

The Origins of Cham Civilization: Indigenous, Chinese and Indian Influences in Central Vietnam as Revealed by Excavations at Tra Kieu, Vietnam 1990 and 1993

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Introduction

In 1990 archaeologists from the University of Hanoi undertook a small excavation on Buu Chau Hill, Tra Kieu in the Thu Bon Valley of Central Vietnam. The research was taken a stage further in 1993 when, in co-operation with the Institute of Archaeology, Hanoi and the University of Hanoi, we opened another trench close by on the same hill and only a few hundred metres from the Cham temples investigated on behalf of the Ecole française d' Extrême Orient by J.M. Claeys in the 1920s. The aim of these recent excavations was to investigate the relationship between the late prehistoric Iron Age Sa-Huynh culture and the Indianized Cham civilization as it emerged in the early centuries of the Christian era.

The Discovery of the Cham Civilization

Soon after the French had established themselves in Central Vietnam in the late 19th century they found a number of stone inscriptions written in Sanskrit and in an Austronesian language ancestral to that used by the Cham people who are today an ethnic minority of Southern Vietnam. From the 1880s French scholars conducted an active programme of epigraphic, archaeological and art historical research which reconstructed the main outlines of an Indianized Cham Civilization which flourished for more than a thousand years from about the 5th century AD, built numerous temples dedicated mainly to

Shiva and some Buddhist shrines, and competed with the Chinese, Khmer and Vietnamese for control of Indochina until they were pushed south and progressively reduced to dependant status by the Vietnamese from the mid 15th century. An important series of books and papers by Aymonier [1889]; Parmentier [1909, 1918]; Maspero [1929]; Claeys [1927, 1928, 1931] and Stein [1947-9] among others, established the Cham as a major early Southeast Asian historic civilization.

The Sa-Huynh Culture

Since the independence of North Vietnam in 1954 Vietnamese scholars have emphasised research into the prehistory and early history of the Lacviet peoples of Bac Bo and especially the brilliant Bronze Age Dongson Culture of the Red and Ma River valleys, and it is only quite recently that sustained field archaeological programmes have been undertaken in Central and Southern Vietnam into the prehistoric background to the historic Cham culture. These have mainly focused on the Metal Age Sa-Huynh culture named after an urn-burial site close to the sea in Quangngai Province which was first investigated early in this century. Sa-Huynh urn fields are typically found in coastal sand dunes and major river valleys and consist of numerous large ovoid or cylindrical, thin-walled, lidded jars containing glass and semi-precious stone ornaments, iron and bronze tools and small bowls, pots and pedestal

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jars. On the basis of a few radiocarbon dates and some Han coins at Hau Xa the Sa-Huynh culture is generally dated to between 600 BC - AD 200, although Ngo Si Hong [ND], in a yet unpublished paper, argues that the earliest, Long Thanh stage of the Sa-Huynh culture, dates back to the late 2nd millennium BC and predates the arrival of iron.

Vu Cong Quy [1991] has published a comprehensive summary of all work on the Sa-Huynh culture and identified regional variants, each with three stages of development, a typology of ceramic forms and the presence or absence of bronze, iron, glass, coins and so on. In southern Vietnam archaeologists such as Bui Chi Hoang prefer to attribute the rich burial sites in Can Gio District of Ho Chi Minh City such as Giong Ca Vo and Giong Phet to a local Dong Nai culture tradition rather than relating them to the Sa-Huynh culture, and recently Hoang Xuan Chinh [ND] has reported Sa-Huynh like urn burials among Bien Ho culture sites near Kontum in the Central Highlands of Vietnam.

Despite the fact that few of these sites are adequately published and dated this new research promises that discussions of long-term developmental sequences in the pre- and proto-history of Central and Southern Vietnam will be based on some solid data.

On the basis of their early discovery of the Sa-Huynh culture French archaeologists speculated about the relationship between Cham and Sa-Huynh peoples and were inclined to reject any connection. They realised that the Cham were clearly related to Austronesian speakers in Indonesia, particularly to the peoples of West Kalimantan and Aceh in North Sumatra and

were thought to have been relatively recent immigrants to Vietnam having come under Indian cultural influence further west. To some extent the French saw a parallel between their own arrival in the mid 19th century bringing "higher civilization" to Vietnam, and that of the Cham nearly two thousand years earlier.

On the basis of their more recent work, however, Vietnamese archaeologists posit a continuous evolutionary development from Late Sa-Huynh to Cham culture with the latter emerging about the 2nd century AD as a result of developing external trade relations with Indian, or Indianized, traders from the west and with the Sinicised Viet peoples to the north. Ngo Si Hong [ND] and Nguyen Chieu *et al.* [1991] both point to the continuity of ceramic forms and decoration between late Sa-Huynh sites such as Hau Xa near Hoian and the early levels reached at Tra Kieu during the Vietnamese excavations of 1990. This emphasis on local evolutionary processes is clearly congruent with both Marxist historical theory and the needs of modern nation-building just as the French migratory hypothesis was with colonialist mentalities.

The Buu Chau Site

Tra Kieu (108° 14' 3" E, 15° 49' N) is located in the Thu Bon valley, about 18 km inland from Hoian, formerly an important port, and 28 km south of Danang, the largest city on the central coast of Vietnam (Fig. 1). The ancient walled city of Simhapura at Tra Kieu (Fig. 2) extends along the southern bank of the Ba Ren, a small tributary of the Thu Bon River and is dominated by Buu Chau (Jade Hill), now crowned by a Catholic shrine commemorating the resistance of Vietnamese Christians against government persecution in the late 19th

century (Fig. 3) and commonly identified as the citadel of ancient Simhapura. The excavation sites (Fig.4) were just underneath the northern side of Buu Chau hill.

The 1990 Excavations of the University of Hanoi ⁽¹⁾

Archaeologists and historians from the University of Hanoi led by Professor Tran Quoc Vuong have a long term project to study culture in Quangnam-Danang province and, following excavations at Hau Xa near Hoian in 1989, they opened a small trench on Buu Chau Hill at Tra Kieu in 1990 with the particular aim of studying Cham ceramics [Nguyen Chieu *et al.* 1990a & b; 1991]. A pit, 13.5 square metres in area, was dug to a depth of 2.7 m. The surface layer (spits 1-2) was 4 cm thick, and below this Cultural Level I extended from 4 cm to 2.05 m (spits 3-13) and Cultural Level II from 2.05-2.7 m (spits 14-17). Between the two cultural levels an ancient disturbance was recognised.

Beside a few pieces of glass, bronze and iron slag, the excavation pit produced over 16,000 sherds, 3600 tile fragments and a few reconstructable vessels including one small pot, one shallow bowl or dish with a high ring foot, three dishes and two ovoid-based vessels. Not only was pottery present in enormous quantities but a great variety of fabrics, manufacturing methods and vessel forms were found. These can be grouped into the following main categories: cooking pots, flat-based jars, spouted vessels, bowls and dishes and there are a few rarer types (Fig. 5).

