

Bát Tràng

14th - 19th Centuries

PHAN HUY LÊ

NGUYỄN ĐÌNH CHIẾN - NGUYỄN QUANG NGỌC



THẾ GIỚI PUBLISHERS

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HÀ NỘI – 2004

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Abbreviations

BTCVH	Hue Museum of Antiques
BTLS TPHCM	Museum of Vietnamese History in Ho Chi Minh City
BTLSVN	National Museum of Vietnamese History – Hanoi
BTNH	Nam Hà Museum
BTHN	Hà Nội Museum
BTMTVN	Fine arts Museum of Vietnam, Hanoi
KCH	Institute of Archaeology
NCLS	Historic Studies
NPHMVKCH	New Archaeology Discoveries
NXB	Publishing house
Sđđ	Ibd
T	Volume
TK	Century
Tr	Page
BEFEO	Bulletin de l'Ecole Française d' Extrême-Orient
C	Century
Cm	Centimeter
H	Height
L	Length
MD	Mouth diameter
ML	Mouth length
NW	Mouth width
N	Plate Number
P	Page
W	Width

FOREWORD

Ceramic craft of Vietnam has a long history dating back almost ten thousand years ago to the end of the Hòa Bình culture and the beginning of the Bắc Sơn culture. During the Lý (1010-1225), the Trần (1226-1400), the Lê (1428-1527) and the Mạc (1527-1592), Việt Nam produced ceramic wares which were rich in form and varied in glaze not only to satisfy domestic demand but also to supply the export market. **Of the ceramic villages established Bát Tràng was one of the most famous.** It developed during this period and production has continued until today.

Bát Tràng wares are widely consumed inside the country and have, at times, been exported to many countries of East Asia, Southeast Asia, and to a number of other countries. Presently antique Bát Tràng wares are collected by a number of museums overseas, having been discovered in archaeological excavations at sites in Southeast Asian countries. In Viet Nam, they have been collected and displayed at many museums, and are kept at a number of communal houses and pagodas, temples, shrines and private homes. The National Museum of Vietnamese History, in particular, currently maintains in storage a rich collection of Bát Tràng wares, of which several pieces carry inscriptions recording clearly the time of production, the name of the patron who placed the order and the name of the potter. The Việt Nam Fine Arts Museum, Hà Nội Museum, Nam Hà Museum, Hải Hưng Museum, Huế Museum of Antiquities and Museum of Vietnamese History in Hồ Chí Minh City all have collections of Bát Tràng ceramics worthy of attention. In many respects, they represent valuable materials for research of Bát Tràng wares, from shape and form to technical and artistic aspects and with reliable dating.

Based on historical documents, materials gathered during site investigations and, essentially, the collection of Bát Tràng wares kept at the National Museum of Vietnamese History as well as those maintained at other locations, the **Centre for Co-operation in Vietnamese Studies** (now, Center for Vietnamese Intercultural Studies) of the Vietnam National University, Hanoi together with the **National Museum of Vietnamese History** under the Ministry of Culture and Information have co-operated in a research project on Bát Tràng ceramics from the fourteenth to nineteenth centuries with a view to presenting them in a systematic manner.

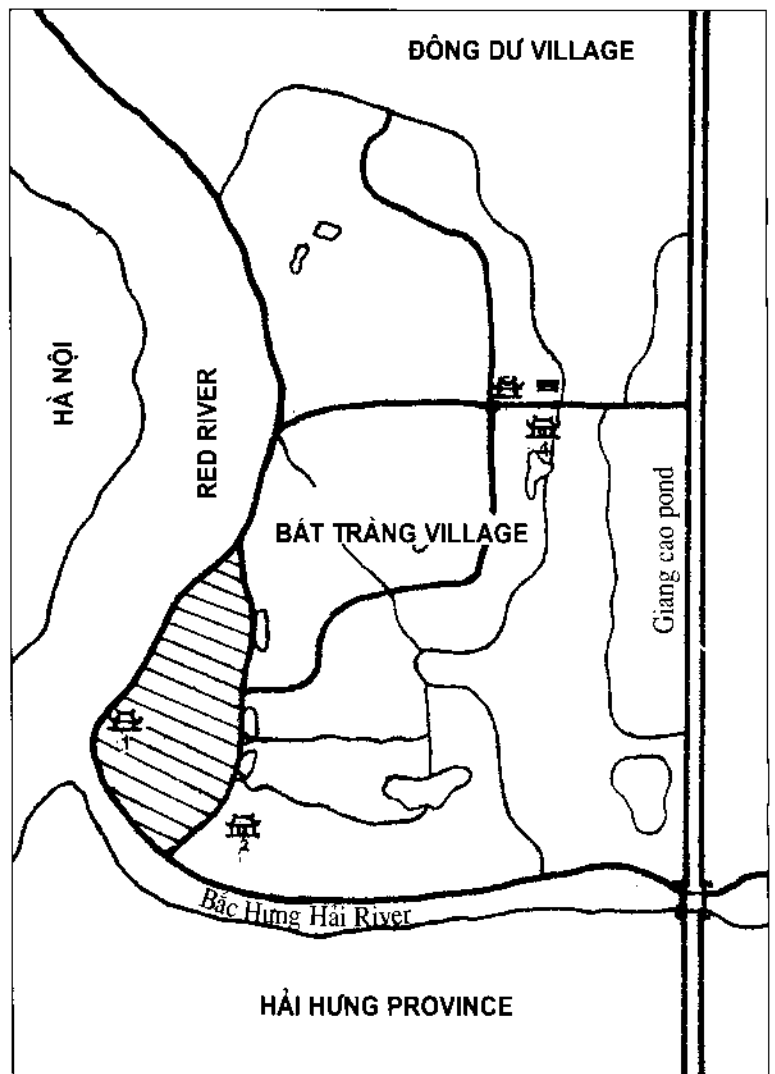
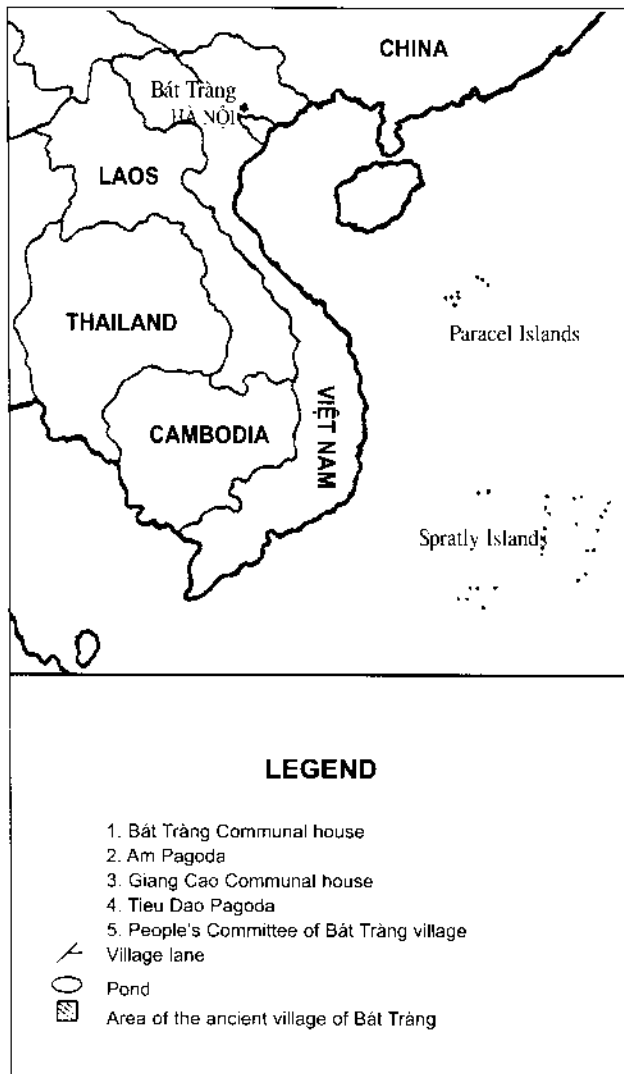
The project has been carried out by Professor Phan Huy Lê (Director, Centre for Cooperation in Vietnamese Studies), Mr. Nguyễn Đình Chiến (Chief Curator, National Museum of Vietnamese History) and Dr. Nguyễn Quang Ngọc (Vietnam National University, Hanoi) under the leadership of Professor Phan Huy Lê.

The project received exhortations and the cooperation of many museums, research organizations and scientists both inside and outside Vietnam. It also benefited, in particular, from encouragement and financial assistance to partially meet the research and publishing costs from the following individuals and organizations: Mr. Makoto Anabuki, Professor Yusuke Aida, the Antique Ceramic Research Society of Japan, Arts of Asia Publications Ltd., Dr. Joe Rajaratnam, Mr. Venancio Magbuhos and Mr. and Mrs. Nguyễn Kim Long. For their part, Mr. and Mrs. Nguyễn Kim Long also translated the book into English and Mrs. Nguyễn Kim Long contributed, under the name of Kerry Nguyễn Long, a research paper entitled "Bát Tràng and the Ceramic Trade in Southeast Asian Archipelagos" in the Appendixes.

We sincerely thank scientists, museums and research organizations for assisting us in realizing the project.

THE AUTHORS

MAP OF THE BÁT TRÀNG VILLAGE



PART I

Bát Tràng Ceramics: 14th – 19th centuries

Appendix

Bát Tràng and the Ceramic Trade in Southeast Asian Archipelagos

BÁT TRÀNG CERAMICS: 14TH-19TH CENTURIES

I. HISTORY OF ESTABLISHMENT AND DEVELOPMENT OF CERAMIC VILLAGE OF BÁT TRÀNG

1. GEOGRAPHICAL LOCATION

Bát Tràng is a traditional ceramic producing village in Vietnam. Its name has found its way into the history, folk songs and proverbs of the country. Its products are well-known to the people of Vietnam, the countries of East Asia, Southeast Asia and elsewhere.

Today, Bát Tràng commune consists of the villages of Bát Tràng and Giang Cao of Gia Lâm district which forms part of the capital Hà Nội.

Bát Tràng lies on the left bank of the Red River. It borders Đông Dư commune in the North, Đa Tốn commune (Gia Lâm district) in the east, the Red River in the west, and Kim Lan commune (Gia Lâm district) and Xuân Quan commune (Châu Giang, Hải Hưng province) in the south.

Formerly Bát Tràng village was a separate commune. Under the Lê dynasty, Bát Tràng belonged to Gia Lâm, Thuận An district in the division of Kinh Bắc. In 1822 under the Nguyễn dynasty, the division of Kinh Bắc was renamed Bắc Ninh and subsequently, in 1831, was made a province. By that time Bát Tràng was a part of Đông Dư canton, Gia Lâm, Thuận An district. In 1862, it was assigned to Thuận Thanh district and, in 1912, to Từ Sơn district.

For a period from February to November 1949 following the August revolution in 1945, Gia Lâm district was a part of Hưng Yên province. From 1961 until today Gia Lâm district is on the outskirts of Hà Nội. In 1948, Bát Tràng merged with Giang Cao and Kim Lân to form Quang Minh commune. But from 1964, the name of Bát Tràng commune was reinstated to include both Bát Tràng and Giang Cao. This is how it is known today.

From central Hà Nội, Bát Tràng can be reached by road or river. By way of the Red River, Bát Tràng is downstream from the Chương Dương or Phà Đen wharf. Overland, the road to Bát Tràng crosses the Chương Dương bridge (or Long Biên bridge) follows the Red River dike to the Giang Cao slope and descends to Bát Tràng (a distance of 15km). Alternatively, the road follows national route 5 to Trâu Quỳ and turns right on the inter-district road to Đa Tốn before reaching Bát Tràng (a distance of over 20 km).

2. ESTABLISHMENT OF CERAMIC VILLAGE OF BÁT TRÀNG

According to the Vietnamese annals, Bát Tràng was mentioned for the first time in 1352 under the name of Bát Tràng. *Đại Việt sử ký toàn thư* records that "In autumn, in the seventh month of

the year of Nhâm Thìn (dragon), or the twelfth year of Thiệu Phong reign (1352), there were high flood waters; the dike of Bát Khối broke; the rice crop was inundated. The most severe damages were sustained by Khoái Châu, Hồng Châu and Thuận An”¹ Bát was Bát Tràng and Khối was Thổ Khối, the two communes along the left bank of the Nhị River or, as it is known today, the Red River. In that year, the Nhị River dike broke at this point and flood waters inundated a large crop area covering the districts of Khoái Châu, Hồng Châu and Thuận An which correspond with the present day area of Gia Lâm, Hà Nội and part of Hà Bắc and Hải Hưng provinces.

In an expedition to the south in 1376, the fleet of King Trần Duệ Tông (1373-77) set off from Thăng Long (Hà Nội) moved downstream along the Nhị River and passed by the “wharf of Bát commune”² that is the wharf of Bát Tràng. Thus, during the fourteenth century under the Trần dynasty Bát Tràng commune was known as Bát commune.

By the fifteenth century the name Bát Tràng commune appeared in historical records and Bát Tràng was recognized as a famous ceramic producing village. *Dư địa chí* of Nguyễn Trãi (1380-1442), written in 1435, records that “Bát Tràng village which made bowls” together with Huê Cầu village (Mỹ Văn district, Hải Hưng province) which made dark-coloured cloth were the two villages providing tributes to the Ming dynasty (1368-1644) in China. “Bát Tràng belongs to Gia Lâm district, and Huê Cầu belongs to Văn Giang district. These two villages supplied tributes to China comprising 70 sets of plates and bowls, and 200 lengths of dark coloured cloth”³.

Based on the book of annals, the fourteenth and fifteenth centuries could thus be considered as the time when the ceramic village of Bát Tràng was established. But, according to the materials collected at Bát Tràng the village could have been established much earlier.

People of Bát Tràng still relate the following legend about the origin of the ceramic making profession. Under the Lý dynasty (1011-1225) there lived three scholars (with qualifications equivalent to a doctorate) Hứa Vĩnh Kiều (or Cảo), Đào Trí Tiến and Lưu Phương Tú (or Lưu Vĩnh Phong) who were sent on a diplomatic mission to the Northern Song (960-1127). On the way home after completing their mission, they were delayed in a town in Guangdong, China by a storm. While taking refuge there, they visited a famous ceramic kiln and learned production techniques which, upon returning to Vietnam, they passed on to fellow countrymen. Hứa Vĩnh Kiều showed the people of Bát Tràng how to make the white glaze, Đào Trí Tiến taught Thổ Hà (Việt Yên district, Hà Bắc province) the red glaze, and Lưu Phương Tú taught Phù Lãng (Quế Võ district, Hà Bắc province) the deep yellow glaze⁴. The above legend was also related with certain variations in detail in both Thổ Hà and Phù Lãng. It is worth noting these popular sources date the Bát Tràng ceramic tradition to the Lý dynasty during a period which corresponded to the Northern Song period in China, i.e. before 1127 or in the early twelfth century. However, up to now there has been no historical evidence confirming the existence of these three scholars. It can only be affirmed that the ceramic tradition in Vietnam dates back to a very early period, at the end of the Hoà Bình culture and the beginning of Bắc Sơn culture which is almost 10,000 years ago. During the process of development it was natural that Vietnamese ceramics interacted with and were influenced by Chinese ceramics.

At the Bát Tràng communal houses a pair of parallel sentences recount the origin of the people and their ceramic making traditions as follows:

*“The craft came from Bồ village, whose people constructed the communal house and shrine.
With sincerity like the scent of orchid flowers we present our offerings to thank saints and deities”.*

Along with these parallel sentences there are tales concerning the inhabitants of *Bồ Bát* who migrated and resettled in Bát Tràng. According to the collective memory in the village and traditional folklore, among the family lines of Bát Tràng the Nguyễn Ninh Tràng family represented the earliest native inhabitants who, for this reason, occupy respected positions in the village ranking as well as during annual festivals. It has been surmised that Nguyễn Ninh Tràng descended from the Nguyễn family of Vĩnh Ninh, a ceramic kiln of Thanh Hóa ⁵. However, there is as yet no documentary evidence to support this. One thing certain, however, is that these tales are fairly widespread and the annals of families such as the Trần, Lê, Vương, Phạm, Nguyễn, etc. acknowledge that their ancestors migrated from *Bồ Bát*.

Bồ Bát comprised *Bồ Xuyên* and *Bạch Bát*. From the Lê up until the early Nguyễn at the beginning of the nineteenth century, *Bồ Xuyên* commune and *Bạch Bát* village lay within the boundaries of the *Bạch Bát* greater commune of Yên Mỹ, Trường Yên district, Outer Thanh Hóa division ⁶. At the end of the eleventh century *Bồ Bát* was a village within *Bạch Liên* commune which, together, with *Bồ Xuyên*, formed part of the *Bạch Liên* greater commune of Yên Mỹ, Trường Yên district, Ninh Bình province ⁷. Today, *Bồ Xuyên* and *Bạch Bát* are two of the villages of Yên Thành commune, Tam Điệp district, Ninh Bình province ⁸. The area, particularly *Bạch Bát*, has deposits of white clay highly suitable for ceramic making. Nowadays the people of *Bồ Bát* practise agriculture for a living; only a small number engage in ceramics. In recent years there has been a revival of the craft. But folk tales and annals of a number of families, for example the Vũ family of *Bồ Xuyên*, relate that these inhabitants had a long tradition of ceramic making. This is also confirmed by evidence of layers of shards of earthenware and stoneware found in different locations in the area ⁹. It is hoped that archaeological excavations will one day unearth scientific evidence which will confirm the past history of the village of *Bồ Bát*.

In 1010, king Lý Thái Tổ relocated the capital from Hoa Lư (Ninh Bình) to Thăng Long (Hà Nội). The citadel of *Tống Bình-Đại La* was constructed during period under the rule of the Sui (602-18) and Tang (618-905). Thăng Long rose from the foundation of this citadel to become the political centre of an independent Đại Việt. Before long it emerged as the economic and cultural centre of the whole country. Development requirements of the capital city attracted traders and craftsmen from many places to the streets, markets and ports of a progressively expanding Thăng Long. At the same time, neighbouring villages gradually catered to these requirements by specializing in the production of handicrafts or by simultaneously engaging in agricultural production and trading activities. The birth and subsequent development of Thăng Long had a significant impact on economic activities in the neighbouring villages. Bát Tràng was one of these villages.

Being near the capital city and on the Nhị River, Bát Tràng was conveniently located with appropriate transport facilities necessary for the development of industrial and commercial activities. The area also had numerous deposits of white clay, a good material for the production of ceramics. The people of Bát Tràng have related that the area used to have 72 hills of white clay. Potters from *Bồ Bát* who had settled in Bát Tràng with the Nguyễn Ninh Tràng family used to refer to this place as *Bạch Thổ* district (or White Clay district). According to the family annals of the Trần ¹⁰, the first wave of migration took place under the Lý. As *Bạch Thổ* became more prosperous it attracted more inhabitants from *Bồ Bát*. Subsequent waves of migration came during the Trần (1226-1400), the Lê (1428-1527) and the restored Lê (1533-1789).

The name of Bạch Thổ was subsequently changed to Bát Tràng, then to Bát commune at the end of the Trần (fourteenth century) and to Bát Tràng commune under the Lê (fifteenth century). By that time, Bát Tràng had transformed itself from an ordinary ceramic producing village to a famous centre which was selected by the Lê to supply tributes to the Ming court. Presently the National Museum of Vietnamese History has in storage quantities of Bát Tràng wares of the fourteenth-fifteenth centuries such as jars, basins and lampstands decorated with brown inlay designs, blue-and-white plates and vases (Plates 1-14 and Figures I-III). At Đa Tốn commune, located a few kilometres from Bát Tràng, a number of Bát Tràng wares including brown inlay decorated basins and blue-and-white plates dated to the late Trần early Lê have been discovered and collected. They represent the early wares of Bát Tràng that have survived until today.

In 1958, during an excavation of the Bắc Hưng Hải canal which ran across the southern part of Bát Tràng, vestiges of the old Bát Tràng village were discovered lying some 12-13m deep in the ground. They comprised dwellings, a brick-paved yard and a road way, and several kiln wastes. Bát Tràng is affected significantly each year by the river flow because of its location on the river outside the protection dike. Presently the western side of the village, which faces the river, is sustaining severe soil erosion. Layers of alluvial deposits cover the village grounds during big floods. Future archaeological excavations may reveal more clearly the depth of the history and the vestiges of old Bát Tràng which lay buried beneath centuries of alluvial deposits.

3. STAGES OF DEVELOPMENT

In the fifteenth century under the Lê (1428-1527) and the sixteenth century under the Mạc (1527-92) Bát Tràng became prosperous. In general, industrial and commercial policies of the Mạc were more relaxed, the official fixation to "suppress commerce" advocated by the former regimes were abandoned, thus creating conditions for the development of a commodity economy. Bát Tràng products proliferated and were widely circulated.

It is of special interest that in this collection Bát Tràng wares of the Mạc period include many pieces clearly inscribed with the year of production, the name of the patron who placed the order and the potter's name. It can be seen from the inscriptions that patrons also included a number of high ranking officials and members of the Mạc aristocracy such as Princess Phúc Thành, Grand Duke Mạc Ngọc Liễn and Her Ladyship Mỹ Quốc Công. The patronage extended over a wide geographical area comprising many districts of the Red River delta and the north central region, for example Đông Ngạn (Đông Anh in Hà Nội and Tiên Sơn in Hà Bắc), Đan Phượng (Hà Tây), Thiên Thi (Hải Hưng), Đông An (Hải Hưng), Nghi Dương (Hải Phòng), Nam Trực (Nam Hà), Văn Giang (Hải Hưng), Thần Khê (Thái Bình), Phụng Hóa (Ninh Bình), Đông Sơn (Thanh Hóa). Many pieces were ordered as offerings to the pagodas, communal houses and temples such as Bối Khê Pagoda (Hà Tây), Đại Bi pagoda (Thái Bình), Thanh Quang Pagoda (Nam Hà), Mai Phúc Communal House (Hà Nội), Liên Châu Communal House (Hà Tây), and Linh Tiên Temple (Hà Tây). Bát Tràng was able to produce high quality products that met both the demand for consumer goods of the aristocracy and the religious needs of the common people.

The names inscribed on the products included those of male and female potters, or sometimes husband and wife such as Vũ Ngọc Tiên, Bùi Thị Đỗ, Hoàng Thị Vẽ, Bùi Huệ, Trần Thị Ngọc, Đỗ Phủ and his wife Nguyễn Thị Bản, Đỗ Xuân Vi and his wife Lê Thị Ngọc. These were undisputedly

the well-known potters of Bát Tràng during their time and among them Đỗ Phủ and Đỗ Xuân Vi were often mentioned. The tradition of inscribing the potter's name and the year of production began in the fifteenth century as seen on the blue-and-white vase exhibited at the Topkapi Saray Museum in Istanbul (Turkey) which was inscribed with the potter's name a member of the Bùi family from Nam Sách district and the year of production, the eighth year of Thái Hoà reign (1450). But the practice was not popularized until the Mạc period as evidenced by the Bát Tràng pieces produced during that time.

During the sixteenth-seventeenth centuries, Bát Tràng wares developed against new national and regional economic settings. Following territorial discoveries at the end of the fifteenth century many Western developed countries rushed to the East. Portugal, Holland, England and France established companies and set up bases in the East for trading with the East. Maritime trade activities which had existed long before became more active drawing countries in the region into a commercial network that embraced Asai and an emerging world market.

In 1371, under the Ming dynasty (1368-1644) China pronounced a policy that prohibited individuals from trading overseas. This effectively limited the export of the famous Chinese ceramic ware thus creating wider market opportunities for Vietnamese ceramic ware in Southeast Asia. In 1567, China abandoned its closed-door policy and allowed its ships to set sail to trade with overseas countries. However, some restrictions remained for the export of certain raw materials and a number of other important goods to Japan. From then, each year until the end of the century, 50 to 100 Chinese ships were granted permits to trade with Southeast Asia countries¹¹. This gave rise to smuggling activities between Japan and China. From the end of the sixteenth century until the 1630's, the Government of Japan granted permits for trading ships under the policy of the "red seal ship" (*shuinsen*) to expand trading relationships with Southeast Asian countries in order to obtain Chinese goods through a third country and, at the same time, carry out direct trading with these countries especially in silk, sugar, aromatic goods and ceramics¹². From 1604 to 1634, out of a total of 331 Japanese red-seal ships, 121 (or 36 per cent) anchored in Đàng Trong (southern part of the then divided Việt Nam) and Đàng Ngoài (northern part) of Việt Nam¹³. It was particularly during this period that a commercial relationship between Việt Nam and Japan developed and, through this contact, large quantities of Vietnamese wares were imported into Japan.

The Qing dynasty (1644-1911) was established in China in 1664. But forces opposing the Qing still operated in many areas, especially in the Southeastern seas as with Trịnh Thành Công in Taiwan (1661-1683). This situation again led to the prohibition of international maritime trade which remained in place until 1684 when Taiwan was again brought under Chinese control. During this time, a number of export goods which included Vietnamese ceramics were free from Chinese competition and there was an expansion in production.

The economic setting described above encouraged the development of the Vietnamese economy, especially in the export market which included ceramics. The fifteenth-seventeenth centuries saw the strong development of Vietnamese export wares with two important and famous production centres in the north at Bát Tràng and Chu Đậu (Thái Tân, Nam Thanh district, Hải Hưng province)¹⁴. At that time Thăng Long and Phố Hiến (Hưng Yên, Hải Hưng province) were the two largest cities and also the two most prosperous commercial centres in Đàng Ngoài. Bát Tràng was fortunate in that it was conveniently located on the bank of the Nhị River between

Thăng Long and Phố Hiến on the route which linked these two centres and which was also the door to the outside world.

Vietnamese ceramics were traded to Japan and many countries of Southeast Asia and East Asia on trading ships belonging to China, Japan, Southeast Asia and Western countries.

In Japan, many aristocratic families, traders and a number of museums maintain collections of Vietnamese wares and among these are those that originated from Bát Tràng. According to some Japanese and other scholars it was Vietnamese ceramics brought by the red-seal ships to the land of the rising sun which influenced a number of Japanese kilns, for example Onuke in Seto, to create a ware that adapted the Vietnamese style and that is referred to by the Japanese as “Kochi ware”¹⁵. Recently, in Japan a number of museums and researchers of antique ceramics organized exhibitions of Vietnamese ceramics which included pieces from ancient Bát Tràng kilns¹⁶.

Western companies, especially the Dutch East India Company, through their trading practice “from India (in the East) to India”, purchased quantities of Vietnamese ceramics to resell in Southeast Asian and Japanese markets. In 1688, during a trip to Đàng Ngoài trader William Dampier observed that large quantities of Vietnamese ceramics were being transported by Western merchants to “many locations in Malaysia, the ports of Sumatra and Bengal”¹⁷. There were Dutch ships which bought Vietnamese ceramics in the hundreds of thousand from both Đàng Trong and Đàng Ngoài. In 1634, Abraham Duijiker purchased 24,270 pieces from the port of Đà Nẵng¹⁸. In 1670, the ship Putoir bought 214,160 ceramic pieces besides silk and aromatic goods from Đàng Ngoài¹⁹. Besides ceramics they also bought paving tiles from Việt Nam²⁰. It appears that these were the famous tiles of Bát Tràng. Inside the different types of Bát Tràng kilns – frog, sectioned or chambered – square tiles measuring 30 x 30 x 3.5 cm were often used to form makeshift saggers to protect the pieces during firing. After being exposed several times in a high temperature kiln these tiles became as hard as stoneware and were often referred to as iron-skinned tiles, which made very good construction materials. Bát Tràng tiles were of a superior quality in comparison with other kinds of tile in spite of being by products. For that reason people often used them as paving for yards and roads, in the construction of houses, bridges and wells, and as linings around the edges of ponds and lakes. Under the Nguyễn dynasty, Bát Tràng inhabitants had to pay an in-kind tax which comprised 60 square iron-skinned tiles and 270 ordinary square tiles per head²¹. Bát Tràng tiles were much favoured by the people of Việt Nam as reflected in the following folksong:

*In the sky there are blue clouds,
The centre of which is white, and the surroundings yellow.
I wish I could marry you,
I would buy Bát Tràng tiles to build our house.
They would be laid lengthwise and crosswise,
And around a half moon-shaped pond for you to wash your feet in.*

In the islands of Southeast Asia quantities of Vietnamese ceramics wares have also been discovered during archaeological excavations. Among 32 locations in which Vietnamese ceramics were found up to February 1992 the majority contained ceramics dated to the fifteenth, sixteenth and seventeenth centuries²².

From the end of the seventeenth century, particularly from the eighteenth century, the export and trade in Vietnamese ceramics in Southeast Asia declined rapidly. Following the retaking of Taiwan in 1684, the Qing court abolished the policy prohibiting overseas trade. From then on high quality Chinese wares flooded the Southeast Asian market and naturally Vietnamese wares could not compete with them. In Japan, a period under a closed-door policy in order to protect precious natural resources such as silver and copper led to an acceleration in domestic production in such areas as silk, sugar and ceramics which had previously been dependent upon overseas sources. The eighteenth and nineteenth centuries ushered in the industrial revolution in Europe with the production of new consumer goods which required large markets. This development coincided with the policy of the Trịnh and Nguyễn authorities in the eighteenth century and the Nguyễn in the nineteenth century to restrict foreign trade and caused a decline in the external trade of Vietnam. As a result the export of ceramics also decreased. This was the reason for the collapse of a number of ceramic export centres. For example, Chu Đậu wares which had reached an apogee during the fifteenth and sixteenth centuries were almost forgotten in the seventeenth century to the extent that nowadays inhabitants of the area no longer practise ceramic making. What remain are the vestiges which have recently been unearthed through archaeological research.

Bát Tràng although affected by the above events, still retained an enduring vitality because it catered to a large domestic market with the production of utilitarian, cult, decorative and construction wares which were needed by all social strata, from the aristocracy to the common folk. In this collection one can still find pieces with a new form, decoration and glaze which bear inscriptions from the reign of Vĩnh Thịnh (1705-1719), Vĩnh Hựu 2 (1736), Cảnh Hưng (1740-1786), Quang Trung (1788-1792), and Gia Long (1802-1819).

At the end of the eighteenth century, one day in 1791 the poet Cao Huy Diêu moored his boat at Bát Tràng wharf at noon and composed a poem entitled *Bát Tràng vãn bạc* (Mooring in Bát Tràng at Noon). The poem has a short introduction as follows: "In the year of the tiger (1791), I boarded a merchant boat on a leisure trip. At noon the boat was moored at Bát Tràng wharf. I could see the streets and market were crowded, goods were on display in abundance, and the oars were striking thick and fast in the water. The alluvial plain by the river bank was covered in a profusion of green vegetation. It all resembled a painting of spring scenery"²³.

During the eighteenth-nineteenth centuries, the export of Bát Tràng wares decreased. But Bát Tràng has remained a famous traditional ceramic production centre.

4. BÁT TRÀNG VILLAGE TODAY

During the French occupation, although subject to competition from a number of ceramic enterprises and imported wares, Bát Tràng kilns still maintained regular production. Besides individual family production there were a number of wealth owners some of whom operated two chambered kilns. After the 1945-1954 war, the Bát Tràng ceramic enterprise was formed (1958) with up to 1,250 workers, then X51 and X54 enterprises (1988) and a number of co-operatives such as Hợp Thành (1962), Hưng Hà (1977), Hợp Lực (1978), Thống Nhất (1982), Ánh Hồng (1984) and the Ceramic Union (1984). These organizations supplied utilitarian wares for the domestic market, decorative handicrafts and export wares. Besides famous potters Đào Văn Can,

Nguyễn Văn Khiếu, Lê Văn Vãn, Nguyễn Văn Cồn and Lê Văn Cam, Bát Tràng has also trained hundreds of young potters to work in newly opened provincial kilns.

After 1986, major changes took place in Bát Tràng as it moved toward a market economy in line with the process of national renovation. A number of enterprises which were able to reorient their operations in time have survived the changes and expanded. One by one co-operatives were either liquidated or transformed into shareholding companies. Presently in Bát Tràng there are 7 limited liability companies, some production groups and, most common of all, small family production units.

From the village of Bát Tràng, ceramic making quickly spread to Giang Cao and today the entire Bát Tràng commune (comprising the two villages of Bát Tràng and Giang Cao) has developed into a large centre. Except for 85 families in Giang Cao which combine agricultural production with limited ceramic activities, the entire commune has 1,221 families specializing in ceramic production and related services. Of this number, 570 families with 2,700 persons are from the village of Bát Tràng, all engaging in the production of ceramics.

Products of Bát Tràng have become increasingly more abundant and varied. Apart from producing traditional items, the kilns of Bát Tràng also turn out new products in order to satisfy consumer demand inside Vietnam with the production of such items as pots, bowls, plates, flower vases, construction materials, and various kinds of insulated porcelain ware. They also turn out export products in accordance with purchase orders. Bát Tràng products can be seen throughout the country from north to south, from Hà Nội to Hồ Chí Minh city, and are also exported to many Asian and European countries. Bát Tràng attract many artists and engineers from both Hà Nội and the provinces, particularly from the University of Industrial Arts, who are involved in creating new designs and models and improving production techniques. A number of artists have succeeded in reproducing some pieces with style and glaze peculiar to the Lý (1010-1225), the Trần (1226-1400), the Lê (1428-1527), and the Mạc (1527-1592).

In recent years Bát Tràng bustles with activity. Every day, fleets of vehicles of all types, and boats converge in great numbers on this centre to deliver raw materials and to purchase ceramic goods for transport to all regions of the country. Apart from the local labour force, Bát Tràng provides daily employment for some 5,000 hired labourers from neighbouring villages²⁴.

5. CULTURAL LIFE

In the old days Bát Tràng was located outside the dike bordering the river with a fairly wide alluvial plain. However erosion caused by the Nhị River has taken away much of its land. In 1989, Bát Tràng had a total land area of 153 ha in which 53 ha was used for residential dwellings, 46 ha for agriculture, mainly in Giang Cao village, and the remaining area occupied by the dike, alluvial plain, abandoned lands and ponds. In the same year, the entire commune comprised 1,170 families with a total population of 4,964 inhabitants²⁵.

The Red River delta is dotted with a mosaic of villages of different types which have been formed over the centuries. There are villages which specialize in either agriculture, handicrafts or trade or a combination of all these activities. Previously, Giang Cao was an agricultural village with a line of secondary trades such as carpentry and brick laying. Bát Tràng has always been a handicraft village.

Due to these conditions, both natural and economic, Bát Tràng has its own characteristics with regard to village structure, housing organization and cultural life. With a limited land area and heavily populated, Bát Tràng has to make the most of its land to satisfy residential and ceramic production needs. The mostly paved narrow village streets are lined with the high walls that surround the brick houses densely packed side by side. The meandering streets and lanes are completely different from those found in many villages of the delta by the virtual absence of bamboo hedges and trees. Apart from a narrow garden the entire land allocation is used for housing, storage of clay and other raw materials and fuels, workshop, drying yards and kiln construction.

The folks of Bát Tràng have a saying “live in cramped conditions, die on borrowed land”. Due to a shortage of land, the people not only have to live in cramped conditions but also have no land to bury the dead. Bát Tràng has to rent a cemetery in Thuận Tồn village (Đa Tồn commune).

Besides engaging in ceramic production, some inhabitants of Bát Tràng carry out trading activities mainly in ceramics, dried areca nuts, fish sauce and other essentials for village consumption. Bát Tràng with wharf and market is very convenient for trading activities. It used to be a major market in the region located right on the riverside with daily sessions in both the morning and afternoon. *Đại Nam nhất thống chí* of the Nguyễn described: “Bát Tràng market was located in Gia Lâm district, near the north bank of the Nhị River, trading boats congregated there; the market met twice a day in the morning and the afternoon”²⁶. This was the meeting place of traders and trading boats that came from different places in order to buy ceramic wares and in turn to sell raw materials and consumer items to Bát Tràng residents. Some rich traders were even able to transport Bát Tràng ceramics to distant markets in the country or opened shops in cities and towns. The street Phố Bát Đàn located in Hà Nội was once lined with shops which were mostly owned by people from Bát Tràng.

With income received from ceramics and other trading activities and living standard in Bát Tràng was, in comparison to agricultural villages, relatively high and a number of families were able to pay attention to their children’s education and academic attainment. In the village, on the platform dedicated to the worship of Confucius in the village there is a pair of hanging scrolls recording the names of 364 accomplished scholars. Among them were 9 scholars with doctorate qualifications. The laureates of Bát Tràng included famous names in culture who brought distinction to their native place, for example Giáp Hải (1506-1586) who was a poet, writer and pre-eminent diplomat under the Mac. In addition, there were high ranking court officials, or people who had participated in the struggle for national salvation for example Vũ Ngang (or Lê Ngang) of the Lam Sơn Revolution, Lê Thiện of the Đông Kinh Nghĩa Thục Movement, and Phạm Văn Tráng of Việt Nam Quang Phục Society.

As with other country villages, there are communal houses, pagodas, temples and shrines in both Bát Tràng and Giang Cao. The communal house of Bát Tràng, built in 1720, is a large and beautiful structure facing the Nhị River²⁷. The communal house is dedicated to the worship of 6 local genies and has in its possession 50 royal decrees bestowing honours from the courts of the Lê, the Tây Sơn and the Nguyễn. Each year the Bát Tràng village annual festival is celebrated on the 15th day of the second month of the lunar calendar. It normally lasts about 7 days. The festivities are preceded by the water procession during which a boat is dispatched out to the Nhị

River. On board the boat is a jar made by a Bát Tràng potter. At midstream, a member of the Nguyễn Ninh Tràng family has the honour of scooping river water into the jar using a ladle made of copper. This water is used to wash the sacred tablets. The water procession is a traditional agricultural rite fairly common in Việt Nam and, with certain variations, in other Southeast Asian countries. Besides the ceremony of worship, games are also organized such as human chess (in which young and pretty girls are selected to represent chess pieces and move around the yard of the communal houses which serves as the chess board) or singing poems, rhythmic prose and declamatory pieces.

Bát Tràng village is not subdivided into household groups like other country villages in the area. Here the ancestry lines play an important role in the cultural and religious life of the people. Formerly, Bát Tràng consisted of 36 ancestry lines which, however, in recent years has dwindled to 20. The Nguyễn Ninh Tràng family represents the oldest native inhabitants, followed by those who came with the early wave of migration and contributed to the development of the ceramic business and the building of the village. These families are well respected by villagers. During the ceremony at the village commune house, the Nguyễn Ninh Tràng family receives the incense burner under the canopy of a yellow parasol and enters through the main entrance. Other families receive incense burners with blue parasols and enter through the two side entrances.

According to the age-old view, the people of Bát Tràng were ranked into three distinct classes: first the official, scholar and wealthy; second the potter; and third the merchant. Each class had its own roles and obligations toward the community as stipulated in the village regulations. Order of precedence required the division of the interior of the communal house into 4 corners with crimson-bordered mats reserved for the most respected personalities: the inner left corner was reserved for administrative officials with doctorate degrees; the inner right corner for the village elders; the outer left corner for military officials with the rank of duke; and the outer right corner for the richest village headmen. The ranking manifested a respect for “nation’s gifts” (having an official role, scholarly achievements), “heaven’s gifts” (longevity) and “village’s gifts” (wealth and contributions to the village)²⁸.

Bát Tràng does not worship the founders of its craft as do some other handicraft villages. But its production as well as in life the people of Bát Tràng possess a high community spirit and a sense of protection of their professional rights. The production process has been specialized and tasks are assigned to individual groups known as trade guilds. Craft secrets, particularly those relating to glaze making, are closely protected. They are passed on to the sons only and it has been stipulated in the village regulations: “Do not teach the craft to those who are not our own offspring”²⁹. Previously there was a custom for boys and girls of Bát Tràng to marry among themselves, or a boy could marry a girl from another village but it was imperative that a girl not marry a boy from another village for fear of revealing craft secrets to outsiders. Naturally this custom has faded with time and has disappeared in recent years.

Bát Tràng is a ceramic producing village with a long history. It is also a village with cultural traditions in common with village communities in the Red River delta but, at the same time, these traditions reflect those characteristics which are specific to the ceramic craft.

II. PRODUCTION PROCESS OF BÁT TRÀNG CERAMICS

In order to produce a ceramic piece the potter has to select, treat and mix the clay, shape the product, decorate, apply the glaze and finally fire it in the kiln. This process is repeated not only from generation to generation, from family to family, from village to village but also right across production sites³⁰. Nevertheless, the production process crystallizes into individual style and tradition at each ceramic-making village. These are often manifested fully in each production stage.

“First clay, second glaze, third firing”, this saying summarizes the experience of each Bát Tràng potter who regards the ceramic product as a living body, a universe in microcosm in which there is a harmonious union of the five elements, namely metal, wood, water, fire and earth. The craft development is regarded as a smooth interaction of the five elements which, in turn, is dependent upon the creative activities that result from a strict and accurate technical process. Based on the experience of Bát Tràng potters we have divided this process into three main phases: clay preparation, decoration and glazing, and firing.

1. CLAY PREPARATION

1.1. Clay selection

The first important basis for establishing ceramic kilns is the source of clay. Archaeology tells us that ancient kiln centres were often based on the exploitation of local clay. Ethnographic materials and ancient history of Viet Nam also confirm the resettlement of ceramic-producing villages to sources of clay. This was also the case of Bát Tràng. The people of Bồ Bát (Ninh Bình) chose the present site of Bát Tràng to resettle primarily because of the discovery of white clay³¹. After several centuries of continuous exploitation, the local source of clay in Bát Tràng had become exhausted by the eighteenth century forcing potters to look for new sources of clay. But this time it was different. Unlike their ancestors, they did not move from this convenient location for trade and transport. Instead they used the waterways to search for new sources of clay within the Red River delta. From Bát Tràng they went by boat upstream along the Red River toward Sơn Tây, Phúc Yên areas, then turned right to the Đuống river and went downstream along the Kinh Thầy river to Đông Triều where they developed the white clay deposits at Hồ Lao, Trúc Thôn.

The clay of Trúc Thôn has high plasticity, fine grain, grey-white colour, but is difficult to dissolve in water. It can sustain a kiln temperature of up to 1,650°C. The composition of Trúc Thôn clay is as follows (according to the analysis of the Institute of Silica, General Department of Chemistry)³²:

Al_2O_3	=	27,07%	CaO	=	11,20%
SiO_2	=	55,78%	MgO	=	0,70%
Fe_2O_3	=	2,10%	K_2O	=	2,57%
Na_2O	=	0,81%	TiO_2	=	0,78%

Therefore, although it is a good quality clay and well preferred by Bát Tràng potters Trúc Thôn clay has a number of limitations such as a fairly high Fe_2O_3 content, a high rate of shrinkage and a not-so-white colour.

1.2. Clay treatment and mixing

The clay must be prepared carefully in any ceramic making activity. We have learned through archaeology that right from the new stone age, when ceramic making was first discovered, people knew how to process clay and this process was perfected as ceramic making developed further. Besides the need to remove impurities, which are always present in the clay, the preparation process varies according to the requirements of the end-product. In Bát Tràng the clay is prepared through an immersion system which normally comprises four storage tanks positioned at different elevation levels. The first tank, or beating tank (*bể đánh*)³³, which is on the highest level, is used to immerse coarse clay in water for three to four months. The clay is disintegrated after prolonged interaction with water. The longer the period of interaction the better as the disintegration takes place slowly. When the clay is “matured” (*đất đã chín*), as it is commonly termed, it is mixed well with water to form a fluid which is then allowed to flow into the second tank, positioned at a lower level. This is known as the settling tank (*bể lắng*) or filtering tank where the clay is allowed to settle and some impurities, particularly organic matter, float up and are removed. Nowadays many families save the clear water on the top of the settling tank and pump it back to the beating tank for use in preparing a new batch of clay. The remaining liquid paste is transferred to the third tank, the drying tank (*bể phơi*), where it remains usually for three-four days before transferring to the fourth tank, the warming tank (*bể ủ*). In this last tank iron oxide and other impurities are eliminated through fermentation (i.e. a chemical process to remove harmful micro-organisms). There is no time limit in this stage; the longer the clay is kept in the warming tank the more effective the chemical elimination process. Although the ideal composition for ceramic making is $\text{Al}_2\text{O}_3\cdot 2\text{SiO}_2\cdot 2\text{H}_2\text{O}$ in reality it is never possible to obtain no matter how long the clay is subject to the warming process.

In general Vietnamese potters, including those of Bát Tràng, do not follow many complex stages of clay preparation. Depending on the product kaolin may be added in the preparation process. Similarly, non-plastic clay because of the presence of too much sand, which results in low absorbency and high breakability, needs to have the sand content reduced. On the other hand over-plastic clay with a high water absorption needs to have sand and other non-plastic materials added to prevent cracking during firing.

As related by the people of Bát Tràng, in the olden days the clay of Bạch Thổ district and the newly formed clay with grey-yellow colour developed in Dầu Canh needed little preparation, and sometimes no mixing or filtering. All that was required, after eliminating impurities, was to turn the settled substance over and over with a hoe until a certain degree of fineness was obtained. After that the material was gathered into a pile, then crushed by foot and finally cut with a thin wire beginning from the outside and working through the pile. Impurities such as pebbles and rubbish were eliminated during the cutting process. The thinly cut clay was again gathered into a pile which was again cut diagonally until fine. It may have been necessary to cut a few more times to ensure no impurities would remain before use.

1.3. Shaping

During this stage the shape of the object is formed. The traditional method used in Bát Tràng was throwing on the potter's wheel. The product was created either by shaping the clay by hand (*vuốt tay*) or by coiling, (*bé chạch*) both done on the wheel.

The task of shaping the clay by hand on the wheel was often undertaken by female potters. Sitting on a stool with a higher elevation than the surface of the wheel, the potter uses one foot to turn the wheel while shaping the object by hand. The clay is rolled into a block which is thrown (*bắt nẩy*) to form a compact lump before placing and patting it firmly (*mà*) onto the centre of the wheel. After kneading to ascertain clay plasticity, the potter starts the process of shaping (*định cỡ, ra hươg*) using mainly two fingers of the right hand. After the object has been formed the foot rims are trimmed, the foot cut (*xén lợi, bắt lợi*) and the object is then placed on a tray (*bểng*) for drying³⁴.

