



**Productions and Exchanges :
New Research on the History of Syro-Egyptian Arts
in the 15th and early 16th Centuries**

Journée d'études organisée par Adeline Laclau

**Institut des Civilisations
52, rue du Cardinal Lemoine
75005 Paris**

Lundi 22 Mai, 14h30-18h15

Mardi 23 Mai, 9h00-12h15

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Productions and Exchanges :

New Research on the History of Syro-Egyptian Arts in the 15th and early 16th Centuries

This workshop aims to shed new light on the history of Syro-Egyptian arts in the 15th and early 16th centuries, with a particular focus on the circulation and transmission of artistic models. It seeks to identify the motifs shared between different artistic productions of the Syro-Egyptian territory, but also with neighbouring areas, particularly Turkish and Persian. In this perspective, a specific interest is given to the modes of formal or aesthetic appropriation and transformation of patterns that connect or differentiate these artistic productions. Emphasis is also put on how patronage and social interactions have contributed to these regional and trans-regional artistic exchanges.

Lundi 22 Mai – 14h30-18h15

14h30-14h45 : Nuria de Castilla & Adeline Laclau

WELCOME AND OPENING REMARKS

**14h45-15h30 : Doris Behrens Abouseif, Emeritus Professor – SOAS,
University of London**

ARTISTIC INTERACTION BETWEEN THE MAMLUKS AND THEIR NEIGHBOURS
IN THE EARLY 15TH CENTURY

This paper examines connections between Mamluk and late Artukid architecture in Mardin, focusing on the cases of the madrasa of Sultan Isa 1385 and the khanqah of Sultan Faraj ibn Barquq. Mamluk features from Syria and Cairo in the architecture of Mardin have already been noticed. In this paper I suggest, reversely, an Artukid influence on Mamluk architecture mainly on the khanqah of Sultan Faraj ibn Barquq. I will also present speculations regarding the exchange of expertise between both sides.

15h30-16h15 : Julien Auber de Lapierre, Postdoctoral Fellow – CéSor, UMR 8216 (EHESS/CNRS)

UN ART COPTE SOUS LES MAMELOUKS ?

La période mamelouke de l'Égypte (1250-1517) est un tournant majeur de l'histoire des Coptes orthodoxes. Bien que représentés par des personnalités charismatiques telles que celles de l'ascète saint Anbā Ruwais ou du patriarche Matthieu Ier (1378-1408), ils deviennent pourtant minoritaires sur un territoire dirigé par un pouvoir musulman depuis la première moitié du VIII^e siècle. Grevés par de lourdes taxes servant à financer les campagnes militaires des sultans contre les Ottomans et les Portugais, les Coptes ont tendance à quitter les campagnes et les monastères pour s'établir au Caire. Dans la capitale, ils sont aussi confrontés à des pillages et à des incendies d'églises. En ces temps difficiles, la voix des patriarches s'éteint, la vitalité des monastères décroît et l'expression artistique tend à s'effacer.

La rareté de l'image chrétienne s'explique en partie par la distinction qu'il existe sur le sujet entre musulmans et chrétiens et par l'intériorisation d'une certaine prudence dans l'exhibition et la vénération par ces derniers. Une autre raison peut être avancée, le manque de soutien financier des commanditaires laïcs envers les artistes et artisans. Malgré une image qui se fait rare, les XV^e et XVI^e siècles marquent les prémices d'une renaissance artistique chrétienne qui s'épanouit à l'époque ottomane.

16h15-16h45 : Coffee Break

16h45-17h30 : Adeline Laclau, Postdoctoral Fellow – Labex HaStec (EPHE/PSL), PROCLAC, UMR 7192

ILLUMINATED PATTERNS ON THE MOVE: ARTISTIC EXCHANGES IN THE LATE MAMLUK ARTS OF THE BOOK

From the beginning of the Mamluk period and during the two and a half centuries of its existence, exogenous artistic contributions did not cease to enrich the Mamluk syntax and ornamental lexicon. As in the previous century, the illuminated manuscripts produced in 15th century Egypt and Syria bear witness to the study of artistic transfers and cross-cultural relations established between the Mamluk Sultanate and its neighbors, in particular Turk and Persian areas. Based on preliminary research, this paper aims to highlight the elements shared between these book productions and to shed light on the formal or ornamental processes of transmission, appropriation or transformation that took place within the 15th century Mamluk illumination. It also explores the way in which the actors of the arts of the book (craftsmen and patrons) participated in changes occurring into this artistic production, in particular from the second half of the 15th century.

