship between social groups and silk-weaving in Quang Nam

(2) Storytelling: The development history of silk-weaving in Quang Nam province, Vietnam, has existed for a long time, going through the process of formation and development with many events appearing in historical records. However, a large part of the information is passed on by word of mouth from generation to generation. Research on Storytelling helps the author to solve two problems:

- Learn the craft village's development history from the people's perspective through their ancestors' stories. These stories explain the formation of the craft village and describe the patriarchs as well as the experiences of the craft.
- Storytelling helps strengthen and build the Quang Nam silk brand, enhancing cultural values and increasing product prices.

7.2. Conceptual Framework

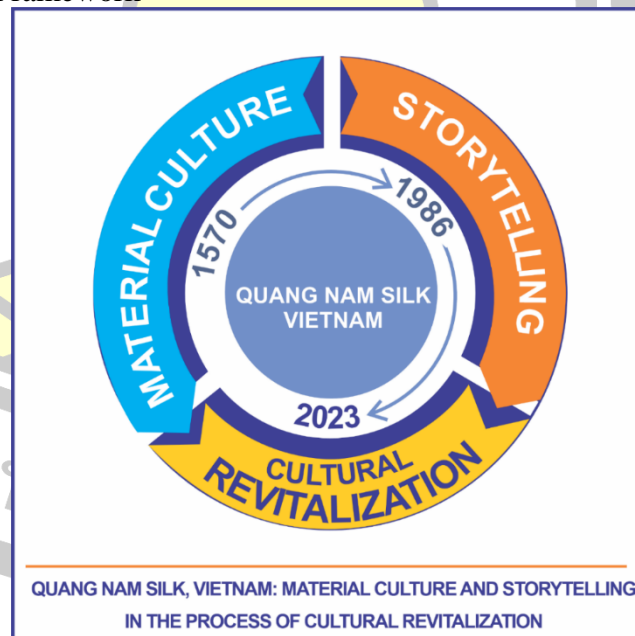


Figure 1 Conceptual Framework

Source: Researcher, 2023

8. Literature Review

8.1 Quang Nam Silk in the Spiritual Life of the People of Quang Nam

Quang Nam Silk is a traditional handcrafted product produced in Quang Nam province, located in central Vietnam. It is the main subject of this dissertation. In previous research, Quang Nam Silk has been mentioned as a minor component within studies on the history, economy, and culture of the Quang Nam-Da Nang region across various periods. However, there have been very few studies that regard Quang Nam Silk as an independent research subject. Additionally, no research has approached "Quang Nam Silk" from the perspectives of "Material Culture" and "Storytelling."

In the spiritual life of the people of Quang Nam in general, and the weavers in particular, the legend of the "*Queen of Tam Tang*,⁷" – Concubine Doan Thi Ngoc is one of the stories passed down through many generations. Numerous research materials explore this subject, highlighting the role of silk weaving in the lives of the Quang Nam people.

The book "*Queen of Tam Tang from Quang Land*," by Nguyen Phuoc Tuong (2003), This work presents the process of formation and development of the famous silk nursery in Quang Nam and the character Doan Quy Phi, whom the people worship as the Lady of Silk, the ancestor of weaving here, through sentences, stories, orally (Nguyen T. P., 2003).

Author Ho Ngo Tuan, in his Master's thesis in Vietnamese Studies topic: *Exploiting the Value of Historical and Cultural Relics and Craft Village in Duy Xuyen District, Quang Nam Province to Develop Tourism*, focuses on researching historical relics and Traditional Cultural festivals through understanding the formation and status of exploitation and concentrating on finding essential solutions in the conservation and development of cultural heritages and effective exploitation of cultural values to develop tourism in Xuy Xuyen district, Quang Nam province.

The author considers Duy Xuyen to be a sacred land. With nearly 2000 years of history, the communities residing on Duy Xuyen land have contributed significantly their efforts to the development of the country in general and Quang Nam province in particular. The actual situation of exploiting historical-cultural relics and traditional craft villages to serve tourism in the Duy Xuyen district has achieved many achievements thanks to the local government and people's awareness in recent years. Resources from historical-cultural relics have been revived through restoration and development for production, business, and tourism service development, contributing to local socio-economic development. Despite many positive changes, the Duy Xuyen tourism industry proposed many solutions to innovate the mode of operation, from which, in recent times, it has grown in quantity, size, quality, and variety of types and practical experiences. However, it is still not commensurate with the potential and strengths of the inherent cultural values of the district. It has not yet created a close connection between tourist attractions in the area.

The thesis has identified solutions that must be implemented to overcome limitations and promote the effective exploitation of historical-cultural relics, festivals, and craft villages to serve tourism development. That is to focus on

⁷ Tam Tang means "sericulture "

preserving and promoting historical-cultural relics, festivals, and traditional craft villages; make additional adjustments to the planning, focus on promotion and promotion strategies; strengthen the training of human resources; take advantage of all resources and mechanisms and policies of the State, inter-sectoral and inter-regional coordination, improve product and service quality, encouraging people to participate in tourism development. In addition, the thesis has proposed detailed and highly feasible contents to be implemented in each solution.

For growing mulberry-raising silkworm-weaving silk employment, the author has listed and introduced some typical craft villages in the district, including Ma Chau and Dong Yen silk-weaving villages.

Regarding the festival content, the author has listed and analyzed the characteristics of many traditional festivals held in Duy Xuyen, including the queen oTam Tang Festival. The festival was held in Dong Yen village, Duy Trinh commune, from February 11 to 13 (lunar calendar) to pay tribute to Mrs. Doan Quy Phi and honor the profession of growing mulberry, raising silkworms, nursing silk, and weaving silk. Ba Chua Tam Tang is a big festival, not only a cultural and spiritual activity, but also an activity to commemorate and honor ancestors, honor careers, promote products, and have associated with other festivals in the district to create a series of spiritual festivals to develop tourism.

The author commented: Formed and existed for hundreds of years, traditional craft villages in Duy Xuyen are not merely an economic complex but a production activity of a particular individual in favor of development. The household economy, which is all a crystallization in its existence, is the production culture, the spiritual culture, the eating habits, living habits, and customs. Therefore, each village Craft is a cultural space rich in identity or a miniature picture of Vietnamese village culture. Developing traditional craft villages that produce typical souvenir items creates a tourism product that effectively complements essential and robust products. At the same time, developing souvenir products associated with the craft village space also sustainably contributes to tourism development. It contributes to enhancing the responsibility of both locals and visitors to preserve traditional crafts and protect the environment and landscape of craft villages to create a cultural space rich in identity (Ho T. N., 2021).

8.2. The Process of Traditional Handcrafted Silk Production

To systematically organize Quang Nam's traditional silk-weaving process, the researchers approached interdisciplinary research materials, including specialized studies in Organic Chemistry. These studies provide fundamental knowledge to explain the principles and phenomena compared to the folk experiences passed down within the sericulture and silk-weaving communities.

Assoc. Prof. Dr. Hoang Thi Linh is a scientist in dyeing chemistry. She has many scientific works related to the field of natural dyeing. The Research *"Study the possibility of using natural colorants to dye cotton and silk fabrics, establish technological processes, and deploy applications for many textile and dyeing villages."* In this work, the author has studied the composition and nature of pigments of natural origin, thereby building, selecting, and optimizing pigment extraction processes with technological parameters. Fit: Developed a dyeing process with dyes extracted from tea leaves, leaves, mother of pearl leaves, and colored cashews for cotton and silk fabrics; Research on post-dyeing treatments to improve the color

fastness of products. Affirming color fastness and some preeminent properties of dyed products from 4 herbs, such as resistance to wrinkles, ability to absorb moisture, and breathability. Research on diversifying colors of dyed products with pigments extracted from 4 herbs by combining materials or holding colors to improve color fastness. (Linh H. T., 2012)

Doctoral thesis in Chemistry, "*Research on the extraction process of natural color compounds from mangosteen peels and Diospyros mollis fruit applied to silk fabric dyeing*" by Pham Thi Hong Phuong, researched optimization and established an appropriate technological regime for the extraction of pigments from mangosteen and mangosteen peels for dyeing silk fabrics in Vietnam. The optimal silk dyeing technology process has been established with pigments extracted from the fruit. This process is entirely compared to the traditional dyeing process. This process creates the conventional black color and many different color tones, shortening the dyeing process from 40 days to 4 hours. In addition, the study proved that silk fabric products dyed with pigments extracted from Mangosteen and Diospyros mollis fruit peels ensure ecology, do not contain formaldehyde, do not contain toxic azo, and meet the following criteria, high durability standards (Phuong P. T., 2016).

Author Le Tu Hai (2021), in the topic "*Studying and developing natural dyeing technology on silk and synthetic fabrics to replace chemical dyeing technology*," has studied and developed a technological process for extracting colorant solutions from natural materials such as fire flowers, areca nut, dyed cashew nut. Therefore, the research creates a source of natural dyes at reasonable prices, protecting the environment and the health of workers and consumers. The project also developed a process of dyeing silk fabrics with natural pigments with high color fastness at different temperatures and environmental conditions (Le H. T., 2021).

Author Giang Thi Kim Lien, in the article "*A Study on the Application of the Solution Extracted from Sappan Wood to Fabrics Dyeing*," describes researching and testing the dyeing of fabrics with the solution extracted from the wine tree with many different colorants. (Giang, 2010)

The research article "*Review of Dye Plants for Fabric/yarn of Vietnam*" by authors Le Vo Son Quan and Pham Thi Hong Phuong has summarized the plant sources used in Vietnam that can be used to dye fabrics. These materials can be used alone or mixed to create tones and combined with mordants to provide cohesion, durability, and a variety of shades. For dye. (Quan, 2021)

8.3 Quang Nam Silk in the Clothing Culture of the People

To construct a theoretical framework on the use of Quang Nam silk in the clothing culture of the populace, the researcher examined materials on dressing habits and the court's regulations on attire based on rank and position. These materials facilitate the analysis of changes in dress codes and rules over different periods.

These documents illustrate the role of silk in everyday life and reflect the dress system's complexity and diversity according to court standards. Through this research, we can better understand the development and transformation of the clothing culture in Vietnamese society and the significance of Quang Nam silk in expressing the status and power of individuals within the society. This contributes to illuminating a comprehensive picture of the clothing culture of people across various historical periods.

The book *"Vietnamese Costumes Through the Ages"* by Doan Thị Tinh meticulously delves into the history of Vietnamese attire across various eras, from the Hung Kings' establishment of the nation to the Nguyen dynasty and the French colonial period. For each era, the author meticulously describes the garments' form, color, and material, categorizing them into court and folk attire.

In the article *"Vietnamese Traditional Wearing Culture,"* author Tran Thi Thu Phuong analyzes the characteristics of Vietnamese people's clothing style associated with using garment materials. (Phuong T. T., 2014)

8.4. Quang Nam Silk in the Development of the Local Economy

While there are limited studies on Quang Nam silk from the material culture perspective, it is frequently mentioned in historical, economic, and social research as a significant product for local economic development. In the past, Quang Nam silk was a popular export commodity that received considerable attention and support from the royal court. Today, research continues to explore the role of Quang Nam silk as a commercial product and in promoting cultural tourism in the region. These studies highlight how the silk industry has historically contributed to the local economy and continues to play a vital role in contemporary economic and cultural activities. The ongoing interest in Quang Nam silk underscores its importance as both a traditional craft and a modern economic asset, demonstrating its lasting impact on the community's economic and cultural landscape.

The doctoral thesis of author Nguyen Minh Phuong (2017) with the topic *"Quang Nam - Da Nang Handicrafts from 1802 - 1945"* analyzed the factors affecting the development of Quang Nam handicrafts in Da Nang from 1802 (the beginning of the Nguyen Dynasty) to before August 1945 (August Revolution, ending of the last feudal dynasty in Vietnam). From there, he points out the characteristics of some typical handicraft villages in the locality. The topic also draws out the parts and contributions of handicrafts to the economic and cultural development of the locality. It offers solutions to preserve and develop typical Quang Nam - Da Nang craft villages. Quang Nam silk-weaving is also described in detail by the author. (Nguyen P. M., 2011)

The doctoral thesis in History major by author Ho Chau (2021) with the topic: *"Foreign Trade in Dang Trong during the Nguyen Lord Period"* at the University of Science, Hue University, provided more historical sources of historical documents on the trade relationship between Dang Trong with foreign countries from the sixteenth to seventeenth centuries, thereby affirming the role and substantial impact of foreign trade on the development of Lord Nguyen's government at that time. (Chau, 2021).

Author Nguyen Thi Thuy Dien, in the Master Thesis topic *"The solutions to develop traditional professions in Ma Chau silk-weaving village, Duy Xuyen district, Quang Nam Province,"* systematized the theoretical basis and practice of the development of traditional craft, studied the history potential and evaluate the current situation of conventional craft development in Ma Chau silk-weaving village. The topic covers craft villages, traditional and new villages, and development. Besides, the issue also highlights the main advantages and difficulties in developing traditional crafts in Ma Chau weaving village. On that basis, the case also proposes some solutions to build conventional art in Ma Chau silk-weaving village, focusing on four main groups: economic and social conditions, policy solutions, and developing craft villages associated with tourism. (Nguyen D. T., 2011)

The Master's thesis in Vietnamese studies by author Le Ngoc Hau with the topic *"Exploiting the handicraft value in the North of Quang Nam Province to develop community tourism"* specifically and systematically studies regional craft villages in the north of Quang Nam Province - the craft village's history of formation, development, conditions, and production process. In addition, the study has researched the actual situation of exploiting craft villages in the production and tourism business. From there, propose appropriate solutions to create a premise for craft villages and craft village tourism in the northern region of Quang Nam province to develop. (Le H. N., 2020)

The article *"A Brief Overview of the Development of Vietnamese Handicrafts from 1945 to 1975"* by author Dinh Quang Hai (2001) talked about the position and role of Vietnamese handicrafts in the years 1945 to 1975 in cultural life. , the country's political economy, and the complicated conditions of the war situation. (Dinh, 2001)

Author Dinh Quang Hai, in the article *"The handicrafts with the problem of creating jobs for workers from 1975 – 1996,"* stated that small industries play an essential role in economic, political, and social life. In the cause of national renewal, labor, and employment are among the most pressing issues. Promoting the development of handicraft industries to ensure jobs for artisans, create jobs for the people, limit the situation of farmers pulling into the city to find employment, and increase the entrance exam for workers. The author has thoroughly analyzed the progress of handicraft development and employment issues in Vietnam in two main periods: from 1975-1986 and 1986-1996. (Dinh, 2000)

Authors Nguyen Minh Phuong and Dong Thi Huong, in the article *"The Solutions to Preserve and Develop Handicraft Villages in Quang Nam,"* point out that Craft Villages play an essential role in the Vietnamese economy. In addition, handicraft villages show a bold mark in the national culture, contributing to the creation of regional cultural identities in the colorful picture of Vietnamese culture. Quang Nam is known as the "land of a hundred employments." However, the craft villages here are being affected by the modern socio-economic development process. This issue requires researching and proposing solutions to preserve and develop craft villages, contribute to sustainable socio-economic development, and keep the traditional cultural values of the locals. (Nguyen & Dong, 2020).

Author Thai Van Tho (2022) with the article *"Foreign trade activities in Quang Nam under Nguyen Lords (XVII – XVIII)." The vigorous development of trade for nearly two centuries in Dang Trong, in general, and Quang Nam, in particular, has contributed significantly to helping the Nguyen Lords constantly to strengthen and develop their government, expand their territory, and form a counterbalance to the enemy. At the same time, the strong development of foreign trade activities also helped Quang Nam become a vital link, playing a significant role and contributing to developing the international trade network of the region and the world (Thai, 2022).*

Nguyen Thi Le Ha (2020). *Vietnamese Handicrafts in Central Vietnam in the French Colonial Period:* The article makes comments on the role of handicrafts of the people in Central Vietnam during the French period. Silk weaving in Quang Nam is also described in the overall silkworm farming in the Central region. The author said: Due to the attention and investment of the French government, the mulberry growing area in the Central region is constantly increasing. Mulberry are grown the most in

Thanh Hoa, Vinh, Quang Nam, and Binh Dinh; the mulberry growing site is 13,500 ha, 18 times higher than that of Cochinchina.

Meanwhile, in Tonkin, the mulberry growing area is about 8,000 ha, 2/3 of the area compared to Central America. In Quang Nam, the Nam Hung Company of Vietnam opened a silk nursery to weave and dye silk during the First World War. The number of workers in these workshops reached 100 people. From the end of 1929, the silk industry in Central America declined because of competition with artificial silk products imported from France and China to compete with goods of good quality, low price, and artisans. Quang Nam province Textiles has improved the loom to increase productivity and bring beautiful products to meet consumer and export demand. Therefore, in some localities, silk nurseries, silk weaving, and fieldwork still develop, such as in the Go Noi area, Dien Ban district, and some communes on the south bank of the Thu Bon River in Duy Xuyen district. This place is the silk center of Quang Nam from the 20s to the 40s of the 20th century (Nguyen H. T., 2020).

Author Do Bang, in the book *"Economics and Commercials of Vietnam under the Nguyen Dynasty,"* presented the policy of Hue court towards the economy, the exchange of trade, the goods are exchanged and traded at home, and abroad there are items that are handicraft products... The commercial situation in Quang Nam – Da Nang also mentioned handicrafts in Quang Nam - Da Nang under the Nguyen Dynasty (Do B. , 1996).

8.5. Cultural and Social Development of Quang Nam Through the Ages

To study the development and transformation of "Quang Nam Silk," it is essential to place it within the cultural and social context of the locality through different periods. Thus, the researcher has approached historical research materials, which outline the stages of social development in Quang Nam through various political and social forms, including the impacts of war and changes in state economic policies. These studies help analyze Quang Nam's cultural and social development and affirm the value of silk in Quang Nam society. By situating Quang Nam Silk within specific historical contexts, we can better understand its role and significance in shaping and developing the local culture and society through different periods.

The book *Phu Bien Tap Luc* by Le Quy Don (1726-1784) was written about Dang Trong before the 17th century. The book describes the history, economy, politics, geography, and customs of Thuan Quang land. In this, emphasis is placed on developing traditional handicrafts, especially silk nurseries and weaving. In the seventeenth and eighteenth centuries, the formation and development of handicraft villages, most concentrated in the Thuan-Quang region, helped make Dang Trong a place with an abundant source of handicraft goods, rich and varied. The handicrafts commonly exchanged and traded in Dang Trong are the products of weaving (mat weaving, silk weaving), pottery making, hat making, paper making, bronze casting, blacksmithing, iron, etc. In particular, silk weaving, with the high skill level of the weavers, has created textiles that are not only diverse in types but also of good quality and beautiful patterns, including things: silk (yellow silk, white silk), brocade, satin, etc. with single yarns and double yarns.

When discussing the living habits and dress of The people of Dang Trong, The functionaries had a big house with brick and stone walls, curtain walls, brass furniture, wooden tables and chairs, rosewood, bowls, and trays, porcelain, flower wares, gold and silver saddlery, brocade clothes, flower bed mats, extremely riches,

showing off their beauty. The folklore also wore silk cloth such as sa, lưng as casual wear. The Soldiers all sit on rattan mats, leaning on flower pillows, holding antique incense burners, brewing high-quality tea, drinking silver-covered porcelain cups, and spitting out brass spits; eating and drinking dishes is nothing that is not north, three large bowls per a meal. The women and girls all wear dresses and flowers, embroidered flowers at the round neck. Treat gold and silver like sand, rice like mud, and luxuries very much. These descriptions show that silk cloth was used by many social classes, such as functionaries to commoners, and each class had a different habit of using silk types (Le D. Q., 2021)

The book *O Chau Can Luc* by author Duong Van An (translated by Nguyen Khac Thuan) recorded essential information about The O Prefecture region, including the names of districts, villages, mountains, rivers, harbors, and markets, as well as terms of mandarins, and loyalists from the O and Ri Prefectures (An D. V., 2009)

The book *Cochinchina in 1621* by Cristoforo Borri was the author's memoir, recording and describing the country of Annam, including products, people, beliefs, and customs in great detail. The work repeatedly represents the richness and diversity of Quang Nam Silk in the seventeenth century through the contents written about the habits of dress and the characteristics of trade with foreign countries. When describing the costumes of the Cochinchinese, the author emphasized, "As for the clothes, as we said, silk is so popular in Cochinchina that everyone wears silk." From the perspective of a Western missionary, the author describes all things of daily life with an enthusiastic attitude: "As for all the things of daily life, the land of Cochinchina is also very full. The first is their clothes; they have so much silk that working and low-income people use them daily. So more than once, I was amused when I saw men and women carrying stones, earth, lime, and the like without caring to keep the beautiful and precious clothes they wore from tearing or dirty." The author is surprised that working people also use silk, a precious material, daily.

Moreover, to explain this, he described the indigenous people's mulberry cultivation, silkworm rearing, and silk weaving: "This is not surprising if you know that there are tall mulberry trees, people pick their leaves to raise silkworms, which planted in fields as large as thorns in our country and they overgrow. So in just a few months, silkworms were raised and released silk, making small cocoons in such a large quantity and surplus that the Cochinchina people were enough for their use but also sold to other countries such as Japan, Laos, and Tibet. Although this silk is not delicate and smooth, it is more durable and stronger than Chinese silk". (Borri C. , 2019)

The article "About types of artifacts in Sa Huynh cultural relics in Quang Nam" by author Le Duy Son listed and analyzed the characteristics of archeological artifacts, including stilts, which can prove that weaving existed in Quang Nam more than 2000 years ago. (Le S. D., 2012)

The article "System of Rivers, Estuaries, and Islands in Quang Nam for the Hoi An Commercial Port," by author Nguyen Chi Trung, analyzes the favorable conditions of Quang Nam region that positively impact agricultural production and trade in Hoi An. (Nguyen T. C., 2021)

The book "Geography of Quang Nam - Da Nang" is a book organized and compiled by the People's Committees of Quang Nam Province and Da Nang City, carried out for 12 years (1997-2010), including six parts, describing natural

geography, administrative geography to history, economy, culture - society and typical children of Quang Nam. (Quang Nam - Da Nang People's Committees, 2010)

The research book *"Quang Nam in the Process of Opening and Protecting the Country – From a Cultural Perspective"* by author Nguyen Q. Thang analyzes the geographical and historical features of the land of Quang Nam from a cultural perspective. The time range is determined from the 15th century to before 1925. (Nguyen T. Q., 2005)

The book *Nguyen Cochinchina: Southern Vietnam in the 17th and 18th Centuries* by author Li Tana researched Dang Trong socio in the 17th-18th centuries. The book covers a new land's economic, social, political, and military fields, gradually developing into a regional trade center thanks to the Nguyen Lords' policy of encouraging foreign trade.

Li Tana says domestic silk is sold to the Japanese the most: "The Japanese came to Cochinchina first because of silk. They can buy silk more easily here than elsewhere because many Japanese live at the main port, Hoi An, and these Japanese can collect raw silk before their ships arrive. This activity in the local market became so important that the price of silk in Cochinchina fluctuated according to the speed of the ship's arrival at the port. The local silk producers in Cochinchina divided their harvest into two categories, according to the time of arrival of the Japanese ships: the "new silk" was harvested from April to June at the time of the Japanese purchase. "Old silk" is harvested from October to December." Besides the Japanese, the Dutch and British traded with Cochinchina for silk products. The author writes: "From 1633 to 1637, two Dutch ships arrived in Cochinchina yearly. Before heading to Batavia, these two ships usually depart from Firando, through Taiyuwan (An Binh port in Taiwan), to Cochinchina. However, they could not compete with the Japanese in purchasing silk, their main source of income. The Japanese living in Hoi An controlled the silk market here. The supply of Cochinchina was not enough, and the Japanese who settled in Hoi An frequented the silk production areas (mainly the districts of Thang Hoa and Dien Ban in Quang Nam) and bought the whole crop in advance". The development of the silk business led to a change in the agricultural structure. Li Tana said, "In the 1630s, the Vietnamese in Cochinchina were so engrossed in production for the Japanese silk and sugar market that they devoted much of their acreage to mulberry and sugarcane crops instead of mulberry trees and sugarcane. rice" (Tana, 2013)

Authors Vo Van Hoe, Ho Tan Tuan, and Luu Anh Ro (2007), in the book *"Culture of Quang from a Perspective,"* refer to the culture of Quang Nam - Da Nang, which introduces some typical craft villages and beliefs about craft groups, cultural activities in craft villages... (Vo, Ho, & Luu, 2007).

Author Nguyen Minh Trieu (2010), in the book *"Quang Nam and Da Nang through feudal dynasties,"* People's Army Publishing House, Hanoi. Based on the historical documents compiled by the National History of the Nguyen Dynasty, this work collects and synthesizes the results of historians, researchers, and historical documents related to the land of Quang Nam and Da Nang, then systematized into chapters and sections according to topics, including History, Politics, natural geography, Economics, Humanities, Military-defense, and Characters. (Nguyen T. M., 2010)

The book *"Socio-economic Structure of Vietnam during the colonial period (1858-1945)"* by author Nguyen Van Khanh deals with the socio-economic system of Vietnam during the French colonial period in general, including an analysis of the development of handicrafts and typical craft villages in Quang Nam. (Nguyen K. V., 2000)

Author Nguyen The Anh, in the book *"Vietnam in the French Colonial Period,"* describes the handicraft development in Quang Nam - Da Nang in the overall socio-economic of Vietnam and points out the French policies towards handicrafts. (Anh, 2008)

8.6. Storytelling

This research approaches the "Storytelling" theory to study Quang Nam Silk through oral narratives and anecdotes recorded in historical documents. Furthermore, "Storytelling" helps enhance the spiritual value of the product and contributes to brand positioning in the market.

Cristopher Nash (1990), in the book *Narrative in Culture – The Users of Storytelling in the Science, Philosophy, and Literature*, Routledge Publisher, Includes many research articles on storytelling by authors in many fields, including sociology, physics, philosophy, and literature. (Nash, 1990)

Wallace, C. (2022). *The Power of Narratives and Storytelling*. This book shows that our culture has a rich history of Storytelling. Stories are often shaped by culture and society. Individuals can find meaning and intervene in power building by studying Storytelling with various techniques and methods. Storytelling also has a deep connection to society's core values. (Wallace, 2022)

8.7. Material Culture

Material Culture is the primary theoretical framework in this dissertation. The researcher employs this concept to examine the relationship between Quang Nam Silk and human life.

Tilley, Christopher & Keane, Webb & Kuchler, Susanne & Rowlands, M. & Spyer, Patricia (2006). *Handbook of Material Culture*. This book examines the theories, concepts, intellectual debates, substantive fields, and research traditions that characterize "things" analysis. This cutting-edge work examines the current state of material culture and how this field of study can be expanded and developed. (Tilley, 2006)

Lunn-Rockliffe, Samuel & Derbyshire, Samuel & Hicks, Dan(2020). *The Analysis of Material Culture*. This book has shown that the matter surrounding humanity is not a passive entity that creates the context of human life, nor are they purely artificial products. Value does not exist alone, separately, but instead is intimately linked with each other in a complex network of relationships and positively affects the social structure in many ways. The analysis of material culture requires deploying many methods in different fields. Objects, environments, and immateriality are the core issues of studying material culture. (Lunn-Rockliffe, 2020)

Hicks, Dan & Beaudry, Mary. (2010). *The Oxford Handbook of Material Culture Studies*. This book gathers 28 research articles by many authors with content revolving around Material Culture in archeology, anthropology, geography, science, technology, etc. The research scope of the articles includes disciplinary perspectives, materials practices, people, natural and artificial environments, and research in specific cases. (Hicks & Beaudry, 2010)

Niamh Moore and Yvonne Whelan (2007), *Heritage, Memory and the Politics of Identity: New Perspectives on the Cultural Landscape*. This book's research on cultural landscapes has gained momentum in recent years by revealing new insights. For geographers, archaeologists, sociologists, and architects, the cultural landscape is often considered an iconic site and a key player in the heritage process. This book explores the overlapping and complex relationships between identity, memory, heritage, and cultural landscape. It provides an overview of new methods for studying these relationships. They were combined with evidence from Ireland, England, Scotland, and the United States. These case studies demonstrate the importance of the past in shaping narratives of contemporary identity and draw attention to the influential role of memorials and parades as cultural heritage sites. Then, the focus turns to how inheritance is politicized for different endpoints. It represents a changing perception of a particular heritage site and heritage building and its role in creating and rebuilding identity. (Moore & Whelan, 2007)

Cathy Coulter and Margarita Jimenez-Silva (2017), *Culturally Sustaining and Revitalizing Pedagogies: Language, Culture, and Power*. This book is a collection of educators' writings that highlight the journeys, challenges, and stories surrounding cultural and language restoration through learning through the impact of social media - Department of Education and Community. (Coulter & Jimenez-Silva, 2017).

9. Benefits of Research

9.1 Benefits for Academia

This research systematically analyzed and categorized Quang Nam Silk using the concepts of Material Culture and Storytelling, revealing the significance of Quang Nam Silk to both the locality and the nation in different social environments. This expanded the boundaries of the research field on Quang Nam Silk, enriched its content, and further supplemented the implications of the concepts of Material Culture and Storytelling. It will also provide a new research model for studying similar situations in other subjects.

The research findings can be used as a reference for learning, teaching, and creative design.

9.2 Benefits for the society and community where the study is located

The findings of this study can be applied to revitalizing traditional silk-weaving villages in Quang Nam province, fostering economic development, promoting tourism, and preserving cultural heritage. By understanding the cultural and economic significance of Quang Nam Silk, local communities can leverage this knowledge to enhance sustainable practices in silk production, attract tourism through cultural experiences, and strengthen local economies. This research enriches the understanding of Quang Nam's cultural identity. It offers practical insights for policymakers, businesses, and local communities to sustainably develop and preserve their heritage while contributing to regional economic growth and cultural tourism initiatives..

9.3. Benefits for making national or local government policies

The research enhances and refines state guidelines and policies for developing craft villages. By providing insights into traditional crafts's cultural and economic significance, it supports the adaptation and supplementation of governmental strategies to preserve cultural heritage and foster sustainable economic growth in rural areas.

Additionally, the findings can inform and empower local businesses, encouraging them to innovate and collaborate in sectors related to traditional crafts. This holistic approach strengthens the economic resilience of craft villages and promotes cultural tourism, local employment opportunities, and the sustainable management of natural resources. Thus, the research serves as a valuable resource for policymakers, businesses, and communities seeking to leverage cultural heritage as a catalyst for socio-economic development while preserving the unique identities of craft traditions.

10. New Knowledge After Research

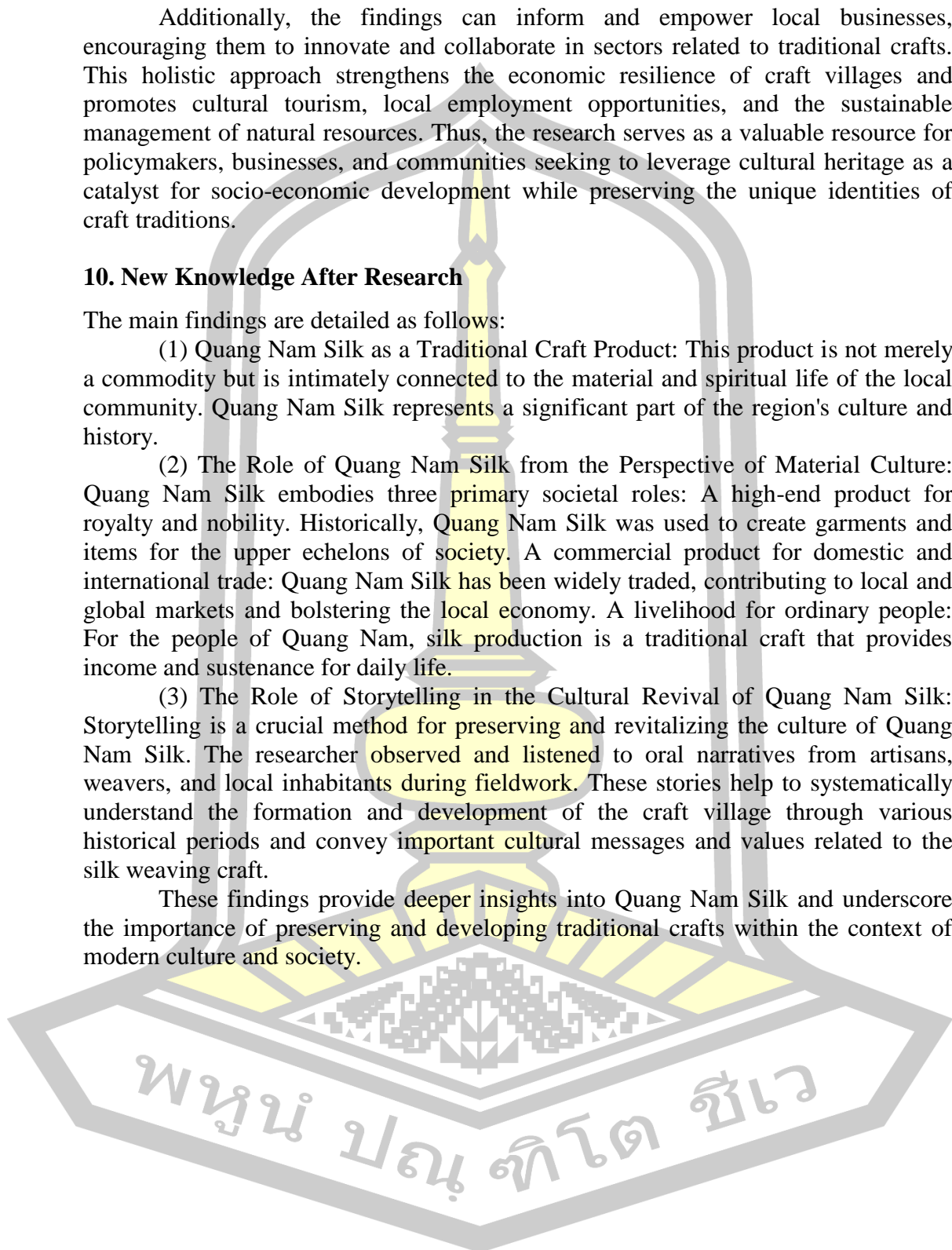
The main findings are detailed as follows:

(1) Quang Nam Silk as a Traditional Craft Product: This product is not merely a commodity but is intimately connected to the material and spiritual life of the local community. Quang Nam Silk represents a significant part of the region's culture and history.

(2) The Role of Quang Nam Silk from the Perspective of Material Culture: Quang Nam Silk embodies three primary societal roles: A high-end product for royalty and nobility. Historically, Quang Nam Silk was used to create garments and items for the upper echelons of society. A commercial product for domestic and international trade: Quang Nam Silk has been widely traded, contributing to local and global markets and bolstering the local economy. A livelihood for ordinary people: For the people of Quang Nam, silk production is a traditional craft that provides income and sustenance for daily life.

(3) The Role of Storytelling in the Cultural Revival of Quang Nam Silk: Storytelling is a crucial method for preserving and revitalizing the culture of Quang Nam Silk. The researcher observed and listened to oral narratives from artisans, weavers, and local inhabitants during fieldwork. These stories help to systematically understand the formation and development of the craft village through various historical periods and convey important cultural messages and values related to the silk weaving craft.

These findings provide deeper insights into Quang Nam Silk and underscore the importance of preserving and developing traditional crafts within the context of modern culture and society.



Chapter II

Historical, Social, and Cultural Development of Quang Nam from the Beginning to the Present (2023)

Introduction

This chapter examines Quang Nam province's history, culture, and society through the lens of its traditional silk weaving industry's development stages. The chapter's content is divided into five main parts:

Part 1: Examining the Impact of Geography and Natural Conditions on Quang Nam Silk. This section explores the influence of natural and geographical factors on the formation and development of Quang Nam silk weaving. Factors considered include geographical location, topography, climate, soil, and natural resources. The following parts explore the impact of social and historical forces on Quang Nam silk production and trade. They examine how the history and development of Quang Nam society throughout different periods and social changes have impacted silk production and trade.

Part 2: Quang Nam in the Early Period of Silk Weaving (Before 1570); Part 3: Quang Nam during the Flourishing Period of Silk Weaving (1570-1945); Part 4: Quang Nam during the Cultural Crisis of Silk Weaving (1945-1986); Part 5: Quang Nam in the Process of Silk Weaving Revival (1986-2023).

Part 1: Geographical location and natural features favorable for the development of traditional silk weaving in Quang Nam

Quang Nam Silk refers to products originating from silk produced within Quang Nam province. This part details the geographical characteristics of Quang Nam province, including its terrain and river systems. Additionally, climate specifics such as rainfall patterns and flooding had been thoroughly analyzed. These geographical and natural conditions allow the people of Quang Nam to flourish in cultivating mulberry for silkworms and weaving silk.

1.1. Geographical location: Advantages for the development of Quang Nam Silk

Due to its location in the country's Central region, since the 15th century, Quang Nam has been considered the "throat" of the Thuan Quang region, the junction between the three areas of North - Central - South, and countries in the region. This has contributed to promoting production, including handicrafts, to provide goods for commercial activities.

The designation "Quang Nam" first appeared in 1471, signifying "expansion to the south." Throughout more than half a century since then, Quang Nam has undergone numerous changes in its administrative unit names and territorial divisions and mergers.

From 1471 to 1803, the Quang Nam territorial scope extended from South of the Thu Bon River to the Cu Mong Pass, encompassing the lands of the three prefectures of Thang Hoa (southern Quang Nam), Tu Nghia (Quang Ngai), and Hoai Nhon (Binh Dinh), with numerous changes in administrative unit names: Quang Nam

Supervisory Circuit (1471) - Quang Nam Region (1490) - Quang Nam Tran (1520) - Quang Nam Dinh (1602).

After establishing the Nguyen dynasty, King Gia Long implemented administrative reforms nationwide. Accordingly, the large Quang Nam Dinh was divided into three smaller dinh: Quang Nam Dinh (comprising Dien Ban and Thang Hoa prefectures); Quang Ngai Dinh (Tu Nghia prefecture); Binh Dinh Dinh (Quy Nhon prefecture). From 1803 to 1945, the Quang Nam provincial territorial scope remained unchanged.

The Changing of Designation of Quang Nam Province Throughout History as follows: Thua Tuyen Quang Nam Circuit (1471); Quang Nam Region (1490); Quang Nam Prefecture (1520); Quang Nam Administrative Division (1602); Quang Da Special Zone (1967); Quang Nam Da Nang (1975); Quang Nam Province (1997).

1.1.1 Quang Nam is located in the central region of Vietnam, favorable for economic and cultural exchanges with localities throughout the country and neighboring countries.

Quang Nam is a province in the South Central Coast region of Vietnam, boasting an exceptionally advantageous geographical location and bordering several significant socio-cultural centers. Its geographical coordinates are 14°54' - 16°13' North latitude and 107°3' - 108°45' East longitude. It is situated 820 km North of the capital, Hanoi, and 900 km south of Ho Chi Minh City, positioning it strategically between the two major cities of Vietnam.

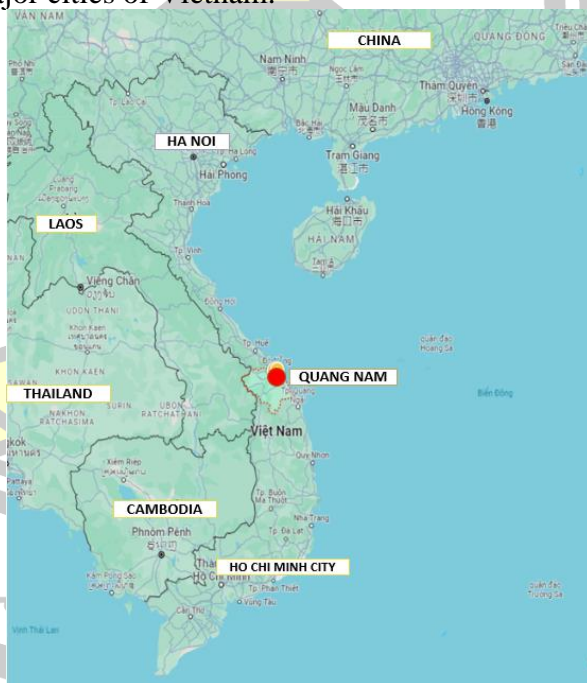


Figure 2 The Location of Quang Nam Province

Source: <https://www.google.com/maps/> [Accessed on June 9, 2024]

Covering a natural area of 10,438.4 km², Quang Nam is bordered by Da Nang City to the north, Quang Ngai and Kon Tum provinces to the South, Laos to the west, and the East Sea to the East. This unique geographical positioning makes Quang Nam a central hub for various economic zones and provides a crucial gateway to the East Sea. This access is vital for developing the marine economy and enhances connectivity with other regions through a diverse and comprehensive transportation system, including roads, railways, waterways, and airways.



Figure 3 Map of Quang Nam Province. Quang Nam, located in central Vietnam, has a relatively advantageous position for economic development as it borders important administrative areas and has a long coastline to the East.

Source: Researcher, 2024.

The province's advantageous location along the South Central Coast means it plays a pivotal role in connecting northern and southern Vietnam, serving as a bridge for exchanging goods, culture, and economic activities. The proximity to Da Nang, a significant financial and cultural center, further amplifies Quang Nam's significance, offering economic collaboration and cultural exchange opportunities. The province's access to the East Sea is particularly beneficial for the fishing industry, maritime trade, and tourism, making it an attractive destination for investment in these sectors.

The province's infrastructure development has kept pace with its economic growth, with significant investments in transportation and communication networks. Major highways and national roads traverse Quang Nam, connecting it efficiently with other provinces and major cities. The railway system further bolsters connectivity, providing reliable and cost-effective transportation for goods and passengers. The waterways, including rivers and coastal routes, support domestic and international trade, while the proximity to Da Nang International Airport offers air connectivity, facilitating business and tourism.

Quang Nam's strategic location and robust infrastructure have made it a focal point for regional development plans, attracting investments in various sectors such as

industry, agriculture, tourism, and services. The province's rich cultural heritage, exemplified by the ancient town of Hoi An, a UNESCO World Heritage Site, adds to its allure, drawing tourists and fostering cultural tourism.

In summary, Quang Nam's geographical advantages have positioned it as a crucial economic and cultural hub in Vietnam's South Central Coast region. Its role as a connector between northern and southern Vietnam and its access to the East Sea enhances its strategic importance, making it a key player in regional development and a prime location for investment and growth.

1.1.2 Quang Nam is adjacent to the ancient capital of Hue and was a community that produced silk for the Hue Royal Court in the past

The ancient capital of Hue, also known as Phu Xuan, was the capital of Cochinchina under the Nguyen Lords from 1687 to 1774, and later the capital of the Tay Son dynasty from 1788 when Emperor Quang Trung, also known as Nguyen Hue, ascended the throne. When Nguyen Anh ascended the throne in 1802, taking the reign title Gia Long, he also chose Phu Xuan as the capital for the Nguyen dynasty, the last feudal dynasty in Vietnamese history until 1945 when the last emperor of the Nguyen dynasty, Bao Dai, abdicated.

Proximity to Hue City in the North: Historically the capital of Vietnam, Hue's proximity gave Quang Nam the privilege of being selected as a tributary region to the imperial court. This significantly contributed to developing the province's sericulture and silk-weaving industry. Author Le Quy Don remarked in *Phu Bien Tap Luc*: "Thuan Hoa region has very few products. The precious products are all taken from Quang Nam. It is the place with the most products in the country. The people of Thang Hoa and Dien Ban know how to weave cloth, silk, satin, damask, and brocade; their weaving skills are no less than those of Guangdong. As for the fields, they are vast and fertile, and the rice is delicious. Agarwood, aloeswood, elephants, rhinos, gold, silver, tortoiseshell, pearls, cotton, beeswax, sugar, lacquer, pepper, salted fish, fresh betel nuts, and various kinds of wood are all local products of this place" (Le D. Q., 2021).

1.1.3 The long coastline in the East is favorable for international trade

Eastern Border with the East Sea: Quang Nam's extensive coastline stretching over 125 kilometers presents a remarkable asset for fostering international trade. During the 17th century, Hoi An emerged as Southeast Asia's most bustling trading port, attracting merchants from Portugal, Japan, and the Netherlands to engage in commerce involving a diverse range of goods, particularly silk.

Since the mid-16th century, due to its favorable geographical location on the maritime spice and ceramic routes, Hoi An quickly became one of the bustling trading ports of Cochinchina. Domestic and international merchant ships came to trade. The 17th century was considered the golden age of the Hoi An port town. In 1618, the Jesuit priest Cristoforo Borri came to Cochinchina to evangelize, and he stayed there until 1622. In his diary, he wrote about the Hoi An port town at that time: "The city is called Faifo⁸, a city so large that one could say there are two cities, one for the Chinese and one for the Japanese. One has its area and ruler and lives according to its

⁸ Faifo is the former name of Hoi An

customs. The Chinese have their laws and customs, and the Japanese have theirs (Borri C. , 2019).

The author also described the routes leading merchant ships into this port town: "The most beautiful harbor, where all foreigners come, and where the famous fair is held, is the harbor belonging to Quang Nam province (Hoi An). People dock through two sea gates: Turon (Da Nang) and Pulluciambello (Hoi An). The sea gates are about three or four miles apart, after which the sea splits into two branches, going inland about seven or eight miles, forming two permanently separated rivers that eventually meet and flow into a large river. Ships from both sides enter this river (Borri C. , 2019).

By the 18th century, the role of Hoi An port town was still quite significant. This was where goods from the lowlands, from the highlands, from the North to the South, and from countries around the world converged, and a large volume of goods was exported. Le Quy Don in Phu Bien Tap Luc noted: "Goods produced from Thang Hoa, Dien Ban, Quy Nhon, Quang Ngai, Binh Khang along with Nha Trang were transported by boat via waterways, or by horse via land routes, all converging on the ancient town of Hoi An. Here, as Chinese merchants came to buy goods to bring back to China, there were so many goods that even with 100 large boats transporting them simultaneously, they could not carry them all." (Le D. Q., 2021).

Thus, Hoi An served as a stopover, a gathering, and a transshipment point for goods, with Da Nang acting as the gateway for merchant ships to enter and exit.



Figure 4 Cochinchina Shipping on the River: Faifo. The ancient town of Hoi An is a historic urban area located in the lower reaches of the Thu Bon River in the coastal plain region of Quang Nam Province, Vietnam. Thanks to its favorable geographical and climatic conditions, Hoi An was once a bustling international trading port, a meeting place for merchant ships from Japan, China, and the West. Importantly, here was the place of trading of Quang Nam Silk in the past also.

Source: John Barrow, *A Voyage to Cochichina*, London, 1806.

1.2 Quang Nam's topography is well-suited for the production and business of silk products.

1.2.1 The topography of Quang Nam can be categorized into four main types: high mountain terrain, high hill and low mountain terrain, hilly terrain, and plain terrain.

The terrain of Quang Nam includes high mountain ranges located in the northwest and southwest of the province, part of the Truong Son mountain system, with average heights ranging from 500 to 1000 meters. These mountain ranges run continuously in a northwest-southeast direction, featuring numerous high peaks, notably Ngoc Linh (reaching up to 2,567 meters). The terrain slopes from west to East and North to South, decreasing elevation towards the southeast. Additionally, Quang Nam's coastline includes numerous small and large islands. Hills and mountains cover 72% of the province's area, while the coastal areas consist of sandy stretches extending from Dien Nam commune in Dien Ban district to Tam Nghia commune in Nui Thanh district.

Quang Nam's river system spans over 900 kilometers, connecting mountainous and plain regions, facilitating maritime trade between localities such as Hoi An, Vinh Dien, Tam Ky, and Da Nang. For centuries, this geographical feature has provided a strategic advantage for the province's commercial activities and economic exchange. The largest river in Quang Nam is the Thu Bon River, originating from the Truong Son Range and flowing through districts including Nam Tra My, Bac Tra My, Phuoc Son, Hiep Duc, Que Son, Duy Xuyen, and reaching Giao Thuy (Dai Loc). The Thu Bon River flows through Dien Ban and Hoi An from Giao Thuy. The Truong Giang River runs along the coastal sandy area, connecting An Hoa estuary with Dai estuary, and joins with the Tam Ky River, which has a drainage basin of 300 km², originating from ten streams in the eastern Truong Son Mountains flowing into An Hoa estuary and connecting with the Thu Bon River. A branch of the Thu Bon River is the Vinh Dien River, flowing northward in the province and joining.