The role of women in the initial process of ceramic making has a long tradition not only in the ancient kilns of Bát Tràng but also throughout Việt Nam. Although this is a common practice in Việt Nam, it is a strange thing to potters in the West. However, hand-shaping is gradually dying out and nowadays not many potters in Bát Tràng still possess the skill.

Coiling on a slow-speed wheel is mainly done by men. The coil of clay is measured and apportioned according to the requirement of the object to be made. The object is formed by coiling and hand-shaping.

Coiling and hand-shaping on the wheel is used to make large objects with a round and well proportioned shape. However in reality the potter is also involved with making many differently shape objects therefore it is impossible not to resort to the appliqué moulding method.

Appliqué moulding (*dắp nặn*) requires a high level of technical efficiency and artistic competence. In this method an object may be made in whole or in several parts which are put together. Nowadays the demand for industrial and artistic pieces may be satisfied by mass production through the use of a mould made out of plaster which is modeled from a prototype.

The production of an object using the pressing mould (*khuôn in*), made of plaster of Paris or wood, is as follows: first the mould is placed in the centre of the wheel and firmly secured; the clay is then thrown hard into the centre of the mould, the interior of which has been wet earlier to ensure adhesion; the clay is pressed against the sides; as the wheel is turned the lever is lowered onto the mould to the required level to form the object by using the template.

Nowadays another type of mould, made of plaster of Paris, is widely used in Bát Tràng. The mould construction varies from being simple (with only two sections) to complicated (with several sections) depending of the shape of the object.

The first step in the process of mould-making is to create a prototype which must be identical but with measurements about 15% to 17% larger depending on clay shrinkage. After that the master mould and then several plaster moulds are made. The latter are used to replicate the object. The replication is done by filling each mould with a liquid clay mixture. Prior to that it is necessary to apply a coat of anti-adhesive to the mould interior and to verify the dryness of the mould and the strength of the mixture (normally the water content should not exceed 26%). When the mixture has formed a layer on the surface the excess is removed. The time the object remains in the mould depends on its size and thickness. The waiting time varies from 10 minutes to two hours. This method enables mass production of identical objects, simple and expeditiously.

1.4. Drying and correcting

The wet and newly formed object can easily become distorted. It must be allowed to dry evenly so as not to crack or become misshapen. The preferred solution which has been used for generations

is to air-dry the object on a shelf in a well ventilated place (usually in the house). Although this solution is safe it is not economical. Many families now use the kiln for drying. Technically this practice requires a gradual increase in kiln temperature to enable a slow evaporation which allows the object to harden sufficiently before the actual firing to avoid deformity.

The next stage requires covering the object and correcting (*ủ vóc*). Correction is done on the wheel (*làm hàng bàn*). As the object is turned slowly (*mà*) on a light wheel the potter uses a flat paddle to tap around it foot (*chân vóc*) in order to strengthen and to ensure roundness and balance (*lũa*). This is followed by cutting, trimming, shaving, filling, joining (e.g. spout, handle, etc.), drilling holes, correcting the designs and smoothening the exterior surface with water. For some objects correction can also be done without the wheel (*làm hàng bộ*).

Depending on the object, decoration may include motifs that are appliqué or incised. Appliqué is formed by attaching the material to the desired area on the object and then cutting and trimming (similar to relief technique). Motifs may also formed by deep incision on the surface of the object.

2. DECORATION AND GLAZE

2.1. Decoration

The decoration stage should also cover the making of relief and incised motifs, but these have been mentioned in the preceding section. Therefore this section is restricted to the application of colours and glazes.

Decoration on blue-and-white wares was done by hand (*vẽ thủ công*) in Bát Tràng with a hair brush. This practice requires a high level of competence as, given the same motif, each ceramic piece becomes a different painting in the hand of each decorator. Success of the decoration will enhance the value of the product. Besides painting other forms of decoration include drawing horizontal lines (*đánh chỉ*) (around the mouthrim, body and foot) and application of a running glaze (*bôi men chảy*), which when fired melts, creating an interesting pattern on the body of the object.

In recent years many families have used ready-made transfers as decorations on pieces which have already been fired (*hấp hoa*). These polychrome transfers, imported from overseas, are applied to the object which is subsequently fired a second time at a low temperature in a tunnel oven.

2.2. Glaze making

This is the true secret of the craft. Glaze making requires the processing and mixing of raw materials according to correct specifications.

Glaze is the exterior coating which has become crystallized. It serves as a protective coating, as reinforcement and at the same time as decoration for an object. The technical expertise of a potter can be judged by the glaze on his product.

During the period from the fourteenth to nineteenth centuries five different types of glaze were used in Bát Tràng. Among these ash glaze was the most popular. It consists of three main components: white clay, baked lime and rice husk ash from Quế and Lường villages (Nam Hà). The formula, based on common practice, requires a mixture of 2.5 bowls of white clay, 4.7 bowls of ground lime powder and 12 bowls of rice husk ash³⁵.

Besides ash glaze, Bát Tràng potters also produced chocolate-coloured glaze which was obtained by adding 5% decomposed rock (a composition of iron oxide and manganese oxide from Phù Lãng, Hà Bắc) to ash glaze. From the fourteenth century Bát Tràng potters produced the famous underglaze blue which was made from a mixture of finely ground red rock (cobalt oxide), decomposed rock and slip. The colour turns blue at the temperature of 1250°C. It was not until the late sixteenth century that the crackled glaze appeared in Bát Tràng. It was obtained from baked lime, rice husk ash and kaolin of Hội pagoda (Bích Nhôi, Hải Hưng) which has a pale pink colour.

In general there are two methods of mixing glaze, dry and wet. Bát Tràng potters normally use the wet method. They blend together the components which have been well ground then add water and stir thoroughly until dissolved. The mixture is allowed to settle. The glaze is obtained after eliminating the clear water on the top and the sediment that has settled at the bottom (*dị*). Through experience Bát Tràng potters have learned that in order for the glaze to melt easily the ash content should not be too high in comparison to the other ingredients. This experience has given rise to a tersely worded common saying “less ash better glaze” (*nhỏ tro to dân*).

2.3. Glaze application

After completing the shaping of an object, the potter may fire it at a low temperature before glazing or alternatively apply the glaze before firing. Bát Tràng potters prefer the second alternative.

Before glazing, the object must be cleaned with a feather duster. Those pieces with a coloured clay body will be covered with a slip (*lót*) made of white clay before applying the glaze. It is necessary to check the glaze quality and classification beforehand. Glaze properties must be determined accurately to ensure compatibility with the clay body, requirements of the object, climatic conditions and weather at the time of application. This requires both technical and artistic know-how. Glaze application is done by pouring (*đội men*) or spraying (*phun men*) for a large object and dipping (*nhúng men*) for a small object. Dipping should last from three to five seconds. Other application methods include applying glaze to the interior (*đúc men*) or exterior (*kìm men*) walls of an object or both (*quay men*).

2.4. Correction after glazing

After the glaze is dry a final correction will be carried out before firing (*sửa hàng men*). First, an object will be examined to ensure a complete glaze coverage and an additional application will be made where the glaze is lacking. The next step is to scrape excess glaze from the foot of the object and trim the internal and external foot rims (*cắt dò*). The stacking ring, about 1 cm wide on the internal base of the object, is cut using a flat piece of bamboo (*lưỡi ve*) to remove the excess glaze. This is done on a wheel. Finally the completed objects are arranged on a plank of timber (*đóng*) (usually about 15-20 per plank) to prevent the pieces from fusing together (*lưu*) upon firing. Instead of the stacking ring kiln supports (*đòn đóng* or *toòng mẫu*) may also be used for stacking purposes.

3. FIRING

3.1. The kiln

Formerly Bát Tràng potters used only *lò éch* (frog kiln) or *lò cóc* (toad kiln), *lò dân* (sectioned kiln) and *lò bầu* (stepped, chambered kiln) to fire their wares.

Lò ếch is the oldest kiln which was used widely for centuries. Although it was also used in Bát Tràng there is no trace of it today. However based on indirect documentary sources we can visualize it having a frog shape measuring 7m long and 3-4m wide. The entrance to the kiln measures 1m high and 1.2 m wide. Inside is a flat level floor and a barrel vault of 2-2.7m high. On one side is an opening measuring 1m high and 1.2m wide for packing and removing objects. The kiln has three straight chimneys 3-3.5 m high. The interior of the kiln is divided into five sections for packing purposes: *hàng dàn* (front), *hàng gáy* (back), *hàng giữa* (middle), *hàng chuột chạy* (two sides) and *hàng mặt* (top).

To strengthen the kiln interior and floor a layer of unglazed bricks was used. The bricks were joined by a mixture made of the same clay material.

In the mid-nineteenth century *lò dàn* appeared in Bát Tràng. It has a chamber of 9m long and 2.6 m high and the interior is divided into 10 equal sections (*bích*). Each section is supported by two columns (*nống*). Section 10 (*bích đầu*) is connected to the smoke extracting chamber through three narrow openings. In order to retain the heat section 10 is extended to enclose the smoke extracting chamber. The kiln opening measures 1.2m high and 0.9m wide. The interior walls of the kiln are constructed with Bát Tràng bricks while the exterior walls are constructed with ordinary bricks. The kiln floor (*cật lò*) is almost flat while the ceiling is barrel-vaulted. On the sides from section 2 to section 9 there are small round vents (*lỗ giới*) with a diameter of 0.2m for feeding wood during firing. The vent at section 10 (*lỗ đầu*) is larger measuring 0.5 m in diameter. This kiln can obtain a temperature of 1250°C to 1300°C.

From the turn of this century Bát Tràng began constructing *lò bầu* or *lò rồng* (dragon kiln). This kiln usually has from five to seven chambers (sometimes ten chambers). The chambers have barrel-vault ceilings which form a right angle to the central axis and are linked together as a series of inverted mussel shell like domes. The vault is lined with bricks which can withstand high temperatures. The length of the kiln is approximately 15m including a 2 m chimney section in the rear. The kiln floor rises 12° – 15° along the axis. *Lò bầu* can attain 1300°C³⁶. It is still being used today by a number of enterprises for example the Bát Tràng Porcelain Enterprise, Ánh Hồng Co-operative and X51 Enterprise.

Lò hộp (box kiln) or *lò đứng* (vertical kiln) made its debut in Bát Tràng in the last twenty years. It usually has a height of 5m and a width of 0.9m and is lined inside with fire resistant bricks in the same way as a house wall. It can attain a temperature of 1250°C. Because of its simple construction, small size and low operating cost it is highly suitable for family operation. For this reason almost every family in Bát Tràng owns a box kiln. Some families even own two or three box kilns.

3.2. Saggars

Previously, inside Bát Tràng kilns square bricks were put together to act as saggars. In recent times, saggars are usually made from grey clay mixed with a grog obtained from ground brick or broken saggars (known as *sa mốt*). The proportion of the mixture is 25-35 percent grey clay to 65-75 per cent *sa mốt*. After water is added the mixture is well blended to form a paste to press-mould saggars or bricks for lining the kiln interior. The saggars shape is usually cylindrical to facilitate even heat distribution for the enclosed object. The saggars size varies with the object. However the most common size has a diameter of 15-30cm, a thickness of 2-5 cm and a height of 5-40 cm. Each saggars can be re-used as often as 15-20 times.

3.3. Fuel

In the beginning fuel for the frog kiln consisted of dried rice talks and bamboo. These were subsequently used together with wood (*củ phác* and *củ bừa*). Gradually wood became the main source of fuel in Bát Tràng. With some exceptions, most types of wood can be used to fuel the kiln after airing in the sun and in the dew.

In the olden days the people of Giang Cao village, next to Bát Tràng, used to specialize in retrieving timber from the Red River and transporting it to Nam Dư village (Thanh Trì) for cutting into lengths suitable for feeding the kilns of Bát Tràng. Two trade guilds were borne out of these activities.

In *lò dàn* large-cut wood is fed at the firing chamber while small-cut wood is fed through the side vents.

The main source of fuel for *lò đống* is coal dust; wood is used only for starting the fire. The coal dust is blended with mud in a fixed proportion to print small cakes which are then dried in the sun. The frequently used practice is to form coal pats on the wall. The dry wall absorbs the water quickly thus enabling the pats to harden faster.

3.4. Packing

Arrangements inside the kiln take into consideration the type of object, its shape and the size of the saggars so as to maximize the use of the interior area, to save energy and to achieve optimal results. Due to their structural differences the packing for each type of kiln has its own characteristics. In the frog kiln objects are packed from the back to the front while in the sectioned kiln they are packed from section 2 to section 10 (in section 10, objects are not placed inside saggars due to the low temperature). As the firing chamber has a high temperature sometimes objects are placed inside an oversized saggars for better protection. Packing inside the chambered kiln is similar to the sectioned kiln. As for the box kiln, all objects are placed inside coverless cylindrical saggars. They are stacked from the kiln floor up. Spaces around the walls and between the saggars are filled with blocks of charcoal.

Once there were packing guilds (*phường chống lò*) in Bát Tràng, with each guild comprising seven persons (three master craftsmen, three craftsmen and one apprentice). They were divided into three groups each with a master craftsman and a craftsman while the apprentice served all three groups by carrying saggars and objects. The first group would pack the three bottom layers (*chống đáy*), the second group the middle three layers (*chống giữa*) and the third group the top three layers (*gọi mặt*). The packing guilds mainly comprised craftsmen from Sài Sơn (Quốc Oai, Hà Tây) and Vân Đình (Mỹ Đức, Hà Tây) who specialized in serving Bát Tràng kilns.

3.5. Firing

This is the most important phase which determines the success or failure of a kiln. For this reason the commencement of firing becomes the most sacred and important time for the potter. The eldest master craftsmen will light three incense stick to pray to heaven and earth and the fire god for assistance. The control of the fire by gradually increasing the temperature to the maximum level and then gradually reducing the temperature after the objects are sufficiently fired is the secret of the success in this stage.

In general, the process of firing is similar for all types of kiln and the experienced master craftsman can control the fire throughout the firing stage. For the sectioned kiln, about half a day after the commencement of firing in the firing chamber the fire can be reduced to allow the entire kiln and contents to dry out. The fire is then gradually built up again in the firing chamber until it spreads to section 4. When section 4 turns red, no more wood is fed to the firing chamber, instead wood is now fed through the side vents. The headman, with his experienced eye, examines carefully each section and orders the feeding to cease wherever the objects are matured. Toward the end of the firing period the objects mature at a faster rate. When the objects in section 10 are matured the headman will order consecutive feeding of 9-10 bundles of wood within half an hour and after that the feeding ceases.

The firing guild is composed of five to seven persons. The head of the guild (*xuất cả*) is in charge of technical aspects, two feeders are responsible for firing at the kiln opening (*dốt dưới*), and the remaining four are responsible for feeding through the side vents (*dốt trên*). Attendants of the upper fire have to wear special wooden clogs and use a long walking stick with nails attached to one end to facilitate pushing wood into the kiln.

The firing process of the box kiln has become much simpler because upon completion of packing the loading of fuel is also completed. The kiln opening is sealed with fire-resistant bricks and wood is used to start the fire. As the fire catches on to the coal it spreads upward inside the kiln. When the coal is totally consumed the firing is completed. The firing period lasts about three days and three nights. However experienced, it is difficult for the craftsman to control firing in the box kiln. This is the most difficult task in the whole process in Bát Tràng potters to improve technically by reestablishing the sectioned and chambered kilns of previous centuries.

For sectioned and chambered kilns, after the completion of firing the kiln opening and all vents are sealed and the kiln interior is allowed to cool down slowly. This process lasts two days and two nights. After that the kiln door is open but another day and night pass before the contents are removed.

Newly glaze-fired objects are classified and corrected (if possible) before distributing for consumption.

III. CHARACTERISTICS OF GLAZED WARES OF BÁT TRÀNG

1. FORMS

Based on common characteristics of the clay body, glaze colours, decorative themes and especially inscriptions on the pieces we have gathered a fairly comprehensive collection of Bát Tràng wares which date from the fourteenth to nineteenth centuries. They are currently being kept at the National Museum of Vietnamese History, many local museums and a number of communal houses and pagodas in Việt Nam.

Bát Tràng wares represent a group of handicraft products which express clearly the creative talents of its potters through many generations. They have their own distinct characteristics which are derived from the raw materials used, the glazes obtained from local sources and the fact that the pieces were hand made on the wheel. The body is thick, rather heavy and strong, and is covered with a white glaze that is often inclined to be translucent ivory. Bát Tràng also produced other distinctive glazes, from moss-green to brown and white and cracked.

Based on their utility we have classified Bát Tràng wares into several major functional groups.

1.1. Utilitarian wares

These include plates, flower pots, food containers, water containers, bowls, cups, tea trays, kettles, pipes, wine bottles, lime-pots, vases and various types of jars.

- **Plate:** The mouthrim of these flat wide iron-brown vessels is decorated with floral scrolls and the interior is accented with chrysanthemum spray in dark-green. Five spur marks are seen in the centre of a heavily potted plate, the unglazed base exposing a buff-grey clay. This type of plate often found with a diameter of approximately 28 cm, a cracked base and misshapen form, represents a group of second-grade products from the kilns of Đa Tốn, next to Bát Tràng commune³⁷. By comparing the style and decoration of these plates many researchers consider them as the “marker” of the beginning of underglaze decoration in Southeast Asia at the end of the fourteenth century and the beginning of the fifteenth century (N 10, 11)³⁸.

- **Flower pot:** The use of iron-brown glaze and the decoration may differ on different examples. These pots have a thick straight mouthrim with the curved body tapering gradually toward the base which is flat. The mouthrim and base are unglazed. There are pieces covered in iron-brown glaze with incised designs of five- or six-petalled flowers enclosed inside a gong-shaped cartouche. Interspersed between cartouches are leafy branches (N 8). On other pieces the entire body is covered in an ivory-white glaze with the decoration highlighted by carved inlay of iron-brown. These decorations are in the form of vegetal motifs arranged in the form of the sin symbol or gong-shaped motifs (Plate 6), each containing a Chinese character, against a background pattern of hexagons in iron-brown³⁹. Rows of iron-brown dots form the dividing bands (N 5).

- **Food container:** These iron-brown decorated containers have an inverted mouth, convex walls and flat unglazed base. The clay is buff-grey. They are covered in an ivory-white glaze, the sin-symbol decoration highlighted in iron-brown.

- **Cylindrical jar:** These iron-brown decorated jars have a bevelled mouthrim; the neck is formed by a deep rounded groove. On the shoulder is a carved band of lotus-petal motifs with large and small petals alternating and with four small raised dots. The body has five horizontal bands of incised iron-brown motifs of lotus flower, leafy branch and wave (N 1).

- **Water container:** These iron-brown decorated containers have a squat round shape with a rather uniform curvature from the shoulder to the base. The diameters of the mouth and the base are approximately the same. In this collection the earliest example, decorated with lotus design, is dated to the fourteenth century (N 3) while the latest example, which has a cracked glaze is decorated with relief motifs of the “Eight Immortals” in yellow and blue (BTLSTPHCM).

- **Bowls:** Blue-and-white bowls dated to the fifteenth and sixteenth centuries have a wide mouth with straight lip and curved sides. The low foot usually has a diameter which is equal to

one half of that of the mouth. Decorations on eighteenth-nineteenth century examples are fairly realistic (N 150).

- **Cup:** These blue-and-white vessels have a slightly everted mouth, deep sides, and high foot with a diameter often equal to one half of that of the mouth (N 46). The decorative themes usually include dragon, phoenix, floral scroll in combination with recurring motifs of overlapping double X (N 17). One blue-and-white stem-cup, dated to the fifteenth-sixteenth centuries, has a form similar to the stem-cup of the Ming period (N 47).

- **Tea tray:** Round and flat trays with a straight lip, and low and wide foot appeared only from the nineteenth century. They are decorated in blue-and-white and closely related to the porcelain trays bearing the inscription of "Royal palace" (N 209).

- **Wine pot:** These crackle-glazed pieces have a straight mouth, long cylindrical neck, bulging shoulder and lemon-shaped body. The spout and handle are variations of the dragon motif. They date to the eighteenth-nineteenth centuries (N 191).

- **Wine bottles** have two basic shapes:

- + **Type A** has a straight mouth, long cylindrical neck, bell-shaped body which bulges out on the top section and tapers off toward the base. The heights of the neck and the body are almost the same. On one wine bottle the body is divided into six segments, each decorated with relief motifs of flower and *nghê* (a composite mythical animal) (N 59). This wine bottle is covered in a white crackled glaze accented with green. It is dated to the sixteenth-seventeenth centuries. One blue-and-white wine bottle with a bulbous body and wide hollow base is dated to the eighteenth century (N 151). The majority of blue-and-white wine bottles are of Type A and date to the nineteenth century. However there are a number of variations which have a bevelled lip, sloping shoulder, cylindrical body and hollow foot (N 218-20).
- + **Type B** has a straight mouth, long cylindrical neck, gourd-shaped body with a smaller upper section, and is often referred to as a double-gourd wine bottle. All Type B wine bottles are also dated to the nineteenth century. Among them are two examples (N 182-3) which have a crackled glaze with an inscribed base bearing the characters "Produced under Gia Long reign" (1802-19).

- **Lime-pot:** These lime-pots are made in two parts, the arched handle in the shape of an areca nut branch and the body in the shape of a bell or a pomelo with a convex top. The foot is low, flat and hollow. Dating is based on the glaze and decoration. Lime-pots produced during the sixteenth-seventeenth centuries have a green and white crackled glaze on the handle and immediately above the foot is a deeply rounded groove in iron-brown. Seventeenth century pieces have a white crackled glaze. On these pieces the foot is small. On top of the pot is a moulded areca nut. Eighteenth century pieces are also covered with white crackled glaze. On top of the pot is a round appliqué flower. Both ends of the handle carry several appliqué vines and two characters "longevity". On nineteenth century lime-pots the three-tiered foot is hollow and unglazed, the glaze on the body is yellow and brown, and the top of the pot is decorated with a moulded areca nut. Blue-and-white lime-pots are often decorated with dragon and cloud, bird, and floral motifs (N 228).

- **Water pipe:** The bowl section of these blue-and-white pieces resembles a low jar with an everted open mouth, vertical neck and bulging shoulder. It is joined at the mouth to the upper

section which is shaped in the form of an inverted dish. The glaze is grey-white and the decoration consists of simple floral scrolls. This type of ware appeared in the eighteenth century (N 153-4).

- **Small vase:** These blue-and-white vases, dated to the fourteenth-fifteenth centuries, have a tall narrow neck. The body bulges in the form of a garlic. The foot is splayed (N 9).

- **Large vase:** These vases were produced in a variety of shapes: four-sided, six-sided or round.

+ *Four-sided vases*, dated to the eighteenth century, have a square cross-section but from the shoulder to the base a symmetrical trapezium vertical-section (N 132).

+ *Six-sided vases*, dated to 663-71, have a *dấu*-shaped mouth (*dấu* is wooden measure for dry goods and a square mouthrim) and waisted neck; the shoulder joins the body at a sharp angle. A vertical-sectional view from the shoulder to the base reveals a symmetrical trapezium (N 118).

+ *In other examples* the vase base is in the shape of a kneeling elephant (N 122). Square-mouth vases, dated to the nineteenth century, have a shape similar to that of a brush-holder (N 189). The bamboo segment-shaped vase with round mouth is decorated with realistic branches and leaves (N 188). Crackle-glazed vases of the seventeenth-nineteenth centuries come in many shapes: *dấu*-shaped mouth, waisted neck and bell-shaped body (N 126), or waisted neck that is everted below the square mouth, sloping shoulder, bulging upper body and low base (N 186). Vases with an onion-shaped body and low base only appeared from the beginning of the nineteenth century onward (N 214).

- **Jar:** Tall jars with straight neck, bulging shoulder, tapered body and splayed foot base appeared from the sixteenth to seventeenth centuries. They are decorated with relief or underglaze blue motifs of dragon, cloud, bo leaf and lotus petal (N 95). Among the ivory-glazed jars that date to the eighteenth century one features a relief band around the foot (N 157) and another a substantial stepped foot (N 155). The cover of this example has a lotus bud knob. Particular reference can be made to a crackle-glazed jar decorated with relief motifs of dragon and cloud. This jar has a hexagonal mouth. It carries an inscription that dates its production to Cảnh Hưng reign (1740-86) (N 130). The shoulder of nineteenth-century jars often features four appliqué animal heads with hanging mouth rings. These jars are covered in an ivory glaze with decorative motifs highlighted in blue and yellow (N 177).

- **Covered jar:** Whether tall or short these covered jars have mouth and shoulder similar to those on the above group of jars. Spaced around the shoulder are four animal heads with hanging mouth rings. The base carries Gia Long reign mark (1802-19). Tall jars are decorated with a landscape of mountain, river and palace (N 175) while short jars depict motifs of mai blossom (a yellow flower symbolizing the spring season), orchid, chrysanthemum and bamboo (N 170-1). On short jars iron-brown glaze is also used in combination with blue and white (N 180). A special short jar is decorated with four appliqué elephant heads on the shoulder, an appliqué peach on the cover and a scene of the Yellow River and a crane carrying a literary box on its back (N 167).

1.2. Cult wares

These wares comprise various types of lampstand, candlestick holder, incense burner, censer and altar. The most important items in this collection are lampstands, incense burners and censers because on many pieces there are inscriptions clearly indicating the potter's name, home village

and the year of production. On several pieces the names of individuals or groups who placed the order were also inscribed. This is a very special characteristics of Bát Tràng cult ceramics.

- **Lampstand:** A distinct characteristic of the lampstands is that they were produced in pairs for display on the altar. Consequently they bear symmetrical traits. By observing the direction the dragon head is turning on the low section we can recognize the position of each lampstand, whether on the left or on the right on the altar. Accordingly, upon determining the similarities of styles, measurements and designs we can confirm the dating of similar pieces.

The lower section of lampstands of the fourteenth-fifteenth centuries, whether belonged to the iron-brown or blue-and-white group, invariably features a small aperture, surrounded by a bulging shoulder, a body that tapers and with a splayed foot. Usually the mid-body carries a narrow relief band which may be either glazed or unglazed (N 2). The heights of both sections are approximately equal. This is demonstrated in one of a pair of lampstands in which the upper and lower sections remain intact. They iron-brown lampstands are decorated with floral motifs (N 4).

All lampstands inscribed with the reign marks of Mạc Mậu Hợp (1562-92), from Sùng Khang to Hồng Ninh, bear similarities in structure. Because of its rather large size, the lampstand is made in two sections. The upper section consists of three portions: the uppermost portion with a *dấu*-shaped mouth, portions two and three of equal length and symmetrical in decoration and divided by a relief band. It is possible to compile statistics for twenty five lampstands and incense burners which have an absolute dating under different reigns of Mạc Mậu Hợp as shown in Table I (40).

Table I

No.	Name of article	Place of storage	Reign	Note
1	Lampstand lower section	Từ Châu Communal House (Hà Tây)	Sùng Khang 7 (1572)	⁴¹
2	" "	Bối Khê Pagoda (Hà Tây)	Sùng Khang 9 (1574)	⁴²
3-4	" "	BTLSVN	Diên Thành (1578-85)	matching pair
5-6	" "	" "	" "	" "
7-8	Lampstand, two sections	" "	Diên Thành 2 (1579)	" "
9-10	" "	" "	25-10, Diên Thành 3 (1580)	" "
11-12	" "	" "	25-6, Diên Thành 3 (1580)	
13	Incense burner	" "	" "	one set
14	Lampstand, lower section	BTHN	30-3, Diên Thành 4 (1581)	
15-16	Lampstand, two sections	Keo Pagoda (Thái Bình)	Diên Thành 4 (1581)	matching pair ⁴³
17-18	Lampstand, lower section	Mai Phúc Communal House (Hà Nội)	Diên Thành 7 (1584)	⁴⁴
19	" "	BTLSVN	3-5 Đoan Thái 2 (1587)	
20-21	" "	" "	20-8 Đoan Thái 3 (1588)	matching pair
22	" "	" "	Đoan Thái 3 (1588)	
23	Lampstand, two sections	BTNH	20-8 Hưng Trị (1590)	one set
24	Incense burner	" "	" "	⁴⁵
25	Lampstand, lower section	BTHN	Hồng Ninh (1591-2)	

The style and appearance of Mạc lampstands are somewhat similar, the difference being in the decoration on the shoulder and on the body using bo-leaf and dragon motifs (N 28), or the use of only underglaze blue designs (Ns 25,33), or a combination of both appliqué and underglaze blue (N 19)⁴⁶.

The style of lampstands produced toward the end of the sixteenth century and continuing into the early seventeenth century can be seen in several pairs bearing the reign mark of Hoàng Định from the second year (1601) (N 65), the thirteenth year (1612) (N 66), to the nineteenth year (1618) (N 64). A pair of lampstand, in two sections, produced in the second year of Vĩnh Tộ (1622) and decorated in an uneven dark blue, have an apparently shorter lower section (N 68-9).

The baluster-shaped upper section of seventeenth century lampstands feature a combination of unglazed appliqué motifs and underglaze blue. They are decorated with square-headed lotus petals, and the characters “longevity” inside bo-leaf shaped cartouches (N 77). The lower section of lampstands is formed in three parts and decorated with relief dragon and cloud, *nghe* and floral motifs (N 75-79).

A crackle-glazed lampstand, dating 1600-18, is formed in two sections. The upper section is divided into four portions: portion one having a squat cylindrical shape holds the lamp-N, portion three has the shape of a drum cylinder while portions two and four are symmetrical. The lower section is similar to a tall jar and comprises three portions: portion one is slightly flared and fits into the upper section, while portion two is separated from portion three by a relief band (N 116-7).

Another crackle-glazed lampstand with two sections, dated to the eighteenth century, has similar but thinner construction. The upper section is decorated with four pairs of stylized appliqué dragons and the lower section with appliqué of the four sacred animals (N 145-6)

The lower section of a seventeenth century lampstand is divided into three fairly even portions by two relief bands. It is covered completely from shoulder to foot by a grey-blue glaze (N 74).

Among polychrome lampstands of the sixteenth-seventeenth centuries, the most prominent are those with moss-green, yellow and ivory glazes. One such lampstand features a vase shape with relief mouthrim, cylindrical neck and splayed foot. The narrow waisted body features a horizontal relief (N 55). Another unusual lampstand with cylindrical body features a base that resembles an inverted flower pot. A pair of moulded are placed in such a way that they appear to support the lamp-plate (N 53). A third example features a square lampstand constructed in two separate sections. The upper section has a square cross-section, and is topped with a tray of lotus petals. The tray is flanked by a pair of moulded dragons. The lower section has a square base on which there are four baluster-shaped corner posts. All four sides of the base carry perforations (N 48).

Seventeenth century lampstands with a base in the shape of a *nghe* in kneeling position reveal a highly skilful technique. They carry several panels of appliqué motifs with dragon and cloud, *nghe*, oval chrysanthemum and the “longevity” character enclosed inside a bo-leaf shaped cartouche (N 92, 94).

- **Candlestick holder:** They were also produced in symmetrical pairs. One of the earliest examples of this type of vessel which appeared at the beginning of the eighteenth century is a pair of crackle-blazed candlestick holders with a base in the shape of a *nghe* in kneeling position (N 121). On the back of the *nghe* is a column with a square cross-section, with each side of the column

featuring a relief floral motif. The underbelly of the *nghe* is inscribed with the characters “Produced in the years of Vĩnh Thịnh” (1705-19). Eighteenth century candlestick holders also portray the “bamboo transforming into dragon” theme. The vessels are formed with the bamboo root as the dragon head. The dragon body comprises several short thick internodes which are covered in an ivory crackled glaze (N 138-9) or grey glaze (N 135). These vessels may also feature bamboo with long internodes which rest on a square base with bevelled edges (N 136-7).

- **Incense burner:** They are produced as part of a set of altar vessels that include lampstands and candlestick holders. High-footed incense burners made in two joined sections first appeared during the sixteenth century together with lampstands which continued in production from an earlier period. The upper section of such incense burners has a flared mouth, cylindrical neck, body in the shape of a drum cylinder and four decorative legs in kneeling position. The lower section features two truncated global shapes joined to a bell-shaped base and decorated with a combination of relief motifs and underglaze blue. A tall blue-and-white incense burner features a pedestal base suggestive of the lotus (N 39).

Round incense burners of the first half of the seventeenth century feature a flared mouth, cylindrical neck, drum-shaped body and carry decorations with appliqué dragon motifs enclosed within gong-shaped cartouches. Typical of these is the incense burner produced on the fourteenth day, twelfth month of the seventh year of Vĩnh Tộ reign (1625) (N 70). Another example has four legs in kneeling position with appliqué animal face in iron-brown on each leg (N 71).

Except for some decorative details round incense burners of the latter half of the seventeenth century have similar style and appearance to those of the first half of the century. The four bent legs rest on the base and the body is entirely covered with decoration – relief dragon, lotus petal, bo leaf, dotted line and chevron pattern, all presented in horizontal bands (N 107). Among these examples, the most interesting is the incense burner produced on the fifteenth day, eighth month of the year of Tân Hợi, or the ninth year of Cảnh Trị reign (1671) (N 101). On an incense burner produced in the second month of the year of Mậu Thân, or the ninth year of Chính Hoà reign (1688) the four legs have been replaced by four human figurines (N 105). On a rather plain round grey-white glazed incense burner with moss-green accents four moulded S shapes replace the four legs (N 80). A squat round example with a flared mouth, relief mouthrim and short neck features a drum-shaped body. It is covered in an ivory crackled glaze and decorated with appliqué motifs of square-headed lotus leaf with the character “longevity” enclosed within a bo-leaf shaped cartouche (N 76).

Rectangular incense burners of the seventeenth century may have a square (N 84) or rectangular (N 83) cross-section with sides decorated in relief, featuring dragon inside an oval cartouche, *nghe*, crane and square-headed lotus petal (N 81). It is interesting that relief dragon motifs are the same on both the rectangular and round incense burners.

Polychrome incense burners of the sixteenth-seventeenth centuries come in both rectangular and round shapes. On a rectangular example with a low base the frontal section is decorated in relief with a pair of cranes flanking the two characters which represent the concept of service. Around this are relief floral motifs (N 56). Although round incense burners vary in size and are embellished with different relief decorations both style and appearance bear similarities. A round burner divided into four sections features the mouth in an inverted truncated conical shape, the neck cylindrical, the body drum-shaped and the base resembling an inverted flower pot (N 57). Yet another variation features appliqué lotus-petal motifs around a pedestal base (N 52).

Among the eighteenth century incense burners one round-shaped example with crackled glaze is formed with three layers of appliqué lotus petals which rest on a lotus leaf-shaped base. This piece was made during Vĩnh Thịnh reign of 1705-19 (N 120). Another example from the period comes in a bowl shape with flared mouth. The bulbous body has a low base and is decorated with unglazed relief dragon (N 119). One round incense burner from the Cảnh Hưng period (1740-86) has a thick lip, waisted neck, drum-shaped body, and three short legs each featuring an animal face in relief. The body of the vessel features relief motifs of dragon and cloud, and lion (N 129). Crackle-glazed incense burners are also created in lotus leaf shape with undulating mouth, drum-shaped body and with each of the three kneeling legs featuring an animal face in relief. A relief motif of Kwan Yin is positioned within each deep undulation of the lotus leaf (N 140-1). Grey-glazed round incense burners come with a straight mouth, drum-shaped body and splayed foot base. Decoration includes relief dragon, cloud, dragon horse, bo leaf and wave (N 128).

Blue-and-white crackle-glazed incense burners of the nineteenth century feature a round mouth, with a decorated horizontal band around the mouthrim, cylindrical body and short foot (N 197). One example with a thick mouthrim, cylindrical neck, drum-shaped body and high foot base features handles that are in the shape of two pine branches. The neck and lip are embellished by a band of pine-needles which stand in relief around the neck of the vessel. The body of the vessel is decorated with a phoenix (N 206). The character "longevity" glazed in grey white is yet another example of the shapes of these incense burners (N 207).

- **Censer:** These are constructed with cover, body and base, and presented in a variety of styles which are almost similar to bronze and stone censers. Ceramic censers of Bát Tràng made their appearance from the eighteenth century. One censer worthy of note made in the second year of Vĩnh Hựu reign (1736) has a cover resembling an inverted pot. On the cover a lion plays with a ball. Below the lion, the cover features the signs of the Eight Trigrams which have been punched out. The vessel has a *dấu*-shaped mouth, waisted neck and drum-shaped body. The handles are formed by two moulded dragons and the three kneeling legs of the censer are decorated with motifs of animal faces in relief (N 123). A crackle-glazed censer made under Cảnh Hưng reign (1740-86) has a rectangular cover with bevelled edges and is topped with a figurine of a lion playing with a ball, *dấu*-shaped mouth, short cylindrical neck, bulging body and a pair of lion handles that have been moulded. It is embellished with relief motifs of leaf meander, bo leaf, pine and *mai* blossom (N 127). Yet another censer with a rectangular mouth, straight neck and bulging body features four bamboo-shaped legs and a pair of bamboo-shaped handles. It is further decorated with relief motifs of chrysanthemum, bamboo branch and leaf meander (N 131).

Censers of the nineteenth century include those with crackled glaze having blue, brown and yellow designs. But regardless of the glaze treatment their structure is similar, truncated conical shaped cover topped with a moulded coiled dragon. They have *dấu*-shaped mouth, short cylindrical and waisted neck, drum-shaped body and three kneeling legs with animal face in relief. Linking the mouth to the body is a pair of moulded-dragon handles. The round detached base has a flat upper surface and is splayed slightly toward the foot (N 198, 211).

- **Altar box:** Crackle-glazed altar boxes of the eighteenth century are constructed with shapes similar to those of gilded wooden and copper altar boxes. The cover has an oval cross-section and is topped with a moulded figurine of a recumbent lion. Around the perimeter on the top of the cover is a continuous band of leaf meander in relief. The sides of the cover feature pine-chrysanthemum-

bamboo-*mai* blossom inside oval cartouches and all in relief. Around the base are relief motifs of dragon against a back ground of interlocking swastika pattern (N 147). The shape of the altar box also follows that of a wooden prototype and features a flared mouth, flat internal base and cylindrical body. The example has a relief band around the base and three legs. The decoration comprises incised floral designs and motifs of the four sacred animals presented in panels enclosed by horizontal bands featuring a pattern of interlocking swastika (N 192).

Around the late nineteenth into the early twentieth century there appeared a type of altar with rectangular cross-sections from the mouth to the base. They are decorated with relief motifs of dragon, lotus petal, etc. similar to those carved on wooden altars (N 208).

- **Tea tray:** Ceramic trays are rarely found in Việt Nam. A nineteenth century example follows the shape of a wooden or copper tray with flared lip, flat interior and very low foot. The central motif features two phoenix in flight enclosed in a simple roundel, around which are chrysanthemum sprays and with an interlocking swastika motif. These decorations are incised (N 193).

- **Votive sword:** Two eighteenth-nineteenth century examples are copies of metal swords and made for worshipping. The case is decorated with hunglazed relief dragon motifs (N 143-4).

1.3. Decorative objects

- **House model:** A seventeenth century example has ivory, green and brown glazes. The house is modelled after a two-storied structure with a two-tiered roof. The two roofs on the upper tier join together in the form of a reclining H. The structure is decorated with relief motifs of dragon and cloud, *nghe*, square-headed lotus petal, with both the swastika and the character “longevity” enclosed in a bo-leaf shaped cartouche and interspersed with chrysanthemum in an oval cartouche (N 85).⁴⁷

- **Altar:** A grey-white glazed altar of the seventeenth century features a four-sided curved roof with lotus-bud finial. The body is divided into several levels and has a square cross-section. Relief decorations include balcony, altar display, dragons flanking the moon, lotus, chrysanthemum and *nghe*. The stepped based imitates a tower base and has perforations in the shape of cloud motifs (N 93).

- **Statue:** Statue of *nghe* and horse presented here do not pre-date the seventeenth century.

- **Nghe:** These are made in pairs and in sitting posture with forelegs straight, hind legs folded, head raised and around the neck a string of beads in relief. The legs and body are adorned with sword-shaped clouds and covered in brown or green glaze (N 109-10, 112). The difference between the pieces lies in the treatment of the mane, base and glaze. The example in N 109-10 has a flat rectangular base, curled mane and is covered with a grey-white glaze. The example in N 115 sits on a round drum-shaped base with designs in underglaze blue. A notable example, in crouching posture, carries the character “longevity” on its back. The square-shaped top of the character serves as the receptacle for a candle. The body is decorated with relief motifs of sword-shaped flaming clouds. The legs are glazed brown (N 114).

Nghe statues of the eighteenth century are all made in symmetrical pairs, either sitting or standing, with head raised, mouth open and covered in grey-white or grey crackled glaze (N 159-62).

Horse: A horse statue standing in a natural pose and glazed with ivory and brown-yellow colours dates to the seventeenth century. A string of bells enhances the horse’s neck, reigns and saddle (N 113).

Maitreya: The statue has crackled glaze and is presented in asana position with folded legs, hands resting on the knees and with an open robe revealing chest and abdomen. The facial attributes are those associated with a talented person; high forehead, large ears, broad nose and large laughing mouth (N 163).

Benevolent General: This is a representation of a guardian of Buddhism in full battle gear. The face is square, the mouth smiling, the right arm rests at the hip while the left arm appears to have supported a precious sword. On the feet are upturned shoes. The statue, which is covered with a grey-white glaze, is supported on a square base (N 164).

Tiger: They are not made in matching pairs. In one set a tiger poses in a lying-in-wait posture with tail tucked close to a rear leg while the tiger opposite is in a pouncing posture with tail curled over its back. They feature a crackled glaze and their stripes are incised and glazed brown-yellow (N 165-6).

Elephant: One example in ivory glaze is presented in a standing position with curled trunk. On its back the caparison and howdah are decorated with relief motifs of dragon and cloud (N 148).

Nineteenth century examples are covered in a grey-white or ivory glaze.

Kwan Yin: This beautiful and well-balanced statue depicts Kwan Yin sitting on a lotus base. The Goddess of Mercy has a straight face and right hand opened. The round halo behind the head is embellished with a pair of dragons flanking the moon (N 230).

Three-headed figure: The figure is in a standing posture with both feet extending outwards, hands hold a sword which points downwards. This figure is dressed in armour which is decorated with relief motifs that include bo leaf and chrysanthemum. (N 231).

Figure with monkey head and snake body: This is featured as a symmetrical pair. The monkey head has a high nose deep-set eyes while the snake body is covered in scales and twists on a round base (N 232-3).

Dragon: This architectural fixture is placed on an L-shaped frame. The head faces downwards, with the forelegs in supporting position, the arched body is covered with a layer of round scales (N 227).

2. DECORATION

During the fourteenth-fifteenth centuries, decoration on Bát Tràng wares included incised designs of iron-brown inlays of the Lý-Trần period combined with relief carving and underglaze blue-motifs. These centuries marked the beginning of blue-and-white wares. Also seen were iron-brown wares decorated in the blue-and-white style. Decorative themes were still confined to the floral motifs on iron-brown wares of the Trần period. With the appearance of lampstands and incense burners in the sixteenth century relief decoration in combination with underglaze blue attained a high technical level. Popular themes of decoration included various types of dragon, phoenix, cloud, winged horse, landscape, scene of human activity, and bands of vertical lotus petal, floral meander, and bo leaf. Meanwhile underglaze blue decoration continued to develop. A number of geometrical designs and floral motifs of Bát Tràng wares bore similarities with those seen on contemporary export wares of Chu Đậu (Hải Hưng). In the seventeenth century, relief carving and appliqué motifs became more refined and fastidious reflecting those decorations on

stone and wood. While continuing the themes of the previous century decoration in the seventeenth century also encompassed new motifs such as the four sacred animals, tiger, *nghe* and crane. There also appeared unglazed relief motifs such as oval-shaped chrysanthemum, round chrysanthemum, eight-petalled flower, bo-leaf shaped petal, square lotus petal, swastika, and the character “longevity”. During the seventeenth century underglaze blue decoration gradually declined although the decorative themes were in tune with those of relief carvings. Crackle-glazed wares made their debut in the late sixteenth century. Decoration on these wares also included motifs of dragon, the four sacred animals, floral design, and chrysanthemum, bamboo and *mai* blossom, all in relief. It was during the sixteenth-seventeenth centuries that polychrome wares first appeared. Among these the most notable was those with moss-green glaze with unique decorations such as lotus flower, bird, *nghe* and human figure. In the eighteenth century relief decoration played a dominant role, replacing underglaze blue decoration. Techniques of moulding, appliqué and relief carving were compatible with monochrome wares (grey-white glazed and crackle-glazed wares). New decorative themes had emerged including representations of the four seasons, the Eight Trigrams and leaf band. Border band motifs developed strongly with the interlocking swastika pattern, pointed lotus petal band, recurring pattern band, and wave band. Blue-and-white wares recovered in the nineteenth century and their decoration made use of many glazes. Besides familiar themes, decoration now also depicted classical themes imported from China, for example “fisherman’s windfall”, “Tô Vū the goatherd” and the “Eight Immortals crossing the sea”.

2.1. Fourteenth-fifteenth centuries

On iron-brown wares the designs were arranged according to horizontal bands of continuous decoration or panels featuring discrete motifs.

Method 1: Iron-brown designs were formed by scraping away portions of the already applied ivory glaze and replacing it with an iron-brown glaze. We can see pots, jars, lampstands, food containers with various motifs of lotus flower, sin-shaped floral scroll, and wave decorated using this method. Additional relief designs used in conjunction with these include *mai* blossoms, lotus-petal bands and dotted lines (N 1-2, Figure I).

Method 2: Alternatively an iron-brown glaze was applied to cover the entire surface and the designs were formed by scraping out the glaze. The desired designs were left unglazed (N 7-8, Figure II).