The pottery and the sequence recovered from the 1990 and 1993 excavations is on the whole remarkably similar and some

comparisons are made below. In the immediately following section we summarise the descriptions presented by Nguyen Chieu and his colleagues [1991] and we understand that they have another report on their excavations in press. A detailed technical study of the pottery excavated in 1993 is presently being undertaken by Ruth Prior [ND], a graduate student at the Institute of Archaeology, University College London and full details must await the completion of her research.

Cooking pots

These were represented by 4163 sherds (33% of the total pottery), but only one was restorable. Cooking pots were low, with curved bodies and flat or round bases and mainly everted rims (Fig. 5a). The body is usually decorated with cord-impressions or combed or grooved with horizontal applied lines on the shoulders; some had burnished surfaces.

Flat based jars

These are represented by 4784 unglazed (38%) and 489 glazed sherds (4%). They were found throughout the deposit, but particularly in the lower half of Cultural Level I (spits 6-14). Common features of this type are short necks, vertical collar rims, pronounced shoulders, below which the body narrows to a flat base (Fig. 10c). Rims and bases are both about 14-20 cm in diameter and the jars are some 20-30 cm high. They are wheel-made from fine clay, some of them have one or two horizontal lines on their curved shoulders, some of which also have strange signs similar to those found on jars from the Dai Lai Kilns (Ha Bac province) which date from the 2nd to 6th centuries [Tran Anh Dung & Dang Kim Ngoc 1985: 79]. These are thought to indicate that the Cham people, as in the

Table 1: Hanoi TK Pots
 茶邱出土陶器種類圖表

Table 1 Pottery from Hanoi University's excavations at Tra Kieu, 1990
 Adapted and corrected from Nguyen Chieu *et al* 1991

Cultural Level	Spir	Cooking pots	Flat-base jars	Unglazed stoneware jars	Glazed stoneware	Kendis	Lids	Ovoid jars	Pedestal bases	Bricks	Curved tiles	Flat tiles	Other pottery	Total
I	1	4	24	13	1	0	1	0	2	0	1	23	0	69
	2	11	156	2	1	13	6	0	0	0	34	8	0	231
	3	8	62	24	1	5	0	0	0	45	13	26	0	184
	4	26	165	33	1	9	4	0	0	66	33	24	0	361
	5	4	76	20	2	10	0	0	1	32	3	0	0	148
	6	22	378	61	1	45	13	8	8	27	27	8	1	599
	7	76	738	71	3	33	13	0	0	13	66	0	0	1013
	8	41	472	52	2	34	9	0	0	25	61	0	0	696
	9	208	758	20	4	40	38	0	5	59	130	0	1	1263
	10	498	614	62	3	57	41	0	5	40	206	0	1	1527
	11	249	332	41	1	44	15	0	0	73	341	0	1	1097
	12	312	410	41	2	53	8	0	1	32	297	0	2	1158
	13	446	256	16	1	49	15	17	4	41	842	0	0	1687
	14	668	216	16	1	49	15	17	4	41	842	0	0	1869
	15	520	47	7	0	11	16	34	15	8	128	0	12	798
	16	505	50	2	0	22	4	226	8	0	38	0	32	887
	17	565	30	8	1	9	6	1849	4	0	37	0	30	2539
Total	4163	4787	489	25	483	204	2151	57	502	3099	89	80	80	16126

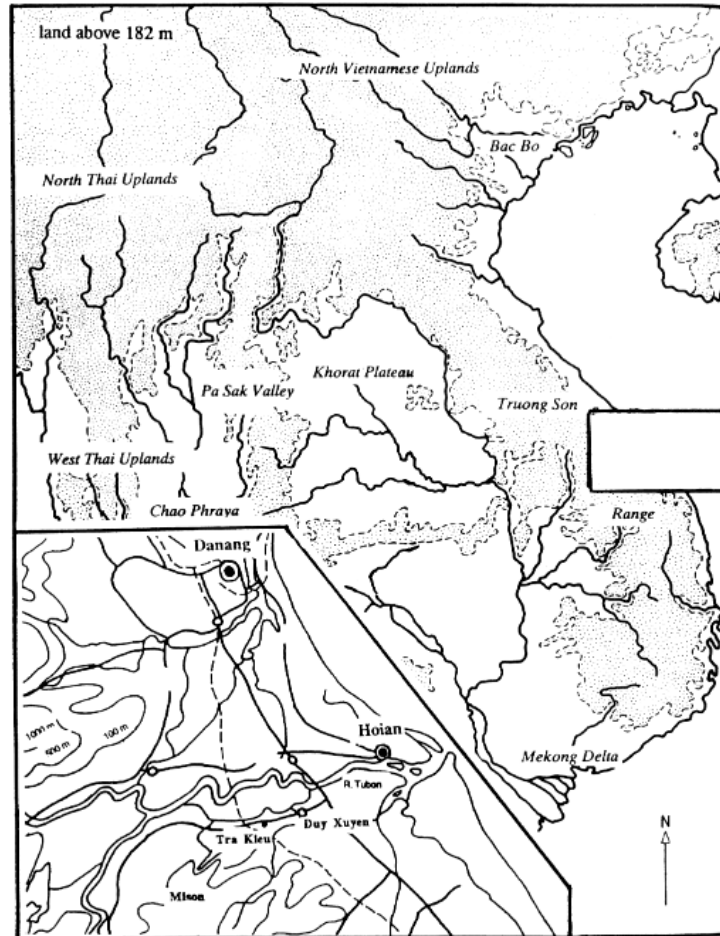


Fig. 1 Mainland Southeast Asia locating the Thu Bon Valley and Tra Kieu in Central Vietnam. The map is based on Higham 1989, fig. 1.4 and reproduced with his permission.
越南中部

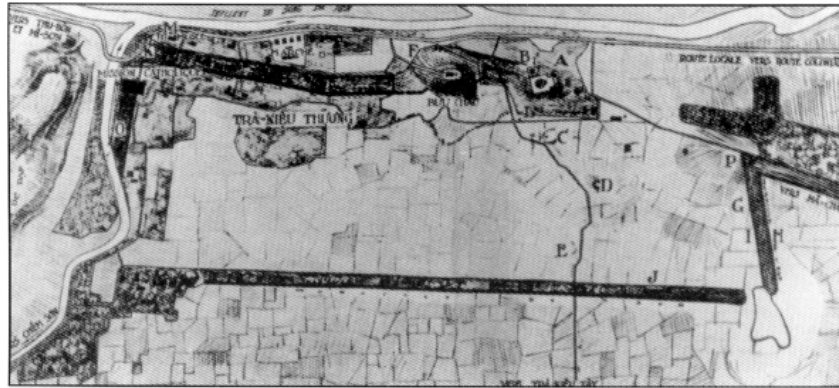


Fig.2 Plan of the ancient city of Simhapura at Tra Kieu reproduced from Claeys 1927 by permission of the Director of the Ecole française d'Extreme Orient.
茶郎古城示意图

