

## COMPLETION REPORT

Geographically, both Vietnam and Japan are located close to China, which accounts for the influences exerted by the latter on the former at the different periods. Therefore, there should be research into the inevitable similarities shared by Vietnam and Japan in this process. At the same time, either of the two nations has had its own path for the development of their indigenous cultures, despite the same impact from China. In addition, naturally, both Vietnam and Japan have exerted their influence, to some extent, on China culture.

### **1. Influence of Chinese culture on the Dong Son culture.**

DongSon culture (7<sup>th</sup> century BC- 1<sup>th</sup>-2<sup>nd</sup> centuries AD) spread mostly in North Vietnam. Chinese artifacts found in Dong Son sites demonstrated this problem:

1-1. Bronze “qo” (a kind of weapon): A lot of bronze “qo” were discovered in Dong Son culture’s sites: Dong Son, Dong Den, Doi Da, Nui Voi... Recently, in famous Go De site (Lam Thao district, Phu Tho province) in 2003 we excavated one bronze “qo” that is decorated as many bronze “qo” in Shizhaishan site in Yunnan, south China (Qo was discovered in grave H6M1 in Go De site).

1-2. Bronze mirrors those were found in Dong Son culture were predominant among the bronze objects imported from China. There were Chinese mirrors in later Dong Son culture sites when Han dynasty invaded North Vietnam in 111 B.C.

1-3. Bronze ploughshares were found in both Dong Son and Dien cultures. Co Loa site, Dong Anh district, Ha Noi was discovered in 1982. Here archaeologists discovered tens of ploughshares inside Co Loa drums (Fig. 2). A lot of them did not be used and some ploughshares were broken by bad casting technique. Perhaps, they came from Dien culture in Yunnan to Dong Son by Red River.

1-4. Bronze daggers were found in the mountain of North Vietnam as Thai Nguyen, Yen Bai provinces. They have triangle shape blade and were decorated by Chinese designs. Those daggers bear resemblance to the Yunnan daggers in China and some of them were from China.

1-5. Some statues of people, animals of Dong Son culture were under influence of steppe culture’s style in the Middle Asia through Yunnan, Sichuan area of China. Example statue a man was discovered in Lach Truong site, Thanh Hoa province. This statue describes a man with thick beard, long nosed who is similar as a Middle Asia’s man. Perhaps, this statue was imported to Dong Son culture by Chinese road. Statue of Tigers that snatched preys in “Thap” in Van Thang site, Phu Tho province originated steppe culture’s style.

1-6. There may be some relations and mutual interaction between the DongSon bronze drums (I Heger) and Chinese bronze drums found at Yunnan, Wanjiaba and Shizhaishan. Some designs on Dong Son drums originated from ones of Chinese. The presence of the I-IV Heger bronze drums in the South of China and the borderland of Vietnam (mostly in Ha Giang province) in the later period of DongSon culture might be the result of the influence of Chinese culture.

In Lao Cai province, borderland of Vietnam and China, archaeologists discovered a lot of drums. Beside bronze Dong Son drums, there were some “Shizhaishan type” drums from Dien Lake. Some drums showed 2 styles: Dong Son type and Shizhaishan type on decoration. Cultural exchanges between China and Vietnam clearly demonstrated by bronze drums in Lao Cai province that is along the bank of Red River. Lao Cai is in the middle area of Dien Lake, Yunnan and plain of center North Vietnam. Besides, many bronze statues have been also discovered at these tombs in Lao Cai. They

were products of the exchange between Vietnam and the steppes of Middle Asia, via the Yunnan path, China. Archaeological artifacts of the Metal Age in Lao Cai contained some Chinese elements by cultural influence.

1-7. Chinese coins found at many sites of DongSon culture as Lang Vac, Dong Son may have been introduced from China. These coins dated Han dynasty.

1-8. Some bronze tripod pots with decorative pattern of Han dynasty were imported into Dong Son culture. They were found in Late Dong Son sites as Lang Ca site, Phu Tho province

1-9. Some paint artifacts and wood artifacts that were discovered in boat-coffin in Viet Khe, Chau Can sites.

1-10. Han script presented in Dong Son culture on bronze artifacts. Early ancient Han characters were carved on inside of the base of Co Loa drums.

1-11. Raw material for bronze casting: Analyses of the bronze alloy point out to the resemblance between the mines in Vietnam and those in China. There may have been exchange between the two sides with regard to the raw material. Beside raw material in Northwest of Vietnam along Da River, Dong Son people could use raw material of Yunnan, South China as copper, tin, lead. Ores of these elements transported by Red River road from Yunnan because Yunnan there was a lot of mines that relative with bronze casting.

