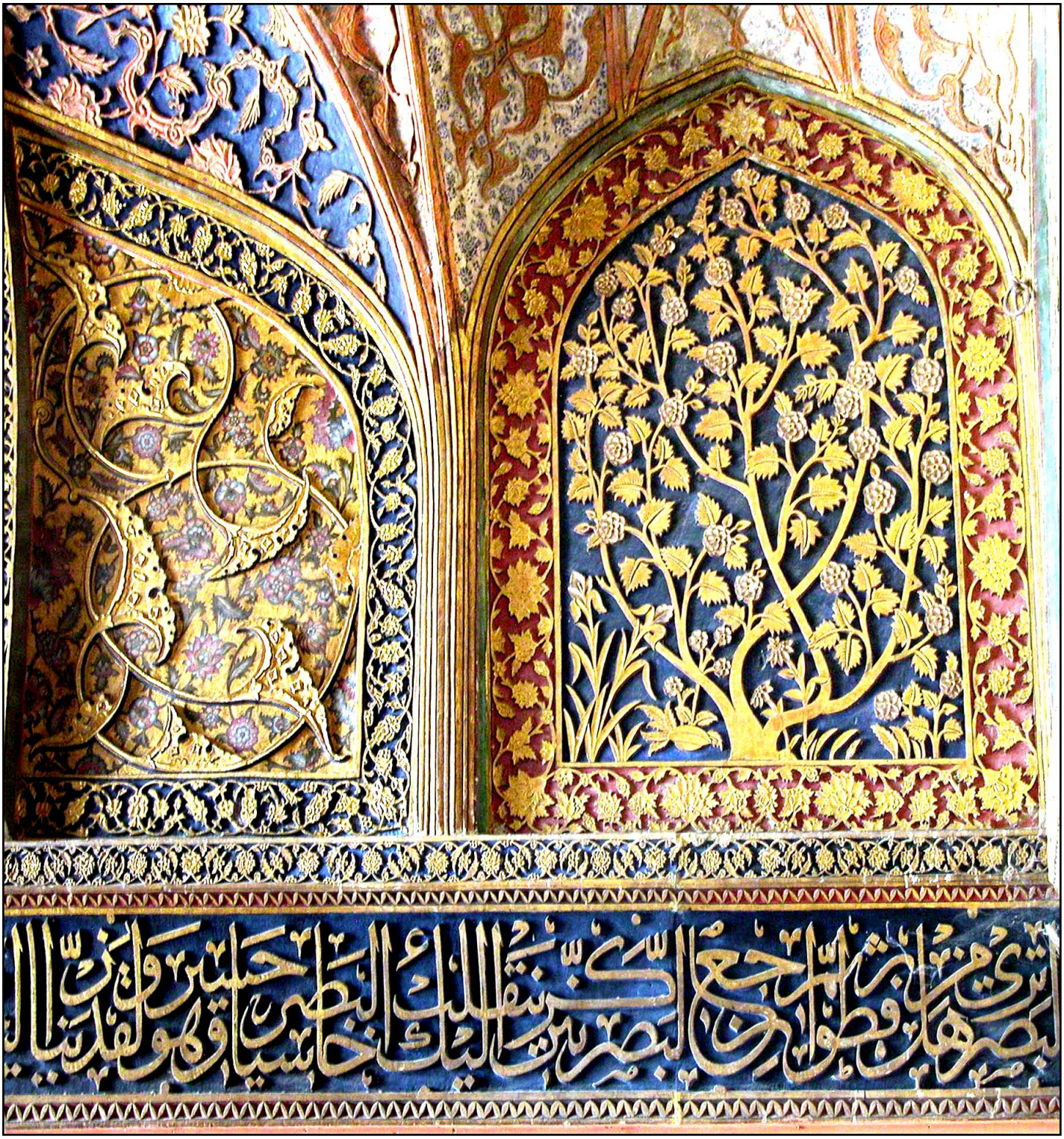
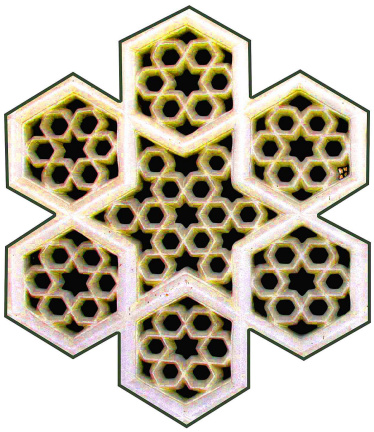
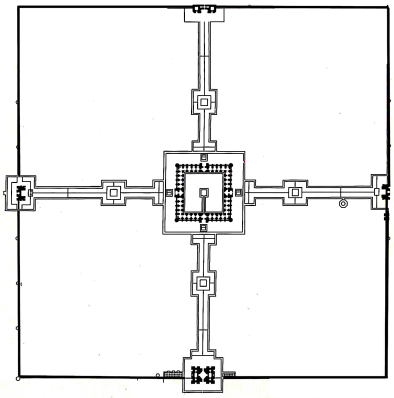
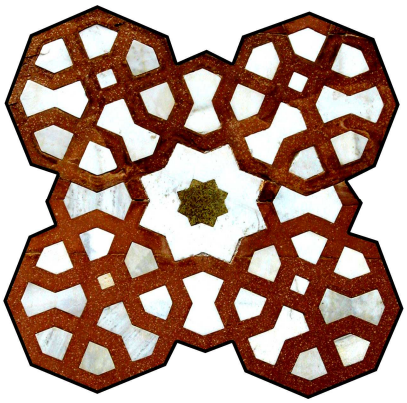


VIII. AKBAR.
Sikandra, la tombe cosmique d'Akbar.



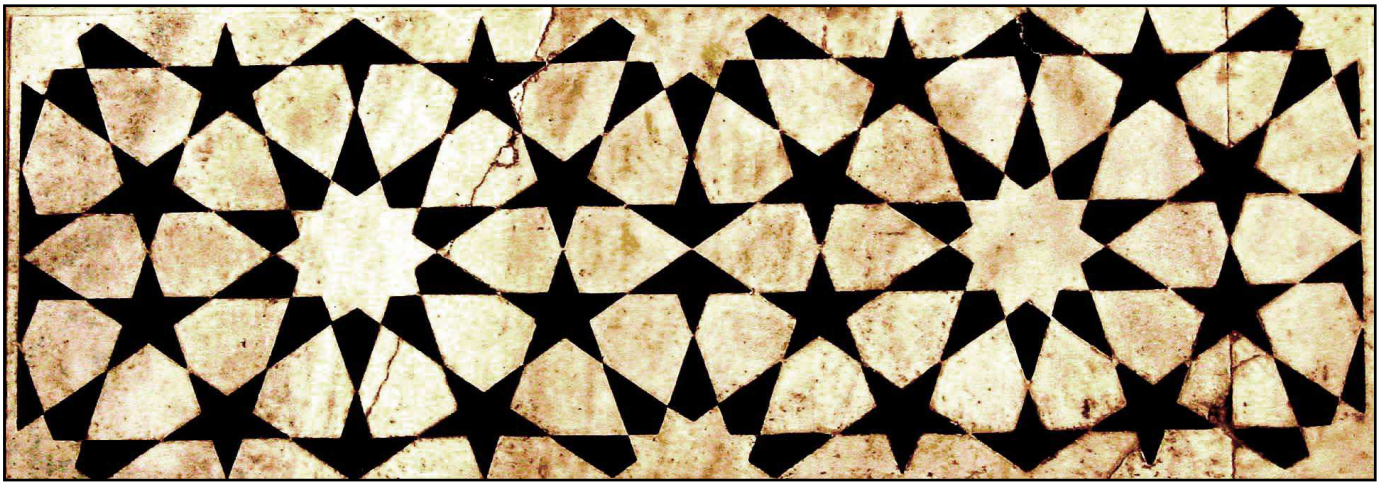




Au centre d'un jardin en tchahar bagh persan de cinquante hectares, Akbar avait prévu, avant sa mort, la construction de sa dernière demeure.

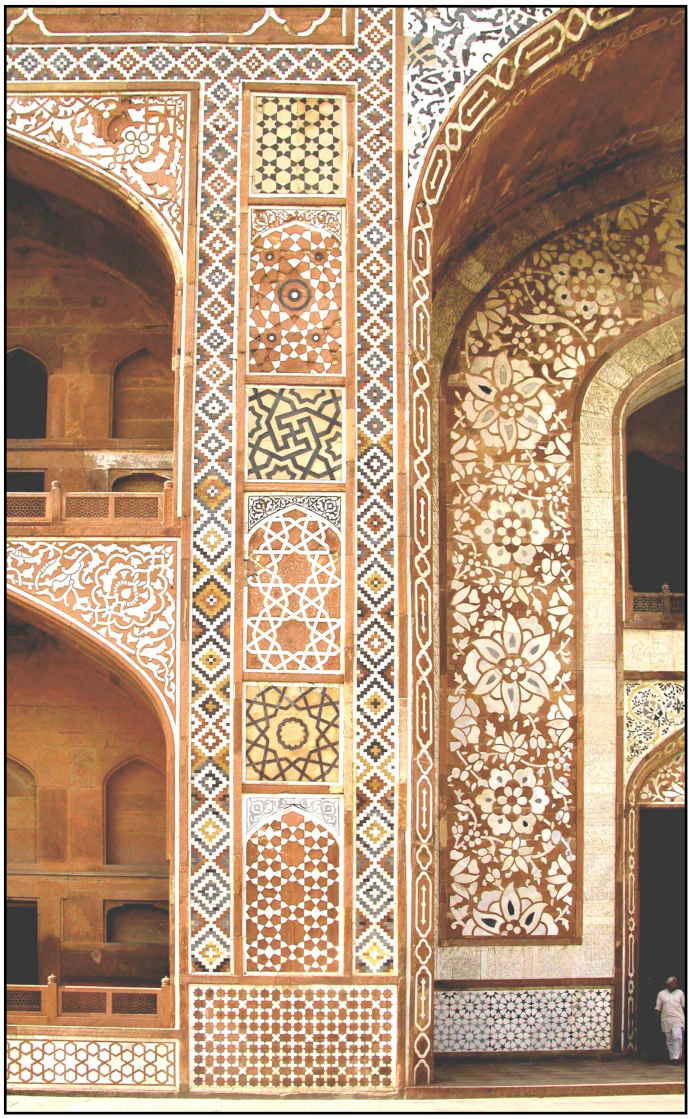
L'ensemble architectural est constitué d'une enceinte entourant le jardin et ouverte sur l'extérieur par quatre portes monumentales formant quatre iwans. Construite par son fis Jahangir, la porte principale méridionale est à elle seule une merveille : sa structure cubique supporte aux angles quatre minarets de marbre blanc encadrant un alignement de chattris. L'entrée du mausolée présente un panel d'une grande variété de motifs géométriques de marbre incrusté dans le grès.

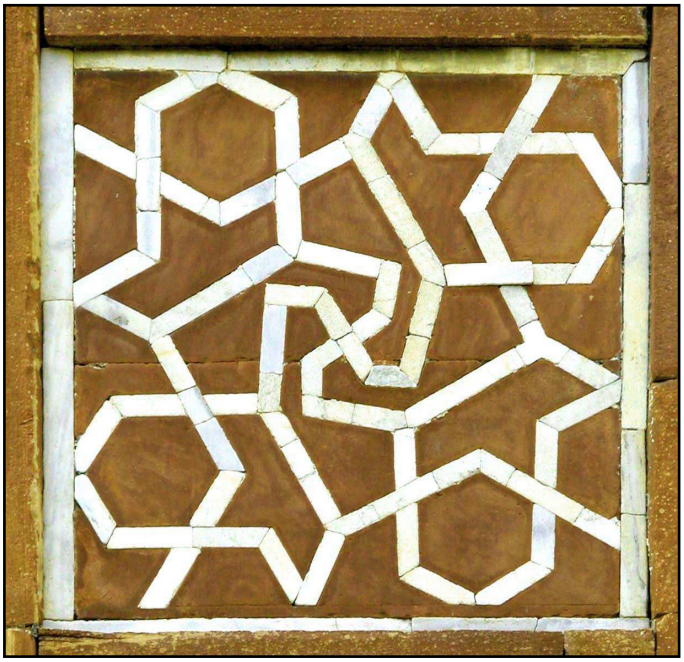
Le corps du mausolée lui-même, avec son soubassement de grès rouge et son dernier étage de marbre, ressemble aux constructions de Fatehpur Sikri : les linteaux et les piliers sur cinq niveaux rappellent le Panch Mahal. Au dernier étage de marbre, le cénotaphe est exposé à ciel ouvert alors que le corps repose dans une crypte située au centre du bâtiment.

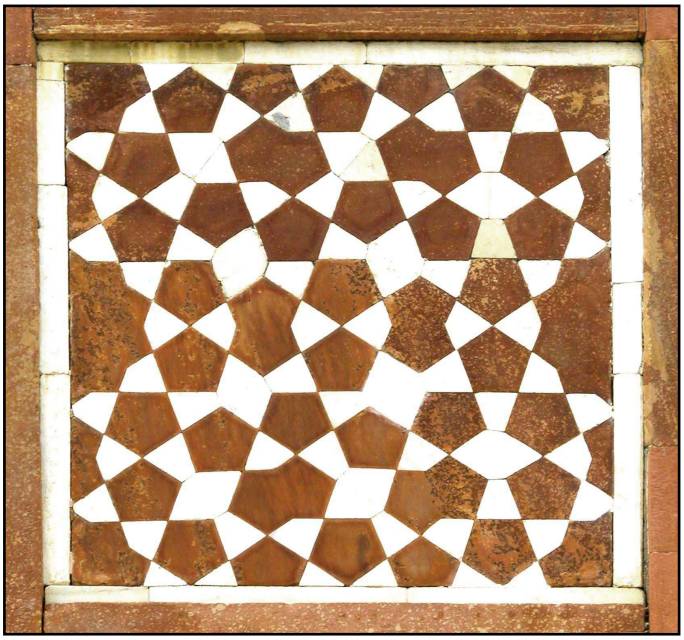


- Tombe d'Akbar : entrée du mausolée.

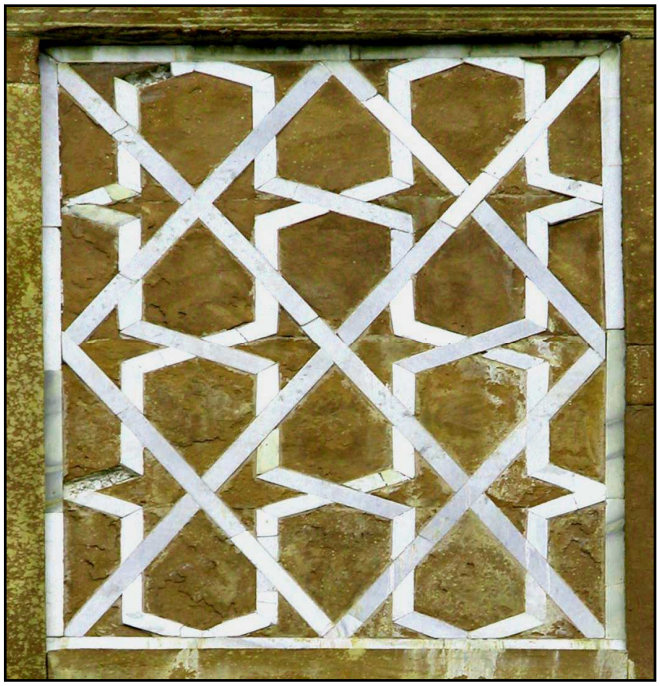
La sensibilité artistique du fils d'Akbar, Jahangir, se reconnaît dans la décoration de cette porte monumentale, car, dessinée par Akbar lui-même, elle fut terminée par son successeur. De forme cubique avec quatre minarets d'angle en marbre de trois étages chacun, son pistach et son iwan sont coiffés de quatre chattris. Ses façades offrent toute la variété de décors géométriques et floraux en marbre incrusté dans le grès avec tout un choix de pierres de couleur pour le contraste de l'ensemble.

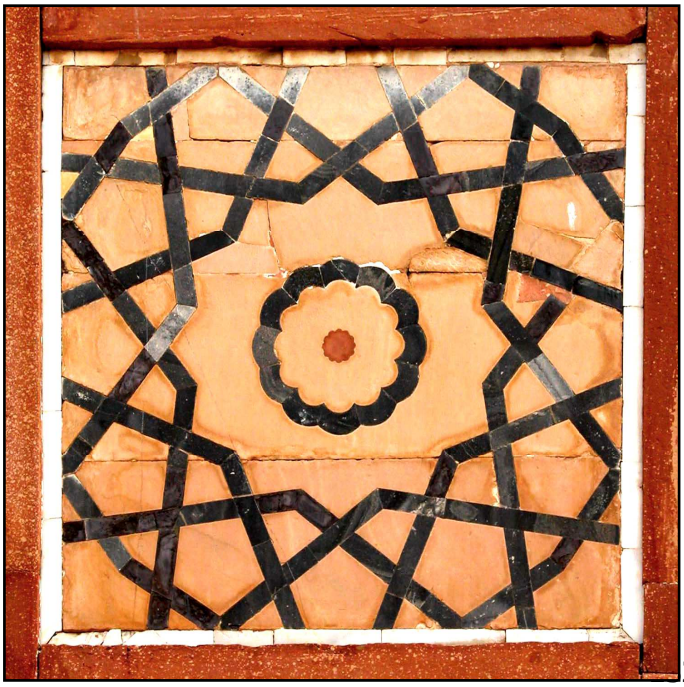


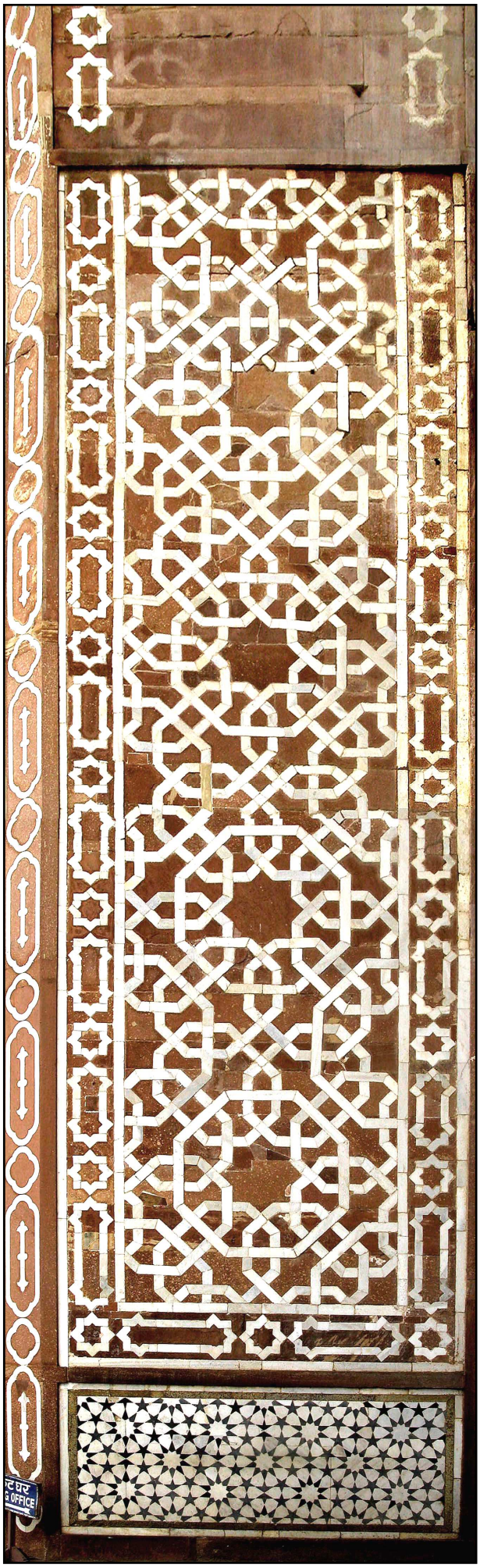


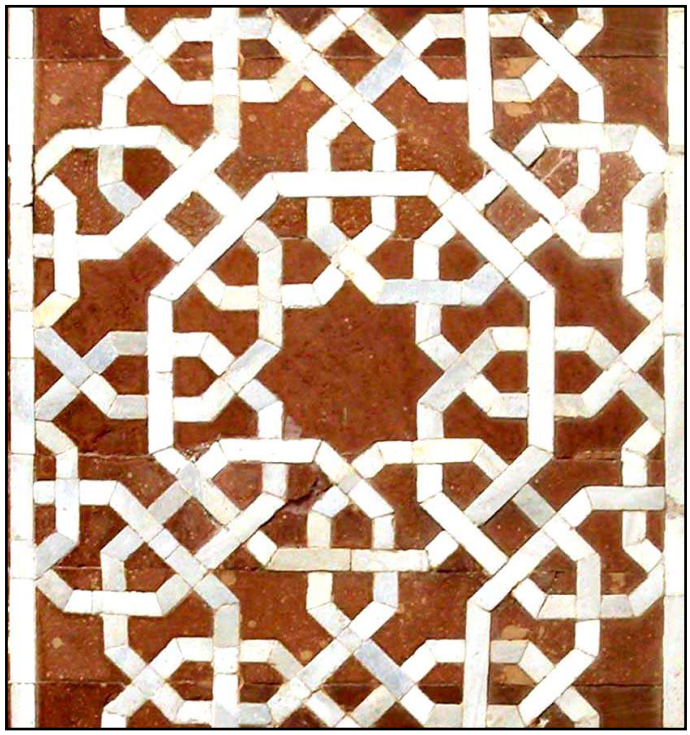


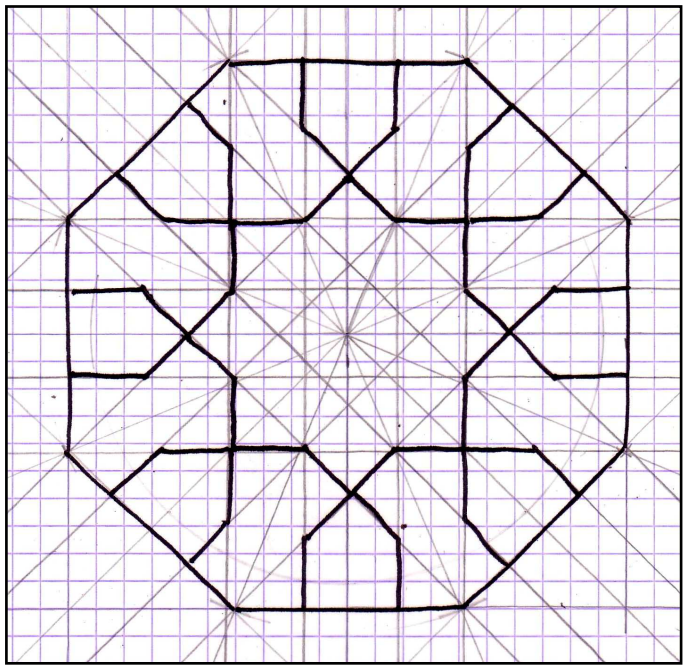
Détails de l'iwan de l'entrée donnant sur le jardin en Tchahar Bag.