Method 3: In this method iron-brown was painted on the designs and after that an ivory glaze was applied which covered the external walls of the vessel (Ns 3-4).

The earliest iron-brown wares include Ns, food containers, bowls, wine pots and jars. Brush-applied designs show a dark green colour under an ivory glaze (N 10-1)⁴⁸.

2.2. Sixteenth century

During the sixteenth century different designs appeared which included dragon, phoenix, horse, tiger, human activity, landscape, vertical lotus petal, cloud scroll, chrysanthemum meander, bo-leaf band and lotus-leaf band. Further designs include chevron, four-petal flower, swastika, chrysanthemum enclosed in oval cartouche, bands of horizontal chevron, wave and recurring pattern, swastika and the character “happiness”.

- **Dragon:** The dragon is a common theme on a range of products. This is particularly so on lampstands where it is presented in two forms: unglazed appliqué, similar to Yuan wares, or underglaze blue. Several lampstands have inscription stating clearly the names of potters and time of production⁴⁹. Therefore a system of dragon motifs can be arranged in accordance with the production time schedule (Figures 7-9). Whether decorated using appliqué or brushed in blue, dragon motifs are very similar. They are found not only on lampstands and incense burners but also on vases and bowls (N 45). Appliqué dragons adorn the handles of a lampstand produced by Đỗ Xuân Vi in 1590. Each features a pair of curved wings, similar to butterfly wings, projecting from the forelegs. These dragons are similar to the winged dragons on lampstands and incense burners produced by Đặng Huyền Thông⁵⁰.

- **Phoenix:** During the Mạc period (sixteenth century), lampstands featured both unglazed dragons and phoenix which were placed in the centre of the upper section. On those lampstands which are complete with two sections (produced during 1579 and 1580) this arrangement also featured pairs of symmetrical phoenix. Appliqué motifs of dragon and phoenix, as seen on one lampstand, usher in the decorative theme of “flying dragon, dancing phoenix” (Figure XIII).

Appliqué and underglaze blue phoenix motifs are very similar although underglaze blue motifs are more graceful. The upper section of one lampstand, dated to 1588, is decorated with a pair of phoenix in full flight, legs withdrawn, wings spread wide and tail trailing behind (N 33). Phoenix motifs on Mạc lampstands and incense burners have inherited the features of the preceding periods and have well established details and presentation.

- **Horse:** The upper section of a lampstand produced in the third year of Đoan Thái reign (1588) has a pair of horses galloping in the same direction as the phoenix. The horse with dragon head becomes a sacred horse or dragon horse which can be seen on a blue-and-white lampstand produced on the twentieth day, eighth month of the third year of Hưng Trị (1590). On one incense burner the portrayed horse is actually a sacred horse with wings (N 23). On an incense burner of the same set with a lampstand by Đỗ Xuân Vi, an appliqué horse with wings is presented in biscuit.

- **Scene of human activities:** On a blue-and-white incense burner with motifs such as lemon flower, lotus petal and recurring pattern, the decoration includes human and horse figures realistically presented. This perhaps signals the influence of European arts (N 39).

- **Vertical lotus petal and cloud scroll:** Blue-and-white lampstands, vases and bowls of the sixteenth century all feature vertical lotus-petal designs with the tip of petal pointing upwards which appears to be a common denominator. Because the decoration on lampstands effectively simulates an open lotus flower many inscriptions on lampstands have referred to these vessels as vases decorated with flowers. The distinction among various pairs of lampstands with this decoration is in the height of the petals and decorative style used within each petal (Figure V). Đỗ Xuân Vi's lampstands are often seen with three layers of vertical lotus petals, within each petal is a floral branch. Inside many vertical lotus petals on the lower section of a lampstand there are different variations of spiral motifs. Cloud scrolls placed to the fore of the dragon are often finished with several pointed horizontal rays (Figure V). It is worth noting that on a lampstand produced on the twentieth day, seventh month of the third year of Diên Thành reign (1580), each vertical lotus petal is decorated with an underglaze round floral motif with either four or five petals.

- Floral scroll:

- Attention can be drawn to floral motifs with twelve pointed petals used in combination with blue-and-white motifs of floral scrolls on the end portion of a lampstand produced by Đỗ Xuân Vi and his wife, Lê Thị Ngọc on the third day, fifth month of the second year of Đoan Thái (1587) (N 19). This type of motif is also seen on a lampstand (N 20) and an incense burner kept at Nam Hà Museum, also produced by Đỗ Xuân Vi in 1590. These moulded flowers are unglazed for decorative effect. The uniformity in measurements and in construction of these pieces indicates they are signature logos of Đỗ Xuân Vi's products which were made in Bát Tràng in the last decade of the sixteenth century.
- Sin-shaped scrolls with spirals are often found on lampstands (N 25, 27, 41, Figure XIV). They represent interesting examples that are useful for dating purposes because of their similarity with decoration on other contemporary items made of different materials such as stone and copper.
- Chrysanthemum scrolls with an oval stigma and eight petals in between two bands of leaves feature the combination of two methods of decoration: appliqué and underglaze blue (N 20, 30).
- On two lampstands (N 27, 28), dating to 1580, and one incense burner (N 24) the peony scrolls are depicted with a side view and a vertical-section. The five-point leaf seems to indicate the continuation of that design as seen on the blue-and-white vase produced in 1450 (kept at Topkapi Saray Museum, Istanbul).

- Bo-leaf and lotus-petal bands:

On almost all blue-and-white lampstands of the sixteenth century the decorations on the shoulder and base are of bo leaf or lotus-petal bands (sometime lotus petal with bo-leaf shape!). They may be unglazed appliqué or underglaze blue. A motif that appears to be a half chrysanthemum framed by a bo-leaf shaped cartouche features on lampstands produced by Đỗ Xuân Vi at the end of the sixteenth century (Figure XV).

- Landscape: These are rarely seen on Bát Tràng ceramics of the sixteenth century. An example of a landscape with birds and flowers is found on one blue-and-white food container (N 46).

- Other designs: Among other designs used on Bát Tràng ceramic of the sixteenth century are chevron motifs (N 25), lozenge shape with a four-petal flower inside, oval-shaped chrysanthemum (N 26), band of recurring patterns (N 39), wave band (N 42-3), swastika (N 38), and a floral scroll featuring a flower motif with four petals similar to those seen on Chu Đậu wares in Hải Hưng⁵¹.

2.3. Seventeenth century

Apart from the designs such as dragon, dragon horse, tiger, oval chrysanthemum and vertical lotus petal, inherited from the preceding century there were some new designs appearing during the seventeenth century, for example the four sacred animals, *nghe*, crane and the trio of bamboo-chrysanthemum-*mai* blossom.

- Dragon: Dragon motifs often appear on lampstand, candlestick holder, incense burner, vase and house model. Those on lampstands produced in the years 1602, 1612, 1618 and 1622 retain similarities with the motifs at the end of the sixteenth century. The saddle-shaped dragon on a

lampstands produced in 1677 marks the last example of the seventeenth century. The dragons on two crackle-glazed lampstands produced during 1600-18 with irregular body undulations mark the beginning of a new style of decoration (N 116-7). They are arranged horizontally, the dragon holds its beard with a foreleg, and its body is short and arched. An incense burner produced in 1625 features dragon motifs inside oval relief medallions (N 70). In these motifs the dragon body is snugly coiled, accompanied by cloud scrolls which have a lance-head shape. In the latter half of the century, yet another style of dragon appeared. This style has a close resemblance to the motifs found on wood carvings. The dragon tail extends from left to right with the head turning toward the centre. The face is presented frontally with the beard held in a foreleg. Around the dragon are relief cloud scrolls with underglaze blue designs. Worthy of note are the examples on incense burners produced in 1671 (N 101) and in 1688 (N 105).

Relief dragon motifs presented on square or rectangular surfaces such as the square lampstand with a *nghê*-shaped base (Ns 92, 94), altar (N 93) and house model (N 85), are fashioned inside a rectangular frame with tail extending upwards and two forelegs providing support. The head is raised. These motifs are similar to those on the Tứ Kỳ stone column carved in 1666⁵².

Motifs of dragon hiding behind clouds are featured on a tall blue-and-white jar (N 100). This dragon has a chicken-like head, short mane and hornless. Unglazed dragon motifs enclosed within bo-leaf shaped medallions are also seen on one incense burner (N 104) and one lampstand, produced in 1677 (N 79, Figures X-XII). These motifs are not glazed.

- **The four sacred animals:** Dragon-unicorn-tortoise-phenix. In this collection the four sacred animals appear on a crackle-glazed lampstand produced by Đỗ Phủ of Bát Tràng commune, Gia Lâm district, Thuận An country between 1600-18. They are featured in relief inside round floral designs. It should be noted that the motif of the tortoise carrying a trunk of books on its back, locked with a sword, is seen for the first time (Rubbing I).

- **Dragon horse:** Only one example features this motif. It is depicted inside a rectangular frame on one of the four sides of an incense burner (N 86).

- **Tiger:** Moulded unglazed tiger heads with a mouth ring are used to decorate handles (Ns 106, 108) and legs (N 71) of incense burners. Another example, but without a mouth ring, is seen on an incense burner produced in 1671 (N 101, Figure XVIII).

- **Nghê:** They feature on the base of lampstands and incense burners. Carved in relief and made in symmetrical pairs, they are presented in various postures depending on the position of the legs (N 81, 87, 92, 94). *Nghê* statues are also made for the four corners of lampstands, incense burners (Ns 94, 105), house model (N 85), and on roof corners of altars (N 93). They are found in standing position inside bo-leaf shaped medallion, the head turned toward the back (N 104). They are in relief and unglazed. Inside a four-petal floral cartouche head, legs and rear portion of the back are clearly seen (N 89).

- **Crane:** On an incense burner moulded cranes are attached (N 81). Presented as a pair they stand in attending pose which is similar to the pose seen on lampstands. Legs are straight, neck stretched high. On a round incense burner the pair of attending cranes are attached to the mouth and body of the vessel (N 102). On the other hand another round incense burner features the pair of cranes attached to the body and base of the vessel (N 105, Figure XVI). This burner was produced in 1688.

- **Appliqué oval chrysanthemum:** These motifs are all unglazed. They are presented among blue-and-white chrysanthemum scrolls or standing alone on lampstands which were produced in the years 1612, 1618, 1622, 1677. They also feature on lampstands with *nghê*-shaped base, produced in 1634, rectangular incense burners in 1635, round incense burners in 1671 (N 101) and 1688 (N 105), house model (N 85) and altar (N 93).

- **Lotus petal with square head:** Unglazed lotus petals form border designs using alternating pointed and rectangular petal motifs. They are typical border designs of the seventeenth century. They feature on a house model, altars, rectangular incense burners (N 90), round incense burners (N 105) and the upper section of lampstands (N 77).

- **Swastika, longevity, happiness motif:** Swastikas are featured inside a band of bo-leaf motifs on the base of a lampstand (N 116). On a house model the relief swastika is placed inside a four-petal floral motif with a halo (N 85). On incense burners they feature on neck (N 103) or foot (N 102). The swastika and the character “long life” representing a wish for “longevity”, are affixed to a house model and incense burners (Ns 85, 103, 105). The character “long life” is featured in relief inside a four-petal floral motif and decorates the base of a lampstand (N 75), the neck of a *nghê* (N 94) and both rectangular (N 83) and round (N 76, Figure XVII) incense burners. Four-petal floral motifs are also feature with the character “happiness” (N 71).

- **Floral scroll:** On Bát Tràng wares floral scrolls are featured in three techniques: relief, underglaze blue or a combination of both. Floral scrolls in detailed relief feature on the mouthrim of a lampstand (N 116), vase (N 118) and incense burner (N 71). Underglaze blue designs are of supplementary nature as seen on one incense burner (N 106). Discrete designs are also used as seen on the shoulder of one jar (N 99). A combination of designs are applied on lampstands produced in 1612, 1618, 1622, 1677 and on an incense burner produced in 1671.

- **Vertical lotus petal:** These motifs were very popular on sixteenth century lampstands and continued to be used in the seventeenth century. They are in relief and underglaze blue (N 65, 74, Figure XVIII).

- **Bo-leaf shaped petal:** Bands of unglazed relief petal motifs in the shape of a bo leaf appear on the shoulder and the lower section of lampstands (N 66-7). They also feature in underglaze blue on a lampstand (N 65) and on the shoulder of a jar (N 98).

- **Border design:** Designs on borders include bands of round dots in relief, bo leaves, double lotus petals and pointed lotus petals which have the appearance of a horizontal band of chevrons. These are used either separately or in various combinations (Ns 101, 104).

- **Appliqué floral motif:** Apart from the oval chrysanthemum motifs, the eight-petal floral motifs in relief also have significance for dating purposes. Examples are seen on incense burners (Ns 104, 107) and the lower section of a lampstand (N 75). Unglazed round floral motifs in relief are sometimes arranged alternately with overlapping X motifs (N 95, 101). Different floral motifs are also arranged in alternate patterns (N 101, 105, 108).

- **Bamboo-chrysanthemum-mai blossom:** This presentation of the three friends is applied in relief on a pair of hexagonal vases with crackled glaze, produced during 1663-71 (N 118, Figure XXI). Scenes on the panels also include animals and birds. These vases are the only examples of the three-friend theme but the style of decoration does not suggest their designs were made from a mould. This theme is repeated on another vase in white crackled glaze (N 96).

- **Other animals:** As early as the sixteenth-seventeenth centuries animal motifs such as *nghe* and birds were used in combination with lotus and other floral motifs. They feature on polychrome incense burners and lampstands (N 48). Besides small animals and the crane of crackle-glazed vases, *nghe*, gecko and a pair of long-beaked birds are seen on an incense burner (N 71).

- **Human figure:** One incense burner (N 57), dated to the sixteenth-seventeenth centuries, has relief motifs of a female figure, dragon, *nghe*, and lotus flower. The female form has pronounced breasts and abdomen as if representing the life-giving goddess (Figure XVI). On one incense burner, four masked figurines in a heaving posture support the body of burner (N 104). These figurines are similar to the four gold-gilt and red-painted figures with strained features that support the base of the statue of Kwan Yin with a thousand eyes and hands of Bút Tháp pagoda which was made in 1656.

2.4. Eighteenth century

This century saw the continuation of the development of carving and relief decorations which were used with grey-white and crackled glazes.

- **Dragon:** Appliqué dragon motifs appear with long body, tilted head, bulging eyes, curled horns and beard, thick mane and snake-like scales (N 149). The dragons are surrounded with relief cloud scrolls featuring three pointed flames.

The “dragon nest” motif made its appearance at this time. A group composed of mother dragon and six babies features with gong-shaped cloud motifs. These are made in a mould (N 134). Small dragon and gong-shaped cloud motifs are also seen on an elephant-shaped vase (N 148). A group of dragon motifs are carved around the body of a jar with crackled glaze, produced between 1740-86 (N 130). An incense burner produced around the same period features carved dragons inside an oval cartouche. A round incense burner produced between 1705-19, features unglazed dragons in relief (N 119). Relief dragons on votive swords are left unglazed (Ns 143-4). Appliqué dragon motifs in frontal view are presented with spreading forelegs, bulging eyes and narrow nostrils. The mouth holds a ring with the character “longevity”. This same presentation can be seen on one censer, made in 1736 (N 123), and one incense burner (N 128. Figure XIX).

- **Tiger:** These moulded heads hold a mouth ring. They can be seen in matching parson vases with crackled glaze (Ns 126, 129, 142) or in a set of three on another jar, produced between 1740-86 (N 130).

- **Dragon horse:** The dragon horse motif is seen on the elephant caparison; on its back is an Eight Trigrams sign (N 122). A matching pair is seen on one incense burner (N 128).

- **Nghe:** Several examples have been included in this collection as follows: statues with crackled glaze (Ns 161-2), with grey glaze (Ns 159-60), as the base of a candlestick holder (N 121), and as decorative knobs on censer covers (N 123), made in 1736, and between 1740-86 (N 127). It is also featured recumbent on top of an altar box (N 147). It is also depicted in relief in a group, each *nghe* with a different posture. This style of presentation can be seen on vases (N 124) and incense burners (N 129. Figure XIX).

- **The four sacred animals:** They are shown in rectangular panels. Each animal is depicted in a lively posture in spite of restricted space. The dragon (and clouds) is carved in relief or appliqué with the dragon head inclined, eyes bulging, horns curved and tail with five rays. The unicorn is

presented in the shape of a dragon horse, walking across waves carrying a yin-yang circle. This is similar to the design carved on a bronze gong cast in 1799⁵³. The tortoise emerges out of the water, neck stretched upwards, cloud issuing from its mouth. It carries a literary trunk locked with a sword. The phoenix in dancing posture stands on its right leg, wings spread wide and long tail feathers wrapped around one leg. It holds in its mouth a length of silk which is tied to a sacred literary box (N 145-6. Rubbing I).

- **The four seasons:** This theme is represented by four trees symbolizing the four seasons: *mai* blossom-bamboo-chrysanthemum-pine. They are presented on each of the four sides of a lampstand (N 121), a vase with crackled glaze (N 132), kneeling elephant-shaped base (N 122) and a censer with crackled glaze (N 127), made in 1740-86 (Figure XXI. Rubbings II, III).

- **Pine-bamboo-mai blossom:** Relief motifs of the three friends are seen on a pair of covered jars with ivory glaze (N 155-6).

- **The Eight Trigrams:** These Taoist symbols in unglazed appliqué are arranged on the shoulder of the above-mentioned covered jars (N 155-6) and on another jar (N 157). The Trigrams are also formed by cut-out technique, thus the cover on one censer (N 123) has the same appearance as that on a bronze incense burner.

- **Lotus:** A unique incense burner in the shape of a lotus leaf is decorated, under each undulation, with appliqué motifs of Kwan Yin who sits with hands joining in prayerful pose (N 140-1). Another crackle-glazed incense burner was created by using three layers of lotus petals as the body and the lotus leaf as the base (N 120).

- **Bamboo:** In sculptured form, the bamboo is represented in various examples of bamboo-transforming-into-dragon candlestick holders with the dragon head representing the root and the body composed of several realistic looking internodes (N 135-9). The legs and handles on one censer are presented as bamboo culm with branches and leaves forming a relief decoration around the body (N 131). A crackle-glazed vase presents a similar decoration (N 133. Figure XXIII). On a blue-and-white bowl with crackled glaze made under the Quang Trung reign (N1788-92), the exterior is decorated with a bamboo bush and features a verse which implies that intelligence is formed before one's birth (N 150).

- **Bird and flower:** These themes tend to be realistically depicted. Motifs of phoenix and chrysanthemum branch, and birds and water plants are presented on vases with crackled glaze (N 126, 142).

- **Relief chrysanthemum:** On a candlestick holder with nghe-shaped base the round chrysanthemum in relief has raised dots to present the stigma and this is surrounded by a band of pointed petals (N 121). Round appliqué flowers featured on two crackle-glazed lampstands display the character "longevity" at the centre of the flower. The flowers are also surrounded by two bands of pointed petals (N 145-6).

- **Border design:**

+ *Leaf band:* These relief leaf bands appear on different products with crackled glaze such as lampstands (Ns 145-6), covered altar box (N 147), vase and censer (N 131). They are particularly worth noting on two censers, one of which was produced in 1736 (N 123), the other between 1740-86 (N 127).

- + *Bo leaf*: These motifs may be either incised under the glaze with the leaf turned down (N 130), applied as appliqué (N 128), or as suspended moulded bands (N 145-6).

- + *Swastika pattern*: These appear incised on both the cover and base of an altar box (N 147).

- Other designs, either incised on in relief, are pointed lotus petal bands (N 145), bands of alternating T patterns (N 145, 147), bands of vertical sections of floral motifs (N 126), wave patterns (N 128, 130) and bands of peacock feathers (N 132). Other designs of this period are the four precious objects: book, scroll, pouch and wine gourd (Figure XX).

- **Underglaze blue decoration**: In the eighteenth century relief decoration on crackled glaze reached its apogee. It is coincidental that in this collection there are few examples of underglaze blue decoration which only feature in simple floral designs and horizontal bands (N 151, 153-4). The blue-and-white bowl of N 150 may be regarded as the most representative of this type. Underglaze blue is also used in supplementary decorations, and for writing the reign marks of Cảnh Hưng (N 255) and Quang Trung (N 257).

2.5. Nineteenth century

A major feature of Bát Tràng wares in the nineteenth century was the proliferation of decorative designs which reflect the influence of Chinese porcelains. However, the execution of newly introduced designs using Vietnamese traditional methods and creativity resulted in distinctive works.

- **“Fisherman’s windfall”**: This nineteenth century motif is seen in polychrome on N. 199 and 205 and on N 213-4 the same theme is presented with a combination of techniques: relief, incised and underglaze brown, and yellow and blue. A weeping willow at the water edge, water plants, the moon behind clouds and a few egrets in flight – these images provide essential ingredients that evoke for the viewer memories of a boat landing in the Vietnamese countryside on a quiet night after the afternoon rain. Some vases also have poems incised in Chinese characters (N 199).

- **“Fisherman pulling net”**: This theme belongs to the same group as the theme “Fisherman’s windfall” and is featured on crackle-glazed vases. The scene shows an ancient pine tree by the water’s edge with an old fisherman, back bent, pulling in his net. Next to him is a small boat. The scene is depicted in relief and highlighted in underglaze blue and brown (N 215).

- **“Tô Vũ the goatherd”**: This theme is depicted on an onion-shaped jar. Under willow tree branches an old man (Tô Vũ) with hand on walking stick is shown among his goats which are in various poses (N 212). This theme is repeated on a large jar (90 cm high) kept at the Museum of Vietnamese History in Hồ Chí Minh City. This jar is covered in an ivory-coloured crackled glaze. The decoration is in relief. The trunk of the pine tree is covered in iron-brown glaze and the leaves in green.

- **“Eight Immortals crossing the sea”**: Eight Immortals and cloud motifs in relief are featured on a covered jar (N 173) and a crackle-glazed vase with brown-yellow glaze and underglaze blue (N 178).

- **Pine and crane**: These motifs are seen on a crackle-glazed vase with brown and underglaze blue (N 195), and a brown-glazed covered jar (N 180).

- **Tortoise and dragon horse:** They are depicted on covered jars (N 167) and bases of flower pot stands (Ns 168-9). Tortoise and dragon horse are featured in the Taoist theme of “Figures on the Yellow River and characters on the Lạc River” which also includes drawings depicting ancient mathematical concepts with various presentations and matrixes of the numbers 1 to 9. A vase is decorated with dragon horse carrying the Eight Trigrams on its back (N 204. Figure XXVI).

- **Lion:** They are presented either in relief with yellow-brown glaze as seen on a jar (N 177) and a wine gourd, produced in 1802-19, (N 182), or in underglaze blue as on a wine bottle (N 219). All three examples have crackled glaze.

- **Bamboo and bird:** The theme of bamboo and bird appeared on Bát Tràng wares from the nineteenth century onwards. It features on crackle-glazed vases (Ns 186-9), an underglaze covered jar (N 171), tea tray (N 209) and bowl (N 210).

- **The four seasons:** On crackle-glazed vases the four seasons are represented by *mai* blossom, chrysanthemum, pine and bamboo (Ns 187, 189). The four seasons are also depicted on covered jars dated to Gia Long reign (1802-19). On these underglaze blue examples bird motifs accompany each season’s symbol (Ns 170-1. Figures XXII, XXIV).

- **The three friends:** These motifs are symbolized with a combination of chrysanthemum and butterfly, bamboo and bird, pine and deer. They are featured in relief in white against a yellow background (N 181).

- **Mai blossom and peach:** These motifs are seen in relief on a yellow-glazed vase which has the following characters inscribed on its base “Produced in the year of Nhâm Tuất at Bát Tràng commune by Mạnh Thân”.

- **The four sacred animals:** The four rectangular panels on a round altar box feature the four sacred animals. Borders around the panels feature interlocking swastika, cloud and floral designs (N 192. Figure XXVIII).

- **Dragon:** A variety of methods have been used to feature dragons on the different wares. They range from underglaze blue decoration (N 220), unglazed carved relief (N 200-1, 203) to moulded appliqué (N 98, 211). They also feature on architectural fixtures (N 227). Other ways of presenting the dragons include full frontal view holding mouth rings and in menacing posture (N 198, 211).

- **Phoenix:** The phoenix motif is presented by both incising (N 192-3) and by relief as seen on a number of different examples (Ns 182, 191, 202, 206). A pair of incised phoenix within a circular frame and the central motif on a tea tray (N 193) seem to be a reverberation through time of the image of phoenix carved on brick at Hoa Lu in the tenth century (Figure XXVII).

- **Landscape:** Landscapes with human figures and various building structures in underglaze blue are seen on many examples (N 174-6, 197, 216, 225).

- **The three wishes:** They come as a composite motif with peach branch, pomegranate branch and finger citron branch (N 183. Figure IV).

- **The six precious objects:** These symbols, although inherited from Confucianism, are completely different from those of China. They comprise sword, scroll with a brush lock, brocade pouch, jade censer, string instrument and jade-leaf vase (N 183. Rubbing IV).

- **Hunting scene:** On a grey-white glazed vase the hunting scene is presented as a continuous panorama in relief which includes horse, rider, deer, banner and parasol. It is presented as a continuous panorama. Around the foot are motifs of game animals such as tiger, panther and elephant.

Nineteenth century Bát Tràng wares are also decorated with several other themes and motifs including horse and willow, peacock and chrysanthemum, lotus flower and leaf, chrysanthemum flower and leaf, finger citron flower, cloud, bo leaf, recurring pattern, peacock feather, "longevity" character, swastika, and lion head or head of a bat holding a mouth ring (Figure XXV).

3. GLAZES

Five different types of glaze may be identified from this collection. In the fourteenth-fifteenth centuries, iron-brown glaze was not only used in the traditional way but also in the blue-and-white style with unusual results. From the sixteenth-nineteenth centuries it no longer played a dominant role in decoration. It was used mainly to enhance other decorations. Underglaze blue first appeared in Bát Tràng in the fourteenth century as evidenced on pieces with decorations ranging from light blue to deep black-blue colours. During the sixteenth-seventeenth centuries underglaze blue was on the decline. Until its revival in the following two centuries, it was used mainly on floral motifs and as a complement to relief decorations⁵⁴. Ivory glaze was used on a wide range of wares in a period extending from the seventeenth to the nineteenth centuries. In spite of its thin quality and glossy ivory-yellow colour it was suitable for use with highly detailed decorations on lampstands and incense burners. Moss-green glaze in combination with ivory and brown glazes formed yet another distinct glaze, the three-colour glaze of Bát Tràng, in the sixteenth-seventeenth centuries. Finally, crackled glaze appeared in Bát Tràng from the late sixteenth century and continued to develop through the seventeenth, eighteenth and nineteenth centuries.

3.1. Iron-brown glaze

The colour of the glaze depends to a large extent on the clay body. Bát Tràng ceramics have a thick clay body which has a grey-brown colour, with the ivory-white glaze often thick and translucent. Among the glazes that were first used in Bát Tràng was the iron-brown glaze. On fourteenth and fifteenth century wares, iron-brown glaze was applied onto the decorations against a background which was covered in ivory-white glaze. The brown glaze is seen on lampstands, jars, food containers, plates, etc. It has a reddish brown colour often called betel-quid waste red (it is also called chocolate colour). The glaze is dull with rough patches. It is also applied to cover the entire piece with decorative features carved out and left unglazed (N 7-8).

In the beginning of the fourteenth century, at the time blue-and-white wares made their appearance, iron-brown was applied by brush under an ivory-white glaze. The result was unexpected: it turned yellow brown (N 4).

During the fifteenth century iron-brown was used as a supplementary colour. On lampstands the horizontal bands, dragon and cloud motifs were highlighted in iron-brown (N 14-5). This practice continued into the following century as seen on blue-and-white lampstands, incense burners and various forms of containers (N 25, 33, 38, 46-7). Likewise a brown wash has been applied on the base of a food container (N 46).

During the sixteenth-seventeenth centuries iron-brown was also used in combination with moss-green and ivory glazes, but again on lampstands, incense burners and *nghe* statues it serves as a highlight (N 48, 53, 56-8, 60).

However on seventeenth century pieces, brown glaze was used on a wider spectrum of products and motifs. Besides horizontal bands, which are also seen on lime-pots (N 61-2) and wine bottle (N 59), it is also applied on lion/tiger masks (N 66, 71), roof tiles and gables (N 85), *nghe* beard (N 111-2) and toe nails (N 114), and horse mane, tail and saddle (N 113). However because of the influence of the clay body and kiln temperature the colours vary from very dark brown to yellow brown.

In this collection iron-brown decorations are rare among the eighteenth century wares presented. They are seen on the decorations of a very few items, such as the stripes on a pair of tigers, dated between 1740-86, (N 165-6) and on dragon motifs on one black-glazed vase (N 149).

Iron-brown was used increasingly during the nineteenth century. On a covered jar, made between 1802-19, blue and white decorations have been applied on an iron-brown background (N 180). The handle of a lime-pot with areca nut decoration is featured in iron-brown (N 229). On crackle-glazed vases with ivory and blue glazes, relief dragons, handles and wave patterns are highlighted in iron-brown (N 200-1). On vases with thematic scenes with fisherman, goatherd or Eight Immortals, iron-brown glaze colours tree trunks and accents cloud motifs and robes. Similarly decorations which feature lions, tigers or dragons are also highlighted in brown (N 198, 203).

On some examples the iron-brown glaze shows a glossy yellow-brown, often referred to as “eel-skin” colour. The brown glaze can cover the piece entirely, as on a vase made circa 1862 (N 179) or provide background for unglazed relief decorations (Ns 181, 202). Nineteenth century pieces presented in this collection mark the beginning of the glossy iron-brown glaze and its widespread use in Bát Tràng. This glaze has continued to feature on Bát Tràng wares to the present time.

3.2. Blue-and-white glaze

Blue-and-white glaze was first used in Việt Nam at Bát Tràng kilns in the fourteenth century. The main ingredient of this glaze is cobalt oxide. The use of cobalt occurred around the same time as when the hair brush was used to apply decoration on ceramics. Unlike iron-brown, cobalt blue was always used as an underglaze. It was covered by a layer of shiny glaze which, when fired, became highly vitrified.

In this collection the earliest underglaze blue pieces, which include large Ns and vases, belong to the fourteenth-fifteenth centuries. The colour varies from light blue to deep black-blue (N 9-11).

Although wares from the kilns of Chu Đậu (Hải Hưng) share similarities in shape with those produced in Bát Tràng, right from the beginning of blue-and-white production Bát Tràng wares carried their own distinct features, as seen in both style and decoration. A common feature of blue-and-white bowls, food containers, vases and lampstands produced in Bát Tràng in the sixteenth century is the freestyle decorations, regardless of whether they be landscape, floral motif or dragon and cloud.

On sixteenth century blue-and-white wares the colours vary from black-blue (Ns 44-5, 47) to deep black-blue (N 33). Underglaze blue is used in combination with relief decorations of dragon, vertical lotus petal, and border band, all of which are unglazed (N 25). They include different pairs of lampstands made in 1579 (N 29), 1580 (N27-8, 31-2) and incense burners (N 38-9).

It has been observed from the decorations on several seventeenth century pieces (lampstands, incense burners, jars and statues) that, where the decorations have eroded, the brown colour turns dark blue under an ivory-white glaze (N 65-6). Examination of a large number of seventeenth century pieces, especially lampstands and incense burners, reveals that underglaze blue decorations are not refined and are marred by smudging which often renders the motifs unrecognizable. However at the same time unglazed appliqué decorations are highly elaborate and of a superior quality. This corresponds to a period in Bát Tràng when underglaze blue was in a decline.

It is difficult to find beautiful and representative examples of nineteenth century wares produced in Bát Tràng. Three examples in this collection, a wine bottle (N 151) and two water pipes (N 153-4) are decorated with simple blue motifs under an ivory-white glaze. In the closing decades of the eighteenth century when crackled glaze had attained its apogee, decorations using both underglaze blue and relief motifs began to emerge as seen on one lampstand (N 145) and bowl (N 150), produced around 1788-92. These are considered as the most beautiful examples in underglaze blue of the eighteenth century and mark the revival of blue-and-white wares in Bát Tràng.

A range of products in the nineteenth century had underglaze blue decoration covered in an ivory-white glaze. They included jars, vases, incense burners and wine bottles. These glazes also appeared together on polychrome pieces such as censers and vases.

The hallmarks of Bát Tràng blue-and-white wares are discerned in the colour and decorative style which have a generally subdued effect. Potters were fairly successful in depicting landscapes with human figures and building structures (N 174-5, 216). A brighter shade of blue was used to decorate relief motifs on a censer which is possibly among the most beautiful examples of blue-and-white ware made in Bát Tràng during the late nineteenth century (N 211).

Many polychrome pieces can be seen among nineteenth century Bát Tràng wares. The style and decoration on these wares can be considered in the context of influence from a competitive Chinese product. For example in depicting the "Eight Immortals crossing the sea" (which had not been seen before this century) the potters applied brown and blue colours on the relief motifs after which the entire vessel was covered in a white glaze which crackled after firing (N 178). A jar which uses blue and white on a brown background can be considered in this context. Blue and white colours highlighting the motifs of horse and willow, elephant and banana, deer and pine. The jar was produced between 1802-19 (N180). Underglaze blue is also featured on willow branch, orchid bush and patch of grass in a relief picture of Tô Vĩ the goatherd (N 212). Blue and brown glazes in both light and dark shades provide the polychrome finish on a huge incense burner (N 198).

Up until the nineteenth century decorations on Bát Tràng wares were carved, applied and coloured by hand. The technology of printing motifs on ceramics had not come to Bát Tràng. These facts demonstrate that the hands of Bát Tràng potters were truly skillful through many generations following a process of inheritance and development.

3.3. Ivory-white glaze

This is a thin white glaze which often turns a glossy ivory-yellow. Under the influence of a high kiln temperature the glaze can become white-grey, milky white or translucent white. It is a distinct Bát Tràng glaze which is often used as an overglaze on blue or brown designs. However on many pieces produced during the seventeenth-nineteenth centuries it constituted the only decoration.

Included in this collection are many lampstands with either square or *nghe*-shaped base and incense burners both of which are representative of seventeenth century Bát Tràng during a period when its products reached an apogee in terms of technical achievement. There are some common characteristics both in form and in decoration. The white glaze is usually applied on edges, corners and border bands. It is rarely seen on the main decoration. These white-glazed wares were produced from a well prepared and refined clay body which was fired to a high temperature. As a consequence the white glaze has never been found flaky (N 84, 88). It is of interest to note that even in cases where a thick white glaze has been applied over relief motifs, crackled effects remain distinct (N 96).

In the eighteenth century, ivory-white glaze was applied on a wide range of products that were embellished with unglazed relief motifs. These products include incense burners, vases, votive swords, elephant statues and jars (N 119, 128, 134, 143-4, 148, 157). The glaze shows dark grey on a candlestick holder (N 135) and a pair of *nghe* (N 159-60). Finely crackled lines can be seen on a lime-pot covered in this glaze.

The use of ivory-white glaze in combination with unglazed relief decoration continued into the nineteenth century as featured on vases, incense burners and statues. This combination is demonstrated on a wine gourd covered in an ivory-white glaze with dragon and cloud, and the “six precious objects” in unglazed relief (N 190). On other examples the glaze colour shows as either ivory or grey (N 194, 207, 227, 232-3, 230-1).

3.4. Moss-green glaze

A group of wares produced in Bát Tràng in the sixteenth-seventeenth centuries feature moss-green combined with ivory and brown glazes. They are commonly known as “three-colour wares”. On lampstands moss-green glaze accents relief lotus flower and petal, lion mask and dragon (N 48, 53). Moss-green glaze in various shades is also applied on decorative features of incense burners (N 49-52, 80-1, 103, 105), lampstands (N 94) a rectangular base (N 60) *nghe* statues (N 58, 111), wine bottle (N 59), handles of lime-pots (N 61-3), altar (N 93) and house model (N 85).

Regardless of its shades this moss-green glaze is only seen on sixteenth-seventeenth century pieces. It serves as a factor in establishing dating of various forms of Bát Tràng wares with reasonable accuracy. For this reason moss-green glaze is significant.

3.5. Crackled glaze

This unique glaze occurred due to unequal contraction rates of the clay body and the glaze after firing. Documented evidence on antique glazed wares in Việt Nam has confirmed that crackle-glazed ware was produced only in Bát Tràng from the late sixteenth to early twentieth centuries.

The lower sections of two round incense burners produced by Đỗ Phủ's family at the end of the sixteenth century are possibly the earliest examples of crackle-glazed ware. This statement is made in consideration of the inscriptions on the body (N 21-2). The glaze shows a greyish ivory with crackled lines running horizontally and vertically creating a web of triangles and rectangles.

A pair of lampstands also produced by Đỗ Phủ in Bát Tràng between 1600-18 are covered from top to bottom by an ivory-yellow crackled glaze (N 116-7). On one jar with hexagonal mouth, produced between 1663-71, the glaze shows greyish ivory (N 118). All these pieces, which are considered as representatives of seventeenth century crackle-glazed ware, are embellished with relief decorations. They are all monochromes.

A large number of pieces with crackled glaze produced in the eighteenth century have inscriptions which include the production date, as seen on a lampstand with *nghe*-shaped base (N 121) and the incense burner adorned with three layers of lotus petals (N 120). Both have inscriptions that record the production date as being between 1705-19. They carry an ivory-yellow glaze with large black crackled lines. A censer produced in 1736 features a grey-white glaze (N 123) while another produced between 1740-86 comes with an ivory-yellow glaze (N 127).

According to the information provided by the inscriptions several pieces with crackled glaze were produced during Cảnh Hưng reign (1740-86). These include a vase with square mouth (N 132), a hexagonal jar (N 130), statues of a Benevolent General (N 164), and the Maitreya (N 163). They grey-white glaze on these pieces shows black crackled lines. On one incense burner, produced between 1740-86, the thick ivory-white glaze has badly flaked revealing a dark grey clay body (N 129). By comparing the colour, shapes and decorations of the above pieces, it is possible to identify the crackle-glazed wares produced in the eighteenth century.

Flower vases often feature crackled glaze. The large crackles on these pieces form either a multitude of polygon shapes with black borders (N 122, 124-5) or run vertically along the height (N 126, 133, 142). Other examples which have a crackled glaze include incense burners (N 140-1), censer (N 131), candlestick holders (N 136-7), covered wine pot (N 191), covered altar box (N 147) and *nghe* statues (N 161-2).

The production of crackle-blaze wares continued into the nineteenth century parallel with the production of wares featuring underglaze blue combined with a crackled glaze. It has been noted that on pieces which have a single-colour crackled glaze, the glaze colour shows as grey-white regardless of the presence or absence of any other decoration. Among the crackle-glazed pieces which carry inscriptions testifying to a production date between 1802-19 are a bamboo segment-shape vase⁵⁵ (N 188) and wine gourd (N 182-3). The inscriptions on these pieces are featured in underglaze blue. The glaze shows as ivory-white. Among other pieces which also have an ivory-white glaze are vases with a square mouth (N 187, 189), flared mouth (N 186), *dấu*-shaped mouth (N 185) and a water container (N 184), altar box (N 192) and round tea tray (N 193).

4. INSCRIPTIONS

In this collection a large number of pieces bear inscriptions that have been either incised or written in underglaze blue under a white glaze. The most important information conveyed by these inscriptions is the absolute dating of the pieces, names and home places of potters, and names and sometimes even titles of persons who placed ordered.

Although no inscription has been found on fifteenth century wares produced in Bát Tràng similar to that on the blue-and-white vase decorated by a person with the surname Bùi in the eighth year of Thái Hoà reign (1450) of King Lê Nhân Tông⁵⁶ there are two noteworthy inscriptions. The first inscription is on the lower section of a lampstand and reads “good-hearted believers are Hoàng Li and wife, Nguyễn Thị Bảo, of Bát Tràng commune, Gia Lâm district, Thuận An county” (N 13) while the second, also on a lampstand, has six characters written on the brown band in the middle of the lower section stating “produced by Hoàng Phúc of Thời Trung commune” (N 12). These pieces are dated to the late fifteenth century.

From sixteenth century production, we have gathered thirty-six examples with inscriptions. Among these, absolute dating could be determined from the inscriptions on about thirty examples. The earliest is a lampstand at the Liên Châu communal house (Hà Tây) which was inscribed with “Hoàng... of Bát Tràng commune, Gia Lâm district, Thuận An county, produced in the seventh year of Sùng Khang reign (1572)”. This is followed by four lampstands (lower portions) which are being kept at Bối Khê pagoda, Tam Hưng commune, Thanh Oai district (Hà Tây). Each of these vessels is inscribed with the name of the donor, potter, place of production and year of production which was the ninth year of Sùng Khang reign (1574).

The following are other illustrations of Bát Tràng pieces which carry inscriptions:

1. Lampstands, a pair, lower sections (N 36-7), kept at BTL SVN, inscribed on opposite sides:
 - Potters: Vũ Ngô Tiên, Bùi Thị Đỗ, Hoàng Thị Vệ, Bùi Huệ and Trần Thị Ngọc;
 - Date: Diên Thành reign (1578-85)
2. Lampstands, a pair, two sections (N 29), kept at BTL SVN and BTMTVN:
 - Patron: Lê Thị Lộc of Vân Hoạch, Xuân Canh, Đông Ngạn district;
 - Date: the second year of Diên Thành reign (1579).
3. Lampstands, a pair (N 34-5), kept at BTL SVN, with long inscriptions: three lines on one lampstand and fourteen lines on the other:
 - Potters: Bùi Huệ and Bùi Thị Đỗ;
 - Date: twenty-fifth day, eleventh month of the third year of Diên Thành reign (1580);
 - Patrons: Lưu's family together with Nguyễn, Lê, and Đinh's families. The Lưu family was from Lai Xá commune, Đan Phượng district, Quốc Oai county. The title of the Lưu was also given.
4. Incense burner, blue-and-white (N 24); on the basis of the glaze and designs, it may belong to the same set as the lampstand of N 28.
 - Patron: Nguyễn Mậu of Liễu Kiều village, Thiên Thi district.
5. Lampstands, a pair, lower sections (N 27-8), with very long inscriptions: thirteen lines on the right lampstand and seventeen lines on the left including three lines to the fore of the dragon and fourteen lines in the middle portion;
 - Potters: Nguyễn Phong Lai and Hoàng Ngưu of Mĩ Lư commune, Cẩm Giàng district;
 - Date: twenty-fourth day, sixth month of the third year of Diên Thành reign (1580);
 - Patrons: Mạc Ngọc Liễn, Princess Phúc Thành and many good-hearted believers of Đặng Xá commune. The lampstand was offered to Linh Tiên temple⁵⁷.
6. Lampstand, lower section, kept at the Hanoi Museum;
 - Potter: Hoàng Ngưu, alias Phúc Ninh;
 - Date: Thirtieth day, third month of the fourth year of Diên Thành reign (1581).
7. Lampstands, a pair, kept at Keo pagoda (Thái Bình), with inscription to the fore of dragon on the right lampstand;
 - Date: the fourth year of Diên Thành reign (1581).

8. Lampstands, a pair, kept at Mai Phúc communal house (Hà Nội), with inscription to the fore of dragon on the right lampstand:

- Date: the seventh year of Diên Thành reign (1584).

9. Lampstand, lower section (N 19), with inscription to the fore of the dragon on the right and in the middle portion:

- Potters: Đỗ Phủ and wife, Nguyễn Thị Bản, of Bát Tràng commune, Gia Lâm district, Thuận An county, and his son, Đỗ Xuân Vi and wife, Lê Thị Ngọc;
- Date: third day, fifth month of the second year of Đoàn Thái (1587);
- Patrons: Mạc Ngọc Liên, Princess Phúc Thành and many other people.

10. Lampstands, a pair (N 31-2), kept at BTL SVN, with inscription on the right lampstand:

- Date: twentieth day, eighth month of the third year of Đoàn Thái reign (1588)

Five appliqué characters to the fore of the left dragon which announces “Long live the King” suggest that the piece may have been intended as a tribute to the king.

11. Lampstand, blue-and-white (N 33), with inscription in underglaze blue around the foot;

- Date: the third year of Đoàn Thái reign (1588);
- Purpose: as an offering to Đại Bi pagoda, Yên Hưng commune, Thần Khê district, Tân Hưng county.

12. A pair of lampstands, in two sections, and an incense burner, kept at Nam Hà Museum, have very similar decorations which comprise underglaze blue motifs and in particular twelve-petal floral motifs in relief biscuit. On the lampstand, to the fore of the dragon, the date of production is inscribed: twentieth day, eighth month of the third year of Hưng Trị reign (1590).

On the incense burner there are twenty-seven lines of inscription with the following information:

- Potter: Đỗ Xuân Vi of Bát Tràng⁵⁸.
- Patrons: Bùi, Phạm, Vũ and Nguyễn’s families who presented the vessel as an offering to Thanh Quang pagoda, Cự Trữ village, Phương Đẻ commune, Nam Trực district, Thiên Trường county;
- Date: based on the inscription on the lampstand, 1590.

13. Lampstand, lower section, kept at the Hanoi Museum, with inscription to the fore of the right-hand dragon:

- Date: 1591-2, Hồng Ninh reign which was the last reign name of Mạc Mậu Hợp.

14. BTL SVN currently has in storage several other lampstands and incense burners with inscriptions. Although they do not carry a reign name other features allow us to deduce the dating, names of potters or patrons. For example, two incense burners carry up to twenty lines of inscription with the following information:

- Potters: Đỗ Phủ, Nguyễn Thị Bản (wife), Đỗ Xuân Vi (son) and Đỗ Thị Tuấn (daughter) of Bát Tràng commune;
- Patrons: Lê, Đinh and Nguyễn’s families of Lưu Xá and Đặng Xá communes, Đan Phượng district, Quốc Oai county (Hà Tây);

- Date: it can be deduced from the details on the vessels that they were made before 1587 when Đỗ Xuân Vi was not married to Lê Thị Ngọc!

