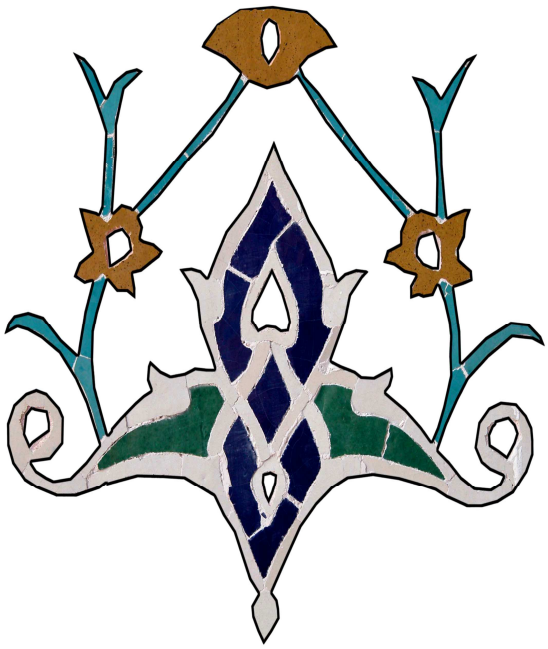
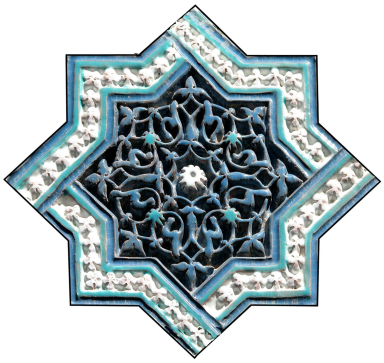
La route des Arabesques en Asie Centrale.

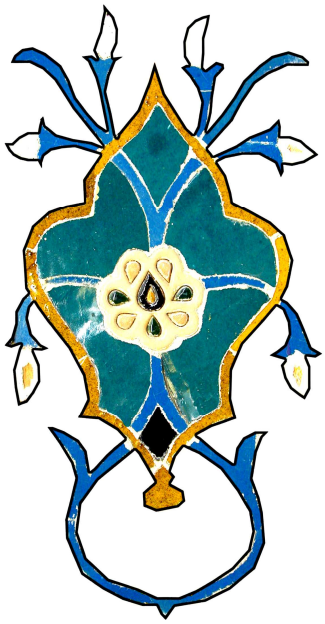
VII. Samarcande. Shah-I-Zinda.

Par Louis Arnaud

- Samarcande : nécropole de **Shah-I-Zinda**.



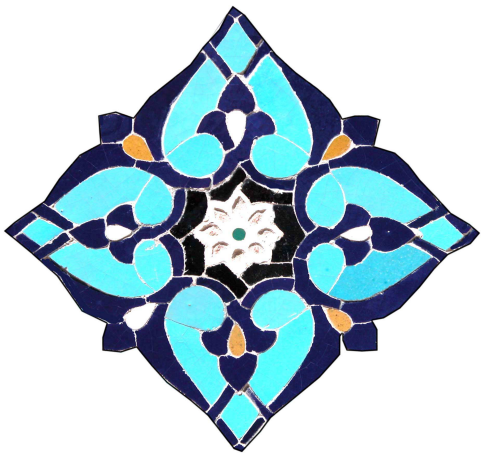




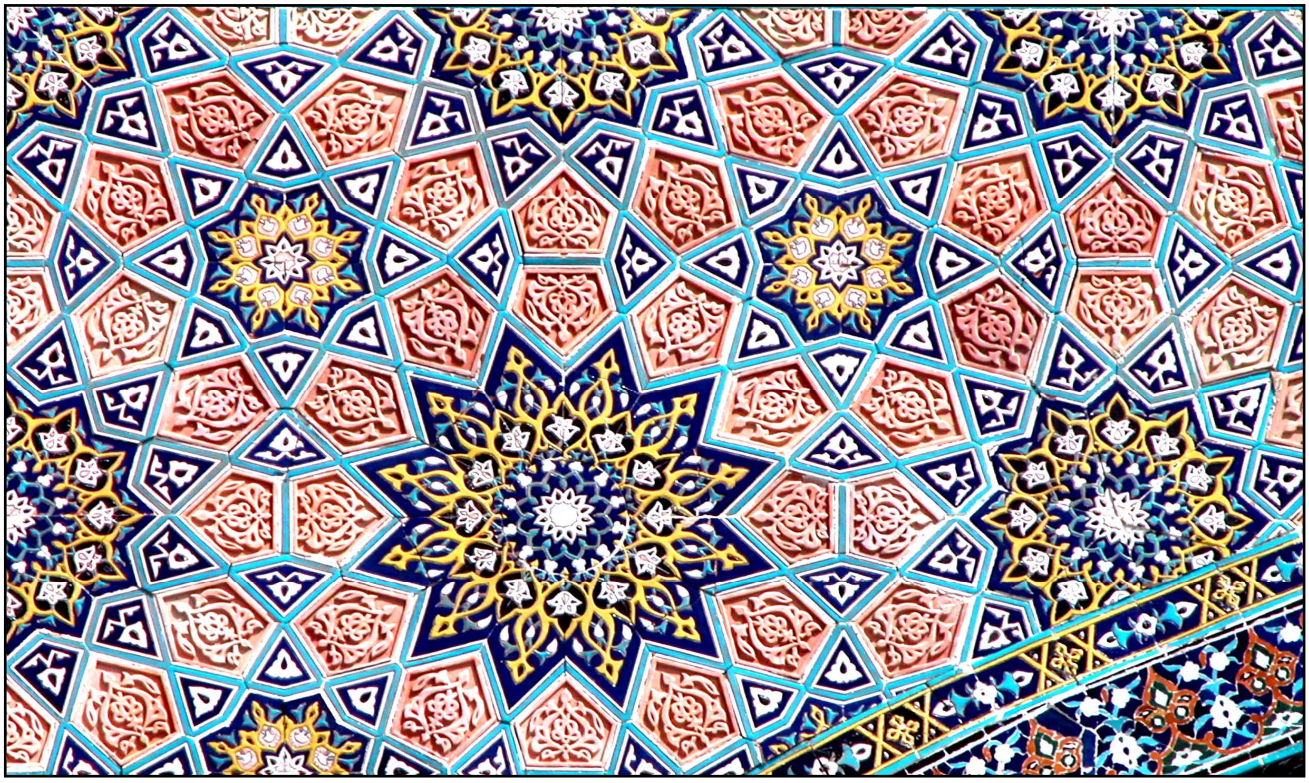
La rue de la nécropole, bordée de mausolées, monte à l'assaut de l'antique colline d'Afrosiab en trois paliers successifs séparés entre eux par deux chortaks. Véritable plaisir des yeux, la visite, en partant de la médersa de Daviet Kushbegh, en entrant à droite, jusqu'au tombeau de Khodja Akhmad, au sommet, est un véritable livre d'histoire de l'art, de toutes les techniques décoratives et des types d'architecture funéraire du XIème au XVème siècle.

Ce véritable musée à ciel ouvert, enfoui et protégé par une épaisse couche de lœss, a été dégagé et restauré par les archéologues russes.

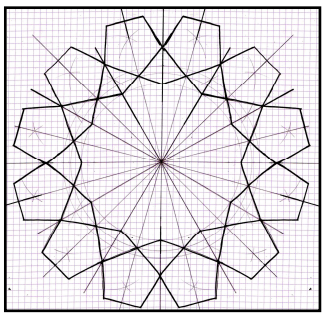
Vue générale de la nécropole vue du pied de la colline d'Afrosiab.

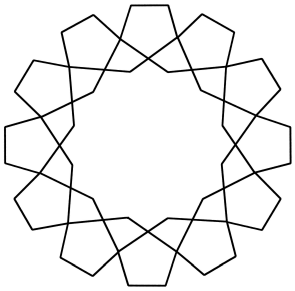


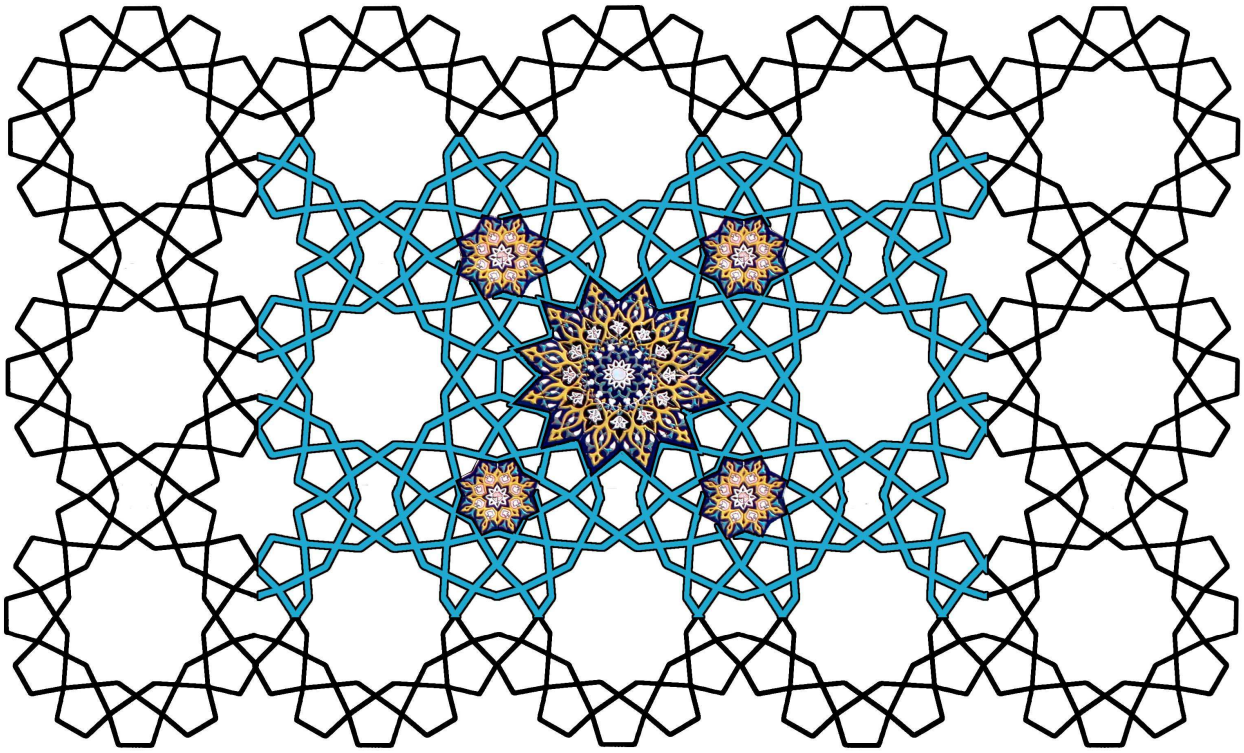
Pistach de l'entrée de la nécropole. Comme dans tous les monuments construits par Oulough Begh, le roi astronome, le regard se perd dans le ciel de l'alfiz constellé d'un système convergent pentagonal d' étoiles à douze engendrant les étoiles à huit.

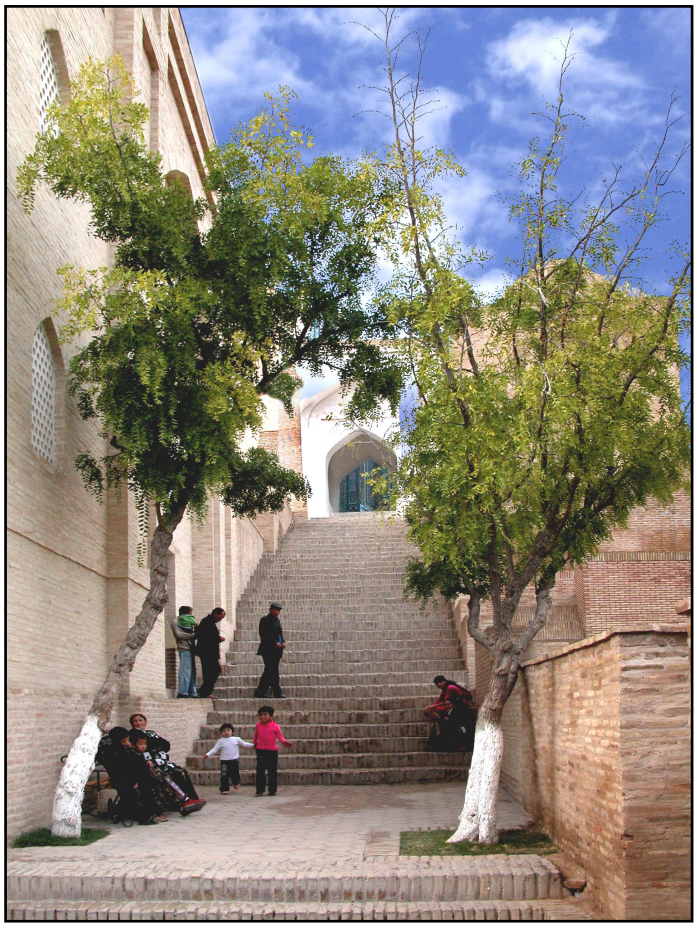


Système convergent persan construit avec des pentagones convexes et engendrant une étoile à huit ; les pétales de l'étoile centrale ont été supprimés.

