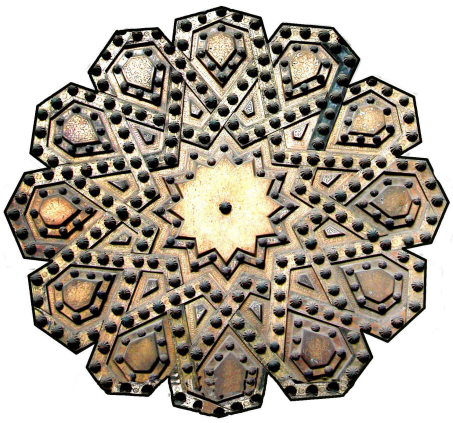
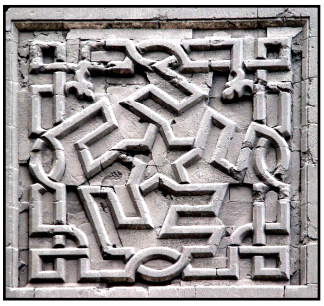
La route des Arabesques

II. Héritage Mamelouk (SUITE).



- La mosquée du Sultan Hasan :

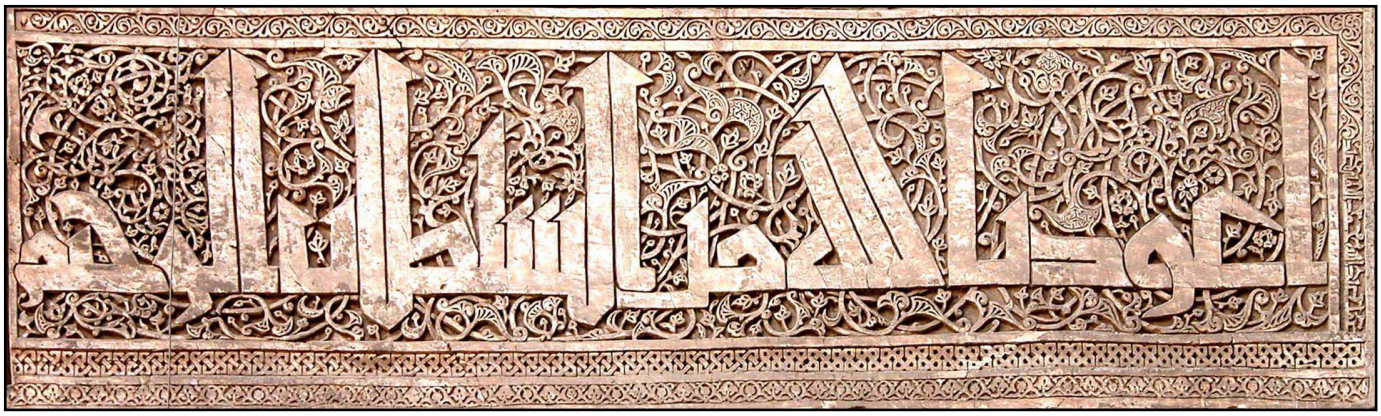


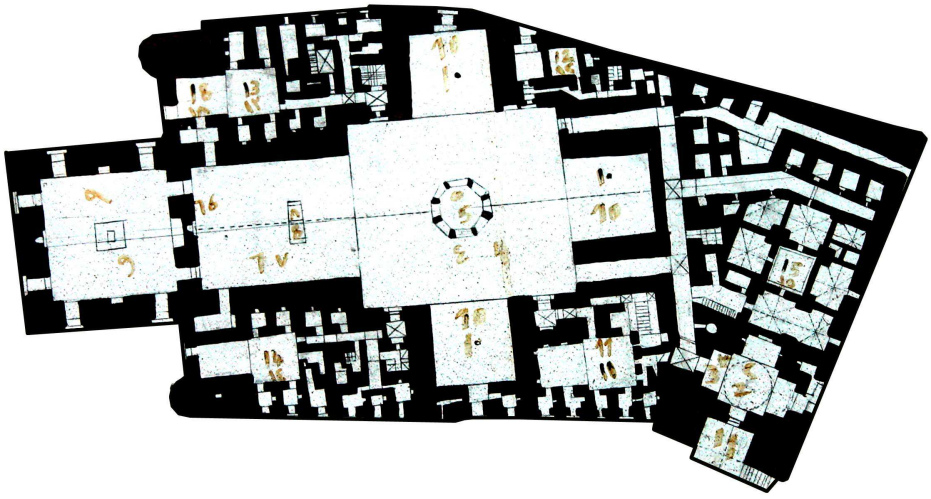
La mosquée du XIVème, située sous la citadelle, forme, avec la mosquée El Rifaï construite à la fin du XIXème siècle dans le style mamelouk, un ensemble architectural homogène et particulièrement remarquable.

Mosquée El Hasan à gauche et mosquée El Rifaï à droite.

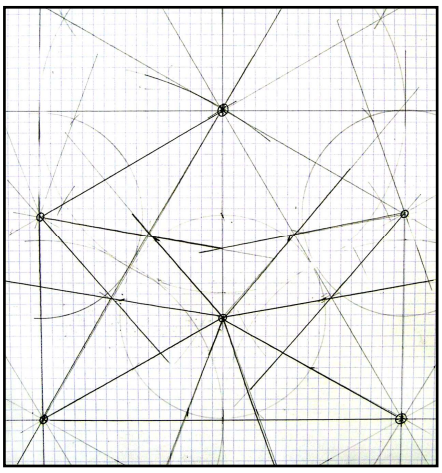
Toutes les caractéristiques de l'art mamelouk se trouvent réunies dans cet ensemble de médersas, mosquées et mausolées :

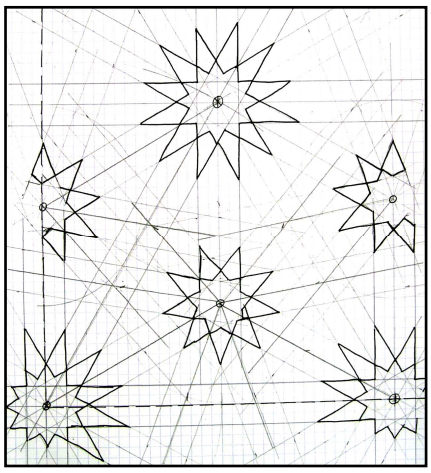
- L'ensemble a une dimension impériale, comme une forteresse avec de hauts murs crènelés abritant trois étages.
- Le profond portail monumental, hérité des Seldjoukides, destiné à être flanqué de deux minarets à la manière des Ilkhanides de Perse, est creusé de niches couvertes de motifs géométriques.
- Le shan (cour centrale) possède quatre iwâns destinés chacun à son école de droit coranique.
- La salle de prières occupant le fond d'un des quatre iwâns avec sa décoration exceptionnelle et ses bandeaux d'écriture cursive dorée.
- Deux minarets à étages de type Fatimides.
- Le mausolée du sultan Hasan Al-Nâsir, maître d'œuvre, qui construisit l'ensemble de 1356 à 1362. Ce tombeau est orné de panneaux de marbre polychrome et couvert d'une grande coupole qui lui confère une acoustique exceptionnelle

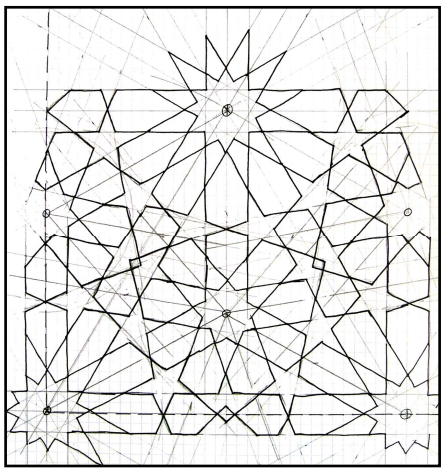


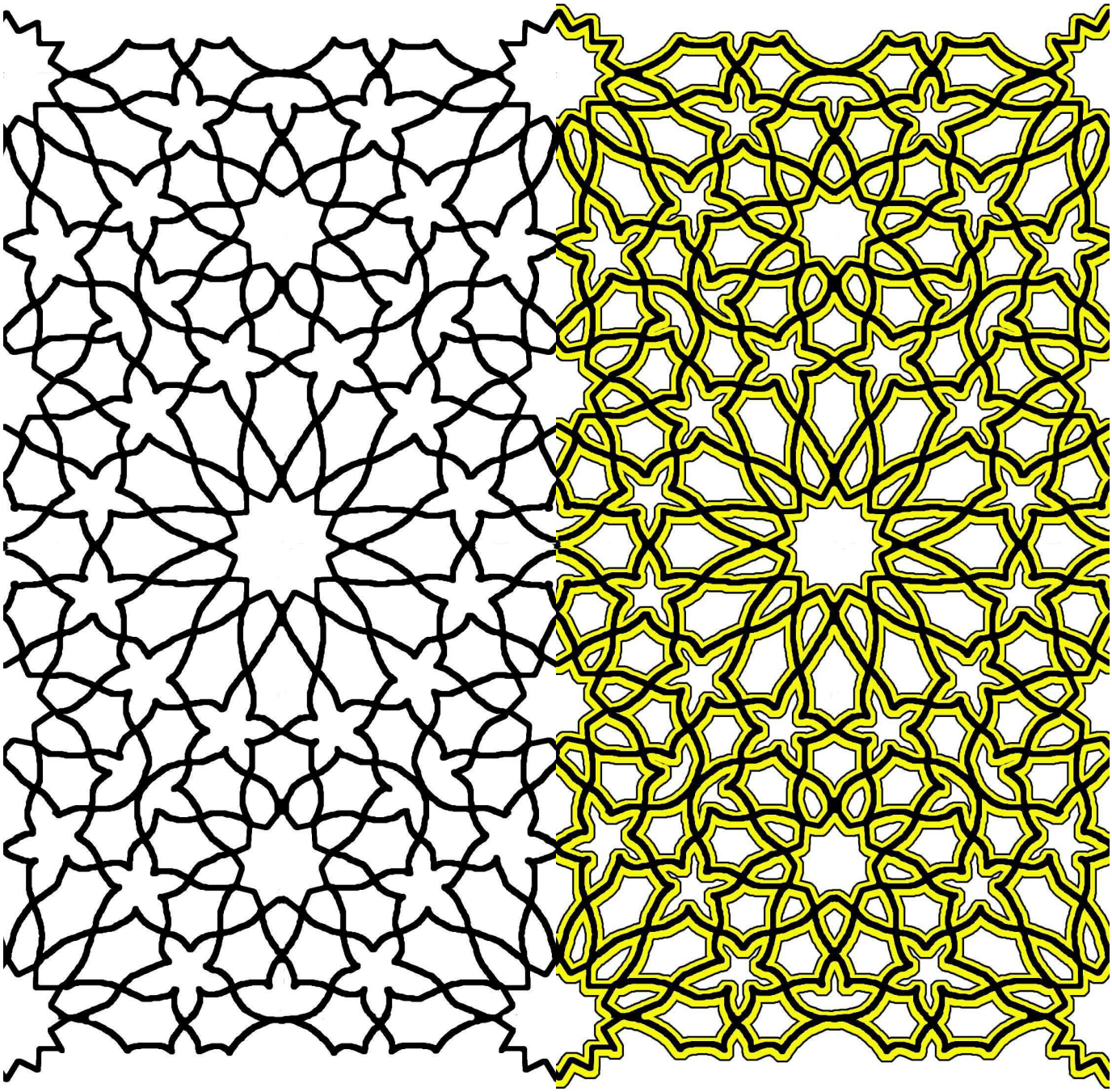


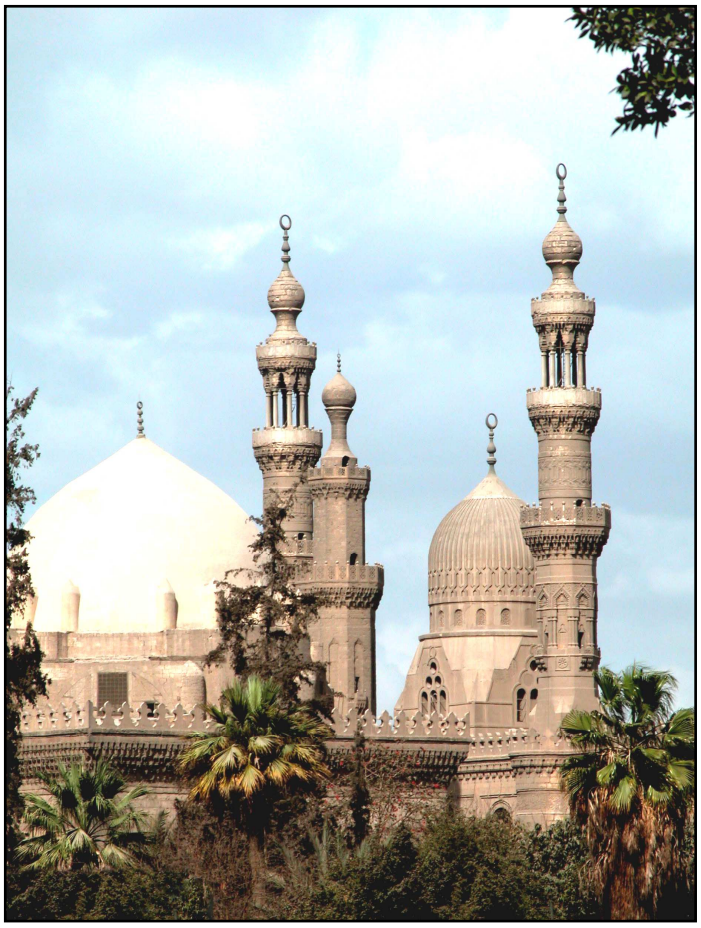
Sahn (cour)de la médersa avec ses quatre iwâns soutenus par des arcs monumentaux.