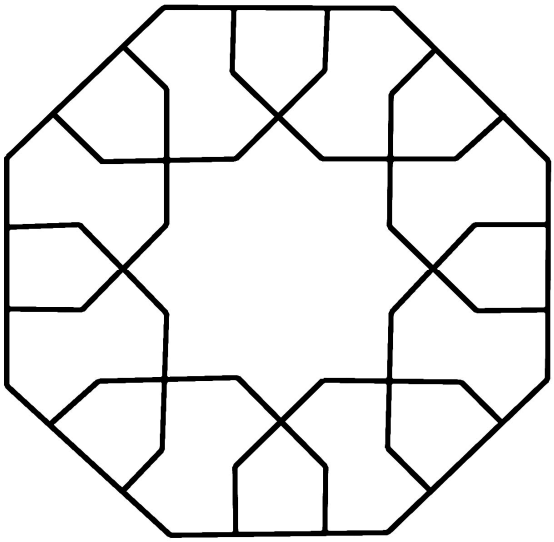


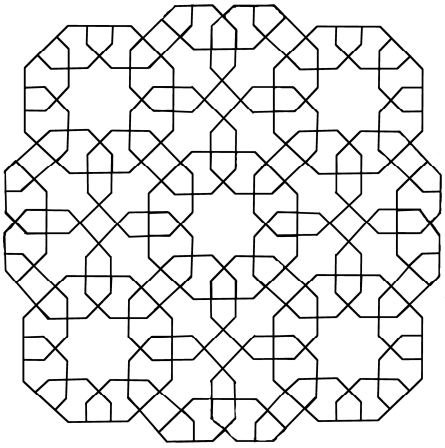


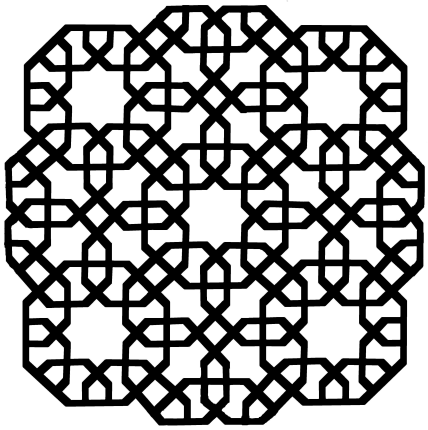


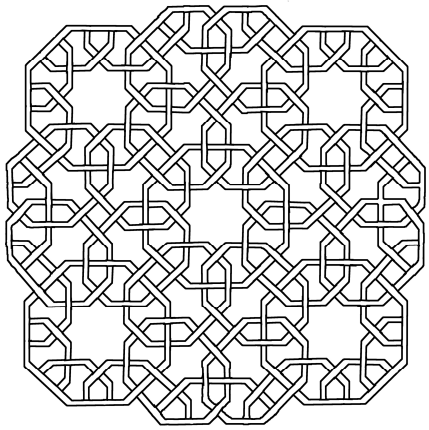


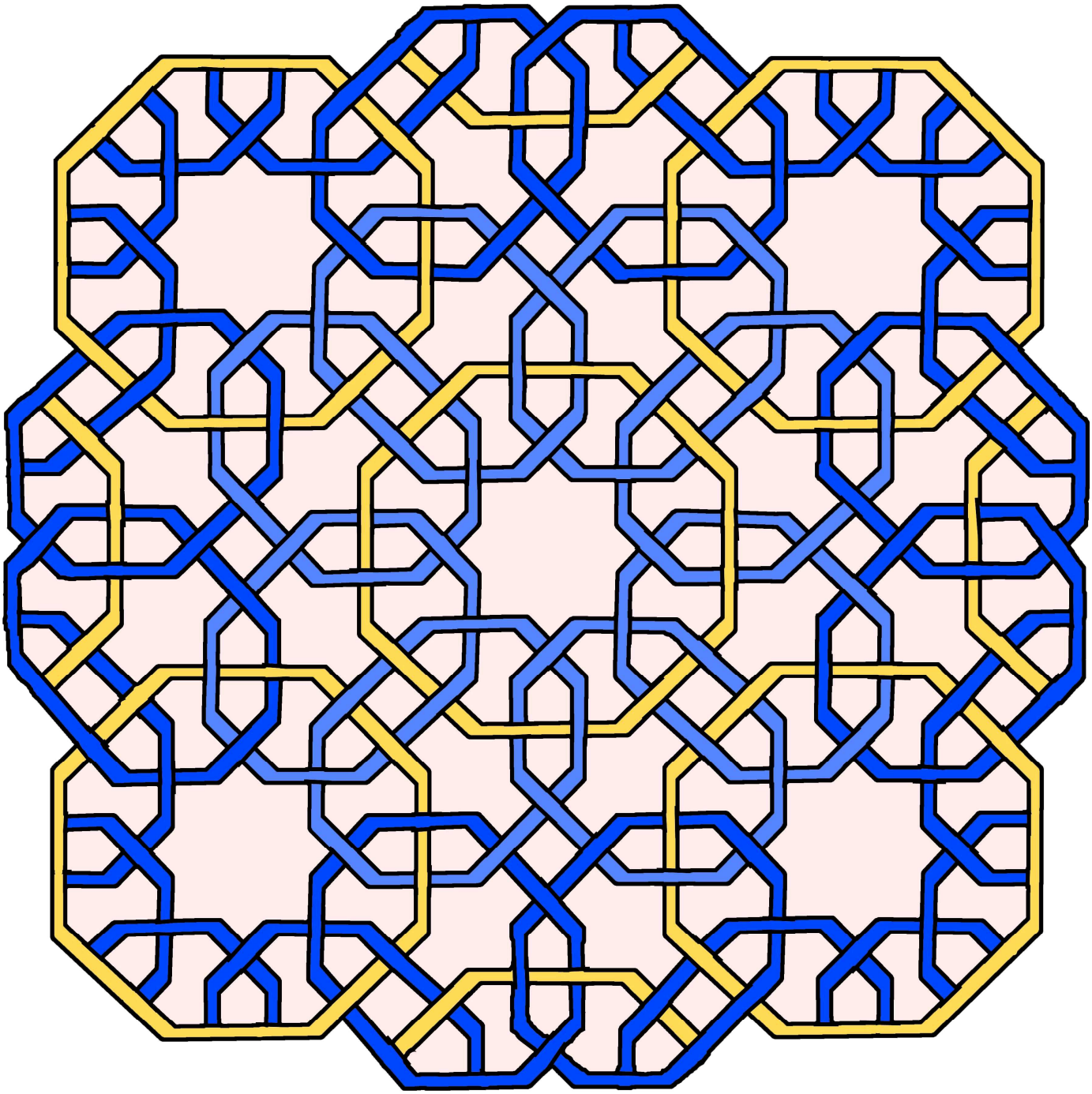


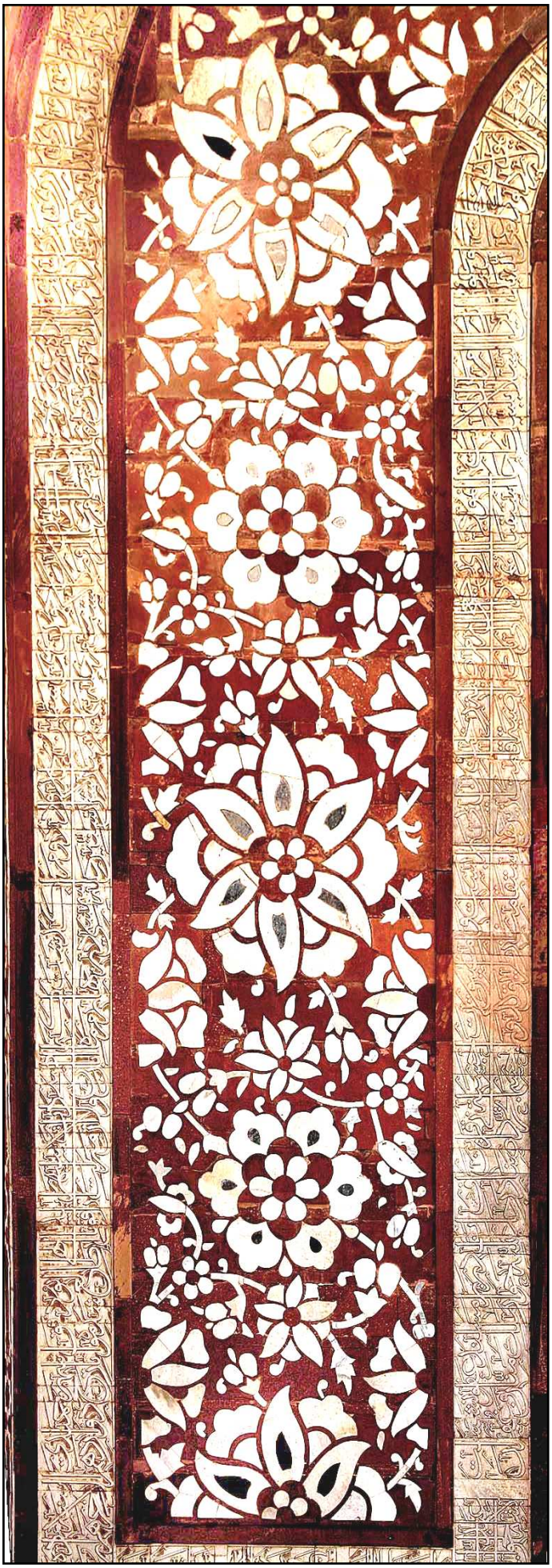


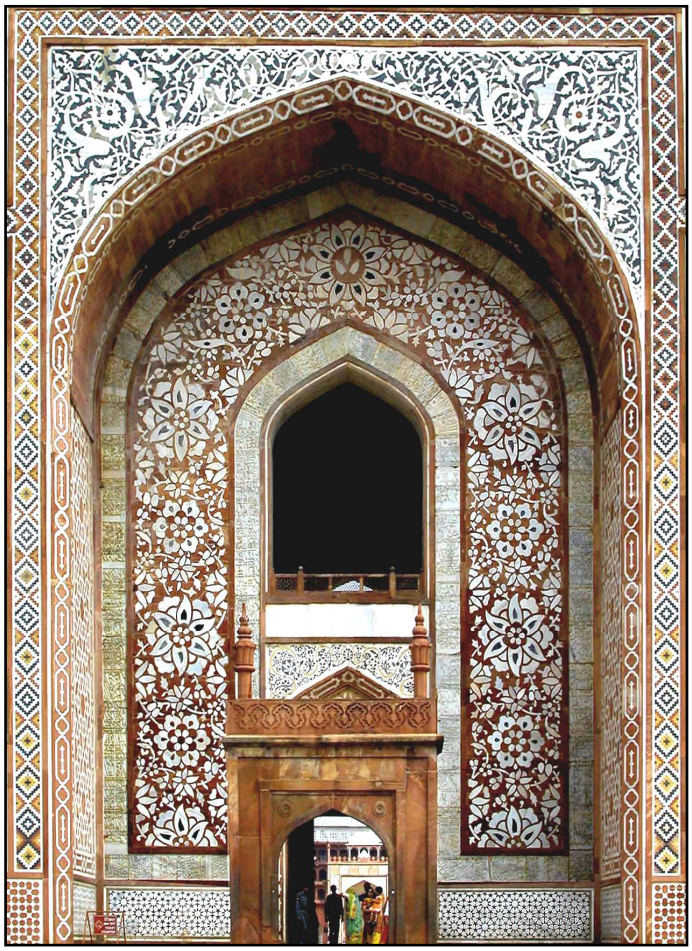




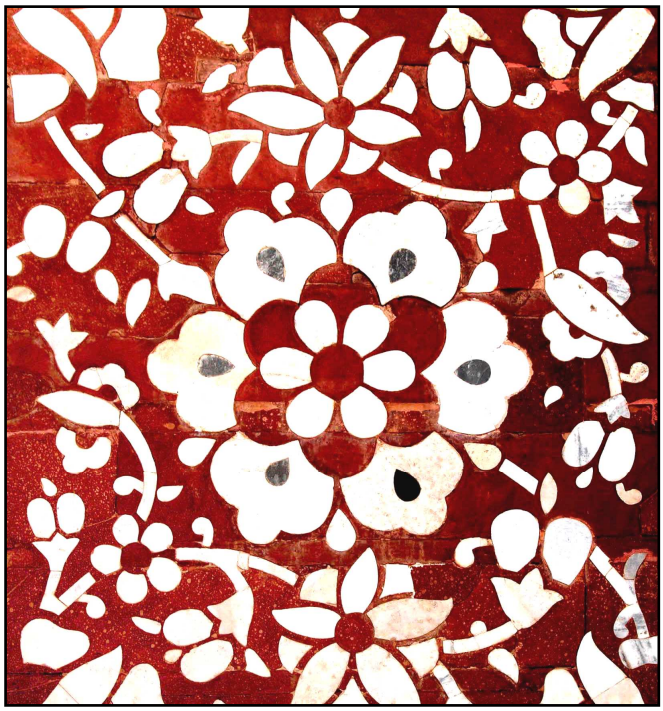


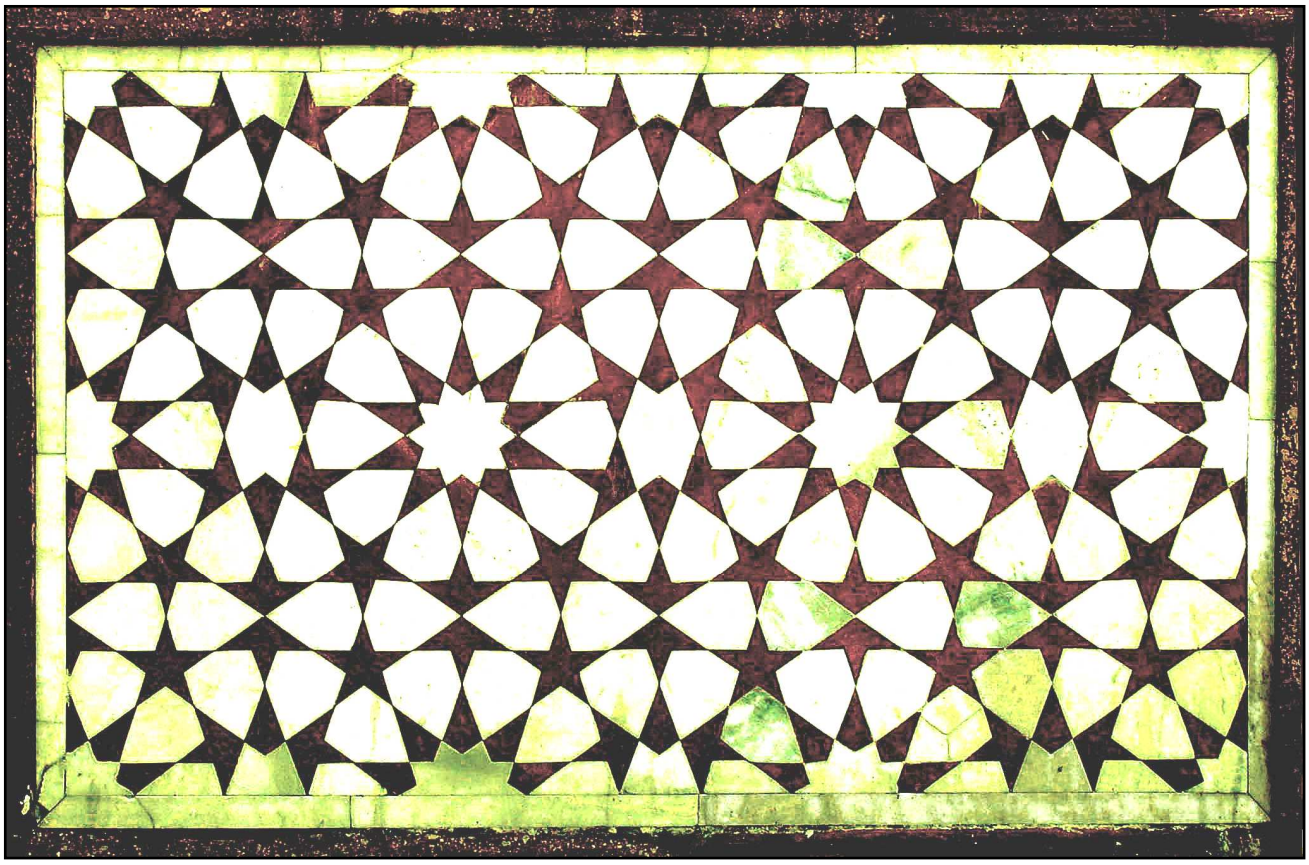


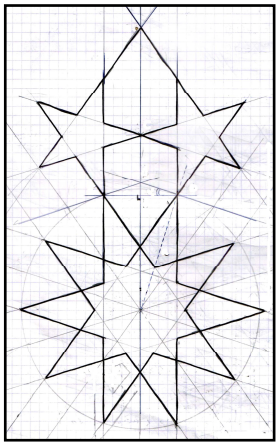


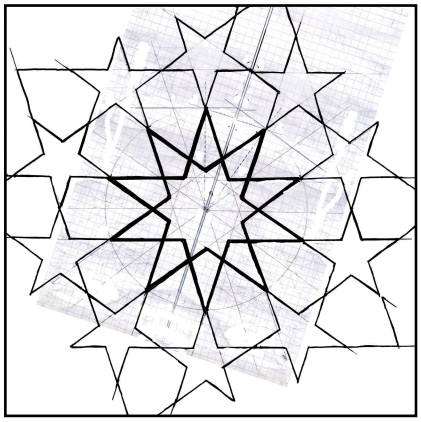


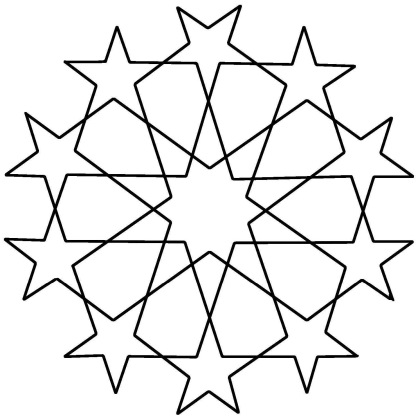
Décors d'arabesques florales faites d'incrustations géantes de différentes couleurs de marbre, réalisés au début du règne de Jahangir.

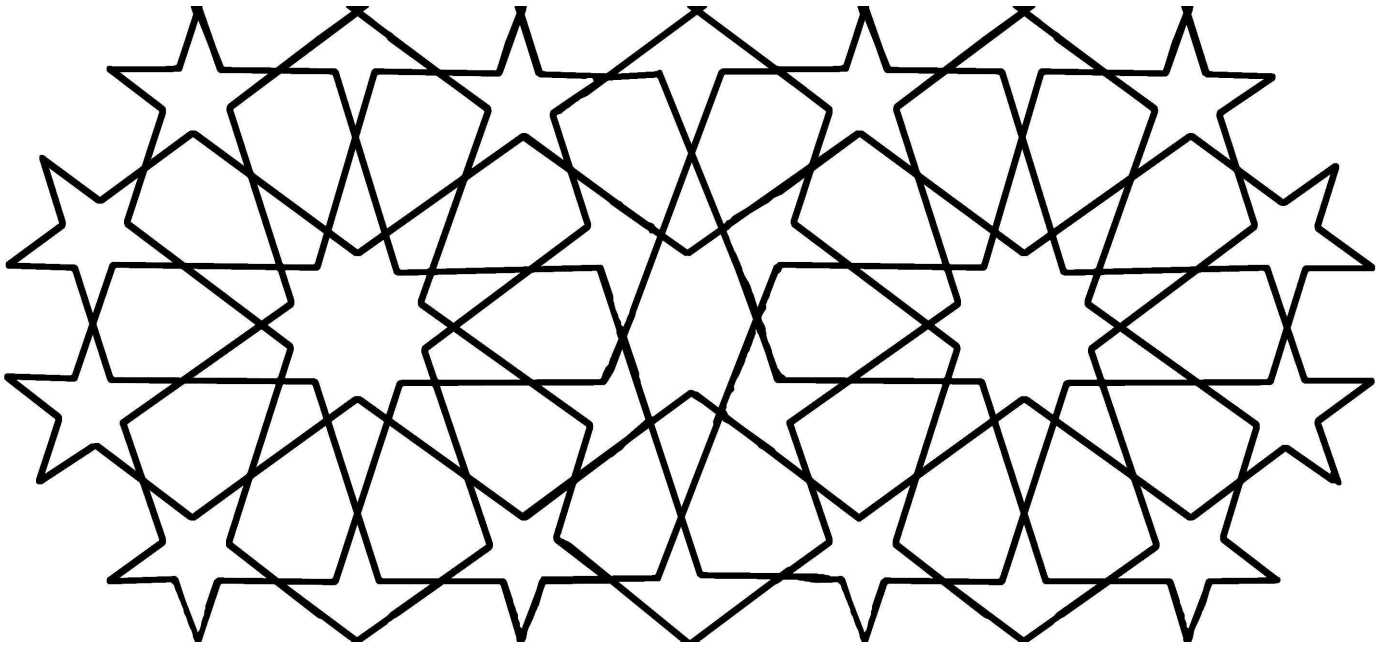


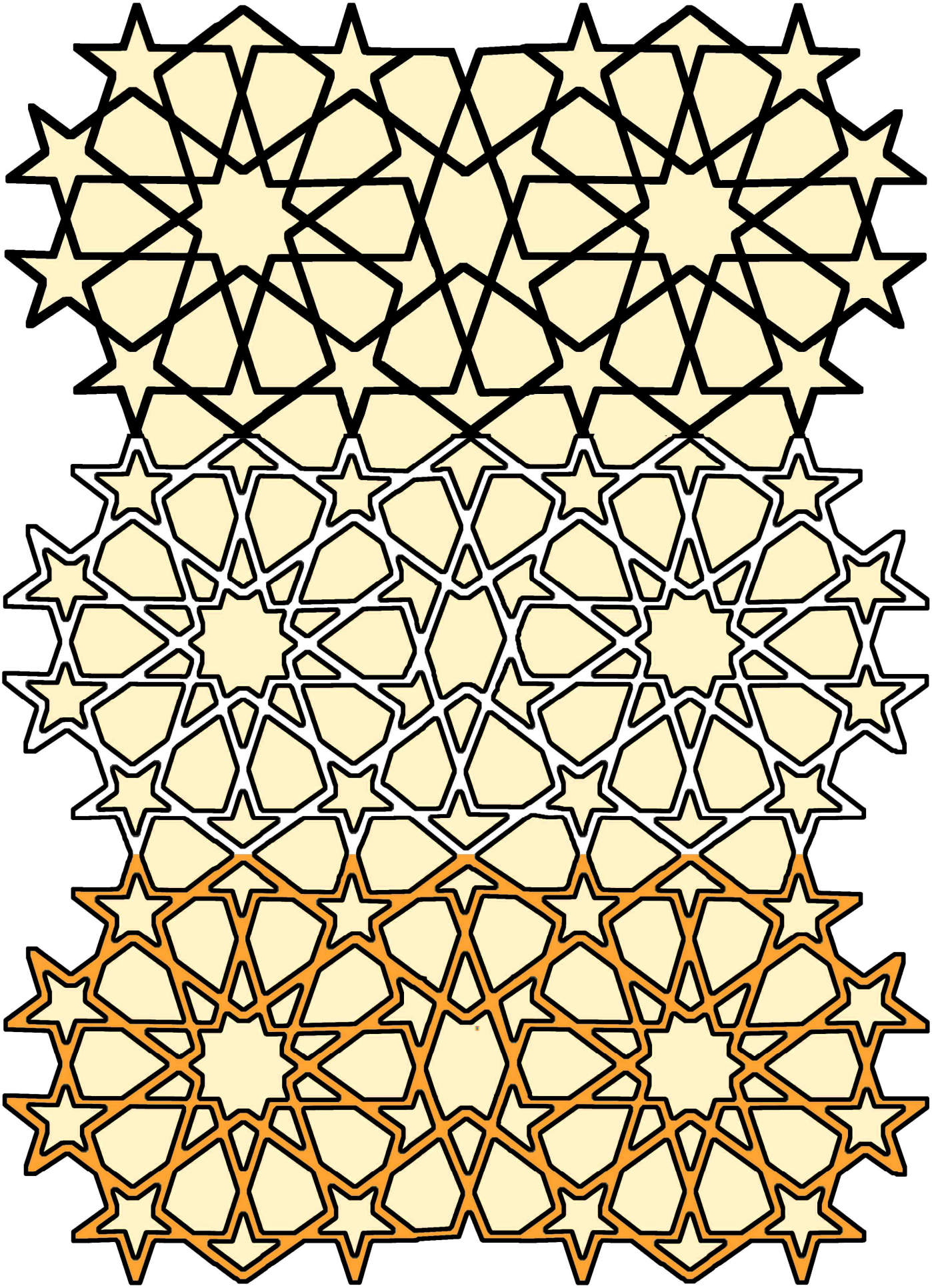


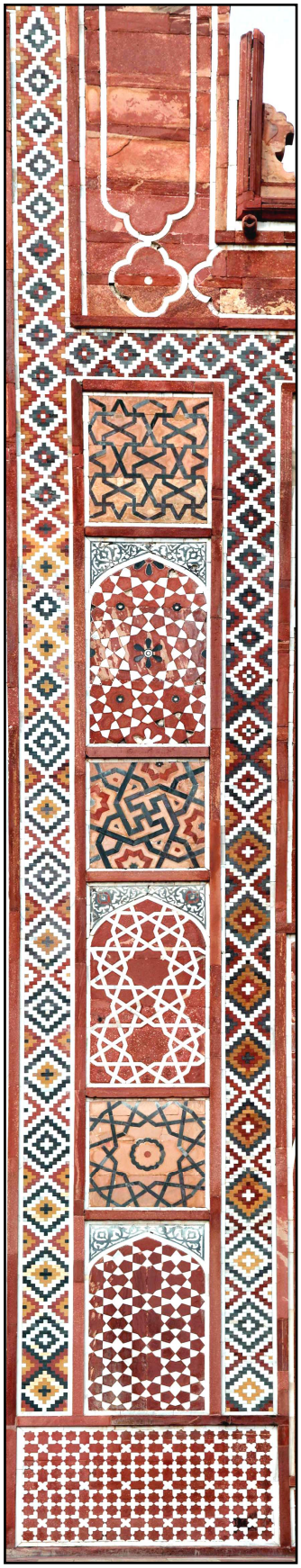


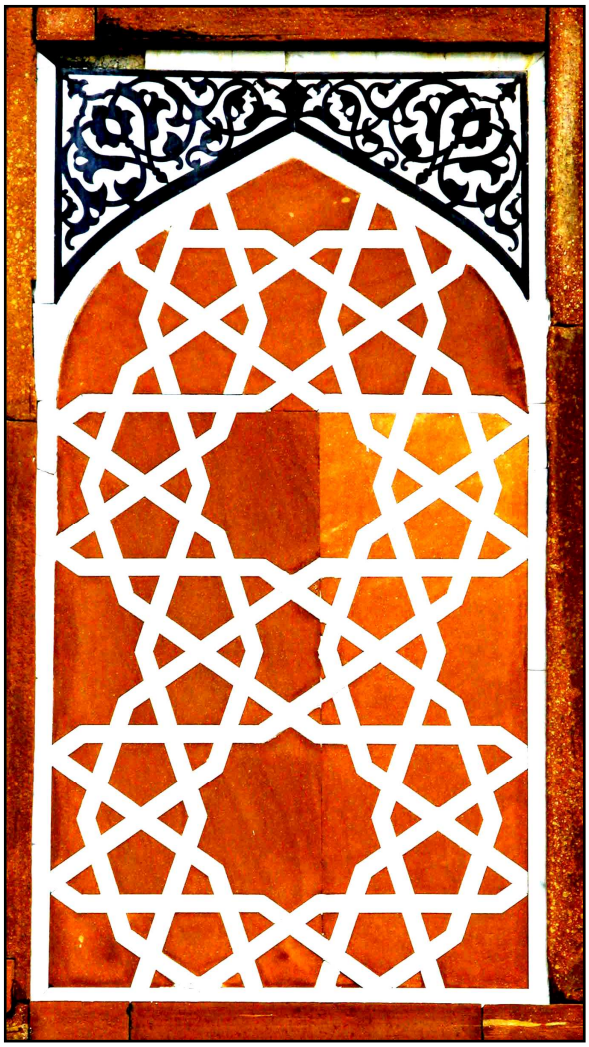


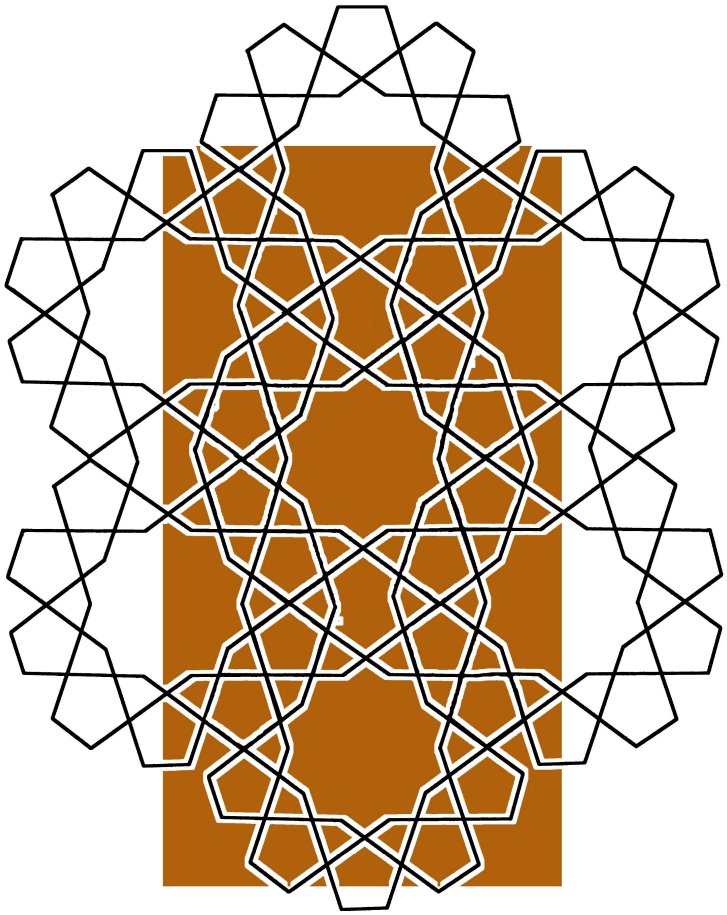


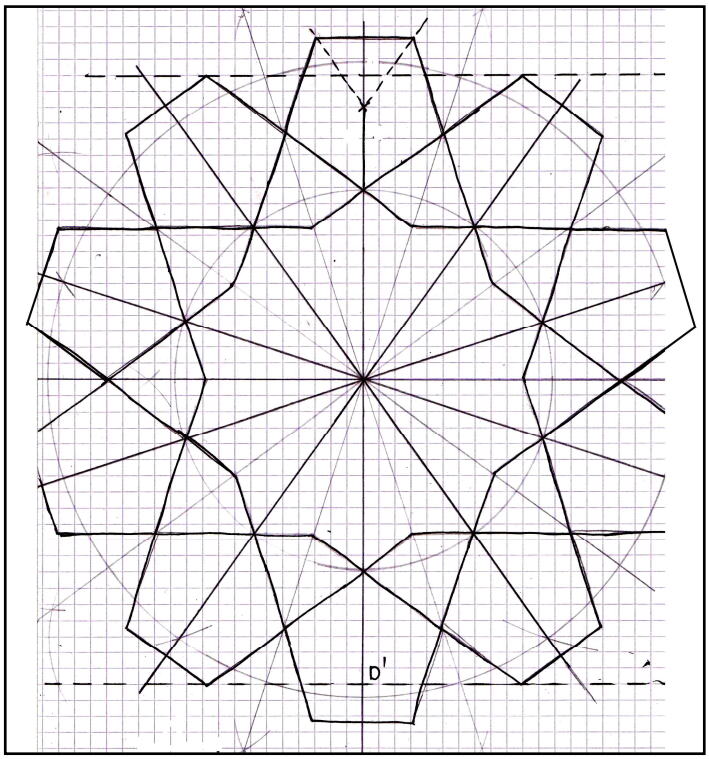








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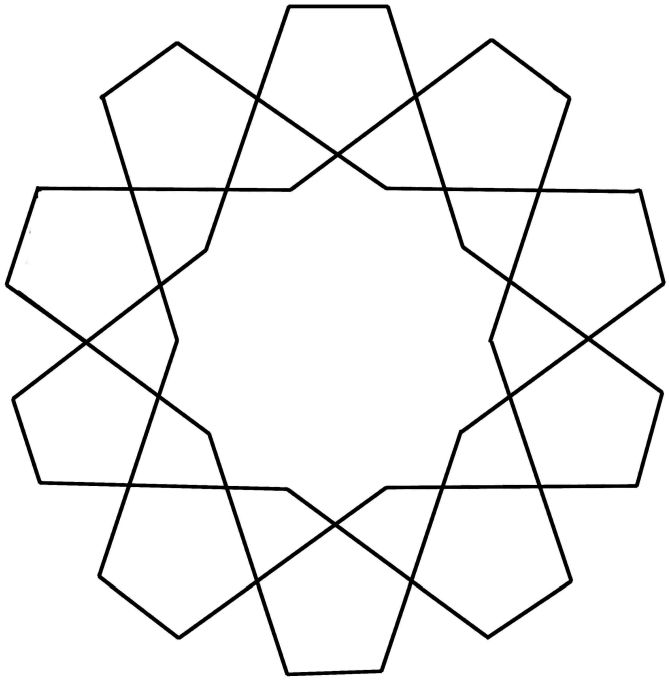

