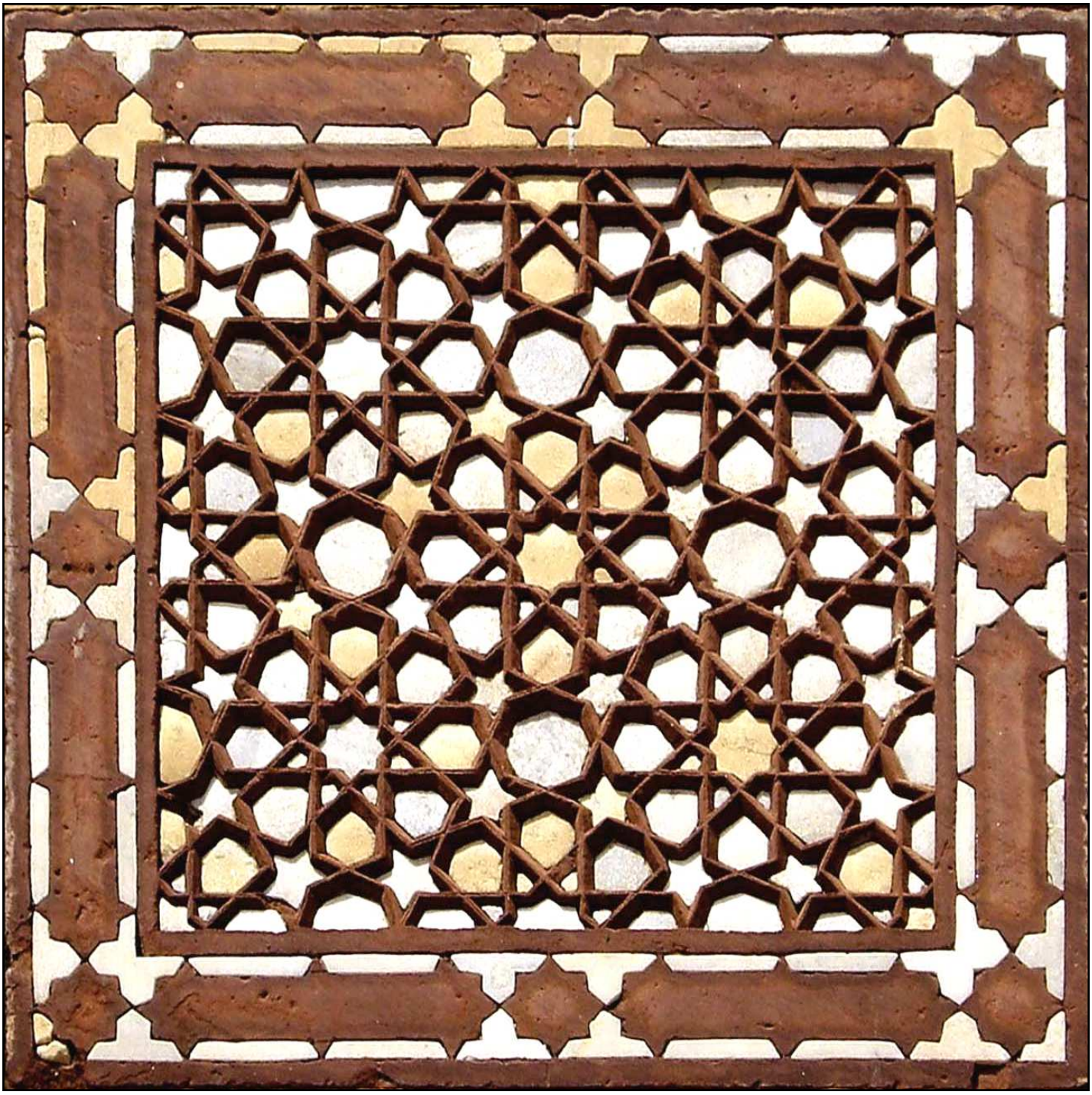
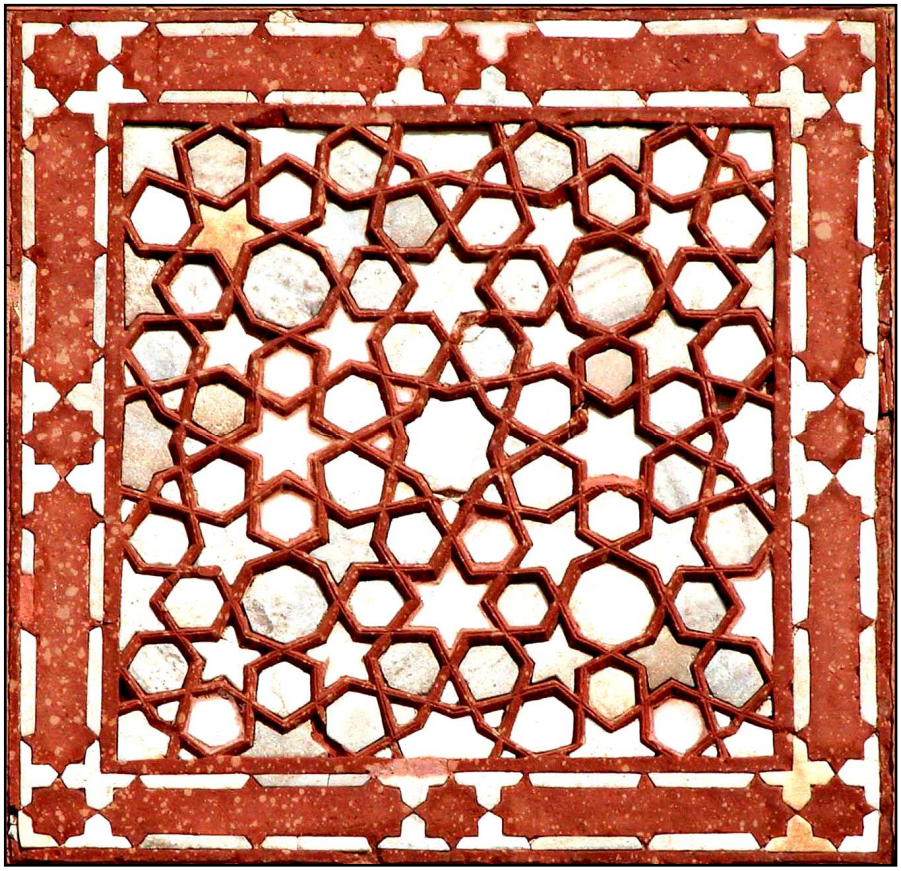


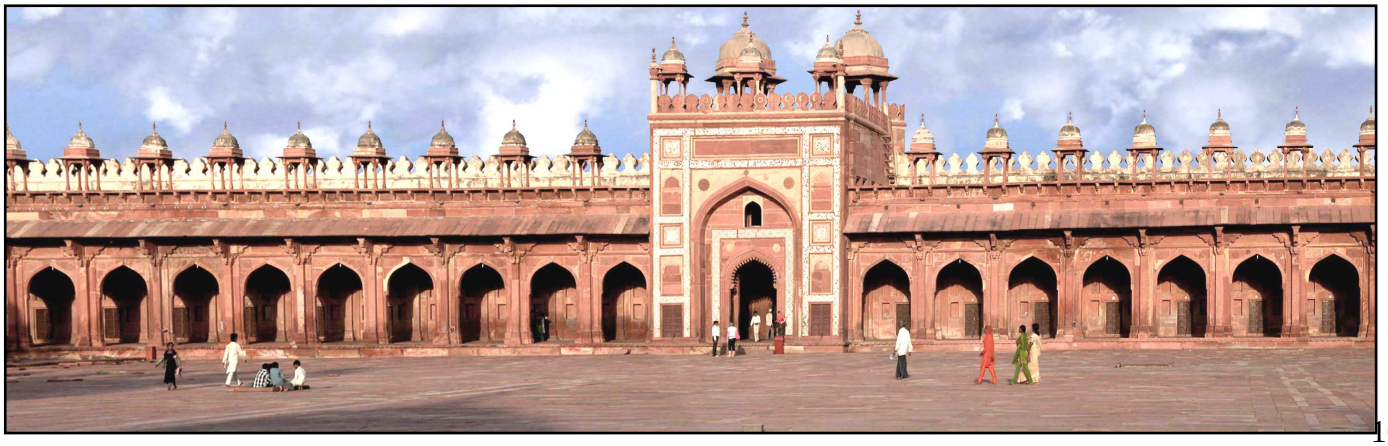
VI. AKBAR.
La Jama Masjid de Fathepur Sikri.

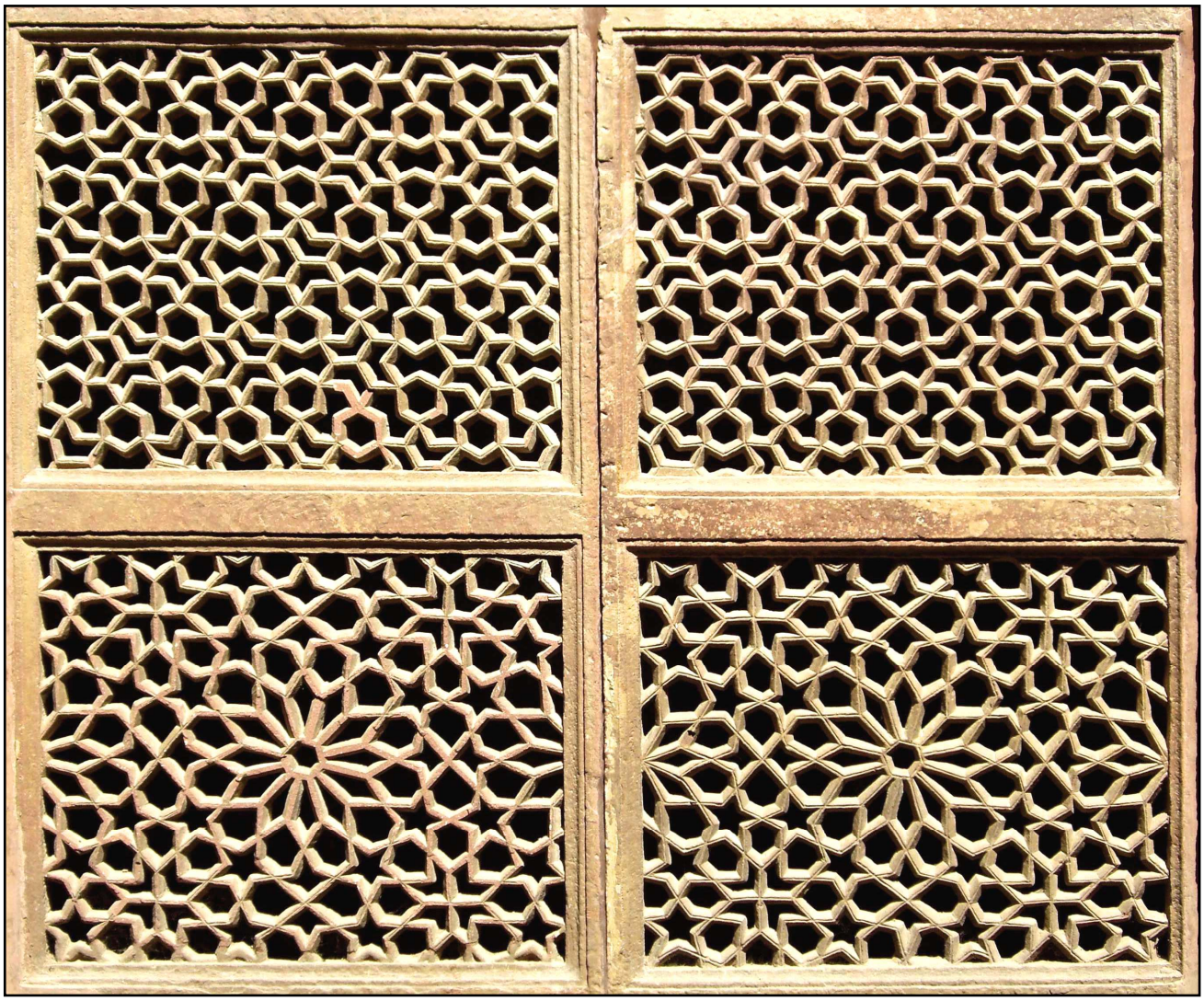
- Fatehpur Sikri : cour de la Jama Masjid.



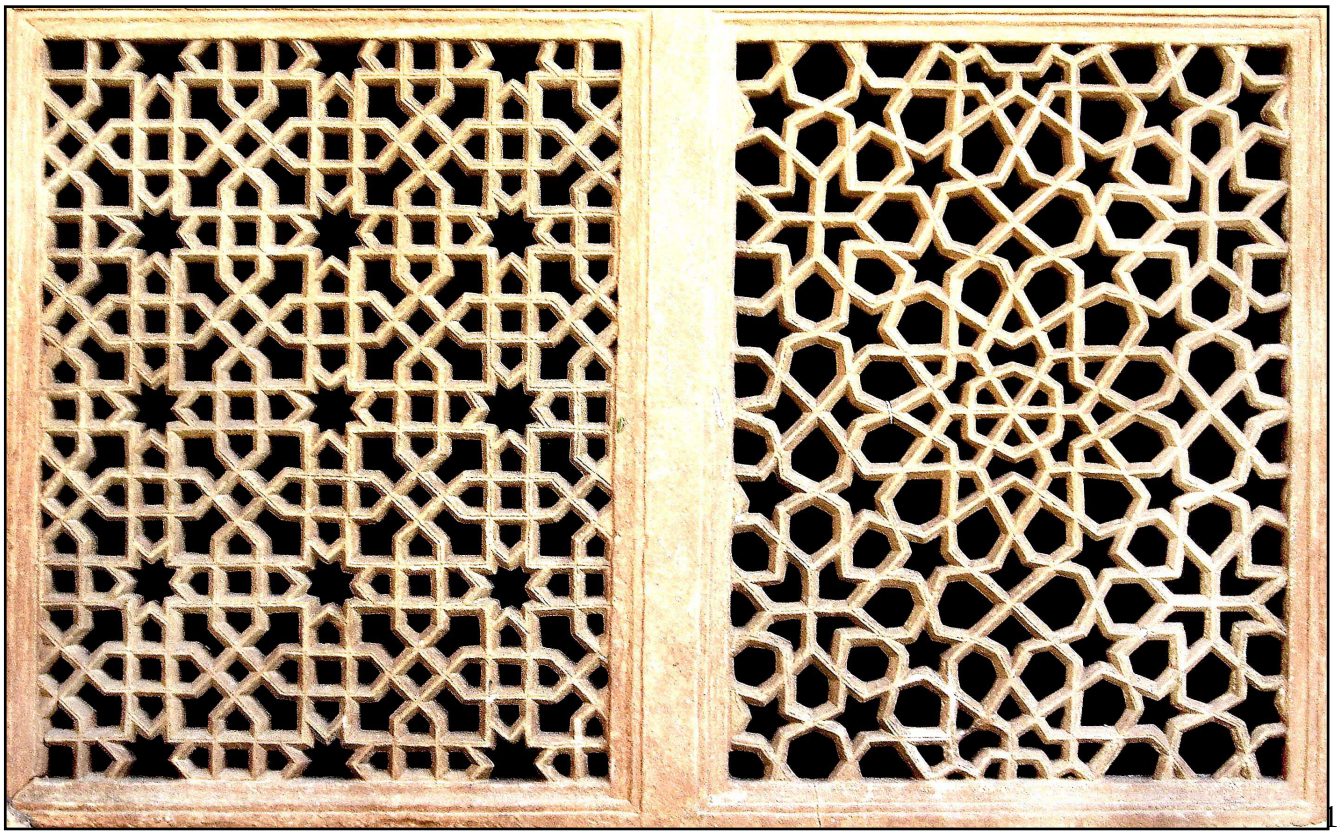
A gauche l'iwan de la salle de prières ; au fond le mausolée de Salim Chishti ; à droite et au dessous la porte royale qui donne sur le complexe palatin.

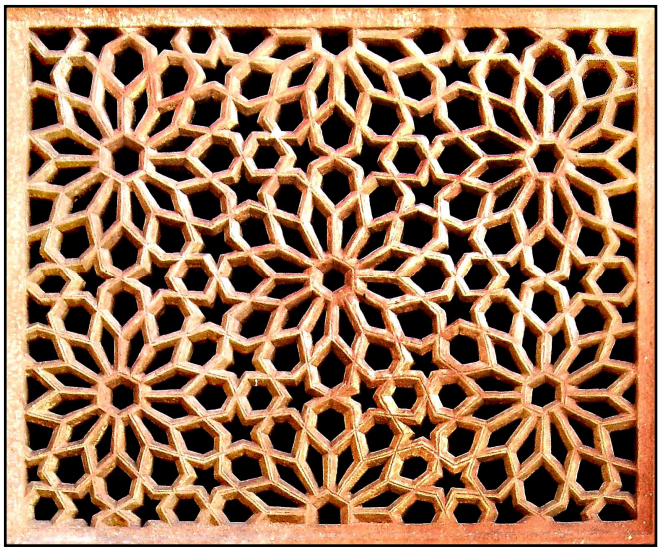
Panneaux d'incrustations de marbre dans du grès des façades internes et externes de la porte royale.

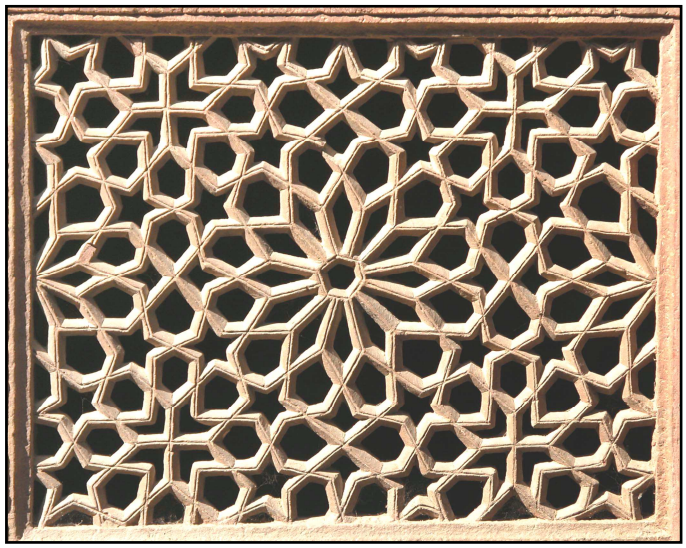


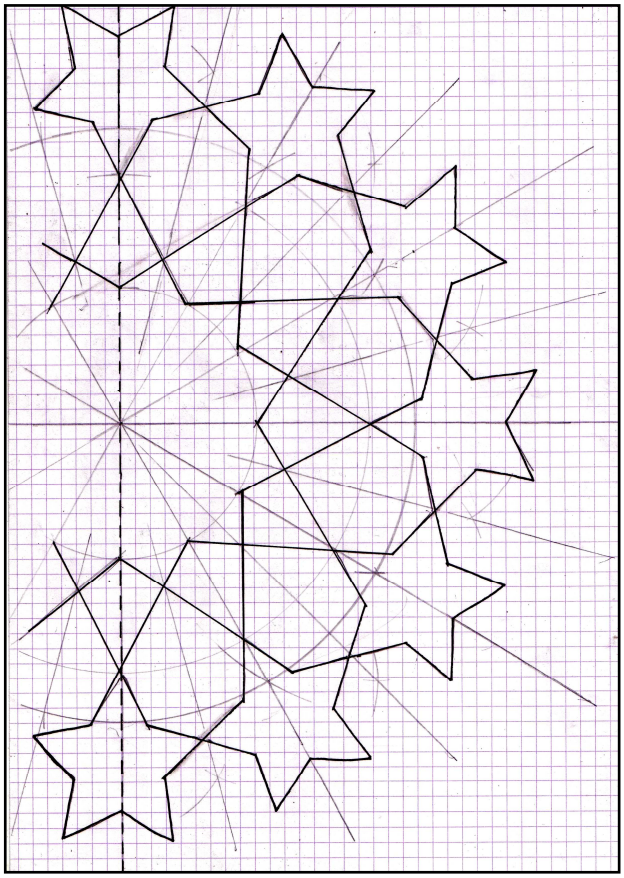


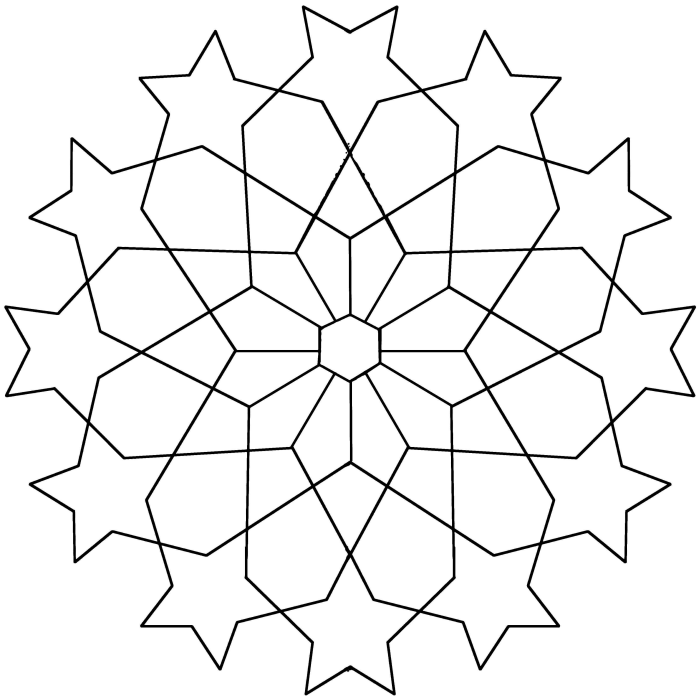
Jalis du mausolée d'Islam Khan situé dans la cour de la mosquée.