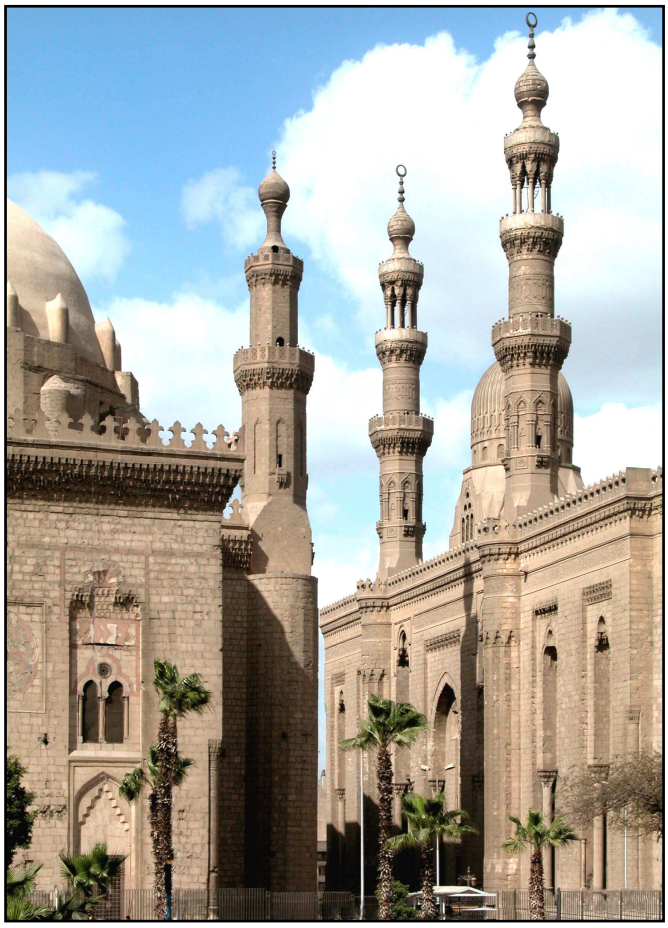


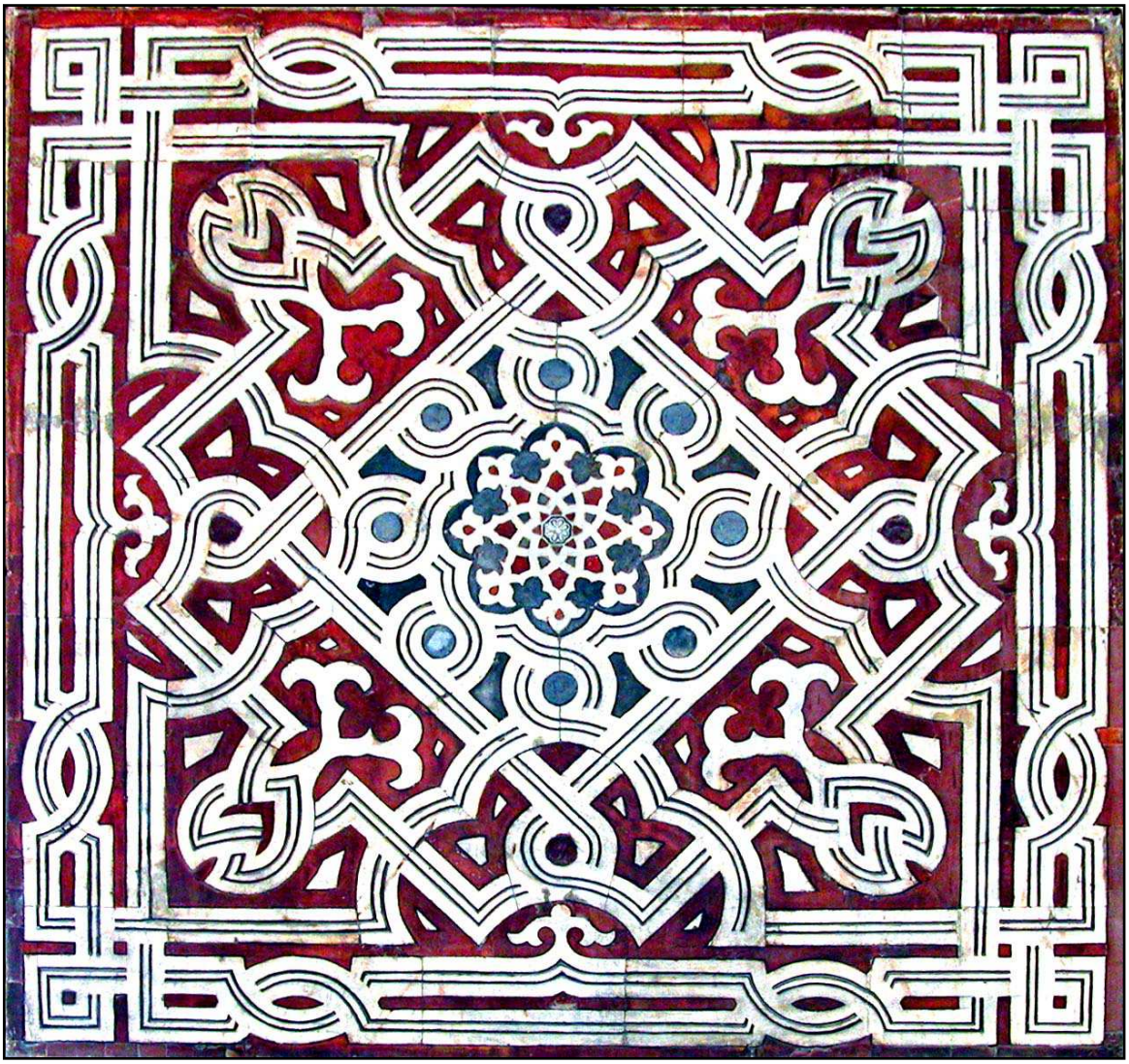


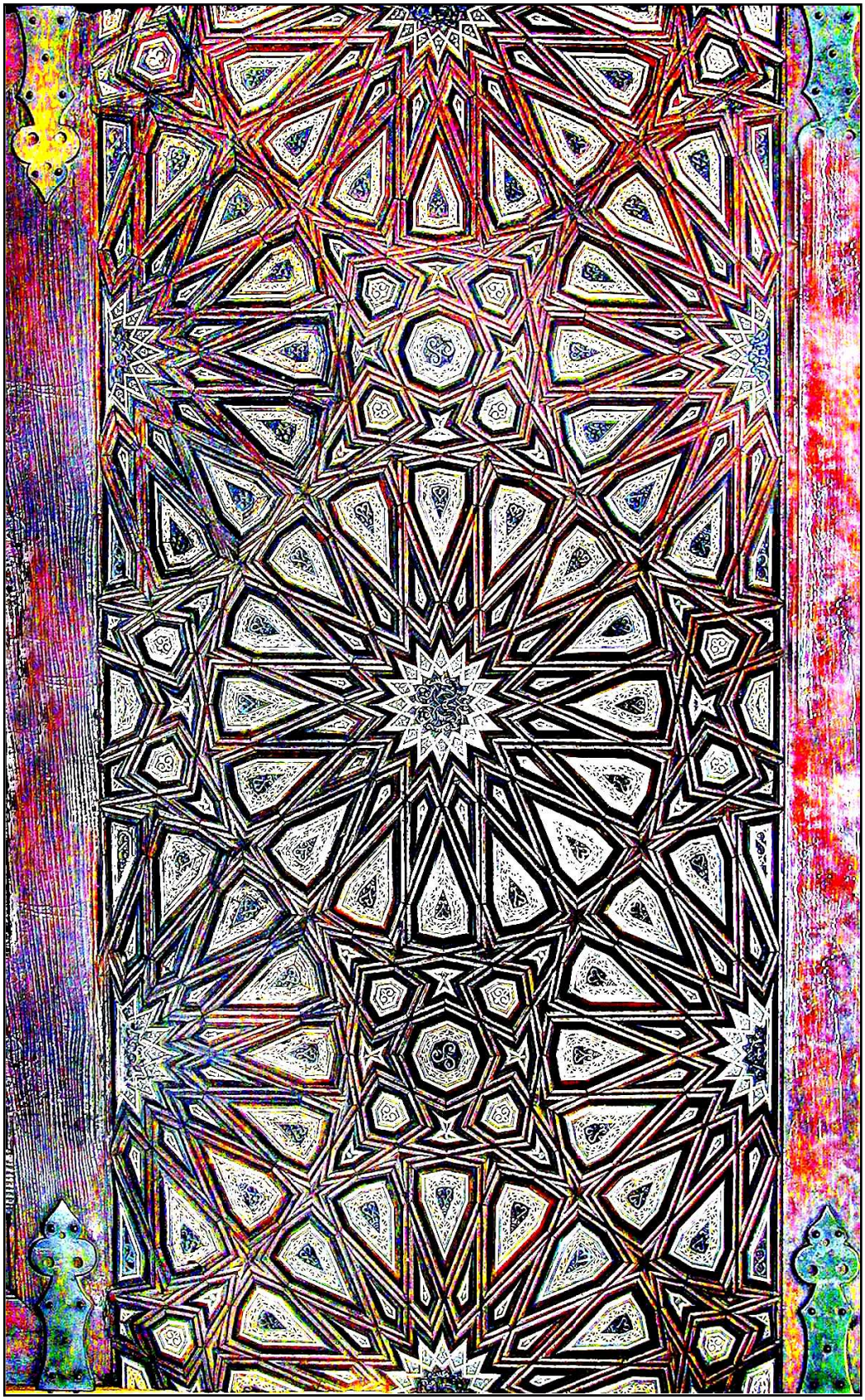


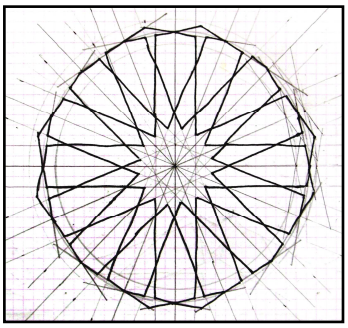


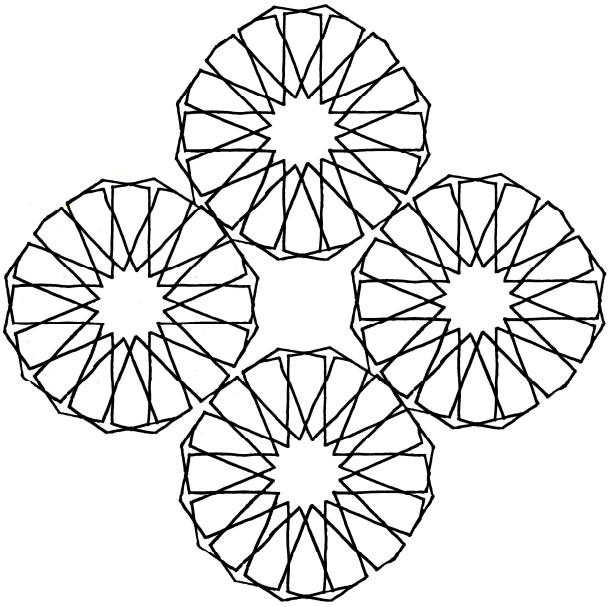


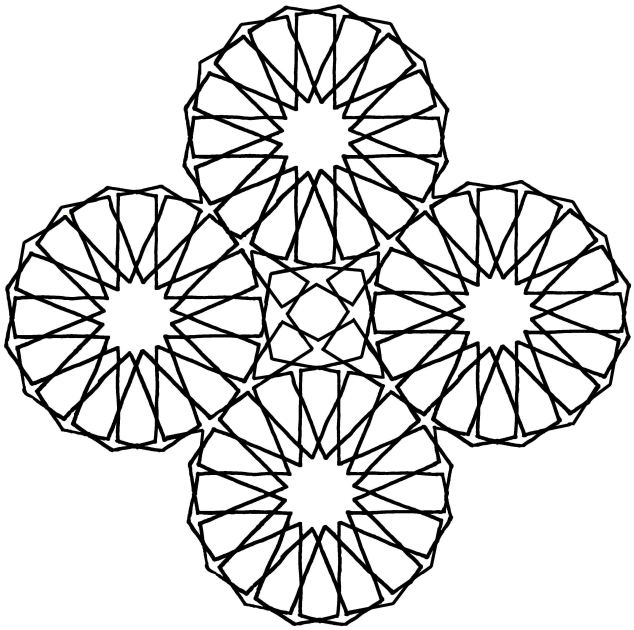


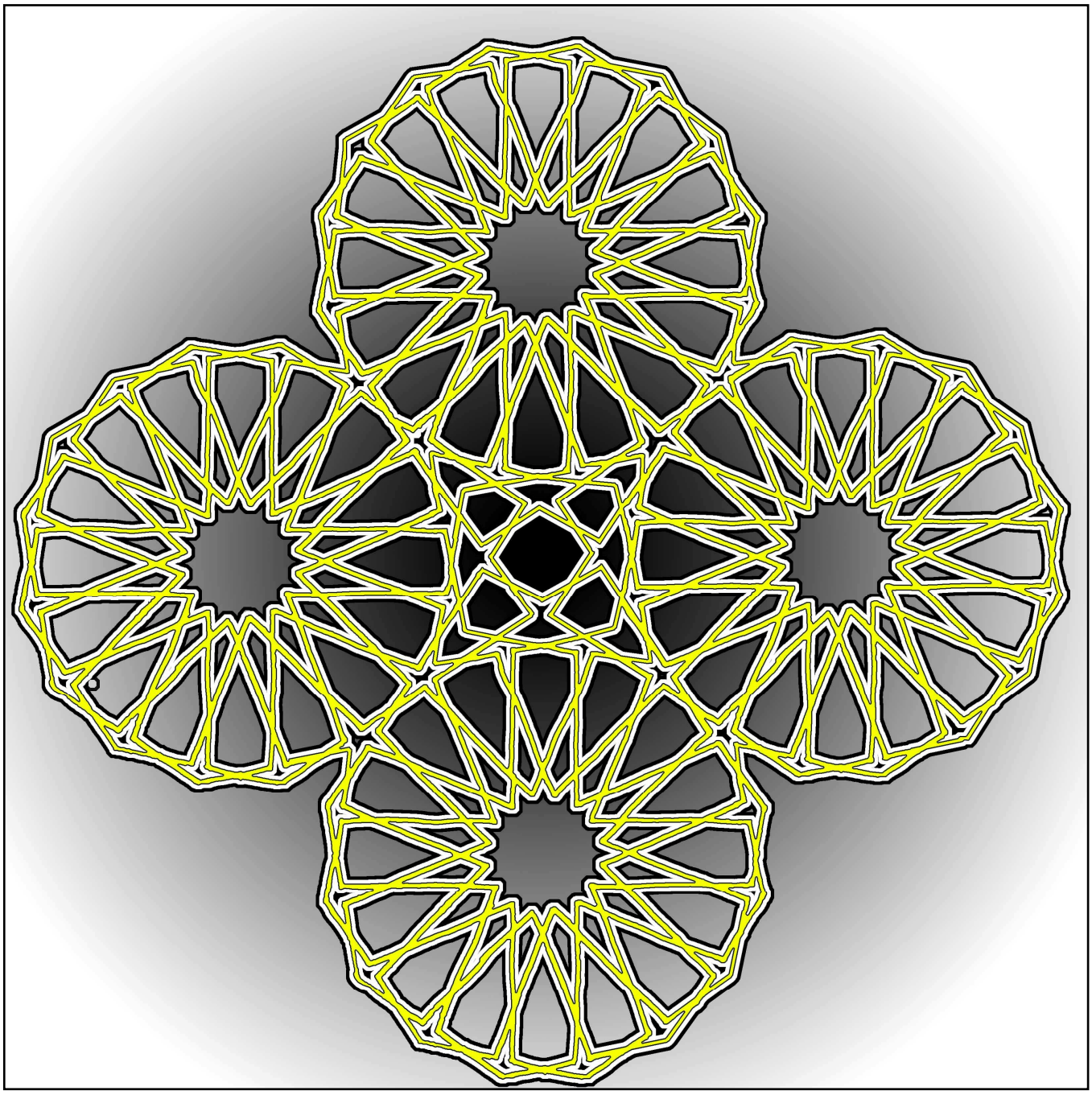






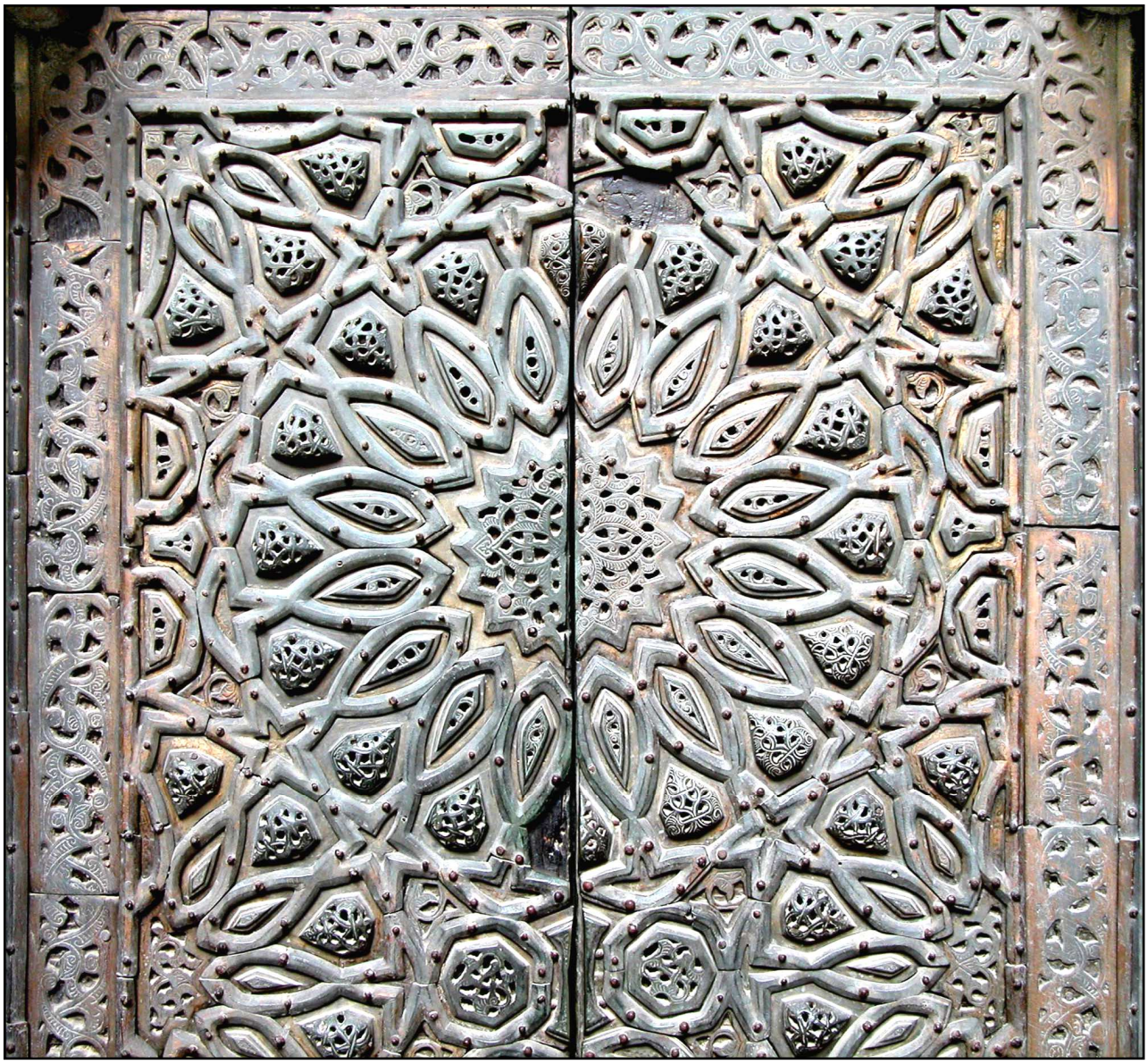


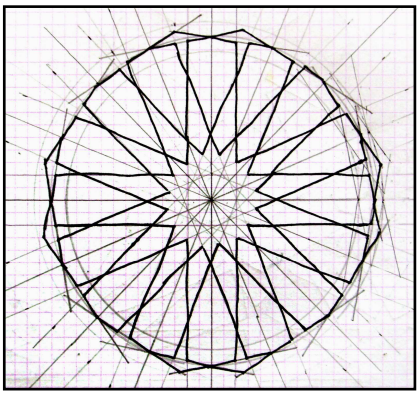


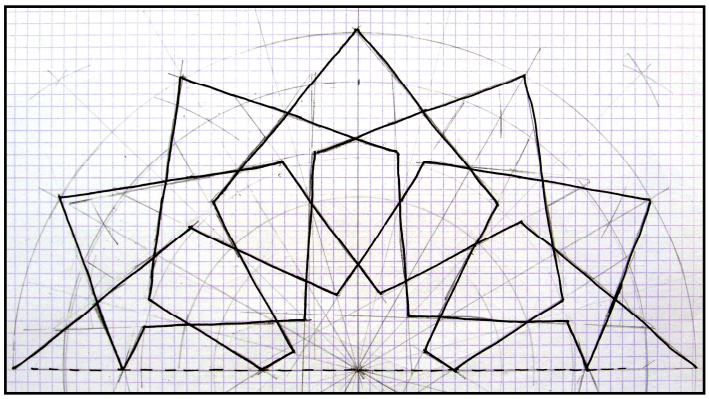


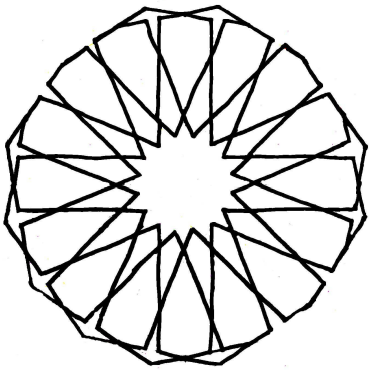
La composition psychédélique des zelliges de marbre de la coquille du mihrab semble ouvrir la voie à une autre dimension : celle du paradis.

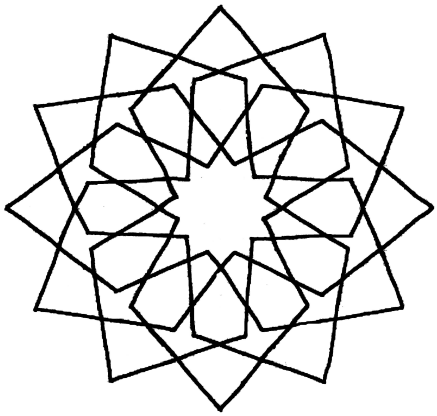
Système géométrique convergent d'étoiles à 16 et à 12 de la porte en bronze du minbar.

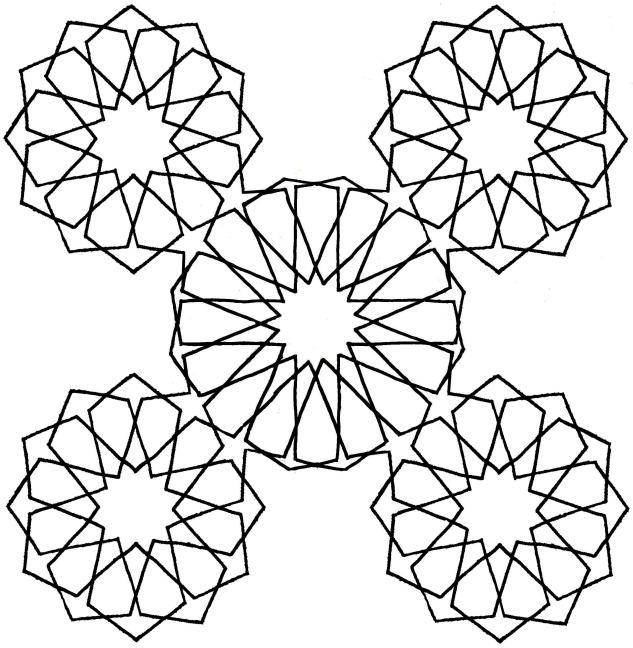


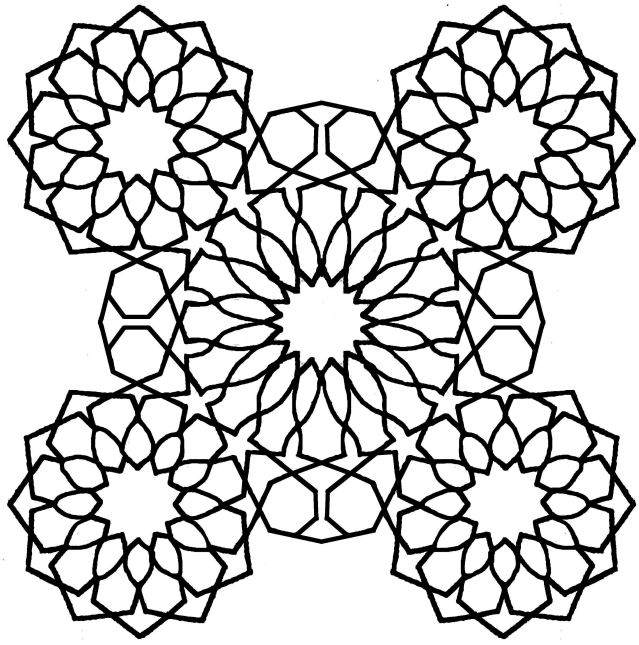


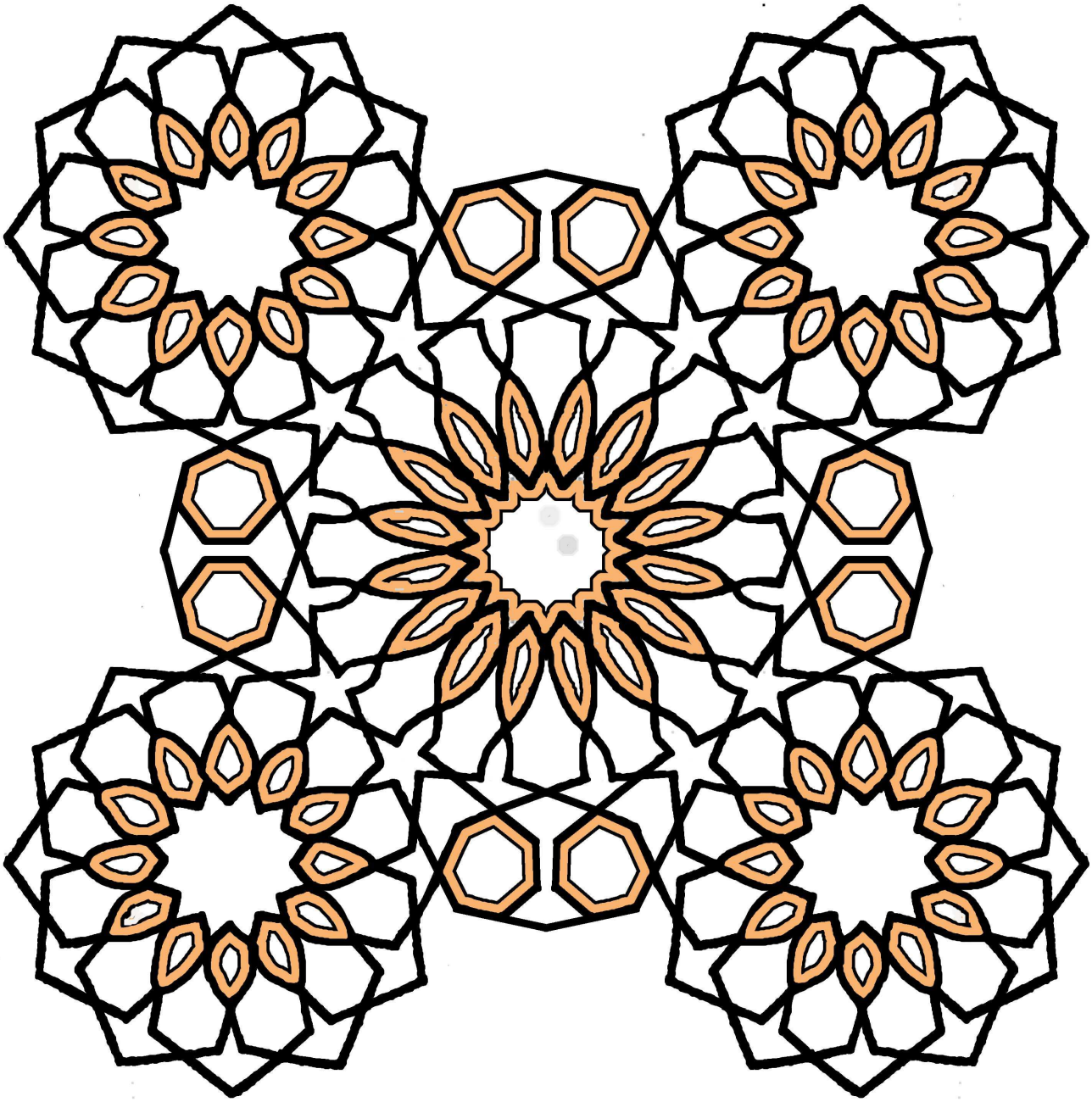


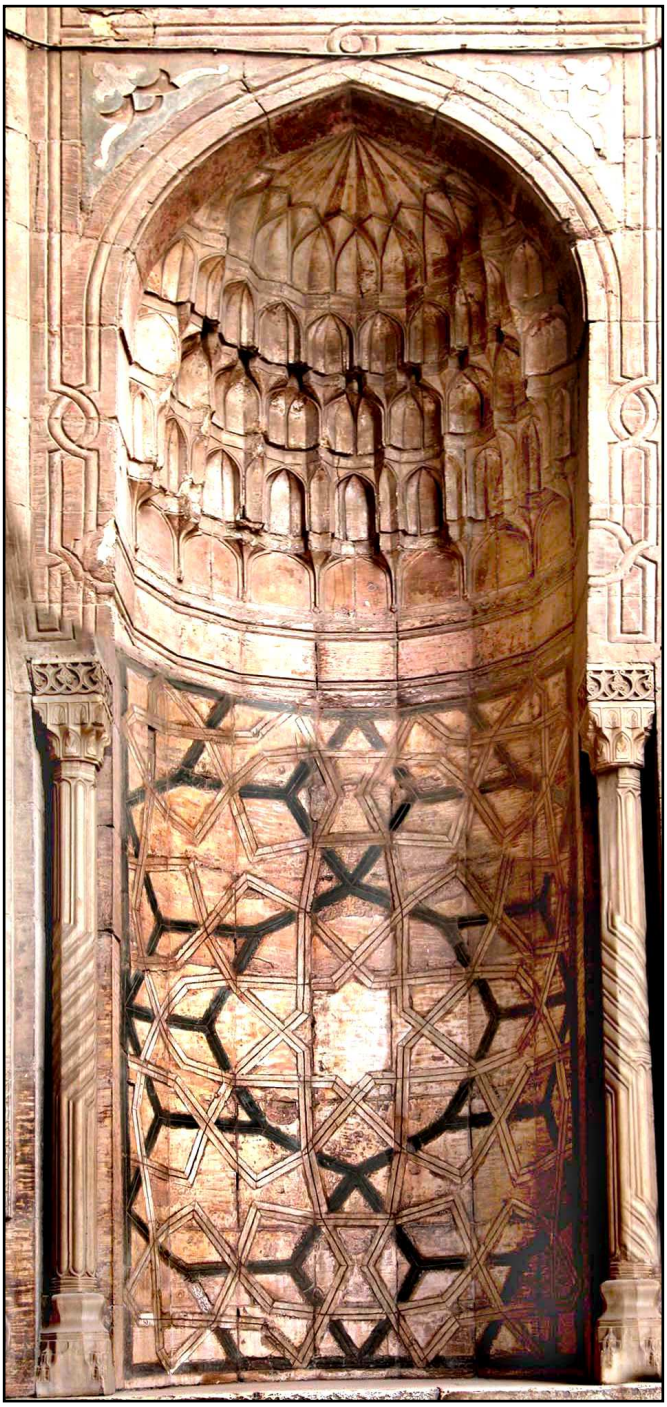


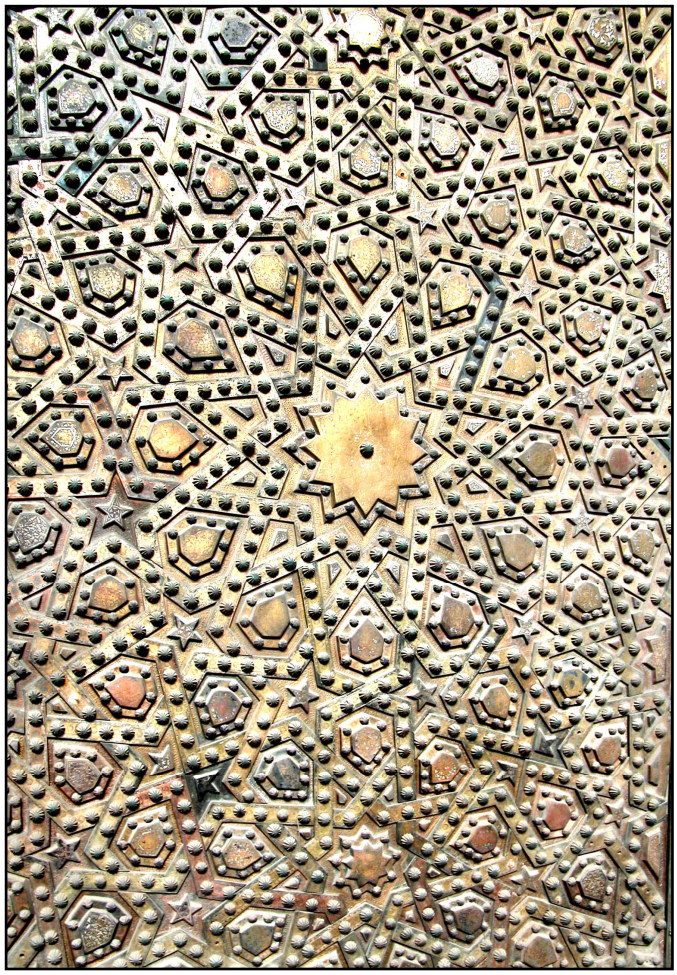


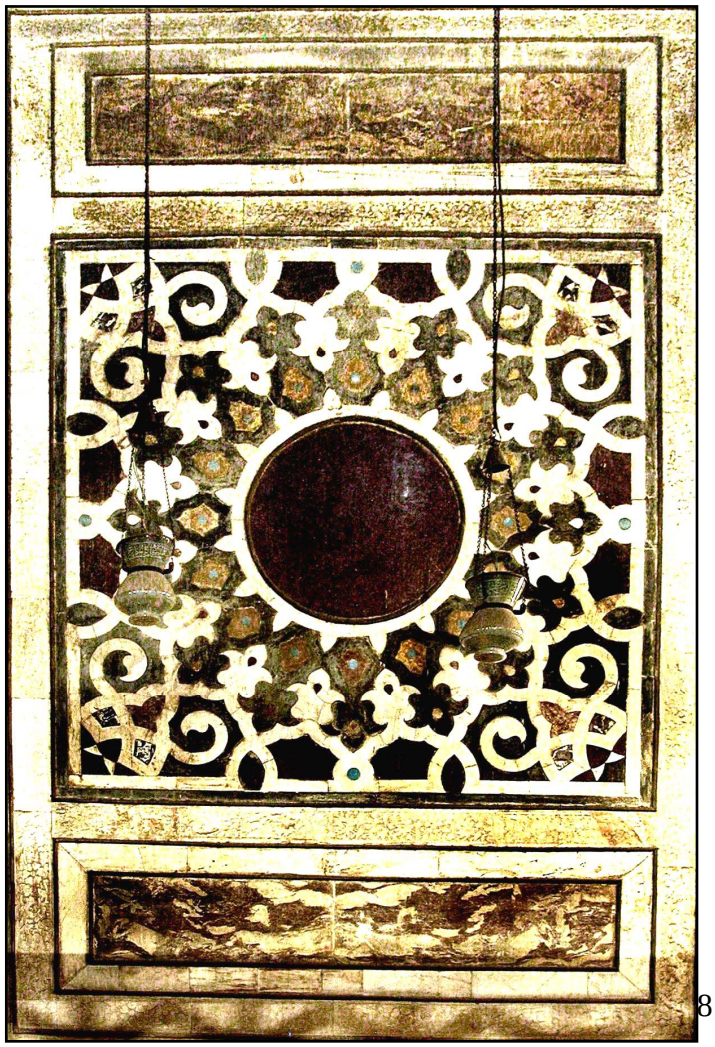










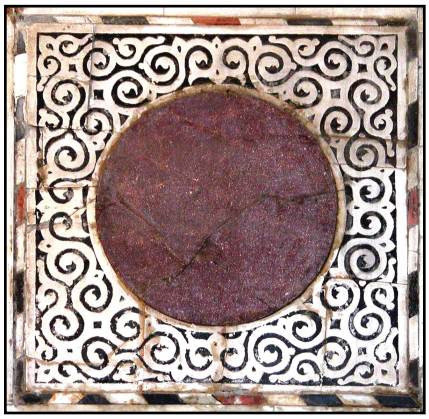


Niche du portail d'entrée.

