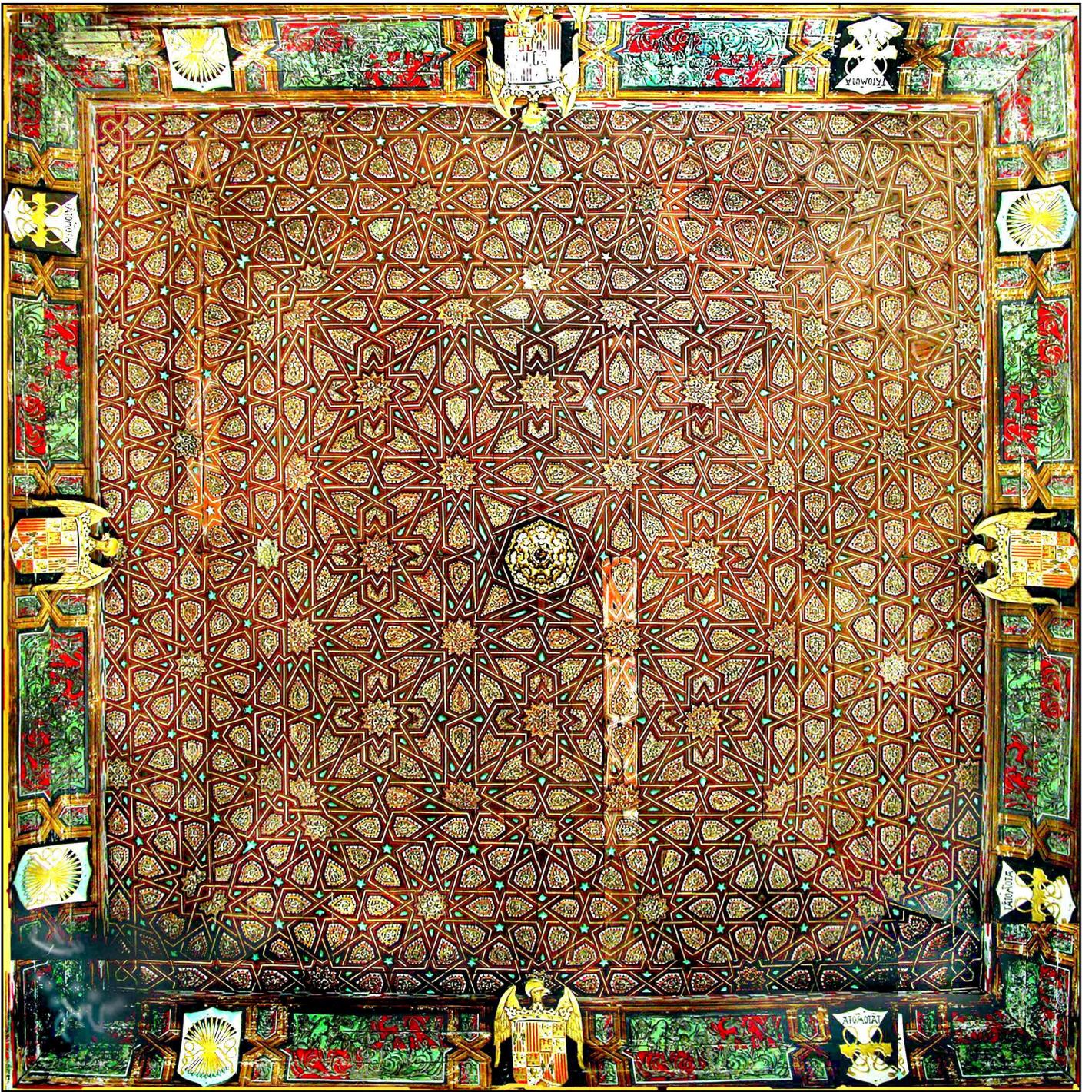


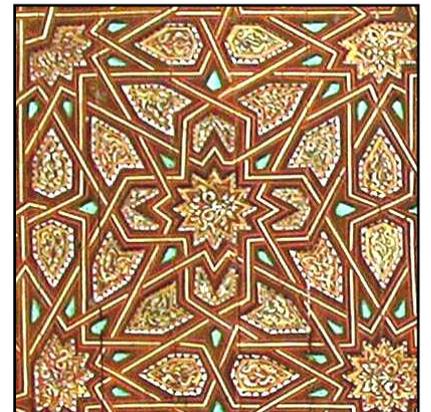
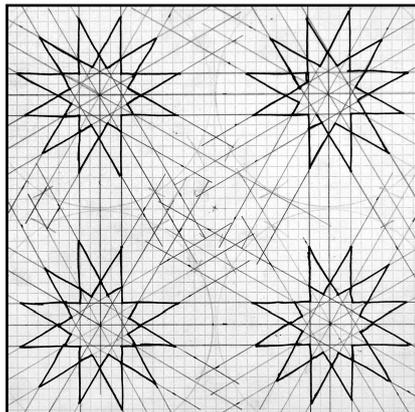
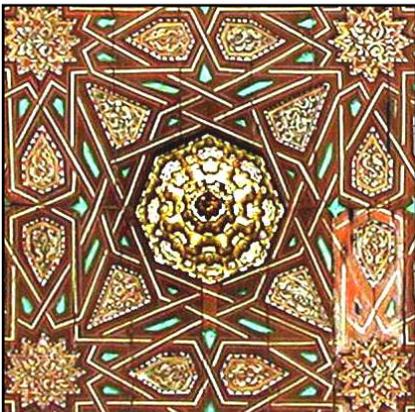
La route des Arabesques

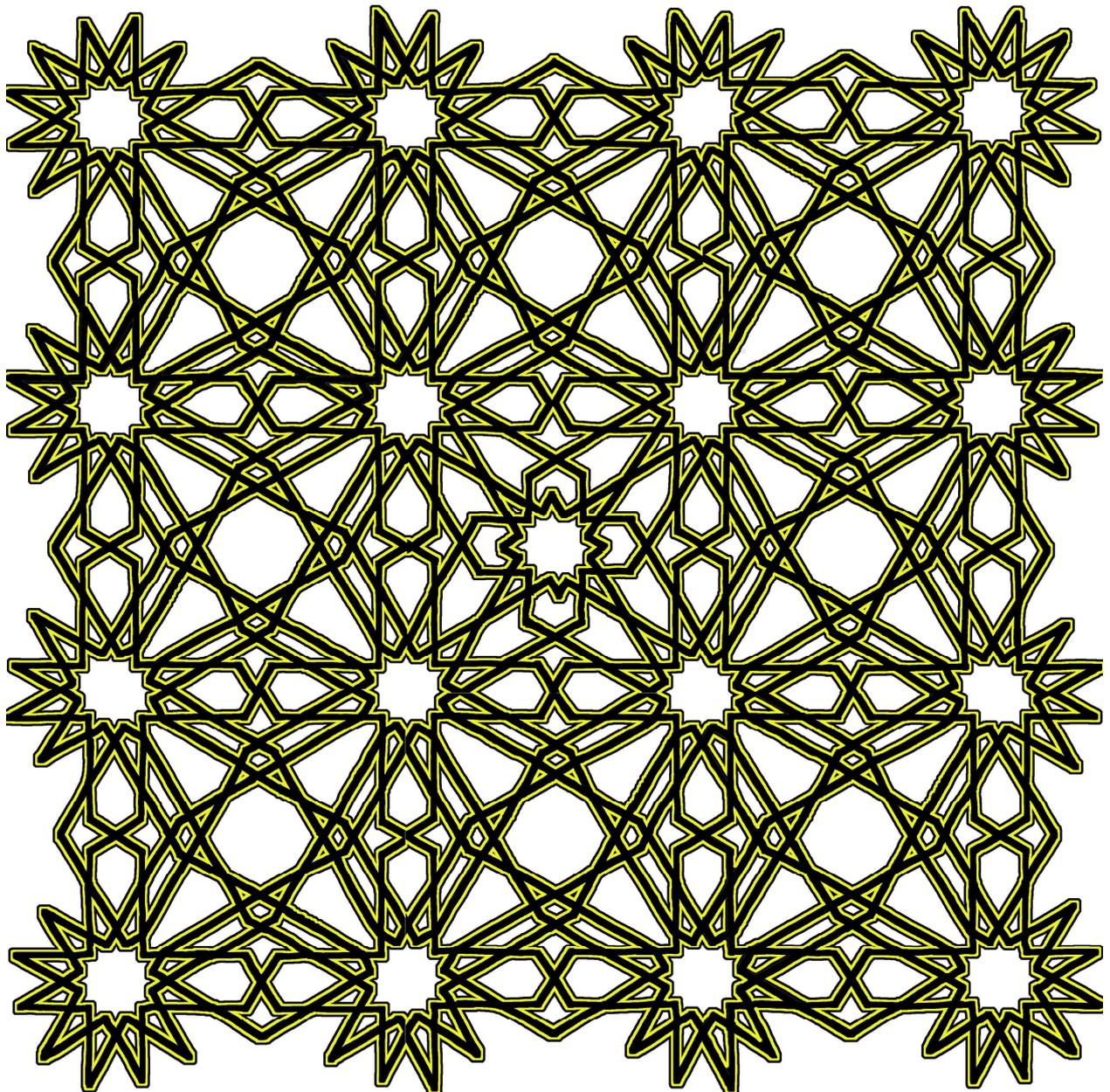
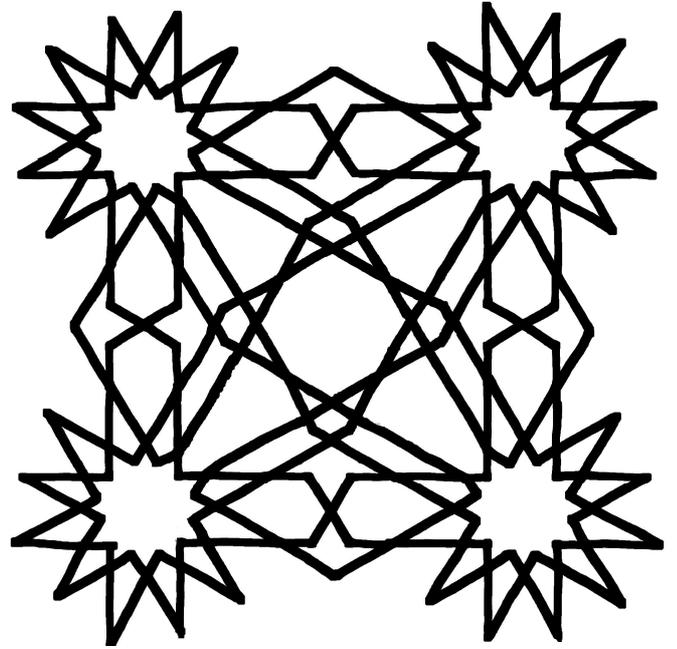
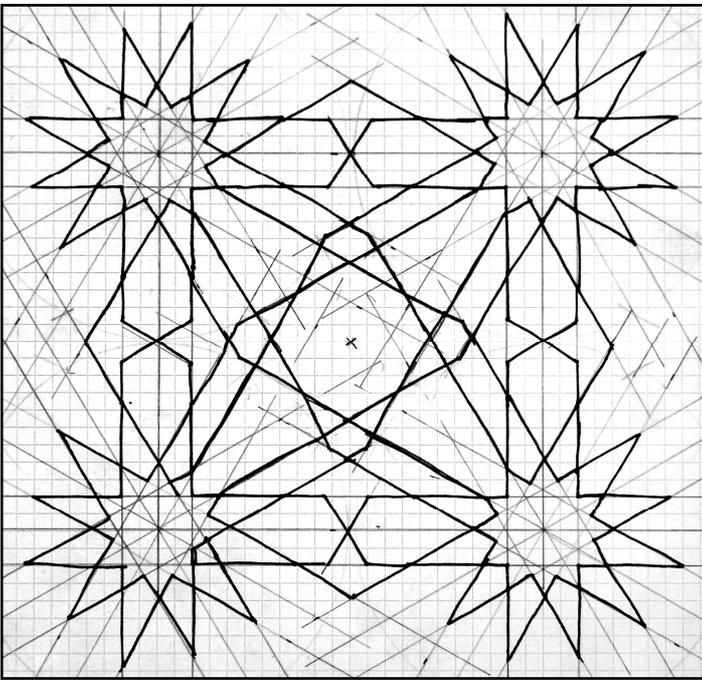


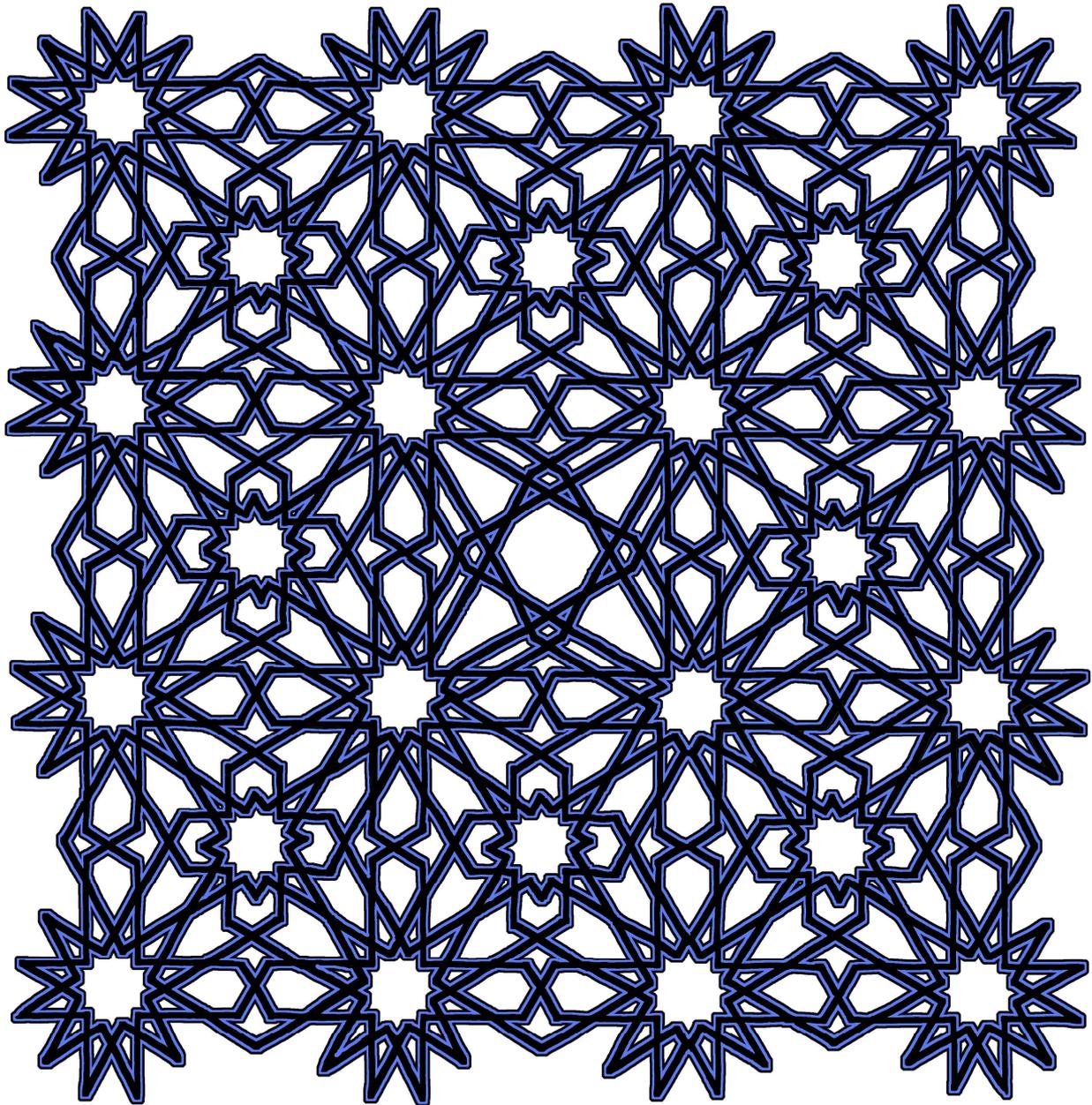
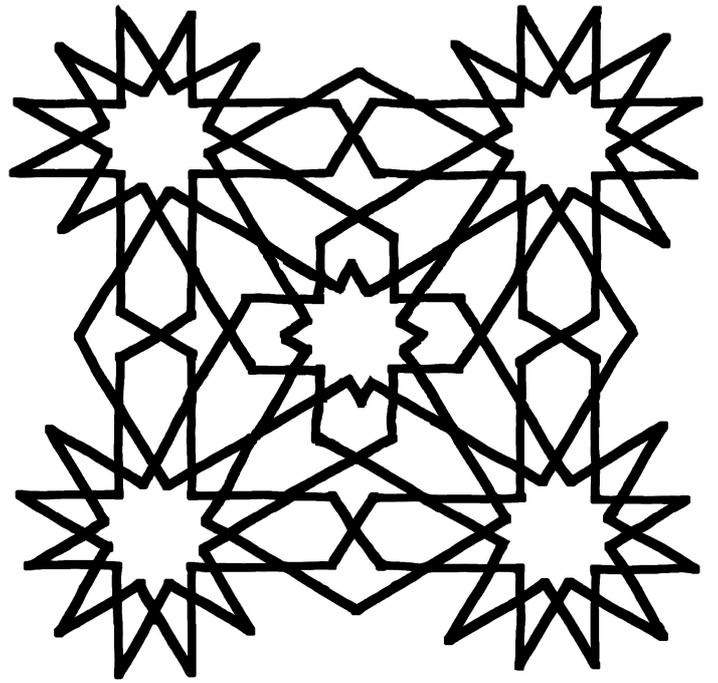
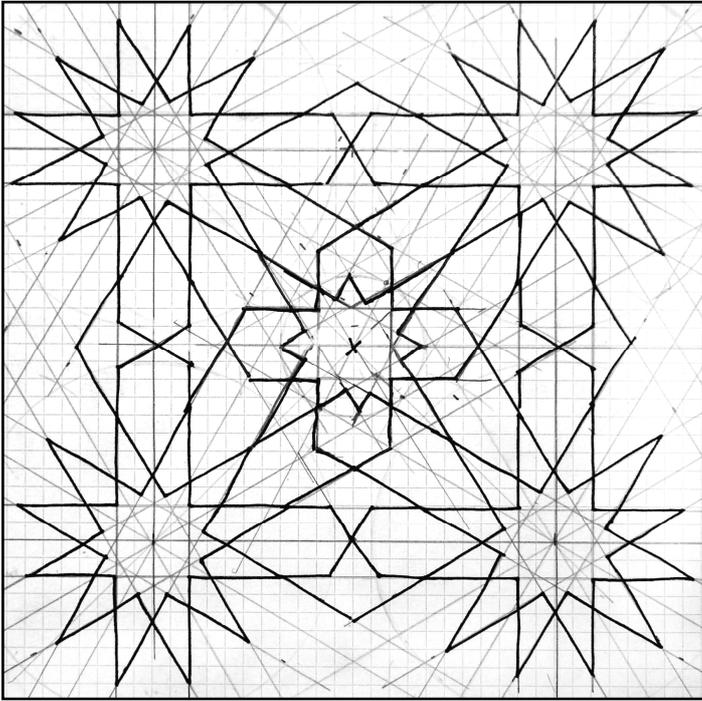
IX. L'Alcazar de Séville.