The Truong Son mountain range envelops Quang Nam to the west, while the East Sea lies to the East. Within the narrow geographical space of Quang Nam, mountains, forests, plains, and the sea intertwine. This diverse topography allows Quang Nam to have a rich variety of natural resources, including forest resources, agricultural products, and seafood. This creates favorable conditions for local economic and social development, from agriculture and forestry to fisheries, and opens up opportunities for tourism and other industries.

The plains of Quang Nam are typically narrow strips of land formed by short rivers and steep slopes, originating from the western mountain range and flowing into the East Sea. These are fertile agricultural lands ideal for cultivation. The deltas are particularly suitable for growing rice and vegetables, especially mulberry trees, an important local crop.

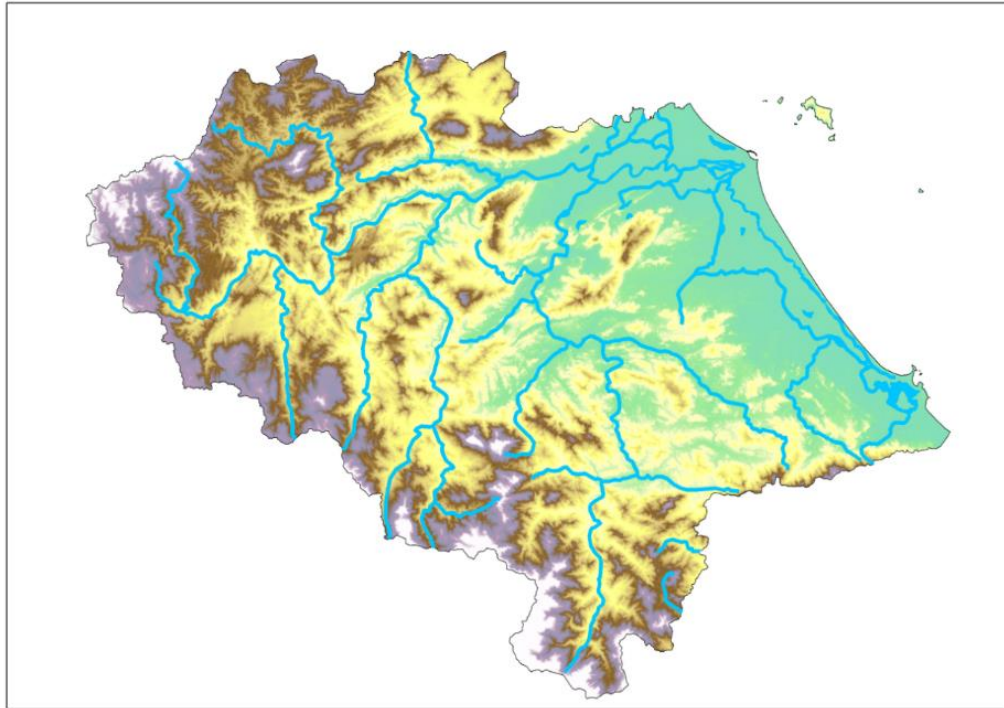


Figure 5 Topographic Map of Quang Nam Province. Quang Nam's topography slopes gradually from west to East, forming three distinct ecological landscapes: the high mountains in the west, the midland region in the center, and the coastal plain. Due to the hilly terrain and high rainfall, Quang Nam has a dense network of rivers and streams. This diverse topography allows Quang Nam to have a rich variety of natural resources, including forest resources, agricultural products, and seafood.

Source: Researcher, 2024

1.1.2 The diverse terrain of Quang Nam brings about the richness of local products, contributing to the development of the goods trade industry.

On the terrain of Quang Nam, mountains, forests, plains, and seas intertwine within a relatively small area. This unique geography creates a place rich in natural resources, fostering comprehensive development in agriculture, handicrafts, fisheries, and commerce.

In the book *"Phu Bien Tap Luc,"* author Le Quy Don commented: "Quang Nam is the most fertile land in the world. The people of Thang Hoa and Dien Ban are skilled at weaving silk fabric, and their craftsmanship is equally skillful and beautiful as that of Guangdong. Here, spacious fields yield good rice. Agarwood, incense, rhino horn, ivory, gold and silver, tortoiseshell, wax shellfish, sugar, honey, lacquer oil, areca nut, pepper, fish salt, and wood are all produced. The three prefectures of Quy Nhon, Quang Ngai, and Gia Dinh have countless rice, constantly praised by familiar Northern traders" (Le D. Q., 2021).

Author Phan Huy Chu, in the book *Lich Trieu Hien Chuong Loai Chi* (written around the 19th century), wrote: In Quang Nam province, the land is fertile, the resources are abundant, the fields are good, so the harvest is bountiful, with rice and rice. Many animals often supply other towns. The products are excellent and are the

same as those in the North. Originally an area famous for its wealth, it was a scenic spot for the sea and mountains (Phan C. H., 2012).

The interplay between the diverse natural resource base and the multifaceted needs of the local population has historically fueled the development of a rich tapestry of craft villages in Quang Nam. This dynamic interaction has fostered the province's unique and multifaceted cultural landscape.

1.1.3 The plains of Quang Nam possess many favorable characteristics for mulberry cultivation, which is a crucial aspect of the mulberry growing, silkworm raising, and silk weaving industry

Regarding its topographic structure, Quang Nam lies within the Kon Tum - Nam Nghia geographical region, gradually sloping down from west to East. It is divided into two main areas: an upland and mountainous region in the west and coastal plains in the East.

The upland and mountainous region accounts for most of Quang Nam's area (approximately 76.7%) and is divided into two sub-regions: high and low mountains. The average elevation of Quang Nam's mountains is around 1000 meters, with a system of primary forests harboring a rich biodiversity. This region is also the source of most of the major rivers in the province.

The plains of Quang Nam, covering approximately 23.3% of the province's total area, are formed by the confluence of the Thu Bon, Cai, and Bung rivers. These plains are relatively extensive compared to other coastal plains in the Central region. Fertile brown soils are distributed along the river valleys with good drainage, making them suitable for cultivating vegetables, legumes, short-cycle industrial crops such as tobacco, sugarcane, bananas, and especially mulberry trees. Therefore, this region is home to most traditional craft villages, historical and cultural sites, and heritage landmarks. Since ancient times, Quang Nam has been renowned for its sericulture and silk-weaving industry (Huynh, 2019).

Based on extensive research, the most suitable soils for mulberry cultivation fall into three categories: alluvial soils, grey soils, and sandy soils. These soils are concentrated in the Duy Xuyen, Dien Ban, Nong Son, and Dai Loc districts. Consequently, mulberry cultivation and silkworm rearing have flourished in these regions, giving rise to renowned silk-weaving villages such as Ma Chau, Thi Lai, and Dong Yen (Trieu, The Farmers' Association of Quang Nam, 2023).

1.3. The Impact of Climate on Agricultural Development

The climate of Quang Nam has many favorable factors for the mulberry cultivation and silkworm rearing industry, including temperature, humidity, and average rainfall. Quang Nam lies within the typical tropical monsoon climate zone, experiencing only two distinct seasons: the dry season and the rainy season.

Dry Season: The dry season extends from approximately February to August, representing the period with the lowest rainfall throughout the year. Average precipitation during this season ranges from 300 to 600 mm, accounting for approximately 20-30% of the annual rainfall.

Rainy Season: The rainy season commences in September and lasts until January of the following year. Average rainfall during this period is around 2000-2500 mm, contributing to 70-80% of the annual precipitation. The average

temperature in Quang Nam hovers around 25°C. Humidity levels are relatively high, ranging from 84 to 87%.

Quang Nam's climate exhibits transitional characteristics influenced by its geographical location and topography. High mountains in the northeast act as a wind barrier, contributing to a relatively humid climate with abundant rainfall. This results in the absence of dry months in many upland areas (mountainous regions). While dry months occur in the plains, they are insignificant, with monthly precipitation levels comparable to evaporation rates.

The abundant rainfall significantly impacts the flood regime of the region's rivers. Quang Nam experiences typhoons and low-pressure systems approximately 2-3 times yearly. The combination of heavy rainfall from storms and the steep topography sloping from west to East often triggers landslides and flash floods in mountainous districts and inundations in coastal areas. The most severe floods typically occur in October and November. While floodwaters rise rapidly in Quang Nam, they recede equally quickly. Compared to other regions, floods in Quang Nam do not cause severe consequences due to the efficient drainage capacity of the river network. Additionally, the dry season does not lead to severe drought conditions in Quang Nam, creating favorable conditions for agricultural cultivation.

1.4. River Systems and Seaports in the Life of Quang Nam Residents

1.4.1 The Rich River System and the Formation of Quang Nam's Community

Quang Nam has two major river systems: Vu Gia - Thu Bon and Tam Ky. The VG-TB basin area (including parts of the basin belonging to Kon Tum, Quang Ngai, and Da Nang) is 10,350 km², making it one of the ten largest river basins in Vietnam. The Tam Ky river basin covers 735 km². These rivers originate from the eastern slopes of the Truong Son range, mainly flowing west to East and emptying into the East Sea at Han estuary (Da Nang), Cua Dai (Hoi An), and An Hoa (Nui Thanh). In addition to these two river systems, the Truong Giang River runs 47 km along the coast from North to South, connecting the Vu Gia – Thu Bon and Tam Ky river systems.

The dense network of rivers in the region has created a comprehensive transportation system that extends in both east-west and north-south directions, linking major economic and political centers such as Hoi An, Da Nang, Vinh Dien, Thanh Chiem, Ai Nghia, Tam Ky, and others. Alongside the development of water transportation, boat piers, and riverside markets have emerged and flourished in various locations, offering commercial advantages.

Compared to the provinces in the South Central Coast region, Quang Nam's river system is quite intricate, with a large water flow. Historically and to the present day, the major rivers of Quang Nam, primarily the Vu Gia - Thu Bon system, the Truong Giang River, and the Tam Ky River, along with their tributaries, have served as spaces for cultural exchange and integration. They are essential waterways connecting various regions within and outside the province.

Notably, the rivers of Quang Nam played a significant role in the southward expansion of our ancestors. In the past, the migrations and land expansions of the people from Thanh-Nghe often took place by sea on boats. Upon reaching Quang Nam, the river mouths connecting to the sea in this land were where the immigrant ships stopped. From here, the immigrant boats traveled upstream to various regions of Quang Nam.

Since King Le Thanh Tong established the Quang Nam administrative region in the year Tan Mao 1471, the second year of Hong Duc, the migration of Vietnamese people to Quang Nam increased significantly and continuously. Historical evidence such as inscriptions and family genealogies show that ancestors chose the lower reaches of the major rivers in Quang Nam as a foothold to begin reclaiming and establishing new settlements on the new land.

The major rivers of Quang Nam, primarily the Vu Gia - Thu Bon system, the Truong Giang river, and their tributaries, have created fertile alluvial plains, densely populated and prosperous villages, and are home to famous traditional crafts. The river system of Quang Nam is the lifeline of trade routes, with boat piers and riverside markets intertwined with legends, folk songs, and melodies rich in the affection of Quang Nam.

*“Those returning, please tell the upstream folks,
Send down young jackfruit and send up flying fish.”*

The rivers of Quang Nam are also closely associated with the rituals, ceremonies, and folk festivals of the inhabitants from the highlands to the plains and coastal areas, such as the water trough worship ceremony of the upstream ethnic groups, the Ba Thu Bon Festival, the Ba Phuong Chao Festival, and the Co Ba Cho Duoc Procession Festival.

Within the river system in Quang Nam, the Thu Bon River is considered the "mother river," playing a unique role in the development and life of the people of Quang Nam and holding great value for tourism development. Originating from Dak Glei district, the river flows northwards through the midland districts of Quang Nam province (such as Nam Tra My, Bac Tra My, Tien Phuoc, and Hiep Duc). In Duy Xuyen and Dai Loc, the river is named Thu Bon. Thu Bon is also one of Vietnam's largest inland river basins today. The river basin covers an area of up to 10,350 km², mainly concentrated within Quang Nam province. Each year, the river deposits alluvial soil for Central Vietnam's sun-drenched and windy region, contributing to its economic prosperity and traditional cultural values.

The Thu Bon River is likened to a cultural river – a heritage river. On both sides of the Thu Bon River, from upstream to downstream, lies a system of traditional craft villages, rural villages, cultural and historical relics, heritage sites, and festivals that are valuable for exemplary tourism development. The Thu Bon River basin has a high number and density of historical relics and heritage sites, many of which are of significant value and internationally recognized, such as the My Son World Cultural Heritage site and the Hoi An Ancient Town. The Thu Bon River is indispensable to Hoi An's history and culture. During Hoi An's development period, this was the place for local trade and commerce. It became a significant waterway connecting neighboring regions and a place for cultural, commercial, and cultural exchanges between civilizations. The ancient houses along the river are evidence of Hoi An's development in the past when the city was one of the significant trade and commerce centers in East Asia. The trading boats on the river played a crucial role in expanding Vietnam's market to neighboring countries, making Hoi An an essential destination on the Maritime Silk Road.

The river is also a repository of the distinct ethnic culture of the Hoi An region. Numerous traditional craft villages have formed and developed here. Thanh Ha Pottery Village and Kim Bong Carpentry Village have created distinctive and

famous Hoi An products. Regarding craft villages and rural areas: The Thu Bon River basin concentrates most of Quang Nam's traditional craft villages, especially the lower area. These craft villages have a history of hundreds of years, specializing in crafts such as woodwork, bronze casting, pottery, weaving, and vegetable cultivation. Many craft villages still exist and thrive, producing many products for commerce and tourism. Many villages have become attractive tourist destinations such as Thanh Ha pottery, Kim Bong carpentry, lanterns, Phuoc Kieu bronze casting, Tra Que vegetables, Trung Phuoc agarwood, Dong Yen-Thi Lai fabric weaving, Duy Phuoc sedge mats, and Lam Yen drums.



Figure 6 The Thu Bon River, in its upstream course, flows through the Hiep Duc district (Quang Nam), dividing the two villages of Dong Lang and Ngoc Linh. The Thu Bon River converges with the lower section of the Vu Gia River in the Dien Ban district, then merges with the Truong Giang River, flowing through the ancient town of Hoi An before finally emptying into the sea at Cua Dai.

Source: <https://www.sgpp.org.vn/> [accessed 10/7/2024]

Truong Giang River is 67 km long, starting at An Lac junction and ending at Ky Ha, under central management. The river runs along the eastern coast of Quang Nam province, connecting Hoi An town, Tam Ky, and the districts of Duy Xuyen, Thang Binh, and Nui Thanh. It is an unstable channel due to sediment deposition, primarily caused by the formation of the Co Linh dam, which affects the tidal regime from Cua Dai to Ky Ha estuary. The route has many obstacles and shallow areas due to various river-crossing structures, such as bridges, irrigation dams, and power lines, which do not meet technical standards.

Vu Gia River is 52 km long, starting at Quang Hue junction and ending at Giang Wharf, under local management. It is a confluence of the Thu Bon River. This river route runs through the Nam Giang and Dai Loc districts. It is vital for transporting goods and passengers by water in Quang Nam province. During the medium water season, boats can navigate the river quickly, but during the dry season, navigation is only possible up to Thuong Duc junction, a distance of 23 km.

Besides the central river systems, Quang Nam has many short and narrow rivers that play a role in intra-provincial waterway transportation. Yen River: It is 12 km long, starting at Quang Hue junction and ending at the boundary of Da Nang city,

managed by local authorities. The river in Quang Nam province is narrow, with many shallow sections, and is blocked by the An Trach Pa Ra dam. Vinh Dien River: It is 12 km long and has a narrow structure with a stable flow favorable for waterway transport. Vinh Dien River connects the Thu Bon River and the Han River, forming a waterway transport route between Hoi An town, Vinh Dien, and Da Nang. Hoi An River (Hoai River): It is 11 km long and located within Hoi, a city with a stable depth suitable for various vessels. (quangnam.gov.vn, 2017).

1.4.2 The Role of Quang Nam's Rivers in the Development of Mulberry Cultivation and Silk Weaving

Quang Nam boasts a rich, relatively evenly distributed river system. Most of Quang Nam's rivers originate from the Truong Son mountain range and flow into the sea. They are characterized by their short and steep courses and shallow and narrow riverbeds. These characteristics result in frequent floods during the rainy season and low water levels during the dry season in the Quang Nam region. Quang Nam is home to two major river systems: the Thu Bon - Vu Gia system and the Tam Ky system.

Additionally, some numerous smaller rivers and streams act as tributaries. Among these, the Thu Bon River plays a particularly significant role in the lives of Quang Nam residents. Traditional craft villages have flourished along both banks of the Thu Bon River from its upper reaches to its lower reaches. Each year, the river deposits fertile silt and provides irrigation water for mulberry fields and sugarcane plantations while facilitating the development of a thriving waterway transportation system.



Figure 7 Alluvial deposits along the Thu Bon River. The Thu Bon River deposits and expands the alluvial plains along its banks yearly. Source: Photograph by Ho Quan (2022), Error! Hyperlink reference not valid. [accessed 20/6/2024]

For the mulberry cultivation and silkworm breeding industry, Quang Nam's river systems play a significant role in providing irrigation water for mulberry fields. Ensuring a stable water supply is essential for the robust growth of mulberry plants. Quang Nam's rivers also carry fertile alluvium from upstream during the annual floods. This alluvium is a valuable source of nutrients for the soil, enriching it with minerals and nutrients, thereby promoting the growth of mulberry plants. Traditional mulberry cultivation and silk weaving villages such as Ma Chau, Thi Lai, Phu Bong, and Dong Yen have emerged in the Thu Bon – Ba Ren river delta, thanks to these favorable conditions.

1.4.3 Rivers in Quang Nam and the Development of Waterway Transportation

The rivers in Quang Nam not only play a crucial role in providing irrigation and fertile alluvium for agriculture but also significantly contribute to the development of waterway transportation in the region. The abundant river systems, such as the Thu Bon River, Vu Gia River, and Truong Giang River, have created a convenient transportation network, connecting various regions and boosting the socio-economic development of Quang Nam.

In the past, when road transportation was not well-developed, river travel on boats was every day across the central provinces. Journeys often began from the sea and moved inland, and to travel to other regions, one had to venture out to the sea. Along the Vu Gia-Thu Bon river system, bustling ferries and market piers such as Ben Dau, Phu Thuan, Phuong Dong, Ha Nha, and Ai Nghia were established. These ferry and market piers facilitated the exchange of goods between the coastal and inland regions.

Ben Dau, located on the left bank of the Thu Bon River in Dai Thanh Commune, Dai Loc District, served as a central trading post. The resin was traded across a wide area from Ben Dau, including Dai Loc, Duy Xuyen, Dien Ban, Thang Binh, and Hoi An. Not far downstream from Ben Dau was the Phu Thuan-Thu Bon ferry pier. Both sides of the ferry pier hosted markets with the same names: Phu Thuan Market in Phu Thuan Village, Dai Thang Commune, Dai Loc District, and Thu Bon Market in Thu Bon Village, Duy Tan Commune, Duy Xuyen District. According to legend and cultural relics, Thu Bon ferry was once the gateway to My Son, the ancient capital of the Champa kingdom.

The Phu Thuan-Thu Bon ferry pier was a hub for goods and passenger transport along the Thu Bon River. Agricultural products from upstream, such as bananas, jackfruit, tea, sweet potatoes, and resin, were transported downstream. At the same time, goods from the coastal areas, like salt, fish sauce, and seafood, were carried upstream. Thanks to the advantageous waterway, Phu Thuan Market thrived, becoming a significant regional trading center. From Phu Thuan Market, goods spread in all directions, catering to the needs of residents. Prosperous trade and business led the locals to name the ferry and market "Phu Thuan," symbolizing wealth and prosperity.

The commercial exchange activities along the coastal maritime route in Central Vietnam marked a significant advancement in the marine economy, with the "*ghe bau*" considered one of the most critical naval transportation means of that time. The "*ghe bau*" is a distinctive trading boat of Quang Nam, with construction

Part 2: Quang Nam in the Period of Silk-weaving Formation (Before 1570)

2.1 Quang Nam before 1306

2.2.1 The traces of Sa Huynh culture in Quang Nam

According to archaeological documents, Quang Nam is a land with a long cultural and social history undergoing a process of formation and change with many different cultures: Bau Du culture (post-Hoa Binh), Bai Ong Culture (Cu Lao Cham), Sa Huynh Culture; Champa-Indian Culture; Kinh - Vietnamese Culture; Modern Quang Nam Culture. Among them, the archaeological relics of the Sa Huynh culture are most commonly found in Quang Nam province. These relics were discovered in many different areas, such as hills, mountains, and rivers, mainly grave jars and burial items. Nearly 100 locations with Sa Huynh cultural relics have been identified to date. Along the main river branch and its tributaries, the Thu Bon River basin has the most traces of the Sa Huynh culture. This demonstrates the settlement habits of ancient residents. Ancient Quang Nam people chose riverside lands, where freshwater sources, fertile land, and convenient transportation were available (Tran A. T., 2023).

Archaeological excavations in Quang Nam have yielded a rich trove of handcrafted artifacts, shedding light on the province's historical development. This material assemblage encompasses various objects, including ceramics (pots, bowls, lamps, cups, vases, jars), jewelry crafted from glass, gold, and stone, and various iron and bronze implements essential for daily life and labor. They discovered spindle whorls within burial sites that directly linked Quang Nam's textile traditions. Their presence signifies that textile production played a significant role in the lives of the region's inhabitants (Lam, 2019).



Figure 9 Spindle whorls Terracotta, Weaving instrument in the past
 Around 2500-2000 BC., Source: <http://baotang.quangnam.gov.vn/>, [accessed 18/4/2024]

The Sa Huynh inhabitants represented a heterogeneous society of diverse ethnic groups and linguistic affiliations. The predominant linguistic family among them was Malayo-Polynesian, while others belonged to the Austro-Asiatic Mon-Khmer linguistic family (primarily residing in the Truong Son Mountains and Central Highlands). Sa Huynh inhabitants in the coastal region of Central Vietnam incorporated Indian cultural influences through the dissemination of Buddhism by monks. Researcher Huynh Cong Ba posits that this area was initially inhabited by an ancient Cham tribe known as the "Dua tribe." (Huynh, 2019)

2.1.2 The Champa Kingdom

Under Chinese rule, Quang Nam was located in Tuong Lam district⁹, Nhat Nam Region, the southernmost region of Giao Chi Bo (Land from Hoanh Son¹⁰ to Quang Nam). During the period of domination by the Han Dynasty, the people living there, along with the people of Giao Chi and Cuu Chan, carried out many uprisings in response to continued Han rule. By 192 AD, the region's people rose to fight, gain power, and establish the kingdom of Lam Ap.

Building upon the foundation of Sa Huynh culture, the Champa kingdom emerged in the mid-4th century with the unification of the Lam Ap principality (in the North) and Panduranga (South of the Cu Mong Pass). The remains of citadels and towers in Quang Nam province serve as testaments to this region's glorious development period. Amaravati refers to a sub-kingdom within Champa territory, encompassing the present-day provinces of Quang Nam, Da Nang, and Quang Ngai. This vast land, blessed with favorable geographical location and abundant resources, was repeatedly chosen by the Chams as their capital. The cultural heritage constructed during this era, still preserved today in Quang Nam and Da Nang, partially reflects the prosperity of the ancient Champa kingdom.

Evidence from ancient remains suggests that the Champa people had a well-developed social life. They practiced wet rice cultivation and produced handicrafts such as glass, jewelry, textiles, and pottery. (Ngo D. V., 2002)

⁹ The Quang Nam, Da Nang, and Quang Ngai regions (now)

¹⁰ The historical border between Dai Viet and Champa now separates the Quang Binh and Ha Tinh provinces.



Figure 10 My Son Sanctuary in Quang Nam. This is a testament to the golden period of development of the Champa kingdom in Quang Nam. Source: Researcher, 2024

2.2 The cultural convergence of Cham-Vietnamese cultures in Quang Nam

In 1306, King Jaya Simhavarman III of Champa Kingdom presented the O Chau and Ri Chau territories to Dai Viet as a dowry for Princess Huyen Tran. King Tran Anh Tong of Dai Viet renamed Thuan Prefecture and Hoa Prefecture. At this time, the Quang Nam region belonged to the Hoa Prefecture of Dai Viet. The marriage alliance between Champa and Dai Viet played an essential role in history, marking the beginning of the first migration of the Viet people from the North to the South. However, after the death of King Jaya Simhavarman III, relations between the two neighboring countries deteriorated. The southward expansion of the Viet people faced many obstacles. Over the next few decades, there were many conflicts between the two countries.

The years 1306, 1402, and 1471 mark significant milestones in the continuous southward migration of people. Following Princess Huyen Tran's marriage, the Dai Viet border Elements of Cham culture profoundly influenced Dai Viet culture, especially as a part of the Cham population integrated into the Dai Viet community. In 1402, Vijaya City offered Chiem Thanh the Chiem Dong and Co Luy caves. From 1402 to 1407, the Ho Quy Ly administration established sovereignty and political stability in the new territory. Vietnamese continued migrating southward, with some Cham retreating southward, while others remained, living alongside the Vietnamese. In 1407, Ming forces assisted Chiem Thanh in reclaiming their former lands, expanding Chiem Thanh's rule to the Thuan Hoa region. For nearly 40 years, from 1407 to 1446, the Vietnamese lived with the Cham under Cham rule. This period was sufficient to shape a distinct cultural identity among the Vietnamese who stayed, which proved challenging to restore when another wave of Vietnamese arrived later (Ho T. T., 2011).

In 1471, after Pau Kubah, the leader of the Champa kingdom, led troops to attack Hóá Châu, King Le Thanh Tong of Dai Viet planned a "Binh Chiem" (pacification of Champa) campaign. Pau Kubah was captured, and the northern region of Champa from Hai Van Pass (Da Nang) to Cu Mong Pass (Phu Yen) was annexed

into the territory of Dai Viet, establishing the 13th administrative unit, named Thua Tuyen Quang Nam. The name Quang Nam began to appear from this time. According to the King's intention, "*Quang*" means to expand; "*Nam*" means the South, the southern direction. After this event, the political and social situation was relatively stable. The Viet people from the North and the indigenous Cham lived and worked together in the same community, opening up a process of ethnic harmony and cultural assimilation between Cham and Viet. Thua Tuyen Quang Nam had three prefectures: Thang Hoa (Quang Nam province today), Tu Nghia (Quang Ngai province), and Hoai Nhan (Binh Dinh province).

The origin of the Viet people in Quang Nam is mainly from the North and North Central regions, which migrated during the time of the Le Kings, Trinh lords, and Nguyen lords. In historical records, the Quang Nam people are known for their hard work and diligence. It can be said that Quang Nam is a place where there has been a very dynamic process of racial and cultural convergence, with the foundation being the Sa Huynh-Champa culture. This was followed by the cultural exchange between Viet and Cham through the expansion of Viet territory and the influence of cultural exchange with Eastern cultures (India, China, Japan, etc.) and Western countries (Spain, Portugal, England, France, etc.). (Huynh, 2019).

Throughout its development history, Quang Nam has been a land with a vibrant and distinctive cultural heritage. This culture has been shaped through exploitation, acculturation, and adaptation of various local cultures.

Quang Nam is one of the localities with traces of human habitation from ancient times. This was originally the land of the Champa Kingdom. However, through the changing course of history, starting from the marriage between King Jaya Simhavarman III (Champa) and Princess Huyen Tran of Dai Viet, every year, the Vietnamese people from the North organized migration trips to the South to reclaim land and expand the country. Some of the notable migrations to Quang Nam include 1306 (following the marriage of Princess Huyen Tran), 1471 (following the event of King Le Thanh Tong expanding the nation to Cu Mong Pass), and 1570 (with the event of Nguyen Hoang being appointed to govern Quang Nam). Among these, the migrations during the Le-Nguyen dynasty are considered to have the most significant scale and played an essential role in shaping the identity of the Quang Nam people. These migrations included various groups, such as soldiers seeking careers, artisans, doctors, and merchants who had become bankrupt due to social unrest, all coming here to seek a new life (Nguyen P. M., 2011).

With the arrival of the Vietnamese people, the traditional silk weaving techniques of Dai Viet were introduced to Quang Nam. These techniques merged with the conventional methods of the indigenous Cham people, forming the mulberry cultivation, silkworm rearing, and silk weaving industry of Quang Nam. According to oral traditions, among the first groups of people to arrive in Quang Nam was Ma Chau, a weaver captivated by the Cham land's lush green mulberry fields. She settled down, taught the craft to the villagers, and established the traditional Ma Chau silk village (now part of Nam Phuoc town, Duy Xuyen district, Quang Nam province), which has continued to thrive and develop.

2.3 Culture and character of the people of Quang Nam province

Quang Nam residents came from different villages, lived together in a new land, and faced harsh natural conditions. This shaped their tough, hardworking, resilient character and open and carefree lifestyle. The National History Institute of the Nguyen Dynasty described the character of the Quang Nam people as follows: "Students are diligent in their studies, farmers are diligent in their fields, they are industrious and do not spend extravagantly; they are happy to do good deeds and are enthusiastic about public affairs... The people living in the mountains make a living from gathering firewood and chopping trees and have a simple nature, while those living by the sea make a living from fishing and are quick-tempered."

In addition, the people of Quang Nam also adopted and transformed cultures from other civilizations beyond Vietnam's territory. In the late 16th and early 17th centuries, the Nguyen lords in Dang Trong implemented a policy of opening up trade with foreign countries. To facilitate trade, the Nguyen lords allowed Japanese and Chinese people to choose a specific area to live and trade, turning Hoi An into a cultural exchange center during this period. At the same time, Quang Nam welcomed a group of Minh Huong people from China to settle. These Minh Huong people were relatives of former Ming officials, bringing with them skills, expertise, commercial knowledge, and artistic understanding. These factors have contributed to Quang Nam's diverse and rich culture today. The development of trade, mainly foreign exchange, has also shaped the harmonious and hospitable nature of the Quang Nam people. They are skillful in communication and shrewd in business.

Despite its geographical location and harsh natural conditions, Quang Nam's people have cultivated admirable qualities such as diligence, hard work, resilience, simplicity, sincerity, loyalty, straightforwardness, and a strong spirit of independence.

Living in a challenging environment, the people of Quang Nam still highly value education. With a long tradition of learning and exploring Quang Nam has produced numerous outstanding figures who have been honored with prestigious titles such as "*ngu phung te phi*" (Five Phoenixes Soaring Together), "*tu hung*" (Four Heroes), "*tu kiet*" (Four Outstanding Individuals).

Furthermore, Quang Nam has endured the devastating impacts of numerous wars. These experiences have instilled in its people a deep patriotism and unwavering determination to resist oppression and safeguard the material and spiritual values inherited from previous generations. During times of peace, this spirit translates into steadfast resilience in adversity, leading to remarkable achievements in various fields.

Part 3: Quang Nam in the Flourishing Period of Silk-weaving (1570-1945)

3.1 The role of the Nguyen lords in developing silk weaving in Quang Nam

3.1.1 Social context of Quang Nam under the Nguyen lords

At the beginning of the 16th century, the Le dynasty of Dai Viet weakened, and the Mac dynasty usurped the Le throne. In 1533, Nguyen Kim, a general of the Le dynasty, led his troops to defeat the Mac dynasty and helped Le Ninh, a descendant of the later Le dynasty, ascend the throne as Le Trang Tong, the 12th king of the Later Le dynasty and the first king of the Restored Le dynasty (1533-1789)¹¹. In 1545, General Nguyen Kim was poisoned to death, and his son-in-law Trinh Kiem came to

¹¹ Also known as the "Le King – Trinh Lord - Nguyen Lord" period

power. To eliminate future troubles, Trinh Kiem killed Nguyen Uong (Nguyen Kim's eldest son). The second son, Nguyen Hoang, realized he was in danger and asked his sister, Lady Ngoc Bao¹², to petition Trinh Kiem and King Le to allow him to go to Thuan Hoa town to guard the territory. In 1558, Nguyen Hoang's family and trusted generals went to Thuan Hoa land, choosing the Ai Tu area as the capital. They paid taxes to the court in total every year.

In 1570, Nguyen Hoang was trusted and assigned to guard the Quang Nam region. The conflict between the Trinh and Nguyen clans became increasingly deep. After many battles without victory, the two sides decided to make a decision. Taking the Giang River as the border, Dai Viet was divided into two regions: Dang Trong (ruled by the Nguyen clan) and Dang Ngoai (ruled by the Trinh clan).

Following their predecessors' footsteps, Lord Nguyen Hoang and his descendants (Nguyen Phuc Tan, Nguyen Phuc Chu, etc.) gradually expanded, established, and asserted national sovereignty in the South. In 1611, they crossed the Cu Mong Pass and established Phu Yen Prefecture; in 1635, Nguyen Phuc Lan expanded the borders to the Phan Rang River and established Thai Dinh, which was merged into the Southern Region in 1693 during the reign of Lord Nguyen Phuc Chu. Through creative labor, the people of Quang Nam contributed to the nation's expansion process and established prosperous lives in their region - Quang territory. The Central Highlands Social Sciences Journal, Issue 06 (74) - 2021, evaluated the period of Lord Nguyen Hoang's rule in Thuan Quang as follows: 'He ruled with authority, was thorough and strict, and no one dared deceive. During his over ten years of governance, he was benevolent and did everything for the people with fairness and justice, maintaining ancestral customs and prohibiting wrongdoers. The people of both regions trusted and respected him, appreciating his virtues, adjusting customs, ensuring fair markets, preventing theft and robbery, and keeping ports open for international trade, with strict military orders ensuring peaceful settlement and livelihood. Each year, taxes were paid to support military and national affairs, benefiting the court as well' (Le D. Q., 2021).

The Chronology of the Nguyen Lords' Rule in Cochinchina (Dang Trong):

Nguyen Hoang –Tien Lord (1558-1613); Nguyen Phuc Nguyen –Sai Lord (1613-1635); Nguyen Phuc Lan –Thuong Lord (1635-1648); Nguyen Phuc Tan –Hien Lord (1648-1687); Nguyen Phuc Thai –Nghia Lord (1687-1691); Nguyen Phuc Chu –Minh Lord (1691-1725); Nguyen Phuc Chu –Ninh Lord (1725-1738); Nguyen Phuc Khoat –Vu Lord (1738-1765); Nguyen Phuc Thuan –Dinh Lord (1765-1777).

3.1.2 Under the Nguyen Lords' rule, Quang Nam had the conditions to develop a rich and diverse commodity economy

The land of Quang Nam has the conditions to develop a rich and diverse commodity economy. Despite its complex geological structure and harsh climate, Quang Nam has abundant natural resources for comprehensive agriculture, forestry, and fishery development. From the outset, our ancestors have exploited and effectively promoted these advantages. Until the 16th century, the economy of Quang Nam was still backward; there were still a lot of wastelands, and villages and hamlets were sparsely populated. Waves of migrating farmers reclaimed wastelands and established new villages and hamlets alongside the plantations of the feudal State.

¹² Daughter of Nguyen Kim, wife of Trinh Kiem

When they seized this region as their base, the Nguyen lords used the farmers' labor to build their infrastructure and strengthen their power.

The Nguyen lords continued to promote land reclamation by reclaiming wastelands and establishing villages. Migrating farmers and prisoners of war captured in the Trinh-Nguyen war were the primary labor force implementing this policy. The reclaimed land became the land of the newly established villages and hamlets under the supreme ownership of the Nguyen lords. The Nguyen lords cleverly exploited the people's land reclamation efforts to consolidate and expand their base. The land reclamation works have transformed the economic landscape of Quang Nam. The Quang region quickly became a developed economic region from a desolate and backward land. With the vast areas of land reclaimed by the people, the agriculture of the Southern region developed rapidly and clearly. At the same time, the wilderness had to shrink gradually under the perseverance of people, turning into rice fields and villages. As a narrow coastal plain scattered along the river basins, to fight against drought and floods, the people here have long built dikes, dug canals to bring water to the plains, and cultivated terraced fields in the mountains (Truong, 2021).

Stating about Quang Nam society under Lord Nguyen's rule, the Annals of the Nguyen Dynasty wrote: "During his decade-long rule in the province, the Lord implemented benevolent governance, maintained strict military discipline, and ensured the well-being of the populace, fostering a peaceful and prosperous environment. Markets were free from price gouging, and robberies were nonexistent. Ships from various nations frequented the port, transforming the province into a bustling metropolis. In the book *Phu Bien Tap Luc*, Le Quy Don describes, "Thuan Hoa lacked resources, which were abundant in Quang Nam, renowned as the most fertile land under the heavens. Thang Hoa and Dien Ban inhabitants were skilled weavers of *gam*, *xa tanh*, and *lua*, producing exquisite fabrics comparable to Guangdong's. Their vast rice paddies yielded bountiful harvests of fine rice. The region abounded in precious goods such as agarwood, rhinoceros horns, elephant tusks, gold and silver deposits, pearls, shells, cotton, beeswax, honey, betel nuts, pepper, salted fish, and timber. (Le D. Q., 2021). The fertile and productive soil facilitated agricultural cultivation, leading to abundant harvests. The produce not only sufficed for household consumption but also supplied neighboring regions.

In the book "*Lich Trieu Hien Chuong Loai Chi*" completed in the 19th century, the scholar Phan Huy Chu wrote about the Thang Hoa district: "The land is open and fertile, with an increasingly prosperous population, vast fields yielding good crops, excellent green rice, and very refined craftsmanship: producing items like fine silk fabrics, colored leaves, and beautifully dyed products, no less than those from Guangdong. The mountains produce plentiful gold. Livestock includes abundant wild elephants, while the best domestic animals are water buffalo and horses." Dien Ban district (including Dien Phuoc, Hoa Vang, and Duy Xuyen): "The land is as good as Thang Hoa's. The rice and merchandise goods are excellent, worthy of being called the best in the South." And in Tu Nghia district (Quang Ngai): "Rich in turnips, abundant in rice, with wealth in gold, silver, precious woods, treasures, agarwood, and aloeswood, all very precious and valuable. There are also numerous elephants and horses." (Phan C. H., 2012).

2.1.3 Foreign Trade Policies of the Nguyen Lords

With economic development and expanded foreign trade relations, Quang Nam became a financial hub that influenced Southeast Asia. Le Quy Don described: "Merchants from Quang Dong, particularly those with the Tran surname, are accustomed to trade. They say: The boat from Son Nam returned with only one item: brown tubers.; boats from Thuan Hoa only have black pepper, whereas boats from Quang Nam bring back hundreds of goods, surpassing other trading posts. Products from Thang Hoa, Dien Ban, Quang Ngai, Quy Nhon, Binh Khang, and the palace in Nha Trang, whether transported by water, land, boat, or horse, all converge in Hoi An, attracting Northern guests who gather here to buy goods for export. In the past, despite the abundance of goods, even a hundred large ships could not carry everything at once" (Le D. Q., 2021).

Dumont, a Frenchman, in a report sent to the French Government, analyzed the basis for establishing a trading post in Cu Lao Cham as follows: "French trading boats passing through Dang Trong primarily purchase commodities such as sugar, ivory, eaglewood, and gold in Hoi An, which are then transported to Quang Dong" (Phan D. , 1974).

Regarding the wealth and diversity of resources in Quang Nam during that period, P.B. Vuchet remarked: "There were certain commodities monopolized by the King, such as ironwood, swiftlet nests, black pepper, rhinoceros horns, and many precious items shimmering like diamonds and jade, albeit not as durable or hard. Each year, foreigners purchased these items at great expense, transporting them to Japan, China, Acheen, Siam, and Manila." These historical documents from Vietnam and foreign sources show that Quang Nam was an agricultural region with diverse and relatively advanced agrarian production, initially linked to markets and oriented towards exports (Phan D. , 1974).

Under the rule of the Nguyen Lords, Hoi An blossomed into the most bustling port city in the Dang Trong region, attracting merchants from China, Japan, Portugal, Spain, England, France, and beyond. As a result of this thriving trade, vibrant Japanese and Chinese quarters emerged. Cristoforo Borri, in his chronicles, described, "Here, the Lord of Dang Trong granted the Japanese and Chinese specific quarters proportionate to their populations, allowing them to establish a suitable city... This city, Faifo, was quite large, with one section belonging to the Chinese and another to the Japanese. These two communities lived separately and independently, each with its governance: the Chinese followed Chinese customs, while the Japanese followed Japanese customs." (Borri C. , 2018). Over time, these groups intermarried with the Vietnamese, settled down, and established neighborhoods and trading establishments. This contributed to the cultural diversity of Quang Nam.

During this period, the Manchus overthrew the Ming dynasty and established the Qing dynasty in China. The Qing's harsh policies caused widespread suffering among the populace and deepened the rift between the people and the court. Several groups from Fujian, Guangdong, Jiangsu, and Zhejiang provinces, including former Ming officials, merchants, and artisans, were forced to flee their homeland and seek refuge in Southeast Asian nations for trade and livelihood. In Quang Nam, Hoi An welcomed these Minh Huong immigrants from China, who brought a portion of Chinese culture, contributing to the region's cultural diversity.

2.1.4 Development of Foreign Trade Promotes the Formation of Traditional Craft Villages

Due to the Nguyen lords' policy of opening up foreign trade, the handicraft industries in the Quang Nam region were able to develop. The local population, through contact with foreigners, learned many new crafts. Particularly with the growth of foreign trade, traditional handicraft industries had access to markets, leading to improvements in quality and products that met customer demands. For example, silk weaving, brocade making, pottery, dyeing, papermaking, boat building, and basketry flourished. These craft villages became renowned and influenced other regions. Many people in Quang Nam learned these prestigious crafts to meet the demands of foreign merchants. Farmers, inherently clever and skilled, with qualities of diligence and resilience, adapted and learned from others' wisdom to produce high-quality products such as silk, brocade, and fine ceramics comparable to those from Guangdong. These skills have been passed down through generations, continually expanding in popularity (Truong, 2021).

Therefore, thanks to the policy of opening up and developing foreign trade, rural areas of Quang experienced significant transformation, linking production with markets and exports. This was a crucial factor in stimulating the prosperous economic development of Dang Trong. Many trading centers and traditional craft villages emerged and flourished during this period. The development of handicraft industries led to the establishment and persistence of renowned craft villages and districts such as Thanh Ha pottery village, Kim Bong carpentry village, Tra Que vegetable village, Hoi An lantern-making village, Triem Tay mat-weaving village, Ban Thach bamboo and sedge village, Ma Chau silk-weaving village, Phuoc Kieu bronze-casting village, Zara traditional textile village of the Co Tu people, Que Trung agarwood carving village, and others.

Due to the advancement of handicraft industries and nascent technologies, the Quang Nam region matched the skills of Northern Vietnam. Europeans visiting Dang Trong acknowledged the local population's prowess in technology, intelligence, innovation, and their ability to emulate and produce items equivalent to those from Western countries, including shipbuilding and firearms manufacturing.

The Nguyen lords' policy in Dang Trong expanded trade relations with foreign countries, stimulating regional commodity economy development. Hoi An became an exceptionally thriving trading center. Each year, residents brought various sought-after commodities to Hoi An's markets (such as betel nuts, rhinoceros horns, deer antlers, dried shrimp, seaweed, abalone, sea cucumbers, agarwood, ivory, pearls, silk, agarwood, sugar, sandalwood, cinnamon, rice, beans, sandalwood, hazelnuts). Chinese merchants brought various silk fabrics, brocades, medicinal herbs, gold and silver leaf, aromatic oils, colored gemstones, dyes, footwear, velvet clothing, crystal glasses, paper fans, ink pens, buttons, lanterns, furniture, bronze, porcelain, and bamboo or pressed tree products to trade. The development of goods trade has wide-ranging influences, opening up the local market and setting up a fair rural system.

3.2 The Nguyen Dynasty and the Development Policies for Quang Nam Silk

3.2.1 Overview of the Political and Social Situation in Quang Nam under the Nguyen Dynasty

From the mid-17th century, the Dang Trong administration weakened. The landlord and Mandarin classes became corrupt, exploiting people with low incomes. The people were burdened by heavy taxes and lost their land. The conflict between the peasantry and the government intensified, leading to numerous peasant uprisings against the authorities.

In 1771, the three brothers Nguyen Nhac, Nguyen Lu, and Nguyen Hue raised the banner of revolt under the slogan "take from the rich and give to the poor," attracting a diverse range of people to join their cause. The Tay Son movement overthrew the Trinh-Nguyen feudal regime, ended the country's division, and established the Tay Son dynasty¹³ with King Quang Trung as its ruler.

In 1792, King Quang Trung passed away, and the Tay Son dynasty weakened, with internal conflicts becoming increasingly severe. The rampant corruption of the Mandarin class fueled public resentment. In 1802, Nguyen Anh, a descendant of Lord Nguyen, defeated the Tay Son dynasty and established the Nguyen dynasty¹⁴, taking Gia Long's reign and establishing the capital in Phu Xuan, Hue.

The Nguyen Dynasty lasted for 143 years and had 13 kings. The Nguyen kings included Gia Long, Minh Mang, Thieu Tri, Tu Duc, Duc Duc, Hiep Hoa, Kien Phuc, Ham Nghi, Dong Khanh, Thanh Thai, Duy Tan, Khai Dinh, and Bao Dai. During the early Nguyen kings' reigns, the country developed sustainably; the economy and culture were restored. Commerce was promoted. Royal examinations were frequently held to select talented individuals.

During the Nguyen Dynasty (1802-1945), Quang Nam province was situated in La Qua village, Dien Phuoc district, Dien Ban prefecture, and was called La Thanh. This was the political center of the feudal regime in Quang Nam under the Nguyen Dynasty until the August Revolution in 1945. The Nguyen kings chose Da Nang to receive envoys for diplomatic and trade relations. From here, Da Nang became the official and sole port executing the Nguyen Dynasty's diplomatic policies with countries engaging in maritime ties. (Nguyen P. M., 2011)

At the beginning of the 19th century, the basic social classes in Vietnam remained unchanged: landlords and peasants, artisans and merchants, scholar-gentry, literati, and mandarins. Among these, the inhabitants of Quang Nam – Da nang mainly lived off agriculture. The country was unified, allowing various trades and the exchange of goods to develop and expand across the nation, meeting the people's and the State's consumption needs. Regarding transportation, both waterways and roadways were strengthened and developed. However, in the 19th century, most transportation was primarily conducted via waterways (including rivers and seas).

The socio-economic situation under the Nguyen dynasty was relatively stable. The Nguyen dynasty can be divided into two significant periods: the period of an

¹³ Tay Son Dynasty(1778 – 1802)

¹⁴ Nguyen Dynasty (1802-1945)

independent feudal nation (1802-1884) and the period of French colonial rule (1885-1945).

From 1802 to 1884, the Nguyen dynasty made significant efforts to establish an economy based on agriculture and handicrafts to sustain the dynasty's growth and national development (Bui & Le, 1998). The country's unification facilitated the expansion of trade between regions, while the waterway and road transportation systems were reinforced and expanded. Under the Nguyen dynasty, Quang Nam, a strategically important area, received particular attention from the court, and numerous policies were implemented. Several inland canals were dug to serve irrigation purposes and promote water transportation. Quang Nam's agriculture was relatively well-developed, with various crops cultivated, including rice, vegetables, mulberry, cotton, and jute for industrial production. Additionally, the exploitation of natural resources flourished during this era.

The abundance of natural resources, the exquisite craftsmanship, and the favorable geographical location with access to good ports contributed to the flourishing commerce in Quang Nam. Towns and townships emerged with numerous markets and centralized trading centers. Additionally, the Nguyen dynasty established economic zones and manufactured goods to promote the people's spiritual life. Various handicraft villages, such as silk weaving, cloth weaving, embroidery, and sculpture, were established to cater to the royal court's and the populace's aesthetic and clothing needs.

3.2.1 Quang Nam silk was influenced by the Nguyen Dynasty's policies on developing handicrafts.

During the Nguyen dynasty, the handicraft industry comprised two main components: (1) folk handicraft villages and (2) government-managed workshops. Under the Nguyen dynasty, the court implemented the "cong tuong" (labor conscription) and "biet nap" (product tax) systems.