Porte en bronze du mausolée.

Composition des zelliges en marbre du mausolée.

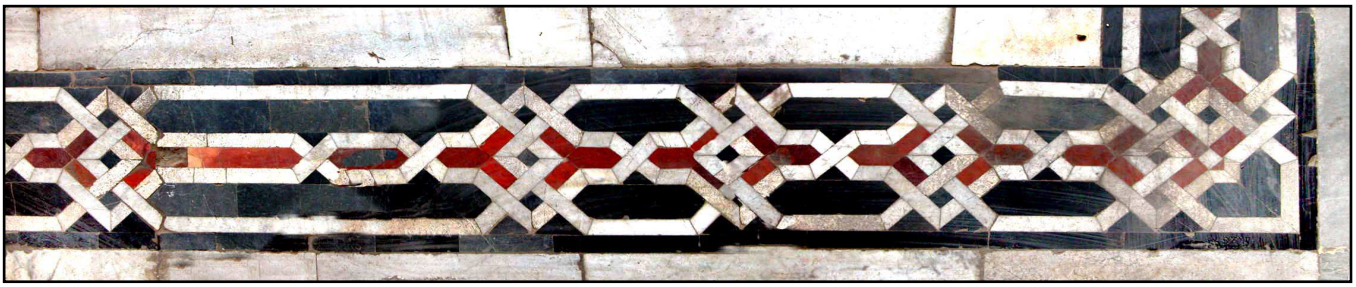
Le complexe du Sultan El Ghouri :

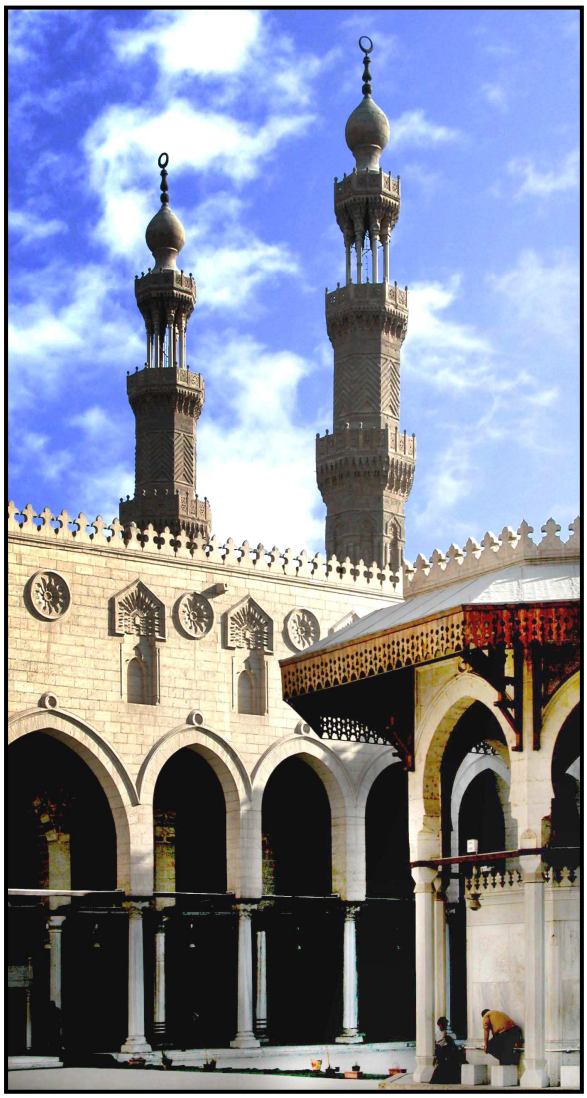


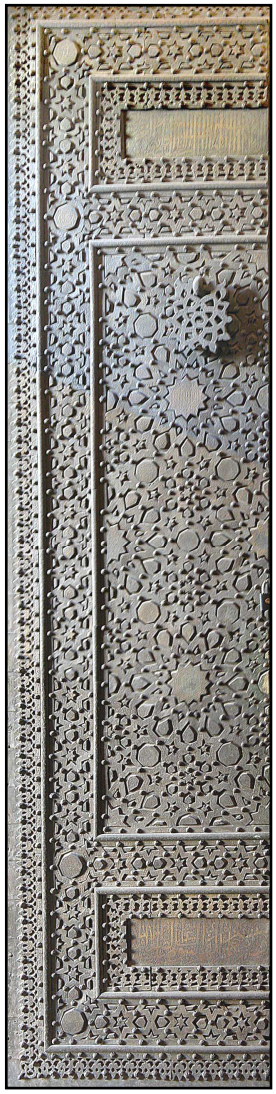
Le Sultan Mamelouk El Ghouri fit édifier ce complexe de 1503 à 1504, juste avant l'invasion Ottomane menée en 1517 par Selim le Cruel, qui, profitant de l'avantage de l'artillerie, annexa l'Égypte à son empire.

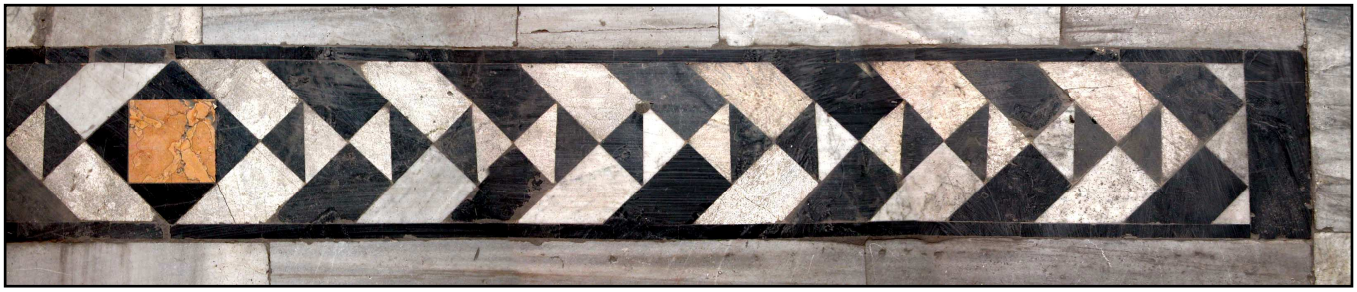
Cet ensemble, récemment restauré, comprend une mosquée et le mausolée du Sultan. Les hautes murailles de la façade extérieure, richement décorées, protègent un intérieur ouvragé dans le style mamelouk. Les sols de zelliges de marbre sont splendides.

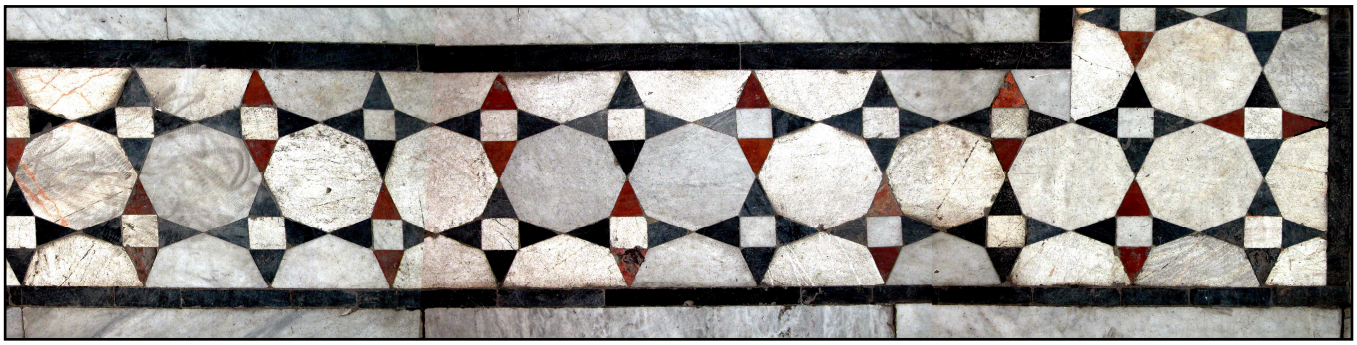
Sol de marbre polychrome d'une des niches de la salle de prière de la médersa.

