

Similarities and Differences between the Ceramic of Phung Nguyen Period with Antique Ceramic in Southeast Asia and South China Under the Art Insight

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Abstract: *One of the important technical and aesthetic achievements of prehistoric people is pottery, in which, design is an important proof prove their creative ability. Through the design of pottery, it is possible to confirm the multi - dimensional cultural exchange between the Phung Nguyen period in North Vietnam with Southeast Asia and South China. The problem of studying pottery designs is based on archaeological artifacts that appeared mostly in Southeast Asia and South China. It proved the similarities and differences in the levels and techniques of the prehistoric agricultural inhabitants of Southeast Asia and South China. The purpose of this study is to compare the similarities and differences between the designs of some Phung Nguyen ceramics in North Vietnam and ceramics dating back to the same period in Southeast Asia and South China to find out the relationship, cultural exchange, and uniqueness are expressed through the design and technique of this object.*

Keywords: Pottery, style, similarity, art, Phung Nguyen

1. Introduction

Since BC, Asia was formed by many countries, many peoples with diverse cultures, in which each nation has its own artistic identity. However, are some countries that influenced and interact with each other stemming from beliefs, immigration, and international sea trade, which is most evident through pottery. Pottery became a familiar object of primitive people. Beginning around 5.000 to 3.500 years ago, North Vietnam, China, and Southeast Asia entered the Late Neolithic period. In that context, each country has its own typical ancient ceramic culture, in North Vietnam, there are Phung Nguyen, Dong Dau, Go Mun, Sa Huynh, Hoa Loc, and Dong Son...In South China, there is an ancient pottery culture of Nguong Thieu, Ha Mau Do, Ma Gia Bang, and Luong Chu...Southeast Asia has an ancient pottery culture of Khok Phanom Di, Ban Chiang, Phi Mai... However, there are very few comparative studies between Vietnam's ancient pottery (represented by the Phung Nguyen period) and the ancient ceramics of Southeast Asia and South China from the perspective of art.

The question is: What styles of Phung Nguyen pottery are related to ancient Southeast Asia and Southern Chinese pottery? What is their special feature? What are the similarities and differences in pottery styles as well as our diverse interrelationships in primitive times in different regions in this article, from the perspective of art, by comparing the styles of Phung Nguyen pottery with ancient pottery in Southeast Asia and South China, we want to identify the above issues?

2. Research Methods

Document research on the similarities between Phung Nguyen pottery and the North Vietnamese ceramic design in

Southeast Asia and South China are carried out on a comparison basis of the relics displayed at the museum, an image in recent documents, books, and magazines.

Observations of ceramics: the study team has conducted observations, compared to the original ceramics to find parallels, the pattern of design to conclusions.

Empirical observation: the study team conducted a primitive ceramics study displayed at the Museum of Hung Vuong, Museum of historic monuments, Vietnam Museum of history, the Museum of Hanoi, the Museum of Chimei (Taiwan) to find similarities and differences in these times.

3. Results and Discussions

3.1. Some of Phung Nguyen's ceramic ceramics, East Asian ceramic ceramics, and South China

3.1.1. Find out about the Phung Nguyen pottery period

Phung Nguyen pottery is considered a typical category for Vietnam's primitive period, excavated in Phung Nguyen, Kinh Ke commune, Lam Thao district, Phu Tho province Phung Nguyen culture is classified as the golden age. Due to the need for life to motivate Phung Nguyen to use pottery to contain, food storage, divided into three stages:

The first stage of Phung Nguyen: The raw material used to make pottery is very fine clay. The Phung Nguyen people mainly create ceramics of small and compact size such as bowls, cups, trays...with round bottom or flat bottom with base, with slanted mouth or flared mouth.

The middle period of Phung Nguyen: The raw material used to make pottery is less fine clay. Smaller - sized ceramics were gradually phased out, replaced by medium - sized ones.

The Final stage of Phung Nguyen: At this stage, pottery made a different step compared to the previous two periods. The material used to make pottery has appeared, which is clay mixed with crushed mollusk shells to create porosity for ceramics.

3.1.2 A little about ancient pottery in Southeast Asia

First of all, geographically, Southeast Asia consists of two areas: the islands of Malaysia, Indonesia, Singapore, Philippines, East Timor, Brunei, and the continental region includes countries: Thailand, Cambodia, Laos, Myanmar. Due to the origin of the original ceramic ceramics, the article only found the majority of southeast Asia. In the southeast Asia area of the East Asia region, the first dense ceramic areas with the main characteristics are molded by hand, with a rounded bottom, sharp bottom, and bottom.