15. Lampstand, two sections (N 25), with inscription to the fore of the dragon and around the foot of the vessel:

- Potter: Đỗ Xuân Vi of Bát Tràng;
- Patrons: Residents of Thanh Lương commune, Văn Giang district, Thuận An county presented these vessels as offerings to Quan Âm pagoda.

It is interesting to note that the inscription also included some *nôm* characters (*nôm* is an ancient system of Vietnamese script based on Chinese characters);

- Date: Late sixteenth century, on account of it being a product of Đỗ Xuân Vi.

16. Incense burner (N 26), with seven lines of inscription giving the full titles of Mạc Ngọc Liên, husband of Princess Phúc Thành:

- Date: Late sixteenth century, on the basis of the decorations, glaze and inscription.

17. Lampstand, lower section, kept at Huế Museum:

- Potter: Vũ Ngọc Tiến of Bát Tràng commune;
- Customer: Lady Mỹ Quốc Công.

18. There is a group of lampstands produced in the sixteenth century with inscriptions in underglaze blue which became smudged so that some characters cannot be deciphered, for example, N 41 (Nghị Dương district, Kinh Môn county, ...) N 40 (Phụng Hoá district, Thiên Quan county, ...).

The following are illustrations of inscriptions on seventeenth century wares:

19. Lampstand (N 65), with inscription which comprises one incised line and five lines in underglaze blue:

- Potter: Bùi Duệ, head of Bát Tràng commune, Gia Lâm district, Thuận An county;
- Date: the second year of Hoàng Định reign (1601).

20. Lampstands, a pair of lower sections (Ns 66-7), with four incised and written lines of inscription;

- Potter: Vũ Xuân, student, of Bát Tràng commune, Gia Lâm district, Thuận An county;
- Date: the thirteenth year of Hoàng Định reign (1612).

21. Lampstand, lower section (N 64), with inscription which comprises one line to the fore of the dragon and five lines beneath the body;

- Potters: Bùi Huệ and Lê Thị Cận of Bát Tràng commune, Gia Lâm district, Thuận An county;
- Date: the nineteenth year of Hoàng Định reign (1618).

It is noteworthy that this was a product of Bùi Huệ after a time lapse of seventeen years.

22. Lampstands, a pair in two sections (N 68-9), with a very lengthy incised inscription of thirty lines on each vessel;

- Date: the fourth year of Vĩnh Tộ reign (1622).

- Patrons: Residents of Tự Nhiên Châu commune, Đông An district, Khoái Châu county presented the vessels as an offering to Châu Lộ pagoda.

The inscription is interesting for the reason that it contains many names with the male names inscribed in Chinese characters and female names often accompanied by aliases.

23. Incense burner, round (N 70), inscription in underglaze blue:

- Date: twenty-fourth day, twelfth month of the seventh year of Vĩnh Tộ reign (1625).

24. Incense burner, rectangular (N 81), with appliqué characters of “Sùng Báo Pagoda” on the main face, and eleven incised lines on each side:

- Date: third day, twelfth month of the year of Giáp Tuất (1634);
- Patrons: Đỗ Luận alias Phúc Miên and Lê Thị Nùng (wife) alias Diệu Tâm, Tạ Thế Hưng with Chinese name of Phúc Thịnh and alias Huyền Thái of Lại Ốc commune.

25. Lampstand (low type), lower section, kept at Nam Hà Museum, with inscription to the fore of the right dragon:

- Date: sixteenth day, eleventh month of the year of Giáp Ngọ (1654);
- Purpose: as an offering to Hương Tích pagoda.

26. Incense burner, round (N 101), kept at BTL SVN, with inscriptions to the fore of the dragon and on the base:

- Potter: A certain person (name has been removed) of Bát Tràng commune, Gia Lâm district, Thuận An county;
- Date: fifteenth day, eighth month of the year of Tân Hợi, which was the ninth year of Cảnh Trị (1671).

27. Incense burner (N 105), kept at BTL SVN, with inscription on the foot which has been partly obscured by the glaze:

- Date: second month of the year of Mậu Thìn, which was the ninth year of Chính Hoà (1688);
- Purpose: As an offering to Thái Lạc pagoda, Văn Giang district, Thuận An county.

28. Lampstand, two sections (N 79), kept at Hanoi Museum, with five lines of inscription partly obscured by the glaze:

- Potter: Hoa Tài of Bát Tràng commune;
- Purpose: As an offering of Đạo Viên Chân Nhân... of Thượng Đỗ commune, Đông Sơn district.

By comparing this vessel with the two lampstands kept in Japan, it may be possible to support a dating of approximately 1677.

29. Incense burner (N 106), kept at BTL SVN, with appliqué characters reading “Đại Bi Pagoda” and with four lines of incised inscription around the foot:

- Potters: Nguyễn Khắc Tuấn and Trần Thị Chúc (wife) of Bát Tràng commune.

30. Lampstands, a pair with two sections, crackle-glazed (N 116-7), with inscriptions on both vessels:

- Potter: Đỗ Phủ of Bát Tràng commune, Gia Lâm district, (Thuận An county);
- Date: Hoàng Định reign (1600-18).

31. Vase, hexagonal with crackled glaze (N 118), with inscription on the base:

- Date: “Produced under Cảnh Trị reign” (1663-71).

In this collection, there are seventeen cases in which an absolute dating for the eighteenth century can be established through inscriptions on the base either in underglaze blue or by incision. These are listed below:

- Incense burner (N 120); written “Produced under Vĩnh Thịnh reign” (1705-19).
- Candlestick holders, a pair (N 121): written “Produced under Vĩnh Thịnh reign” (1705-19).
- Incense burner (N 119): incised “Vĩnh Thịnh reign”.
- Censer (N 123): incised, second month of the second year of Vĩnh Hựu (1736).
- Jar (N 130): incised “Produced under Cảnh Hưng reign” (1740-86).
- Vase (N 132): written “Produced under Cảnh Hưng reign” (1740-86).
- Censer (N 127): written “Produced under Cảnh Hưng reign” (1740-86).
- Incense burner (N 129): incised underneath a white glaze “Produced under Cảnh Hưng reign” (1740-86).
- Statues (N 164-6): incised “Cảnh Hưng” (1740-86).
- Statue (N 163): written “Lê Dynasty” which may be deduced as 1740-86.
- Bowl (N 150): written “Produced under Quang Trung reign” (1788-92).

Among Bát Tràng wares produced in the nineteenth century, inscriptions are found mainly on pieces made under the reign of Gia Long (1802-19). These include wine bottles, vases and jars (N 170-1, 174-5, 180, 182-3, 188). The base of these vessels is inscribed with the characters “Produced under Gia Long reign”.

On the two round flower pot stands, the decorations include several lines of inscription. Six lines on one pot stand are still recognizable and may be translated as follows: “Subjects in the Ministry of Works have obeyed to create and produce... around Gia Long reign. Compiled in compliance”. Four characters were written on the base of the flower pot stand which read “May this precious object be well preserved”.

Besides pieces which bear the inscription of Gia Long reign, on the base of a yellow-glazed vase a three lines inscription states that the vase was made in the year of Nhâm Tuất at Bát Tràng (N 179). The kiln signature is represented by the characters “Mạnh Thân” and a mulberry leaf motif. The decoration and the glaze allow us deduce that the year of Nhâm Tuất (1862) under the reign of Tự Đức is the most appropriate date.

Endnotes

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2. Ibid, p 160
3. Nguyễn Trãi, *Dư địa chí* (Geography), Hà Nội 1960, p 33.
4. *Khởi nghệ cầu truyền* (Legend on the Origin of the Ceramic Craft). Chinese text which had been maintained by Phùng Văn Chính was lost in 1972. Nowadays only a summary remains.
5. *Quê gốm Bát Tràng* (Bát Tràng, Home of Ceramics). Hà Nội 1960, p. 33.
6. *Tên làng xã Việt Nam đầu thế kỷ XIX* (Names of Villages and Communes at the Beginning of the 19th Century). Hà Nội 1981, p. 119.
7. *Đồng Khánh địa dư chí lược, tỉnh Ninh Bình* (Ninh Bình province). Hán-Nôm Institute, code A 357/13.
8. *Tổng cục Thống kê* (General Department of Statistics), *Danh mục các đơn vị hành chính Việt Nam* (List of Administrative Units of Vietnam) Hà Nội 1993, p. 155.
9. Phan Huy Lê, *Hồ sơ khảo sát Bô Bát* năm 1973 (*Archaeological File on Bô Bát*, 1973).
10. Trần Lê Nhân, *Trần tộc phả hệ* (Annals of the Trần family), in Chinese.
11. Anthony Read, *The Unthreatening Alternative Chinese Shipping in Southeast Asia 1567-1842*, in *Phố Hiến*. Hà Nội 1994, p. 59
12. Iwai Selichi, *Sniban Syninsen Boekisi No Kenkyu*. Tokyo 1985.
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14. Tăng Bá Hoành (ed.), *Gốm Chu Đậu* (Chu Đậu Ceramics). Hải Hưng 1993.
15. Hasebe Gakuji, *Historical Relations between Japan and Vietnam in the Area of Trade in Ceramics*, In *Ancient town of Hội An*, Hà Nội 1993, p 51-4
 Nguyễn Thanh Nha, *Tableau economic du Vietnam aux 17e et 18e siècles*. Paris 1970. p. 94.
 Oueda Tokounosoike, *La Ceramic Japonnaise*. Paris 1895.
 Finot, *Relations historiques du Japon et de l'Indochine*. In *Extrême-Asie*. No. 40-1929, p. 712-3.
16. *Vietnamese Ceramics Exhibition*. Tokyo 1992.
 Betonamu Toji. Tokyo 1993.
17. William Dampier, *Un voyage au Tonkin en 1688*, in *Revue Indochinoise* 1909-10, p. 70.
18. W. J. M. Buch. *La Compagnie des Indes Neerlandaise et l'Indochine*, in BEFEO 1936, p. 314.
19. William Dampier, 1909-10, p 70.
 W.J. M. Buch, 1936, p. 167.
20. Thành Thế Vỹ, *Ngoại thương Việt Nam hồi thế kỷ 17, 18 và đầu 19* (Vietnamese Foreign Trade in the 17th, 18th and Early 19th Centuries) Hanoi 1961, p 119.
21. Nội các triều Nguyễn, *Đại Nam hội điển sự lệ*. Vol. 4, Hà Nội 1993, p. 397.
22. Aoyagi Yoji, *Vietnamese ceramics discovered on Southeast Asian islands*, in *Ancient Town of Hội An*. Hà Nội 1993, pp. 72-6.
23. Cao Huy Diêu, *Hồng Quế Hiên thi tập* (Poems of Hồng Quế Hiên). Translated by Chu Thiện in "Ba bài thơ xuân nổi lên sự thái bình phồn thịnh ở đời Tây Sơn", in NCLS No. 48, 1963, p. 60-2.
24. Material supplied by the People's committee of Bát Tràng commune on 1/5/1994.
25. *Quê gốm Bát Tràng*, Ibid, p. 8.
26. *Đại Nam Nhất thống chí*, Vol. 4. Hà Nội 1971, p. 92.
27. *Tạo đình ký* (Writings on the Construction of Bát Tràng Communal House), in Chinese.
28. Phan Huy Lê, Nguyễn Tuyết Đào, *Hồ sơ khảo sát Bát Tràng* năm 1973 (*Archaeological File on Bát Tràng*, 1973).
29. *Hương ước xã Bát Tràng* (Regulations of Bát Tràng commune).
30. Phan Đại Doãn, *Từ một số làng gốm miền Bắc* (From a Number of Ceramic Making Villages in the Northern Region), in *Thông báo khoa học sử học*, 1-1977, Hà Nội, 1977, p. 309-10.
31. Although the white clay has long been exhausted, family annals clearly mentioned a Bạch Thờ (White Clay) district; in the olden days parallel verses on the Bát Tràng communal house used to refer to Bạch Linh (White clay mountain) and it can be seen today in front of the communal house a sign which reads "Famous white clay mountain" written by Dr. Vũ Văn Tuấn in the nineteenth century.

32. *Tập san địa chất*. No 99 (9-10-1971), p. 6.
33. Each stage in the production process is referred to by a specific term peculiar to each village or region. In this book the traditional terms of Bát Tràng potters have been used. Each word or technical term indicating a trade has been italicized whenever first mentioned.
34. *Quê gốm Bát Tràng*. Ibid, p. 61. In this book ceramic making techniques used in Bát Tràng are described in chapter three).
35. Recently a number of researchers came up with the following formula for Bát Tràng ash glaze, kitchen ash: 43,8%, *Từ Lạc* kaolin type 1: 56%, and ground lime: 10%. (Reference: Nguyễn Mạnh Cường and Trần Việt Khoa, *Khảo Cổ Học*, No 1-2, 1988, p. 119).
36. Only a few establishments such as the Bát Tràng Porcelain Enterprise, Ánh Hồng Co-operative and X51 Enterprise are still using this type of kiln. At the house of Mr. Phùng Văn Tự (Tự) there are sufficient remains of an old *lò bầu* to allow us to visualize its original size and structure.
37. Nguyễn Đình Chiến, *Đồ gốm thời Trần-Lê Sơ mới phát hiện ở Đa Tốn (Hà Nội)* (Ceramics of the Trần-Lê Sơ Period Recently Discovered in Đa Tốn (Hà Nội)), in NPHMVKCH, 1978, p. 343-6.
38. John Guy, *Oriental Trade Ceramics in South-East Asia: Ninth to Sixteenth Centuries*. Singapore, Oxford University Press, 1980, pp. 89-90.
39. Translation of Chinese characters: "*Happiness as large and plentiful as mountain and river*".
40. Nguyễn Đình Chiến, *Về sưu tập đồ gốm men có niên đại ở Viện BTL SVN* (About the Collection of Dated Glazed Wares at the National Museum of Vietnamese History), in *Thông Báo Khoa Học*, 1986, p. 26. At that time only seven samples of Bát Tràng wares compiled with inscription of sixteenth century production.
41. *Tư Châu* communal House, *Liên Châu* commune, Thanh Oai district, Hà Tây province. The Chinese characters inscribed on the base read: Created and produced by Hoàng... of Bát Tràng commune, Gia Lâm district, Thuận An county.
42. Nguyễn Tiến Cảnh, Nguyễn Du Chí, Trần Lâm, Nguyễn Bá Văn, *Mỹ thuật Thời Mạc* (Arts of the Mạc Period). Viện Mỹ Thuật (Fine Arts Institute), Hà Nội 1993, p. 109.
43. Đỗ Văn Ninh, Trịnh Cao Tường, *Chùa Keo* (Keo Pagoda), Thái Bình 1974, p. 60-1.
44. Nguyễn Tiến Cảnh, *ibid*, 1993, N. 51.
45. Nguyễn Tiến Cảnh, *Ibid*, N. 61.
46. Nguyễn Đình Chiến, *Thông tin mới về đồ gốm Bát Tràng thế kỷ XVI-XVII* (New Information on Bát Tràng Wares of 16th-17th Centuries), in NPHMVKCH, 1986, p. 299-301.
47. Nguyễn Đình Chiến, *Một mô hình nhà hai tầng bằng gốm men* (A Two-Storeyed Houses Model in Glazed Ceramic), in NPHMVKCH, 1985, p. 208-9.
48. In 1993 we agreed with the dating on pieces which are presented in Plates 130-8 and 144. These pieces have all the characteristics of Bát Tràng wares of the fourteenth-fifteenth centuries.
49. Nguyễn Đình Chiến, *Nhóm đồ gốm men có niên đại thế kỷ XIV* (A Group of 14th Century Glazed Ceramics), in NPHMVKCH, 1986, p. 297-9.
50. Nguyễn Đình Chiến, *Nhóm đồ gốm men thế kỷ XVI, ký tên tác giả Đặng Huyền Thông* (A Group of 14th century Glazed Ceramics, Signed by Potter Đặng Huyền Thông), in KCH 4/1991, p. 55-6.
51. Tăng Bá Hoành, *Ibid* 1993. Dragon motifs have not been observed on Chu Đậu wares.
52. Đào Từ Khai, *Cây cột đá Từ Kỳ* (Từ Kỳ Stone Column), in KCH, 3/1980, p. 46-54.
53. Nguyễn Đình Chiến, Nguyễn Hữu Tâm, *Nhân giới thiệu quả chuông chùa Thánh Đức thời Tây Sơn* (On the Introduction of the Bell of Thánh Đức Pagoda of the Tây Sơn Period), in KCH, 1981, p. 33-4.
54. Nguyễn Đình Chiến, *Phát hiện một kiểu trang trí đặc biệt của dòng gốm men hoa lam* (Discovery of a Special Style of Decoration on Blue-and-White Wares), in NPHMVKCH, 1991, p. 139-40.
55. Nguyễn Đình Chiến, *Nhóm đồ gốm men chế tạo trong khoảng thời gian 1802-1819* (A Group of Glazed Ceramics Product during 1802-19), in NPHMVKCH, 1986, p. 301-3
56. This blue-and-white vase is displayed at the Topkapi Saray Museum, Istanbul. See: R. M. Brown, *The Ceramics of South-East Asia Their Dating and Identification*. Singapore, Oxford University Press, 1988.
57. *Linh Tiên* temple is in Đức Thượng commune, Hoài Đức district, Hà Tây province. Presently vestiges of carvings still remain in architectural features on the bell tower (sixteenth century) and a stone stele (1582).
58. Nguyễn Đình Chiến, *Về hai tác giả chế tạo đồ gốm: Đồ Phủ và Đồ Xuân Vi* (About Two Potters: Đồ Phủ and Đồ Xuân Vi) in NPHMVKCH, 1991, p. 136-7.

APPENDIX

BÁT TRÀNG AND THE CERAMIC TRADE IN SOUTHEAST ASIAN ARCHIPELAGOS

Kerry Nguyễn Long

Based on what has been found in consumer countries ceramics made in Vietnamese kilns were traded into the archipelagos of Southeast Asia in noticeable quantities sometime during the fourteenth century with exportation sustained and continuing parallel with the policy of China to variously ban or curtail its own overseas trade. The trade continued into the sixteenth century and the Dutch East India Company (VOC) recorded two decades of ceramic trade during the late seventeenth century. The Dutch, then based in Indonesia, became involved with Vietnamese products when China's ceramic trade with the VOC was disrupted as the Ming Dynasty drew to a close in 1644 and the alien Manchus began their rule. As an alternative source of ceramics they tapped producers in both Japan and Vietnam.

Before European intervention in Southeast Asia Vietnamese ceramics formed a small part of an extensive ceramic trade that imported vast quantities into the archipelagos. The physical appearance of these ceramics has been recorded in numerous publications. All such ceramics were highly valued to the extent that possession of them served as status symbols, and they were used in a variety of rituals including those associated with death. On many islands they have been found in burial and, to a lesser extent, habitation sites and as heirlooms. Vietnamese ceramics are invariably found in the ground in association with Chinese and Thai wares. They can be disinterred in almost perfect condition. The arrival of the Muslim religion and later European colonizers discouraged burial rituals that involved interring objects with the dead. But given the physical nature of the archipelagos, with many thousands of islands, the change in burial customs proceeded at an uneven rate, with the more isolated communities changing their customs more slowly. Thus some late seventeenth and eighteenth century ceramics have been reported from burial grounds in Sulawesi in Indonesia and Palawan Island in the Philippines. Eventually the practice of burying ceramics with the dead was abandoned. As a consequence, the Vietnamese ceramics that had been exported earlier and were buried with the dead have survived as tangible evidence of its ceramic trade while those exported after the abandonment of this burial practice have survived in lesser quantity.

Vietnamese records of the fifteenth century indicate that “seventy sets of bowls” from Bát Tràng were included each time a tribute was made to China¹ thus attesting to the quality of its production during the export era. Unfortunately, Bát Tràng’s location on the flood plain of the Red River makes much of its history in archaeological terms difficult to access. Apart from accidental finds of fairly intact kilns and a hamlet during excavations for the construction of North Hung Hải dam² up to the time of writing, there has been no organized archaeological activity. From this perspective it is appropriate to focus on a number of features common to both Bát Tràng products and early export wares. Two plates, each with different underglaze floral designs (N 10-11, Figure II) are significant because the designs can be related to those on plates and bowls associated with early exports to Indonesia and the Philippines. In the absence of comprehensive archaeological activity, these plates are important markers because they provide tangible evidence of Bát Tràng’s involvement with early export trade to Southeast Asian archipelagos. Some decorations on ceramics from the Bát Tràng collection (not all of which are presented in this publication), represented in drawings (Figures III-VI), are familiar on early Vietnamese ceramics found in Southeast Asia. A fourteenth-fifteenth century blue and white vase (Plate 9) features decorations, all of which can be found on export ceramics: the flaming pearl on jarlets and bowl interiors, the floral spray on plates and bowls,³ the petalled floral spray on larger plates and the lotus petal band on numerous examples of hollow-ware as neck collars and basal bands. The decorator of this vase would have been a contemporary of those who brushed the same designs on the export wares.

Vietnamese ceramics were found in abundance in the Indonesian islands, particularly on Java and Sulawesi. A “celadon” pedestal was reportedly found in East Java in the vicinity of the Majapahit kingdom. It features a horizontal band of double lotus petal above which are four corner brackets. Directly beneath the lotus band, on a lower level, is a horizontal band of applied medallions. The four corner brackets have been described as featuring “birdlike forms... probably garudas”⁴. In Vietnam, in some Buddhist pagodas old stone altars feature double lotus bands with the garuda derived from the Chăm culture as a corner motifs. There are numerous extant examples, seven of which are known to carry fourteenth century dates. Perhaps more relevant than the garuda motif is the presence in the National Museum of Vietnamese History, Hanoi of a model of a tower which has the same type of base as the Java base. This model could be a product of Bát Tràng. It features a band of medallions applied horizontally below the double lotus petal band styled in the same way as that on the Java example. Each of the four corners of the base has the same brackets (but not decorated with garuda) and the tower fits flush on to the base, which allows the corner brackets to feature as the decorative corners of the tower. Each of the four walls of the tower has a door flanked by guards. The base and tower are covered in a pale green monochrome glaze which appears to be the same as that on the Java example. The model has been given a fifteenth-sixteenth century date. Among the ceramics presented in this collection, the medallions on the Java base can be related technically to those on a dated 1625 incense burner (N 70).

Another exported product, a blue and white kendi, is embellished with applied medallions with the cartouche-like borders of the medallion framing what appears to be the dragon-horse⁵. Three medallions applied around the body of the late sixteenth century blue and white incense burner, with a Bát Tràng provenance (N 26), feature two phoenix and a dragon, strikingly similar to those applied around the body of the blue and white kendi. The medallions on the Bát Tràng incense burner are unglazed and it appears that those on the kendi are also unglazed.

Distinctive hollow-backed glazed stoneware tiles in a variety of shapes, with underglaze decoration and occasionally with moulding were also found in East Java. Sixty five such tiles are described as still decorating the Masjid Agung, the Great Mosque of Demak, believed to be the oldest mosque in Java and the spiritual centre of Javanese Islam. These can be related to fragments of others found around Tronwulan, the former capital of the East Java Kingdom of Majapahit. The most common shape is the rectangle. It sometimes has a trefoil projection at each end which creates a cartouche-effect. Other shapes include the quatrefoil, hexagon, circle, circle with foliated edge, and a stepped cross⁶. Bát Tràng incense burners feature an array of decorative motifs enclosed in frames in a gamut of similar shapes. The variety of these frames can be seen on examples that date from the sixteenth through to the late seventeenth century (N 26, 81, 83-4, 86-91, 102, 104. Figures XI-XIII, XVII). Tile fragments featuring moulded decorations can be related to a much favoured technique used on Bát Tràng cult wares which crossed the centuries as dated examples demonstrate. A *kala face* on one tile⁷ shares similarities with some depictions of dragon faces on roof-tiles and on pedestals in numerous old Vietnamese pagodas and to tiger faces applied to the “kneeling leg” on incense burners (N 101-2. Figure XVIII). The blending of legend, folk and Buddhist images has a long history in Vietnam. Among ceramics that have survived in Indonesia, the pedestal, kendi and the tiles with cartouche-like borders can be cited as examples that suggest the hand of potters familiar with various decorative and technical aspects of cult production. Bát Tràng was one of several centres that produced ceramic cult wares in Vietnam.

In the Philippines the large southern island of Mindanao has yielded fine examples of Vietnamese ceramics including tall jars, which in a Vietnamese context would have been filled with flowers for the pagoda altar or held peach-blossom branches for the *Tết* season. While some can be identified with Chu Đậu (Hải Hưng province) production others have yet to be related to a particular complex. The shoulder of some jars feature various decorative moulded animal faces, sometimes in biscuit, similar to those illustrated (Figure XVIII). On some examples the basal section features hanging scrolls inside lotus petals that can be compared to those decorating the lower section of some fifteenth-sixteenth century lampstands (N 13, 15, 33). On other examples the scroll hangs from a petalled motif (Figure VI). This petalled motif features on the top portion of dated lampstands in the Bát Tràng collection (N 27-9).

The pattern of distribution in the Philippines suggests Vietnamese ceramics were traded along routes that followed the strings of islands and islets from the south because they are more numerous in the central and southern islands. On Mindoro Island at Puerto Galera a small but interesting variety have been found and again some of these relate to production from Chu Đậu. Over several decades they have consistently been found on Negros, Samar, Bohol, Cebu and Panay Islands and in burial grounds on Palawan, the Calamian Islands, Cuyo Islands and Cagayancillo. Inhabitants of the main Cuyo island have been digging up ceramics for approximately the past ten years finding Chinese ceramics dating from the Yuan through to the Ming period together with Sawankhalok and Vietnamese pieces⁸.

In the thirteenth century the Calamian Islands were virtual floating markets when the Chinese trading junks cast anchor and sounded their gongs. The spirited haggling that accompanied the barter took place on water. In exchange for native products the Chinese traded porcelain, damask, pongee silk, coloured beads, lead, fishnet sinkers and tin which were distributed locally by traders in small boats⁹. Since it is highly probable that Chinese were the expeditors of early Vietnamese

ceramics into the Southeast Asian archipelagos it must have been through similar exchanges that Chinese merchants traded Vietnamese ceramics into these very islands.

In the seventeenth century the Dutch and English both had factories at the riverine port of Phố Hiến but transferred to Kẻ Chợ in 1640 and 1681 respectively. The Dutch move coincided with attempts to find a new supplier for their ceramic trade. Meanwhile, by the end of the sixteenth century potters from the Chu Đậu complex had begun to disperse and this trend continued into the seventeenth century¹⁰, so that by the time the Dutch were ready to engage ceramic suppliers in Vietnam the production at the Chu Đậu complex was in all probability negligible. VOC records do not state a name or give any clues as to the precise location of the Vietnamese kilns. Furthermore, references to Vietnamese ceramics are perfunctory saying little more than “Tongkinese”¹¹. However, circumstantial evidence suggests that the Bát Tràng complex was at least one of the main Vietnamese suppliers to the VOC between 1663 and 1682. These dates correspond with the years of turbulence in China following the fall of the Ming dynasty that caused a disruption in the export of Chinese ceramics. Bát Tràng was just downstream from Kẻ Chợ on the opposite bank of the Red River, and very much in production, as the examples here verify. Further, contemporary European chroniclers referred to “potteries” everywhere around Thăng Long. Although the late seventeenth century ceramic exports are generally believed to have been mass-produced utilitarian wares which bore little resemblance to the baroque seventeenth century Bát Tràng cult wares ordered by Buddhist devotees, Vietnamese kilns produced simultaneously for both domestic and export markets. Apart from references in VOC records the only other surviving contemporary description of the export ceramics appears to be that of William Dampier who visited “Tongkin” in 1688. “The earthenware of this country is coarse (coarse) and of a grey colour, yet they make great quantities of small earthen dishes that hold half a pint or more. They are broader towards the brim than at the bottom, so that they may be stowed within one another”¹². These ceramics were purchased by traders from various backgrounds and Dampier describes the Englishman, Captain Pool purchasing 100,000 pieces to bring to Batavia (Djarkata) but unable to procure a sale brought them to “Bencouli” on Sumatra where they sold well. A Captain Weldon purchased 30,000 or 40,000 which he took to Fort St. George (India). According to Dampier a glut in the market and the reappearance of Chinese ceramics on the Southeast Asian market contributed to slow selling. These ceramics were also brought to Arakan (Burma) where they were reportedly well received¹³. While VOC records describe the volume and frequency of its own shipments from “Tongkin” they also refer to trade by other nationals, outside VOC jurisdiction, whose volume and frequency has not been recorded: a Chinese junk bringing ceramics to Bantam via Tongking and an Armenian sloop under an English master loading only porcelain cups before sailing for Bantam¹⁴. It would appear that Thailand was also involved in the trade. Dampier saw both Chinese and Thai trading vessels anchored in Phố Hiến¹⁵.

Conservative estimates indicate that between 1663 and 1682 the VOC imported 1,456,000 “Tongkinese” ceramics¹⁶. They were invariably described as “assorted porcelain cups of medium quality”, “coarse porcelain cups” or “coarse porcelain bowls” and Volker remarked that there was some confusion among the scribes as to which size were bowls and which were cups. The VOC importations were brought to Batavia from where they were dispersed on the inter-island trade routes by both indigenous and foreign merchants.

By the seventeenth century most of the Philippine archipelago was under the Sapanish flag and the ceramic trade had been wrested from the Filipino consumers and replaced with a demand from the colonizers for Chinese silk. However, because the Muslim south resisted the colonisers and staunchly fought for its independence the story of trade in the southern islands was different.

Meanwhile the Dutch had imposed their own trading policies on the Indonesian archipelago although some old inter-island trading patterns persisted. The Dutch did not consider Mindanao as part of the Spanish realm but as aligned with the Ternatan region and consequently they had no compunction about trading with it. At that time the Maguindanao (on Mindanao) had a long-standing relationship with the Ternatans based on religion, politics and commerce¹⁷. The Dutch policy jeopardized this relationship and Ternate-Maguindanao trade dropped drastically. The Dutch themselves came in sloops to trade in Mindanao from both Tidore and Ternate. The VOC records describe the *Cabeljauw* sailing for Banda island in 1670 with a cargo which included 89,000 “Tongkinese cups” and 30,000 pieces of what have been described as roof-tiles. The same year 8,000 “Tongkinese cups” were shipped to Amboina¹⁸. Like previous shipments of Chinese ceramics these cargoes of cups were destined for inter-island trade. The Maguindanao trades into Bantam which remained a free port until 1682. As mentioned above, English traders brought “Tongkinese” ceramics to Bantam. For a time trade went both ways between Batavia and Maguindanao with Batavia cloth, scrap iron, brass, spelter, chinaware, carnelian, benzoin and radix china traded into Maguindanao¹⁹. The Maguindanao were therefore in a position to pick up Vietnamese ceramics from both Batavia and Bantam. In this way the southern islands, some of which are now a part of Indonesia and others the Philippines, were involved in a lively trade that included Vietnamese ceramics.

Although historical records imply that late senventeent century Vietnamese ceramics reached the southern Philippines there does not appear to be reports of any finds. This period of exportation shows as a mere nineteen years on VOC records. By then, ceramics were infrequently interred with the dead. This is another reason for their apparent disappearance. However, it is quite possible that small numbers have survived but are yet to be accurately identified. Perhaps the gaps in our knowledge of this period will be helped by future excavation at Bát Tràng. Then the extent to which its kilns produced ceramics for export into Southeast Asia would be clarified. A number of significant pieces from the Bát Tràng collection already demonstrate tangible evidence of that connection.

Endnotes

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13. Ibid.
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15. W. Dampier, 1906, Vol II, p. 569.
16. T. Volker, 1971, p. 218.
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PART II

Plates

Figures

Rubbings

Inscriptions



1



3

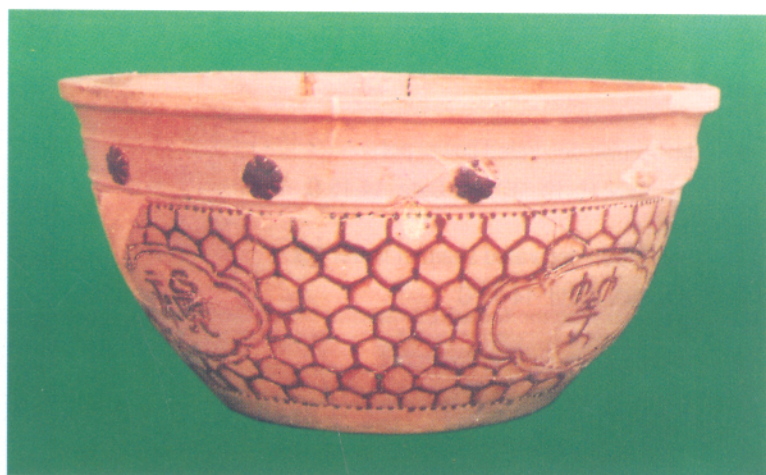


4



2

1. Iron-brown decorated jar
BTLSVN; H: 47.7, MD: 26.2; Date: 14-15 C
2. Iron-brown decorated lamp – stand
BTLSVN; H: 47.5; Date: 14-15 C
3. Iron-brown decorated water container
BTLSVN; H: 23, MD: 33; Date: 14-15 C
4. Iron-brown decorated lampstand
BTLSVN; H 43.2; Date: 14-15 C
5. Iron-brown decorated flower epot
BTLSVN; H: 24, MD: 48.6; Date: 14-15 C



5



6

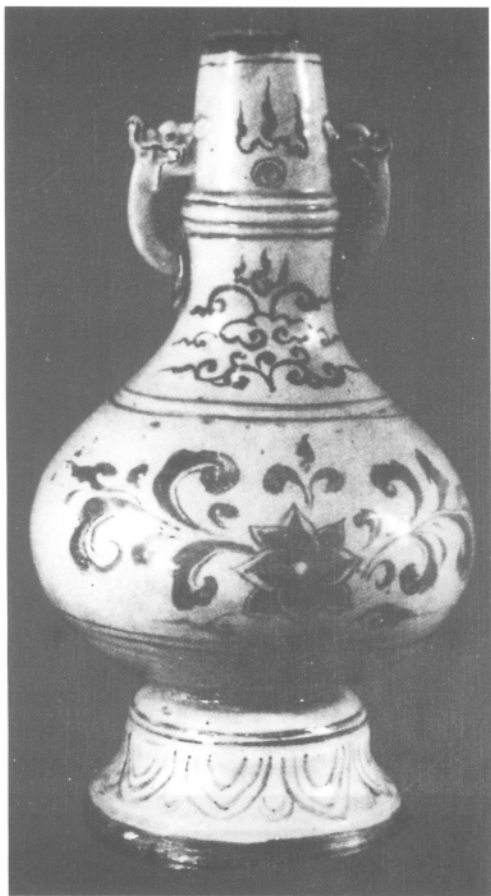


7

- 6. Iron-brown decorated flower pot
BTLSVN; H: 19, MD: 37; Date: 14-15 C
- 7. Iron-brown decorated shard of flower pot
BTLSVN; Date: 14-15 C
- 8. Iron-brown decorated flower pot
BTHN; H: 19, MD: 37; Date: 14-15 C



8

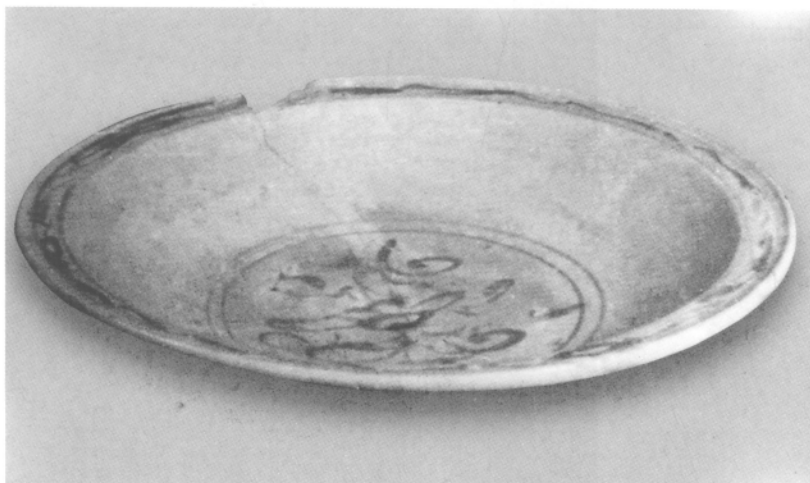


9

- 9. Glue-and-white vase
BTLSVN; H: 33.5, MD 4; Date: 14-15 C
- 10. Blue-and-white plate
BTLSVN; H: 5.8, MD 29.2; Date: 14-15 C
- 11. Blue-and-white plate
H: 6. MD: 28; Date: 14-15 C



10



11



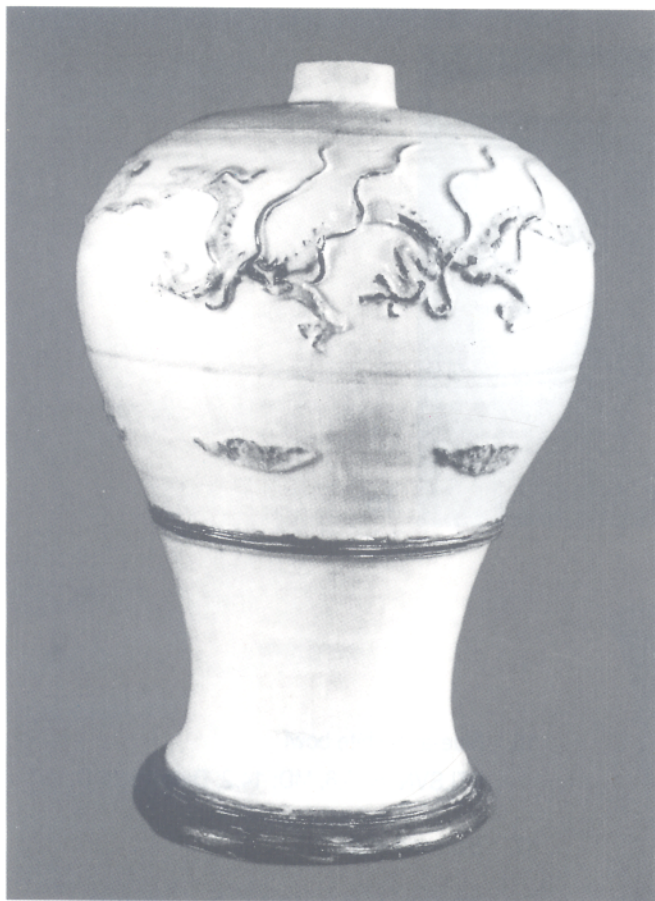
12

12. Lower section of blue-and-white lampstand
BTHN; H: 62, MD: 28; Date: 15-16 C

13. Lower section of blue-and-white lampstand
BTLSVN; H 59.5; Date: 15-16 C



13



14

14. Lower section of blue-and-white lampstand
BTLSVN; H: 48.2; Date: 15-16 C

15. Lower section of blue-and-white lampstand
BTHN; H: 45.5; Date: 15-16 C



15



16



17

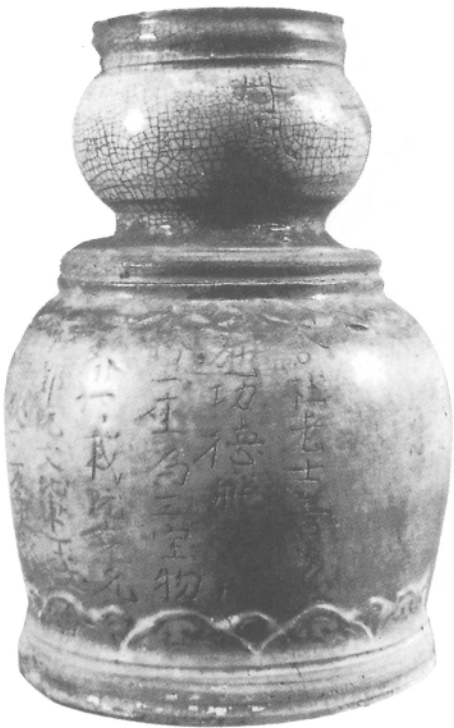
16. Blue-and-white bowl
BTLSVN: H: 6.6, MD: 14.2; Date: 15-16 C

17. Blue-and-white cup
BTLSVN; H: 6.7, MD 9.5; Date: 15-16 C

18. Blue-and-white bowl
BTLSVN; H: 7.8, MD 12.3; Date: 15-16 C



18



- 19. Blue-and-white lampstand (lower section)
BTLSVN; H: 52.3; Date: 1588
(3rd day, 5th month, 3rd year of Đoan Thái reign)
- 20. Blue-and-white lampstand (lower section)
BTLSVN; H:53.5; Date: Late 16 C
- 21. Incense burner with crackled glaze (lower section)
BTLSVN; H: 25, MD: 9.2; Date: late 16 C



22



23

- 22. Incense burner with crackled glaze (lower section)
BTLSVN; H: 25.5, MD: 9.5; Date: Late 16 C
- 23. Blue-and-white incense burner (lower section)
BTLSVN; H: 18.5, MD: 8; Date: Late 16 C
- 24. Blue-and-white incense burner (lower section)
BTLSVN; H: 18.2, MD: 8.2; Date: 1580
(24th day, 6th month, 3rd year of Diên Thành reign)



24



25a-b

25.a-b. Blue-and-white lampstand (two sections)
BTLSVN; H: 72; Date: Late 16 C

26. Blue-and-white incense burner
BTLSVN; H: 24, MD: 10; Date: Late 16 C

27-8. A pair of blue-and-white lampstand (two sections)
BTLSVN; H: 86.2; Date: 1580
(24th day, 6th month, 3rd year of Diên Thành reign)



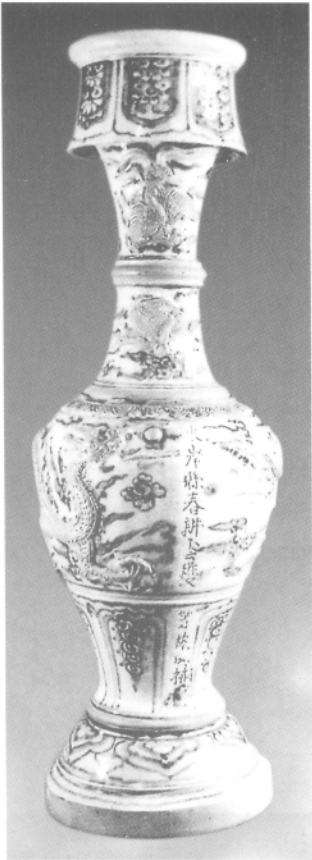
26



27



28



29



31



32



30

- 29. Blue-and-white lampstand (two sections)
BTLSVN; H: 76; Date: 1579
(2rd year of Diên Thành)
- 30. Blue-and-white lampstand (lower section)
BTLSVN; H: 41.7; Date: Late 16 C
- 31-2. A pair of blue-and-white lampstand (lower section)
BTLSVN; H 42.2 & 43.2; Date: 1588
(20th day, 8th month, 3rd year of Đoan Thái reign)

- 33. Blue-and-white lampstand (two sections)
BTLSVN; H: 76; Date: 1588
(3rd year of Đoan Thái reign)





34



35



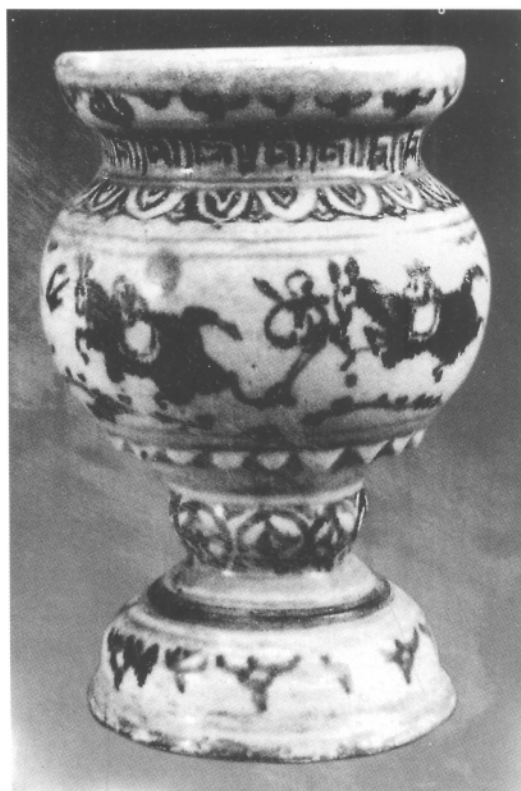
36



37



38



39

34.5. A pair of blue-and-white lampstand (lower section)

BTLSVN; H: 41& 41.5; Date: 1580

(25th day, 11th month, 3rd year of Diên Thành reign)

36-7. A pair of blue-and-white lampstand (lower section)

BTLSVN; H: 37.5 & 40; Date: circa Diên Thành (1578-85)

38. Blue-and-white incense burner

BTLSVN; H: 17.7, MD: 16.3, Date: Late 16 C

39. Blue-and-white incense burner

BTLSVN; H:22. MD: 12.7, Date: Late 16 C

40. Blue-and-white lampstand (lower section)

BTLSVN; H: 18.5. Date: Late 16 C



40



41

41. Blue-and-white lampstand (lower section)
BTLSVN; H: 35, Date: Late 16 C

- 42-3. A pair of blue-and-white lampstands (lower section)
BTLSVN; H: 33.2 & 38.2; Date: circa Diên Thành (1578-85)