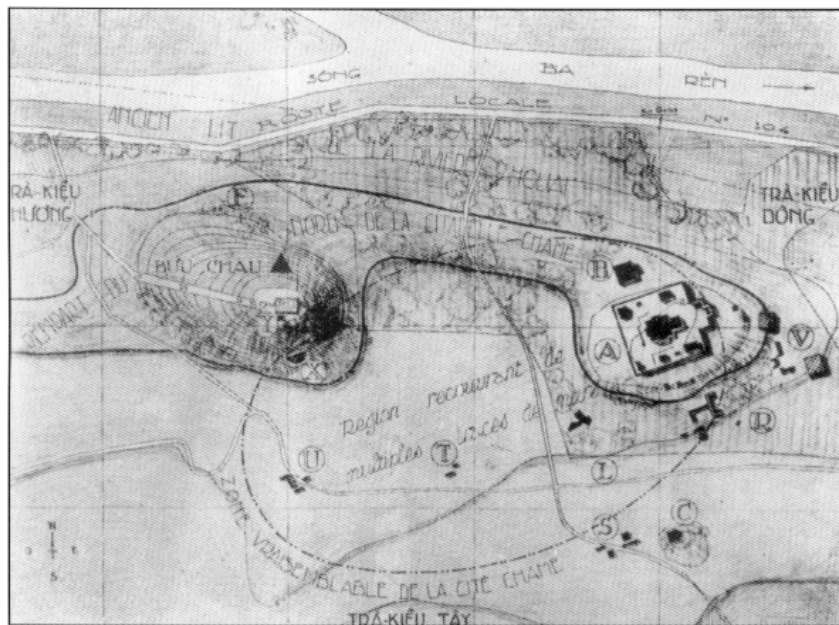


Fig. 3 Plan of Buu Chau Hill at Tra Kieu. The black triangle locates the area excavated in 1990-92. Reproduced from Claeys 1928 by permission of the Director of the Ecole française d'Extreme Orient.
茶郎布召遗址示意图