The pottery of the Yingpu site (Taiwan) is made of iron - poor clay, the surface of the ceramic is smoothed to a glossy black by the craftsman, and the patterns are geometric shapes decorated on ceramic parts. Pottery at the Ban Chiang site, Udon Thani, Northeast Thailand (2.000 - 500 BC) is shown by the craftsman painted in red - brown, black on a yellow or ivory - white background. The pattern painted on the ceramic is engraved with lines and soft curves. The Khok Phanom Di (Thailand) culture, which existed around 2400 - 2000 BC, is considered the center of primitive pottery production in Southeast Asia with many diverse and rich designs. The outside is polished and polished by the worker before firing. The theme of decorative patterns is mainly geometric, period with straight lines, carefully curved, detailed, and quite clear.

3.1.3. A little about ancient South China

Pottery Primitive Chinese ceramic civilization is divided into 2 types, colored ceramic, and black ceramic. The South China region (including the provinces of Zhejiang, Fujian, Jiangxi, Yunnan) is along and wide strip running parallel to the coast, close to the Vietnamese border. Ancient South China ceramics in the early period were mainly colored ceramics, with a typical representative being Nguong Thieu pottery (about 5.000 - 3.000 years old). The shaping is focused by the craftsman by practicality and aesthetics.

About 10.000 years ago to 7.000 years ago, ceramics were mainly containers and cooking utensils with a bottom or flat bottom. About 7.000 to 5.000 years ago, pottery changed with the appearance of a pedestal, three - legged, and pointed - bottomed objects. Pottery at the Ban Pha site (6.800 - 6.300 years, Xian - Shaanxi), outside there are black ceramics found at the site of Ha Mau Do (5.000 - 4.500 BC), Ma Gia Bang (5.000 - 3.000 BC), Dai Van Khau pottery (4.300 - 2.400 BC) and Luong Chu pottery (3.400 - 2250 BC).

This is a ceramic made from high - quality iron - poor mud, thin - walled, polished surface and decorated with continuous winding curves, strict lines, squares, circles, carved holes. Orderly and very disciplined in favor of reason. In short, the ancient ceramic shaping technique of South China is performed on the turntable and rolling pin.

3.2. Similarities and differences in the design of pottery in the Phung Nguyen period, ancient pottery in Southeast Asia and South China

Pottery is created from the material and spiritual life of the original inhabitants. They have designed ceramic utensils and items to serve the needs of daily life. These ceramic designs are mainly adapted from basic geometric shapes such as spheres, cylinders cubes, triangles.

It is the design of daily life items that until today, they have almost not changed too much. The original workers when making pottery paid attention to creating many balanced and solid shapes. Natural fruits and vegetables appear frequently in the daily life of primitive people such as onions, gourds, squash, grapefruit, oranges, watermelons...are suggestions for the craftsman to transform into ceramic designs. It is the process of drawing from life experience over many generations, or maybe longer than before.

In the product creation process, the manipulation of styling usually starts from the bottom, followed by the body, neck, and finally the mouth of the product. Depending on the size and features of use, primitive ceramics have different ways of creating designs, however, in general, they are all made from basic blocks: sphere, cylinder, and vase...and then transform into countless other blocks.

3.2.1. Similarities in styles of pottery in the Phung Nguyen period, ancient pottery in Southeast Asia and South China

About the style of pottery in the Phung Nguyen period with ancient pottery in Southeast Asia

According to comparative research, the designs of Phung Nguyen pottery have some similarities with those at Phimai and Non - Nok Tha sites: The vases are beautifully made with a relatively wide mouth and neck shape, short waist, bulging shoulders tapering to the soles. In addition, most of the kettles are made by a flared mouth, a cylindrical waist, a spherical body, and a flat bottom. The Khok Phanom Di bowl has a wide upwards, gradually decreasing to the bottom, the bottom is flat like Phung Nguyen. The LoSoShing (HongKong) bowl is shaped like a cupped mouth, which low legs, wide sole, similar to the design of Phung Nguyen's bowl.

One thing of interest is that some designs of Phung Nguyen pot are relatively close to the Ban Chiang pottery pot in that: wide flared mouth, tight neck, flat body, and round bottom. It is most likely through the great contacts in the history of migration of the inhabitants of the earlier Pacific islands that are responsible for the presence of some ceramic styles throughout Southeast Asia.