44. Blue-and-white vase
BTLSVN; H: 36.3; MD: 16; Date: 16 C

45. Blue-and-white bowl
BTLSVN; H: 14.5, MD: 23.5; Date: 16 C

46. Blue-and-white food container
BTLSVN; H: 19, MD: 19; Date: 16 C

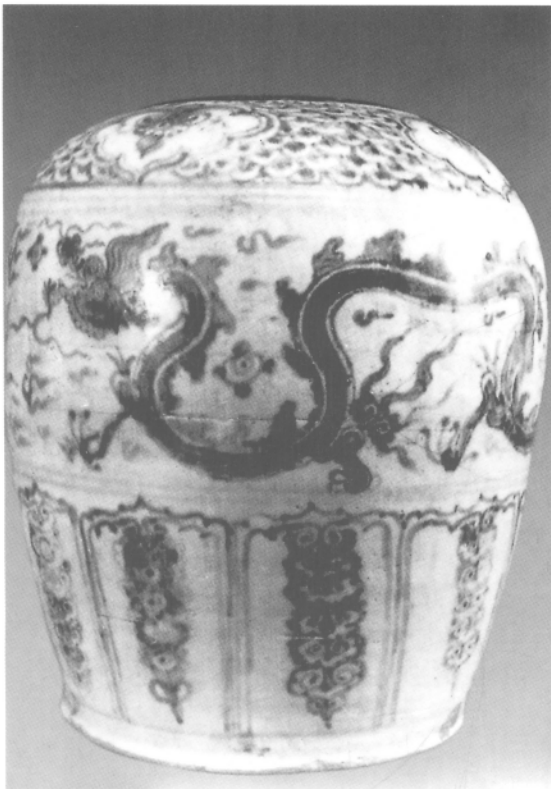
47. Blue-and-white stem-cup
BTLSVN; H: 12.2, MD: 11.5; Date: 16 C



42



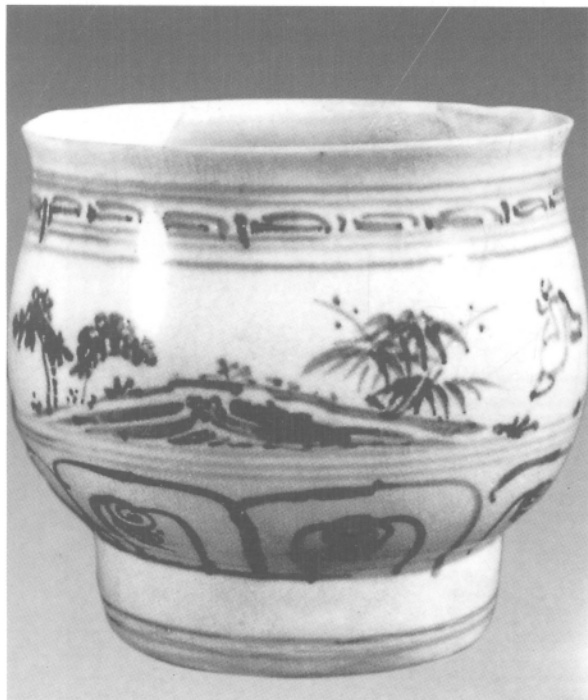
43



44



45



46



47





49

48. Polychrome lampstand
BTLSVN; H: 34; Date: 16-17 C



50



51

49. Polychrome incense burner
BTLSVN; H: 26.5; MD: 25.5; Date: 16-17 C
50. Polychrome incense burner
BTLSVN; H: 16; MD: 18; Date: 16-17 C
51. Polychrome incense burner
BTLSVN; H: 32.7, MD: 37; Date: 16-17 C
52. Polychrome incense burner
BTLSVN; H: 24; MD: 22; Date: 16-17 C



52



- 53. Polychrome lampstand
BTLSVN; H: 34; Date: 16-17 C
- 54. Polychrome incense burner
BTLSVN; H: 23, MD: 19; Date: 16-17 C
- 55. Polychrome lampstand
BTLSVN; H: 25.5; MD: 8.5; Date: 16-17 C
- 56. Rectangular polychrome incense burner
BTLSVN; H: 19; Date: 16-17 C



54



55



56



57

57. Polychrome incense burner
BTLSVN; H: 36; MD: 30.5; Date: 16-17 C



58



60

58. Polychrome statue of nghê (unicorn)
BTLSVN; H: 32; Date: 16-17 C

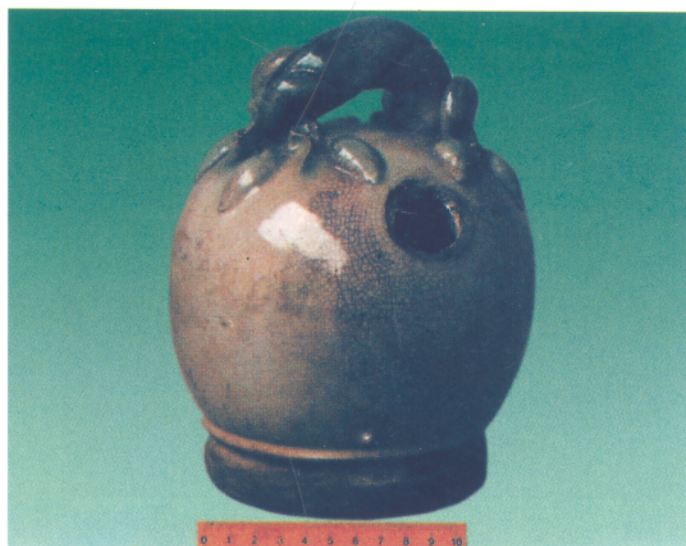
59. Polychrome wine bottle
BTLSVN; H: 29; MD: 4.5; Date: 16-17 C

60. Rectangular polychrome base
BTLSVN; H: 14.5, L: 14; W: 10.5; Date: 16-17 C

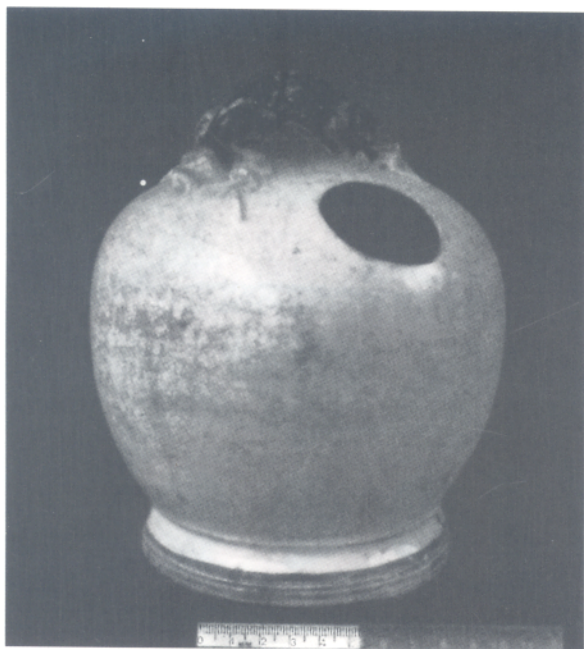
61. Polychrome lime-pot
BTHN; H: 20; Date: 16-17 C



59



61



62



63



64

- 62. Polychrome lime-pot
BTHN; H: 19; Date: 16-17 C
- 63. Polychrome lime-pot
BTHN; H: 13.8; Date: 16-17 C
- 64. Blue-and-white lampstand (lower section)
BTLSVN; H: 36; Date: 1618
(19th year of Hồng Định reign)



65

- 65. Blue-and-white lampstand (lower section)
BTLSVN; H: 25; Date: 1601
(2nd year of Hoàng Định reign)
- 66-7. A pair of blue-and-white lampstand (lower sections)
BTLSVN; H: 52 & 43; Date: 1612
(13th year of Hoàng Định reign)



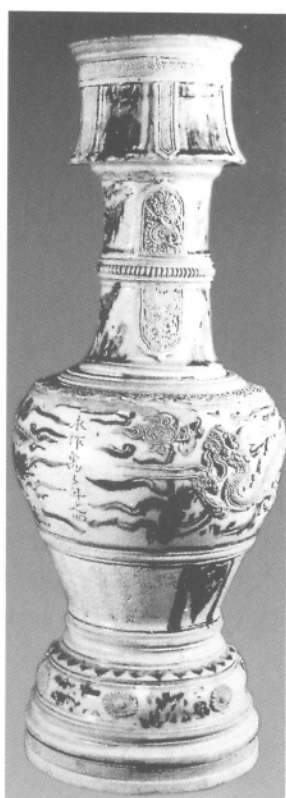
66



67



68



69



71



70

68-9. A pair of blue-and-white lampstand (two sections)

BTLSVN; H: 72 & 73.7; Date: 1622

(4th year of Vĩnh Tô reign)

70. Blue-and-white incense burner

BTLSVN; H: 36.5, MD: 24.2; Date: 1625

(14th day, 12th month, 7th year of Vĩnh Tô reign)

71. Grey-blue incense burner

BTLSVN; H: 34, MD: 24.5; Date: Early 17C



72

72. Blue-and-white lampstand (lower sections)
BTCVH; H: 35; Date: Early 17 C

73. Grey-blue incense burner
BTLSVN; H: 30.5, MD: 24; Date: Early 17 C

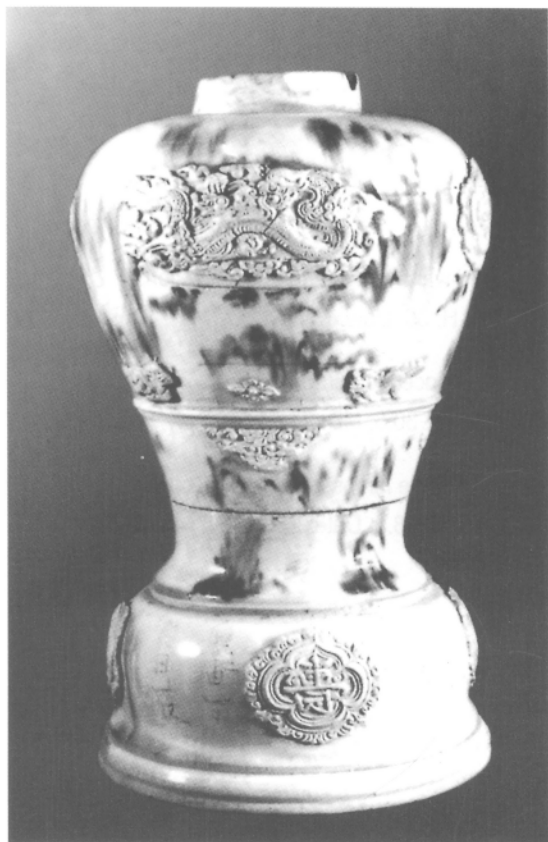
74. Blue-and-white lampstand (lower section)
BTLSVN; H: 38.5; Date: Early 17 C



73



74



75

75. Blue-and-white lampstand (lower section)
BTLSVN; H: 37.2; Date: Late 17 C
76. Incense burner with ivory glaze
BTHN; H: 14.5, MD: 13.5; Date: Late 17 C
77. Ivory-glazed lampstand (three upper sections)
BTLSVN; H: 28.2; 28.5 & 29; Date: Late 17 C



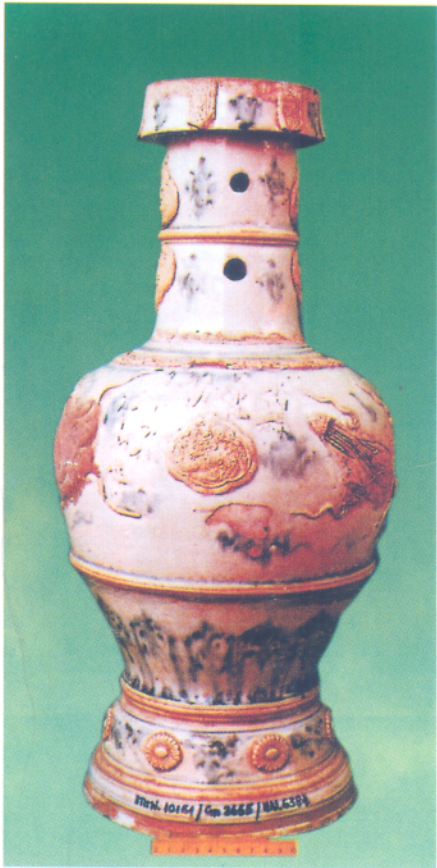
76



77



78 a-b



79

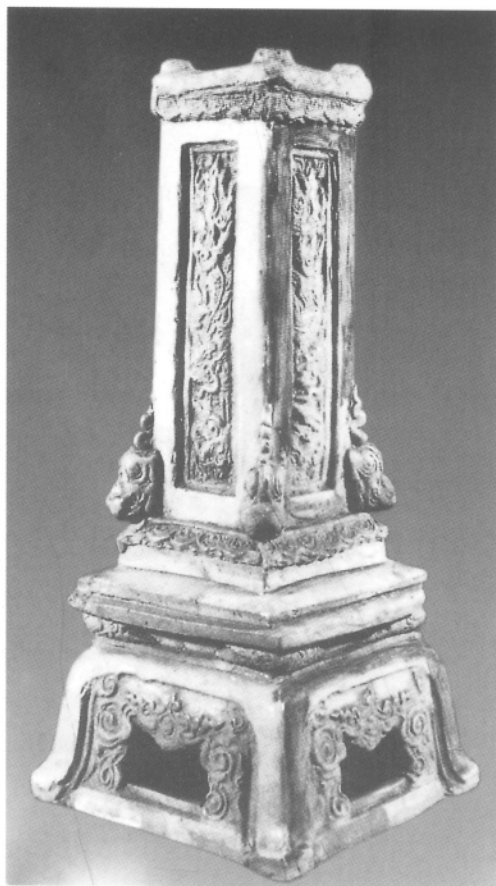


80

- 78a. Ivory-glaze lampstand (upper section)
BTLSVN; H: 32; Date: Early 17 C
- 78b. Blue-and-white lampstand (upper sections)
BTHN; H:38; Date: Late 16 C
- 79. Blue-and-white lampstand (two sections)
BTHN; H: 57.2; Date: circa 1677
- 80. Incense burner with white and moss-green glaze
BTLSVN; H: 24, MD: 15; Date: 16-17 C



81. Rectangular incense burner with white and moss-green glaze
BTLSVN; H: 39, MW: 14, ML: 24; Date: circa – 1634
(3rd day, 12 month – year of Giáp Tuất)
82. Square lampstand with ivory glaze
BTLSVN; H: 30.2; Date: Early 17 C
83. Rectangular incense burner with ivory glaze
BTLSVN; H: 27.4; Date: Late 17 C
84. Square incense burner with ivory glaze
BTLSVN; H: 28.5; W: 23.5; Date: Late 17 C



82



83



84





86



87

85. House model with ivory and moss-green glaze
BTLSVN; H: 56; Date: 17 C

86. Rectangular incense burner with grey-white glaze
BTLSVN; H: 29.8; Date: Late 17 C

87. Rectangular incense burner with ivory glaze
BTLSVN; H: 34.4; Date: Late 17 C

88. Rectangular incense burner with ivory glaze
BTLSVN; H: 34; W: 14.3, L: 20.5; Date: Late 17 C



88



89

- 89. Rectangular incense burner with ivory glaze
BTLSVN; H: 18.5; W: 8.2, L: 13.5; Date: Early 17 C
- 90. Rectangular incense burner with grey-white glaze
BTLSVN; H: 20.2; Date: Early: 17 C
- 91. Rectangular incense burner with grey-white glaze
BTLSVN; H: 22.5; MW: 11, ML: 15.5; Date: Late 17 C



90



91



92

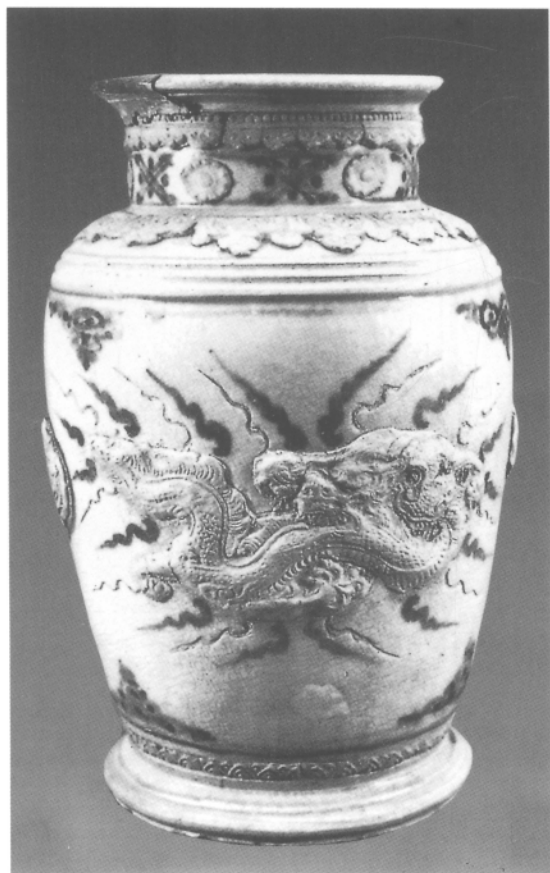


93



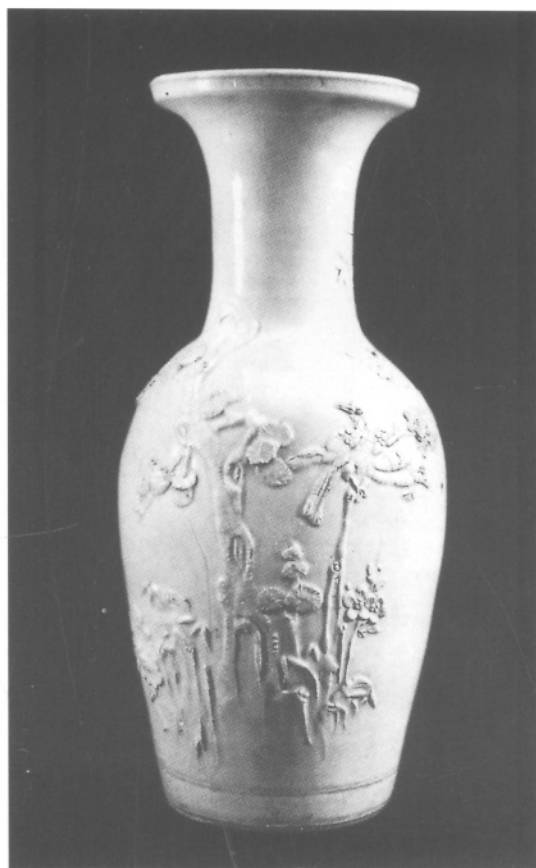
94

- 92. White and moss-green lampstand with nghê-shaped base
BTLSVN; H: 43; Date: Early 17 C
- 93. Altar with white and moss-green glaze
BTHN: H: 62.4; W: 29; L: 29; Date: Early 17 C
- 94. Ivory glazed lampstand with nghê-shaped base
BTLSVN; H: 41; Date: Early 17 C



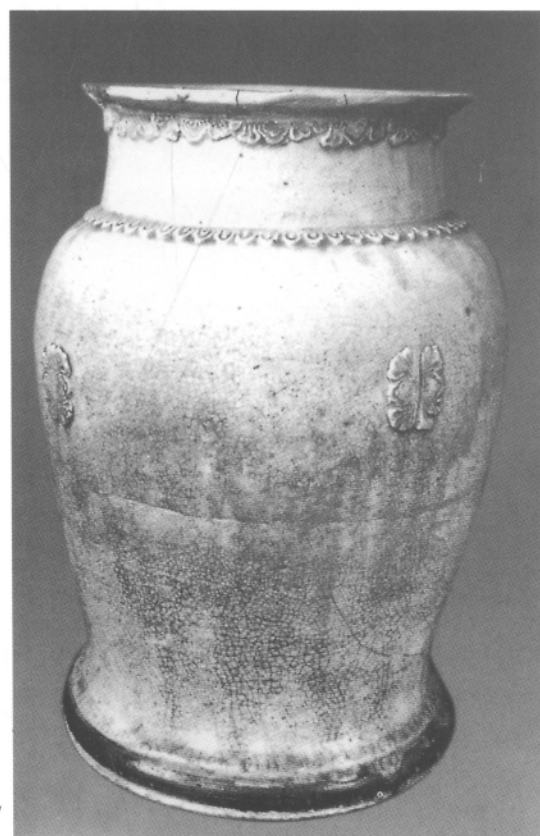
95

95. Blue and white jar
BTLSVN; H: 28.5; MD: 13.5; Date: 17 C



96

96. Ivory glazed vase
BTLSVN; H: 41.5; MD: 15; Date: 17 C



97

97. Jar with white crackled and green glaze
BTHN; H: 33; MD: 17.7; Date: 17 C

- 98. Blue-and-white jar
BTLSVN; H: 37.5; MD: 17; Date: Early 17 C
- 99. Blue-and-white jar
BTLSVN; H: 41; MD: 17; Date: Early 17 C
- 100. Blue-and-white jar
BTLSVN; H: 33; MD: 19; Date: 17 C

98



99



100





102

101. Blue-and-white incense burner
BTLSVN; H: 35; MD: 20; Date: 1671
(15th day, 8th month, 9th year of Cảnh Trị reign)

102. Blue-and-white incense burner
BTLSVN; H: 25; MD: 15.5; Date: Late 17 C
103. Blue-and-white incense burner
BTLSVN; H: 19.5; 6MD: 18; Date: Late 17 C



103



104

104. Blue-and-white incense burner
BTLSVN; H: 25; Date: Late 17 C

105. Blue-and-white incense burner
BTLSVN; H: 36.7; Date: 1688
(9th year of Chính Hòa reign)

106. Blue-and-white incense burner
BTLSVN; H: 28; Date: Late 17 C



105



106



107

- 107. Blue-and-white incense burner
BTLSVN; H: 20.6; Date: Late 17 C
- 108. Blue-and-white incense burner
BTLSVN; H: 20; Date: Late 17 C



108

109 - 110



109-10. A pair of ivory-glazed nghê statues
BTLSVN; H: 28.5; Date: 17 C

111. Nghê statue with white and moss-green glaze
BTLSVN; H: 25.5; Date: 17 C



111

112. Nghê statue with white and iron-brown glaze
BTLSVN; H: 27; Date: 17 C



112

113. Horse statue with white and iron-brown glaze
BTLSVN; H: 17.5; Date: 17 C
114. Nghê statue in ivory glaze with "longevity"
character
BTLSVN; H: 19.5; Date: 17 C
115. Blue-and-white nghê statue
BTLSVN; 19; Date: Early 17 C



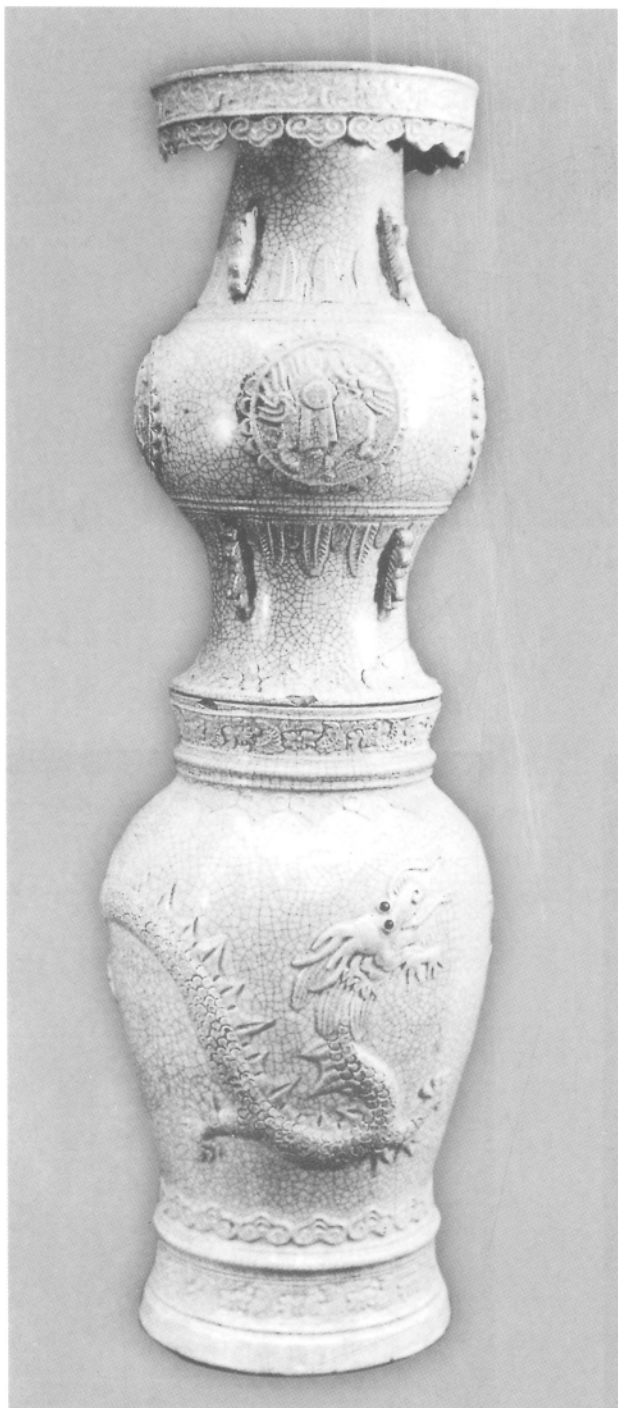
113



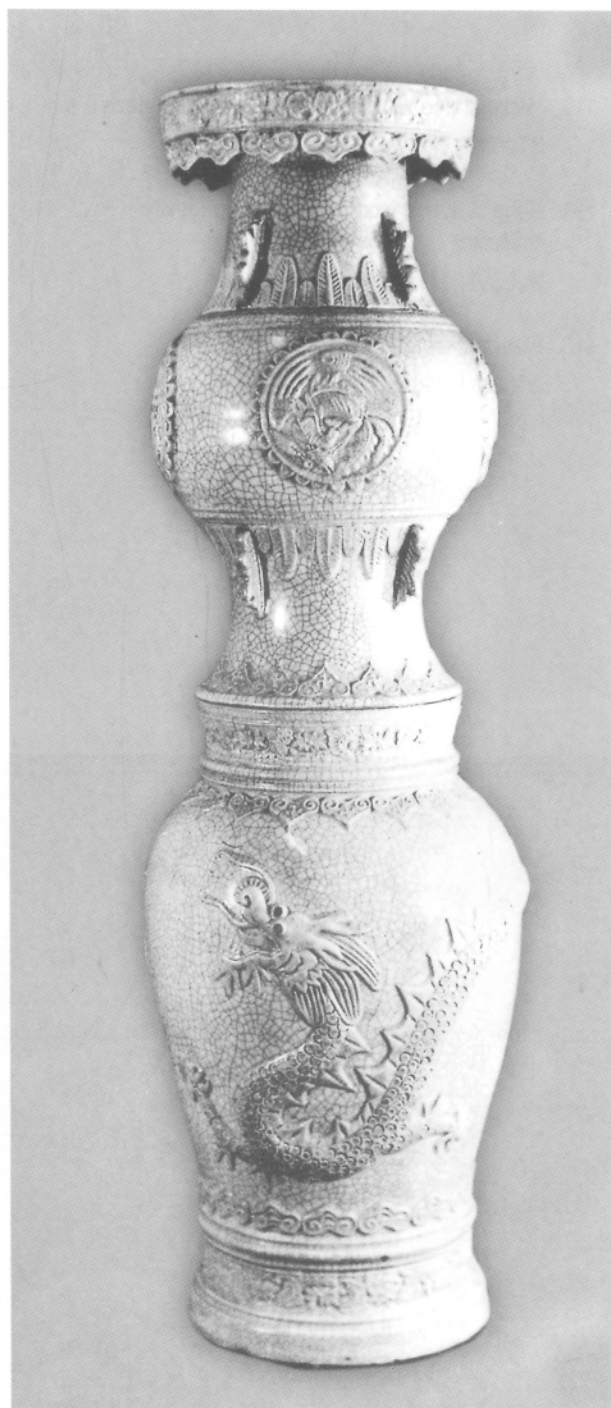
114



115



116



117

116-7. A pair of crackled-glazed lampstand (two sections)
 BTL SVN; H: 64.8; Date: circa Hoằng Định reign (1600-18)



118



119



120

118. Hexagonal shaped jar with crackled glaze
BTLSVN; 56.5; MD: 19.7; Date: circa Cảnh Trị reign (1663-71)
119. Ivory-glazed incense burner
BTLSVN; H: 19.5; MD: 21; Date: 21 circa Vĩnh Thịnh reign (1705-19)
120. Crackled-glazed incense burner
BTLSVN; H: 27.5; MD: 29.5; Date: circa Vĩnh Thịnh reign (1705-19)



121



122

121. Crackled-glaze candlestick holder with nghê-shaped base
BTLSVN; H: 46; Date: circa Vĩnh Thịnh reign (1705-19)

122. Vase with elephant-shaped base and crackled-glaze
BTLSVN; H: 52.5; MD: 11; Date: 18 C

123. Crackled-glaze censer
BTLSVN; H: 60; Date: 1736
(2nd year of Vĩnh Hựu reign)





124

124. Crackled-glaze vase

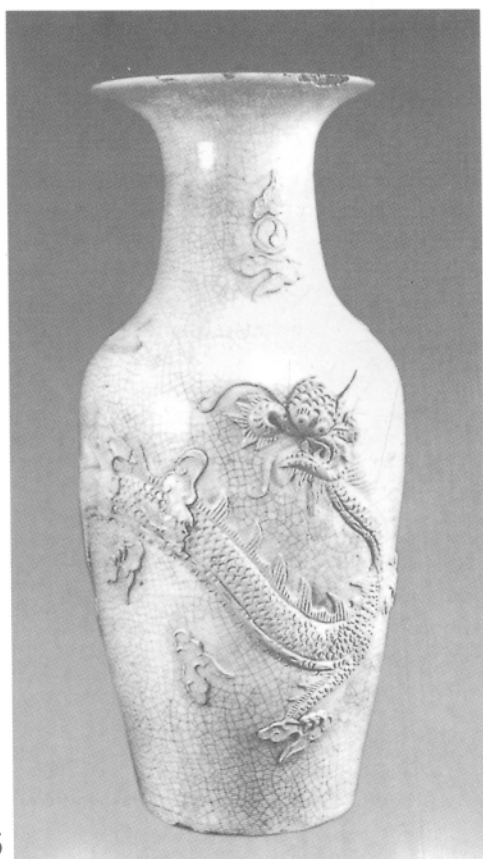
BTLSVN; H: 43.5; MD: 15; Date: 18 C

125. Crackled-glaze vase

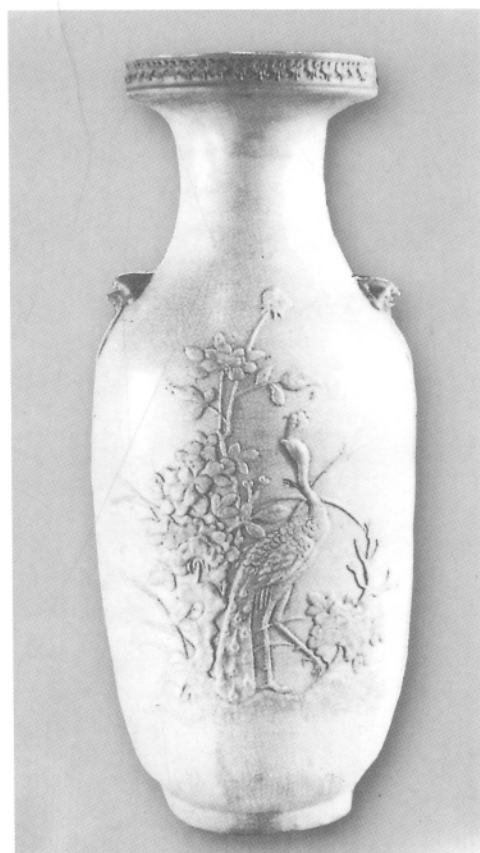
BTLSVN; H: 46.2; MD: 17; Date: 18 C

126. Crackled-glaze vase

BTLSVN; H: 59.5; MD: 19; Date: 18 C



125



126



127



128

127. Crackled-glaze censer
BTLSVN; H: 57.6; Date: circa Cảnh Hưng reign (1740-86)

128. Incense burner with grey-white glaze
BTLSVN; H: 20.5; Date: circa Cảnh Hưng reign (1740-86)

129. Crackled-glazed incense burner
BTLSVN; H: 20.5; Date: circa Cảnh Hưng reign (1740-86)



129



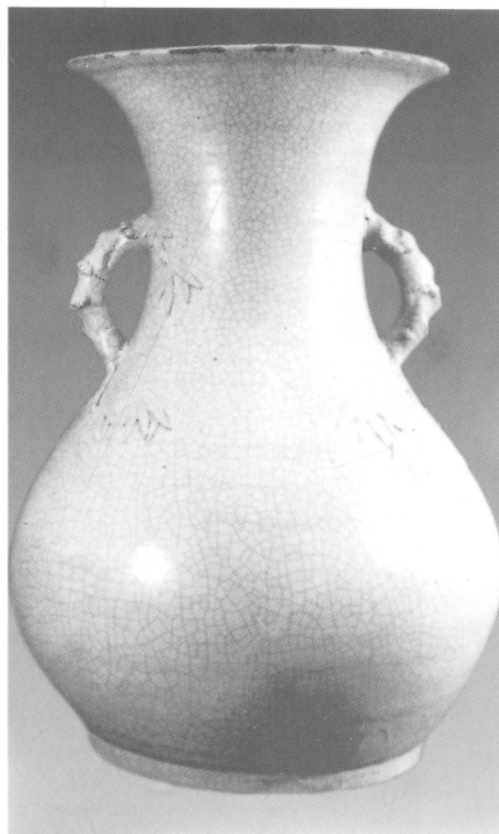
130. Covered jar with crackled glaze
BTLSVN; H: 58.5; MD: 18; Date: circa Cảnh Hưng reign (1740-86)
131. Crackled-glaze censer
BTLSVN; H: 34; ML: 19; Date: MW: 11.5; 18 C
132. Crackled-glaze vase with square mouth
BTLSVN; H: 44.4; W: 12.5; Date: circa Cảnh Hưng reign (1740-86)
133. Crackled-glaze vase
BTLSVN; H: 45.5; MD: 24.2; Date: 18 C



131



132



133



134. Vase with white crackled glaze
BTLSVN; H: 63.4; MD: 14.5; Date: 18 C
135. Grey-glazed candlestick holder, bamboo-transforming-into-dragon shape
BTLSVN; H: 49.5; Date: 18 C
- 136-7. A pair of crackled-glaze candlestick holders, bamboo-transforming-into-dragon shape
BTLSVN; H: 52.8 & 53; Date: 18 C
- 138-9. A pair of crackled-glaze candlestick holders, bamboo-transforming-into-dragon shape
BTLSVN; H: 46.5 & 42.5; Date: 18 C



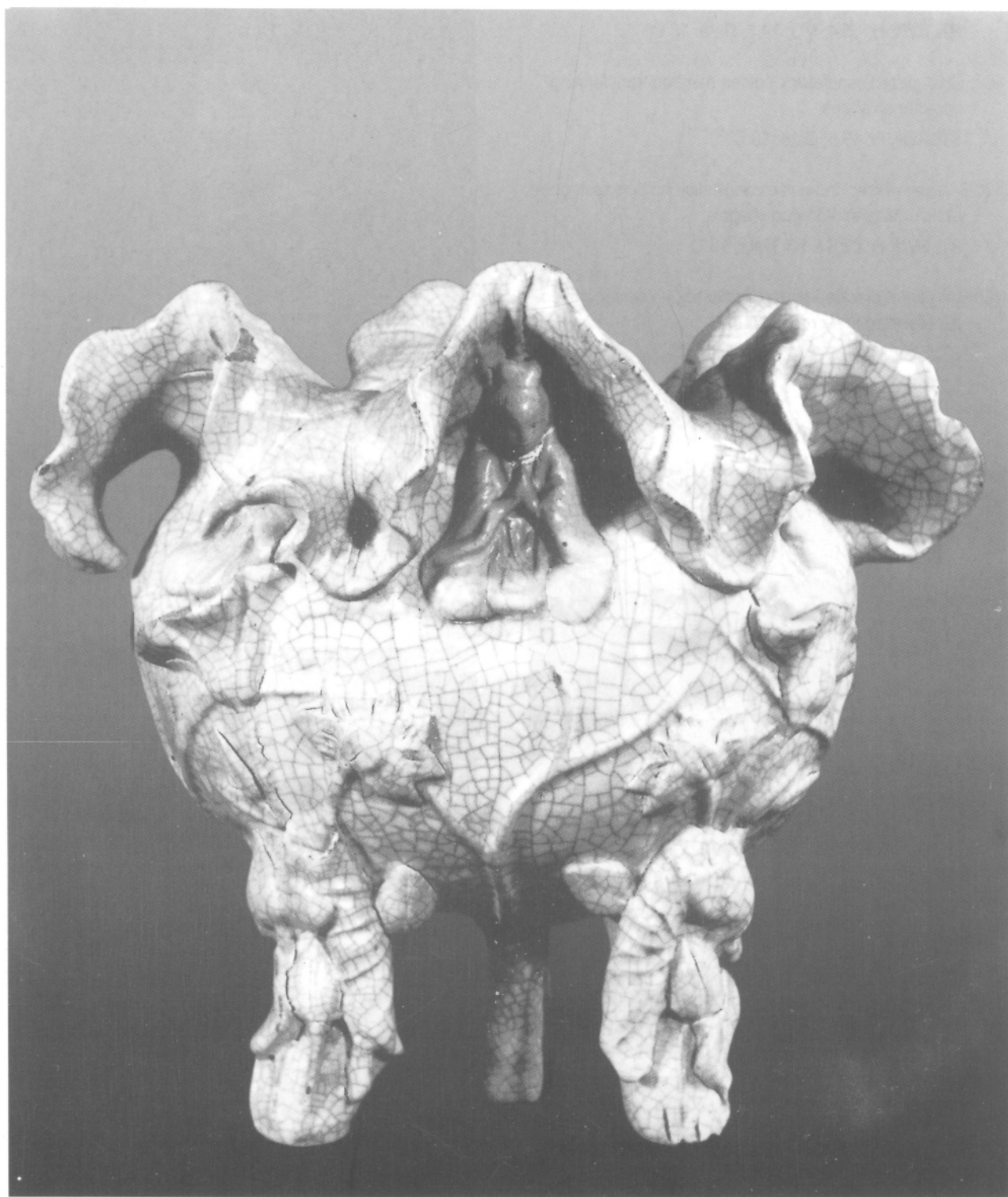
135



136-137



138-139





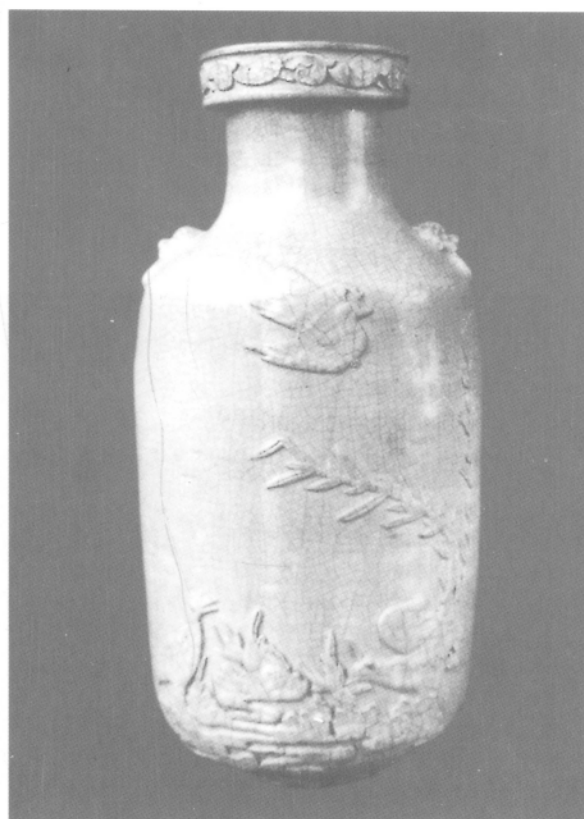
141

140. Crackled-glazed incense burner, lotus-leaf shape
BTLSVN; H: 23.6; MD: 20.2; Date: 18 C

141. Crackled-glazed incense burner, lotus-leaf shape
BTLSVN; H: 32.7; Date: 18 C

142. Crackled-glaze vase
BTLSVN; H: 40.5; MD: 11.5; Date: 18 C

143-4. A pair of ivory glazed votive swords
BTLSVN; L: 57; Date: 18 C



142



143-144

145-6. A pair of lampstand, underglaze blue with crackled glaze
BTLSVN; H: 55.3; Date: 18 C

147. Covered altar box with crackled glaze
BTLSVN; H: 30; MD: 20; Date: 18 C

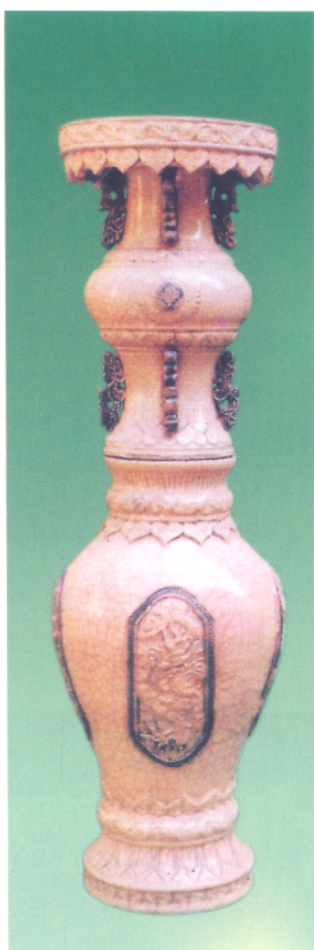
148. Ivory-glazed vase with elephant-shaped base
BTLSVN; H: 41.5; L: 44; Date: 18 C



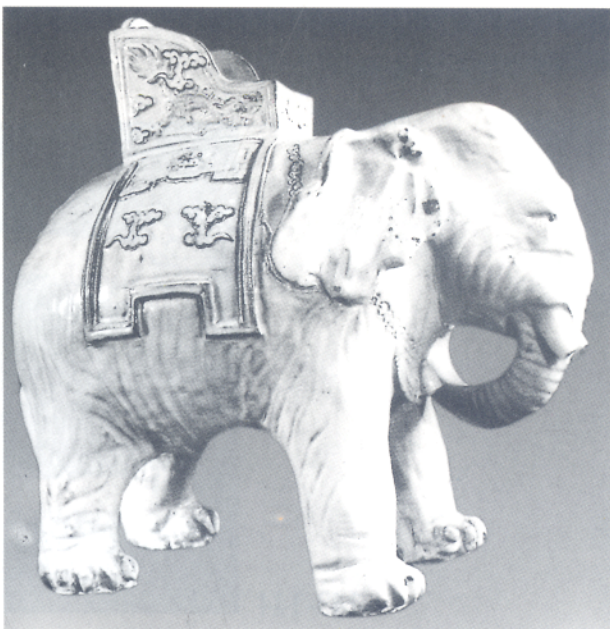
147



145



146

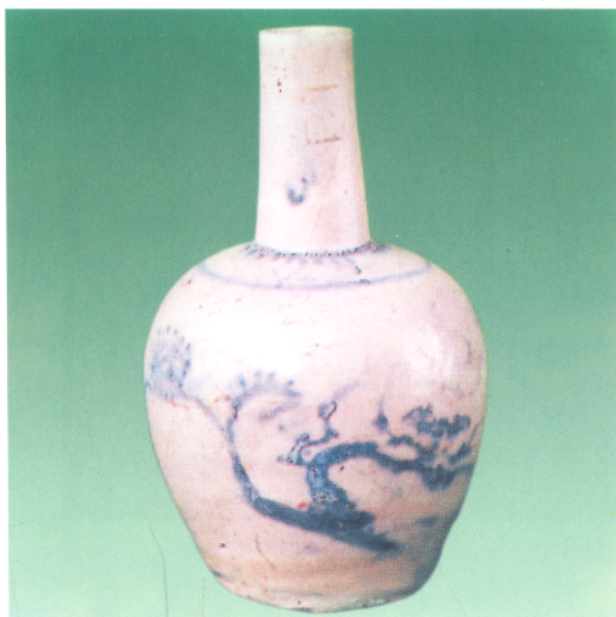


148



149

149. Black and ivory-glazed vase
BTLSVN; H: 62.5; MD: 20; Date: 18 C



151

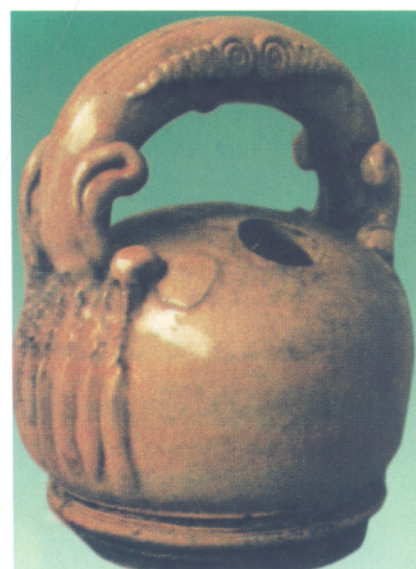
150. Bowl, underglaze blue with crackled glaze
BTLSVN; H: 8; MD: 20.5; Date: circa Quang Trung reign (1788-92)

151. Blue-and-white wine bottle
BTHN; H: 20; MD: 3.4; Date: 18 C

152. Ivory-glazed lime-pot
BTHN; H: 28.5; Date: 18 C



150



152

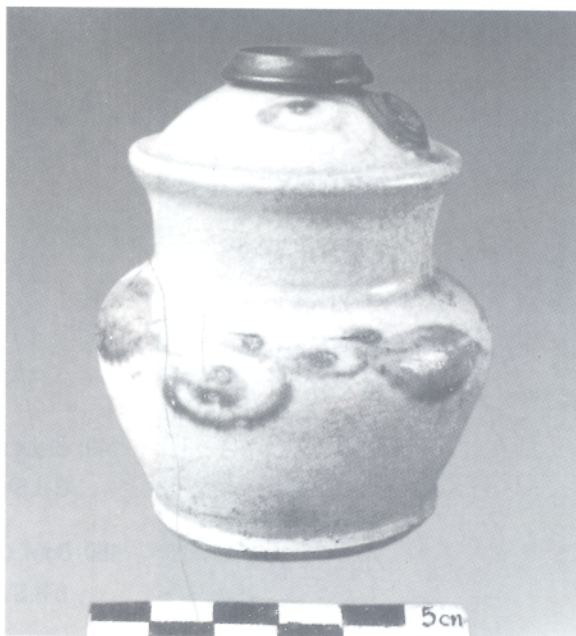


153

153. Blue-and-white hookah (water pipe bottle)
BTHN; H: 10; Date: 18 C

154. Blue-and-white hookah (water pipe bottle)
BTHN; H: 9; Date: 18 C

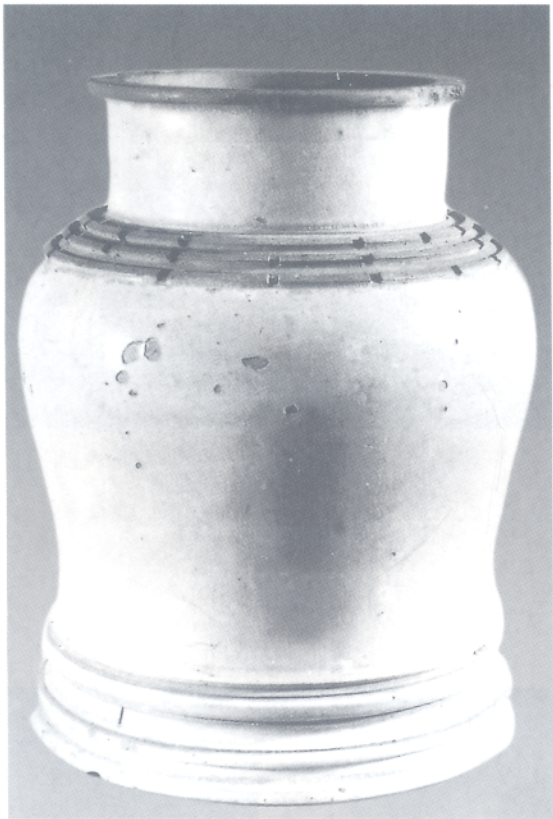
155-6. A pair of covered jars with ivory glaze
BTLSVN; H: 43; MD: 16.5; Date: 18 C



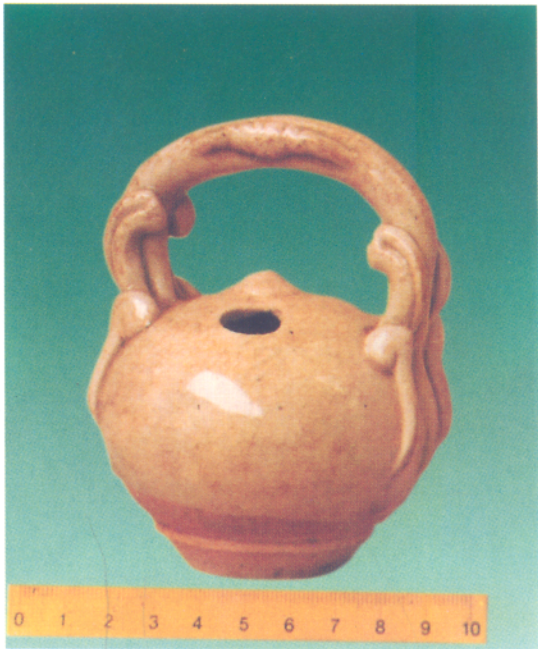
154



155-156



157



158

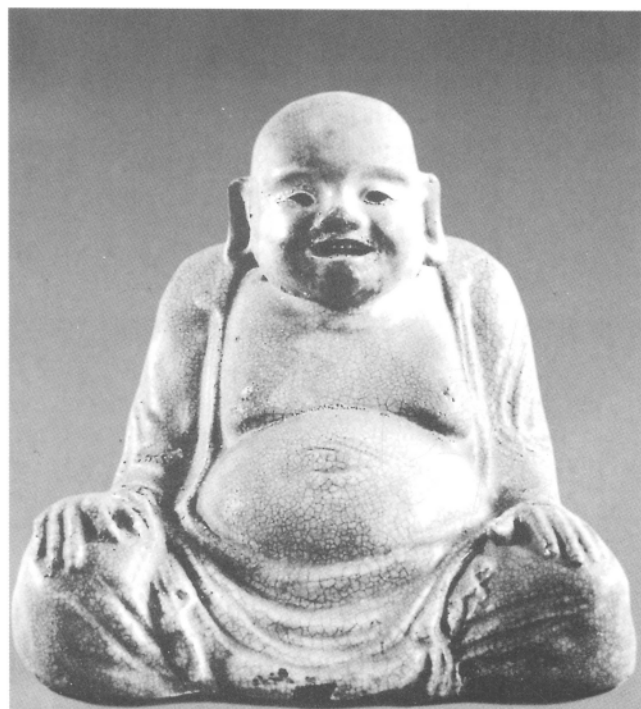
- 157. Ivory-glazed vase, cover missing
BTLSVN; H: 36.5; MD: 20.5; Date: 18C
- 158. Ivory-glazed lime-pot
BTHN; H: 12; Date: 18 C
- 159-60. A pair of grey-glazed nghê statues
BTLSVN; H: 33.4 & 33.2; L: 33.8 & 34; Date: 18 C



159-160



161-162



163



164



165-166

161-2. A pair of crackled-glaze nghê statues

BTLSVN; H: 30; L: 30; Date: 18 C

163. Statue of Maitreya with crackled glaze

BTLSVN; H: 21; Date: circa Cảnh Hưng reign (1740-86)

164. Statue of Benevolent General with crackled glaze

BTLSVN; H: 48.5; Date: circa Cảnh Hưng reign (1740-86)

165-6. A pair of tiger statues with crackled-glaze and iron-brown design.