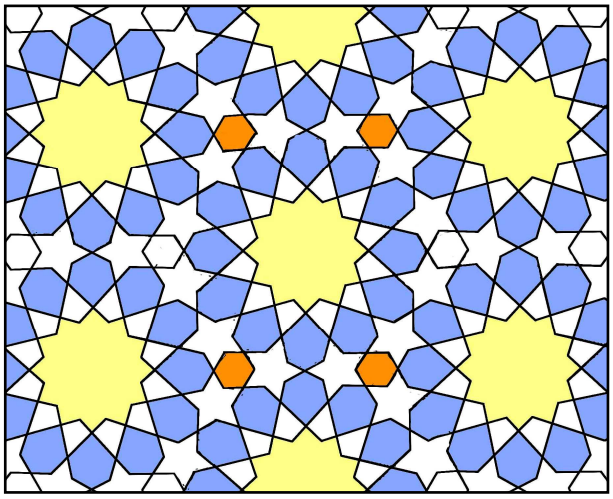


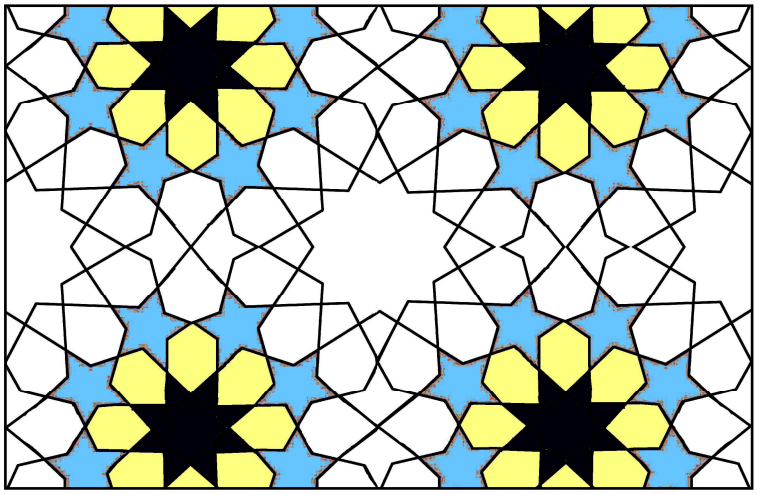


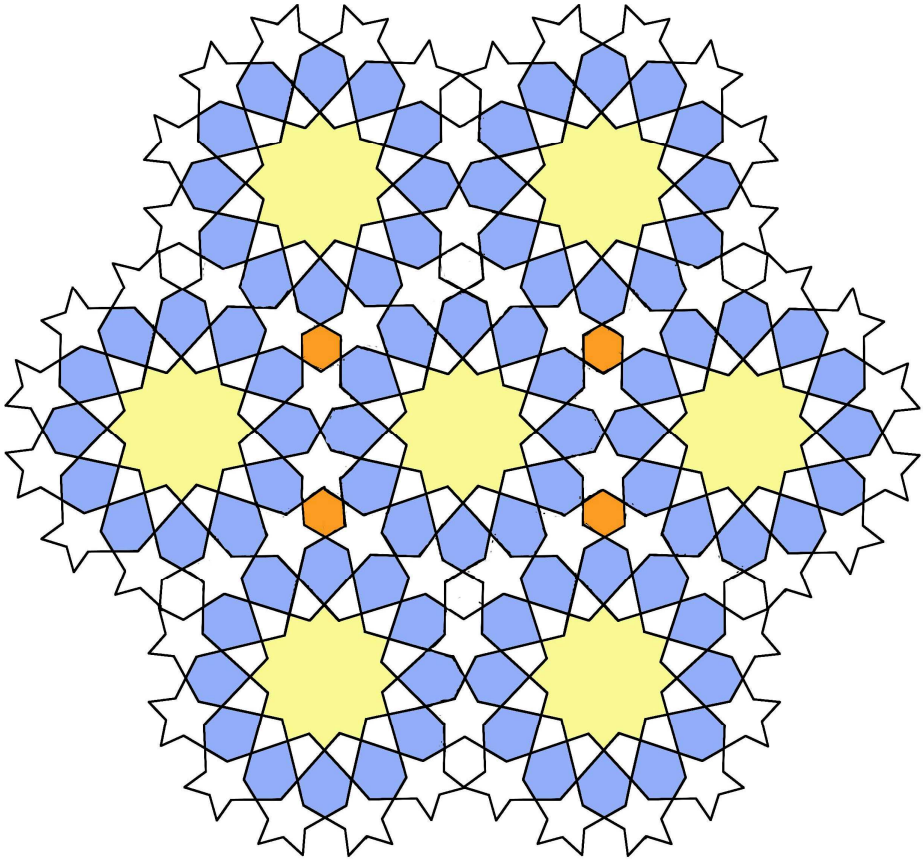


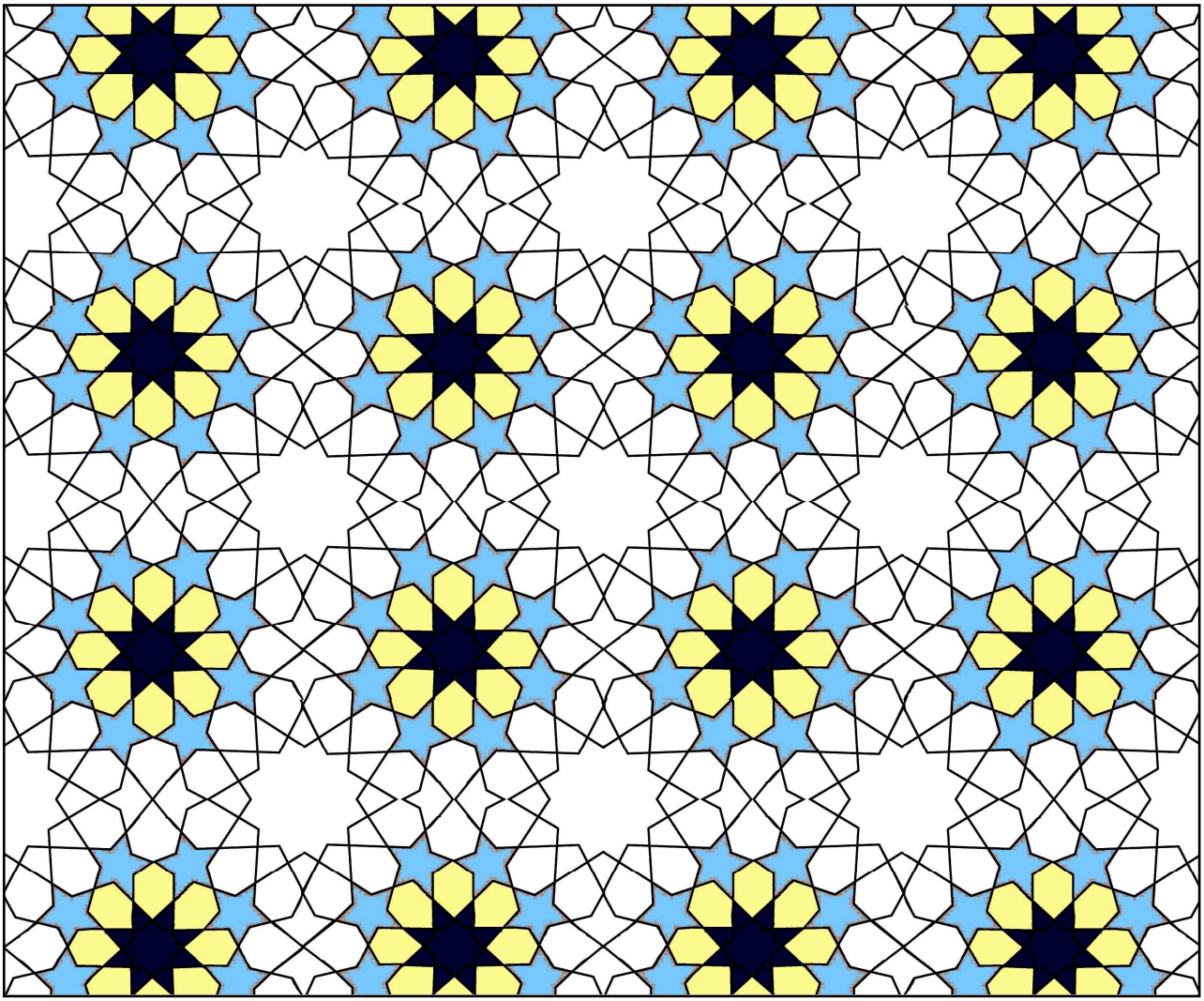


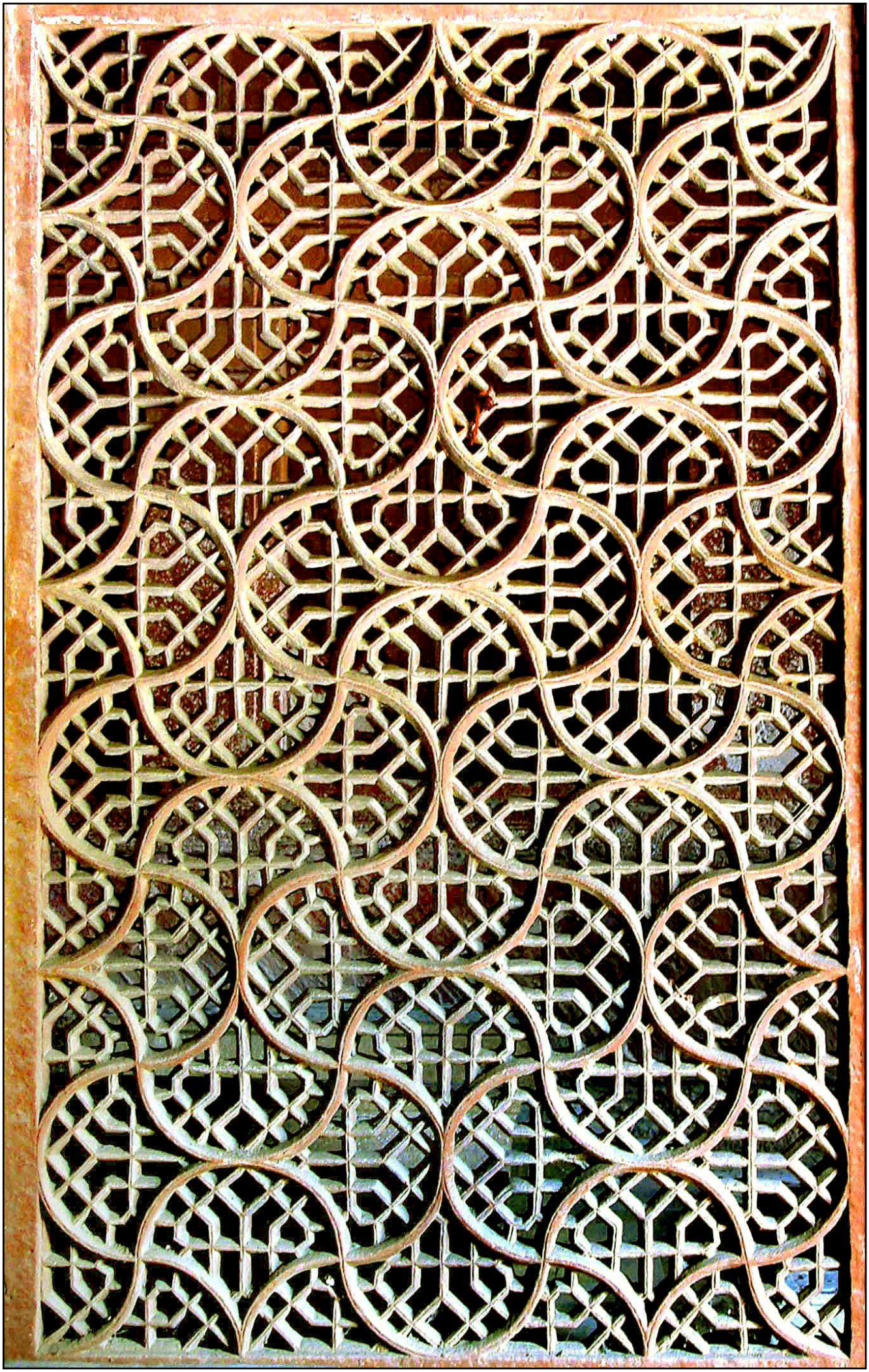


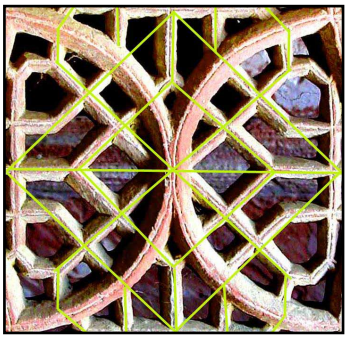
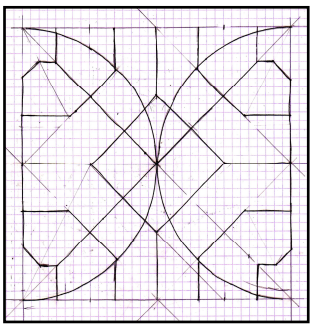
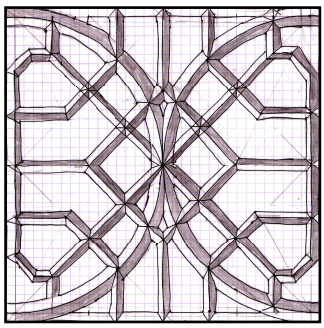
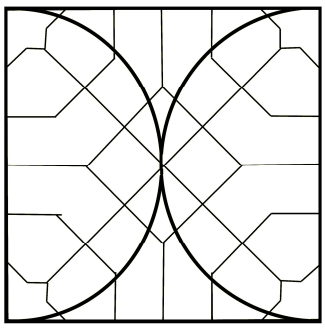
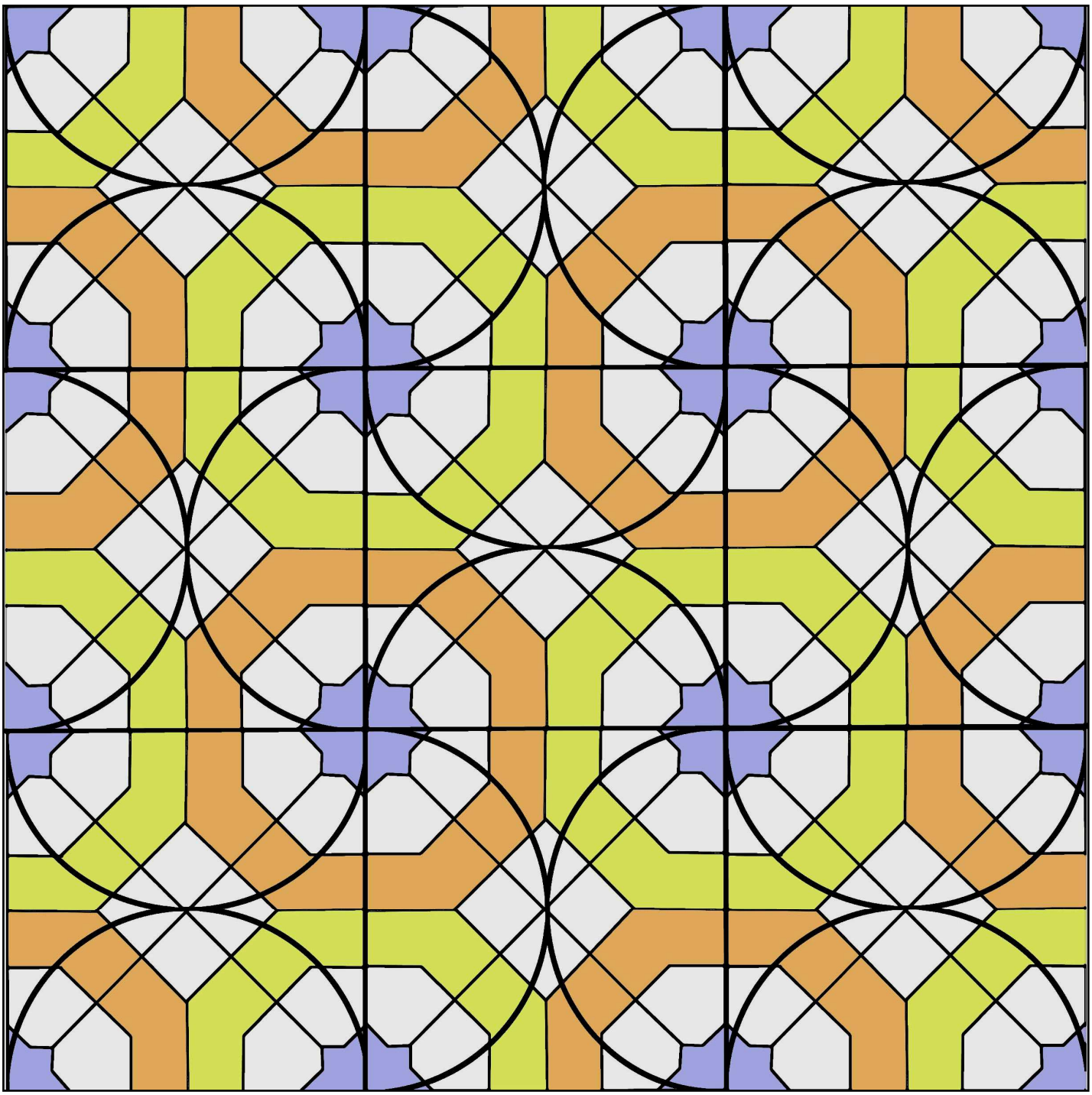






