

Identity of Luang Prabang Embroidered Fabric

Mathayom Onchan¹, Asst. Prof. Jarun Chaipratoom², Asst. Prof. Dr. Kittisan Sriruksa³

¹Mathayom Onchan, students at the Culture, Fine Arts, and Design Research Program (Design), Faculty of Fine and Applied Arts, Khon Kaen University, mathara9999@gmail.com

²Asst. Prof. Jarun Chaipratoom, advisor, and lecturer at the Culture, Fine Arts, and Design Research Program, Faculty of Fine and Applied Arts, Khon Kaen University, cjarun@kku.ac.th

³Asst. Prof. Dr. Kittisan Sriruksa, advisor, and lecturer at the Culture, Fine Arts, and Design Research Program, Faculty of Fine and Applied Arts, Khon Kaen University, kitisri@kku.ac.th

Abstract

This article is part of a Ph.D. dissertation entitled Luang Prabang Embroidered Fabric to Modern Product Design at Khon Kaen University. This article has the objective of analyzing the identity of the embroidered fabric of Luang Prabang, Lao People's Democratic Republic. The data was acquired through documents and field studies using field surveys emphasizing the Luang Prabang embroidered fabric and interviews with experts and related people in Luang Prabang. The data was later analyzed using cultural diffusion theory to investigate the history of the identity.

The study found that the identity of the embroidered fabric came from the reflections through the characteristics, form, and patterns, as well as the beliefs of the Luang Prabang people, which can be divided into three following aspects, religion, culture, and society. On the aspect of religion, it was found that the embroidered fabric relates to the Buddhist beliefs, myths, and literature found in Buddhist arts. In terms of culture, it was found that the embroidered fabric came from the merging of the local beliefs and foreign influences, creating a unique meaning in the area, and also the way of life of the Luang Prabang people reflected through the patterns on their clothing. As for society, it was found that in the Lan Xang Kingdom, the ruling class had a significant role. The study reveals that the embroidered fabric functioned as a symbol of power, wealth, and the ruling class status in Luang Prabang. Additionally, the embroidered fabric also reflects the diplomatic relationships and collaboration between Luang Prabang and other Kingdoms, especially China and France. The import of foreign objects also reflects both diplomatic protection and collaboration and is shown through the patterns on the clothing and other decorations on the body that were made from fabric. Therefore, the identity found on the embroidered fabric came from the diffusion of culture, mainly from China.

Keywords: embroidered fabric, forms, patterns, beliefs, identity

1. INTRODUCTION

The Lan Xang Kingdom, established from 1353 – 1707, was a small state in Southeast Asia, with Luang Prabang as a significant political and cultural center in the past. Luang Prabang was situated at a strategic point where many rivers merged, making it a place of exchange between various cultures in the surrounding areas, as well as the kingdoms further away with enough influence to the diffusion of culture. Luang Prabang has proven itself to be significant both historically and culturally in Southeast Asia. Although Luang Prabang was considered a small state, it played a significant role in connecting the cultures between different Kingdoms, such as China and Lanna (Champakawmanee, (1996); Phothisane & Phoummachan, (2000). The geography of the Lan Xang Kingdom reflects the beliefs and connection to supernatural powers, such as the worship of "spirits" and "nagas" (Sriruksa, 2015), influencing the livelihood and the culture of the local people. Luang Prabang, the center of the kingdom, received influence from China and Lanna, especially in terms of religion.

The forming of the state and social changes aligns with the situation in Lao PDR. Many scholars explained that the formation of nationalism and social development in Laos depends on both local culture and outside influence. According to Geertz's (1973) theory which mentioned the interpretation of culture, the culture and social structure of Laos were formed by many factors, such as religion, politics, and a unique type of trade. Geertz believes that the symbolic systems in Laos had a major role in determining the form of administration and society. Additionally, the study by Smith (1989) in Ethnic Origin of Nations pointed out The national identity that emerged in Laos is the result of the blending of various ethnic groups who came together to form a unified identity, especially when facing external influences. This phenomenon has had a significant impact on the art and culture of the people in the

Luang Prabang area. For instance, in aspects such as clothing, including the patterns found on embroidered fabrics.