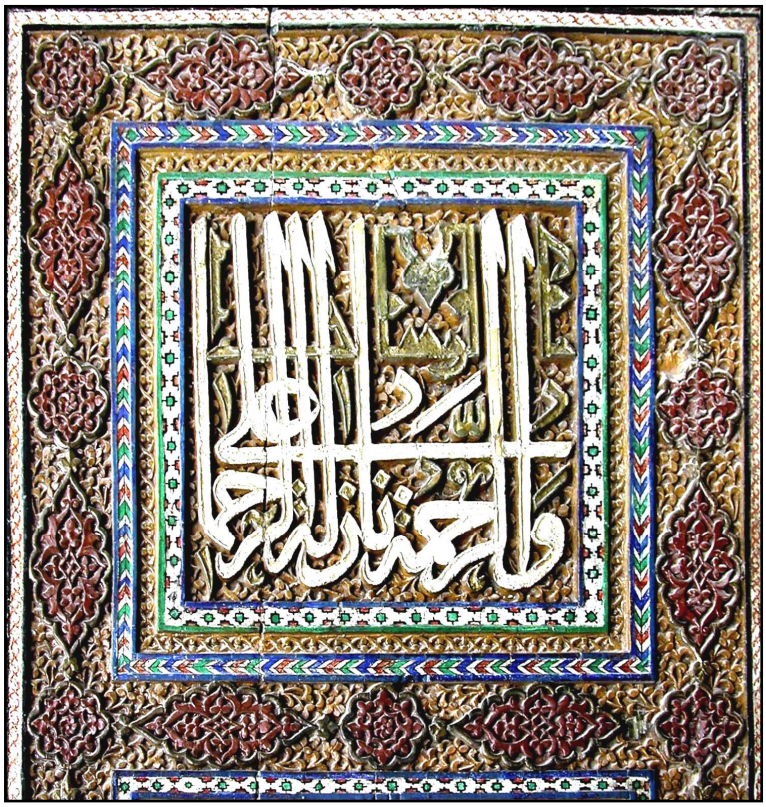




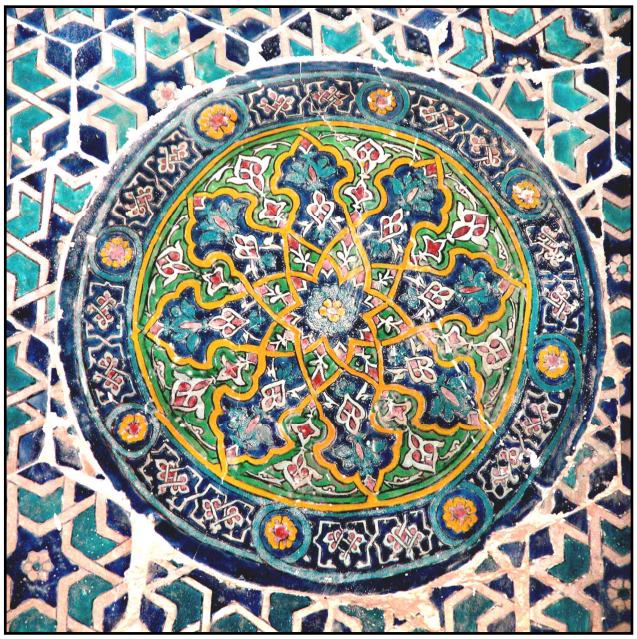




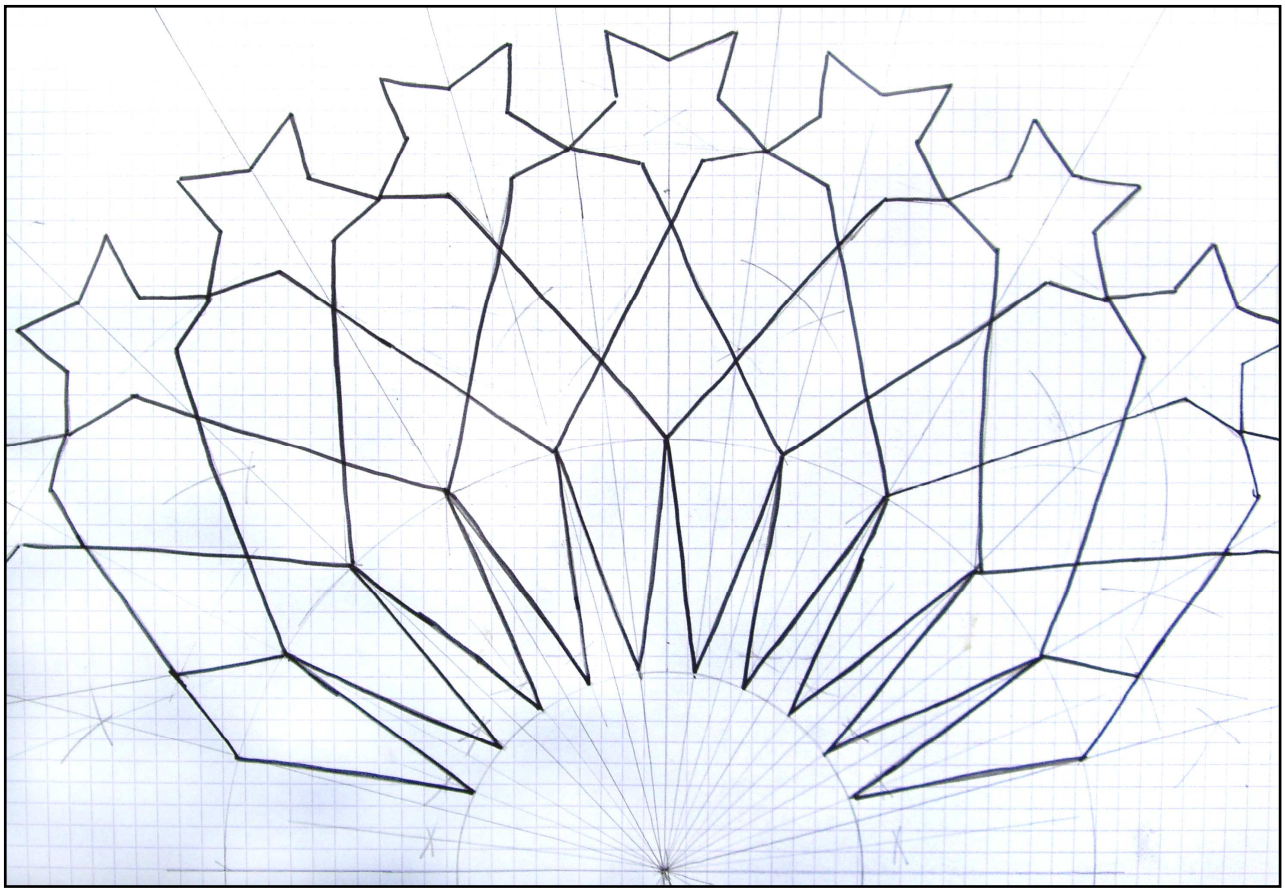
Panneaux de giriks d'un des mausolées.
Escalier du Paradis avant et après restauration.
Écriture thuluth sur fond floral.



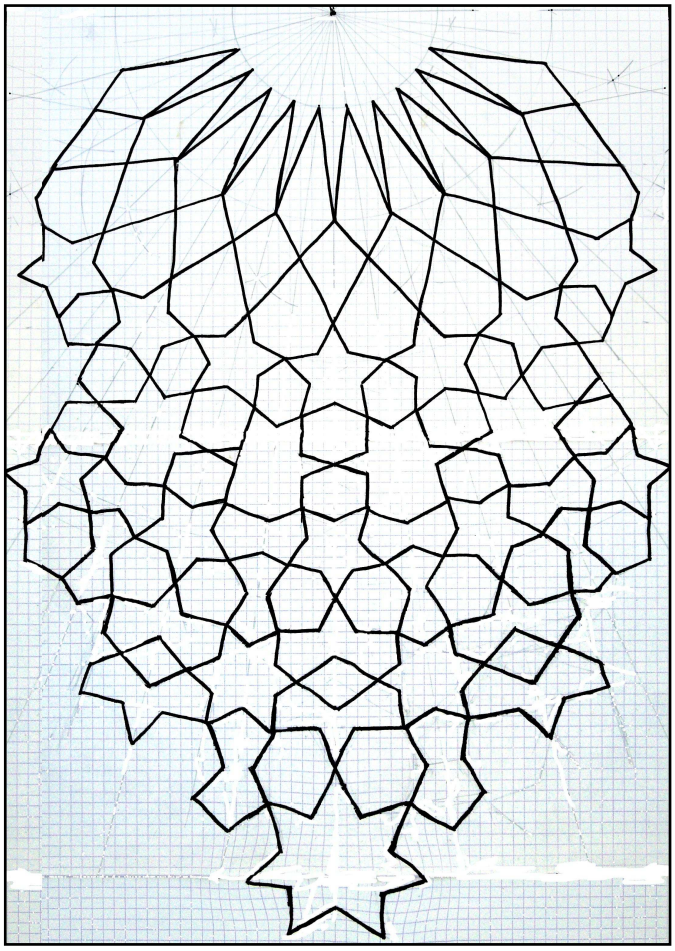
Jadis rehaussée d'or, d'argent et d'ivoire, la porte de bois du paradis construite au XIVème par l'artiste Youssouf de Chiraz, s'ouvre sur le domaine de Qassim-Ibn Abbas.

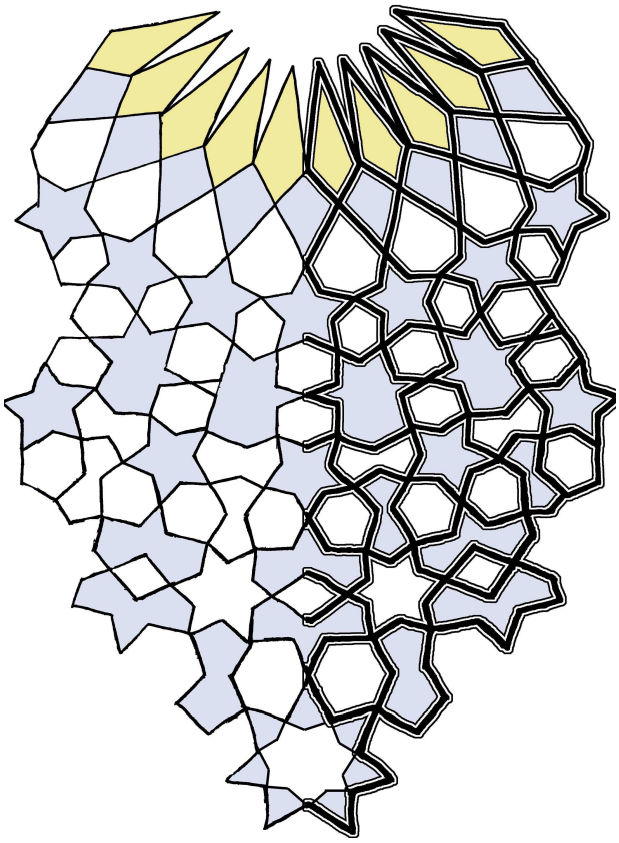


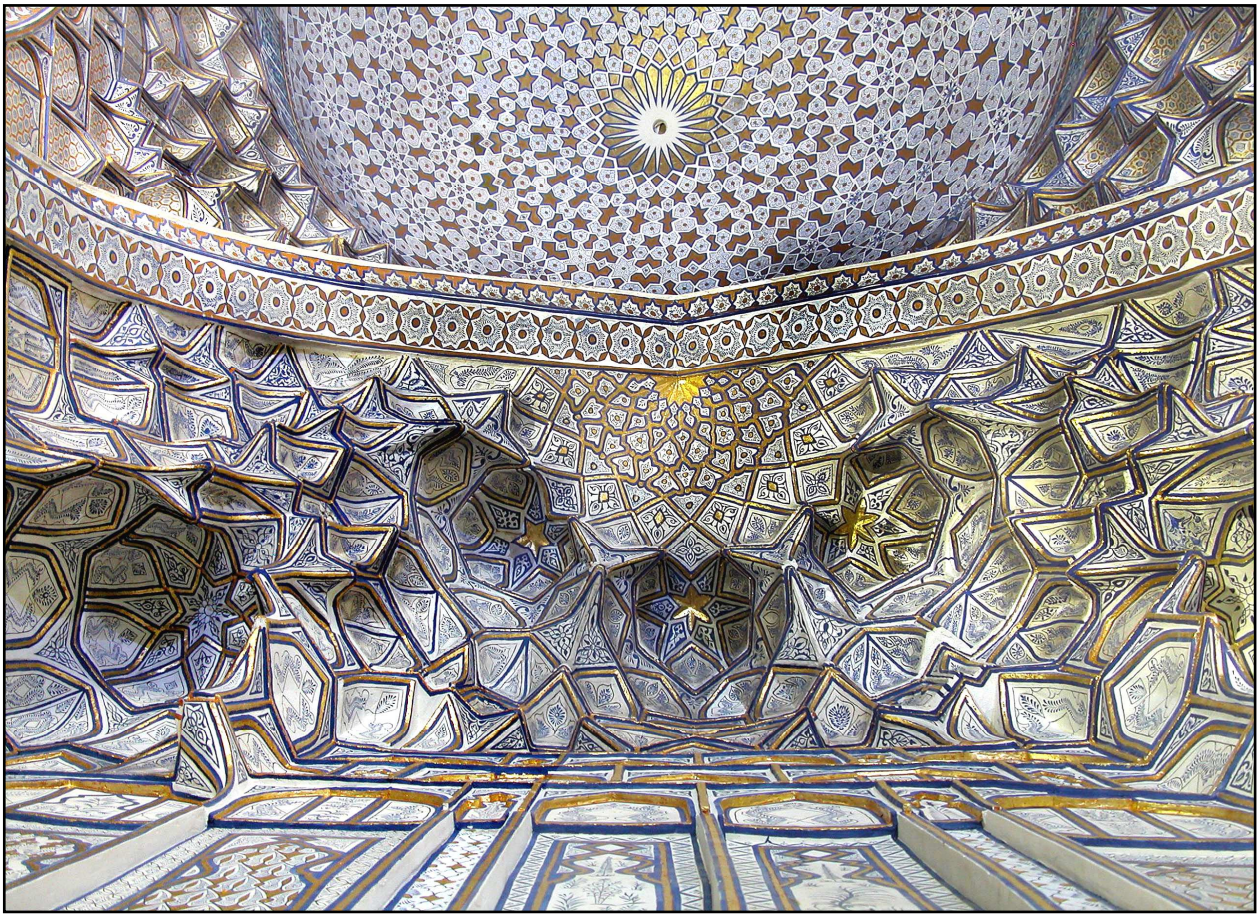
Coupole du mausolée de Kazy Zade Roumi soutenue par des mouqarnas, le tout recouvert de papier mâché.



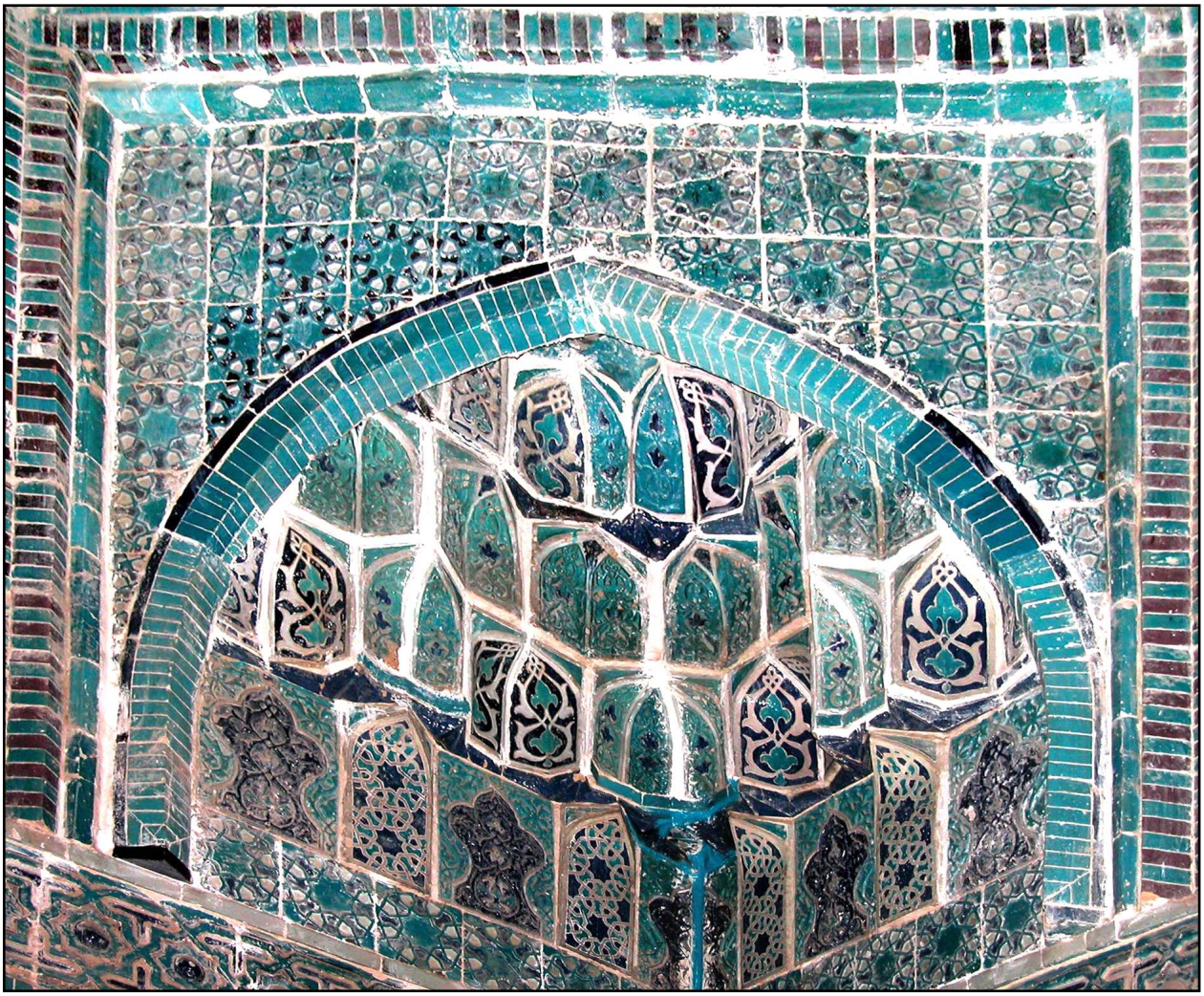
Dans l'ordre et à partir du centre occupé par une étoile à vingt-quatre et construite par des pentagones équilatères, une couronne d'étoiles à sept, une suivante à huit et une dernière à neuf.