(1) Folk handicraft villages

According to "*Dai Nam Nhat Thong Chi*," in the section on local products, Quang Nam – Da Nang had notable handicrafts such as weaving (silk weaving, mat weaving, tailoring, bamboo weaving, etc.), tailoring, and weaving; the processing of agricultural products and food (rice milling, sugar making, peanut oil pressing, wine brewing, fish sauce making, rice paper making, Quang noodles making, etc.); manufacturing labor tools and daily necessities (carpentry, blacksmithing, millstone making, boat building, bronze casting, stone carving, etc.); processing materials and fragrances (ceramics, paper making, incense making, etc.). The number of crafts and craft villages increased and were evenly distributed compared to the previous period, showing a greater variety of crafts and products. In addition to traditional crafts and towns, some new crafts and villages emerged to meet the increasing population, the development of other economic sectors such as agriculture, handicrafts, commerce, the tastes of consumers, and the growth of markets, towns, small towns, urban areas, and trade with foreigners. This is demonstrated by comparing the descriptions in the local products section of the two works, "*Phu Bien Tap Luc*" and "*Dai Nam Nhat Thong Chi*." The number of crafts and localities with famous products increased.

Among the weaving, tailoring, and bamboo weaving crafts, the regions of Duy Xuyen, Dien Ban, and Dai Loc have been renowned since ancient times for their weaving villages such as Ma Chau, Van Ha, Bao An, Giao Thuy, Thi Lai, Phu Bong, Ha Mat, Dong Ban, Tu Phu, Ban Lanh, Quang Doi, and La Qua.

(2) Government-managed workshops and state-run handicrafts were vital but primarily concentrated in the capital during the feudal period. During the Nguyen Dynasty, the capital Hue had a developed system of workshops and manufacturing departments. In Quang Nam – Da Nang, state-run handicrafts focused on only a few trades. According to research by Nguyen Minh Phuong, many artisans from Quang Nam participated in the imperial workshops, engaging in various trades. This indicates that Quang Nam–Da Nang had many skilled craftsmen and a rich diversity of folk handicrafts.

Initially, the state-owned workshops were overseen by the government's treasury department. However, the Ministry of Works assumed control in the 10th year of Minh Mang's reign (1829). Under this system, artisans were recruited from localities across the country and concentrated in the capital (Hue) under the management of bureaus. Localities had to provide sufficient laborers each year according to the allocated quotas. Each type of artisan received different wages, allowances, and living expenses based on their trade. In the 13th year of Minh Mang's reign (1832), the court demanded 2,051 artisans from Quang Nam province. The locality had to send additional personnel to fill any vacancies among the artisans to ensure a constant labor supply in each category.

The Nguyen dynasty's labor recruitment and organization methods for the "*cong tuong*" system were more stringent than those of previous dynasties. The State employed three methods to recruit skilled artisans from localities: (1) Mandatory recruitment by quota, (2) Voluntary recruitment, (3) Hiring labor. The "*Biet nap*" (product tax) system was a taxation policy implemented by the Nguyen dynasty to extract labor from artisans in local communities. Under this system, artisans were required to submit a certain quantity of their finished products to the State instead of taxes. This system allowed the court to acquire goods from various regions without directly controlling production.

The flourishing handicraft industry during this period played a significant role in providing employment opportunities for the populace and contributing to the growth of other sectors. The products of handicraft villages catered not only to household consumption but also entered the domestic market, stimulating trade and economic activity.

3.2.3 After the arrival of the French, many silk factories were born with the task of supplying raw textiles to the French market.

By the late 19th and early 20th centuries, Quang Nam had become a hotbed of patriotic movements as the French colonial presence intensified. In 1858, France launched an attack on Da Nang, marking the beginning of its invasion of Vietnam. From 1858 to 1874, the Vietnamese engaged in numerous resistance campaigns against French rule.

Under the Harmand Treaty (1883) and the Patenotre Treaty (1884), Central Vietnam became a protectorate administered by the Hue court but under the control of

French colonialists. The colonial administration aimed to exploit colonial resources and expand markets for French capital.

During the French colonial period, small-scale handicrafts in Central Vietnam, including Quang Nam, remained closely linked to agriculture. Handicraft production units were primarily family-based and were supplementary income during the off-season. The colonial administration expanded the transportation system and factories, attracting many laborers to carpentry and mechanical trades.

The 1940s marked a significant decline for the sericulture industry in Quang Nam, characterized by a confluence of challenges that severely impacted the craft's viability. The nation's economy during this era bore the brunt of World War II, leading to a scarcity of raw materials, a contraction in consumer demand, and disruptions to trade activities. These overarching factors and internal limitations within the industry resulted in a profound crisis for Quang Nam's sericulture heritage.

Part 4: Quang Nam in the Period of Cultural Crisis of Silk-weaving (1945-1986)

4.1 The situation of Quang Nam Silk during the war period (1945-1975)

4.1.1 Social context of Quang Nam in the period 1945-1975

In the aftermath of the August Revolution of 1945, French colonial forces sought to re-invade Vietnam through relentless attacks. On December 20, 1946, the people of Quang Nam and Da Nang rose in unison to defend their homeland. The ensuing conflict between the Vietnamese resistance and the French forces intensified, leading to the occupation of several areas in Quang Nam-Da Nang by the French by the end of 1947. Under the leadership of the local government and the military, the people of Quang Nam persevered in building a solid rear base to support the resistance efforts while simultaneously countering the enemy's sweeps and attacks. The nine-year-long resistance war against the French took a heavy toll on the people of Quang Nam. Amidst the constant blockade, encirclement, and attacks by the French, the people endured immense hardships as they balanced their participation in the fight with maintaining agricultural production. In response to the government's call, local communities established various forms of mutual aid and support to assist each other in agricultural endeavors.

The conclusion of the resistance war in 1954 and the signing of the Geneva Accords marked the division of Vietnam into two zones, North and South. While North Vietnam embarked on a path of post-war reconstruction and economic transformation, the South remained under the shadow of the war's devastation.

Quang Nam stood among the localities most severely affected by the war, with hundreds of homes and schools destroyed and numerous families displaced. The war also resulted in a significant decline in the labor force as men joined the fight, and women and children were evacuated.

In light of these circumstances, the Vietnamese government implemented a policy to vigorously promote the production, construction, and development of a wartime economy. This was an extremely challenging period, as the country had to simultaneously confront war and defend the nation while striving to develop the economy under conditions of scarcity and with an agricultural economic base that was weak in scale and potential.

From 1955 to 1975, Vietnam underwent a period of postwar economic recovery. The government approved a socio-economic development plan to build the material and technical base for socialism. However, during this period, Quang Nam

faced the devastating effects of the American imperialist war of aggression. Two consecutive wars caused immense losses to the land of Quang Nam: 625 villages were destroyed; 137,514 houses were burned; about 3,000 temples and pagodas; 542 schools were damaged; nearly 60,000 hectares of forest were devastated; more than 500,000 people were killed; and over 400,000 people were wounded. (Department of Culture, 2022)

4.1.2 Traditional silk silkworm cultivation in Quang Nam is in severe crisis

The success of the August Revolution in 1945 ended the feudal regime in Vietnam. This change in state governance affected the silk market in Quang Nam, as Quang Nam silk lost its role in supplying high-quality products to the royal court. The war also made international trade difficult. The Quang Nam silk market faced a severe crisis in this general context. The two wars with France and the United States impacted the silk weaving industry in Quang Nam in many ways, specifically damaging villages and workshops, destroying infrastructure, and disrupting the local supply of raw materials, which halted production. The second important role of Quang Nam silk also diminished. Quang Nam silk was no longer an important export product for the region as it had been in the past.

Similarly, in the people's daily lives of Quang Nam, silk was no longer a livelihood for the local population. Hardships and famine made silk a luxury item, with no one able to afford it. As a result, people gradually shifted to other jobs to make a living or to weave cotton fabric to meet local needs.

In 1954, just after the war with France ended, the traditional silk weaving craft Quang Nam had not yet recovered when the battle with the United States resumed. The people of Ma Chau weaving village were dispersed to many places, mostly Saigon and Da Nang. In these new locations, they gathered and established new weaving villages. One notable example is Bay Hien in Saigon. Some evacuees went to the free zones of Quang Nam. Along with weavers from traditional craft villages in Quang Nam, they switched to weaving cotton and Xita fabric to supply clothing for the army.

Thus, from 1945 to 1975, the development of Quang Nam silk was interrupted. The transmission of the craft between generations of weavers was broken. This period was the most difficult in this craft village's more than 400-year history.

4.2. Context of Quang Nam after the war

4.2.1 In the early post-war period, Vietnam implemented the policy of a Centrally Planned Economy

In 1975, with the victory of the Ho Chi Minh Campaign, the resistance war against the United States was victorious; the country was reunified entirely and entered a period of socio-economic development. The government continued to maintain the centrally planned economic model throughout the country.

Accordingly, in the early period, all economic activities were paid for by the government, and the economy was managed through administrative orders imposed from above—enterprises operated based on assigned targets. The government set out a strategy to restore the war-torn economy, link the economies of the North and South, and industrialize and build a socialist regime throughout the country. The Party and State emphasized the vital role of handicrafts in the national economy. Traditional handicraft industries not only played a role in meeting the living needs of the people but also provided products for export. However, this economic model eliminated the private economy, giving way to the collective and State economies.

The State prioritized the development of traditional crafts villages, cooperatives, and production units. During this period, the workforce in private establishments and households decreased, while the workforce in collective production units and cooperatives increased significantly. Cooperatives were present in all localities across Vietnam. This social form had its distinctive characteristics. It was a socio-economic organization that brought together individuals, households, and legal entities formed voluntarily to meet the everyday needs of its members based on the principle of mutual assistance. Cooperatives were established to meet members' and the community's economic, cultural, and social needs. Cooperatives were self-governing economic organizations with a high degree of democracy. The common property of a cooperative was inalienable.

However, in the following years (1981-1985), the production of handicrafts stagnated due to various factors, including the State's prioritization of heavy industry development, changes in wage and salary policies, and inflation that caused market prices to skyrocket. These shortcomings led to many difficulties in the lives of working people. The number of workers in production units and cooperatives decreased. Many establishments had to close down or operate at a reduced capacity. Workers switched to other jobs with higher incomes.

After 1975, the government of the Socialist Republic of Vietnam decided to merge the provinces of Quang Nam, Quang Tin, and the city of Da Nang into the province of Quang Nam-Da Nang. Like other localities across the country, Quang Nam-Da Nang quickly overcame the aftermath of the war, built their homeland, took the lead in reclaiming and cultivating wasteland, promoted the agricultural cooperativization movement, built significant irrigation works, and soon expanded and developed economic sectors, liberating the productive forces.

4.2.2 The Quang Nam silk industry transforms the private and household production model into a social-oriented cooperative

After the war ended, in the country's general situation, Quang Nam also built its economy through a centralized planning model to overcome the consequences of the war. During this period, many cooperatives were established and achieved many positive results. With the return of peace, most households involved in traditional silk weaving in Quang Nam returned to their craft. However, the aftermath of the war made the production process challenging. There was a shortage of machinery, and many workshops were damaged. Notably, significant changes in the market made it difficult for weaving households to sell their products.

In response to this situation, the government advocated establishing production cooperatives to support people quickly and effectively restore the economy after the war. Accordingly, people were allocated land for workshops provided with material facilities and machinery, and the State guaranteed the purchase of their products. Many silk production cooperatives and partnerships were formed in Quang Nam, notably the Nam Phuoc Weaving Cooperative and the Duy Trinh Textile Cooperative.

The Nam Phuoc Weaving Cooperative was established in 1976 and later renamed the Ma Chau Silk Cooperative. When first established, the cooperative had 303 members who were weavers from the traditional Ma Chau weaving village. From its inception until 1990, it has marked its most prosperous phase.

The Duy Trinh Textile Cooperative originated from the Duy Trinh Weaving Partnership, established in June 1976, comprising households from the Dong Yen – Thi Lai region. Initially, this establishment operated on a relatively small scale, with only 20 narrow-width looms. By 1979, the Duy Trinh Weaving Partnership had transformed into the Duy Trinh Textile Cooperative and experienced significant growth.

During this period, the Duy Xuyen district had over 2,000 hectares of mulberry fields cultivated by farmers. Neighboring provinces such as Quang Binh, Quang Ngai, and Dak Lak also grew mulberries and raised silkworms, selling cocoons to silk reeling cooperatives in Quang Nam.

Part 5: Quang Nam in the Silk-weaving Revival Process since Doi Moi policy to the Present (1986-2023)

5.1 Social Context of Quang Nam from 1986-2023

Recognizing the shortcomings of the existing economic mechanism, the Vietnamese government has implemented several changes in financial management policies. The 6th National Congress of the Communist Party of Vietnam in December 1986 set out the Doi Moi (Renovation) program with the aim of comprehensive reform across all fields, especially in the economy and politics. Accordingly, Vietnam has transitioned from a centrally planned economy to a multi-sectoral commodity economy operating under a market mechanism with state management and a socialist orientation.

From 1986 to 2000, Vietnam implemented the Doi Moi (Renovation) policy. This policy was widely supported by the people and had the potential to promote and unleash the potential of various economic forms. The most outstanding achievement of this period was the development of agriculture and handicrafts, recognizing each household as an independent economic unit.

Entering the Doi Moi period, Quang Nam creatively applied the Party's guidelines to the specific conditions of the province, taking the first steps in industrialization and achieving significant successes in Party building, economic and social development, and national defense and security.

To meet the requirements of the revolutionary cause in the Doi Moi period and line with the aspirations of the people in the province, the 9th National Assembly approved the separation of Quang Nam - Da Nang province into Quang Nam province and Da Nang City under the Central Government on January 1, 1997. This was a condition and an opportunity for both localities to develop together.

In 2007, following its accession to the WTO, Vietnam embarked on a comprehensive and effective international integration policy. The government promulgated and implemented economic development strategies for each stage to build a "prosperous people, strong nation, equitable, democratic, and civilized society." Foreign economic activities were comprehensively and intensively promoted in many fields. The government has set out many national target programs that align with each stage.

In the context of international integration, Quang Nam province has proactively adapted, focused on overcoming difficulties, and firmly and effectively implemented national target programs in the locality, achieving many remarkable achievements in various fields. Many programs built with the goal of economic

development, conservation, and promotion of cultural values have been implemented quite effectively in the locality.

From a purely agricultural province once ranked among the poorest in the country, Quang Nam has now emerged as a moderately developed province in the Central region. Numerous innovative approaches, models, and practices, such as Open Economic Zones, new-style agricultural cooperatives, and green-community tourism, have contributed to the population's employment creation and income growth. The face of rural areas, mountainous regions, and ethnic minority areas has undergone positive changes, with infrastructure systems being invested in, upgraded, and shortening the travel distance between mountainous and lowland areas.

Culture and society have made significant progress; poverty reduction efforts have been implemented resolutely; policies for those with revolutionary contributions have been well implemented, ensuring social security; the material and spiritual life of the people have been significantly improved. National defense and security have been maintained, political stability achieved, and external relations expanded.

5.2 Quang Nam silk has gradually revived under the positive impact of authorities at all levels and the efforts of individuals and businesses

5.2.1 The Policy on Developing Traditional Craft Villages Promotes the Revival of Sericulture and Silk Weaving in Quang Nam

In recent years, the activities of craft villages and traditional craft villages in Quang Nam province have been restored, maintained, and developed. This has significantly contributed to the economic restructuring of rural areas, job creation, and increased income for workers in the province.

Regarding the sericulture industry, which is a notable strength and traditional occupation of the province, the Provincial Department of Agriculture and Rural Development has advised localities with potential and advantages in developing the sericulture and silk industry, especially those with a tradition and favorable conditions for sericulture along the Vu Gia - Thu Bon river, to plan the establishment of mulberry cultivation areas in an inter-regional and inter-field manner. On this basis, efforts are made to concentrate land, promote land consolidation in riverside and the alluvial regions, and collaborate with enterprises to organize commodity production. At the same time, there is a solid push to attract and invite enterprise investments, connecting them with farmers and farmer representative organizations such as cooperatives and cooperative groups to develop mulberry raw material areas. Furthermore, the policies to incentivize enterprises and cooperatives to invest in mulberry cultivation and sericulture continue to be researched and supplemented. Alongside sericulture, the silk weaving industry has also received active support from the local government of Quang Nam province, notably through economic policies investing in weaving equipment to revive traditional weaving techniques locally. Additionally, efforts have been focused on developing plans to promote the cultural value of craft villages through activities such as conventional craft exhibitions and scientific seminars to raise awareness and increase recognition of Quang Nam silk.

5.2.2. The Cultural Tourism Development Policy Contributes to Promoting Traditional Weaving in Quang Nam

Located in the central economic hub, Quang Nam is a region rich in tangible and intangible cultural values, attracting many domestic and international tourists. Among these attractions, the two UNESCO World Heritage Sites (Hoi An Ancient

Town and the My Son Sanctuary) and the Cu Lao Cham Biosphere Reserve are the most significant draws for visitors.

With advantages in geographical location, natural conditions, and a rich cultural foundation, Quang Nam is well-positioned to develop diverse forms of tourism, such as eco-tourism, craft village, and community-based tourism. Tourists visiting Quang Nam can experience the cultural life of the Quang people, from the lowlands and coastal areas to the high mountains. Additionally, Quang Nam preserves and maintains many valuable folk performances, such as *Bai Choi* singing, *Ba Trao* singing, and the *Tung Tung-Yaya* dance (of the Katu people). Furthermore, the richness of Quang cuisine contributes to the unique cultural characteristics of Quang Nam.

In recent years, Quang Nam province has significantly emphasized investment and tourism promotion through activities aimed at improving infrastructure, developing tourism products, creating tour routes within the province, and connecting domestic and international localities.

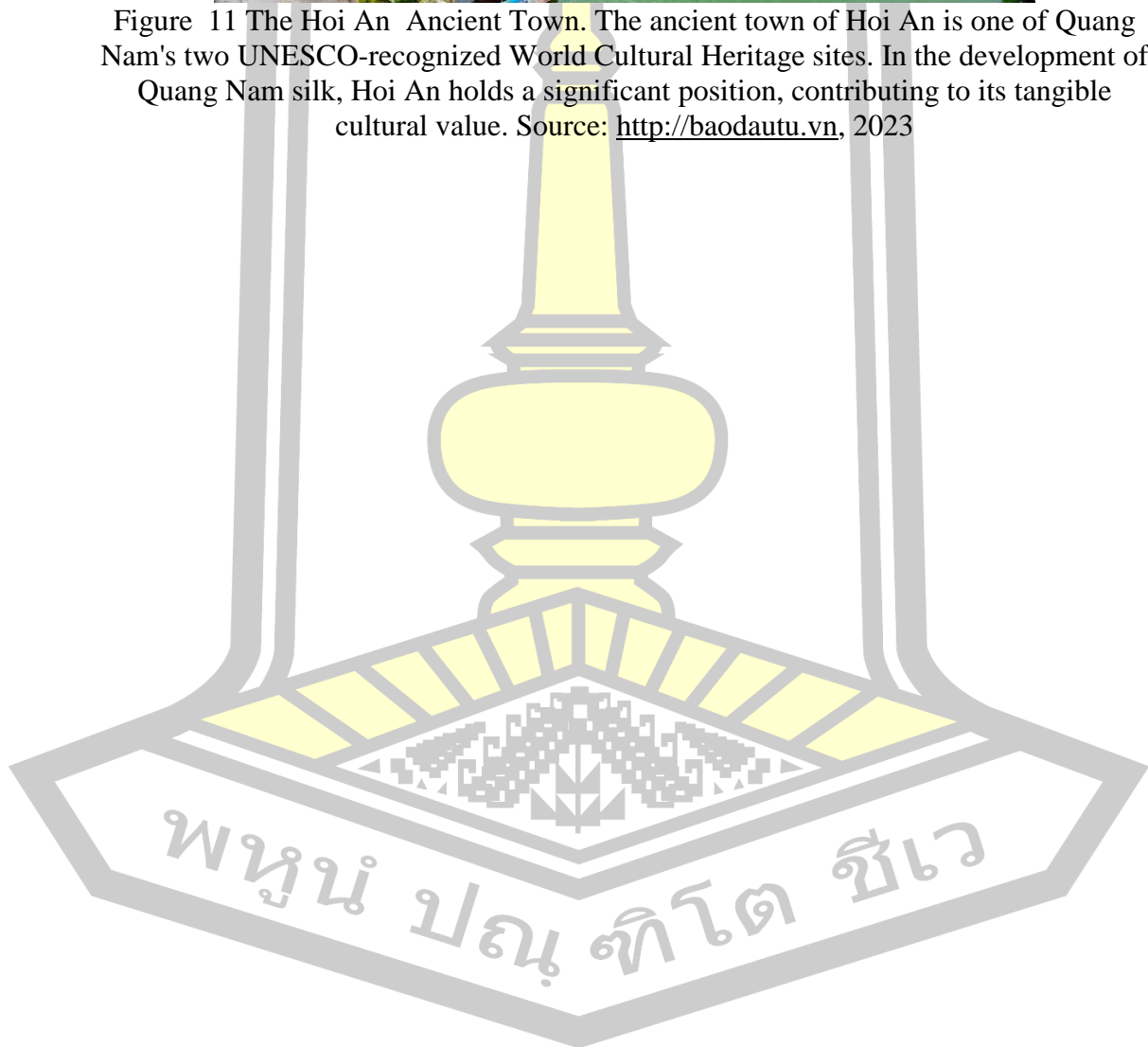
For craft village tourism, Quang Nam has the potential to develop traditional villages with centuries-old histories, such as Thanh Ha pottery village, Hoi An lantern-making village, Ma Chau silk weaving village, Kim Bong carpentry village, and Dong Yen - Thi Lai mulberry sericulture village. These villages result from creativity, preservation, and the transmission of highly unique and diverse heritage values. The core of these distinctive values is culture and people, community cohesion, and the roles and responsibilities of the residents in cultural, production, business, and service activities.

Aligned with the province's overall policy on developing cultural tourism, traditional silk weaving villages like Ma Chau Silk Village, Dong Yen - Thi Lai Mulberry Sericulture Village, and Hoi An Silk Village are also prioritized for investment and development. Preserving and sustainably developing these craft villages and production activities will contribute to maintaining and promoting traditional cultural values. When these craft villages participate in community-based tourism, the cultural values built and maintained over generations will have the opportunity to continue in modern life and be promoted and introduced to international friends.

Moreover, the authorities have facilitated favorable conditions for private enterprises and tourism companies to develop experiential tourism models at famous destinations like Hoi An. This effort stimulates the local economy and contributes to preserving and promoting the region's cultural heritage while expanding opportunities for residents to engage in and develop traditional weaving skills.



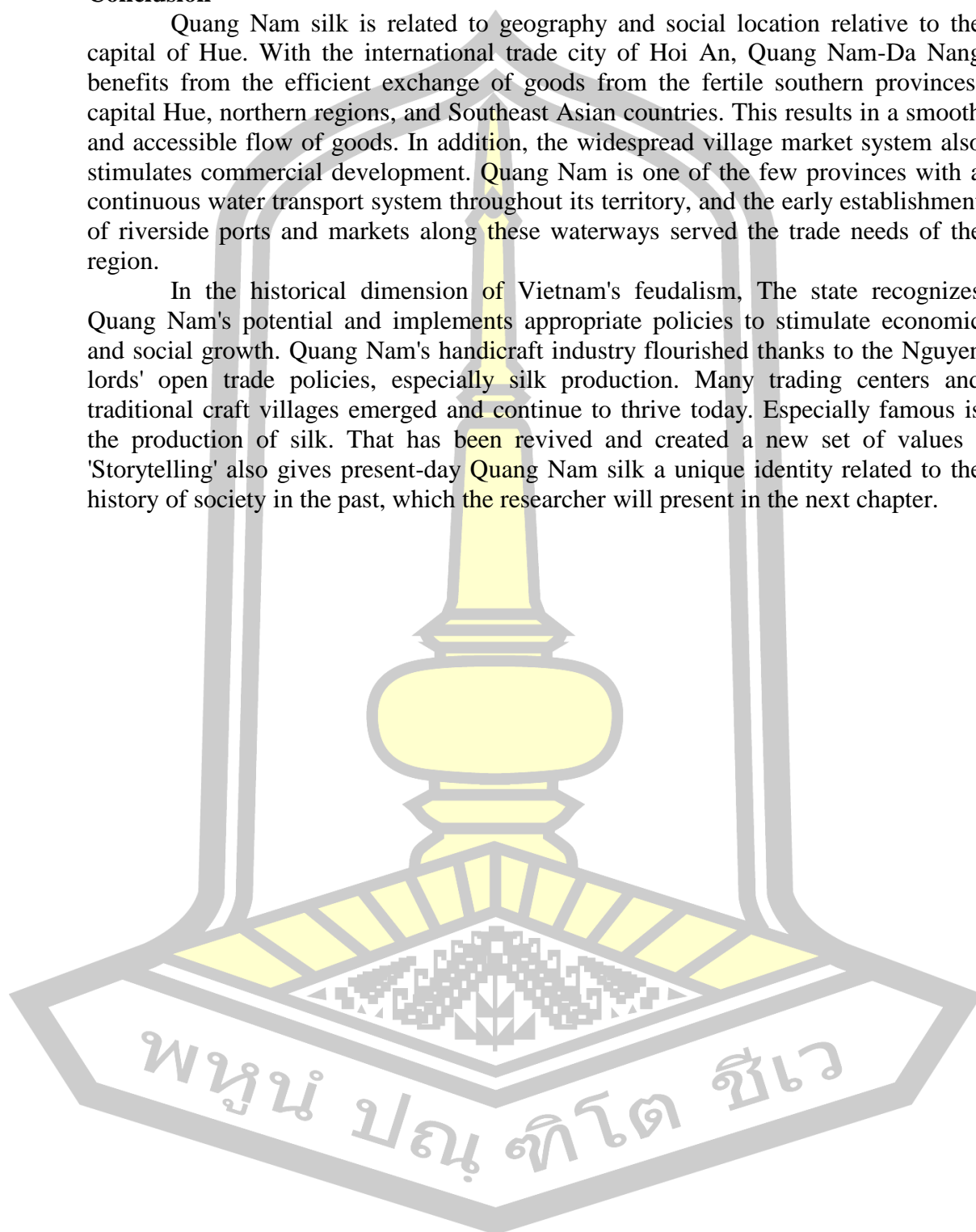
Figure 11 The Hoi An Ancient Town. The ancient town of Hoi An is one of Quang Nam's two UNESCO-recognized World Cultural Heritage sites. In the development of Quang Nam silk, Hoi An holds a significant position, contributing to its tangible cultural value. Source: <http://baodautu.vn>, 2023



Conclusion

Quang Nam silk is related to geography and social location relative to the capital of Hue. With the international trade city of Hoi An, Quang Nam-Da Nang benefits from the efficient exchange of goods from the fertile southern provinces, capital Hue, northern regions, and Southeast Asian countries. This results in a smooth and accessible flow of goods. In addition, the widespread village market system also stimulates commercial development. Quang Nam is one of the few provinces with a continuous water transport system throughout its territory, and the early establishment of riverside ports and markets along these waterways served the trade needs of the region.

In the historical dimension of Vietnam's feudalism, The state recognizes Quang Nam's potential and implements appropriate policies to stimulate economic and social growth. Quang Nam's handicraft industry flourished thanks to the Nguyen lords' open trade policies, especially silk production. Many trading centers and traditional craft villages emerged and continue to thrive today. Especially famous is the production of silk. That has been revived and created a new set of values . 'Storytelling' also gives present-day Quang Nam silk a unique identity related to the history of society in the past, which the researcher will present in the next chapter.



Chapter III

Quang Nam Silk in the Dimension of Material Cultures before the Doi Moi Policy (1570-1986)

Introduction

Silk-weaving in Quang Nam boasts a rich and enduring history, spanning centuries of development and evolving into a treasured cultural product of the region. Quang Nam silk is not merely a fabric but a cultural emblem imbued with profound spiritual value. Chapter 3 of this work delves into a comprehensive examination of Quang Nam silk as a tangible cultural artifact, shedding light on its historical and cultural significance, as well as the pivotal role of silk weaving in the lives of local people and the socioeconomic development of the region from 1570 to 1986.

The chapter is structured into two parts, corresponding to two distinct historical periods: (1) From the Nguyen Lord Period to the end of the Nguyen Dynasty (1570-1945) and (2) From the end of the Nguyen Dynasty until before the period of the Doi Moi policy (1945-1986).

Part 1: Discussion on the Concept of Material Culture

The concept of Material Culture, as explored in the "*Handbook of Material Culture*" by Christopher Tilley, Webb Keane, Susanne Kuchler, Mike Rowlands, and Patricia Spyer (2006), delves into the comprehensive study of physical objects and their significance within human societies. This seminal work examines the theories, concepts, intellectual debates, substantive fields, and research traditions that characterize the analysis of "things." It provides a cutting-edge overview of the current state of material culture and suggests pathways for expanding and developing this field of study. Material Culture involves investigating tangible objects that people create, use, and maintain in their daily lives. These objects are not merely functional items but are imbued with cultural, social, and economic meanings that reflect the values and beliefs of a community. By studying these material artifacts, researchers can better understand different societies' organizations, practices, and values (Tilley, 2006).

Material culture is an essential concept in qualitative research, referring to the tangible products created and used by humans in social life. This concept encompasses various elements such as tools and utensils, clothing and jewelry, architecture and housing, and arts and crafts. These material products are everyday items and embody a society's cultural values, beliefs, and hierarchical systems.

In qualitative research, analyzing material products helps us better understand the organization of society. For example, we can discern a community's technological and technical development level through tools and utensils. Clothing and jewelry can reveal much about social status, gender, and social norms. Architecture and housing reflect population distribution, economic conditions, and the lifestyle of the people. Art and crafts demonstrate a culture's creativity, traditions, and aesthetic styles.

Furthermore, the concept of material culture also investigates how people use and interact with material products. Through this use and interaction, we can see the behaviors, values, and meanings people associate with everyday items. For instance, a bowl is not just a utensil for eating and drinking but can also have spiritual

significance or symbolize wealth and prosperity. Analyzing changes in material culture also provides valuable information. Material products often reflect social, cultural, and economic shifts when they change. For example, the widespread adoption of smartphones has not only changed the way we communicate but also brought significant changes to our lifestyles and work habits. Thus, studying material culture helps us understand the past better and provides deep insights into the present and future.

When analyzing Quang Nam silk from the perspective of Material Culture, researchers focus on several key factors. Firstly, the formation and development of silk weaving villages. This process reflects the long history and resilience of silk weaving in the region and demonstrates the close bond between people and traditional craftsmanship. Secondly, meticulous attention is given to the technical production processes. These techniques are production methods, and evidence of creativity, skills, and experience passed down through generations. The visual expression of silk products is also pivotal in the study. They carry distinctive cultural and aesthetic significance, from intricate floral patterns and decorative motifs to weaving techniques. These products are not just everyday materials used in daily life but also artistic creations that reflect the lifestyle and aesthetic preferences of the people of Quang Nam.

Furthermore, the cultural value and significance of silk products are carefully examined. Quang Nam silk holds economic value and is crucial to the community's cultural life. From a material culture perspective, Quang Nam silk serves three critical roles: as a luxury item catering to royalty and nobility, a valuable commodity in international trade, and a vital livelihood for ordinary people and laborers.

By focusing on these aspects, the analysis of Material Culture helps us gain a deeper understanding of Quang Nam Silk's role in the community's culture and life. Through this lens, we can appreciate the richness and diversity of local culture and recognize the importance of preserving and promoting traditional values.

Part 2: Quang Nam Silk as Traditional Silk Culture between the Nguyen Lord Era to the end of the Nguyen Dynasty (1570-1945)

2.1 Overview of Quang Nam Silk in the period 1570-1945

Among the traditional crafts that have shaped the identity of Quang Nam, sericulture and silk weaving have contributed to the local economy and established the Quang Nam silk brand, which people from distant regions highly regard.

In Dai Loc district, about 300 years ago, several villages along the Vu Gia River, such as Giao Thuy, Quang Hue, Phuoc Binh, and Ha Nha, took advantage of the fertile alluvial plains by the river. In addition to growing vegetables, beans, rice, corn, and tobacco, the local people also focused on mulberry cultivation and sericulture. Numerous folk verses passed down locally reflect this tradition:

*"The Dai Loc silkworms spin thread,
The Dai Loc mulberry fields faintly visible by the river..."*

The Dai Binh Mulberry Village (Que Trung commune) was established approximately 300-400 years ago in the Nong Son district. Despite frequent flooding, this area is annually enriched with alluvial deposits, making it ideal for mulberry cultivation. The people of Nong Son did not engage in weaving but raised silkworms and produced raw silk to sell to the weaving villages in Duy Xuyen.

Duy Xuyen district has the most developed sericulture in Quang Nam, with many renowned silk-weaving villages such as Dong Yen, Thi Lai, and Ma Chau. These villages produced exquisite silk products, significantly contributing to the "Silk Road" on the sea in the southern region of Vietnam. Most of the silk fabrics from Duy Xuyen were traditional materials supplied to royalty and nobility of the time. The fabrics ranged from soft handkerchiefs to conventional ao dai, sold far and wide; Japanese and Chinese merchants came to Hoi An Port to purchase raw silk and silk fabrics. Duy Xuyen was famous for various silk products such as *lãnh*, *sa nhiều*, *đũi*, *thẻ*, and *đệm*. Merchant ships transported These goods across the East Sea, especially Japanese traders who docked at the ancient Cua Dai port, now part of the Hoi An coastal area.

The sericulture and weaving industry in Duy Xuyen is also associated with a legendary story. It is said that in 1615, during a moonlit night, Lord Sai Nguyen Phuoc Nguyen (while touring Quang Nam) and his second son, Nguyen Phuoc Lan, took an impromptu boat ride on the Thu Bon River. As the royal boat sailed upstream from the Thanh Chiem palace to Chiem Son village in the Dien Phuoc district (now Duy Trinh, Duy Xuyen), they heard a clear, melodious singing voice emanating from a mulberry field. The song captivated Nguyen Phuoc Lan, and the gentle beauty of the young village girl moved him even more. Two years later, the mulberry-picking girl along the Thu Bon River married Nguyen Phuoc Lan and became Empress Hieu Chieu of the Nguyen Lords in the southern region. The love story of Lord Nguyen Phuoc Lan and Doan Thi Ngoc Phi is well-known among the people of Quang Nam and particularly revered by the residents of the mulberry-growing and sericulture villages in Duy Trinh commune, Duy Xuyen district. Empress Doan Thi Ngoc Phi, also known as "Ba Chua Tam Tang" (The Silk Queen), is highly respected for her outstanding contributions to her homeland's mulberry cultivation and silk weaving industry. Ancient Thang Long and Saigon traders eagerly came to acquire these goods (Luu Q. V., 2023).

Originating as a silk worker, after becoming Empress Hieu Chieu, she wholeheartedly encouraged the farmers of Dien Ban and Thang Hoa prefectures to focus on sericulture and silk weaving. As a result, the sericulture industry in the southern region expanded significantly. Popular products like *lãnh*, *sa nhiều*, *đũi*, and *thẻ* were exported across the Far East via foreign merchant ships. The silk from this region became renowned for its unparalleled quality. Historically, during the peak of mulberry cultivation and sericulture in the area, the mulberry fields covered up to 160 hectares, and nearly 200 households were involved in raising silkworms, reeling silk, and weaving fabrics.

2.1.1 Quang Nam Silk Under the Reign of the Nguyen Lords

Under the rule of Lord Nguyen, the cultivation of mulberry and silkworm weaving in Quang Nam was of interest to the development. In the heart of the silk-weaving community, we revere the contributions of Mrs Doan Thi Ngoc, a woman esteemed as the "Silk Queen." She hails from a family steeped in the silkworm cultivation and silk-weaving tradition; Doan Thi Ngoc's life and legacy are inextricably intertwined with the flourishing silk industry of Quang Nam.

Born into a prominent family in the village of Chiem Son, Doan Thi Ngoc's beauty and intelligence were widely recognized. According to local folklore, her melodious voice captivated the heart of Nguyen Phuc Lan, the son of Lord Nguyen Phuc Nguyen (Lord Sai), during a royal excursion along the Thu Bon River. Their union in 1617 marked the beginning of Doan Thi Ngoc's unwavering dedication to promoting sericulture in the region.

With unwavering support from her husband, Doan Thi Ngoc tirelessly championed the cultivation of mulberry trees, silkworm rearing, and silk-weaving techniques across the Thang Hoa and Dien Ban. Her efforts bore fruit, revitalizing the silk industry and establishing Quang Nam as a renowned producer of exquisite silk fabrics, including *sa*, *doan*, *the*, *gam*, and *voc*. These fine silks catered to domestic markets and found their way to foreign shores through the bustling port of Hoi An.

The Thang Hoa and Dien Ban Prefectures emerged as hubs for sericulture, boasting numerous villages dedicated to mulberry cultivation, silkworm rearing, and weaving. These villages, including Chiem Son, Dong Yen, Phu Bong, Ma Chau (Lang Chau), Thi Lai, Bao An, Xuan Dai, La Kham, and Van Ly, produced a rich array of silk fabrics, including *the*, *luong*, *gam*, *voc*, *dui*, *doan*. Their contributions were reflected in the substantial silk taxes levied on the two phủ, amounting to 3,903 bolts annually, far exceeding those of other regions.

Upon the ascension of Nguyen Phuc Lan to the throne as Lord Nguyen in 1635, the capital was relocated from Quang Nam to Phu Xuan (Hue City - now). During this period, Doan Thi Ngoc continued her unwavering support for sericulture, actively encouraging the development of the craft in Phu Xuan and its surrounding districts. (Nguyen T. P., 2003). Her efforts bore fruit, as evidenced in Le Quy Don's "*Phu Bien Tap Luc*, which describes a flourishing silk-weaving guild in the Huong Tra district. Located southeast of the Phu Xuan River, this guild comprised three villages: Son Dien, Duong Xuan, and Van Xuan. The guild was divided into three hamlets, each with ten households, and each household housed fifteen skilled weavers. The guild's origins are traced back to three generations of the Nguyen family from Quang Nam's Thang Hoa, who had learned the art of weaving from northern artisans and passed their knowledge down through the generations. The guild produced a wide range of silk fabrics, including *voc*, *sa*, *lanh*, and *gam*, all adorned with intricate and beautiful floral patterns" (Le D. Q., 2021).

2.1.2 The Nguyen Dynasty and its Impact on the Development of Quang Nam Silk

Under the Nguyen dynasty, Quang Nam silk was influenced by the imperial court's handicraft development policies. Quang Nam weavers are highly skilled and can weave a variety of silk of good quality.

In 1802, upon its establishment, the Nguyen Dynasty inherited these valuable traditions and further implemented reforms to strengthen the nation. The Ministry of Public Works was established, recruiting skilled artisans from the populace and organizing them into specialized teams. Annually, silk-weaving villages across the country were required to contribute thousands of bolts of silk to the royal court. Under the Nguyen Dynasty, the silk-weaving artistry of Quang Nam artisans was highly esteemed. They produced a diverse range of silk fabrics. During the reign of Minh Mang, mulberry trees were added to the list of encouraged crops. The emperor also ordered the cultivation of silkworms and silk reeling within the palace and promoted mulberry cultivation in Quang Nam.

In 1839 (also under Minh Mang), Quang Nam silk weavers were summoned to the capital to instruct local artisans in weaving intricate patterned silk. To further incentivize silk production, the court awarded monetary rewards to skilled weavers. Additionally, the royal court entrusted raw silk from its stockpiles to Quang Nam's master weavers to produce finished goods, ensuring fair compensation.

During the reign of King Tu Duc (1865), highly skilled weavers were exempted from military service and reassigned to bolster the silk-weaving workforce. Annually, regions with suitable mulberry cultivation conditions, including Quang Nam, were required to present the finest silk products to the court for ceremonial purposes. The court also valued Quang Nam's cotton and silk textiles highly.

Records from the National History Archives of the Nguyen Dynasty underscore the significance of Quang Nam silk products in supplying the court with materials for royal attire. Moreover, renowned for their quality and prestige, Quang Nam silks graced markets nationwide and were exported to various countries, including China, Japan, Korea, France, and Cambodia. In 1819 (during the King Gia Long era), two French merchant ships, the *Rose* and the *Henri*, arrived at Da Nang port and purchased significant quantities of tea and silk (Phuong N. M., 2011).

By the mid-19th century, Vietnam's population had reached approximately 13 million, generating a substantial demand for clothing, which fueled the growth of the textile and silk-weaving industries. Hundreds of silk-based textile products emerged from various regions across the country.

2.1.3 Under French colonization, Quang Nam appeared in many silk weaving factories, intending to create products for the French market

The arrival of the French in 1858 marked a turning point for the sericulture industry in Vietnam. While it expanded the market for silk, it also introduced Vietnamese weavers to French techniques and equipment. However, this period also saw domestic textile products facing stiff competition from imports, leading to the decline of many sericulture villages across the country.

Despite these challenges, sericulture in Quang Nam, particularly in the Thu Bon River basin, remained relatively strong. From 1880 onwards, a system of hiring weavers and paying them based on product output emerged in many households in Central Vietnam. (Nguyen B. C., 1959).

Annual silk production increased due to demand for exports to France and Hong Kong. The colonial administration implemented various measures to encourage silkworm rearing and silk reeling to meet this demand. These included tax exemptions from 1905 to 1909 and tax reductions for mulberry growers from 1910 (Nguyen H. T., 2020).

During the second colonial exploitation period (1919-1929), mulberry cultivation in Central Vietnam expanded rapidly with French investment. Sericulture flourished in Thanh Hoa, Vinh, Quang Nam, and Binh Dinh, with mulberry cultivation areas in Central Vietnam far exceeding those in Northern and Southern Vietnam.

In addition to expanding mulberry cultivation and silkworm rearing, the French administration also invested in establishing silk reeling and weaving mills in various localities, including Hue, Binh Dinh, and Quang Nam, employing up to 100 workers (Vu P. D., 1996).

Since the late 1920s, sericulture in Central Vietnam has declined due to the influx of imported products from France and China. However, in Quang Nam, sericulture maintained its position. To compete with imported goods that offered a wider variety of designs at lower prices, Quang Nam weavers improved their looms to increase productivity and product quality.

2.1.4 Various consumer demands and improvements in weaving tools increased the yield and quality of silk

In the early 20th century, Quang Nam witnessed the emergence of innovative weaving techniques spearheaded by two individuals: Vo Dan from Thi Lai village and Tran Huu An from Ma Chau village. These enterprising individuals, villagers, and merchants had the opportunity to travel extensively and encounter various weaving looms. Returning to their homeland, they embarked on a mission to improve the existing weaving technology.

Vo Dan, inspired by the self-operating iron looms of France, devised an improved wooden loom. This innovative design replaced the hand-operated shuttle system of traditional looms with a foot-powered mechanism, resulting in a remarkable 3-4-fold increase in productivity. (Nguyen P. M., 2011). Complementing Vo Dan's contribution, a skilled loomwright, Nguyen Thong introduced a novel method of weaving patterned silk, including "*cam tu*" silk and embossed floral silks.

Despite the overall decline of the domestic silk-weaving industry, the craft continued to flourish in the Go Noi region of the Dien Ban district and the Thu Bon River delta in Duy Xuyen district, Quang Nam. These areas emerged as hubs of silk production, earning Quang Nam the distinction of being the center of sericulture in both the province and the Central region of Vietnam during the 1920s and 1940s (Ha, 2020).

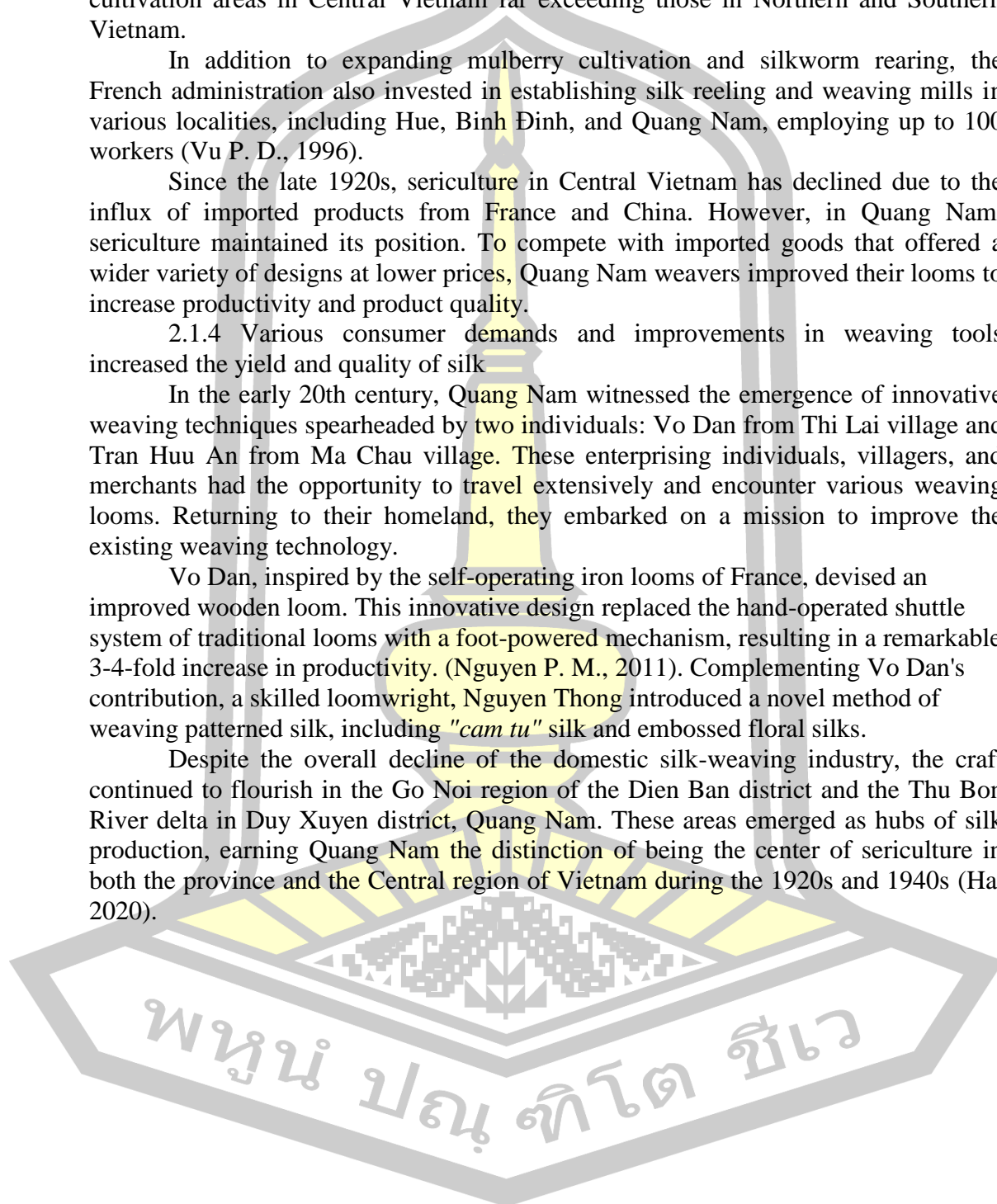




Figure 12 Reconstruction of the Cuu Dien Loom¹⁵
Source: Researcher, 2022

It can be said that Quang Nam silk had a glorious period of development from the rule of the Nguyen lords (since 1570) until the later years of the Nguyen feudal dynasty. During this extensive period of growth, Quang Nam became the central silk hub of Central Vietnam, tasked with supplying textiles for the royal court and exporting products to numerous countries worldwide.

2.2 Quang Nam Silk as a High-End Product

Under the feudal system, to demonstrate their power and authority, the King established specific regulations for each type of motif on the costumes of different social classes. This class division led to a hierarchy of goods. Items for the royal family were meticulously woven by skilled artisans selected from all over the country. Items for commoners were more superficial, less refined, and of lower value.

From the Le dynasty, the Court issued several regulations on the costumes of officials. Accordingly, *military* and *civil officials* were all allowed to wear red silk robes. Sons and daughters of high-ranking officials and civil officials were not allowed to wear black or yellow. King Le Thanh Tong issued color uniforms for military officials. First to third-rank officials wore pink costumes, fourth and fifth-rank officials wore green costumes, and the rest wore blue. In the second year of Hong Duc, the court issued regulations on the motifs on costumes. Accordingly, civil officials' costumes had bird motifs; military officials had motifs of animals. The court also issued rules on the costumes of officials when they went to court. Officials of the first and second ranks were allowed to wear *gam* and *lua* with colorful flowers and leaves; the third and fifth ranks used *gam* and *lua*, and the sixth rank used *lua* and linen. The wives of officials were allowed to wear costumes that ranked lower than their husbands'. Students and children of officials were all allowed to use *linh*, *la*, and *lua*. After 1720, the regulations on costumes were changed and became more detailed. Depending on the position and rank, there were differences in the type of fabric, color, style of sewing, and accompanying accessories. At this stage, the motifs on the badges of military officials were decorated with motifs of qilin, lions, tigers, leopards,

¹⁵ Traditional Handicrafts Showcase at Vinpearl Nam Hoi An, Vietnam

and elephants; those of civil officials were decorated with motifs of birds such as cranes, pheasants, swallows, white swans, and parrots.