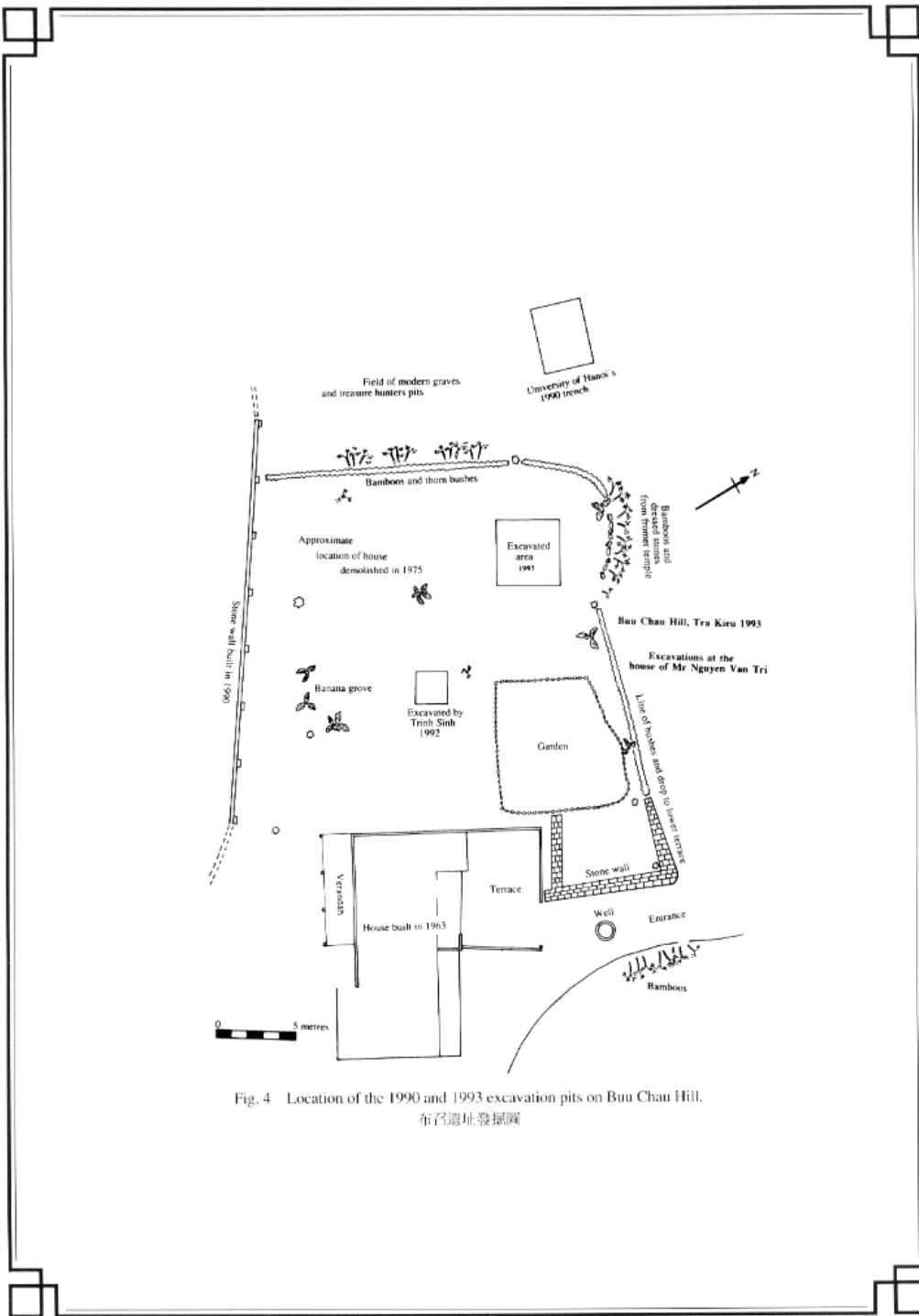


Fig. 4 Location of the 1990 and 1993 excavation pits on Buu Chau Hill.
布召遺址發掘圖

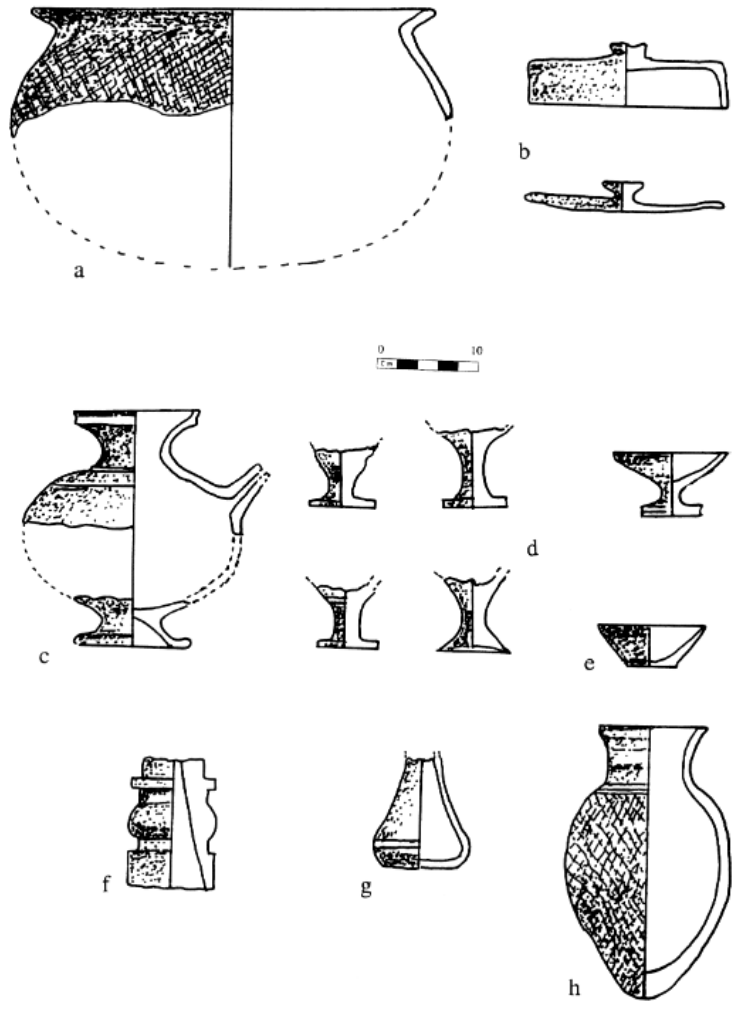


Fig. 5 Drawings of the main pottery types, adapted from Nguyen Chieu *et al.*, 1991, all drawn to the same scale.
 a) Cooking pot, cross-grooved on body b) lids c) Kendi d) pedestals and a pedestal bowl e) small basin
 f) part of an architectural ornament, perhaps a roof finial g) small flask or bottle h) ovoid jar.
 出土陶器種類

north of Vietnam, used such symbols to distinguish manufacturing stages or different craft activities. These signs are not only present on the Chinese influenced objects such as square stamped jars but also on Indian influenced artefacts such as the decorated end or eves tiles.

Spouted vessels or *kendis* (Fig. 5c)

There are 483 sherds of these (4% of total pottery) throughout the deposit and the *kendi* constitutes a distinctive pottery type at Tra Kieu and may include the earliest examples of this form in Southeast Asia. The fabric and colour is similar to that of the flat base jars and they were also wheel-thrown. *Kendi* rims are vertical, thick and some are grooved, they have high narrow necks and a spherical body. They have no handles but a high ring base and decorated with one or two incised parallel or wavy lines between the shoulder and body.

Bowls

There are a few bowls or dishes with large everted rims, short bodies and ring feet or flat bases (Fig. 5e)

Pedestals (Fig. 5d)

The 57 pedestals from bowls, dishes or footed cups were concentrated in Cultural Level II.

Bottles

These have high, narrow necks and flat, spreading bases (Fig. 5g). They are bright red in colour, made from a fine material, are decorated with double horizontal incised lines and may have been wheel thrown - Cultural Level II.

Lids or covers (Fig. 5b)

There were 204 sherds of pottery lids with central knobs found through both

cultural levels. Some are dish-shaped, some flat, and others have a turned-down outer rim; the last are usually decorated with concentric-circles on the upper surface.

Ovoid-based vessels (Fig. 5h)

This is a pottery type so far known only from Tra Kieu of which 2151 sherds (17% of the total) including two largely complete vessels were found. Virtually all of these were found in the lowest units of Cultural Level II. The reconstructed vessels are 28 cm high, have rims 18 cm in diameter, necks 6 cm high and 9 cm in diameter. They have slightly everted rims, narrow necks, curved bodies and pointed bases. Rims and necks are often thinner than the bodies and show evidence of paddle and anvil technique on the inside and have coarse cord-impressed decoration on the outside. Sherds of the ovoid jars are very thick, especially at the base. The fabric is coarse and grey-white in colour. Nguyen Chieu *et al.* speculate that this form may be derived from imported Classical amphorae.

Pottery box

A single example of what could be part of a small pottery box was found in spit 3 of the Cultural Level II.

Pottery blowpipes

Fragments of pottery tuyères were found in spits 11, 12, 13 together with iron slag and bronze waste. They are cylindrical in form, hollow, hand made and 6-7 cm in diameter with irregular walls. The fabric is hard and coarse with coarse sand temper.

“Pig’s tongue” pottery stove fragments

A number of stove fragments, very similar in shape to a pig’s tongue, were found, made of coarse but high-fired pottery.

Bricks

504 fragments of brick were recorded, concentrated from spits 8-14. They are mainly undecorated, about 20 cm wide, 10 cm thick and 40 cm long.

Tiles

The 3099 tile fragments were concentrated between spits 9-15. They are made of fine clay, highly fired, bright yellow or brown-red and could have been formed in wooden moulds. Most are curved, 30-50 cm long, semi-circular in section, 10-30 cm in diameter and 0.5-1.2 cm thick and narrow towards one end. On the upper (convex) surfaces parallel or diagonal grooved lines run along the length of the tiles. Some have fine cord-impressed patterns and some have marks, perhaps those of the makers. Among the tiles, we found some eves tiles decorated with human faces or Indian religious themes such as *kala* and *makara* (Fig.10b). Additionally 89 pieces of flat tiles were found in the upper layers of Cultural Level I. These are rectangular, but pointed at one end while the other end is turned down at a right-angle.

Miscellaneous pottery forms

Two broken portions of what seem to be lathe turned architectural roof-top decorations were found in spit 14 (Fig. 5f). One broken pottery object resembling a Han mirror was made from a fine yellow clay. There were also some glazed semi-ceramics of yet undetermined types and date in most layers of deposit.

Discussion and comparison of the pottery from Cultural Levels II and I

Nguyen Chieu and his colleagues report that the pottery from the two cultural levels differs to some extent in material, manufacturing technique and types.

However, some popular pottery types were found throughout the deposit. Some of the pottery from Level II, especially the cooking pots with plain everted rims, high stem bowls and dishes, shows affinities to that of the Sa Huynh culture. The pottery is simple in decoration with designs arising out of manufacturing techniques such as combing, grooving, paddle stamping, cord-impressing, incising and polishing. However the Tra Kieu pottery was mainly wheel-made and high-fired and while some Vietnamese archaeologists believe that this was already being made in the final stages of the Sa Huynh culture, the authors of the present paper have never seen high-fired wheel-made wares from Sa-Huynh sites other than a few flat-based, geometric stamped jars from Hau Xa 1 and Dong Na which we believe are Chinese in inspiration if not in manufacture.

Nguyen Chieu and his colleague suggest that the Cham people inherited their pottery making tradition from the Sa-Huynh people but had a taste for curvilinear rather than angular decoration and carinated pottery forms so dominant in Sa-Huynh pottery. They also point out that the coarse, cord-impressed ovoid vessels from the base of the deposit have so far only been discovered at Tra Kieu and have no antecedents in the Sa-Huynh or other Vietnamese ceramic traditions. These were found in clusters and in one place two largely complete vessels were found in a pit at the very base of the deposit with charcoal, animal bones and fragments of cooking pots, bowls and dishes suggesting that this was some form of burial or at least a ritual deposit.