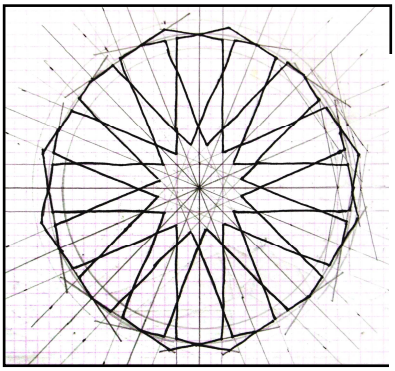


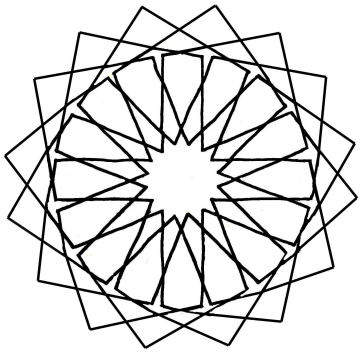


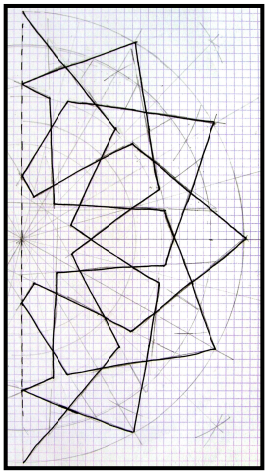


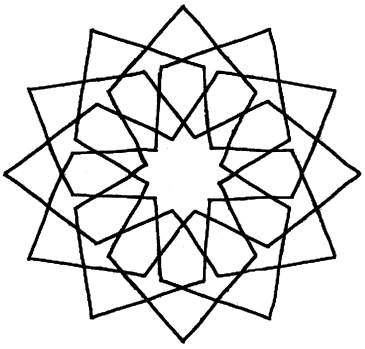


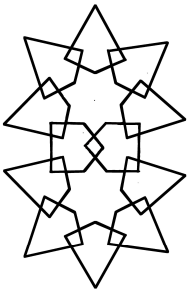


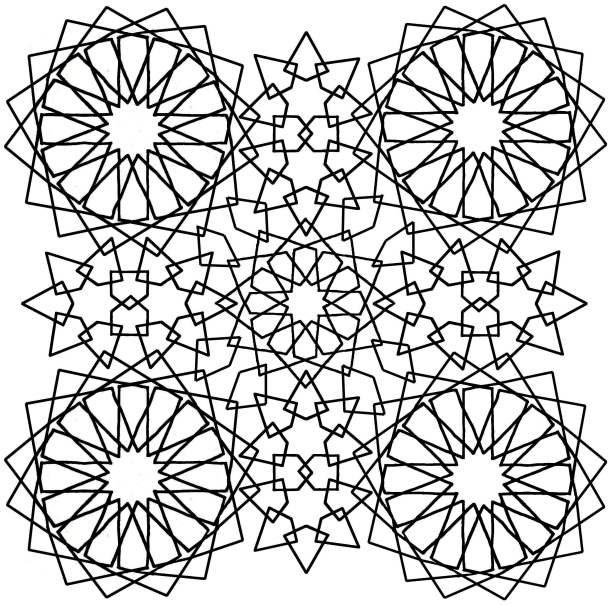


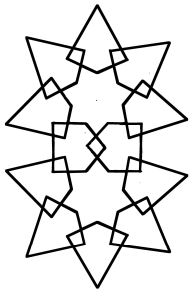


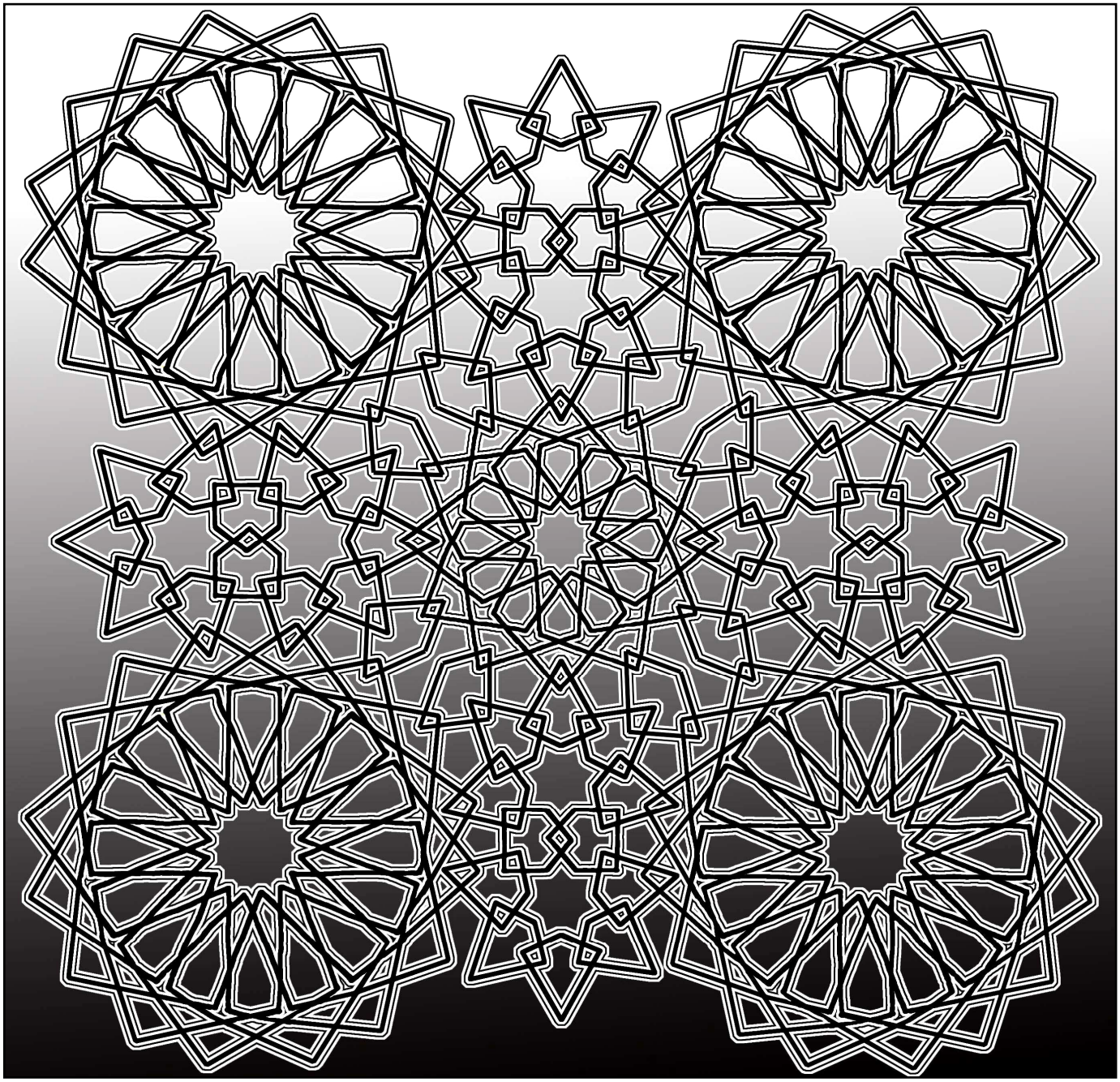


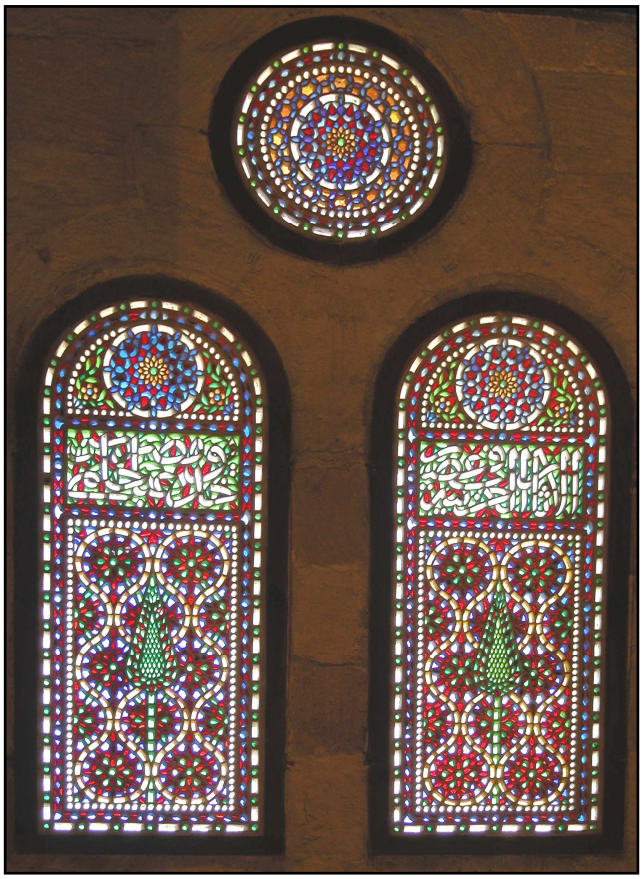


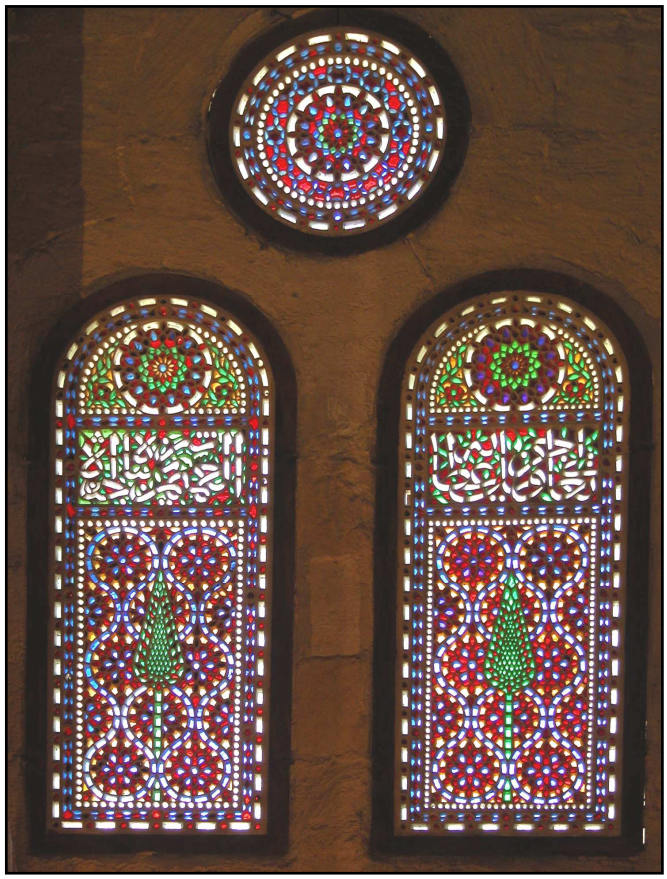


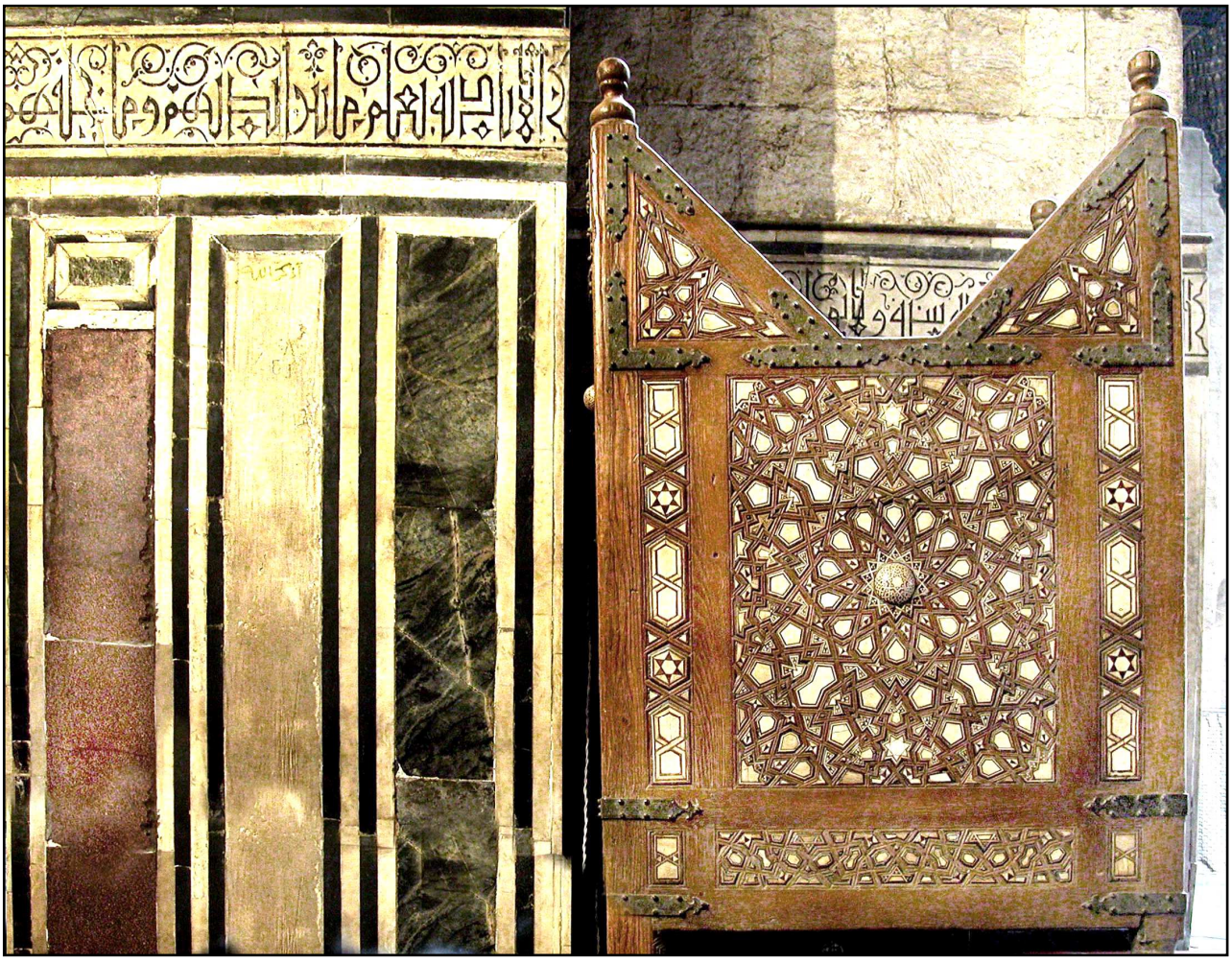


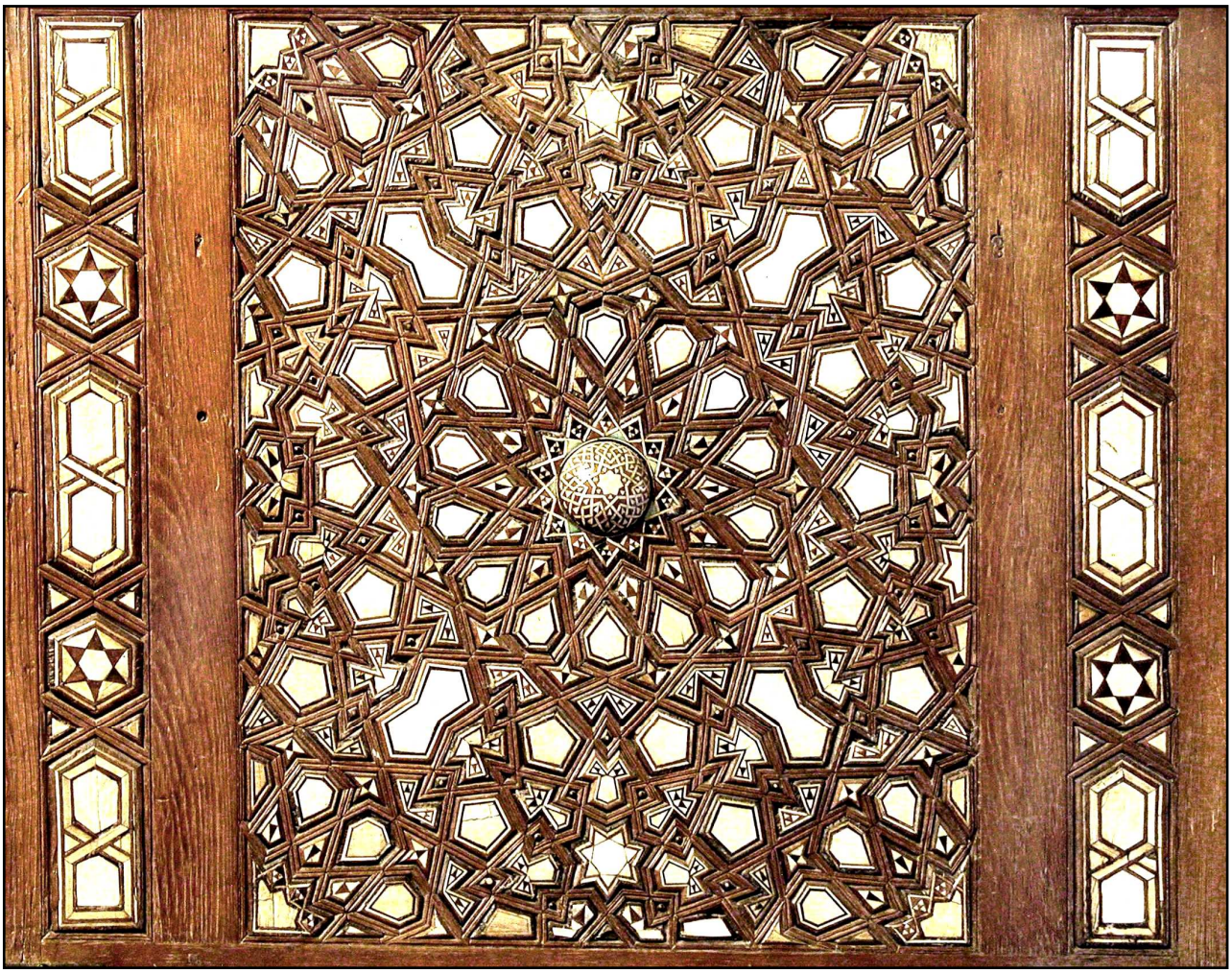


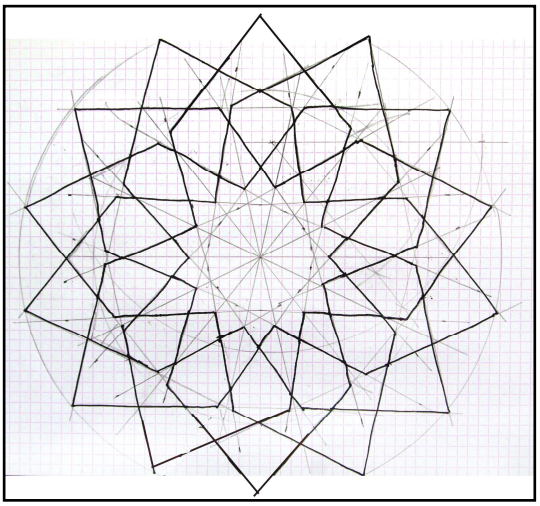


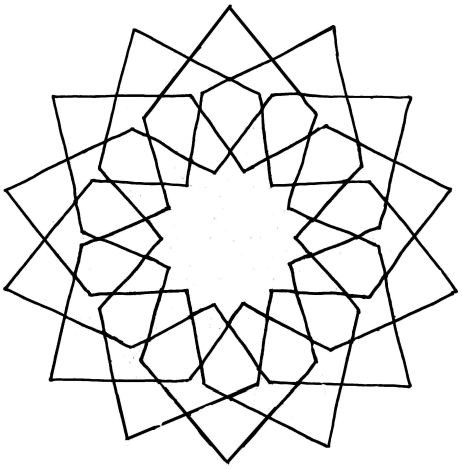


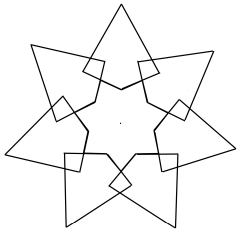


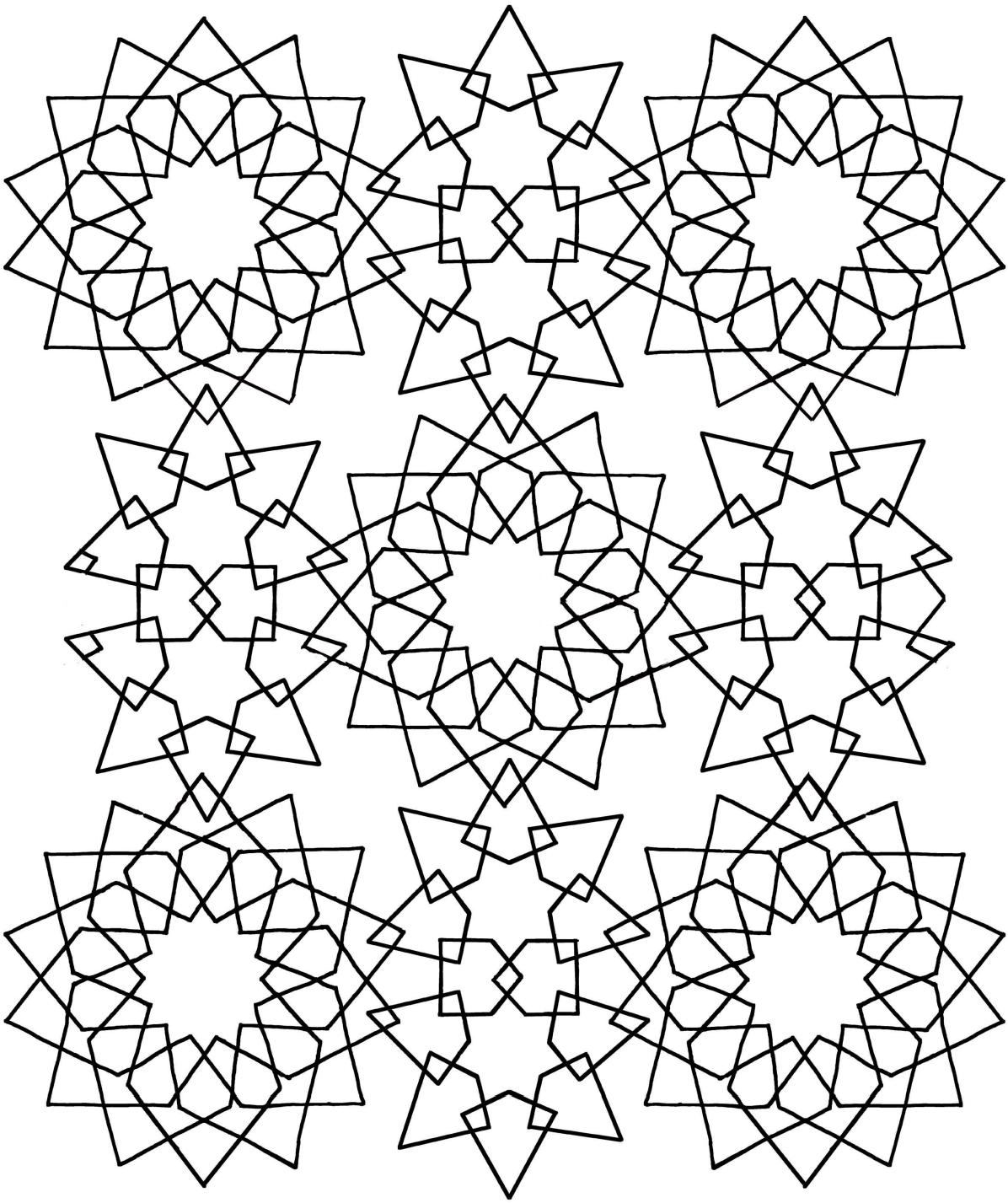


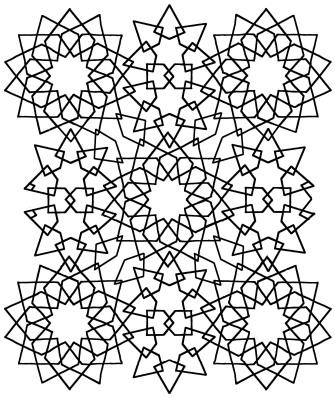


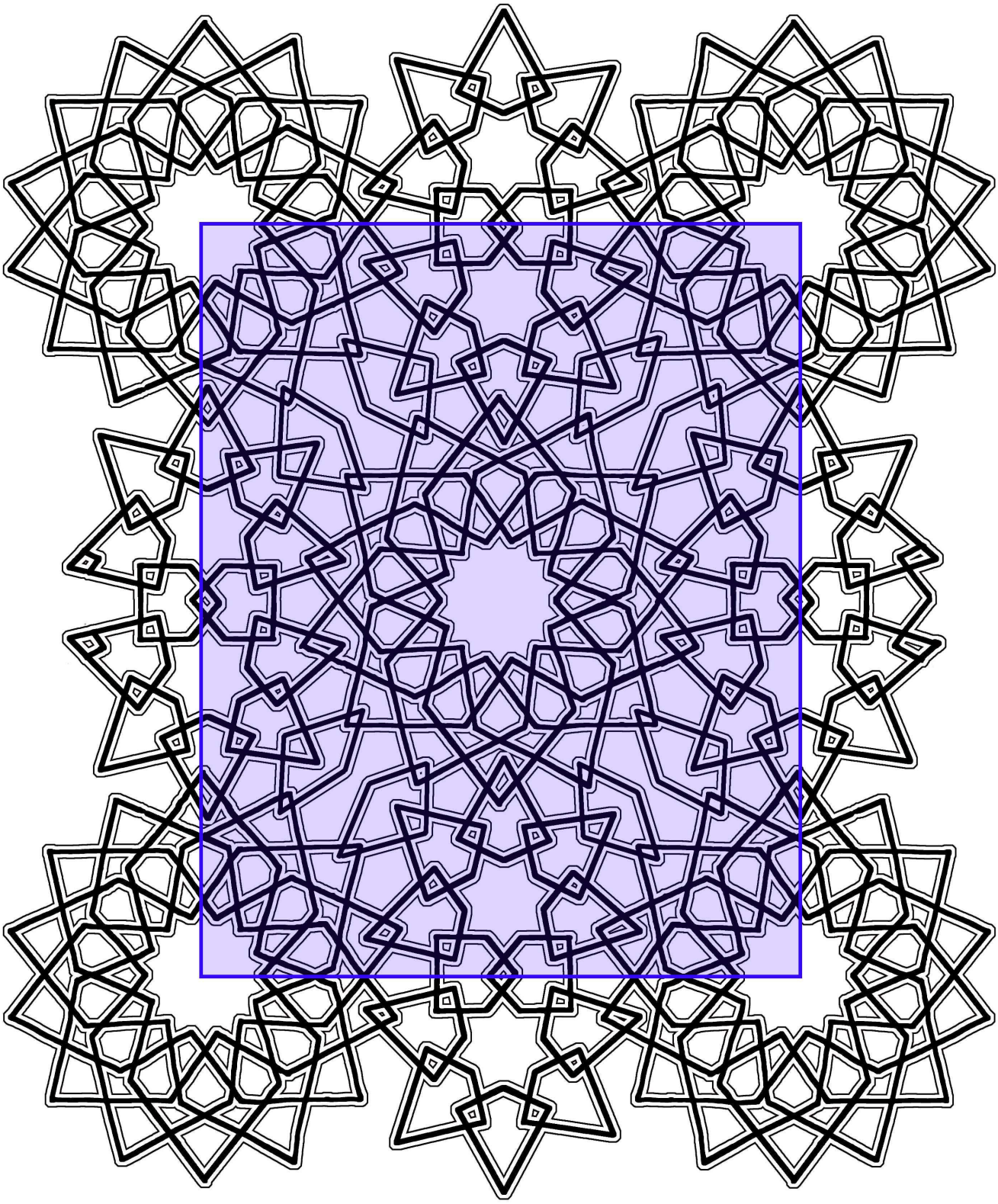


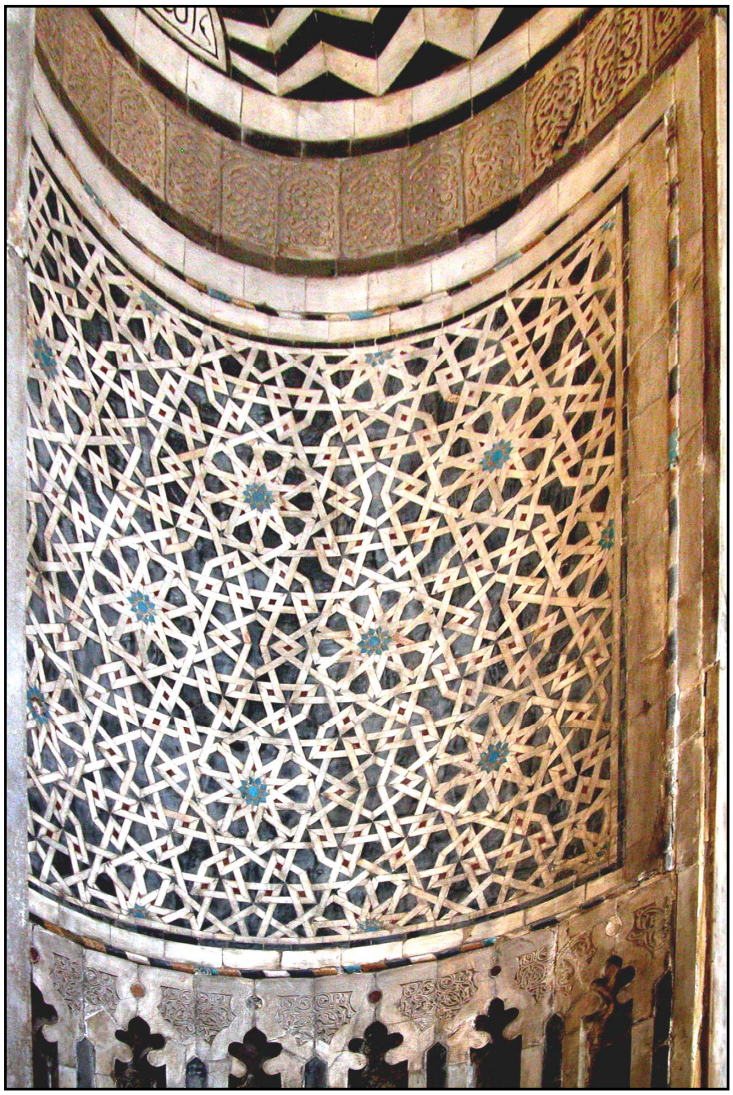


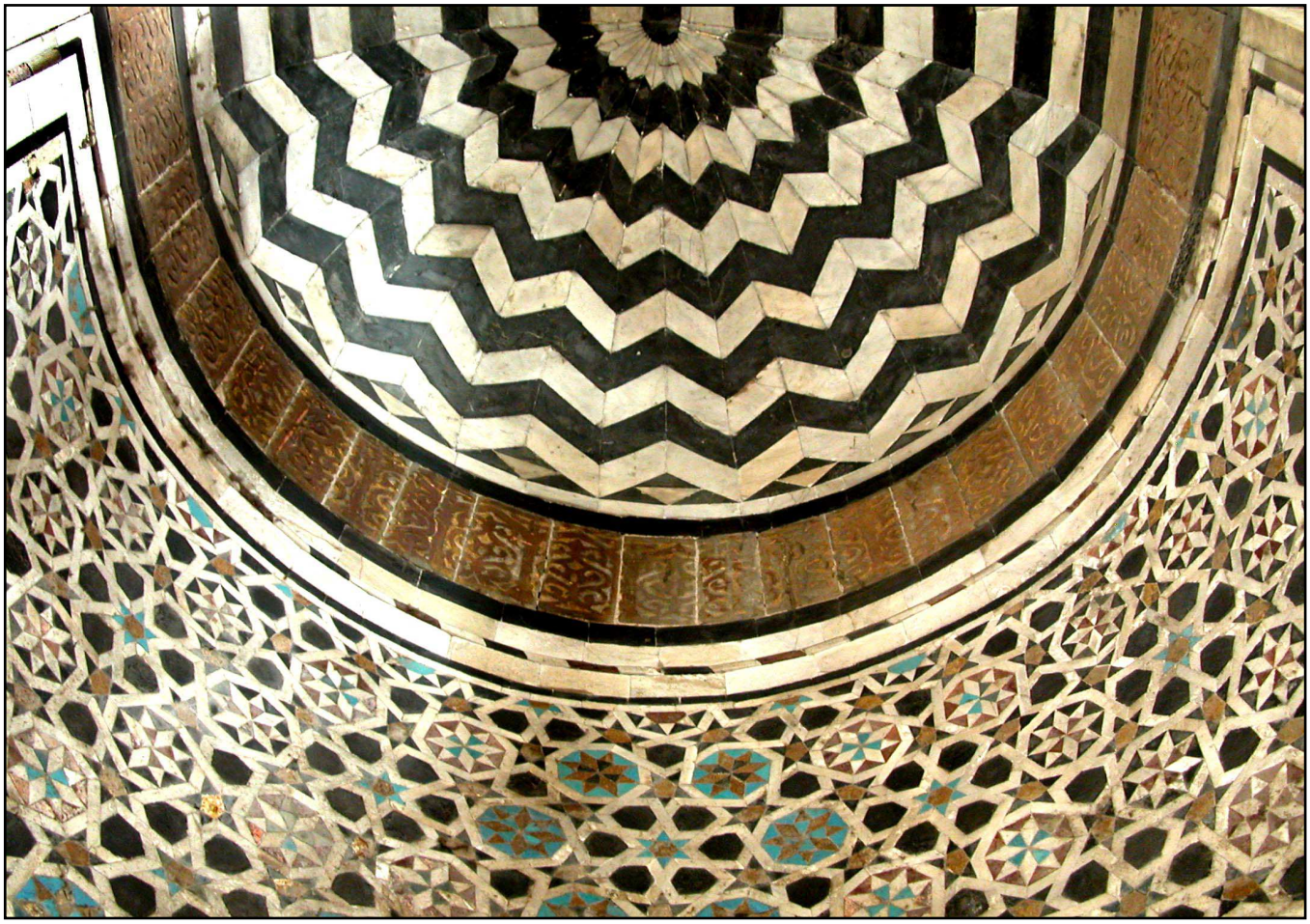


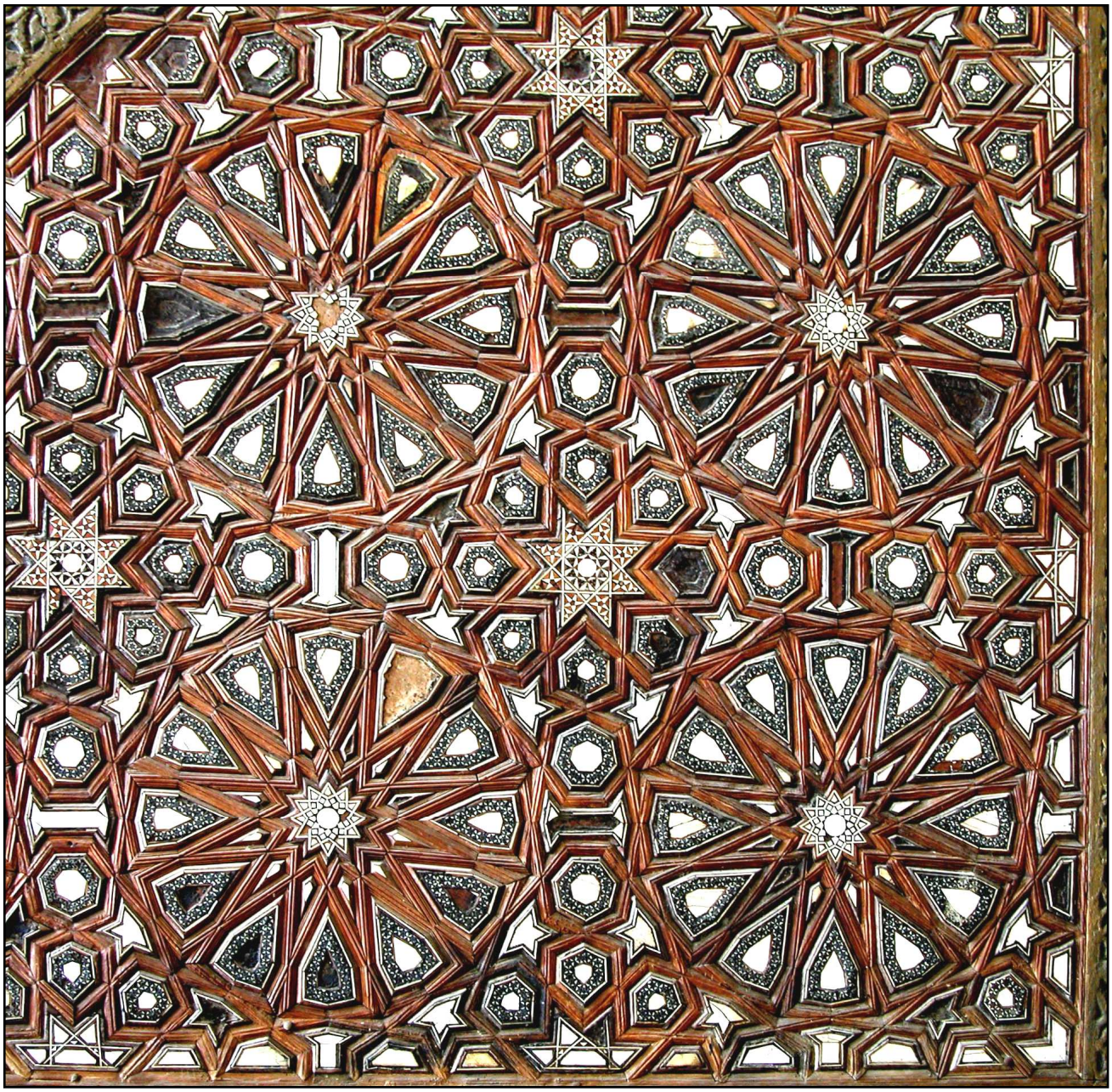


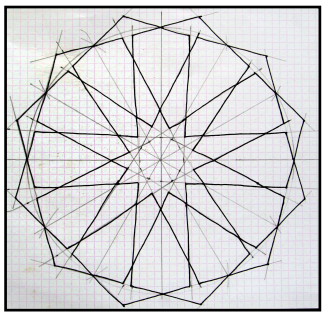