BTLSVN; L: 30; Date: circa Cảnh Hưng reign (1740-86)

167. Covered jar with crackled-glaze and blue design

BTLSVN; H: 27.9; Date: circa Gia Long reign (1802-19)



167



168-169

168-9. A pair of flower pot bases, underglaze blue with crackled glaze
BTLSVN; MD: 5; Date: circa Gia Long reign (1802-19)

170-1. A pair of jars, underglaze with crackle glaze
BTLSVN; H: 32; MD: 14; Date: circa Gia Long reign (1802-19)



170-171

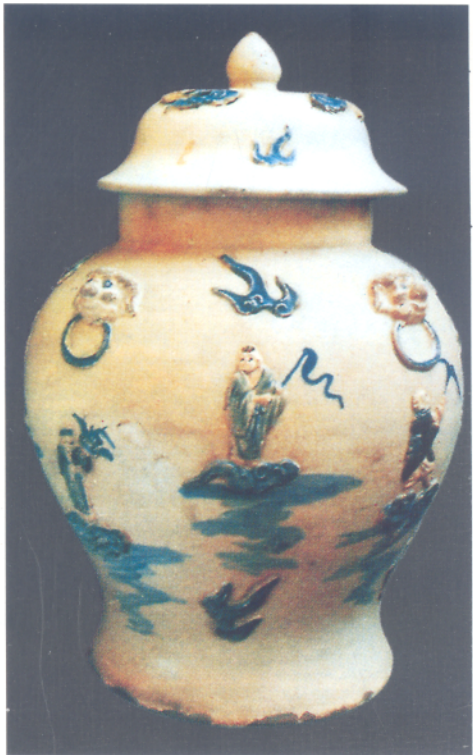
172. Blue-and-white jar
BTLSTPHCM; H: 44; MD: 15.8; Date: 19 C

173. Polychrome jar
BTLSTPHCM; H: 42; MD: 15; Date: 19 C

174-5. A pair of covered jar, underglaze blue with crackled glaze
BTLNVN; H: 59.5; MD: 17.5; Date: circa Gia Long reign (1802-19)



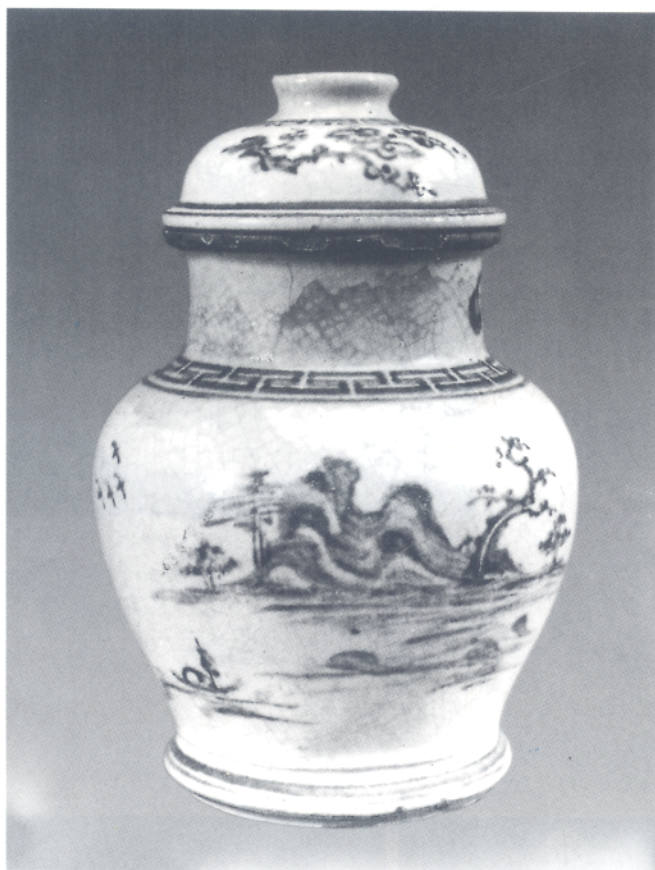
172



173



174-175



176

176. Covered jar, underglaze blue with crackled glaze
BTLSVN; H: 23.6; Date: Early 19 C



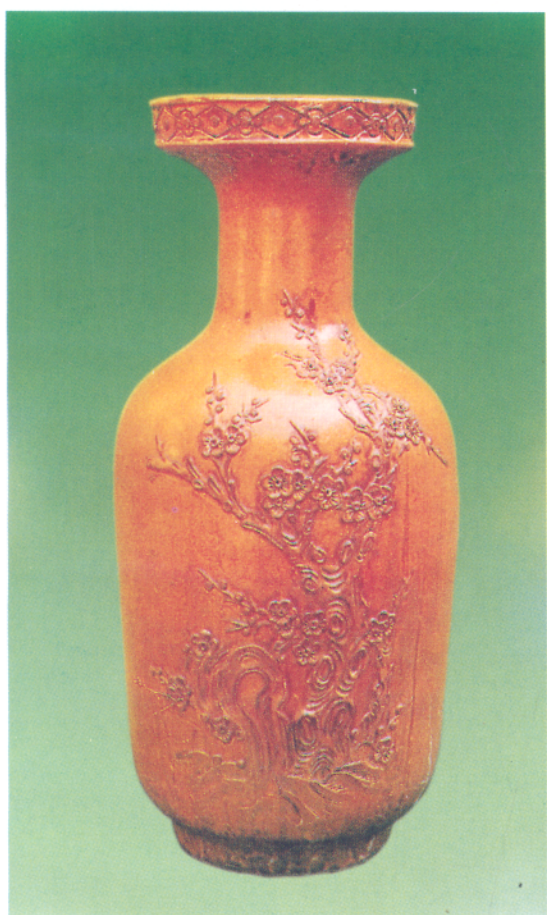
177

177. Covered jar, polychrome with crackled glaze
BTHN; H: 36.8; MD: 13.5; Date: 19 C

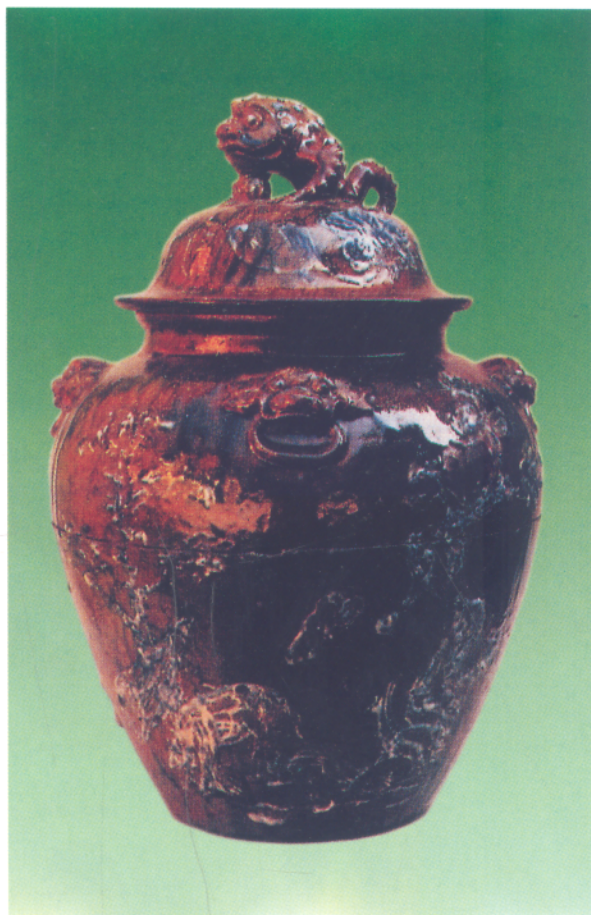


178

178. Vase, polychrome with crackled glaze
BTHN; H: 45; MD: 15; Date: 19 C



179



180

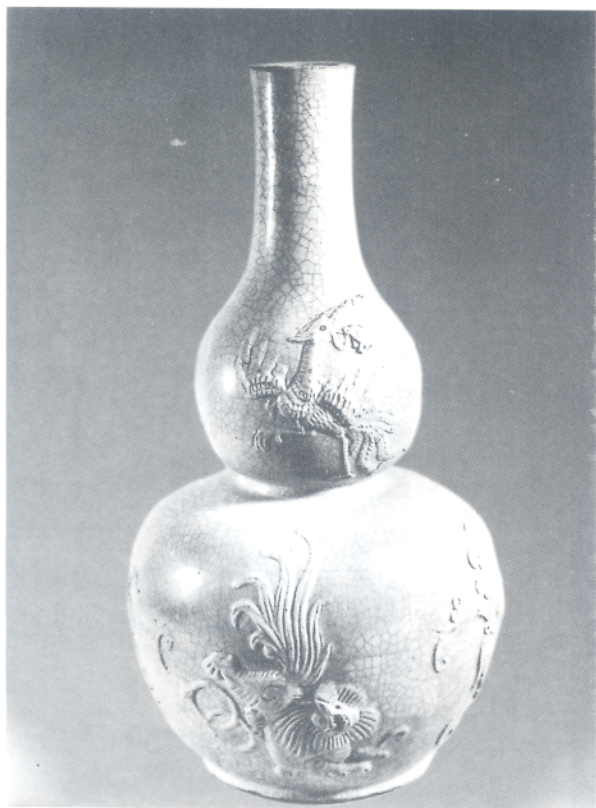
179. Jar with yellow-brown glaze

BTLSVN; H: 48; MD: 16.5; Date: circa 1862

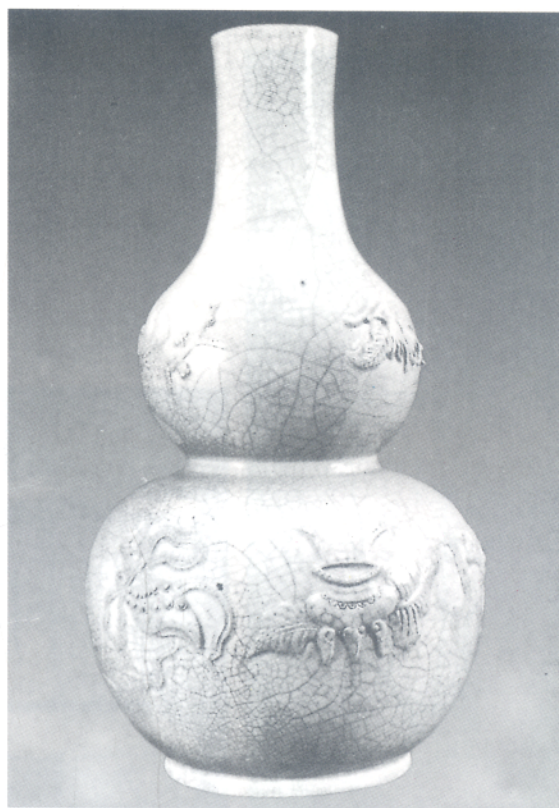
180. Covered jar with iron-brown glaze and blue design

BTLSVN; H: 44.7; MD: 19.8; Date: circa Gia Long reign (1802-19)





182



183



184

181. Covered jar with brown-yellow glaze
BTLSVN; H: 43; MD: 16.5; Date: 19 C

182. Crackled-glaze wine gourd
BTLSVN; H: 38.5; MD: 5.2; Date: circa Gia Long reign
(1802-19)

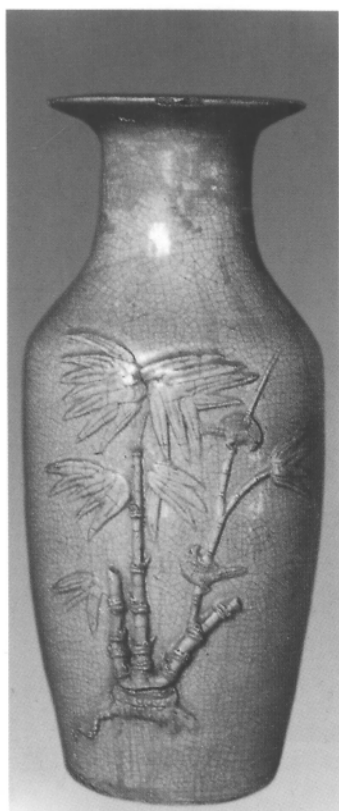
183. Crackled-glaze wine gourd
BTLSVN; H: 46.8; MD: 8; Date: circa Gia Long reign
(1802-19)

184. Crackled-glaze water container
BTHN; H: 19; MD: 15.7; Date: 19 C

185. Crackled-glaze vase
BTHN; H: 15; MD: 6.1; Date: 19 C



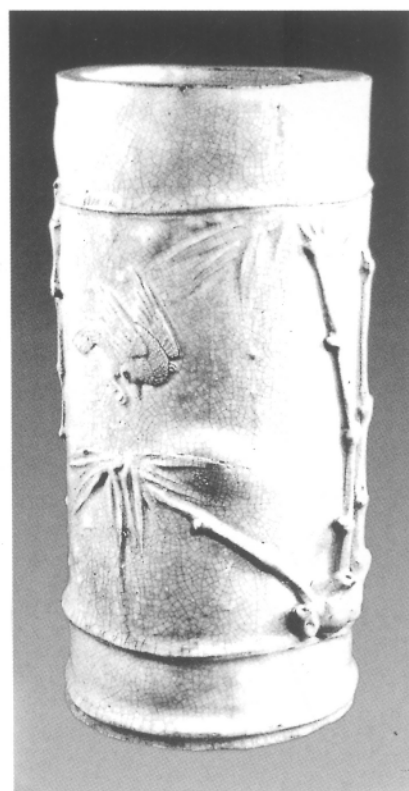
185



186



187



188



189 a-b

186. Crackled-glaze vase

BTHN; H: 43.5; MD: 11.6; Date: 19 C

187. Square mouthed vase with crackled glaze

BTLSVN; H: 41.2; MW: 13.2; Date: 19 C

188. Jar in bamboo shape with crackled glaze

BTLSVN; H: 37.5; MD: 17.2; Date: circa Gia Long reign (1802-19)

189a-b. A pair of jars with square mouth and crackled glaze

BTLSVN; H: 41.5; MW: 11.2; Date: 19 C



186



187



188



189 a-b

186. Cracked-glaze vase

BTHN; H: 43.5; MD: 11.6; Date: 19 C

187. Square mouthed vase with cracked glaze

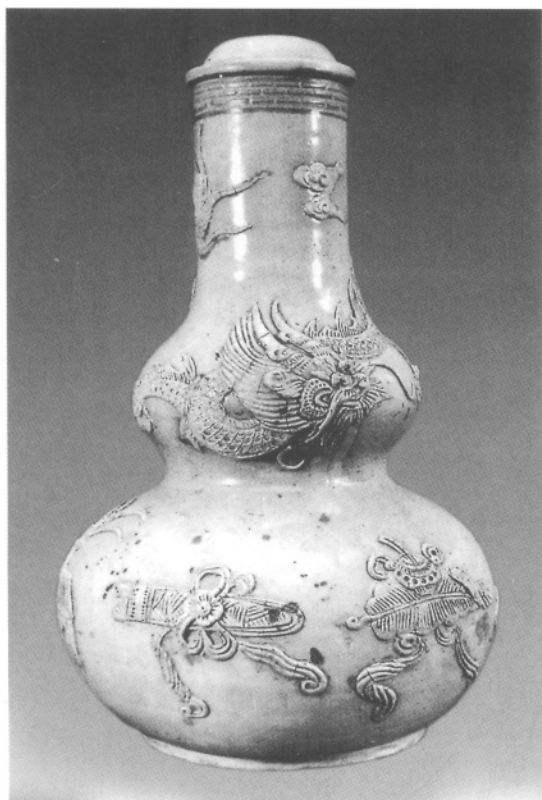
BTLSVN; H: 41.2; MW: 13.2; Date: 19 C

188. Jar in bamboo shape with cracked glaze

BTLSVN; H: 37.5; MD: 17.2; Date: circa Gia Long reign
(1802-19)

189a-b. A pair of jars with square mouth and cracked glaze

BTLSVN; H: 41.5; MW: 11.2; Date: 19 C



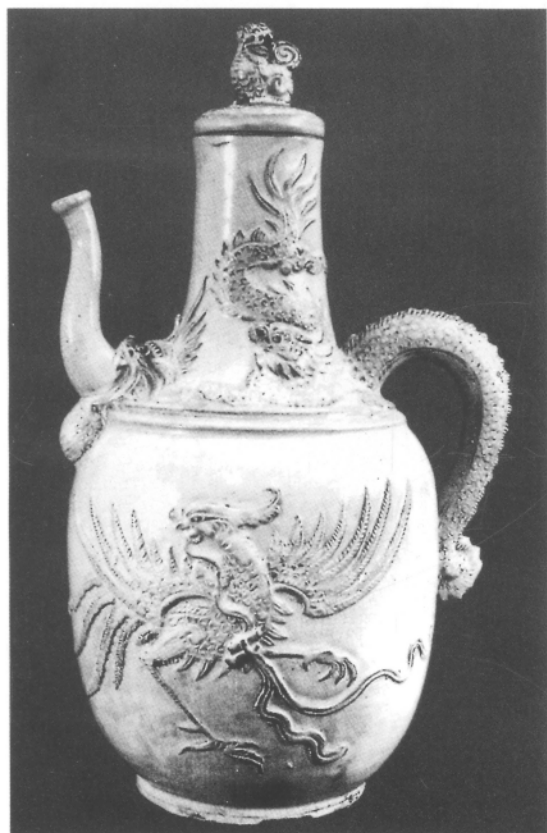
190



192



193



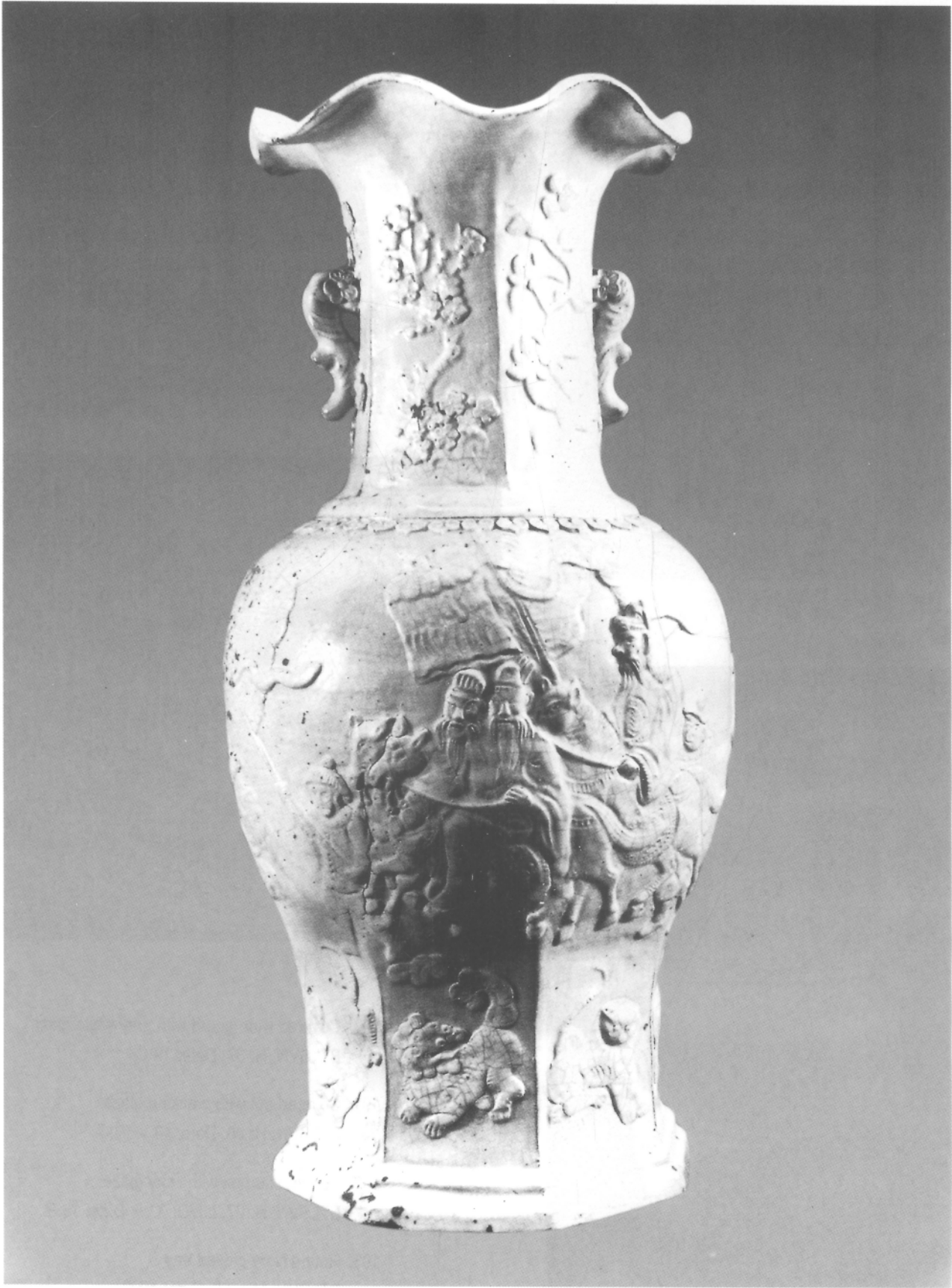
191

190. Covered wine gourd with grey-white glaze
BTLSVN; H: 37; Date: 19 C

191. Covered pot with crackled glaze
BTLSVN; H: 40; Date: 18 – 19 C

192. Round altar box with ivory glaze
BTLSVN; H: 27.2; MD: 31.5; Date: 19 C

193. Round ivory-glazed tray
BTLSVN; MD: 50; Date: 19 C



194. Ivory-glaze vase

BTLSVN; H: 47; MDd: 19; Date: 19 C

195. Vase, underglaze blue and iron-brown design with crackled glaze

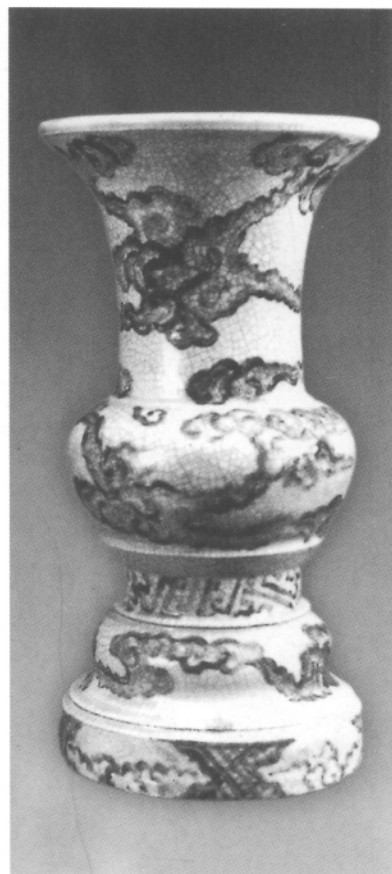
BTLSVN; H: 111; MD: 45; Date: 19 C

196. Vase, underglaze blue with crackled glaze

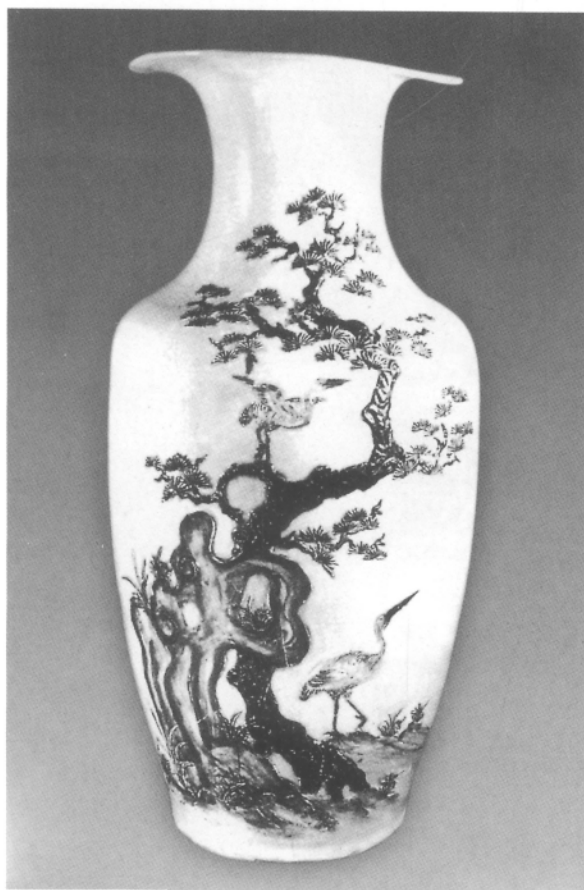
BTLSVN; H: 32.3; MD: 16.3; Date: 19 C

197. Crackled-glaze incense burner

BTLSVN; H: 19; MD: 20.4; Date: 19 C



196

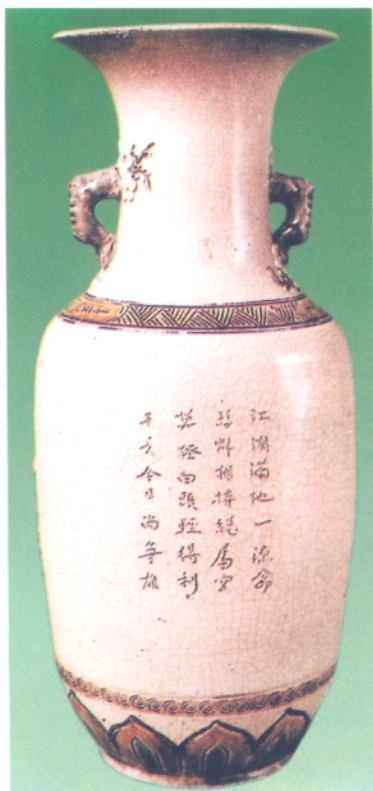


195



197





199 a-b



200

198. Censer, polychrome with crackled glaze
BTLSVN; H: 93; Date: Early 19 C

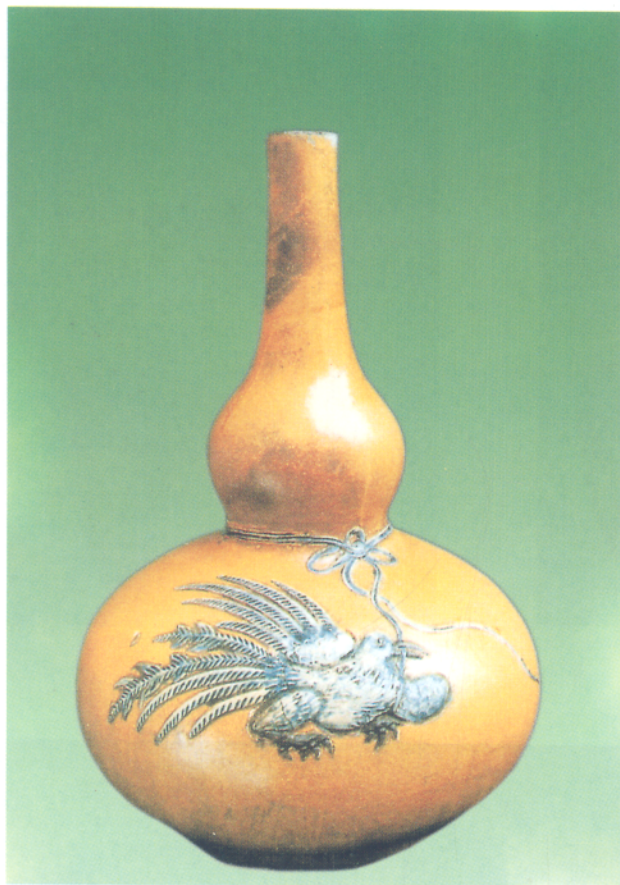
199a-b. Vase, polychrome with crackled glaze
BTHN; H: 48.5; MD: 18.2; Date: 19 C

200. Vase, polychrome with crackled glaze
BTHN; H: 45; MD: 16.3; Date: 19 C

201. Vase, polychrome with crackled glaze
BTHN; H: 42.5; MD: 17; Date: 19 C



201

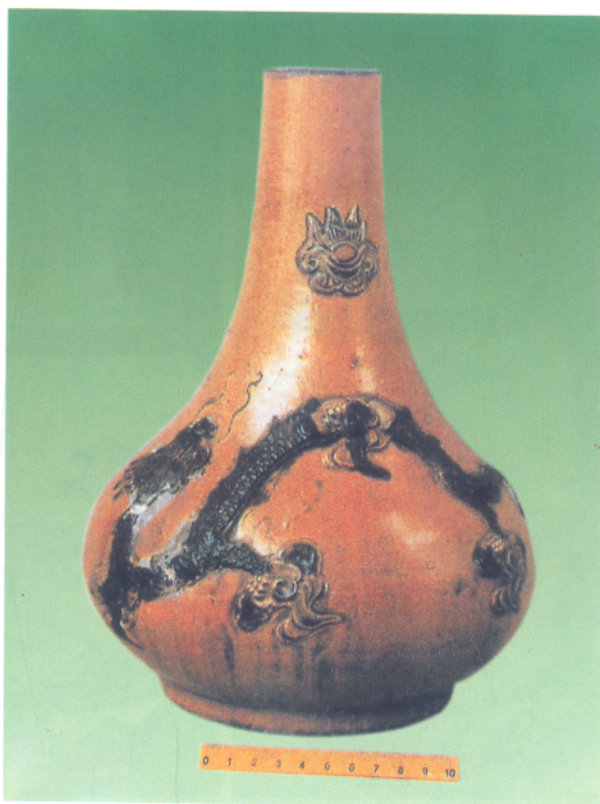


202

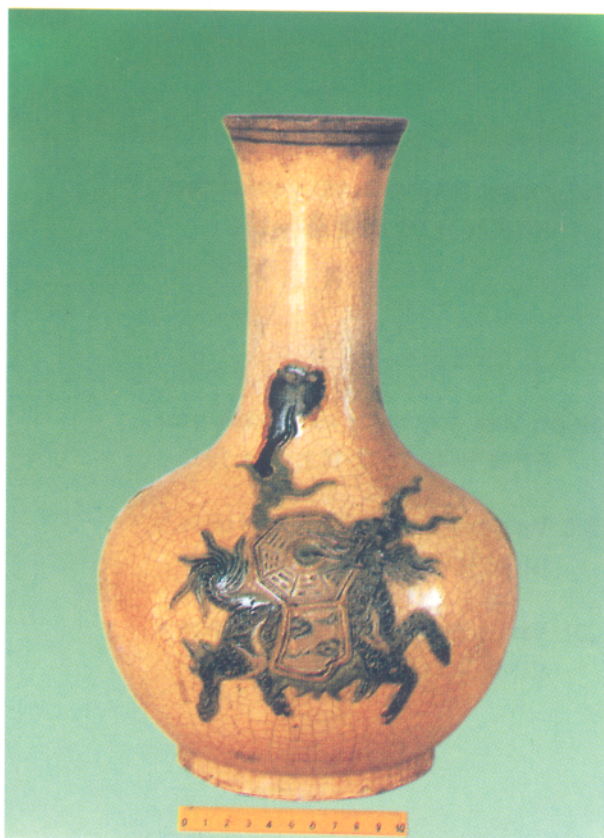
202. Yellow-brown glazed wine gourd
BTHN; H: 32; MD: 3; Date: 19 C

203. Yellow-brown glazed wine gourd
BTHN; H: 29; MD: 4.8; Date: 19 C

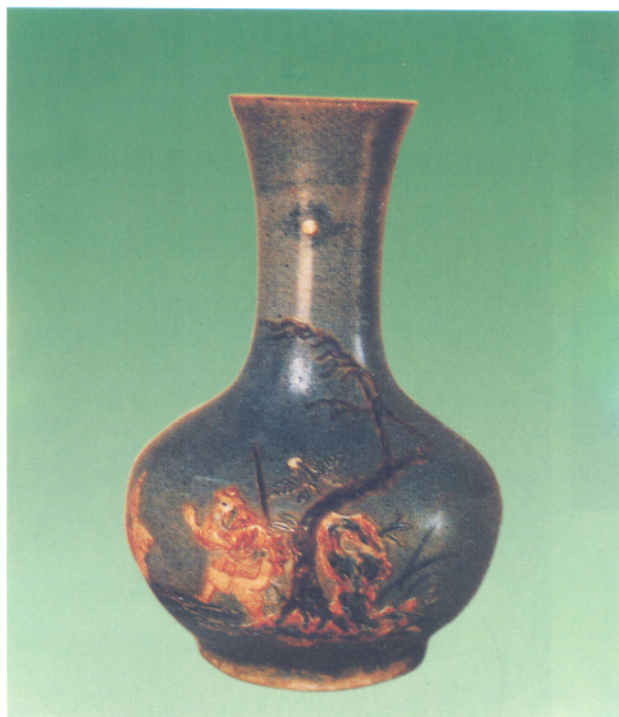
204. Vase, polychrome with crackled glaze
BTHN; H: 33; MD: 9; Date: 19 C



203



204



205

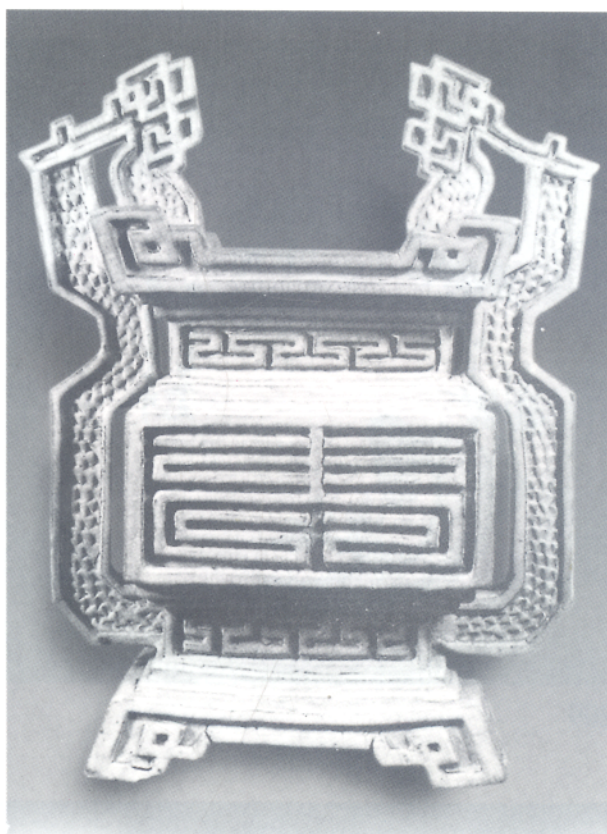
205. Polychrome, green glazed vase
BTHN; H: 33; MD: 10; Date: 19 C

206. Grey-white glazed incense burner
BTLSVN; H: 43.5; MD: 15.2; Date: 19 C

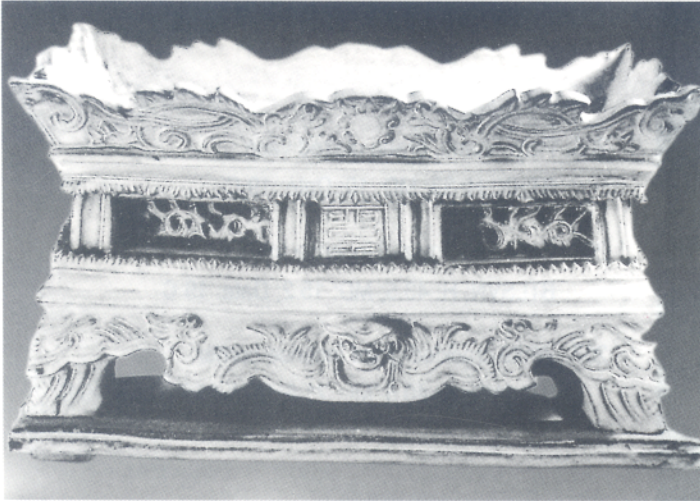
207. White crackled-glaze incense burner
BTLSVN; H: 40.5; ML: 21.5; MW: 15.7; Date: 19 C



206



207



208



209

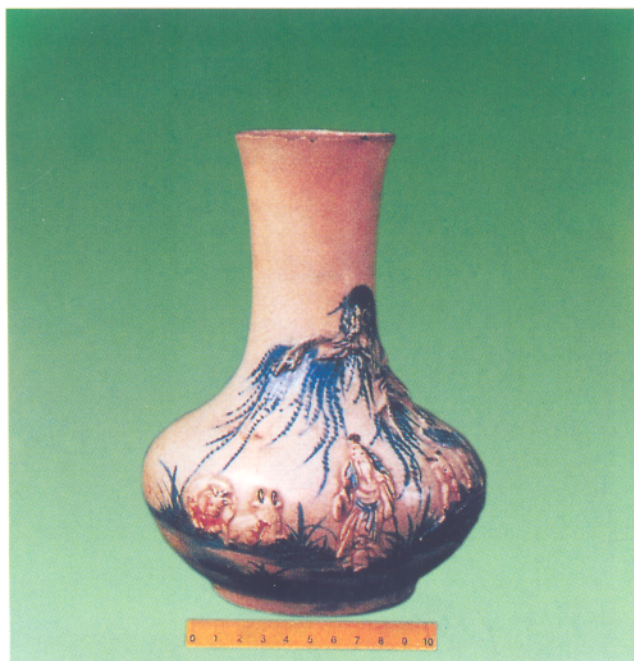


210



211

208. Altar box with grey-white glaze
BTLSVN; H: 17.5; L: 30.5; W: 18.7; Date: 19-20 C
209. Tea tray, underglaze blue with crackled glaze
BTHN; MD: 23; Date: 19 C
210. Bowl, underglaze blue with crackled glaze
BTHN; H: 12; MD: 24.5; Date: 19 C
211. Blue-and-white censer
BTHN; H: 67; MD: 30.4; Date: 19 C

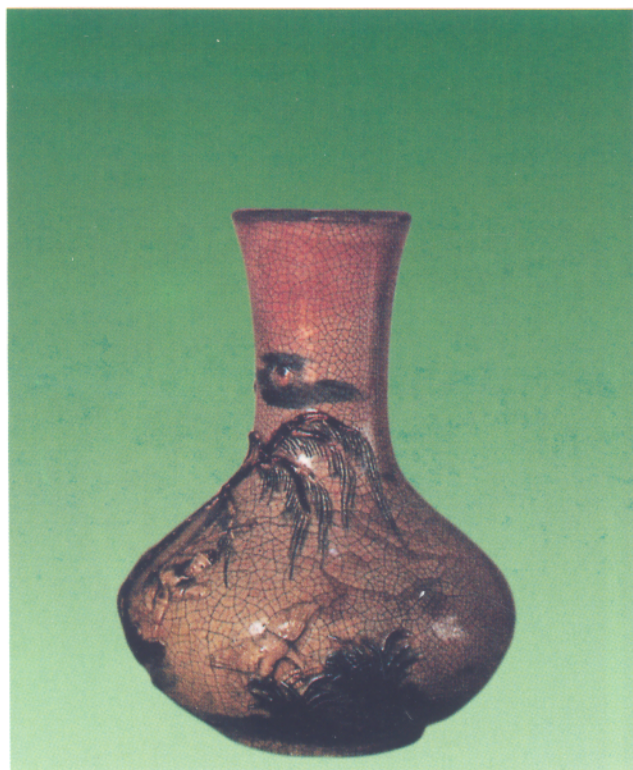


212

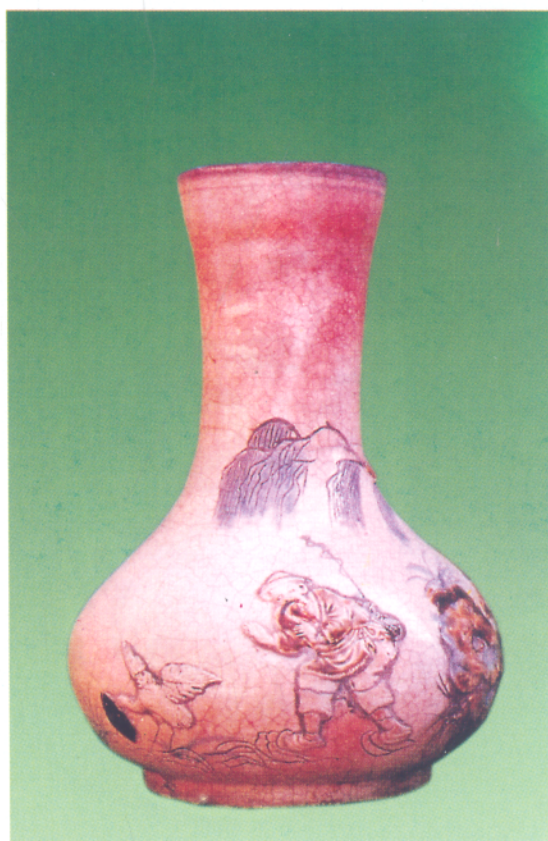
212. Vase, polychrome with crackled glaze
BTHN; H: 22; MD: 7.5; Date: 19 C