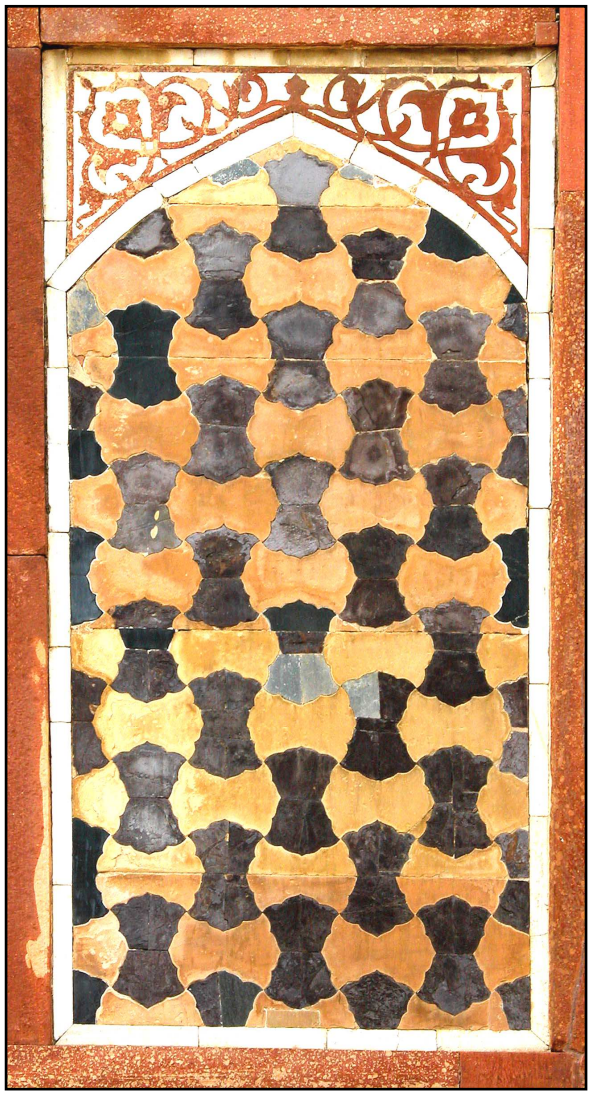

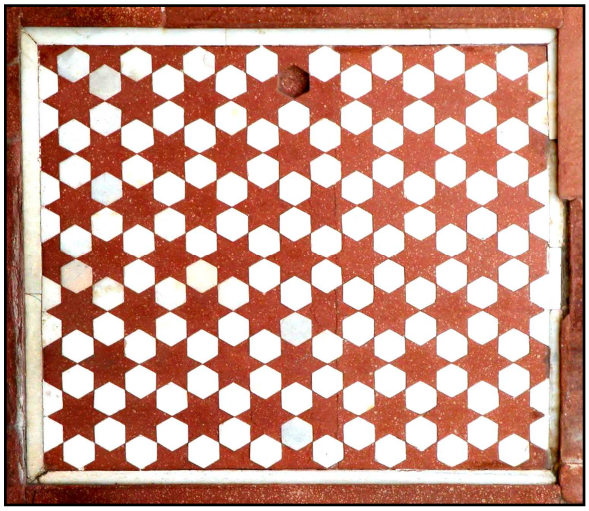

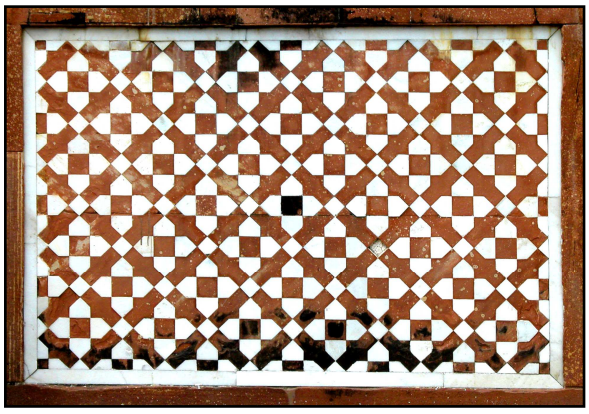

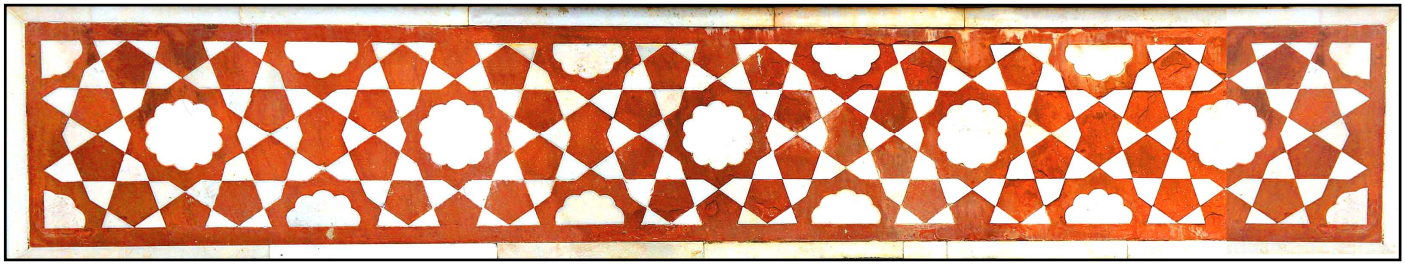

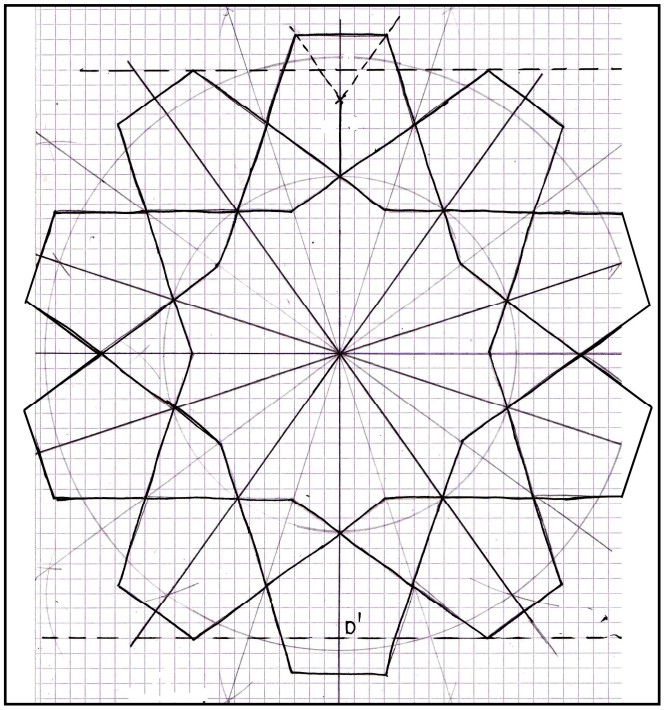
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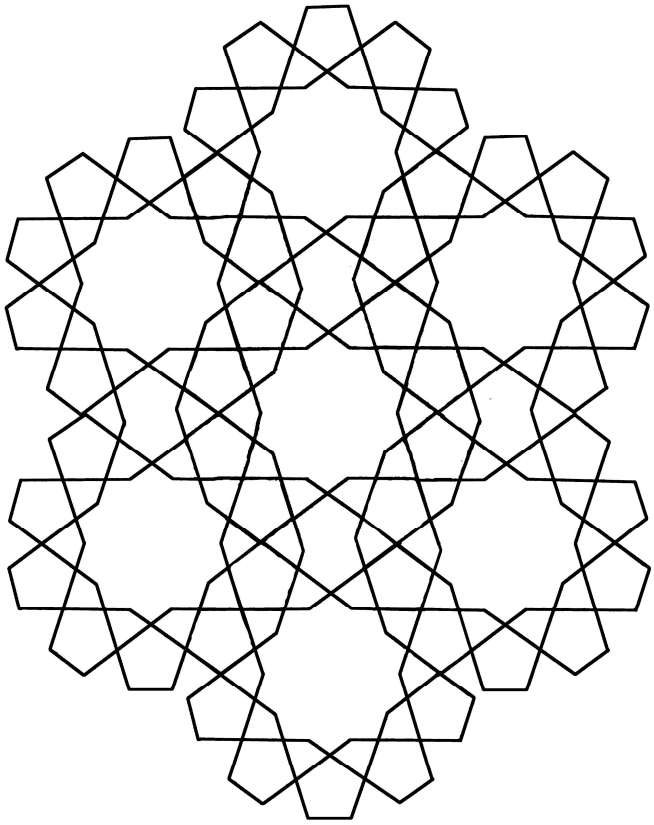
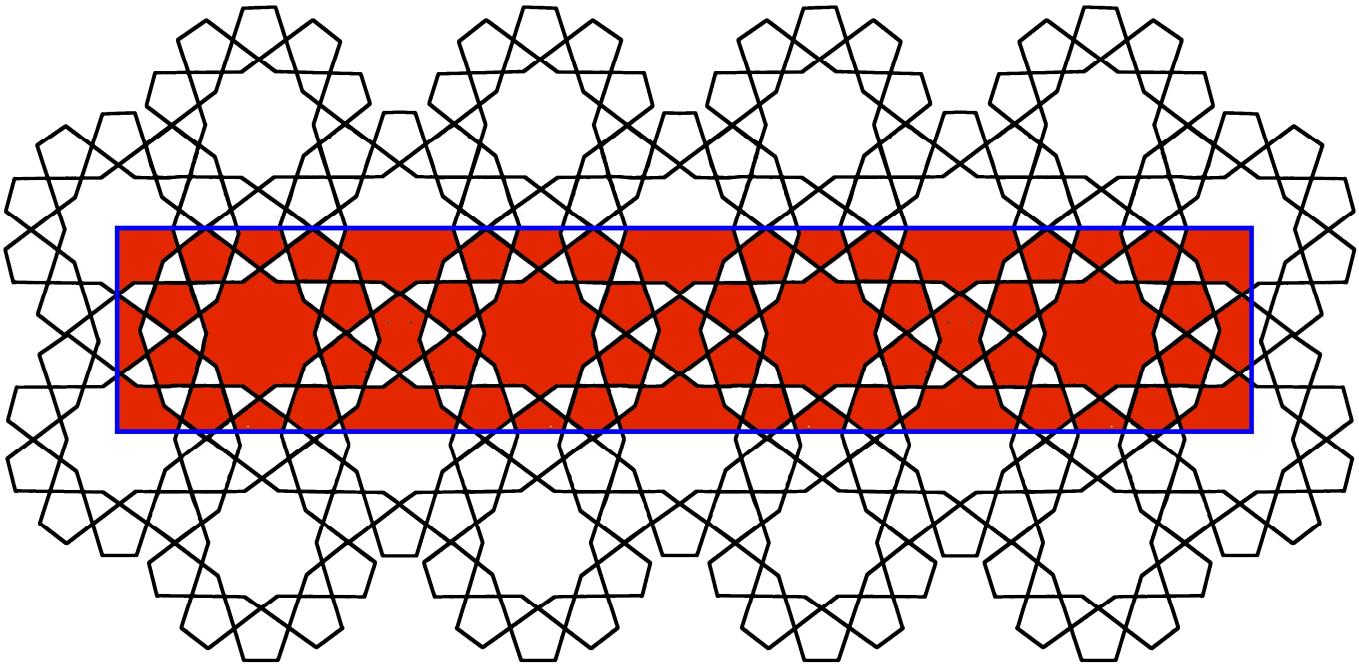
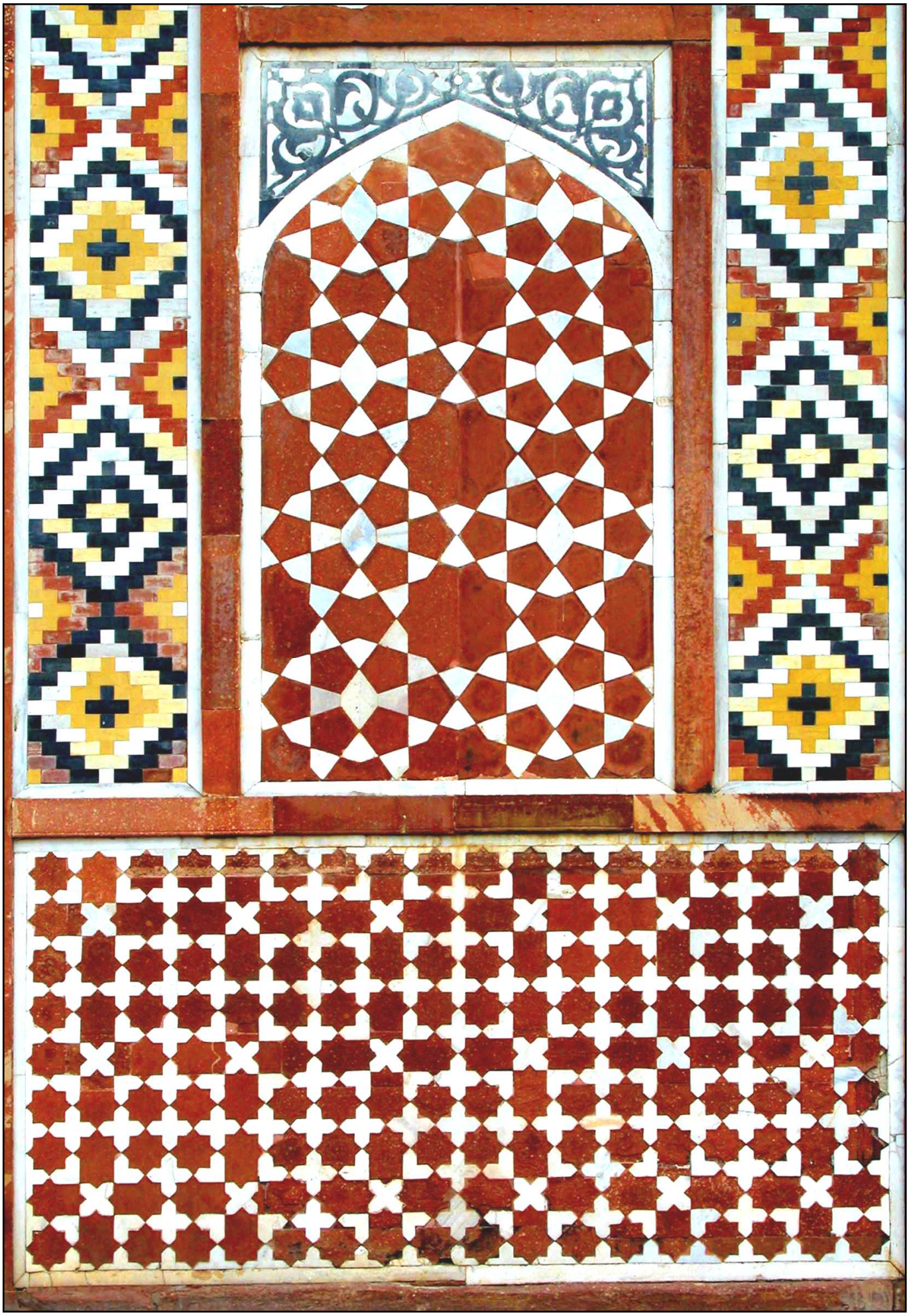
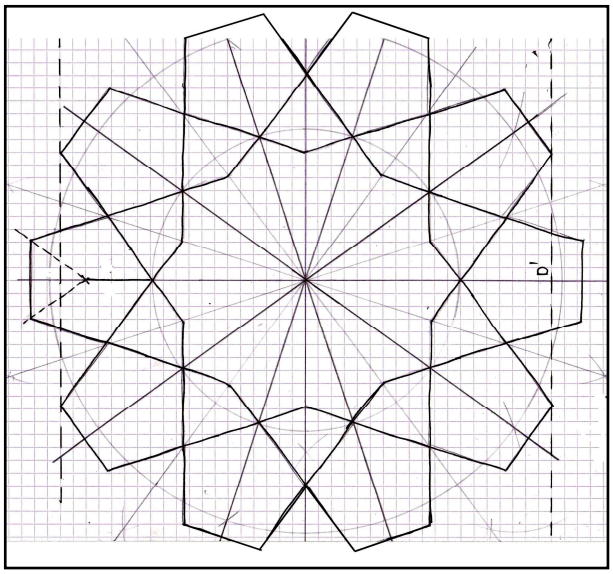
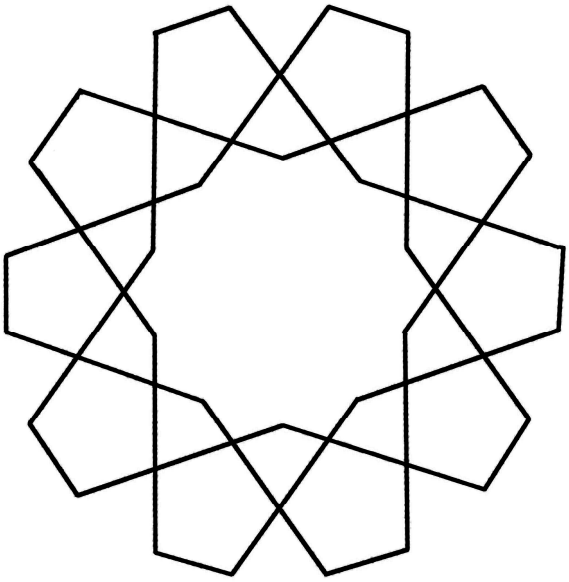
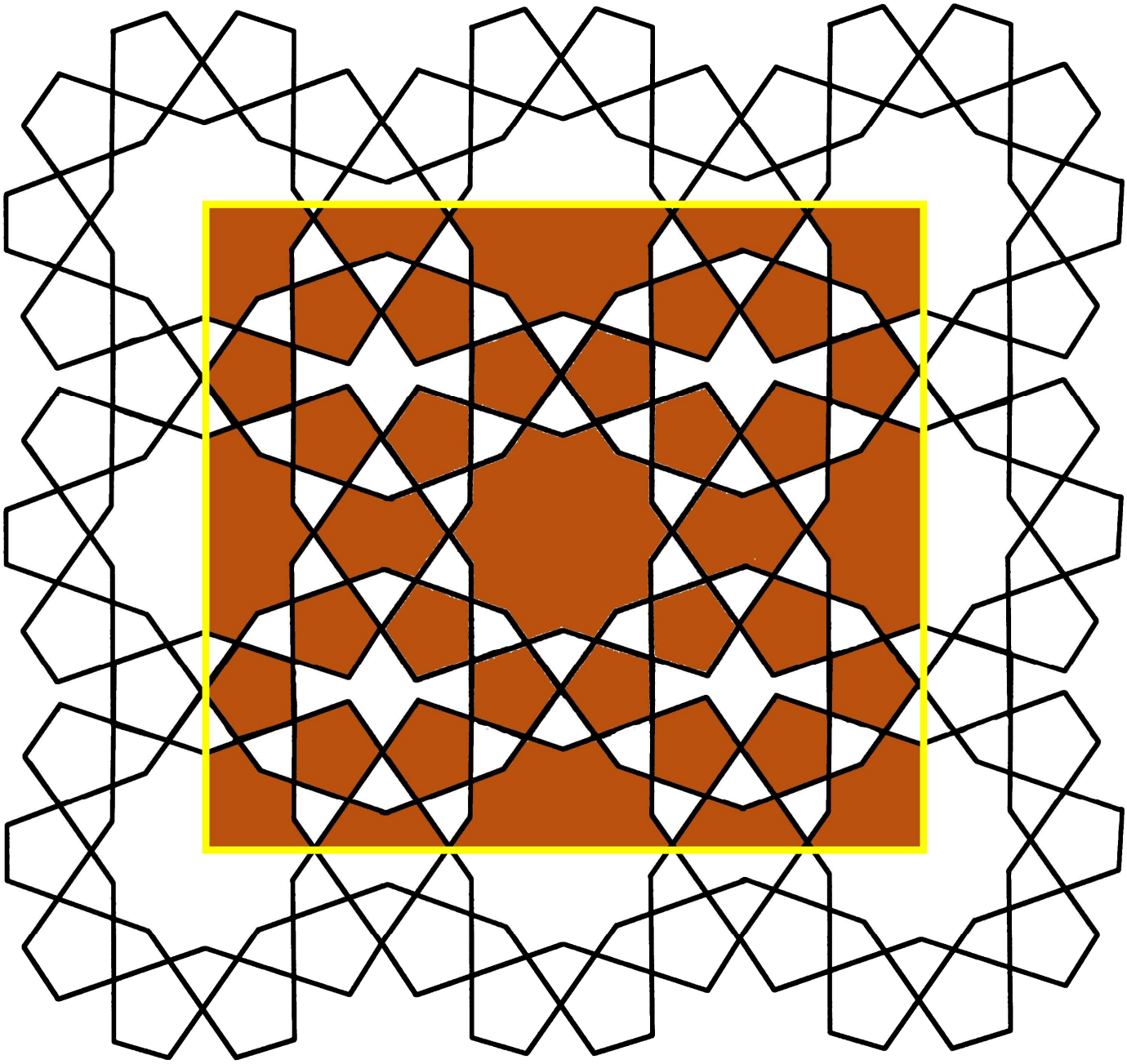


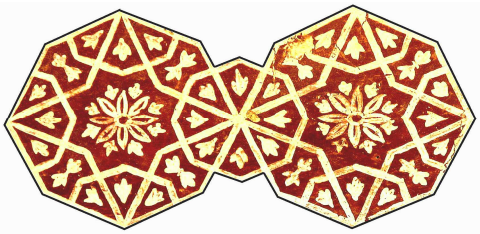




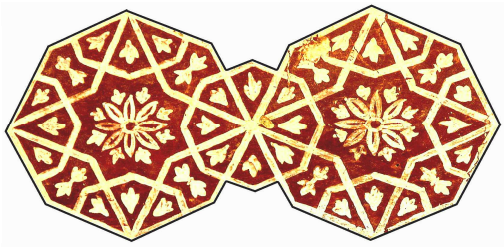


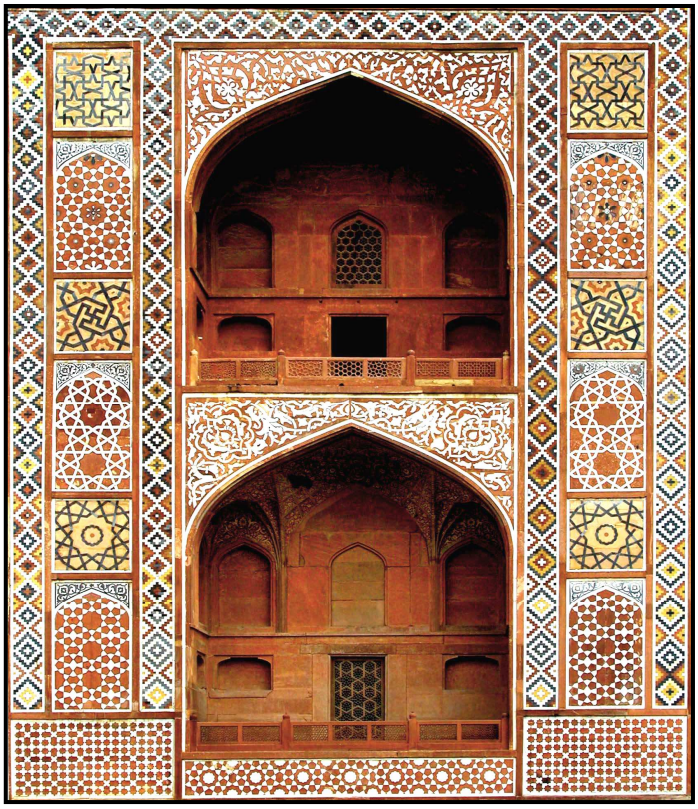


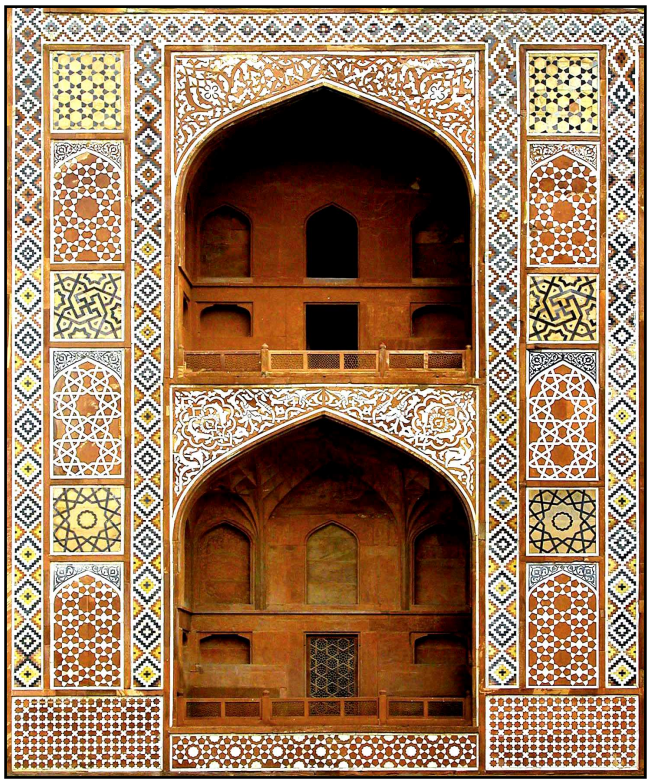


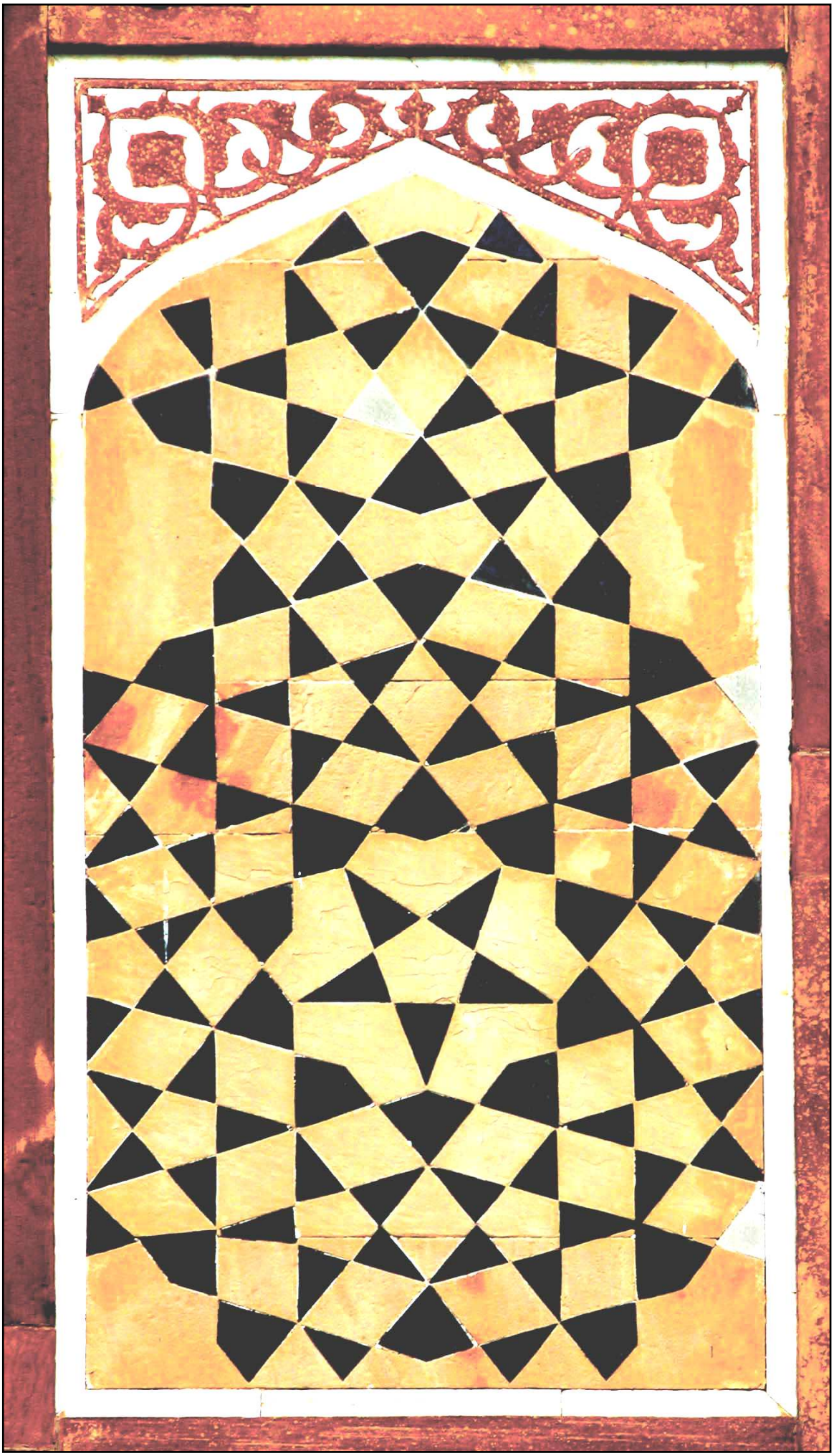


Les alcôves situées de chaque côté de l'iwan sont symétrique.