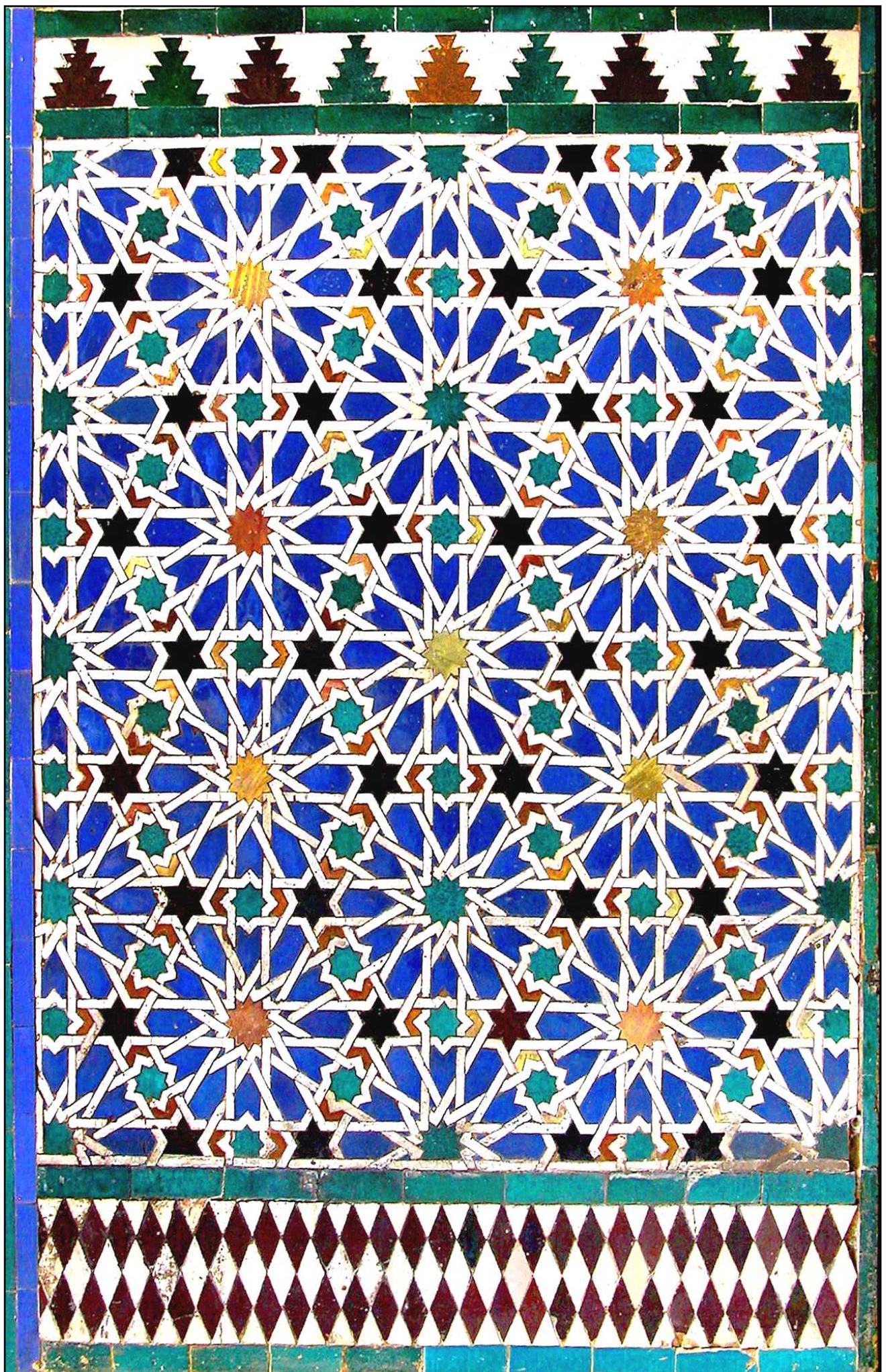


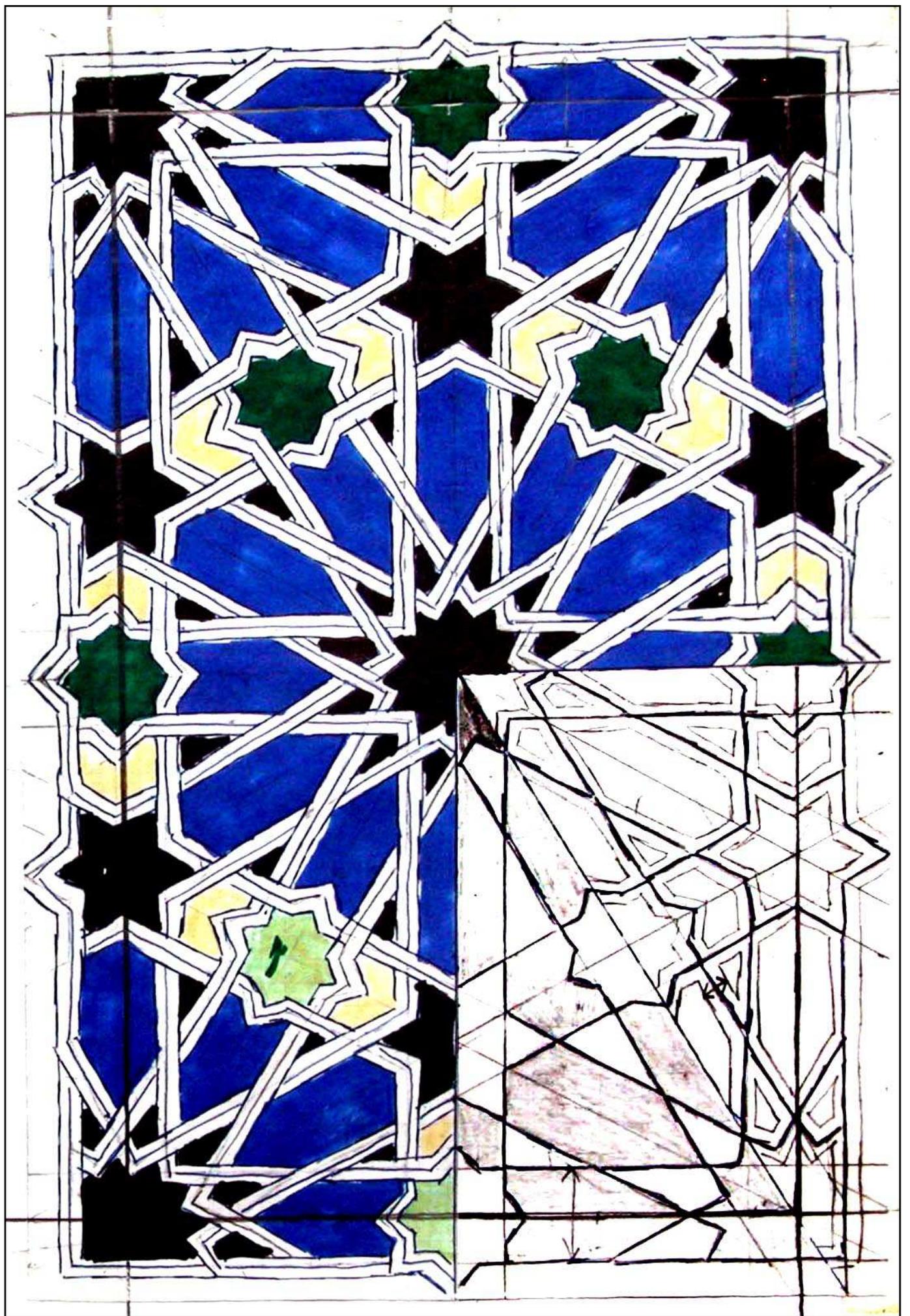
Les deux carrés primitifs formant l'ensemble de ce plafond peuvent permuter.

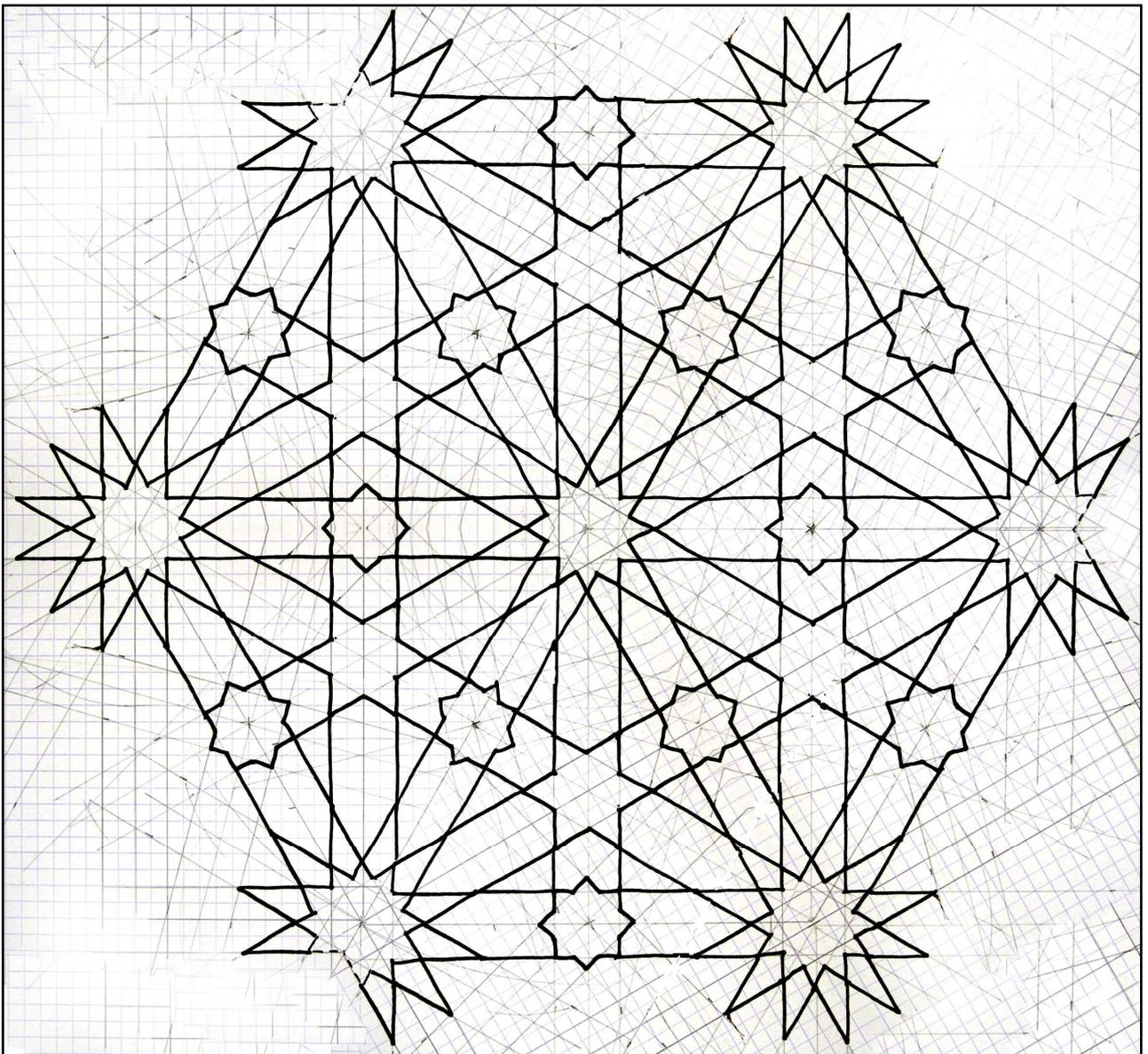
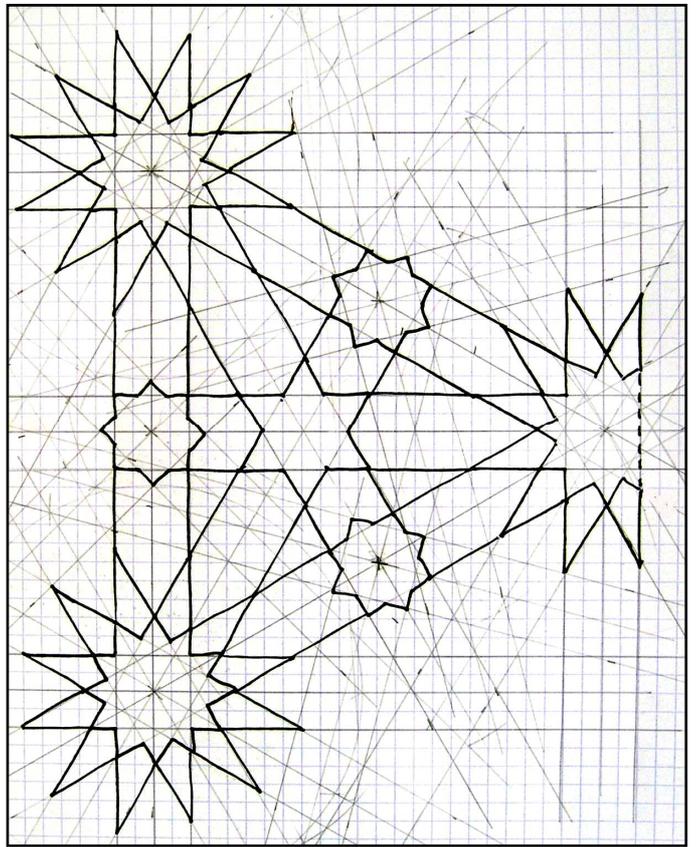
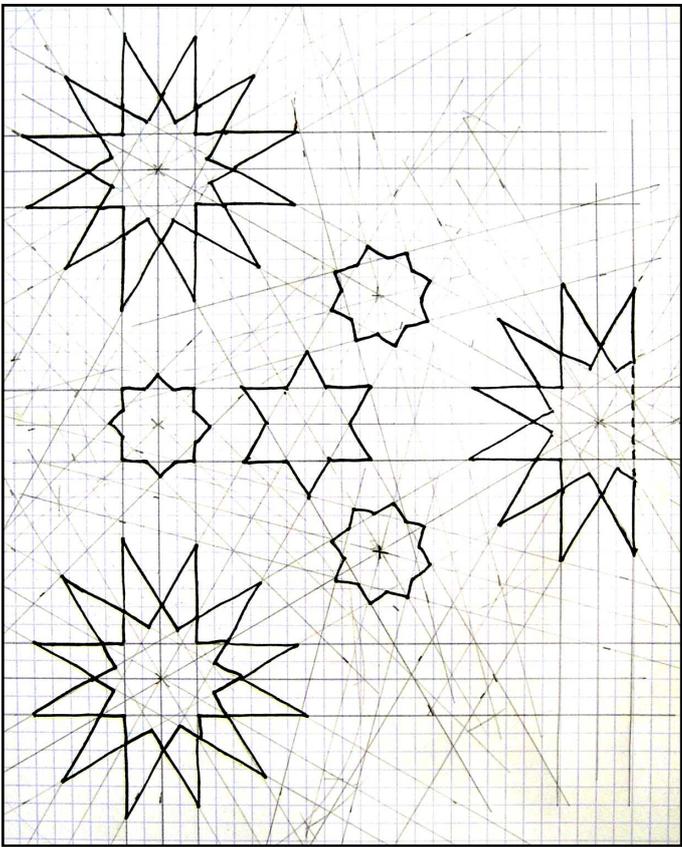


