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EARTHENWARE BOWL, PAINTED IN LUSTRE OVER A WHITE GLAZE
EGYPT; 11TH – EARLY 12TH CENTURY

H: 5.5; DIAM: 20.5 CM

While the motifs on figurative bowls painted in lustre in Abbasid Iraq were stylized, a number of quite naturalistic depictions of courtiers, dancers, wrestlers, etc. are known from Fatimid Egypt.

Here we have a young man in a long-sleeved tunic with a *tiraz* band and wearing an elaborately wound turban. He is pouring a dark drink, presumably wine, from a glass decanter into a beaker, which is a reconstruction, since the bowl is missing three shards. Beside him stands a dish with cakes or fruit from which a palmette grows.

There are many figurative elements in Fatimid art, something that should perhaps be seen in the context of the region's Coptic Christian tradition.

Published in:

Emma Brunner-Traut, Hellmut Brunner, Johanna Zick-Nissen: *Osiris, Kreuz und Halbmond: die drei Religionen Ägyptens*, Mainz am Rhein 1984, cat.no. 199;

Kjeld von Folsach, Torben Lundbæk and Peder Mortensen (eds.): *Sultan, Shah and Great Mughal: the history and culture of the Islamic world*, The National Museum, Copenhagen 1996, cat.no. 120;

Kjeld von Folsach: *Art from the World of Islam in The David Collection*, Copenhagen 2001, cat.no. 129;

Sheila S. Blair and Jonathan M. Bloom (eds.): *Cosmophilia. Islamic Art from the David Collection, Copenhagen*, McMullen Museum of Art, Boston College, Boston 2006, cat.no. 10;

Kjeld von Folsach, Joachim Meyer: *The Human Figure in Islamic Art – Holy Men, Princes, and Commoners*, The David Collection, Copenhagen 2017, cat.no. 8;

Farzaneh Pirouz-Moussavi: *Cerámica entre dos mares: De Bagdad a la talavera de Puebla = Clay between two seas: from Baghdad to the talavera of Puebla*, Mexico 2017, p. 50;

Axel Langer (ed.): *In the name of the image : Figurative representation in Islamic and Christian cultures*, Museum Rietberg, Zürich, Berlin 2022, cat. 108, pp. 194-196, 199;