The embroidered fabric of Luang Prabang reflects cultural roots influenced by China, especially in royal attire that emphasizes elegance and intricate gold-thread embroidery. For instance, patterns such as dragons, birds (cranes or phoenixes), and floral patterns, symbolize power, wealth, and sacredness. However, Luang Prabang has adapted these patterns to fit local contexts and beliefs, incorporating designs that reflect the abundance of the Mekong River region, such as Naga or lotus patterns, which represent Buddhism, a blend of Chinese and Lao styles. The style of Luang Prabang embroidered fabric maintains the delicacy and intricacy of Chinese techniques but has been adjusted in size and color to align with Lao culture. For example, the intensity of the gold color is reduced, and an increased use of colors that convey simplicity, such as red and green. This style reflects the adaptation of art that was once used in the Chinese imperial court to fit the social and cultural context of Luang Prabang. Moreover, the patterns that appear on the fabric can also reflect symbolic beliefs. The Luang Prabang embroidered fabric has been influenced by the Chinese belief in auspiciousness and protection from harm but has been reinterpreted according to the beliefs of the people of Luang Prabang. Such as the lotus flower pattern, which in Chinese culture symbolizes purity, has been linked to Buddhism in Laos and has become a design that represents faith and prosperity in life.

From the above, it can be seen that the Luang Prabang embroidered fabric has unique characteristics that reflect certain specific characteristics that people from Luang Prabang and observers can perceive. Therefore, this article focuses on studying the characteristics, forms, patterns, and belief systems found on the fabric, as well as the origins of these embroidered fabrics, to analyze the identity that emerges as a unique feature of the Luang Prabang embroidered fabric.

2. Objectives

To study the identity of Luang Prabang embroidered fabric in Lao People's Democratic Republic.

3. METHODOLOGY

The study "The Identity of Luang Prabang's Embroidered Fabric" is qualitative research that focuses on collecting and building a knowledge base through the analysis of forms, characteristics, patterns, and beliefs to understand the identity of Luang Prabang's embroidered fabric. The research relies on data from documents, photographs, and fieldwork, including the examination of existing fabric samples that are still available today, as well as interviews with key informants and experts related to embroidered fabric.

4. RESULTS

The study of the Luang Prabang embroidered fabric reveals that most of this fabric is produced in Luang Prabang and has been widely used in the royal court's attire, exclusively among the royal family. The embroidery of the Luang Prabang royal court is associated with the import of exquisite silk fabrics by the nobility and the king during the late 17th and 18th centuries. Embroidery is a traditional art form linked to embroidery techniques found in other cultures, particularly the use of gold and silver thread, which has been continuously developed and applied in a variety of contexts over time. The study found that the Luang Prabang embroidered fabric of the royal court was influenced by Chinese gold art, both in terms of technique and various patterns that are auspicious symbols, connected to beliefs and the art of Chinese embroidery. Moreover, the study also revealed that the Luang Prabang embroidered fabric of the royal court evolved and adapted over time, particularly with the shift to using gold threads from France, reflecting the process of artistic adaptation to changing social and economic contexts.

From field research, which included learning and exchanging knowledge with key informants and experts in Luang Prabang Province, it was found that the Lan Xang Kingdom of Laos was a flourishing period for embroidered fabric. The Luang Prabang embroidered fabric of the royal court reflects complex religious beliefs, culture, and social system, which effectively highlights the identity of Luang Prabang's embroidered fabric. The fabric can be categorized into three groups that reflect its identity: **the religious aspect, the cultural aspect, and the social aspect.**

In terms of religion aspect, the division of society into ruling and subordinate classes reflects a clear social structure. The ruling class played a significant role in supporting Buddhism, especially during the reign of King Xaysettha, when Her Majesty the Grand Queen Dowager played a key role in offering labor and land to support temples. Additionally, communities in various regions were required to send tributes of rice and betel nuts to continuously support the operations of the temples.