## **2. Influence of Dong Son culture on the Chinese culture.**

2-1. Clear evidences of influence of Dong Son culture on the cultures in China are Dong Son drums. Some bronze Dong Son drums found at Guangxi and Guangdong, China, may have been produced in Vietnam. Thus, one bronze miniature drum discovered in Zhe Jiang (China) belonged to DongSon culture. Dong Son drums could be imported into south China. They are different with Chinese drums as Shizhaishan type on decoration.

2-2. Some sea snail shells found at the tomb site in Shizhaishan may have come from the Eastern sea of Vietnam where there are these shells, but not in Yunnan. Perhaps, ancient people carried them by Red River “corridor” from the lower section of river to upper of one.

2-3. The bronze vessel-drums found in Vietnam may have been subjected to some influence from China. Inside on bottom of them were decorated 2 fish shapes. Those are habitual motif of Chinese patterns. But, outside on bottom were decorated Dong Son motif. Those are patterns similar on drum tympanas as star with rays, bird shapes, men... Perhaps, those bronze vessel-drums were influenced by some decorative patterns of the DongSon bronze drums

## **3. Influence of Chinese culture on the Yayoi culture**

The Yayoi culture of Japan experienced influences from China and Korea at its early stage. This process is evident from metal objects (both iron and bronze) and the practice of rice growing introduced into Japan. We have grounds to say that cultural exchange took place between China and Japan at the time.

The first metal tools imported into Japan were iron axes, bronze chisels and iron arrows unearthed in Fukuoka. Then many other metal objects appeared such as swords, spears, arrow heads, axes, chisels, knives, hooks and sickles. In terms of the quality and techniques, these objects were allegedly introduced from China. Perhaps, these artifacts imported to Japan through by Korea. Therefore, bronze and iron were introduced into Japan at the same time in Yayoi culture. Bronze was used predominantly for ceremonial objects or prestige goods and in contrast to the practical use of iron.

Chinese artifacts found in Yayoi culture demonstrated by:

3-1. Among the iron tools of the Yayoi period are swords, halberds, arrowheads, axes, chisels, point planes, knives, spade-shoes, reaping knives, sickles an fish-hooks, a lot of them is made of high-grade forged steel and were imported from China.

3-2. In the Middle Yayoi (III), Chinese bronze mirrors began to be imported into Japan

3-3. Beside bronze mirrors, ancient Japanese people imported Chinese bronze coins.

3-4. From the first half of the Middle Yayoi period, new and higher-prestige goods were demanded. Thus, imported Chinese goods such as bronze swords and Chinese style glass ornaments met the demand.

#### **4. Yayoi culture and indigenous elements**

4-1. At the middle stage of Yayoi culture, Japanese people began producing iron instruments by themselves. Iron objects became popular and the raw material might be imported from outside.

4-2. Bronze tools came to Japan from Korea and China during the Yayoi period. Then, in the middle stage of Yayoi culture, Japan began the craft of bronze casting. Japanese scholars have found moulds for this bronze casting.

4-3. The Dotakus or big bells with beautiful decorative patterns, which used for ritual ceremonies, took its origins from Korean bells and they rapidly developed on quantity and quality by Japanese craftsmen.

4-4. Some indigenous artifacts belong to Japan but they exported into Korea as a lot of potteries of Yayoi presented in Pusan, Kimhae, Kyongsang-namdo in Korea.

#### **5. The comparative study: Japan and Vietnam in influence of Chinese culture in ancient time.**

Above-mentioned documents have led us to the following remarks:

5-1. Both Dong Son culture and Yayoi culture based on rice agricultural economy and society. They were influenced by China, a large neighboring country in ancient time.

5-2. Some bronze and iron objects in both countries were products of Chinese influence.

5-3. There might be some ways of exchange in raw material between those countries and China.

5-4. Many of the later locally produced bronze objects in the two countries may have been subjected to Chinese influence. However, they demonstrate the creativity of the ancient Japanese and Vietnamese peoples.

5-5. While absorbing influences from China, Japan and Vietnam had their own ways for developing their indigenous cultures. Examples can be taken from the DongSon bronze drums of Vietnam and the Dotakus (big bells) of Japan. Metal, ceramic and stone objects, the funeral rituals, the material and spiritual of the DongSon and Yayoi peoples had many features different from China's.

Publication of the Results of Research Project:

Thesis (Name of Journal and its Date, Title and Author of Thesis, etc.)

I gave one scientific article to Journal: "Journal of Southeast Asian Archaeology" for publishing. This journal belongs to Japan Society for Southeast Asian Archaeology. Tokyo, Japan

Author: Trinh Van Sinh, Institute of Archaeology, Vietnam

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