2.2.1 Under the Nguyen dynasty, the costumes of the king and court officials were also meticulously regulated, as in previous feudal dynasties.

All main costumes and accessories were prescribed for each different ceremony. According to research by author Vu Huyen Trang, Nguyen court costumes were divided into three types: Grand Court Attire, regular court Attire, and Nam Giao ceremony Attire. Each type was subdivided according to status, reflected through the hierarchical system of motifs, colors, and weaving materials (Vu T. H., 2021).

Type of Court Attire	Court rank	Court Attire	Standards		
			Type	Pattern	Colors
Grand Court Attire	King	Hoang Bao	- gam - Doan bat ti - lua	- five-clawed dragons, - clouds - Han Character - Mountains and waters - Palindromic vine pattern	Yellow
	Crown Prince	Mang bao	- gam - Doan bat ti - lua	- four-clawed dagoes - Mountains and waters	- Burgundy
	First to third-rank official	Mang bao	- Patterned lua	- Four sacred animals: Dragon, Qilin, Turtle, and Phoenix - Clouds - Eight Auspicious Objects - Three mountains and waves motif	- Violet
	Fourth and fifth-rank official	Giao bao (Military official)	- Gam - Lua	- Water Dragon in Circular Motif	Blue, Green, Violet, Black
		Hoa bao (Civil official)	- Gam - Lua	Floral Medallion	
Regular court Attire	King	Long bao	- Gam - Sa	- Round dragon pattern with the Eight Auspicious Objects: - Three mountains and waves motif	yellow
	Civil official	Bo Phuc	- thin sa - lua - Doan	Crane, Pheasant, Peacock, Swallow - Floral pattern - Han Character	Blue, green, black
	Military official			- Qilin, Bai Ze, Tiger, Leopard - Floral pattern - Han Character	

Nam Giao ceremony Attire	King	Long Con	- Plain sa - Doan luc (6)	- Sun, Moon, stars – - Dragon, Pheasant - Mountain, Cloud, Water wave	Cyan
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Table 1 Nguyen Dynasty's Regulations on Court Attire
Source: Vu Huyen Trang, 2021



Figure 13 Longevity character motifs combined with flowers and leaves on Nguyen dynasty costumes. Source: Researcher, 2022



Figure 14 Ceremonial attire of the Empress Dowager of the Nguyen dynasty. This requires a very complex silk-weaving technique. (late 19th - early 20th century). Source: Researcher, 2022



Figure 15 Attire of court ladies of the Nguyen dynasty. Source: Researcher, 2022



*Figure 16 Official attire of the Nguyen Dynasty.
Source: Researcher, 2022*

In addition to ceremonial attire, the daily attire of emperors and royal family members was also strictly regulated in patterns and colors. Accordingly, only royal family members were allowed to use yellow, the primary color. Similarly, dragon and phoenix patterns were restricted to the royal family.



Figure 17 Madam Tu Cung - Empress Dowager of the Nguyen dynasty in yellow everyday attire. Source HABANS Patrice, 1972

2.2.2 Silk from Quang Nam was highly valued during the Nguyen dynasty, and the craftsmanship of Quang Nam weavers was widely recognized.

Nguyen dynasty records document the court's policies regarding Quang Nam weavers. According to the book "*Phu Bien Tap Luc*" by Le Quy Don, the emperors and nobles purchased silk products only from Thang Hoa and Dien Ban prefectures in Quang Nam province because these regions concentrated many skilled weavers whose craftsmanship was comparable to that of China. Quang Nam weavers possessed exceptional skills and could produce various silk fabrics.

1839 (during the Minh Mang reign), Quang Nam weavers were summoned to the capital to instruct local weavers in weaving patterned silk. The court rewarded them generously in silver to encourage this expertise. The court also entrusted skilled Quang Nam weavers with raw silk from the court's treasury to weave brocade and compensated them handsomely.

In the 18th year of the Tu Duc reign (1865), skilled weavers were exempted from military service and incorporated into the silk-weaving workforce. Annually, localities with suitable land for mulberry cultivation and silkworm rearing (including Quang Nam) were required to pay tribute to the court with the finest silks. The court also ordered high prices for cotton and silk fabrics from Quang Nam.

During this era, Vietnam had numerous regions renowned for their silk-weaving villages, annually contributing a significant quantity of silk products to the court, such as Hanoi, Nam Dinh, Quang Nam, An Giang, and others. However, Quang Nam's proximity to the capital granted it the most advantageous position. This factor contributed to the thriving development of traditional weaving in this region.

2.2.3 Silk fabrics for the royal and aristocratic classes are often woven with the best silk, which is elaborately woven, requiring high technology and a long processing time.

Gam: A Luxurious Textile, a richly woven silk fabric adorned with intricate patterns in various colors. Its creation demands the collaboration of multiple weavers, and the intricate weaving process is time-consuming and requires immense skill. The silk threads are meticulously dyed before weaving, and the fabric is woven with a dense structure, featuring sunken warp threads as the foundation and raised weft threads forming the vibrant designs. *Gam* is renowned for its captivating patterns, often featuring a harmonious blend of five to seven colors, earning it the appellations "*ngu the*" (five-colored) and "*that the*" (seven-colored). When illuminated, the surface of *Gam* reflects light, creating a mesmerizing interplay of colors and a shimmering, dynamic effect. This kind of silk is also known for its remarkable durability, ensuring its longevity and resistance to wear and tear.

Gam is regarded as the most exquisite and challenging textile among all silk fabrics. Its creation demands exceptional craftsmanship, meticulous attention to detail, and a keen artistic sensibility. Throughout the feudal era, brocade was the preferred fabric for royal court attire, symbolizing luxury, power, and refined taste.

Doan, a silk fabric woven with a looser arrangement of threads than *Gam*, features a balanced distribution of warp and weft threads, resulting in a denser and heavier fabric. During the Nguyen dynasty, *Doan Bat Ti*, a specific type of *Doan* produced by combining eight strands of silk twisted together, was the preferred fabric for royal attire, particularly for emperors and high-ranking officials, due to its exceptional warmth and insulation. Similar to the *Doan luc* section, which is formed by six strands of silk twisted together,

Sa is a silk fabric woven using the perforation technique, distinguished by the arrangement of warp and weft threads, creating a unique pattern of perforations on its surface. The size, density, and arrangement of these perforations vary depending on the specific type of *Sa*. *Sa* is characterized by its thinness and transparency, allowing light to pass through, creating a delicate and airy appearance. The defining feature of *Sa* is the intricate pattern of perforations on its surface, ranging from small pinholes to larger, more elaborate designs. *Sa* exhibits a subtle shimmer, adding a touch of elegance and sophistication to garments. There are two types of *Sa*: *Sa Nam*, Also known as "plain *Sa*," which features a regular arrangement of perforations, creating a uniform and consistent pattern; *Van sa, que sa* incorporates more intricate perforation patterns, often resembling flowers or geometric designs. During the feudal period, *Sa* was popular for summer attire, particularly for ceremonial occasions among commoners and court attire for officials. Its lightweight nature and subtle shimmer lent an air of elegance and refinement to garments.

Lua is a silk fabric woven from natural silk threads that epitomizes elegance and refinement. Its smooth, shimmering surface and exceptional comfort have made it a coveted material for centuries. Silk exists in two primary forms: plain and patterned. *Lua* is more widely used among silk fabrics than *Gam* and *Doan*. *Lua* is renowned for its smooth, delicate texture and subtle luster, adding a touch of luxury to any garment. *Lua*'s ability to regulate body temperature makes it ideal for warm and cold weather.

It keeps wearers cool in summer and warm in winter. Because of these properties, this material is often used to make bras for court costumes.

Linh/ voc/ satin: This is a thick woven fabric. The warp threads of satin are more numerous than silk. A satin bedsheet requires about 8,000 warp threads, while a regular silk bedsheet needs about 3,000 threads.

Dui: A silk fabric is woven from raw silk fibers, typically quite thick yet surprisingly light, airy, and soft.

2.2.4 The Imperial Court often prescribes patterns on silk for the aristocratic class of kings and lords depending on their position and title.

While the silk and weaving technique type determines the fabric's characteristics, such as thickness, light reflection, and thermoregulation, patterns and motifs define a garment's aesthetics. Ancient artisans used two techniques to create garment patterns and motifs: patterned weaving and embroidery.

Patterned weaving involves creating raised patterns on silk fabric by interweaving different colored threads. The process is carried out simultaneously with the weaving of the fabric itself. The weaver carefully plans the pattern, determining the number of warp and weft threads and the colors required according to the design. The thickness or thinness of the warp and weft threads determines whether the patterns are raised or sunken. This technique can be applied to both *gam* and *lua*. Quang Nam weavers are highly regarded for their mastery of this technique. The Nguyen dynasty once invited them to the imperial capital to teach Patterned weaving techniques to the weavers of Hue.

Embroidery is a handicraft technique that involves passing a needle and thread through a finished silk fabric to create new and unique patterns and motifs. It can be said that silk embroidery is a unique art form that requires a high level of skill from the artisan. This work is done independently, not at the same time as weaving. Embroidery is classified into many different techniques, such as padded satin stitch, stem stitch, satin stitch, Long-short stitch, chain stitch embroidery, and running stitch, depending on the type of motif and the artist selection and combining the appropriate technique.

Through a study of brocade and patterned silk samples produced from ancient times to the present in the Ma Chau silk village and some Nguyen dynasty costumes preserved at the Museum of Royal Fine Arts and in private collections, it can be seen that in addition to having good shaping techniques, the ancient artisans also had a high level of aesthetic thinking with a philosophical nature. This is reflected in the choice of themes and decorative patterns on each piece of silk and each costume. Themes in decorating patterns and motifs on silk are pretty diverse and rich. In this study, we tentatively divide them into the following groups:

(1) **Group of natural phenomenon themes** with typical motifs such as Clouds, waves, sun, and moon. This group of motifs is often arranged in combination with each other according to Eastern philosophical concepts: "water flows, clouds drift," representing the natural cycle. In addition, these images also allude to the favorable weather conditions for an agricultural culture. Moreover, cloud and wave motifs evoke a sense of softness in the silk material.



Figure 18 Cloud Patterns in Nguyen Dynasty Court Attire.
Source: Researcher, 2022



Figure 19 Mountains and Wave Patterns in Nguyen Dynasty Court Attire.
Source: Researcher, 2022

(2) Animal Motifs: Animal imagery is a prevalent theme in Vietnamese silk decoration, particularly for items intended for royalty, officials, and nobles. One of the most notable motifs is the Four Sacred Animals, which include the dragon, Qilin, turtle, and phoenix.

Dragon: The dragon is a prominent decorative element in Vietnamese ornamentation, symbolizing power and authority. Dragon motifs are commonly found in the attire of emperors and crown princes.

Qilin: Qilin is a mythical creature in East Asian culture, often depicted as an animal with a horn, horse body, cow tail, and dragon scales. Qilin are typically considered symbols of good luck, prosperity, and wisdom.

Turtle: The turtle, one of the Four Sacred Animals, holds significance for longevity, resilience, and stability in Vietnamese culture. Turtle motifs are prevalent in decorative items and religious objects.

Phoenix: The phoenix symbolizes happiness, prosperity, and the symbolic representation of women in the family. Phoenix motifs are typically featured in attire.



Figure 20 The dragon, kylin, turtle, and phoenix (Four Sacred Animals) motifs on silk

Source: Researcher, 2022

Beyond the Four Sacred Animals, other animal imagery adorns court attire and the garments of civil and military officials. These motifs carry symbolic meanings associated with status, power, and masculine spirit. Additionally, animals like Peacocks, bats, and dragonflies represent good fortune and auspiciousness.

Peacocks: While not among the Four Sacred Animals, peacocks hold a special place in Vietnamese culture as symbols of authority and prosperity. Their vibrant plumage, often depicted in stylized motifs on Quang Nam silk, represents good fortune and success in one's career. The peacock's tail, with its intricate patterns and rich colors, is a focal point of these decorative elements. The peacock's tail is typically rendered on Quang Nam silk in a series of stylized waterdrop-shaped motifs arranged in a dense, repeating pattern.

Bats: Associated with good fortune, peace, and happiness, bats hold a significant cultural position. The word for "bat" in The Han language is "蝠 (fú)," which has a similar pronunciation to the word for "福" ("fú"), meaning "happiness." In silk decoration motifs, bats are often depicted in various forms. Bats are stylized as flowers, leaves, or clouds, and Bats are combined with Han characters, particularly the combination of "壽" (Long life) and bat, to represent fortune and longevity.

Bai Ze, Tiger, Leopard: In addition, there are some animal symbols representing power and authority that are often seen on the costumes of military officials, such as Bai Ze, Tiger, and Leopard. Bai Ze is also a mythical creature in East Asian culture, often depicted as an animal with one horn, horse body, cow tail, and hooves. In Vietnamese culture, the tiger is considered the jungle king, symbolizing strength, courage, and fighting spirit. The leopard symbolizes agility, sharpness, and bravery. Both tigers and leopards are also considered symbols of good luck and prosperity.

Dragonflies: Their delicate wings and graceful movements have held a special place in Vietnamese culture for centuries. These insects are admired for their beauty and deeply embedded in the country's agricultural traditions and artistic heritage. In rural Vietnam, dragonflies have long been regarded as natural weather forecasters. Their flight patterns are believed to provide clues about impending weather conditions, guiding farmers in their daily routines and decision-making. The following proverb aptly captures this folk wisdom: If dragonflies fly low, it will rain; if they fly high, it will be sunny; if they fly at a moderate height, it will be cloudy. Dragonfly motifs are frequently depicted on silk garments, often integrated with floral patterns or other creatures like butterflies.

(3) Floral and Foliage Motifs Floral: foliage motifs are prevalent in Vietnamese silk patterns, often stylized and arranged in repetitive clusters across the fabric's surface. These patterns reflect the deep connection between humans and their natural environment, featuring common floral elements such as Chrysanthemum, lotus, Climbing plants, and bamboo.

The Four Gentlemen: Mai - Lan - Truc – Cuc: In East Asian culture, the Four Gentlemen – Mai (Plum), Lan (Orchid), Truc (Bamboo), and Cuc (Chrysanthemum) – hold a revered position, representing the noble qualities of a virtuous individual.

Plum: amidst the harshness of winter, the plum blossom symbolizes resilience, perseverance, and the pursuit of beauty amidst adversity.

Orchid: This flower has refinement, humility, and elegance. The orchid symbolizes inner grace and spiritual cultivation.

Bamboo: Enduring through harsh winters, this kind of tree maintains its uprightness. Bamboo represents integrity, justice, and unwavering principles.

Chrysanthemum: Associated with purity, nobility, and longevity, the chrysanthemum blooms in autumn, symbolizing the enduring qualities of a virtuous person.

Lotus: This is a common theme in the decoration of ancient Vietnamese art. In Vietnamese culture, the image of the lotus flower represents character and resilience due to the natural characteristics of this plant. Although it grows in muddy water, it still rises and blooms with a fragrant fragrance, "near the mud but not smelling like mud" (Vietnamese folk song). The image of the lotus flower on silk is expressed in many forms: stylized lotus motifs spread roundly, sparsely arranged on a silk background; lotus flower combined with the swastika; single lotus flower.

Fruits: In addition to flowers and leaves, images of fruits are used as decorative motifs on silk, such as pomegranate, peach, etc. Among them is the pomegranate: The pomegranate, with its natural characteristic of many seeds, symbolizes abundance, fullness, and many children. The peach is a symbol of immortality.

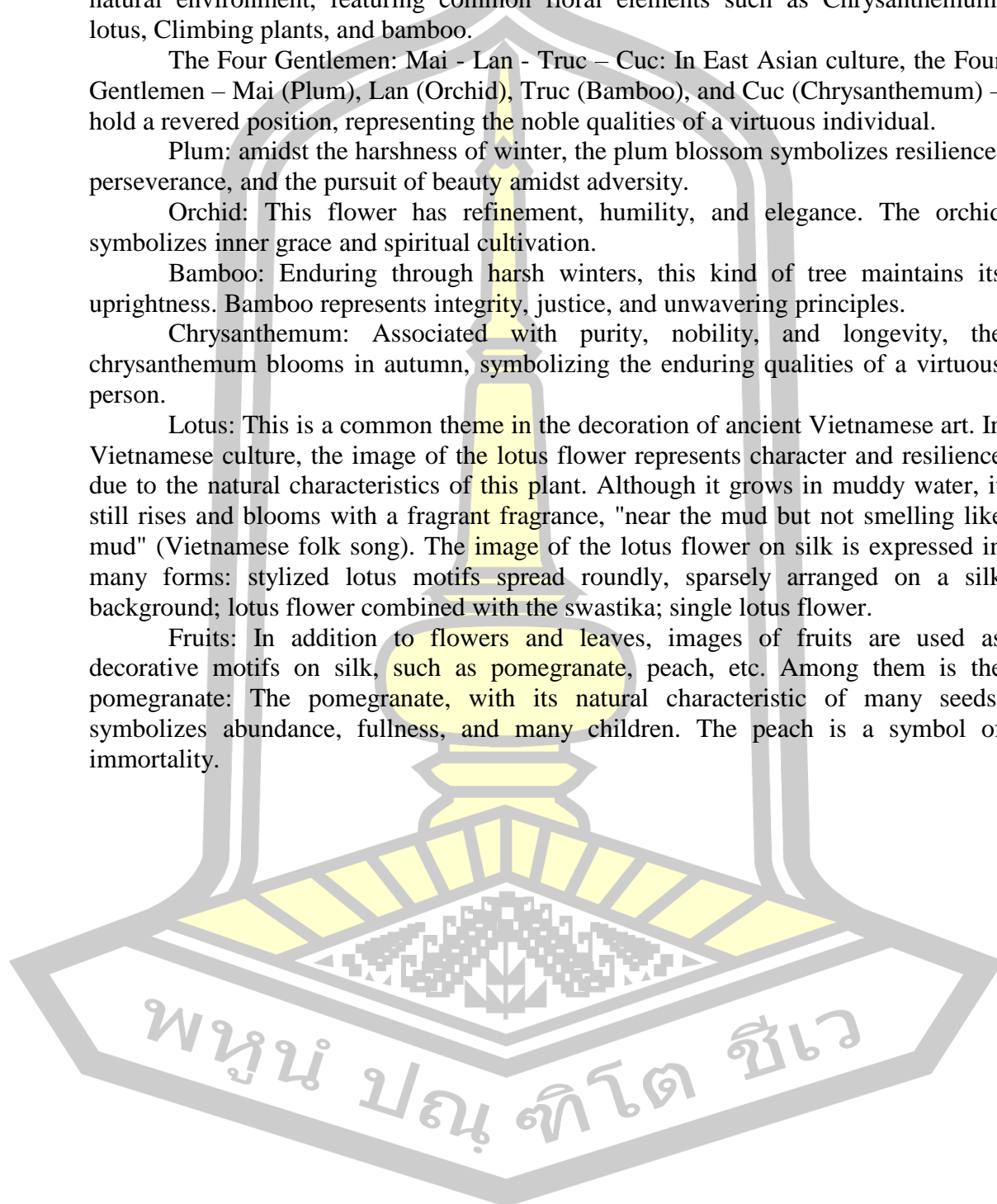




Figure 21 Floral Motifs in Nguyen Dynasty Court Attire.

Source: Researcher, 2024

(4) Objects: Objects are one of the decorative themes of silk. Typically, there are images of The Eight Auspicious Objects according to Confucian, Buddhist, and Taoist beliefs. These objects include Doubled Knot, books, hand fans, coins, gourds, swords and books, and endless knots.

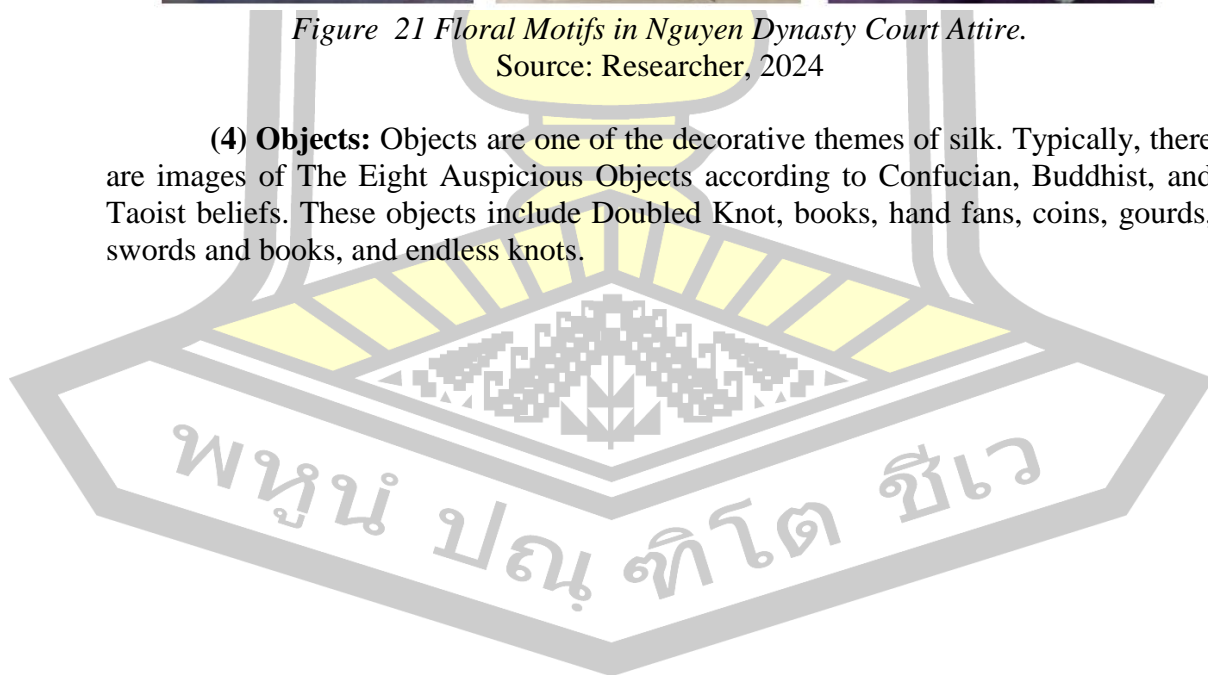




Figure 22 Objects Motifs in Silk Decoration. Source: Researcher, 2024

(5) Han characters are a unique writing system originating from depicting natural phenomena with simplified lines. This inherent visual quality allows individual characters to function as decorative motifs with high aesthetic value. In ancient art decoration, these characters were often transformed into expressive elements, transcending their original written form. Artists freely adapted the characters, modifying stroke thickness and structure to create a sense of strength or flexibility. Beyond mere beautification, the incorporation of Han characters on silk often conveyed a specific message, such as a blessing or a symbol of good fortune, imbued with the belief in its power.

Longevity (壽): This is a common motif in ancient Vietnamese art, symbolizing the desire for longevity and good health.

Swastika (卐): This is a cross-shaped symbol with four right angles that carries religious and superstitious significance, representing eternity. This symbol can be used in decoration as the central theme or as a background for other motifs.

Joy (喜): This means joy and happiness. It is similar to other Chinese character motifs. In silk decoration, the character is rarely used as the central theme but is often combined with different motifs and patterns.

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Figure 23 Examples of Longevity (壽) Characters as Decorative Motifs on Silk
Source: Researcher, 2024

2.2.5 Pattern composition

The pattern composition refers to the arrangement of decorative motifs on the surface of silk fabric. In the past, with traditional weaving techniques, it took a great deal of time and effort for artisans to create a patterned silk cloth. Therefore, the pattern structure was often simple, the motifs were small, and they were usually repeated in rows.

Decorative motifs on silk are usually chosen and arranged according to the artist's intention based on a specific theme. They are often arranged according to the principle of primary and secondary. Decorative motifs on silk rarely exist independently but are usually combined in groups. Some common motif combinations include Plum blossom combined with the Longevity character (壽), Phoenix and the Joy character (喜), and Bat combined with the Longevity character (壽).



Figure 24 Floral and Longevity Character Pattern.
Source: Researcher, 2022



Figure 25 Plum and Longevity Character Pattern.
Source: Nguyen Phong, 2022

2.3 Quang Nam Silk and the Common People

2.3.1 Silkworm cultivation: the livelihood of Quang residents.

Silk weaving was deeply intertwined with Quang Nam residents' material and spiritual life during this period. It was considered the main occupation, attracting the majority of the labor force in the region. Silk production and trade were particularly robust. Quang Nam's foreign trade relations led to the formation and development of various handicrafts, including silkworm rearing, silk reeling, silk weaving, and cloth weaving.

From the time of the Nguyen lords, numerous silk-weaving villages emerged and flourished around the trading port of Hoi An. These included Ma Chau, Van Ha, Bao An, Giao Thuy Thi Lai, Phu Bong, Ha Mat, Dong Ban, Tu Phu, Ban Lanh, Quang Doi, and La Qua. According to *Dai Nam Nhat Thong Chi*, each locality specialized in producing a particular type of silk: *Dui*, concentrated in Dien Phuoc, Duy Xuyen, and Dong An. Dong An produced the finest quality *dui* silk. *Lua* (white plain silk) is manufactured in Thang Binh (Dien Phuoc district) and Ma Chau (Duy Xuyen district). *Lua* of Thang Binh was thick, and the *lua* of Ma Chau was thin and lightweight. *Sa*: Primarily produced in the Dien Phuoc district. *Dark Lanh*: Manufactured at Dong Minh village, Dien Phuoc district

During this period, Quang Nam often worked on a household scale, whereby each family had its methods, techniques, and secrets that they only passed down in the family from generation to generation.

Creating silk cloth requires a complex process, including the main stages: Mulberry cultivation, silkworm farming, silk nurturing, and silk weaving. Typically, each household only undertakes 1 to 2 of those stages.

1) Mulberry cultivation - Silkworm farming

Mulberry is a perennial plant, typically requiring replanting after 10 to 15 years. In Quang Nam, mulberry is often cultivated along riverbanks. The planting season usually begins around October each year. Farmers cut mulberry branches into 30cm segments, called *hom dau* (mulberry cuttings), then slant them at a 30-degree

angle into prepared mulberry beds before covering them with soil, leaving about 10-15cm exposed. Around November, farmers prune mulberry trees close to the ground and cover them with a thin layer of humus or straw. During the spring season, new shoots emerge, coinciding with the flood season when the Ba Ren River rises, carrying nutrients that support the new growth (Nguyen P. M., Quang Nam - Da Nang Handicrafts from 1802 - 1945, 2011). At this time, farmers apply composted manure and additional soil. Mulberry sprouts are then pinched to encourage new branch growth, increasing leaf yield.

While mulberry cultivation is not overly complex, it requires adherence to specific guidelines to ensure a healthy silkworm environment. These practices include avoiding tobacco plant proximity (Tobacco plants should not be grown near mulberry fields to prevent potential harm to silkworms) and Properly disposing of animal carcasses (Animal carcasses must be buried far from mulberry fields to eliminate possible contamination and disease transmission. When animals die, locals bury them far away and burn leaves to eliminate odor, maintaining a clean environment for silkworms).

The peaking mulberry leaf period occurs around March. Leaf harvesting follows a bottom-up approach, prioritizing older leaves. After approximately 20 days, new leaves emerge. Locals typically collect them during more excellent hours (early mornings or late afternoons) to ensure harvested leaves remain dry and free from dew or rainwater. Leaf harvesters utilize large bamboo baskets with a wide mouth, approximately 80 cm in height, and a 60 cm diameter. This unique design preserves leaf freshness and prevents crushing or damage (Linh N. T., 2022).

The sericulture season in Quang Nam commences around March, coinciding with the peak growth period of mulberry trees, ensuring an abundant supply of high-quality leaves for silkworm rearing. Throughout the year, the region's skilled silkworm farmers manage to raise eight distinct broods, a testament to their expertise and dedication to this time-honored craft. (Nguyen P. M., 2011). The Vietnamese proverb "*Lam ruộng an cơm nam - Nuôi tằm an cơm dung*" (Working in the rice fields allows one to eat while lying down, but sericulture demands one to eat while standing) aptly captures the demanding nature of silkworm rearing.

Silkworms, the larval stage of the *Bombyx mori* moth, undergo a remarkable metamorphosis, transforming from tiny eggs into silk-producing caterpillars and eventually emerging as adult moths. This intricate life cycle comprises four distinct phases: Egg Stage, Larval Stage, Pupal Stage, and Adult Stage.

The intricate process of rearing silkworms demands meticulous attention, dedication, and a significant investment of time and labor from silkworm farmers. Each silkworm rearing cycle, also known as a "brood," culminates in carefully selecting superior silkworm cocoons to serve as breeding stock for subsequent broods. Experienced silkworm raisers can distinguish between male and female cocoons based on visual cues, typically relying on size and wing length differences. The ideal ratio of male to female moths is approximately 1:10 to 1:15.

Once mated, female moths lay their eggs on a specially prepared bamboo tray. Over approximately one day, the eggs undergo a color transition from dark to light, signaling the imminent hatching of tiny, furry silkworms.

Silkworm larvae, initially referred to as "one-week-old silkworms" due to their age in silkworm rearing cycles, are transferred to small rearing trays and provided

with a daily diet of finely chopped mulberry leaves. Every 4-5 days, the silkworms undergo a molting process, also known as "silkworm sleep." This transitional phase typically occurs 3-4 times throughout the silkworm's larval stage, lasting approximately 18-24 hours each time. During molting, silkworms remain motionless while shedding their old exoskeletons and emerging as more giant, voracious eaters. Following each molt, the silkworms are transferred to larger rearing trays.

With each molt, the silkworms are considered one period older, and the size of the mulberry leaves provided as their feedstock increases accordingly. Silkworm larvae exhibit a voracious appetite, consuming meals 5-7 times daily. Therefore, a constant supply of fresh, clean mulberry leaves is essential to maintain their growth and health. The mulberry leaves must be thoroughly washed, dried, and cut into appropriate sizes suitable for the silkworms' age and stage of development.

Silkworm rearing houses, the specialized structures where silkworms are raised, are carefully designed to provide an optimal environment for these delicate creatures. These structures typically feature multi-tiered racks or shelves upon which numerous rearing trays or baskets are placed. This arrangement allows for efficient space utilization and facilitates the monitoring and care of the silkworms.

The bottom tier of the rearing racks commonly serves a crucial purpose in collecting silkworm excrement. Regular removal and disposal of this waste are essential to maintain a clean and hygienic environment, preventing the spread of diseases and ensuring the health of the silkworms.

Strict adherence to proper hygiene practices is paramount in silkworm rearing. Regular cleaning and disinfection of the rearing house, including the racks, trays, and surrounding areas, is essential to eliminate potential pathogens and prevent the outbreak of silkworm diseases. Maintaining a clean and sanitary environment is crucial for the silkworms' well-being and the sericulture process's overall success. These silkworm shelves typically feature four legs and are arranged in multiple tiers, with each tier spaced approximately 20 centimeters apart. The width of the racks is generally around 1 meter, while the length and height vary depending on the size of the silkworm-rearing house.

To further protect silkworms from crawling insects, four bowls of water are often placed under the legs of each rack. This simple yet effective measure creates a water barrier that deters ants, beetles, and other pests from accessing the silkworm-rearing trays or baskets.

Silkworm rearing trays or baskets are typically constructed from woven bamboo and have a diameter of approximately 1.4-1.6 meters and a height of around 7 centimeters. This size is carefully chosen to facilitate easy handling and movement during the silkworm-rearing process, ensuring that the silkworms receive the necessary care and attention.

After approximately 23-27 days of meticulous care and nourishment, silkworms undergo a remarkable transformation, reaching a stage known as "maturity" or "ripeness." Mature silkworms exhibit a striking transformation in appearance. Initially pale and translucent, their bodies gradually darken and take on a rich, golden-orange hue. This color change reflects the accumulation of silk proteins within their bodies, the raw material for silk production. The size of mature silkworms is a testament to their remarkable growth and development. Upon hatching, they have reached an astounding size, approximately 10,000 times larger than their minuscule

size. When the time for silk production arrives, mature silkworms begin the intricate process of spinning silk fibers. They meticulously extrude the silk gland fluid through specialized spinnerets at the front of their heads. As the fluid is exposed to air, it hardens into fine, continuous silk fibers.

Once mature, silkworms are carefully transferred to specially prepared frames or racks, often constructed from woven straw and dried, clean branches. These frames, typically made from bamboo and arranged into rows, provide support and a suitable environment for cocoon formation. The spacing of the branches, with gaps of approximately 5-6 centimeters.

Once placed on the frames, the silkworms begin the meticulous silk-spinning process. They rhythmically rotate their bodies, extruding a viscous silk gland fluid through specialized spinnerets at the front of their heads. As the fluid is exposed to air, it hardens into fine, continuous silk fibers, gradually encasing the silkworm in a protective cocoon.

The frames are positioned at an angle of approximately 70 degrees in a well-ventilated area with exposure to sunlight to ensure high-quality silk cocoons. The elevated temperature accelerates the drying process of the silk fibers, resulting in more robust, more resilient cocoons.

The continuous spinning motion of the silkworm gradually encloses its entire body, forming a complete cocoon. This intricate structure is a protective cradle for the silkworm's metamorphosis into a moth. The completed cocoon typically measures around 4-5 centimeters in length and 1.5-2 centimeters in width. Within the confines of the cocoon, the silkworm undergoes a remarkable transformation, transitioning into the pupal stage.

After approximately three days of pupation, the silk cocoons are ready for harvesting. Silkworm farmers carefully collect the cocoons and sell them to silk reelers, individuals, or businesses specialized in processing cocoons into silk thread. Experienced silk reelers can assess the quality of silk cocoons based on their appearance and texture. Folk wisdom passed down through generations suggests that the ratio of silkworms to cocoons should be approximately 5:1 (*5 trays of silkworm = 1 tray of cocoon*) and cocoons to silk thread should be approximately 5:1 and 9:1 (9 kilograms of silk cocoons are required to produce 1 kilogram of high-quality silk thread).

The silk-spinning process is a testament to silkworms' intricate biological mechanisms and remarkable resilience. Through careful management and adherence to traditional practices, silkworm farmers play a crucial role in producing high-quality silk cocoons, the foundation for creating exquisite silk textiles.

During each silkworm rearing cycle, several high-quality cocoons are selected for breeding in the subsequent season. Depending on weather conditions, the pupae within the silkworm cocoons undergo metamorphosis into moths (adult silkworms) within 10-20 days. Subsequently, the moths emerge from their cocoons after molting and embark on a quest for a mate. Following copulation and egg-laying, the moths expire, marking the end of their life cycle. The silkworm eggs hatch into silkworm larvae, initiating a new life cycle.

Silkworm rearing is common in Quang Nam province, primarily during the Spring and Autumn seasons. These periods offer favorable weather conditions, with mild temperatures, neither hot nor cold, ideal for silkworm growth and development.

Silkworms raised during these seasons are less susceptible to diseases and produce superior-quality silk.

The silkworm-rearing process is meticulously carried out with utmost care and gentleness. According to local beliefs, individuals experiencing menstruation or those considered to possess "phong long" ¹⁶ are believed to bring misfortune upon silkworm colonies if they approach the silkworm-rearing houses. These individuals are expected to remain confined to their own homes and refrain from visiting others to prevent potential harm to neighboring silkworm colonies (Linh N. T., 2022)

2) Silk Reeling

After selecting a portion of cocoons for breeding purposes in the following season, the remaining cocoons undergo a drying process to prepare for the subsequent stage of silk reeling. Women typically carry out silk reeling. The silk reeler prepares a pot of boiling water at approximately 80°C and carefully inserts several cocoons. The hot water facilitates the breakdown of the cocoon's sericin, the glue-like substance that binds the silk fibers together. They used chopsticks, and the silk reeler gently stirred the cocoons and pried away the outer layer, retrieving a few silk ends and winding them onto a reel. This process continues steadily until only the pupa remains. Skilled silk reelers can handle multiple strands simultaneously. Typically, two individuals work together in a sericulture workshop, one dedicated to silk reeling and the other operating the silk reel. The reeled silk is then dried and stored in a dry, well-ventilated area.

Strict adherence to quality standards is paramount from the beginning of the silk reeling process. The selected silk threads must exhibit exceptional luster, durability, strength, and color uniformity. Typically, high-quality silk threads possess a milky white hue. Furthermore, depending on the source of the silk, whether from the outer, middle, or innermost layers (closest to the pupa), the threads are classified into three categories: fine silk, rough silk, and core silk (Minh, 2022). Each of these thread types is best suited for weaving specific types of fabrics. For instance, rough silk is ideal for weaving thick, coarse silk fabrics like *dui*.

In addition to winding the silk threads onto the silk reel, the artisan meticulously classifies the threads into warp and weft threads. Warp threads are characterized by their moderate thickness, uniformity, and smoothness. Weft threads, on the other hand, are generally thinner. The subsequent stage involves silk twisting, combining individual silk threads. The specific characteristics of the intended woven fabric determine the number of weft threads to be combined. Twisting the threads increases the fabric's thickness, catering to the diverse needs of users. Traditional silk-weaving techniques primarily involve interlacing warp and weft threads to create various silk patterns. Weft threads are typically twisted from two or more raw silk threads, while warp threads undergo a double twisting process. First, two or more single threads are twisted into one; then, the thread is doubled and turned in the opposite direction.

¹⁶ "Phong long" is a Vietnamese folk belief that refers to a harmful aura or energy emitted by women who have experienced miscarriage, abortion, or childbirth and are still in the postpartum period. This aura is believed to bring misfortune or bad luck to those who come into contact with it.

For *Gam*, after completing the silk-twisting process, the threads undergo a dyeing process according to pre-determined color schemes before moving on to the silk-weaving stage. Dyeing the silk threads beforehand enhances the vibrancy and visual appeal of the patterned fabric.

3) Silk Weaving

The silk weaving in Quang Nam, Vietnam, is deeply rooted in tradition, employing a time-honored technique known as shuttle weaving. This meticulous process involves the skillful interlacing of warp and weft threads, giving rise to intricate and visually captivating fabrics. It demands a multifaceted process meticulously executed by skilled artisans.

Warp Preparation This process is called "warping" and involves stretching the warp threads onto the loom frame. Before starting this process, the artisan winds the silk from the silk tubes onto a spindle. Then, the ends of the silk threads are stretched onto the loom frame to form a grid of warp threads.

Weft Preparation: Once the weft threads have been selected, they are wound onto bobbins and placed in the shuttle. The shuttle used by traditional weavers in Quang Nam was typically made of buffalo horn or wood. This shuttle carries the weft thread back and forth to interweave with the warp threads.

Silk weaving: There are two different techniques for plain and patterned silk.

Plain silk weaving: This is the simplest type of weaving and involves only the interlacing of warp and weft threads in an over-one, under-one pattern. The traditional loom Quang Nam weavers used in the past "striking the shuttle and raising the *go*." There are two *go* leaves. The weaver winds the thread onto the shuttle, places it in the shuttle, and passes it back and forth by hand. The weaver hunches over a narrow loom with a width of about 40 cm and uses both hands to move the shuttle and raise and lower the *go* leaves. With this loom, a skilled weaver can only weave about 3.5-4 meters of fabric daily and can only weave plain silk.

Patterned silk weaving: A pattern mechanism is added to the loom to weave patterned silk. Before weaving, the weaver draws a pattern design on cardboard and then identifies the raised and lowered points to determine the positions for punching small holes. These cardboard sheets are placed on the loom to raise and lower the warp threads according to the pre-punched pattern. Completing a patterned silk piece requires a lot of time and effort. The ancient patterned silk loom has a two-story structure and requires two people to operate it. One person is below to manage the loom frame. One person is above to "pull the flowers." The two weavers must work together in a harmonious rhythm.

Silkworm threads would be divided into many types of silk with different quality levels depending on the silk quality and twisting method. The silk fabric has the desired thickness and thinness depending on how it is combined with twisted silk threads. From there, many rich silk fabric styles were created with characteristics such as thinness, drooping, stiffness, and shine.

4) Silk Dyeing

After the weaving process, the raw silk (except for *Gam*) is then dyed by the artisan. In the past, the people of Quang Nam used traditional dyeing techniques from natural ingredients. Fabric dyeing experience is often passed down through families and clans. Each family in the village has its secrets to create unique silk colors that are

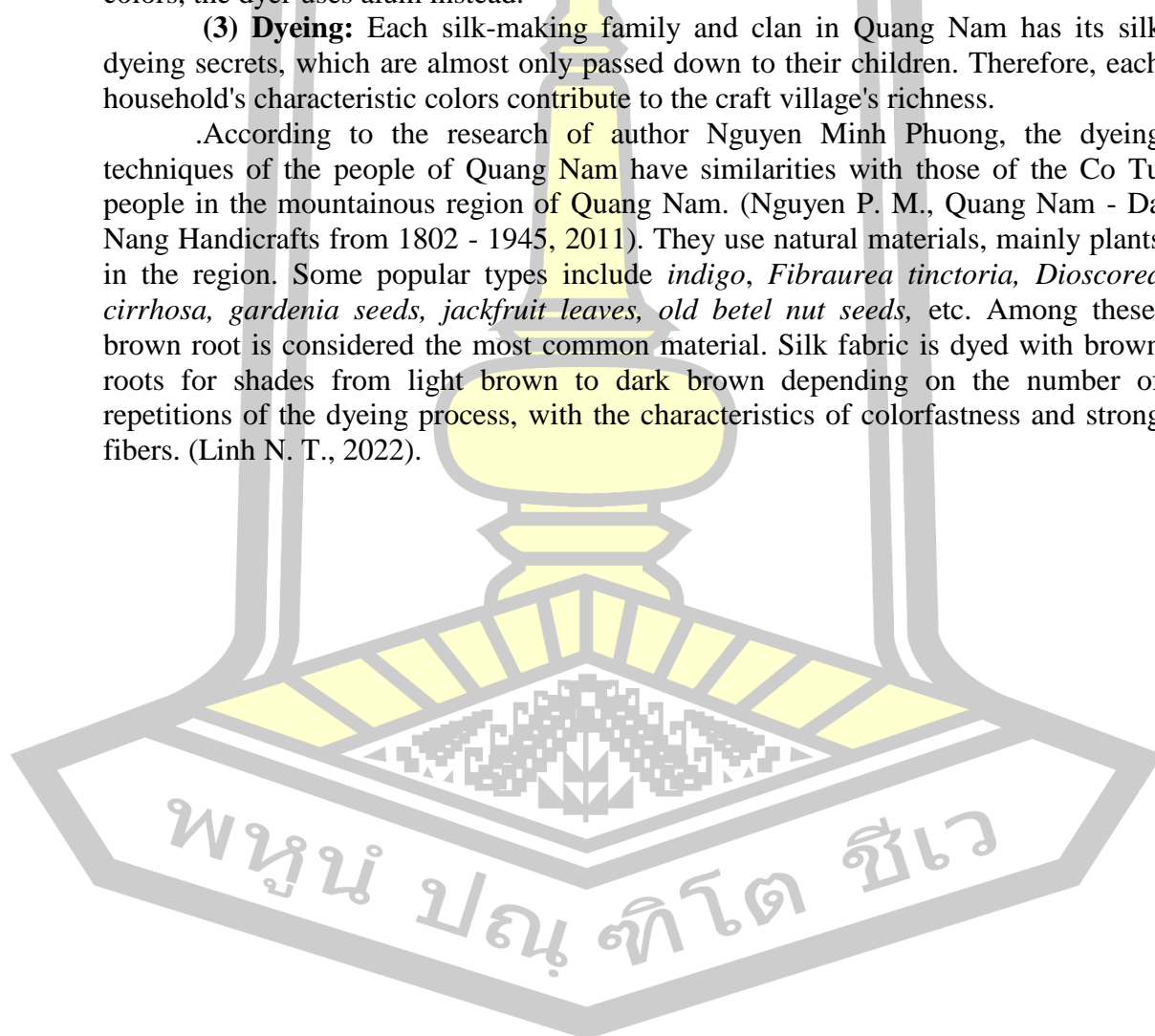
different from other families (Tran Y. T., 2022). Accordingly, the dyeing process for a batch of natural silk is carried out as follows:

(1) Boiling silk: The freshly woven silk is off-white or chicken fat yellow in color and relatively dry and stiff. Therefore, it is washed in hot water to remove impurities before being dyed into other colors. This step is called "boiling silk." The boiling silk process makes the silk softer. The dyers add some additives to this water, such as stove ash, papaya resin, lard, etc., to brighten the silk and make it whiter.

(2) Mordanting: The plain silk is ready for dyeing after being boiled in hot water. First, the dyer soaks the silk to be dyed in a natural acidic solution. This type of water is often boiled from tannin-containing leaves such as guava leaves, tea leaves, betel leaves, or tree resin, then cleaned. This tannin-containing solution helps the dye adhere firmly to the silk fibers. However, the use of tannin can make the dye color less bright. Therefore, this method is often applied to dark and deep colors. For light colors, the dyer uses alum instead.

(3) Dyeing: Each silk-making family and clan in Quang Nam has its silk dyeing secrets, which are almost only passed down to their children. Therefore, each household's characteristic colors contribute to the craft village's richness.

.According to the research of author Nguyen Minh Phuong, the dyeing techniques of the people of Quang Nam have similarities with those of the Co Tu people in the mountainous region of Quang Nam. (Nguyen P. M., Quang Nam - Da Nang Handicrafts from 1802 - 1945, 2011). They use natural materials, mainly plants in the region. Some popular types include *indigo*, *Fibraurea tinctoria*, *Dioscorea cirrhosa*, *gardenia seeds*, *jackfruit leaves*, *old betel nut seeds*, etc. Among these, brown root is considered the most common material. Silk fabric is dyed with brown roots for shades from light brown to dark brown depending on the number of repetitions of the dyeing process, with the characteristics of colorfastness and strong fibers. (Linh N. T., 2022).



Materials name	Part Used	Colors
Indigo	Leaves, Stem	Blue
Fibraurea tinctoria	Stem	Yellow
Bixa Orellana	Seeds	Red
Diospyros	Fruit	Brown
Diospyros mollis	Fruit	Black
coconut	Fruit husk	Pink-orange
Turmeric	Root	Yellow, orange
lac		Red
Dioscorea cirrhosa	Root	Brown, black
Eucalyptus	Leaves	Red, orange
Green tea	Leaves	Yellow, brown
Terminalia catalpa	Leaves	Yellow
Gardenia	Flowers	Yellow
Caesalpinia sappan	Stem	Red, Pink
Avocado	Fruit husk	Pink
Coffee	seed	Brown, Black

Table 2 Some dyeing materials sourced from nature. Source: Le Vo Son Quan, 2021

There are two standard dyeing methods: cold dyeing and hot dyeing.

Cold dyeing involves extracting dye materials through a fermentation process. In this method, freshly cut leaves are soaked in water, filtered to remove solids, and then fermented for several days to produce a dye solution. The dyer dips the silk fabric into the solution, removes it, and rinses it thoroughly with water. This process is repeated multiple times to achieve shades on the silk fabric. Indigo is a typical example of a cold dyeing material. Indigo-dyed silk fabric is blue and is very durable.

Hot dyeing is used with a broader range of materials. The dyer prepares the dye solution by boiling plants in water, filtering out the solids, and immersing the silk fabric. The dyeing time affects the depth of color of the finished silk. Some materials require repeated dyeing steps to achieve the desired color.

During the dyeing process, the dyer can add various additives to the dye solution to enhance the colorfastness or dyeing ability of the silk fabric. For instance, wood ash (alters the pH of the dye solution, creating different color tones) or salt (improves color fixation) can be used. Combining various materials in specific proportions can also produce new color shades.

Achieving the perfect black color is considered the most challenging of all colors. In the past, dyers in Quang Nam would mix black mud in a basin of water until dissolved, then immerse the fabric that had been previously dyed brown. This process was repeated thrice to achieve the desired black color. These unique techniques were passed down through generations, creating a distinct identity for each family of dyers.