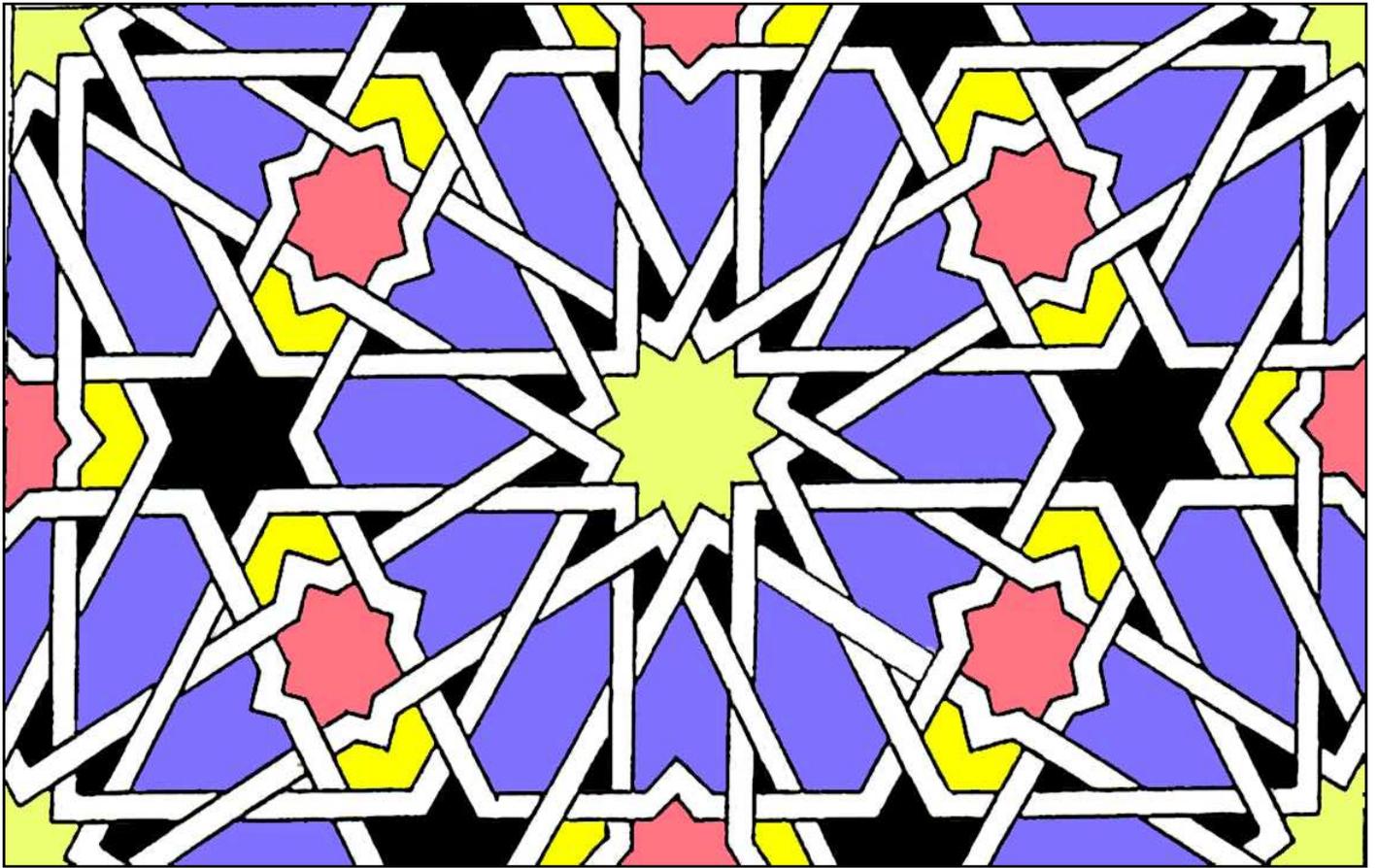




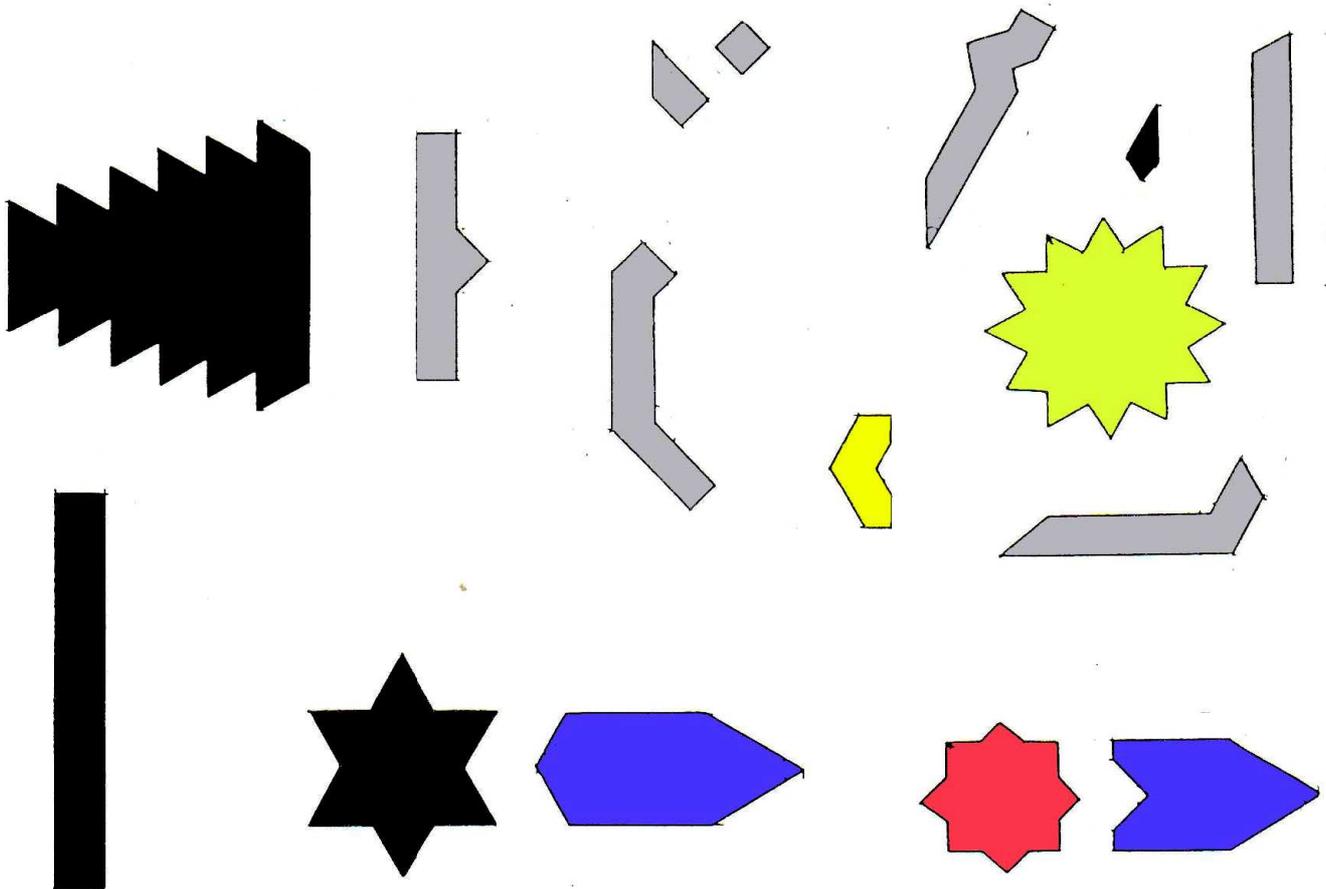


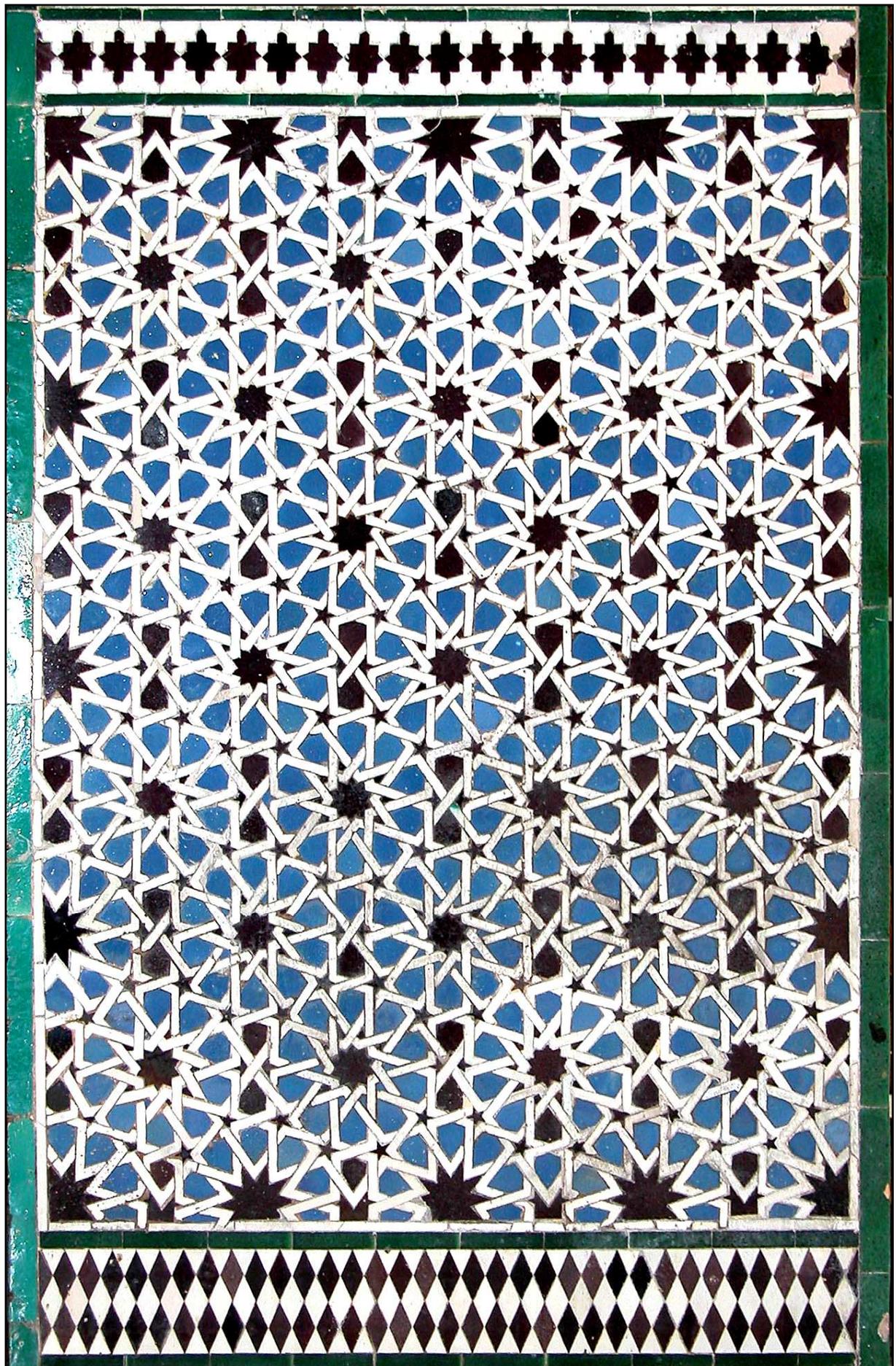


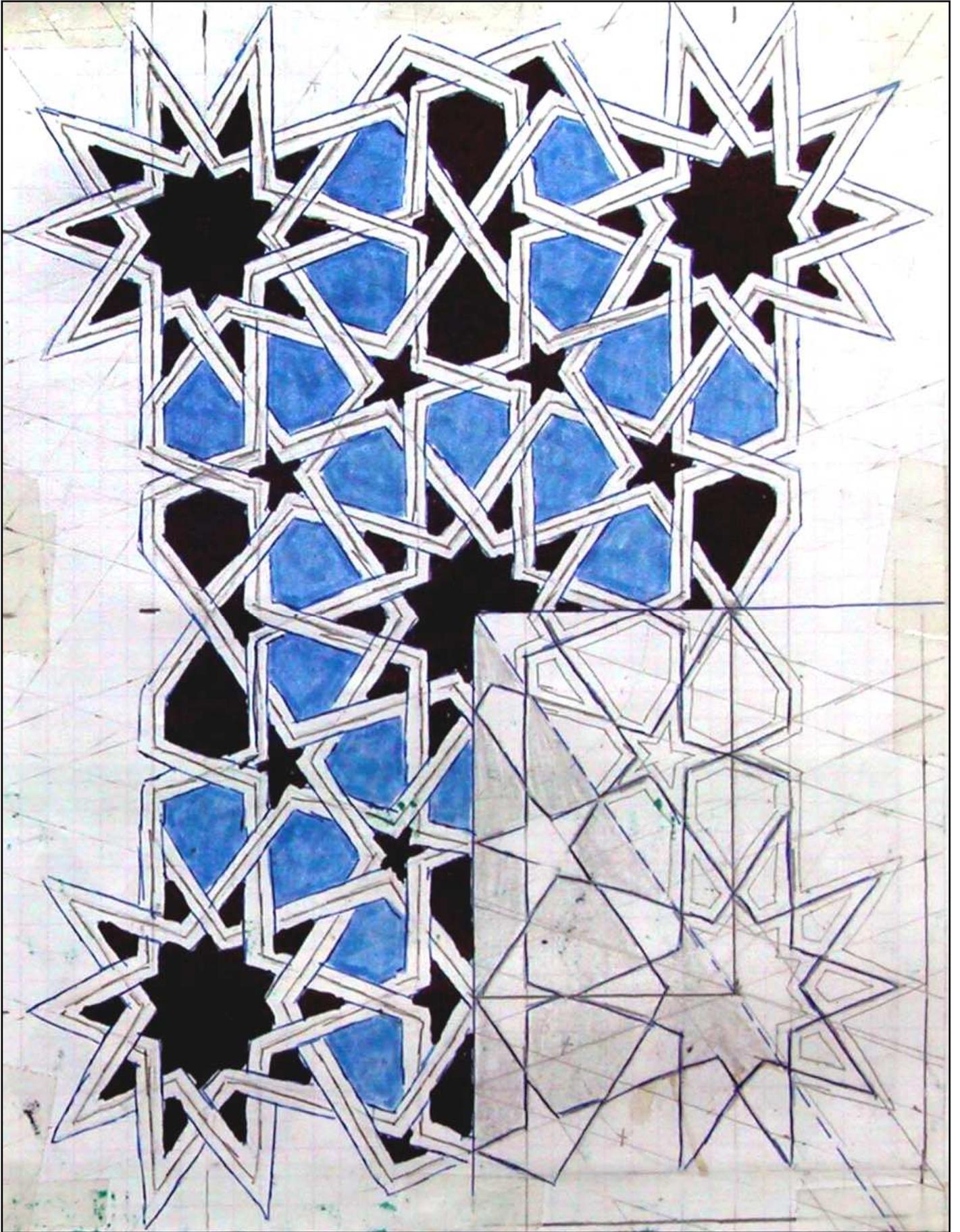


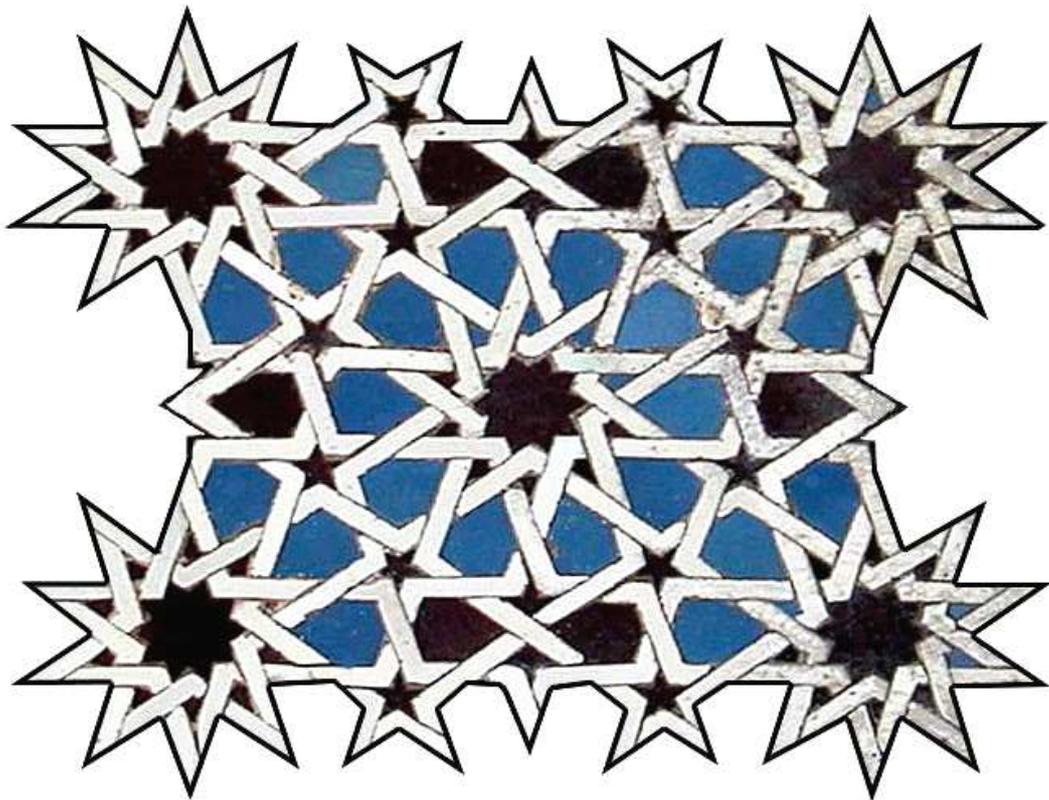
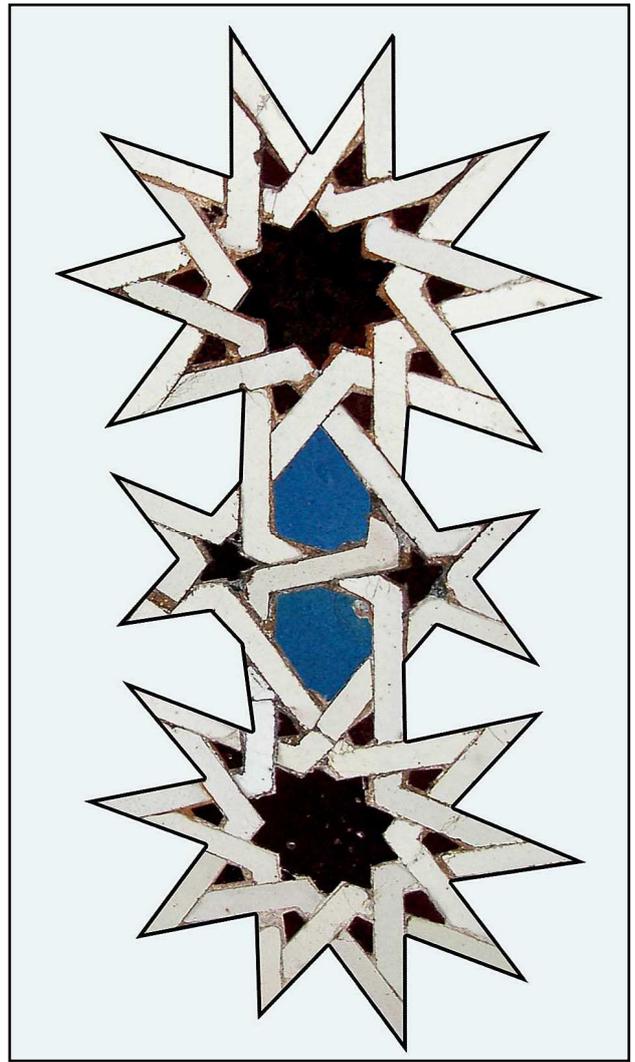
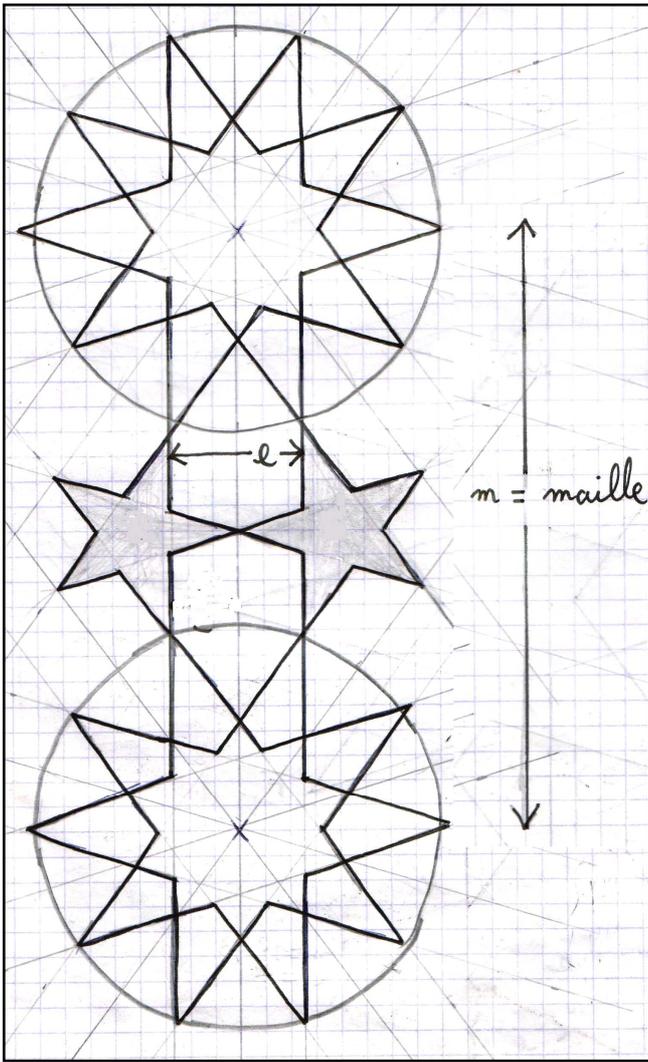


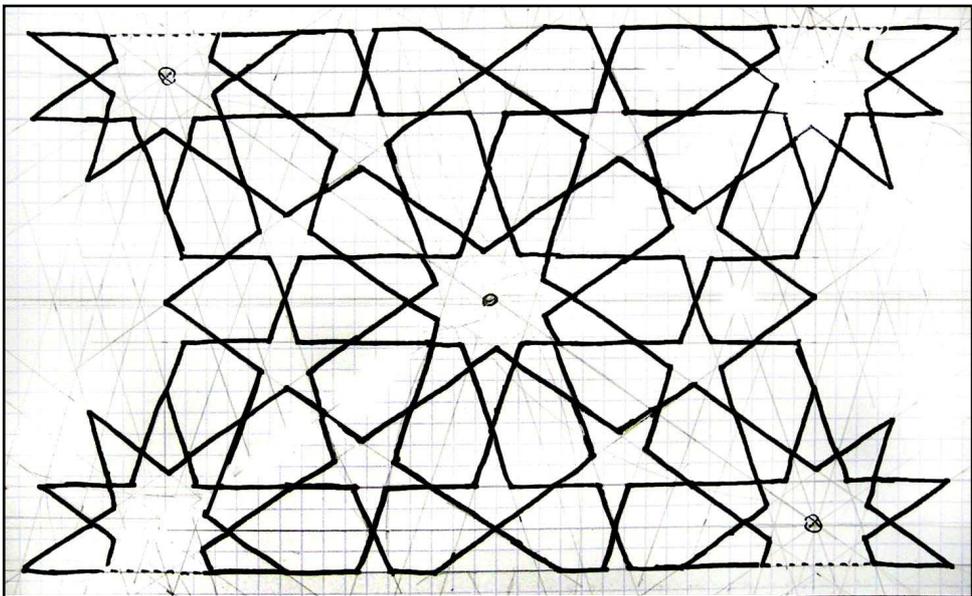
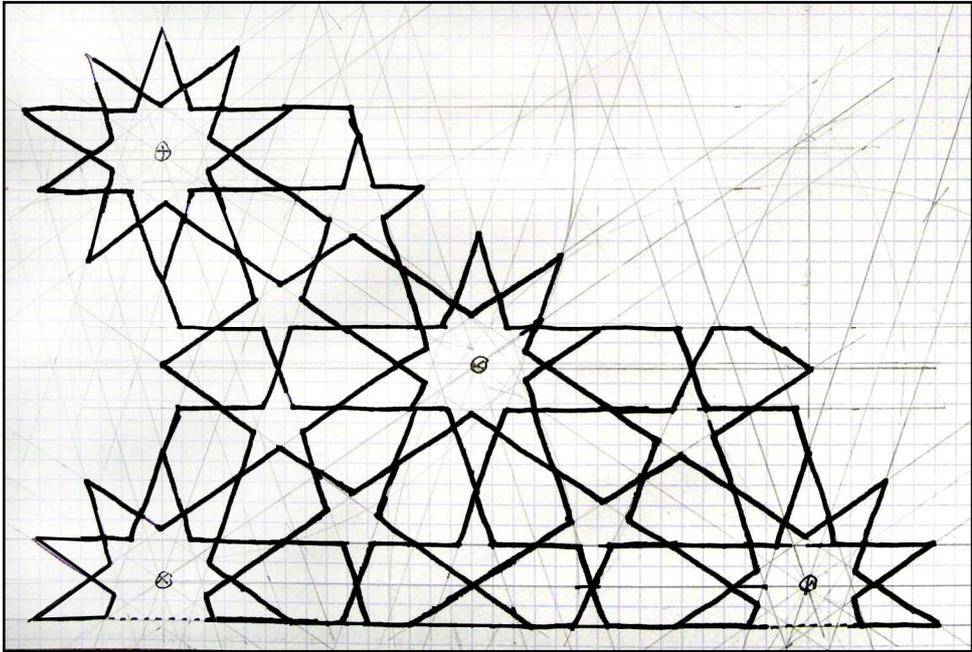
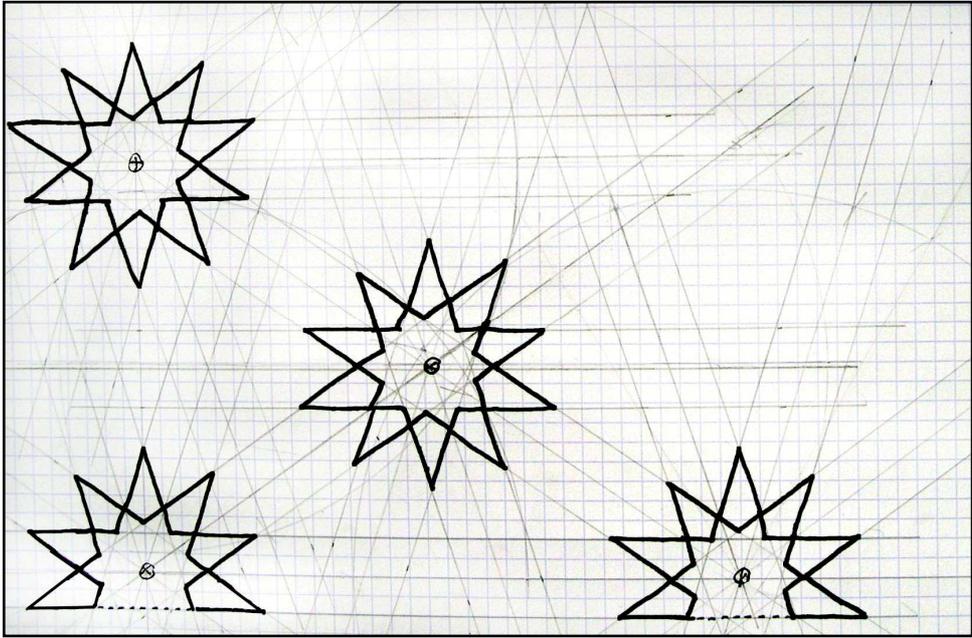
Pièces nécessaires au montage du panneau.

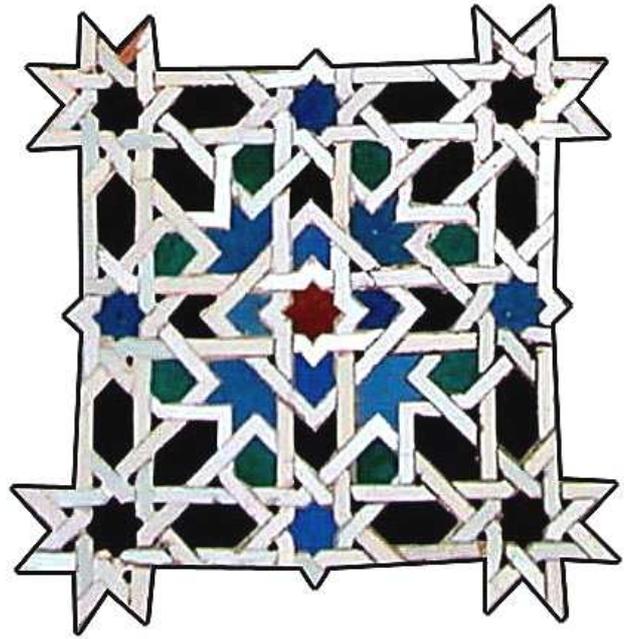
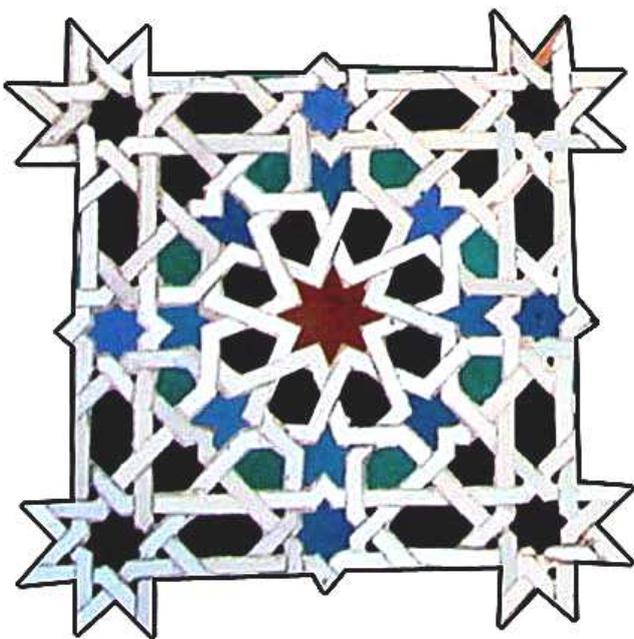