The Phra Bot (Buddhist painted scrolls) found in various temples reflect the beliefs and traditions of the royal court, which are related to the teachings of the Heet Sip Song (the twelve traditional customs) in religious practices. During the Buddhist Lent period, the embroiderers would begin the intricate gold embroidery while the monks remained at the temple. After finishing their daily work, the laypeople would also contribute by helping to embroider the Phra Bot. After the three-month at the end of Buddhist Lent, the completed Phra Bot would be offered to the temple. Monks who went on meditation retreats or pilgrimages would then hang these on the trees. After coming back from their pilgrimage, these Phra Bot would be used to decorate the temples or given to laypeople to take home for veneration. The difference between the embroidery work of the royal court and that of the general public is that the royal court used gold threads for embroidery, while the public used ordinary threads. There are two main styles: the Phra Bang style and the Wat Chulamani style, each with different methods of creation.



Figure 1. Phra Bot at the Xiengthing Temple found in Hor Daeng (Red Chapel).

For the cultural aspect, embroidered fabric appears in various decorative art forms, such as embroidered leaves, triangular pillow embroidery, and embroidered costumes for Khon performances of Phra Lak Pha Lam. During the Lan Xang Kingdom, Luang Prabang Royal court embroidery was influenced by folk beliefs and played a significant role in reflecting local cultural identity. The patterns in embroidered fabric were often inspired by legends, religious beliefs, and auspicious symbols. Analyzing the different patterns of Luang Prabang Royal court embroidery reveals meanings tied to the beliefs and values of the Luang Prabang people, serving as an essential element in shaping the unique cultural identity of Luang Prabang and the Lao people. Examples are provided in the table below.

No.	Patterns	Meanings based on the beliefs
1	Luang	Dragon, Masculine power, intelligence
2	Bat	Good luck
3	Butterfly	Longevity
4	Butterfly with flowers	Love and a happy marriage
5	The “Lu” character in Chinese	Merit, wealth, prosperity, descendants to carry on the lineage
6	Fish	Money
7	Swans and peacocks	Nobility, high-status women
8	Lion	Power and greatness
9	Flowers	Money
10	Chinese keys	Overcoming all the obstacles
11	Gourd	Longevity
12	The “Fu” character in Chinese	Prosperity
13	Long-tailed birds	Freedom
14	Golden turtle, black turtle	Prosperity and success

Figure 2. Table showing the patterns and the meanings based on the beliefs

Additionally, patterns incorporating various elements have been found, reflecting the beliefs of the Luang Prabang people regarding respect for leadership and the social hierarchy system, which form the cultural foundation of Luang Prabang society. For instance, the image of a three-headed elephant positioned above a group of Nagas, in which the elephant symbolizes the king, while the Nagas symbolize the subjects under the king’s rule.



Figure 3. Embroidery of a three-head elephant on the Nagas' heads

As for the social aspect, an ancient saying "Bun Hua Bo Hod, Ao Thongkham Ma Het Sin, Khi Klak Si Kin Hua" reflects a clear distinction in social hierarchy through clothing. The Luang Prabang Royal court embroidery was used in various royal ceremonies, serving as a symbol of the wearer's rank and status. Silk from China and gold or silver threads imported from France were intricately embroidered onto garments, with each pattern carrying a specific meaning that reflected the wearer's social status and noble rank.

Embroidered fabrics were also used in significant ceremonies such as royal weddings, coronation celebrations, and the welcoming of foreign honorable guests. Apart from symbolizing status, they also played an important role in society, diplomacy, and politics, reflecting diplomatic relations with other kingdoms. For example, Queen Kaew Pimpha incorporated materials from the Chinese empire in the production of Luang Prabang royal court women's sin (skirt). The import of these materials not only reflected international relations during the Lan Xang era but also symbolized cooperation in defending against foreign invasions.

Luang Prabang Royal court embroidered fabric is a symbol that reflects the status, wealth, and power of the ruling class, which includes the king, queen, and royal family. The use of embroidered fabric also serves to distinguish between different social classes: the Khun class (king, queen, and royal family), the Kha class (nobles and servants of the Khun class), the Tai class (officials, soldiers, and police), and the Phrai class (merchants and common people).