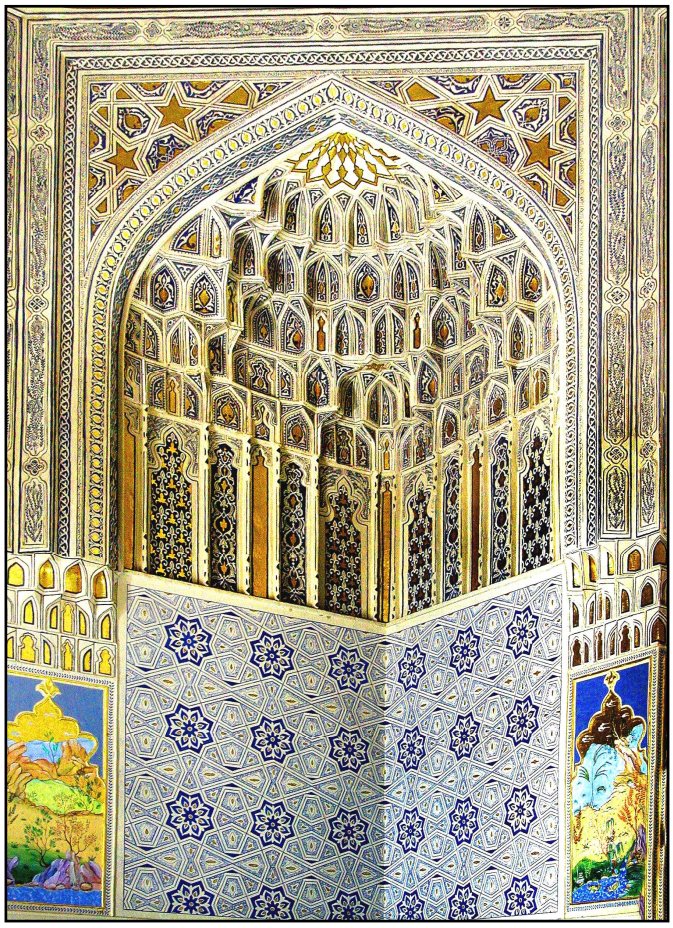




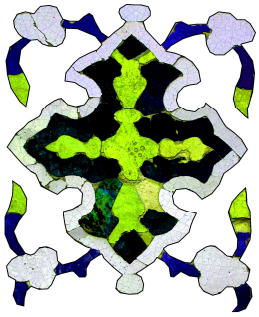
Coupole et trompes d'angles rehaussées de mouqarnas de type persan.

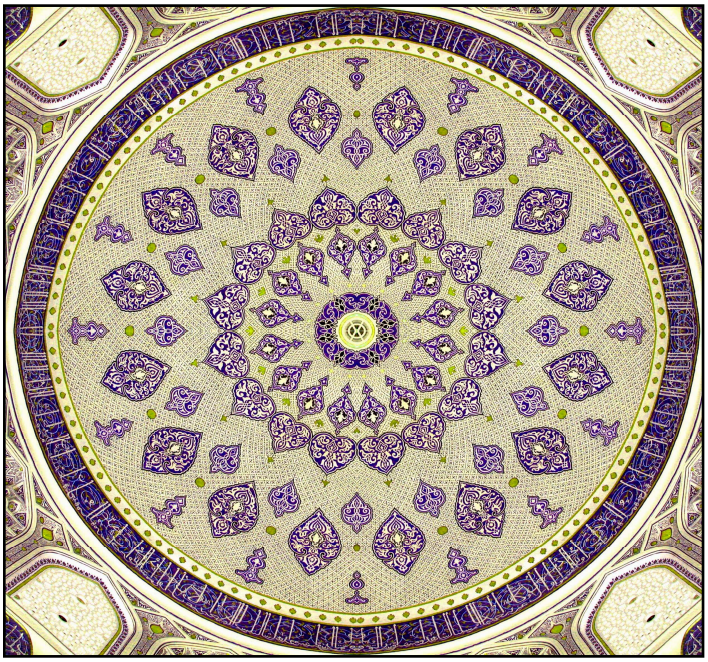


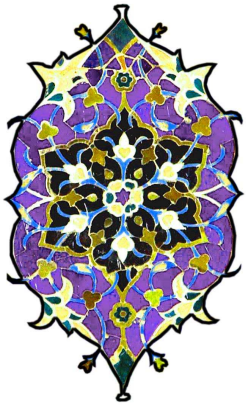
Coupole sur tambour du mausolée de Kady Zade Roumi, précepteur d'Oulough Begh, construite vers 1430 et située à gauche de l'escalier du paradis.

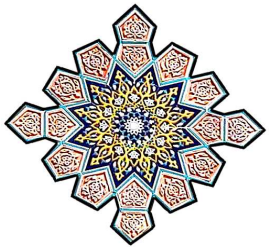


Alcôve récemment restaurée du mausolée de Kady Zade Roumi. La dorure à l'or fin sur papier mâché donne du relief aux mouqarnas.



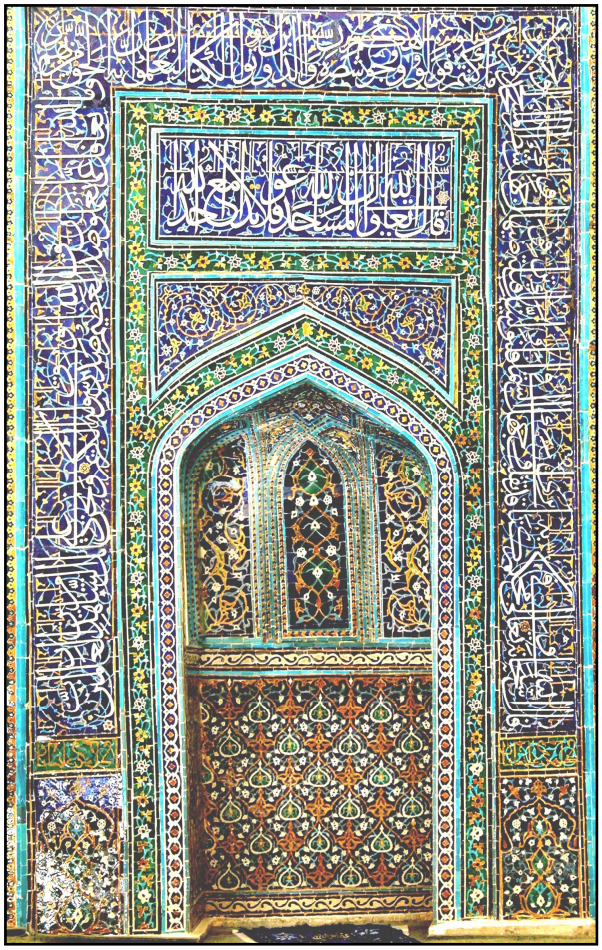






Restauration récente de l'intérieur du mausolée dédié à Chirin Bika Aka, deuxième sœur de Timour.

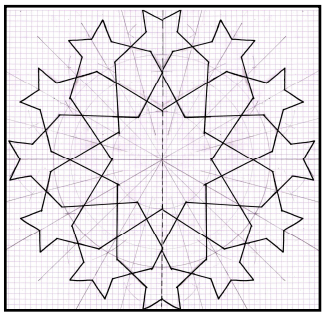
Appareil de kaschis dans les tons de bleu de l'entrée.

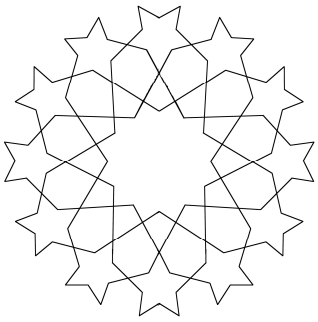


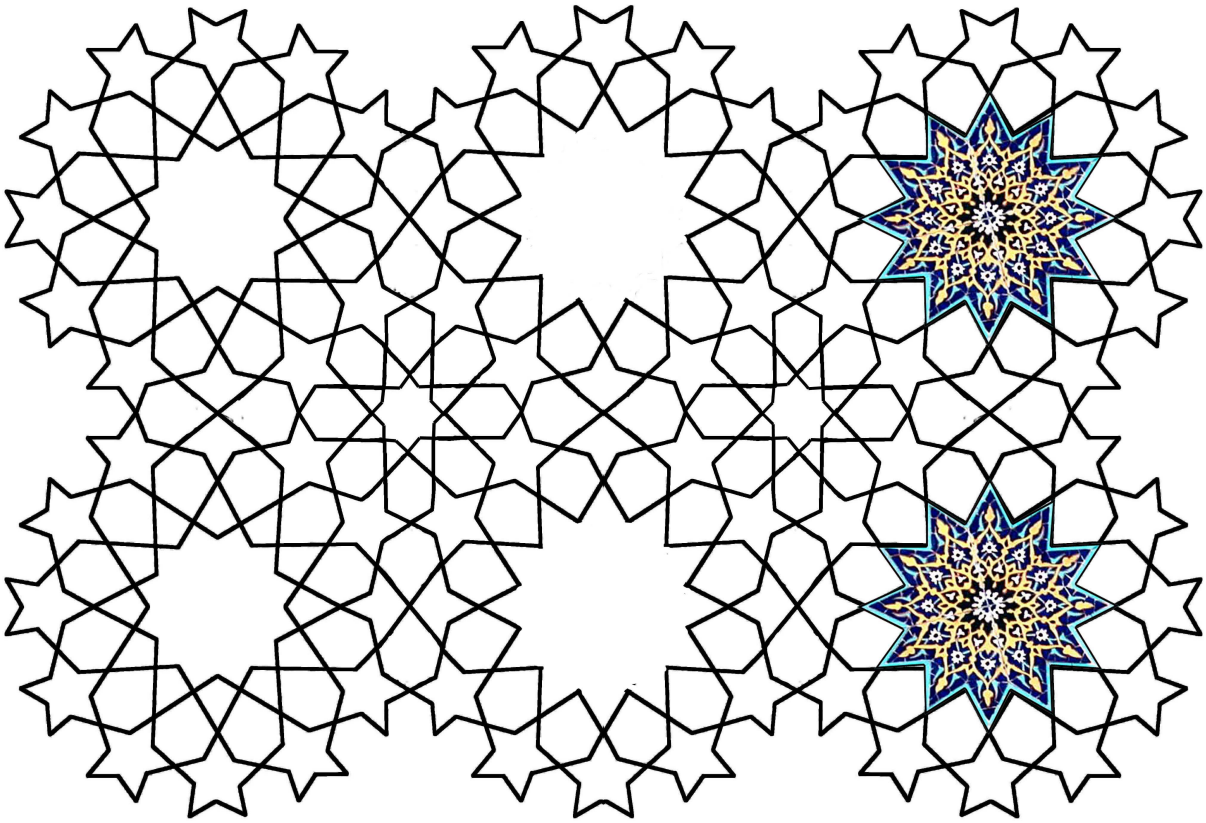
Mihrab de la mosquée de Qassim-Ibn Abbas de la fin du XIVème siècle.

Kaschis découpés et entrée du mausolée de Qassim-ibn_Abbas.

Alfiz du chortak de l'entrée. Les pentagones étoilés composent les étoiles à douze.

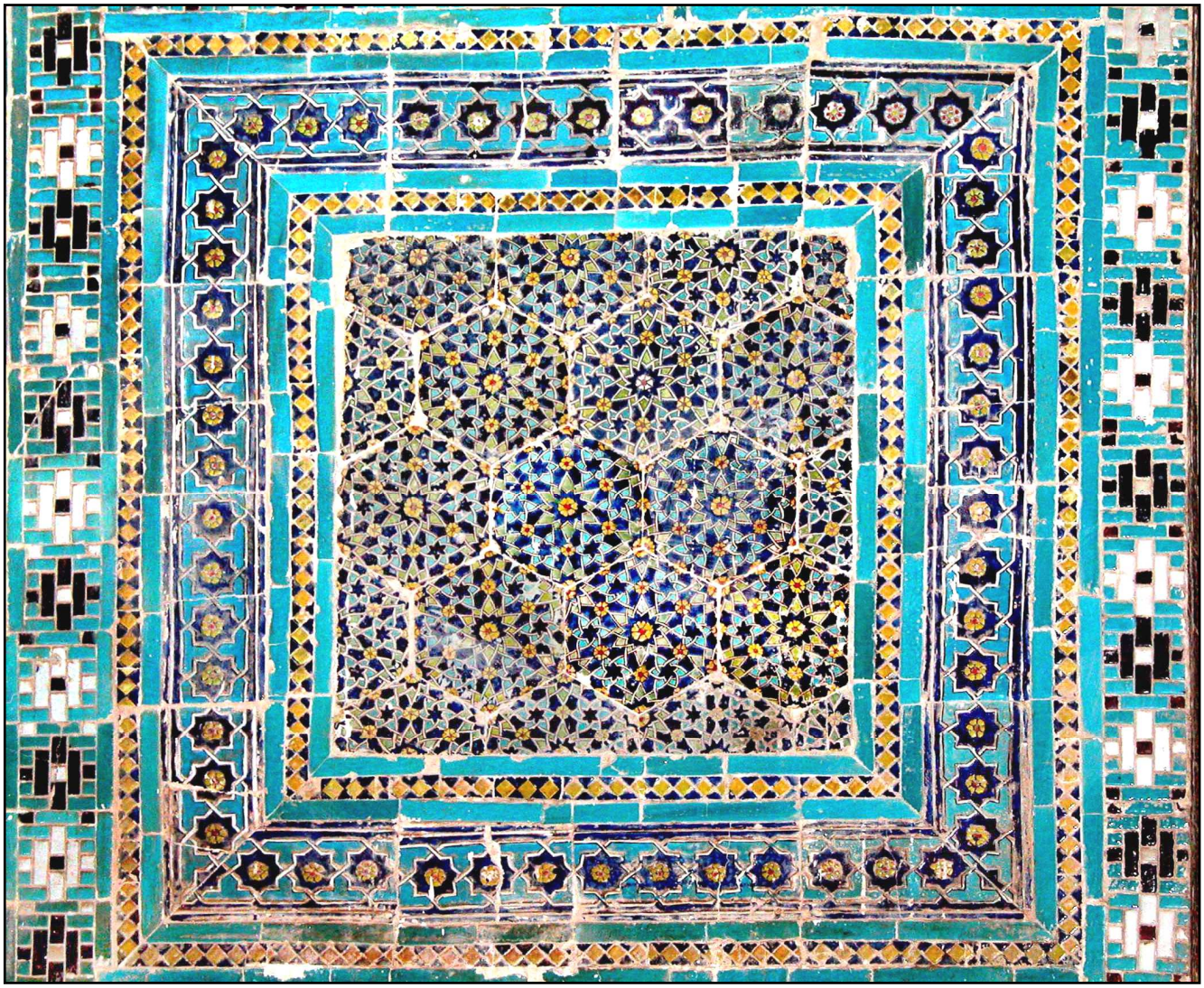






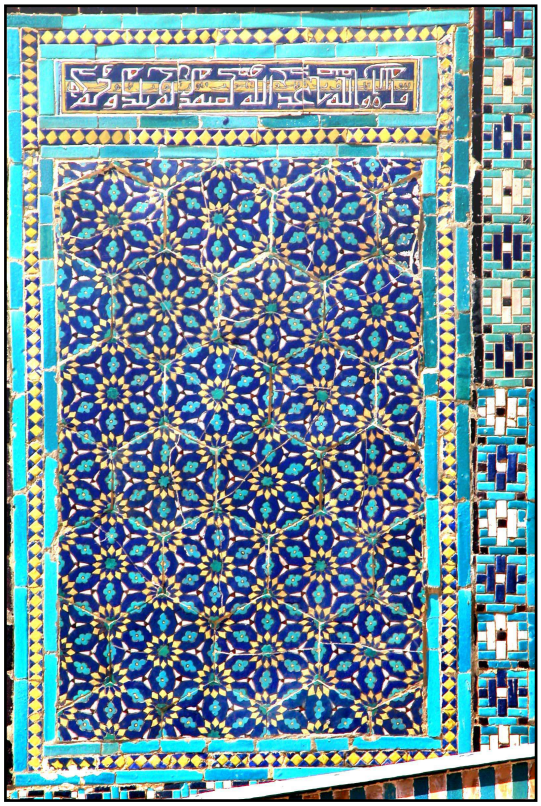
Coucher de soleil sur les mosaïques du mausolée de l'Emir Hussein.

