

Some tankards have more abstract motifs than this scholar's landscape. The pine trees, pagoda, and craggy mountains in the distance, the Chinese ship, and the costumes of the figures all express the exoticism of far-off China. It is interesting that the artist did not feel compelled to make concessions to Western-style landscape on a shape that is so inherently foreign, while they created a Western landscape on the plate. The transparent glaze covers the base of this fine white clay and has been etched with sea water in some places, such as in the pine trees.

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See Nguyen Dinh Chien, *Tàu Co Ca Mau: The Ca Mau Shipwreck 1723–1735* (Ha Noi: Ca Mau Department of Culture and Information and the National Museum of Vietnamese History, 2002), for a survey of the excavation and cargo.