The silk dyeing is meticulously carried out to achieve bright, even colors without bleeding. The artisan must carefully consider the color ratio during mixing to obtain the desired color. A typical dye bath is used only once for about 30 minutes to

allow the color to penetrate deeply into the fabric fibers. After dyeing, the silk is washed and shaken. Shaking helps the silk dry quickly and flattens the fabric.

Calendering is the final step in the silk dyeing process, aiming to enhance the fabric's softness, smoothness, and overall value. Traditionally, artisans employed a pair of wooden mallets to strike a tightly wrapped roll of silk (right side facing outward, wrong side inward) mounted on a spindle. This process imparted a lustrous sheen and refined texture to the finished silk. The calendered silk was then carefully rolled into bolts or sheets for storage or sale. (Linh N. T., 2022)

2.3.2 Quang Nam silk in the people's clothing culture

Every nation has distinctive characteristics in its clothing style, making attire a symbol of national culture. The first unusual feature of Vietnamese attire is its agricultural nature, most notably reflected in the choice of fabrics. As one of the cradles of agrarian civilization, the Vietnamese prioritize using plant-based textiles, primarily from crops. These products originate from farming practices. Their flexibility is evident in their use of natural environments to cope with their surroundings. These thin, lightweight, and breathable materials make them highly suitable for the hot climate. Silk is particularly favored among these materials.

Alongside rice cultivation, growing mulberries for silk production has existed since early times. Rice and mulberry farming have always been closely intertwined in the agricultural life of Vietnam.

A typical garment for Vietnamese women throughout various eras is the dress. Since the Hung Vuong era, Vietnamese women have worn dresses, a style preserved in many places until the 20th century. The Muong people and various mountainous ethnic groups still wear dresses today. The dress is a typical attire in Southeast Asia and is so widespread that in some Southeast Asian ethnic groups, women and men wear dresses. This is because wearing a dress is not only excellent and effective in dealing with the hot climate, but it is also suitable for agricultural work, as dresses do not have to hinder pants, allowing them to be rolled up without restrictions when wading into fields.

During labor and in everyday activities, both men and women often wear short-sleeved shirts with two pockets at the lower sides, which can be slit on both sides or buttoned down. In the North, it is called "ao canh," while in the South, it is known as "*ao ba ba*." The shirts have buttons, but women may leave them unbuttoned for comfort, with a white *yem* (traditional undergarment) showing gracefully. During festivals, Vietnamese people often wear the "*ao dai*." The women's *ao dai* distinguishes between the "*ao tu than*" (four-panel dress) and the "*ao ngu than*" (five-panel dress). The *ao tu than* is made from four pieces of fabric, with the two back pieces sewn together in the middle of the waist and the front pieces with no buttons. When worn, these pieces are either left hanging loose or tied together. The *ao ngu than* is constructed similarly to the *ao tu than*, but with the front left panel sewn from two fabric pieces, resulting in a double-width left panel called the "*vat ca*" (outer panel), which overlaps the right panel called the "*vat con*" (inner panel). (Phuong T. T., 2014)

1) Quang Nam silk is famous in the wear culture of Quang residents

Historical accounts attest that Quang Nam's thriving sericulture and silk-weaving industry profoundly influenced the local people's attire. A. De Rhodes remarked, "There is so much silk that people use to make nets and ropes."

In the work "*Xu Dang Trong 1621*," Cristoforo Borri wrote: "Regarding everything that pertains to daily life, Dang Trong is also very abundant. Firstly, in terms of clothing, they have so much silk that even laborers and the poor use it daily. Therefore, more than once, I have been fascinated to see men and women carrying stones, earth, lime, and similar materials without being careful to keep their clothes from being torn or dirty. This is not surprising when you know that mulberry trees are tall enough to pick leaves for silkworms planted in large fields like thorns on our side, and they overgrow. Therefore, in just a few months, silkworms are taken out to be raised in the open air and simultaneously spin silk, producing numerous small cocoons in such abundance that the people of Dang Trong have enough for themselves and also sell to Japan and send to Laos, and then to Tibet. Though not as smooth and fine as Chinese silk, this silk is stronger and more durable." (Borri C. , 2019)

Regarding clothing, as we have mentioned, silk is very common in Dang Trong, and everyone wears silk garments. Now let's talk about how they wear them. Regarding the women, it must be acknowledged that I consider their attire simpler than throughout all of India because they do not expose any part of their bodies, even during the hottest seasons. They wear a large hat with a wide brim covering their entire face, allowing them to see only three or four steps ahead of them. These hats are woven with silk and adorned with gold thread, depending on the wealth of each person. Social etiquette does not require women to do anything else when greeting others aside from lifting their hats enough to reveal their faces.

Men, on the other hand, are not so modest. They wear a robe tied at the waist, often with five or six wide and long silk tunics. All are in various colors, with sleeves as wide and long as those of the monks in Germany. Below the waist, everything is arranged with great skill and beauty in the colors they wear (Borri C. , 2018)

People often wear plain and dui silk in daily life without elaborate patterns. Patterned silk is used only in important ceremonies such as New Year's and weddings. Silk was a prevalent material in Dang Trong and was accessible to all. However, commoners' attire remained subject to strict court regulations. The court upheld the principle that "politics and customs should be unified." It decreed: "If commoners still wear clothes in the style of foreigners, they should change to the national style, which is commonly made of silk. However, only officials are allowed to use *the, triu, doan. Gam* and patterned silk with dragon and phoenix motifs are strictly prohibited." Commoners primarily used plain, unpatterned woven silk.

2) Quang Nam Silk and Ao Dai – a traditional costume of the Vietnamese

In 1744, Lord Nguyen Phuc Khoat ascended to the throne, adopting a new royal title and initiating a series of reforms to standardize attire across Dang Trong. These changes were intended to distinguish the kingdom from its northern rival, Dang Ngoai. One notable decree mandated wearing "five-panel tunics with buttons on the right side and trousers."

During the reign of Emperor Minh Mang (1820-1840), further refinements were made to court attire. In a decree, Minh Mang prohibited men from wearing loincloths and women from wearing "four-panel skirts and blouses." Instead, both genders were required to adopt "trousers and five-panel tunics," following the style of "Emperor Hieu Vo¹⁷ in Thuan Hoa." This standardized attire laid the foundation for the Ao Dai, Vietnam's national garment, which emerged later. During the Nguyen Dynasty, starting from King Minh Mang's reign onwards, the áo dài became the national costume of Vietnam.

The finest material for making Ao Dai is silk woven from silk. During important holidays, people take more care with their attire. On her wedding day, the bride wears a dress made from the finest silk her family can afford. Daughters of officials and nobles often wear an Ao Dai, complemented by an Ao Tu Than (four-panel outer garment) decorated with colorful phoenix motifs. Standard brides typically wear an Ao Dai made from *lua* or *lua van*. While less extravagant, their attire still exudes elegance and beauty, befitting the occasion. The groom, too, wears an attire crafted from either silk or linen in shades of blue.

The attire of women from Quang Nam is also distinctly portrayed in old archival photographs, which depict the clothing of commoners, street vendors, and residents' daily lives in the ancient town. The picture taken in 1929 stands out as a perfect, vivid, and beautiful depiction of the Japanese Covered Bridge. The photographer captured valuable details and images: a group of people dressed in Ao Dai and wearing conical hats stepping out from the bridge, a graceful tree trunk in the foreground to the bridge, several children playing by the roadside, and a dog standing in the middle of the street.

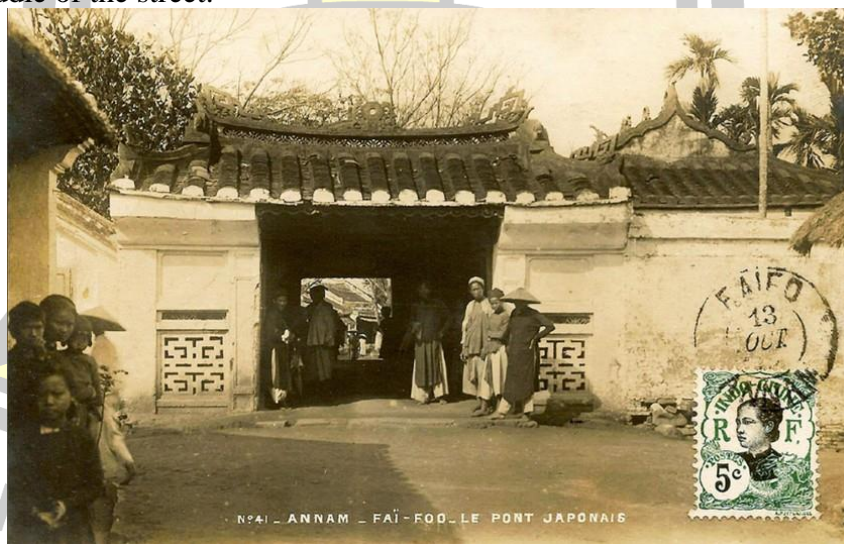


Figure 26 Hoi An (Faifo) in 1920-1929. The clothing of the people here is the traditional costume made from silk.

Source: <https://baophapluat.vn/> [accessed on 03/7/2024]

¹⁷ Lord Nguyen Phuc Khoat



Figure 27 The attire of commoners in the Nguyen Dynasty Period.
Source: Bettmann/CORBIS, 1923

It can be said that sericulture, the cultivation of mulberry trees, the raising of silkworms, and the weaving of silk are closely associated with local people's material and spiritual life. This traditional craft brings excellent economic value and shapes the local cultural identity, creating unique historical values.

2.4 Quang Nam Silk as an Export Commodity

2.4.1 Quang Nam Silk and the Development of Hoi An Port

It can be said that the peak period of prosperity for Quang Nam Silk was during the rule of the Nguyen Lords over Dang Trong. Since Nguyen Hoang established his administration in Thuan Quang, he implemented flexible and lenient policies that transformed the O Chau wildland into a prosperous region, attracting many Dai Viet settlers from Dang Ngoai. Initially, silk trading was limited to cultural exchanges among local Vietnamese and native Cham people. However, over generations of settlement, traditional silk weaving became the livelihood of Quang Nam residents. Quang Nam Silk became a high-value commodity, meeting the clothing needs of society.

During their reign, the Nguyen Lords built a robust political regime while enhancing diplomatic relations with foreign countries. The administrative stronghold of Quang Nam, near Hoi An, was established to oversee local administrative and military affairs, ensuring tax compliance and encouraging foreign traders to engage in commerce and residency. Merchant ships from various countries docked at Hoi An for customs procedures, provisioning, refueling, and purchasing goods, making it the most significant trading hub in the region. Silk cultivation, weaving, and other traditional handicrafts flourished alongside. During the 17th and 18th centuries, ships from the Netherlands, India, Japan, China, England, Spain, and Portugal frequently visited Hoi An for trade and accommodation. Thang Hoa and Diem Ban were Quang Nam's primary sources of silk production." (Nguyen T. P., 2003).

Under the rule of the Nguyen Lords in the 17th and 18th centuries, Dang Trong held a significant position in Vietnam's historical development. This period marked solid economic growth in commodities and traditional handicraft industries, particularly the vibrant development of Hoi An Port. Several factors contributed to this prosperity:

Firstly, the expansive policies of the Nguyen Lords promoted foreign trade. Historian Luu Trang noted, 'The Lords of Dang Trong did not close their doors to any nation. Instead, they embraced freedom and opened their gates to all foreign countries' (Luu T. , 2004).

During the Nguyen lords' era, silk from Quang Nam was a popular commodity in trade exchanges at Hoi An among merchants from various countries. Due to its extensive coastline, Quang Nam Province possessed exceptional advantages for establishing seaports. Throughout history, Hoi An emerged as the most prominent trading port during the late 16th and early 17th centuries. During this era, Da Nang served as a forerunner port to Hoi An, primarily receiving riverine trade vessels via the Co Co River, which traversed from Cua Han through Non-Nuoc to Hoi An. The prosperity of Hoi An during this period can be attributed to the policies implemented by the Nguyen Lords in Dang Trong. These policies expanded Southern territories and opened doors for interaction with foreign nations. Foreign trade introduced new and exotic goods to the people of Quang Nam and facilitated the exchange of scientific and technological advancements.

In the book *Xu Dang Trong 1621*, Cristoforo Borri observed that favorable living conditions in Dang Trong discouraged its inhabitants from venturing elsewhere for trade but instead made it welcoming for foreigners to engage in commerce within its ports. Foreigners were drawn to the region's fertile lands and abundant produce. During this era, merchants from the neighboring areas, including Dang Ngoai, Champa, and Fujian, actively traded with Quang Nam. Additionally, merchants from more distant lands, such as China, Macau, Japan, Manila, and Malacca, also frequented the region. These merchants primarily sought to acquire silk and other goods. (Borri C. , 2019)

Alongside their open-door policy, the Nguyen Lords also implemented measures to facilitate foreign traders. They allowed foreigners to establish trading posts in convenient locations. Chinese and Japanese merchants played a pivotal role in the region's trade. They brought various types of silk from their respective countries and other commodities. The Nguyen Lords profited from this trade by collecting import duties and port fees. The Nguyen Lords permitted Japanese and Chinese traders to establish settlements to facilitate trade and accommodate the influx of foreign merchants. Hoi An was chosen as the location for these settlements. Two distinct quarters emerged in Hoi An: one for Chinese merchants and the other for Japanese merchants. Each community adhered to its laws and customs. (Borri C. , 2019) In 1601, Lord Nguyen Hoang sent a letter to the Tokugawa Ieyasu Shogunate government requesting the establishment of diplomatic relations between Vietnam and Japan. This created favorable conditions for traders from both sides to exchange goods and cultural interaction.

Besides, the port town of Hoi An is strategically located on the maritime trade route, connecting Cu Lao Cham with major trading centers in Southeast Asian countries and the Middle East. For many centuries, naval activities in the Pacific Ocean were bustling, and this sea route was known as the maritime Silk Road because it was indispensable for merchant ships traveling from China and Vietnam to Southeast Asian and West Asian countries, including India, the Persian Gulf, and Arab countries. Cu Lao Cham acted like a bridge, facilitating connections between Hoi An, Quang Nam, and foreign nations. This location of Hoi An also created opportunities for the Duy Xuyen and Dien Ban plains to develop strawberry cultivation and silk weaving. The To Ferry Landing was where silk from the Quang Nam region was purchased.

Additionally, the development of foreign trade in Quang Nam during this period was influenced by the foreign trade policies of neighboring countries. The Ming Dynasty (China) implemented restrictions on exporting certain necessary goods to Japan, forcing Japan to expand relations with Southeast Asian countries to obtain Chinese goods through these nations. Hoi An became a transshipment point for Japanese merchants because of its favorable geographical position. Initially, Hoi An served as a transshipment point for Japanese ships purchasing goods from China. However, the quality and variety of Quang Nam Silk attracted Japanese traders, making Japan the largest market for silk consumption.

According to author Li Tana's research, a cargo ship traveling from Cochinchina (southern Vietnam) to Japan in 1641 carried satin, sugar, Quang Nam raw silk, gam silk, coconuts, pepper, buffalo horns, beeswax, and other items. This suggests that Japan was one of the largest consumer markets for Quang Nam silk. Japanese merchants were even willing to prepay or provide capital for local producers to expand production to meet their demand. Litana's research further reveals that "local silk producers in Dang Trong (central Vietnam) divided their harvests into two types based on the timing of Japanese arrivals: New silk was harvested from April to June, coinciding with the arrival of Chinese merchants. This was prime silk for Japanese purchase. "Old silk" was harvested from October to December, which was too late for the Japanese buyers. Producers would then have to wait for the Japanese to return the following April." (Li, Nguyen Cochinchina: Southern Vietnam in 17th and 18th Centuries, 2013)

In addition to China and Japan, Portugal had many merchants who came to Quang Nam in the 17th century. According to author Hoang Thi Anh Dao, they traveled during the monsoon season, from around February to September (Hoang, 2017). Portuguese merchant ships brought porcelain, ceramics, silver bars, saltpeter, lead-zinc sulfur, woolen cloth, and alloys. They bought bird's nests, agarwood, silk, silk, and precious woods to carry back to Macao or Malacca. Silk was produced to meet domestic demand and became a leading export item due to its good quality and low price. The profit from exporting silk was so high that "in 1646, the officials tried to monopolize the purchase of this item, and the Dutch merchant Van Riebeck had to go to the producers' houses every night to buy silk directly."

In the 1630s, the Vietnamese people in Dang Trong were so enthusiastic about producing for the Japanese silk and sugar markets that they devoted a lot of land to growing mulberry trees and sugar cane instead of rice (Li, Nguyen Cochinchina: Southern Vietnam in 17th and 18th Centuries, 2013)

Quang Nam silk was a popular domestic product for the court, favored by foreign merchants, and purchased in large quantities. This promoted the locality's socio-economic development, creating conditions for forming and developing many silk-weaving villages. As a result, Quang Nam has become the largest silk-rearing and weaving center in the Central region, leaving behind for posterity a treasure trove of indigenous knowledge and outstanding heritage values related to sericulture.

2.4.2 Quang Nam Silk during the French Colonial Period

In the 19th century, the Nguyen kings initially did not impose strict regulations on Western merchant ships arriving to trade in Vietnam. King Minh Mang even abolished old tariffs and reduced taxes for foreign merchant ships at ports to 'show affection for distant guests.' The king also aimed to expand trade with other countries, often dispatching Vietnamese fleets to places like Singapore, Indonesia, the Philippines, and Guangzhou for trading. However, encounters with piracy later became common due to fears of Western spies, invasions, and missionaries taking advantage of merchant ships to spread Christianity. Consequently, external trade and commerce gradually narrowed and were restricted. During the reign of King Tu Duc, restrictions on foreign trade became even more stringent. During his first year (1847), a mandate explicitly stated, 'Westerners are not allowed to engage in trade, to prevent all harm and elevate the country's prestige.' Hence, ships from Britain, France, Spain, and the United States seeking trade were all denied entry. Subsequently, the French occupation of the southern region exerted pressure, forcing the court to permit French ships to engage in trading activities (Nguyen H. T., 2012).

With the strict policies of the Nguyen dynasty, Vietnam's industry and commerce became sluggish and backward. The court emphasized 'agriculture as the foundation, commerce as subordinate,' and heavy taxation regimes severely hindered the development of traditional crafts nationwide. Hoi An Port gradually lost its role as a transshipment hub. Local handicraft villages no longer thrived as strongly as before. The production of silk and satin in Quang Nam province followed this trend. In the early stages of the Nguyen dynasty, Quang Nam silk products were mainly supplied to the domestic market, with little exported abroad until the arrival of the French.

During the French colonial period, the French administration opened up to expand markets for goods consumption and exploit resources for industries in the metropolis to achieve high profits. It broadened transportation routes (roads, railways, waterways) and developed infrastructure. Traditional handicraft industries were encouraged. Mulberry trees for silk production were promoted and invested in across all three regions of Vietnam, resulting in significant growth in mulberry cultivation areas. During this period, the silk weaving industry in Quang Nam was also described within the broader context of silkworm farming in the central region. With investment from the French government, the area devoted to mulberry cultivation in the central region steadily increased. The most significant areas of mulberry cultivation were in Thanh Hoa, Vinh, Quang Nam, and Binh Dinh, reaching 13,500 hectares, 18 times

that of Cochinchina. Meanwhile, in Tonkin, the mulberry cultivation area was about 8,000 hectares, two-thirds of the area compared to Central Vietnam.

Additionally, the arrival of the French inadvertently introduced new techniques, materials, and chemicals, improving the quality of handicraft products. Although stemming from French colonial exploitation policies aimed at utilizing local resources and the craftsmanship of Quang artisans for the benefit of the metropolis, this period also marked an intense development phase for the handicraft industry in Quang Nam province in general, and specifically for silk production through mulberry cultivation.

During this period, France encouraged cotton cultivation along the Thu Bon River, yet silk and satin remained the primary products. In 1922, the French colonial administration organized a colonial trade fair in Marseille, where Quang Nam silk was showcased. This event marked Vietnam's initial integration into the world economy and exposure to international markets. In Quang Nam, the Nam Hung Company of Vietnam established a silk nursery to weave and dye silk during the First World War, employing up to 100 workers in these workshops. From the end of 1929, the silk industry in Central Vietnam declined due to competition from imported artificial silk products from France and China, which were of good quality and low price. However, silk artisans in Quang Nam province improved the loom to increase productivity and produce beautiful products to meet consumer and export demand. Consequently, silk nurseries, weaving, and production continued to develop in some localities, such as in the Go Noi area, Dien Ban district, and several communes on the south bank of the Thu Bon River in Duy Xuyen district. This area was the silk center of Quang Nam from the 1920s to the 1940s. (Nguyen H. T., 2020).

France wanted to make Vietnam a colony entirely dependent on France; the country became a source of cheap labor and materials for the French bourgeoisie. Despite the growth in scale and quality of silk weaving during this period, Vietnam's role was primarily that of a supplier of raw materials and cheap labor, which hindered the development of the local silk industry.

In their research, author Nguyen Minh Phuong notes: Thanks to the inventions and innovations of Vo Dien and Nguyen Thong, the silk weaving industry of Quang Nam could compete with imported goods. The produced textiles were sold in the South and the North, reaching as far as Saigon and Phnom Penh. Many families invested in dozens of looms, becoming employers who hired workers. Silk weaving flourished in regions like Go Noi (Dien Ban district) and along the Thu Bon River in Duy Xuyen district, including places like Thi Lai, Ha Mat, Dong Yen, and Ma Chau, which saw rapid development by improving from iron to wooden looms, increasing productivity threefold compared to manual looms. The Go Noi area in Dien Ban district and some villages along the southern banks of the Thu Bon River in Duy Xuyen district were considered the silk centers of Quang Nam from the 1920s to the 1940s of the 20th century (Nguyen P. M., 2011)

In Quang Nam during the 1920s to 1940s, many private workshops and enterprises emerged in silk weaving, such as the Pham Hoi workshop in Duy Xuyen and the steam boiler and silk incubation factory of the Delignon Company in Giao Thuy, Dai Loc district, employing around 400 workers. Thus, with the vibrant activities of merchants and businesses, 'the scope of handicrafts ranged from rural subsidiary occupations to individual small-scale handicraft production, and then to

capitalist handicraft workshops,' meaning forms that still had many connections with agriculture to forms transitioning towards industrialization (Nguyen P. M., 2011).

Part 3: Quang Nam Silk in the Process of the Silk Cultural Crisis (1945-1986).

2.1 Quang Nam silk in the context of the social crisis caused by the war (1945-1975)

The silk market in Vietnam experienced a severe downturn in the 1940s. The war had devastated all aspects of the local economy and society. The silk-weaving industry, flourishing in the past, also fell into a deep crisis. According to the Vietnam Sericulture Association records, the Vietnamese sericulture industry was almost wiped out in many regions.

From 1945 to 1954, the state advocated for promoting production, construction, and development of the resistance economy. This was a difficult period as fighting the enemy and protecting the country while developing the economy under poverty and lacking material and human resources was necessary.

In 1954, the resistance war against the French was victorious. The Geneva Agreement was signed, dividing Vietnam into North and South zones. North Vietnam was liberated entirely and was oriented towards building a socialist economy. At this time, Vietnam advocated for building a centrally planned economic model to concentrate human resources and resources to create a solid base for the battlefield in the South.

At this time, Quang Nam was in South Vietnam, which was still in a period of severe war devastation. The war destroyed many production facilities in Quang Nam, causing them to disappear or be seriously damaged. Many mulberry fields of the people were also severely devastated, disrupting the supply of raw materials. Famine occurred everywhere, causing the people to fall into poverty and misery. Silk became a luxury item, and people no longer had the means to maintain the weaving industry. Many people abandoned the trade and switched to other trades to make a living. Many male laborers from the craft villages had to temporarily put aside their work to join the army and defend the country.

During the resistance against the French, residents of weaving villages in Quang Nam evacuated to the liberated zone of Military Region V. To address clothing needs, the entire Military Region V initiated a movement to grow cotton and silk thread for weaving fabric. Areas with suitable conditions cultivated mulberry for silkworms to produce silk. However, due to wartime difficulties, most people shifted to weaving cotton and Xi-ta fabric to meet the needs of the military.





Figure 28 Uniforms made from Xi-ta fabric are currently preserved at the Military Region V Museum. The people of Military Region V weave xi-ta fabric from cotton, with the cotton grown, spun into threads, and woven into cloth by the women of Military Region V. This fabric is durable, smooth, and dries when exposed. Source: <https://bqllang.gov.vn>. [accessed on 10/6/2024]

Xi-ta fabric, known locally in Quang Nam as 'Xi-ta Mrs Tan, was named after Tran Thi Khuong (1906-1965), born in Dien Ban district, a region known for mulberry cultivation and silk weaving along the Thu Bon River. When war spread to Dien Ban and Hoi An, Mrs Tan and her family were evacuated to the liberated zone in Tam Ky. Under the slogan of 'self-reliance,' Mrs Tan was the first to establish a weaving workshop to overcome the difficulties of serving the resistance. She then invited many local weavers to join the production. Within a few months, weaving workshops appeared throughout the Tam Ky area, starting from small artisanal workshops in An Phu village. Xi-ta Mrs Tan fabric became widely popular at that time.

Around 1944, Viet Thang Company placed orders for Mrs Tan's Xi-ta fabric to supply officers and soldiers in Military Region V. At that time, Mrs. Tan's workshop produced two types of fabric: a thin, black variety for civilians and a thick, charcoal-colored variety for officers and soldiers within the military district.. (Ngo T. P., 2016)

From 1955 to 1975, there was an economic recovery after the war in the North. The government approved a socio-economic development plan aimed at

building the material and technical base of socialism. In the South, the people of Quang Nam continued to face the next war with the American empire.

During the resistance war against the United States along the banks of the Thu Bon River, vast fields turned barren, and once prosperous craft villages became lonely and abandoned. The oppressive policies and terrorism of the American Empire plunged Quang Nam into misery, bankruptcy, and forced displacement of its people. Many residents from Thi Lai, Ma Chau, Dong Yen, and Ha Mat had to leave their homeland to seek new livelihoods in unfamiliar lands. Ba Hien Weaving Village (in Ho Chi Minh City) is one of the villages established by skilled weavers from Quang Nam who migrated elsewhere. The prolonged war weakened the workforce and resources of Quang Nam. Many people had to leave their homeland to find new lands to settle in. The local weaving industry was operating at a standstill. The transmission of the trade between generations in the family was also interrupted. During this period, the sericulture and silk-weaving industry could no longer retain its position and traditional values of the previous period.

2.2 Quang Nam silk in the centrally planned economy (1975-1986)

After the reunification of the homeland, the people of Quang Nam began efforts to rebuild their economy and society. The war had nearly destroyed all infrastructure, factories, and villages, posing immense challenges to reconstruction. One of the major hurdles was the lack of investment capital, directly impacting the local production recovery. Moreover, the war disrupted the apprenticeship process, causing many households to abandon their crafts. This breakage led to a loss of vocational roots among the younger generation and a decline in skills. Economic difficulties resulted in low incomes for the people, simplifying their clothing needs. In this context, silk became a less accessible commodity for customers. Due to these reasons, the people of Quang Nam could not maintain and restore weaving villages as before. Historic villages known for sericulture and silk weaving, such as Dong Yen and Thi Lai, shifted to cotton weaving. Many mulberry fields were converted to other crops in hopes of increasing income. Many households switched to industrial weaving with mechanized looms for higher profitability, ensuring livelihoods during those times.

During the post-war period, the Viet Nam stage supported the people in maintaining their livelihoods and social order; the state advocated implementing centralized economic planning to maximize financial resources for economic recovery efforts. In 1975, Vietnam was reunified entirely. Along with other localities across the country, the people of Quang Nam entered a period of post-war economic recovery. The local people once again chose the traditional silk-weaving industry to make a living. In the early years after the liberation of Quang Nam, thousands of households participated in sericulture. For a long time, this industry has significantly contributed to promoting the locality's socio-economic development - helping to overcome the consequences of war, solve employment, and increase income for thousands of households in the province.

From 1976 to 1985, Vietnam advocated implementing a centralized planned subsidy economy model. During this period, the state managed the economy mainly by administrative orders based on legal quotas imposed from top to bottom. According to this economic model, many sericulture cooperatives were established

and developed relatively effectively in Quang Nam, such as Duy Trinh, Duy Thu, Thuong Phuoc, Dai An, My Son, Nam Phuoc (Ma Chau).

In the 1980s, the silk market faced numerous difficulties, and sericulture in Quang Nam entered another challenging period. In line with the country's general situation, Quang Nam's sericulture industry faced many challenges in 1981-1985. The output of silk yarn decreased, leading to reduced product prices. Income from sericulture was much lower than that of other types of crops, leading to many households abandoning mulberry fields and switching to other crops. In addition, the policy of granting agricultural land to households according to the motto "have good – have bad; have far – have near" led to a reduction in the area of mulberry cultivation, contributing to the decline of the sericulture industry.

Conclusion

In the Material Culture dimension, Quang Nam Silk from 1570 to 1986 through the lens of material culture. It reveals the deep connection between this product and local people's economic, social, and cultural life. Kwangnam silk is not only a textile product. But it is also a symbol of craftsmanship. The intelligence and cultural identity of the Quang Nam people. These valuable material cultures need to be preserved and promoted in the future development phase. The development of Quang Nam silk through the lens of material culture is analyzed according to three critical roles: in everyday life, commercial activities, and the high society of the royal court from the time of the Nguyen nobles to the French colonial period. Regarding material culture, Quang Nam silk is associated with many groups of people, including the emperor, ministers, merchants, and ordinary people. Therefore, Kwangnam silk has many different styles depending on the cultural context of each group that consumes Quang Nam silk.

However, Quang Nam silk is a material culture related to the social context. Therefore, when Vietnam was in a state of war, the internal difficulties resulted in a cultural crisis for Quang Nam Silk. As a result, Quang Nam's silk culture was cut off for a while. Until the Doi Mei period in 1986, it was revived again.



Chapter IV

Quang Nam Silk in the Process of Cultural Revitalization (1986-2023)

Introduction

This chapter focuses on revitalizing Quang Nam silk culture from 1986 to 2023. It explores the transformation of the traditional silk weaving industry in the socio-economic context post-1986, assessing the impact of local and central government policies. Additionally, it discusses the benefits of reviving silk weaving for regional economic development and the market value of Quang Nam silk. The primary objective of this chapter is to elucidate the process of Quang Nam silk cultural revitalization, evaluating the socio-economic factors and policies influencing the development of the silk industry. This aims to determine the benefits and value of Quang Nam silk in today's economic landscape.

The chapter is structured into three main parts: Part 1 analyzes the difficulties and challenges faced by the Quang Nam silk industry after 1986, including the impacts of market economics, societal changes, and local policies on industry recovery. Part 2 presents community efforts in the revitalization of Quang Nam silk culture. Part 3 examines the economic, cultural, and social benefits derived from the revitalization of Quang Nam silk culture.

Part 1: The Discussion on Storytelling and Revitalization of Quang Nam Silk

1.1 The Factors Affecting the Revitalization of Quang Nam Silk

1.1.1 The Impact of Social Context on Silk Weaving in Quang Nam

1986 marked a significant turning point for Vietnam's economy, transitioning from a centrally planned system to a socialist-oriented market economy. This shift brought about substantial economic changes and posed numerous challenges for traditional artisans, including silk weavers, who had to adapt to new market demands and find product outlets. These artisans, accustomed to a subsidized economic model where the state played a primary role in purchasing and selling their products, now faced intense competition from the open market and instability in product consumption.

Despite the initial difficulties, this transition brought many positive changes to traditional industries in Vietnam, including the silk-weaving industry in Quang Nam. Noteworthy changes included expanding production facilities, increased labor attraction and job creation in rural areas, applying new techniques, and improved living standards. This development enhanced production capacity and created new opportunities for artisans, helping them improve product quality and meet the growing market demands.

However, the market economy also introduced new challenges. Some traditional industries struggled to adapt to new requirements and intense competition, leading to their decline. This underscores the importance of targeted support and

adaptation strategies to preserve and develop traditional industries, contributing to safeguarding Vietnam's rich cultural heritage.

Vietnam's accession to the World Trade Organization (WTO) in 2007 marked another important step in economic integration with the global market. This event brought new challenges and opportunities for traditional crafts, such as silk weaving. To meet the requirements of WTO accession and the changing economic context, the Vietnamese Government implemented strategic economic development plans to achieve "a prosperous people, a strong nation, a just, democratic, and civilized society." These strategies encompassed various sectors, including traditional crafts. Amid international integration and new economic development strategies, Quang Nam's traditional silk weaving industry underwent significant transformations in multiple aspects: production processes, product development, market expansion, and knowledge transmission (Nguyen P. M., 2022)

The Doi Moi reforms (1986) brought positive impacts by creating conditions for private enterprises and households to participate in production and be recognized as independent business entities. This made the Vietnamese silk industry more diverse and dynamic. However, it also brought many challenges, including market fluctuations. Silk-producing households needed help finding markets for their products in the early stages of implementing a market economy, as they were still familiar with the centrally planned, subsidized economy model.

On the other hand, the country's open-door policy increased market competition with foreign products being imported into Vietnam. This compelled domestic enterprises to adapt and change to compete. In the 2000s, with the development of technology, online sales began to take shape in Vietnam. Selling through e-commerce platforms and social media networks brought certain benefits to businesses and customers, such as saving on rental and staffing costs, selling anytime and anywhere, and reaching a wide range of global customers. This also required production and business establishments to adapt to meet the expected market trends.

Thus, it can be seen that since 1986, the silk market in Vietnam has undergone significant changes. These changes have contributed significantly to changing production and business methods to meet societal needs while affirming the importance of preserving and developing traditional industries in the modern economic context.

1.1.2 Challenges in Reviving Quang Nam Silk Industry

In the face of modern challenges, the Quang Nam silk industry faces several pressing issues.

1) Market Challenges: Cheaper silk products from other countries flooded the market, making it difficult for traditional Quang Nam silk to compete in price. This has narrowed Quang Nam Silk's market share, directly impacting the profitability of local producers and businesses. Imported silk products boast diverse designs, high quality, and effective marketing strategies. Consequently, attracting customers to Quang Nam silk products becomes increasingly challenging. Consumers in today's fashion market favor highly functional, affordable products that align with current trends. Traditional silk, admired for its elegance and sophistication, must meet these criteria, causing some consumers, especially the younger generation, to lose interest in Quang Nam silk.

2) Challenges in Raw Materials and Production: Shrinking Mulberry Fields: Mulberry, essential for silk production, faces shrinking cultivation areas in Quang Nam. Factors such as fluctuating prices and low economic efficiency contribute to this decline. As a result, raw materials are scarce, and production costs increase, affecting producers' profitability. Shortage of Skilled Labor: Traditional silk weaving requires highly skilled and experienced artisans. However, due to low wages and strenuous working conditions, the younger generation shows little inclination toward this profession, leading to a shortage of skilled labor.

3) Marketing and Promotion Challenges: Lack of Comprehensive Marketing Strategies: Quang Nam silk producers lack systematic marketing strategies to promote their products domestically and internationally. Consequently, these products struggle to reach potential consumers, limiting market size. Limited Recognition of Quang Nam Silk Brand Internationally: The Quang Nam Silk brand remains relatively unknown in international markets. Therefore, it faces difficulties competing with renowned silk brands from Italy, France, and elsewhere.

1.1.3 Potential and Opportunities for Revitalizing Quang Nam Silk

Despite many challenges and difficulties, Quang Nam silk still possesses significant potential for solid development. With its unique cultural value, ability to meet sustainable consumer demands, rich patterns and designs, and support from authorities and society, Quang Nam Silk has every opportunity to be revitalized and affirm its position in the market. The preservation and development of Quang Nam silk is not only an economic task but also a cultural responsibility, contributing to the preservation and promotion of the precious traditional values of the nation.

1) Unique Cultural Value: Quang Nam silk embodies a unique cultural value accumulated over centuries. The stories and legends about Quang Nam silk are not just memories of a region but also part of the national cultural heritage. Preserving and developing Quang Nam silk is an economic and artistic responsibility, safeguarding our ancestors' spiritual and traditional values. This significant advantage helps Quang Nam Silk build and expand its brand in domestic and international markets.

2) Meeting the Demand for Sustainable Products: Current consumer trends are strongly shifting towards sustainable, environmentally friendly products that are safe for users' health. Quang Nam silk can fully meet these demands with its traditional handcrafted production process that minimizes pollution and uses natural materials. Promoting the production and marketing of Quang Nam silk satisfies market needs and contributes to environmental protection and sustainable economic development.

3) Unique Patterns and Designs: One of the highlights of Quang Nam silk is its rich and unique system of patterns and designs, deeply imbued with regional cultural values. These designs create a distinctive beauty for the products and attract consumers. The meticulous and exquisite handcrafting process makes Quang Nam silk unique and highly competitive. Preserving and developing these traditional beauties will help Quang Nam Silk affirm its position and value in the hearts of consumers.

4) Support from Governments and Society: Governments and society have been giving considerable attention and support to the development of Quang Nam silk. Support policies, trade promotion programs, and product advertising are golden opportunities for Quang Nam Silk to access broader markets. Additionally, the

cooperation between businesses, artisans, and local authorities will create a solid foundation for Quang Nam Silk's sustainable and robust development.

1.2 The Impact of Local Governments

Local government support plays a vital role in preserving and promoting the traditional cultural values of the silk industry and is also a powerful driver for socio-economic development. It creates new opportunities for residents and businesses, fostering sustainable growth and enhancing the overall competitiveness of Quang Nam Silk in the global market. Local government support is crucial in preserving cultural heritage and promoting the socio-economic development of the silk industry. Local authorities play an essential role in enacting supportive policies, providing tax incentives, and supplying the necessary raw materials for silk villages. These measures not only help reduce production costs but also create favorable conditions for the sustainable operation of the silk villages.

Moreover, the development of infrastructure is another critical aspect emphasized by local authorities. Improved transportation systems and facilities enhance production efficiency and facilitate the distribution and sale of silk products. This investment contributes to improving product quality and increasing the competitiveness of Quang Nam silk in the market. The Quang Nam government also regularly organizes technical training courses to enhance the skills of local artisans. These training programs provide new knowledge and skills and help artisans access advanced technologies and modern production methods. As a result, product quality is improved, thereby boosting the competitiveness of Quang Nam Silk compared to other brands in the market.

1.2.1. The Nation State and Policy of Traditional Craft Development

Traditional crafts are crucial in preserving national cultural values, promoting socio-economic development, particularly in rural areas, and improving people's living standards. Recognizing this significance, Vietnam has issued numerous policies to support the development of this sector. The policy framework for traditional craft development in Vietnam focuses on critical areas such as capital support, science and technology, market development, training, and policy mechanisms.

Decree No. 66/2006/NĐ-CP issued on July 7, 2006, by the Government regulates the development of rural industries and crafts, encompassing organizations and individuals both domestically and internationally that directly invest in the production and service of rural industries and crafts in rural areas, craft villages, and clusters of rural craft establishments.

Decision No. 2636/QĐ-BNN-CB issued on October 31, 2011, by the Ministry of Agriculture and Rural Development, approves the Program on Conservation and Development of Craft Villages with the objectives of fostering craft villages, industries, and services; implementing rural economic restructuring; eradicating poverty and reducing hunger; generating employment; and promoting national identity during the industrialization and modernization of agriculture and the construction of the new rural areas. The program targets two main goals: Restoring and preserving longstanding traditional craft villages and Developing craft villages in conjunction with tourism.

Decision No. 801/QĐ-TTg, issued by the Government on July 7, 2022, approves the Program on Conservation and Development of Vietnamese Craft Villages for 2021-2030. It emphasizes the significance of craft village conservation and development in promoting rural economic and labor structure transformation, generating employment, enhancing people's living standards, protecting and preserving craft village landscapes and spaces, accelerating national industrialization and modernization, and building new rural areas.

Preserving the cultural values of craft villages while linking them with tourism economic development is crucial to maintaining and promoting the traditional cultural identities of various ethnic groups, regions, and localities. This approach aims to awaken the potential, advantages, and conventional values that bear the hallmark and brand of localities and the nation through developing craft village products, mainly traditional craft products and fine art handicrafts. This also involves honoring, recognizing, and fostering the growth of artisans and skilled laborers in various localities and craft villages, especially traditional craft villages.

Developing craft villages in connection with the market and international economic integration will boost exports in alignment with sustainable socio-economic development strategies, green growth, and the development of closed-loop production models that save materials, protect the environment, and adapt to climate change. Additionally, applying digital technology to manage, promote, and market craft village products is essential.

The overarching goal of this policy is to preserve and develop crafts and craft villages to retain and promote the traditional cultural values of Vietnamese craft villages. This effort aims to boost production, enhance competitiveness, and increase the added value of craft village products; create jobs and increase income for people; protect landscapes, spaces, and the environment; and build residential areas and cultural villages, contributing to the sustainable socio-economic development of rural areas.

The decision sets out the general objective of preserving and developing crafts and craft villages to protect and promote the values and traditional cultural identity of Vietnamese craft villages, promote production development, enhance competitiveness and value-added for craft village products; create jobs, increase income for people; protect the landscape, space, and environment, build residential areas, cultural villages, contribute to promoting sustainable rural socio-economic development.

Solutions for Implementing the Program for the Conservation and Development of Vietnamese Craft Villages, 2021 – 2030:

Regarding Planning: Review and reorganize craft villages and traditional craft villages following the planning regulations at various levels related to law, land, construction, and other relevant legal provisions. Ensure adequate production space and protect craft villages' landscape, space, and environment in alignment with the development of new rural areas.

Develop criteria and organize the evaluation and classification of craft village activities linked to sustainable development goals; build and digitize a database system to support the management, conservation, and development of Vietnamese crafts and craft villages.

Restore and preserve traditional crafts and craft villages at risk of disappearing.

Support the development of effectively operating craft villages, traditional craft villages, and new craft villages.

Develop raw material areas to serve craft villages.

Establish centers for conserving and developing craft values and villages.

Provide training to enhance the capacity of artisans, skilled workers, and the workforce serving the development of craft villages.

Transfer scientific and technological knowledge and apply digital technology to production to meet international standards.

Promote trade and build brands.

Develop craft village value chains.

Improve the quality of industry associations.

Intensify propaganda efforts.

Review and perfect policies for the conservation and development of craft villages.

Over thousands of years, Quang Nam has built a unique culture that includes tangible and intangible cultural values related to the silk-weaving and sericulture industry. Preserving and promoting these precious cultural values requires the collective effort of many individuals and enterprises and the rational policies of various levels of Government. In recent years, local governments have implemented different policies to preserve and promote this traditional craft in many localities across the province to facilitate the development of craft villages. On July 30, 2001, the Quang Nam Provincial People's Committee issued Decision No. 37/2001/QĐ-UBND to encourage investment and development of traditional handicrafts within Quang Nam province.

To develop craft villages and traditional craft villages in conjunction with tourism development, create additional jobs for craft village residents, and gradually improve infrastructure to successfully implement the National Target Program on New Rural Development, the Quang Nam Provincial People's Committee issued Decision No. 1222/QĐ-UBND approving the Project for the Development of Traditional Craft Villages in Association with Tourism Development in Quang Nam Province for the period 2015-2020. According to this project, the province has invested funds to support the development of 16 potential craft villages in the localities of Hoi An, Dien Ban, Duy Xuyen, Tam Ky, Phu Ninh, Dong Giang, Nam Giang, and Nong Son. Among these is the traditional silk-weaving village of Ma Chau in the Duy Xuyen district. The project proposed specific solutions, including:

Building, upgrading, and expanding village roads; constructing embankments to protect villages, tourist docks, water supply, and drainage systems; improving environmental landscapes, lighting systems, tourism village gates, and public restrooms; repairing and upgrading ecological treatment systems.

Supporting the construction of raw material areas (jute, sedge, mulberry); providing machinery and equipment (weaving machines, sewing machines, etc.); creating technical demonstration models to disseminate new technologies; promoting trade (fairs, product trademark registration, building showrooms, and product introduction); mapping and brochure creation to introduce craft villages linked to tourist routes and points; training and workshops.

Among the silk villages in Quang Nam, Ma Chau village (Duy Xuyen district) has received the most investment policies. In 2004, the Quang Nam Provincial People's Committee issued Decision No. 248/QĐ-UBND on January 29, 2004, approving the adjustment and supplementation of the investment project for the development of silk reeling and weaving production of the Nam Phuoc Silk Reeling and Weaving Cooperative in Duy Xuyen district, Quang Nam province. On October 26, 2004, Ma Chau Silk Village was recognized as a traditional craft village and a new craft village in Quang Nam province (Decision No. 4579/QĐ-UB).

These efforts demonstrate the commitment of Quang Nam province to preserving and promoting its traditional crafts, ensuring their sustainable development in conjunction with tourism, and contributing to the overall socio-economic growth of the region.

In recent years, the Ma Chau Silk Village has received many infrastructure investment programs and research and development support projects:

Decision No. 3009/QĐ-UBND on October 2, 2013, by the People's Committee of Quang Nam Province, allowed the Ma Chau Silk Cooperative to lease land in Chau Hiep, Nam Phuoc Town, for silk production. This decision facilitated the expansion and modernization of production facilities.

Decision No. 4380/QĐ-UBND, dated May 12, 2015, approved the implementation plan for the provincial science and technology project in 2016 with the content: "Researching and developing natural dye technology on silk and synthetic fiber fabrics to replace chemical dye technology" by Ma Chau Silk Cooperative is responsible for presiding over.

In addition, the Quang Nam Provincial People's Committee has also approved many investment projects to develop the sericulture and silk-weaving industry in many localities in the province.

In 2006, the province approved Decision No. 2169/QĐ-UBND signed on July 24, 2006, on the detailed planning (1/500) of the overall ground plan of the production, introduction, and exhibition area of traditional silk products and sightseeing tourism in Tan An ward, Hoi An town by Quang Nam Silk Joint Stock Company as the investor;

In 2007, the provincial People's Committee approved the Project: Investment and Development of the Traditional Sericulture and silk-weaving industry in Dai Hoa commune, Dai Loc district, Quang Nam Province;

On July 21, 2017, the Quang Nam Provincial People's Committee issued Notice No. 267/TB-UBND after the working meeting between representatives of the Provincial People's Committee and Quang Nam Silk Joint Stock Company on the investment plan to restore the sericulture and brocade weaving industry. Accordingly, the Provincial People's Committee supports the proposals of Quang Nam Silk Joint Stock Company:

Support Quang Nam Silk Joint Stock Company in researching, building, and implementing the "Silk River" Project. The research area is in localities with conditions for sericulture along the Vu Gia - Thu Bon rivers. The project's projects include two main groups, including:

Building a Multi-functional Silk Complex in the Duy Xuyen district, including the following systems: Silk Museum, craft performance area, conference area, resort, and culinary entertainment;

Develop the raw material area: Quang Nam Silk Joint Stock Company will work with local authorities, cooperatives, and people in localities with traditional conditions for sericulture along the Vu Gia - Thu Bon rivers to agree on cooperation and linkage with the people in developing the sericulture industry.

Agree on the policy of organizing the Workshop on "Traditional Sericulture and Silk Brocade - Quang Nam: Status and Sustainable Solutions" under the chairmanship of the Department of Agriculture and Rural Development in coordination with the Department of Industry and Trade, Quang Nam Silk Joint Stock Company and related departments and localities. (Quang Nam Provincial People's Committee, 2017)

1.2.2 Storytelling, Advertising, and Trade Promotion Support

Government support for advertising and trade promotion also helps silk producers in Quang Nam province to easily access the market, creating opportunities for traditional products to reach more potential customers. In addition, the combination of cultural preservation and tourism development also contributes to creating a stable and diverse source of income for the community while improving product quality.

On November 26, 2018, the Quang Nam Provincial People's Committee signed Decision No. 3540/QD-UBND, promulgating the regulations on the management and use of the "Quang Nam" certification mark for silk products of Quang Nam province. This regulation aims to protect product reputation, develop products, promote products, create consumer confidence, and improve the competitiveness of silk products in the domestic and international markets.

This regulation stipulates the management and use of the Quang Nam certification mark for silk products of Quang Nam province, including all stages from raw materials, cultivation, and processing to product completion. This regulation applies to the owner of the certification mark, organizations, and individuals producing and trading silk products in Quang Nam province who need to use the "Quang Nam" certification mark.