About the style of pottery of the Phung Nguyen period with ancient South China pottery

The similarity in style of Phung Nguyen pottery with prehistoric pottery, the early history of Southern China is mainly determined by the fact that the products are all made on a turntable, which makes it easy to shape ceramics. Easy, easy to adjust at the mouth, neck, body, and base. All forms of pottery work from bottom to top, from bottom to body to

neck, neck, retracting, or expanding into the mouth. In general, the pottery of the Phung Nguyen period and the ancient South Chinese ceramics are shaped with 3 main parts: a flared mouth (to make it easier to put things in) or a small part (for drinking), a narrow neck (for easy handling), the body is usually rounded (to accommodate), the bottom is flat or round with or without a base. In terms of styling techniques, craftsmen in these regions apply techniques such as beating tables, millet, rolling mills to create a thin, regular thickness for the design, which makes the product more accurate and creates a variety of shapes. The bowl of Xom Ren (Phung Nguyen) has tall, slender legs similar to the Tien Dau Linh bowl.

3.2.2. Differences in styles of pottery in the Phung Nguyen period, ancient pottery in Southeast Asia and South China

The design of Phung Nguyen pottery compared to the primitive ceramics of Southeast Asia and South China are all exploited from basic blocks found in nature, however, they have a distinct characteristic, clearly showing cultural characteristics regions.

About the style of Phung Nguyen pottery with ancient Southeast Asian ceramics

Pottery in Southeast Asia and Phung Nguyen has distinctive features that are easy to identify, the main difference being the mouth, body, and base. With Ban Chiang ceramic vase, the mouth is slightly cupped, the body is cylindrical, the middle part of the fontanel is tilted to create a line and then straight to the bottom. The bottom is smaller than the mouth, the shape of this vase is different from the designs of Phung Nguyen ceramics. In addition, the Ban Chiang site also has a ceramics vase with a wide flared mouth, a slim egg - shaped body to the bottom, a high base with a slightly flared rim, and a deep concave. This style does not appear in Phung Nguyen pottery. At the Non - Nok Tha site, some ceramic posts are shaped with a wide mouth tied at the neck, the body is divided into two parts, the upper part is slightly curved, the bottom, is bulging and the base is round, which is different from the Phung Nguyen pot. The body is round and flattened, the mouth is wide. Khok Phanom Di ceramic vase is shaped like a small, slightly flared mouth, straight neck, bulging body to the bottom, flat base completely engraved with the style of Phung Nguyen vase with flared mouth, tight neck, bulging body, and tapering to the bottom. Through a thorough and thorough study of the designs of Phung Nguyen pottery, there is a basis for comparison and comparison with other types of pottery to highlight the characteristics and value of this type of pottery.

About the style of Phung Nguyen pottery with ancient South Chinese ceramics

The difference in the design of Phung Nguyen ceramics compared to the designs of South Chinese ceramics is in the product characteristics. The Ban Pha relic ceramic pot has a flat body, a wide mouth, and a round bottom, similar to the Phung Nguyen ceramic pot, but the size is larger and wider. Some designs of Phung Nguyen ceramics pots favor round bottoms, flat bottoms without the appearance of three - legged pottery shapes (or used to heat food) as in the regions

of Ha Mau Do culture. NguongThieu culture ceramics have mainly round bottoms, pointed bottoms, and flat bottoms. Pottery in Ma Gia Dieu culture is characterized by wide mouth vases, a tall standing neck, wide bulging body two ears in the middle of the abdomen, some small bottom vases, pointed mouth with two ears in the Phung Nguyen period. Dai Van Khau ceramic vase has 3 pointed legs, a bulging body, a high neck, flared mouth like an owl with one head, and 3 bodies, this category is not found in Phung Nguyen pottery. Dam Thach Son bowl has a flared mouth, wall, different from Phung Nguyen's cupped mouth, slender shape, thin wall. Ancient ceramics Luong Chu culture appears to have a warm design with a wide, wide mouth, tilted to one side, which looks quite fancy, but in Phung Nguyen pottery, it does not have this shape. Ancient ceramics of Luong Chu culture appear to have a warm design with a wide, wide mouth, tilted to one side, which looks quite fancy, but in Phung Nguyen pottery, it does not have this shape. In addition, ancient ceramics in Ma Gia Dieu, Ha Mau Do also use rolling pins to shape the body, so the thickness is very accurate and regular. Unlike Phung Nguyen pottery, which only uses hands to shape ceramics on the turntable, more or less the body of the ceramic has thick and uneven places.