213. Vase, polychrome with crackled glaze
BTHN; H: 23; MD: 7.5; Date: 19 C

214. Vase, polychrome with crackled glaze
BTLSVN; H: 31; MD: 10; Date: 19 C



213

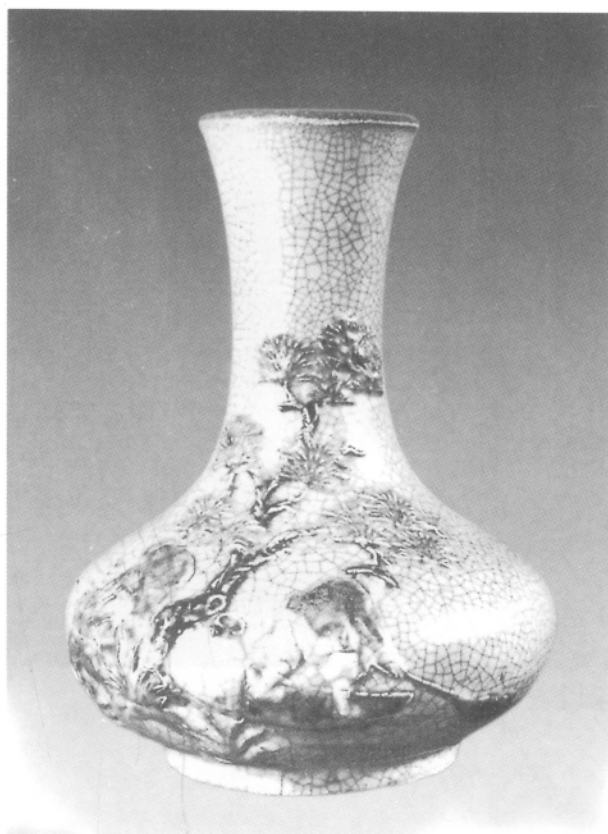


214

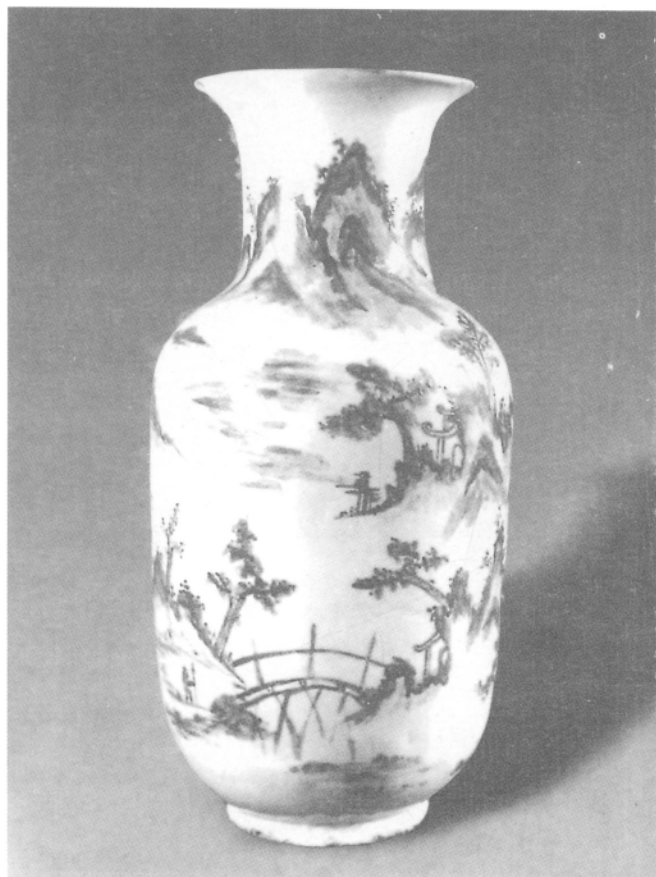
215. Vase, polychrome with crackled glaze
BTHN; H: 23; MD: 7.3; Date: 19 C

216. Vase, underglaze blue with crackled glaze
BTLSVN; H: 43; MD: 15.5; Date: 19 C

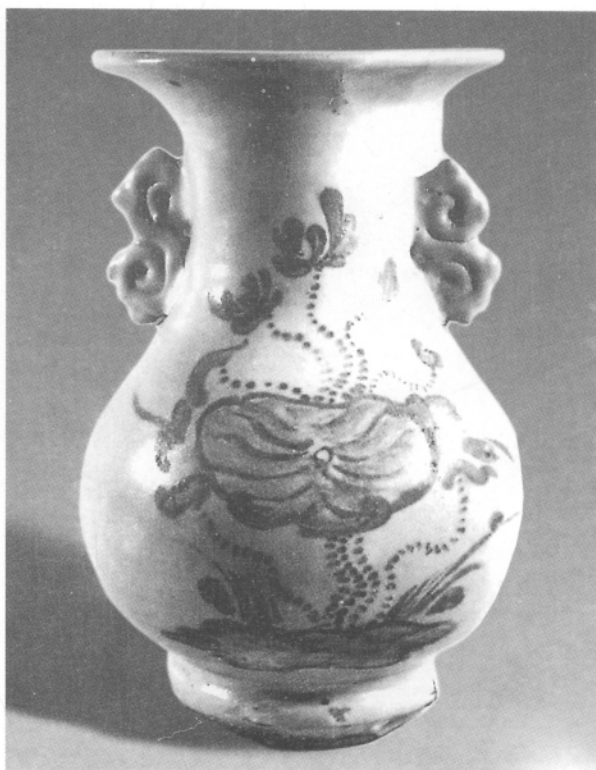
217. Blue-and-white vase
BTLSVN; H: 25.4; MD: 15.5; Date: 19 C



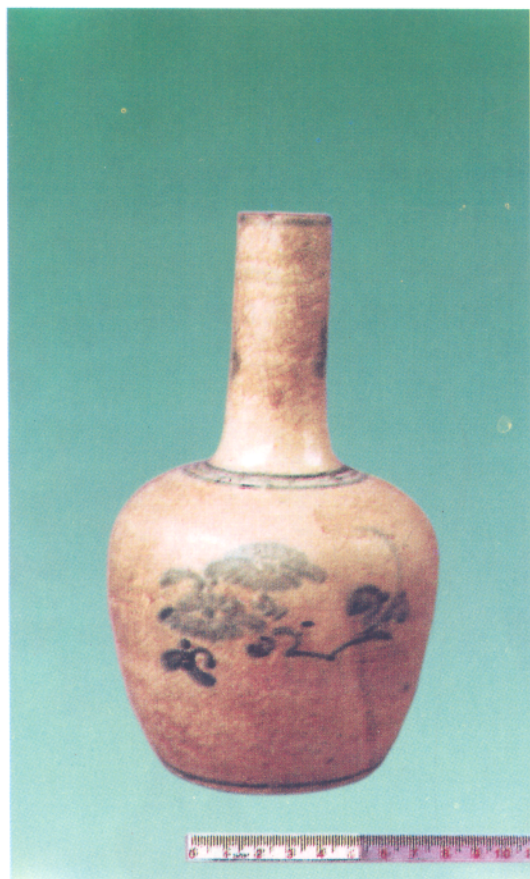
215



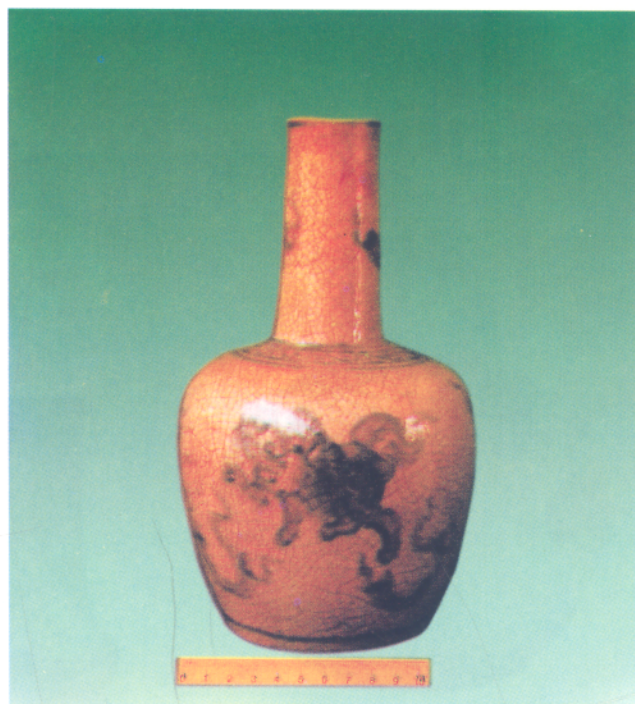
216



217



218



219

218. Blue-and-white wine bottle

BTHN; H: 20.8; MD: 3.5; Date: 19 C

219. Wine bottle, underglaze blue with crackled glaze

BTHN; H: 24; MD: 4.2; Date: 19 C

220-1. A pair of blue-and-white wine bottles

BTLSVN; H: 28.5 & 26; MD: 4.8 & 5; Date: 19 C



220-221



222

222. Blue-and-white wine bottle
BTHN; H: 18.7; MD: 3; Date: 19 C



223

223. Blue-and-white wine bottle
BTHN; H: 20; MD: 3; Date: 19 C

224-5. A pair of blue-and-white wine bottles
BTLSVN; H: 27 & 23; MD: 4.6 & 3.4; Date: 19 C

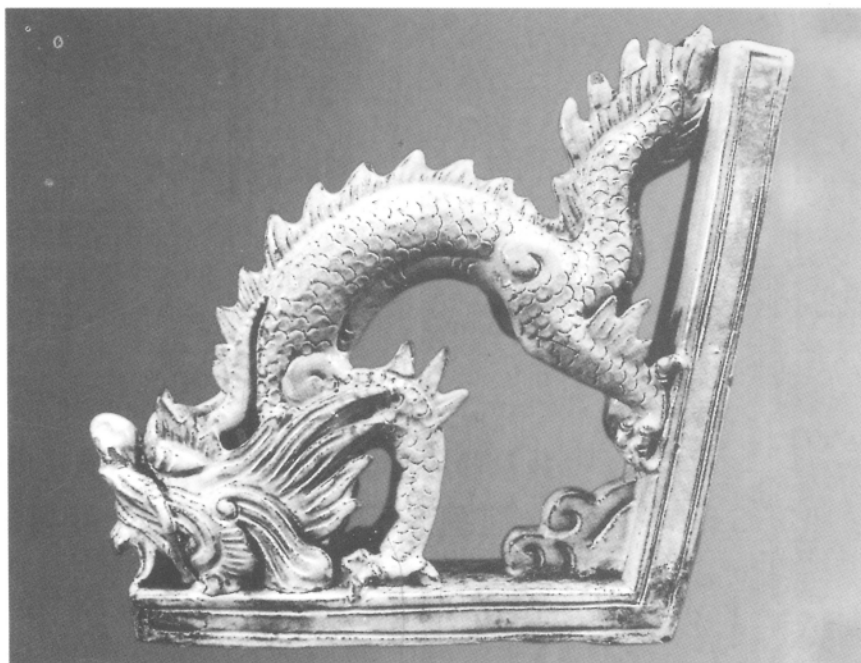
226. Blue-and-white wine bottle
BTHN; H: 22; MD: 3.5; Date: 19 C



224-225



226

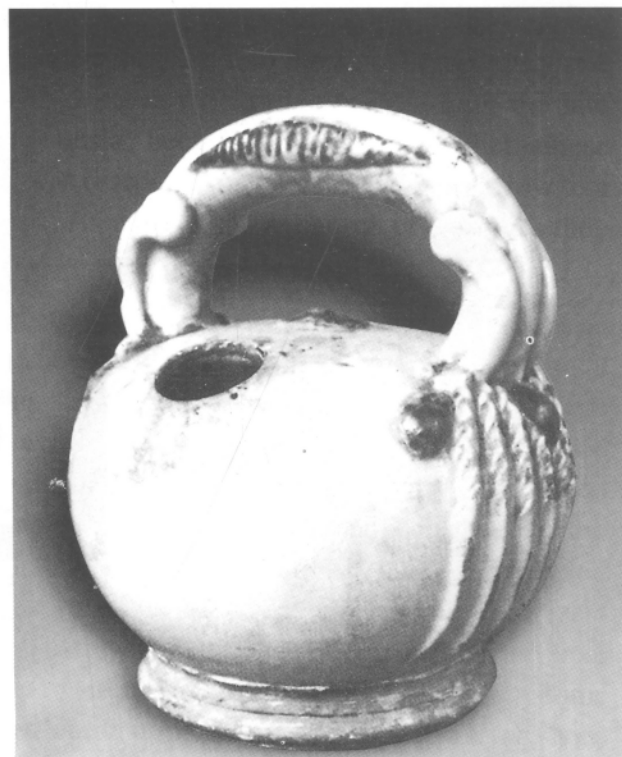
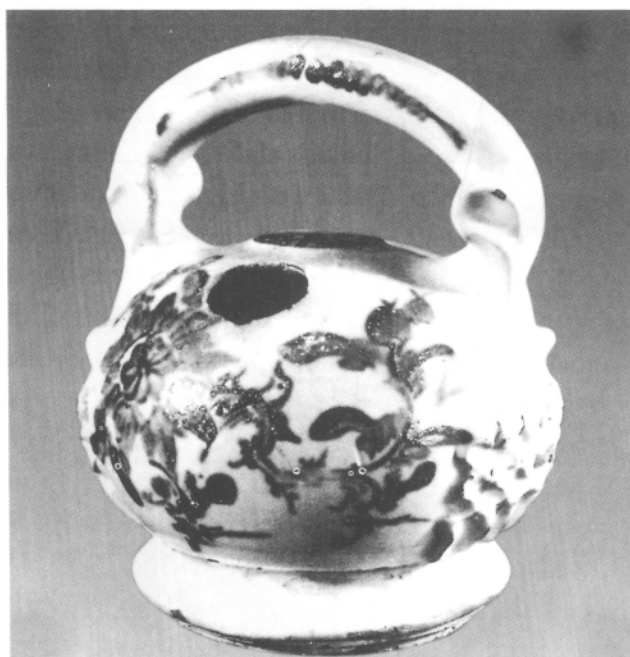


227

227. Architectural fixture in form of a dragon with ivory glaze
BTLSVN; H: 21.5; Date: 19 C

228. Blue-and-white lime-pot
BTLSVN; H: 21.5; Date: 19 C

229. Lime-pot with ivory glaze
BTHN; H: 21; Date: 19 C



229

228



230

230. Kwan Yin statue with grey-white glaze
BTLSVN; H: 47.5; Date: 19 C

231. Three-headed statue with grey-white glaze
BTLSVN; H: 47.7; Date: 19 C

232-3. A pair of statues with monkey head and snake body, grey-white glaze
BTLSVN; H: 27.2; Date: 19 C



231



232-233



234



235



236

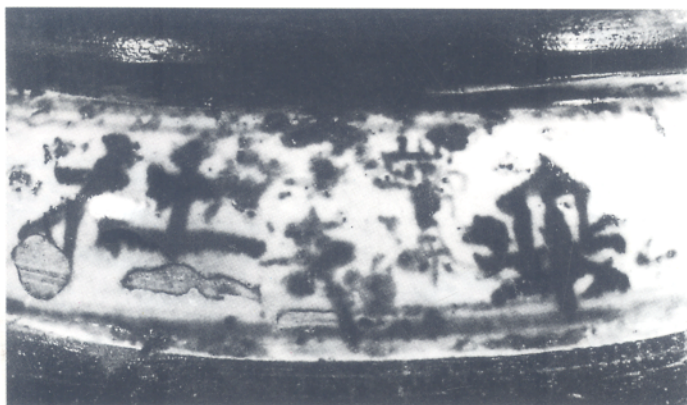


237

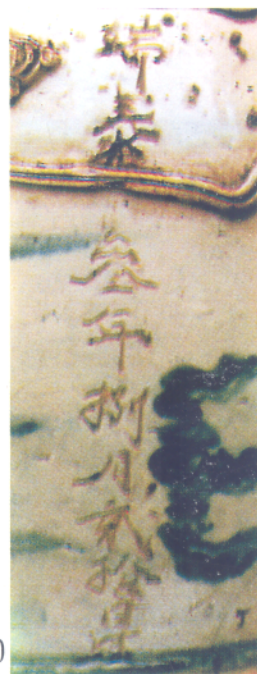
- 234. N 36: Diên Thành Reign, 1578-85
- 235. N 34: 26th day, 11th month, 3rd year of Diên Thành reign, 1580.
- 236. N 28: Nguyễn Phong Lai and Hoàng Ngưu of Mỹ Lương Village, Cẩm Giàng District, produced on 24th day, 6th month, 3rd year of Diên Thành reign, 1580.
- 237. N 19: Đại Bảo Đà Quốc Công Mạc Ngọc Liên (and wife) Princess Phúc Thành, produced on 3rd day, 5th month, 2nd year of Đoan Thái reign, 1587).
- 238. N 19: Đỗ Phủ and wife Nguyễn Thị Bản, Đỗ Xuân Vi and wife, Lê Thị Ngọc, jointly created a flower vase for donation etc.



238



239



240



241



242



243

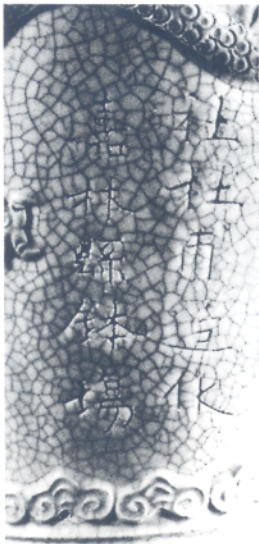
239. N 33: (Yên) Hưng commune... 3rd year of Đoan Thái reign, 1588.

240. N 32: Produced on 20th day, 8th month, 3rd year Vĩnh Tộ reign, 1588.

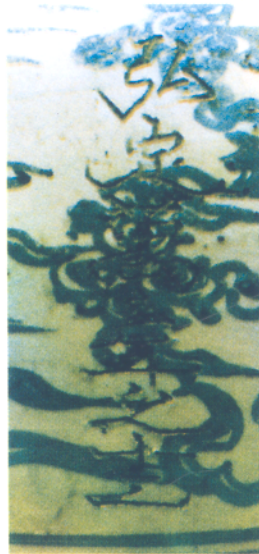
241. N 79: Produced by Hoa Tài in Bát Tràng Village donated by Đào Viên Quang chân nhân of Thượng Đô Village, Đông Sơn District.

242. N 70: Produced on 14th day, 12th month, 7th year Vĩnh Tộ reign, 1625.

243. N 25: Produced by Đỗ Xuân Vi, Bát Tràng Village.



244



245

244. N 116: Created and produced by Đỗ Phủ, Bát Tràng Village, Gia Lâm District.

245. N 66: 2nd year of Hoàng Định reign, 1601.

246. N 65: Created and produced by Bùi Duệ, Head of Bát Tràng Village, Gia Lâm District, Thuận An country.

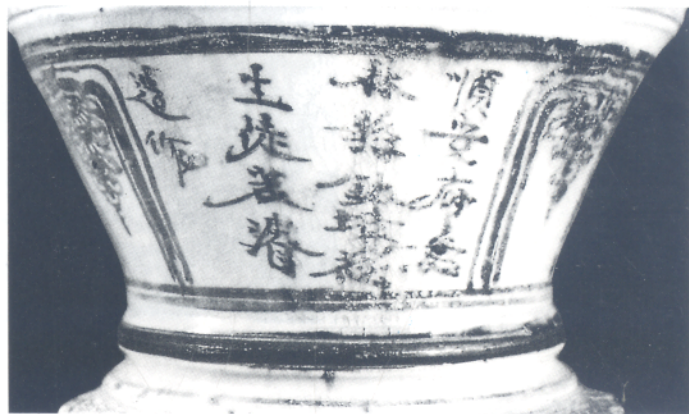
247. N 66: Created and produced by Vũ Xuân, junior student in Bát Tràng Village, Gia Lâm District, Thuận An country.

248. N 118: Produced under Cảnh Trị reign, 1663-71.

249. N 64: Bùi Duệ and Lê Thị Cận in Bát Tràng Village, Gia Lâm District, Thuận An country, created and produced a flower vase for donation.



246



247



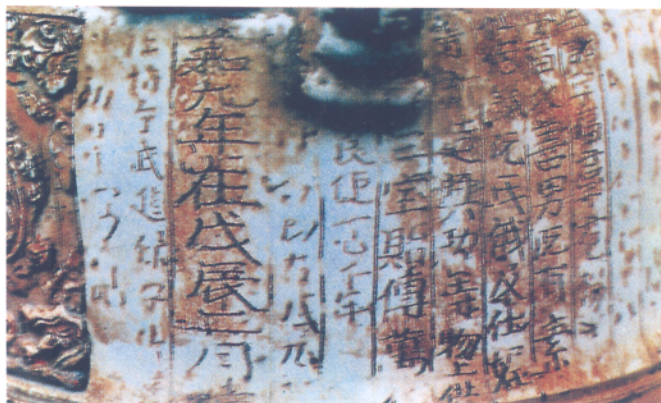
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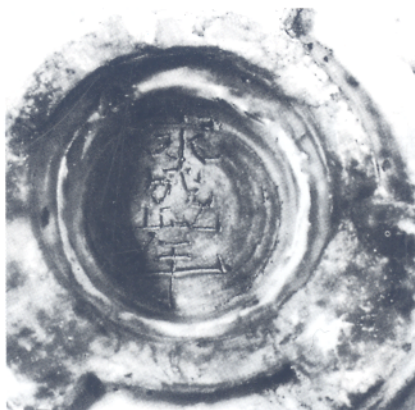
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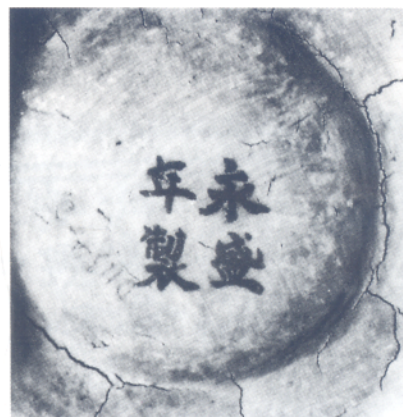
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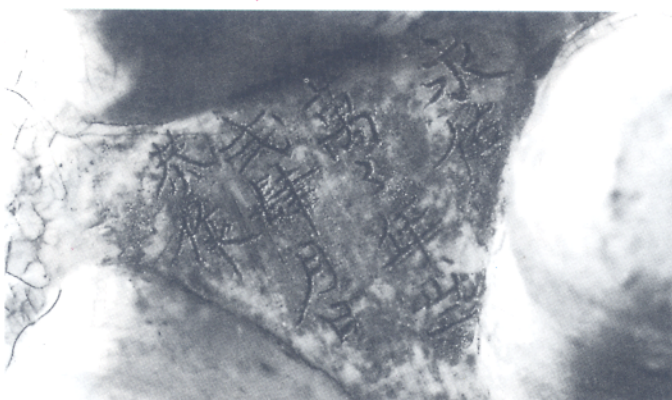
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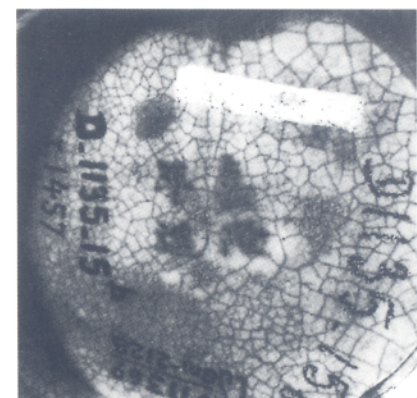
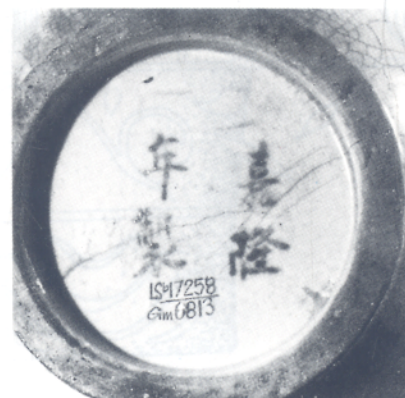
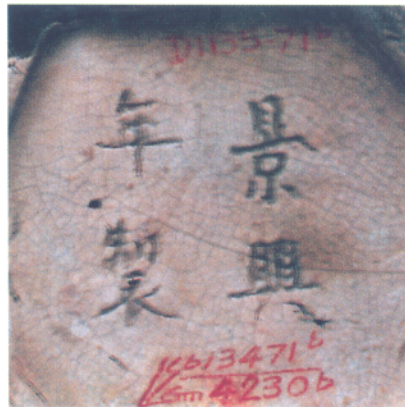
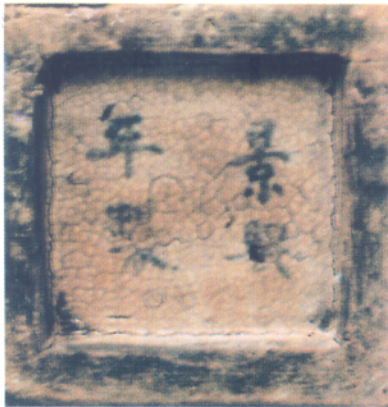
250. N 101: 15th day 8th month, year of Tân Hợi, i.e. 9th year of Cảnh Trị reign, 1671.