Figure 29 Certification mark and logo for Quang Nam silk
Source: People's Committee of Quang Nam Province, 2018

Organizations and individuals in Quang Nam province who wish to use the certification mark must meet the following conditions:

They must be engaged in the production and business of silk products from Quang Nam province within the mapped area attached to the regulations.

They must ensure compliance with the legal requirements for the production and business of silk products concerning origin, quality, and food safety.

The products and services bearing the certification mark must include silk products produced, processed, and developed from silk originating from Quang Nam province.

According to this Decision, the List of products registered for the Quang Nam Silk certification is marked as below:

Silk decorative lamps

Silk makeup boxes

Raw silk, silk fibers, spun silk

Silk (fabric), silk tablecloths

Silk clothing, silk hats, silk scarves

Silk children's toys such as animals, cars, flowers, fruits, pens

Mulberry seeds; mulberry seedlings, silkworms, silkworm eggs

Trading, exporting, importing, and advertising the products above



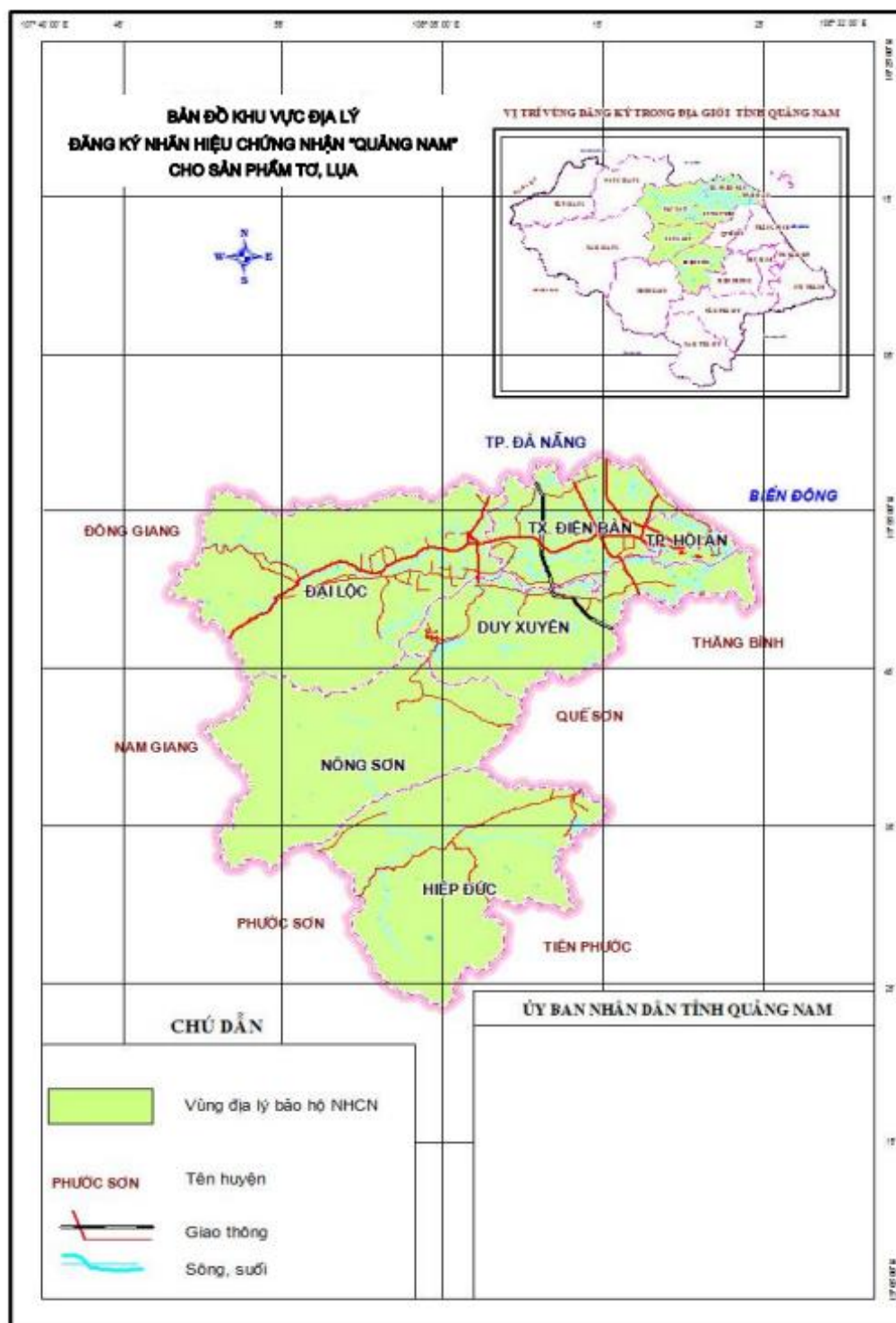


Figure 30 Map of the geographical area registered for the certification mark "Quang Nam" for silk products,
Source: People's Committee of Quang Nam Province, 2018

On November 26, 2019, the People's Committee of Quang Nam Province issued Decision No. 3853/QĐ-UBND, approving the investment project of Quang Nam Silk Joint Stock Company, with Mr. Le Thai Vu as General Director, to implement the project Traditional Mulberry, silkworm, silk, brocade handicraft reception, technology transfer and production center to produce traditional mulberry silk and brocade handicrafts. According to the plan, the project will receive and transfer Japanese silkworm egg production technology to mulberry silk production areas in Quang Nam province, such as Dien Quang commune (Dien Ban), Dai Loc district, and Duy Xuyen district. The project also received and transferred technology on modern machinery and equipment, such as mulberry cutting machines and advanced technology to complete the production process of mulberry silk to improve the quality of Vietnamese silk products in general and Quang Nam in particular. The total land area used is about 105,656 m² at Thuong Tin Industrial Cluster, Dien Nam Dong ward, with a total investment capital of VND 291,680,446,000.

1.2.3 Policies for Preserving and Promoting Local Cultural Values

Over centuries, Quang Nam has established a unique culture associated with sericulture, including tangible and intangible cultural aspects. In recent years, the Quang Nam silk brand has gradually been revived and has made initial marks. The local authorities have implemented practical support policies to preserve, promote, and publicize the hundreds of years-old cultural values of the local craft villages.

In line with Decision No. 1755/QĐTTg dated September 8, 2016, of the Prime Minister approving the "Strategy for the Development of Vietnam's Cultural Industry to 2020, with a Vision to 2030," Quang Nam aims to develop sustainable tourism, promote the development of the cultural industry, and link it to tourism products to build the economy, society, and improve the living standards of people, and promote the artistic strength of Quang Nam in particular and Vietnam in general.

To implement the Government's policy, in recent years, Quang Nam has focused on tourism planning and introduced several policies to attract investors to develop entertainment services to support the tourism industry. This is considered the most important and effective means of promoting the image of a locality and country to domestic and international tourists. To attract tourists, many units in Quang Nam have taken the initiative to create cultural products with more diverse and novel forms.





Figure 31 Tourists experience silkworm breeding and silk weaving in the Folk Culture Island of Hoi An at Vinpearl Nam Hoi An Resort. This is an attractive destination for exploring traditional handicraft villages, discovering the three regions' architectural spaces, and enjoying various unique art forms. Visitors can tour and experience Quang Nam's sericulture and silk-weaving craft here.

Source: <https://vinwonders.com/> [Accessed on 14/7/2024]

On March 9, 2018, the People's Committee of Quang Nam Province issued Decision No. 863/QĐ-UBND, recognizing the tourist destination: Hoi An Silk Village, No. 28 Nguyen Tat Thanh, Tan An Ward, Hoi An City, Quang Nam Province. (UBND tỉnh Quảng Nam, 2018)



Figure 32 Hoi An Silk Village, part of Quang Nam province, is one of the top famous tourist destinations. Here, besides purchasing authentic Hoi An silk products, visitors can learn about the ancient tradition of silk weaving and silkworm farming in Quang Nam in the most genuine way. Source: <https://vinwonders.com/>



Figure 33 Cuu Dien Loom in Hoi An Silk Village
Source: <https://nld.com.vn/> [accessed on 14/7/2024]

Quang Nam Province has implemented policies to encourage and support farmers in restoring and developing the mulberry silk-weaving industry in response to market fluctuations and local economic development plans and strategies. However, the province also recognizes that finding a market for product output is a crucial issue in this recovery process. This requires production facilities to adopt new technology in the weaving and dyeing process and to establish their brand to develop the market.

In November 2018, the Intellectual Property Office under the Ministry of Science and Technology of Vietnam, in collaboration with the Korea Intellectual Property Office and the Korea Invention Promotion Association, supported the Ma Chau Silk products with shuttle looms, logo design, and the establishment of a collective trademark registration dossier, with funding amounting to 200,000 USD (Bi, 2018).

The Resolution of the 13th Provincial Party Committee Conference of Quang Nam, No. 13-NQ/TU, on the development of trade and tourism in Quang Nam until 2025, with a vision to 2030, outlines specific goals and solutions aimed at establishing Quang Nam as a tourism service center for the central region and the entire country. The resolution focuses on building national and international tourism brands and products, enhancing forms of community-based tourism, and promoting experiential tourism in the local area.

On October 14, 2021, the Prime Minister issued Decision No. 263/QĐ-TTg, approving the National Target Program for New Rural Development for the 2021-2025 period, which includes measures to preserve and develop craft villages' cultural heritage in rural areas of Vietnam. The program emphasizes the following: Improve management efficiency and implement new rural development according to planning to enhance the socio-economic life in rural areas in connection with urbanization.

Continue to restructure the agricultural sector and develop the rural economy effectively.

Vigorously implementing the "One Commune, One Product" (OCOP) program to increase value-added, align with digital transformation, and adapt to climate change.

Promote rural industries and rural tourism development.

Enhance the effectiveness of cooperative activities.

Support rural start-up enterprises.

Improving the quality of vocational training for rural workers will increase people's incomes sustainably.

Enhance the cultural life quality of rural residents.

Preserve and promote traditional cultural values sustainably in connection with rural tourism development.

Part 2: Manifestations of the revival of Quang Nam silk as Storytelling from the Past

2.1 Efforts to preserve traditional handcrafted techniques

In the modern era of scientific and technological advancement, industrializing the process of weaving fabric or silk helps businesses achieve significantly higher profits by saving time and production costs. However, this approach also risks eroding the deep-seated traditional values of Quang Nam silk. Therefore, in recent years, local artisans have actively integrated modern techniques into production while preserving and revitalizing traditional methods. They aim to maintain the cultural essence and meet the demands of the contemporary market and consumer preferences for product diversity and quality. Through these efforts, they seek to preserve the longstanding cultural heritage of the region while tapping into the economic potential of the silk industry in the modern age, contributing to sustainable development and balancing modernization with cultural preservation.



Figure 34 Artisan Tran Huu Phuong has successfully restored Ma Chau Silk Village's traditional flower weaving technique. This conventional material of Quang Nam was lost during the war. According to Mr. Phuong, previously, weavers had to undergo a complex process to weave a piece of floral fabric, which took approximately 2-3 years. However, with his improved weaving tools, Quang Nam weavers have shortened the completion time for each meter of floral fabric to just 2-3 days. Source: <https://baoquangnam.vn/>, [accessed 14/7/2024]

2.1.1 Applying scientific and technological advances in agriculture to develop silkworm farming effectively.

With the economic and social changes today, traditional weaving villages in Quang Nam no longer have many households cultivating mulberry and raising silkworms, reducing mulberry cultivation areas. The industrialization process and increasing environmental pollution have also affected farming practices. Previously, people used to select riverbanks for mulberry cultivation to take advantage of alluvial benefits and natural irrigation systems. However, with advancements in agriculture, people can now plant mulberry in various locations depending on the conditions of the households and local planning. Regardless of the area, mulberry fields must ensure proper drainage, be free from chemicals and smoke, and not be intercropped with other plants.



Figure 35 Mulberry fields in Duy Xuyen, Quang Nam.

Source: <https://baoquangnam.vn/> [accessed 14/7/2024]

The preparation of fields before planting mulberry has become more complex than before. The process follows a sequence: plowing, weeding, furrowing, fertilizing, and building an irrigation system to create the most favorable conditions for care and harvest. Mulberry saplings are often purchased from external markets, with high-yield hybrid varieties preferred over traditional ones. Typically, farmers use healthy, two-month-old saplings. Once planted, mulberry trees are tended for an extended period, with regular watering, weeding, fertilizing, and pest control. If a mulberry field is infected and needs pesticide treatment, the leaves from that crop cannot be used to feed silkworms as it would kill them.

พหุ ประสิทธิภาพ



Figure 36 Mulberry Leaf Harvesting. Source: Tran Thi Yen, 2022

The Soil and Fertilizer Research Institute reported that, through their research, the mulberry-growing areas fall into three soil groups: alluvial, gray, and sandy soils, along with other related factors. They also proposed priority areas for mulberry cultivation in Dai Loc, Dien Ban, Nong Son, and Duy Xuyen. Researchers selected three effective intensive mulberry cultivation varieties for Quang Nam, including VH15, GQ2, and S7CB (planted at 50,000 trees/ha). Additionally, they established three new mulberry cultivation models using VH15 and S7-CB varieties (each model covering 0.5ha), involving 10-15 households per model in Dai Loc, Dien Ban, and Duy Xuyen, achieving a leaf yield of over 35 tons/ha. (Trieu, Mulberry cultivation and silkworm rearing: Proposed value chain production, 2023)

According to statistics, the total mulberry cultivation area for silkworm rearing in the province is about 18ha. Among these, Dien Ban town has 4ha planted in Dien Quang commune, Duy Xuyen district has 12ha planted in Duy Trinh (5ha) and Duy Chau (7ha) communes, and Nong Son district currently has 2ha planted in Que Trung commune.





Figure 37 The Le Bac Mulberry Cultivation and Silkworm Rearing Cooperative has taken the lead in ensuring the purchase of products for mulberry growers and silkworm rearers. The Le Bac Cooperative, with 28 participating farming households, received support covering 50% of the costs for seeds, fertilizers, and pesticides. Additionally, the cooperative was provided with funding for the investment in an electrical system and an automatic irrigation system to facilitate the care process for the farmers. Source: <https://vnbusiness.vn/> [accessed: 26/6/2024]

Silkworm farming techniques are carried out according to traditional specifications in a more solid and modern space. The significant reduction in mulberry cultivation during this period also led to a decline in silkworm farming. Local silkworm houses supply a few weaving workshops in the area and serve tourists. Consequently, the standards for folk beliefs are not as strict as before. Nowadays, silkworm houses are usually sturdily built with covered roofs and many ventilated windows. The size of the silkworm house varies according to the farmers' conditions and the size of the silkworm cages.



Figure 38 The situation of feeding silkworms at Quang bam in revitalization. [Source: Tran Thi Yen, 2024]

To ensure a continuous supply of raw materials, local silk production businesses have recently partnered with households specializing in mulberry cultivation in the area. Since 2018, the Dien Quang Agricultural Cooperative (Dien Ban Town) has collaborated with Hoi An Silk Corporation to pilot a 5-hectare mulberry plantation in the alluvial plains of Dien Quang commune. Households participating in mulberry cultivation received support from the cooperative through saplings, fertilizers, and technical guidance for care; they were also supported with modern technology in silkworm rearing, cocoon spinning, silk reeling, and weaving. Nam Phuoc Town has allocated 25 hectares of land to An Phu Agroforestry Joint Stock Company to implement mulberry cultivation and silkworm rearing, aiming to supply cocoons to Ma Chau Silk Co., Ltd. The local Government advocates reorganizing mulberry cultivation and silkworm rearing areas and developing traditional craft village tourism.

2.1.2. The manual silk nurturing technique is still preserved in addition to modern techniques with supporting hooks.

During this period, the silk reeling and weaving industry did not maintain the traditional methods of the past. The reeling tools were improved to increase productivity. Reeling machines often have multiple reels. When cocoons are softened in boiling water, the reeler pulls the silk thread onto the reels. The silk is transferred through a machine system with spools to create silk skeins (50-60 cm in diameter). After completion, the skeins are dried. Reeling machines were widely used during this period due to their convenience and high productivity. However, traditional reeling methods are still practiced, especially in tourist and experiential areas.





Figure 39 Silk reeling process.
Source: Resercher, 2022



Figure 40 Raw silk drying. Source: Researcher,2022

2.1.3 Restoration of traditional weaving techniques on improved looms

Silk-weaving workshops are now sturdily built and equipped with modern, motor-driven machinery, which provides higher productivity and quality compared to previous periods.

Weavers continually strive to improve their tools to produce high-quality products that retain traditional silk's distinctive characteristics while reducing labor and increasing work efficiency.

Improved looms play a crucial role in this restoration process. Unlike their traditional counterparts, modern looms have advanced mechanisms that enhance weaving practices' efficiency, precision, and versatility. These technological enhancements streamline production and enable weavers to achieve intricate patterns and designs more quickly and consistently. Moreover, improved looms often incorporate ergonomic features that reduce physical strain on artisans, thus supporting long-term sustainability in the profession.

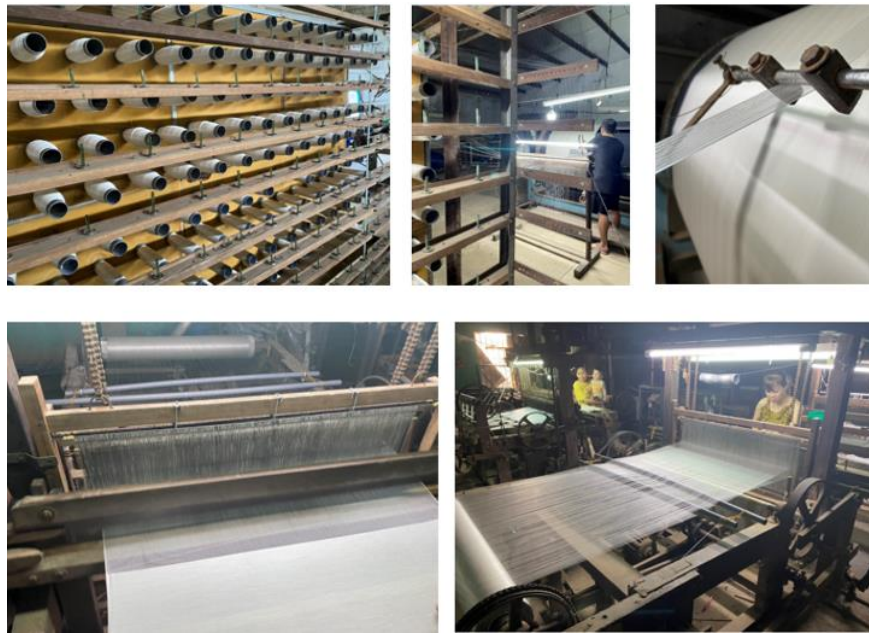


Figure 41 Silk weaving workshop in Ma Chau Village, Quang Nam. Most of the production equipment in the weaving workshops has been improved by the weavers from traditional looms. These improvements aim to increase production efficiency while preserving the distinctive features of traditional handcrafted products.

Source: Resarcher,2024



Figure 42 The modern looms in Quang Nam. The modern machiner helped Quang Nam weavers to weave silk sheets of much larger sizes than before.

Source: <https://baoquangnam.vn/>, [accessed on 14/07/2024]



Figure 43 Quang Nam weavers improve tools to increase silk-weaving productivity. Quang Nam weavers have researched and applied CNC programming technology in wood and industrial iron carving to replace the traditional punched card weaving method. This new approach can weave patterned silk fabrics up to 1.8 meters wide, allowing for the simultaneous weaving of seven colored threads.

Source: Ma Chau Silk Co., Ltd., 2024

2.1.4 Restoration of the traditional dyeing process with natural colors.

Silk is composed of proteins secreted from the silkworm's salivary glands. As a natural material, it is safe for users and does not harm the environment. Therefore, it can be considered the most suitable fabric for the sustainable fashion trend that humanity is moving towards. The production process must be strictly managed, and no chemicals should be used in any production stage, especially during the silk dyeing phase.

The traditional silk production process previously utilized natural materials, including herbs and locally available minerals. However, external factors have disrupted the transmission of these techniques between generations. Consequently, many traditional dyeing formulas have been lost over time. Therefore, to completely replace the chemical color palette with natural dye materials, dyers in Quang Nam must experiment with various materials to continuously perfect their color palette.



Figure 44 Fibraurea tinctorial dyeing process In reality, achieving color accuracy with natural dyeing is challenging. Even a slight change in the dye solution's concentration, temperature alterations, dyeing time, or the addition or subtraction of other additives can significantly affect the intensity of the color in the finished silk product.

Source: Tran Thị Yen, 2022.

Dyeing a silk fabric with natural materials takes much longer than dyeing with industrial colors. As a result, handcrafted silk dyed with natural materials tends to be quite expensive and relatively difficult for customers to access. The innovation of labor tools is essential to reduce labor, lower product costs, and improve efficiency. The support of improved equipment helps workers better control product quality and time and investment costs.



Figure 45 Dyeing process.
Source: researcher, 2023¹⁸



Figure 46 Calendering Process. Source Researcher, 2023

¹⁸ Taken at the dyeing workshop of Ma Chau Co., Ltd.



Figure 47 Ma Chau Riverside, photograph by Le Van. In the past, the people of Quang Nam often washed and dried silk along the riverbanks. However, this method revealed several disadvantages regarding product quality, such as uneven color and requiring significant time and effort. Additionally, it posed major difficulties when performed in bad weather. Source: <https://tuoitrethudo.vn/> [Accessed on 10/6/2024]



Figure 48 Silk Being Rinsed and Dried at Ma Chau Weaving Workshop. Silk washing after dyeing is now done within the weaving and dyeing workshop rather than washing and drying by the river as before. This change allows weavers to be more proactive in production and avoid weather-related disadvantages. Source: Researcher, 2023

2.2 Recreating traditional ancient patterns on silk

One of the manifestations of reinventing the traditional values of Quang Nam silk is the continuous exploration and research by artisans to restore ancient patterns and motifs. To restore traditional patterns, Quang Nam weavers have researched ancient documents, including photographs and artifacts preserved in historical museums.



Figure 49 Nguyen Dynasty Artifacts – Mr. Nguyen Phong owns the antique. It became the prototype for the re-invention of tradition. [Source: Nguyen Phong, 2023]



Figure 50 Restoration of Ancient Patterns. Based on research on decorative patterns found in antiquities, the Ma Chau Silk Workshop in Quang Nam restored traditional motifs originally used by the aristocracy and made them available for sale. Customers use these patterns to tailor ancient-style costumes. Source: Tran Thi Yen, 2023

In addition, traditional motifs and patterns from previous eras are also being explored and expressed in new forms by silk weavers. While these designs used to be exclusive to royal and aristocratic garments, today, with the end of the monarchy, they are accessible to customers of all backgrounds and preferences.



Figure 51 Han character combined with bats motif on modern Quang Nam silk
Source: Researcher, 2024



Figure 52 Han character combined with Phoenix motif on modern Quang Nam silk. In the past, the phoenix motif and yellow color were used exclusively for royal attire.

However, during this period, these strict regulations were abolished entirely. Consumers are now free to choose patterns and colors according to their preferences.

Source: Researcher, 2024.

In recent years, there has been a strong trend towards wearing ancient traditional costumes in Vietnam. To enhance the nostalgic appeal of these products, designers are not only revisiting the structures of ancient garments like the Ao Ngu Than (five-panel gown) and Nhi Binh (double-side dress) but also paying attention to the patterns and motifs on these outfits. Therefore, restoring these ancient patterns is valuable for preserving traditions and meeting the market demand in the current era.

2.3 Innovating products based on traditional processes

Consumers' material and spiritual living standards are also rising as society progresses. The demands for textile products are no longer limited to durability and affordability. Consumers now desire textile products that are both aesthetically pleasing and functional while also being reasonably priced. In addition, the trend towards "sustainable" or "green" fashion, which aims to use natural resources and minimize negative environmental impacts, is also gaining traction among consumers. Therefore, local artisans have been constantly adapting their products to meet the ever-increasing demands of society, specifically:

Changed the silk spinning and weaving methods to create a variety of diverse fabrics, addressed common technical issues encountered with silk production, and met the diverse requirements of different types of clothing.

They were diversifying products to suit different customer segments. In addition to traditional products, production facilities have introduced a variety of silk fabric styles. Product names are also changing in line with market trends.

Quang Nam is renowned for its exquisite silk-weaving traditions, and various silk fabrics are produced in the region. Here are some of the most common types:

Lu Silk (plain silk): Woven using the traditional plain weave with an over-under pattern. Lu silk has a soft, thin, and light surface that is not stiff or cracked.

Lanh: Made from excellent and tiny silk threads, *Lanh* was woven tightly with a high density, resulting in a smooth and silky texture.

Taffeta: Silk with a stiff, glossy surface, woven using a twisted weave method.

Satin: Features a weaving technique that creates two different surfaces (one shiny and one matte).

Dui silk (Tussah Silk): Woven from raw silk threads, it has a rough texture and a light, airy structure.

Raw Silk: A fabric that has not undergone the "Boiling silk " process, retaining its natural gum and making the silk stiff, puffy, and thin.

2.4 Developing a system of modern patterns and motifs that align with the diverse needs of customers.

The Quang Nam silk market shifted after the last feudal dynasty ended. Products were no longer supplied to the royal court, leading to significant changes in silk patterns to cater to society's diverse needs. Labor-intensive products like *gam* and *lanh* were nearly phased out, and they were expensive and not aligned with consumer demand. Traditional court motifs like dragons, qilin, turtles, and phoenixes were produced less frequently. Instead, plain silk and patterned silk with simple decorations such as lemon flowers, chrysanthemums, dragonflies, and peacock tails, often interwoven with Han characters, became more common.

Over time, Quang Nam silk artisans have made efforts to develop many new designs, diversifying their patterns to attract a broader customer base and differentiate themselves from other craft villages in the region.



Figure 53 Some patterns have been on Quang Nam silk since 1986.

Source: Researcher, 2024

Previously, with traditional weaving techniques and old looms, creating a patterned silk fabric was somewhat complex. Pattern sizes were also quite limited and often followed a repeating pattern on the fabric surface. However, to meet the increasingly high demands of consumers, weavers have been researching and improving looms and changing methods and techniques to create new patterned weaving styles and unique large-scale patterns. In 2023, the Ma Chau weaving workshop in Duy Xuyen successfully improved its loom to produce patterned fabric with large-scale, unique patterns. In addition, production facilities also accept orders for weaving according to customers' exclusive patterns. This has contributed to the diversification of the pattern system of this period.



Figure 54 Some unique patterns on Quang Nam silk. Traditionally, designers used embroidery or modern printing to create these decorative patterns. Embroidery required a long execution time and was difficult to produce in large quantities. On the other hand, industrial printing methods diminished the uniqueness of the handmade silk. Therefore, the innovation of the weaving machine to create large-sized patterns like these can be considered a technical breakthrough in the local silk-weaving industry.

Source: Researcher, 2024



Figure 55 Dong Son Bronze Drum Patterns on Quang Nam Silk Scarves. The Dong Son bronze drum symbolizes the traditional cultural essence of Vietnam, reflecting the most unique and distinctive features of the wet rice civilization built by the ancient Vietnamese. Consequently, the patterns of the bronze drum not only carry deep religious and cultural significance but also encompass immense artistic and historical value. This scarf design is produced by Ma Chau Silk Co., Ltd., based on an order from the Vietnamese government office. The product is used as a diplomatic gift for international delegations.

Source: Ma Chau Silk Co., Ltd.

To create patterned silk fabric, besides the traditional floral silk-weaving method that has existed for a long time, local artisans have explored and applied various dyeing techniques to produce many new and unique patterns. Popular dyeing methods include plain, tie, gradient, and batik dyeing. Printing techniques have also been applied to silk to create products with complex patterns and colors.



Figure 56 Some types of pattern motifs on silk. Source: Researcher, 2024

2.3.3 Forward Sustainable, All-Natural Fashion:

Traditional silk fabric has long been esteemed for its softness, elegance, and natural origins. However, scientific advancements and the emergence of chemical dyes have posed challenges to the traditional silk-weaving industry. The convenience and wide range of colors offered by chemical dyes were favored by artisans, leading to a gradual decline in the use of natural dyes in silk production. Nevertheless, consumer trends are shifting today. Consumers are increasingly concerned about health and the environment, prompting a preference for natural products. The local artisans strive to return to using natural dyes and producing traditional silk. However, producing traditional silk using natural methods presents numerous difficulties and challenges. The natural silk production process demands intricate manual techniques, consuming significant time and effort. Natural raw materials may also be limited, resulting in low yields and high costs. Consequently, the cost of naturally produced traditional silk tends to be higher than chemically dyed silk.

Despite these challenges, producing traditional silk using natural methods offers many benefits. Silk dyed with natural dyes is safe for users, causing no skin irritation and posing no harm to health. Natural silk is also more environmentally friendly due to reduced chemical use in production. Moreover, handmade traditional silk carries high cultural value. Each silk product embodies traditional techniques and artisans' dedication, reflecting each region's unique cultural identity. Concerted efforts from various stakeholders are essential to promote the development of conventional silk weaving using natural methods. Researchers must continue exploring and developing new production techniques to optimize processes and reduce costs. Businesses require effective marketing strategies to promote natural traditional silk products to consumers. Governments should implement appropriate support policies to encourage the development of the conventional silk-weaving industry.

The resurgence of traditional silk fabric is a positive trend, reflecting people's aspirations for a safe, healthy, and environmentally friendly lifestyle. Conserving and developing the traditional silk weaving industry preserves the cultural heritage and brings economic value and benefits to the community.

2.5 Enhancing the promotion of the Quang Nam Silk brand

2.5.1. Developing a brand identity system for Quang Nam Silk products

Although Quang Nam's products are available in the market, the names of its craft villages are not widely known. One reason for this is the lack of a brand identity system. Addressing this issue, in 2018, the Quang Nam Provincial People's Committee issued Decision No. 3540/QĐ-UBND, establishing regulations for managing and using the certification mark "Quang Nam" for silk products from the province. This includes all silk-based products such as Ao Dai and lanterns produced within the province.

Additionally, the Ma Chau Silk brand in Duy Xuyen district has received support from the Vietnam Intellectual Property Office, the Korean Intellectual Property Office, and the Korea Invention Promotion Association, providing shuttle looms, designing logos, and building a collective trademark registration dossier.

2.5.2 Diversifying forms of training and vocational education for the community.

In the past, the craft was typically passed down within families and clans. However, in the current period, the method of craft transmission has become more open. To preserve and develop traditional crafts, production facilities have adopted various teaching methods:

(1) Traditional Craft Transmission: This method occurs in families or production facilities. This method still takes place within the family or in a production facility. However, it is becoming more open to outsiders, with some families and businesses offering training to apprentices or students.

(2) Teaching through Workshops and Guidance: Conducted by relevant organizations and agencies, such as the Quang Nam Provincial Agricultural Promotion Center, the Vietnam Sericulture Association, and the Provincial People's Committee. Vocational training through seminars and instructions from relevant organizations and departments: This method is becoming increasingly popular as it provides a more structured and standardized approach to vocational training.

(3) Teaching through Practical Workshops: Hands-on workshops are organized to provide practical experience. This method is particularly effective for teaching hands-on skills. Workshops are often held with seminars or other training programs, allowing participants to practice what they have learned.

(4) Experience Exchange through Forums and Social Media Platforms: Craftsmen exchange experiences and knowledge through various forums and social media platforms. The internet has allowed people to share their knowledge and experience with others from all over the world. Forums and social networking platforms provide a valuable platform for craftspeople to exchange ideas, learn from each other, and promote their work

2.5.3 Developing cultural and experiential tourism tours in the local area

Quang Nam is one of the regions with many historical sites and scenic spots that are favorable for tourism development. Notably, My Son Sanctuary and Hoi An Ancient Town have been recognized as World Cultural Heritage sites. Quang Nam welcomes numerous domestic and international visitors yearly to explore and experience the local culture.

The local government and tourism businesses have established various spaces to showcase traditional crafts, including silk weaving, at tourism centers in the area, with the most popular being Hoi An. Here, the image of the conventional silk village is recreated with tools and equipment that accurately reflect their original structure and function.

Through stories and anecdotes about the craft shared by guides and demonstrators, visitors gain a deeper understanding of the local traditional values. Additionally, tourists can observe or even participate in one of the production stages, creating a lasting impression on them.



Figure 57 Traditional Silk Reeling Tools at Hoi An Silk Village Tourism Area
Source: Researcher, 2023

In addition, the story of Quang Nam Silk's glorious past has been incorporated into various artistic performances. The most notable example is the show "Hoi An Memories," first introduced in 2018. This is a new form of art performance, combining elements such as stage, lighting equipment, and nearly 500 professional actors to convey cultural and historical values to the audience. The program is performed on a 25,000m² stage at the Hoi An Impression Park in Cam Nam ward, Hoi An City. The mini-shows in the program vividly recreated the cultural life of Quang Nam from its inception, in which the image of a silk weaver girl as the narrator is the central image throughout the show.



Figure 58 Some images from the "Ky ưc Hoi An" show
Source: <https://kyuchojan.com/>, accessed March 26, 2024

In cinema, the Quang Nam silk weaving village has also become a source of inspiration for the Ho Chi Minh City Television Film Studio to produce a film titled "Lua" (Silk) directed by Tran Duc Long. This provides a valuable opportunity for Quang Nam Silk to become known to audiences in many places. The appearance of Quang Nam Silk in the film enriches the content and helps spread the craft village's

reputation, thereby creating favorable conditions for local economic and cultural development.



Figure 59 A scene from the film "Lua" directed by Tran Duc Long,

Source: <https://s.net.vn/OdNF>, [accessed on June 11, 2024]

Part 3: Utilization of Quang Nam Silk in the Revitalization Process

3.1. The Self-Identity of Quang Nam Silk

The revival of the traditional silk-weaving industry in Quang Nam contributes to creating a distinct identity for Quang Nam Silk. This unique identity is manifested in several aspects, as detailed below:

3.1.1 Historical and Cultural Values of a Traditional Product with a Long History of Development

Quang Nam's favorable natural conditions and socio-historical characteristics have contributed to forming many traditional craft villages in the region, producing exquisite and valuable handicrafts. Among these, silk is considered the pride of the Quang Nam people. This is a tangible cultural product with a long history of development. Since the 16th century, under the rule of the Nguyen Lords, Quang Nam silk has been a popular product and widely used throughout the country. Quang Nam silk products were high-class tributes for the royal court, materials for clothing for the king, mandarins, and nobles, and export products highly appreciated by foreign merchants for their quality and variety. In addition, Quang Nam silk is also a popular material for all residents of Quang Nam. These characteristics have helped Quang Nam become the silk center of the Central region of Vietnam.

The revival of traditional silk weaving in Quang Nam is not just about recreating techniques but also an effort to preserve and develop culture. Traditional cultural elements, preserved through generations, are manifested not only in the products but also in how knowledge and skills are transferred. Stories passed down orally and historical records from the time of court historians play a crucial role in disseminating the value and importance of this craft.

Today, numerous scientific seminars provide theoretical and practical foundations for restoring and enhancing techniques. Additionally, businesses and silk producers employ modern communication strategies to attract new customers and educate the public about the value of these traditional products. As a result, traditional silk weaving is revived and developed into a valuable brand in the modern economy, closely linked with the sustainable development of the community and the region.

3.1.2 The Storytelling and Unique Production Process

The unique production process is a core factor that defines the value of the Quang Nam silk brand in the market. In an era of explosive scientific and technological advancement, silk fabric production has been supported by modern machinery, which saves time and effort. However, Quang Nam silk still preserves the original traditional process with nearly 20 complex steps, requiring meticulousness and high skill. Many of these steps must still be performed manually, showcasing the craftsmanship and dedication of the weavers. This handmade element contributes to the unique value of each piece of Quang Nam silk, turning them into exquisite art pieces distinctly different from mass-produced industrial textile products.

3.1.3 Natural Product, Health-Friendly, and Environmentally Sustainable

The silk-weaving craft villages in Quang Nam are experiencing a revival. A critical value that local artisans embrace is their products' natural purity. Quang Nam silk is made from locally produced silk threads and dyed using natural materials that are safe for consumers and minimize environmental impact. This approach caters to the growing demand for eco-friendly products and enhances the appeal of Quang Nam silk as a health-conscious choice. By adhering to these principles, the silk from Quang Nam stands out for its beauty and quality and its commitment to sustainability and wellness.

3.1.4 High Aesthetic Value, Aligned with Customer Preferences

In addition to reviving traditional weaving techniques, artisans in Quang Nam continuously innovate and update their designs to enhance the aesthetic appeal of their products. This provides consumers with a variety of choices. Beyond creating standard designs for the market, Quang Nam weavers also cater to custom orders, allowing for personalized designs. This flexibility enriches the pattern and motif system of Quang Nam silk.

Additionally, Quang Nam does not limit itself to producing silk fabrics. The region also markets high-aesthetic products such as Ao Dai (traditional Vietnamese dresses), silk lanterns, and silk scarves. These products showcase Quang Nam silk's versatility and artistic quality, making it a popular choice for traditional apparel and decorative and fashionable items.





Figure 60 Vietnam Women in Ao Dai made from Quang Nam silk.

Source: Hanh Trang, Nguyen Thi Tung¹⁹, 2024

3.2 Benefits for the Local Economy

3.2.1 Attracting Local Labor

The craft of mulberry cultivation, silkworm rearing, and silk weaving was once a significant livelihood for the residents of Quang Nam. However, due to various factors, this industry has been declining. Reviving the silk-weaving craft in the region would create new job opportunities for unskilled labor in rural areas.

Mulberry cultivation, silkworm farming, and silk weaving comprise a production process with many independent stages. Each stage requires a significant number of workers. Reviving the craft village can help meet the employment needs of a large segment of the local unskilled labor force, particularly those unemployed or working in unstable industries. This reduces the unemployment rate and helps retain the workforce in their hometowns instead of migrating to big cities in search of opportunities.

3.2.2 Increasing income for people in the profession

The material value of silk products is relatively high, making the income from silk weaving considerably more excellent than other occupations. Reviving this craft would thus increase the residents' income, boosting the local economy.

Enhancing product quality through diversified patterns and materials will help Quang Nam Silk reach more customers. This will improve living standards and contribute to the community's sustainable development.

3.2.3 Contributing to the advancement of other professions

Developing silk-weaving villages focusing on community and experiential tourism could attract visitors interested in understanding the silk-weaving process and purchasing products. This initiative would stimulate the growth of local tourism, a

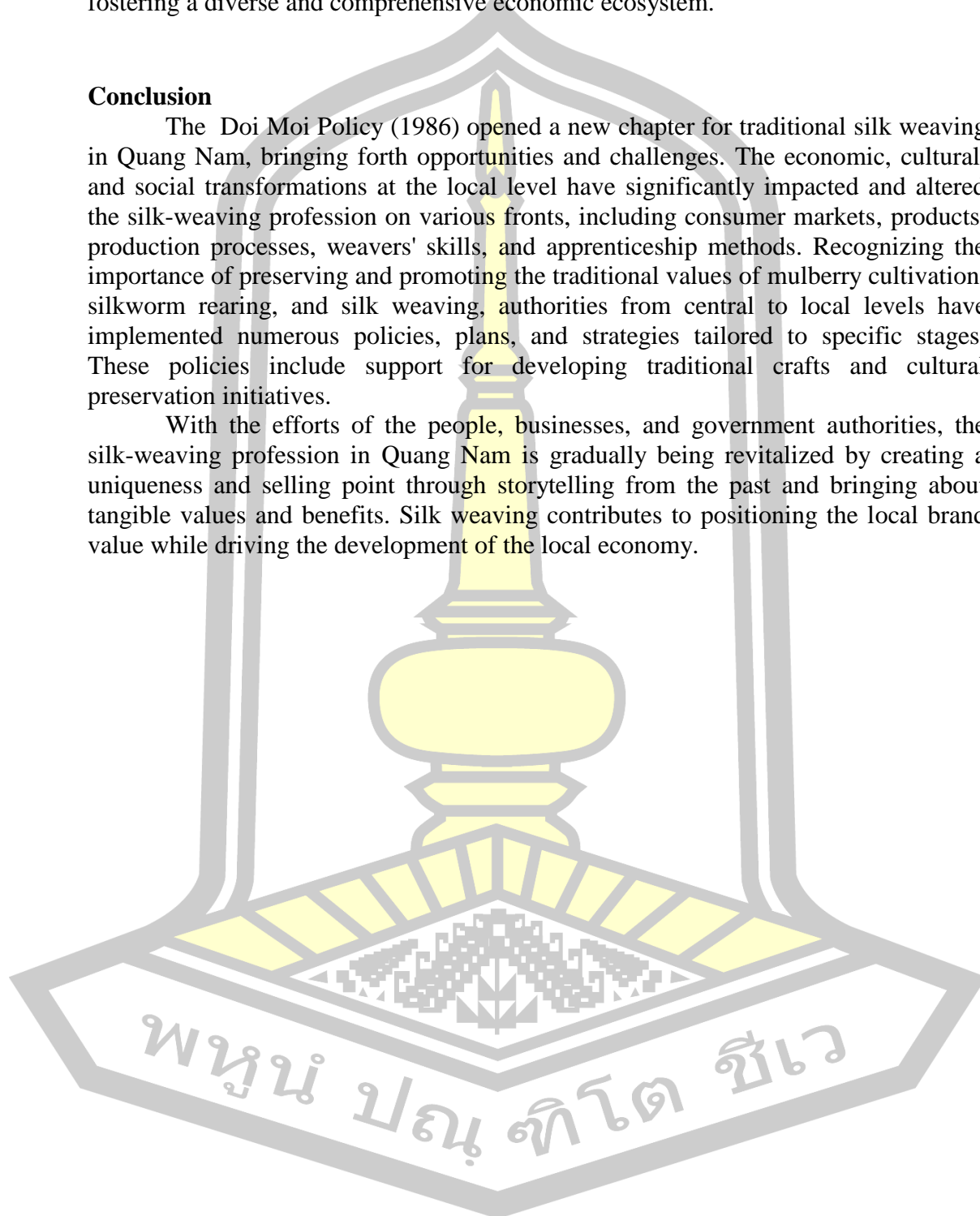
¹⁹ Cussumer

crucial economic sector for Quang Nam. It would also create opportunities to expand complementary business activities such as accommodations, dining, and retail, fostering a diverse and comprehensive economic ecosystem.

Conclusion

The Doi Moi Policy (1986) opened a new chapter for traditional silk weaving in Quang Nam, bringing forth opportunities and challenges. The economic, cultural, and social transformations at the local level have significantly impacted and altered the silk-weaving profession on various fronts, including consumer markets, products, production processes, weavers' skills, and apprenticeship methods. Recognizing the importance of preserving and promoting the traditional values of mulberry cultivation, silkworm rearing, and silk weaving, authorities from central to local levels have implemented numerous policies, plans, and strategies tailored to specific stages. These policies include support for developing traditional crafts and cultural preservation initiatives.

With the efforts of the people, businesses, and government authorities, the silk-weaving profession in Quang Nam is gradually being revitalized by creating a uniqueness and selling point through storytelling from the past and bringing about tangible values and benefits. Silk weaving contributes to positioning the local brand value while driving the development of the local economy.



Chapter V

"Ma Chau Silk Company Limited": Reflection on Material Culture and Storytelling in the Process of Silk's Cultural Revitalization

Introduction

"Ma Chau Silk Company Limited" is a famous silk company of Ma Chau Silk Village that has a period related to the three primary contexts of this research. Therefore, in this chapter, the researcher presents "Ma Chau Silk Company Limited." in the unit of analysis dimension to be a Reflection on Material Culture and Storytelling in the Process of Silk's Cultural Revitalization image.

This chapter is divided into three periods: 1) the heyday of Ma Chau silk, emphasizing the factors that contributed to the village's famous reputation, including high-quality products that were liked by the court and sought after by foreign merchants. 2) Study the changes in Ma Chau silk amidst the economic and social crisis. It identifies the challenges and difficulties of the village and 3) delves into the Ma Chau silk in the process of cultural revitalization. Discuss efforts to preserve and promote village values and restore Ma Chau silk to its rightful position in the domestic and international markets as follows.

Part 1: Ma Chau Silk in the Forming and Flourishing Period

1.1 Overview of Ma Chau Village

1.1.1 'Ma Chau Silk Village': Named by Storytelling of Silk Culture Heroine Ma Chau Village, also known as Chau Hiep Hamlet, is located in Nam Phuoc Town, Duy Xuyen District, Quang Nam Province. This area is known for its rich cultural heritage, diverse types, and unique characteristics.

According to historical records, during the Champa period, this land was already renowned for its sericulture and silk weaving: "The ancient Cham people planted mulberries to raise silkworms and cotton... Women wove silk and fabric, and the textiles stored in the old royal warehouses prove their excellent weaving skills" (The Department of Culture and Information, 2002). The abundant water from the Thu Bon River carried a large amount of alluvium, enriching the land on both sides and creating fertile mulberry fields. Therefore, from the early days of settlement, the Đại Việt people chose to stop at this land, continuing with the Cham people to develop sericulture and silk weaving.

Throughout the history of Quang Nam, a large group of Vietnamese migrants moved south and chose Duy Xuyen as their place of settlement and livelihood. Along with the Indigenous Cham community, the Vietnamese brought traditional craft values, contributing to the cultural diversity of this land.

According to existing historical records, Ma Chau Village was formed around the 16th century, with the name Tu Ma, consisting of four hamlets: Ma Dong, Ma Tay, Ma Thanh, and Ma Thuong. Specifically, in Le Quy Don's *"Phu Bien Tap Luc"*, written in 1776, there is a mention of the place name Ba Ma, including Ba Ma Chau Trung Luong Hamlet, Ba Ma Chau Phu My Hamlet, Ba Ma Chau Vinh Lai Hamlet, and Ba Ma Chau Dong Boi Hamlet (belonging to Hoa Chau). At that time, "Chau"

was an administrative unit of the Vietnamese, equivalent to the "village" level. "Ba Ma" was a Cham name, similar to Ba Ren, Ba Na.

By 1812 (Gia Long year 10), the place named Ba Ma belonged to Hoa Chau in the land register of Quang Nam Province. In 1916, the name Tu Ma (including Ma Dong, Ma Tay, Ma Thanh, Ma Thuong) was published in the Bulletin des Amis du Vieux Hue, a valuable scientific journal in Indochina at that time, specializing in culture, history, customs, and arts. (Do P. C., 2024)

In 1954, Ma Chau Village was called Chau Hiep Hamlet, belonging to Xuyen Chau Commune, Duy Xuyen District. After 1975, it belonged to Duy An Commune. In 1986, it was part of Duy Xuyen Town. Since 1994, it has been part of Nam Phuoc Town (Do P. C., 2024).

However, through population research by interview methods, we found that most local people believe that Ma Chau comes from a woman named Ma Chau, considered one of the first settlers in Quang Nam and instrumental in developing the local silk weaving craft.

According to legend, among the first Vietnamese to set foot on this land was a woman named Ma Chau, a skilled weaver. Captivated by the lush mulberry groves of the Cham Kingdom, she decided to settle there and pass on her weaving skills to the local people. In her honor, the village was later named after her.²⁰

To commemorate Ma Chau's contributions, the villagers of Ma Chau hold a ritual on the 10th day of the third lunar month at the shrine dedicated to the village's founding ancestors annually. Additionally, each time a new loom is brought into operation or a weaving stage is completed, weavers in each household typically place a plate of rice cakes or fruits and a few sticks of incense on the loom, expressing their hopes for a smooth and successful work process.

²⁰ Due to the ravages of the wars against the French and Americans, most of the relics and documents related to Ma Chau Village have been lost. However, according to family records of the villagers, Ma Chau Village once constructed a shrine called Tu Ma to honor Ma Chau. As a consequence of the wars, Tu Ma Shrine no longer exists. It is believed that Nam Phuoc Silk Weaving Cooperative, now Ma Chau Silk Co., Ltd., was built on the foundation of the former Tu Ma Shrine. Ma Chau is enshrined alongside other ancestral figures at Tien Hien Ma Chau Shrine.