The sherds of semi-stoneware jars with square or lozenge stamped patterns (as in Fig. 10c & 12) - an Eastern Han

characteristic - found in the lower part of Cultural Level I and upper Cultural Level II demonstrate only a little foreign influence. This is seen as consistent with the fact that Han dynasty rule below of Hai Van Pass, or even south of Ngang Pass in Vietnam existed only in name. In general Nguyen Chieu and his colleagues see the pottery from Cultural Level II at Tra Kieu as evidence "that the local people resisted foreign influences in order to affirm themselves as a new state".

In the upper part of the deposit (Cultural Level I) fine texture, well-oxidised bright red and yellow vessels were more common while the coarser fabrics were reduced in quantity or abandoned, showing that the Tra Kieu people had made technical progress in pottery making.

Although there are a lot of foreign influences in the pottery of Cultural Level I at Tra Kieu these are not imported items but rather provide evidence for cultural and technical exchanges between different communities, especially with China and India as Champa was well located on the main route between China and states in the West. Just as at Co Loa where the pottery contained much Han decoration but was produced by local kilns, a similar situation would have obtained at Tra Kieu.

In brief Nguyen Chieu *et al.* conclude their 1991 article by emphasising that Tra Kieu is an important site where the Sa-Huynh cultural tradition was succeeded directly by Cham culture; Sa Huynh culture thus was the basic foundation for Cham culture. As Ha Van Tan [1983: 49] pointed out "Sa Huynh people were the immediate origin of the people who built the Champa States"; with the basis of their state firmly

established the Champa people had the appropriate conditions to develop cultural exchanges, specially with the two strong states China and India and this enabled them to establish the splendid civilization of Champa.

The 1993 Joint Research Project at Tra Kieu

Following this summary of, and commentary on, the preliminary report of the 1990 University of Hanoi excavations, we present a brief preliminary account of the joint research project of 1993, and are able to add some information additional to that published in Yamagata and Glover 1994.

The Excavation

A grid of 8 x 4 m was laid out in a vegetable garden adjacent to the house of a local farmer (Fig. 4). The excavation area was reduced to 2 x 3 m in the lower levels so that we could reach the bottom of the 2.7 m thick cultural deposit. The upper half of the deposit (Layers 1 and 2 in Figs. 7-8) had been much disturbed by gardening and looting, however, Layers 3-6 below a partially surviving brick floor at about 1.3 m below the surface (Fig. 6) were relatively free of recent disturbances.

The excavation produced over 28,000 sherds and roof tile fragments and enormous quantities of brick rubble, which represents several building phases. In the lower deposit these were interspersed with thick layers of charcoal, the remains of structures burnt, levelled more or less *in situ*, and then built over. Among the tiles were many fragments of moulded eaves tiles depicting a variety of human faces (Fig. 9), some of which closely resemble those found by Janse [1951] at the Tam Tho kilns near Thanh Hoa (Fig. 10a).

At the very base of the trench, about 2.5 m below the surface, we encountered seven large natural quartzite boulders arranged in a line roughly east-west, resting on natural colluvial soil (Fig. 11). In the University of Hanoi's 1990 excavation pit, about 10 m northeast of our trench, a line of boulders was also found at the base although this is not discussed in the preliminary report which deals primarily with the pottery. We believe that these represent early terracing of the hill, either for building or agriculture.

The Pottery

Virtually all the pottery types described earlier from the 1990 excavations were found in 1993, although in different proportions. Layers 1 and 2 included about 200 sherds of Chinese Song glazed wares, a few Japanese, 17th century Imari wares, and some fairly recent Chinese and Vietnamese ceramics (Table 1) mixed with the numerous relatively low-fired local ceramics. The glazed wares were quite evenly divided between Layers 1 and 2. Below the brick floor (Feature 7), only one, probably Han, glazed stoneware sherd was found in Layer 5.⁽²⁾

Throughout the deposit, the assemblage of pottery was dominated by earthenwares of rather coarse paste, mainly cord-impressed, sometimes combed or grooved, but rarely with plain surfaces. Sherds of relatively fine and harder, unglazed, geometrically-stamped flat-based jars were also common and continued to the base of the deposit. The stamped patterns include squares, lozenges and chevrons (Fig.12). Besides these, there are fragments from spouted water pots (*kendis*), pedestal cups and bowls, small basins, round base cooking pots and lids. At the base of the deposit we also found many fragments of the thick,

coarse, paddle-stamped ovoid jars (Fig. 5h) as described above.

We should also mention the discovery of a single small dark grey sherd with lines of triangular impressions from Layer 6 at the base of the deposit (Fig.13). A field identification, later confirmed by mineralogical analyses in London, indicated that this might be a fragment of an Indo-Roman Rouletted Ware bowl, a ceramic type well known from sites such as Arikamedu in eastern India, dating to between the 3rd century BC. and 1st century AD. Similar sherds excavated at Sembiran in Bali have been shown to be Indian imports and others are known from disturbed burials in the Buni Complex near Jakarta in Java [Ardika and Bellwood 1991; Ardika *et al* 1993; Ardika ND].

Other artefacts were rare in the Buu Chau site but include one small gold bead; eleven small monochrome glass beads of the common Indo-Pacific Monochrome Drawn Bead category; one piece of a white-on-blue hollow glass "eye-bead"; fragments of dark blue glass which showed evidence of local glass working; fragments of immature cattle molars and decayed long bone fragments; four small pieces of bronze and one heavily corroded iron socketed tool; a lead ring; a coin of the early 19th century Vietnamese Emperor Gia Long; one baked clay pellet for the once-common Southeast Asian pellet bow; and many fragments of earthenware pottery stoves referred to as the pig's tongues stoves by Nguyen Chieu *et al* 1991.

Dating

We have three radiocarbon dates on charcoal from Layers 3, 5 and 6 in the lower part of the sequence. These are listed first by

the conventional radiocarbon age and then calibrated according to the Pretoria Calibration Procedure with a 2 sigma (95%) probability.

Layer 5, J4 (20-22): 1880 ± 60 BP (Beta-63507)
- cal. AD 75-225 with 95% probability.

Layer 3, J4 (15-16): 1720 ± 60 BP (Beta-63508)
- cal. AD 210-440 with 95% probability.

Layer 6, J5(25): 2150 ± 70 BP (Beta-74841)
- cal. BC 380-0 with 95% probability.

There is a small apparent reversal in the samples from Layers 3 and 5 which contain burnt wood from the same levelled building series, however, the dates virtually overlap at the 2 sigma calibration. These dates indicate that the structures should be dated to somewhere between the 1st - 5th centuries AD. Beta-74841 is a very small sample from clay in the basal Layer 6 collected close to the Rouletted Ware sherd and the 2 sigma calibrated age of 380 ± 0 BC is compatible with the known age of this pottery and gives an approximate age for the beginning of the Tra Kieu sequence.

