

83. BOWL

Tran dynasty, 13th–14th century
Stoneware with brown glaze, H: 4.4 cm × D: 16.5 cm
Museum of Vietnamese History, Ho Chi Minh City, BTL5 1439

84. BOWL

Ly dynasty, 11th–13th century
Stoneware with brown glaze, H: 3.4 cm × D: 14.1 cm
National Museum of Vietnamese History, Ha Noi, LSB 1193

83. A rich, iron-oxide brown glaze was a favorite of the Vietnamese potter during the Ly and Tran periods. It has been suggested that brown wares were favored for Buddhist purposes.¹³ These brown-glazed vessels share many of the designs seen on Vietnamese celadons. Raised lines ending at the scalloped lip of this dish divide it into six segments, a division reiterated in the six-petal raised flower impressed in a circle in the center of the bowl. The northern Vietnamese potters were able to achieve a rich, brown glaze, and although somewhat thinly applied here, as evidenced by the buff body that shows through, the glaze has adhered well. There is a dash of brown iron-oxide wash on the base, a distinguishing characteristic that first appears in the thirteenth century.

LITERATURE

Museum of Vietnamese History, Ho Chi Minh City, *Vietnamese Ceramics in the Museum of Vietnamese History, Ho Chi Minh City, 1998*.

84. Ceramics with molded decoration became popular in China by the thirteenth century, and during the thirteenth and fourteenth centuries, the Vietnamese favored this technique. The molding of this shallow dish seems to incorporate two quite different designs: a lotus pod in the base, and a floral motif combined with a vine around the cavetto. Eight sections of floral motif are divided one from the other by raised lines, also molded.

The delicate scalloped edge and the rich brown of the glaze make this shallow dish particularly appealing, though the four spur marks on the interior base seem a distraction on an otherwise carefully conceived vessel. For firing, the Vietnamese used clay discs with pointed supports, although from the fourteenth century on, they also used an unglazed stacking ring. This less-invasive method of separating the ceramics in the kiln, however, did not put an end to the use of pointed supports, and the two methods coexisted.