Figure 4. The attire of the Lan Xang Roul Family of Luang Prabang. Musée du quai Branly. <https://www.quaibrantly.fr/en/>

CONCLUSION

From the findings above, it can be understood that Luang Prabang Royal Court embroidered fabric is a traditional embroidery art form that is closely connected to stitching techniques and symbolic patterns influenced by other cultures, particularly Chinese traditions. These elements were adapted to align with the existing beliefs of the Lan Xang Kingdom, modifying patterns and colors to reflect Lao cultural and spiritual values. For instance, the incorporation of Nagas and lotus flower patterns represent Buddhist beliefs, while the adaptation of Chinese-inspired gold embroidery reduced its elegance in favor of a more simplistic style. The beliefs and symbols in embroidered fabric have been adapted to local beliefs, such as using lotus patterns to reflect faith in Buddhism. These developments highlight the ability of the Luang Prabang people to integrate and adapt cultural elements in ways that hold significant meaning for the community which can reflect identity in three aspects: religious, cultural, and social. The Luang Prabang Royal Court embroidery is not only a traditional art form that preserves its original uniqueness but also a cultural process that continuously evolves and adapts to the context of each era.

DISCUSSIONS

The process of creating embroidered fabric in Luang Prabang emerged through cultural diffusion, which can be explained using The Diffusionism Theory and the Culture-Circle School to illustrate the expansion and dissemination of culture from a central point to surrounding areas (Frobenius, 1913). Anthropologists such as Leo Frobenius expanded this concept to explain the diffusion of influences from China and Lanna to Luang Prabang through geographical processes and political and religious interactions. Additionally, the art of gold embroidery (embroidered fabric) in Luang Prabang reflects cultural integration from other different kingdoms, influenced by both China and Lanna (Hu & Yu, 2016). This study will analyze the cultural diffusion and artistic integration that took place in Luang Prabang and examine the impact of geography and traditional beliefs on the region's culture.

Cultural diffusion in Luang Prabang is considered to align with the Multi-Centered Culture Circles theory, which proposes that Luang Prabang itself served as a significant center for transmitting culture to surrounding communities (Frobenius, 1913) under the influence of the Chinese empire, which functioned as a major cultural center. This influence led to the integration of artistic elements and new religious beliefs, particularly in religious diffusion and belief systems that emerged through political connections and the tributary system between Luang Prabang and China. According to Moonlhao, Mattariganond & Boonwanna (2020) in their research titled "Lao-Chinese Political Relations Under the Tributary System in the Lan Xang Era," the Lao and China politics under the tributary system served as a crucial mechanism for cultural exchange between the two kingdoms. In the early period of the Lan Xang Kingdom, cultural diffusion followed a circular pattern with China as the center. Chinese influences were adapted to fit the local context of Luang Prabang, molding its unique religious and artistic identity. This is evident in the incorporation of the Lanna art and architecture into the Luang Prabang culture. For example, Wat Phra Mahathat Woramahawihan, or Wat That Noi in Luang Prabang, with its architectural characteristics similar to Wat Lok Moli in Chiang Mai, reflects the cultural connections between Lan Xang and Lanna (Moonlhao, Mattariganond & Boonwanna, 2020). This study will explore the cultural diffusion from China and Lanna into Luang Prabang, as well as the integration of artistic elements and belief systems that have influenced the formation of artistic and religious identity in this area.

The concept of cultural diffusion in the Mekong River Basin and Luang Prabang aligns with the theory of Franz Boas, which views culture as a complex system. When culture spreads from one society to another, its elements must be adapted to the new context. The diffusion of gold embroidery from China follows the same pattern. After reaching Luang Prabang, this art form was modified to align with existing beliefs and religious traditions, resulting in a distinctive textile art that blends external influences with local culture.