Figure 61 Tien Hien Ma Chau Shrine. Tien Hien Ma Chau Shrine, reconstructed around 2000, features a horizontal house design with elaborate phoenix decorations on the pillars and roof. A screen wall stands in front of the shrine. Inside are five altar areas, with the central altar dedicated to the village's founding ancestors, flanked by altars honoring the subsequent ancestors and the silk-weaving patroness. The two remaining altars are dedicated to the village's heroes and those who achieved high academic honors. Source: Tran Thi Yen. 2023

1.1. Geographical Characteristics of Ma Chau Village

Ma Chau silk village is administratively located in Chau Hiep Hamlet, Nam Phuoc Town, Duy Xuyen District, Quang Nam Province. It is 28 km south of Da Nang City, 40 km north of Tam Ky City (the center of Quang Nam Province), and 7 km southwest of Hoi An City. The village's geographical boundaries are as follows: it borders Duy Phuoc and Duy Thanh communes to the east, Duy Trung and Duy Trinh communes to the west, Que Son District to the south, and Dien Ban Town to the north. It can be said that Ma Chau Silk Village holds a highly advantageous position due to its proximity to cultural, economic, and political centers such as the Hoi An trading port, Da Nang port, and the Chiem Thanh.

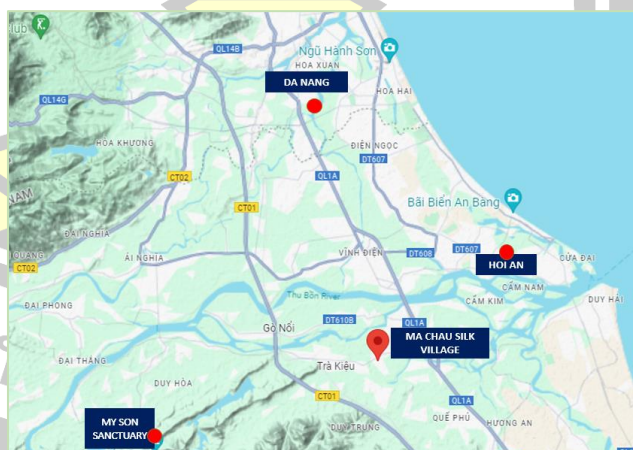


Figure 62 Geographical Location of Ma Chau Silk Weaving Village. Within a 15 km radius of Ma Chau Silk Village, there are two UNESCO World Heritage Sites: My Son Sanctuary and Hoi An Ancient Town. These two world-class cultural heritage sites were recognized by UNESCO in 1999. Presently, three points are become the routh of cultural tourism



Figure 63 My Son Sanctuary, Duy Xuyen, Quang Nam. This architectural complex dates from the 4th to the 13th century A D in the mountainous border region of Duy Xuyen District, Quang Nam Province, central Vietnam. It is a testament to the flourishing development of the Champa Kingdom in Duy Xuyen, Quang Nam. Source: Photograph by Lionel Lalaité (2007).

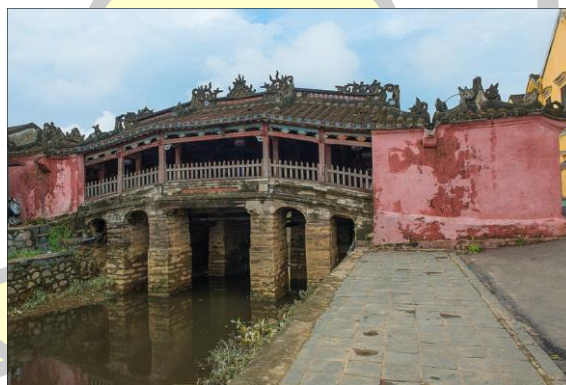


Figure 64 Hoi An Ancient Town, Located in Quang Nam Province, central Vietnam, on the northern bank near the mouth of the Thu Bon River, Hoi An Ancient Town is an exceptionally well-preserved example of a small-scale trading port that operated from the 15th to the 19th century. This town engaged in extensive trade with Southeast, East, and the rest of the world. Hoi An reflects the fusion of indigenous and foreign cultures (mainly Chinese and Japanese with later European influences) that combined to create its unique existence. The town includes a complex of architectural monuments, native commercial and residential structures, notably an open market and a ferry quay, and religious buildings such as pagodas and family shrines.

Source: Photograph by Ko Hon Chiu Vincent (2013).

1.1.2. Natural Conditions of Ma Chau Village

Ma Chau Village, located in the Duy Xuyen plain, is surrounded by three main rivers: Vu Gia, Thu Bon, and Ba Ren. The rich river system facilitates economic development and shapes many unique cultural values.

Firstly, the abundant river system allows Ma Chau to manage irrigation effectively, ensuring agricultural activities are less affected by weather and climate change. These rivers provide a plentiful water source, creating favorable conditions for farming and livestock and helping to stabilize the region's agricultural output.

Secondly, the density of rivers has fostered the development of a strong waterway transportation network. In the past, when road transportation was not developed, Ma Chau residents could still quickly move and trade between regions using water transport like boats and barges, especially the *Ghe bau* – a characteristic vessel of Quang Nam. This facilitated commerce and trade with other localities through the Chiêm port (Hoi An) and the Cua Han River (Da Nang). Along the rivers in the region, many river docks and markets emerged, the most famous being the To ferry dock, a hub for foreign ships buying silk from the 17th to the 19th century. The rivers flowing through Ma Chau bring alluvium, irrigation water, and aquatic resources and serve as vital economic arteries. They also create unique material, spiritual, and cultural values for the locality.

Regarding climate, Ma Chau shares characteristics with the general environment of Quang Nam, falling within the sub-equatorial forest zone with no distinct dry season. The annual average temperature is about 25°C. Each year has two distinct rainy and dry seasons, mild and pleasant weather favorable for farming and livestock, and various handicraft activities.

As for soil, being in the Duy Xuyen plain and enriched with a large amount of alluvium deposited annually by floods, the land in Ma Chau is fertile and very suitable for agriculture. These natural conditions have laid a solid foundation for developing sericulture and silk weaving in the region.

In summary, Ma Chau has ideal natural conditions, from its river system to its climate and soil, playing crucial roles in the region's economic and cultural development, particularly in sericulture and silk weaving, contributing to its unique identity.

1.2. Development Process of Prosperous Era in Ma Chau Silk Village between 1570-1945

1.2.1. Formation of the Weaving Craft in Ma Chau, Quang Nam

The history of the formation and development of the Ma Chau silk village is part of the general development of the weaving profession in Quang Nam. Although there isn't much individual research on Ma Chau silk, through studies of the history and culture of the Quang region in general, it can be said that the Ma Chau silk village has gone through periods of robust development and achieved significant accomplishments, contributing to the overall development of material culture in the locality.

According to historical records, before the Vietnamese arrived in Quang Nam, the Champa people were already cultivating mulberry and raising silkworms for silk production. In 1306, there was a significant historical event when King Jaya Simhavarman III of the Champa kingdom presented two provinces, O and Ri, as dowry gifts for the marriage between Princess Huyen Tran of the Tran dynasty. Every year, the Vietnamese organized migration groups to the south to take over the lands

mentioned above. They brought traditional Vietnamese crafts from the northern regions to establish new craft villages.

According to G. Maspero, the ancient Cham people cultivated mulberry trees and raised silkworms. The cotton balls opened when the plants bloomed, revealing cotton as white as goose feathers. They extracted the cotton, spun it into threads, and wove coarse fabric, which, after being refined, resembled smaller cloth. They dyed and wove it into multicolored and patterned fabric (Maspero, 1925). Analyzing Champa sculptures reveals that the depicted figures often wore silk-made garments (Ho T. X., 2024).

Thus, it can be concluded that the Duy Xuyen plain's sericulture and silk weaving craft, including Ma Chau, originated during the Champa era. It was further elevated when combined with the skills of Dai Viet migrants from the north. This integration contributed to developing a premier silk center in Dang Trong from the 16th to 17th centuries.

1.2.2. Ma Chau Weaving Village During the Flourishing Period of Silk Weaving Culture

In the book *Nghe va lang nghe truyen thong dat Quang* (Crafts and Traditional Craft Villages of Quang Land), there is a passage stating: "At that time, Ma Chau, also known as Van Buong (meaning a group of people specializing in a particular craft), was an area of fertile land along the riverbank. People engaged in the silk industry would come here to raise silkworms. Each room (*buong*) had several large silkworm nurseries, and neighboring craft villages often came here to purchase cocoons."

Similar to the villages of Dong Yen and Thi Lai (in Duy Trinh commune), Ma Chau Village in Nam Phuoc is closely associated with a notable figure, Empress Hieu Chieu, also known as Doan Quy Phi²¹. From 1570 onwards, Quang Nam came under the rule of the Nguyen Lords. During this period, a woman emerged who was revered and praised by the people as the Tam Tang Queen" (Queen of Silkworms and Mulberry). She was Doan Thi Ngoc, a noblewoman who had once worked as a mulberry picker, silkworm raiser, and weaver. While picking mulberries by the Thu Bon River, she met and married Prince Nguyen Phuc Lan. When Prince Nguyen Phuc Lan became the Marquis of the Central Region, Lady Doan Thi Ngoc wholeheartedly encouraged and supported the people of Dien Ban and Thang Hoa prefectures to develop sericulture.

During the time of Doan Quy Phi, the Ma Chau silk weaving craft, like other weaving villages in Quang Nam, was established through a combination of ancestral knowledge from Dang Ngoai, indigenous Cham techniques, and the trade secrets of the Minh Huong people. The silk products of Ma Chau during this period were diverse in type and of high technical quality. As noted by Alexandre de Rhodes in 1624: "In Dang Trong, there is so much silk that it is even used to weave nets and

21 The book *Dai Nam Liet Truyen Tien Bien* recounts: "She was the third daughter of Thach Quan Cong Doan Cong Nhan. Her mother was Lady Vu Thuan Hoa. She was a wise and intelligent woman. At 15, she was picking mulberries in the moonlight when she began to sing. At that time, Emperor Hy Tong was visiting Quang Nam, and Emperor Than Tong was his protector. One night, they sailed out to enjoy the moonlight and docked their boat to fish at Dien Chau Ganh (now An Phu Tay Beach). Hearing her singing, they were intrigued and sent someone to inquire. Upon learning that she was the daughter of the Doan family, they summoned her to serve the prince in his private quarters, where she was greatly favored."

braid ropes." Similarly, Christoforo Borri, in his work *Xu Dang Trong 1621*, described: "The people of Dang Trong not only supply silk for their own needs but also export it to Japan and send it to the Kingdom of Laos, from where it is further transported to Tibet. Although not as refined as Chinese silk, this silk is much more durable and robust (Borri C. , 2019).

Favored by natural conditions and geographical location, Ma Chau silk village has long established itself as a renowned brand. Its prominence is evident in various historical records from the feudal era. The *Phu Bien Tap Luc* (Diverse Records of the Royal Court) states: "Thuan Hoa does not have many riches; all are taken from Quang Nam, for Quang Nam is the most fertile land under heaven. The people of Thang Hoa and Dien Ban know how to weave *lua*, *gam*, *voc*, and *linh la* as beautifully and skillfully as those in Guangdong" (Le D. Q., 2021).

In Quang Nam, the silk tax was collected only in the two prefectures of Thang Hoa and Dien Ban. Thang Hoa Prefecture annually paid a silk tax of 1,545 pieces... Hoa Chau (part of Thang Hoa Prefecture) paid an annual tax of 809 pieces of silk and 11 ceremonial pieces stored in 17 chests for submission. The tax silk was for tribute, while the ceremonial silk was used for gifts to provincial officials (Le D. Q., 2021).

Also, during this period, the Nguyen Lords effectively implemented a foreign trade policy with other countries. Numerous ships from various Asian and European nations arrived to engage in commerce at Hoi An, Quang Nam's trading port. One of the most sought-after commodities by foreign merchants was Quang Nam's silk product. This significantly contributed to the growth of silk-weaving villages throughout the Quang Nam region.

From the 17th century onwards, ships from various Asian and European countries came to Hoi An to develop local trade and commerce. One of the most famous and sought-after commodities by foreign merchants was silk. With its location not too far from the Hoi An trading port and its developed waterway transportation system, Ma Chau had the opportunity to connect with foreign trading ships, which led to various boat docks and markets. Ben Do To (the silk wharf) was the most famous.

Historical records show that during the Nguyen Lords' reign, raw silk and various types of silk produced in Ma Chau were annually present on the maritime Silk Road, being exported to Asian and Western countries through the Hoi An port during international trade fairs held from the second to the sixth lunar months. Japanese, Portuguese, and Dutch ships commonly came to purchase silk and raw silk, while Chinese ships primarily bought raw silk (Do P. C., 2024).

In the 17th and 18th centuries, among the foreign ships trading at the Hoi An port, those from Japan were the most frequent buyers of silk and raw silk. Li Tana (2013) said the Japanese initially came to Dang Trong primarily for silk. They found it easier to purchase silk here than in other places because, in Hoi An, the Nguyen Lords had established a separate street for the Japanese, where Japanese residents could collect raw silk from surrounding weaving villages, including Ma Chau before their ships arrived (Li, Nguyen Cochinchina: Southern Vietnam in 17th and 18th Centuries, 2013).

From the late 19th century, with the arrival of the French in Vietnam, Ma Chau introduced cotton cultivation and fabric weaving; however, silk remained the primary product. In the 1930s, Mr. Vo Dan made a groundbreaking innovation in the

local weaving industry in Duy Xuyen, Quang Nam. Drawing on the Chinese and French weaving techniques, Mr. Cuu Dien successfully improved the traditional handlooms into semi-mechanized looms. This innovation allowed for more comprehensive fabric weaving and reduced the labor required from weavers. Thanks to this invention, the silk products from Duy Xuyen, including those from Ma Chau village, could compete with those from other regions. Many families in the town invested in dozens of looms and hired workers to meet the growing demand (Nguyen, P M; Nguyen, Q D, 2024).

During this period, Ma Chau village also started producing Tussor silk fabric thanks to the improvements made to the loom by Mr. Le Dong Loi from Dong Yen village. This type of fabric, used for tailoring suits, became popular among urban residents and was exported domestically and internationally. Along with advancements in technique and diversification of designs, Ma Chau silk gained increasing renown, and the living standards of the people in Ma Chau also improved.

In Vietnamese village communities, handicrafts were typically considered secondary occupations, with only a few households engaged. However, the people of Ma Chau regard weaving as their primary livelihood. Most families in the village are actively involved in the craft. Weaving is deeply intertwined with social life, becoming integral to local culture. Folk stories and poems passed down through generations serve as testaments to the significance of silk weaving in the lives of the residents.

Local people have long passed down folk songs that capture the essence of traditional silk-weaving in Ma Chau, such as: "*Lanh Dong Yen – Dui Cho Chua – Lua Ma Chau*," conveying the belief that Ma Chau produces the finest quality silk. These songs also vividly depict the scenes of sericulture in Ma Chau village:

"Ma Chau to lua my mieu– Ben kia mac cui, ben nay to giang"

Meaning: Ma Chau silk, exquisite and delicate - On that side, looms are set; on this side, silk is strung.

Or:

"Ma Chau to lua my mieu Ban mai cui mac, chieu ve lua giang"

Meaning: Ma Chau silk is exquisite and refined - Silk weaving in the morning and silk reeling in the afternoon.

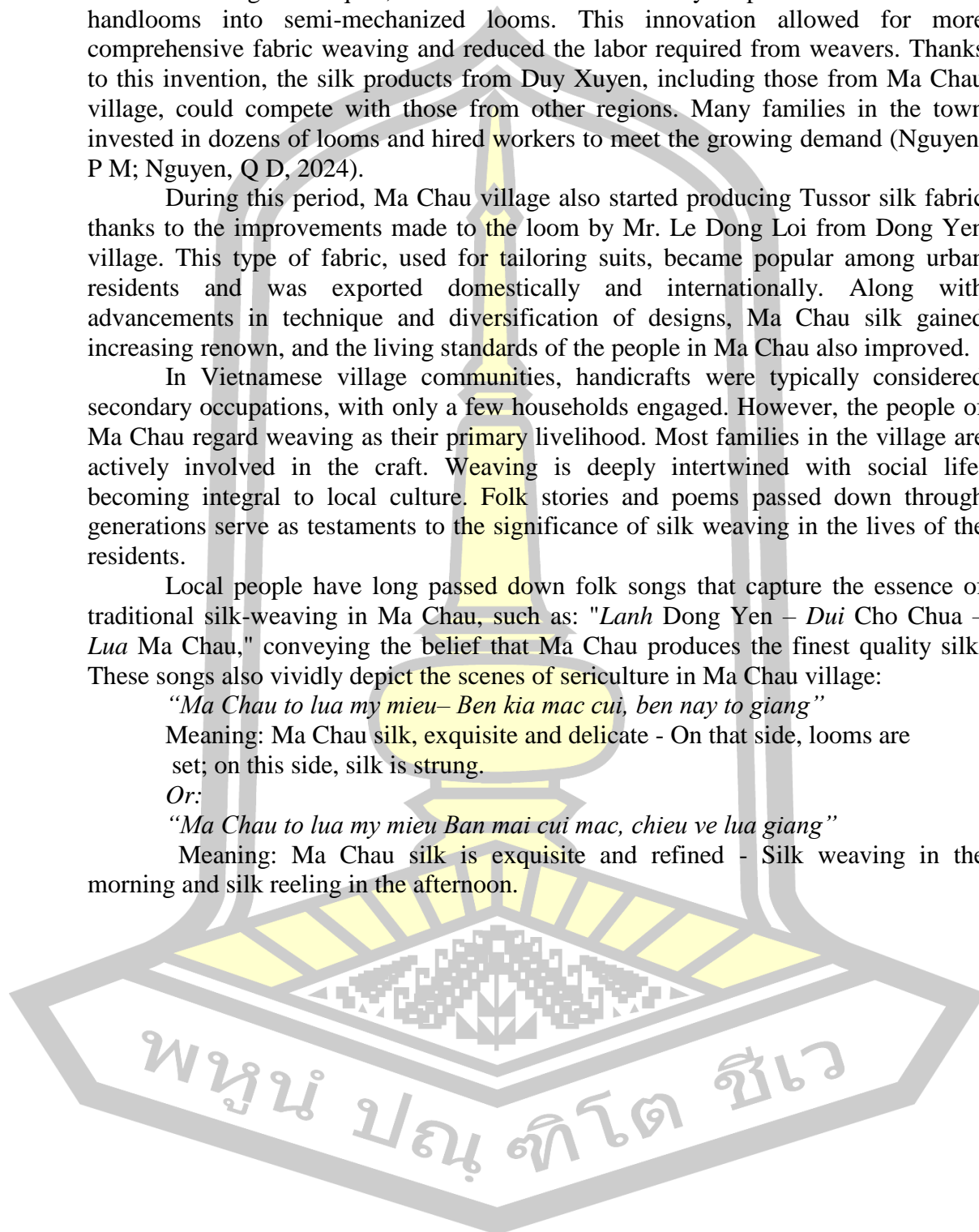




Figure 65 Ma Chau Silk displayed at Quang Nam Museum
Source: <http://baotang.quangnam.gov.vn>, accessed on April 18, 2024.

Part 2: Ma Chau Silk in the Period of Crisis and Revitalization

2.1 The Crisis of Ma Chau Silk from 1945 to 1986

The success of the August Revolution of 1945 and the establishment of the Socialist Republic of Vietnam ended the feudal monarchy in Vietnam. This change in the state system impacted the silk market in Quang Nam. Quang Nam Silk lost its role as a supplier of high-end products to the court. War also caused significant difficulties in international trade. In the general context of the Quang Nam silk market, the Ma Chau silk village experienced a severe crisis.

From 1945 to 1975, Quang Nam endured two wars with France and the United States. During the Vietnam War, Ma Chau silk-weaving village, like many other localities in Quang Nam province, suffered severe destruction and displacement of its inhabitants. Silk weavers left their looms to join the army, while those who remained in the rearguard switched to producing goods for the resistance effort.

War affected the silk-weaving craft in Ma Chau in many aspects, explicitly damaging villages and workshops, destroying infrastructure, and depleting local raw materials, causing production to halt. Additionally, the problematic and famine-stricken lives of the people made silk a luxury item that no one could afford. Therefore, the residents gradually switched to other jobs to earn a living or to weave cotton fabrics to meet local needs. This caused the weaving industry here to decline.

In 1954, just as the war with France ended, the traditional silk-weaving craft in Ma Chau had not yet recovered when the war with the United States began. The people of Ma Chau village dispersed everywhere, mainly to Saigon and Da Nang. In these new places, they gathered and established new weaving villages. One of the

notable weaving villages is Bay Hien²² in Saigon (Ho Chi Minh City). Some people evacuated to the free zones of Quang Nam. Together with weavers from traditional craft villages in Quang Nam, they switched to weaving cotton and Xi-ta fabric to provide clothing for the military.

After the war, the Vietnamese government implemented a centralized planned economic model with total subsidies. Initially, this financial model showed many positive aspects as it mobilized all resources to build the economy.

In 1978, in line with the state's economic policy, the Nam Phuoc Silk Cooperative was established with 303 members, all former silk weavers from the village. From its inception under the cooperative model, the mulberry cultivation, silkworm rearing, and silk weaving industry in Ma Chau developed robustly and operated relatively efficiently. The production process included all stages, from mulberry cultivation, silkworm rearing, and silk reeling to weaving and product distribution, all managed and supported by the state. During this period, the silk weaving industry in Ma Chau stabilized, contributing to the recovery of the local economy after the war.

However, the subsidy mechanism revealed numerous limitations that hindered the country's development. The suppression of market competition and the reluctance to adopt scientific and technological advancements led to a crisis in the Vietnamese economy.

2.2 Ma Chau Silk in the Time of Cooperative (1986-2017)

Recognizing these shortcomings, the government initiated the Doi Moi (Renovation) policy to stimulate economic growth. In the early years of Doi Moi, silk weavers in Ma Chau, unfamiliar with market mechanisms, faced significant challenges in finding outlets for their products. Many cooperative members withdrew their capital and switched to other professions.

Additionally, imported products from China, with their eye-catching colors and low prices, made it difficult for traditional handmade products from Ma Chau to compete. People gradually abandoned their weaving profession to pursue more stable and lucrative work. Several silkworm cooperatives in Quang Nam were gradually dissolved, including the Ma Chau Silk Cooperative.

In an interview with the researcher, Mr. Tran Huu Phuong shared that in the 1990s, he went to Ho Chi Minh City hoping to find opportunities to live in a big city. However, as a child of the silk village with a longstanding tradition of craftsmanship, he could not forget his hometown where he was born. While living in Ho Chi Minh City, he was deeply concerned about the traditional craft village back home. With his father's aspiration, a lifelong weaver dedicated to the loom, Mr. Phuong decided to return to his hometown. He then approached Mr. Tran Huu Dien, persuading him to join in reviving the silk village.

²² Bay Hien Weaving Village was established around the 1960s by many migrants from Quang Nam. The village is substantial in scale, with over 2,500 households engaged in weaving and more than 10,000 looms (Do P. C., 2024)

This was an extremely challenging period because few people left Ma Chau to practice the craft. Mr. Phuong, Mr. Dien, and some villagers struggled between restoring the craft village and earning a livelihood. They had to repair old looms, incorporate modern techniques to increase productivity and mortgage their properties to pay for costs and wages for workers.

In the 2000s, the wave of modernization brought imported fabrics to Vietnam with attractive designs and low prices, drawing customers away from Ma Chau silk. Concurrently, many Ma Chau Silk Cooperative households imported shuttle looms, adopting new industrial weaving methods that produced goods quickly and affordably, met market demand, and were easily sold. These households gradually left the cooperative to embrace the latest weaving technology.

In 2008, as the head of the cooperative, Mr. Tran Huu Phuong frequently represented the cooperative in court due to unresolved debts. By the end of 2008, nearly 300 cooperative members requested to withdraw, placing the cooperative at risk of dissolution.

Facing this situation, a few remaining members, determined to preserve the traditional craft of their hometown, decided to stay with the cooperative. Since 2009, many cooperative members have refrained from taking profits, volunteering to reinvest in the cooperative with hopes of helping it overcome this difficult period. Ten out of the remaining sixteen members voluntarily mortgaged their land titles to contribute funds to the cooperative. Despite a debt of over 1 billion VND, the remaining members endeavored to sustain the cooperative. Lacking sufficient funds to purchase silk, the cooperative accepted low-paying weaving jobs for establishments in other provinces. Although not highly profitable, this helped ensure the weavers' livelihoods and prevented their skills from deteriorating (Tran P. H., The formation and development of Ma Chau Silk, 2023).

Mr. Phuong stated that in response to the cooperative's difficult situation, he and the management team held meetings and devised a development plan. The cooperative identified that it was necessary to enhance product quality while differentiating from similar products to achieve long-term growth. To accomplish this, Mr. Phuong and his colleagues invested in and upgraded machinery and equipment to produce more beautiful and diverse products.

In 2009, the Ma Chau Silk Cooperative improved the warping machine, replacing the previous manual method. This innovation increased production speed tenfold while reducing labor requirements. The improved loom required only one operator instead of the last two.

In 2011, the cooperative successfully developed a pattern-weaving machine for silk. Mr. Phuong explained that natural silk fibers are delicate and unsuitable for modern industrial weaving machines. Due to the impact of running speed, friction, and tension, pure silk threads are easily broken. Therefore, the cooperative developed a semi-mechanical machine with appropriate features and speed to weave 100% silk patterned fabrics. This unique feature distinguishes Ma Chau silk from other regions. In addition to weaving techniques, dyeing silk was also a concern for Mr. Phuong and the management team. Since 2010, the cooperative has focused on creating entirely natural products. Initially, the cooperative followed guidance from Japanese experts and then conducted experiments using locally available materials.

During this period, Mr. Phuong also improved the machine for finishing and drying silk products.



Figure 66 Mr. Tran Huu Phuong assembled a silk finishing and drying machine.
Source: photo by Huynh Van My, 2012. <https://cuoituan.tuoiitre.vn/>[accessed on 20/5/2024].

From 2009 to 2016, the Ma Chau Silk Cooperative became more widely known and received substantial orders from several fashion companies. However, the issue of capital remained a significant concern for the cooperative. Consecutive years of losses eroded the confidence of the remaining members, making internal investment calls unsuccessful. Additionally, due to the cooperative model, Ma Chau lacked assets for collateral, as the workshop and land belonged to the state, and the machinery was mainly improved tools without clear origins. Without sufficient capital, the cooperative could only maintain minimal production. In 2017, the remaining members gradually withdrew their investments. Since the number of members fell below the required seven, the Ma Chau Silk Cooperative was forced to dissolve (Tran P. H., The formation and development of Ma Chau Silk, 2023).





Figure 67 The factory is deteriorating, and the machinery is damaged.
Source: <https://vnbusiness.vn/> [accessed on 20/5/2024]

Despite receiving support from government policies aimed at preserving and developing silkworm cultivation and weaving, the limitations of income, the complexity of the craft, and the difficulty of finding market niches for their products have eroded the villagers' enthusiasm for the profession. The transmission of weaving skills has been disrupted, with younger generations tending to pursue education and careers in cities. Villagers have shifted from mulberry cultivation to more productive and marketable crops.

As the mulberry cultivation area of the cooperative narrowed, it couldn't ensure a stable source of raw materials, so it had to import silk from other regions for weaving. During this period, to overcome economic difficulties, the cooperative had to produce raw silk and sell it at meager prices to attract businesses, almost causing the Ma Chau brand to disappear from the silk market.

The decline of the Ma Chau silk village reflects the challenges traditional crafts face in the face of modernization and globalization. While efforts have been made to preserve this cultural heritage, the economic realities and changing lifestyles have posed significant obstacles. The loss of this traditional craft represents a loss of cultural identity and a reminder of the delicate balance between preservation and progress.

Part 3: Ma Chau Silk: Brand and Storytelling Connected with the Greatness of the Past

3.1 Ma Chau Silk after the dissolution of Ma Chau Silk Cooperative

In 2015, Ma Chau Silk was honored at the ceremony to announce and honor exemplary agricultural products at the national level. This was an important milestone in restoring the local brand's communication. From this period, Ma Chau no longer sold raw silk on the market; instead, it produced specific products and exported them under the brand name "Ma Chau."

Also, during this period, the Ma Chau Cooperative established two shops to introduce and display products located at the cooperative's headquarters (in Chau Hiep commune) and the exhibition house showcasing the essence of craft villages in Quang Nam (in Hoi An). This is one of the project's contents to revive the Ma Chau weaving industry by linking community tourism activities with the village's production.

In 2017, after the Nam Phuoc Silk Cooperative was dissolved, Mr. Tran Huu Phuong, former director of the cooperative, took the initiative to establish a private company on the foundation of the workshop and the old weaving machines of the cooperative.

According to Mr. Phuong, Social changes have significantly impacted people's perceptions. The younger generation in the village is no longer enthusiastic about traditional weaving. Additionally, the competition for imported silk products or products manufactured through industrial processes is increasing, leading to the gradual loss of the position of handmade products. Experienced weavers are also leaving the profession, seeking new livelihoods.

Mr. Phuong, originally one of the prestigious craftsmen of silk weaving in Quang Nam, and his family's love for the craft, was determined to revive traditional silk weaving once again. He established the brand name "Ma Chau Silk." Using the name "Ma Chau Silk" contributed to defining the cultural value of this brand. It used to be a famous brand.

Although it was once a famous brand, serving the royal court and exporting to other countries, the name "Ma Chau Silk" was almost unknown when the brand was rebuilt. To explain this, Mr. Phuong stated: In the post-war period, with limited resources, villagers only produced raw silk, then sold it to other workshops and factories for further processing and selling in the market. Therefore, although the product quality was still excellent, the brand had declined. To change this situation, Ma Chau decided to sell raw silk no longer but instead focused on processing and perfecting it into specific products to bring to the market under the Ma Chau Silk brand.

Ms. Tran Thi Yen, Mr. Tran Huu Phuong's daughter, after she graduated from university with a major in business administration, gave up her dream job in the big city to return to her hometown to help her father build the Ma Chau Silk brand. Ma Chau Silk Company effectively combined sales and promotion strategies to conquer the market.

The next milestone in positioning the Ma Chau Silk brand was when this craft village received support from the Intellectual Property Office, Ministry of Science and

Technology of Vietnam, in coordination with the Intellectual Property Office of South Korea and the Patent Promotion Association to support silk-weaving machines, design logo, build collective trademark registration profiles for Ma Chau Silk products, along with sponsorship of up to \$200,000. (Bi, 2018).

3.2 Ma Chau Silk in the Process of Becoming a Commodity

3.2.1 Reviving the lost traditional weaving and dyeing techniques

Since 1945, the socio-political situation in Vietnam, in general, and in Quang Nam, in particular, has undergone many upheavals due to war and changes in the state system, leading to interruptions in the transmission of traditional crafts between generations. As a result, many conventional techniques have nearly vanished. There are very few elderly artisans left in the village, and most of the descendants of the former weaving households no longer follow the profession.

Mr. Phuong stated that his family strives to revive lost weaving techniques, including *gam* weaving. After many months of research and improvement, in September 2023, Mr. Phuong successfully modified the *gam* weaving machine. The advantage of this machine is that it can weave large silk fabrics in a shorter time. Previously, the weaving machines in the workshop could only produce small, repetitive patterns with a design width limited to about 50 cm. Now, after the improvements, the machines can weave complex patterns of larger sizes or even unique designs.



Figure 68 Patterned *Gam* Silk weaving. The successful modification of the *gam* weaving machine is a significant milestone in the revival of the silk weaving craft. As of September 2023, Ma Chau is the first production facility in Vietnam to have successfully improved the *gam* weaving machine. Besides helping manufacturers shorten weaving time, this machine can also weave various large-sized patterns, something traditional weaving machines could not achieve

Source: Tran Thi Yen, 2023



Figure 69 Modern loom improvements met the requirements of silk threads. Modern loom improvements met the criteria of silk threads. In November 2023, Ma Chau Silk Cooperative successfully restored the traditional local gam silk weaving technique.

Source: Tran Thi Yen, 2023

In addition to traditional weaving techniques, Ma Chau Silk has also revived traditional fabric dyeing techniques using natural materials sourced from the local area. This process of research and experimentation requires a lot of effort and time. This group of products is quite valuable due to the high labor involved and the limited availability of dyeing materials. However, the finished products have been very well received by customers.

As the impacts of environmental pollution become increasingly evident, the younger generation is developing a deeper awareness of sustainability in consumer trends. Consequently, sustainable fashion has recently emerged as one of the most significant topics. Young consumers prefer fabrics derived from natural sources and traditional materials. The growing demand for sustainable fashion among the youth has created opportunities and posed challenges for this trend in Vietnam.

Sustainable fashion is products made from safe, biodegradable, or reusable materials, with production processes that minimize raw material costs and reduce environmental emissions. This trend fosters a humane, eco-friendly fashion style that is gaining attention and support from the younger generation.

Although sustainable fashion products often come at a higher price than fast fashion items, the differences in materials, production stages, and advanced technologies are the reasons behind the price disparity. Moreover, a common prejudice against sustainable fashion products is that their colors are not eye-catching, lack diversity, and do not align with current fashion trends. In reality, many designers assert that sustainable fashion has been, is, and will continue to be an indispensable development trend in the fashion industry's future. Major fashion brands continuously develop diverse styles and colors, releasing numerous unique and attractive collections with sustainable products.

Ma Chau silk holds excellent potential for pursuing sustainable fashion trends. With a manual production process involving numerous stages and natural raw

materials, Ma Chau silk has created a premium and unique material, becoming the choice of many renowned designers.



Figure 70 Ma Chau silk is dyed naturally with an extract solution from the Nypa fruitions. This is an experiment conducted by Le Vo Son Quan. The author sourced the dyeing material from the Bay Mau nipa palm forest in Hoi An, Quang Nam. The author's research results enrich the natural dye palette of Ma Chau Silk and demonstrate the potential of the local raw materials.

Source: Le Vo Son Quan, 2023.

To ensure a steady supply of silk thread, the company has partnered with Duy Chau and Dien Quang (Dien Ban) farmers to cultivate mulberry trees and raise silkworms. In its efforts to preserve the craft, Ma Chau has continuously strived to improve product quality and sales methods. To date, Ma Chau Silk Co., Ltd. has made several significant changes, including 1) Increasing the silk thread count, 2) Mechanizing looms to enhance weaving size and productivity, and 3) Designing modern patterns. As a result, the company now sells approximately 3,000 meters of silk to the market each month (Ho T. X., 2024).

3.2.2 Market Approach

Ma Chau Silk Company sells its products through direct sales at the production facility and online sales on e-commerce platforms.

Direct sales at the production facility may not be the most profitable method for the company. However, this approach plays a significant role in building trust with customers regarding the quality of the products. Customers visiting the workshop can directly observe the process of creating a finished silk fabric. They can then choose the products they want directly from the company's product display area.

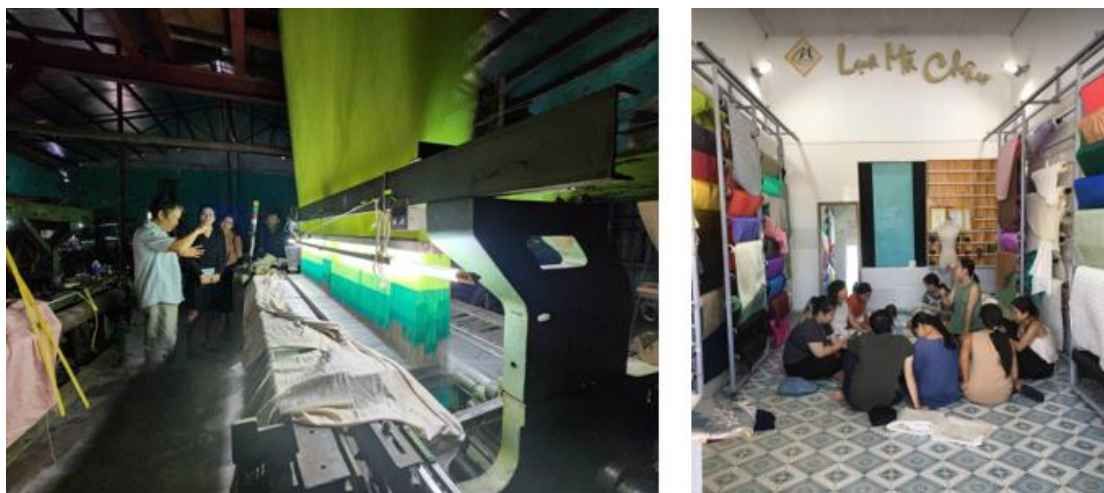


Figure 71 Customers visiting the workshop. Source: Tran Thi Yen, 2023

Selling products on e-commerce platforms is considered the most effective sales method in today's digital age, enabling businesses to reach a wide range of customers from various locations easily. Currently, the company sells products on its official website and Facebook page.

Through surveys, the company has found that its current customers come from various regions nationwide, including wholesale buyers and retail customers purchasing for personal use. To increase customer understanding of the brand, the company has implemented several promotional campaigns, such as actively promoting products on electronic information websites and social media platforms, participating in traditional craft fairs organized by local authorities, and collaborating with other organizations and businesses to establish experiential tourism destinations. Customers visiting these locations can observe or participate in the production process to create a finished product.

Over time, the "Ma Chau Silk" brand has gradually gained customers' affection. When surveyed about the reasons why customers choose the Ma Chau silk brand, we received 86 responses, of which 43 opinions (50%) said that they decided Ma Chau because of the excellent quality of the products, natural origin, and environmental friendliness; 25 opinions (29.1%) said that they were interested in the cultural value of the brand, 11 opinions (12.8%) chose Ma Chau because of the affordable price compared to other brands of the same type.

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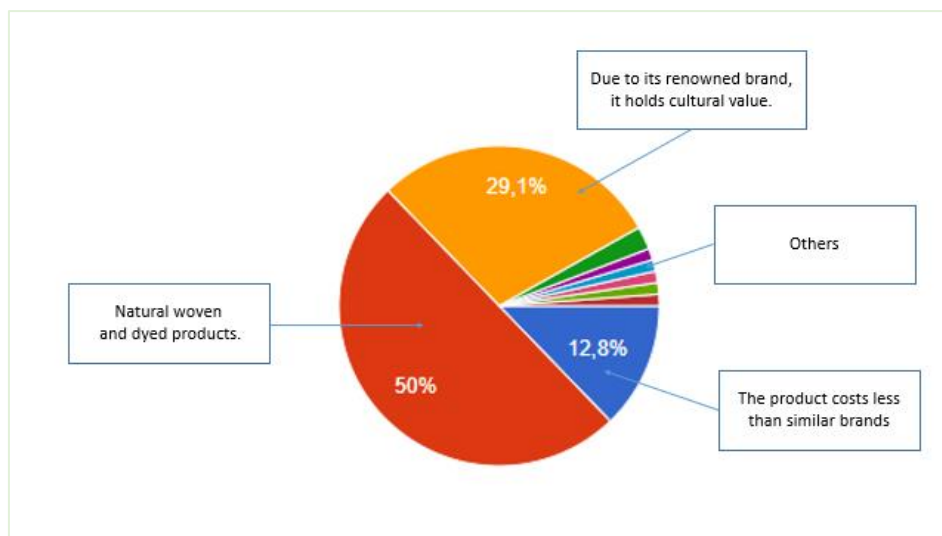


Figure 72 Customer survey results on reasons for choosing Ma Chau Silk. Source: Researcher, 2024

Ma Chau's customers come from all over the country, with the most significant proportion coming from the Central region. They learn about the brand through social media (40%), word-of-mouth recommendations (32.2%), trade fairs (18.9%), and other channels (8.9%). This suggests that social media is the most effective communication platform for the brand to reach a wider audience.

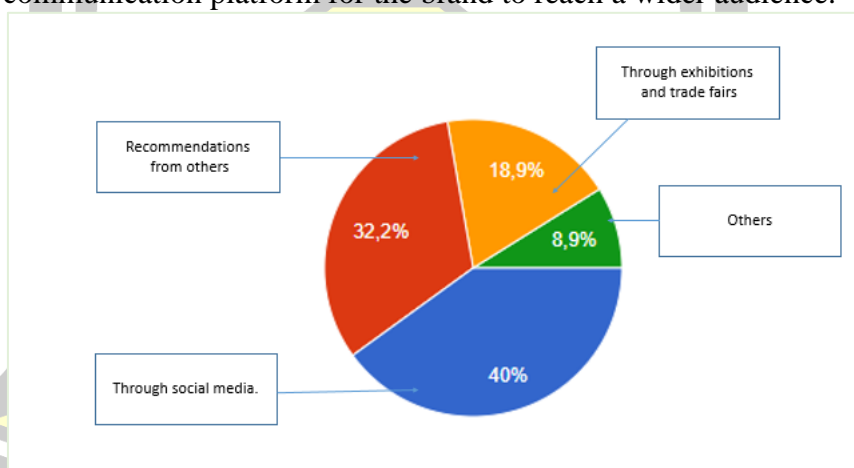


Figure 73 Survey results on customer acquisition channels for the Ma Chau Silk brand. Source: Researcher, 2024

The survey also revealed a high level of customer satisfaction with product quality. 38.4% of customers who have used Ma Chau's products rated their satisfaction at the highest level. 57% chose the level of "satisfied." The remaining responses were all positive feedback for the brand. No customer chose "dissatisfied."

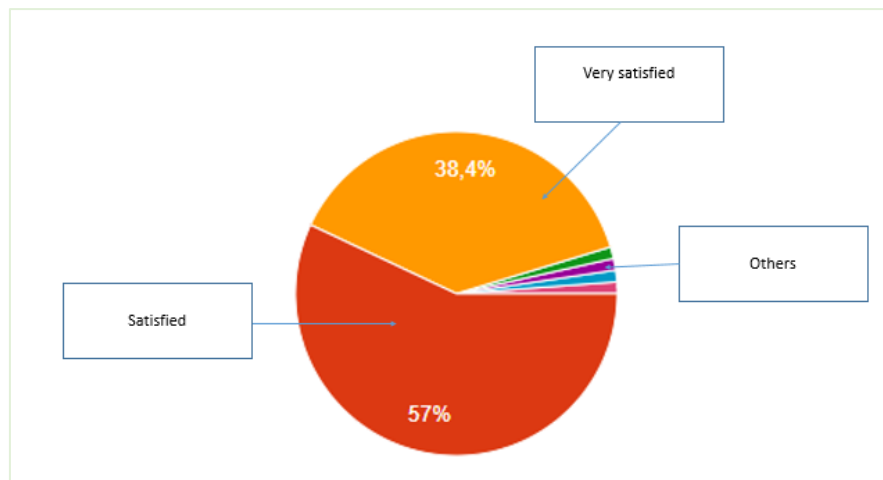


Figure 74 Survey results on customer satisfaction with Ma Chau Silk product.
Source: Researcher, 2024

Regarding the question: "What should Ma Chau do to enhance its traditional values while meeting the increasingly high demands of customers?" we received 32 responses in the form of short answers, which can be categorized into the following issues:

(1) Product Design: Many opinions suggest that Ma Chau should develop more materials and patterns and diversify its color palette to suit customer tastes, especially young people. Additionally, there are suggestions that Ma Chau should.

(2) Brand Communication: Opinions indicate that Ma Chau needs to build a more complete brand identity and strengthen communication through social media platforms. Furthermore, organizing seminars and trade fairs would help more people become aware of Ma Chau.

(3) Education on Traditional Values: Many opinions propose that Ma Chau should collaborate with local authorities to improve the facilities at the workshop and create conditions for people to visit, learn, and experience.

We received many responses in our recent survey on consumer satisfaction with the Ma Chau silk brand. Here are a few examples:

Develop new materials that meet modern needs.

Advertise on social media channels.

Diversify designs to suit the tastes of young people, incorporating exciting and attractive tour and experience programs.

Enhance communication and marketing efforts.

Maintain core values.

Ma Chau must produce better, more beautiful products and lower prices so everyone can use them.

Promote their products more widely.

Offer more promotions and discounts.

Research more diverse patterns and motifs; apply new technology and advanced processes to improve production efficiency and product/service quality, saving time and increasing customer satisfaction. Seek and build a network of partners with organizations, individuals, or businesses with similar values and goals.

Ma Chau needs to expand collaboration with residents to cultivate raw materials, gradually restoring the Ma Chau silk village as it once was. Combine this with tourism promotion, research, and development of traditional handmade silk lines of Ma Chau to better exploit the cultural and traditional aspects of Ma Chau silk, creating additional handmade products that are competitive in the global silk market where China and India dominate with machine-woven silk.

Build a better brand identity.

Vigorously promote seminars and trade fairs. Invest heavily in marketing, collaborating with various agencies to bring Ma Chau silk to international friends.

Create unique patterns and designs to differentiate from silk products from other regions.

Add more diverse designs.

I visited the company once to take photos. I found the model very interesting. According to my information, they haven't rented the land yet. Hopefully, the procedures will be completed soon to implement the community tourism model.

Increase color variety in fabrics.

Maintain business integrity, avoid mixing products, and improve marketing efforts.

Improve, innovate, and enhance product quality according to market trends.

Ma Chau should know how to reasonably combine tradition with modern technology, applying some technology to specific stages of the production process while inheriting folk knowledge to maintain the craftsmanship and traditional characteristics of the village, with more diverse designs and lower prices.

In the current garment industry, there are many products from various brands for consumers. To sustain and develop this traditional industry, Ma Chau needs a strong communication and advertising plan to reach potential customers (e.g., creating product colors that suit the tastes of today's youth), ensuring product quality from suppliers - high-quality Vietnamese goods, expanding production and business bases, reaching other areas domestically and internationally; authorities and related agencies focusing on building and developing the traditional model.

Resolve issues related to fabric defects and color fading.

We need support from local authorities to preserve and maintain traditional crafts for tourism purposes.

Ensure more uniformity in fabric handling regarding color and thickness.

Ma Chau should improve consistency across production batches and better handle fabric defects and color issues.

Participate in programs that support brand promotion and develop more modern fashion product lines.

Ma Chau needs more investment in infrastructure to meet the conditions for being a cultural exchange and experience destination, introducing traditional local products.

Restore traditional product lines while developing modern products. Increase communication and invest in development with deep concern to preserve the actual value of the products.

Ma Chau must develop more promotional activities and introduce the craft village. Build workshops teaching dyeing, spinning, etc., to better reach customers.

Expand advertising to reach more people.

The production workshop is still cluttered and should be improved to serve tourism better.

Expand sales channels so that customers can easily access products.

The production workshop is still cluttered and should be improved to serve tourism better.

Sales channels need to be expanded to allow customers more accessible access to products.

Source: Researcher, 2024

3.2.3 Ma Chau Silk in the Professional Fashion Industry

As can be seen, with its efforts, the Ma Chau Silk brand is gradually regaining its position in society. Along with the enterprise's efforts, the attention of other social groups also contributes to promoting the enterprise's development while restoring its values.

Many famous designers have come to Ma Chau Silk to place orders for their designs such as Le Thanh Hoa, Huy Vo, Ngo Nhat Huy, and Y Van Hien.

Designer Le Thanh Hoa, born in 1985, graduated as the valedictorian in Fashion Design from the Ho Chi Minh City University of Architecture. After a period of exploration and research at the Ma Chau silk village, he has released three fashion collections: "*An*" (2022), "*Shadow*" (2023), and "*Hoa tren song nuoc*" (Flowers on the Water) (2023).



Figure 75 Designer Le Thanh Hoa and Miss Vietnam 2020 at the "Experimenting with Ma Chau Silk in Fashion" event. by designer Le Thanh Hoa. Source: Ma Chau Silk.

In an interview with Ho Chi Minh City Tourism Magazine, he stated that "material" is an essential design aspect. In his works, he aims to use high-quality, luxurious materials that evoke distinctive traditional features and originate from Vietnam. After experimentation, he found that "silk" meets these requirements. Consequently, he and his team visited Quang Nam to survey and understand the production process of this material.

Regarding product quality, the designer noted that Ma Chau silk is entirely handmade, which presents certain limitations for expanding into larger markets. The production process involves many stages and requires highly skilled artisans. The naturally dyed fabric pieces may have uneven colors, the production time is longer, and the cost is higher than industrial products. However, since it is made entirely from natural materials without chemical intervention, Ma Chau silk embodies the spirit of "sustainable fashion," making the wearer proud.

The designer believes that the responsibility of a fashion designer is not only to create modern, trendy outfits but also to preserve and promote the longstanding traditional values of previous generations, especially the cultural values of once-famous craft villages. (Trai N. , 2022)



Figure 76 Some designs from Ma Chau silk by designer Le Thanh Hoa. Although traditional silk material is used, designer Le Thanh Hoa has helped Ma Chau Silk reach a broader range of customers in higher market segments with a modern design style.