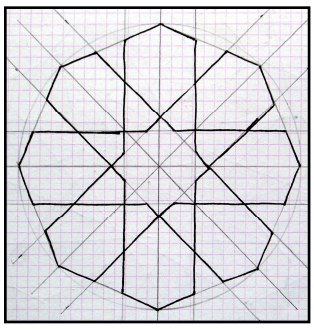


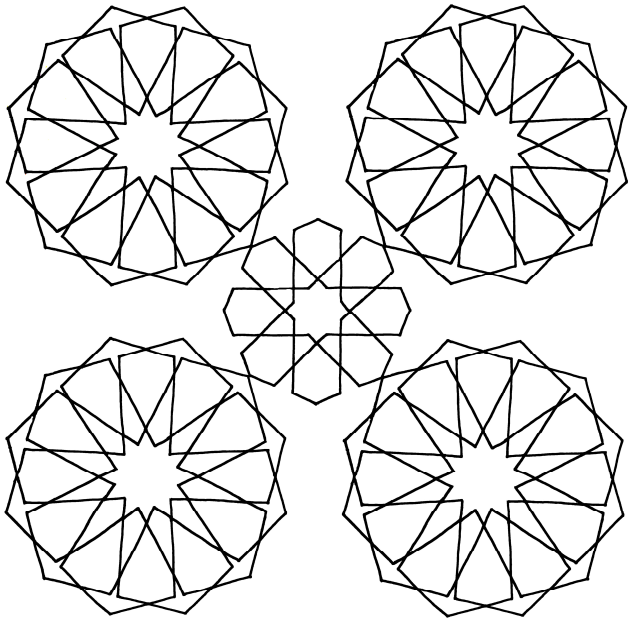


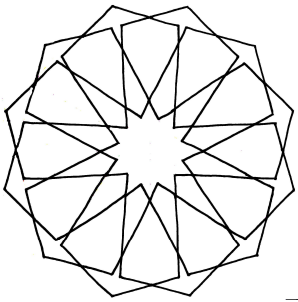


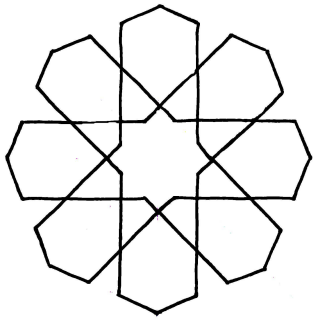


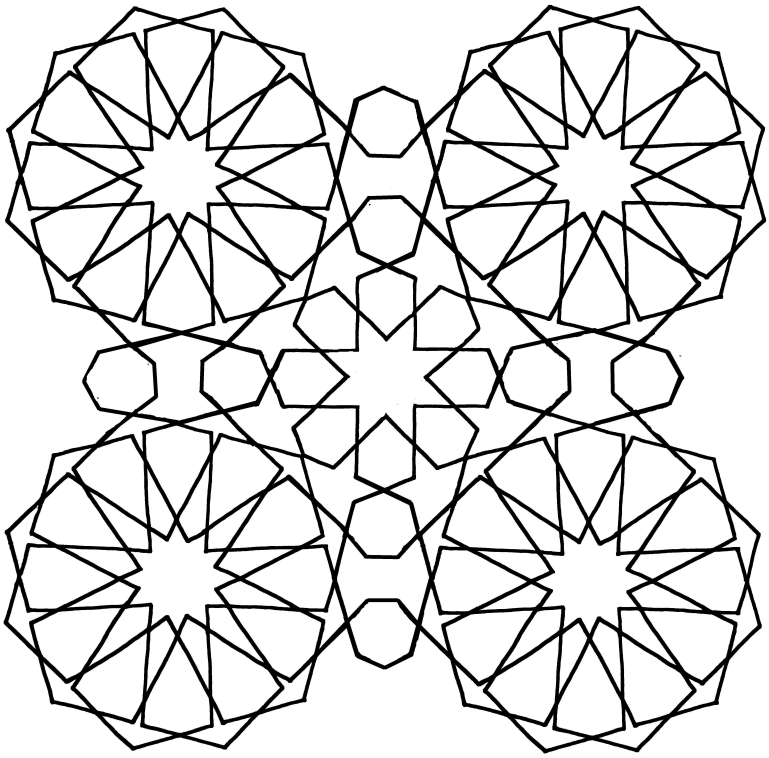


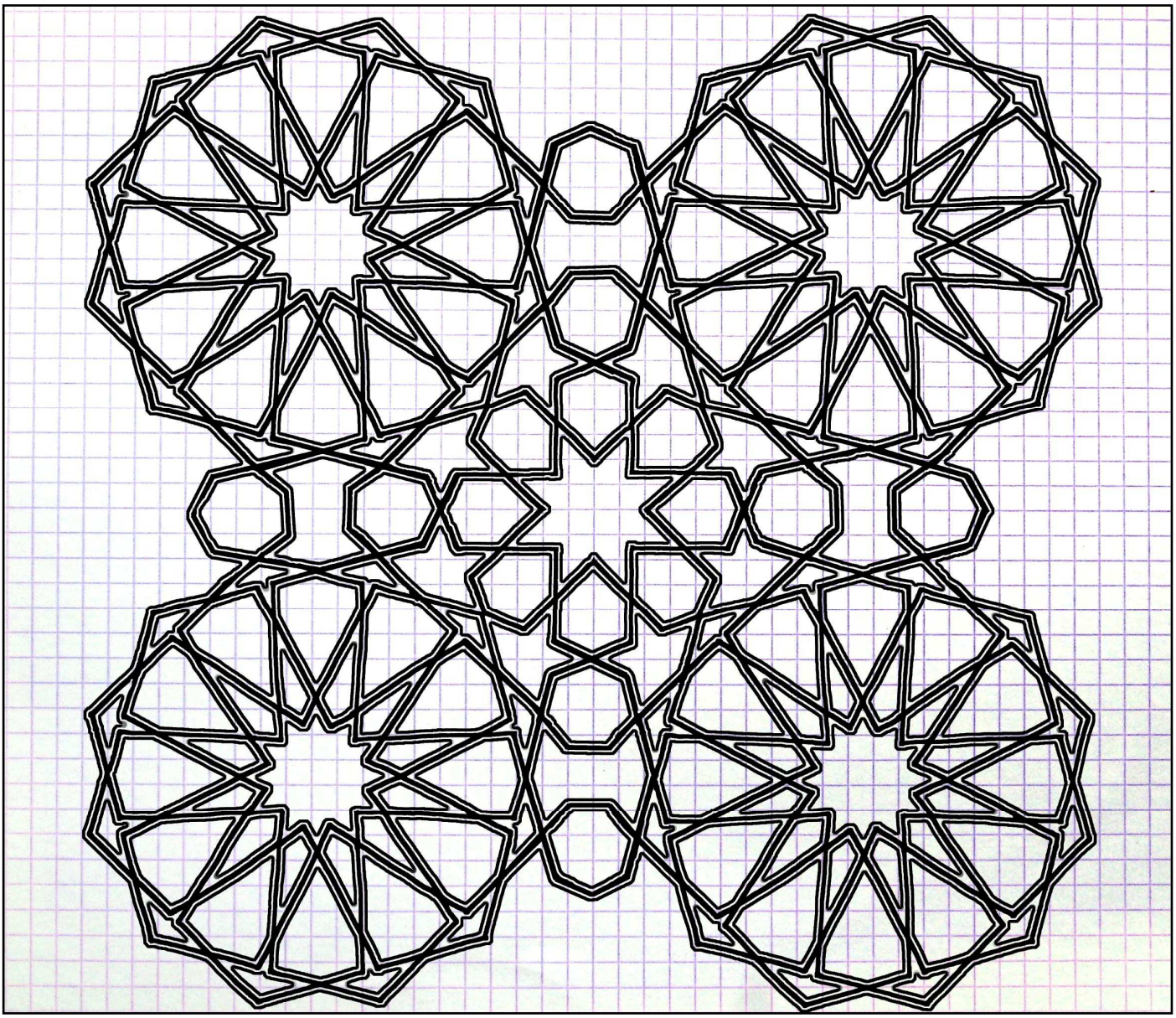


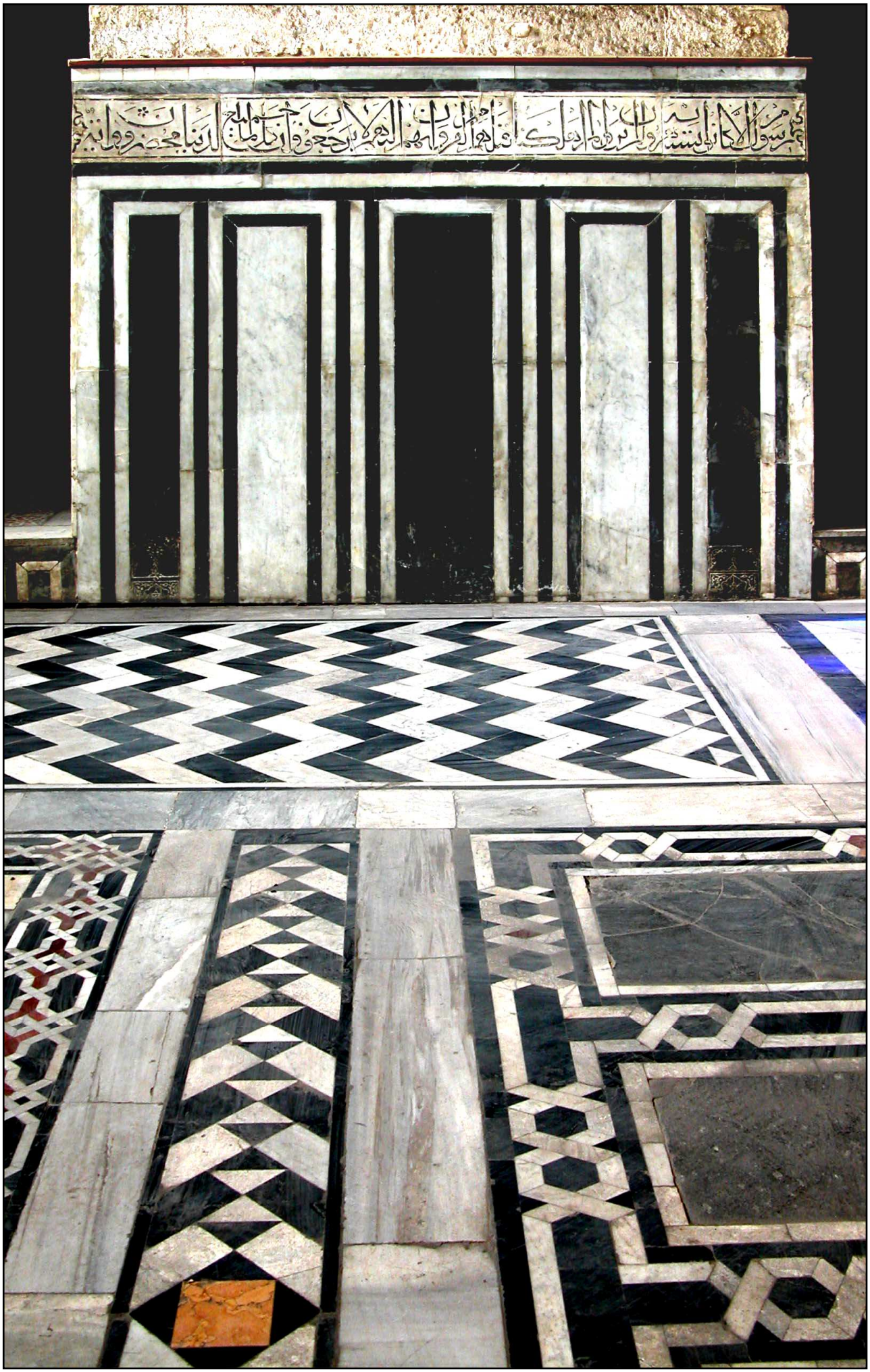


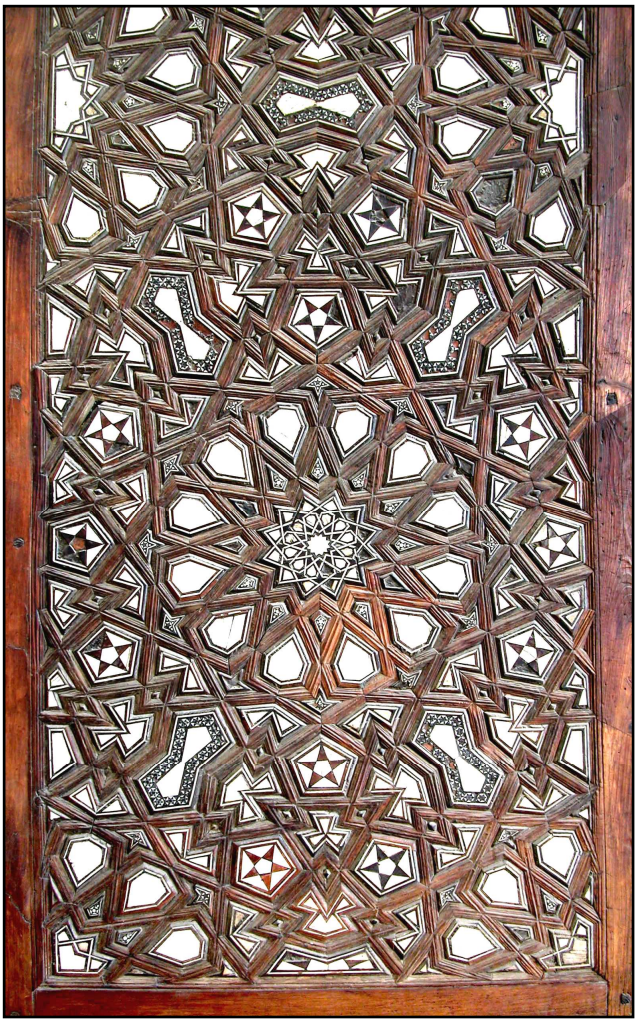


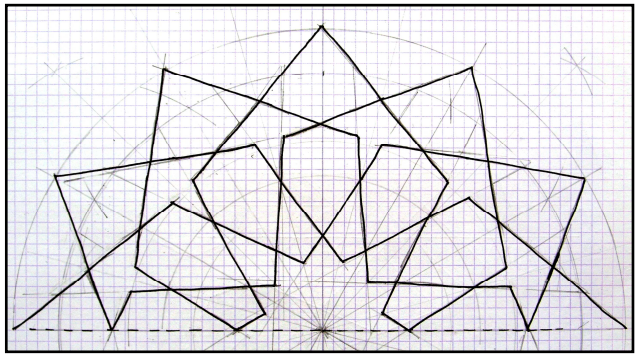


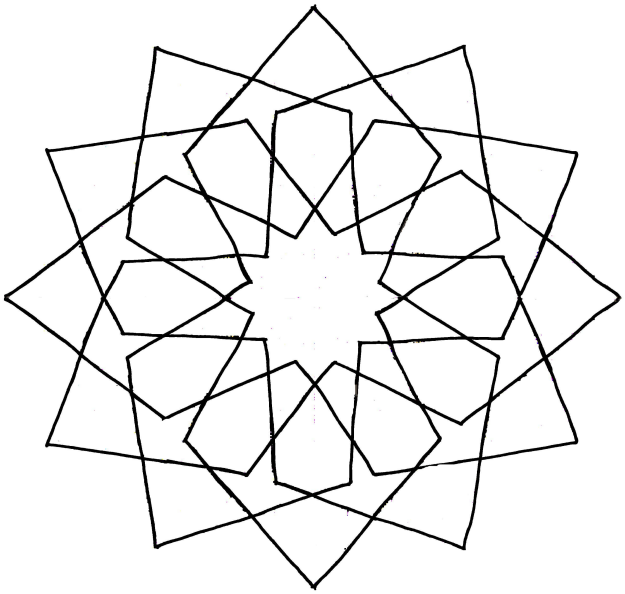


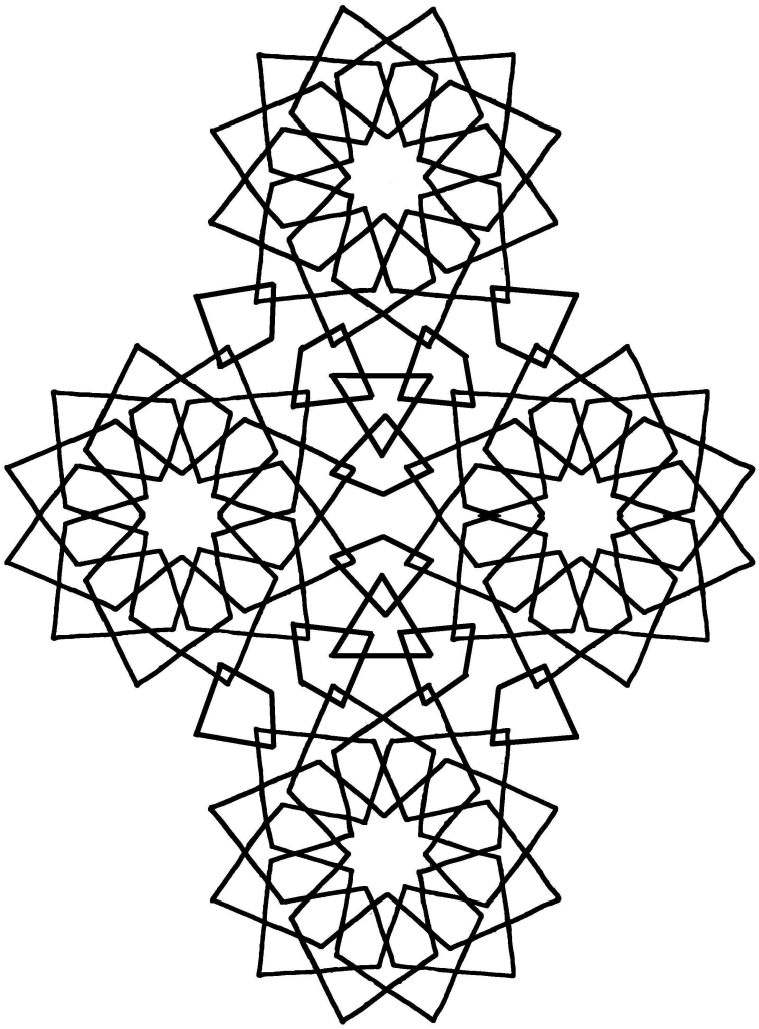


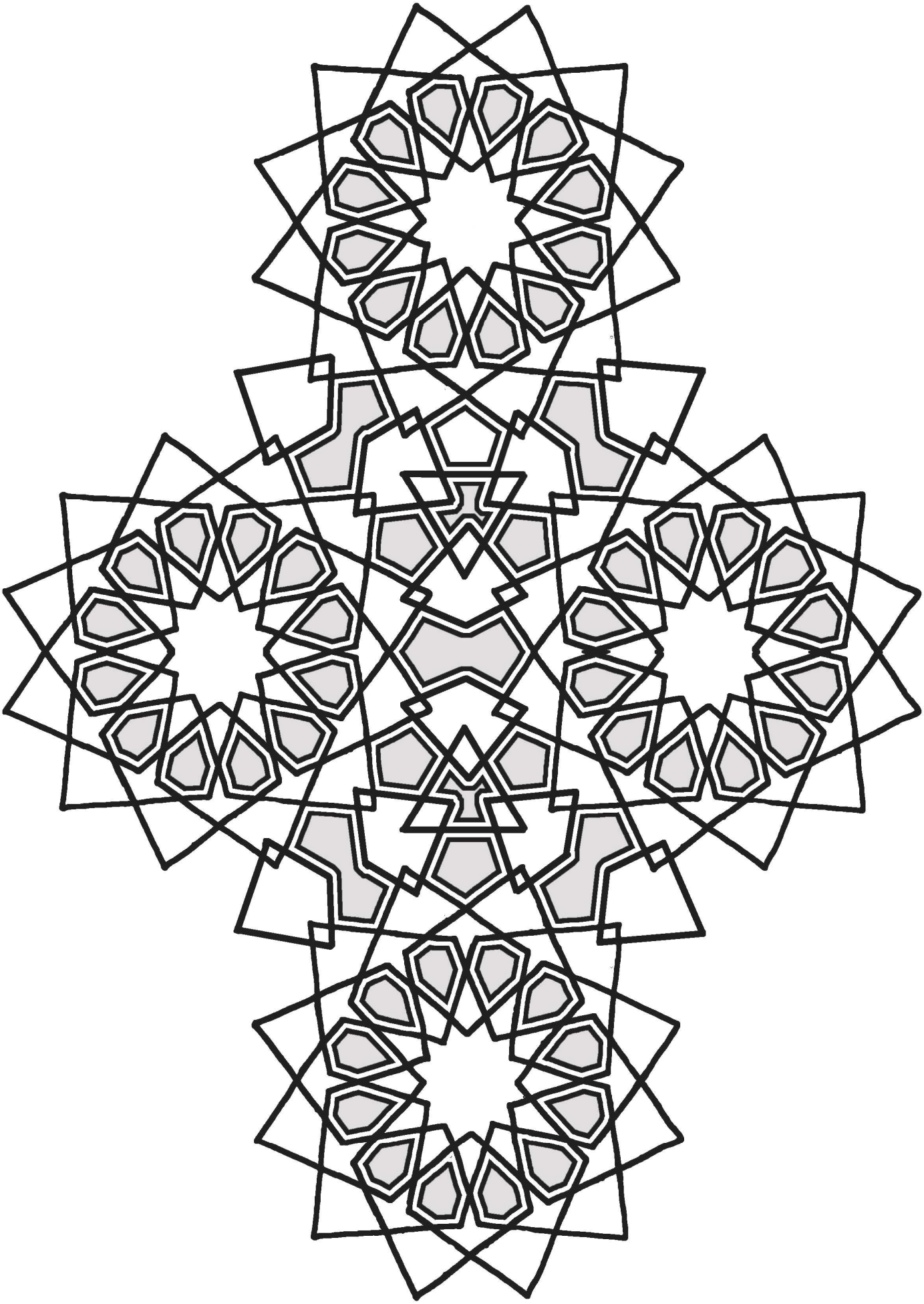










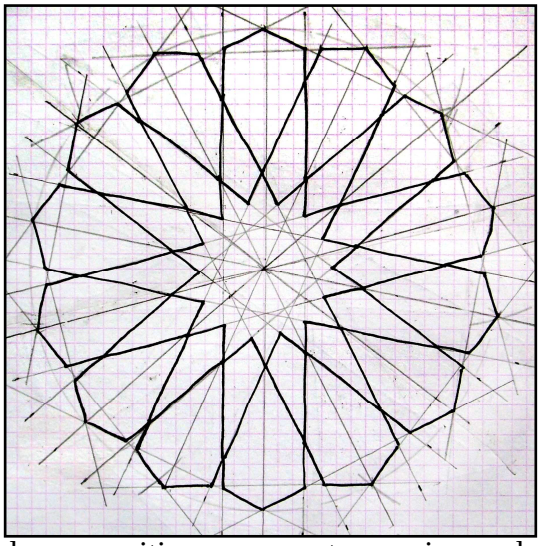


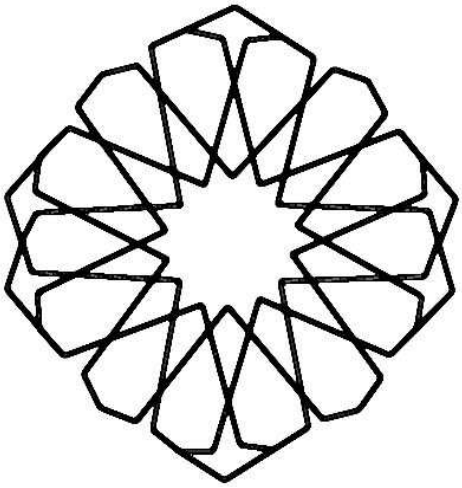
- La mosquée El-Ashraf (1423-1424) :

Cette mosquée construite pendant l'âge d'or de la dynastie est un excellent exemple de l'art mamelouk avec ses mosaïques de marbre polychrome, ses plafonds peints, son shan (cour) entouré d'arcs gigantesques, ses vitraux, ses portes de bronze et son minbar de bois décoré de motifs géométriques.