Table: 2 glazed ceramics

布召出土釉器種類表

Table 2: Buu Chau Hill, 1993 - summary of glazed ceramics

Description	Layer 1	Layer 2	Layer 5	Total
South Chinese blue and white, c. 18th century	50	33		83
Recent Vietnamese blue and white	5	2		7
Modern Vietnamese polychrome	0	1		1
Other modern Vietnamese glazed ware	1	1		2
Recent Vietnamese or Chinese, paper stencilled ware	14	3		17
Japanese 17th century Imari ware	1	1		2
Fujian white ware bowl, Te Kua type, 13th-14th C	0	2		2
Southern Song - Yuan celadons, c. 12th-14th century	13	28		41
Northern Song, white ware, 10th-11th century	2	3		5
Chinese white or cream porcelain, not identifiable	2	3		5
Chinese cream glazed stoneware, not identifiable	3	4		7
Brown glaze Chinese Martaban-type jar	4	4		8
Other green glazed stoneware, not identifiable	11	4		15
Brown-green glazed stoneware, Han?	0	0	1	1
Unattributable glazed sherds	3	1		4
	-	-		
Totals	109	90	1	200

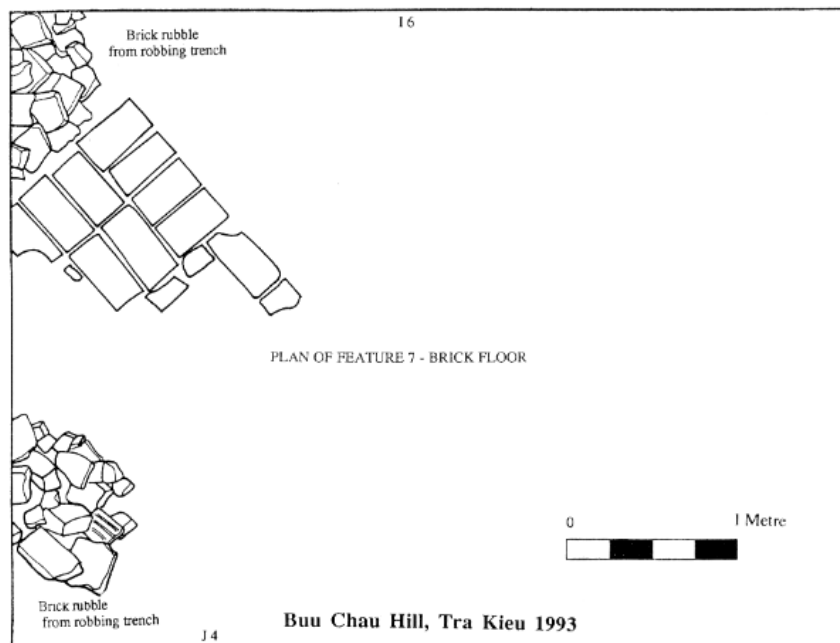
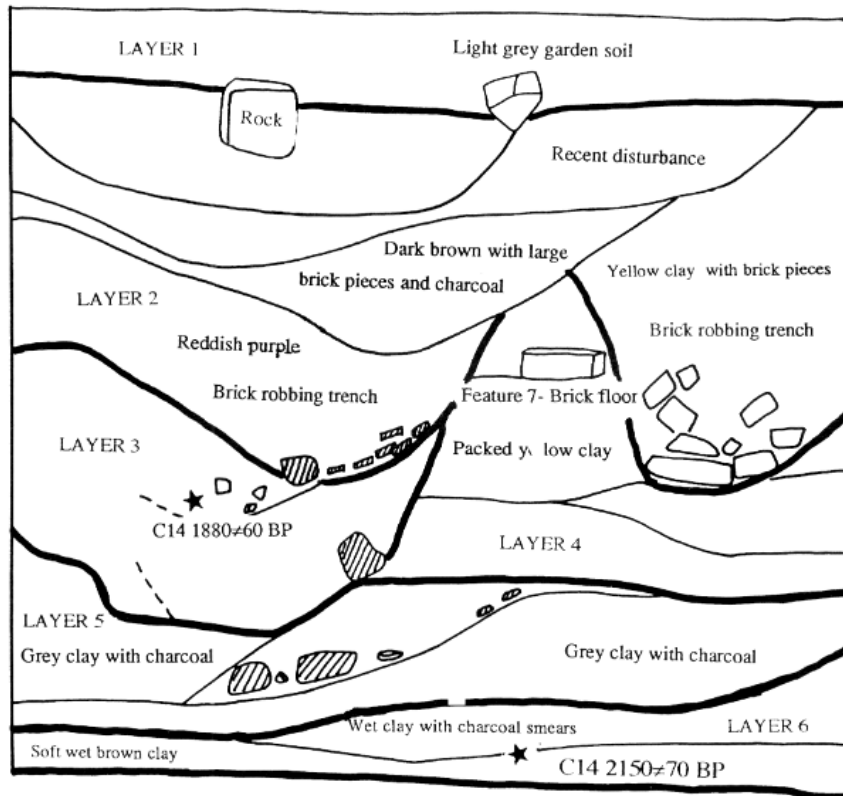


Fig. 6 Brick floor (Feature 7), partly *in situ* in the 1993 excavation trench.
 布召遺址碎磚示意圖

Garden surface in February 1993



Buu Chau Hill, Tra Kieu, 1993 **NORTHEAST SECTION J4-7**

Fig. 7 Northeast section of the 1993 excavation trench across squares J4-7.
布台東北部遺址示意圖

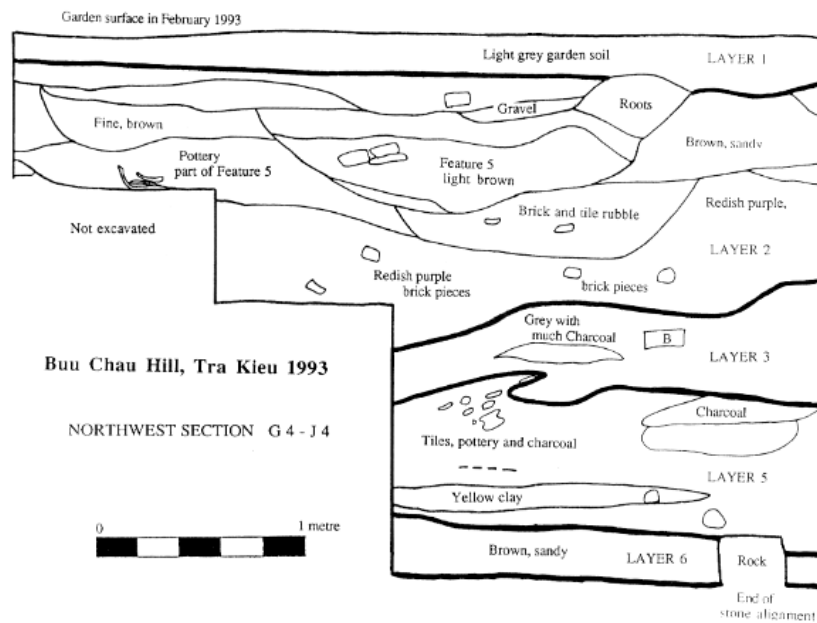


Fig. 8 Northwest section of the 1993 excavation trench across squares G-J 4.
 布仔西北部遺址示意圖



TK 93 Layer 1



TK 93 Layer 2



TK 93 Layer 3



TK 93 Layer 5



TK 93 Layer 3



TK 93 Layer 5 and 6

Fig. 9 Eyes tiles decorated with human faces from the 1993 excavations at Tra Kieu. Drawings by William Southworth.
茶邱出土人面紋瓦磚



Fig. 10a eaves tile decorated with human face from the 1937 excavation by Olav Janse at the Han period Tam Tho kilns in Thanh Hoa Province, Vietnam.