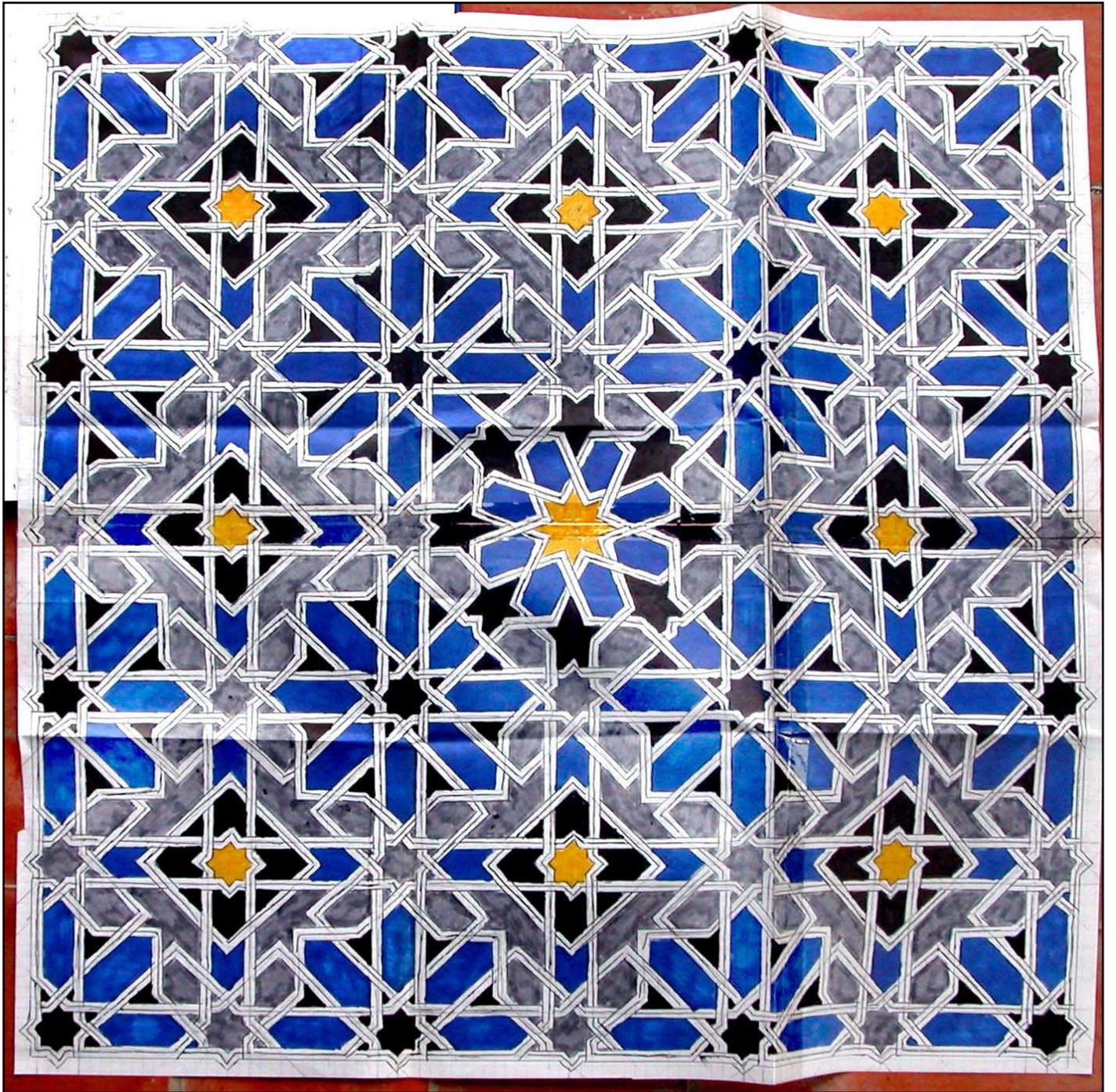




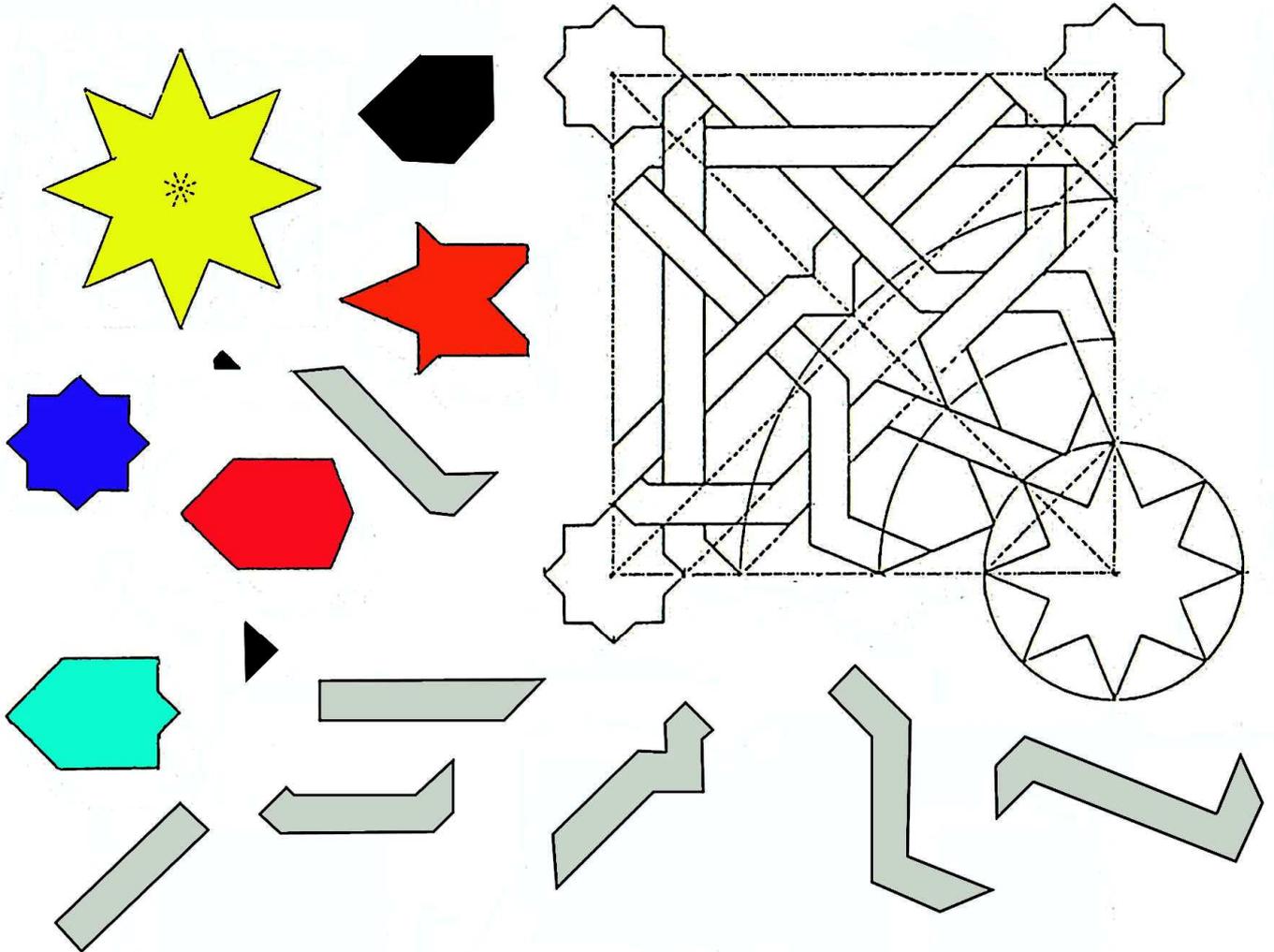
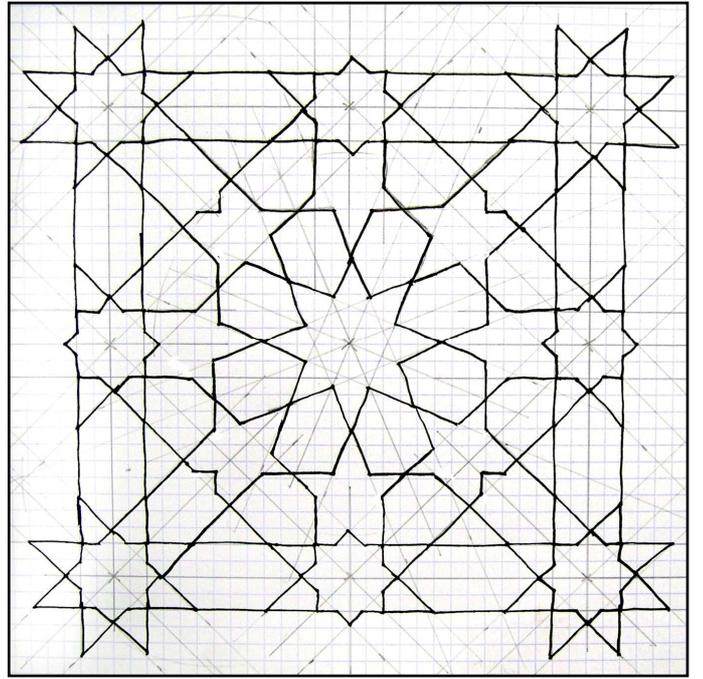
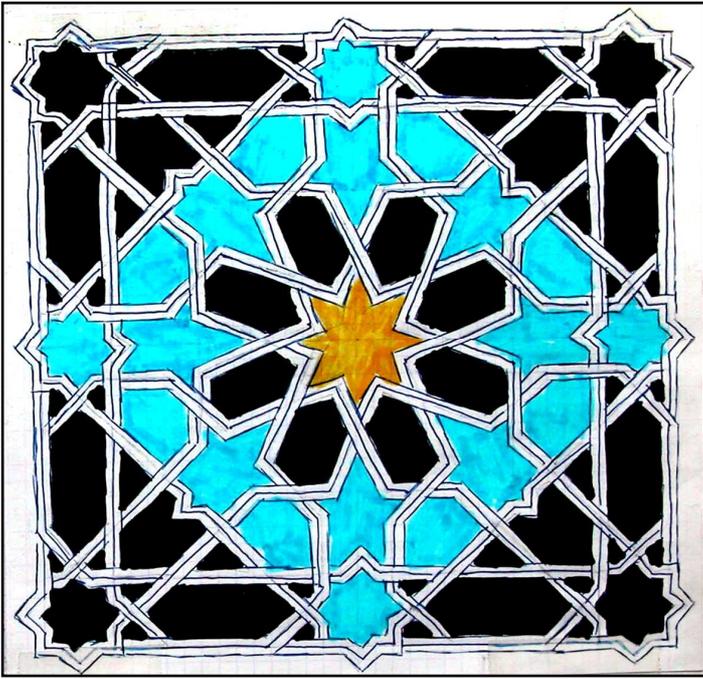


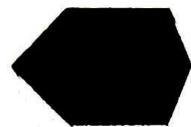
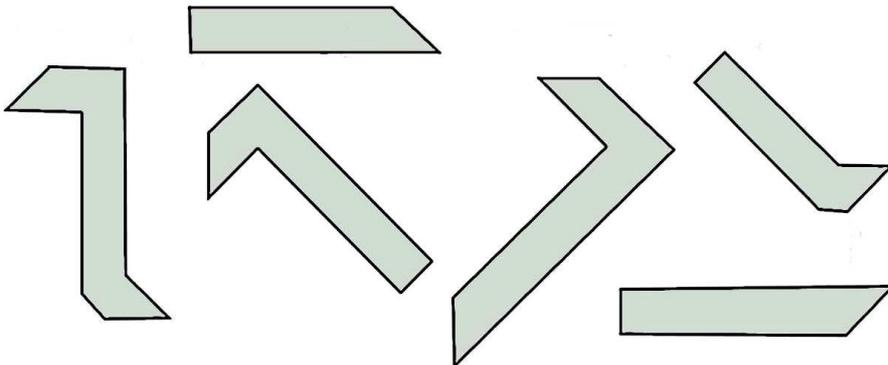
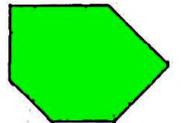
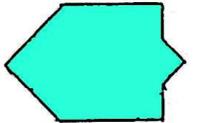
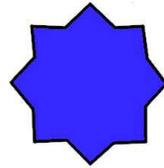
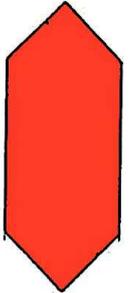
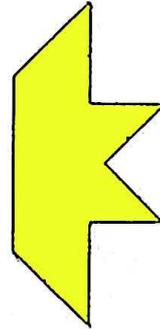
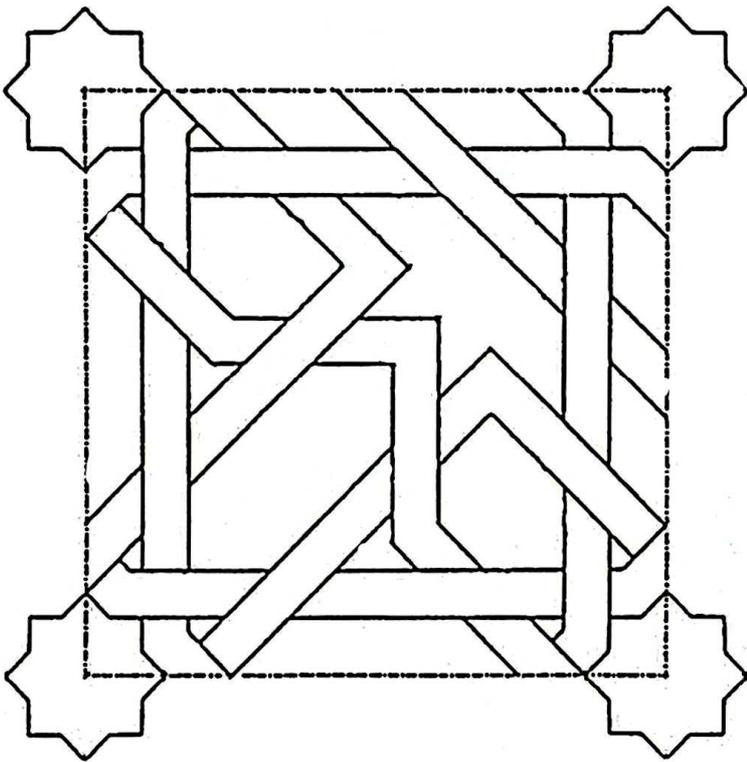
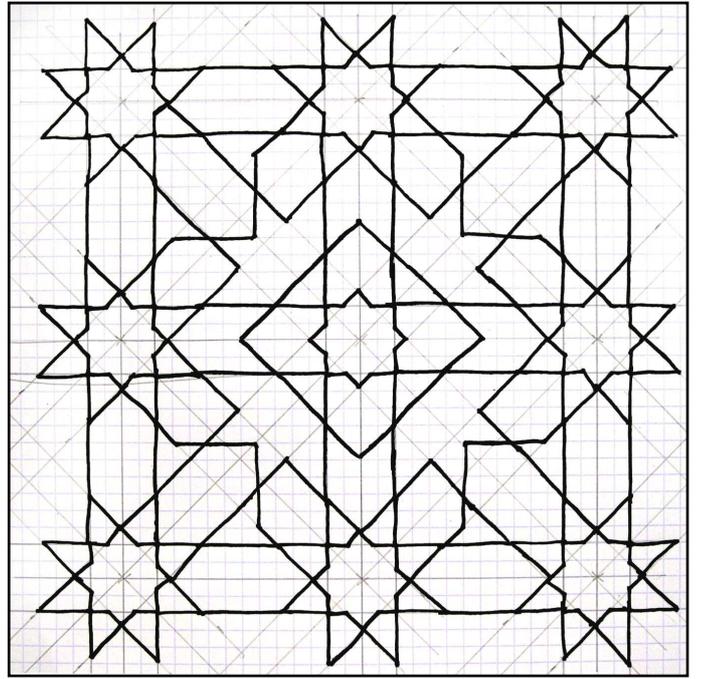
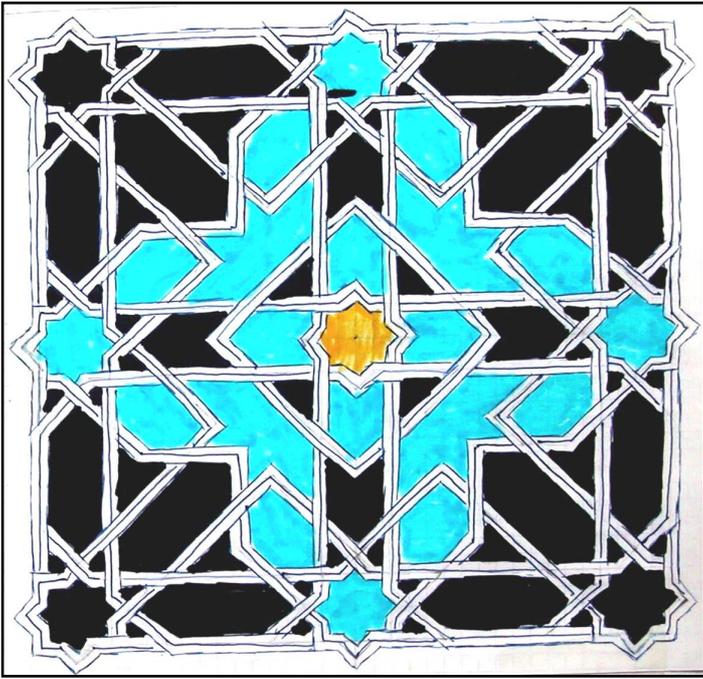


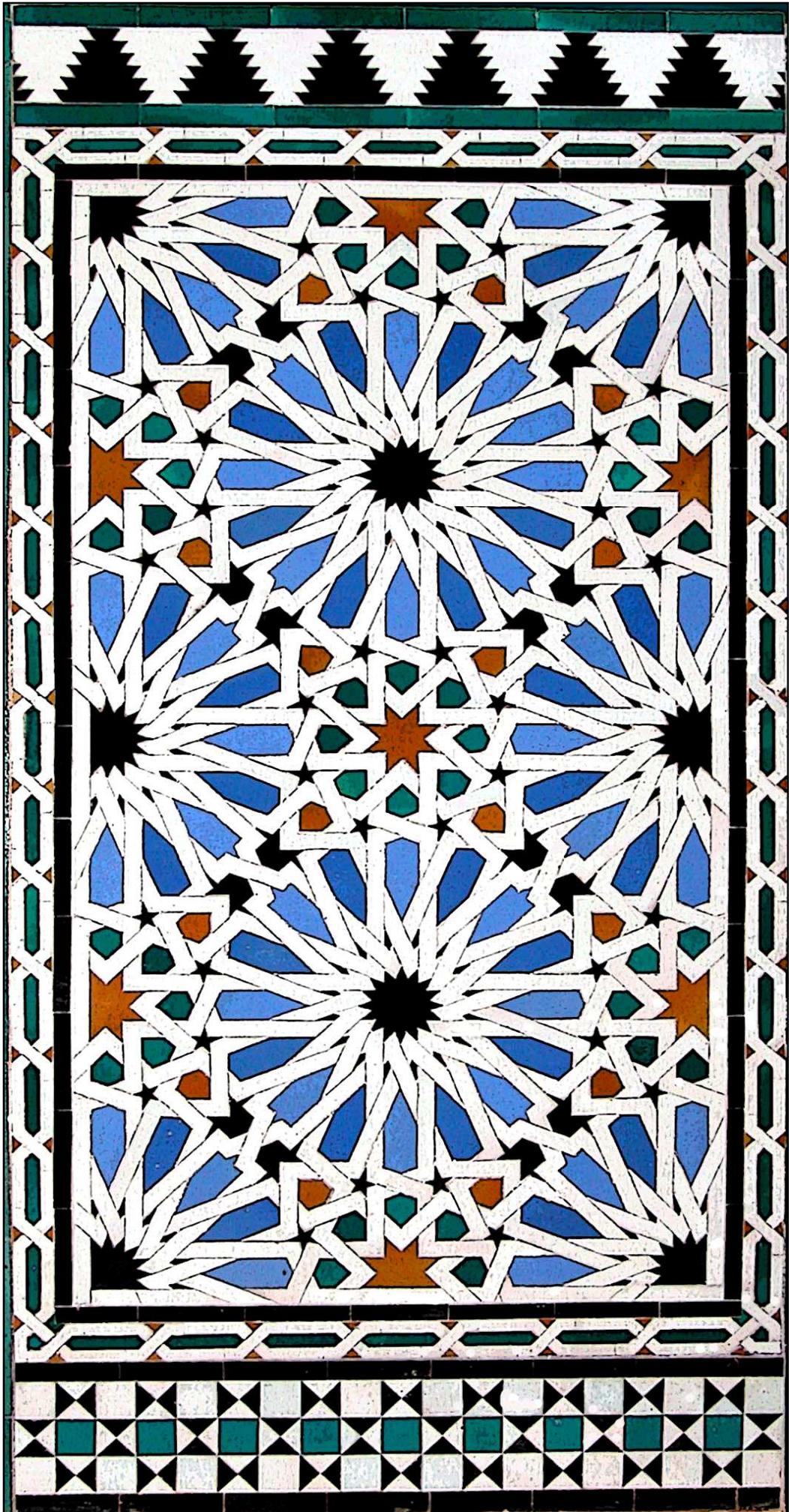


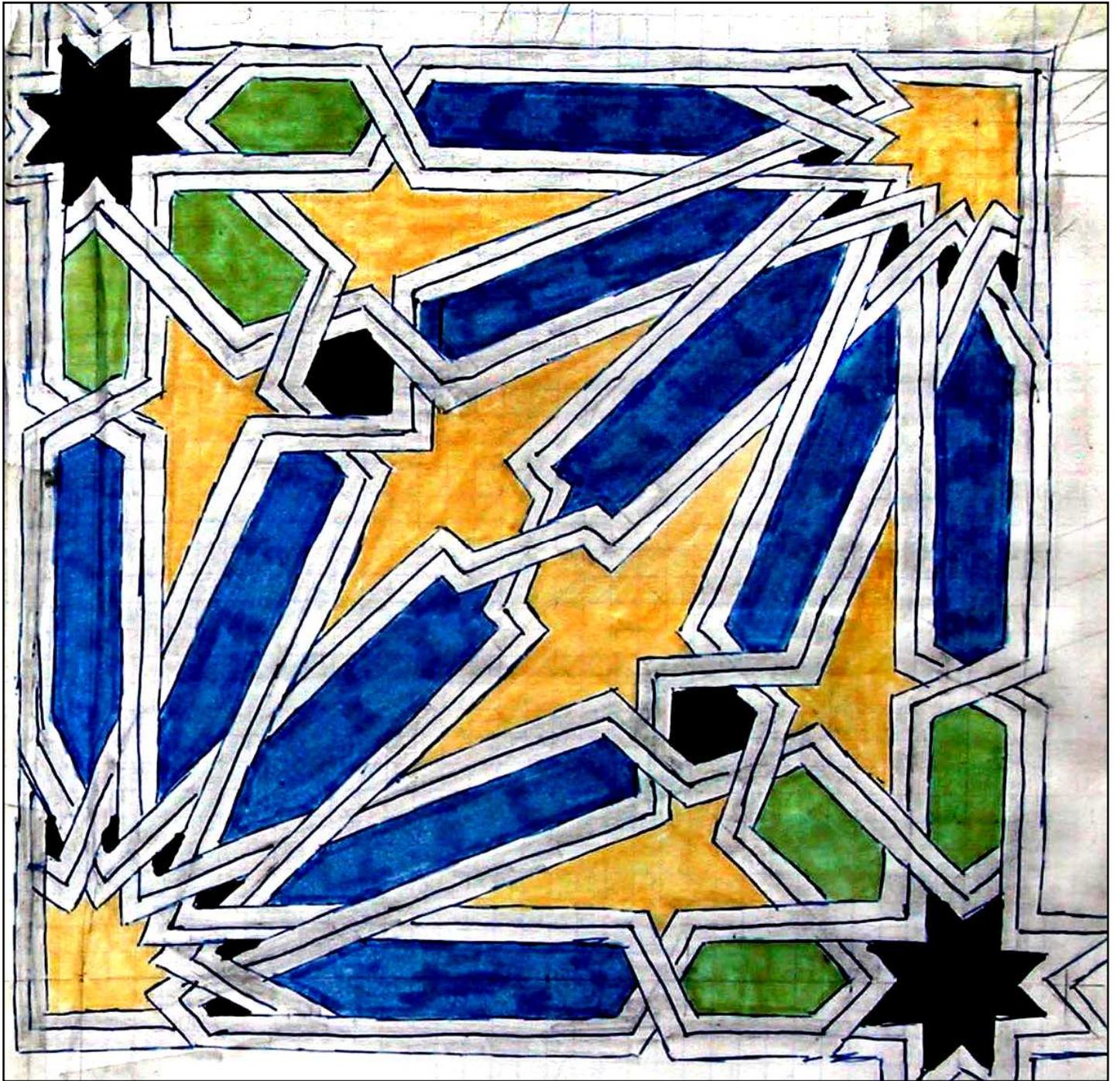
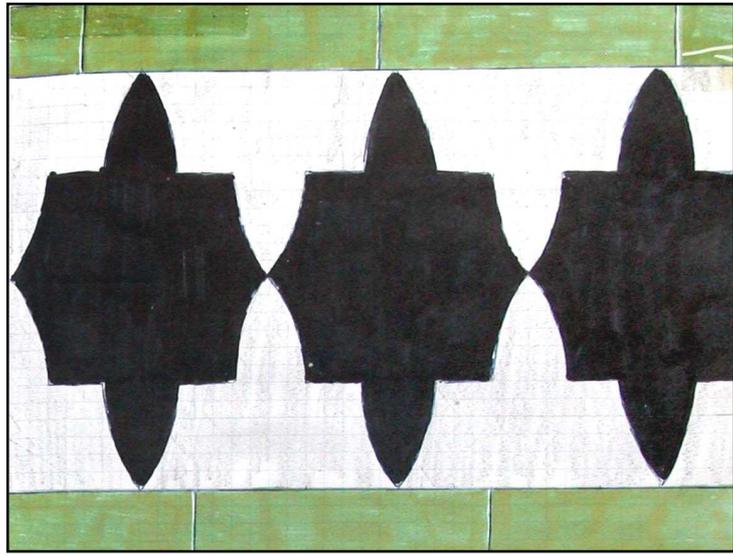