The study found that Luang Prabang Royal court embroidery was associated with the importation of exquisite silk by aristocrats and kings during the late 17th and 18th centuries. This characteristic aligns with the research of Wang (2023), who studied high-quality silk during the early Qing Dynasty, particularly its depiction in the literature *Dream of the Red Chamber*. This work illustrates the connection between the royal court, imperial silk production workshops, and the lives of the aristocrats of that era. The study found that the silk used for embroidery in the Luang Prabang Royal Court was imported and of high quality, similar to the Chinese silk fashion of the same period. Research by Wang (2023) indicates that silk from the Jiangnan Imperial Factory during the Kangxi era was highly sought after by the elite and reflected social status, similar to how the Luang Prabang Royal Court used imported silk as a symbol of power and wealth. The study findings indicate that the preference for luxurious silk was not limited to China but also influenced the Luang Prabang royal court, where high-quality silk was imported and used in embroidered fabric to reflect the status and elegance of the ruling class. This connection highlights the role of silk as a cultural symbol linking the elites of different regions, as well as the spread of fashion tastes and textile techniques during the same period.

The study found that Luang Prabang Royal Court embroidery was influenced by local beliefs and played a significant role in reflecting the local cultural identity. This aligns with the research of Pan and Hong (2022), which examined the incorporation of traditional embroidery patterns into artistic design to promote cultural identity through intangible cultural heritage. The study revealed that the patterns in Luang Prabang Royal court embroidery were often inspired by myths, religious beliefs, and auspicious symbols, similar to Qinghai embroidery in China, which reflects the beliefs and way of life of its community. These patterns are not only decorative art but also a medium for conveying stories, beliefs, and the identity of the society. Furthermore, Luang Prabang Royal Court embroidery contributes to the creation of cultural identity and a sense of connection to local traditions, much like Qinghai embroidery

has been integrated into China's national cultural industry strategy. The findings suggest that preserving and developing embroidery rooted in local beliefs can help strengthen cultural identity and sustain traditional art in a modern context.

The study found that Luang Prabang Royal court embroidery was influenced by Chinese gold embroidery, aligning with the research of Cao (2021), which states that gold embroidery is a traditional Chinese art form with a long history dating back to the Han Dynasty and continuously developing through the Qing Dynasty. The characteristics of embroidery in Luang Prabang share similarities with Chinese techniques, such as the use of golden silk threads, intricate pattern arrangements, and conveying cultural meanings. Additionally, the study highlights that social, economic, and political changes played a significant role in shaping the styles of embroidery in Luang Prabang, similar to the gold embroidery in China. The transmission of techniques and aesthetics from China to Luang Prabang occurred through tribute exchanges, trade, and cultural interactions in the past, leading to adaptations that aligned with the local context of Luang Prabang while preserving certain aspects of traditional Chinese artistic identity.

The study found that Luang Prabang Royal court embroidery, which incorporates auspicious symbols, is connected to Chinese beliefs and embroidery art. This aligns with Han's (2021) research on garments embroidered with golden dragons and the symbol of "One Hundred", excavated from the tomb of an empress of the Ming Dynasty in Beijing. These garments serve as examples of using auspicious patterns in embroidery to represent power, prosperity, and auspiciousness. The characteristics of Luang Prabang Royal court embroidery reflect Chinese artistic influence through the use of intricate auspicious patterns with symbolic meanings, similar to those found in Chinese imperial attire. The embroidery techniques and aesthetic elements demonstrate the transmission of knowledge and beliefs through textile art, which was developed and adapted within the context of the Luang Prabang royal court while preserving the symbolic influences of ancient Chinese beliefs.

The study found that Luang Prabang Royal Court embroidered fabric has evolved and adapted over time, especially with the transition to using gold threads from France, which reflects the adaptation of artistic practices to changing social and economic contexts. This characteristic aligns with Yu and Zhang (2022) research on the inheritance and revival of Shu embroidery in Chongqing, which emphasizes the role of social identity and the status of embroidery inheritors influenced by social and economic changes. The transformation of Luang Prabang Royal Court embroidered fabric, such as the shift from traditional gold silk threads to gold threads from France, illustrates a cultural development process influenced by trade exchanges and the adoption of foreign cultures. Similar to the concept presented by Yu and Zhang (2022) regarding the transformation of identity and the role of embroidery inheritors in the context of Chinese society, the study indicates that Luang Prabang Royal Court embroidered fabric is not only an art form that preserves its traditional identity but also a cultural process that continuously adapts and evolves in response to changing historical contexts.