越南漢代陶窯出土的人面紋瓦磚



Fig. 10b Eaves tiles from Tra Kieu in the collection of Father Antoine Nguyen Tang, Danang Cathedral.
茶師出土瓦磚

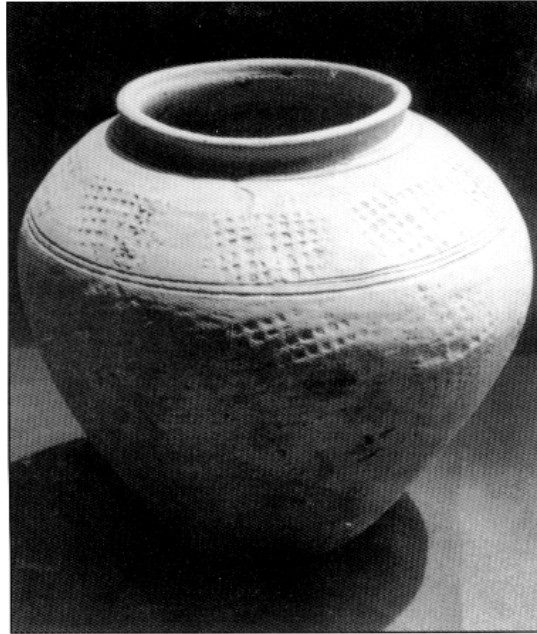
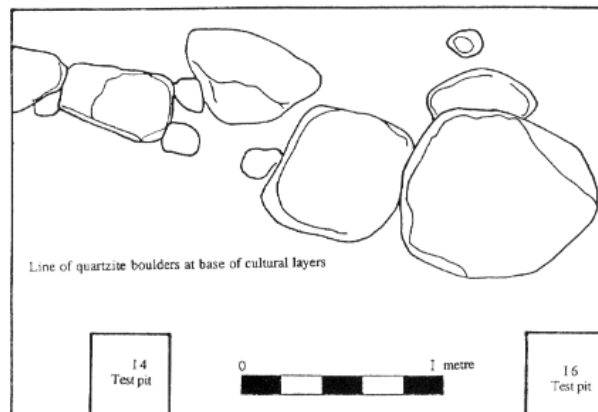


Fig. 10c Typical Chinese-style flat base jar with geometric paddle stamping from Tra Kieu, Church Collection.
茶邱出土印紋陶罐



Buu Chau Hill, Tra Kieu 1993

Fig. 11 Line of quartzite boulders at the base of the 1993 excavation trench.
布召遺址石英岩塊示意圖

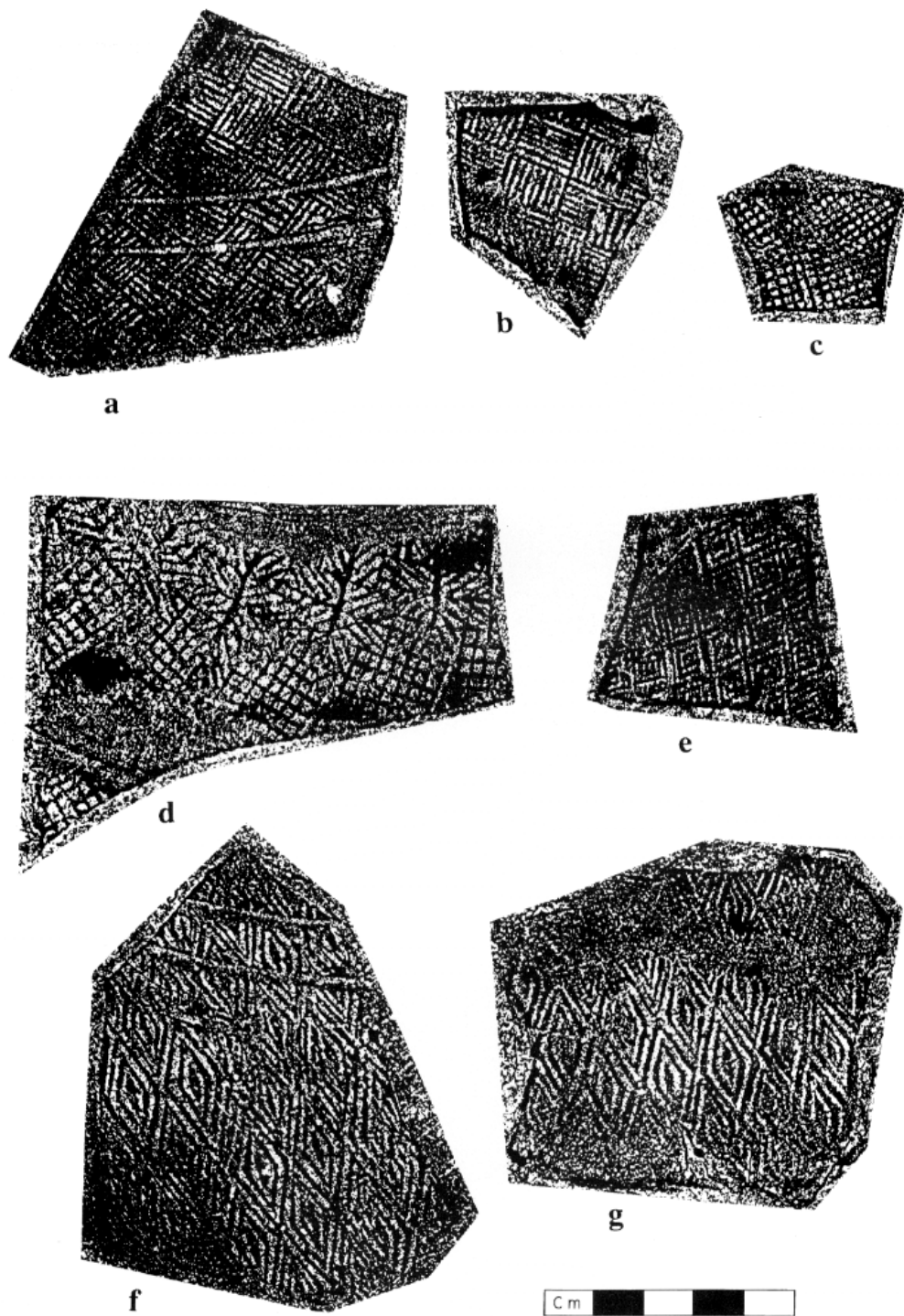


Fig. 12 Geometric stamped designs on high-fired, flat based jars excavated at Tra Kieu 1993.
 a-b) basket design, Layers 4 and 6
 c) square stamping, Layer 2
 d) herring-bone design, Layer 3
 e-g) lozenge designs, Layers 2-6