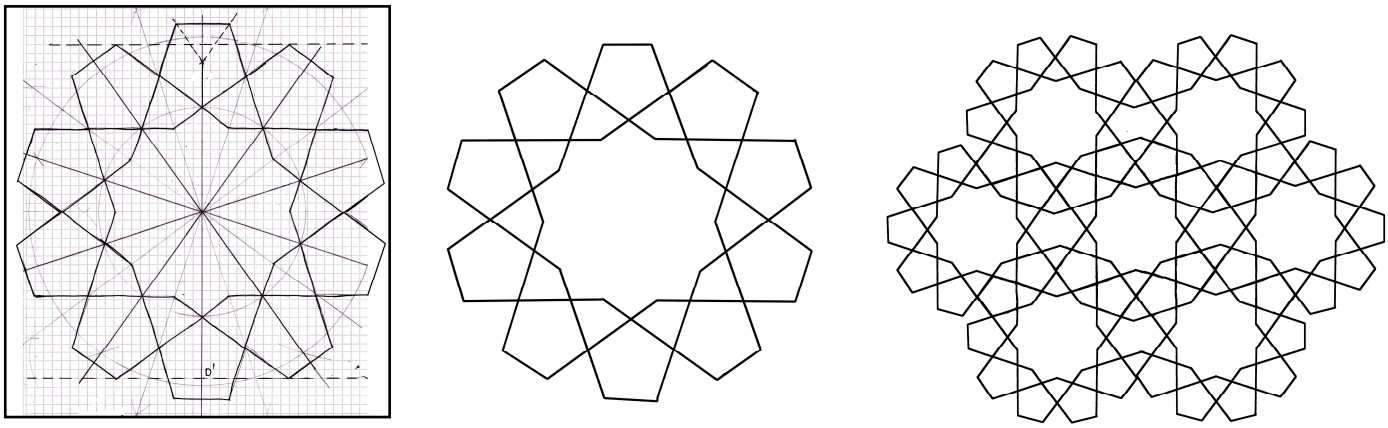




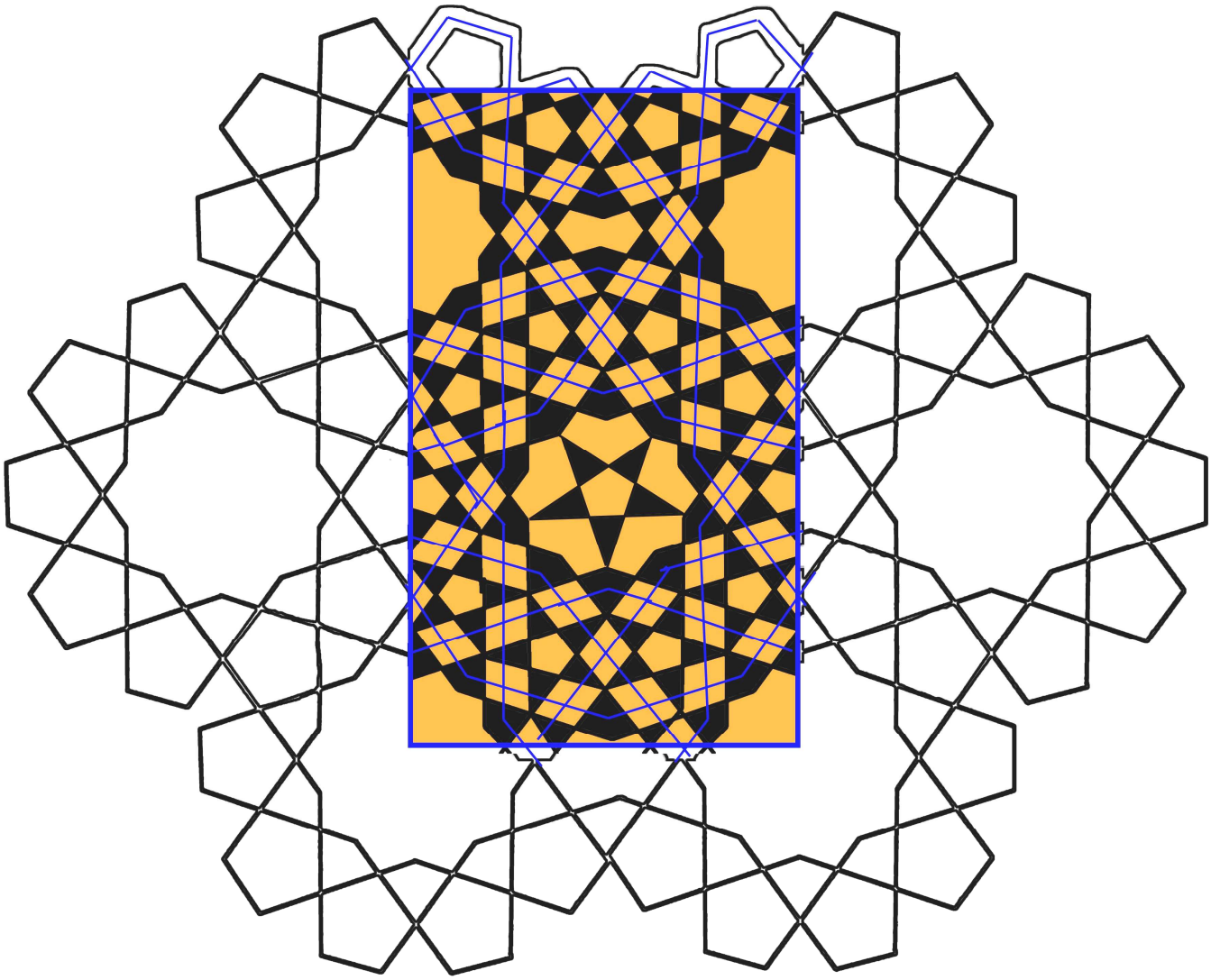


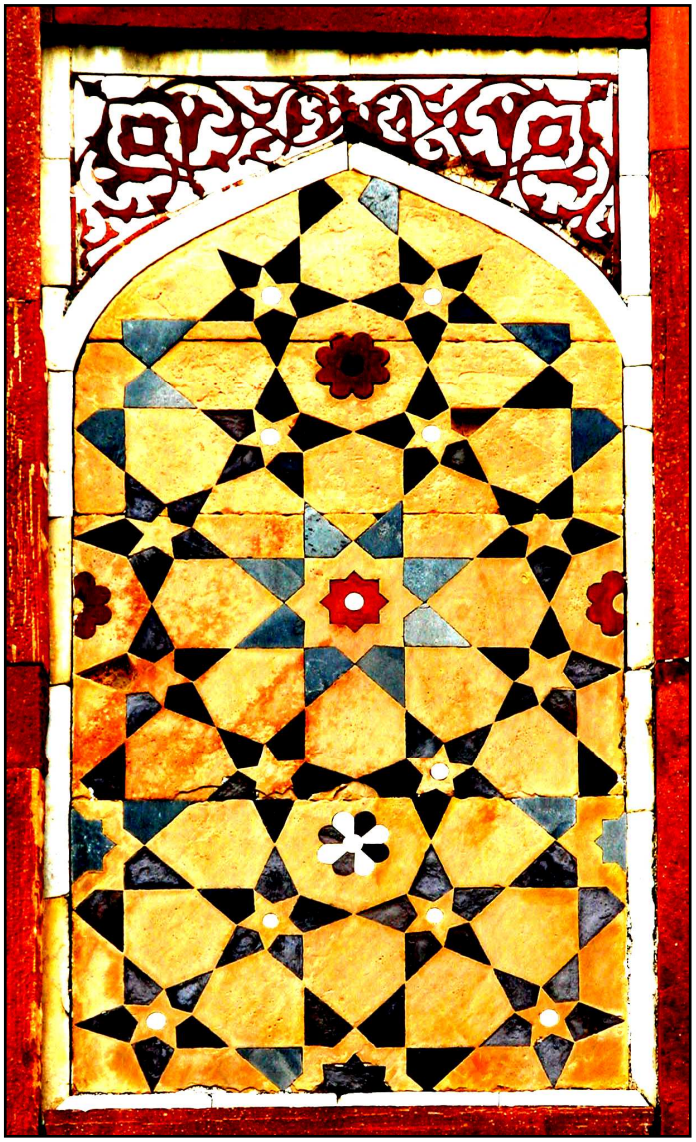


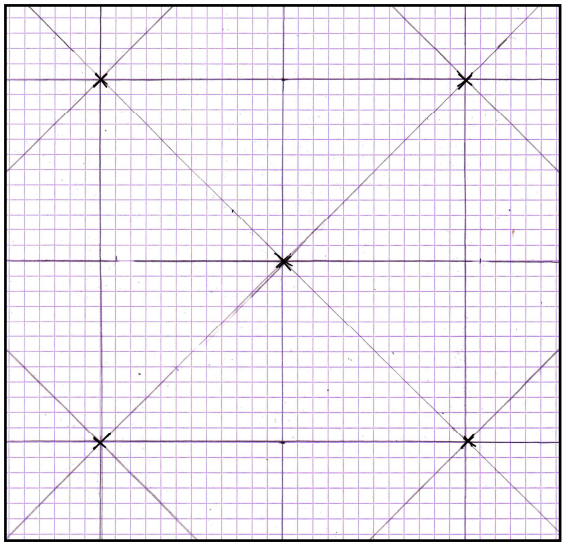
Entrelacs cassés : cette construction, tout-à-fait classique, est typiquement Andalouse : ce sont les intersections des entrelacs très larges qui construisent les différentes pièces. La largeur de l'entrelacs doit être choisie pour que les pétales des étoiles à dix disparaissent.

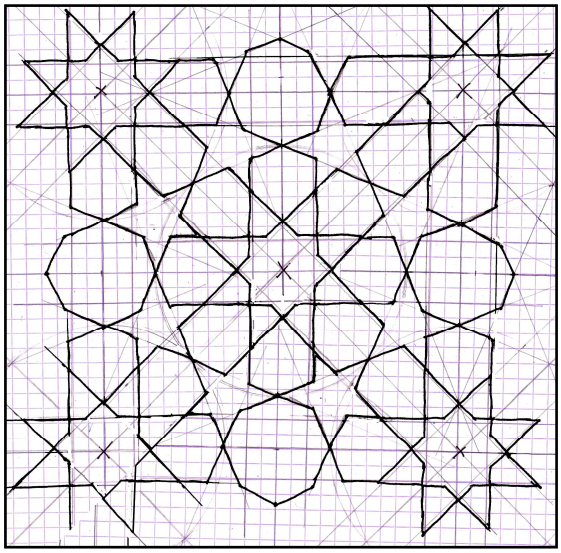


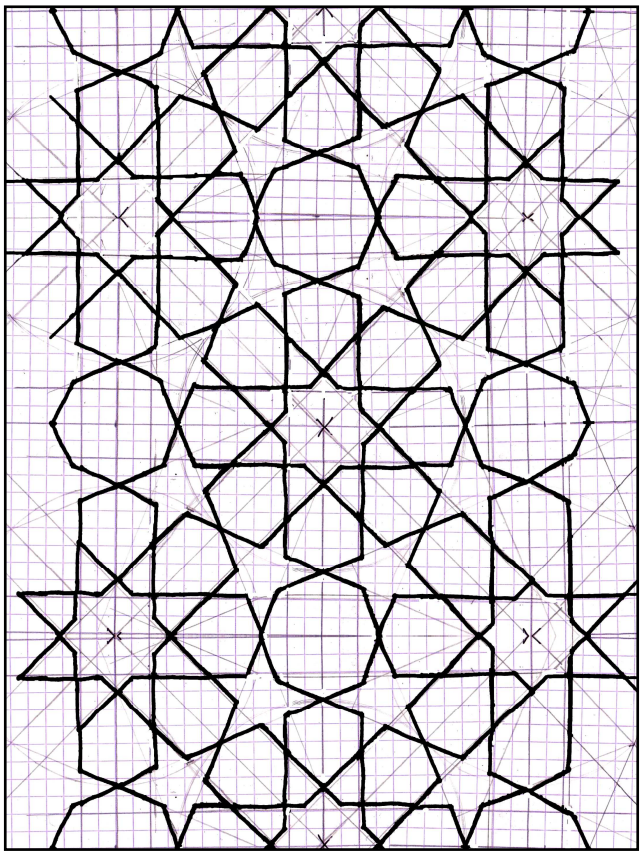
Construction du sur-module du système convergent pentagonal avec dix pentagones convexes.

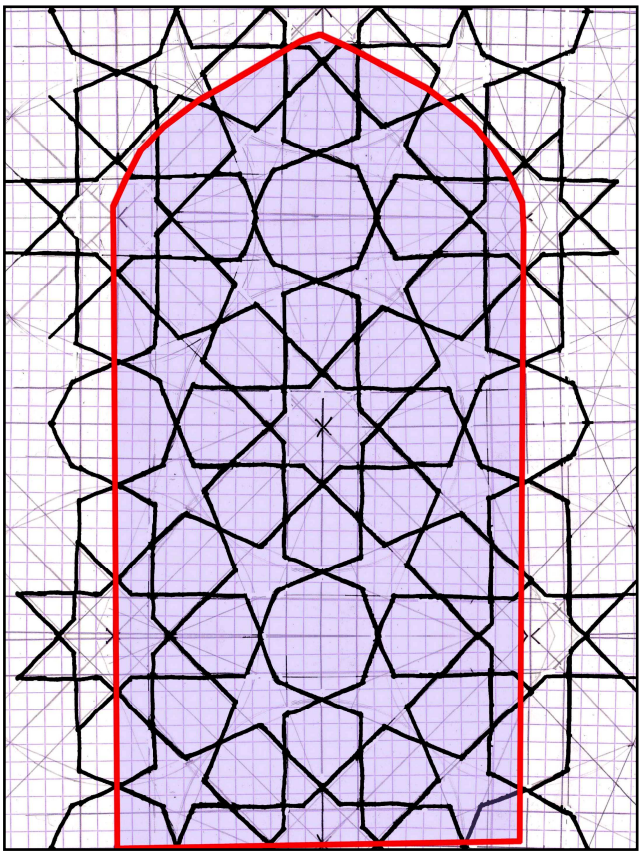


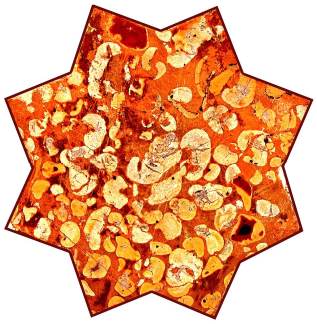




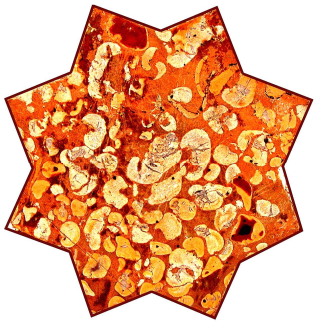




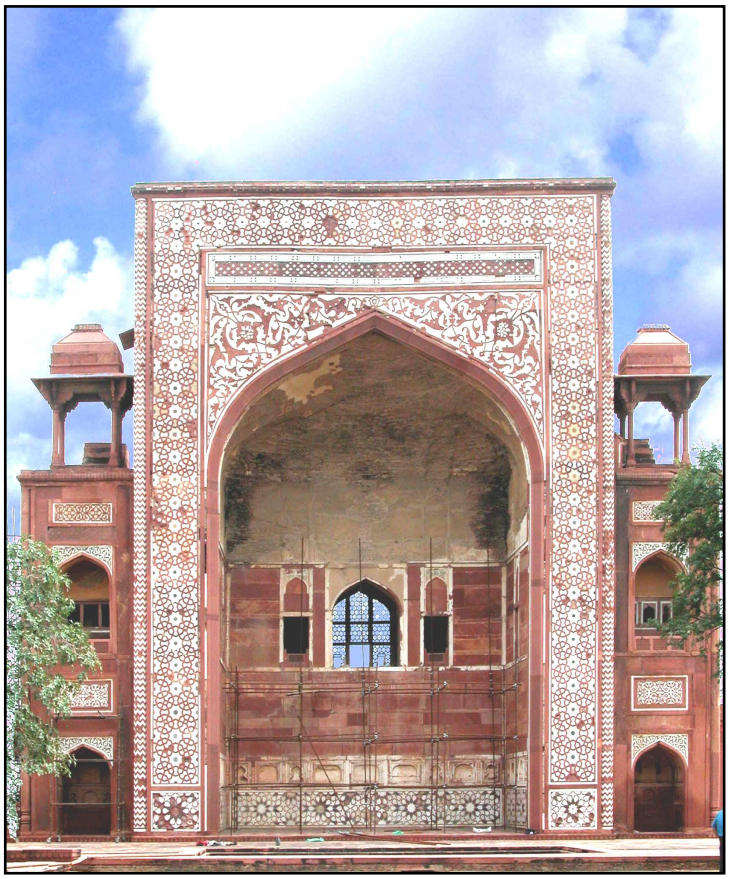


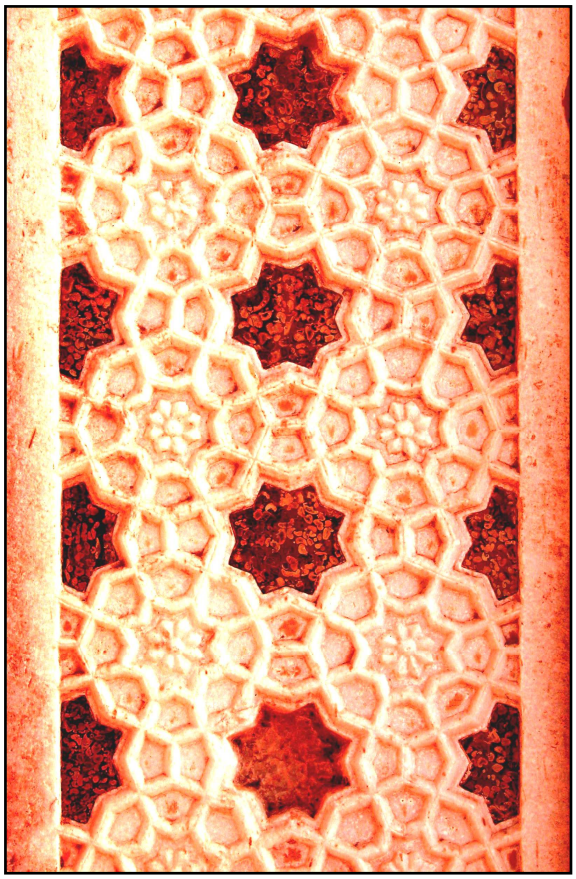


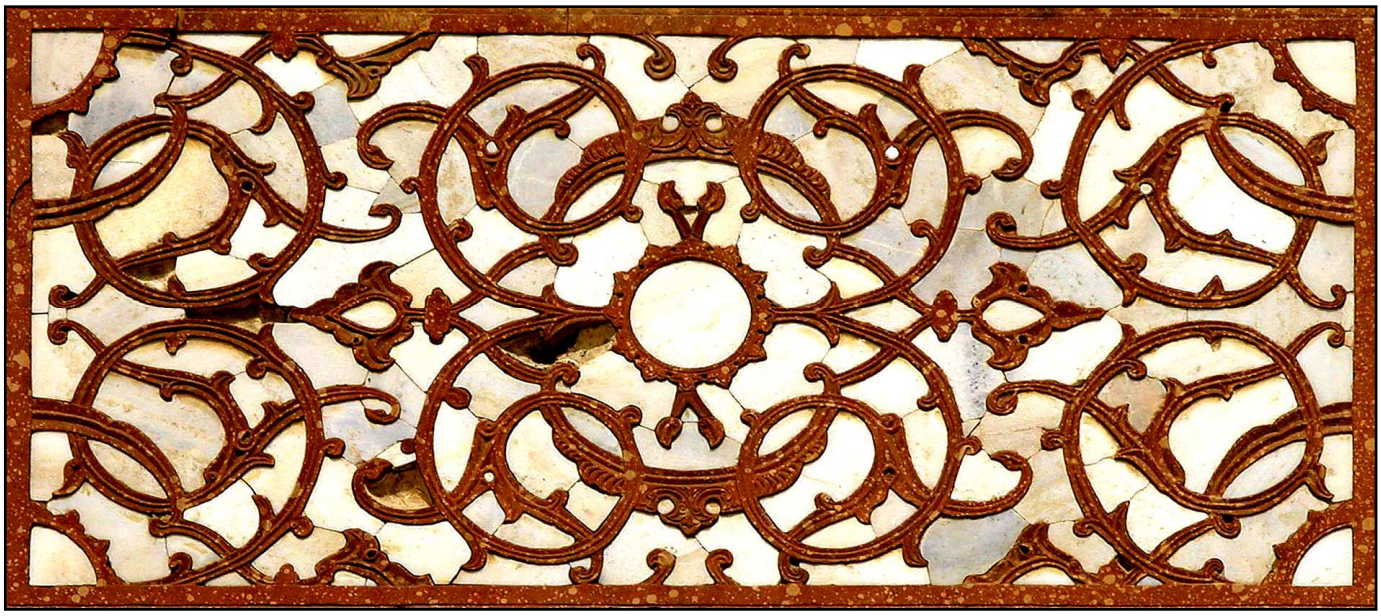
- Sikandra : l’iwan de droite.

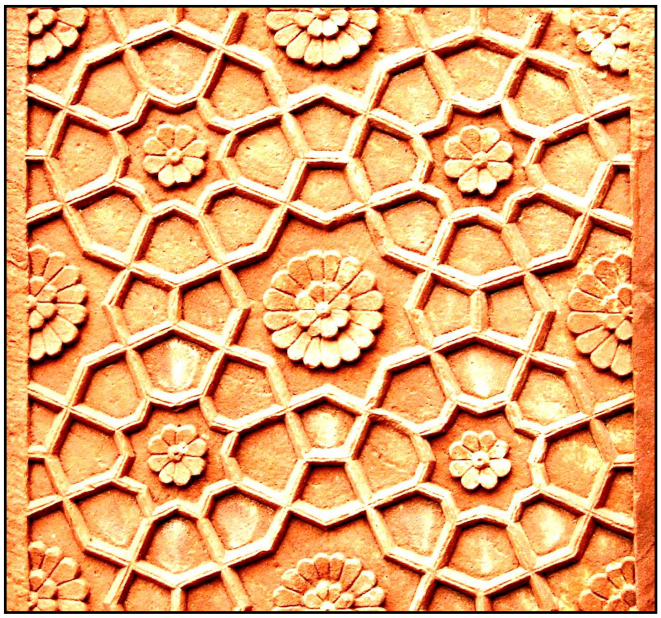


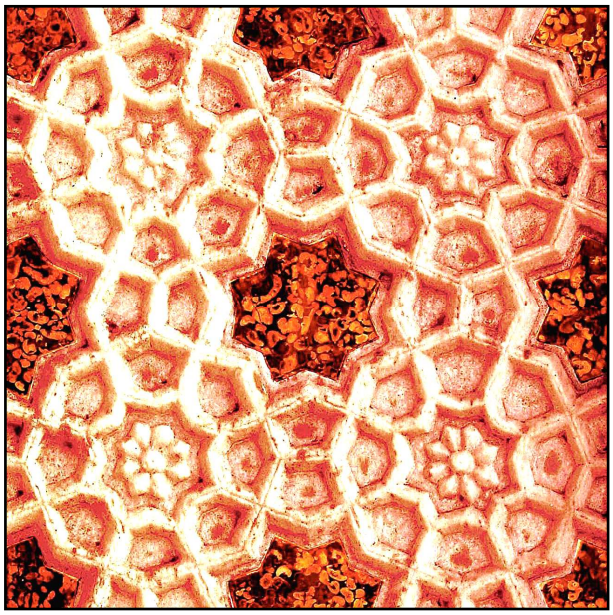
La porte principale ouvre sur un jardin en tchahar bag dont les trois autres côtés ont des iwans en leur milieu. Au début du siècle, celui de droite et celui de gauche ont été restaurés dans l’esprit de l’époque, alors que l’iwan du fond, complètement ruiné, montre la qualité des restaurations effectuées.