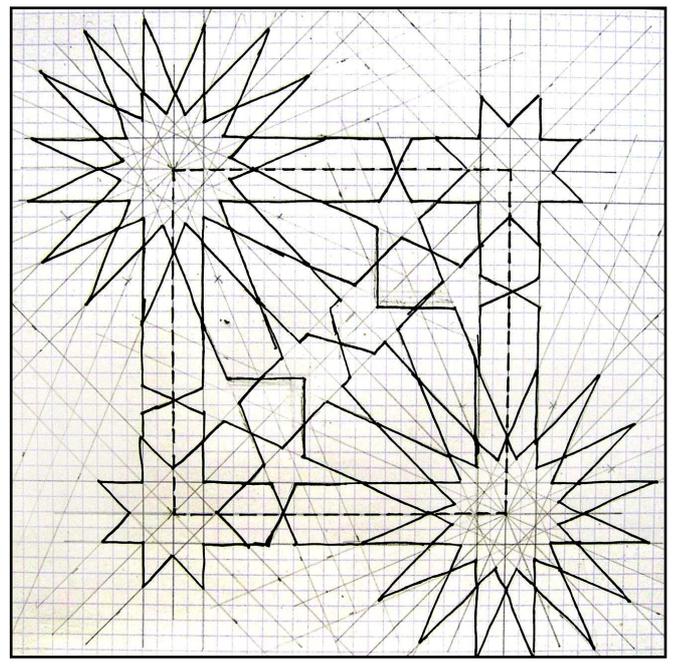
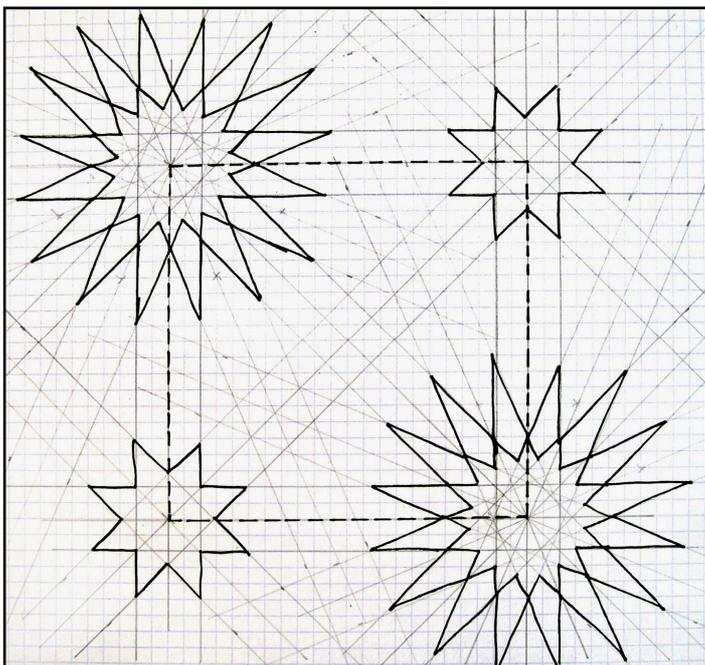
Zelliges du patio de las Doncellas à l'Alcazar de Séville.

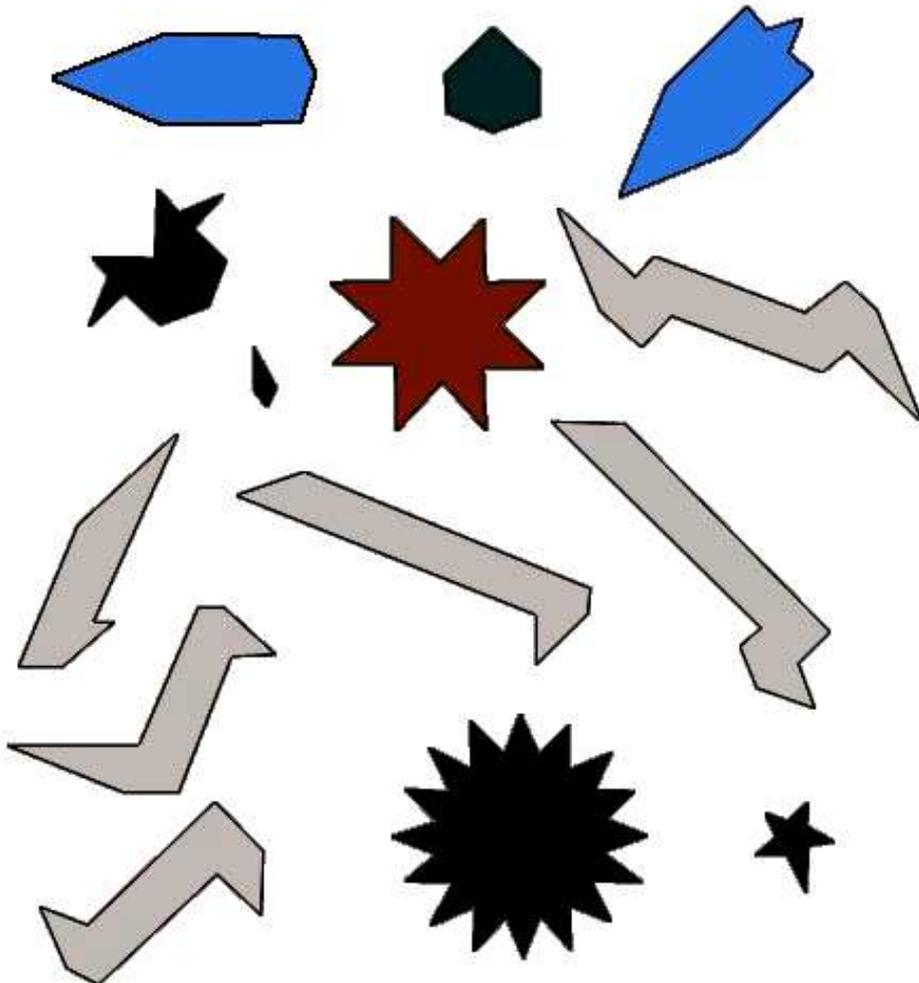
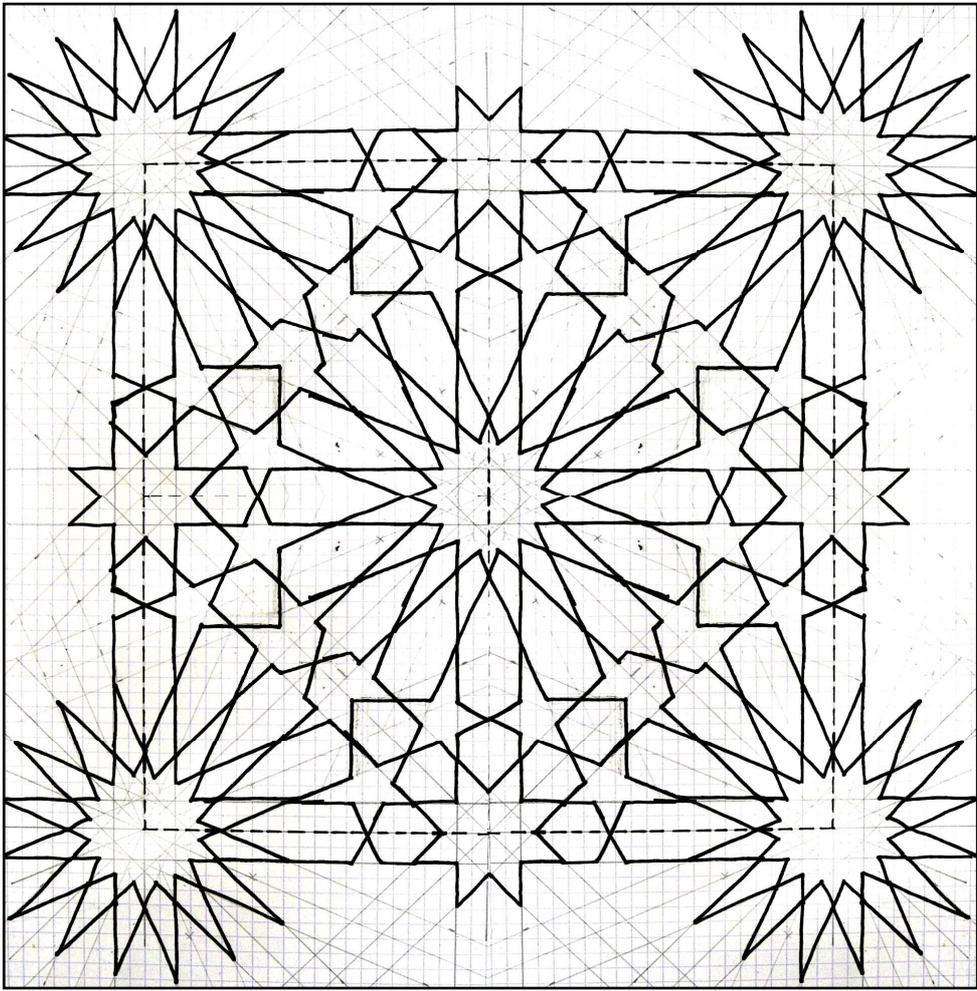