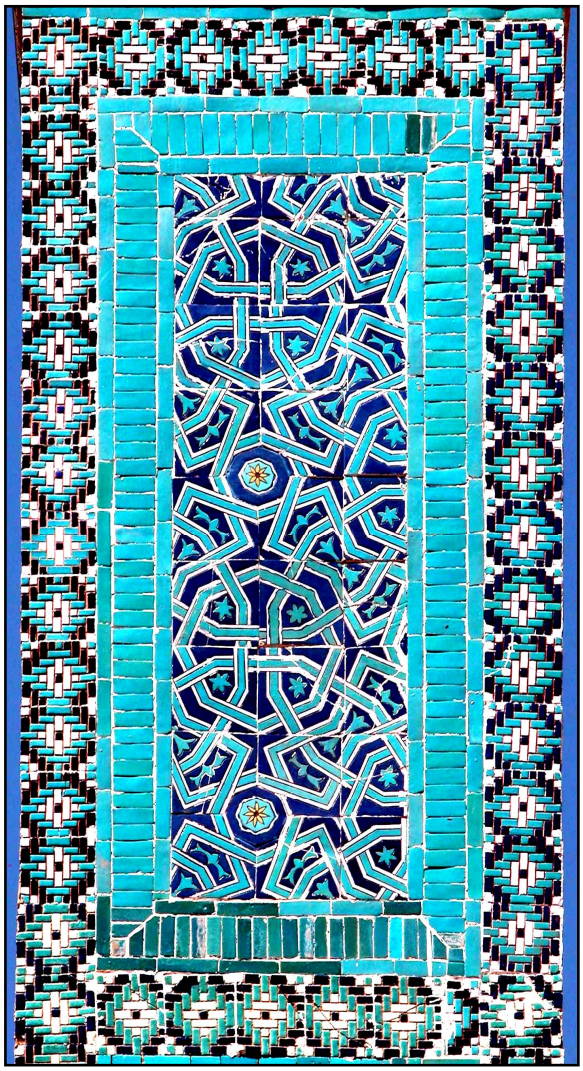
Vue des mausolées situés entre le haut de l'escalier du Paradis et le dernier chortak.



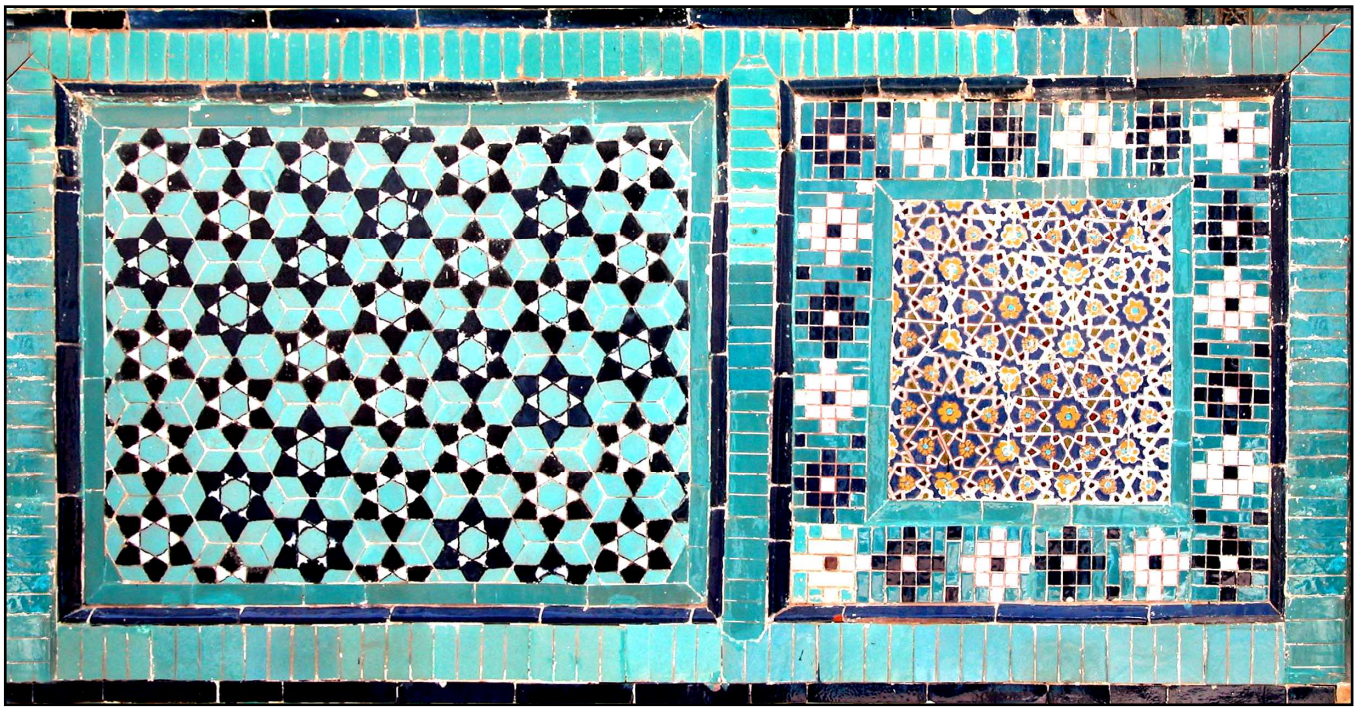
Panneau du mausolée de Tuman Aka édifié en 1360.

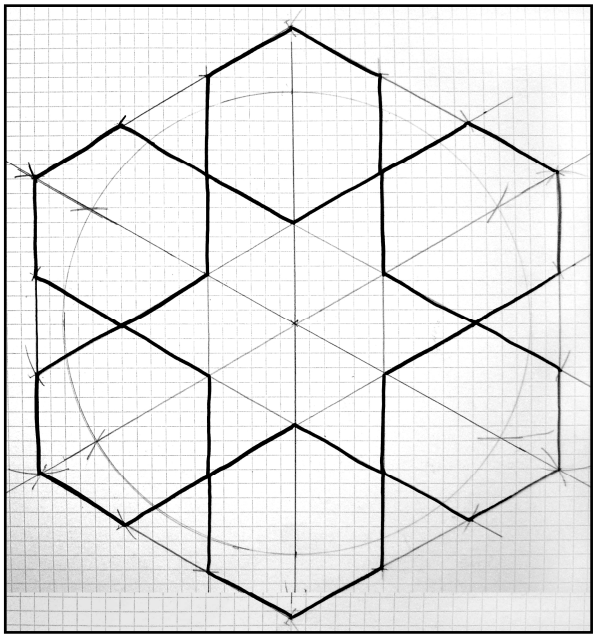
De nombreux mausolées dont les occupants sont inconnus bordent la rue principale entre les deux chortak. Celui-ci, le sixième à gauche date de la fin du XIVème.

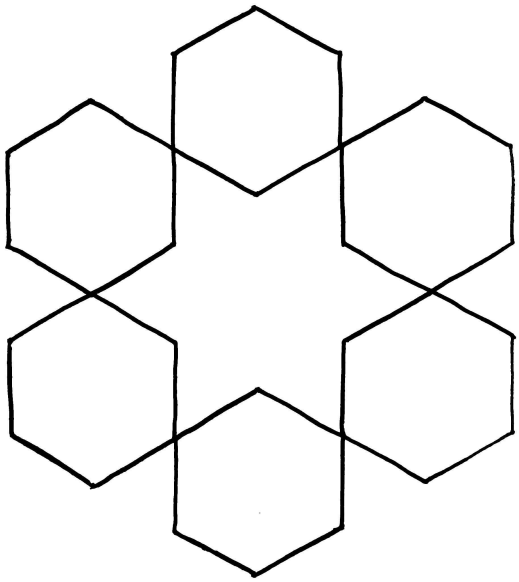


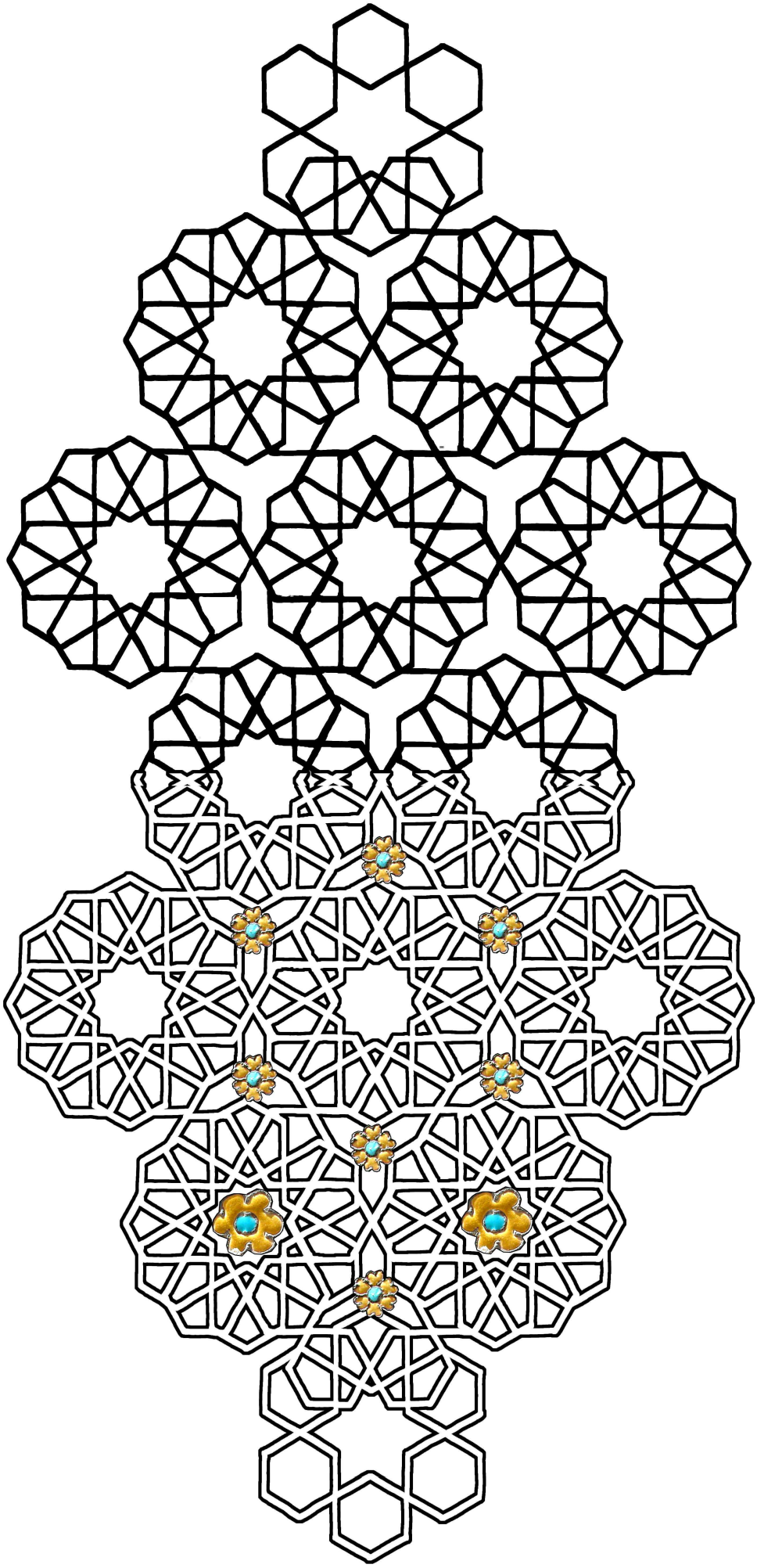


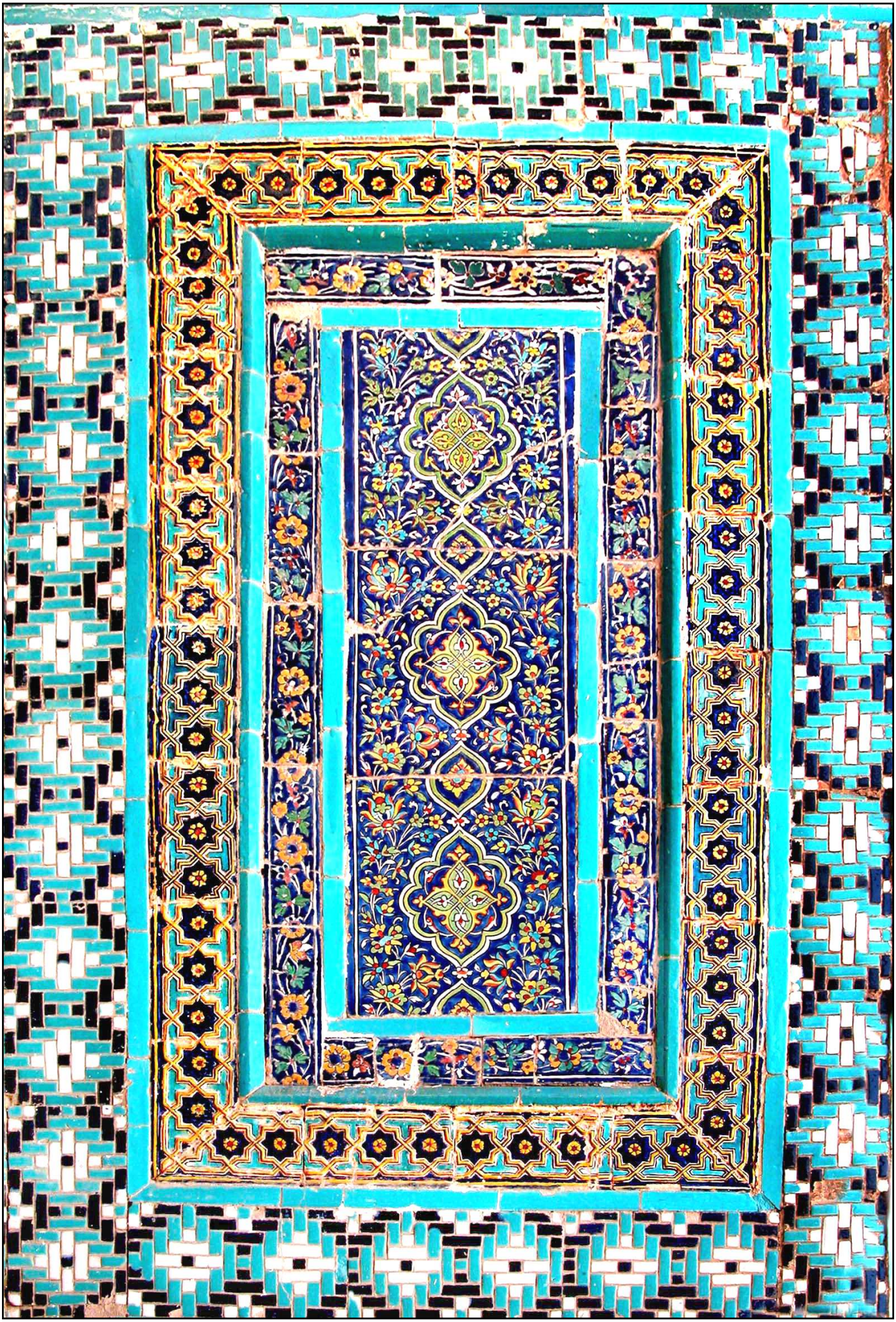
Détails des panneaux de céramique de ce mausolée