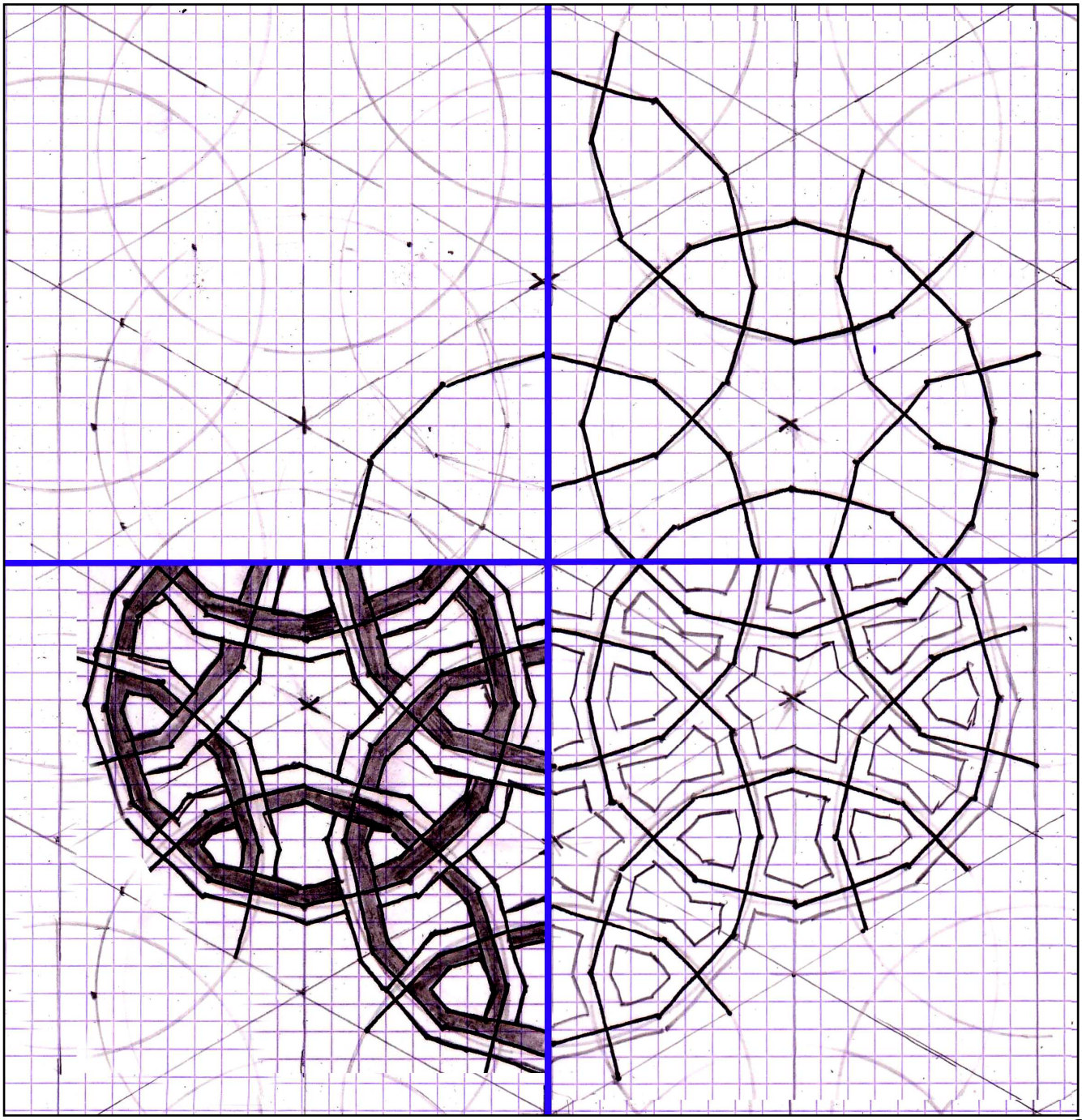


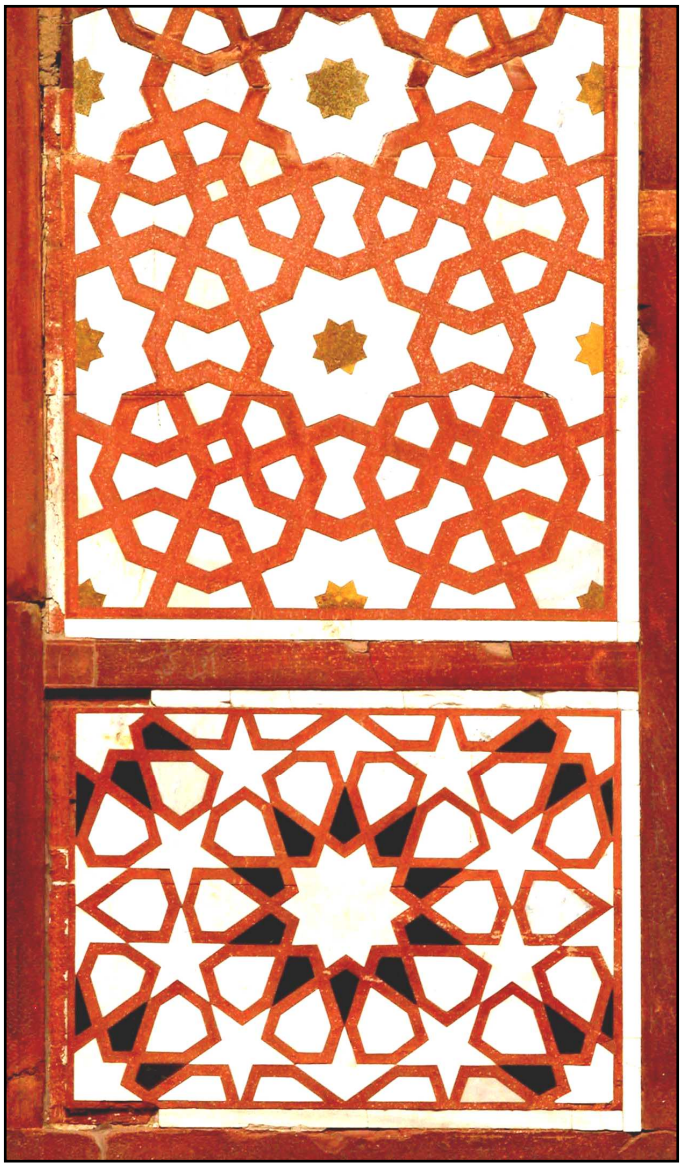


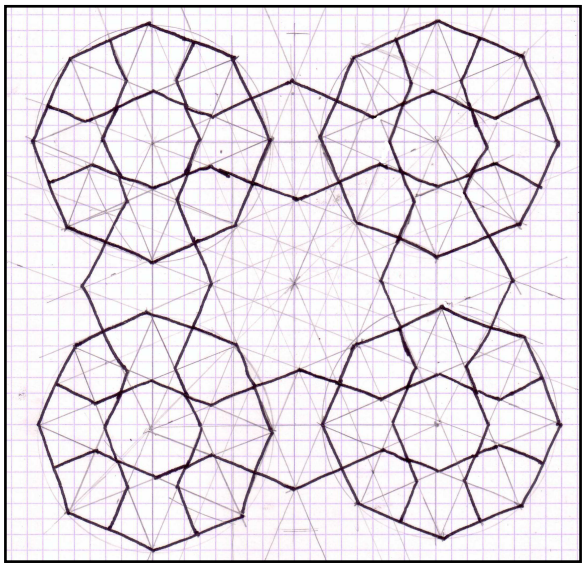


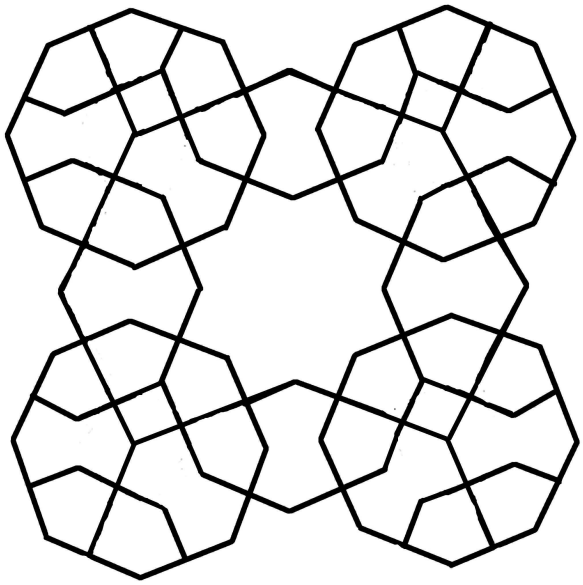


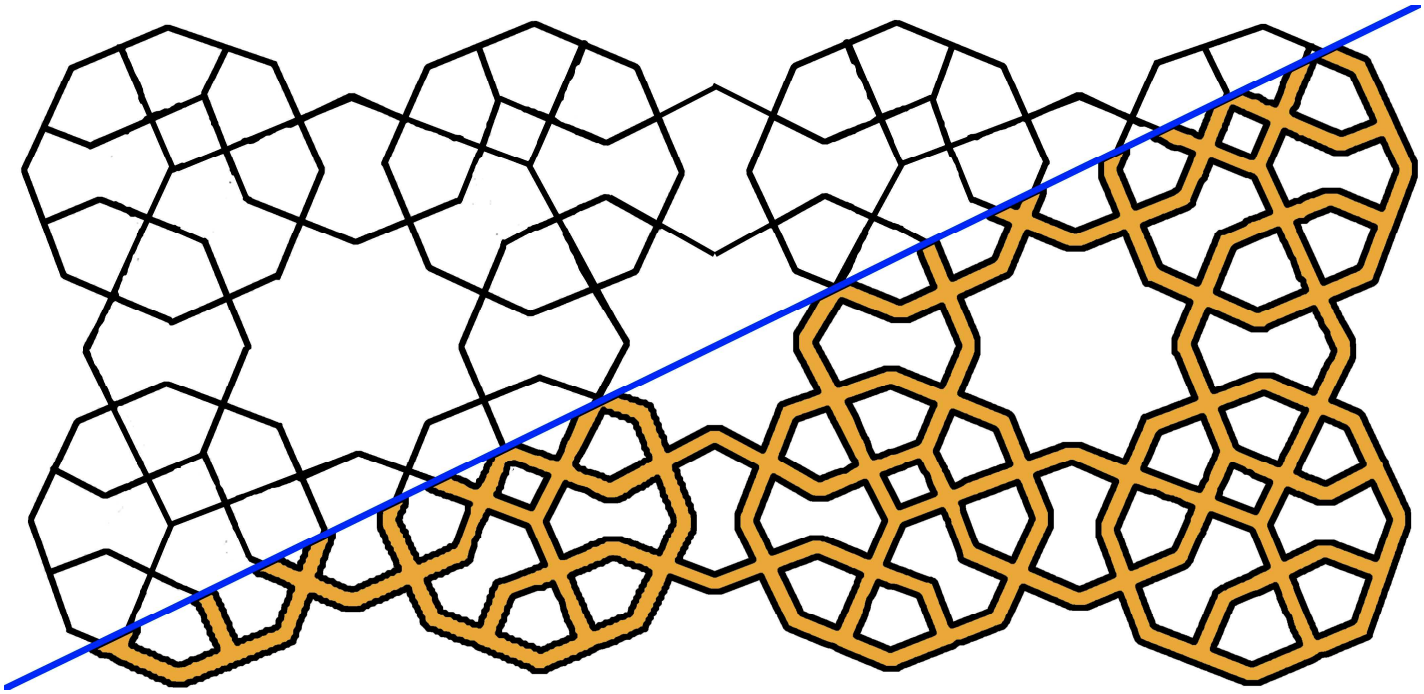




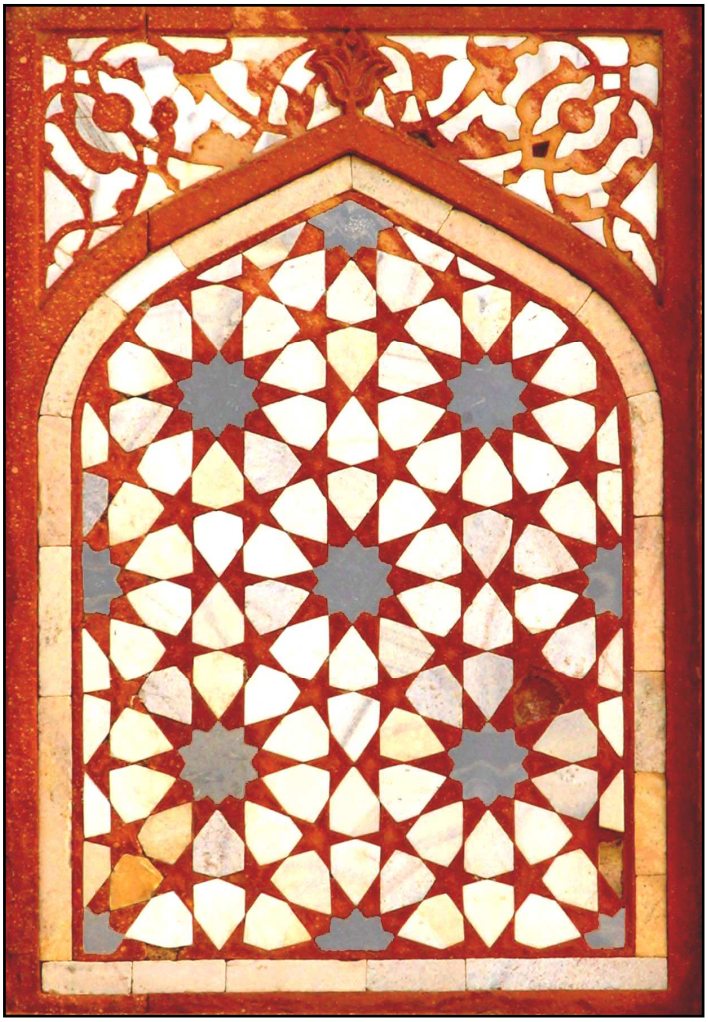


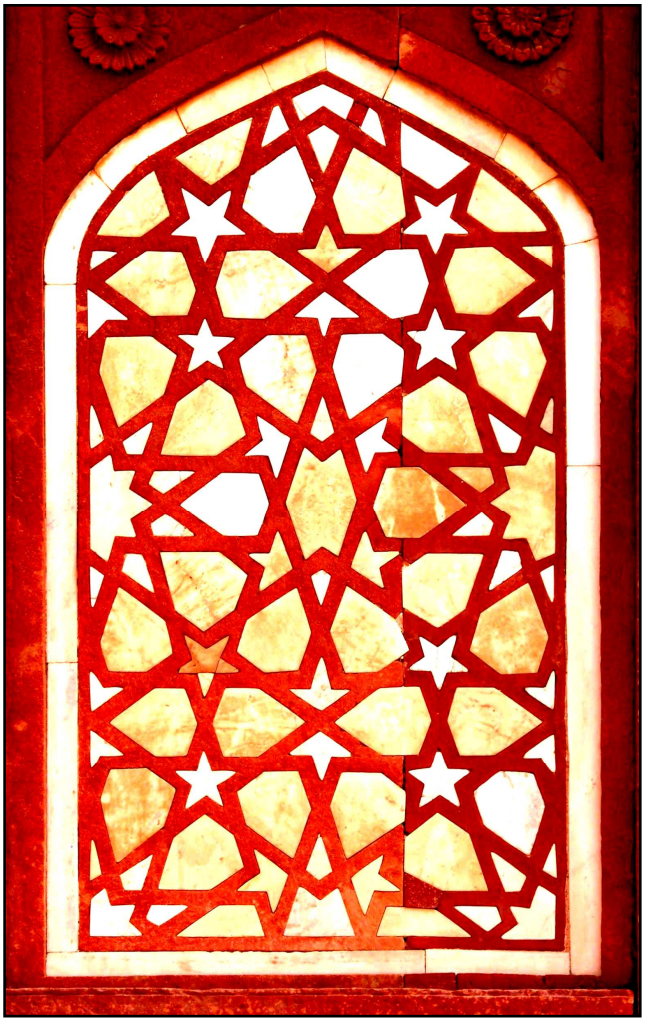




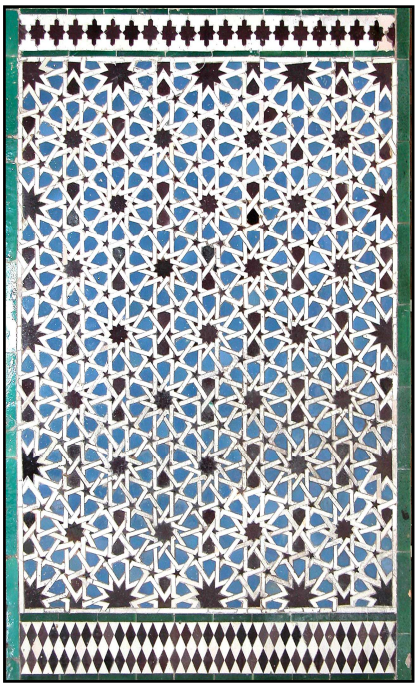


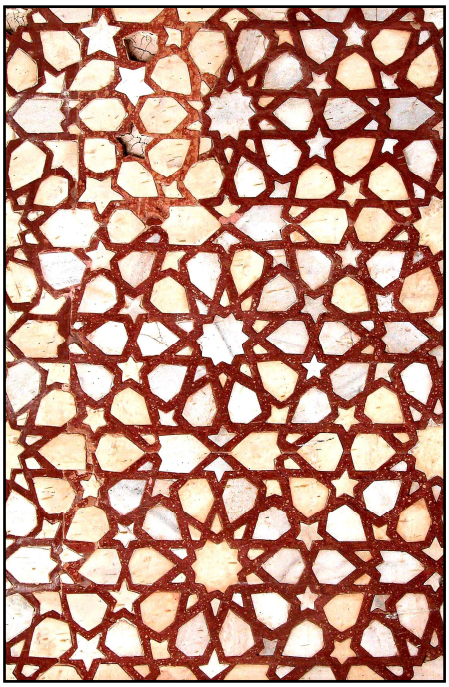
Les motifs similaires se retrouvent dans toute la zone d'influence islamique, souvent séparés par des milliers de kilomètres.

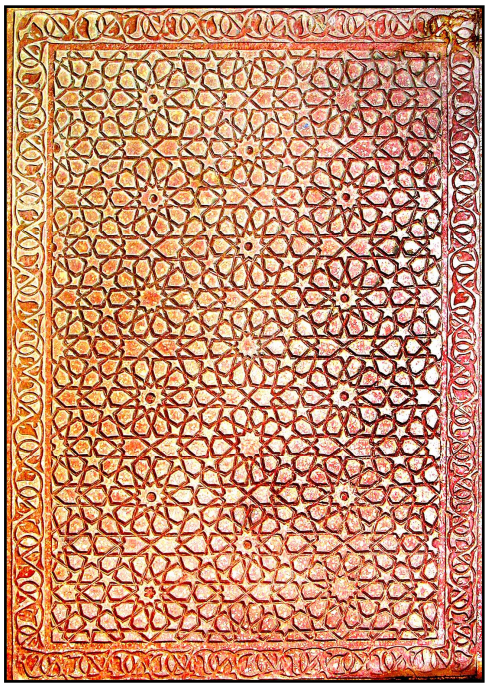




Symétrie d'ordre cinq des motifs sur les portes de Sikandra.

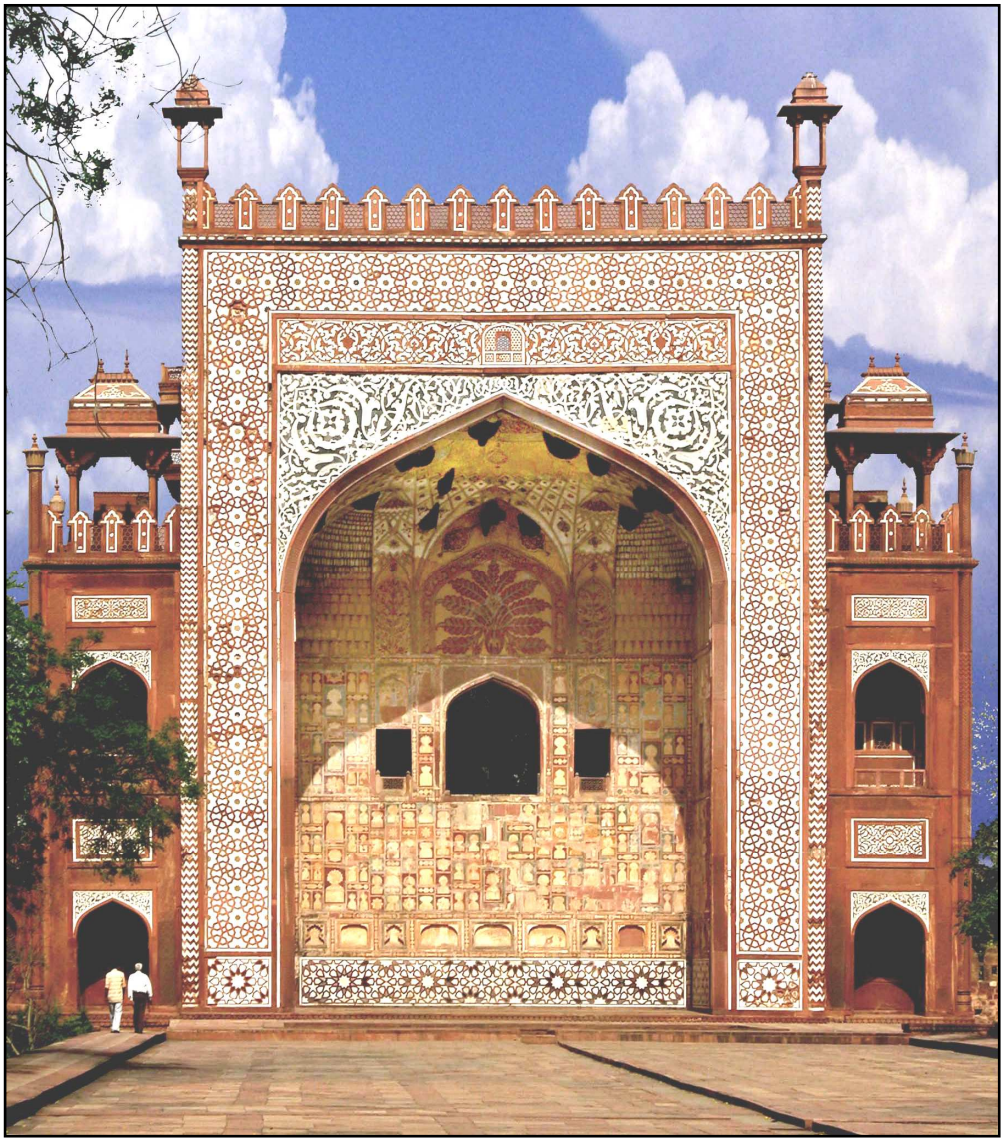


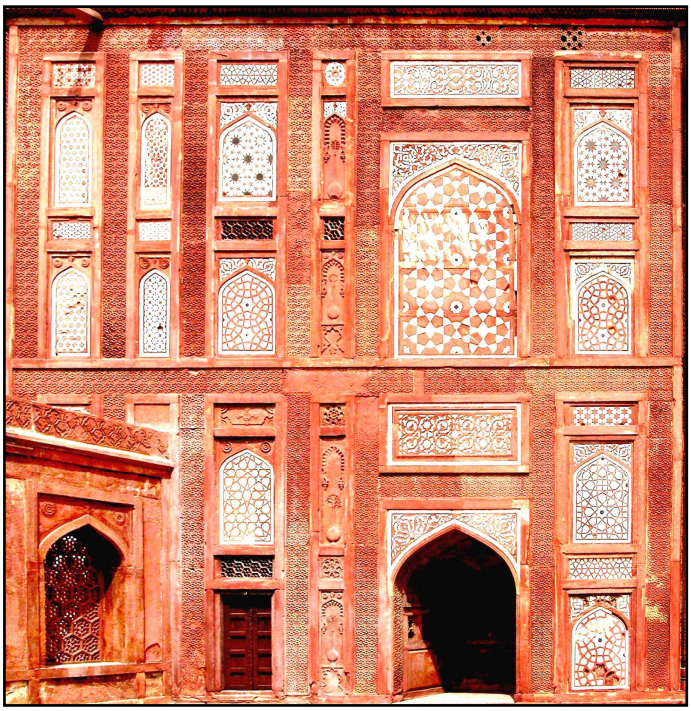


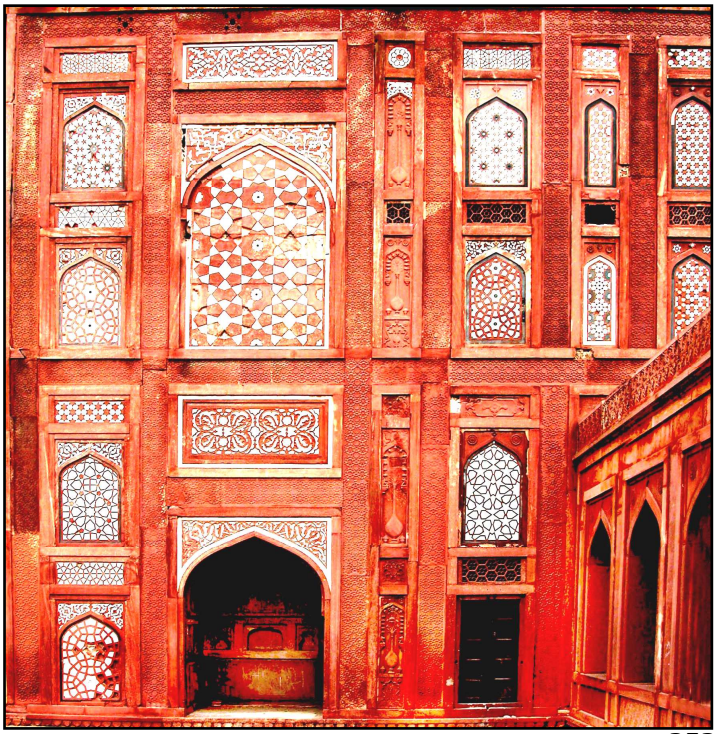


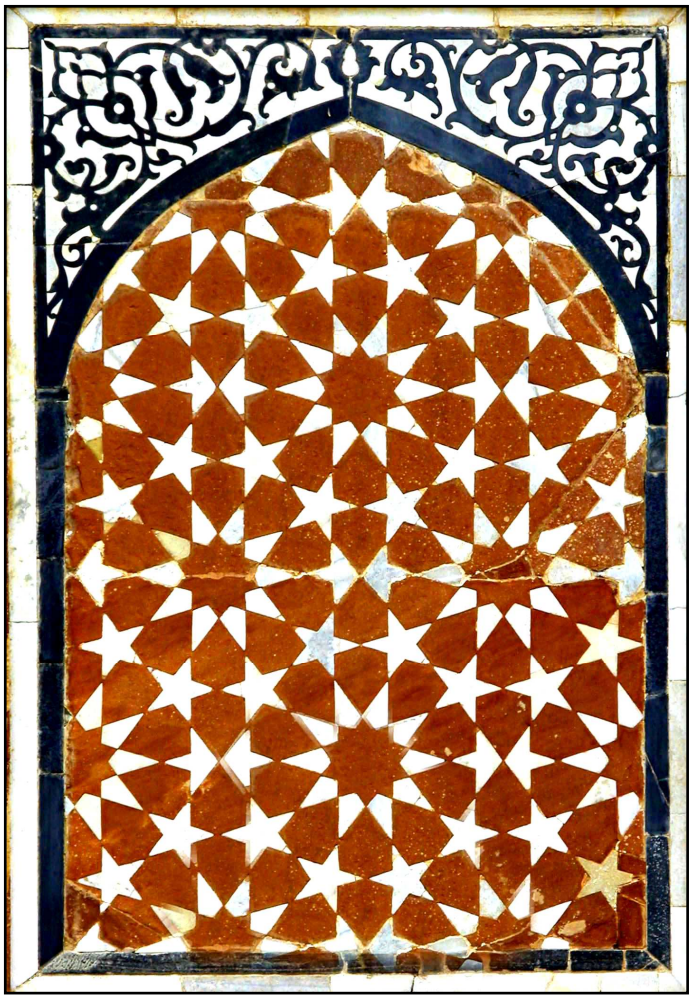
Même constellations d'étoiles à cinq à l'Alcazar de Séville, à la Jama Masjid et au palais de Birbal à Fatehpur Sikri

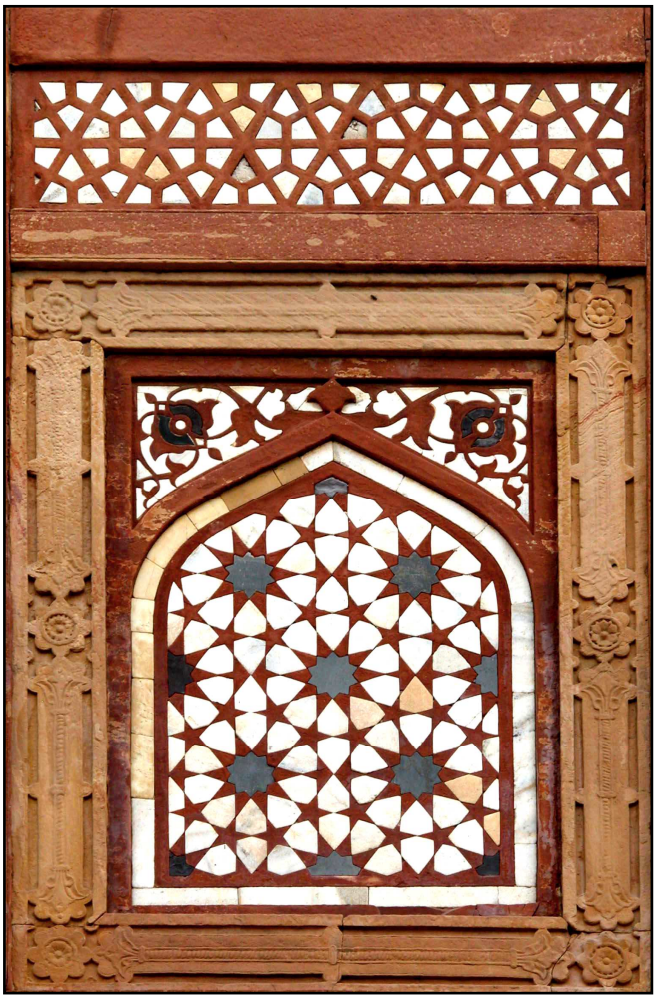
- Sikandra : l’iwan de gauche :



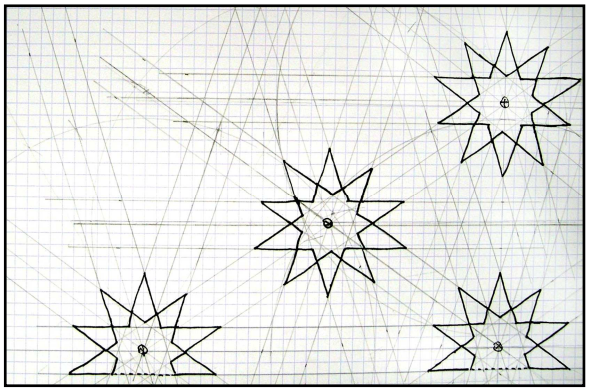


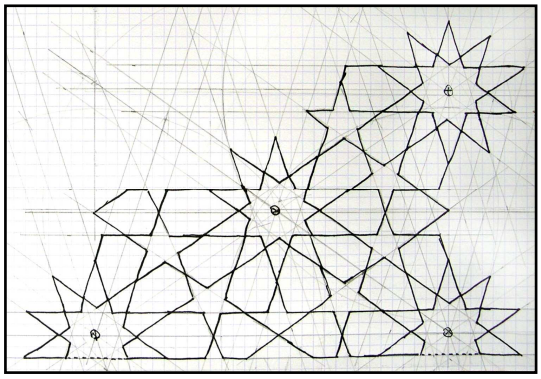


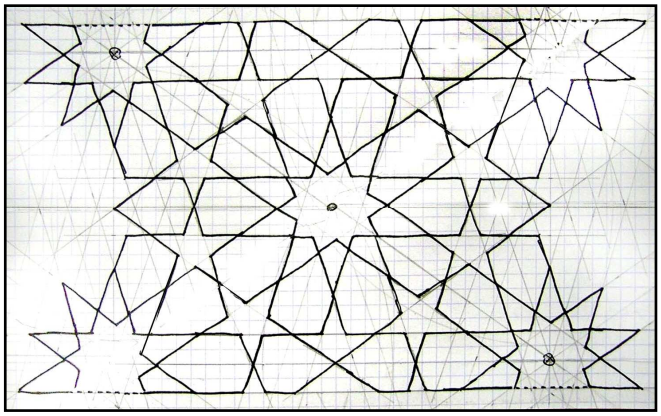


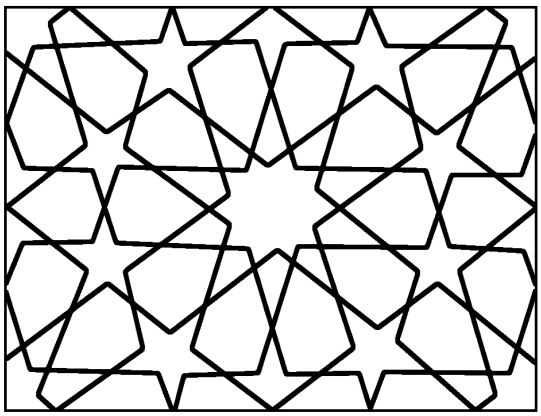


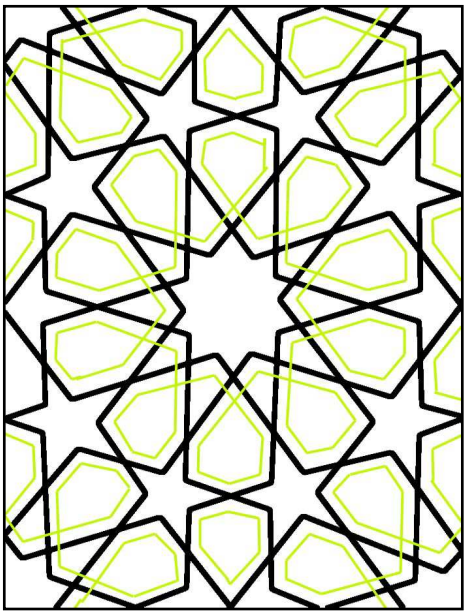
Système convergent persan formé par dix pentagones étoilés : la particularité de cette construction vient de la position changeante des entrelacs situés d'un côté pour la ceinture des pentagones étoilés, et de l'autre côté pour ceux des étoiles.