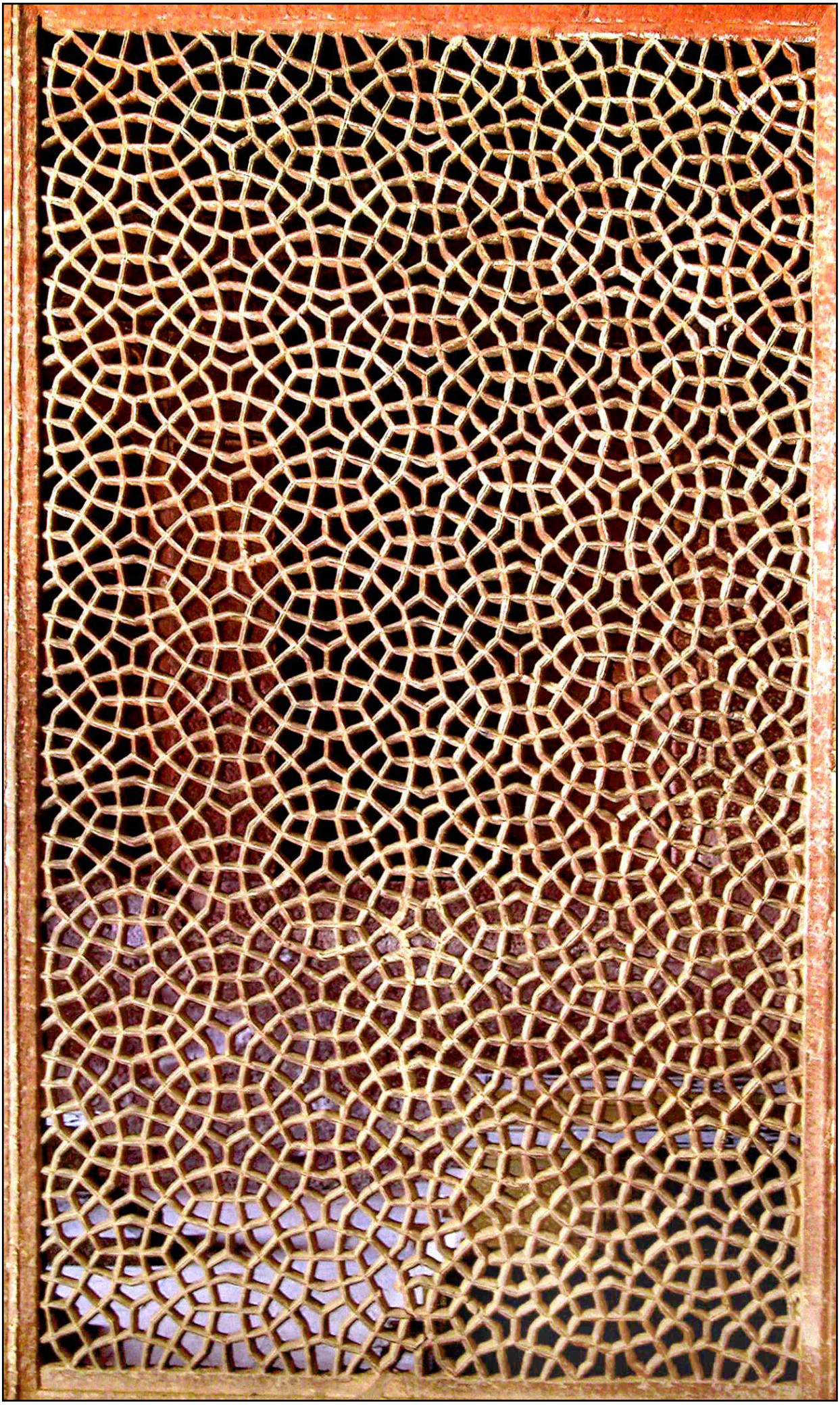


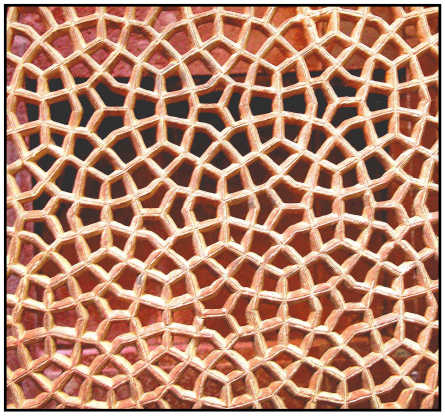


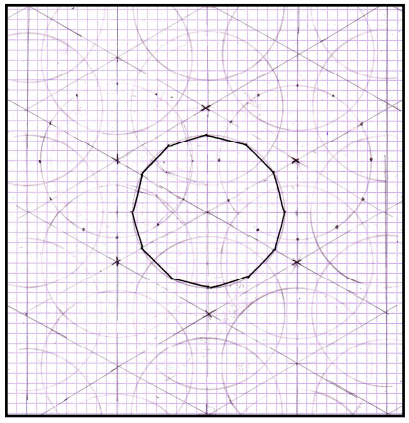






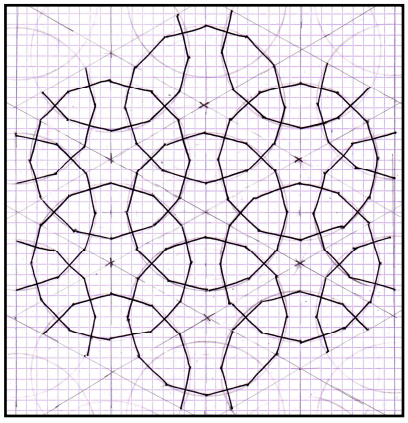
Extérieur de la porte royale donnant sur le complexe palatin.

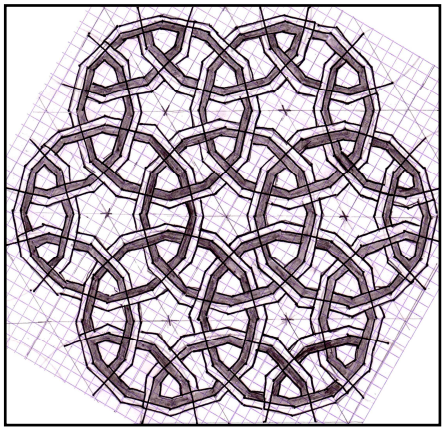
Les linteaux à encorbellement supportent les plaques de grès du plafond du déambulatoire.

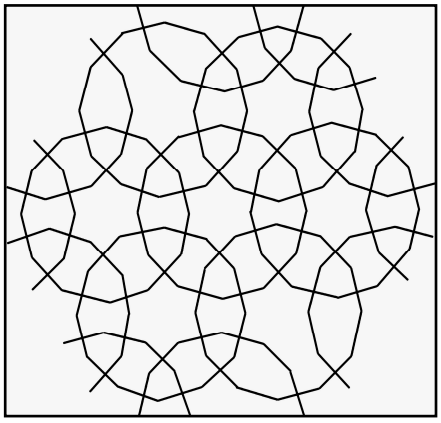


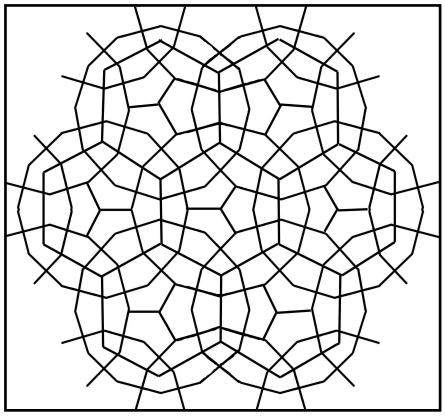


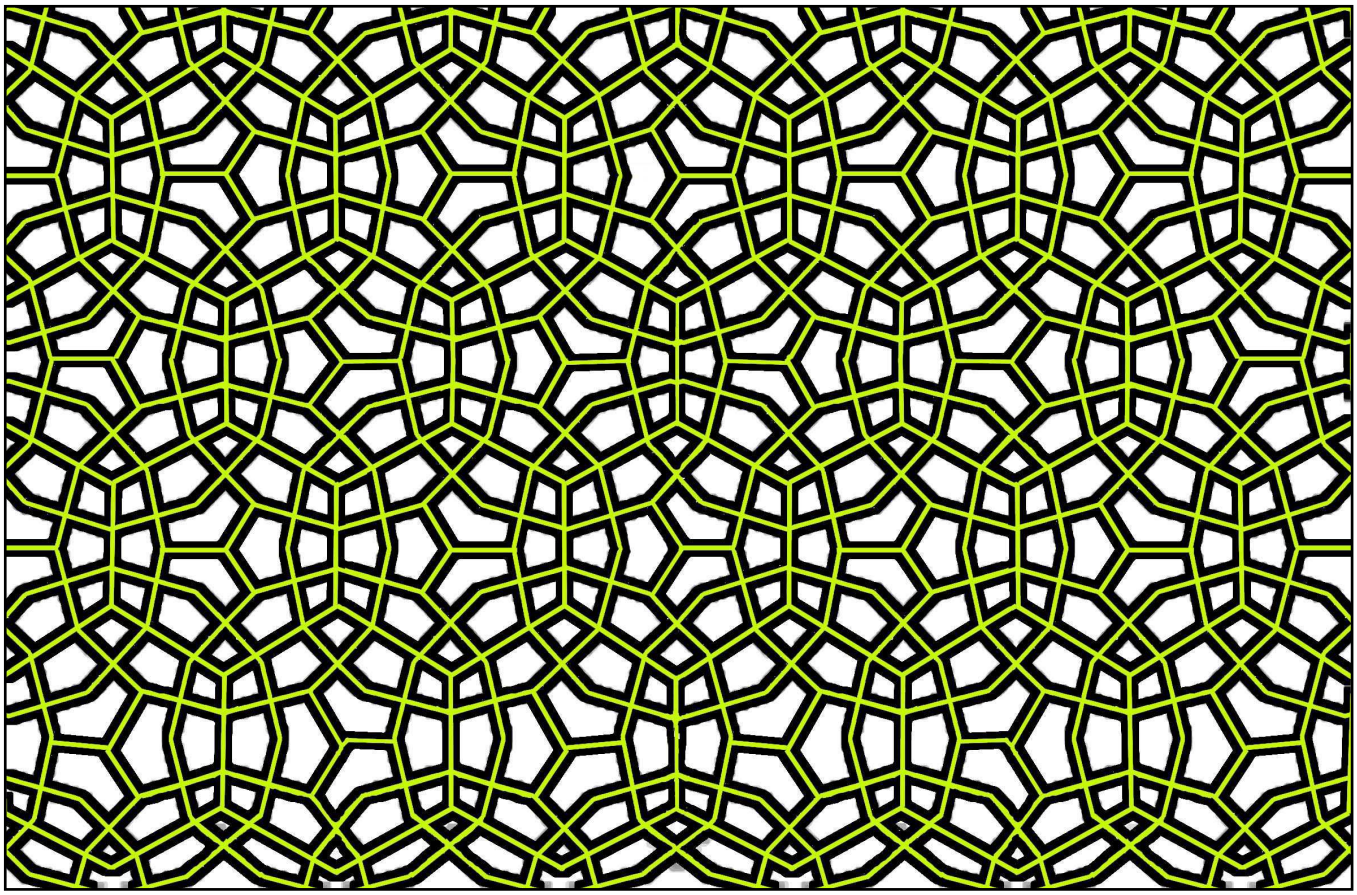


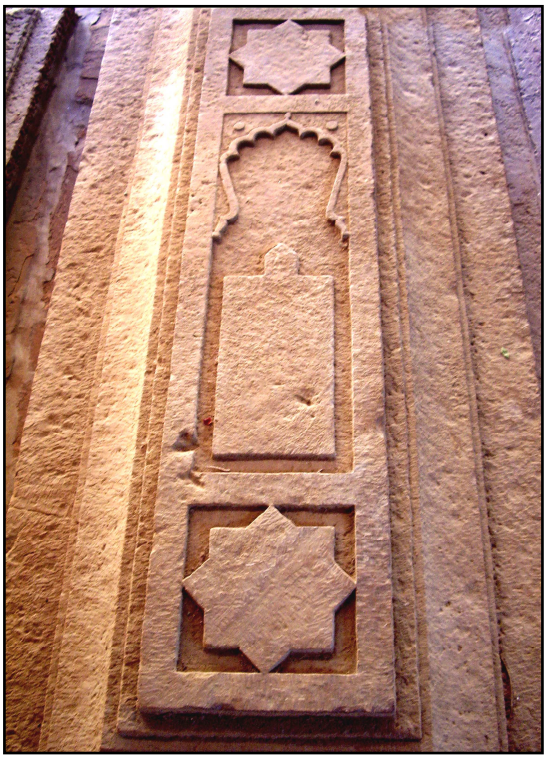




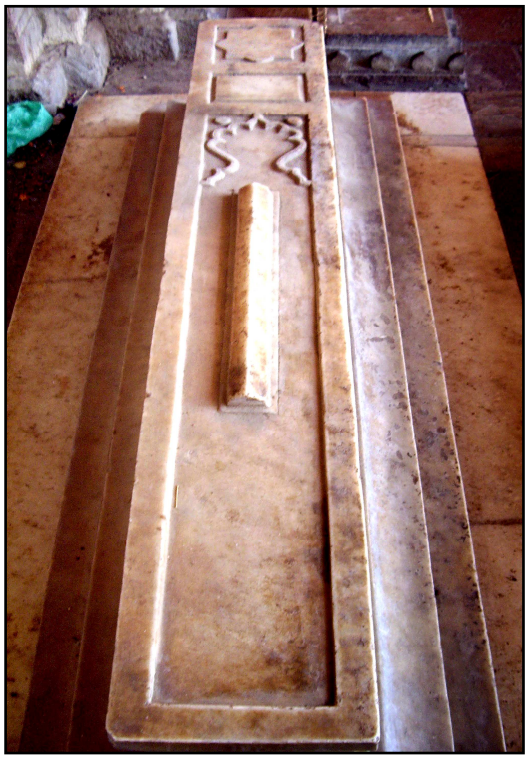


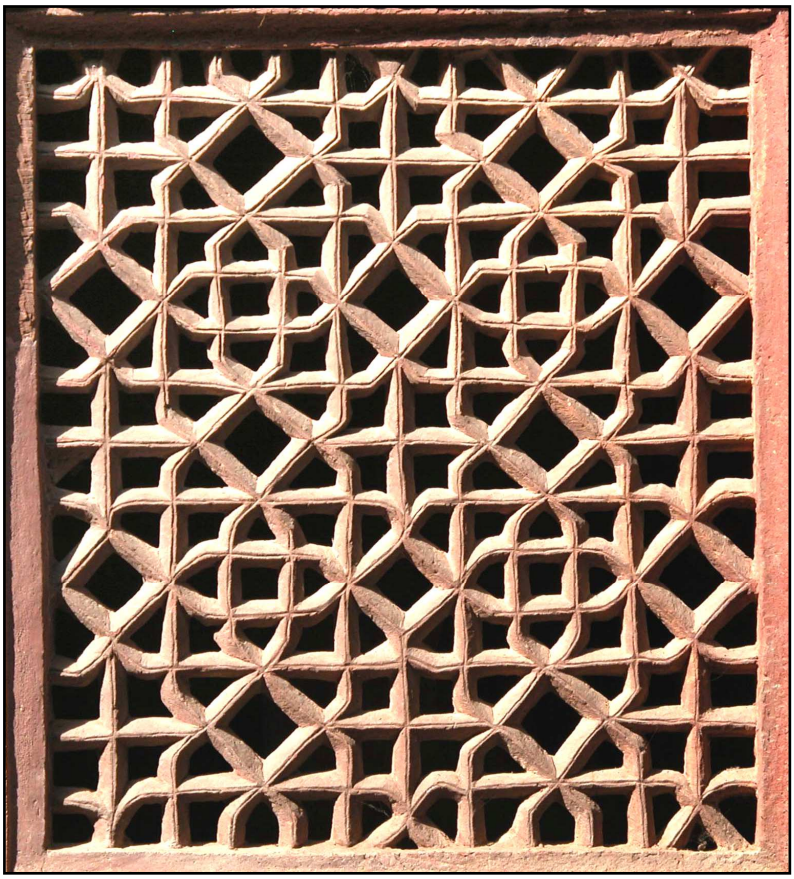


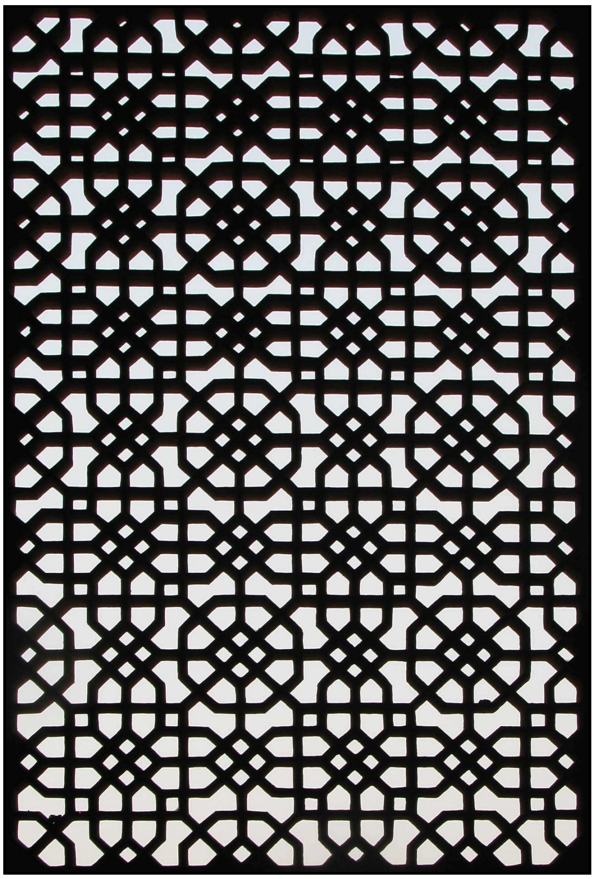




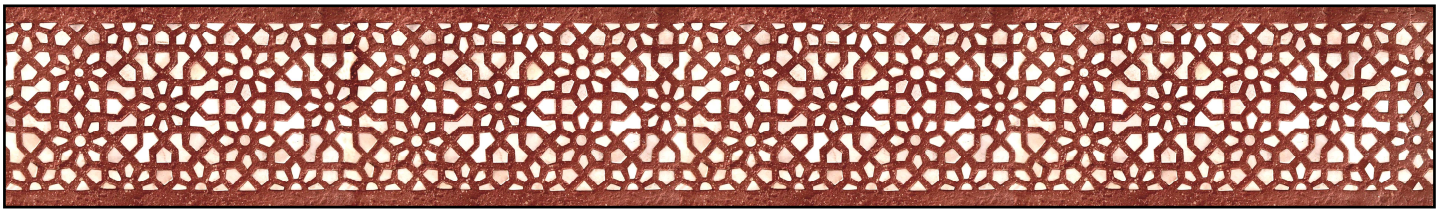
Pierres tombales du mausolée d'Islam Khan.
Sur la tombe de droite, le crayon pour écrire les ordres, symbolise la sépulture d'un homme alors que sur celle de gauche, l'ardoise pour recevoir et exécuter les ordres, symbolise la sépulture d'une femme.
L'étoile à huit indique leur destination : le paradis.