The study found that Luang Prabang Royal Court embroidered fabric was widely used in palace attire. This aligns with the research of Xing et al. (2021) which examined the evolution and design paradigms of gold and silver embroidery in palace attires during the Republic of China, which highlights both aesthetic excellence and the use of intricate techniques. Similar to gold embroidery in the Republic of China, Luang Prabang Royal Court embroidered fabric demonstrates the development of techniques that respond to social and economic contexts with the trend of a shift in material use, such as reducing the amount of gold while incorporating a greater variety of colors to enhance aesthetic appeal. Furthermore, the integration and development of techniques reflect changes in design and production concepts influenced by different historical periods. This study indicates that both Luang Prabang Royal Court embroidered fabric and gold embroidery in Chinese palaces share common characteristics in terms of adaptation and evolution within historical contexts. While they differ in technical details and styles, both serve as examples of textile artistry that reflect social status, cultural identity, and the development of craftsmanship over time.

The study found that Luang Prabang Royal Court embroidery is a traditional embroidery art form that is connected to embroidery techniques from other cultures, especially gold and silver thread embroidery, which has been continuously developed and applied in increasingly diverse contexts. This research aligns with the study by Cao and Xu (2020) which examined gold and silver thread embroidery as a traditional craft that remains popular and has been adapted for use in the modern fashion industry. The findings indicate that both Luang Prabang Royal Court embroidery and gold and silver thread embroidery in China play a significant role in preserving and developing traditional embroidery art. Although these two techniques originate from different cultural backgrounds, they have both been inherited and adapted

over time. In the case of Chinese embroidery, the study by Cao and Xu (2020) explored the similarities and differences between Chinese and Western embroidery techniques, particularly their application in high fashion and special custom designs. This study highlights that traditional embroidery art can evolve and integrate with modern design, just as Luang Prabang Royal Court embroidery continues to reflect cultural identity and holds potential for further adaptation into a variety of contemporary designs.

The study found that Luang Prabang Royal Court embroidery reflects complex religious and cultural beliefs, aligning with the explanation by Hu and Yu (2016) in their research on "The Techniques and Origin of Ornamental Gold Silk in Ancient China," which discusses the religious elements in Chinese gold embroidery. When Chinese gold embroidery was introduced to Luang Prabang, it was adapted to align with the pre-existing beliefs of the Lan Xang Kingdom. This adaptation gave the gold embroidery in Luang Prabang a distinct meaning and significance, different from its original form in China. The integration of new and old elements reflects the acceptance and application of foreign cultural influences by the Luang Prabang people within their local context. This process has made Luang Prabang embroidery a key example of cultural diffusion from China, adapted into a unique cultural identity with deep local significance.

The study found that Luang Prabang Royal Court embroidery is closely linked to the presentation of Chinese cultural influences in the Lao court. This aligns with the research of Hongsuwan (2013), which focuses on Chinese silk and the role of Chinese woven textiles in conveying identity, status, and political relations among the elite in the Luang Prabang Royal Court. The study reveals that Chinese silk was used extensively for the attire of the king, queen, royal family members, and court officials, as well as being repurposed into various courtly objects. This reflects the role of textiles as cultural instruments signifying power, social status, and political relations between Luang Prabang and China. The characteristics of Luang Prabang Royal Court embroidery may have been influenced by Chinese culture through the use of Chinese silk, which symbolized wealth, power, and political ideology. These embroidered works were not only artistic expressions of aesthetic beauty but also served as a medium for transmitting the values and social ideals of the aristocracy in the past. The use of Chinese silk and embroidery functioned as a reflection of economic, social, political, religious, and ethnic beliefs within the context of the Luang Prabang Royal Court.