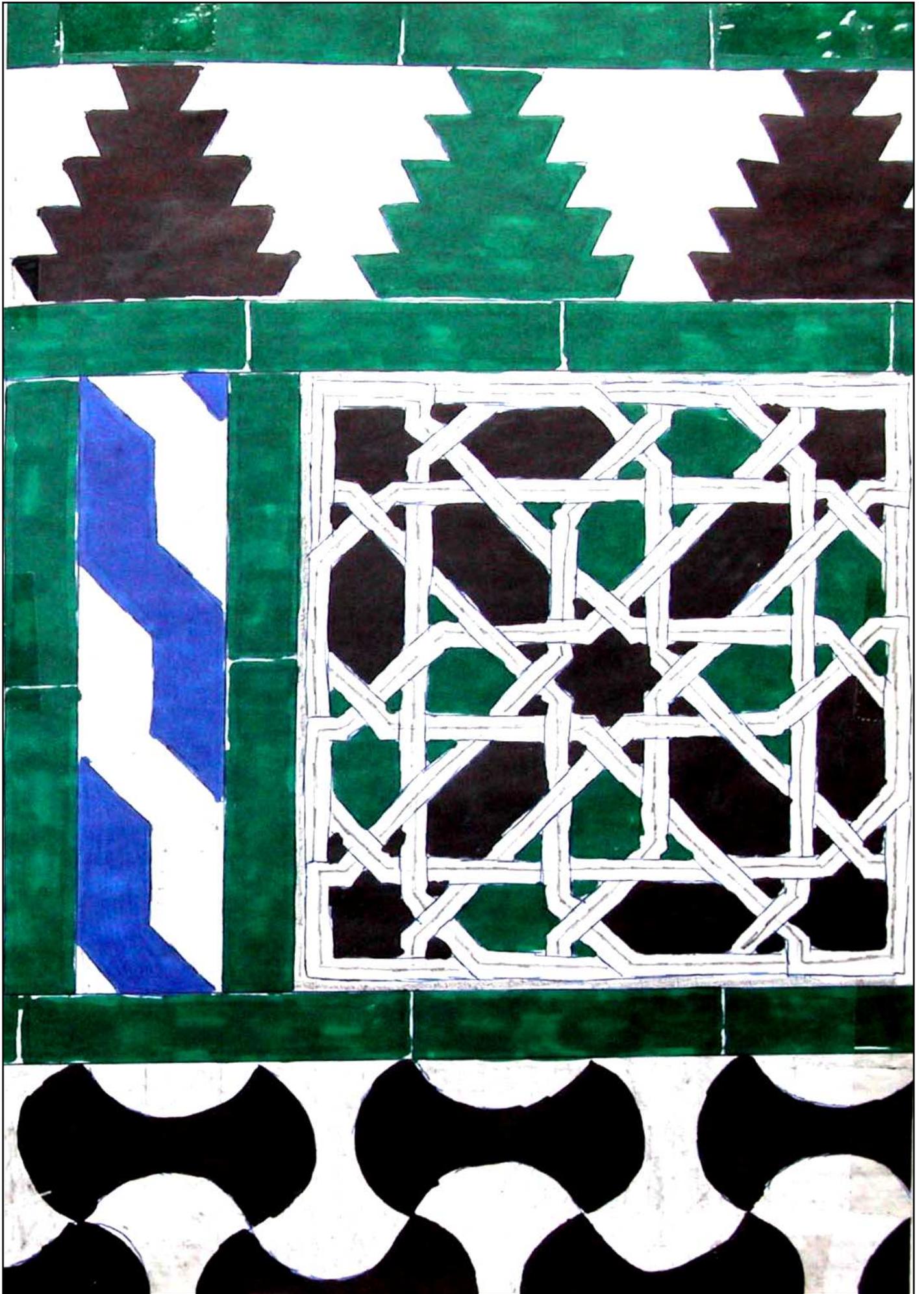






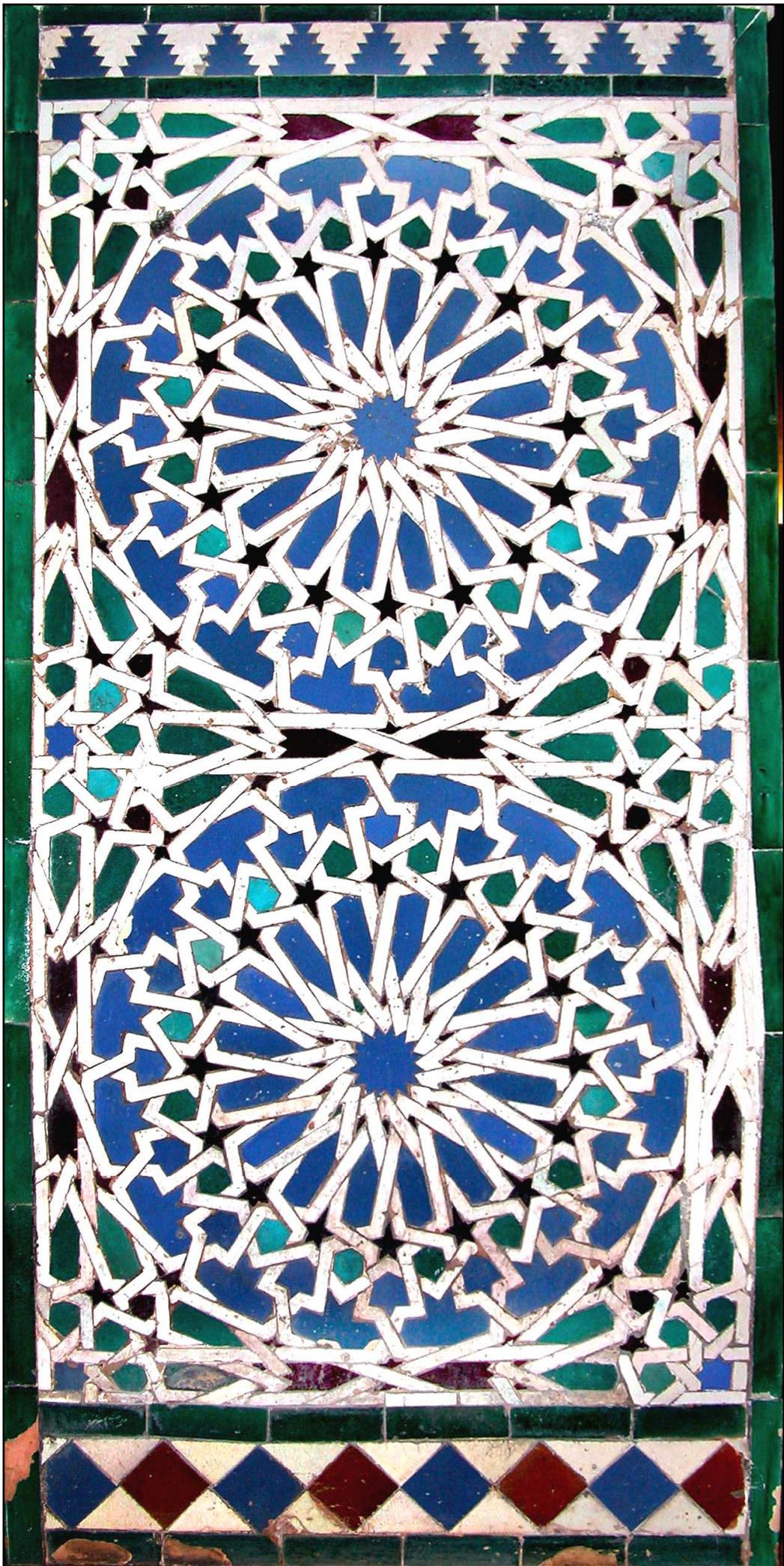


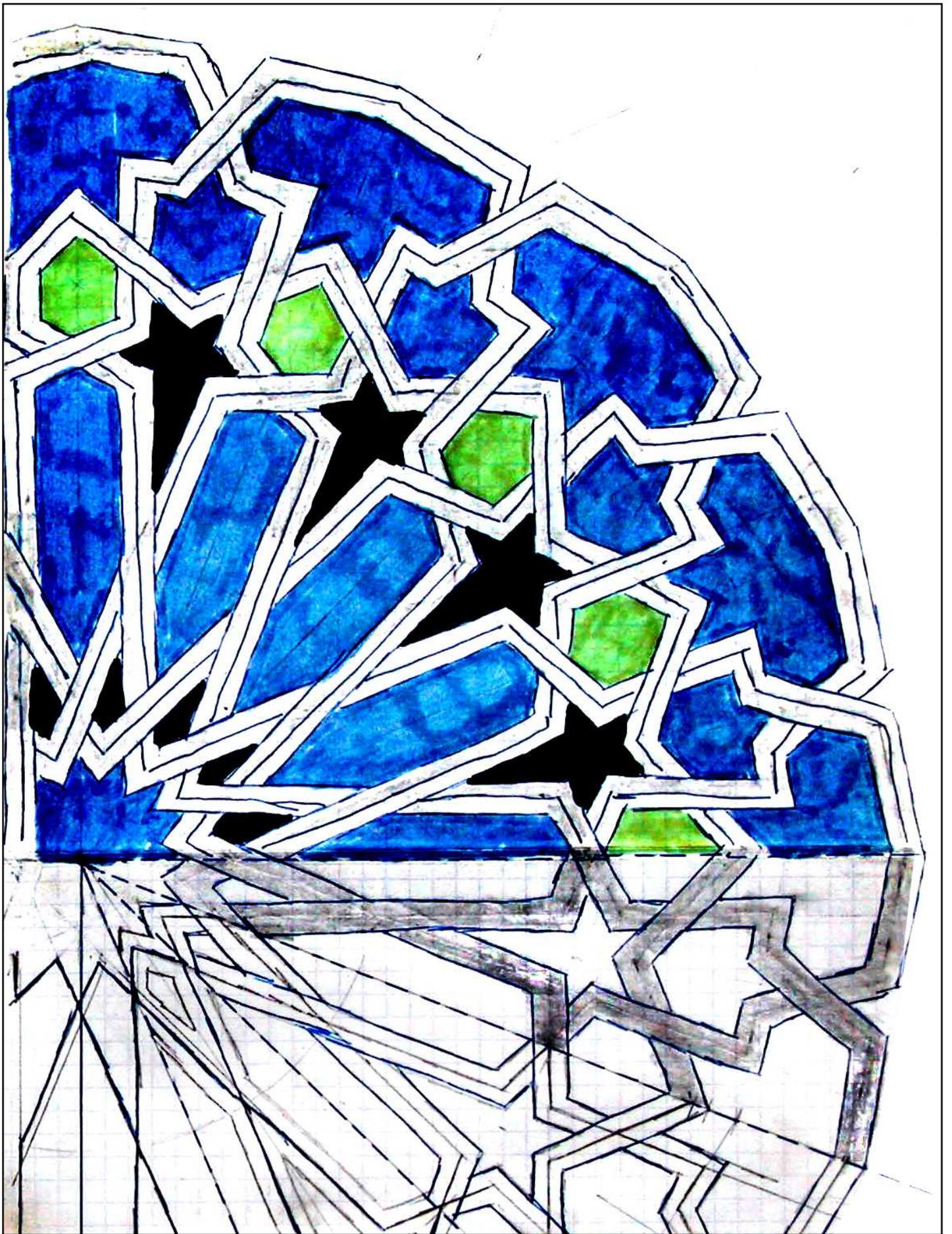


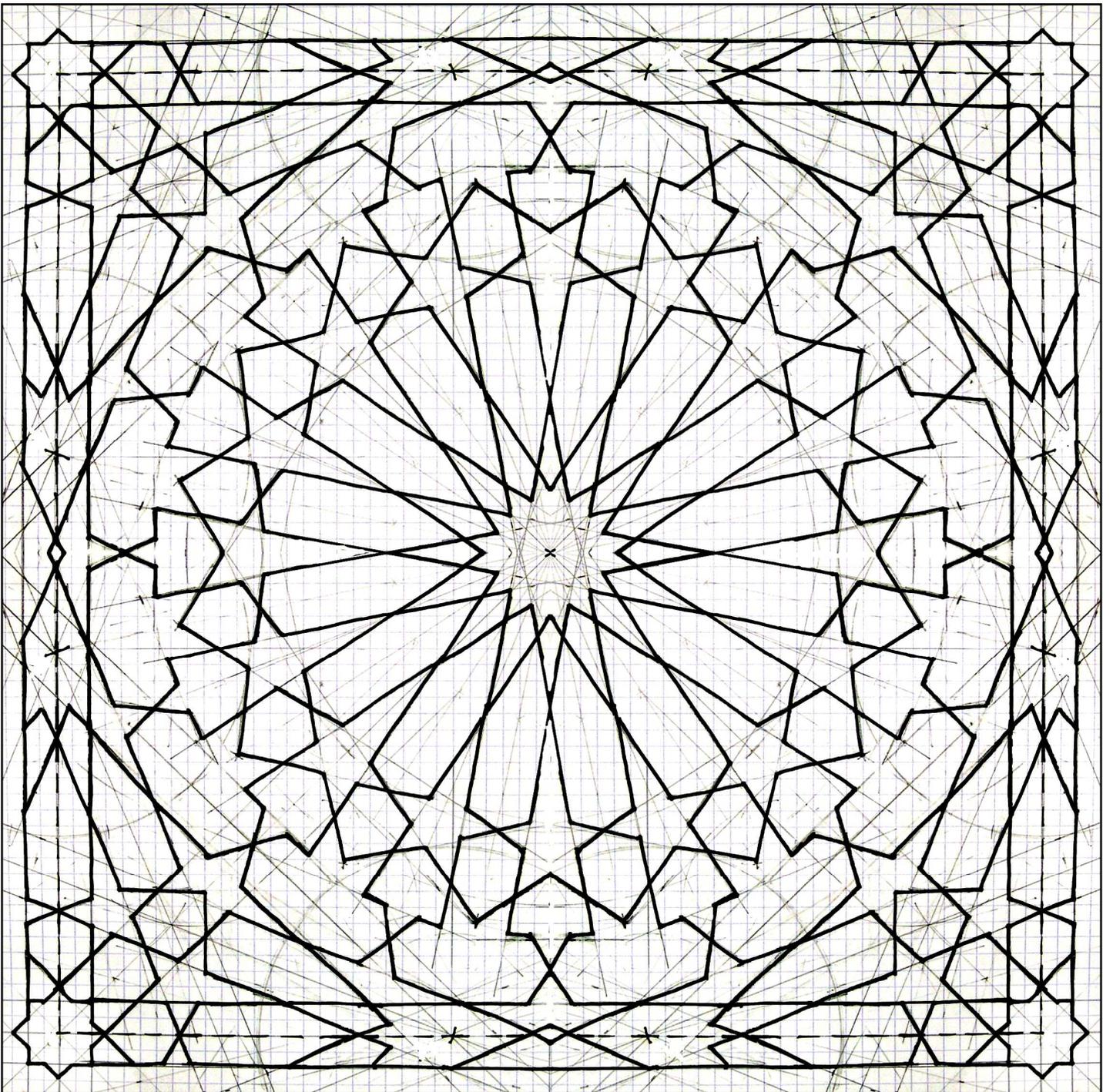
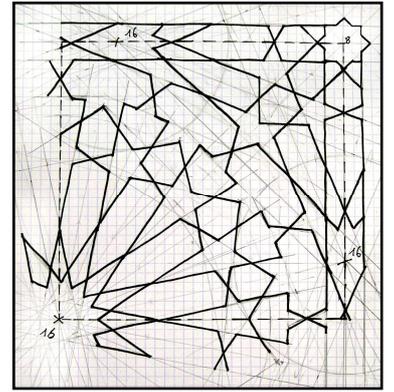
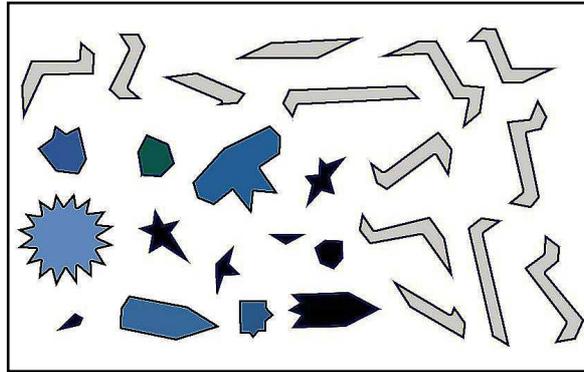
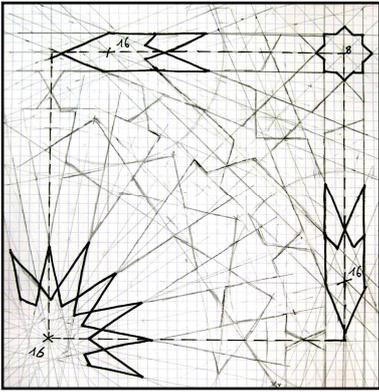


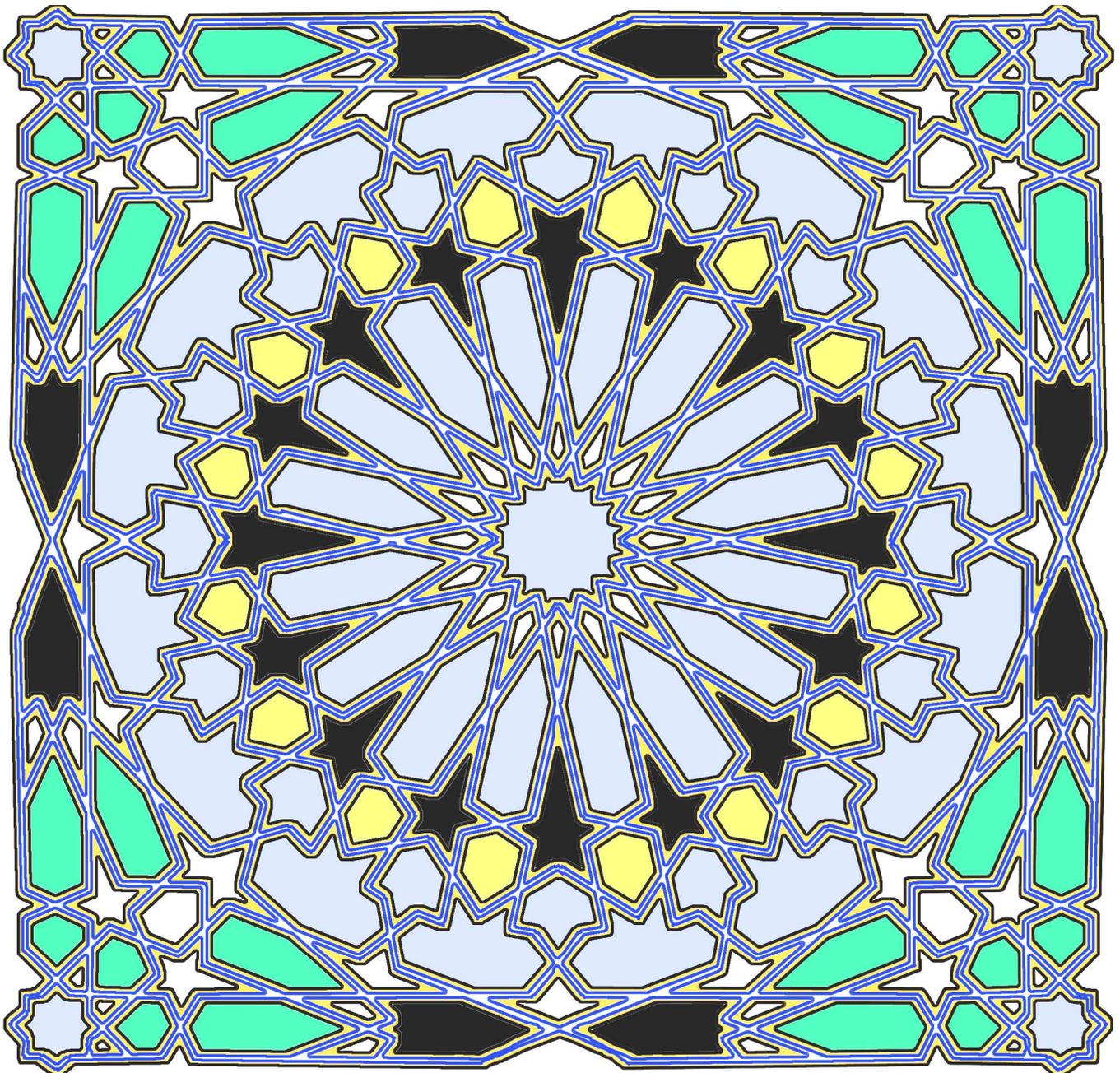
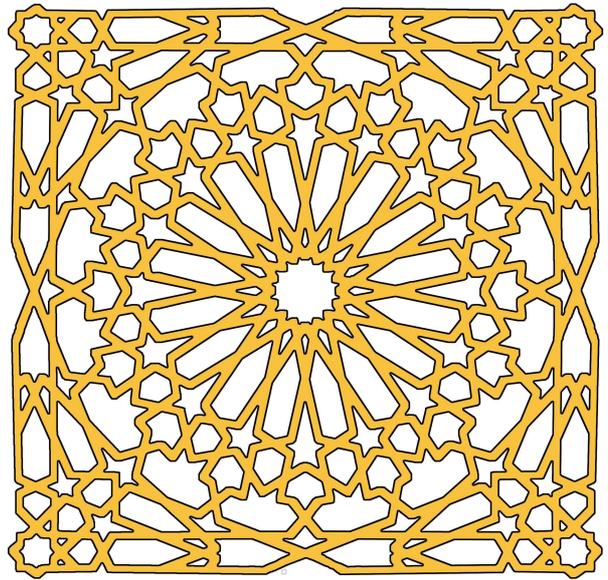
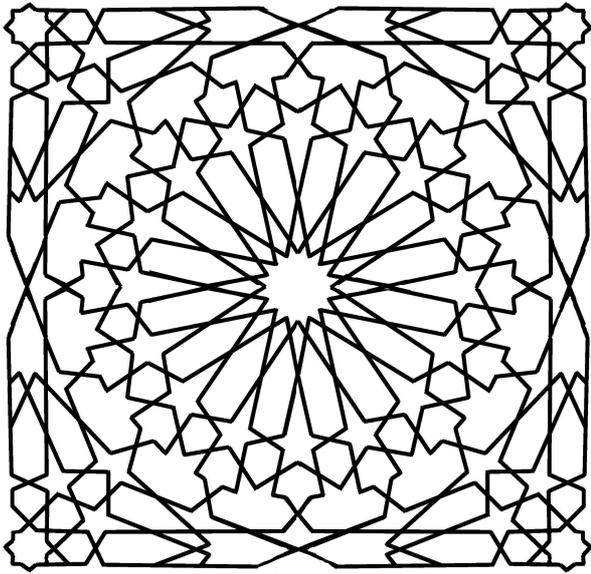




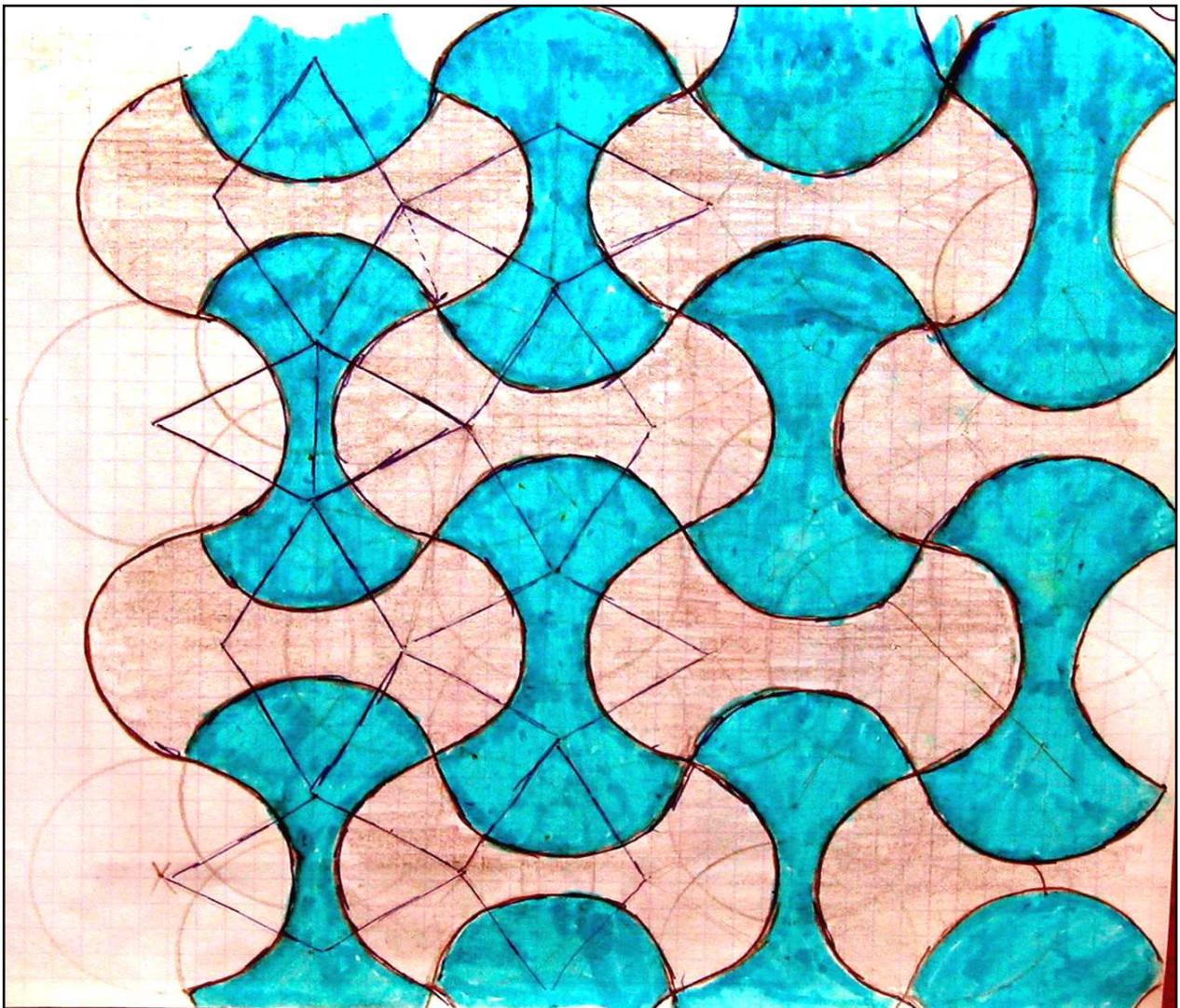
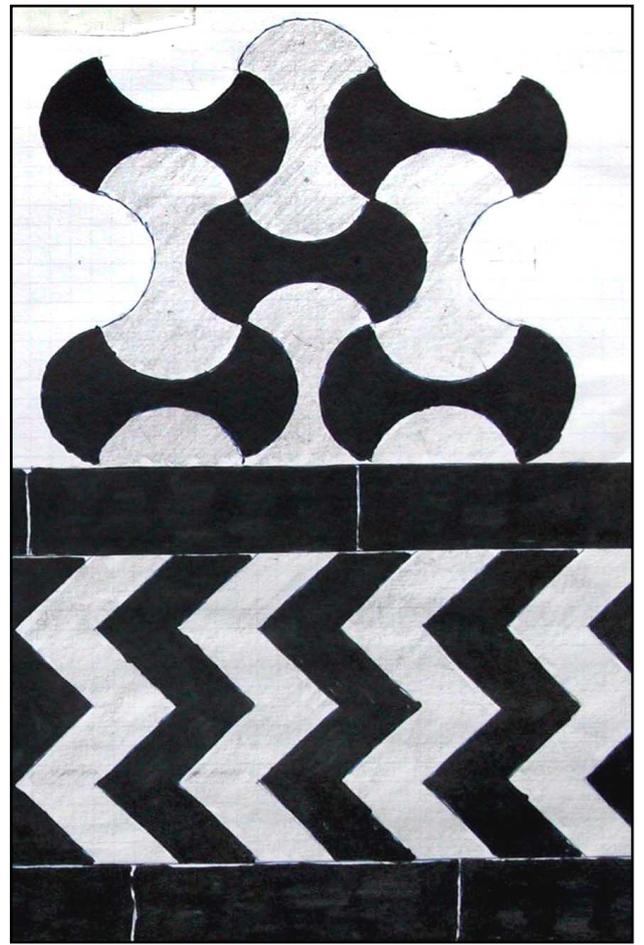
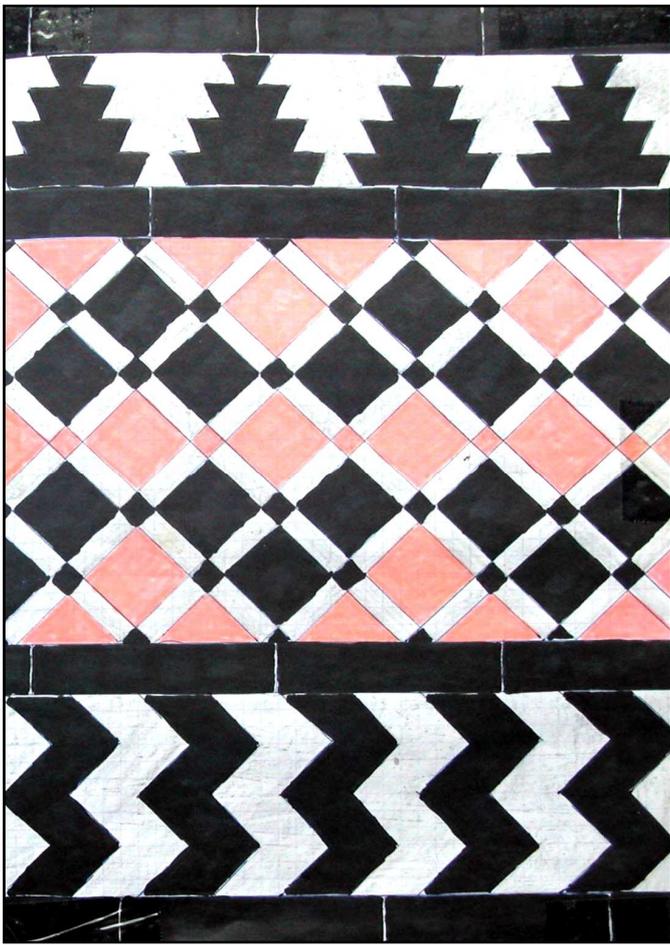