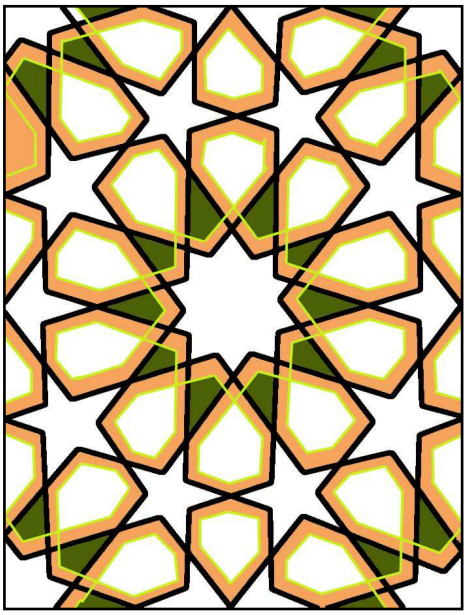


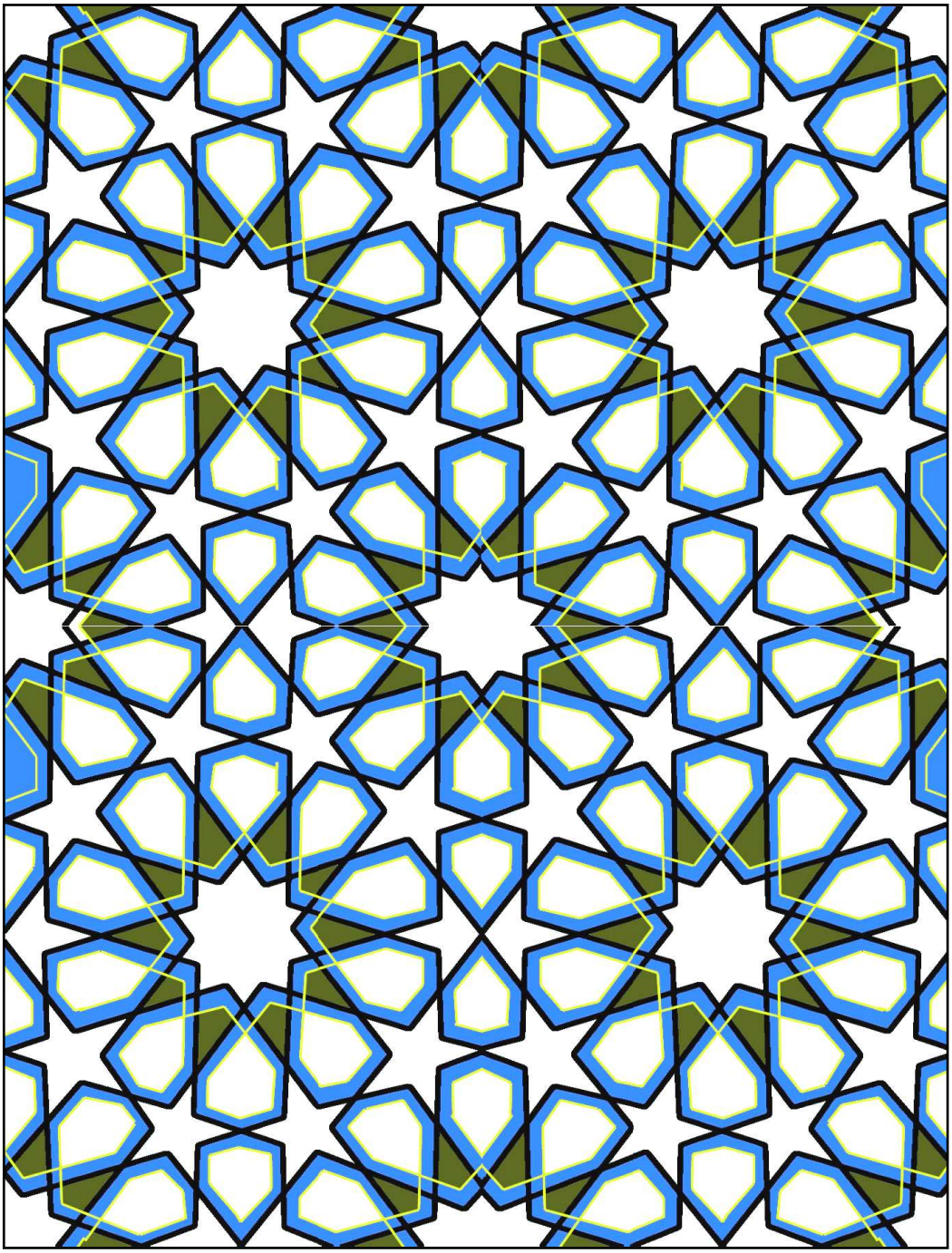


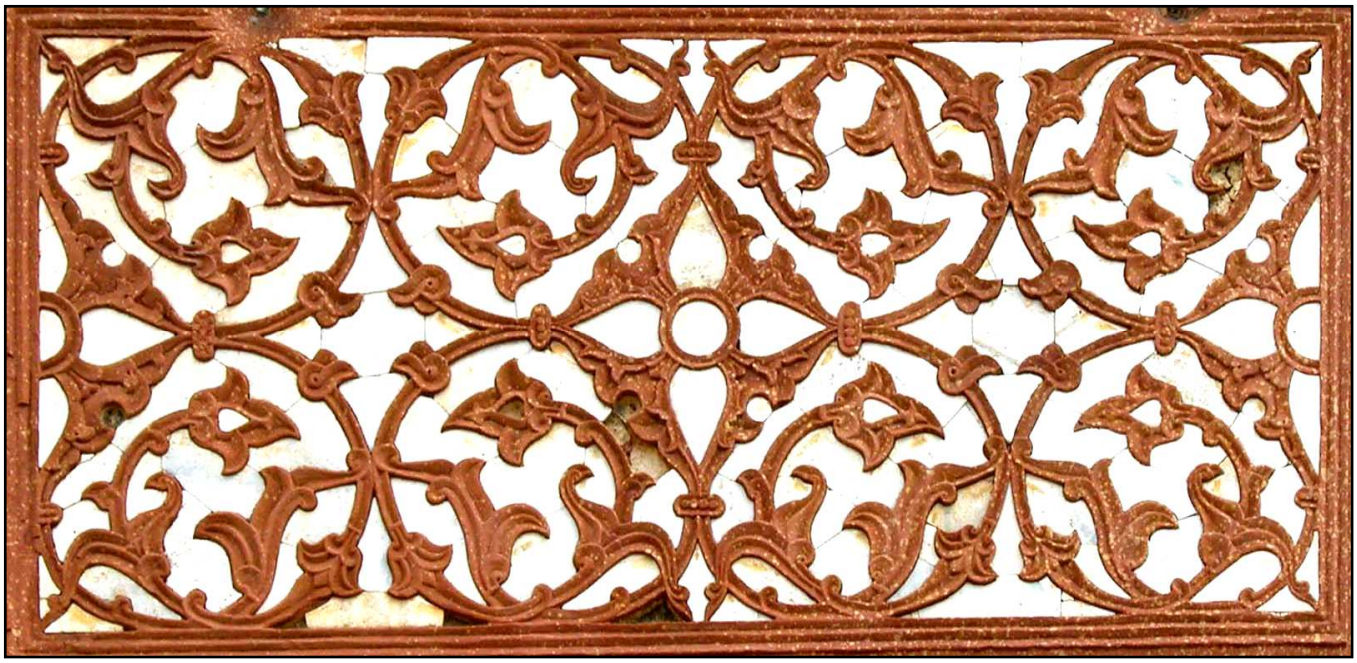


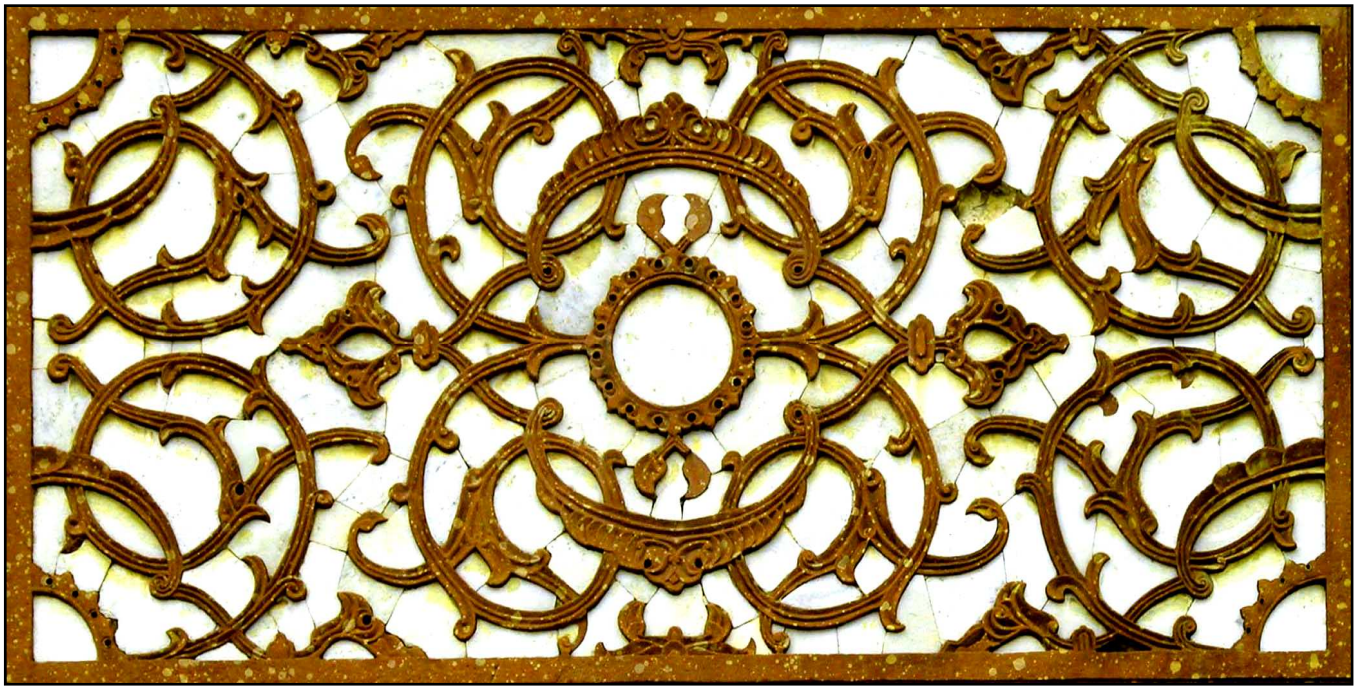


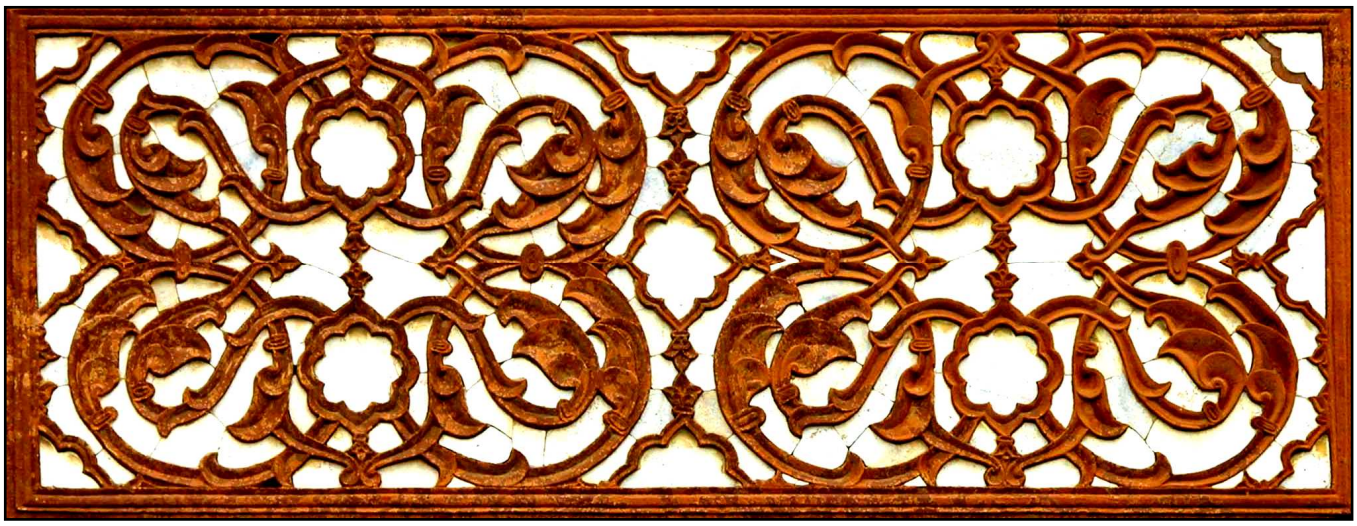


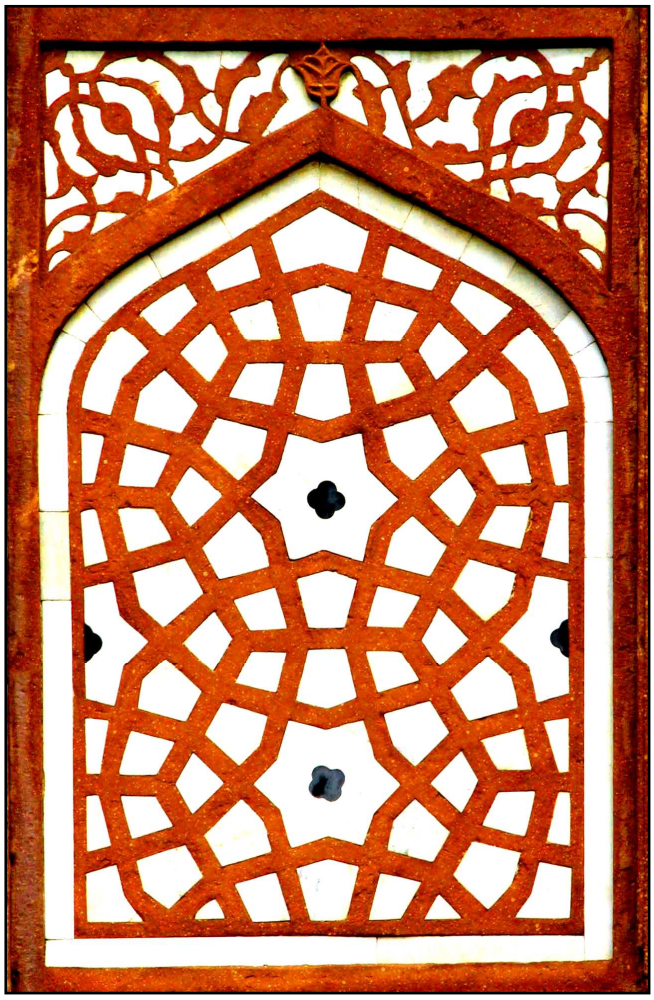


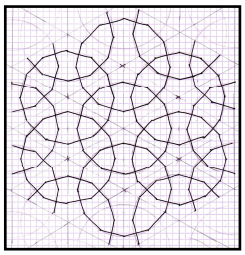


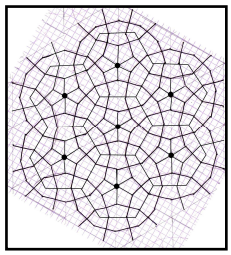


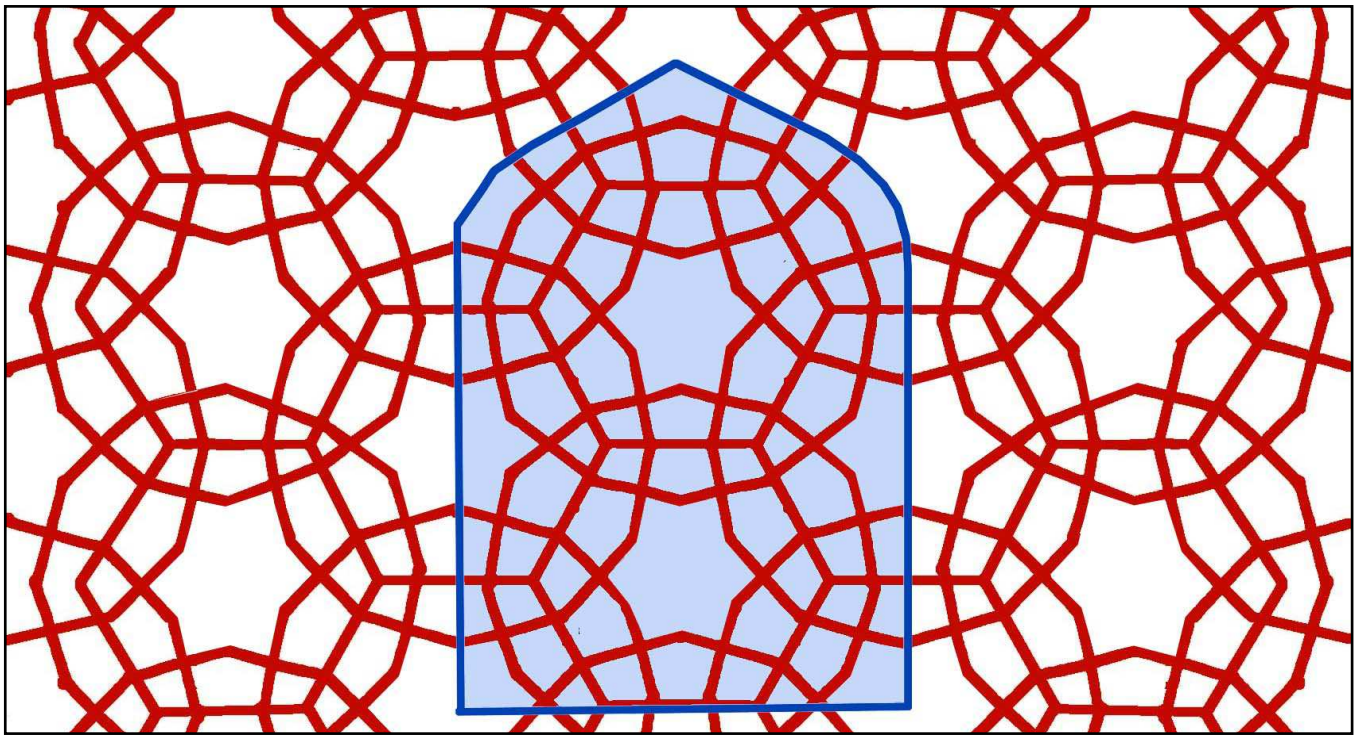


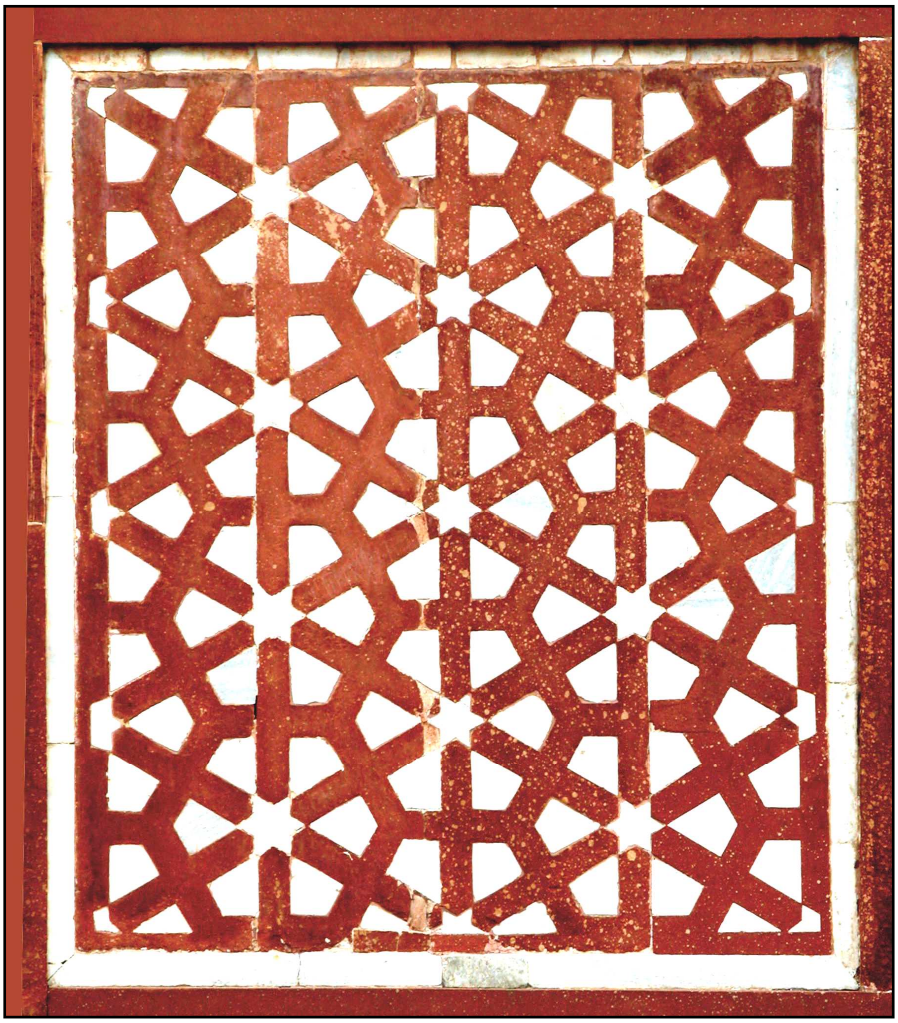


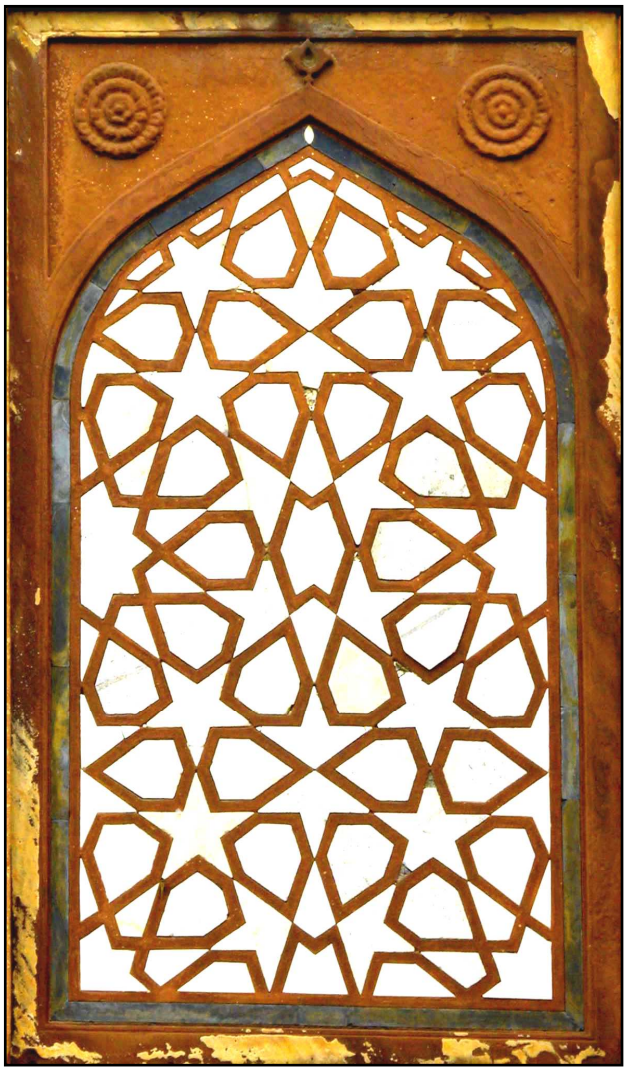




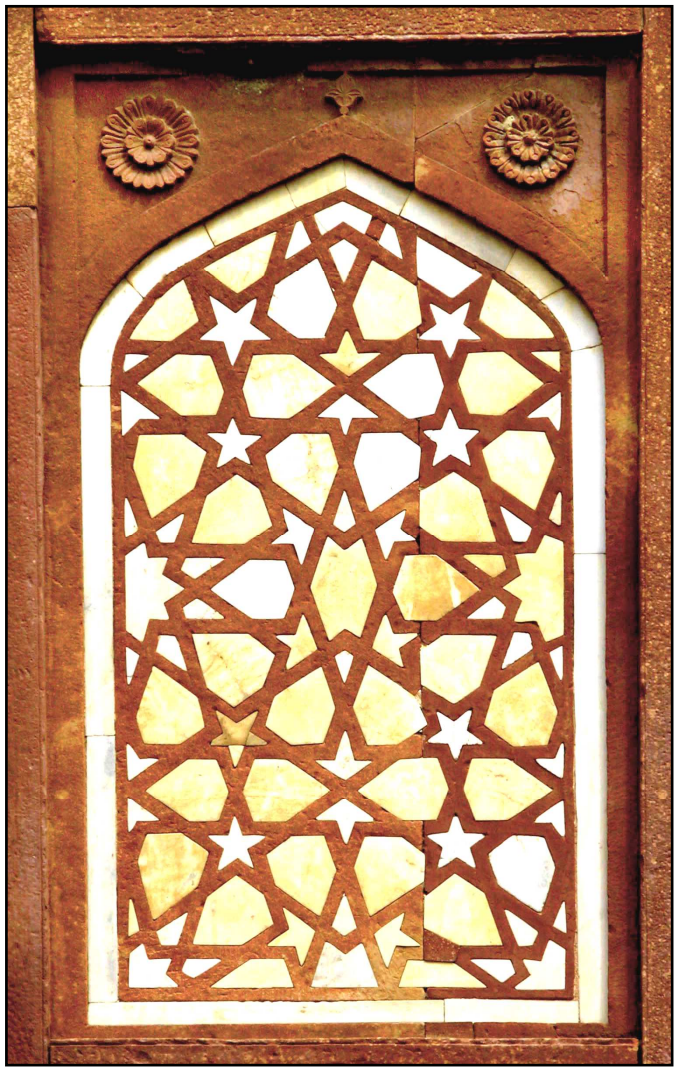




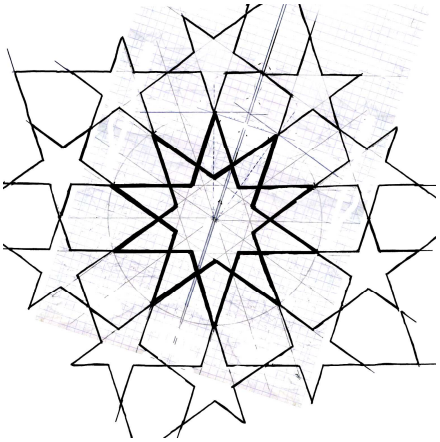


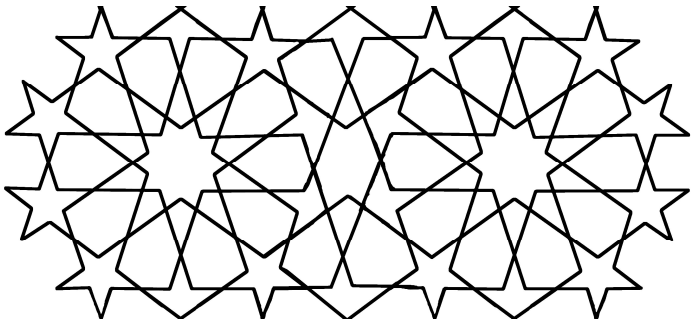


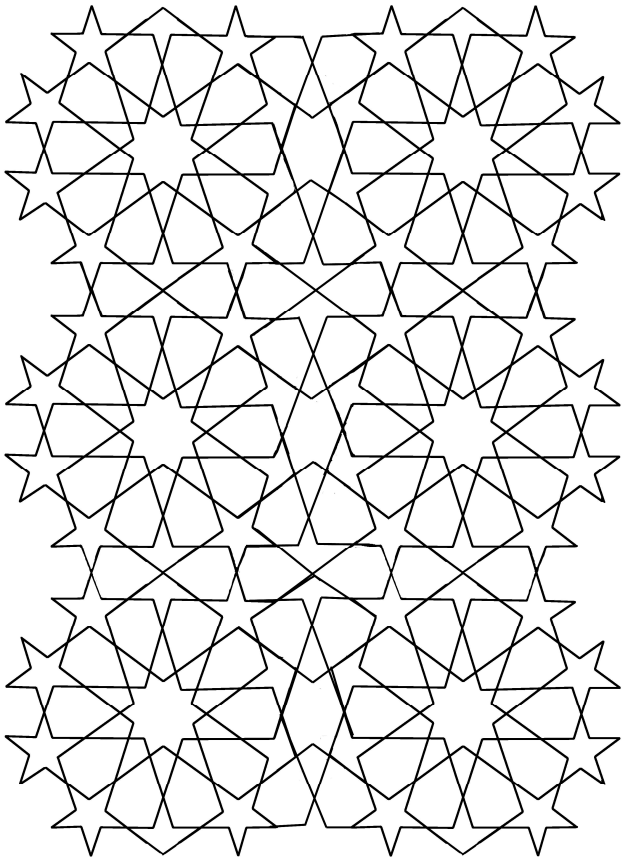
Entrelacs décalés.