The study found that Luang Prabang Royal Court embroidery is closely linked to the transmission of traditions and local culture, especially in the context of the royal court and religious ceremonies. This aligns with the research of Wanachalerm (2022), which examined the transmission and distinctive characteristics of embroidery in Luang Prabang through the technique of using gold-threaded silk, where the gold thread is laid over a pre-drawn pattern and secured with red silk or thread to create embroidered designs on fabric. The patterns used in Luang Prabang Royal Court embroidery are often inspired by flowers, animals, myths, and Buddhist beliefs, appearing on garments such as collars, lapels, sleeve cuffs, shoulder cloths, and sin skirts. Notably, embroidery classified as "regalia" played a crucial role in royal ceremonies and religious rituals. These embroideries not only express its aesthetic appeal, but also serve as a medium for conveying religious and cultural beliefs, with patterns such as auspicious animals, kanok (flame-like patterns), and dok prajamyam (floral emblems). The research also highlights that Luang Prabang Royal Court embroidery reflects the cultural identity of the Lao people, as well as the preservation and adaptation of embroidery art to align with the religious and social context of Luang Prabang.

Suggestions for future research

An in-depth study of the diffusion of embroidery patterns from China to Luang Prabang that focuses on analyzing the differences and similarities between the patterns of Luang Prabang Royal Court embroidered fabric and Chinese textiles, as well as examining how these patterns evolved within the local context. Exploring the impact of Chinese embroidery patterns on contemporary product design and developing prototype products that integrate Chinese patterns are also crucial approaches for advancing contemporary product development in the future.

REFERENCES

1. Cao, H. & Xu, Q. (2020). A brief analysis of the present situation of gold and silver thread embroidery in China and the West. *Textile Reports*, (08).
2. Cao, H. (2021). Research on the application of nail gold embroidery in modern clothing design. *Fashion Designer*, (07), 72-78.
3. Champakaewmanee, K., et al. (1996). *History of Laos* (S. Theerasawat, Trans.). Department of History and Archaeology, Faculty of Humanities and Social Sciences, Khon Kaen University. (Original work published 1996)

4. Frobenius, L. (1913). *The Voice of Africa: being an account of the travels of the German Inner African Exploration Expedition in the years 1910-1912* (Vol. 1). Hutchinson & Company.
5. Geertz, C. (1973). *The interpretation of cultures: Selected essays*. Basic Books.
6. Han, S. (2021). Interpretation of Children-at-play Painting of the Dress with Embroidery of Gold Dragon and One Hundred Unearthed in Coffin of Empress Mausoleum of Ming Dynasty. *Art and Design*, 124-26.
7. Hongsuwan, P. (2013). *Long Ago: Stories, Tales, Legends, Lives*. Bangkok: Chulalongkorn University Book Center.
8. Hu, X., & Yu, W. (2016). The techniques and origin of ornamental gold silks in ancient China. *Journal of Fiber Science and Technology*, 72(6), 132-138.
9. Moonlhao, S., Mattariganond, D. & Boonwanna, T. (2020). Laos-China Political Relationships under the Tribute System of Lan Xang Period (AD 1353-1779). *Journal of Language, Religion and Culture*, 9(1), 138-162.
10. Pan, Q. & Hong, D. (2022). Research on the Influence of Folk Embroidery Pattern Design on Public Cultural Identity: Taking the Pattern of Qinghai Embroidery as an Example. *Western Leather* (23), 92-94+98.
11. Phothisane, S. & Phoummachan, N. (2000). *History of Laos (Ancient Times - Present)*. Vientiane: State Printing House.
12. Smith, A. D. (1989). *The ethics origin of nations*. New York: Blackwell.
13. Sriruksa, K. (2015). *Naga in Luang Prabang: pattern allegory symbolism and the meaning in the world heritage city* (Doctoral dissertation), Khon Kaen University.
14. Wanachalerm, N. (2022). Embroidery art of the royal palace of Luang Prabang. Retrieved from <https://anurakmag.com/art-and-culture/11/17/2022/embroidery-art-of-the-royal-palace-of-luang-prabang/>
15. Wang, L. (2023). Chinese silk fine art in early Qing dynasty observations from historical literature. *New Techno Humanities*, 3(1), 36-40.
16. Xing, X, Liu, X, Li, Y. & Qu, P. (2021). The Evolution Mechanism and Design Paradigm of Palace Embroidery in the Republic of China - - A Case Study of Gold and Silver Embroidery. *Creativity and Design*, (04), 78-84.
17. Yu, S & Zhang, B. (2022). Research on Visual Elements and Cultural Connotation of Gold and Silver Embroidery in Ningbo. *Creative Design Source*, (03), 76-80.