

Eloïse BRAC DE LA PERRIERE

eloise.brac_de_la_perriere@sorbonne-universite.fr

Sorbonne Université
UFR d'histoire de l'art et d'archéologie
Institut d'art et d'archéologie
3, rue Michelet – 75006 Paris

PROFESSOR AND CHAIR

FIELDS OF STUDY

- *Islamic painting*
- *Arts of the book*
- *Codicology and paleography*
- *Calligraphies in Arabic script*
- *Islamic visual and material culture of Sultanate India*

I have been working on the arts of the books in Sultanate India (pre-Mughal period) for almost 20 years. The four years of conducting a research project on the Gwalior Quran (2008-2012), from the Aga Khan collection, confirmed the need for interdisciplinary collaborations in thoroughly assessing undocumented objects, which has become integral to my approach. Building off this fundamental work, I devoted my HDR on Bihari Qurans (to be published). The last project I initiated, Calligraphies in Arabic script at the frontiers of the Islamic world, is linked to these previous researches. The calligraphies of the frontiers regions are very little documented although some have had success over long periods. Their physiognomy is a language in its own; understanding its meaning will shed light on the material history of these regions that are still too little known.

[Coran de Gwalior : Polysémie d'un manuscrit à peintures / Site officiel de l'UMR Orient & Méditerranée \(Paris\) \(orient-mediterranee.com\)](#)

[Calligraphies en caractères arabes dans les zones frontières du monde islamique / Site officiel de l'UMR Orient & Méditerranée \(Paris\) \(orient-mediterranee.com\)](#)

The second theme of my work concerns iconography, and more specifically the links between images and texts. From 2013 to 2017, with the Bibliothèque nationale de France, I led an international project on the illustrated manuscripts of Kalila wa Dimna, a very renowned text in the Islamic world. This project allowed me to study a large range of objects from different regions (Europe, North Africa, the Middle East, the Indian peninsula) and from different time periods (medieval to contemporary). It led me to develop a methodology based on an interdisciplinary team of international researchers and master's and Doctoral students. It also allowed me to precisely understand and strategize how to engage with larger audiences through my role as scientific curator in exhibiting this project at the Arab World Institute (IMA), Paris, in 2015.

[Patrimoine manuscrit et transmission iconographique : les manuscrits à peintures de Kalila wa Dimna / Site officiel de l'UMR Orient & Méditerranée \(Paris\) \(orient-mediterranee.com\)](#)

My third principal research theme involves analysing unpublished Islamic art collections for their scholarly exploitation. I currently lead two multifaceted projects. The first, *Indian*

ceramics, is dedicated to the study of the main corpuses of ceramic objects made in India during the medieval and modern period, belonging to the Sèvres Ceramics Museum (France), the Victoria and Albert Museum (UK) and the Baroda Museum (Ahmedabad, India), and their links with the manufacturing techniques developed in the Islamic world. The second, *L'Islam au Palais Saint-Pierre*, is dedicated to the scientific study of the Islamic art collection at the Museum of Fine Arts in Lyon, the second largest collection of Islamic art in France after the Louvre (this collection is 80% unpublished).

[La céramique indienne / Site officiel de l'UMR Orient & Méditerranée \(Paris\) \(orient-mediterranee.com\)](#)

[Inventaire scientifique des fonds islamiques du musée des Beaux-Arts de Lyon / Site officiel de l'UMR Orient & Méditerranée \(Paris\) \(orient-mediterranee.com\)](#)

COLLABORATIONS (ongoing projects)

Member of the international project *Perso-Indica. A Critical Survey of Persian Works on Indian Learned Traditions*. (ANR-DFG UMR 7528/ Friedrich-Wilhelm University, Bonn). [Perso-Indica \(perso-indica.net\)](#)

Member of the international project *The Mandu Project. Changing Cultural Landscapes and Waterscapes in Medieval Times*. ANR – UMR 208, IRD/MNHN). [Downloads – Mandu \(manduproject.org\)](#)

Member of the project *Atlas of the Medieval Muslim World* (UMR 8167/LABEX Resmed). [Atlas du monde musulman médiéval / Site officiel de l'UMR Orient & Méditerranée \(Paris\) \(orient-mediterranee.com\)](#)

PUBLICATIONS (non-exhaustive list)