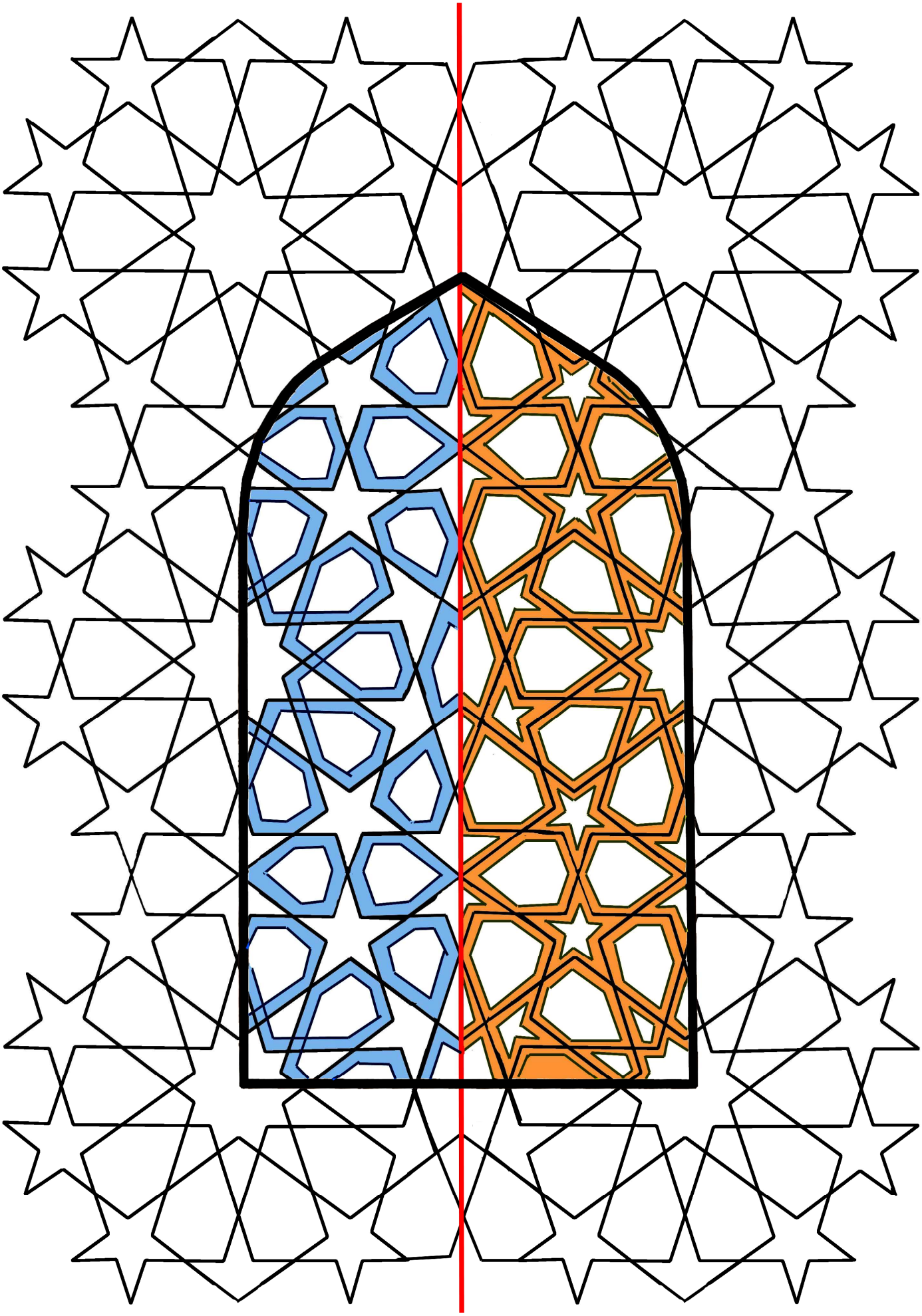


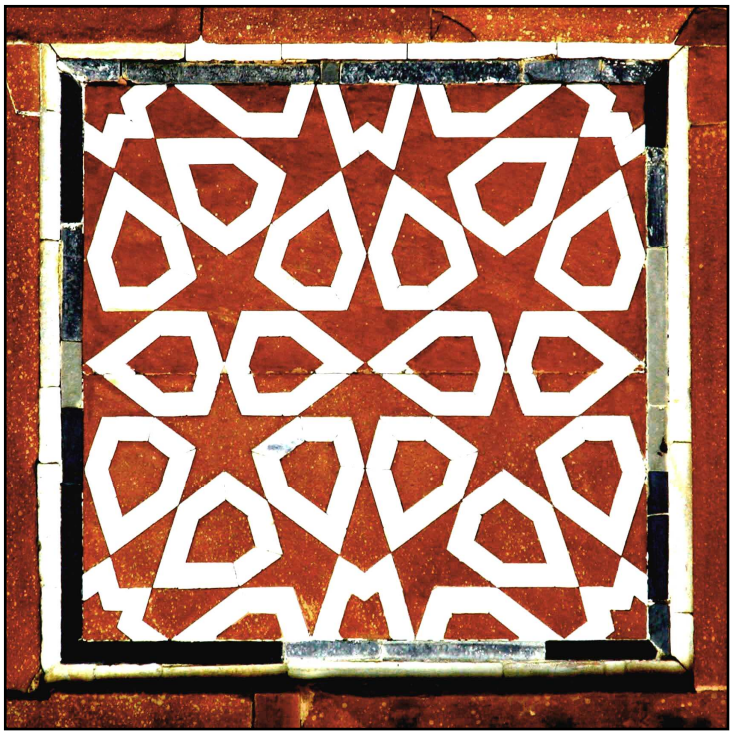
Entrelacs normaux.

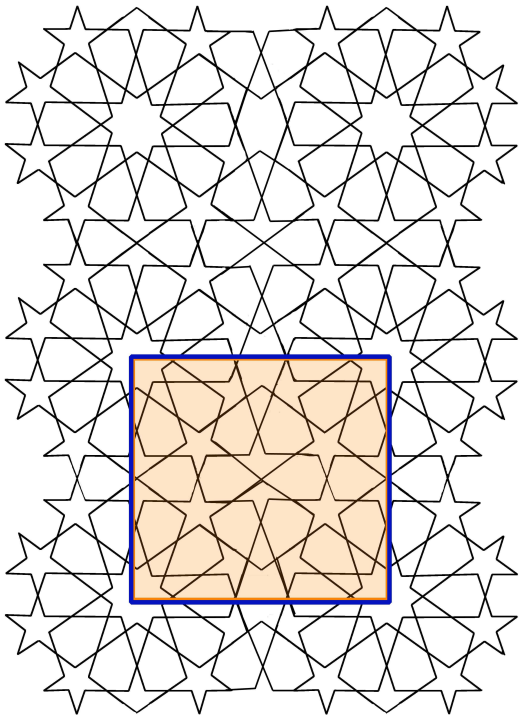




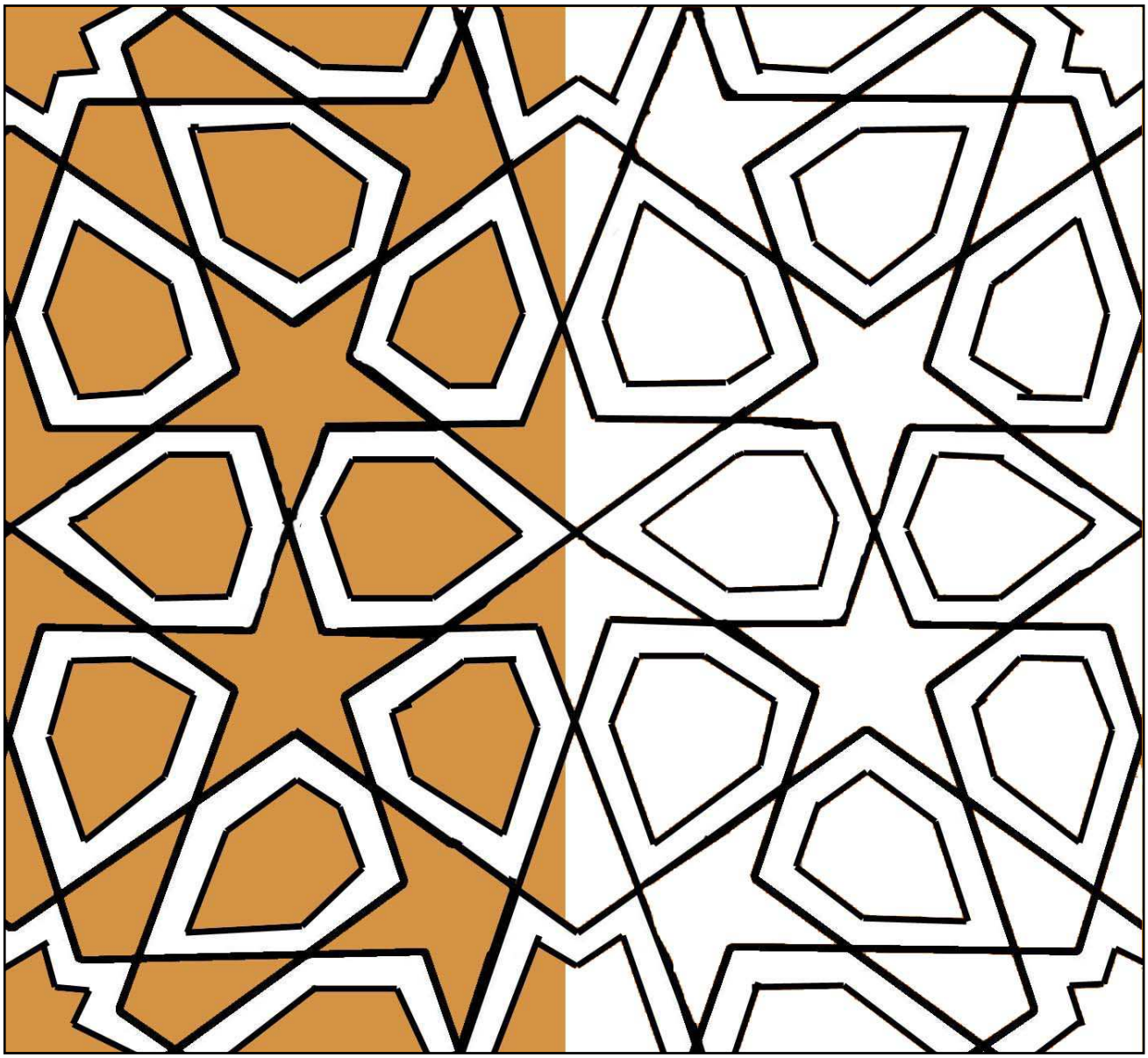


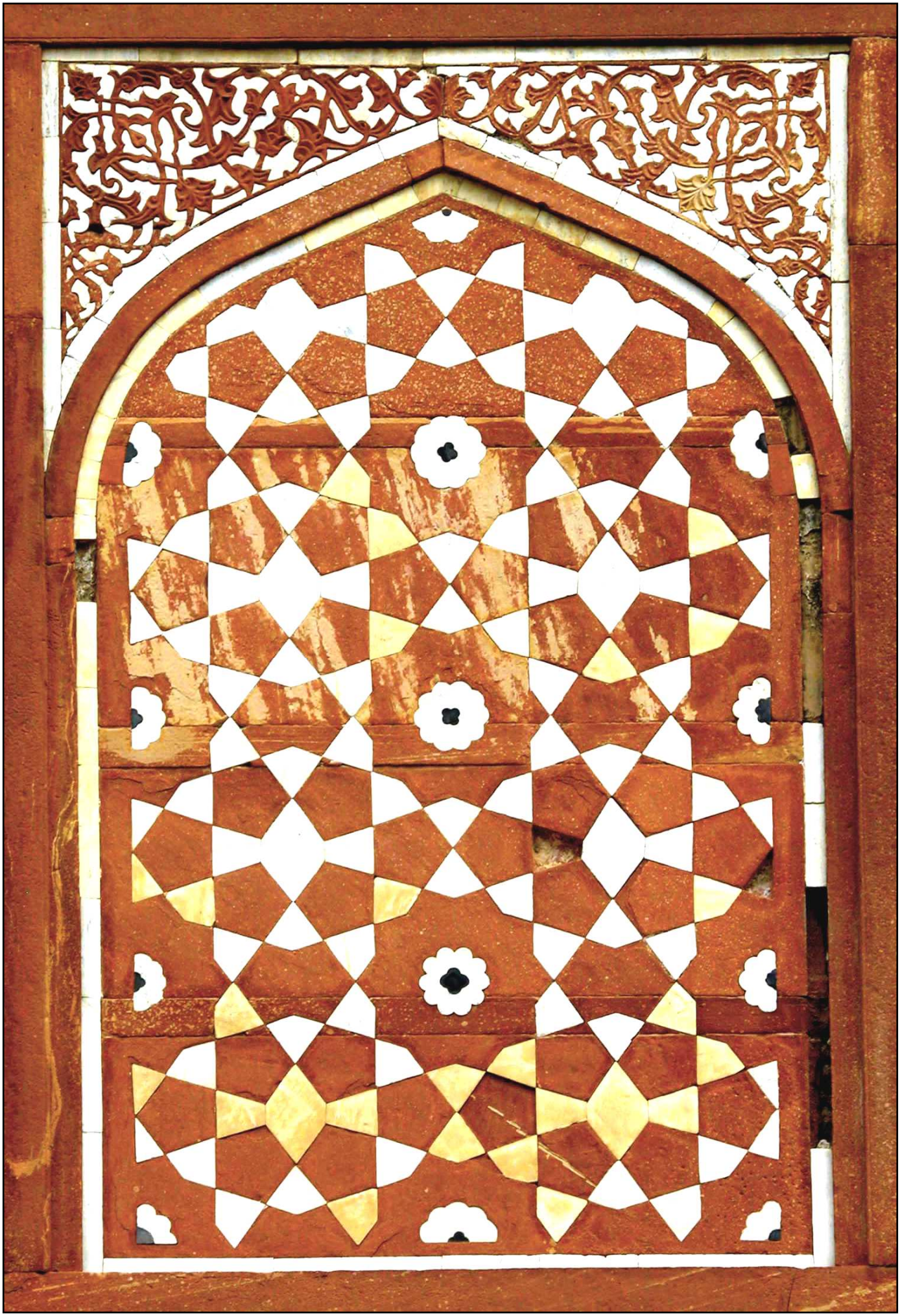


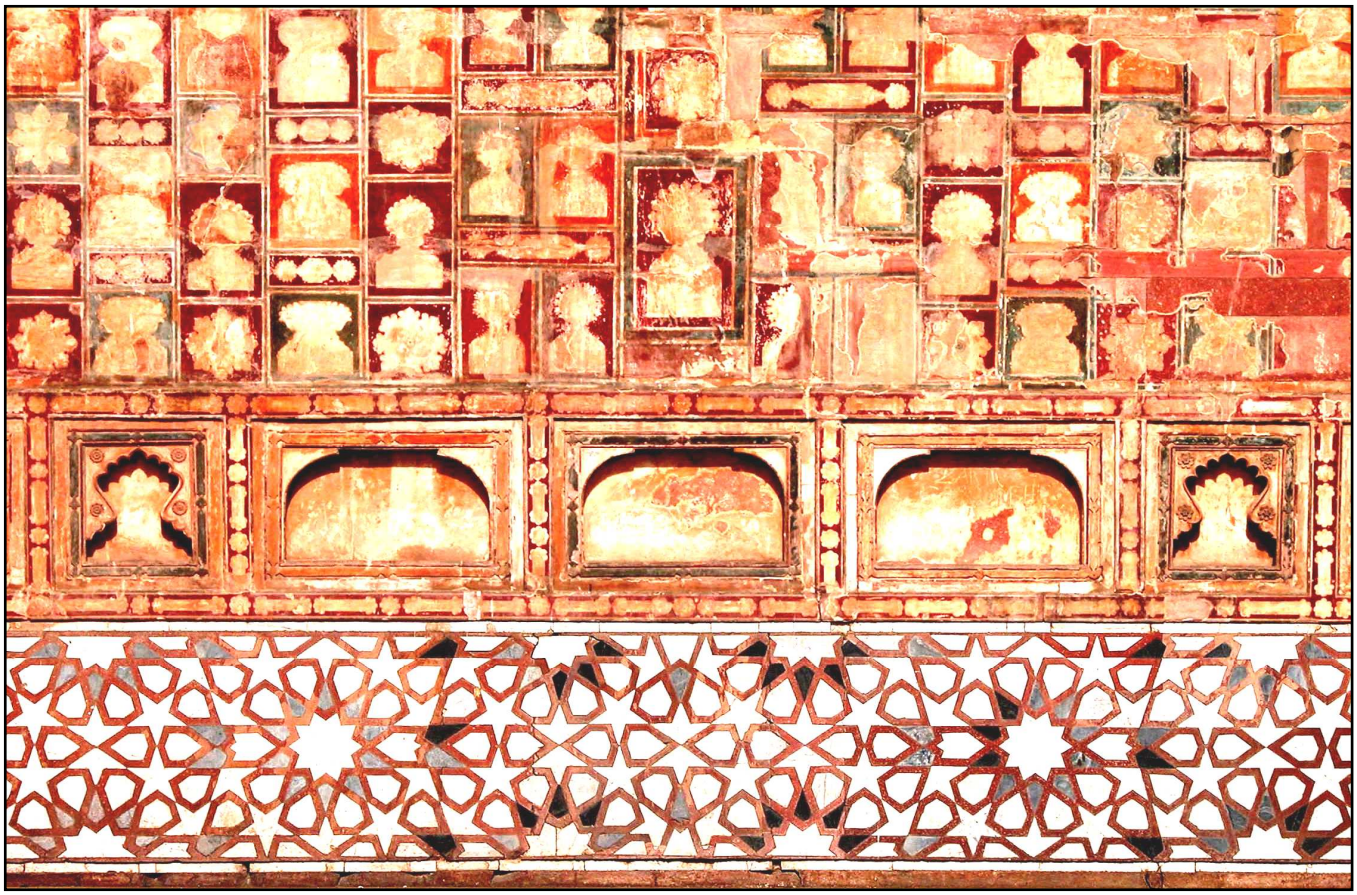


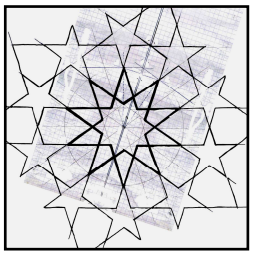


Entrelacs intérieurs.

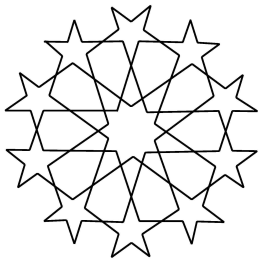


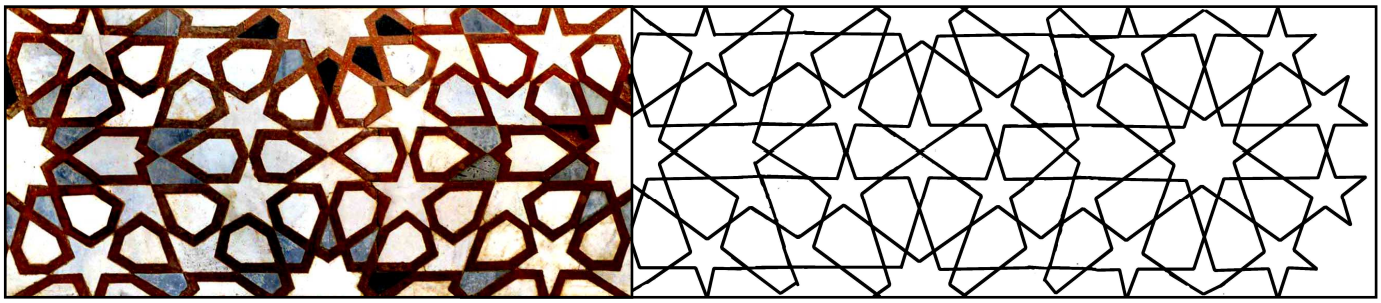


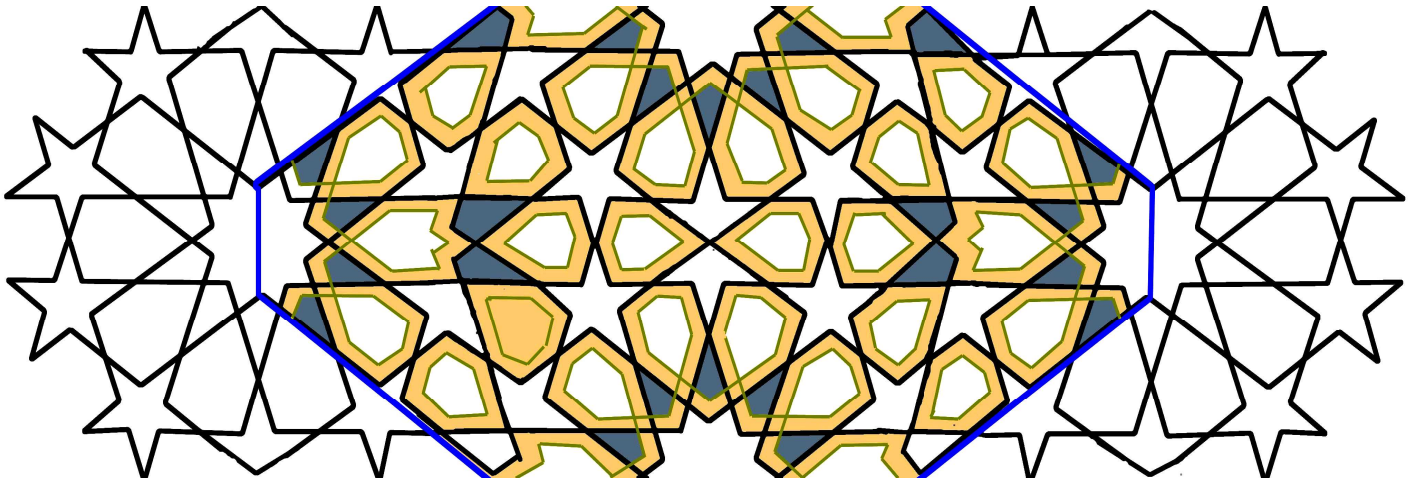




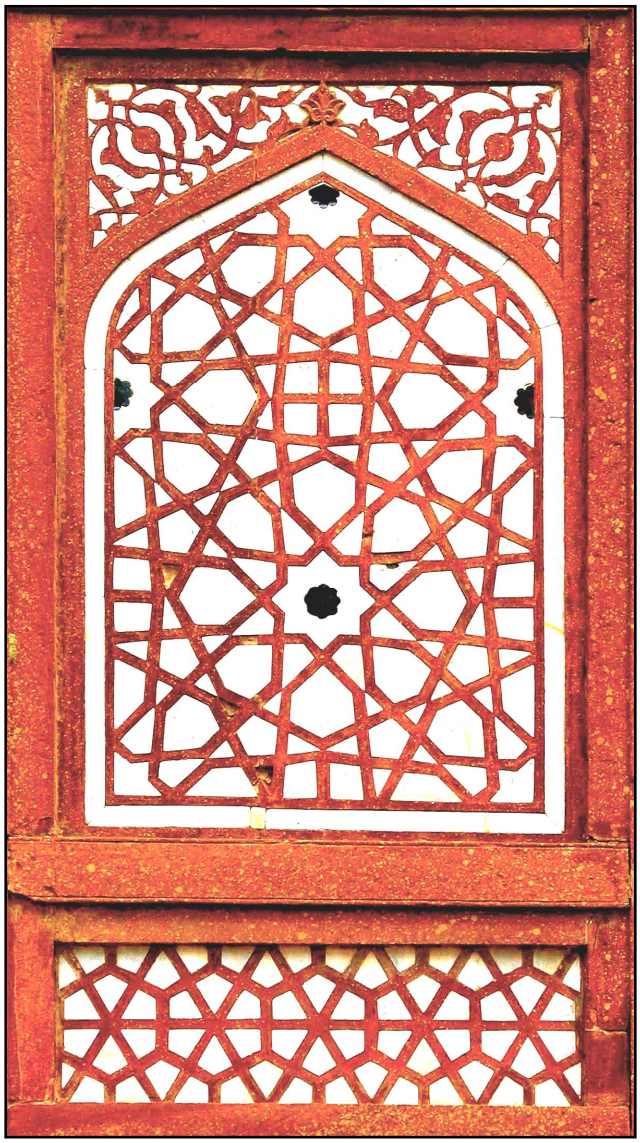
Le mur du fond de l'iwan est tapissé de niches postiches et d'un bandeau de grès rouge incrusté de pièces de marbre formant un système convergent pentagonal avec des entrelacs décalés.

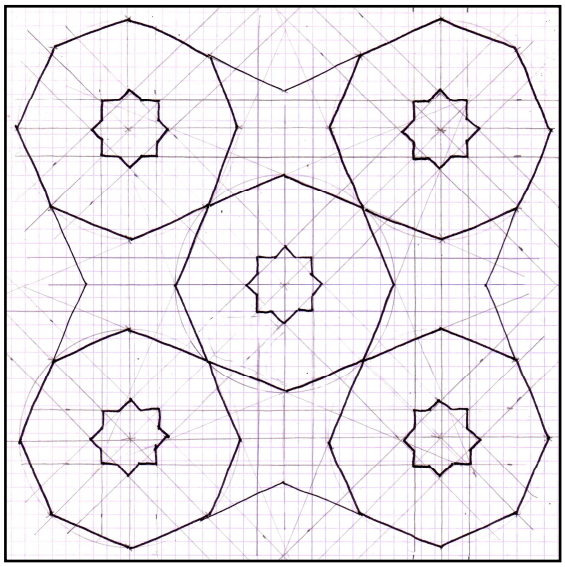


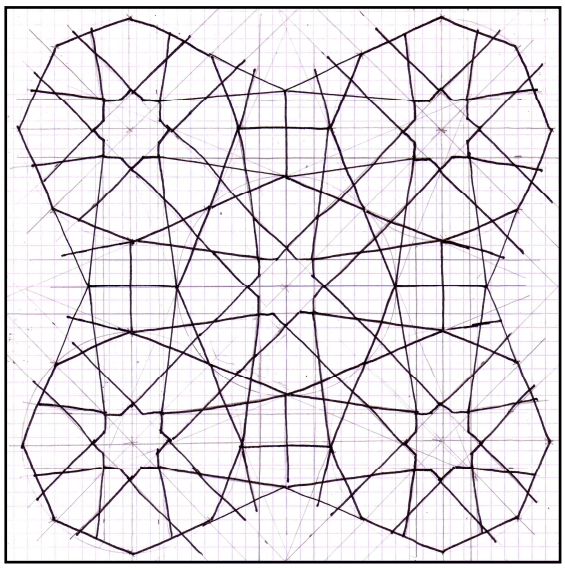


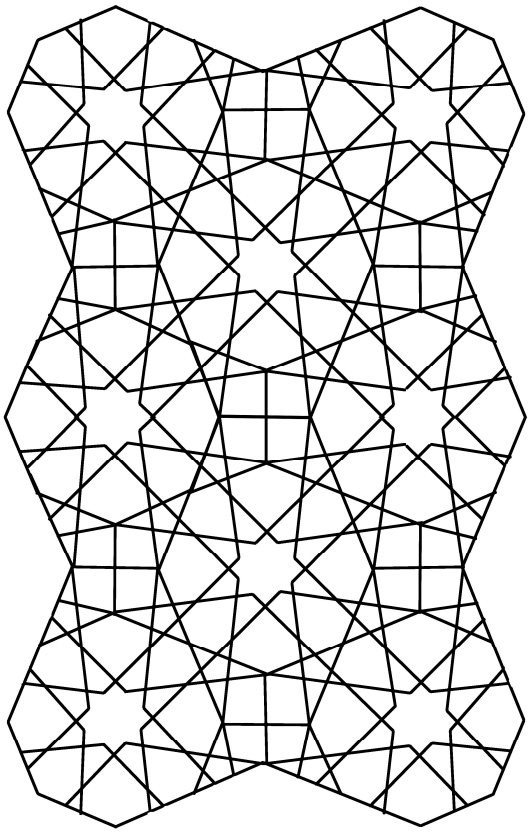


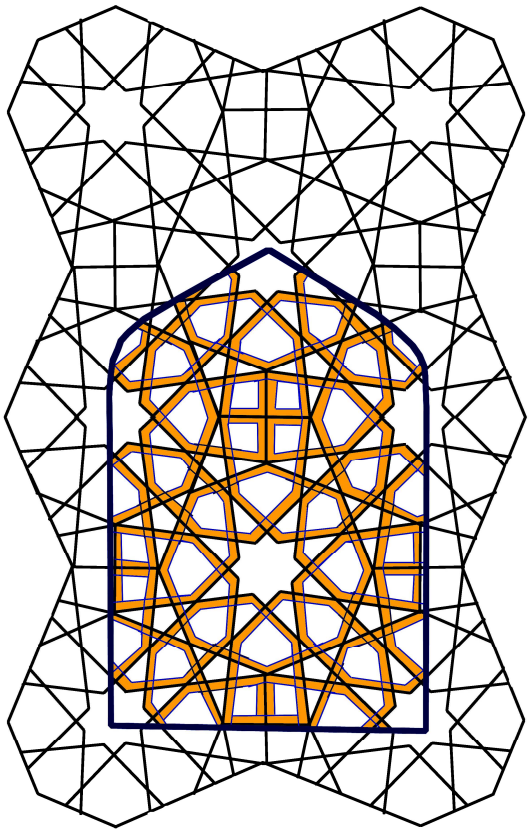
Les arabesques de l'écoinçon de l'alfiz rappellent les ***rumis*** *turcs d'Asie Centrale ; la coupole, formée d'une demi-étoile à quarante-huit, repose sur la partie verticale par l'intermédiaire de trompes d'angles décorées de mouqarnas.*