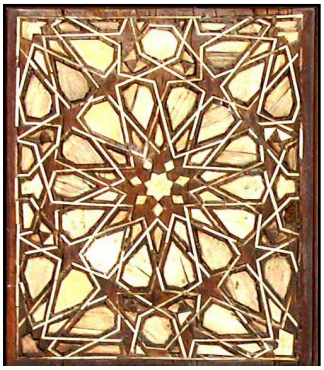
Poutre de bois de la salle de prières décorée de motifs floraux.

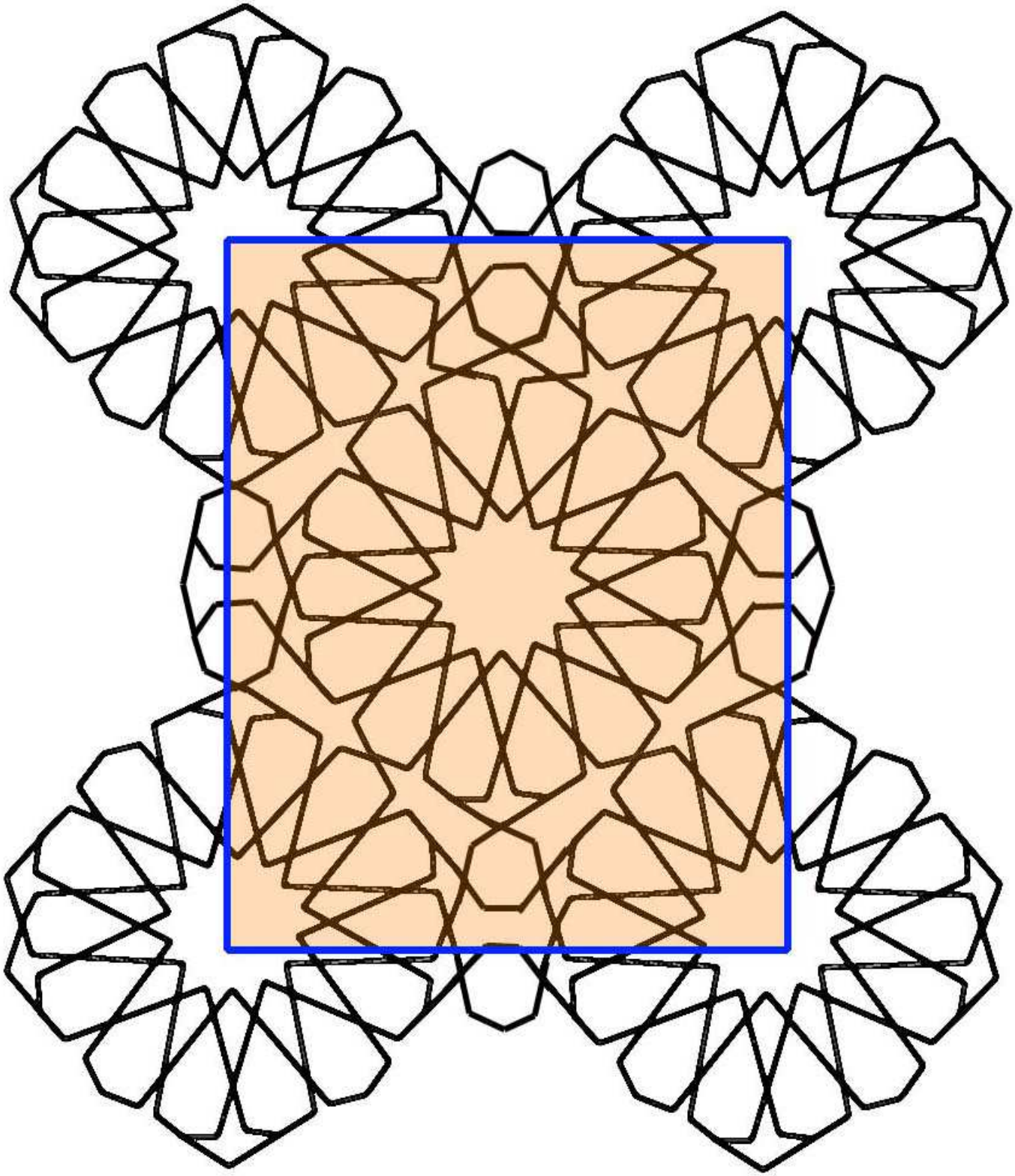
Système convergent pentagonal de la dikka de bois (chaire où se place le répétiteur du sermon permettant ainsi à tous les fidèles d'écouter le prêche)

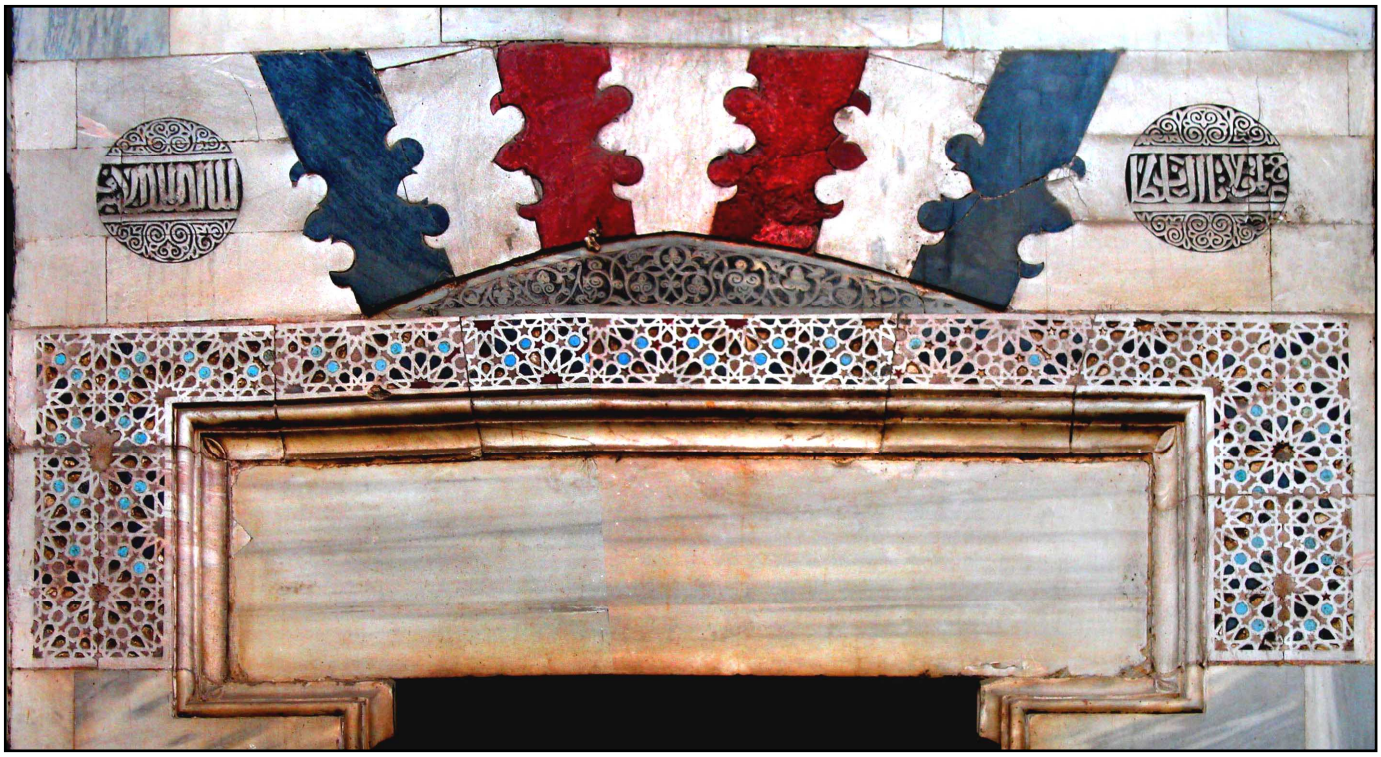


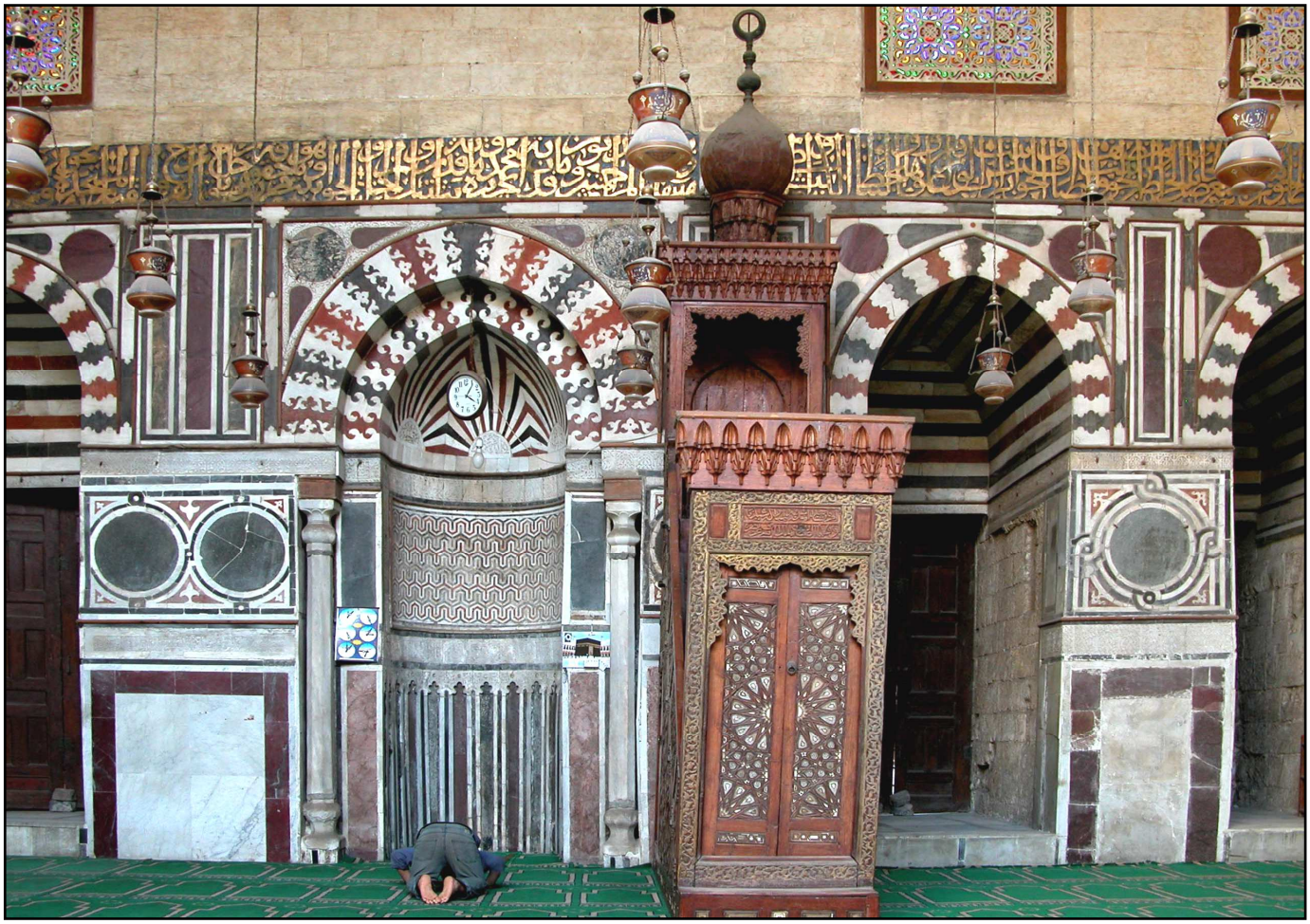


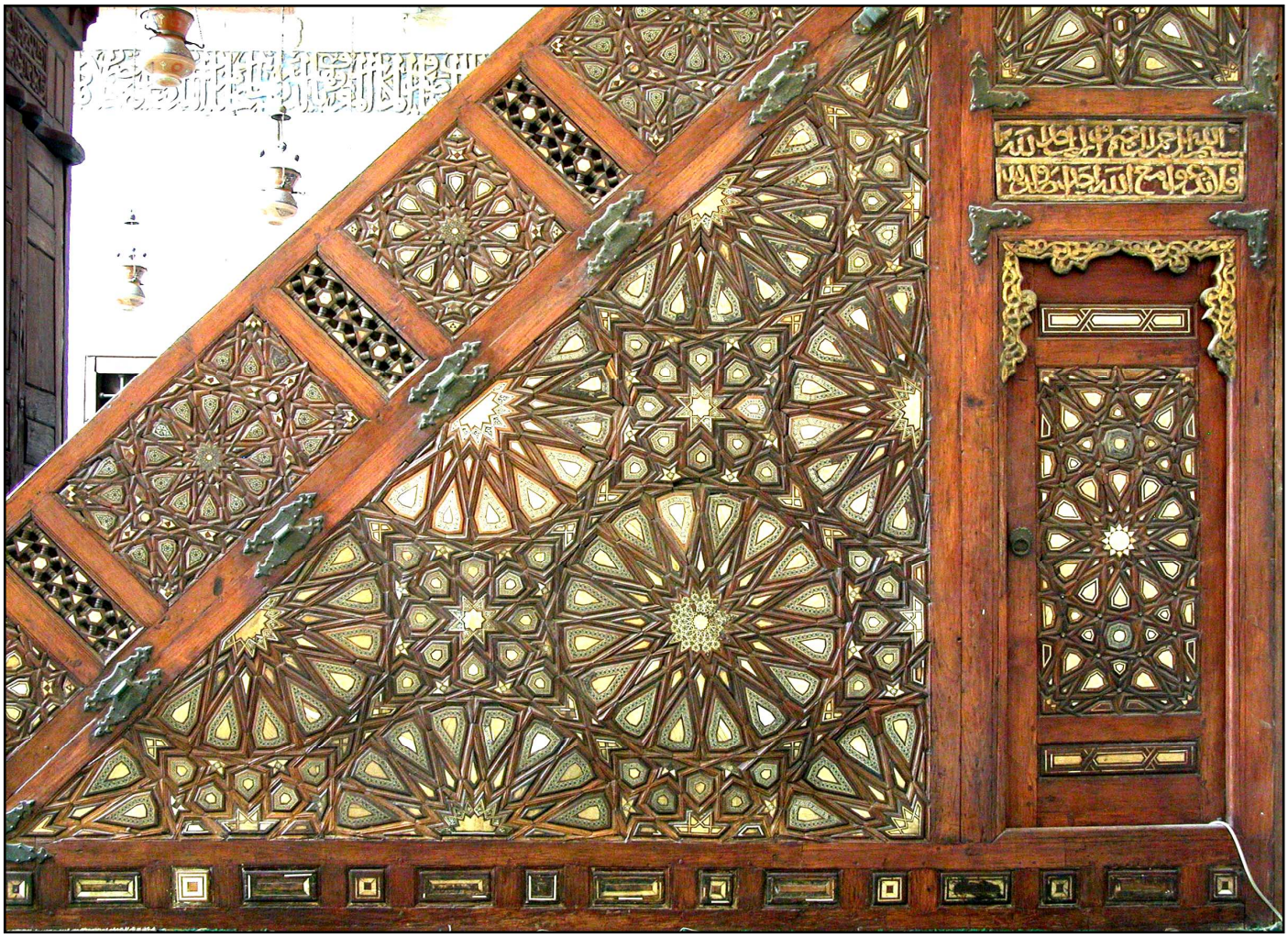
quatorze dégageant quatre heptagones réguliers. Ce genre de composition se rencontre aussi avec des étoiles à douze et à seize.