17h30-18h15 : Carine Juvin, Collection Manager – Louvre Museum

DIVERSE, PROFUSE, CONFUSED? METAL OBJECTS IN THE LATE CIRCASSIAN PERIOD (1468-1517)

This communication will focus on the last decades of the Mamluk sultanate, particularly well documented in terms of the production of metal objects. The patronage seems to have experienced a particular revival during the reign of Qaytbay, while the historical context ensured the preservation of a significant part of the objects manufactured during these last decades. It is thus possible to provide a general overview of the various production groups and their chronology, of the relationships that exist between them and with other artistic productions of this period, while placing them in a wider trans-regional context.

Mardi 23 Mai – 9h00-12h15

9h00-9h15 : Welcome

9h15-10h00 : Melanie Gibson, Senior Editor - GINGKO

BLUE AND WHITE CERAMICS IN MAMLUK EGYPT AND SYRIA - AN ENTANGLED NARRATIVE

The dynamic mercantile network that was first established between China and Egypt in the 8th century reached a peak in the Yuan period (1260–1368), coinciding with the first century of Mamluk rule. Trading patterns of Chinese blue and white porcelain show that exports were abundant in the first three decades of its production (c. 1328–52) but were largely for export. The finest porcelains of this period are preserved not in China but in royal collections that once belonged to the Tughluq, Ottoman, Safavid and dynasties—the Mamluk collection became part of the Ottoman holdings after the conquest of Cairo in 1517. In the pottery workshops of Cairo and Damascus, the Chinese blue and white wares immediately triggered a wave of locally made ceramics reproducing the colour palette and many of the distinctive features of the imported pieces. This paper will explore this early phase of local Mamluk production of blue and white ceramics before turning to the much broader picture of the circulation of this style to Samarqand and Tabriz before its reappearance in 15th-century Damascus and Cairo, creating what can only be described as ‘an entangled narrative’.

10h00-10h30 : Coffee Break

10h30-11h15 : Yuka Kadoi, Senior Scientist – University of Vienna

WHAT TIMUR BROUGHT TO THE MEDITERRANEAN AND BLACK SEAS: “MAMLUK” CARPETS BETWEEN ASIA AND EUROPE

Although West Asia was for a long time known as the heartlands of woven industry and commerce, it was from the second half of the 15th century that carpets with distinctive central medallion and geometric motifs began to be produced and circulated around the Mediterranean basin. Attributed to Cairo as a centre of such floor covering, this type of carpets continued to be manufactured until the mid-16th century, up to the time of the 1516-1517 Ottoman-Mamluk war. This paper revisits the origins of this intriguing cultural artefact by surveying its ongoing debates as to the places of production, distribution and consumption patterns. It also sheds further light on the last phase of the trans-Eurasian overland trade network, widely known as the Silk Road, while recontextualising the so-called “Mamluk” carpet against a backdrop of Timurid-Mamluk cultural exchanges or more broadly as a token of 15th-century globalisation.

11h15-12h00 : Maria Sardi, Research Associate – Institute of Historical Research, National Hellenic Research Foundation, Athens (online)

LATE MAMLUK TEXTILE PRODUCTION AND TRADE

The focus of this paper will be on the textile production of the late Mamluk period, namely the 15th and early 16th century A.D. The oft-quoted decline of Mamluk workshops and textile manufacture will be investigated and discussed in the light of recent research and the examination of surviving material. Moreover, the types of fabric exported from or imported into Mamluk ports, and the textiles traded in the markets of Egypt and Syria will also be investigated, in order to shed new light on the fashion trends of the Circassian Mamluks. Finally, the transmission of patterns and the artistic exchanges favored by the textile trade of the era will also be highlighted.

12h00-12h15 : Closing Remarks



Candlestick (detail) bearing the name of Taqi al-din Abu Bakr, son of the judge Abd al-Barr ibn al-Shihna , Egypt, 1515/1517, Musée du Louvre, OA 6317
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