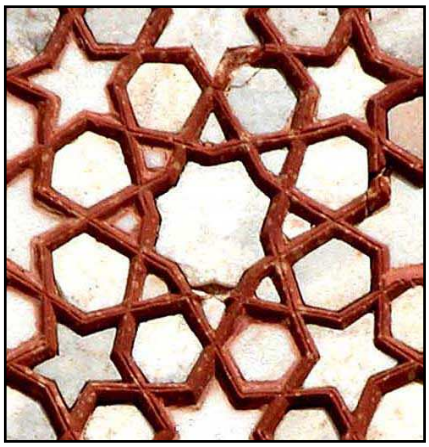


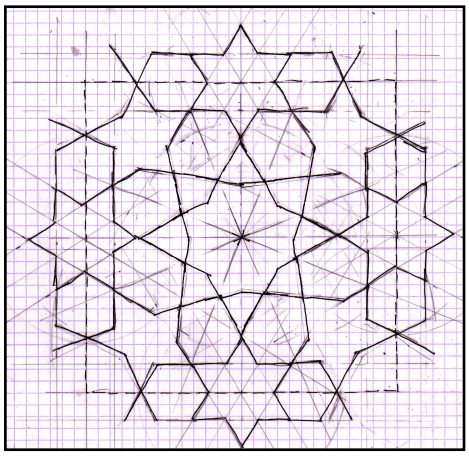


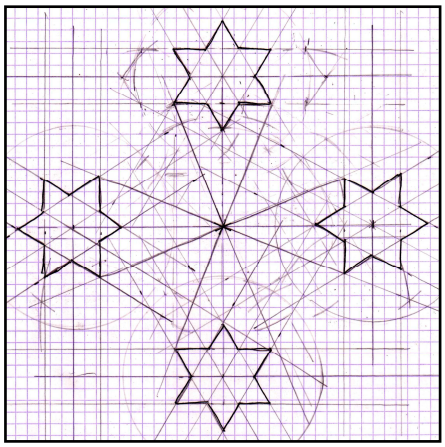
Au dessus, les jalis de grès rouge de ce même mausolée côtoient les incrustations de marbre ; l'ensemble obéit à une symétrie d'ordre huit.



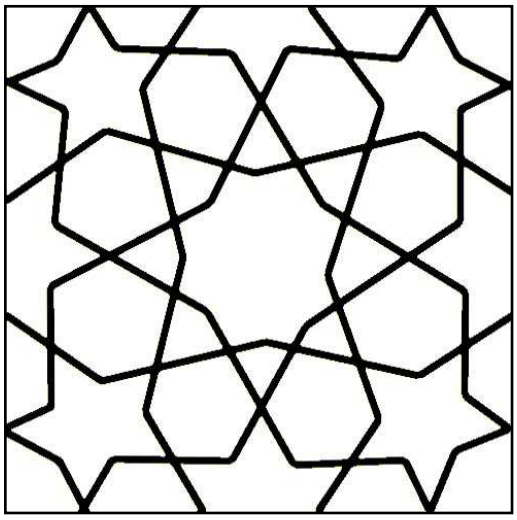
Panneau extérieur de la porte royale.

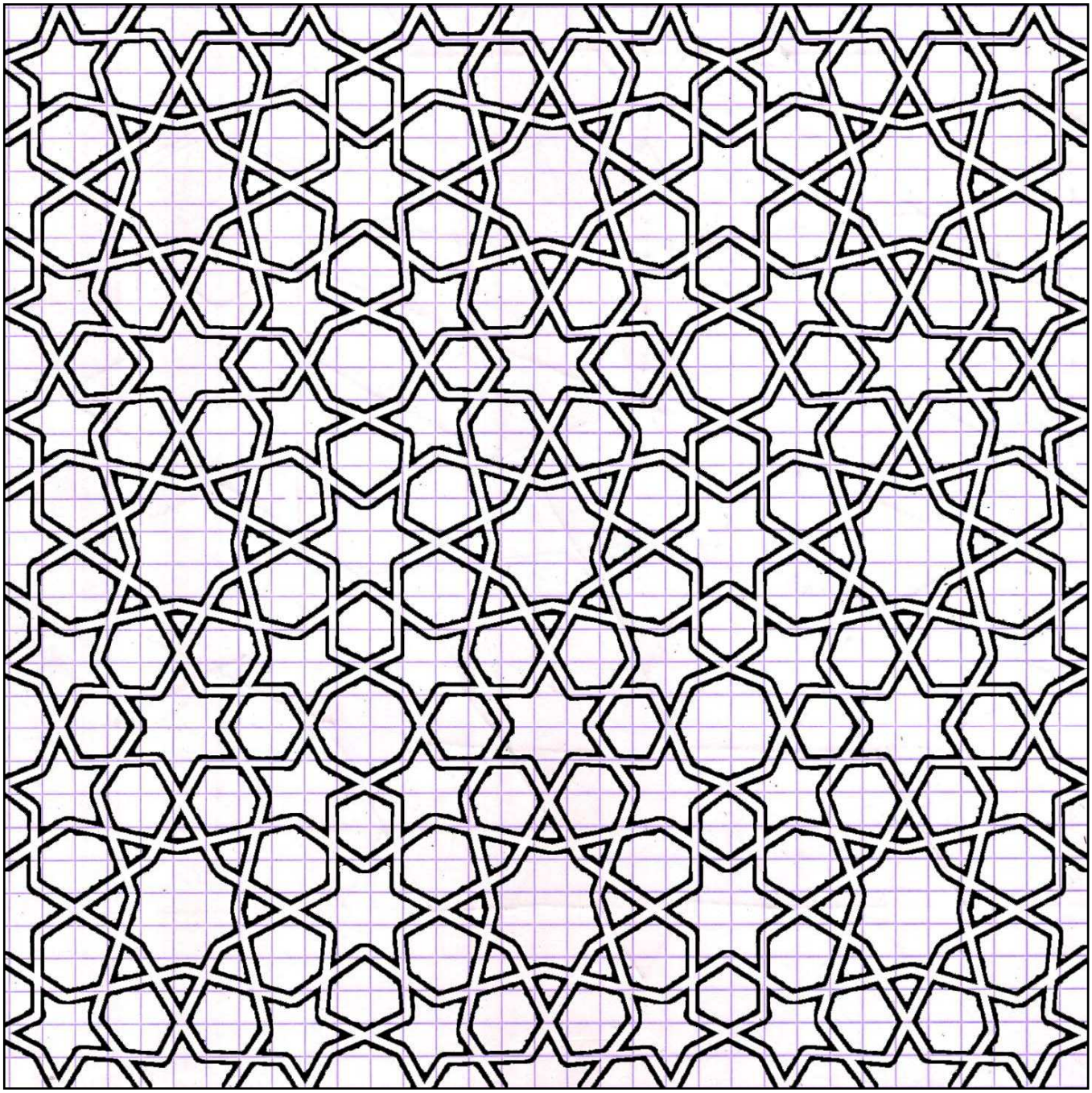


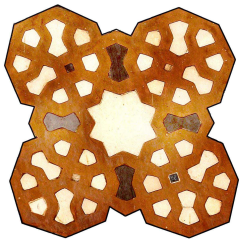




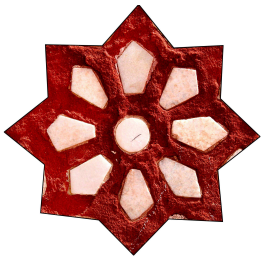
Création du sur-module.





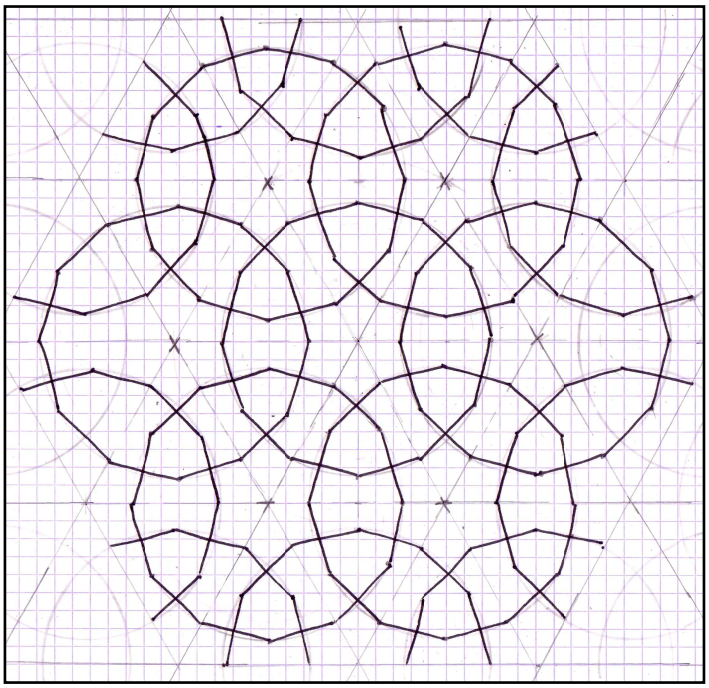


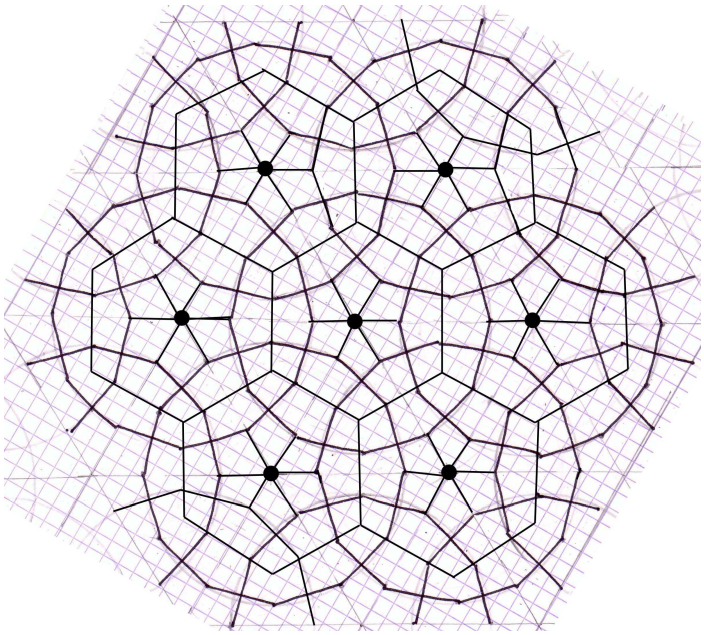
- Fatehpur Sikri : la salle de prières de la Jama Masjid.

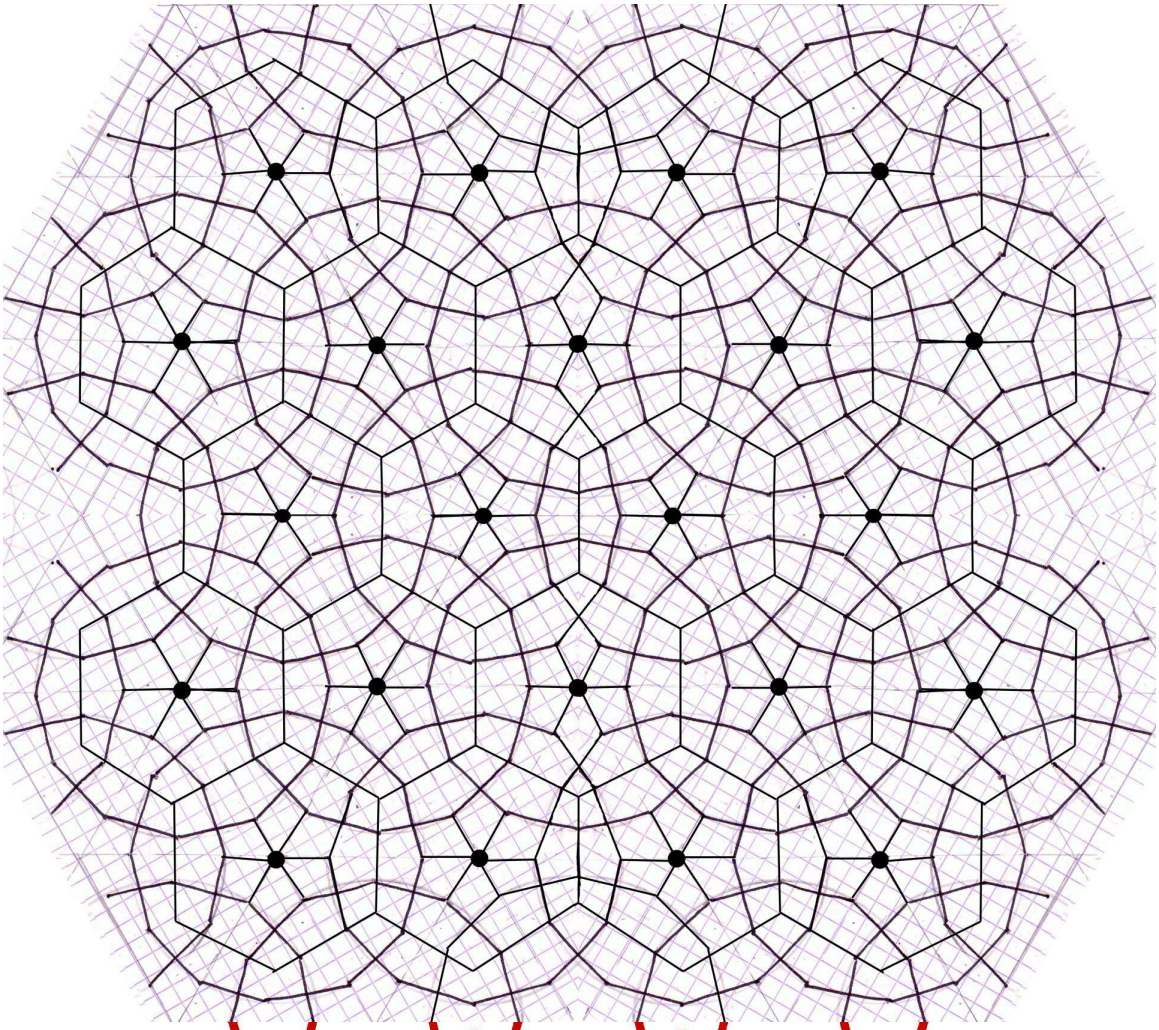


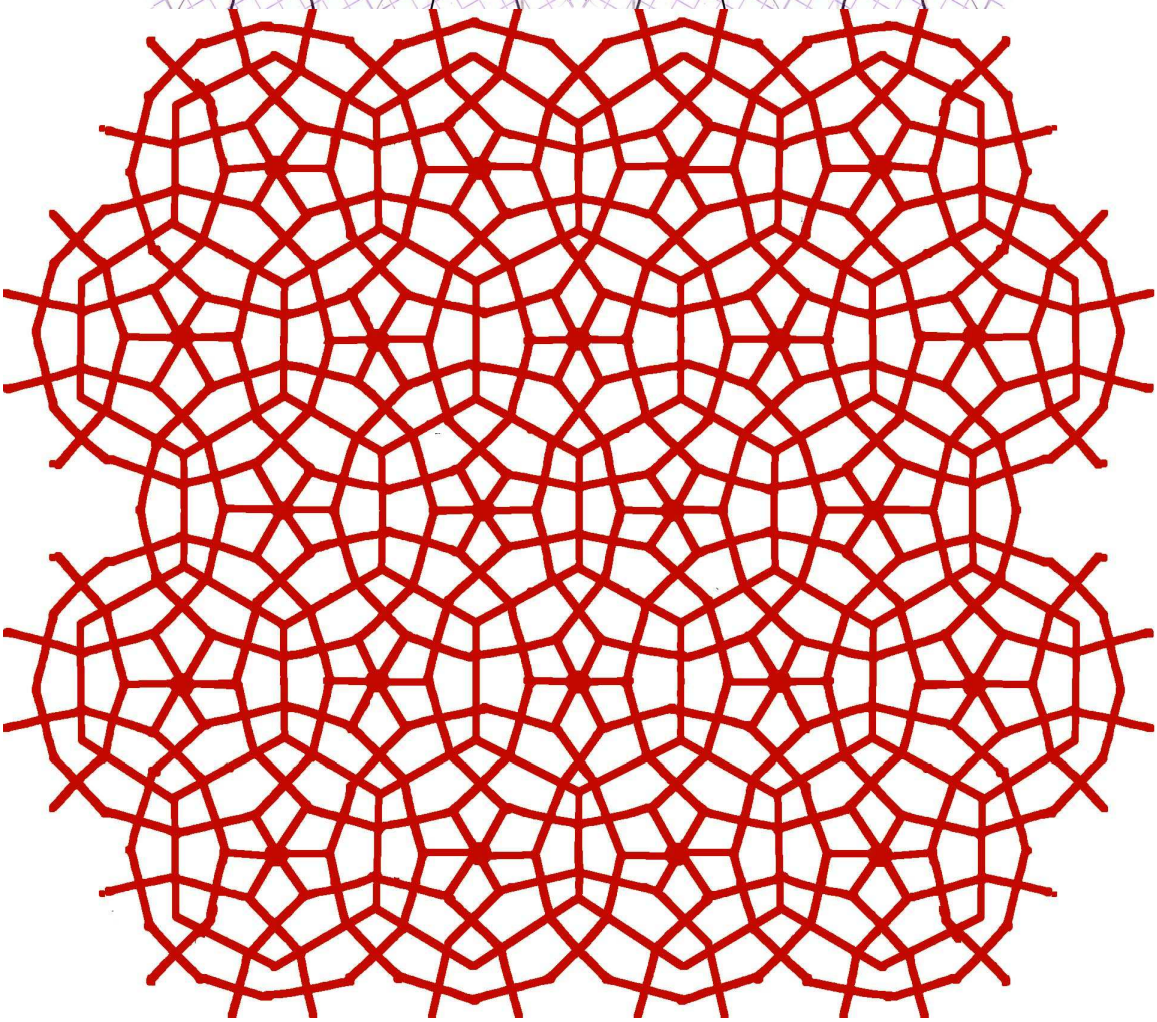
L'entrée de la salle de prières en forme d'iwan ; les encadrements des passages et les mihrabs sont décorés de motifs géométriques.

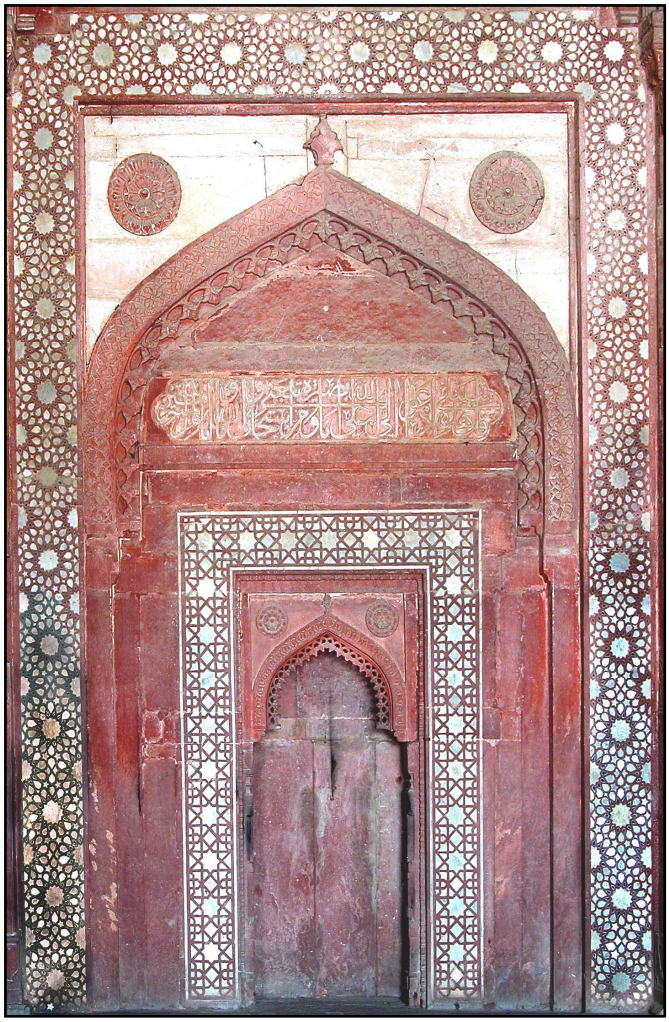
Une étoile à six, entourée d'un hexagone convexe, lui-même cerclé d'un dodécagone, forme l'unité de base de cette composition située sur l'iwan d'entrée de la mosquée.