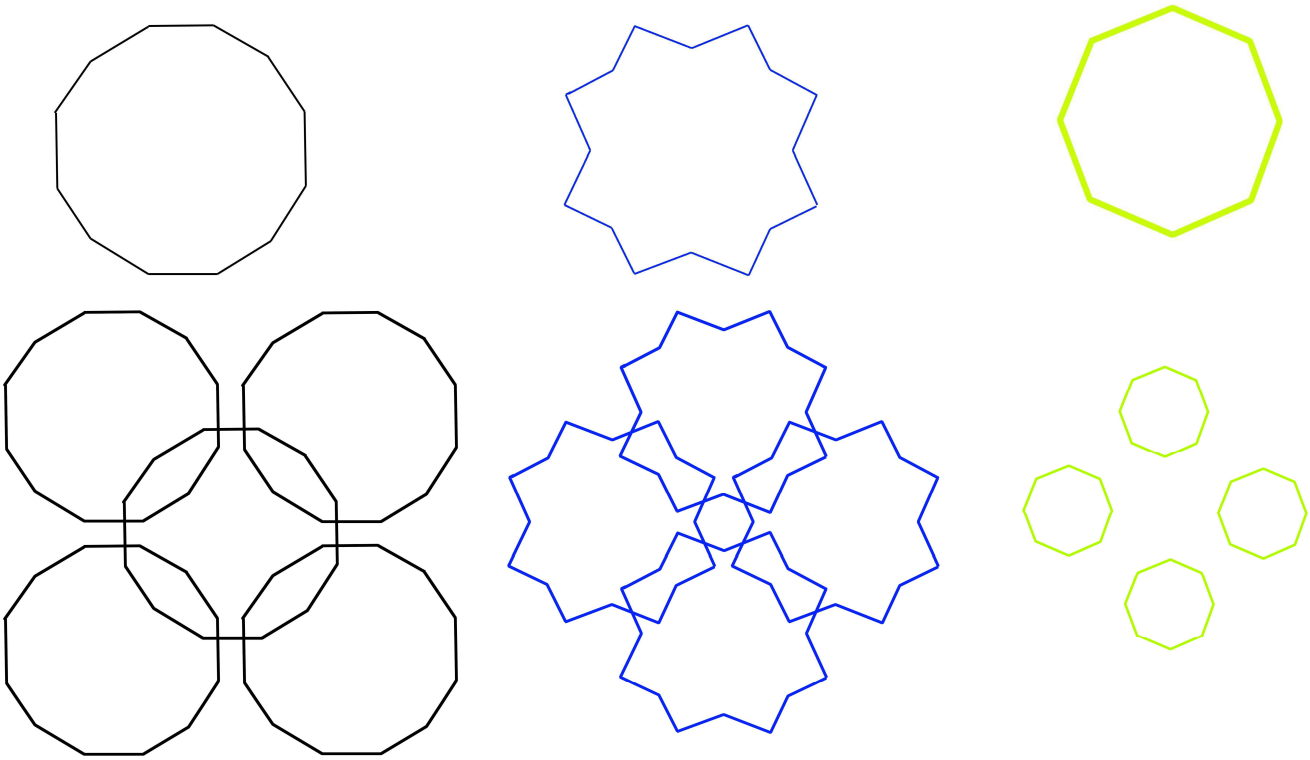


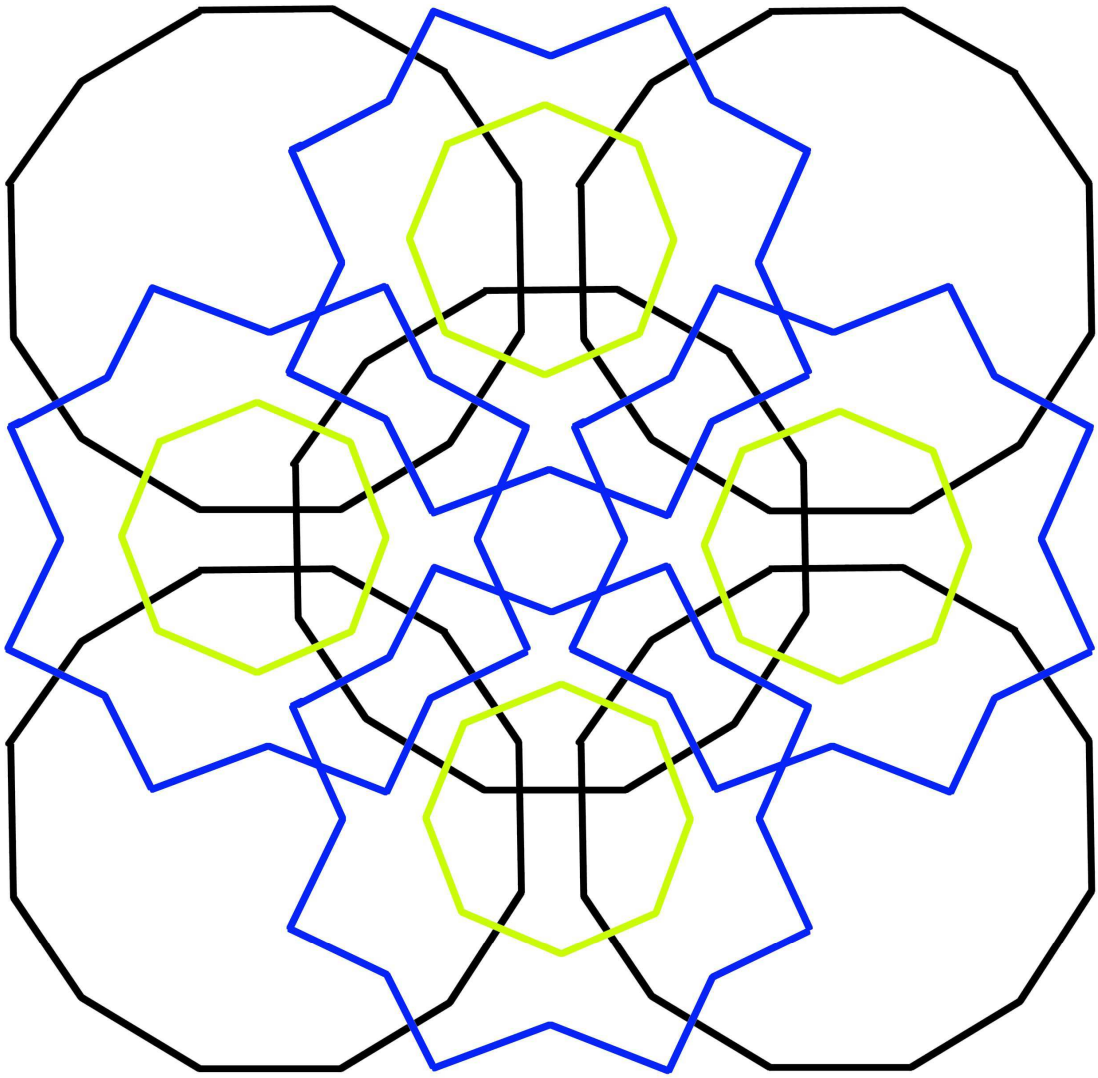


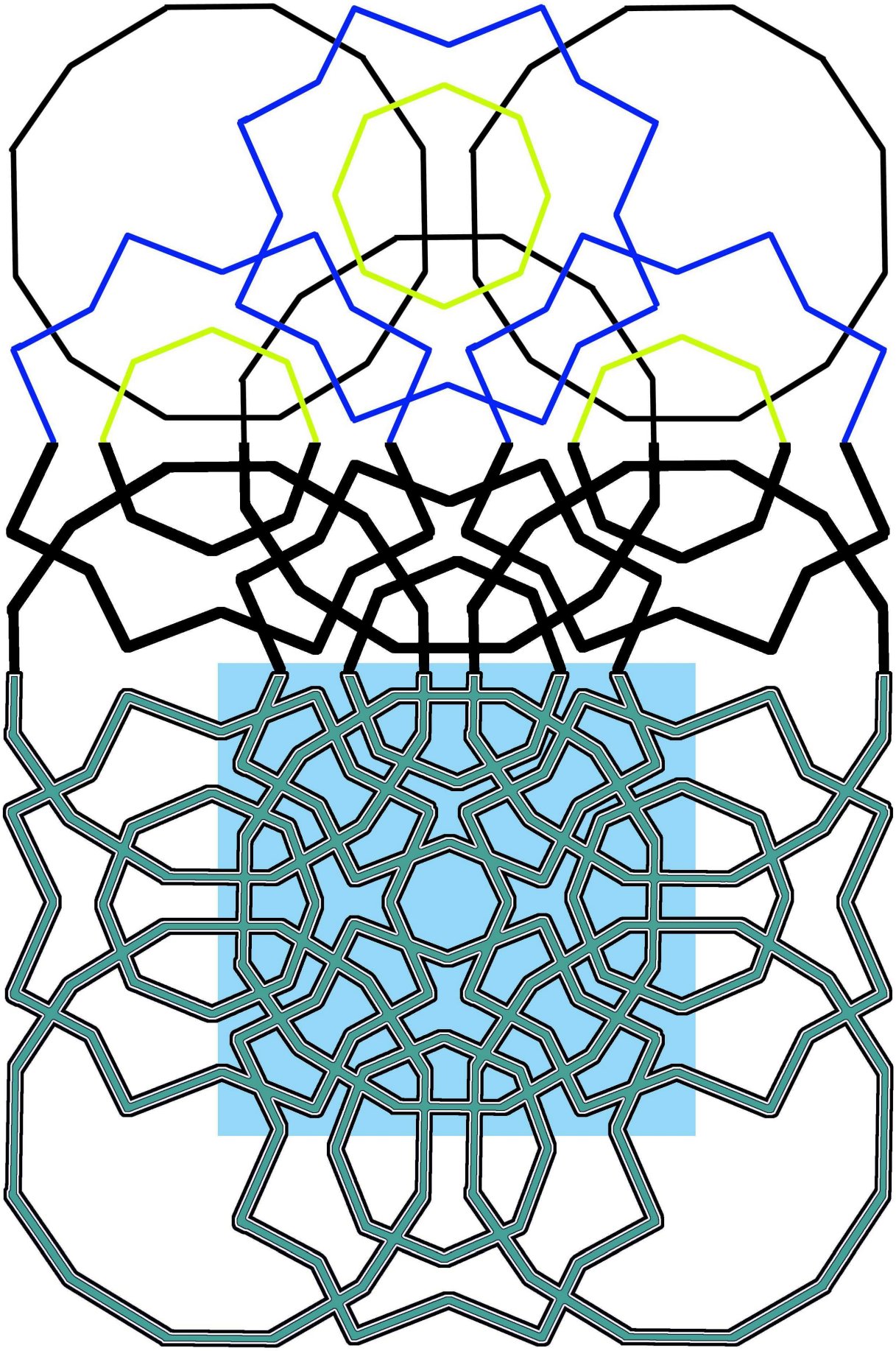




Mariage entre le dodécagone, l'octogone et l'étoile à huit.



