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See Kerry Nguyen-Long in this volume, p. 255, and Bui Minh Tri, "Do gom trong Hoang thanh Thang Long," in *Hoang thanh Thang Long phat hien khao co hoc* (n.p.: Dac san Xua & Nay, n.d.), 91.

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John Guy, "The Vietnamese Wall Tiles of Majapahit," in *Transactions of the Oriental Ceramic Society* 53 (1988–89): 27–46; see also Bui and Nguyen-Long, *Vietnamese Blue and White Ceramics*, 179.

29

Kerry Nguyen-Long in this volume, p. 256, and Colomban, G. Sagan, L.Q. Quy, N.Q. Liem, and L. Mazerolles, "Vietnamese (15th-century) Blue-and-White *Tam Thai* and Lustre Porcelains/Stonewares: Glaze Composition and Decoration Techniques," *Archaeometry* 46 (2004): 125–36.

### 86k. BLUE EWER

Cu Lao Cham shipwreck, late 15th century

Chu Dau kiln, stoneware, H: 24.2 cm × W: 12.1 cm × D: 11.5 cm

Museum of Vietnamese History, Ho Chi Minh City, BTLS 16997

### 86l. OVERGLAZE CHARGER

Cu Lao Cham shipwreck, late 15th century

Stoneware, D: 34.2 cm

National Museum of Vietnamese History, Ha Noi, LSb 24384

86k. The potters who created this type of vessel appear to have been looking at West Asian prototypes, possibly of metal. As Kerry Nguyen-Long has indicated in her essay in this volume, knowledge of West Asian taste existed, as West Asian ceramics of other types were discovered at the northern Vietnamese kiln of Ba Dinh.<sup>27</sup> The practice of fabricating ceramics for a specific market existed in both Southeast Asia and China, the charger (cat. nos. 86j and 86l) being an obvious example, as this large-scale dish is used for a different style of eating than was practiced in either of those areas. In Viet Nam, the blue-and-white underglazed tiles produced for the mosques of the eastern Javanese kingdom of Majapahit provide another example.<sup>28</sup>

The lovely blue ewer with a tall, thin spout and handle has cartouches of openwork bisque on each side. Parrots feed on fruit growing from stylized foliage. Remnants of red enamels are still visible on the surface of the bisque openwork, and other similar pieces inform us that the openwork would have originally had not only red, but also green and gold enamels. The large numbers of solid-blue ceramics excavated from the Cu Lao Cham shipwreck indicate a body of material previously unknown. Analysis of the pigment of fifteenth-century Vietnamese blue-and-whites indicates a source different from those known.<sup>29</sup>

86l. Large numbers of overglazed ceramics were included in the Cu Lao Cham shipwreck; unfortunately, most were damaged. If one holds this charger at certain angles, it is possible to see the overglaze design etched into the clear glaze. The lotus petals that rise up the cavetto were originally outlined in underglaze blue; then in another firing, overglaze enamels of gold, green, and red added the detail. Enamels outlined and detailed the petals of the outer wall as well. The bird, if drawn accurately, appears to be of the magpie species; it has feathers clearly delineated in blue. The surrounding clouds, also outlined in underglaze blue, are filled in with green and gold. (See Nguyen-Long essay, p. 257, for a discussion of the chemical analysis of these works.) These overglaze ceramics, with their multiple firings and dramatic glazes, must have been greatly coveted.