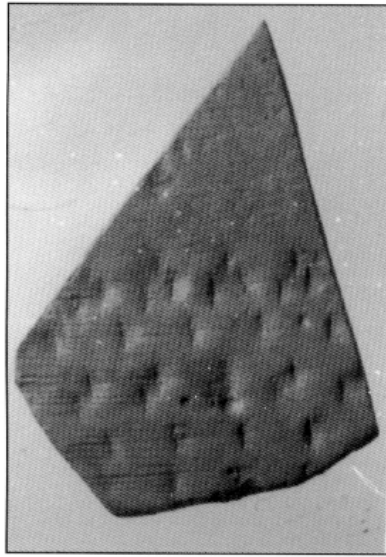


Fig. 13 Indo-Roman Rouletted Ware sherd, from Layer 6 in the 1993 excavations at Tra Kieu.
茶邱出土帶東印度羅馬風格的陶片

Ceramic Comparisons

The geometric stamped sherds and some of the decorated eaves tiles from Tra Kieu show a striking similarity to material from the Han brick tombs at Lac Truong and sherds from the contemporary Tam Tho kilns in Thanh Hoa province excavated by Olov Janse in the 1930s, and this pottery and roof building style is typically Chinese. In September 1994 we revisited the Tam Tho kilns and collected sherds. Prior's mineralogical analyses should answer the question of whether any of the Buu Chau pottery or tiles were made in these kilns. If they were not, we must consider the possibility that the stamped pottery and roof tiles from Buu Chau were made at yet undiscovered kilns closer to Tra Kieu. This would be compatible with the suggestions made by Nguyen Chieu *et al.* Whatever the results, the ceramic parallels and radiocarbon dates show that the early levels at Buu Chau date from the early centuries of the Christian era and shows a strong Han Chinese as well as some Indian influences.

Han and Cham in Central Vietnam

According to Chinese historical sources the plains of Bac Bo were absorbed into the expanding Han Empire in 111 BC and that in 3 BC parts of Central Vietnam, perhaps including the modern Quangnam-Danang province, were incorporated into the Rinan military commandery. In the 1st and 2nd centuries AD, however, rebellions by the local inhabitants made the Chinese presence in the south difficult to sustain and following a major uprising between AD 190-193 the southern border of the empire was stabilised around the Ca River near the modern-day town of Vinh. Further south a local ruler Kiu Lien established an independent principality which was called Linyi in the Chinese annals of the Six

Dynasties, and is generally identified by recent historians as one of the kingdoms of Champa. Although often in conflict with the Chinese, Linyi maintained diplomatic relations with the Chinese court until the mid 8th century. This scenario is more or less that first proposed by Arousseau [1914] but other commentators notably Stein [1947-9], have argued that the Han never controlled the regions south of the Ca River and that Rinan lay further north.

Summary

Taking into account of the three radiocarbon dates, the presence of an Indian Rouletted Ware sherd at the base of the site, and Han-style stamped pottery and decorated tiles of the early centuries of the Christian era, we are close to identifying at Buu Chau Hill, Tra Kieu, the "interface" between the prehistoric Sa-Huynh culture, early "Indian" contacts, the Han expansion into Central Vietnam, and the early Cham state of Linyi even if we do not yet fully understand the relationships between them.

In contrast to the opinions of some of the Vietnamese researchers we find it difficult to recognise any obvious Sa-Huynh influence in the earliest pottery excavated at Buu Chau hill, however it is clear that late Sa-Huynh sites such as Hau Xa are contemporary with the early levels at Buu Chau and there is no room for an intervening cultural tradition between Sa-Huynh and Cham. Rather we believe that the transformation of Sa-Huynh to Cham was rapid and revolutionary as the small-scale chiefly village societies of the late prehistoric period were incorporated into networks of trade and exchange extending from the Mediterranean via India to China enabling village leaders to expand their spheres of influence into kingdoms

supported by new forms of political and religious expression provided by India.

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Notes

- (1) The report on the 1990 Vietnamese excavations [Nguyen Chieu *et al.* 1991] was translated by Dr Nguyen Thi Kim Dung and revised in Hanoi in August 1994 by Glover in consultation with Dr N. K. Dung and Dr Trinh Sinh. It is abbreviated and interpreted here by the first of the present authors in the light of discussions with Dr Lam Thi Muy Dung and after we had seen the collections excavated in 1990 in the

Quangnam-Danang Provincial Museum and at the Cultural Office of Duy Xuyen District in September 1994.

- (2) The identification of the glazed ceramics excavated at Buu Chau in 1993 were made in collaboration with Professor Gakuji Hasebe, Director of the Idemitsu Museum of Art, Professor Tadashi Nishitani of Kyushu University, Dr Hiroko Nishida, Curator of the Nezu Institute of Fine Arts, Professor Shiro Momoki of Osaka University, Mr Hidefumi Ogawa of Kokushikan University and Mr Trinh Cao Tuong, Head of the Historical Archaeology Section of the Institute of Archaeology in Hanoi. We are very grateful for their help with this material.

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占族文化的起源及從1990與1993年茶 邱遺址的發掘探究中、印及本土文化 對越南中部的影響

Ian C. Glover 及 Mariko Yamagata

【摘要】

茶邱(Tra Kieu)位於越南中部，公元六世紀以後有一段很長的時間是韃靼占族(Cham)王國其中一個小國善見城 Amaravati 的首府所在地，而與印度文化淵源甚深的占族文化是公元五至十五世紀東南亞大陸的重要文化，印支半島的宗教、文化與藝術受其影響甚大。1990與1993年，考古學家先後在茶邱展開勘察和挖掘，欲找出占族文化與史前晚期之鐵器時代沙黃(Sa-Huynh)文化的關係。

沙黃位於廣義省臨海地區，典型器物為一種作燻器用的大型薄身帶蓋陶甕，此外尚有青銅及鐵器出土，亦發現中國漢代的錢幣。早期法國考古學者認為此文化與占族文化各自獨立，互不相干。然據近年越南考古學家研究所得，沙黃文化發展至公元二世紀時，隨著與印度或其他印度化地區的貿易交往而逐漸演為占族文化，由是二者的陶器風格明顯接近。

1990年，考古學者在茶邱的布召遺址發現

兩個文化層，藏有大量陶片及瓦片，顯示陶器用料、類型與製作技術均豐富多姿。陶器多為輪製，火候高。部份下文化層出土的陶器與沙黃文化的陶製品甚為相似。占族文化基本上繼承了沙黃文化的製陶傳統，只是少了稜角突線而多了弧形紋飾。一些陶罐肩部刻有一至兩條橫紋，相信是占族人用以標示製作程序的代號。從部份陶瓶的型制更可以見到古羅馬尖底雙耳瓶的影子。一些陶罐上的方格或菱格印紋隱約透著東漢紋飾風格。1993年發掘得的陶片數目更多，陶器種類與先前所得分別不大，只多了些中國宋代至清代的陶瓷器及數件十七世紀日本的伊萬里燒瓷器。還有一塊帶輪壓紋飾的陶碗碎片，與東印度出土的羅馬風格輪壓紋陶器甚為相似。

經碳十四證實，布召(Buu Chau)遺址的最早年代為公元一世紀。由於漢代時越南北部曾歸入中國版圖，又與印度有貿易交往，故受此兩大文明古國影響甚鉅。