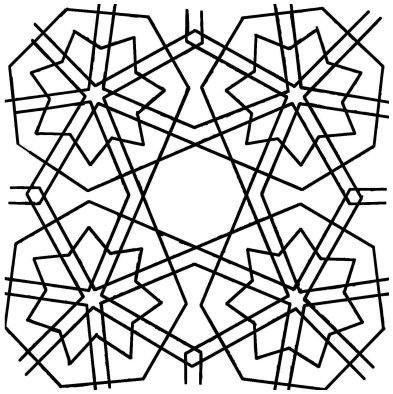


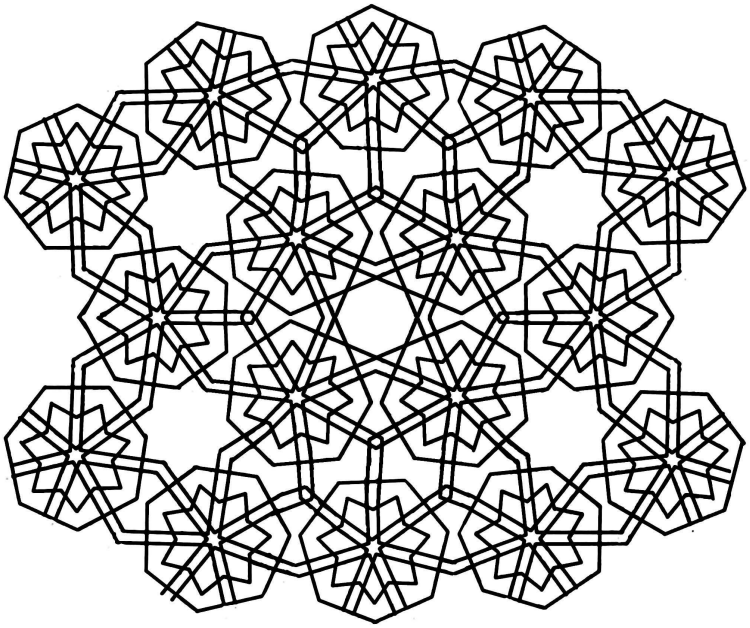


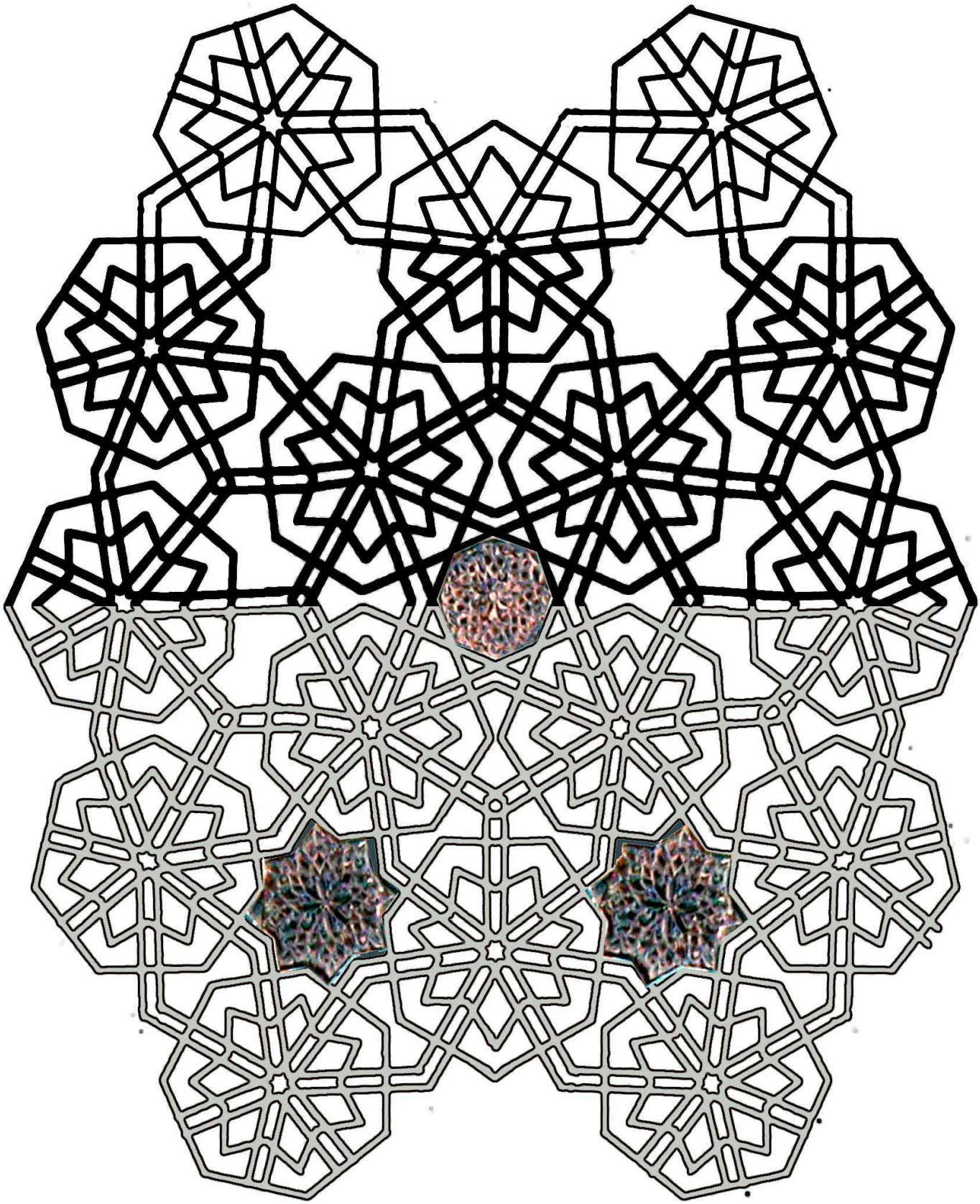
Passé le deuxième chortak, à droite, s'élève le mausolée de l'Emir Hussein. Construit par Timour ; il est décoré de majoliques et de terra cota ciselée.

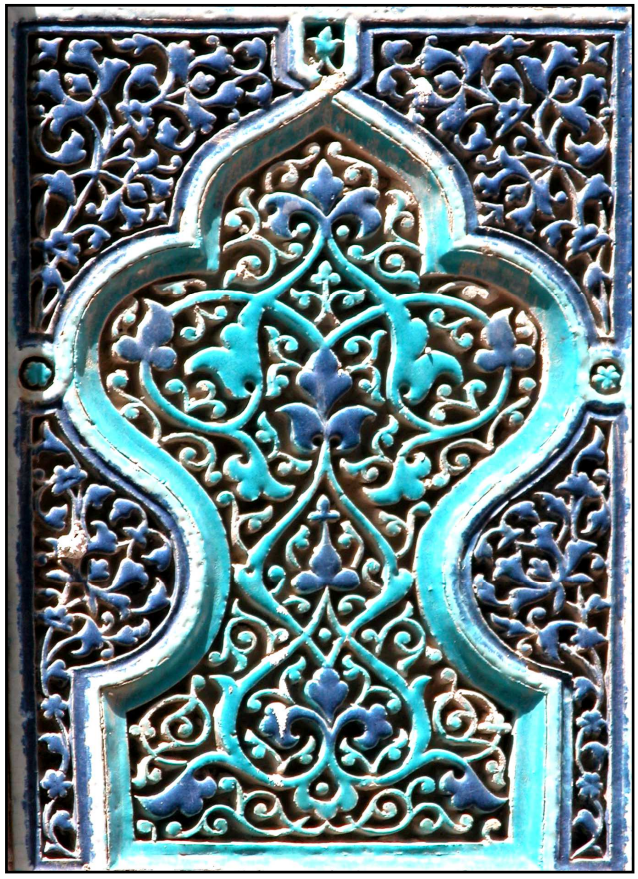
Terra cota ciselée émaillée du mausolée de Kutlug Aka, une des femmes de Timour.

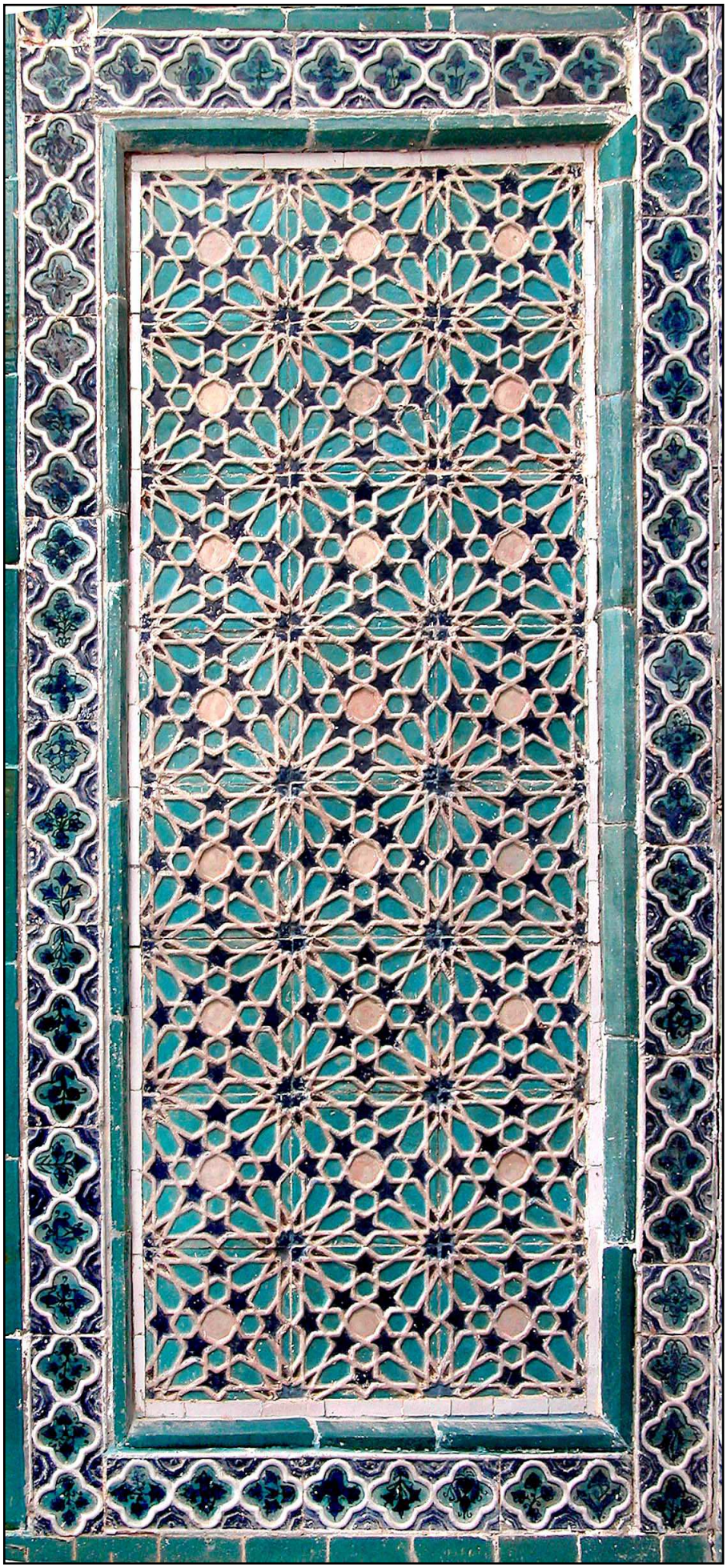
Détail des majoliques du mausolée de Khodja Akhmad, les plus anciennes de la nécropole.



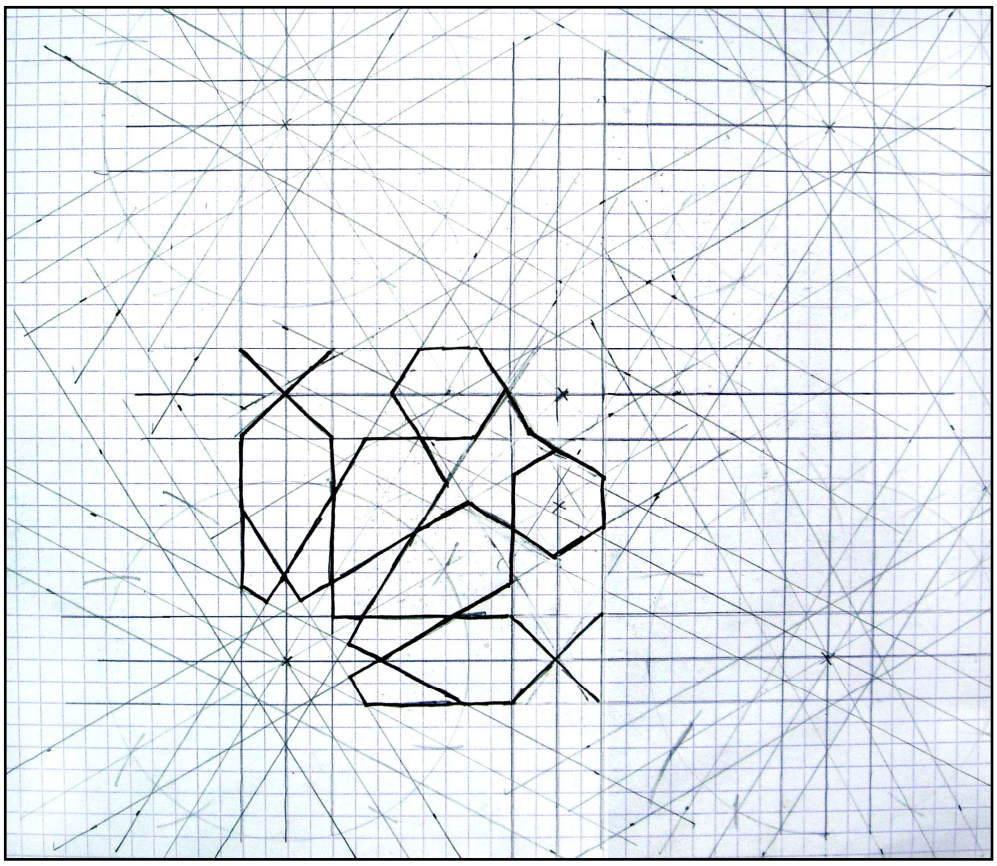


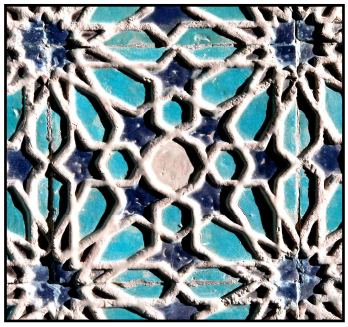


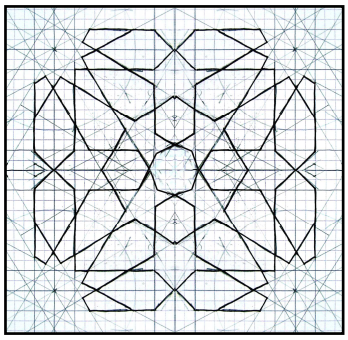


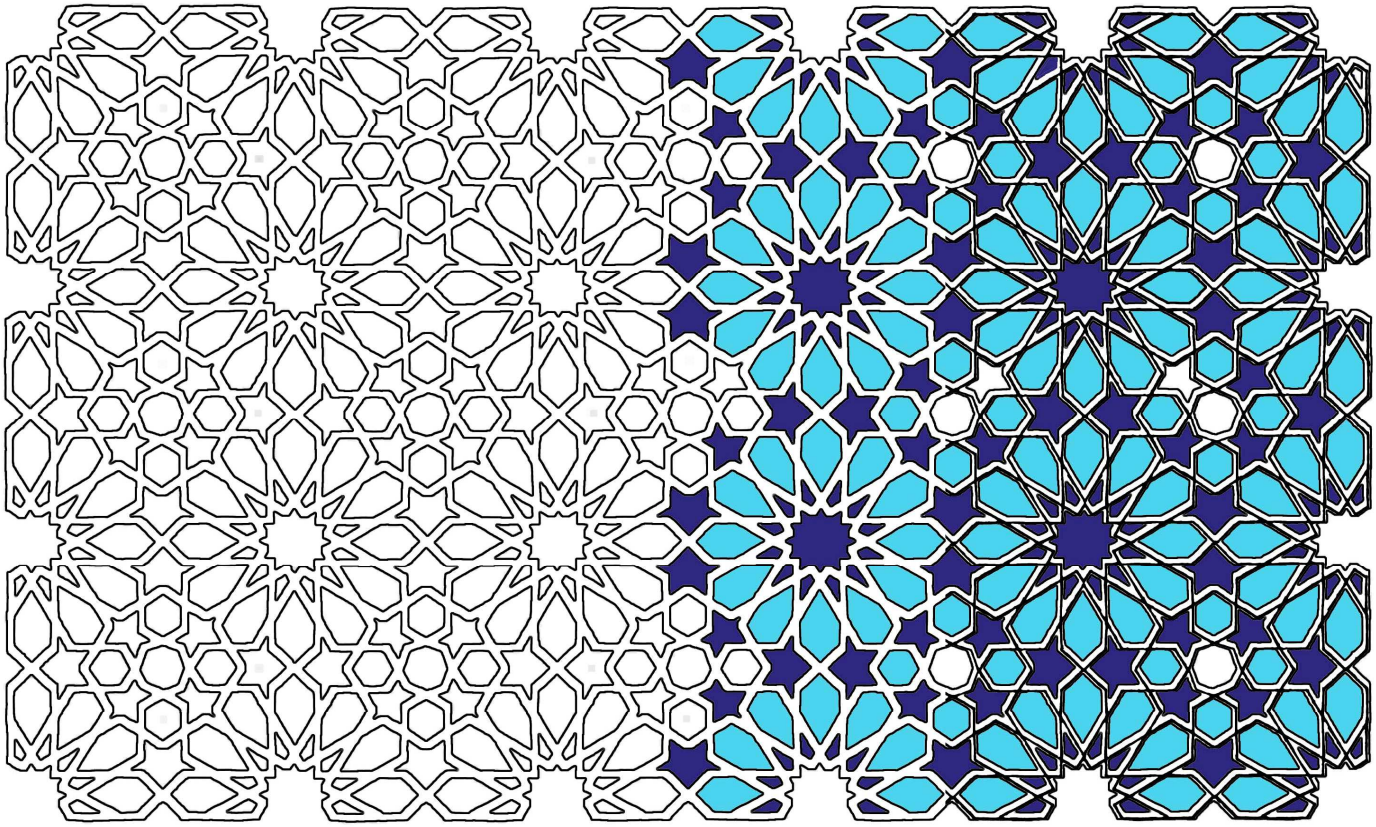


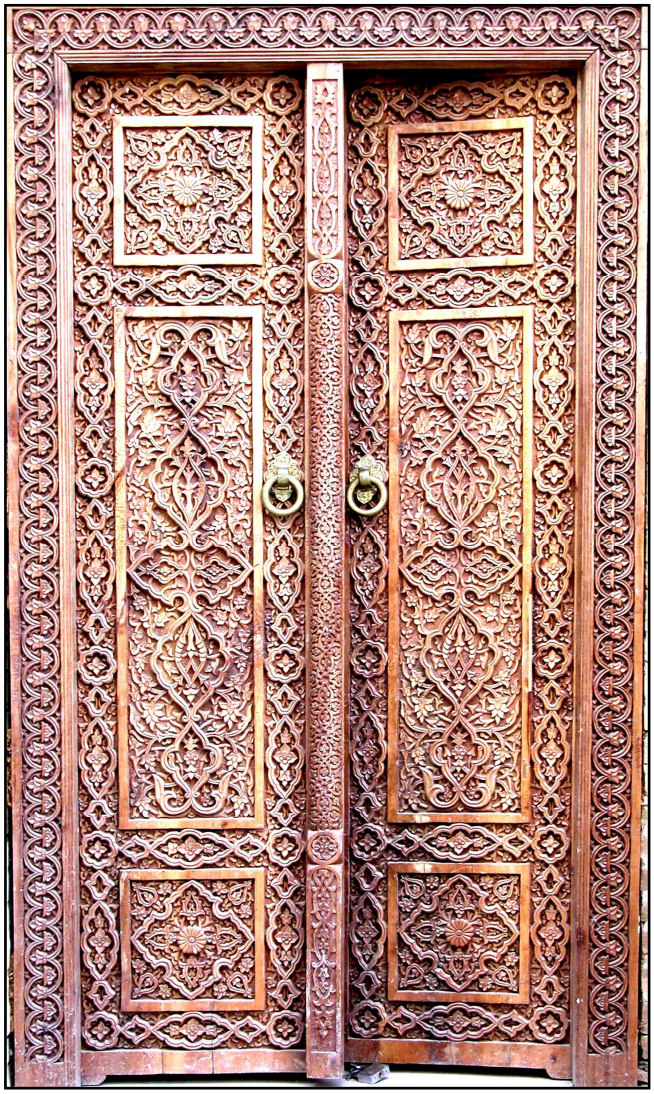
Panneau latéral du pistach du mausolée de Khodja Akhmad.