- Brac de la Perrière E., Vernay-Nouri A. (eds). (2021). *The Journeys of Kalila and Dimna. Itineraries of Fables in the Arts and Literature of the Islamic World*. Leiden: Brill (forthcoming).
- Brac de la Perrière E. (2019). Khatt-i Bihari. *Encyclopedia of Islam, third edition*. Leiden: Brill. <http://referenceworks.brillonline.com/browse/encyclopaedia-of-islam-3>.
- Brac de la Perrière E. (2018). Structures et rites funéraires dans la miniature islamique avant la période moderne : une approche préliminaire [Funerary structures and rites in Islamic miniatures before the modern period: a preliminary approach]. In: Hardy-Guilbert C. (eds), *Sur les chemins d'Onagre. Histoire et archéologie orientales. Hommage à Monik Kervran*, Oxford: Archaeopress.15-32.
- Brac de la Perrière E., El-Khiari A. (2018). L'étude du manuscrit S. et les enjeux de la recherche groupée [The S. manuscript and the challenges of cluster research]. In: Laroque C. and Lee V. (eds). *La Peinture et l'écrit au Moyen-Orient, supports et tracés*. Paris: HiSCA Online Edition. 122-128. https://hicsa.univ-paris1.fr/documents/pdf/PublicationsLigne/Actes%20Laroque%202019/Livre_Laroque.pdf.
- Brac de la Perrière E. (2016). Manuscripts in Bihari Calligraphy: Preliminary Remarks on a Little-Known Corpus". *Muqarnas*. 33. 63-90.
- Brac de la Perrière E., Burési M. (eds). (2016). *Autour du coran de Gwalior - Polysémie d'un manuscrit à peintures* [The Gwalior Quran Manuscript. The Polysemy of an Illuminated Codex]. Paris: De Boccard.
- Brac de la Perrière E. (2015). Le coran de Gwalior : nouvelles perspectives sur l'histoire des corans enluminés dans l'Inde pré-moghole. [The Gwalior Qur'an: new perspectives on the history of illuminated Qur'ans in pre-Mughal India]. In Witkam J. J. and De Castilla N. (eds).

Codicology and history of the book in Arabic script. Journal of Islamic Manuscripts. 6, Issue 2-3. 219-238.

- Brac de la Perrière E. (2015). Des idées aux images : les personnages indiens dans la peinture islamique [From ideas to images: Indian characters in Islamic painting]. In: Touati H. *De la figuration humaine au portrait dans l'art islamique*. Leiden: Brill. 153-173.
- Brac de la Perrière E. (2014) « Gwalior. Art and Architecture », dans P. Bearman, Thierry Bianquis, C.E. Bosworth, E. van Donzel et W.P. Heinrichs, *Encyclopédie de l'Islam* 3^e édition. Leyde, Brill.
- Brac de la Perrière E. (2014). The Art of the Book in India under the Sultanates. Illustration and Illumination. In: Orsini P. and Sheikh S. (eds). *After Timur Left. Culture and Circulation in Fifteenth-Century North India*. New Delhi: Oxford University Press. 214-249.
- Brac de la Perrière E., Chaigne F., Cruvelier M. (2010). The Quran of Gwalior. Kaleidoscope of the Arts of the Book. In: Graves M. S. and Junod B. (eds). *Treasures of the Aga Khan Museum*, Istanbul: Sabanci University. 113-124.
- Brac de la Perrière E. (2014). “La représentation du bain dans la peinture des manuscrits islamiques (XIII^e-XVIII^e s.)” [Representing the bath in Islamic manuscript paintings (13th-18th C)], in M.-F. Boussac, *Balnéorient*. Damas, IFAO, 11-27.
- Brac de la Perrière E., Baudry M. (2012). “Az Majnun va Leylâ-ye arab tâ Leyli va Majnun-e Nezâmi : talâshi bar barrasi va tatbiq [Du Majnûn wa Laylâ arabe au Leyli-o Majnun de Nezâmi : essai de comparaison et d'analyse]” [From the Arabic Majnun wa Layla to Nazami's Leyli-o Majnun: an attempt at comparison and analysis], in Bukhârâ, *Review of Arts, Culture and Humanities*. Tehran, 25-53.
- Brac de la Perrière E. (2009). “Du Caire à Mandu : transmission et circulation des modèles dans l'Inde des sultanats” [From Cairo to Mandu: transmission and circulation of models in Sultanate India], in F. Richard and M. Szuppe, *Écrits et culture en Asie centrale et dans le monde turco-iranien, X^e-XIX^e siècles / Writing and Culture in Central Asia and in the Turko-Iranian World, 10th-19th c.* Paris, Association pour l'avancement des études iraniennes, 333-358.
- Brac de la Perrière E. (2009). “Les tuniques talismaniques indiennes d'époque pré-moghole et moghole à la lumière d'un groupe de corans en écriture *bihârî*” [Indian talismanic tunics in the pre-Mughal and Mughal periods, in the light of a group of Qur'ans in *Bihari* script], *Journal Asiatique*, 297.1, 2009, 57-81.
- *L'Art du livre dans l'Inde des sultanats* [The Art of the Book in Sultanate India]. Paris, Presses Universitaires de Paris-Sorbonne, 2008.
- Brac de la Perrière E. (2003). “*Bihârî* et *naskhî-dîwânî* : remarques sur deux calligraphies de l'Inde des sultanats” [*Bihari* and *naskhi-diwani*: remarks on two calligraphies from Sultanate India], in A.L. Udovitch and H. Touati, *Écriture, calligraphie et peinture* [Writing, calligraphy and painting], *Studia Islamica* 96. Paris, Maisonneuve et Larose, 81-93.
- Brac de la Perrière E. (2002). “Ambiguïté des genres dans les peintures de manuscrits arabes et persans” [Gender ambiguity in paintings in Arabic or Persian manuscripts], in M.-E. Palmier-Chatelain and P. Lavagne d'Ortigie, *L'Orient des femmes* [The women's East], Lyon, ENS éditions, 35-46.
- Brac de la Perrière E. (2001). “Les manuscrits à peintures dans l'Inde des sultanats : l'exemple de la *Khamisa* dispersée d'Amir Khosrow Dehlavi, c. 1450” [Painted manuscripts in Sultanate India: the example of Amir Khosrow Dehlavi's dispersed *Khamisa*, c. 1450], in *Arts Asiatiques, Annales du musée des Arts asiatiques - Guimet et du musée Cernuschi*, vol. 56, 24-44.