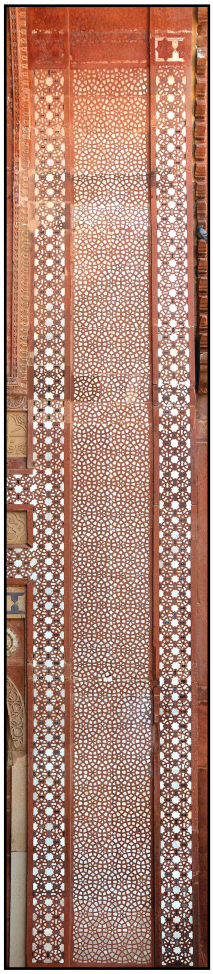


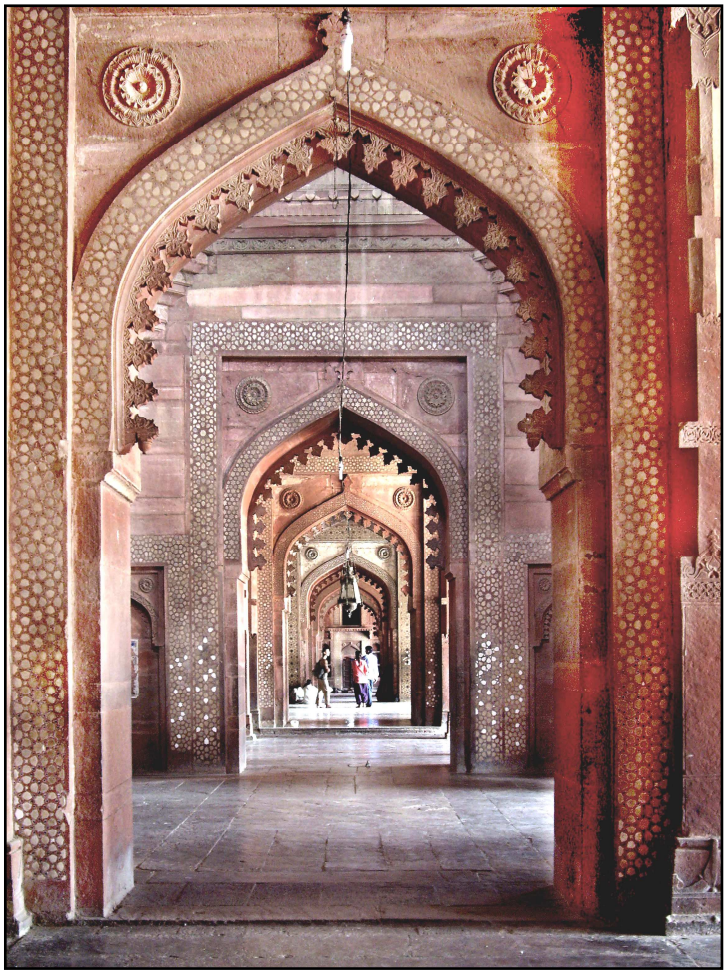


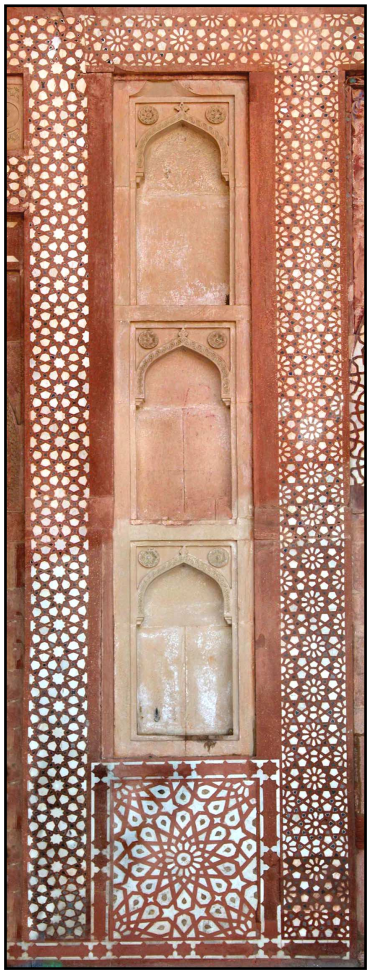


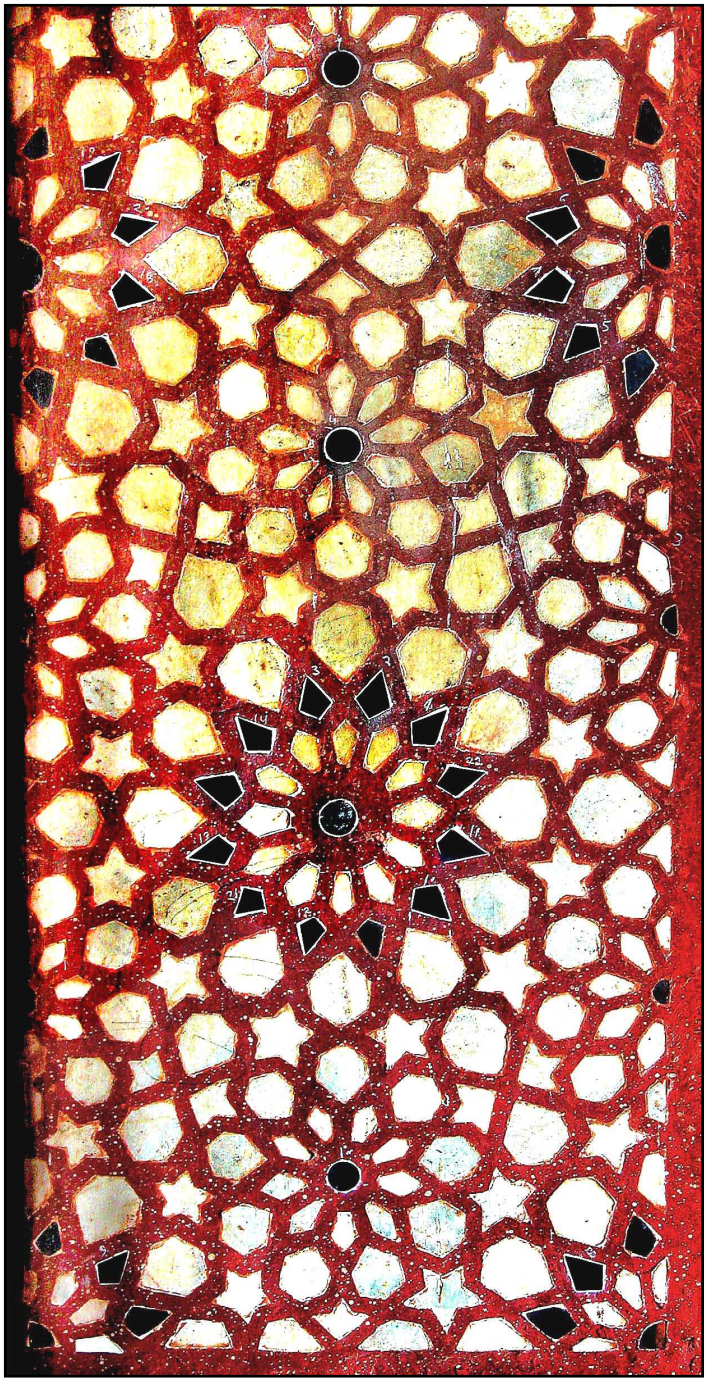


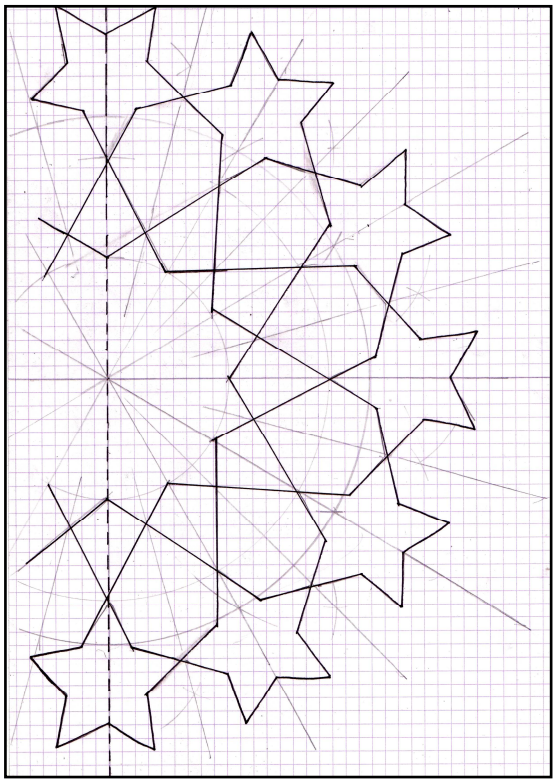


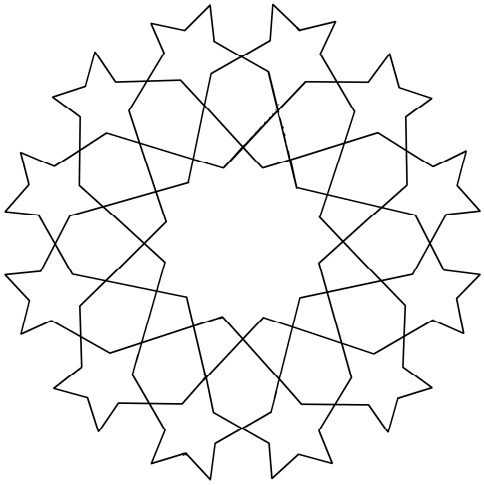


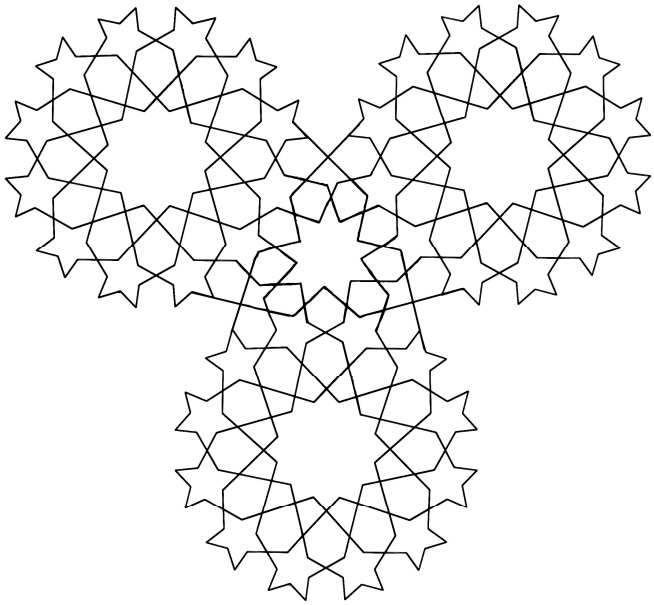


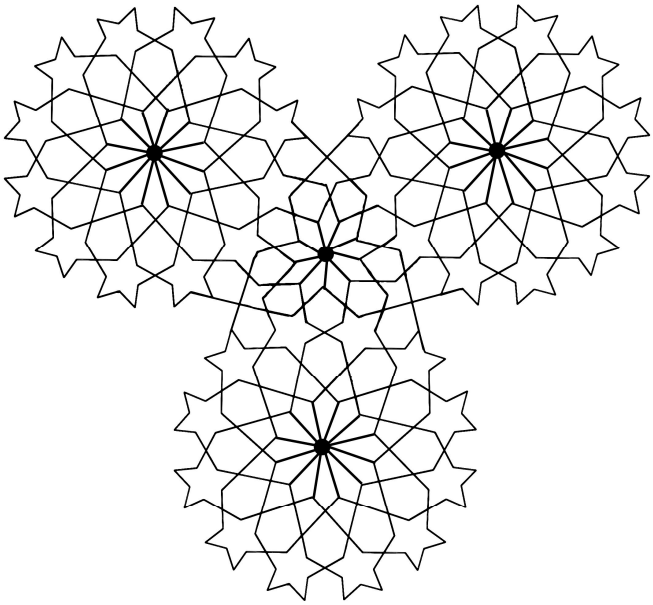


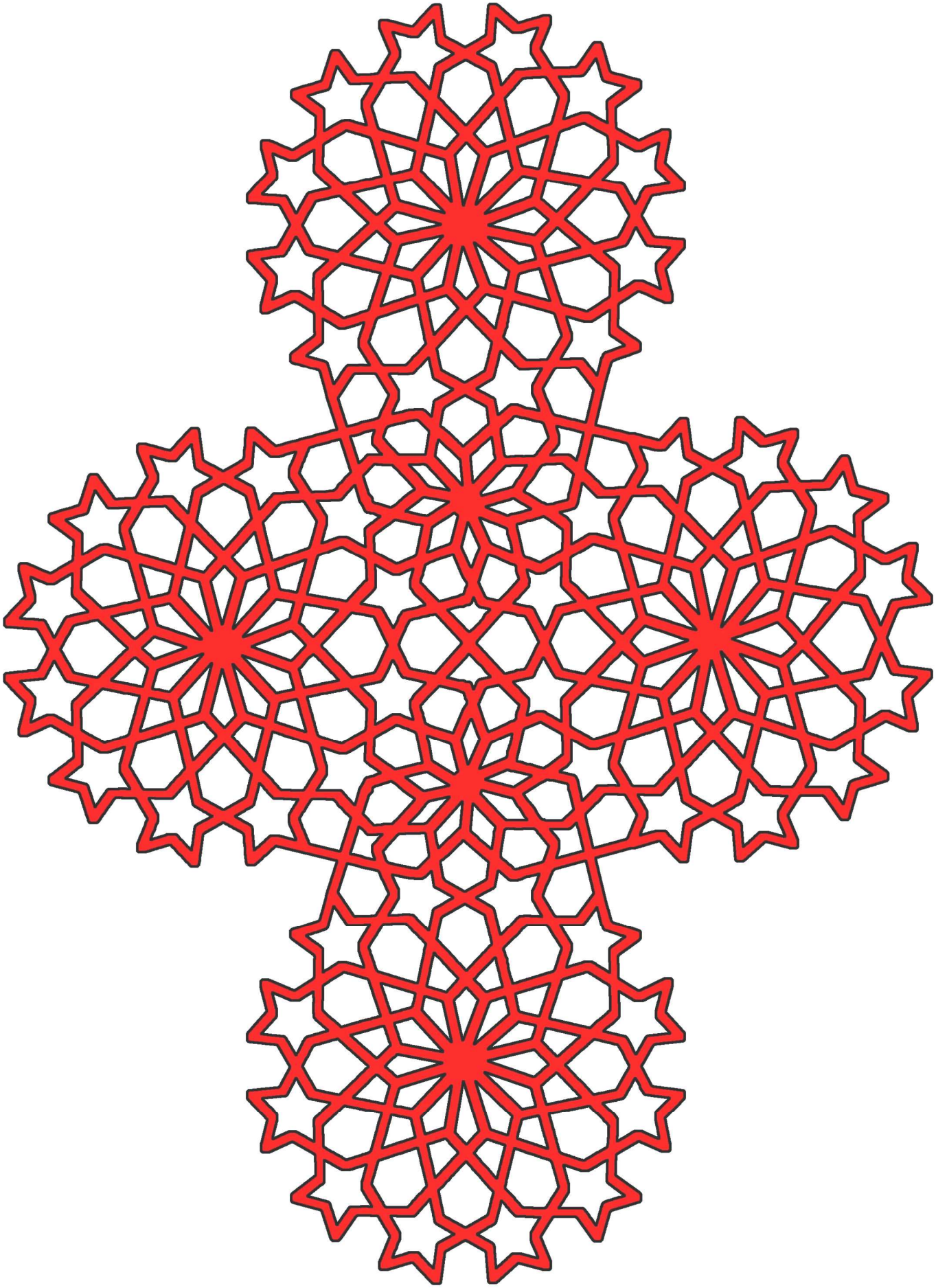




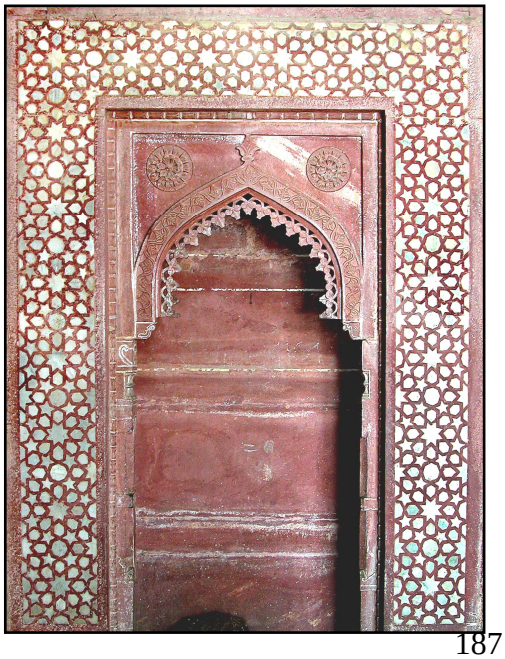


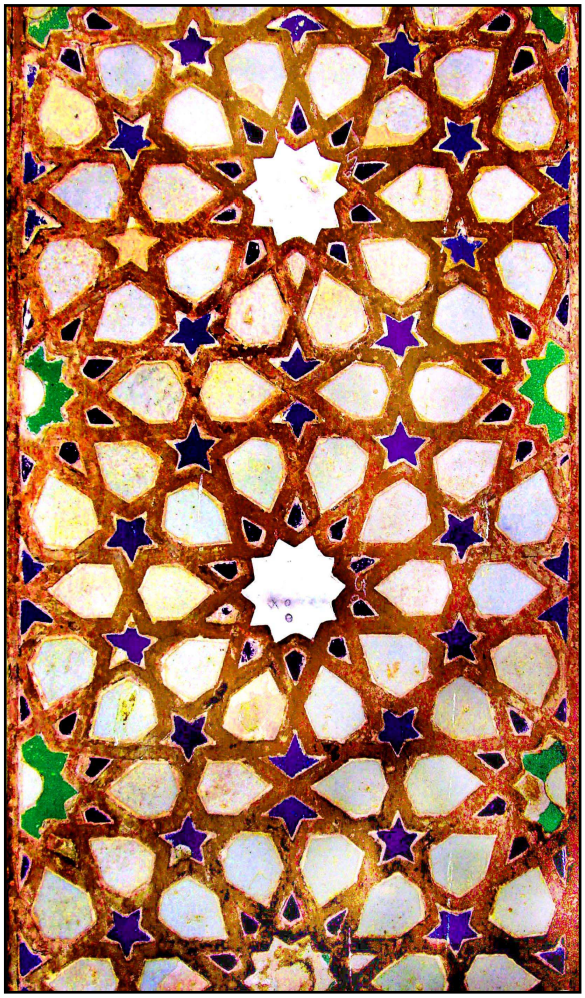


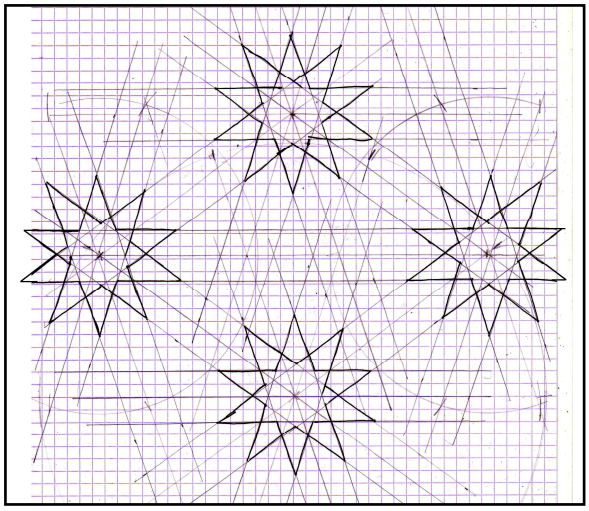


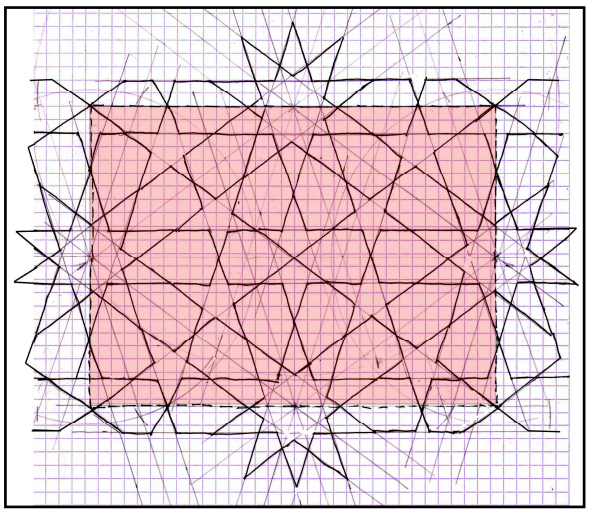