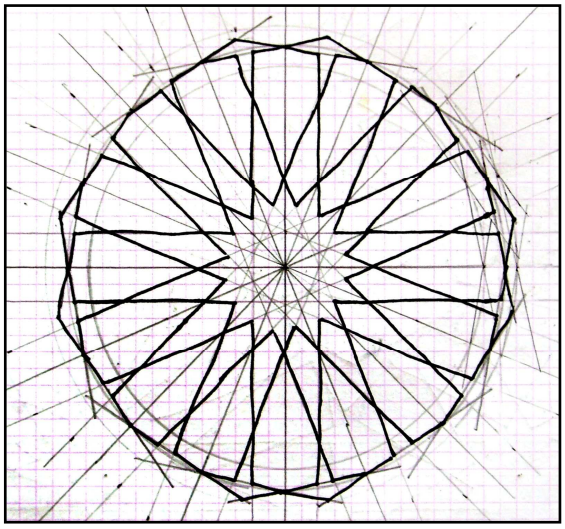


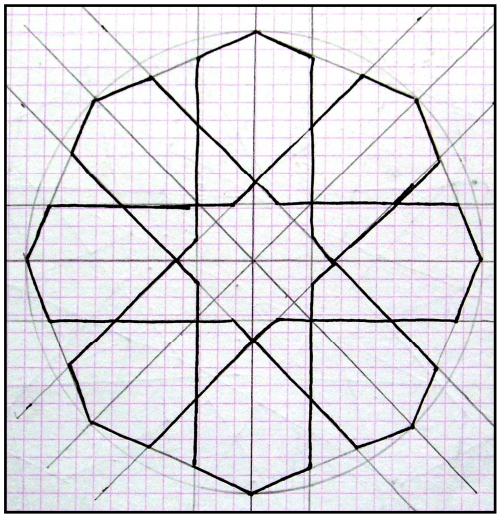


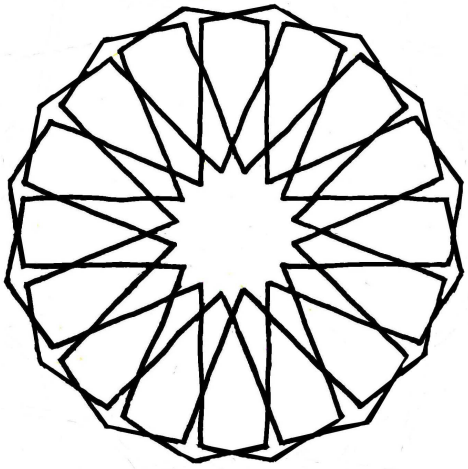


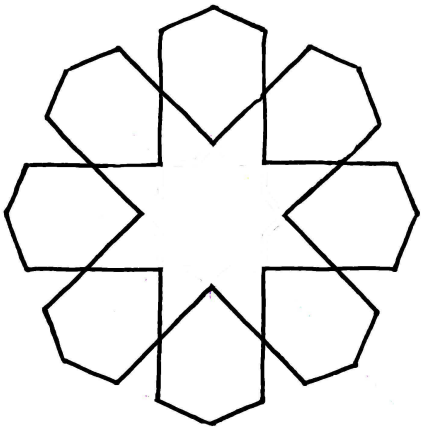


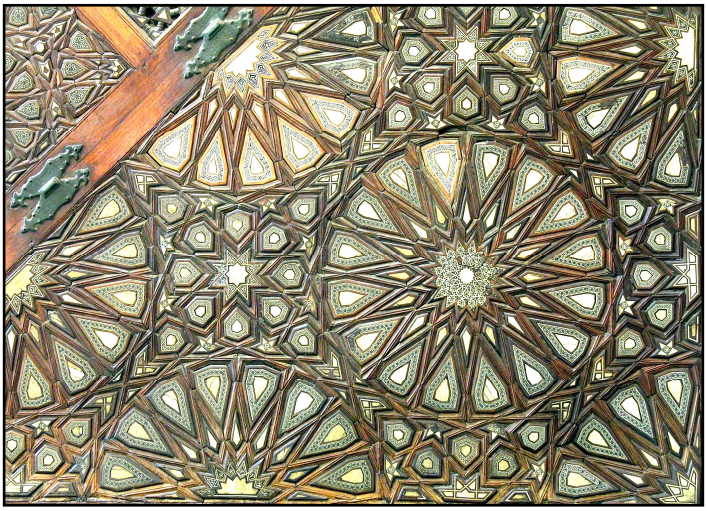


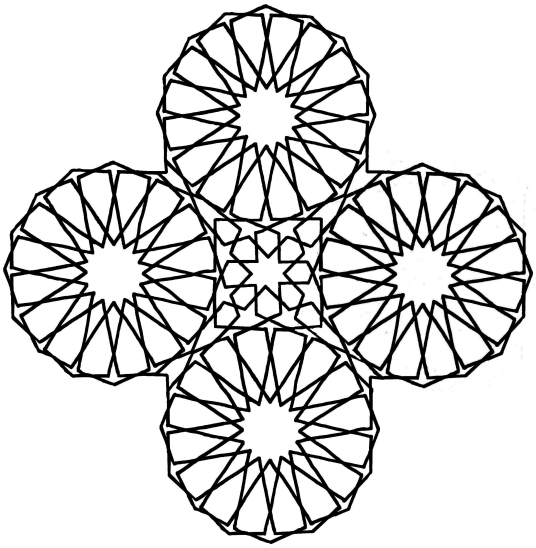


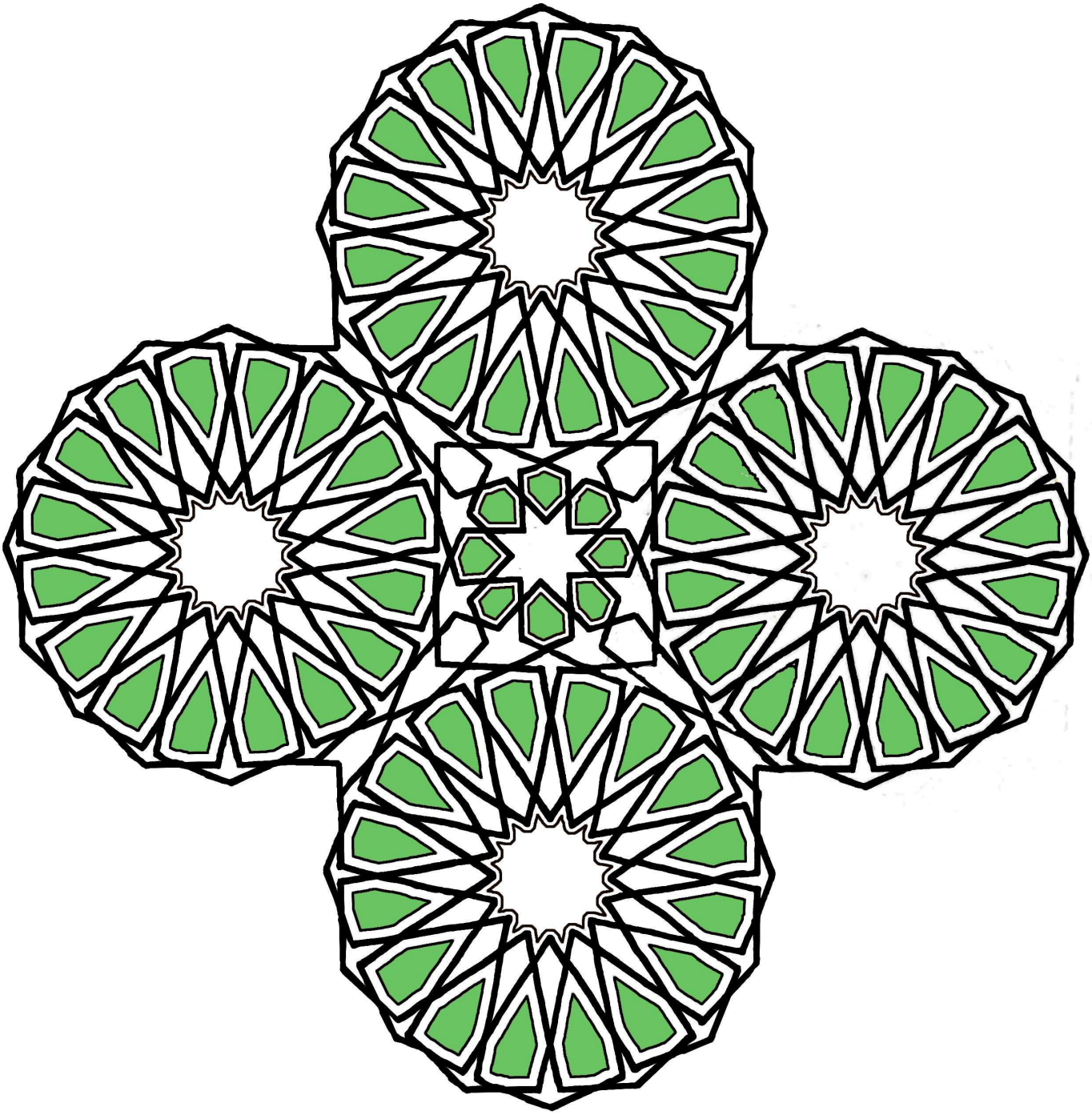


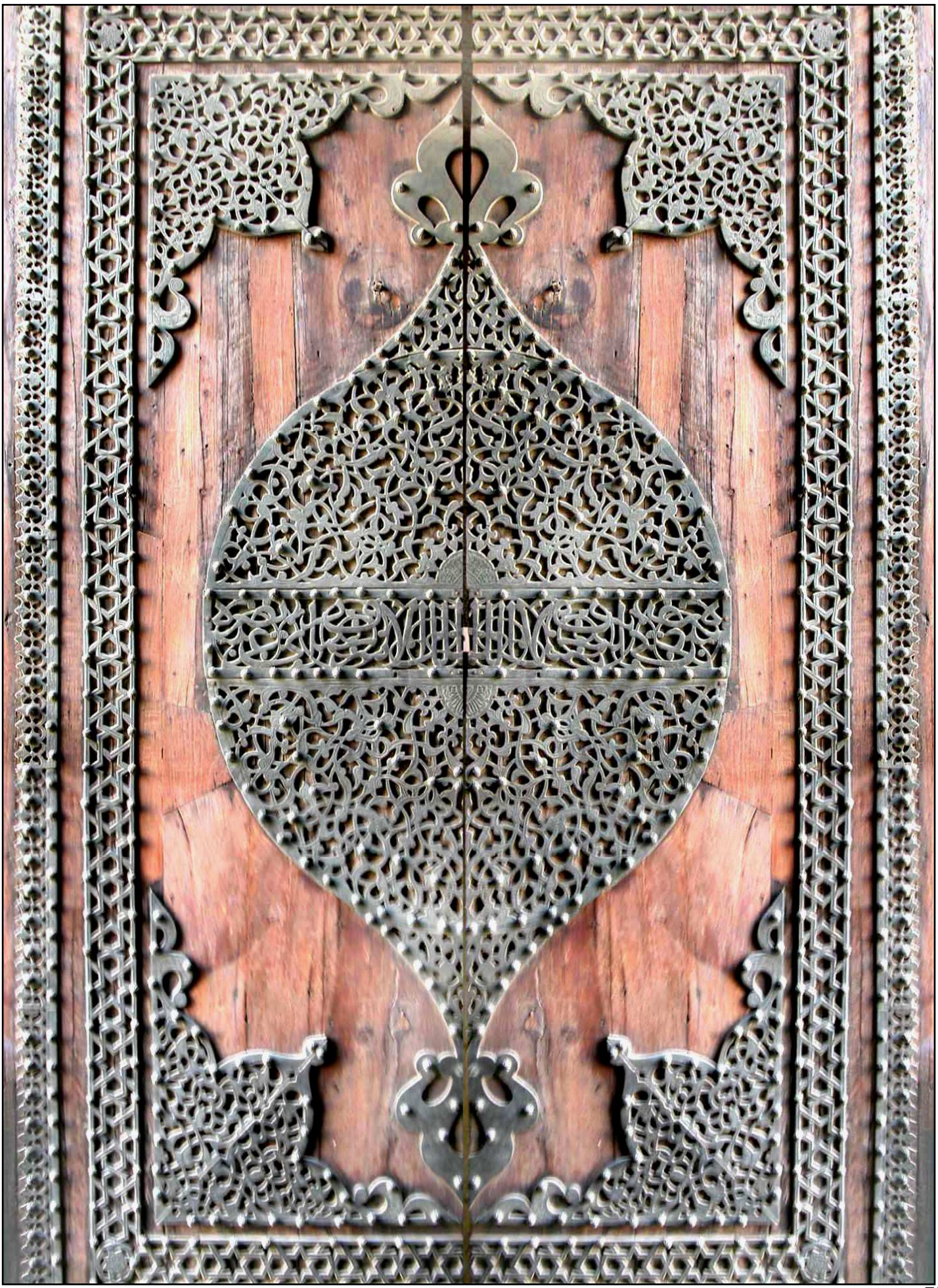


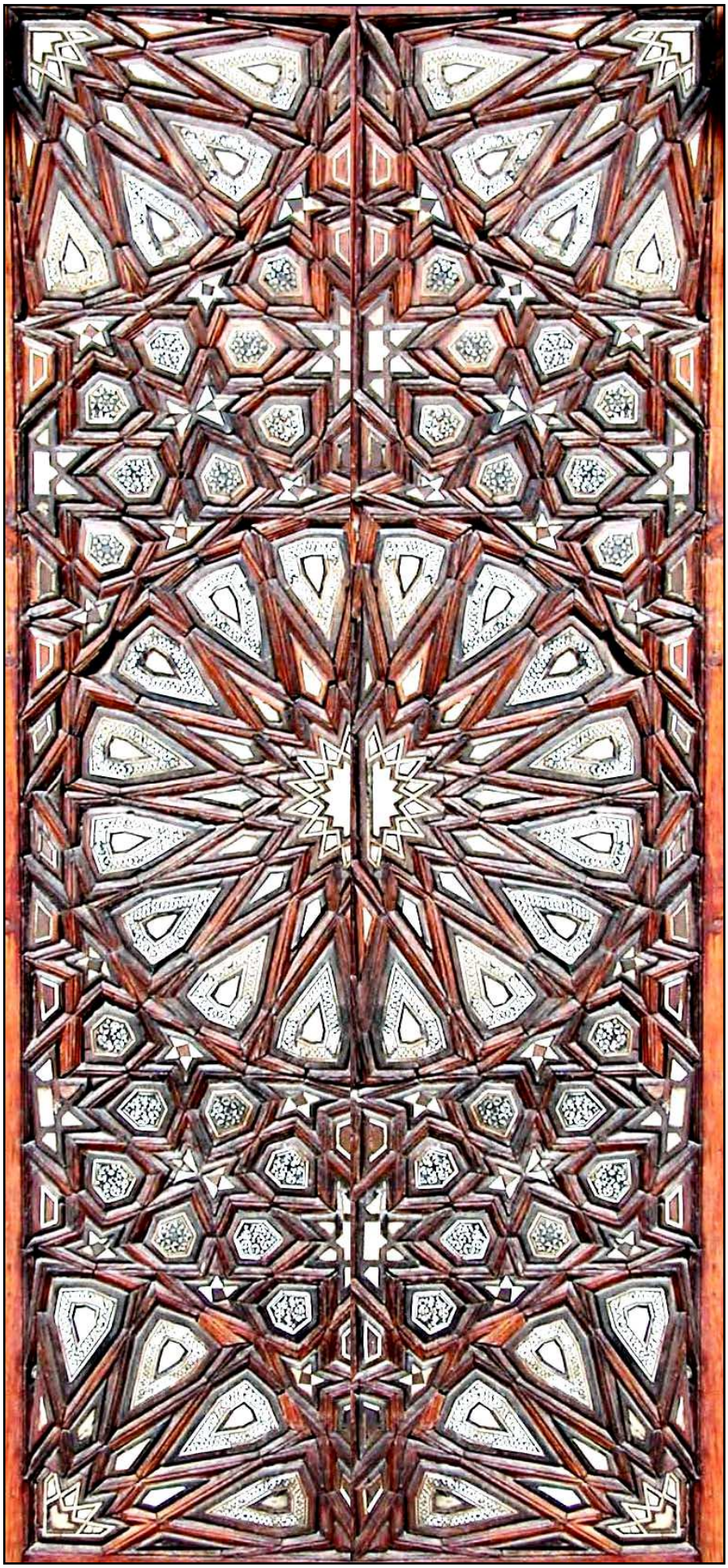


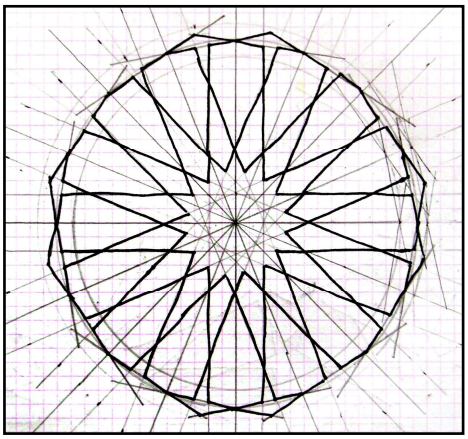


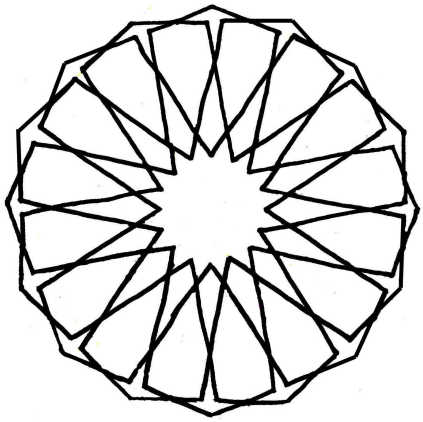


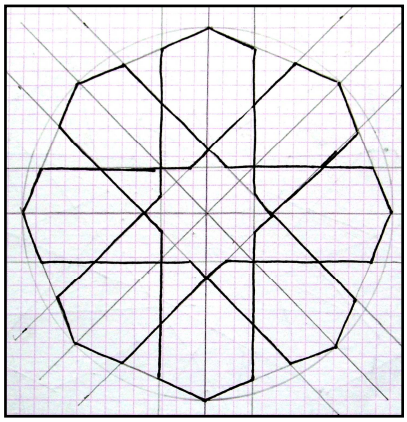


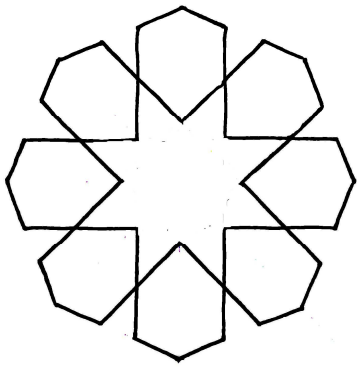


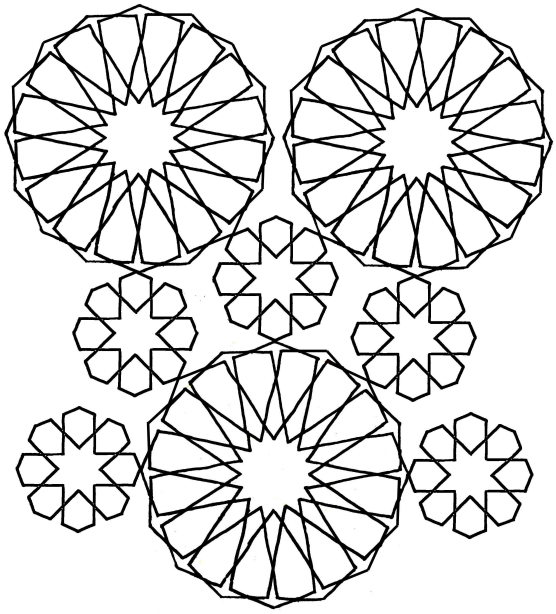


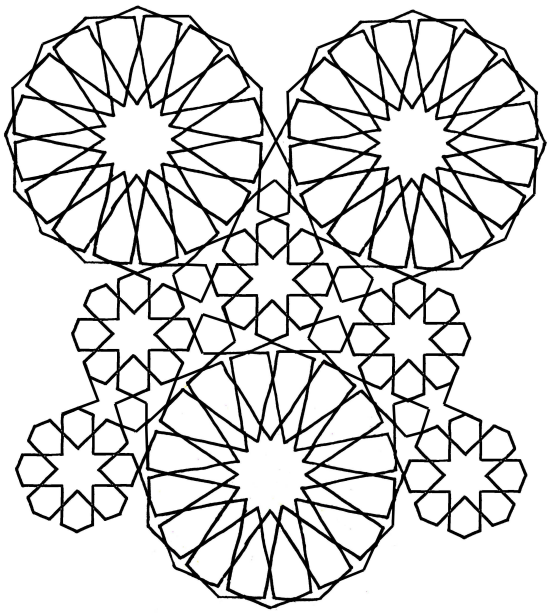


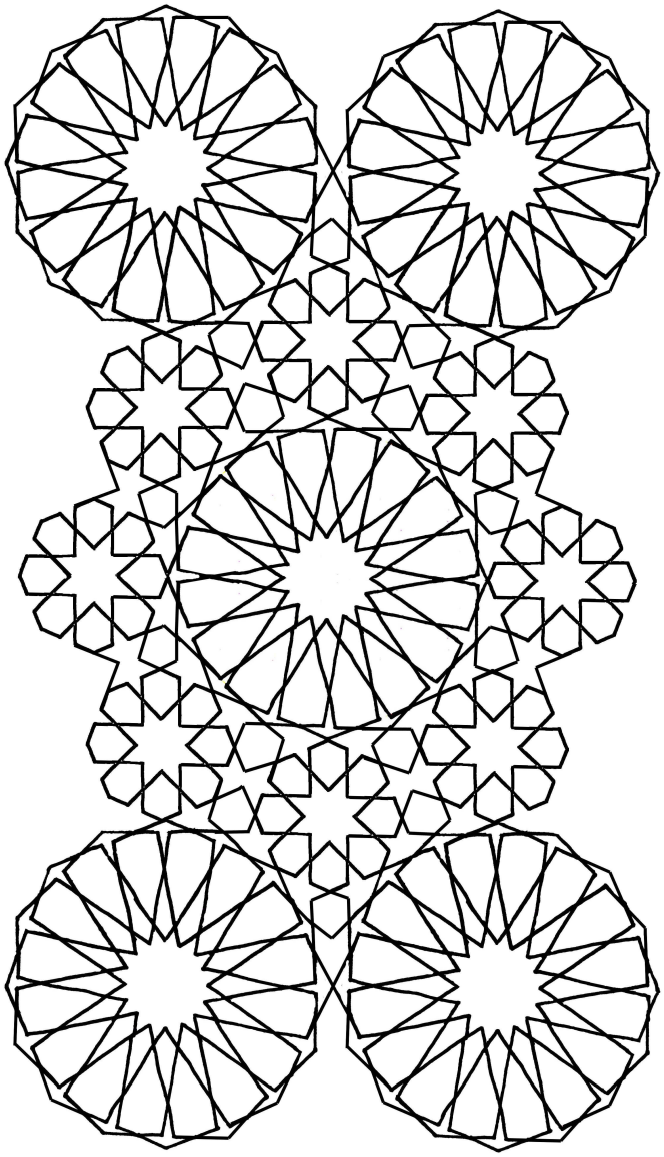


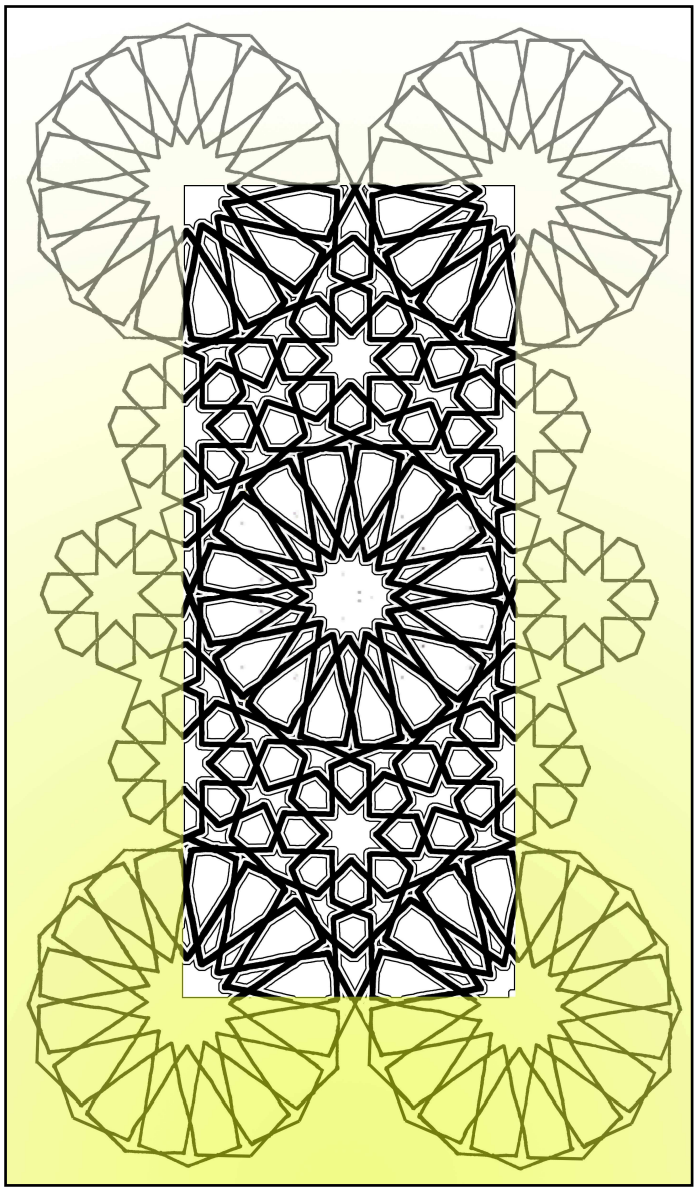










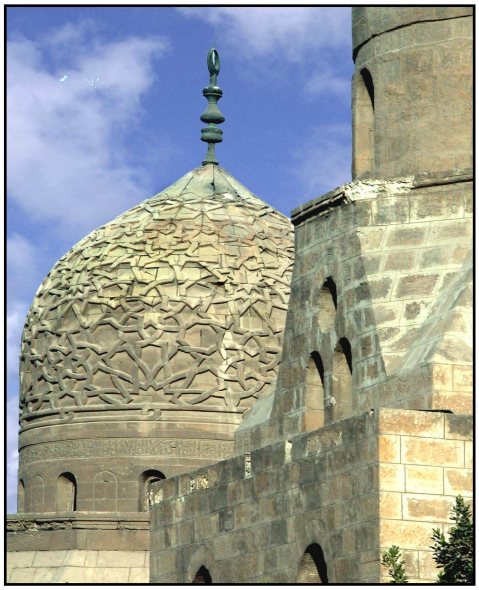


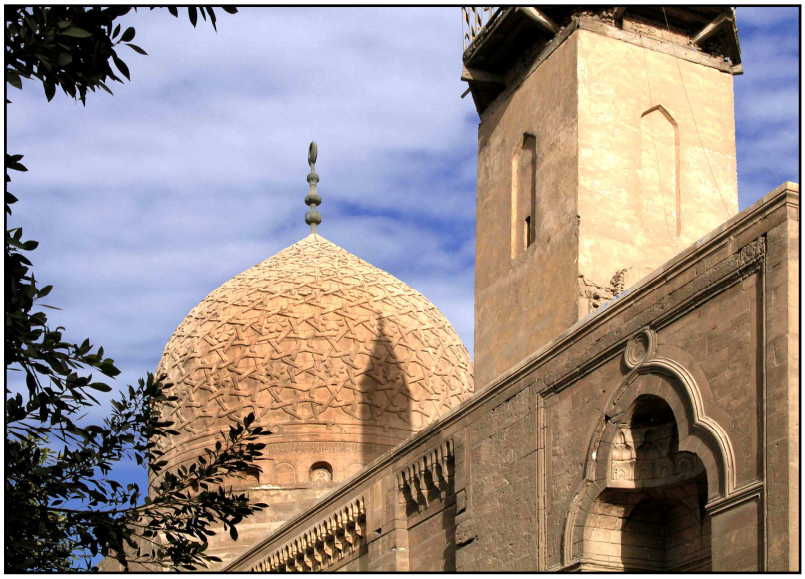
- Les nécropoles du Caire :

Mausolée du sultan Barqûq

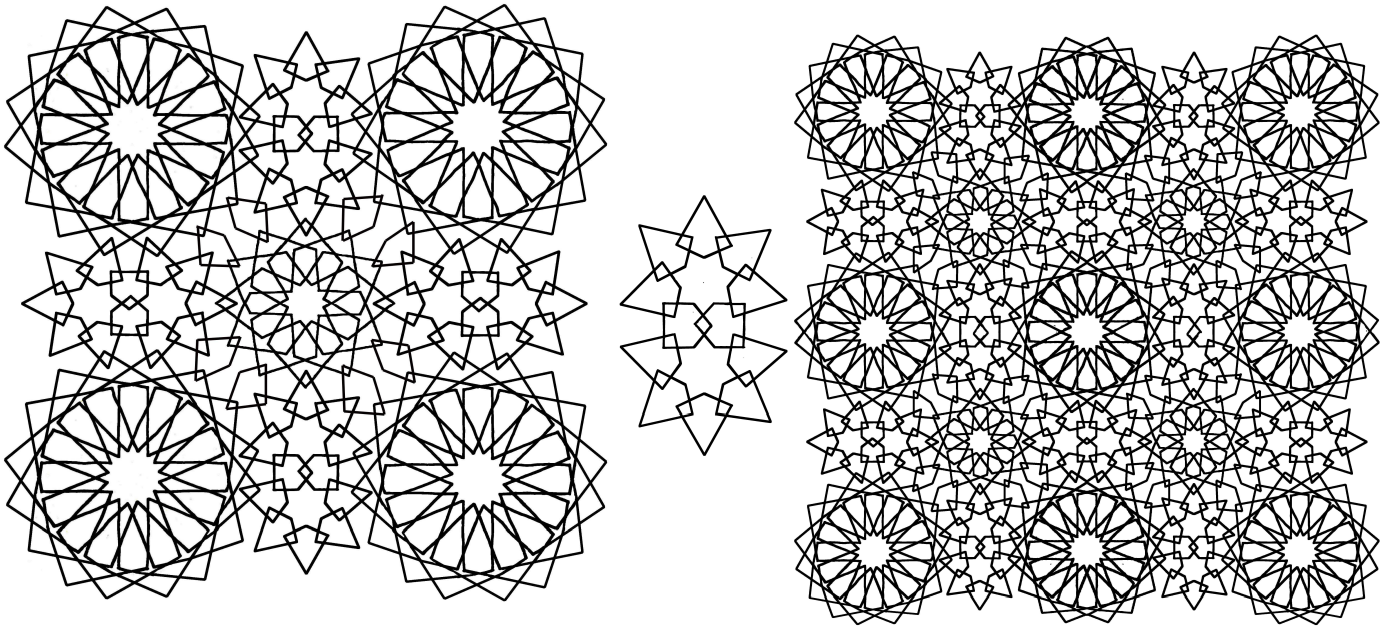
Chaque dynastie a construit sa nécropole ; il en existe dix-sept situées à l'origine à la périphérie de la ville ; elles ont été absorbées par le développement tentaculaire du Caire. Les vivants vivent en harmonie avec les morts dans ces véritables cités dans la ville où les habitations côtoient les sépultures.