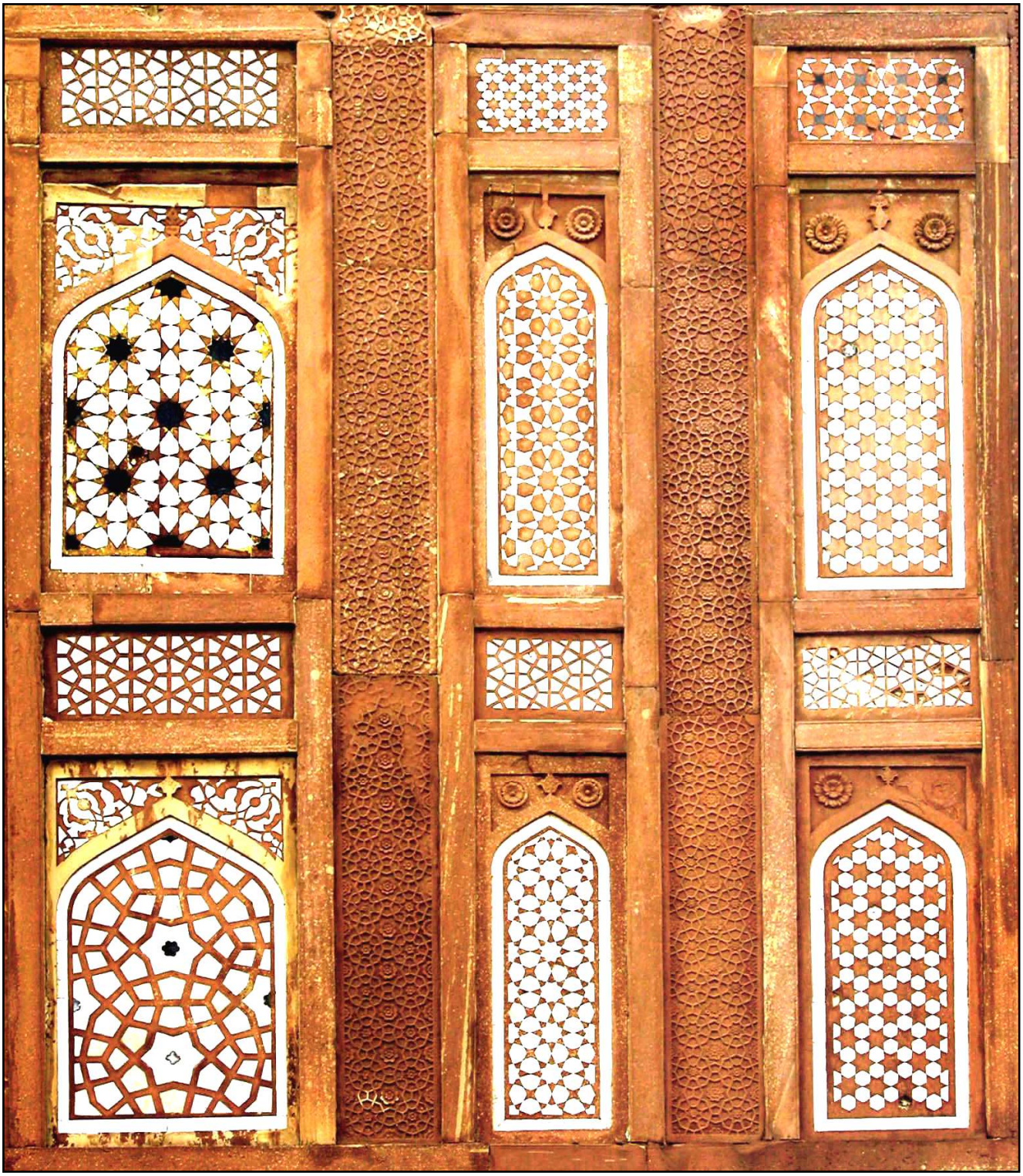


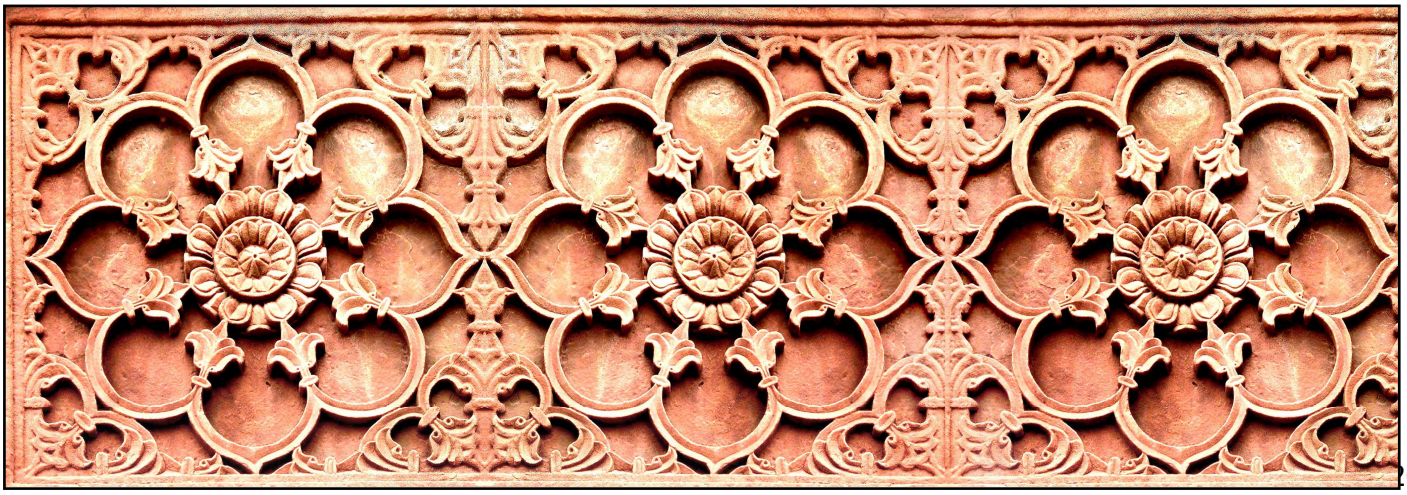




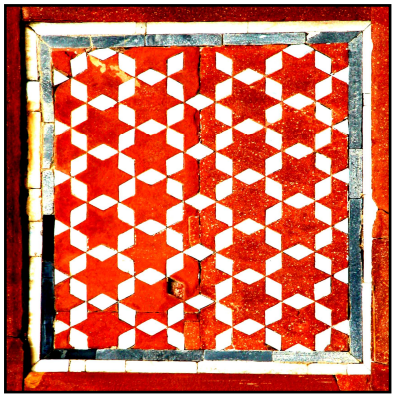
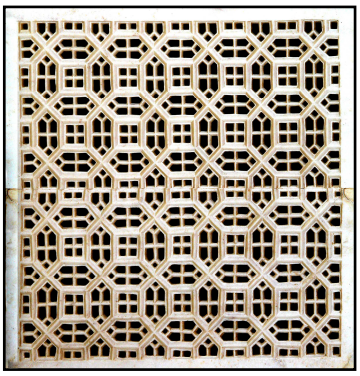
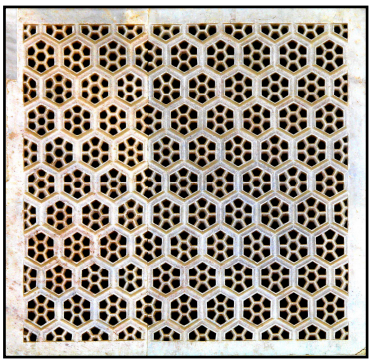
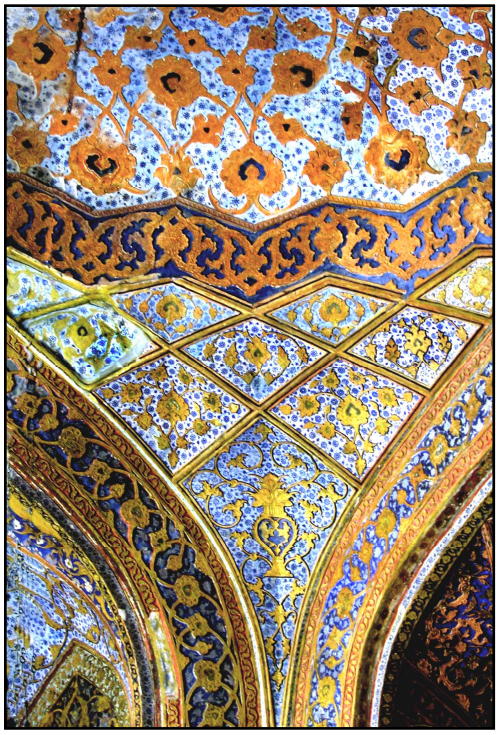
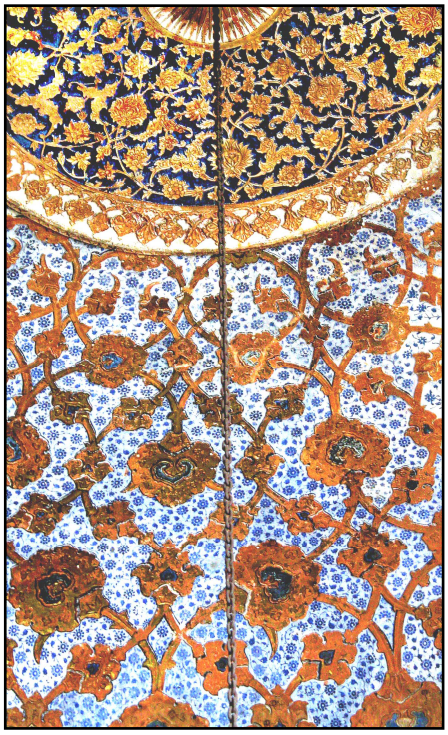
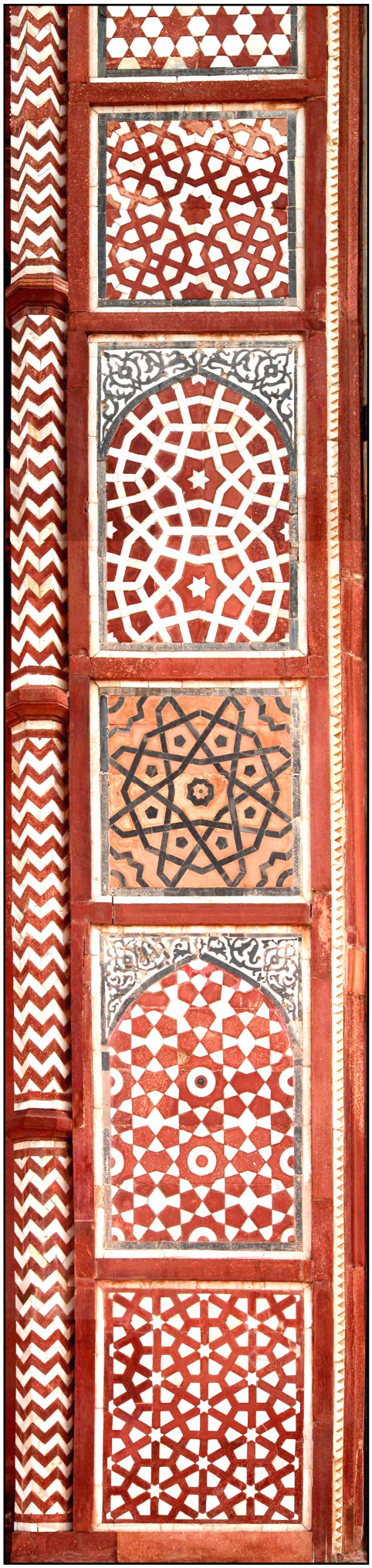
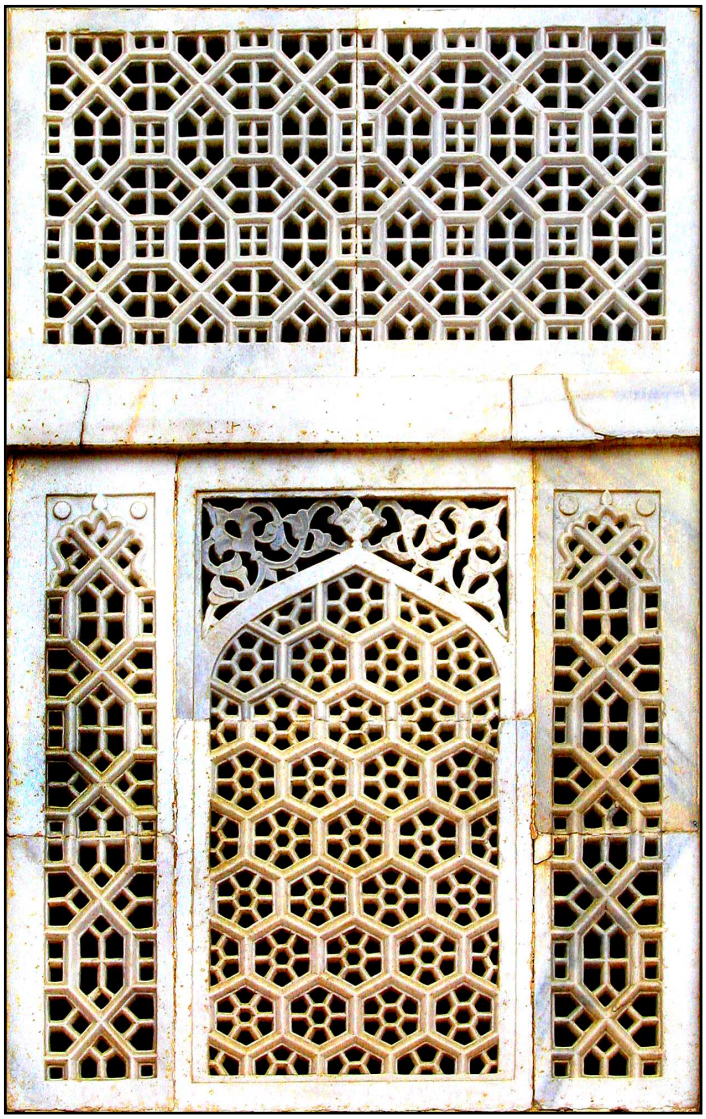
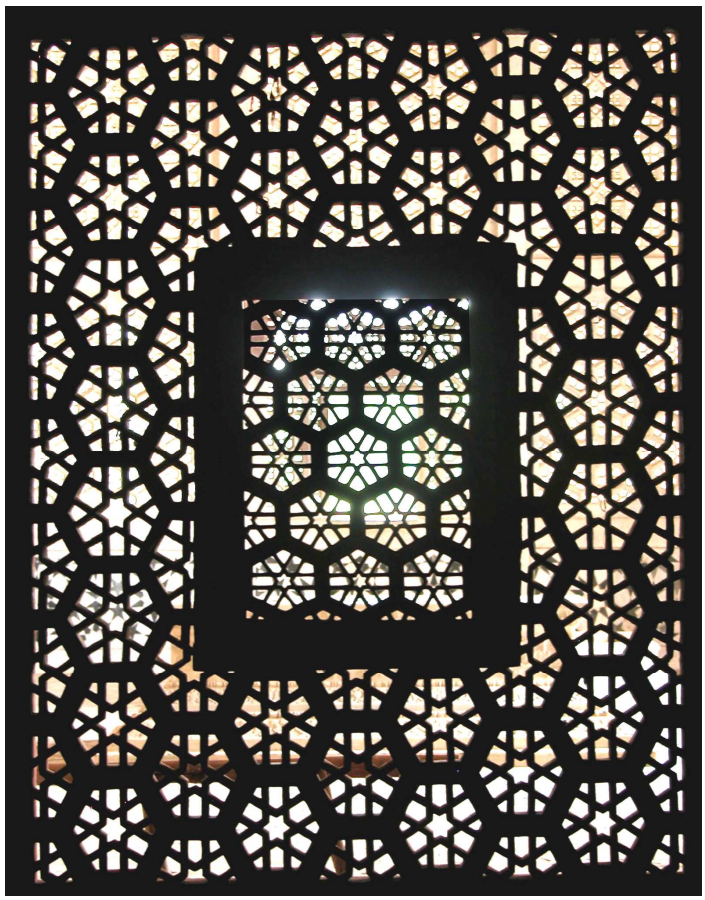
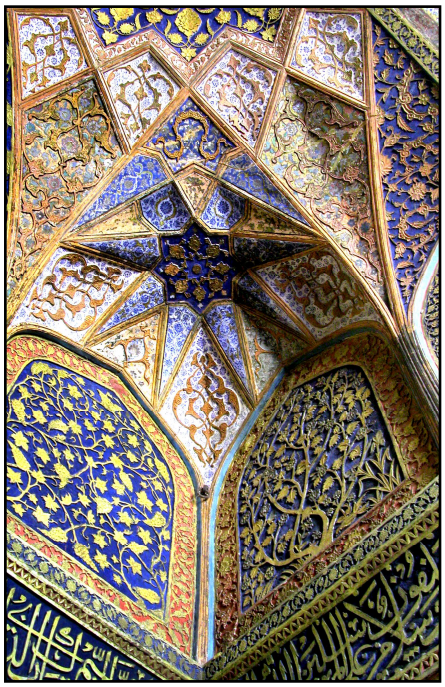
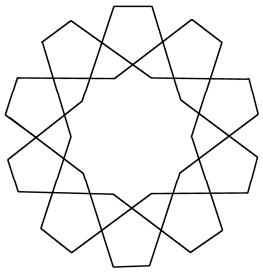
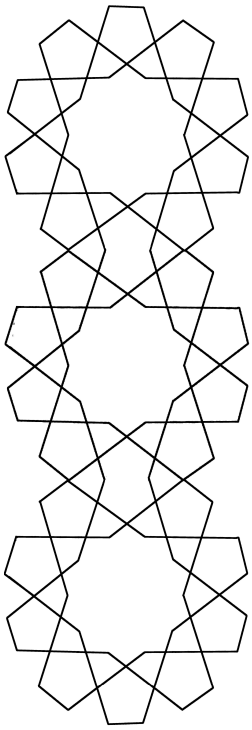
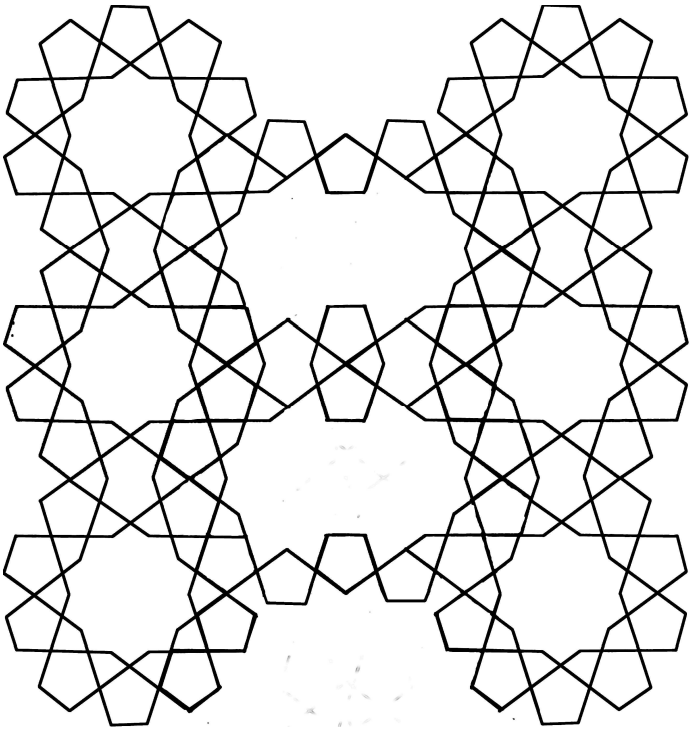
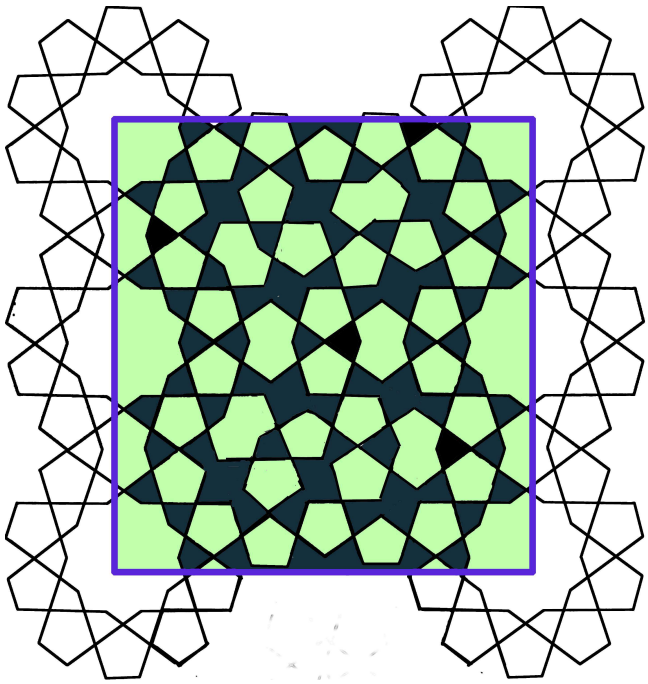
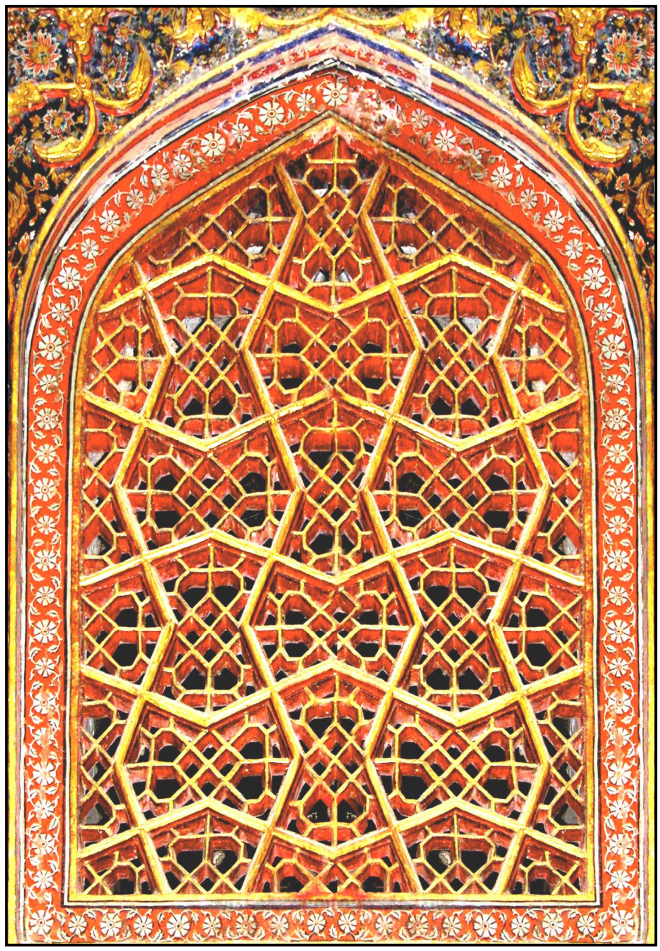
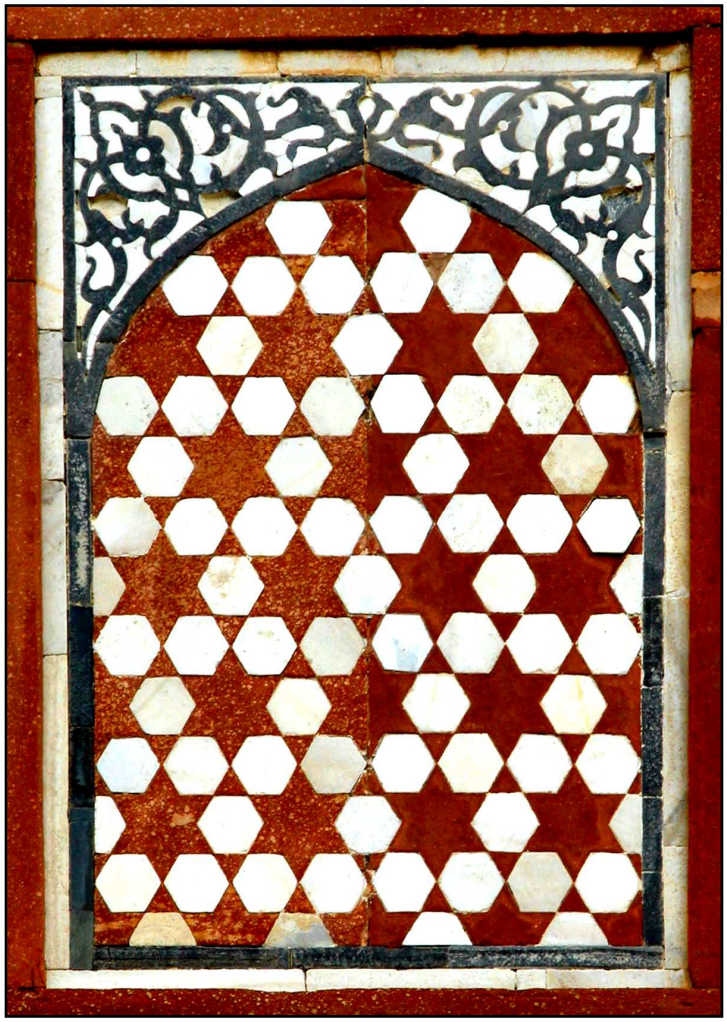
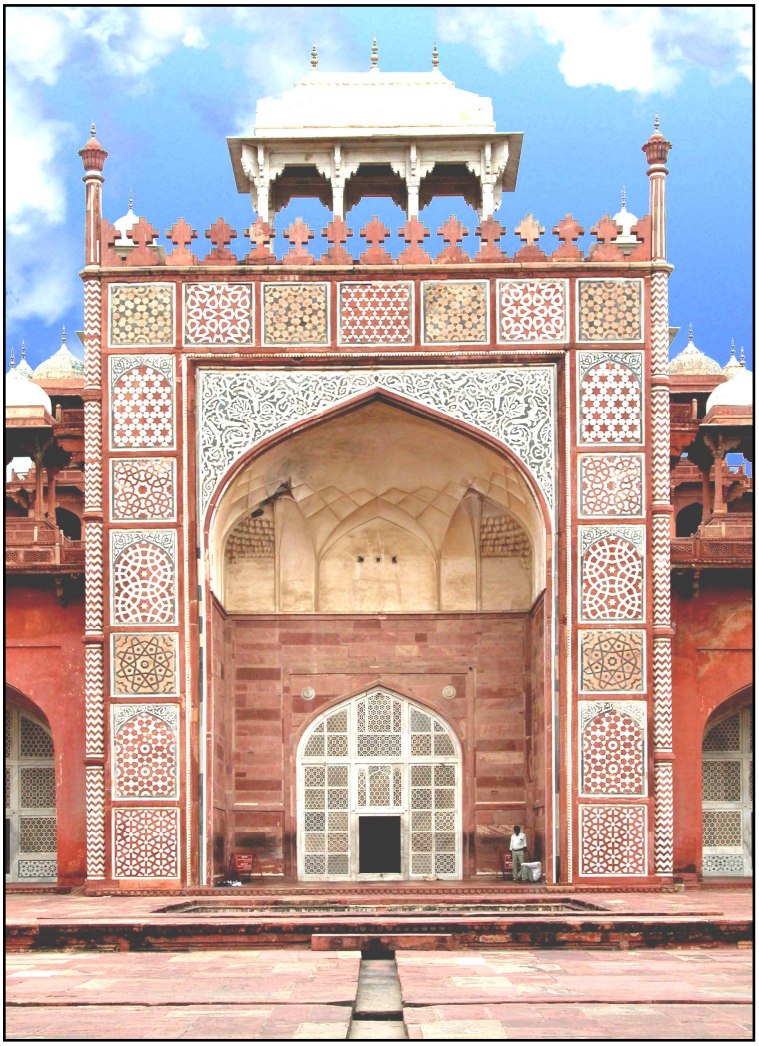








- Sikandra : la crypte.



Le cénotaphe d'Akbar couronne l'ensemble alors que le corps repose dans la crypte, au cœur du mausolée. L'entrée de la crypte est décorée de fresques d'inspiration timourides. Elles ont été restaurées récemment car Aurangzeb, les trouvant trop représentatives, les avait recouvertes d'une couche de badigeon.