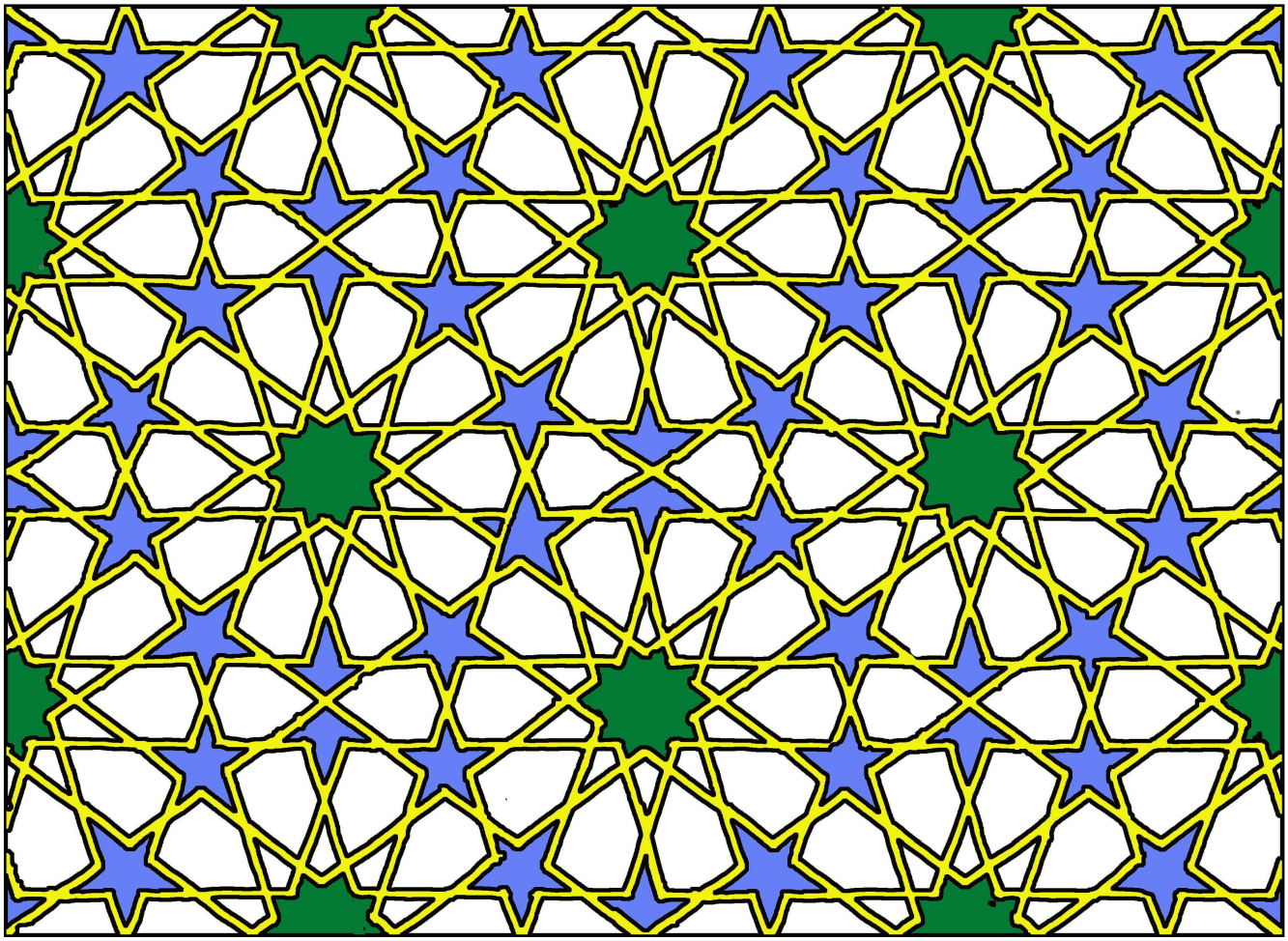
Les arcs et les coupoles de style persan contrastent avec les plafonds, piliers et trompes d'angle à encorbellements.

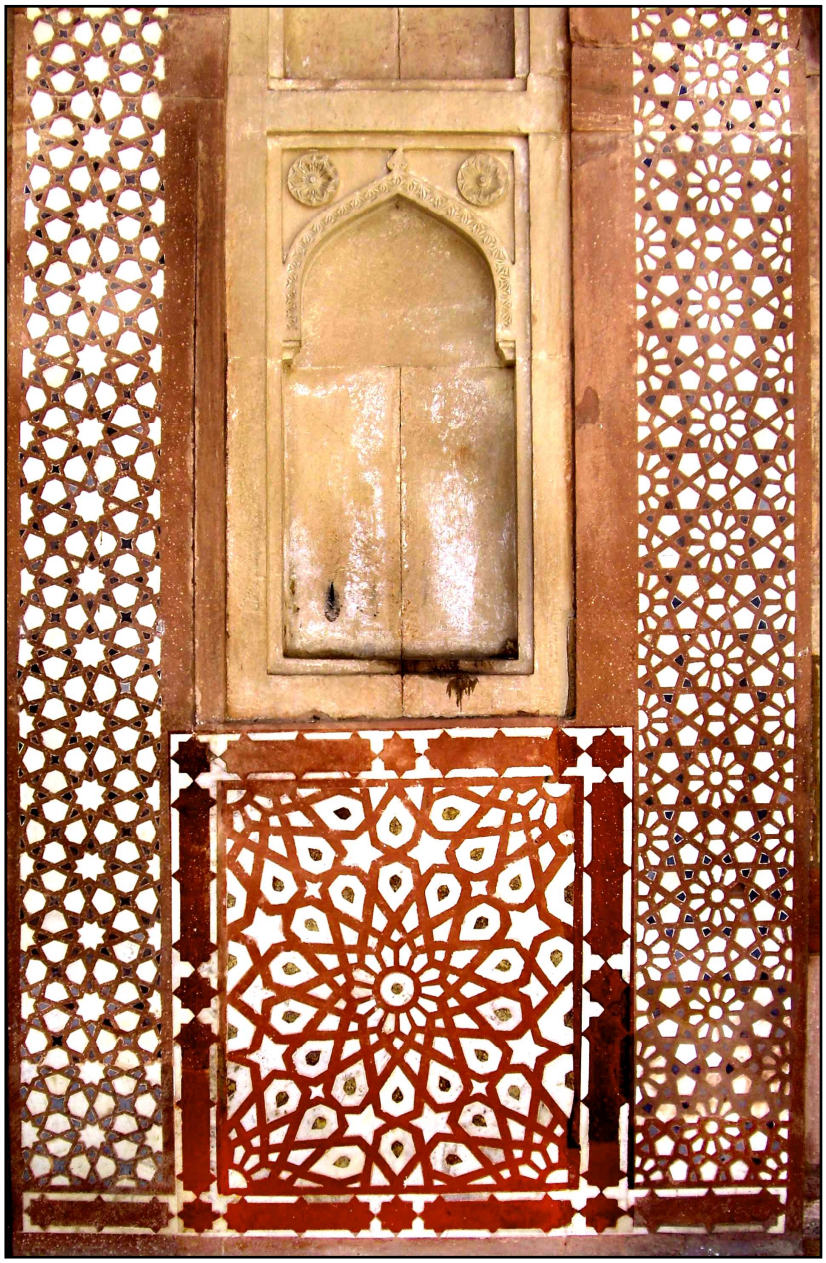




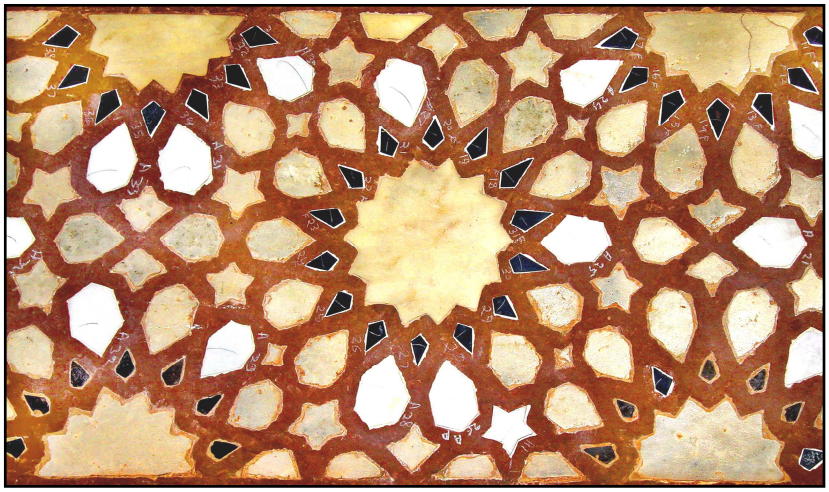


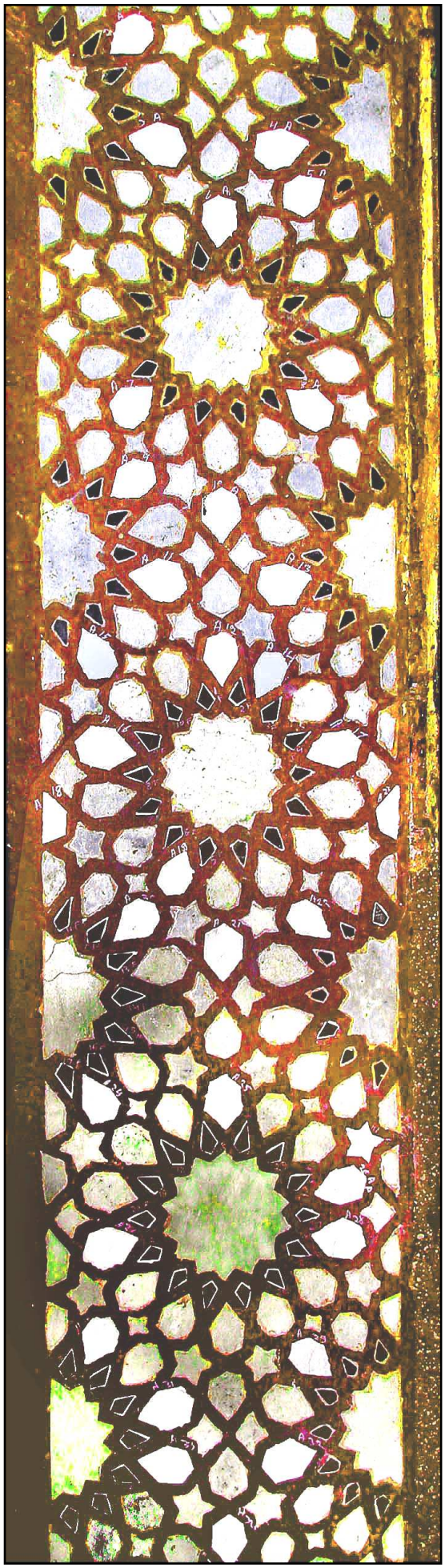


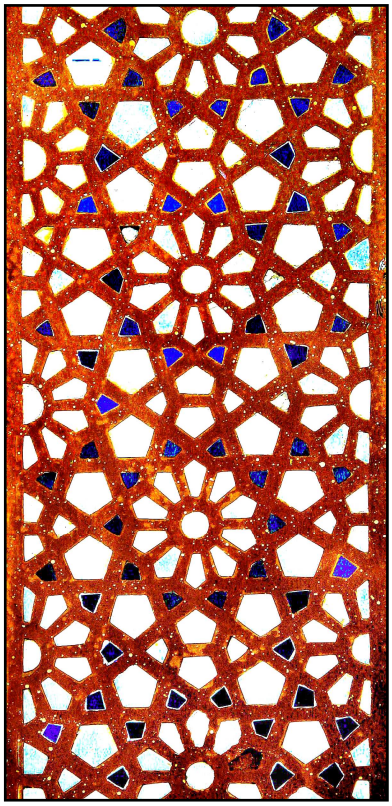


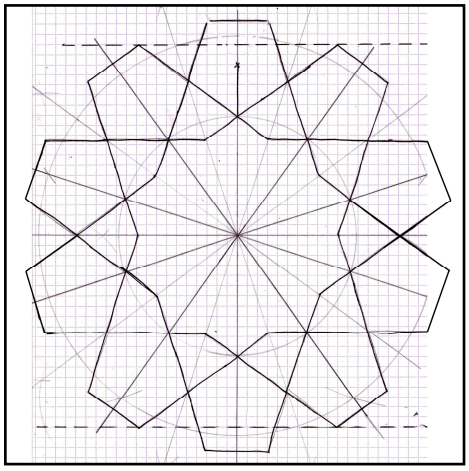


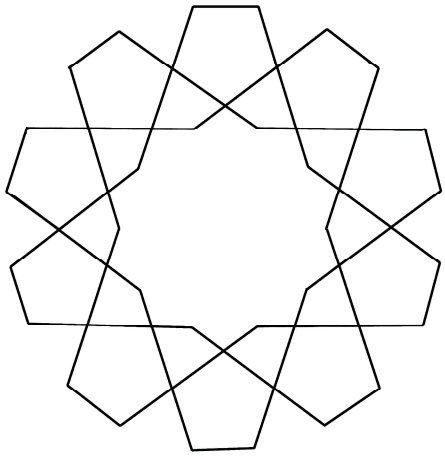
Système convergent pentagonal utilisant quatorze pentagones équilatères pour la construction du sur-module.

