

Quand un coran se fait un nom Trajectoires et implications

When a Qur'an makes a name Trajectories and implications



COLLÈGE
DE FRANCE
— 1530 —

Colloque

11 Octobre 2024

Collège de France
Institut des civilisations
52 rue Cardinale Lemoine – Salle Françoise Héritier

Organisé par Alya Karame
Fellow – Paris Région
Chaire Histoire du Coran – Texte et transmission



Programme

9.30: Introduction

9.45: Eloïse Brac de la Perrière | *Par-delà les normes.
Une apologie de “la beauté libre”*

10.30: Agathe Salomon | *Le “coran bleu”
ou la fabrication d’un chef-d’œuvre d’art islamique*

11.15: Pause-café

11.30: Umberto Bongianino et Eléonore Cellard | *The Pink Qurʾān:
A Reverse Biography*

12.15: Noha Abou Khatwa | *Tales, Journeys and Implications:
Stories of three Qurʾan Manuscripts in Fourteenth Century Cairo*

13.00: Déjeuner pour les participants

14.15: Alain George | *The Birmingham Qurʾan: Anatomy of a Rise to Stardom*

15.00: Simon Rettig | *A Matter of Taste? Considerations on Manuscripts of the Qurʾan
Copied in Nastaʿlīq Script*

15.45: Nuria de Castilla | *Un coran expérimental ? Le Coran de Mūlay Zaydān*

16.30: Pause-café

16.45: François Déroche | *Le coran doré en vingt-huit volumes*

17.30: Discussion

20.00: Diner pour les participants

Noha Abou Khatwa

Noha Abou-Khatwa is an assistant professor of Islamic art and architecture at the Department of Arab and Islamic Civilizations, The American University in Cairo. Her main research interests are the manuscript culture, the architecture, and the intellectual life of the Medieval Muslim world with a focus on the Mamluks. She earned her PhD from University of Toronto in Islamic Art and Material Culture in 2017, and her MA from The American University in Cairo in Islamic Art and Architecture in 2001. Prior to joining the University of Toronto, she worked at the Thesaurus Islamicus Foundation, where she started and directed *The Dar al-Kutub Manuscript Conservation Project*. She also founded the *Islamic Art Network*, one of the earliest projects to consider the digital humanities to aid those studying Cairo's Islamic art and architecture. She publishes on epigraphy, calligraphy, Qur'an manuscripts, architecture and the intellectual life of medieval Islam. She is currently working on her first monograph on Mamluk calligraphy and illumination, and an art historical catalogue of the Mamluk Qur'an manuscripts in the National Library of Egypt.

Umberto Bongianino

Umberto Bongianino is Samir Shamma Associate Professor in Islamic numismatics, epigraphy and material culture at the Khalili Research Centre, University of Oxford. His field of research is the architecture and material culture of the Islamic Mediterranean, with a special focus on North Africa and Muslim Iberia (al-Andalus). His recently published book is titled "The Manuscript Tradition of the Islamic West: Maghribī Round Scripts and the Andalusī Identity" (Edinburgh University Press, 2022). His main aim is to debunk outdated perceptions of, and narratives around, the arts of the Islamic West and their position vis-à-vis the Islamic East and Christian Europe.

Eloïse Brac de la Perrière

Eloïse Brac de la Perrière is Professor of Islamic Art at Sorbonne University and scientific advisor for the Department of Studies and Research at the INHA, in charge of the section 'Art history from the fourth to the fifteenth century'. She has devoted several studies to manuscripts in Sultanate India, including *L'art du livre dans l'Inde des sultanats* (2008) and *Le Coran de Gwalior. Polysémie d'un manuscrit à peintures* (2016). She has led a research program about the painted manuscripts of Kalīla wa Dimna at the Bibliothèque nationale de France and shared the curatorship of the exhibition "Paroles de bêtes (à l'usage des princes)" (Institut du monde arabe, Paris). Her work explores the social and material history in the frontier regions of the Islamic world and addresses the cross-cultural existence of writing forms and iconography. Eloïse Brac de la Perrière is currently conducting the international research project Calligraphies at the Frontiers of the Islamicate World – CallFront, which is in continuation with her research on Bihari Qurans.

Nuria de Castilla

Nuria de Castilla is Professor of History and Codicology of the Arabic Manuscript Book at the École Pratique des Hautes Études. In recent years, she has devoted most of her research to Arabic manuscripts produced in the Muslim West in the medieval and modern periods. She was the scientific coordinator of the European project 'Saadian Intellectual and Cultural Life', a research project based on books that belonged to the Moroccan sultans in the 16th century, which resulted in a two-volume publication: *Les livres du sultan: Matériaux pour une histoire du livre et de la vie intellectuelle du Maroc saadien* (Peeters, 2022). Currently, she is leading one of the projects of excellence awarded by the Institut Français d'Islamologie: "Qurmand. Le Coran au Maroc et dans la Péninsule ibérique à l'époque médiévale et moderne" (2023-2026), paying special attention to the codicological and palaeographical aspects of these manuscripts.

Éléonore Cellard

Éléonore Cellard is an Independent Scholar on ancient Qur'anic Manuscripts. She completed her PhD in Arabic Language and Literature at the Institut National des Langues et Civilisations Orientales and École Pratique des Hautes Études. She is currently carrying out a project on Qur'anic manuscripts in Kufic script in Morocco, funded by the Max van Berchem Foundation.

Alain George

Alain George is IM Pei Professor of Islamic Art and Architecture at the University of Oxford and Director of Lusail Institute in Doha. His main research areas are early Qur'ans, Arabic calligraphy, Umayyad art and architecture, and Arabic illustrated manuscripts. He was elected a Fellow of the British Academy in 2024.

Simon Rettig

Dr. Simon Rettig is the Associate Curator for the Arts of the Islamic World at the Smithsonian's National Museum of Asian Art in Washington, DC. Since he joined the museum in 2012, Rettig curated several exhibitions, such as *Nasta'liq: The Genius of Persian Calligraphy* (2014), *The Art of the Qur'an: Treasures from the Museum of Turkish and Islamic Art* (2016), and *An Epic of Kings: the Great Mongol Shahnama* (September 21, 2024 – January 12, 2025). Some of his latest publications include *The Word Illuminated: Form and Function of Qur'anic Manuscripts from the Seventh to Seventeenth Centuries* co-edited with Sana Mirza (2023) and the short essay "Made for a Mongol Queen" on the Baghdad Khatun's Qur'an in M. Farhad and S. Mirza (eds.), *Global Lives of Objects* (2023).

Agathe Salomon

Après une licence de droit international et européen à Paris 1 - Panthéon-Sorbonne, Agathe Salomon a étudié l'histoire des arts de l'Islam à l'École du Louvre avant de rejoindre le double-diplôme SciencesPo/École du Louvre en parcours recherche. Sous la direction de M'hamed Oualdi, professeur d'histoire contemporaine du Maghreb à SciencesPo et de Gwenaëlle Fellingier, conservateur en chef du département des arts de l'Islam du musée du Louvre, elle a consacré son mémoire de fin d'études à la provenance des feuillets dispersés du célèbre coran bleu, cherchant à retracer l'histoire individuelle de chacun de ces feuillets.