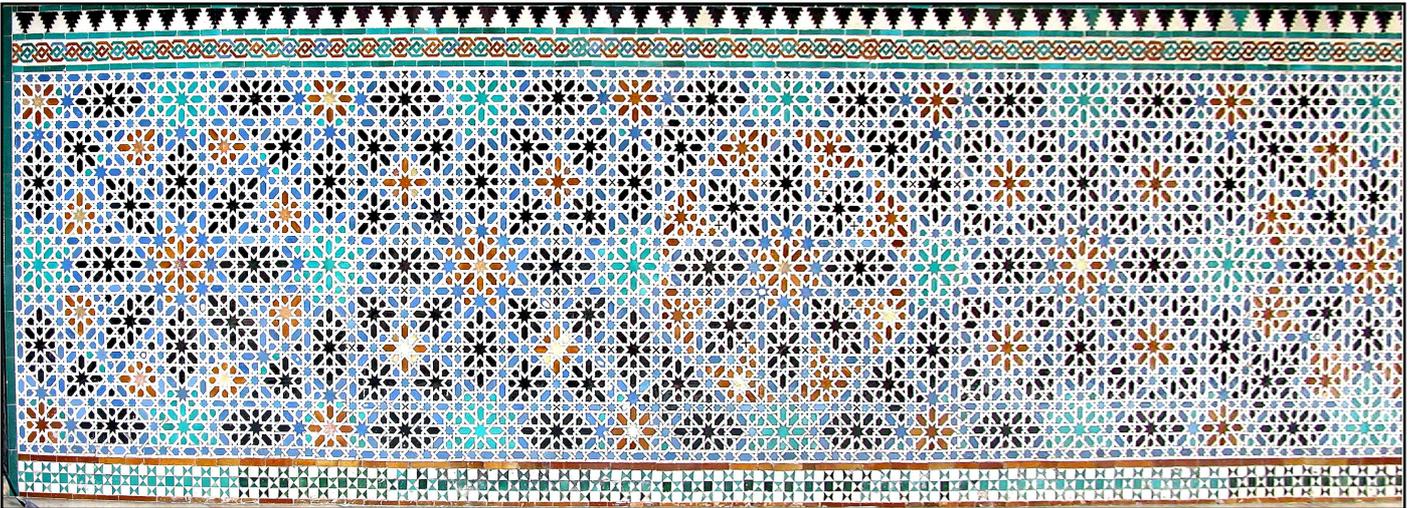






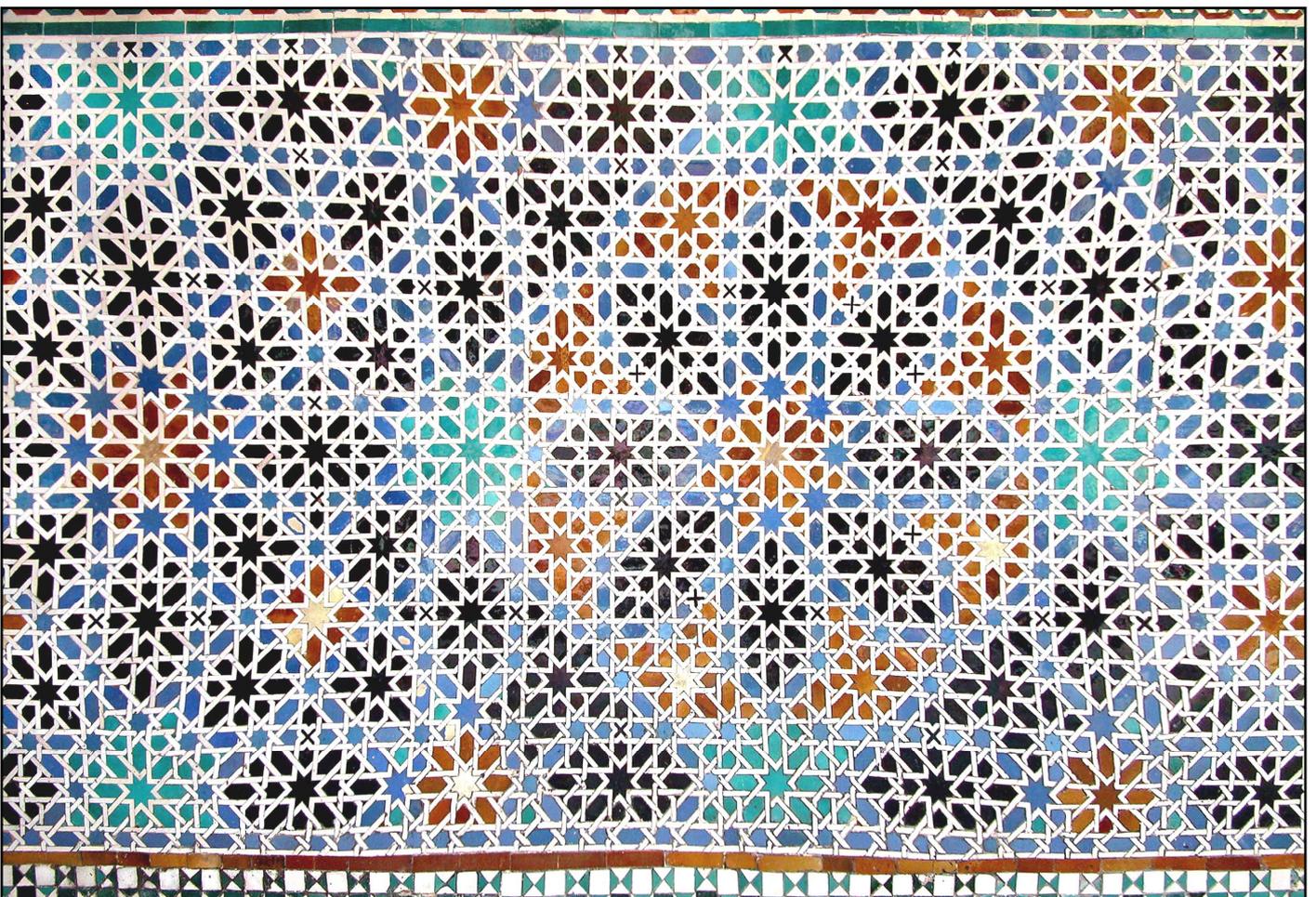


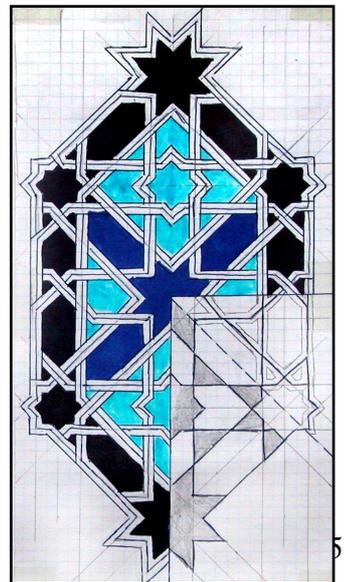
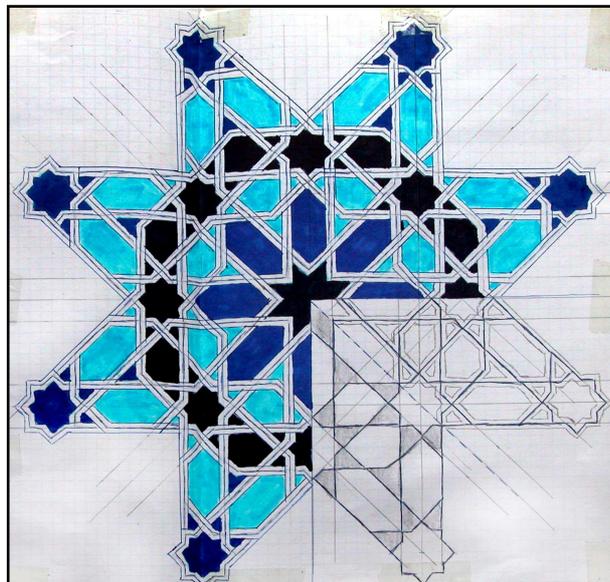
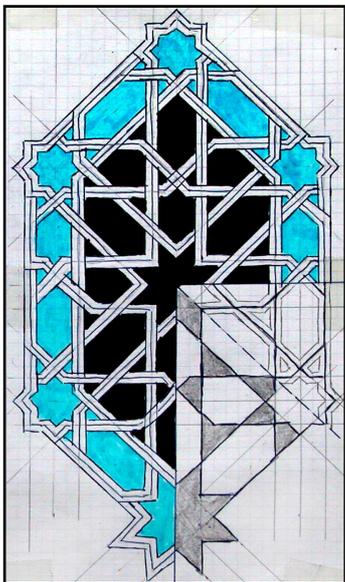
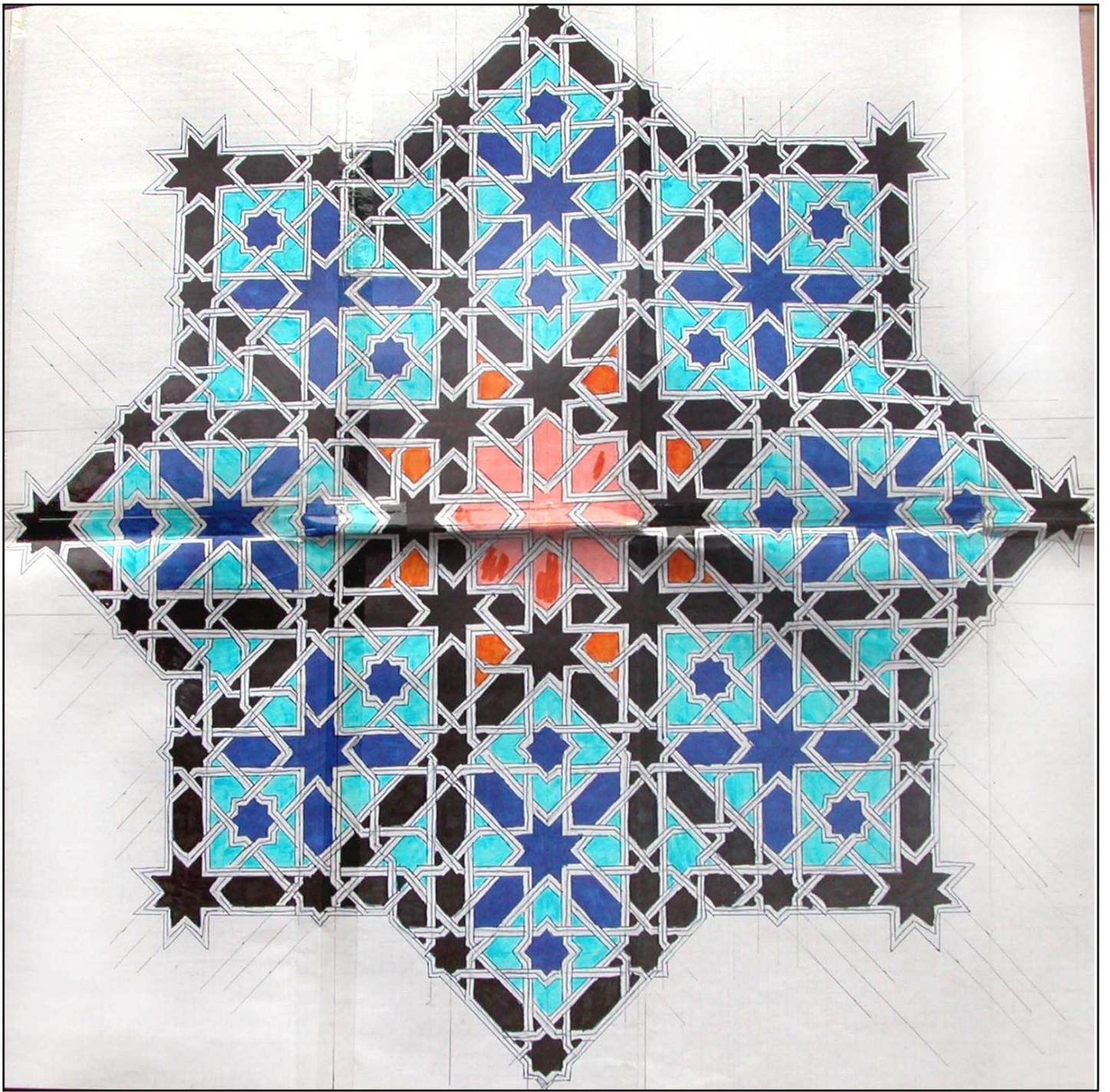
- Patio de las Doncellas

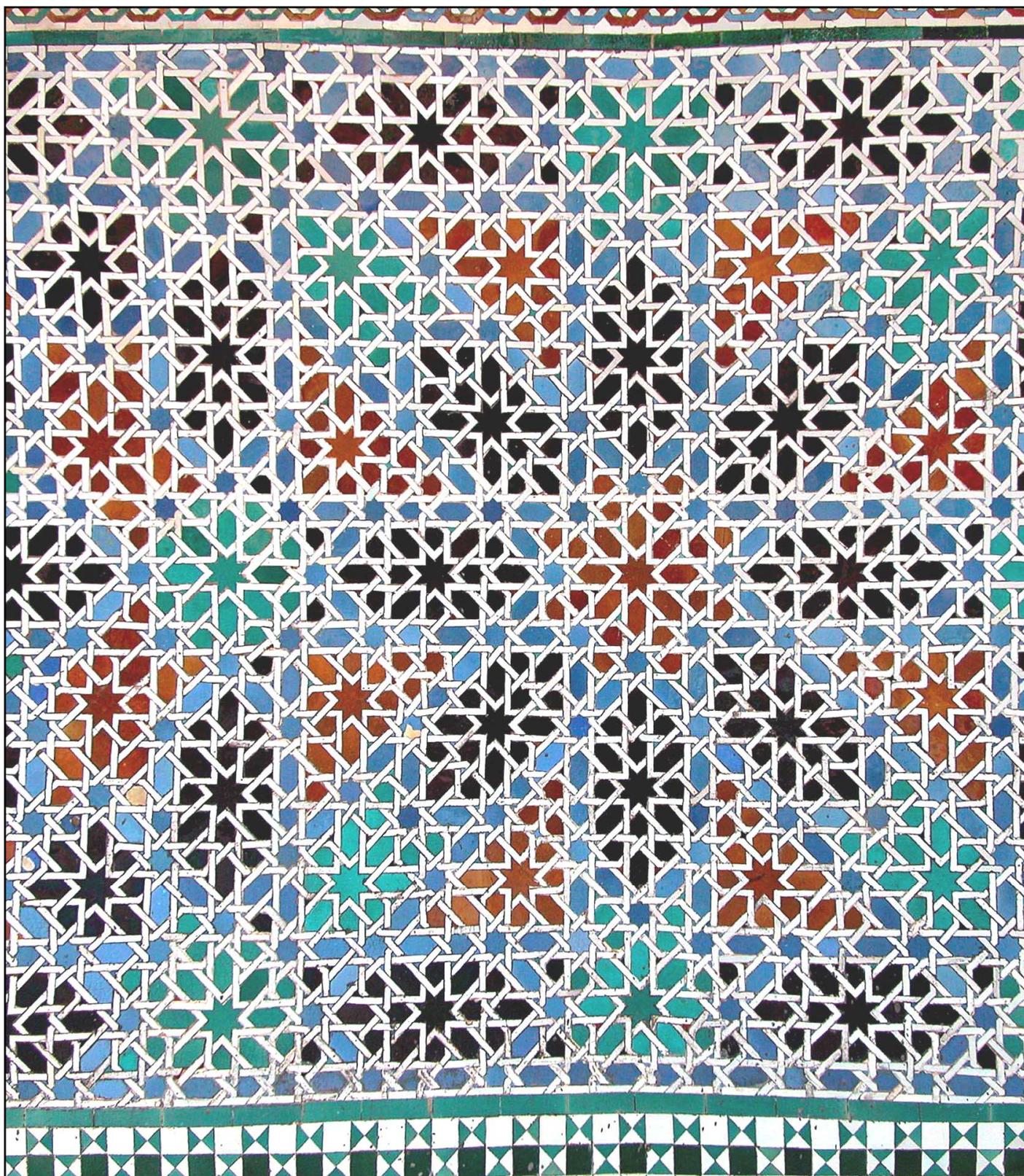


Dans le Patio de las Doncellas, le bas des murs est recouvert sur trois côtés d'une frise continue de quatre-vingt mètres.

Autour du motif central, en forme d'étoile à huit, le squelette classique est formé de carrés simples, de carrés doubles, de losanges et d'autres éléments déjà connus. Ces différents motifs se succèdent et se différencient.

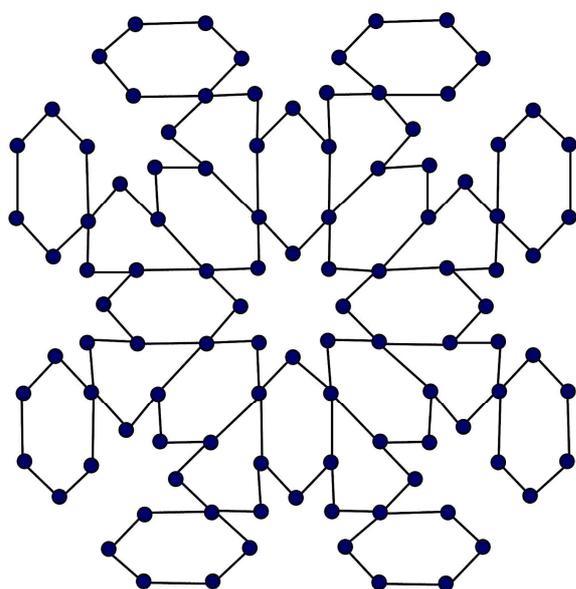
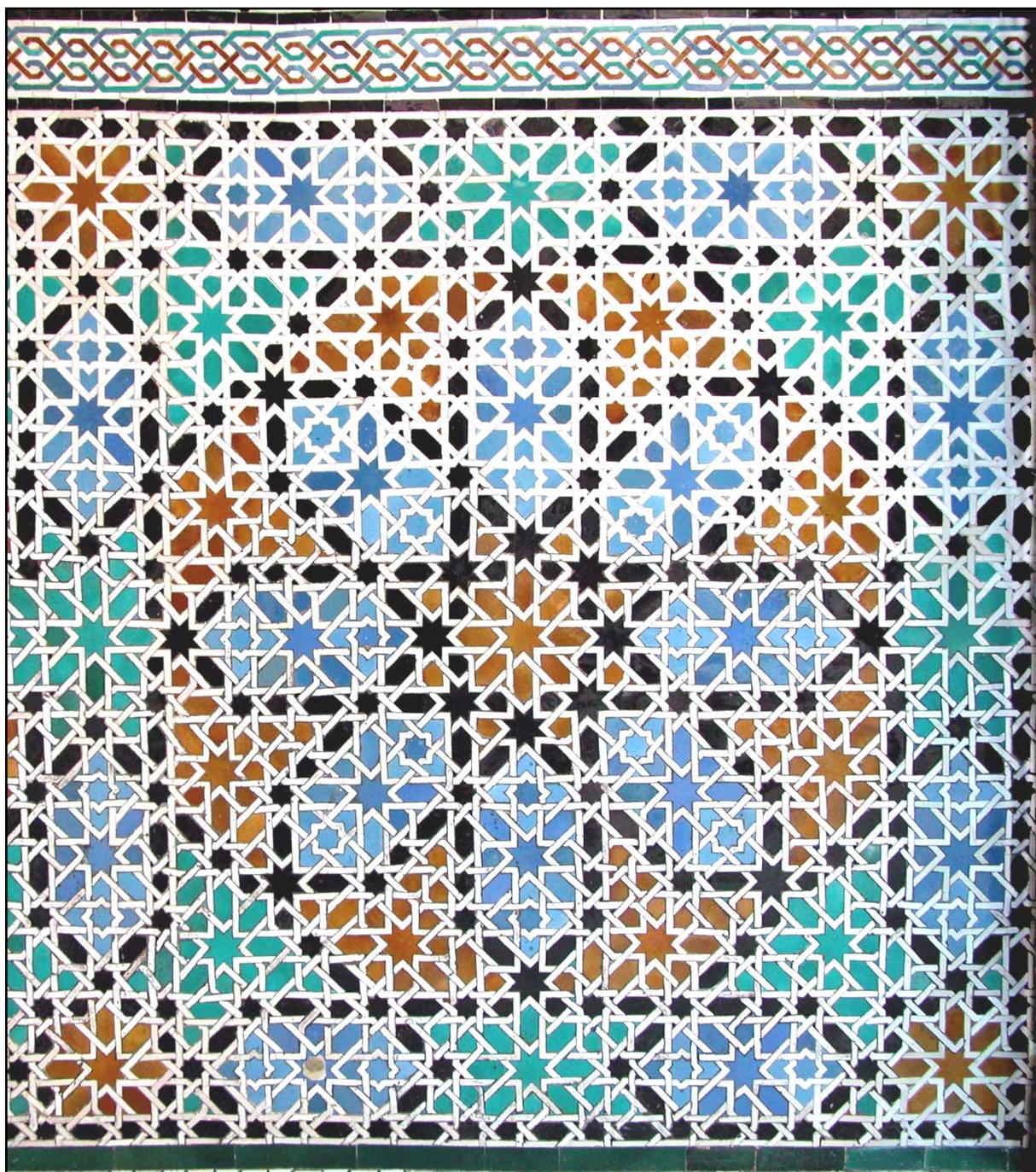




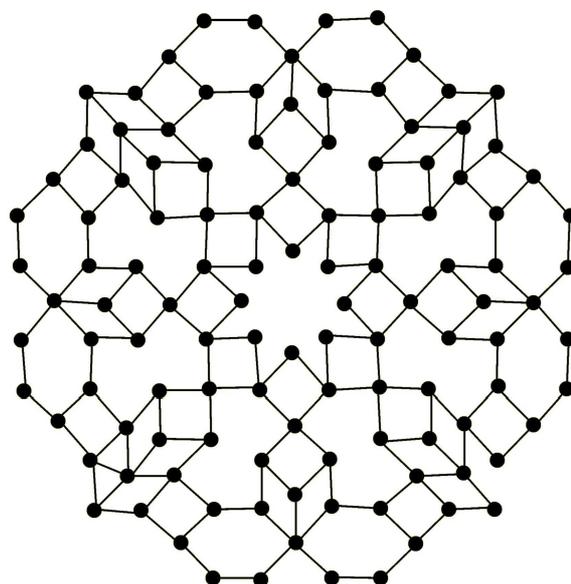


Dans chaque partie, le choix des couleurs fait apparaître une structure, en bleu, qui ressemble à un squelette :

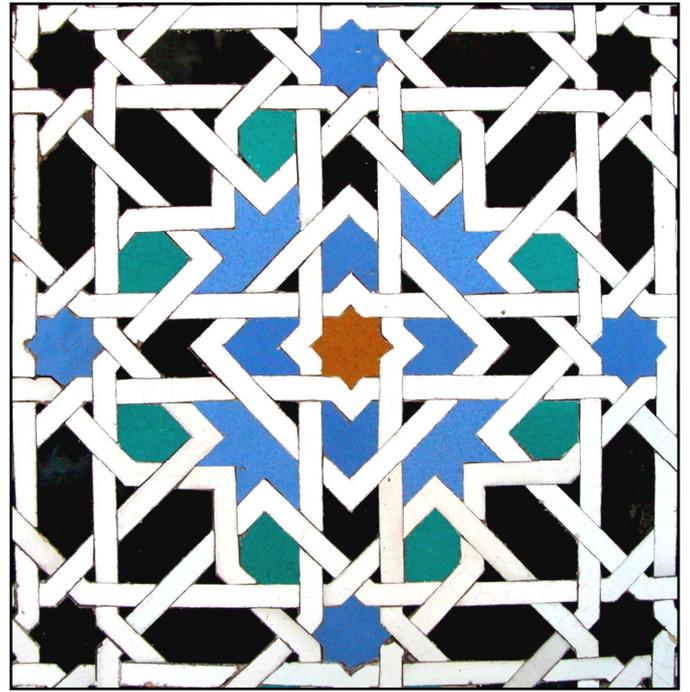
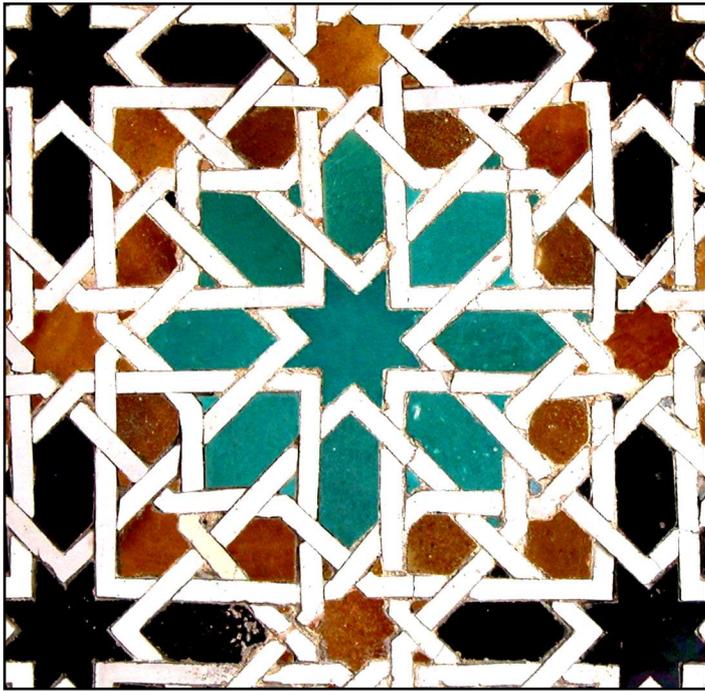
- Dans le premier exemple ci-dessous, le faux squelette est dessiné tel qu'il nous apparaît.
- Dans le second ci-dessous, le vrai squelette est mis en évidence pour construire la frise.