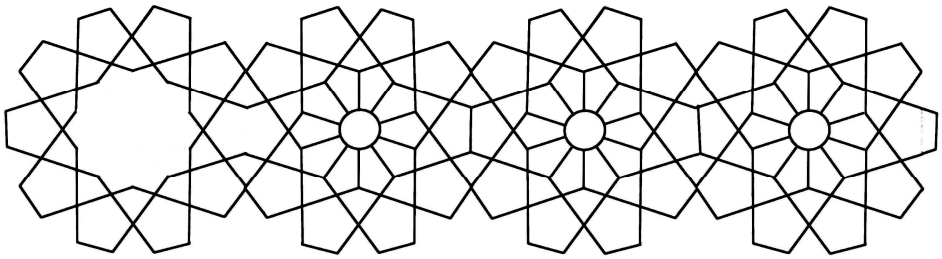


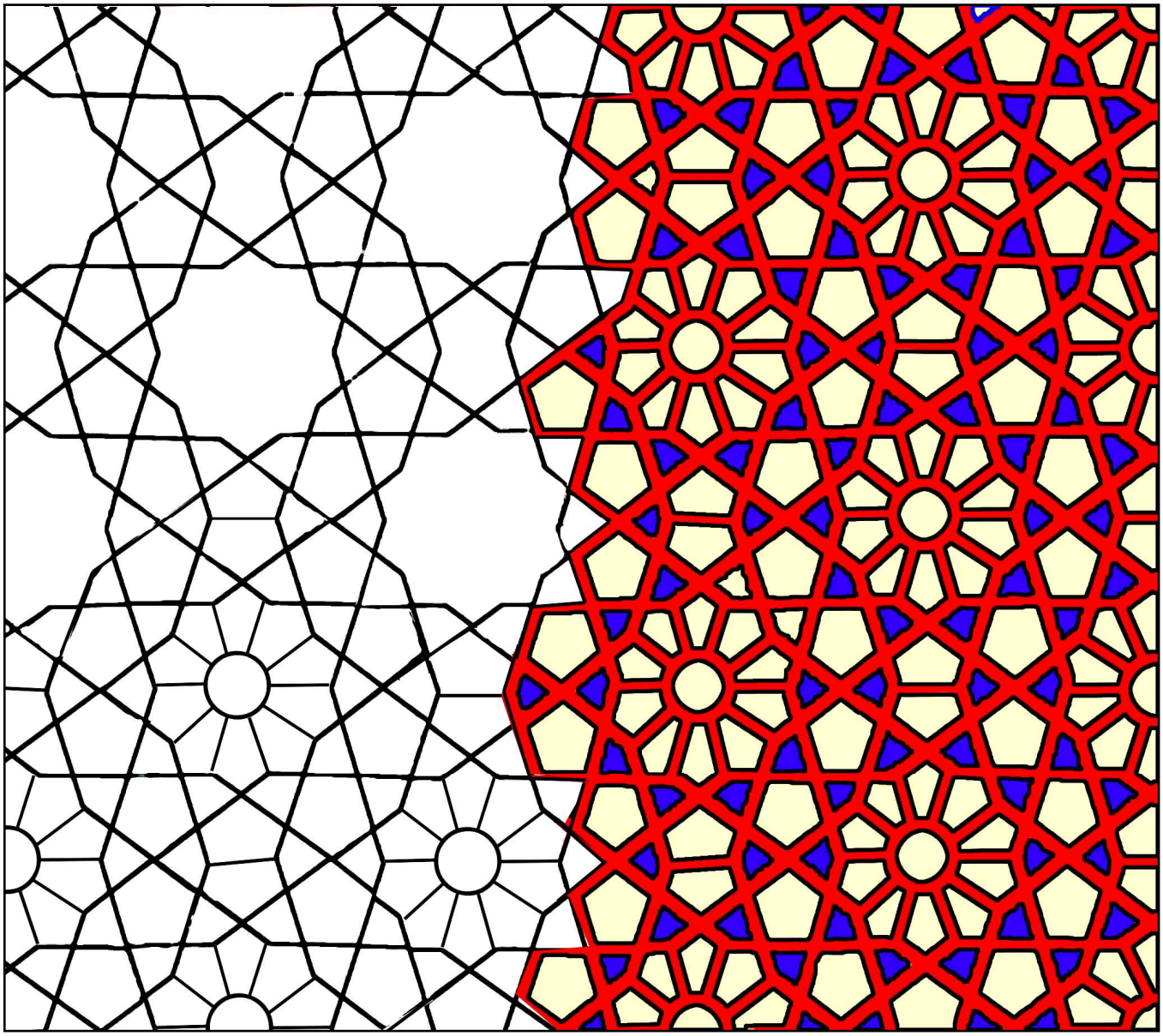


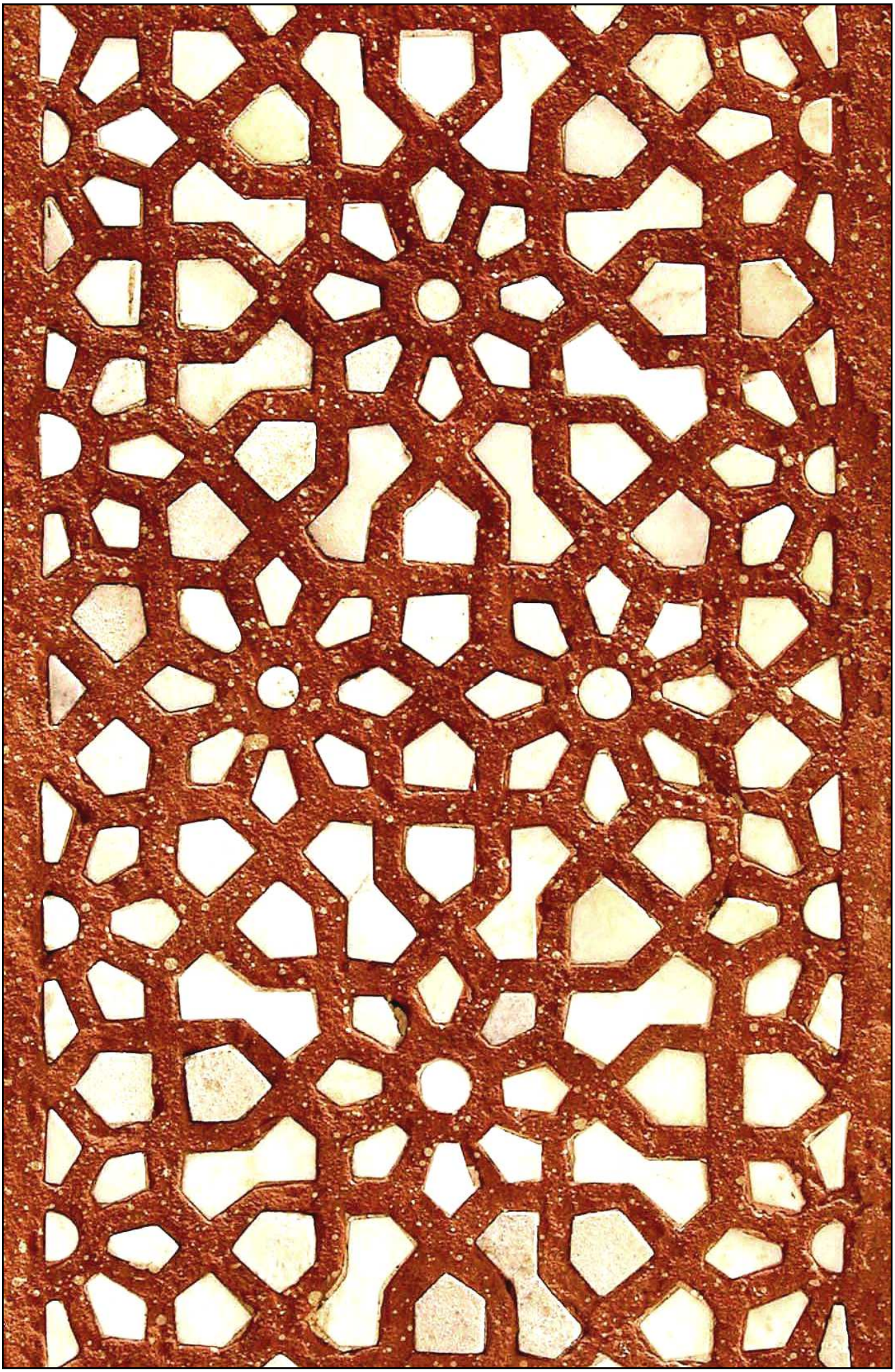


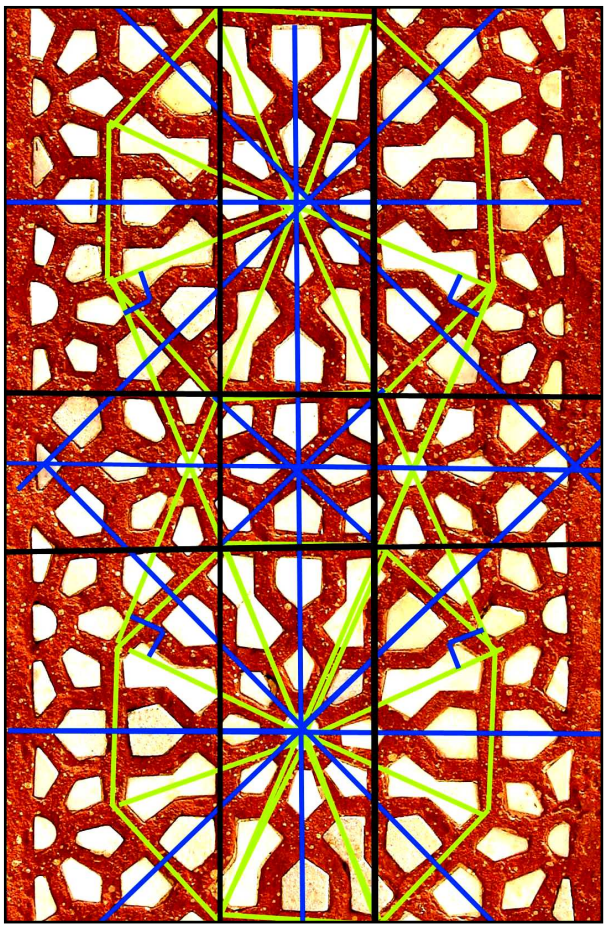


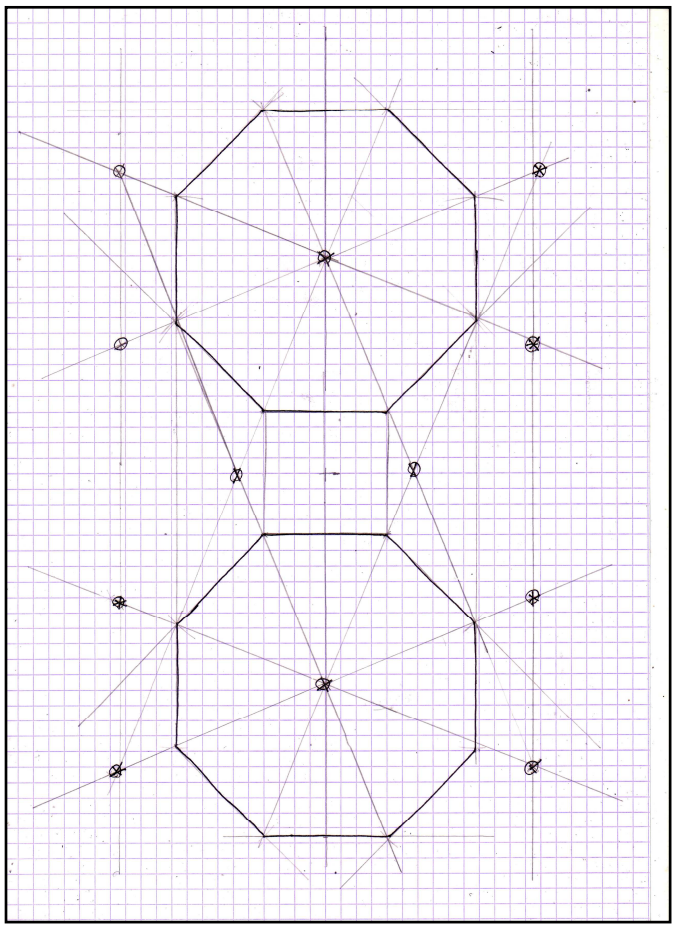


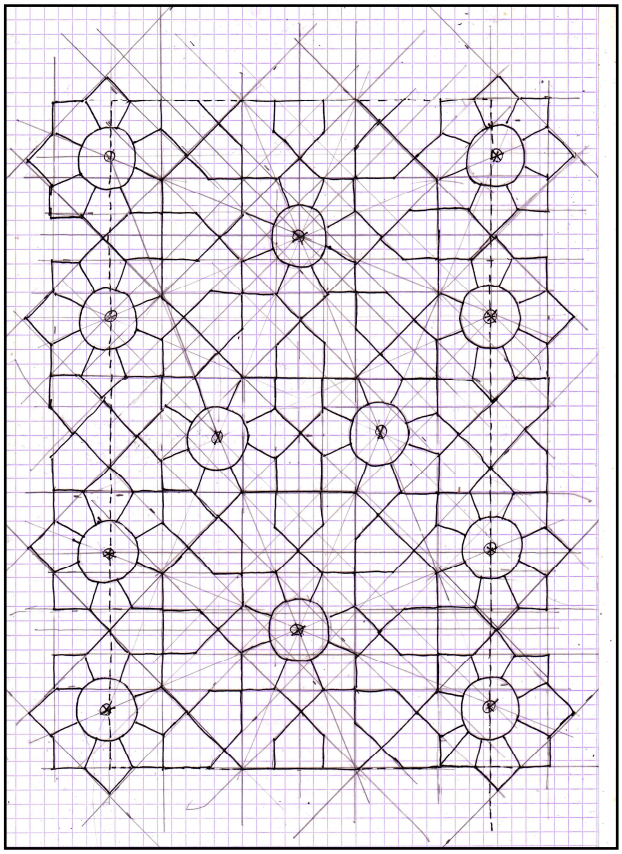


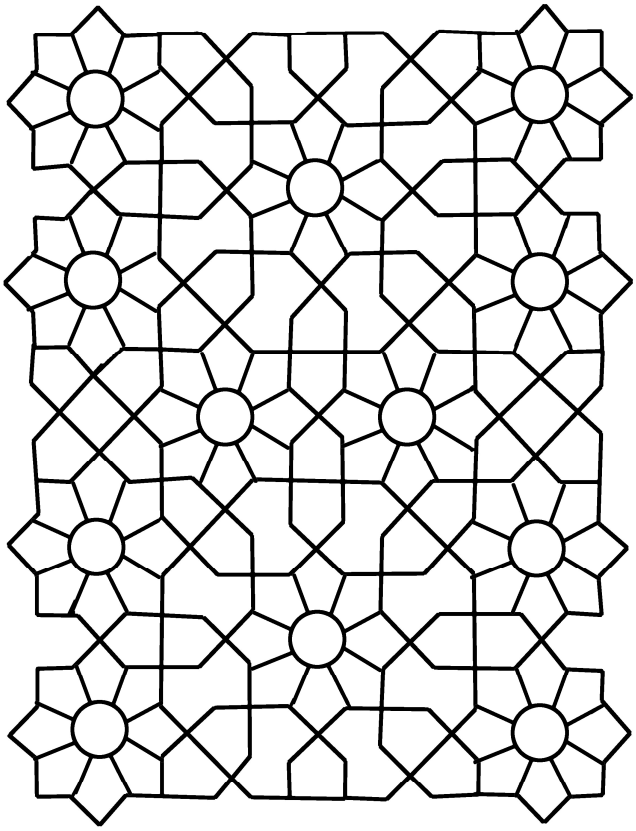


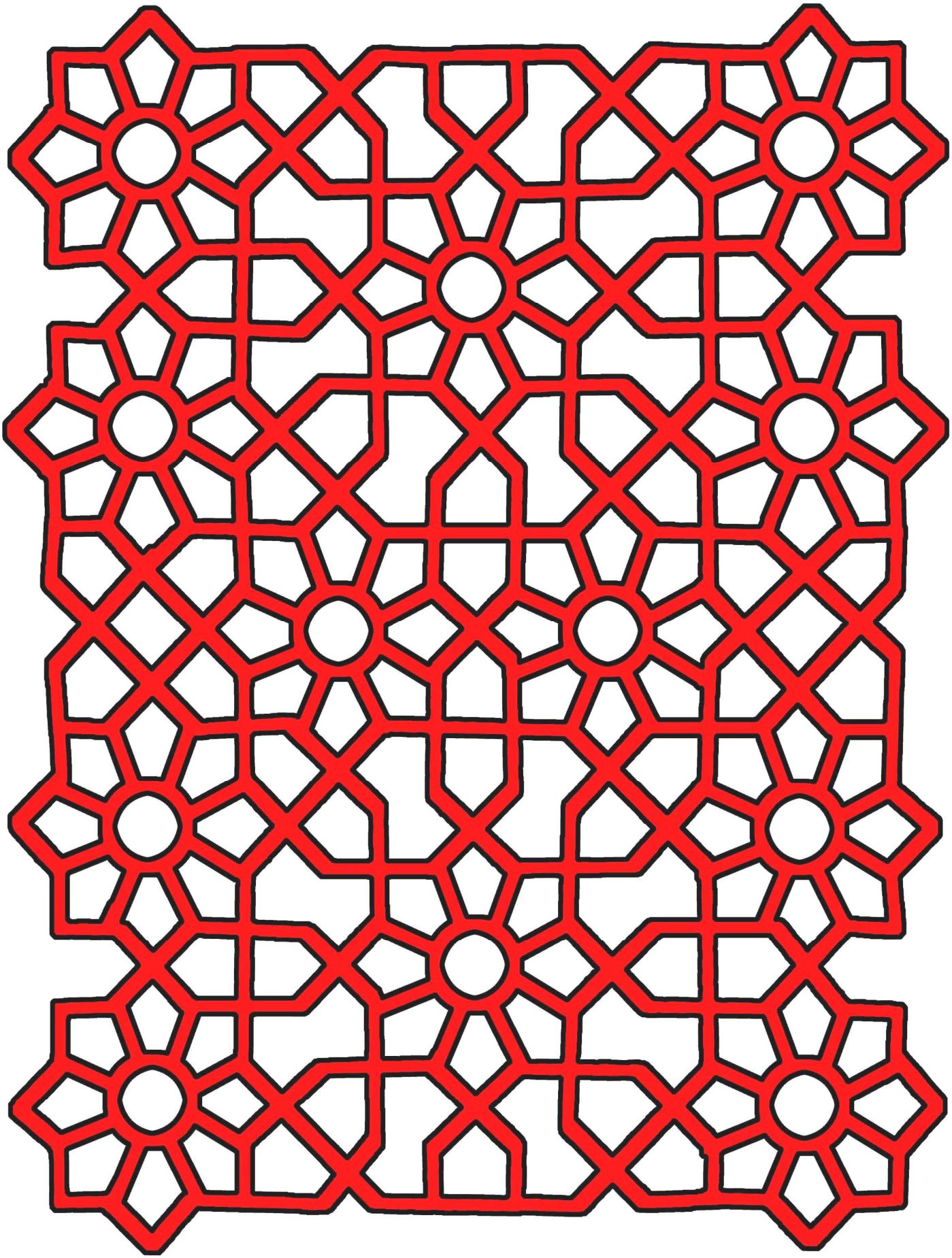


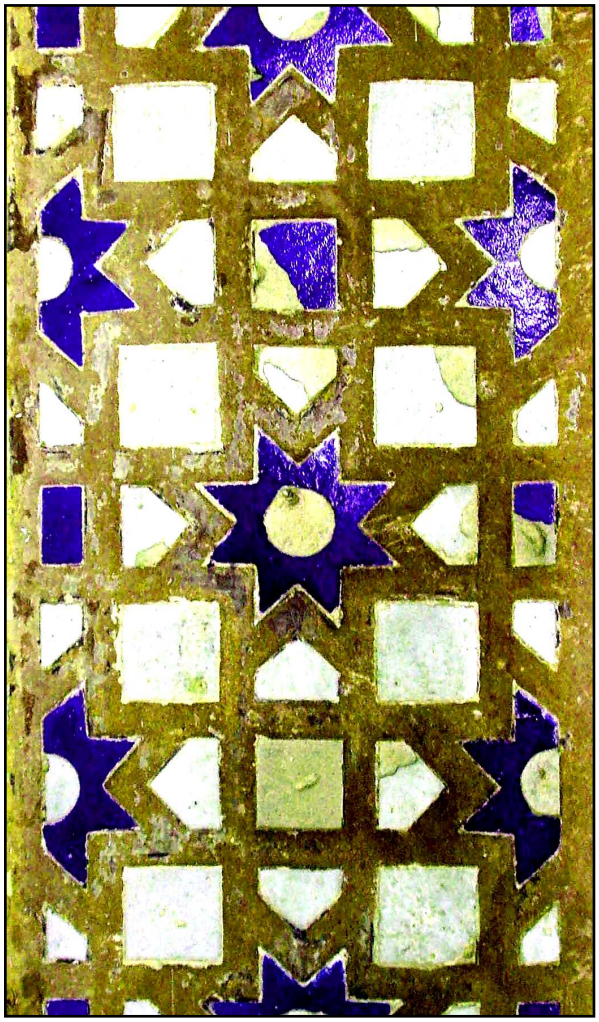


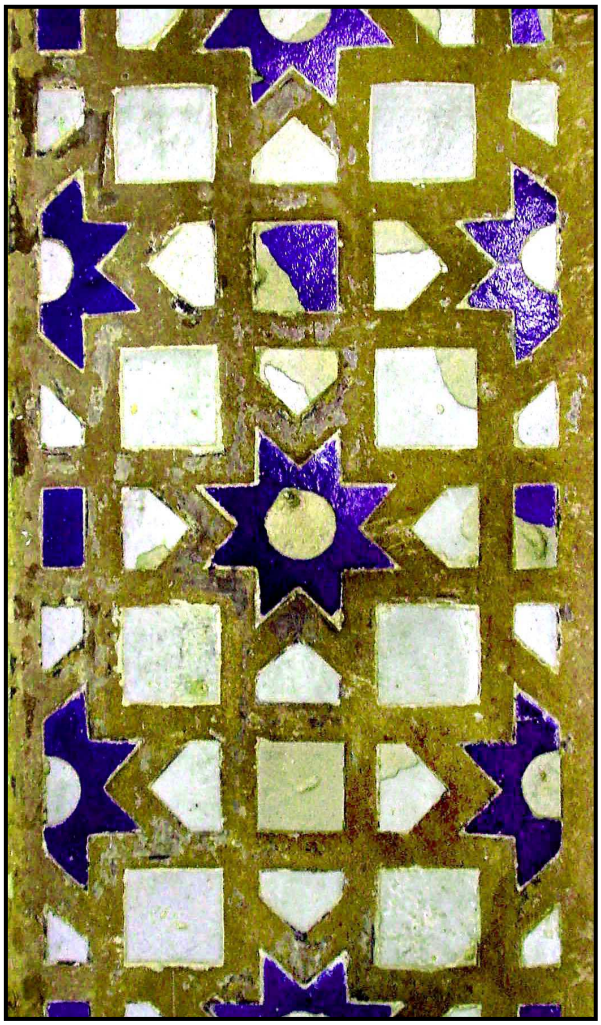