COLLOQUIUMS AND CONFERENCES (non-exhaustive list)

- “A touch of Shiraz? Shirazi influences on pre-Mughal painting”, Cities Workshop – Shirâz: Silsila Centre for Material Histories/New York University (December 2019).
- “Beyond the picture: other perspectives for the arts of the book”, Public Lecture – Oxford: Wolfson College (September 2019).
- “In the light of the Gwalior Qur’an: Contextualizing the Bihari manuscripts in Sultanate India”, Conference Oxford: Khalili Research Centre (February 2018).
- “Les manuscrits coraniques dans l’Inde des sultanats : de possibles origines ghurides ? ” [Quranic manuscripts in Pre-Mughal India and their Ghurid origins], Congress – Paris: Middle East and Muslim Worlds Scientific Interest Group (GIS)–(July 2017).
- “Des graphies au service des confréries mystiques ? A propos du bihari, une écriture de l’Inde islamique médiévale” [Scripts in the service of mystical brotherhoods. About Bihari, an Islamic script in Medieval India], Colloquium – Paris: Institut d’Etudes Avancées de Paris/Cnrs (October 2016).
- “The art of the book in Sultanate India and the production of Qur’anic manuscripts”, Conference – Lausanne: Lausanne University/South-Asian Languages and Civilisations Department (November 2015).
- “Le Recueil de fables animalières *Kalila wa Dimna*” [Kalila wa Dimna, A Collection of animal fables], Conference with A. Vernay-Nouri and N. Buisson. Paris: National Library of France (BnF)/ National Heritage Institute (INP) (May 2015) <http://mediatheque-numerique.inp.fr/Videos-cycle-patrimoine-ecrit/Le-recueil-de-fables-animalieres-Kalila-wa-Dimna>.
- “A set of Unexplored Manuscripts: Bihari writing Qur’ans in Sultanate India”, Third Biennial Symposium of Historians of Islamic Art Association, New York: The Metropolitan Museum of Art (October 2012). <https://youtu.be/uBgz39LkyTw>
- “Critical Perspectives on a pre-Mughal Koranic Manuscript. Research on the Gwalior Koran from the Aga Khan Collection” Annual conference series, *Ettinghausen Lectures* – New York: New York University, Institute of Fine Arts (October 2012), Speaker for the year 2012.
- “Persian paintings in Indian learned traditions: Preliminary remarks”, The 1st Perso-Indica Conference, Translating and Writing Indic Learning in Persian – Paris, Paris III University (May 2012).

COLLOQUIUMS, WORKSHOPS - ORGANISATION

- 3-4 October 2019: International symposium: Islamic heritage through the lens of scholarly archives. Paris: Musée du Louvre/ Sorbonne
- 2016 and 2017: 7 Workshops: The Schiller codex: a textual and pictorial enigma in the corpus of Kalila wa Dimna. Paris: Bibliothèque nationale de France.
- 28-29 November 2013: International workshop: Kalila wa Dimna: a mid-term review. Paris: Bibliothèque nationale de France/Sorbonne. (<http://kwd.hypotheses.org>).
- 14-15 June 2012: International symposium: Autour du Coran de Gwalior : Polysémie d’un manuscrit à peintures [The Gwalior Quran, polysemy of a painted manuscript]. Paris: Institut national d’histoire de l’art.