251. N 105: 2nd month, year of Mậu Thìn, i.e. 9th year of Chính Hoà reign (1688).

252. N119: Vĩnh Thịnh reign, 1705-19.

253. N 120: Produced under Vĩnh Thịnh reign (1705-19).

254. N 123: Respectfully produced in 4th month, 2nd year of Vĩnh Hựu reign (1736).



255. N 132: Produced under Cảnh Hưng reign, 1740-86.

256. N130: Produced under Cảnh Hưng reign, 1740-86.

257. N 150: Produced under Quang Trung reign, 1788-92.

258. N 167: Produced under Gia Long reign, 1802-19.

259. N 183: Produced under Gia Long reign, 1802-19.

260. N 170: Produced under Gia Long reign, 1802-19.

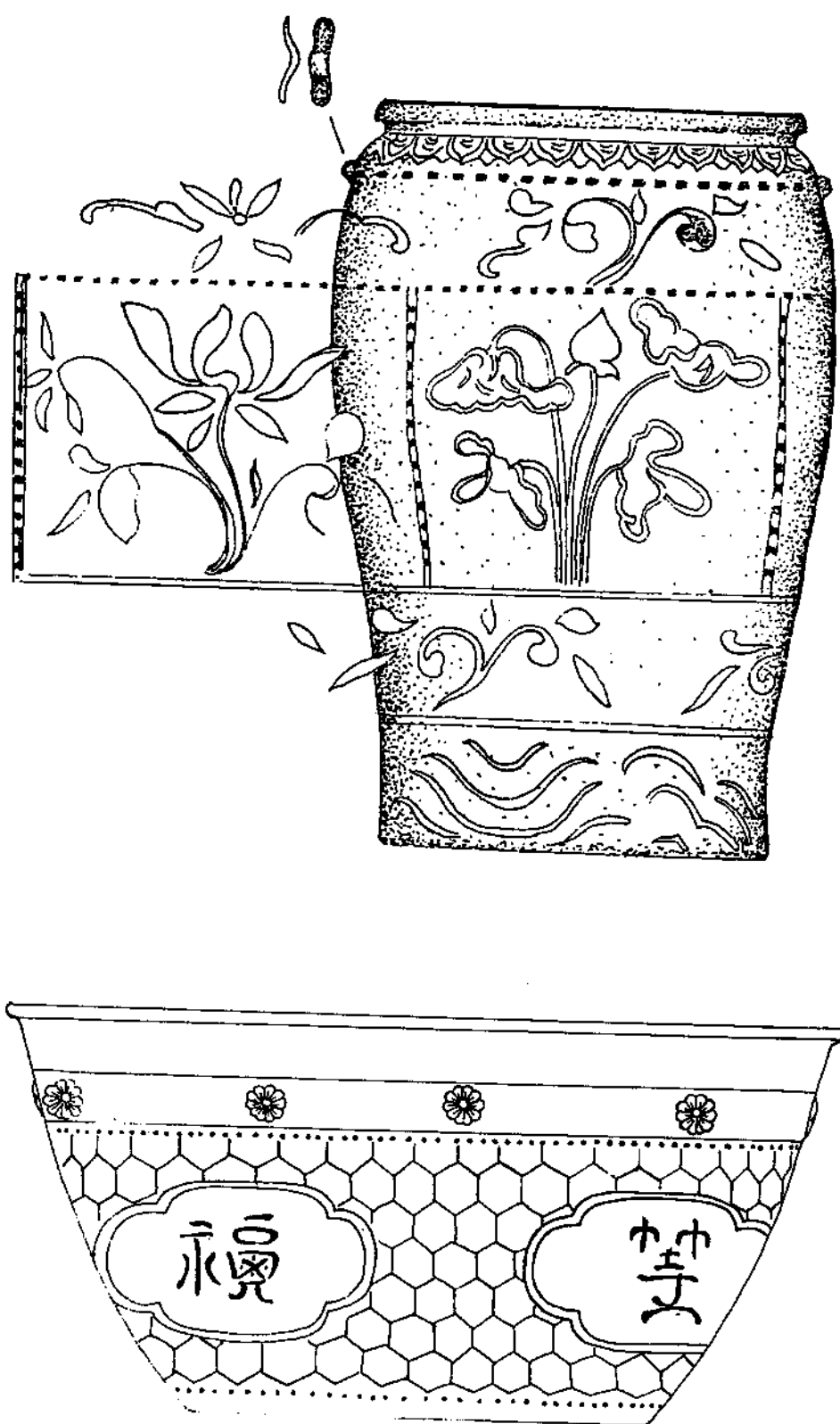


Figure 1: Iron-brown jars. 14-15 C

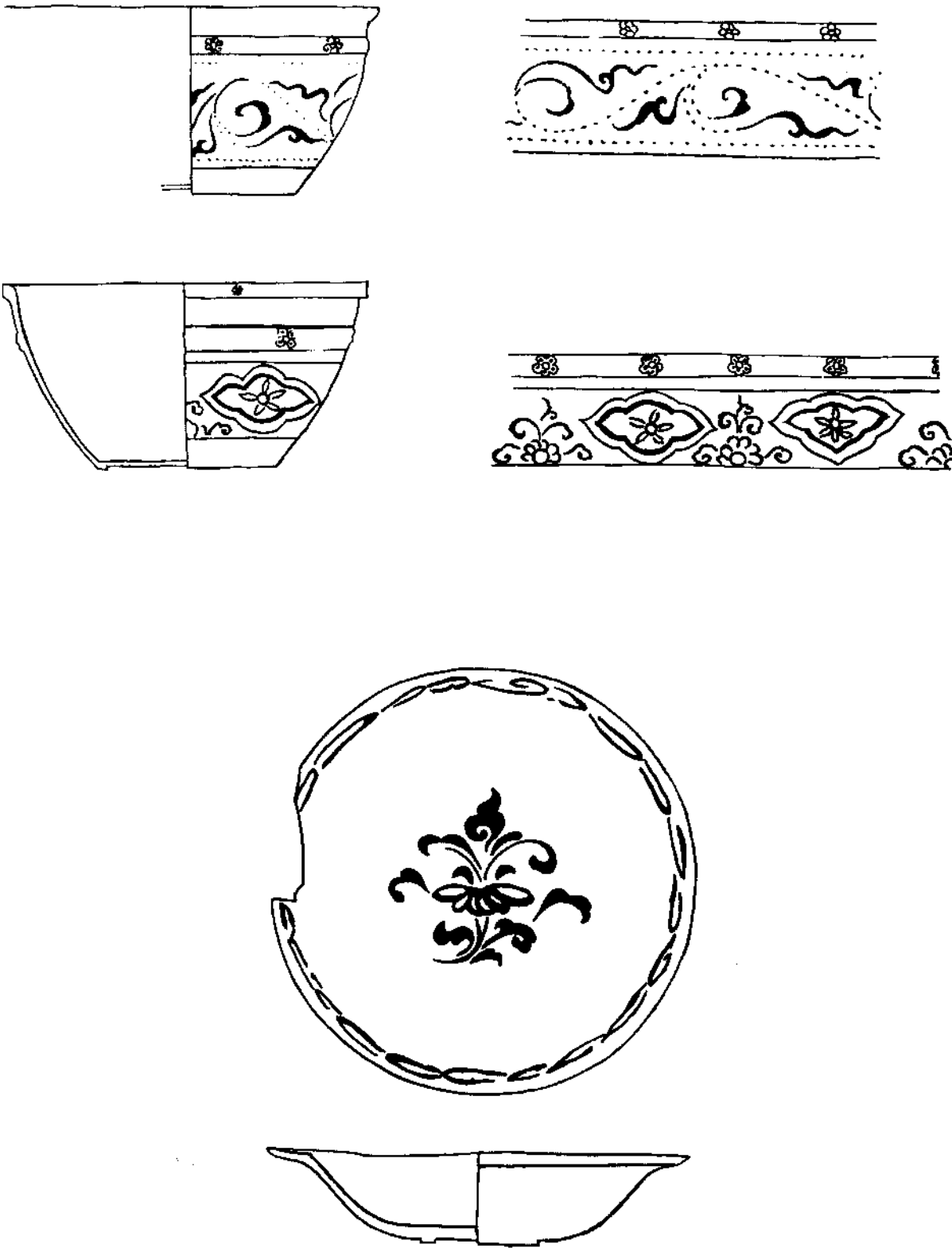


Figure 2: Iron-brown jar and blue-and-white plate. 14-15 C



Figure 3: Floral and vegetal designs painted on iron-brown ware. 14-15 C



Figure 4: Chrysanthmums painted on iron-brown ware 15 C

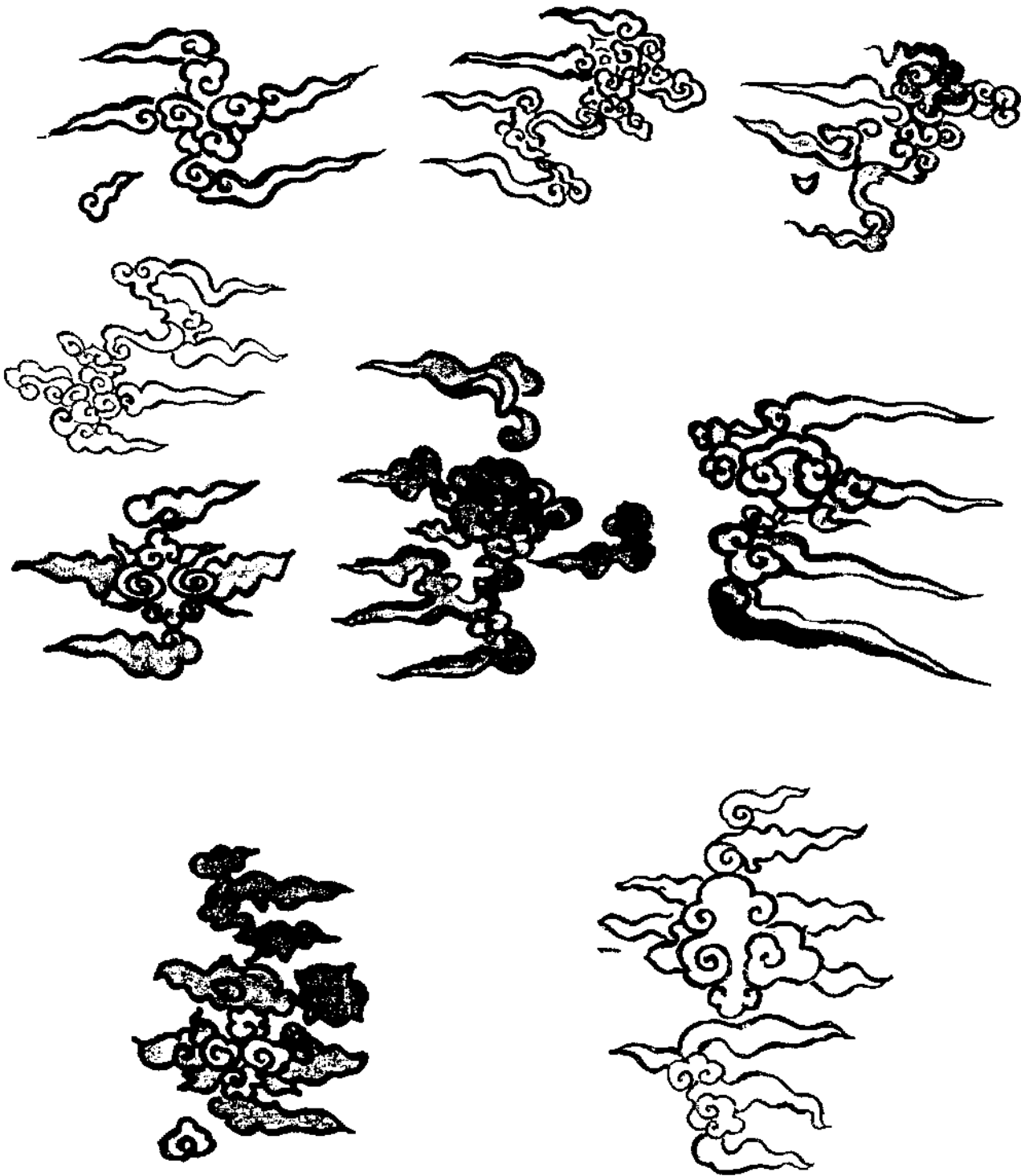


Figure 5: Cloud motifs painted on blue-and-white ware. 16-17 C



Figure 6: Lotus petal designs painted on blue-and-white ware. 16-17 C

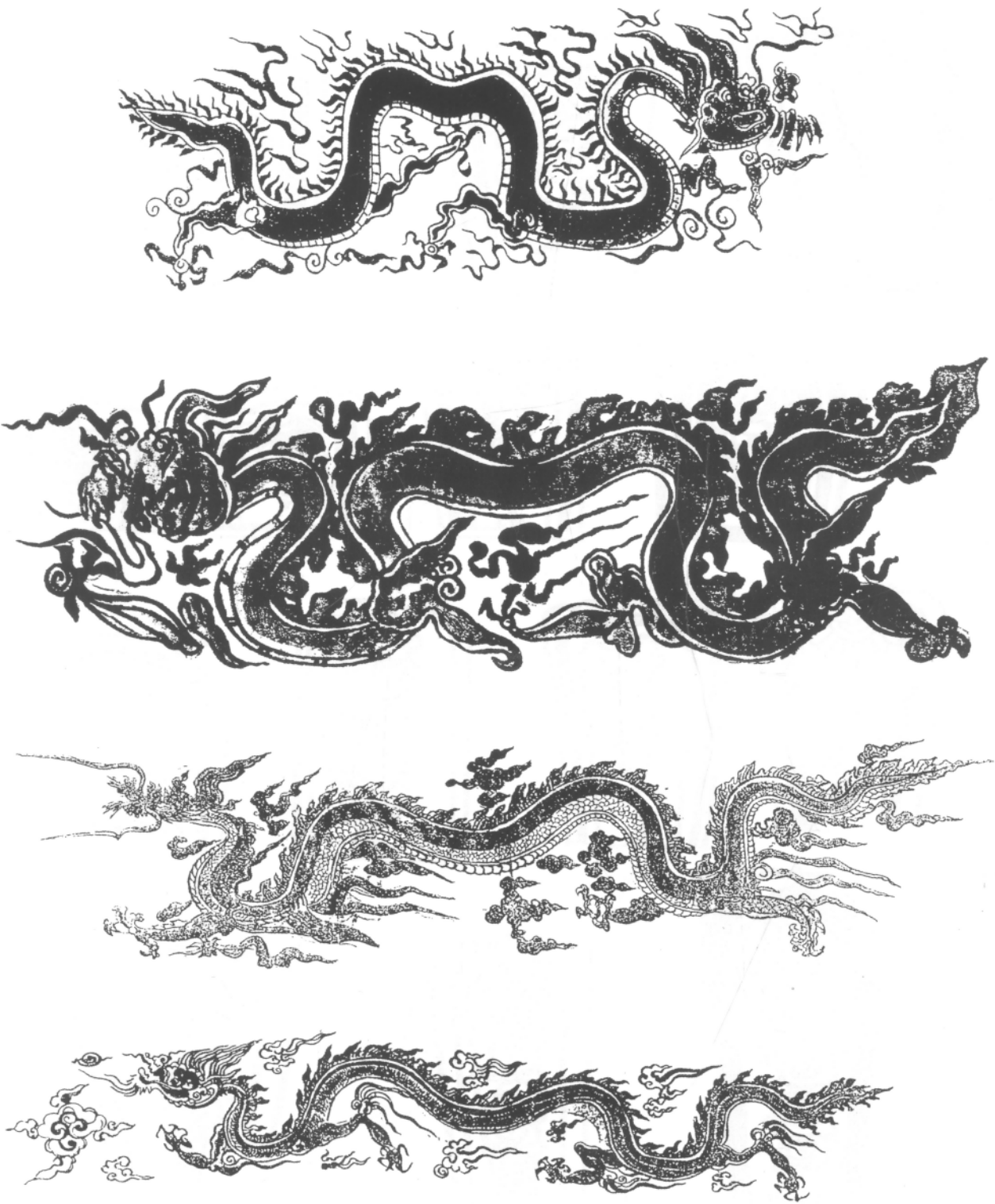


Figure 7: Dragons painted on blue-and-white ware. 16 C

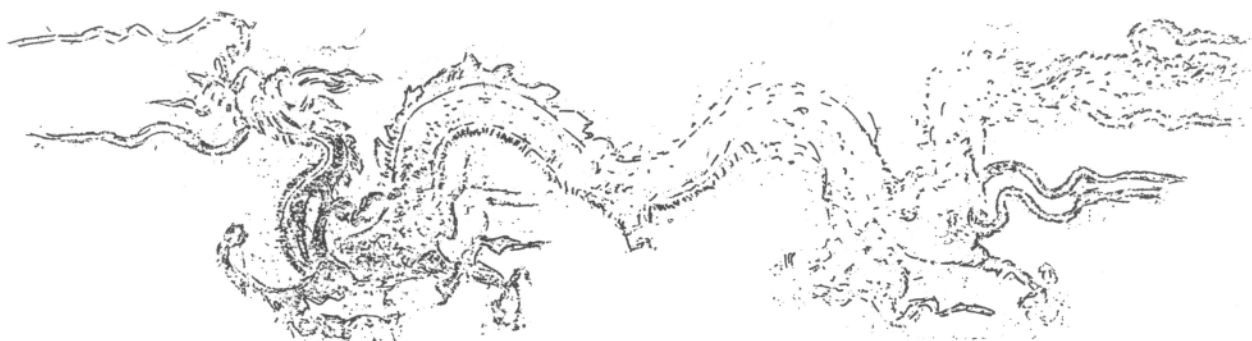


Figure 8: Carved dragons on blue-and-white ware. 15-16 C

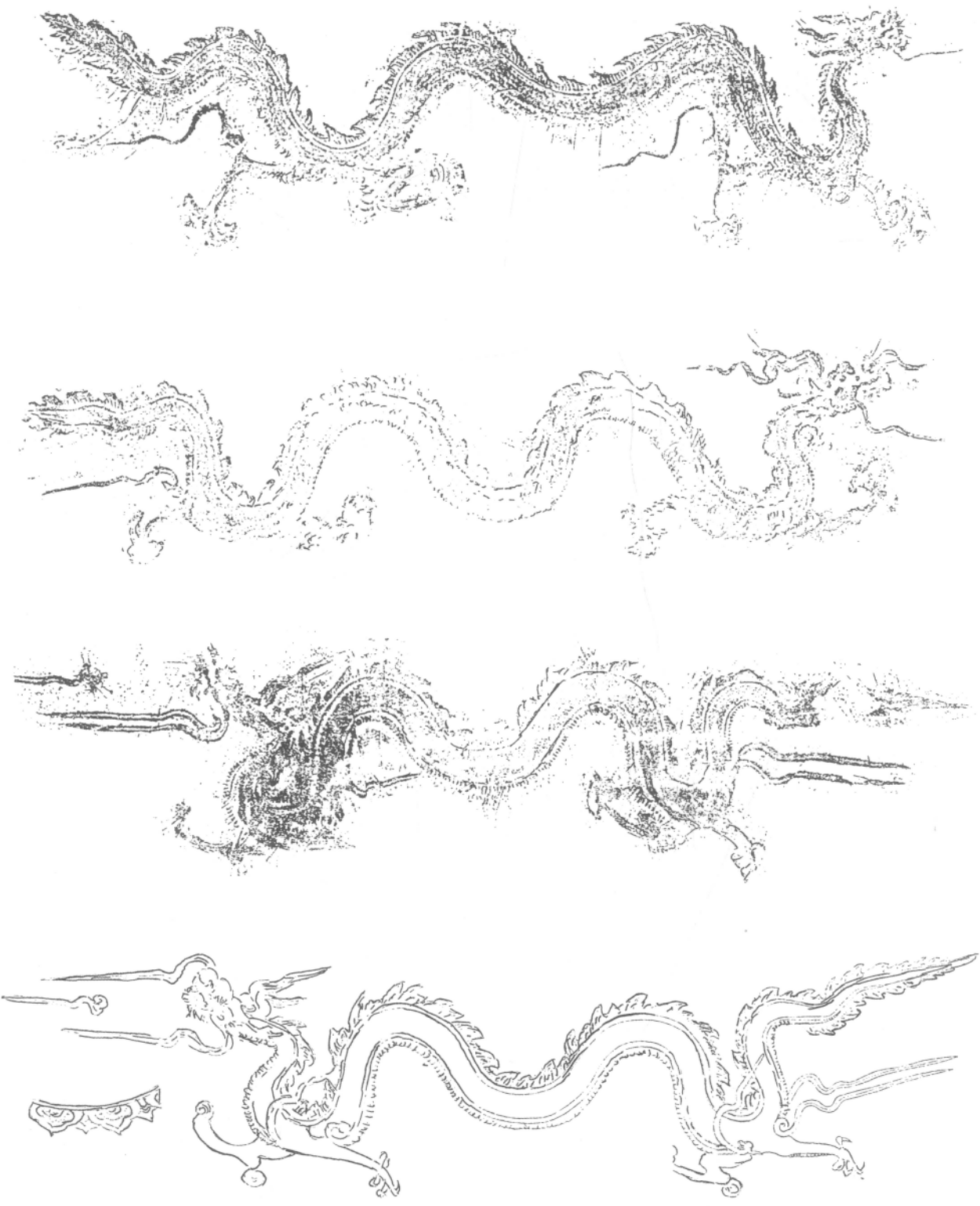


Figure 9: Carved dragon on blue-and-white ware. 16 C

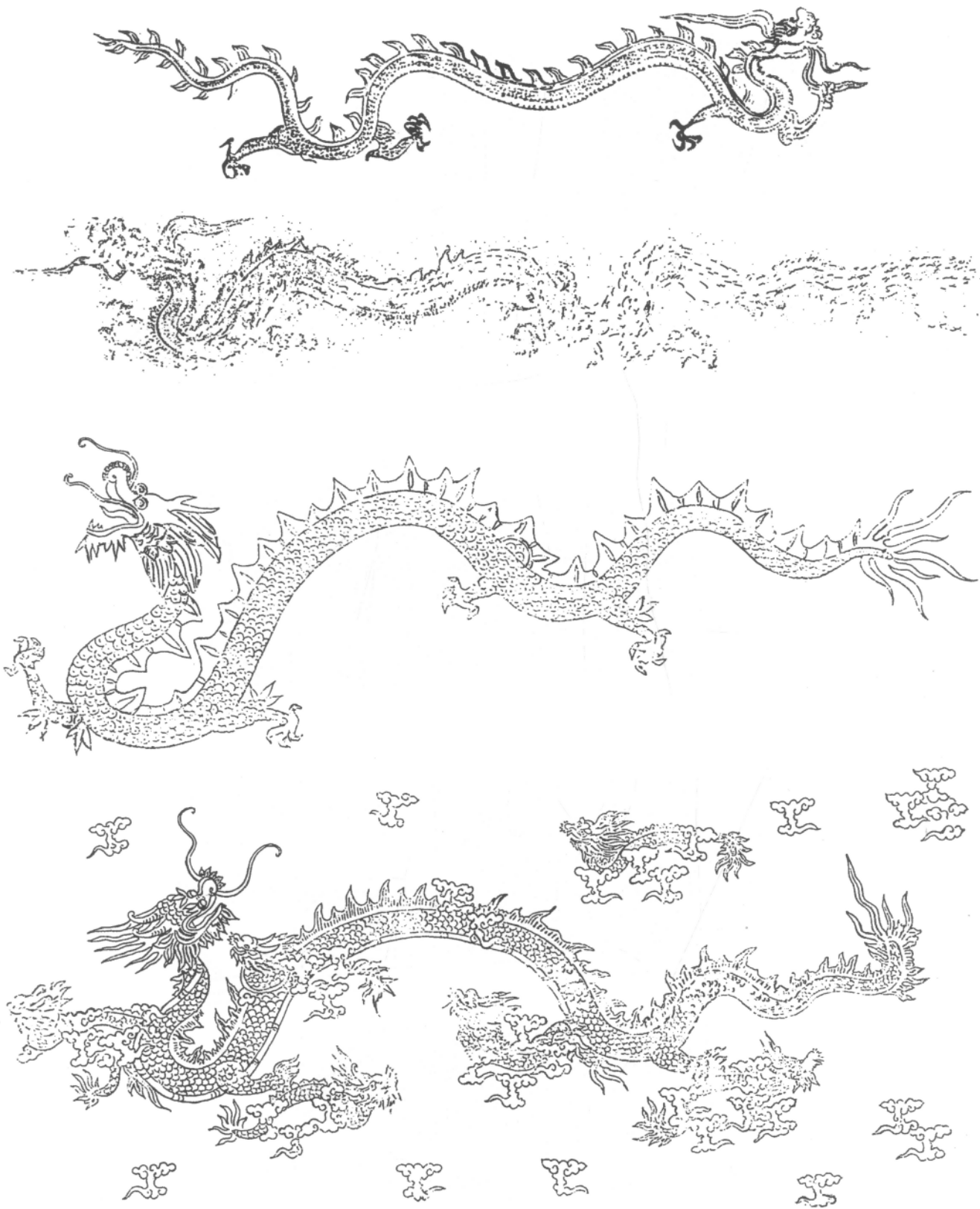


Figure 10: Carved dragons. 17-18 C

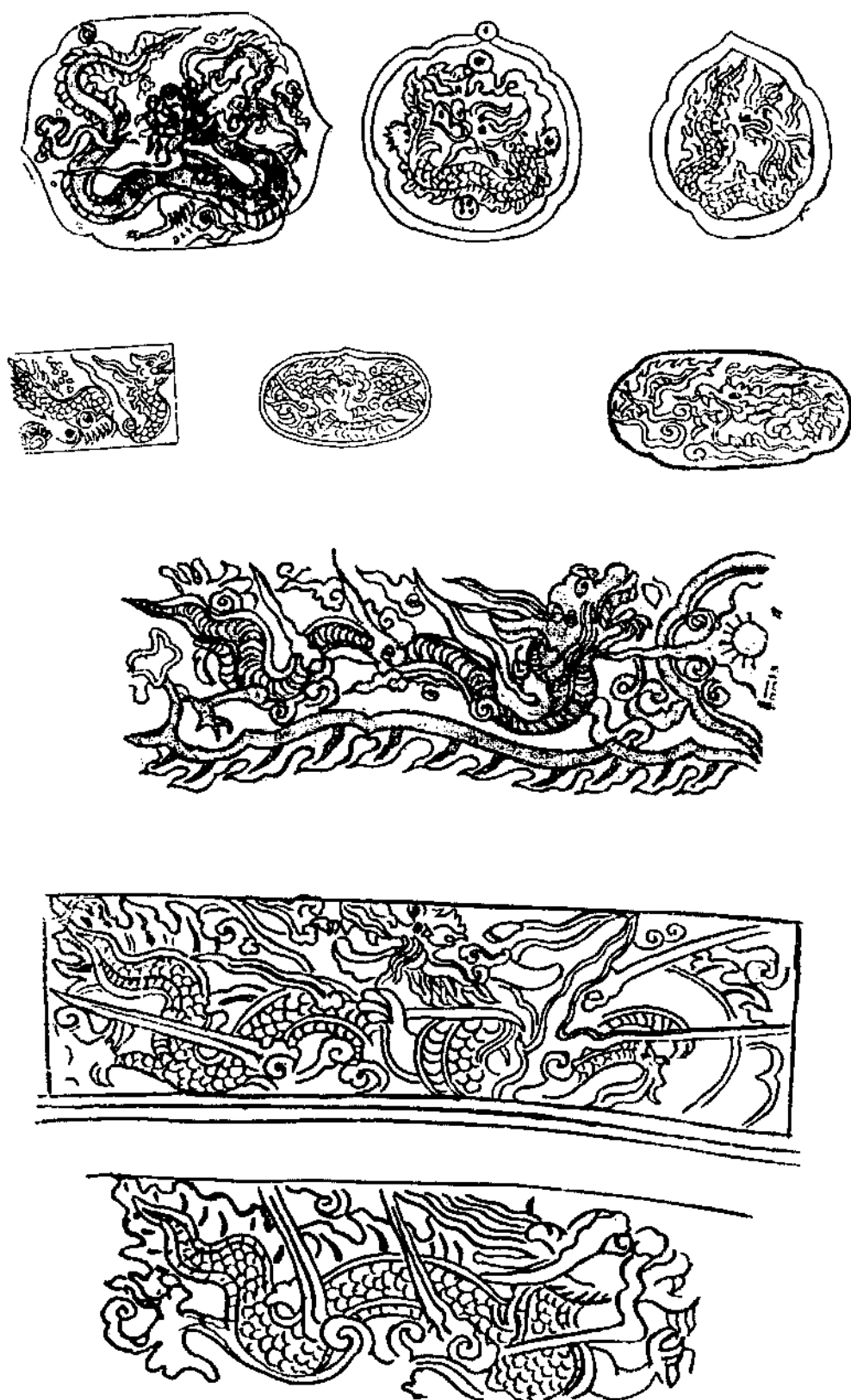


Figure 11: Carved dragons. 16-17 C

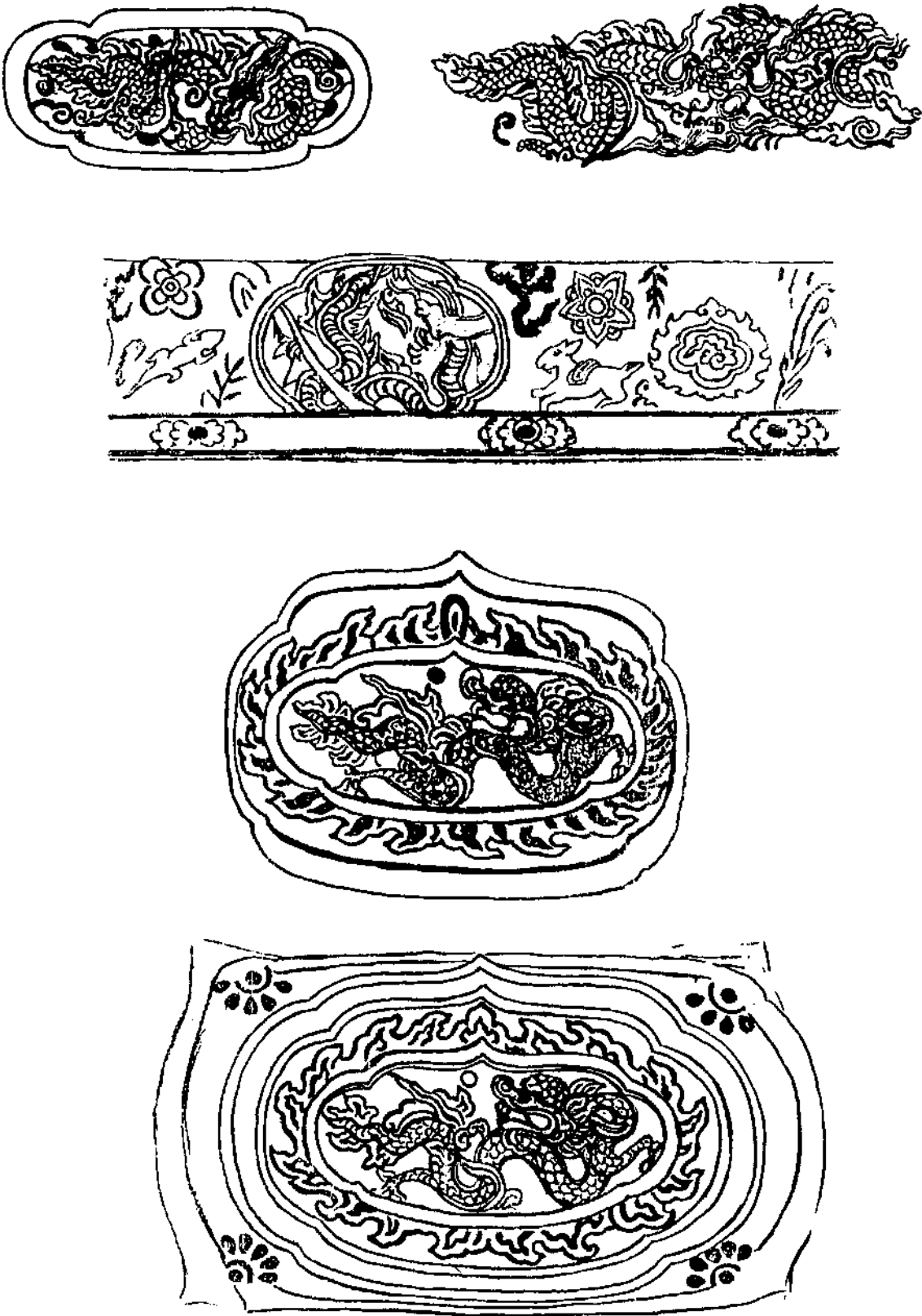


Figure 12: Carved dragons. 17 C

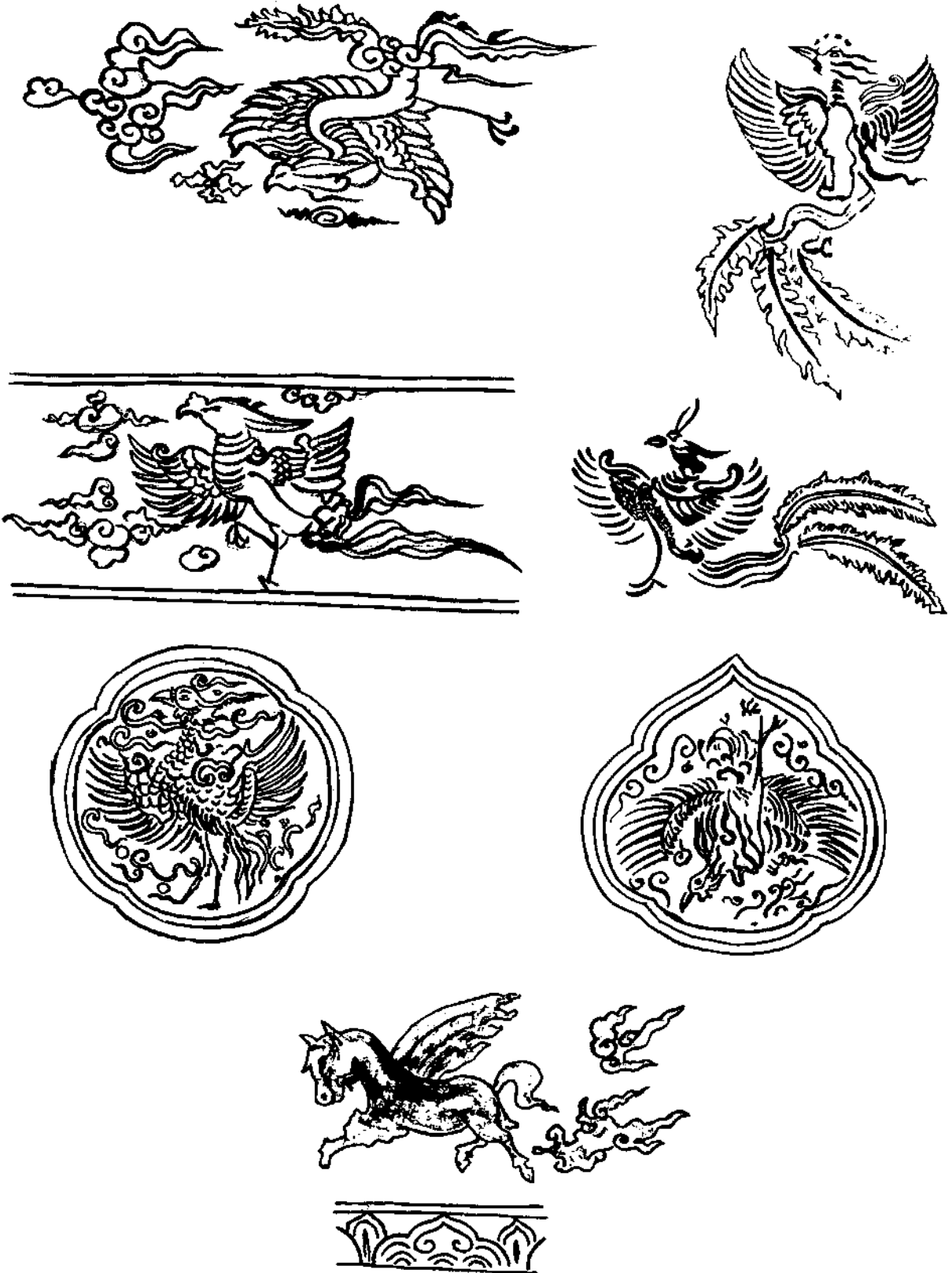


Figure 13: Painted and carved phoenix and horse. 16 C

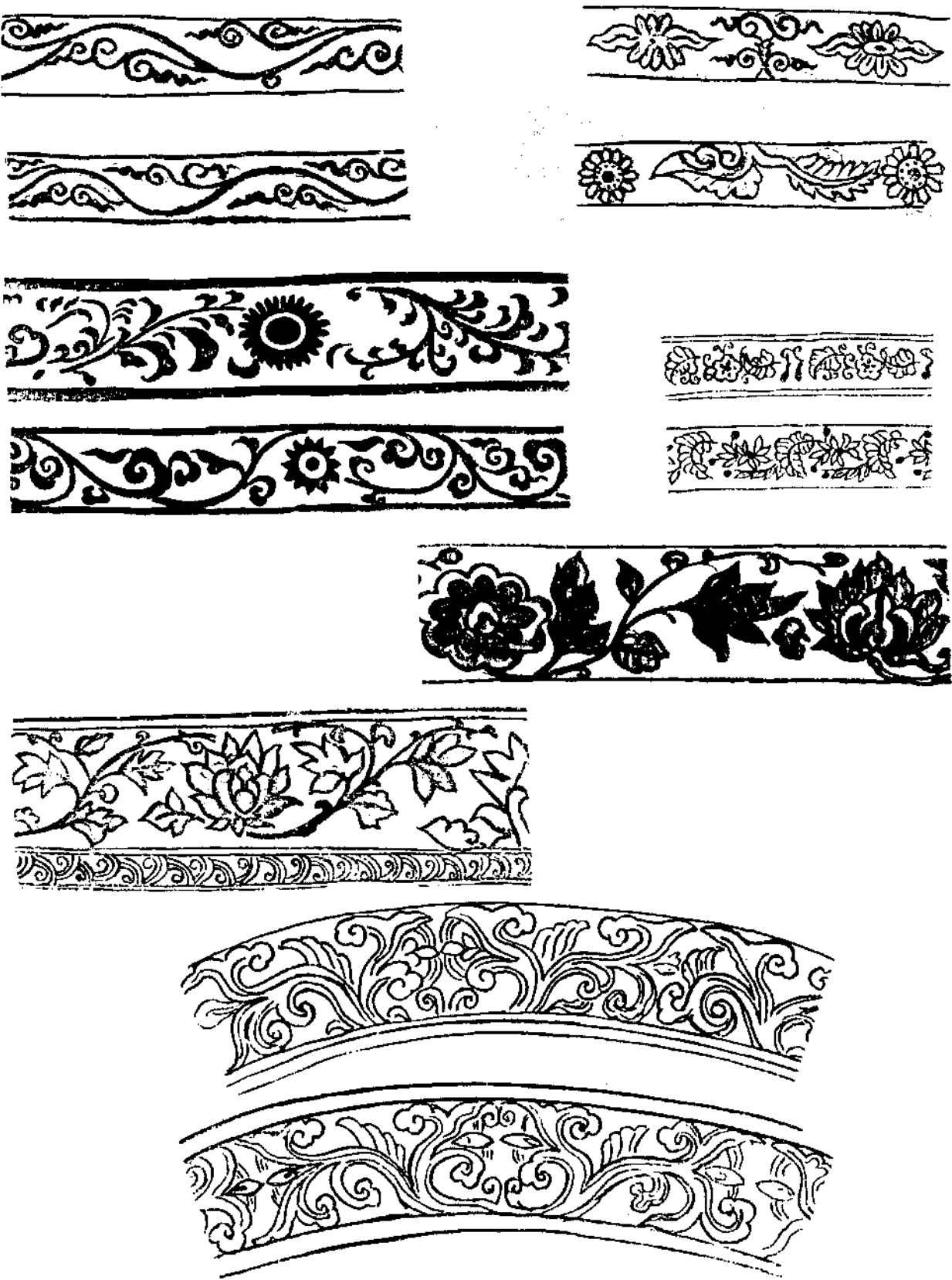


Figure 14: Painted and carved floral designs. 16-17 C

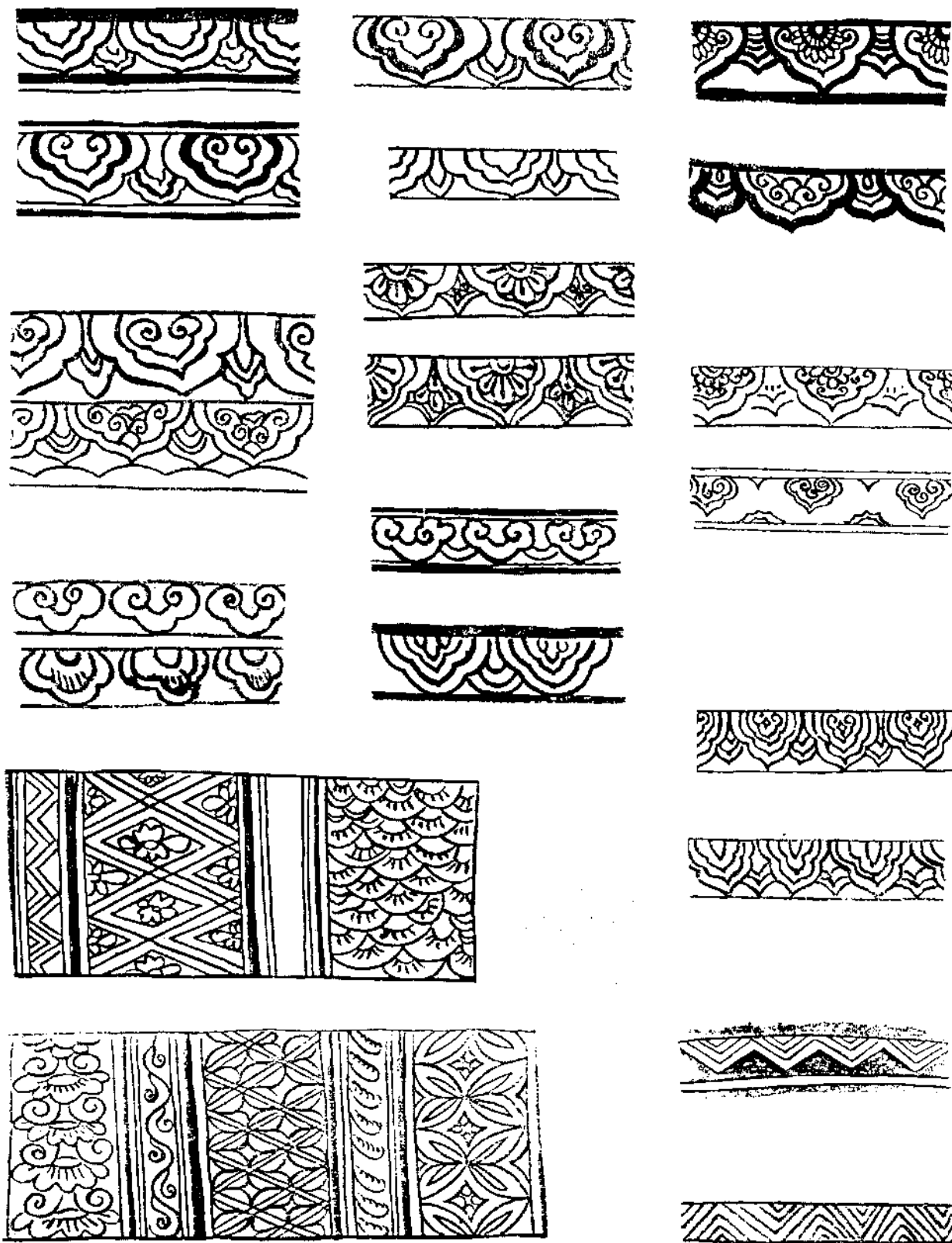


Figure 15: Painted and carved bo leaf and lemon flowers. 16-17 C



Figure 16: Carved human figures, birds and cranes. 16-17 C

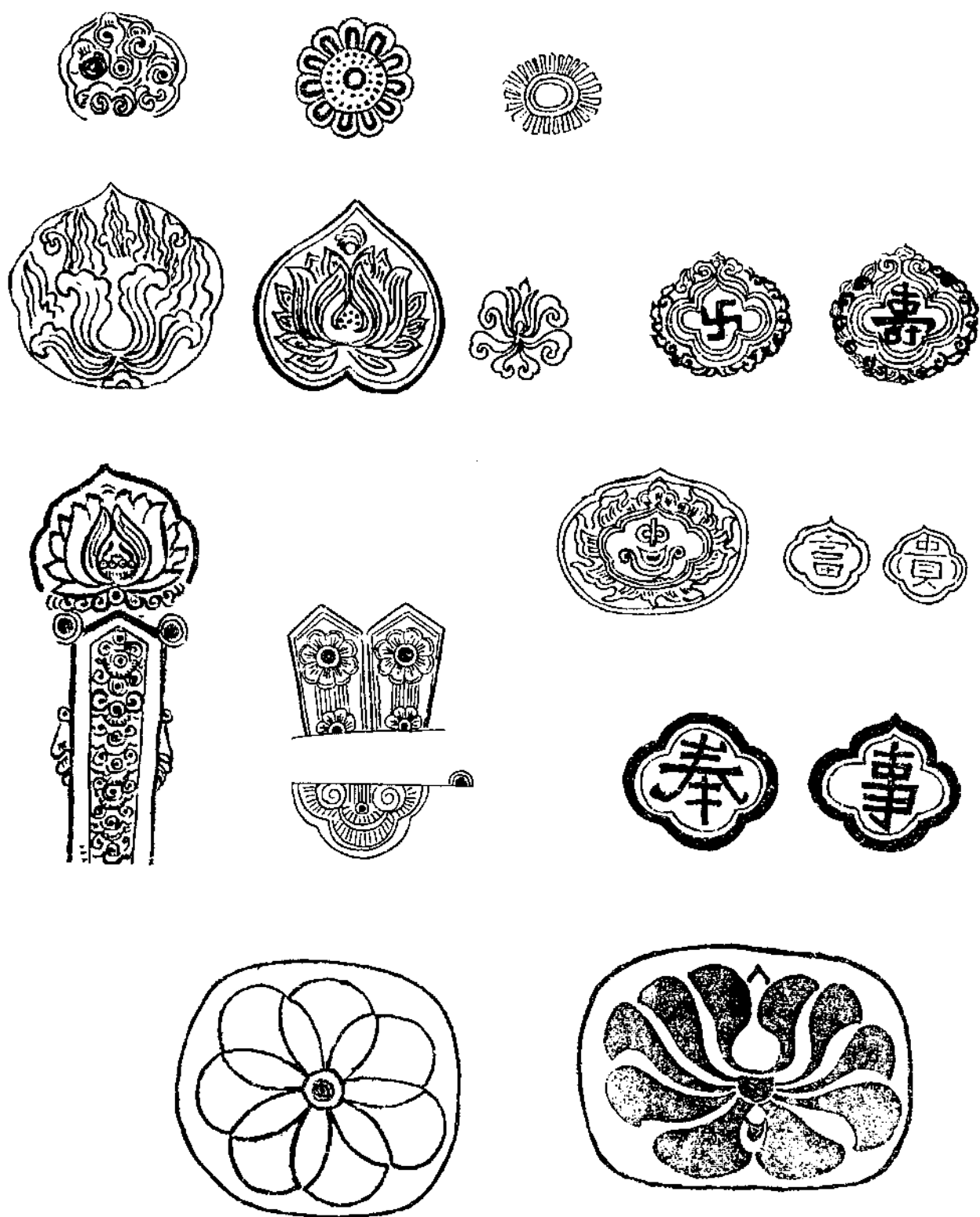


Figure 17: Carved flowers and characters, 16-17 C



Figure 18: Carved lotus petal designs and lion-masks. 16-17 C



Figure 19: Carved lions and dragon-horse. 18 C

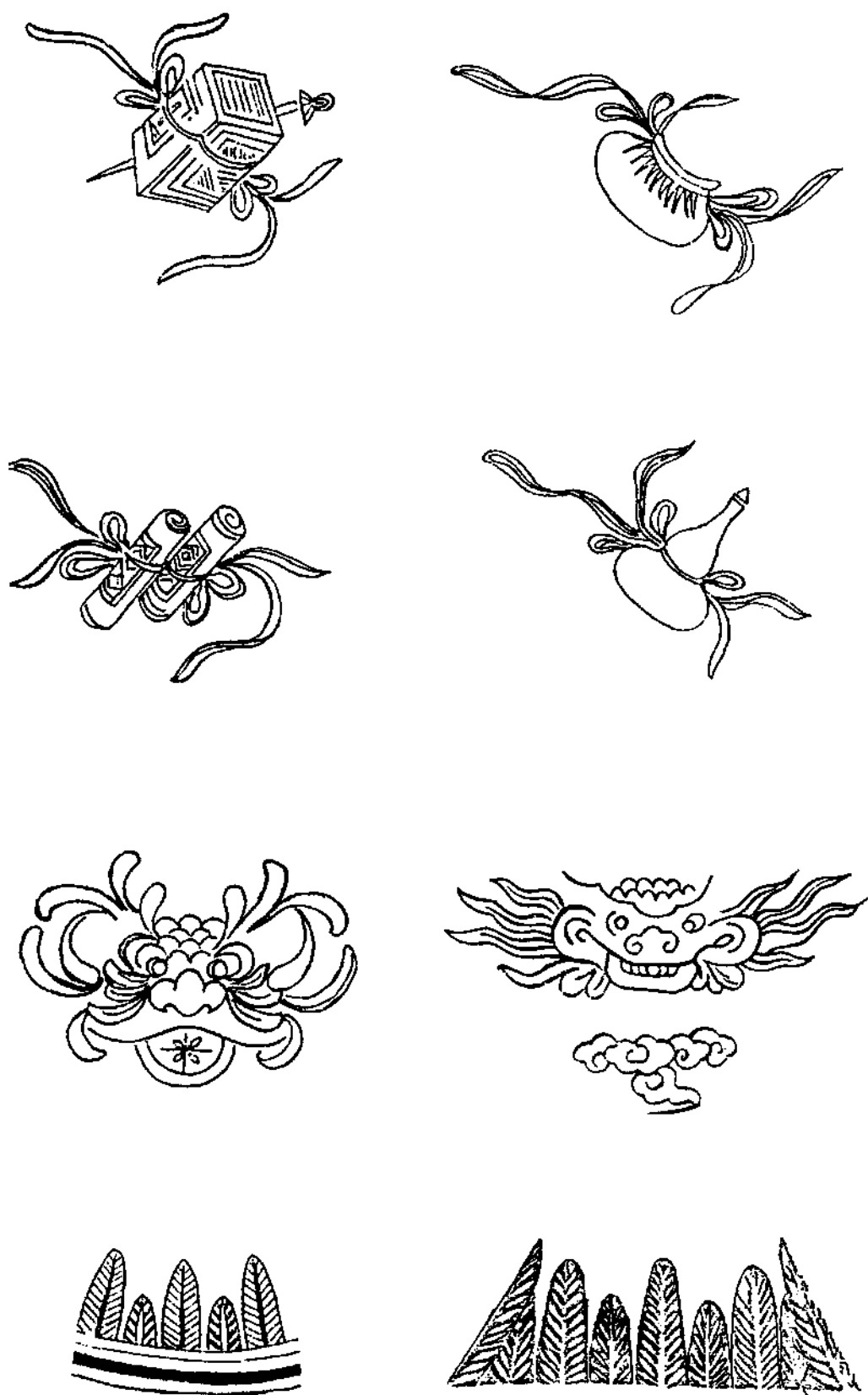


Figure 20: Carved figures of four precious objects, dragon heads and peacock's feather. 17-18 C



Figure 21: Carved mai, bamboo trees, chrysanthemums and pine tree. 17-18 C



Figure 22: Carved flowering trees, birds, dears and butterflies. 19 C

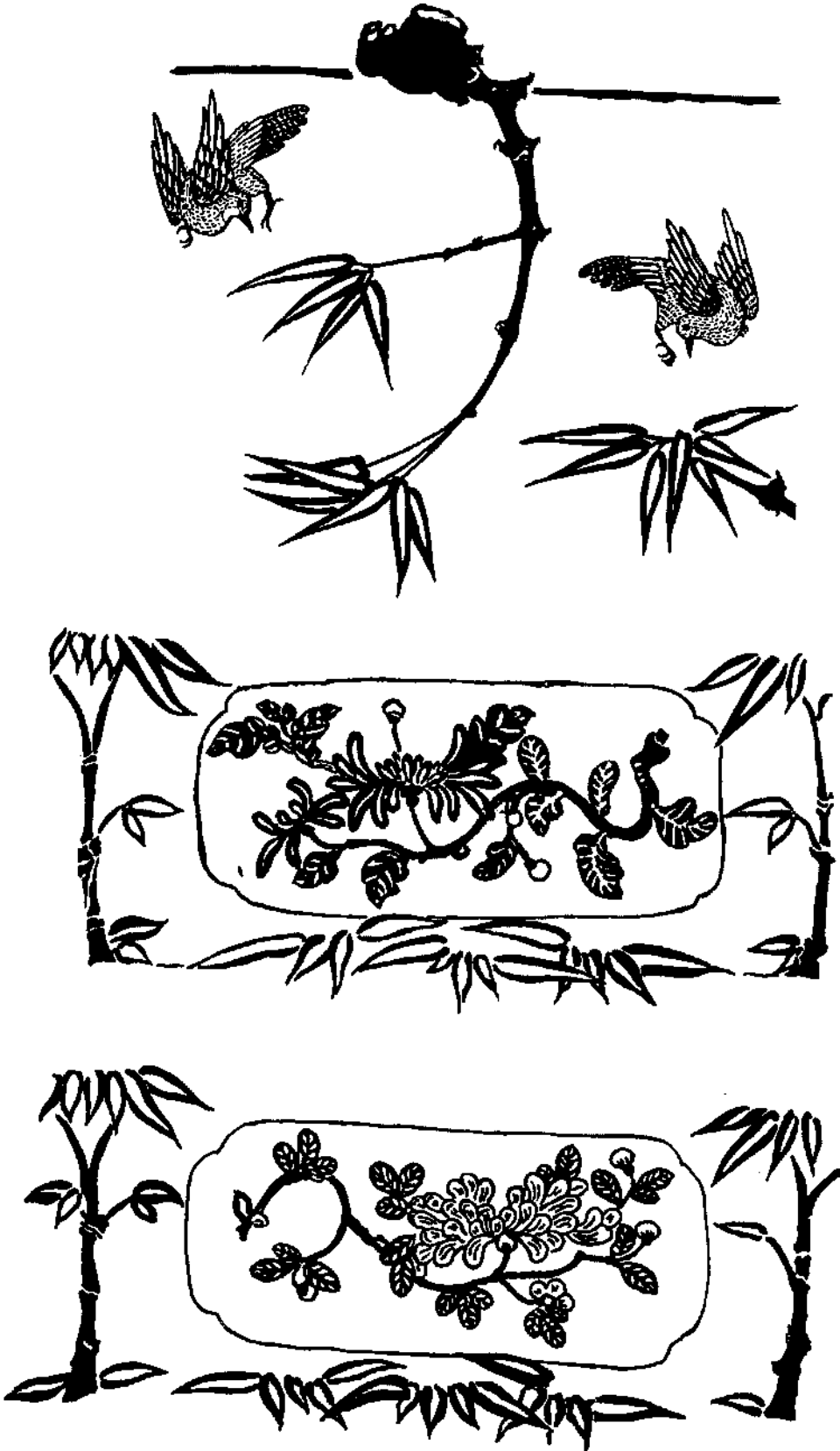


Figure 23: Carved birds, bamboo trees and chrysanthemums. 18-19 C

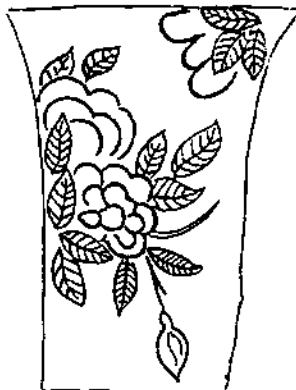
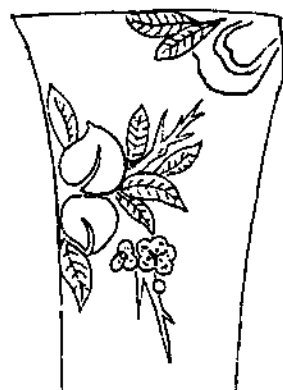
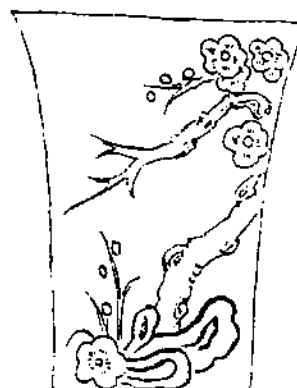
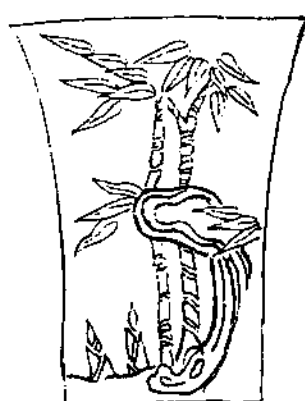
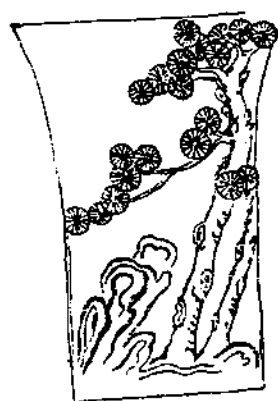
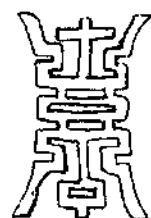
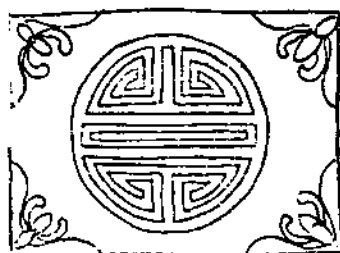


Figure 24: Carved longevity characters, pine trees, bamboo trees, chrysanthemums and mai. 19 C

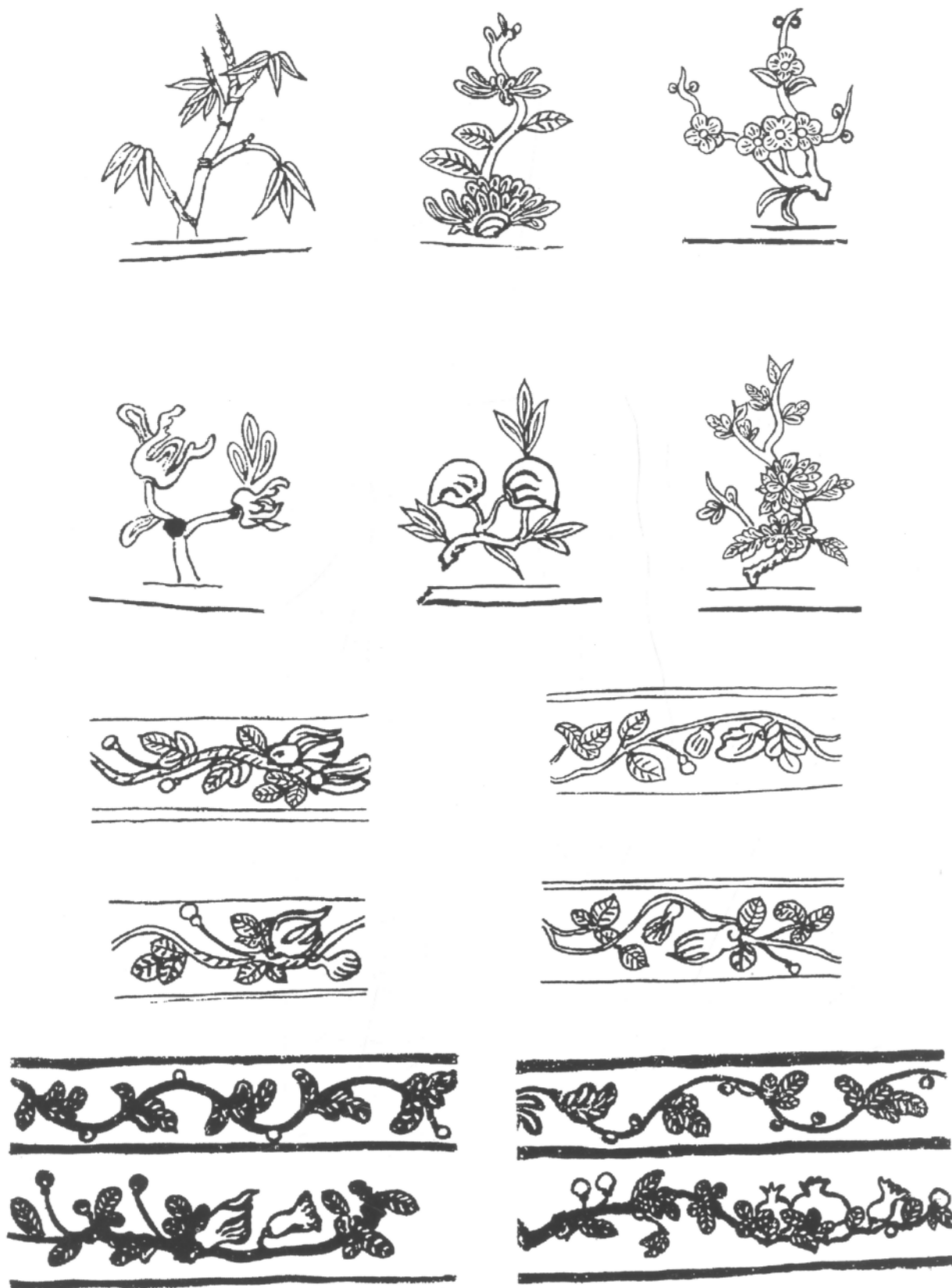


Figure 25: Carved floral designs. 18-19 C



Figure 26: Painted figure of "Sacred tortoise supporting literary box". 19 C



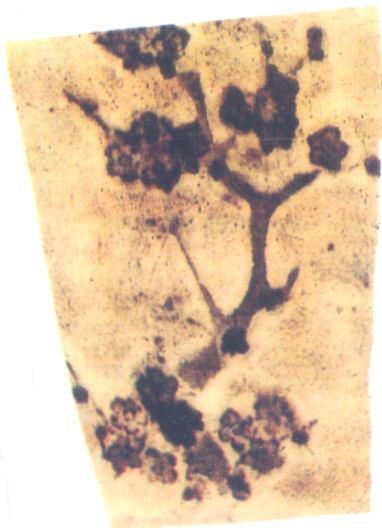
Figure 27: Insides figures of phoenix, floral designs and swastika patterns. 19 C



Figure 28: Incised figures of four sacred animals with swastika borders. 19 C



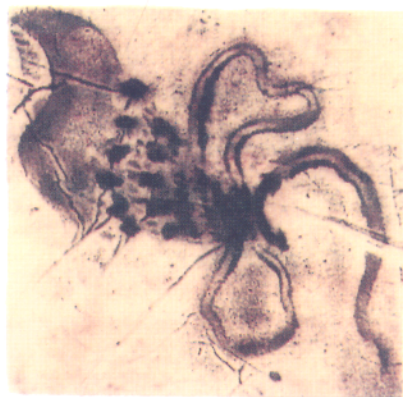
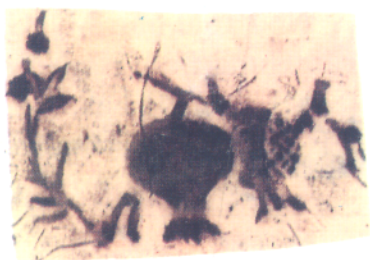
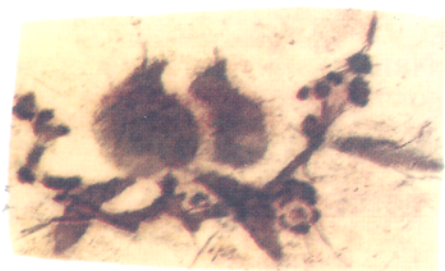
Rubbing I: Figures of four sacred animals on crackled-glaze ware, 17-18 C



Rubbing II: Carved dragon, dragon horse and four season designs on crackled glaze ware. 18 C



Rubbing III: Carved four-season designs on crackled glaze ware. 18 C



Rubbing IV: Carved figures of three-wish symbols and six precious objects on crackled glaze ware. 19 C

Nhà xuất bản Thế Giới
46 Trần Hưng Đạo, Hà Nội, Việt Nam
Tel: (84-4) 8253841 Fax: (84-4)8269578
E-mail: thegioi@hn.vnn.vn

BÁT TRÀNG CERAMICS

14th - 19th centuries

Chịu trách nhiệm xuất bản
TRẦN ĐOÀN LÂM

Biên tập:	Lê Huy, Nguyễn Đình Chiến
Dịch sang tiếng Anh:	Nguyễn Kim Long
Ảnh:	Phạm Ngọc Long, Nguyễn Xuân Hoàng, Phan Phùng
Bản vẽ, bản dập:	Bùi Minh Trí, Nguyễn Dương Hoàng, Chu Văn Vệ, Nguyễn Hữu Thành
Bìa:	Lê Văn Thao
Biên tập kỹ thuật:	Phạm Đức Hoàng
Sửa bản in:	Trần Song Hà

In 1.000 bản, khổ 21x29,7 cm, tại Trung tâm chế bản và in Nhà xuất bản Thế Giới.
Giấy chấp nhận đăng ký kế hoạch số 28-1395/XB-QLXB cấp ngày 26/11/2002.
In xong và nộp lưu chiểu Quý IV năm 2003.

Bát Tràng Ceramics 14th - 19th Centuries

gốm bát tràng mới (A)



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