Source: <https://lethanhhoa.com/>, [accessed 07/4/2024]



Figure 77 Foreign women wearing outfits made from Ma Chau silk designed by Le Thanh Hoa. Ma Chau silk is not only suitable for Asian women but can also be flexibly used in designs for foreigners.
Source: Designer Le Thanh Hoa, 2023

Designer Ngo Nhat Huy is one of the renowned designers with over 20 years of experience designing Ao Dai, the Vietnamese national costume. Throughout his design career, he has significantly contributed to promoting the traditional cultural values of Vietnam to international friends. In a fashion show held in Thailand, the designer combined Ma Chau silk with Hue hand embroidery to create a highlight for his works.

Commenting on the quality of Ma Chau silk, Ngo Nhat Huy remarked that this material possesses rare characteristics. The weaving method uses genuine silk threads and natural dyeing materials, making it very safe. This aligns with the trends of modern fashion. At the International Silk Fashion Week held in Thailand, Ngo Nhat Huy and his associates designed the '*Thi Tham*' (whispers) collection of Ao Dai, combining Ma Chau silk from Vietnam and Thai silk to showcase the cultural exchange between the two countries. Miss Grand International 2021, Nguyen Thuc Thuy Tien, was chosen to be the vedette of the collection.





Figure 78 Ma Chau silk in the Ao Dai collection by designer Ngo Nhat Huy. Using traditional materials, the designer created Ao Dai – Vietnam's national costume – and brought it to international competitions. He has successfully promoted local cultural values to international friends. Source: <https://ngoisao.vnexpress.net/>, [accessed 07/4/2024]

Designer Huy Vo, with his fashion brand Huy Vo Atelier, has dedicated much time to researching and experimenting with brocade silk materials for traditional Ao Dai garments. He believes that a beautiful Ao Dai requires its silhouette's gracefulness and the silk fabric's quality. With a desire to develop Vietnamese silk and brocade materials, he has collaborated with many silk-weaving villages across Vietnam to revive lost weaving techniques and address the typical limitations of handmade silk. According to designer Huy Vo, the Ao Dai is the most recognizable brand of a Vietnamese designer.

The "*Madam Huy*" Ao Dai collection is one of the works that established Huy Vo's reputation. This collection primarily uses Ma Chau silk to convey contemporary elements in a traditional fashion product.

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Figure 79 Some pieces from the Madam collection by designer Huy Vo. The designs in Huy Vo's collection aim to transform the traditional Ao Dai into a modern fashion product, adopting a minimalist style that is highly practical while retaining the essential intricate details of the national costume."https://s.net.vn/20Tl, [accessed 07/4/2024]

Ma Chau silk is increasingly capturing attention in the modern fashion industry. The harmonious blend of longstanding traditional values and contemporary fashion trends has made Ma Chau silk a preferred choice among designers and fashion enthusiasts.

Research indicates that the success of talented designers plays a crucial role in bringing the Ma Chau silk brand closer to the public. The choice of Ma Chau silk garments by artists, actors, and singers at significant events has helped spread the material's subtle elegance and luxury to a broader consumer base.

Furthermore, collaborations between fashion designers and the Ma Chau silk-weaving villages benefit both sides immensely. Ma Chau Silk gains broader exposure to different customer segments, solidifying its position in the luxury fashion market. By utilizing this unique and refined material, designers can create impressive fashion pieces that attract attention and affirm their status. This partnership promotes the Vietnamese fashion industry's development and contributes to preserving and enhancing the nation's traditional cultural values. With its rich history and cultural heritage, Ma Chau silk is becoming a symbol of creativity and innovation in modern fashion.

3.3 Ma Chau Silk brand with its role in the cultural revival

3.3.1 The cultural identity of Ma Chau Silk

Alongside modernizing the production process and implementing business strategies to enhance profitability, the company is responsible for preserving and promoting the cultural values associated with "Ma Chau Silk."

Over the years, with the collaborative efforts of the entire community—including the residents of Ma Chau village, local authorities, cultural and artistic researchers, fashion designers, and consumers—Ma Chau Silk has been progressively establishing its brand from a cultural perspective.

In 2015, the silk products of Ma Chau Silk Cooperative were recognized by the Vietnamese Minister of Industry and Trade as a national outstanding rural industrial product.



Figure 80 Ma Chau silk village Recognized as a Traditional and New Craft Village.
Source: Tran Thi Yen (2022)



Figure 81 Ma Chau Silk Brand Logo. In 2018, the South Korean government implemented a project to protect the Ma Chau brand internationally. Ma Chau Silk was granted protection by the Korean Intellectual Property Office. Additionally, South Korea also funded the improvement of silk weaving looms, increasing productivity by up to 8 times compared to before. Source: Ma Chau Silk, 2018.

In 2021, Ma Chau silk scarves were certified by the Quang Nam Provincial People's Committee as meeting the 4-star OCOP standard. This is the One Commune One Product Program (abbreviated as OCOP), a national program implemented nationwide since 2018. Its goal is to develop the rural economy by leveraging local strengths and increasing product value. OCOP products are locally produced, competitive compared to similar products from other localities, Meet criteria for quality, food safety, and environmental protection, and are rated on a scale from 3 to 5 stars.

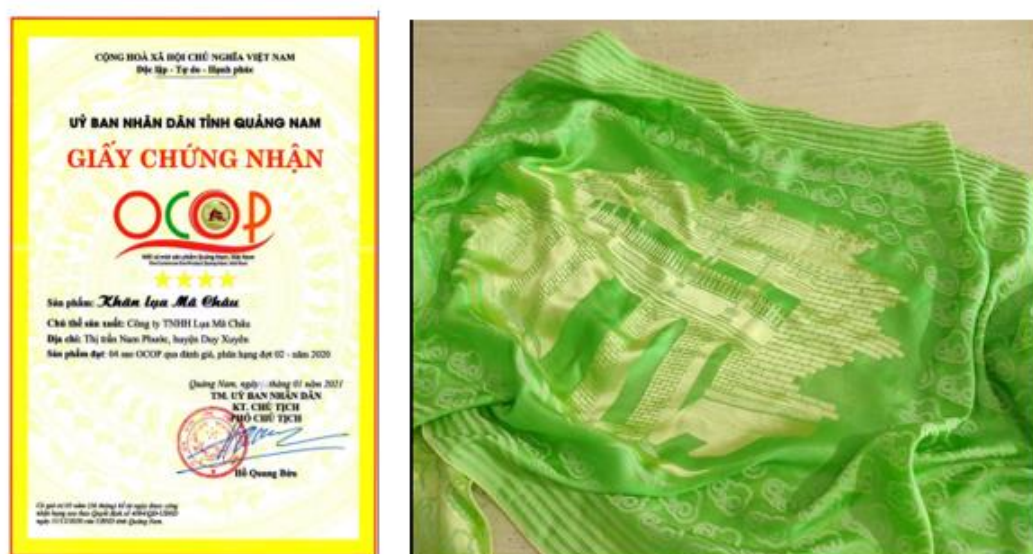


Figure 82 Ma Chau silk scarf and the 4-star OCOP product certificate.
Source: Tran Thi Yen (2024).

The efforts of the Ma Chau community have been a significant driving force in the cultural revival and brand positioning of Ma Chau Silk. Among these efforts, the contributions of Mr. Tran Huu Phuong, former head of the Ma Chau Silk Cooperative and current director of Ma Chau Silk Co., Ltd., hold a significant role. To acknowledge this, on November 22, 2022, the Vietnam Association of Craft Villages awarded him the title of Master Artisan. This award recognizes his hard work and talent.



Figure 83 Mr. Tran Huu Phuong, Director of Ma Chau Silk Co., Ltd., was honored with the title of Artisan of Traditional Craft Village for his efforts in preserving and developing the Ma Chau silk-weaving craft village.

Source: Tran Thi Yen, 2022.

With this positive outcome, the company has received numerous exclusive orders to weave silk sheets with patterns designed specifically for individual needs. At many important events of the provincial People's Committee, the government office, and administrative organizations, Ma Chau Silk has been selected as the provider of unique gift products with cultural value.

On the 50th anniversary of establishing diplomatic relations between Vietnam and Japan, Crown Prince Fumihito Akishino and his wife visited Quang Nam Province, engaging in many meaningful activities. During this visit, the Quang Nam Provincial People's Committee ordered diplomatic gifts in silk scarves featuring landscape patterns of the *Chua Cau* in Hoi An²³.

²³ The Chua Cau is an ancient bridge in the old town of Hoi An, Quang Nam Province, Vietnam. This bridge was funded and built by Japanese merchants around the 17th century, which is why it is sometimes referred to as the Japanese Bridge.



Figure 84 Image of Chua Cau on Ma Chau silk scarf product. In the 17th century, Japan was the largest consumer of Quang Nam silk. As a result, the Nguyen lords allowed Japanese merchants to build their quarters. The Chua Cau was one of the structures built by Japanese merchants during that time. Using silk scarves with Chua Cau Hoi An patterns as diplomatic gifts was a culturally significant choice by the Quang Nam authorities for the Japanese delegation. This gesture recalls the friendly relations between Japan and the Dang Trong government in the 17th century.

Source: Tran Thi Yen, 2024

These achievements have significantly contributed to the brand positioning of Ma Chau Silk. Searching the keyword "Lụa Ma Chau" in Vietnamese on Google yields about 11,100,000 results, while searching in English produces about 1,550,000 results. This partly reflects the level of public interest in this brand.

To conduct this research, we conducted a random survey with participants of varying ages, professions, and locations. The survey results indicate that many respondents under 21 were unfamiliar with this brand.



3.3.2 Ma Chau Silk in Education and Experience Sharing

Sharing experiences among researchers and practitioners plays an essential role in cultural revival. Ma Chau silk has recently attracted researchers and designers interested in natural dyeing. They have come to the village to collaborate and organize workshops on natural dyeing techniques on silk.



Figure 85 The 'Natural Dyeing' workshop on Ma Chau silk, conducted by Ms. Linh Tran and her associates in Quang Nam, attracted many interested participants. In this workshop, attendees practiced drawing and dyeing on silk using natural materials such as *Caesalpinia sappan*, *Fibraurea precise*, *diospyros mollis*, *Carica papaya* leaves, and *Piper beetle* leaves, etc., combined with drawing with beeswax using traditional brushes.

Source: Le Vo Son Quan



Figure 86 The Exhibition "Love Of Nature – Mau theu net nhuom." This residency project was initiated by Meo Meo Atelier and KYARA Arthouse Hoi An, held from June 15-18, 2023. It brought together artists, designers, and researchers working with natural materials: Tran Duong, Linh Tran, Nguyen Duc Huy, San, ChrisTy, Le Vo Son Quan, and Pham Ngoc Tram. The exhibition showcased each member's works, research, and practices, aiming to introduce the public to the concept of 'textile art' rich in local identity. It marked the initial steps in exploring a unique language for Vietnamese textile art. Source: Le Vo Son Quan, 2023.

In the academic research field, the Ma Chau silk company's weaving and dyeing workshop is a popular site for scientific researchers to conduct their studies. Regarding educational activities, the workshop has recently welcomed numerous visits from university students who come to observe and experience the traditional silk-weaving process.



Figure 87 Finalizing the research project "Study on Developing Natural Dye Technology for Silk and Synthetic Fabrics as Alternatives to Chemical Dyeing Technologies," led by the University of Education - Da Nang University, with Assoc. Prof. Dr. Le Tu Hai is the project leader. The project investigated the chemical components and compounds in sophora flowers, betel nuts, cashew nuts, etc., extracted colorants from these sources, created dye solutions, and applied natural dyeing techniques to silk and synthetic fabrics. The results from the project are proposed for transfer to Ma Chau Silk Joint Stock Company and Quang Nam Silk Company. This contributes to the development of production, diversification of silk products for the company, improvement of the craft village environment, and protection of workers' health, residents, and consumers.

Source: <https://ued.udn.vn/> [accessed 10/6/2024]

In academic research, the Ma Chau Silk Company weaving and dyeing workshop has become a popular location for scientific researchers to conduct their studies. This workshop provides an invaluable environment where researchers can delve deeply into traditional silk weaving and dyeing methods, gaining crucial insights for their academic pursuits. Additionally, the workshop has made significant contributions to educational activities. Recently, it has welcomed numerous visits from university students who come to observe and experience the traditional silk-weaving process firsthand. These visits are designed to give students a comprehensive understanding of silk production's intricate and time-honored techniques. By engaging with the artisans and participating in the weaving process, students can gain a deeper appreciation for the cultural and historical significance of silk weaving in Vietnam. These rich experiences are educational and inspirational, fostering a more profound

respect for traditional crafts and encouraging the next generation of researchers and practitioners to continue exploring and preserving these valuable cultural practices.



Figure 88 Dong-A University Tourism Department students visit and learn at the workshop.

Source: Tran Thi Yen, 2024



Figure 89 International students from the University of Education, University of Danang, visiting and exploring the craft village. Source: Tran Thi Yen, 2024

3.3.2 Ma Chau Silk in the Heritage Journey of Quang Nam Tourism

The "Quang Nam - Heritage Journey" festival was first held in 2003 and has since been organized every two years. This major cultural and tourism event of the province features a variety of vibrant activities aimed at celebrating distinctive cultural values and promoting Quang Nam's tourism products. The festival's activities primarily occur at significant tourist destinations such as Hoi An, My Son, Cu Lao Cham, Phu Ninh Lake, and traditional craft villages.

Located strategically on the tourist route connecting My Son's two World Heritage sites and the ancient town of Hoi An, Ma Chau has become an essential stop for visitors traveling between Hoi An and My Son. Each year, Ma Chau welcomes numerous domestic and international tourists who come to experience traditional silk weaving techniques.

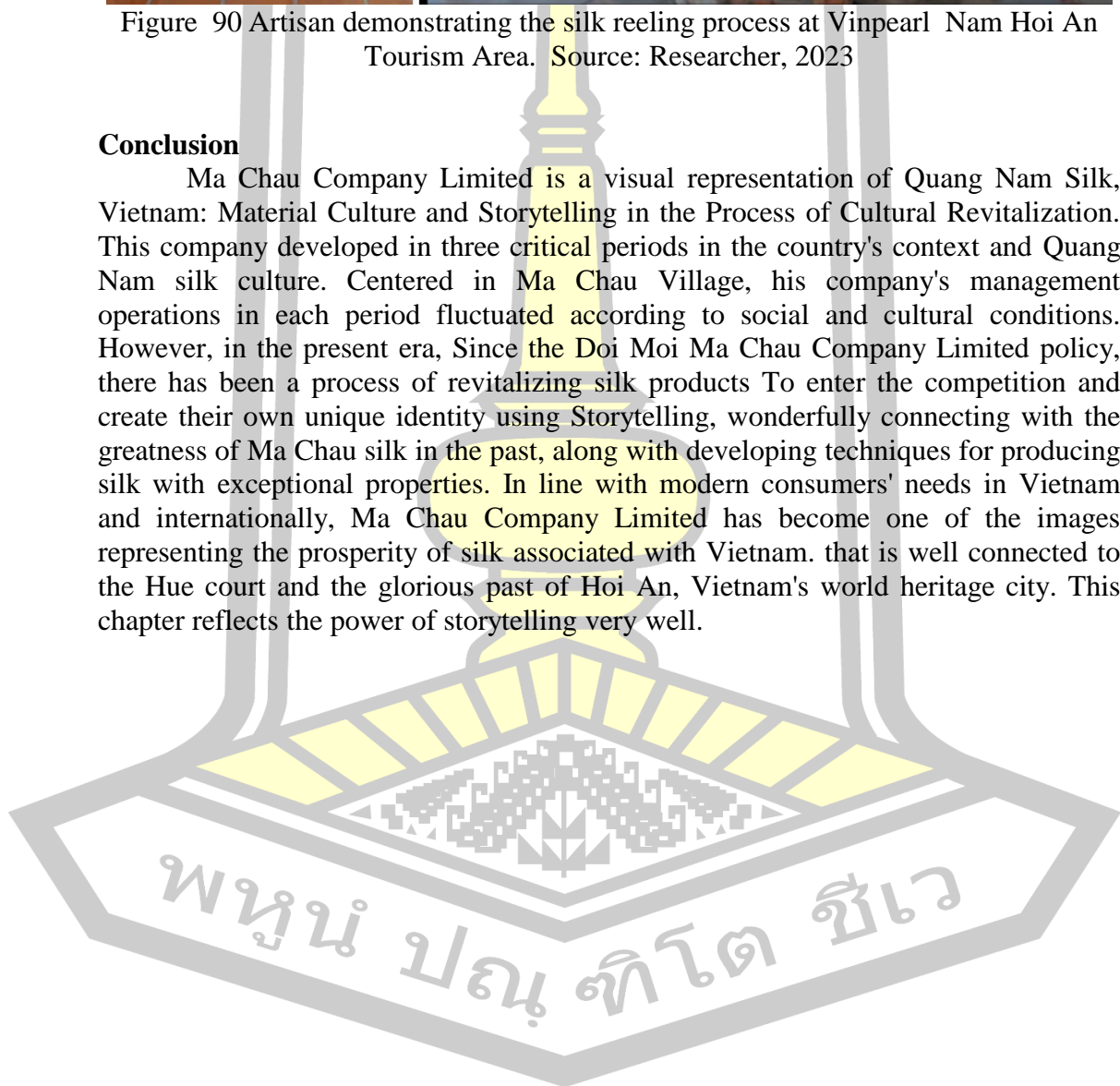
Ma Chau Silk collaborates with local travel companies to create community tourism spaces, providing opportunities for visitors to engage in traditional weaving at popular tourist sites throughout the province.



Figure 90 Artisan demonstrating the silk reeling process at Vinpearl Nam Hoi An Tourism Area. Source: Researcher, 2023

Conclusion

Ma Chau Company Limited is a visual representation of Quang Nam Silk, Vietnam: Material Culture and Storytelling in the Process of Cultural Revitalization. This company developed in three critical periods in the country's context and Quang Nam silk culture. Centered in Ma Chau Village, his company's management operations in each period fluctuated according to social and cultural conditions. However, in the present era, Since the Doi Moi Ma Chau Company Limited policy, there has been a process of revitalizing silk products To enter the competition and create their own unique identity using Storytelling, wonderfully connecting with the greatness of Ma Chau silk in the past, along with developing techniques for producing silk with exceptional properties. In line with modern consumers' needs in Vietnam and internationally, Ma Chau Company Limited has become one of the images representing the prosperity of silk associated with Vietnam. that is well connected to the Hue court and the glorious past of Hoi An, Vietnam's world heritage city. This chapter reflects the power of storytelling very well.



Chapter VI

Summary, Discussion, and Suggestions

This study is a foundational research utilizing qualitative methods. It aims to achieve four main objectives: (1) To investigate the historical, social, and cultural development of Quang Nam from its inception to the present (2023); (2) To examine Quang Nam Silk from 1570 to 1986 through the perspective of Material Culture; (3) To analyze the cultural revitalization of Quang Nam silk from 1986 to 2023 focusing on material culture and Storytelling; and (4) To conduct a unit analysis of "Ma Chau silk."

Research Summary, Discussion, and Suggestion as follows:

Research Summary

1. Historical, Social, and Cultural Development of Quang Nam from the Beginning to the Present (2023)

Quang Nam is a province located in the South Central Coast region of Vietnam, possessing a highly advantageous geographical position adjacent to several important cultural and social centers. Since the 15th century, Quang Nam has been considered the "throat of the Thuan Quang region," a junction between the three regions of North, Central, and South Vietnam and neighboring countries. This location has fostered production, including handicrafts, to supply goods for trade activities.

Bordering the city of Hue to the north, Quang Nam was selected as a tribute region for the imperial court, which spurred the development of the sericulture and silk-weaving industries. Quang Nam has significant advantages in promoting international trade, with a coastline extending over 125 kilometers to the east. In the 17th century, Hoi An (Faifo) emerged as the busiest trading port in Southeast Asia, attracting merchants from Portugal, Japan, and the Netherlands.

In terms of terrain, Quang Nam can be classified into four main types: high mountain terrain, high hill and low mountain terrain, hill terrain, and plain terrain. This diversity enriches local products, contributing to the development of the goods trade industry. The plains of Quang Nam possess favorable conditions for mulberry cultivation, silkworm rearing, and silk weaving.

The dense river system in Quang Nam facilitates waterway transportation and provides nutrient-rich alluvium, supporting mulberry cultivation. The climate of Quang Nam is also well-suited for mulberry growing and silkworm rearing, with ideal average temperatures, humidity, and rainfall. Mulberry fields often receive nutrient-rich alluvium after each flood, significantly contributing to developing the sericulture and silk weaving industries.

Quang Nam, located on the South Central Coast of Vietnam, has a long-standing artistic and social history spanning various cultural phases, such as Sa Huynh, Champa, and Kinh-Vietnamese culture. The Sa Huynh culture, notable for archaeological sites like jar burials and grave goods, indicates the ancient habit of settling near water sources and fertile lands. Archaeological excavations in Quang Nam have uncovered numerous handcrafted artifacts, including ceramics, jewelry, and tools, demonstrating the local social and cultural development. Notably, spindle

whorls found in burial areas also indicate that textile weaving played a significant role in the lives of Quang Nam inhabitants.

Through various historical phases, particularly following the marriage between King Jaya Simhavarman III and Princess Huyen Tran in 1306, Vietnamese people from the north migrated southward, shaping Quang Nam's cultural and social identity. Integrating Dai Viet's traditional silk weaving techniques with Cham weaving methods formed Quang Nam's sericulture and silk weaving industry.

The people of Quang Nam are renowned for their gentle, diligent, and resilient nature, and they have also assimilated and transformed cultures outside Vietnamese borders. Hoi An became a cultural and commercial exchange center, where Japanese and Chinese settlers engaged in trade, contributing to Quang Nam's diverse and rich culture.

2. Quang Nam Silk in the Dimension of Material Cultures before the Doi Moi Policy (1570-1986)

The study of Quang Nam silk from 1570 to 1986 reveals a profound connection between this product and the local people's economic, social, and cultural life. Quang Nam silk is not merely a textile product but a symbol of the craftsmanship, ingenuity, and cultural identity of the Quang Nam people. These precious values of material culture need to be preserved and promoted in future developmental phases. The development of Quang Nam silk is analyzed through three prominent roles: in daily life, in commercial activities, and in the high society of the royal court. From the Nguyen lords' period to the French colonial era, the Quang Nam silk weaving industry continuously developed, improving weaving techniques to meet the diverse needs of the court, aristocracy, and populace.

The war caused numerous difficulties, severely impacting production and the people's lives, including the silk-weaving industry. The study shows that Quang Nam silk was once an important export commodity favored by foreign merchants, reflecting the quality and prestige of Quang Nam silk in the international market. However, war and economic challenges weakened the traditional silk-weaving industry. The period from 1945 to 1954 was challenging as resistance to economic development was prioritized. After the North was liberated in 1954, Vietnam focused on building a socialist economy, while Quang Nam, part of the South, continued to suffer from war.

From 1955 to 1975, the North recovered economically and built the material base for socialism. Quang Nam and the South faced the war with the American empire, depleting human and material resources. After the complete reunification of Vietnam in 1975, Quang Nam entered a period of post-war economic recovery. The traditional silk weaving industry was revived, with thousands of households participating in sericulture, significantly contributing to local socio-economic development, job creation, and income increase. From 1976 to 1985, Vietnam implemented a centrally planned economy, with many effective sericulture cooperatives established in Quang Nam.

In the 1980s, the silk market faced many difficulties, and Quang Nam's sericulture industry entered a challenging period. Decreased silk output, product prices, and lower income from sericulture compared to other crops led many

households to abandon mulberry fields. Agricultural land allocation policies also reduced mulberry cultivation areas, contributing to the industry's decline.

3. Quang Nam Silk in the Process of Cultural Revitalization (1986-2023)

In 1986, Vietnam transitioned from a centrally planned economy to a market economy, significantly impacting traditional artisans, including silk weavers, who initially struggled to adapt. However, this shift also brought positive changes, such as expanded production, increased rural employment, technical innovations, and improved living standards. Vietnam's accession to the WTO in 2001 further integrated its economy into the global market, creating new challenges and opportunities for traditional craft industries.

The Doi Moi reforms allowed private enterprises to participate in production, making the silk-weaving industry more dynamic and susceptible to market fluctuations. The development of e-commerce in the 2000s provided new sales channels, requiring businesses to adapt to digital trends.

With its unique cultural heritage, Quang Nam's traditional silk weaving craft has experienced a revival. Efforts include preserving traditional techniques, integrating modern methods, applying agricultural advancements in silkworm rearing, and innovating production processes. Weavers are reviving ancient patterns and creating new designs to meet the demands of contemporary consumers, including trends toward sustainable fashion.

Local authorities support the silk-weaving craft through policies and infrastructure investments. Promoting the Quang Nam silk brand includes certification marks, craft transmission activities, and leveraging tourism. Artistic performances and media coverage also help raise awareness of Quang Nam silk.

The revival of Quang Nam silk contributes to the region's unique identity, combining historical and cultural values, traditional production processes, and environmental sustainability. This industry attracts local labor, increases income, and supports other economic sectors, including tourism, thereby boosting the local economy.

4. Ma Chau Silk Company Limited': Reflection on Material Culture and Storytelling in the Process of Silk's Cultural Revitalization

The Ma Chau silk village has long been renowned as one of Quang Nam province's most important traditional silk production centers. It preserves long-standing historical and cultural values while significantly contributing to the region's socio-economic development.

The quality of Ma Chau silk products is highly regarded, favored by the royal court, and sought after by foreign merchants, highlighting Ma Chau's importance during its golden era. This prosperous period reflects the weavers' exceptional craftsmanship and underscores the crucial role of Ma Chau silk in the broader cultural and economic landscape of Quang Nam province.

However, the Ma Chau silk village has faced numerous challenges and difficulties in the context of socio-economic crises. These crises, caused by wars and changing economic models, have significantly impacted production and threatened the survival of this traditional craft.

Alongside the coordinated efforts by various government levels, organizations, and individuals to preserve and promote the values of the craft village, the Ma Chau

Silk brand is gradually being revived. It has achieved many successes in the process of cultural renaissance.

Discussion

Quang Nam silk is a traditional handicraft product produced in Quang Nam province, located in central Vietnam. This is the main subject of this thesis. In previous studies, Quang Nam silk has often been mentioned as a secondary factor in the history, economy, and culture of the Quang Nam - Da Nang region through various periods. However, few studies have considered Quang Nam silk as an independent research subject. Furthermore, no study has approached "Quang Nam silk" from the perspectives of "Material Culture" and "Storytelling."

Previous studies have highlighted the role of silk in daily life, reflecting the complexity and diversity of the costume system according to court standards. Through these studies, we can better understand the development and transformation of clothing culture in Vietnamese society and the significance of silk in expressing the status and power of individuals. This contributes to illuminating a comprehensive picture of the clothing culture of people through different historical periods. Notable studies on this topic include The book *"Vietnamese Costumes Through the Ages"* by Doan Thi Tinh and the article *"Vietnamese Traditional Wearing Culture"* by Tran Thi Thu Phuong.

Furthermore, cultural and historical studies have described Quang Nam silk as a product of local handicrafts through various stages of social development, including the impacts of war and changes in state economic policies. Notable works on this topic include The book *"Phu Bien Tap Luc"* by Le Quy Don (2021); the book *"Cochinchina in 1621"* by Cristoforo Borri (2019); the book *"Nguyen Cochinchina: Southern Vietnam in the 17th and 18th Centuries"* by Li Tana; the doctoral thesis by Nguyen Minh Phuong (2017) with the topic *"Handicrafts of Quang Nam - Da Nang from 1802 - 1945"*; the doctoral dissertation in History by Ho Chau (2021) with the subject *"Foreign Trade in Dang Trong during the Nguyen Lord Period"*; the article *"Vietnamese Handicrafts in Central Vietnam in the French Colonial Period"* by Nguyen Thi Le Ha (2020)...

Some researchers have also proposed solutions to exploit the traditional values of local handicrafts, including the cultivation of mulberry, silkworm farming, and silk weaving in Quang Nam, such as Author Ho Ngo Tuan, in his Master's thesis in Vietnamese Studies with the topic: *"Exploiting the Value of Historical and Cultural Relics and Craft Villages in Duy Xuyen District, Quang Nam Province to Develop Tourism"*; Author Nguyen Thi Thuy Dien, in the Master's thesis with the topic *"Solutions to Develop Traditional Professions in Ma Chau Silk-Weaving Village, Duy Xuyen District, Quang Nam Province"*; Author Le Ngoc Hau in his Master's thesis in Vietnamese Studies with the topic *"Exploiting the Handicraft Value in the North of Quang Nam Province to Develop Community Tourism."*

These studies show that Quang Nam Silk holds an important position in the cultural and social development of Quang Nam province. However, there has not yet been a study that fully and directly explores this subject through each development period, from its formation to flourishing, crisis, and revival. By studying Quang Nam Silk from the two perspectives of "Material Culture" and "Storytelling," this thesis presents new knowledge as follows:

1. The new knowledge of Research Text

1.1. Quang Nam Silk in Various Social Contexts

Quang Nam silk is a traditional handicraft product with significant material and spiritual value to the people of Quang Nam throughout different periods. From the perspective of material culture, Quang Nam silk plays a role in culture, including:

Quang Nam silk was a premium product favored by the court during feudal times. According to historical studies, the court highly valued Quang Nam silk for its quality. The silk products made in Quang Nam were diverse in type and showcased exceptional craftsmanship and beauty. The court recognized the silk-weaving techniques of Quang Nam. Weavers from Quang Nam were invited to the capital to teach the court's weavers the floral silk weaving method and were generously rewarded by the court. Thanks to its superior quality and the meticulousness of each thread, Quang Nam silk became a particular commodity used exclusively by the nobility and royalty. The court's preference for Quang Nam silk reflected its aesthetic value and affirmed its status and prestige in feudal society.

Quang Nam silk was one of the essential commodities sought by foreign traders during the trading period at Hoi An port. The richness and diversity of Quang Nam silk were noted in many contemporary works. To acquire the best silk, foreign merchants timed their visits to Quang Nam to coincide with the new silk season. They even went directly to the production sites and paid in advance to secure the highest quality silk in large quantities. Consequently, many silk villages around Hoi An, such as Ma Chau and Dong Yen-Thi Lai, were established and flourished. The bustling trade brought significant economic benefits to the region and enriched the cultural exchanges between Quang Nam and other countries.

The sericulture, silkworm rearing, and silk weaving industry was an important livelihood for the people of Quang Nam. The court's selection and high valuation of Quang Nam silk, along with the renown of this product in international trade, enhanced the reputation of Quang Nam Silk. This led to the strong formation and development of many silk-weaving communities throughout Quang Nam, especially those in Thu Bon – Ba Ren riverside silk villages with favorable natural conditions. Well-known today are Ma Chau Silk Village and Dong Yen Thi Lai Mulberry Village. The process of producing silk, from mulberry cultivation and silkworm rearing to silk weaving, not only provided employment and a stable income for many people but also contributed to creating distinctive cultural aspects of silk in the spiritual life of Quang Nam people.

1.2 Quang Nam Silk in a New Context

In the past, Quang Nam silk was a cultural and aesthetically valued handicraft product favored by the aristocracy and necessary for foreign traders. These factors have made Quang Nam a famous silk center for a long time. However, the negative impact of war and the shift from a monarchy to a socialist regime caused Quang Nam silk to lose its inherent role.

Since 1986, with the local government's reform policies and the efforts of Quang Nam silk weavers, Quang Nam Silk has been revitalized by leveraging the unique values of the past while adapting to the diverse and complex needs of the modern market. Faced with market changes, silk weavers have implemented measures such as applying science and technology to increase production efficiency, reviving lost traditional materials, and modernizing patterns and designs.

2. The new knowledge of Concept

In this thesis, the researcher used the concept of Material Culture to study Quang Nam silk in the context of its formation and development, tied to the region's geographical and natural characteristics and historical and social changes. Through this concept, the study elucidates several vital points: the influence of geographical location and natural conditions on the formation and development of the silk weaving industry in Quang Nam; the impact of historical and social changes in Quang Nam on the production and trade of silk products; the relationship between social groups and the silk weaving industry in Quang Nam.

The second concept used is "Storytelling." In this thesis, the long history of the silk weaving industry in Quang Nam province, Vietnam, is explored, a history that has evolved through events recorded in historical documents. However, much information has been orally transmitted through generations. The study of Storytelling helped the author address two main issues: collecting the history of the craft village's development from the people's perspective through ancestral stories, explaining the formation of the craft village, and describing the master craftsmen and their experiences; using Storytelling to enhance and build the brand of Quang Nam silk, thereby reinforcing cultural values and increasing the market value of the product.

The study demonstrates that in the revival process, Quang Nam silk has retained its distinctive characteristics as a unique and culturally significant fabric while embracing new science, technology, and techniques to increase production efficiency and meet the diverse aesthetic needs of customers.

Suggestion

1. Suggest to Academic Circle

Research on silk weaving in Quang Nam can be valuable documentation for educational, teaching, and creative design purposes. Higher education institutions can integrate this theme into their curriculum to enrich learning experiences in cultural studies and heritage preservation. Incorporating content on silk weaving not only helps students understand the cultural and historical value of traditional handicrafts but also encourages them to apply this knowledge in research and creative projects. Additionally, applied arts schools can implement innovative projects that combine traditional handicrafts with contemporary aesthetics, promoting innovation in textile design and sustainable fashion. The fusion of tradition and modernity in these projects will create culturally significant products that meet the demands of the modern market.

Students should be encouraged to create fashion designs using traditional Quang Nam silk materials in fashion education. This deepens their understanding of the value of handicrafts and stimulates creativity and the use of sustainable materials in the fashion industry. Fashion designs using Quang Nam silk can bring new and unique ideas, enriching fashion collections. The integration of tradition and modernity will generate distinctive products and contribute to the future preservation and development of Quang Nam silk weaving. Thus, traditional silk weaving can be sustained and thrive, meeting the increasingly stringent and diverse fashion market demands.

Focused research and publication of materials on traditional handicrafts are essential for widespread dissemination among passionate young learners and for preserving these crafts amidst the declining number of artisans and the risk of losing their skills. These publications will provide detailed information on techniques and production processes and capture stories and valuable experiences from artisans. This effort helps preserve valuable techniques and inspires younger generations to continue pursuing and developing traditional crafts. Preserving and developing traditional handicrafts requires active participation from the community, especially younger generations, to ensure that these cultural values endure over time.

2. Suggestion to traditional silk-weaving villages in Quang Nam

Revitalizing the traditional values of Quang Nam silk products involves recreating traditional patterns, restoring handcrafted techniques, and using entirely natural dye materials. Production facilities should invest more in the design of patterns and motifs to differentiate their products from those of other silk villages across the country. Additionally, they should develop fashion items with exclusive designs under their brand, alongside exporting silk fabric products. Expanding the market should also be a key objective internationally.

Reviving the traditional values of Quang Nam silk products requires restoring traditional patterns, reviving handicraft techniques, and exclusive use of natural dyes. This restoration helps preserve local culture and creates unique and high-value products. It demands meticulous care in every production stage, from selecting materials to dyeing and weaving silk. Production facilities need to invest more in designing patterns and motifs to differentiate their products from those of other silk villages nationwide. This requires creativity and profound knowledge of local culture and history to create aesthetically pleasing products deeply rooted in tradition. Artisans should collaborate closely with designers to transform creative ideas into practical products.

Furthermore, production facilities should develop fashion products with exclusive designs under their brands. This is a crucial step in establishing a brand and enhancing the value of Quang Nam silk products in the international market. These exclusive products will attract consumer attention and differentiate themselves from other products.

Alongside developing exclusive products, production facilities should also focus on exporting. This expands the consumer market and enhances the reputation and brand of Quang Nam silk internationally. Successful exports will provide stable income and promote sustainable local traditional silk industry development. In addition to improving product quality, Quang Nam silk production facilities must prioritize vocational training for the younger generation. Achieving this will create employment opportunities, reduce unemployment, and preserve traditional handicrafts. Some craft villages and handicraft production facilities have adopted suitable production approaches and continue to thrive, providing labor opportunities. These models should be replicated, fostering exchange and sharing of experiences. Vocational training for the younger generation can be implemented through various methods, such as training at production facilities or vocational schools. Furthermore, alongside urbanization and socio-economic development, handicraft production facilities must implement measures to address environmental pollution affecting

social well-being as urban populations grow denser. Simultaneously, they should aim toward sustainable fashion practices

3. Suggestion to Vietnam and Quang Nam Government.

To preserve and develop the traditional silk-weaving villages in Quang Nam, the local government can invest in establishing community-based tourism models in these conventional craft villages to maintain their cultural heritage and attract tourists. Investment in equipment, infrastructure improvement, and technical support is essential, with local authorities providing the necessary equipment, techniques, and seeds to facilitate the craft, enhance productivity, and increase economic efficiency. Market promotion should be conducted through official channels to advertise Quang Nam silk products, attracting consumer awareness and usage. The government and high-level agencies can commission premium Quang Nam silk products as gifts for diplomats and foreign investors at international cooperation events, thus elevating the product's value and expanding brand recognition globally.

Raw materials are one of the crucial factors determining the birth and development of crafts and craft villages. Most crafts and villages originate based on locally available resources. Many silk-weaving industries in Quang Nam face difficulties with raw materials due to land consolidation, geological transformations, weather variations, urbanization, land exploitation, and human resource extraction processes, resulting in shrinking areas for mulberry cultivation.

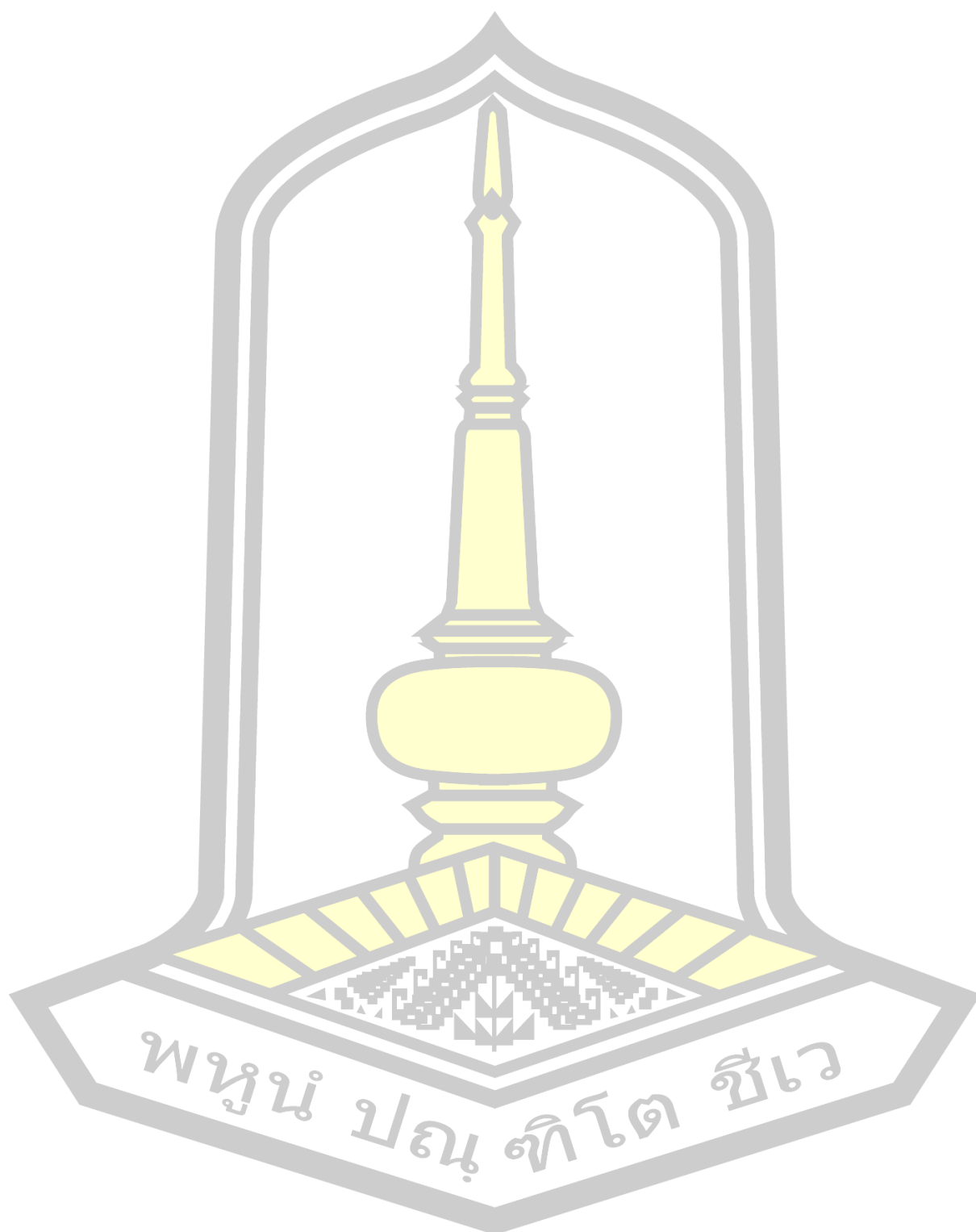
To assist these crafts and production facilities in overcoming material shortages, local authorities need to implement policies for planning, statistics, and support in existing resource areas or invest in revitalizing restorable resources. Additionally, cooperation with other provinces and cities possessing resources can aid in sharing and supplying materials, alleviating local shortages.

Moreover, most local silk-weaving villages and facilities face challenges in the capital. To foster development, they cannot continue as small-scale entities as before. The state should have investment policies, preferential loans, and subsidies to provide conditions for these villages to circulate investment capital and expand production. Additionally, local authorities and experts should reorganize and find new production methods for these villages to enhance efficiency, moving away from individualistic, small-scale production models.

Furthermore, handicraft products struggle to compete with the development of the market economy and the inundation of industrial products featuring modern machinery, attractive designs, and competitive prices. Local government leaders should conduct market research to understand market trends and demands finding outlets for handmade silk products. Handicraft products need promotion and exposure in a larger market.

On the other hand, Quang Nam – Da Nang holds significant potential in tourism, particularly within the Central Heritage Journey: Hue - Hoi An - My Son, alongside historical sites, landmarks, and renowned festivals both domestically and internationally. Local authorities should consider integrating silk-weaving villages into tourist routes within the area. This approach would enhance the visibility of traditional silk-weaving villages in Quang Nam, promoting silk products towards tourism objectives. Planning tours to craft villages, organizing festival activities, cultural exchanges, and local interactions within these villages should be part of the strategy.

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SURVEY FORM

Greetings!

We are a group of graduate students from Mahasarakham University (Thailand) conducting a study on the Ma Chau silk village (Duy Xuyen district, Quang Nam province), and we would greatly appreciate your input. Your feedback will help us gather valuable information to complete our research. Thank you very much for your participation!

Part 1. Personal Information

Full name (optional)

.....

.....

Age

- A. Under 21 years old
- B. 21-35 years old
- C. 35-60 years old
- D. Over 60 years old

Where do you currently reside?

- A. Northern Vietnam
- B. Central Vietnam
- C. Southern Vietnam
- D. Overseas

Part 2. Survey Content

Please indicate your familiarity with the Ma Chau silk brand.

- A. Never heard of the Ma Chau silk brand.
- B. Heard of it but never used it.
- C. Used before.
- D. Regularly use.

How did you learn about the Ma Chau silk brand?

- A. Through social media.
- B. Through recommendations from others.
- C. Through exhibitions and trade fairs.
- D. Other (please specify)

.....

.....

.....

6. Which of the following groups do you belong to?

- A. Consumers
- B. Artists, Fashion designers.
- C. Businesspeople in the fashion industry.
- D. Researchers in cultural and historical fields.
- E. Other (please specify)

.....

.....

.....

7. What reasons led you to choose the Ma Chau silk brand?

- A. Lower product prices compared to other brands.
- B. Products woven and dyed from natural materials.

C. Because of the famous brand's cultural value.

D. Other reasons

.....

8. In your opinion, what is the most outstanding value of Ma Chau silk when competing with other brands in the market?

A. Product quality.

B. Cultural and historical value.

C. Product price.

D. Other opinions.

.....

.....9. Level of satisfaction with the product.

A. Dissatisfied

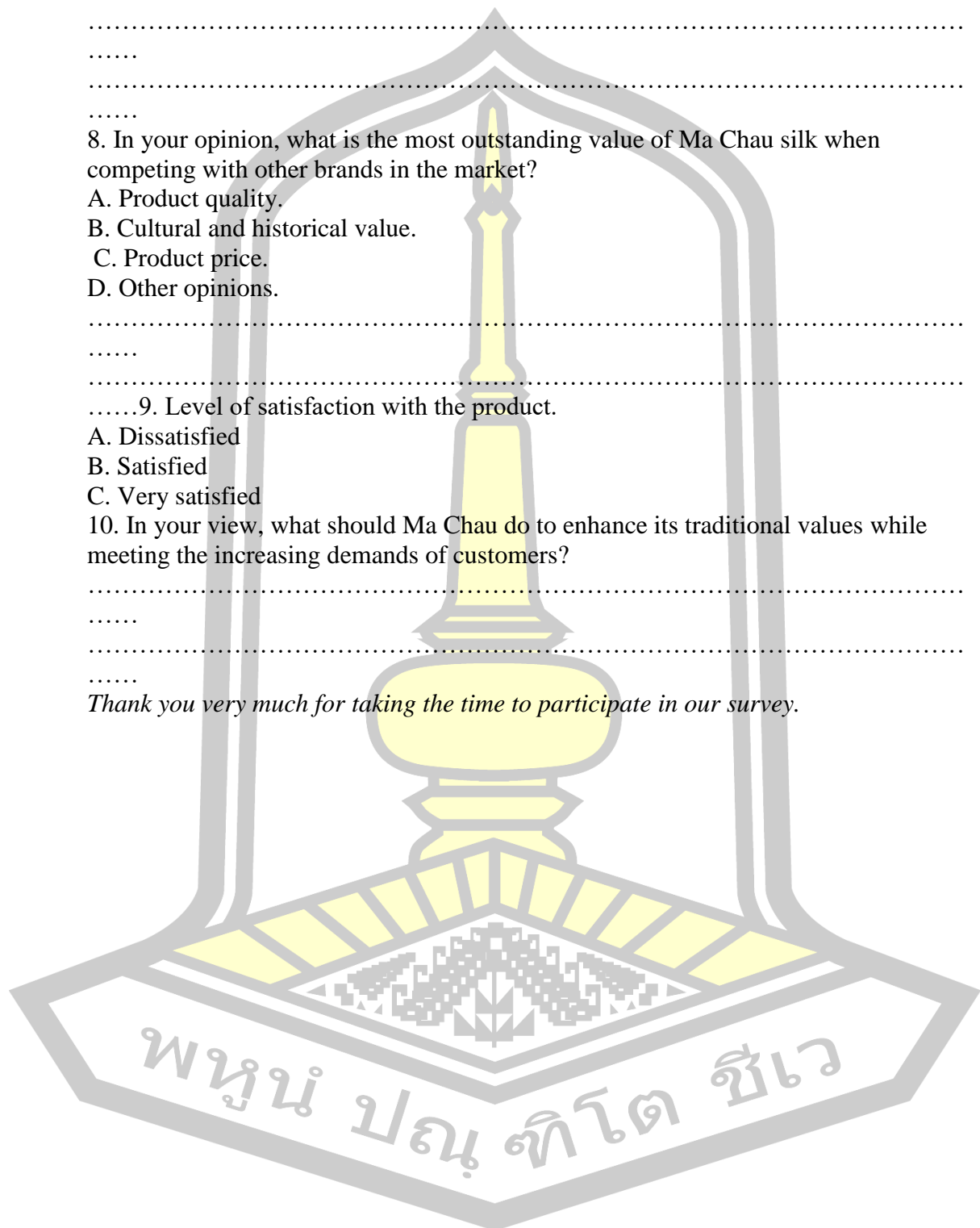
B. Satisfied

C. Very satisfied

10. In your view, what should Ma Chau do to enhance its traditional values while meeting the increasing demands of customers?

.....

Thank you very much for taking the time to participate in our survey.



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EDUCATION	2007-2011: Bachelor of Fine Arts Education at Hue University of Art •2012-2015: Master of Visual Art in the Faculty of Fine-Applied Arts, Mahasarakham University, Thailand. •2021-2024: Doctor of Philosophy in Fine and Applied Arts Research and Creation, Faculty of Fine-Applied Arts and Cultural Science, Mahasarakham University, Thailand