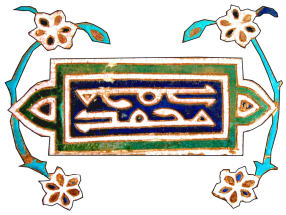


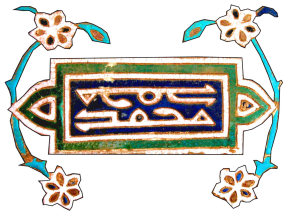


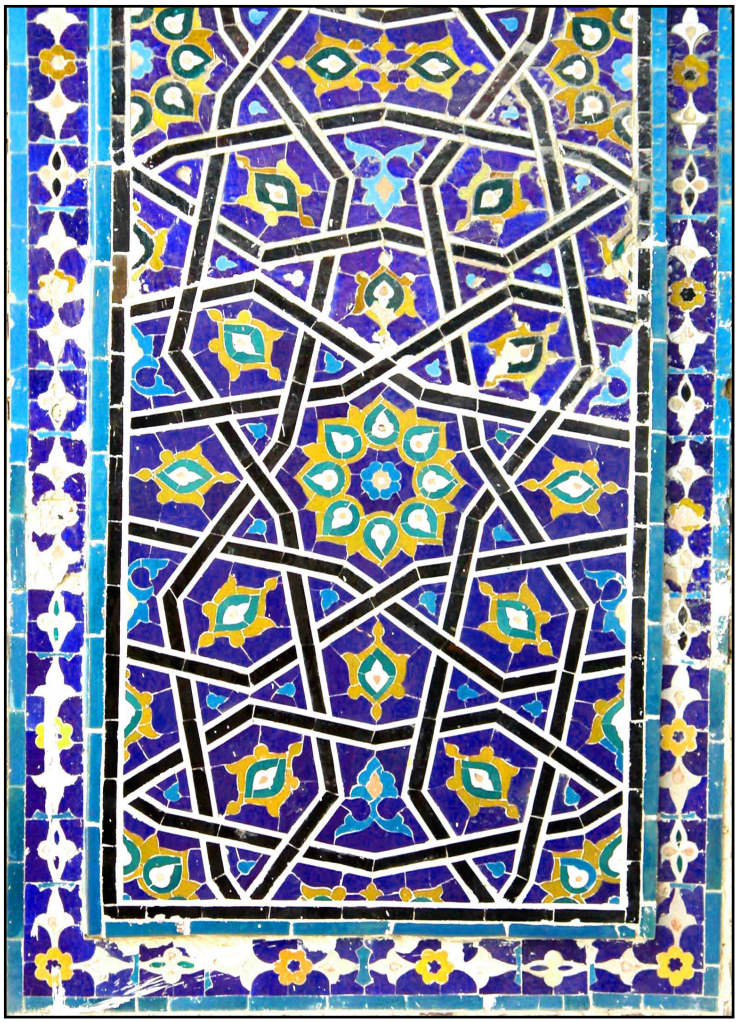


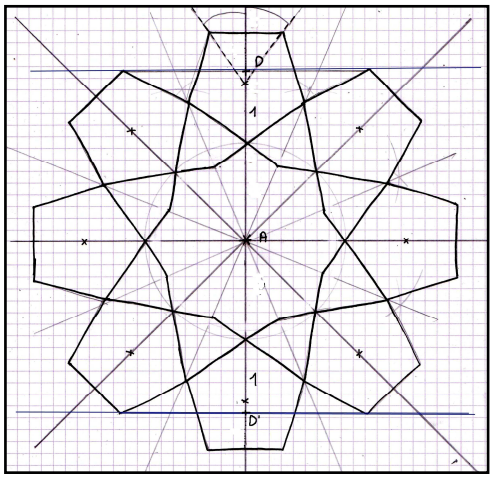


Exemples de portes de bois des mausolées sculptées de motifs floraux d'origine turque.





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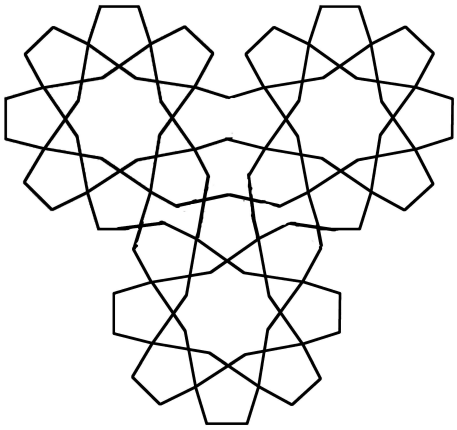
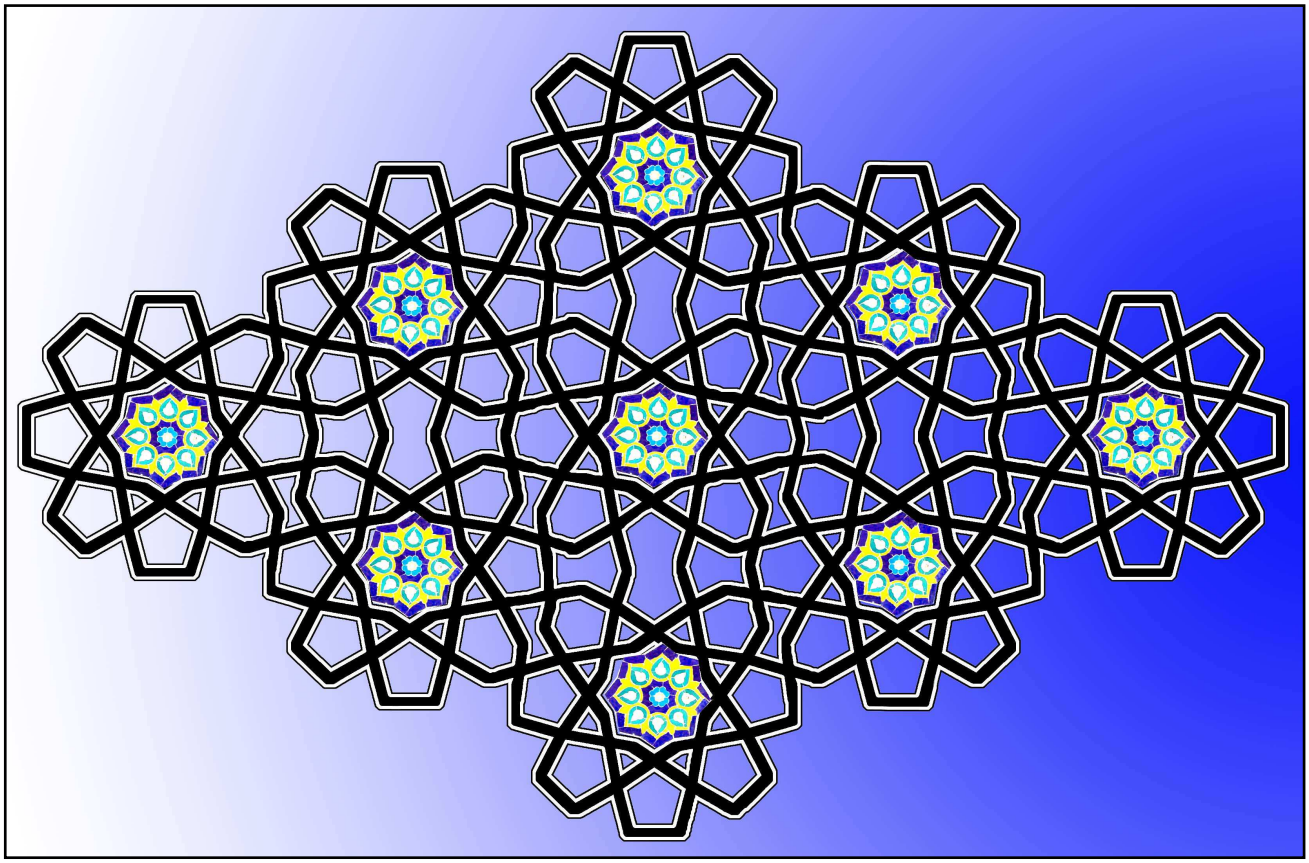
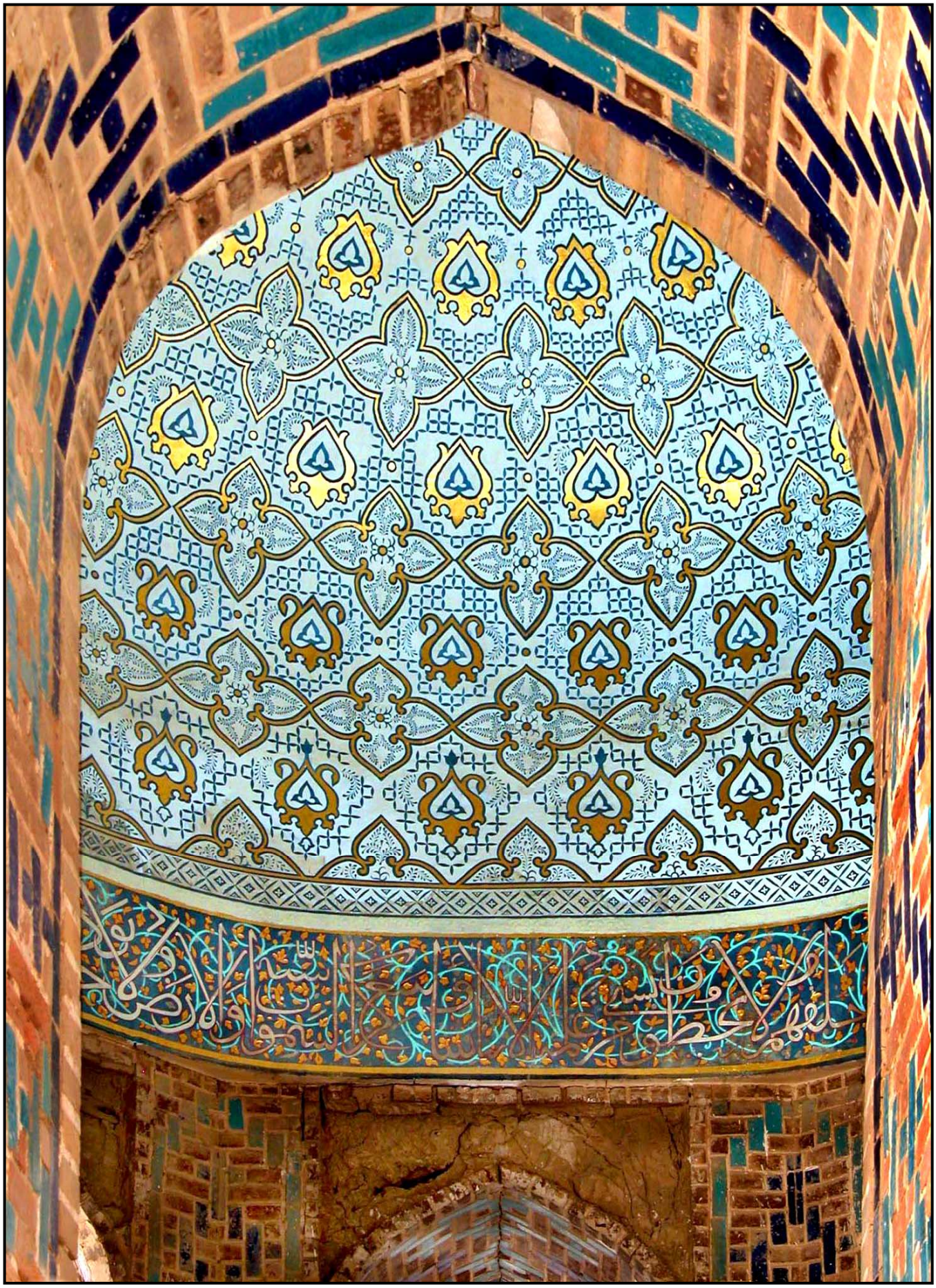
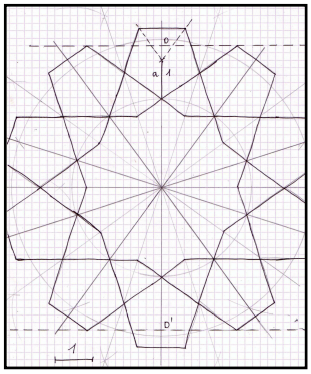
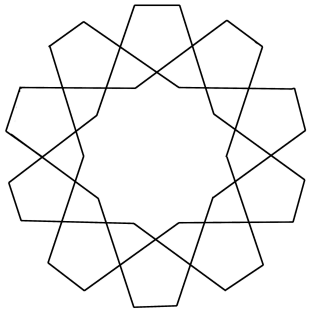