Thus, it is clear that the origin of the primitive ceramic design in the above regions is the imitation of blocks in nature, from Phung Nguyen pottery spread in Southeast Asia and South China, which shows that they have a relationship in shaping and the exchange of ceramics as well as textures between cultures in the region. In short, the same similarities simulate blocks in nature, but when they come to the locality, they have different features. It can be seen that the design of pottery in the different archaeological sites of the Prehistoric period is not a coincidence, but a manifestation of culture among population groups and clans. It reflects the multidimensional kinship relationship between the prehistoric clans. Through a thorough and thorough study of the designs of Phung Nguyen pottery, there is a basis for comparison and comparison with other types of pottery to highlight the characteristics and value of this type of pottery.

4. Conclusion

The similarities and differences in style of Phung Nguyen pottery with those of South China and Southeast Asia further confirm that in prehistoric times there was a close exchange between ethnic groups tight. Through the identification of designs, it can be seen that the pottery of Phung Nguyen archaeological sites, Southeast Asia and South China is not a coincidence, but it is the expression of cultural characteristics between the two population groups and clans. It reflects the multi - dimensional relationship, the interaction between the primitive clans.

- 1) The technical level of the potters Phung Nguyen, Southeast Asia, and South China represents a process of development and perfection over time through the accumulation of experience in working life, in the morning created regularly, therefore, ceramic designs are often simple, close, and highly stylized.
- 2) The value of pottery designs of the Phung Nguyen people, Southeast Asia and South China is the clearest evidence of their talent and taste in shaping specific

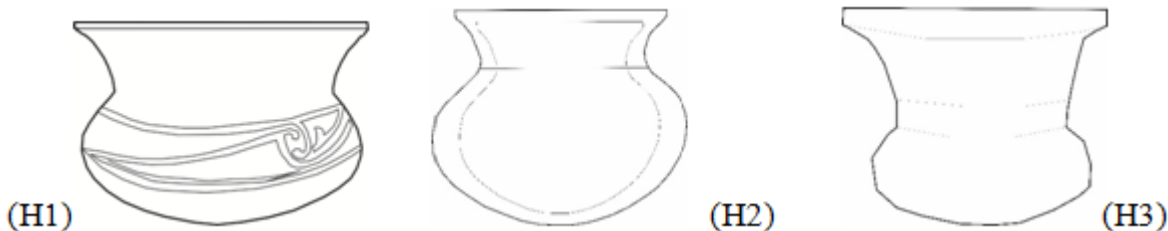
objects according to the tendency to exploit shapes. Basically, to achieve the main goal of serving daily life and beautifying objects, gradually moving towards ceramic products with the element of an independent work of art.

3) The similar elements on the ceramics in the above area are clear designs, sharp lines, regular thick and thin ceramic walls, delicate, flexible, balanced, and harmonious proportions of parts. The style of Phung Nguyen pottery, Southeast Asia and South China, can see the similarity in a visual language in these regions. From the data on fine arts as presented above, it can be affirmed that, in the primitive period, the acculturation of cultural and visual arts flows between Phung Nguyen pottery and ceramics in Southeast Asia and Southeast East China has had a close relationship, which is an important premise for the development of ceramic art in these regions in later stages.

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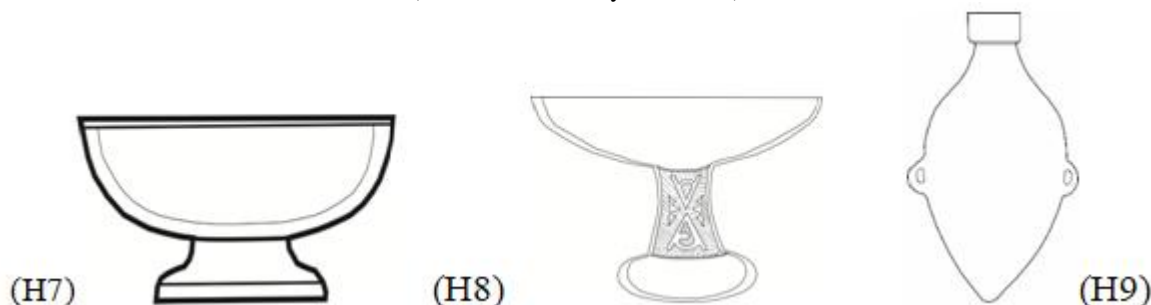
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Phùng Nguyên ceramic pot (H1), Ban Chiang ceramic pot (H2)
 Non Nok Tha ceramic pot (H3)
 (Sources: Drawn by the writer)



Phung Nguyen ceramic vase (H4); Đại Văn Khẩu ceramic vase (H5)
 Ngưỡng Thiều ceramic vase (H6)
 (Sources: Drawn by the writer)



LoSo Shing bowl (H7), Phùng Nguyên bowl (H8) Bán Pha double loops (H9)
 (Sources: Drawn by the writer)