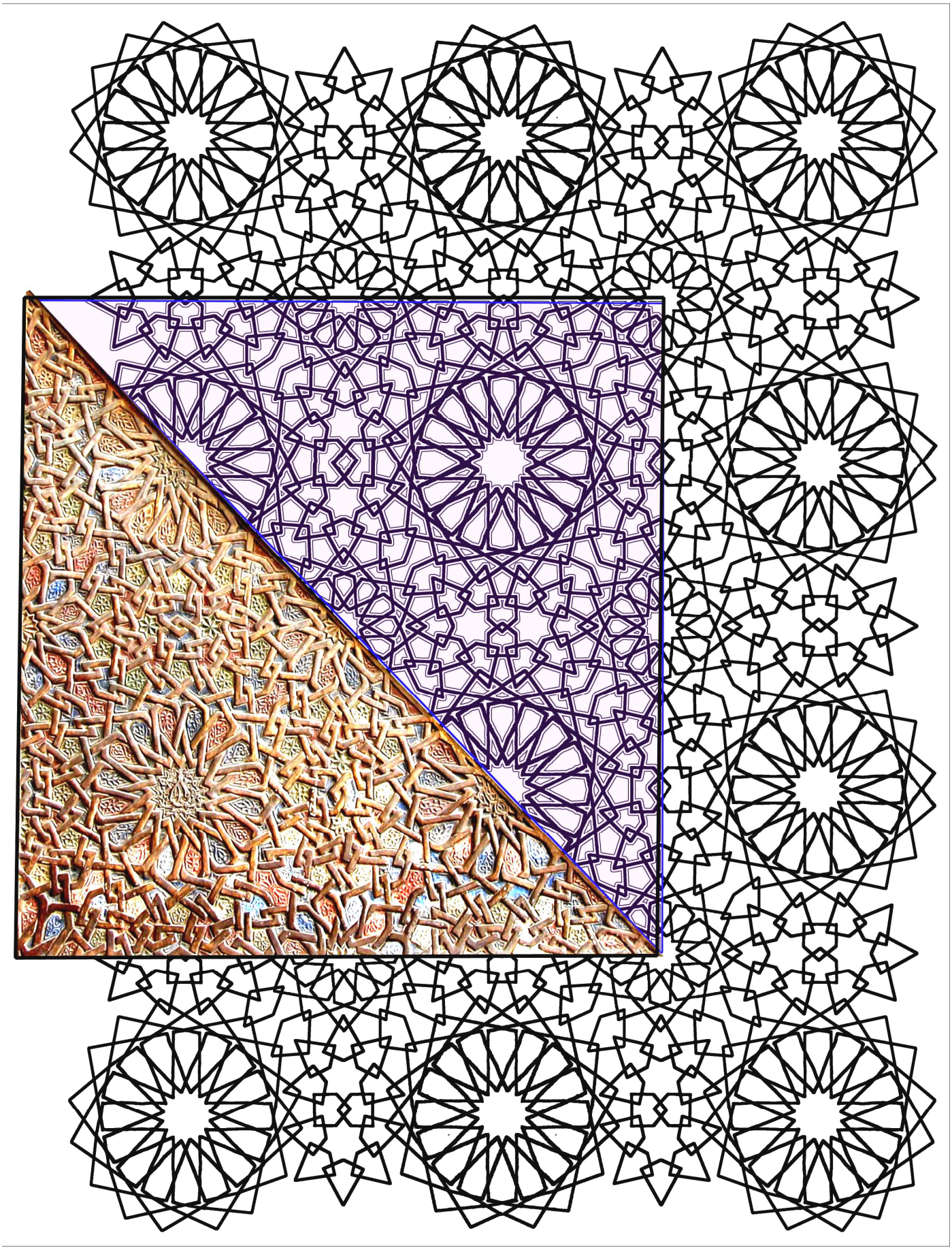
Les nombreux mausolées des Sultans et des hauts dignitaires mamelouks sont parvenus intacts grâce à la protection et au respect dont bénéficient les défunts. Transformés en mosquées, médersa ou habitations, ils sont encore couronnés par des minarets de style fatimide et surmontés de coupoles sculptées. Ces ensembles convergents d'étoiles, élaborés à plat, puis transposés dans le volume spatial d'une coupole, constituent une des caractéristiques de l'art funéraire mamelouk. Ce type de construction disparaîtra en 1517 avec l'invasion Ottomane.

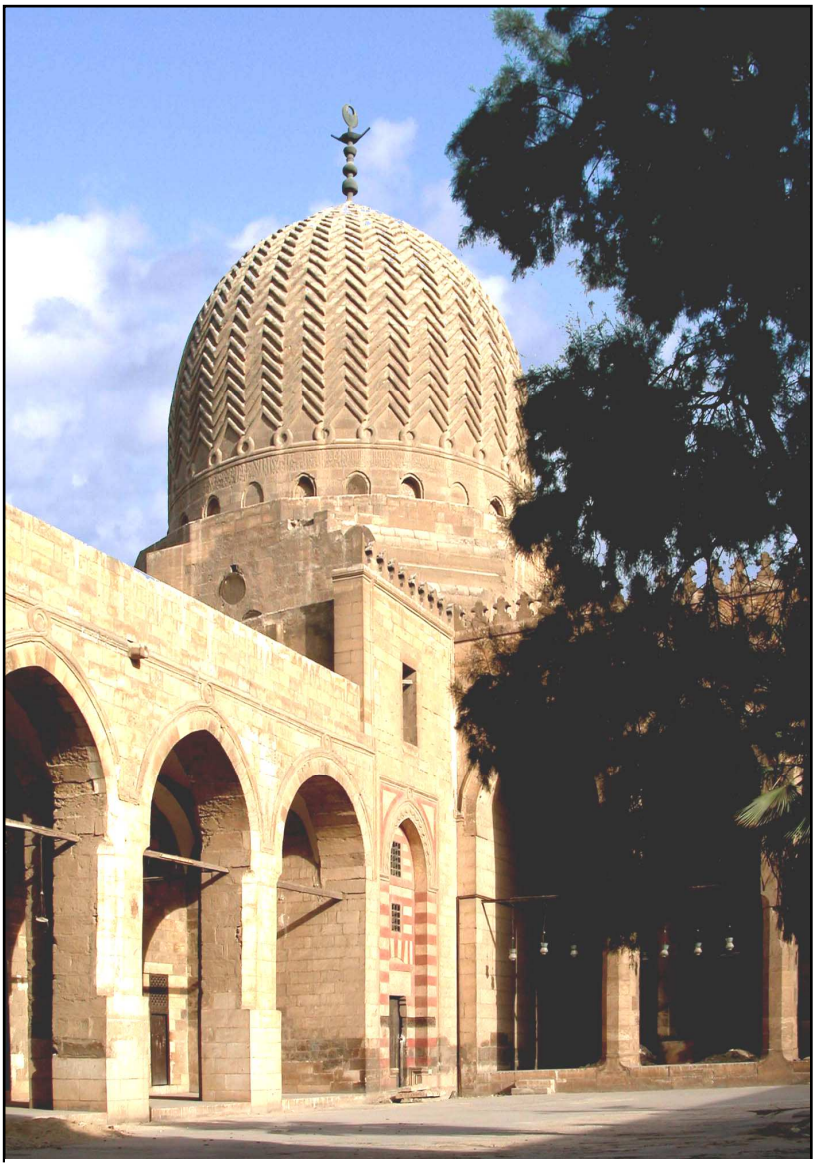


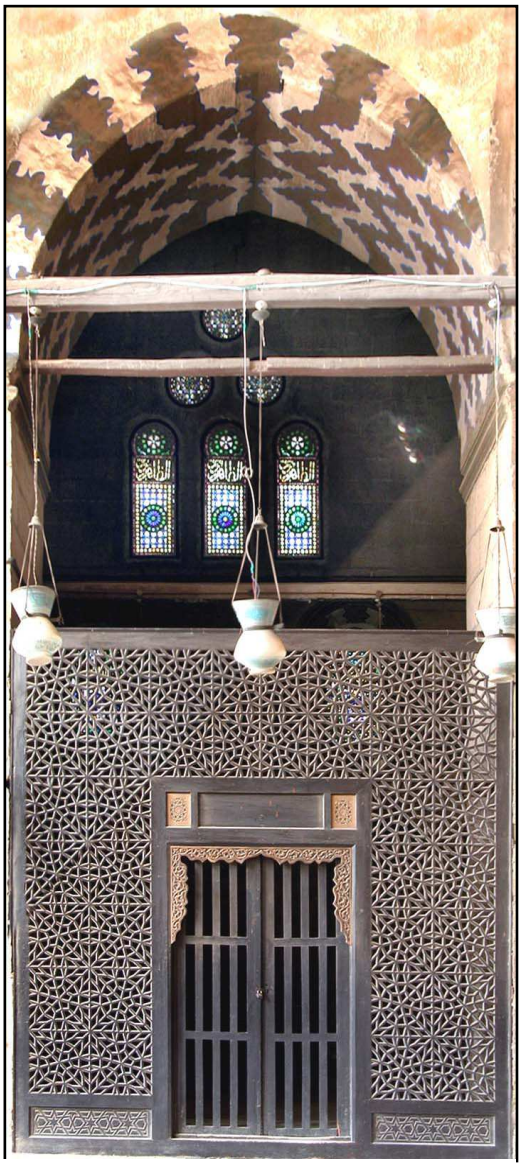


Le même système convergent, formé d'étoiles à douze, sept et seize se retrouve dans maintes compositions mameloukes.

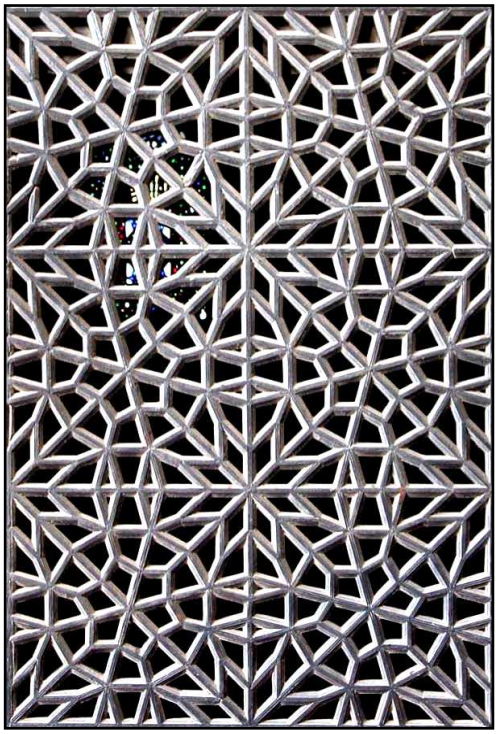


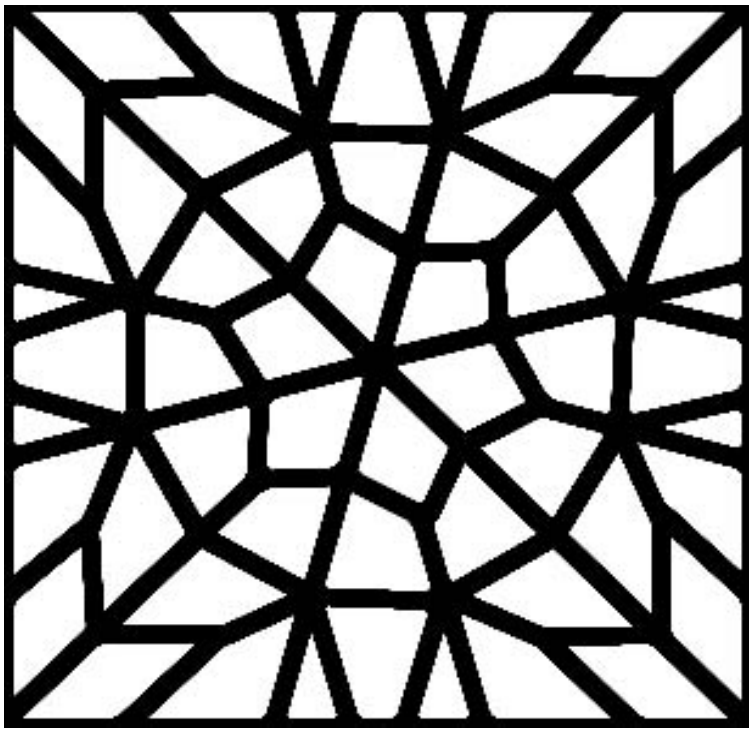


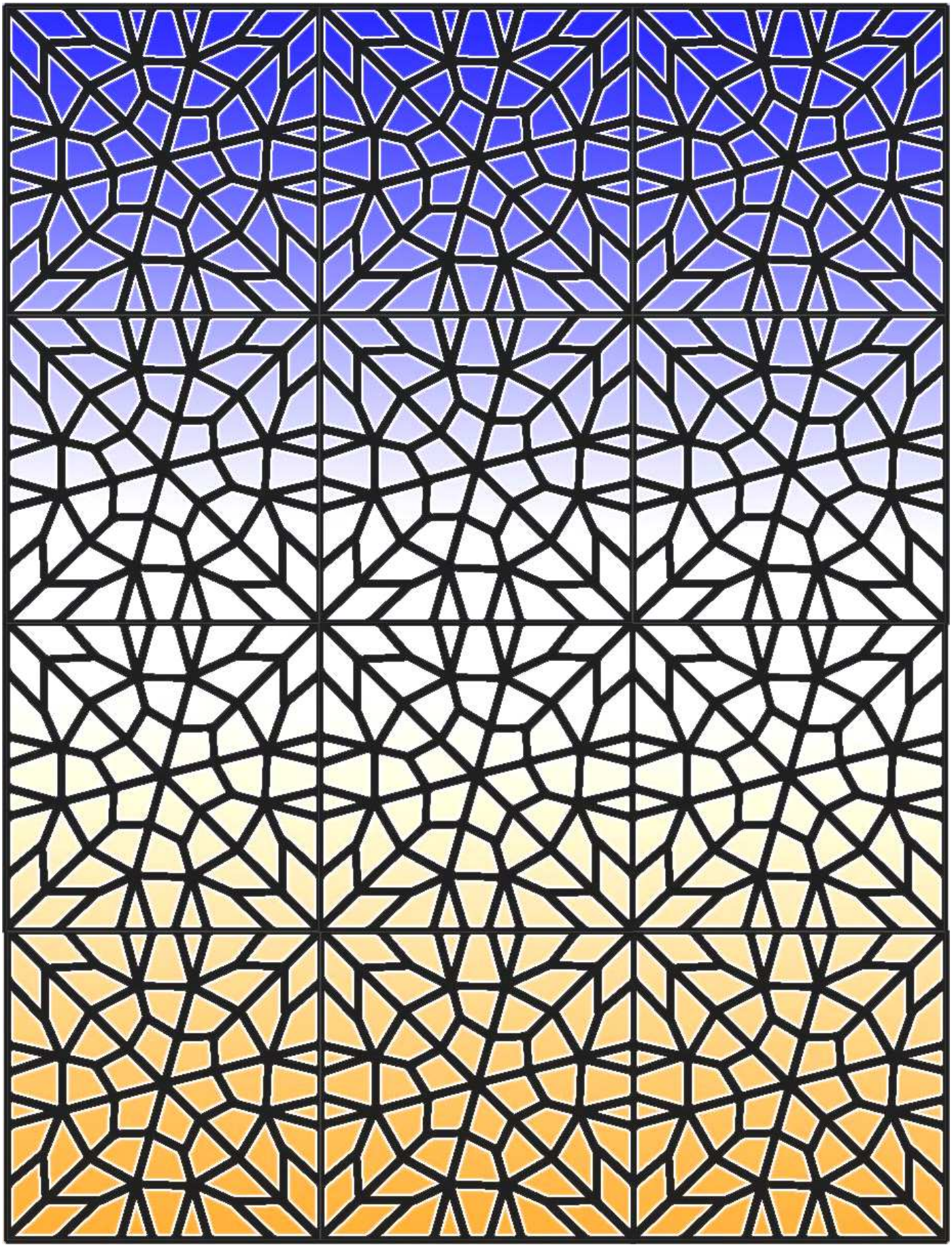




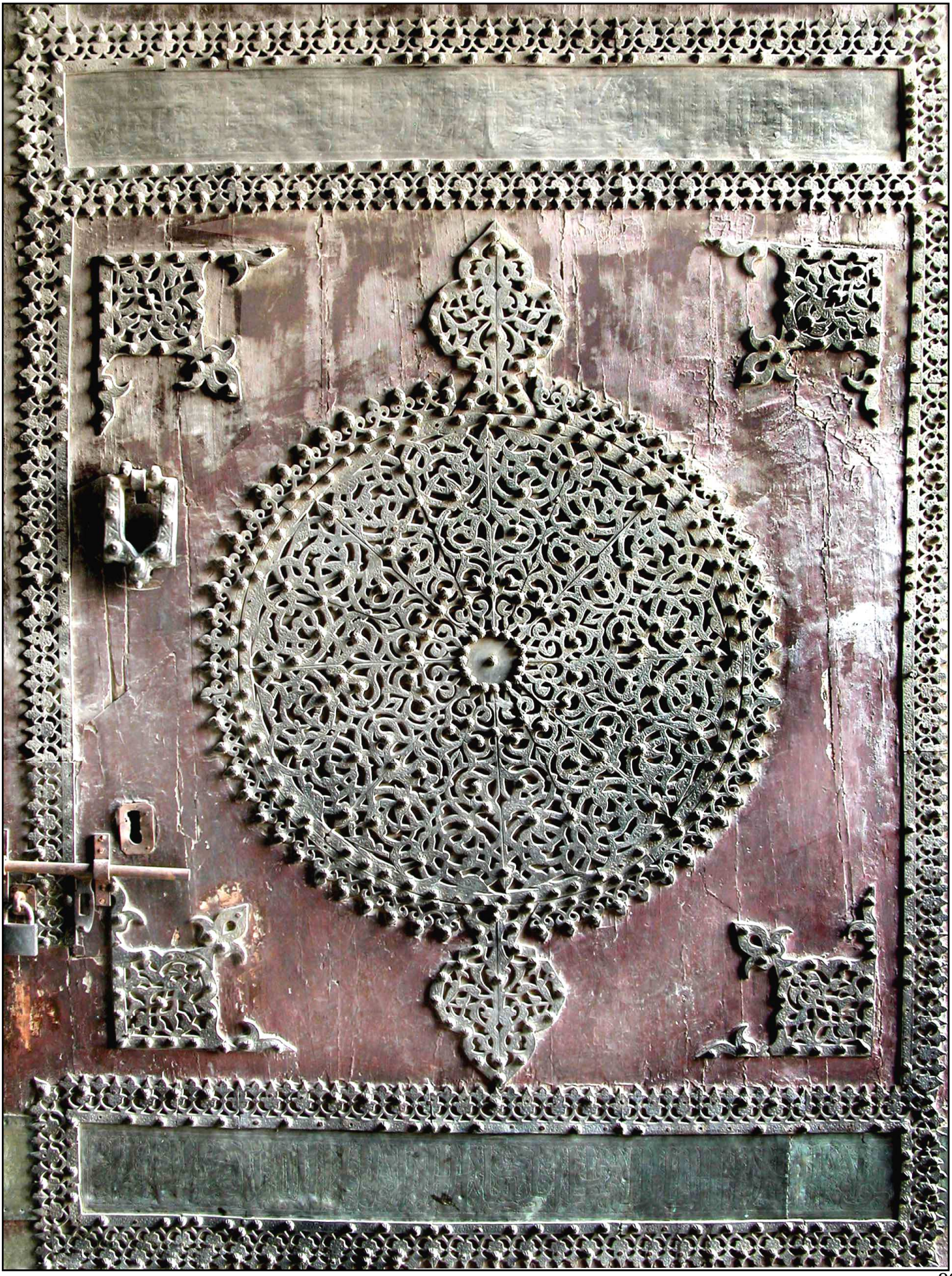
La coupole abrite la sépulture du Sultan ; l'entrée de cette pièce donne sur la salle de prières attenante, et elle est protégée par un moucharabieh de bois.

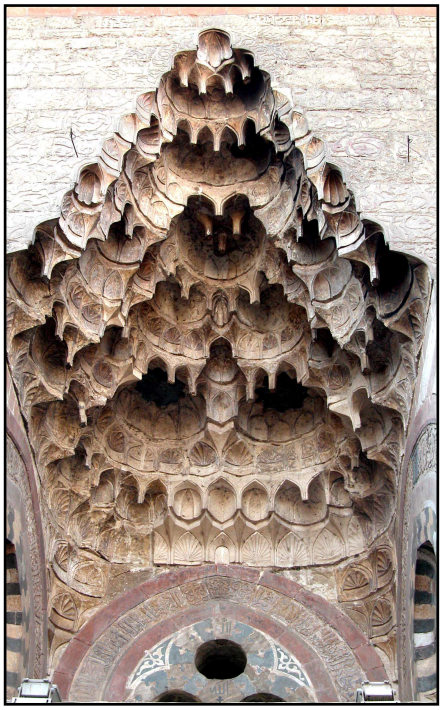




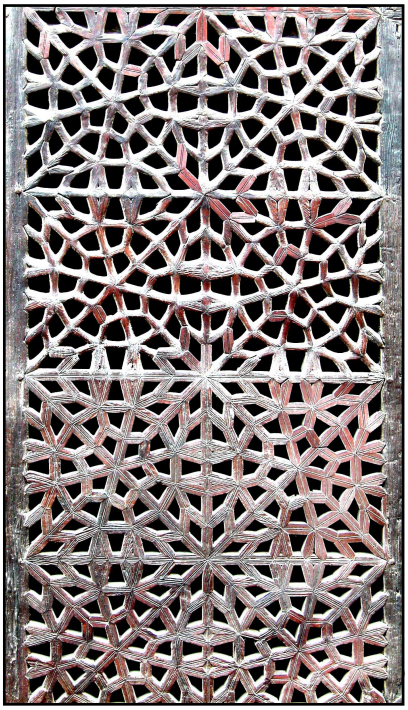


- Promenade architecturale dans la Sharia El Mahgir du Vieux Caire :





Lanterne de l'oculus d'une des nombreuses mosquées.

Porche d'entrée avec ses mouqarnas seldjoukides.

La salle de prières est séparée du shan par un claustra de bois ajouré.