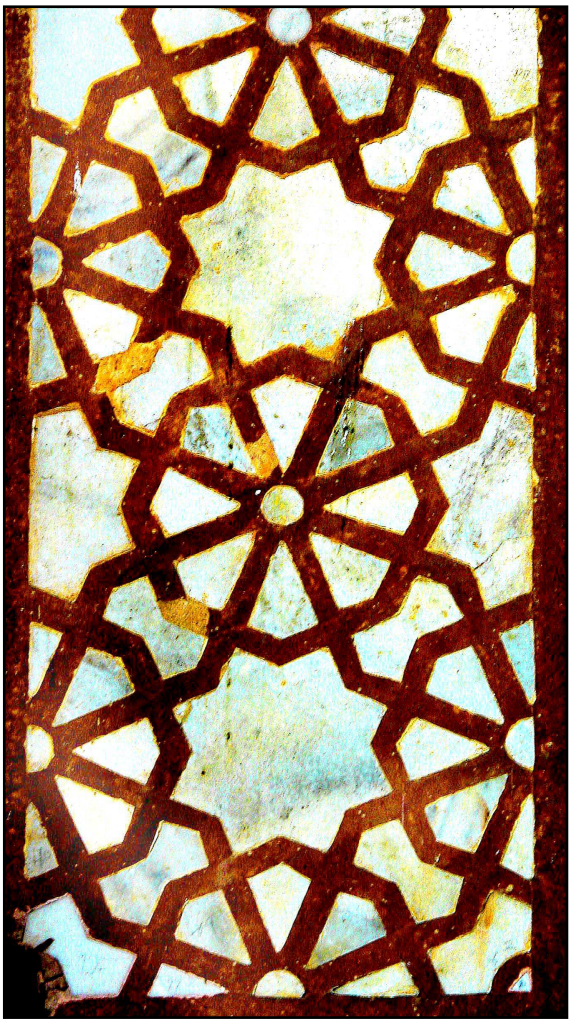


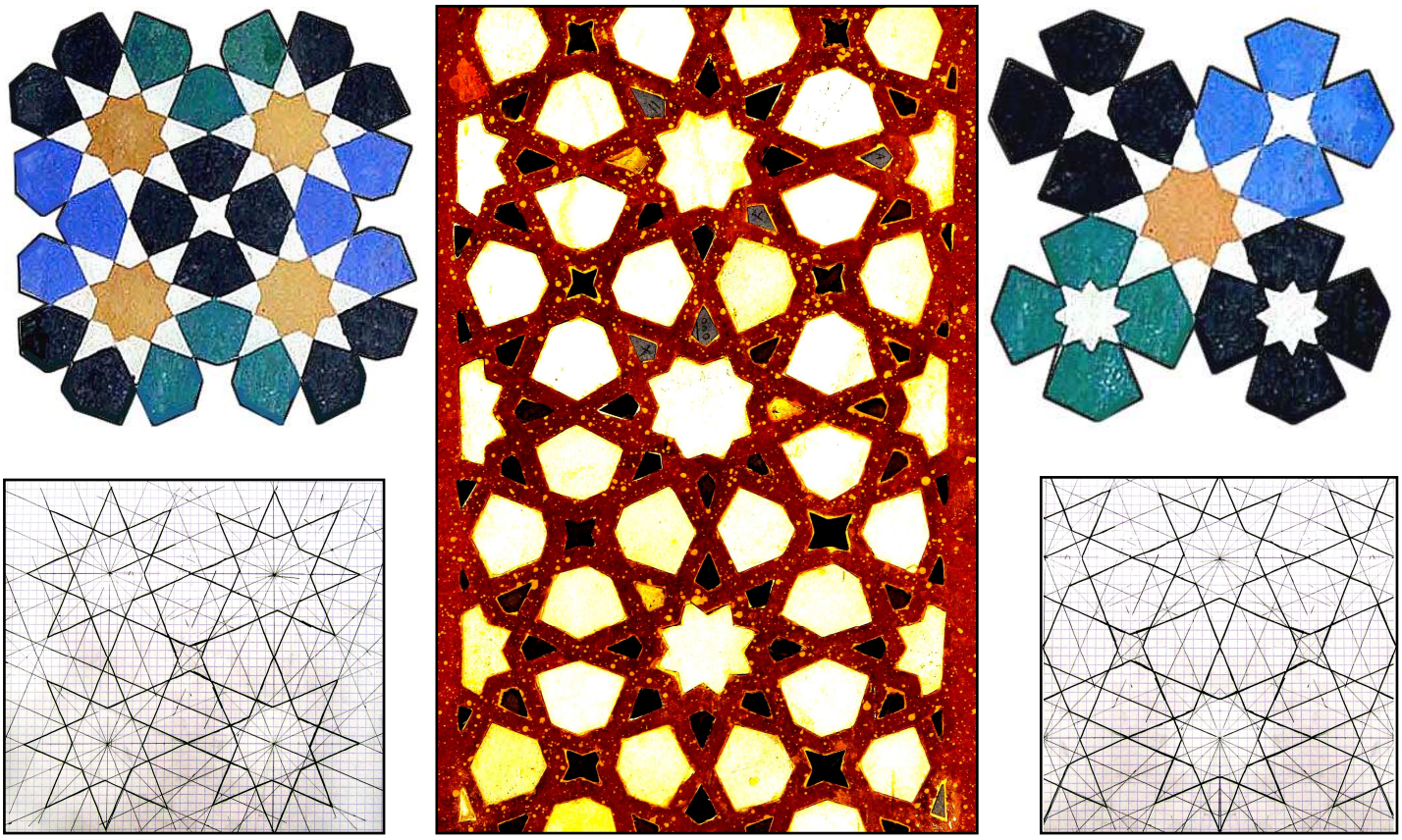
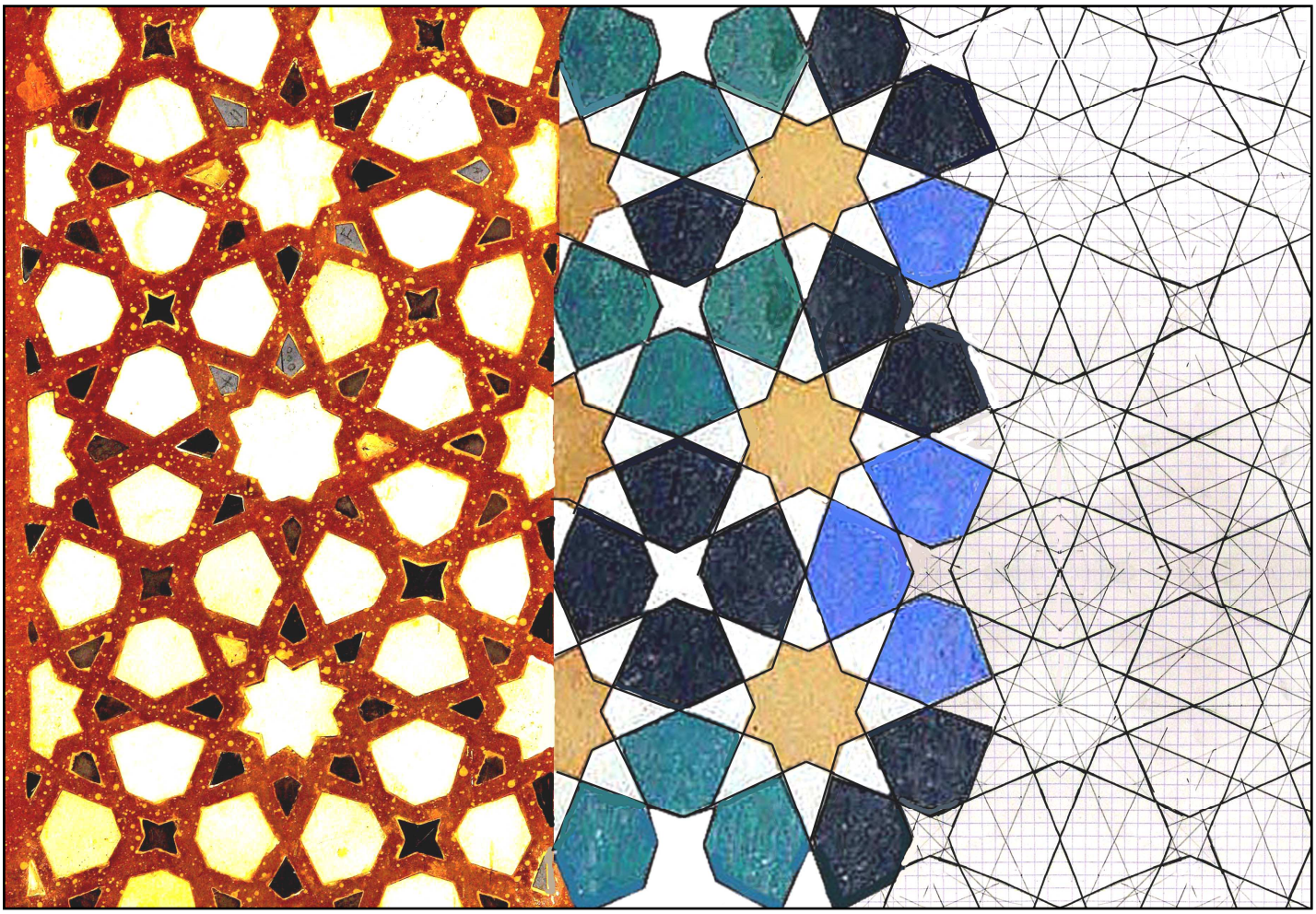
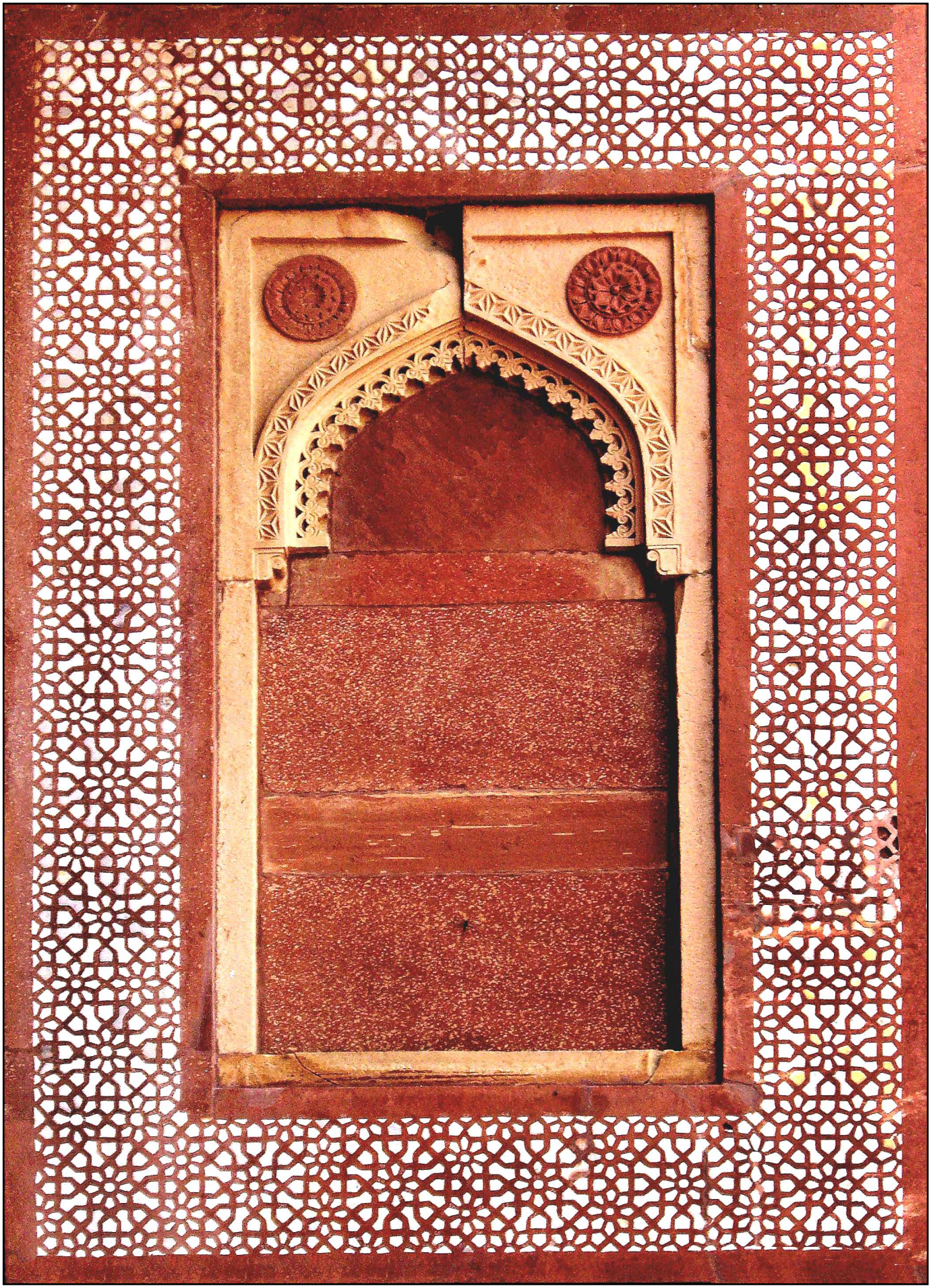
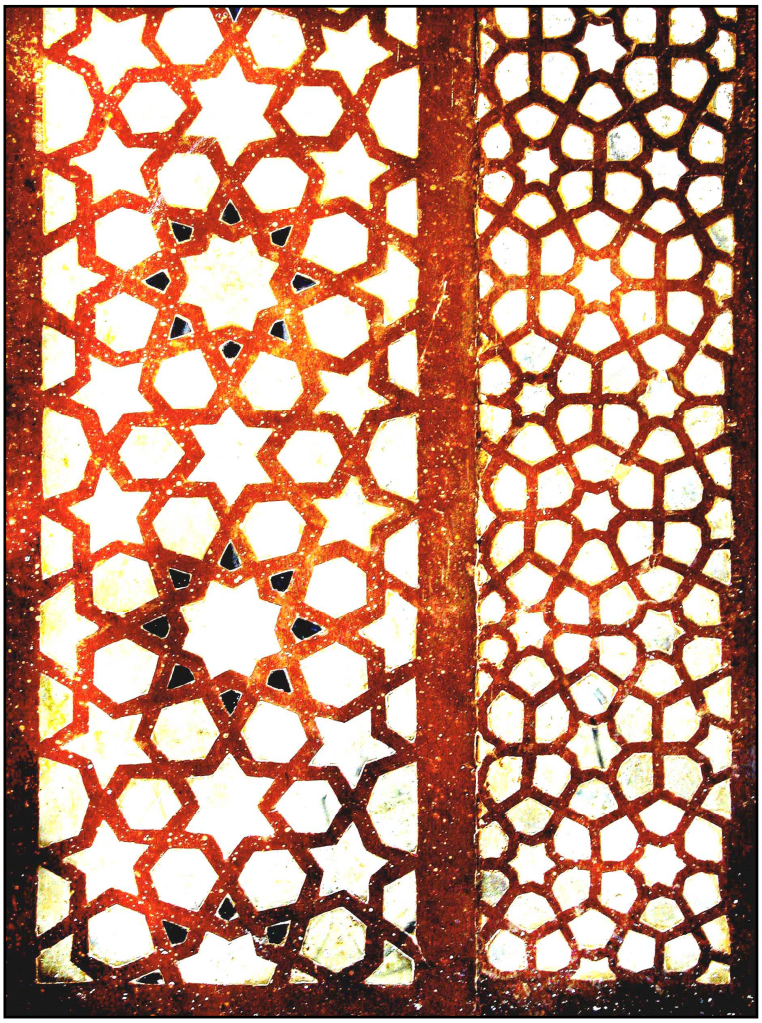
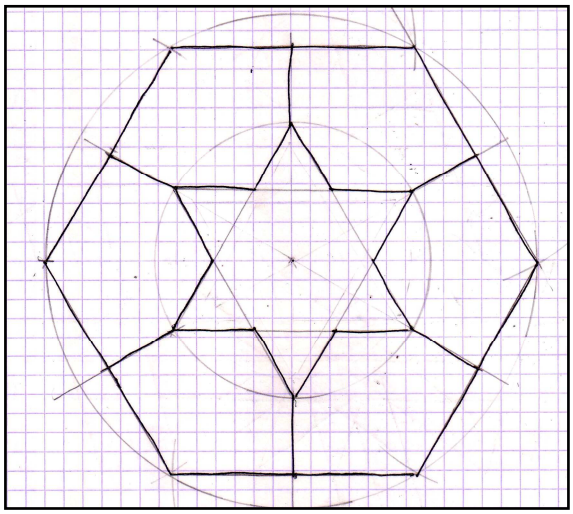
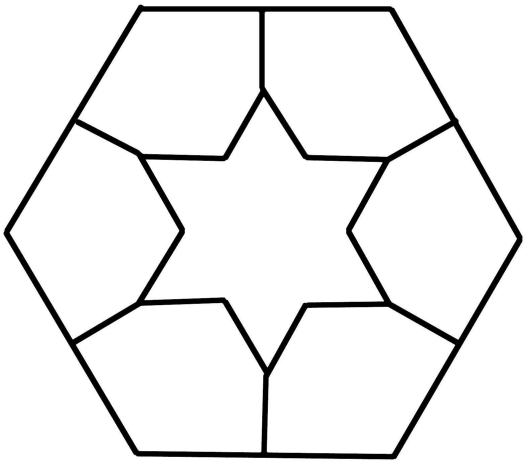
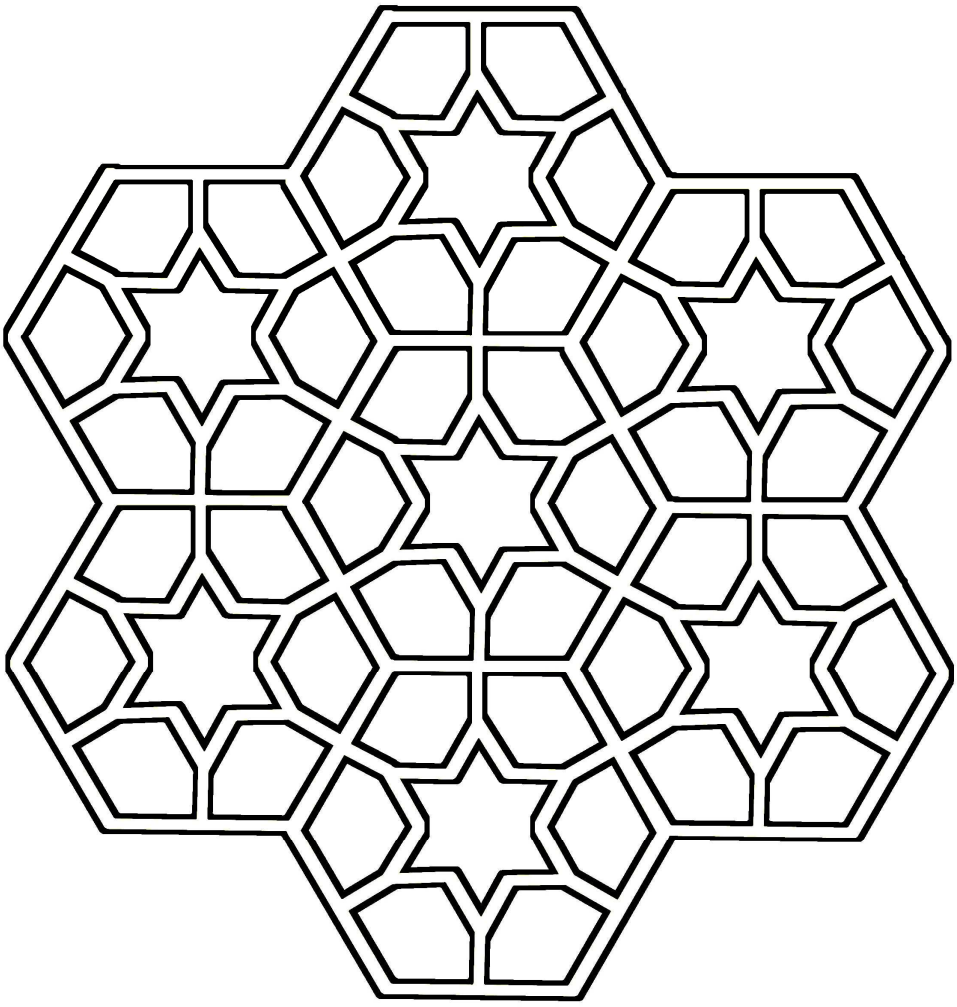












Le même motif géométrique se retrouve de l'Alhambra à Fatehpur Sikri, scellant l'unité artistique du monde islamique.