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of the state of the working class in England played the important role in the formation of his social thought. The writer will discuss this topic in this essay.

In the middle of the 19th century, the Benthamism was reigning over the minds of English people. According to Bentham's opinion, man is a pleasure and pain measuring machine, and Laissez-Fair is the best way to realize the social welfare, that is, the greatest happiness of the greatest number. It may be safely said that he agreed with Adam Smith in this point. His opinion won the acceptance among the people in the early 19th century, when the Industrial Revolution was going on.

But in the middle of that century, when the Industrial Revolution came to the end, and the labour problems were becoming serious, it was made use of by industrial bourgeoisie to justify their selfish pursuit of profit. It is at that time that he came into contact with Benthamism.

He attacked it in favour of the working-class on the ground that the anarchy of his days was the result of the realization of industrial rights and freedom, which was aimed at by ideologists of the French Revolution and their followers, that is Bentham or the orthodox school of economists, like Adam Smith and Ricardo. The theory of individual rights and freedom brought about wars of gold and cunning among people. Thus the fellow country-men became brothers in name but enemies in fact. He asserted that the insistence on the human duties, not on the human rights, was indispensable to improve this anarchical condition and that the principle of Laissez-Fair should be rejected and the principle of Association should be maintained.

Although the writer does not deny Bentham's historical role in destroying the society founded upon the privileges, organized for the monopoly of enjoyment by the aristocratic minority, he cannot but accept the fact that Bentham failed in laying the foundations of the future society.

Therefore the writer may conclude that Mazzini was not only one of these nationalists making efforts to accomplish the unification of Italy, but also, like Coleridge and Carlyle, one of the critics of Benthamism in the middle of the 19th century.

II

## A Tentative Theory on the Origin of the Dongson Bronze Culture

Masashi CHIKAMORI

The archaeologists have shown the great interest toward the problem of the origin of the Dongson bronze culture, especially

that of the bronze drum, its characteristic remain. But, even now, they differ in opinion as to the date and place of the origin of this culture. The writer tries to discuss this problem in the relation to the ceramic complex which prevailed in this area before the Dongson bronze culture.

The ceramics from the Dongson bronze culture sites can be divided into two different main types.

Type 1: They are simple potteries and often badly baked, usually dark red. The surfaces of almost of them are covered with the impression of the strings or cord-marked.

Type 2: These ceramics have the geometrical impressed patterns on the greater part of outer surface. The surface treatment is fine. The globular or cylindrical vases with flat bottom represent its principal forms.

The type 1 potteries resemble to those from Da-But shell-mound, Bau Tro site, Sa Huynh site in Viet Nam and Lanma island site in South China, all of which belong to the late neolithic or neolithic culture. The type 2 potteries, closely similar to those frequently found in the brick tombs and kilns, belong to the category of the Stamped-pattern pottery complex which spreads from south bank of the lower Yangtze to the Southeast Asia along the coast of the South China sea.

Probably, the writer supposes, the Dongson bronze culture has an intimate relation with the Type 2 pottery or the Stamped pattern pottery complex and the origin of the Dongson bronze culture can be sought for in the process of development of the Stamped pattern pottery complex. The Stamped pattern pottery culture in the Si-kiang delta around Canton and Tonking delta area accepted one type of the Ch'u bronze culture in Hu-Nan, the central China, in the 4th or 3rd centuries B. C. The Ch'u bronze culture, passing over the Nan-Ling, came into contact with the Stamped pattern pottery culture in the Si-kiang basin and extended itself to the Tonking delta.

This cultural adaptation of the bronze culture to the South China seacoast and its acculturation play the important role in the origin of the Dongson bronze culture. Therefore, the writer may conclude that the Dongson bronze culture originate in the process of expansion of the Chinese bronze culture to the south. More exactly, it is an adapted pattern of the bronze culture, not Chinese bronze culture itself.