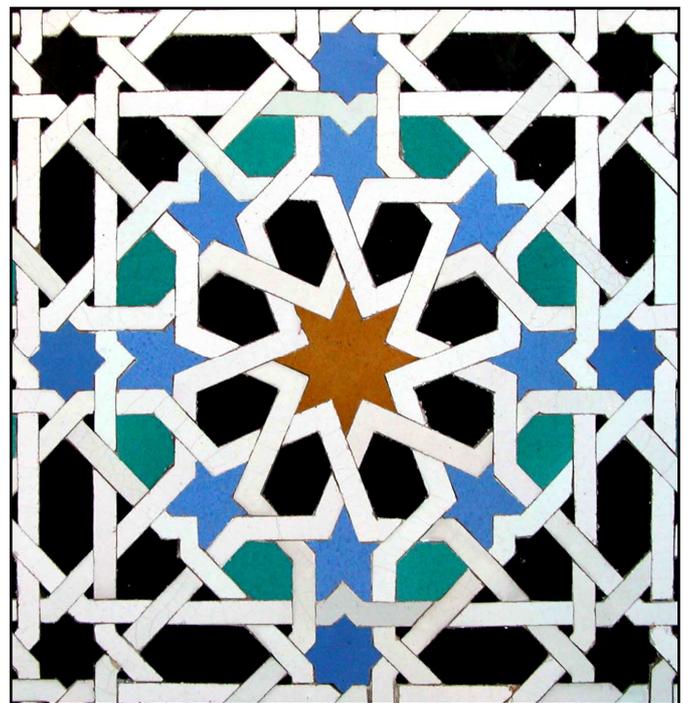
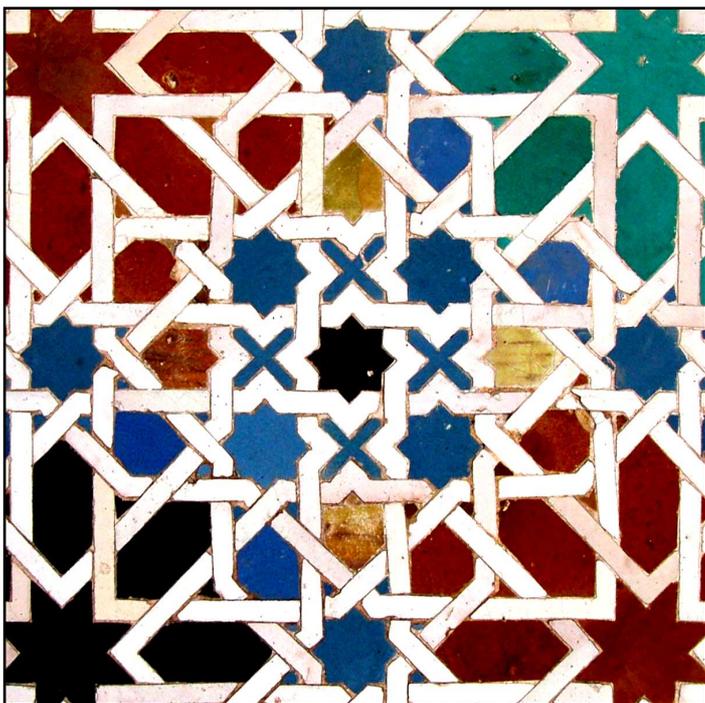
Faux squelette.

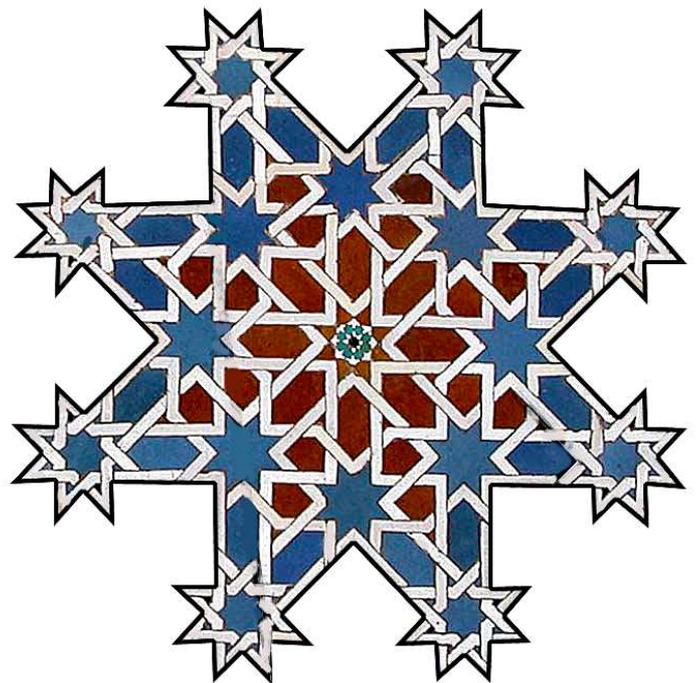
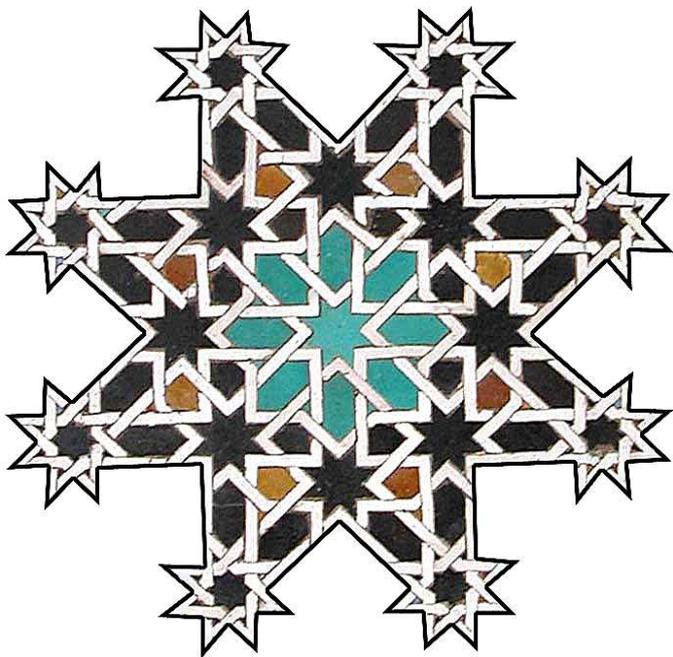
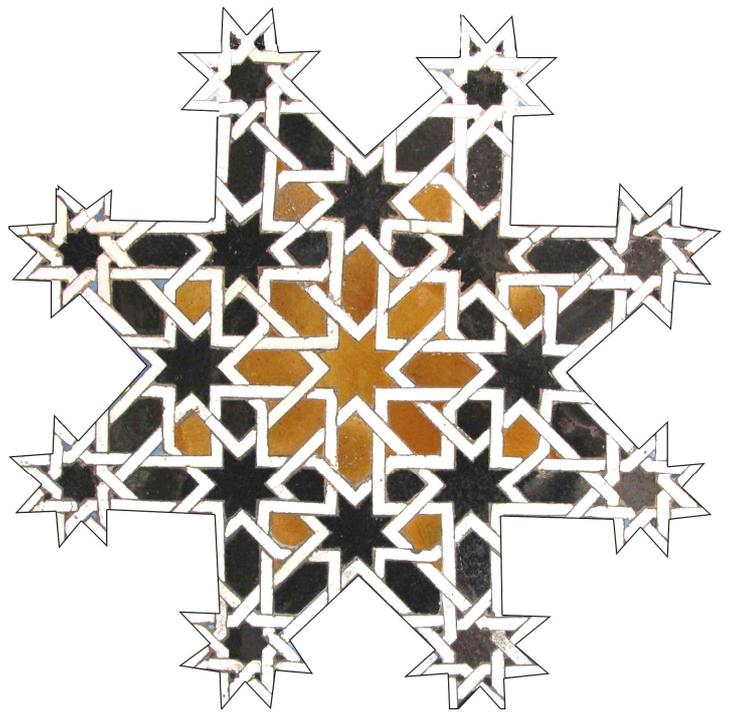
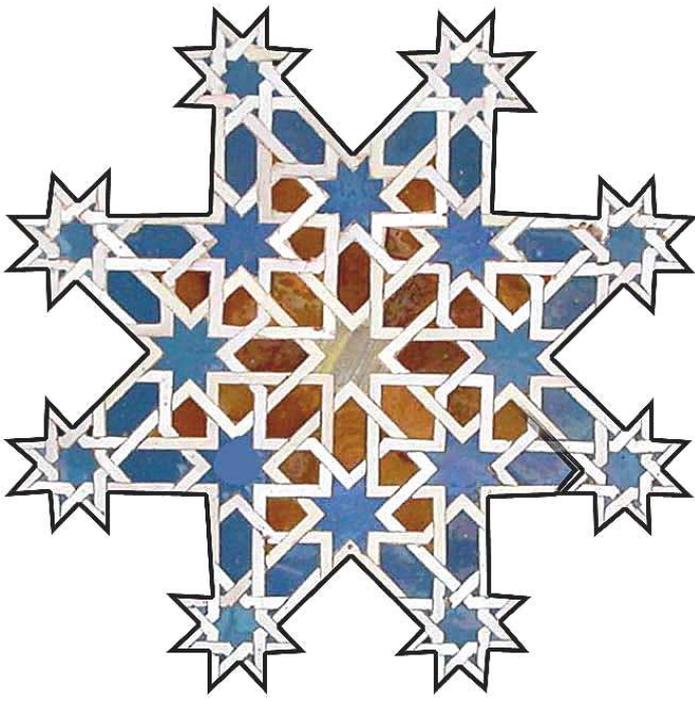


Vrai squelette.



Les quatre carrés doubles, issus de cette structure ont été étudiés précédemment.

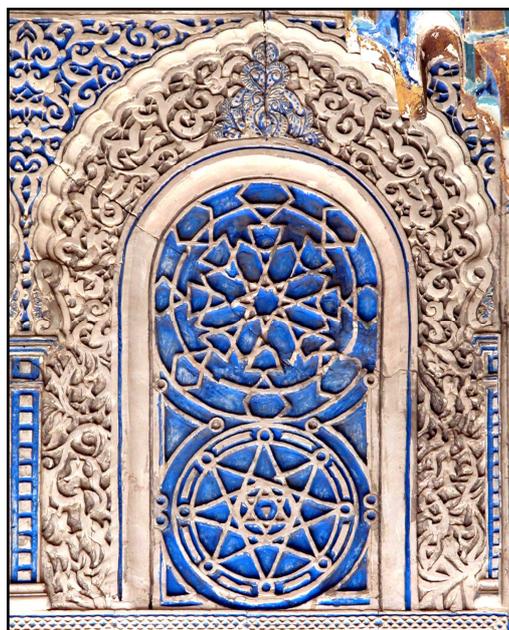
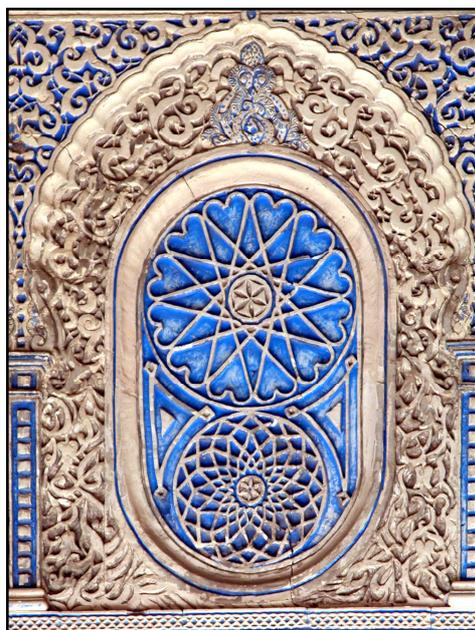




Toutes ces étoiles à huit sont identiques, seule la répartition des couleurs change

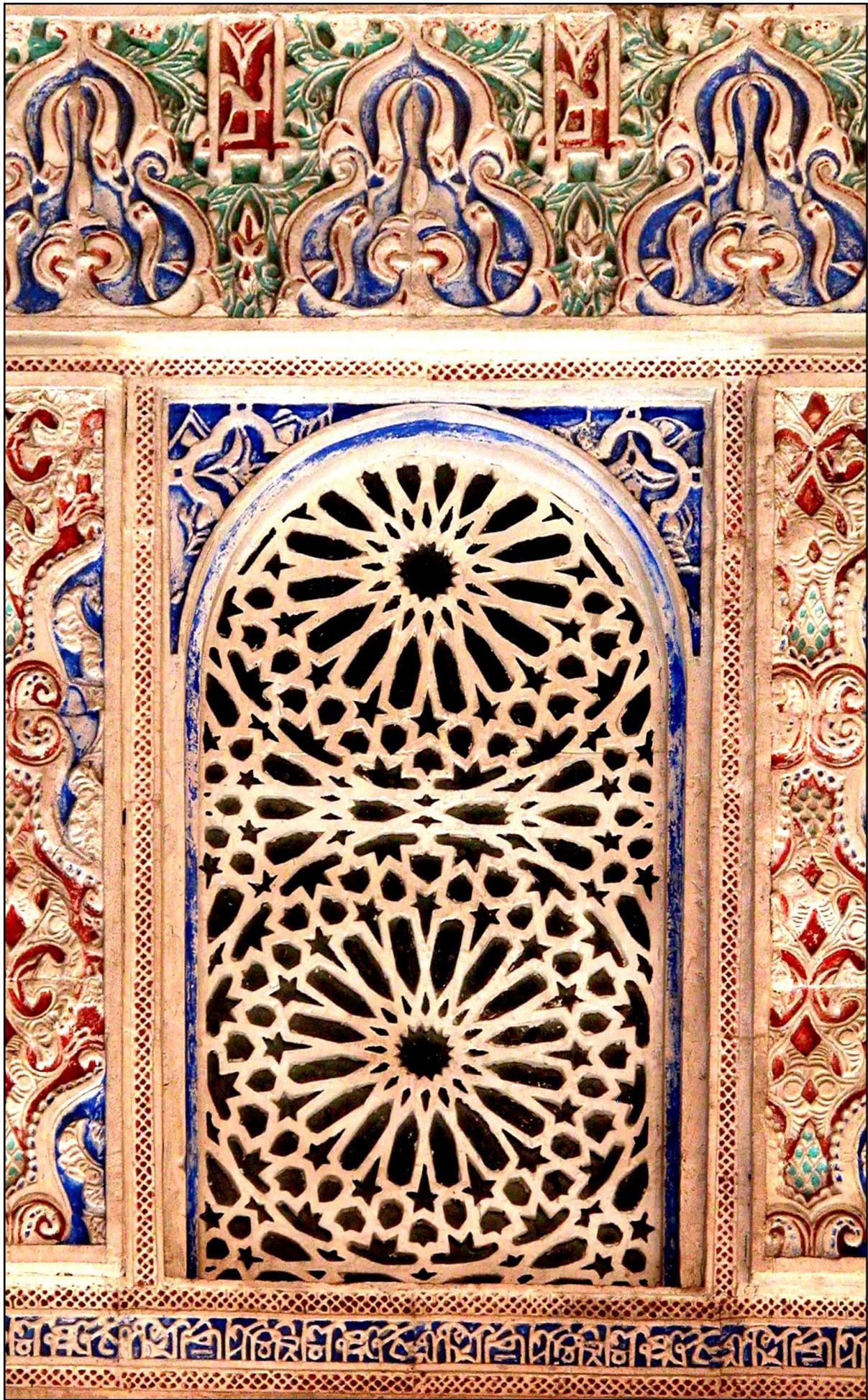


Vue de l'entrée de la chambre des rois Maures vue du Cuarto del Principe.

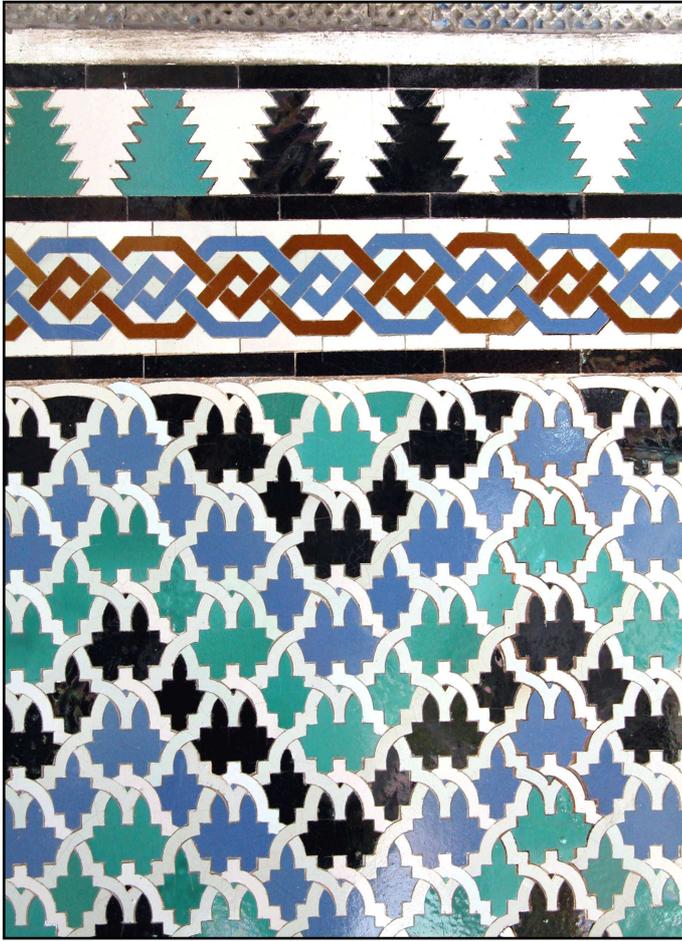


Stucs polychromes du patio de las Doncellas et plafond du salon de Felipe II.



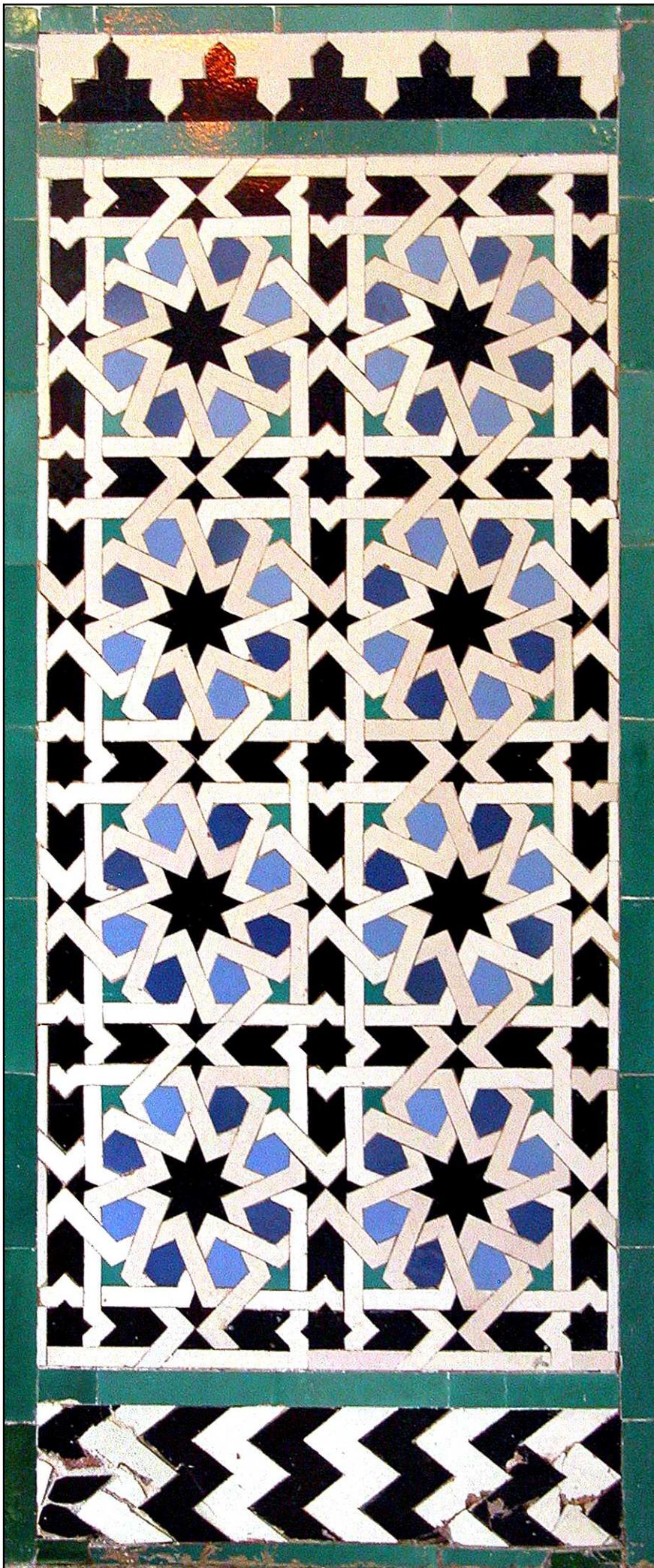


Travail du stuc : claustre de la cour de las Doncellas.



Aperçu des frises encadrant les panneaux de zelliges.







Majoliques plateresques de carreaux émaillés 10 X 10.