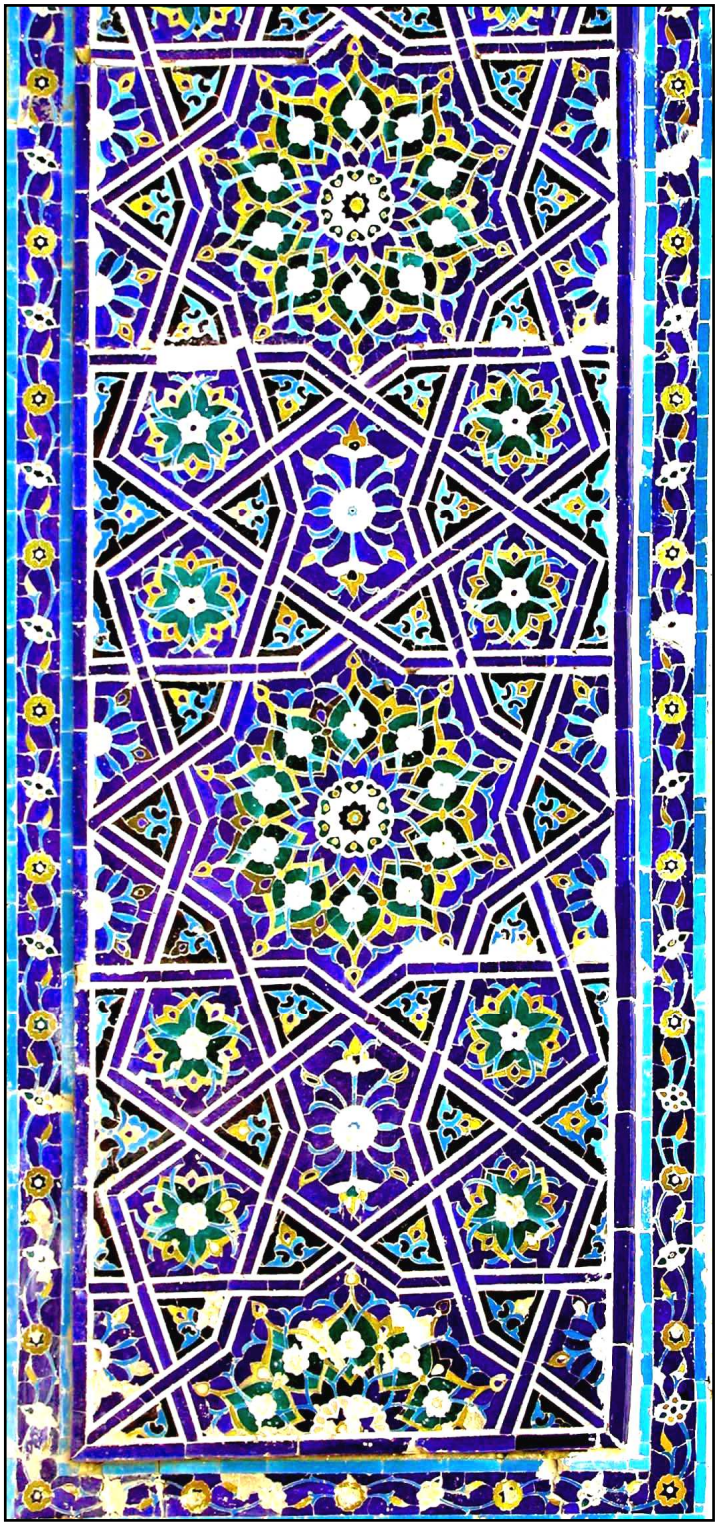


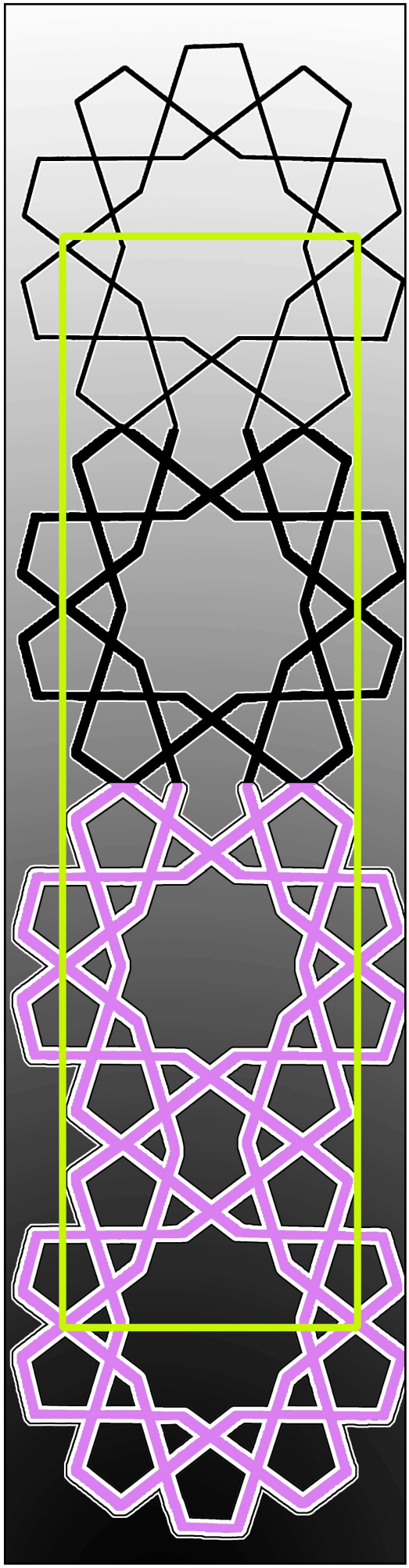


Restauration récente du monument octaédrique du XVème, peut-être à la base d'un minaret inachevé.

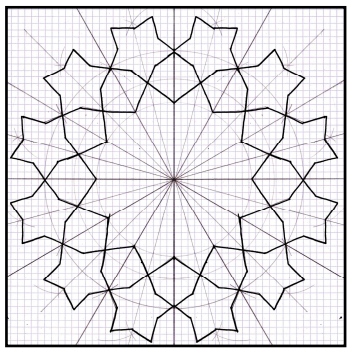


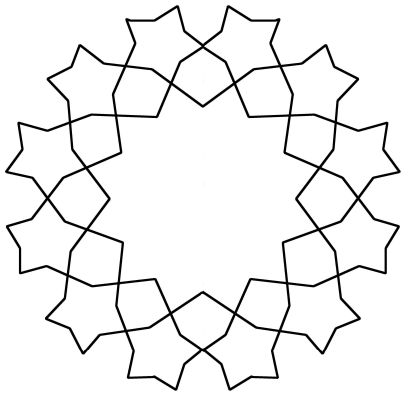


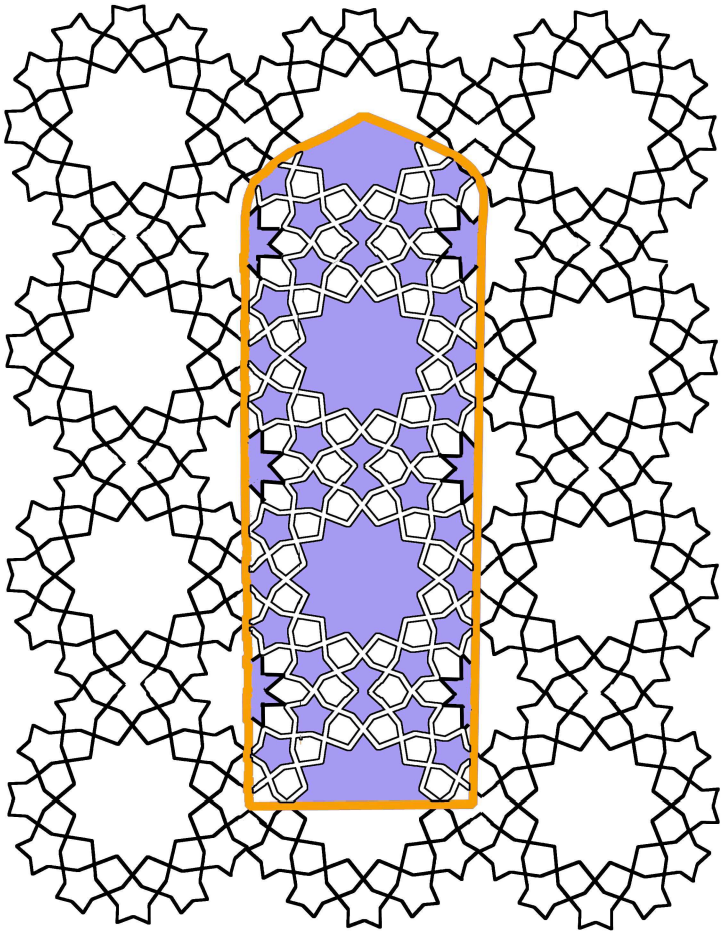




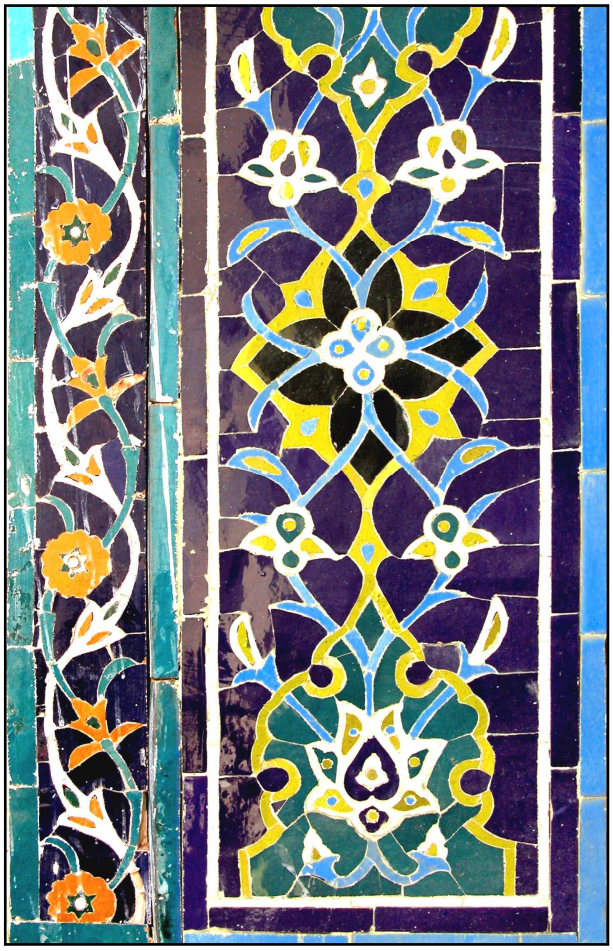
Pistach du mausolée, datant de 1390, attribué à l'Emir Burunduk, un des capitaines de Timour.

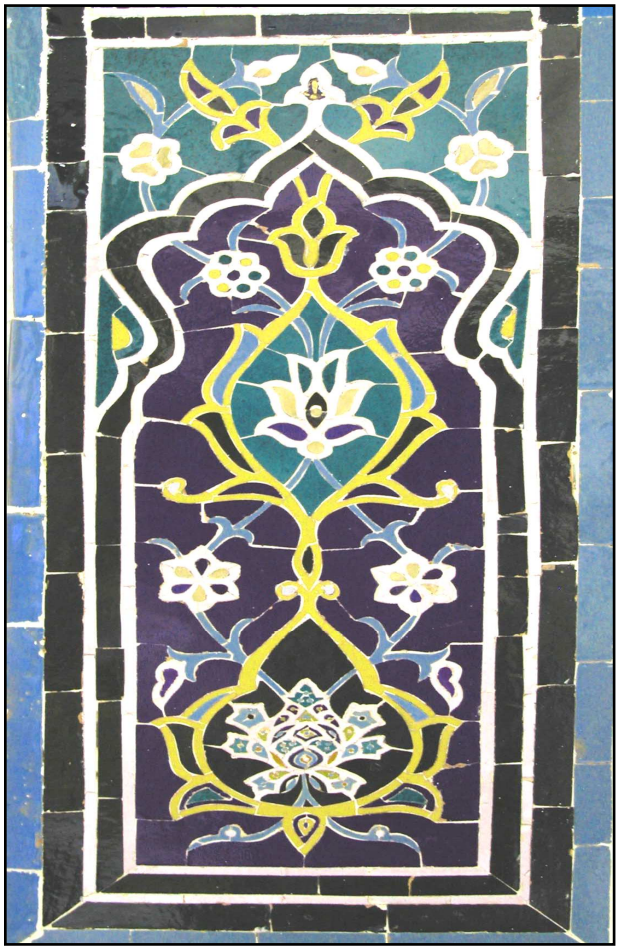


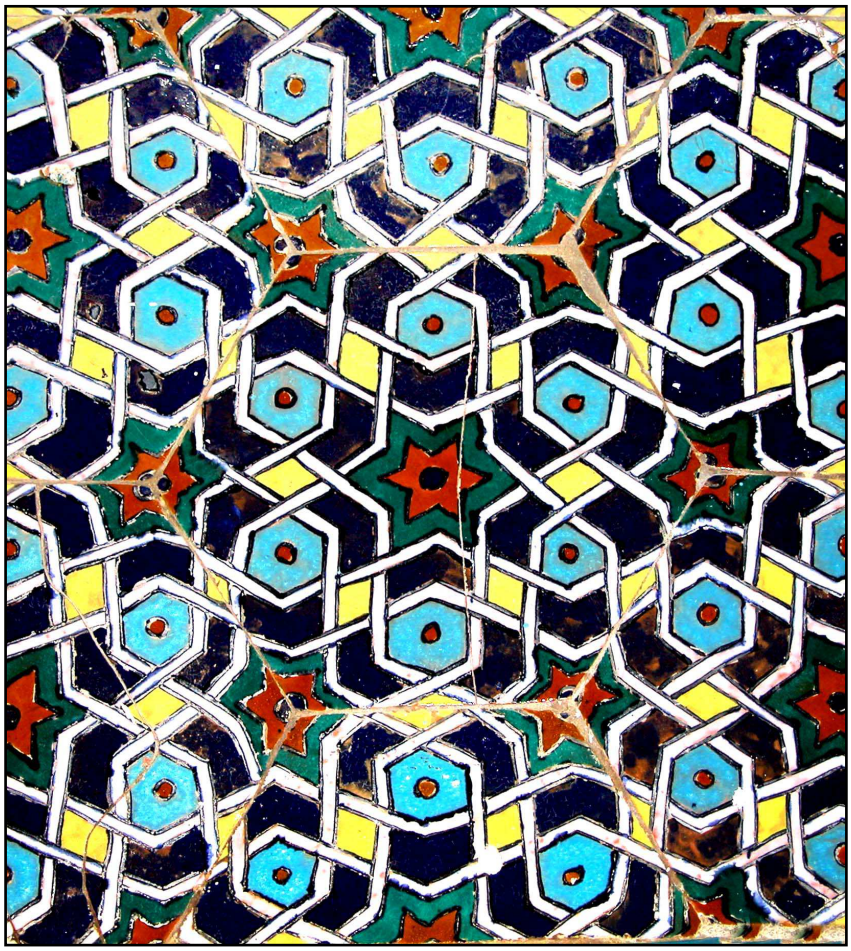


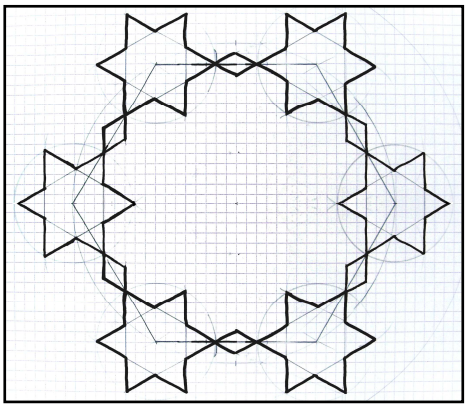


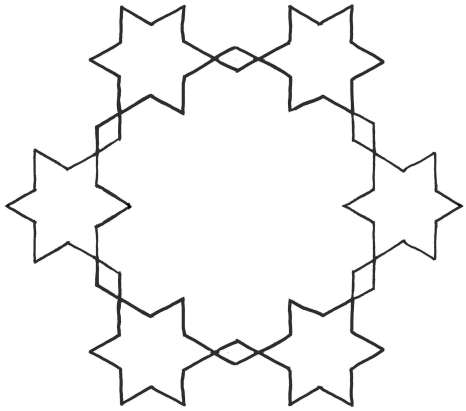
Majoliques de l'entrée du troisième Chortak, situé sur l'antique muraille d'Afrosiab.



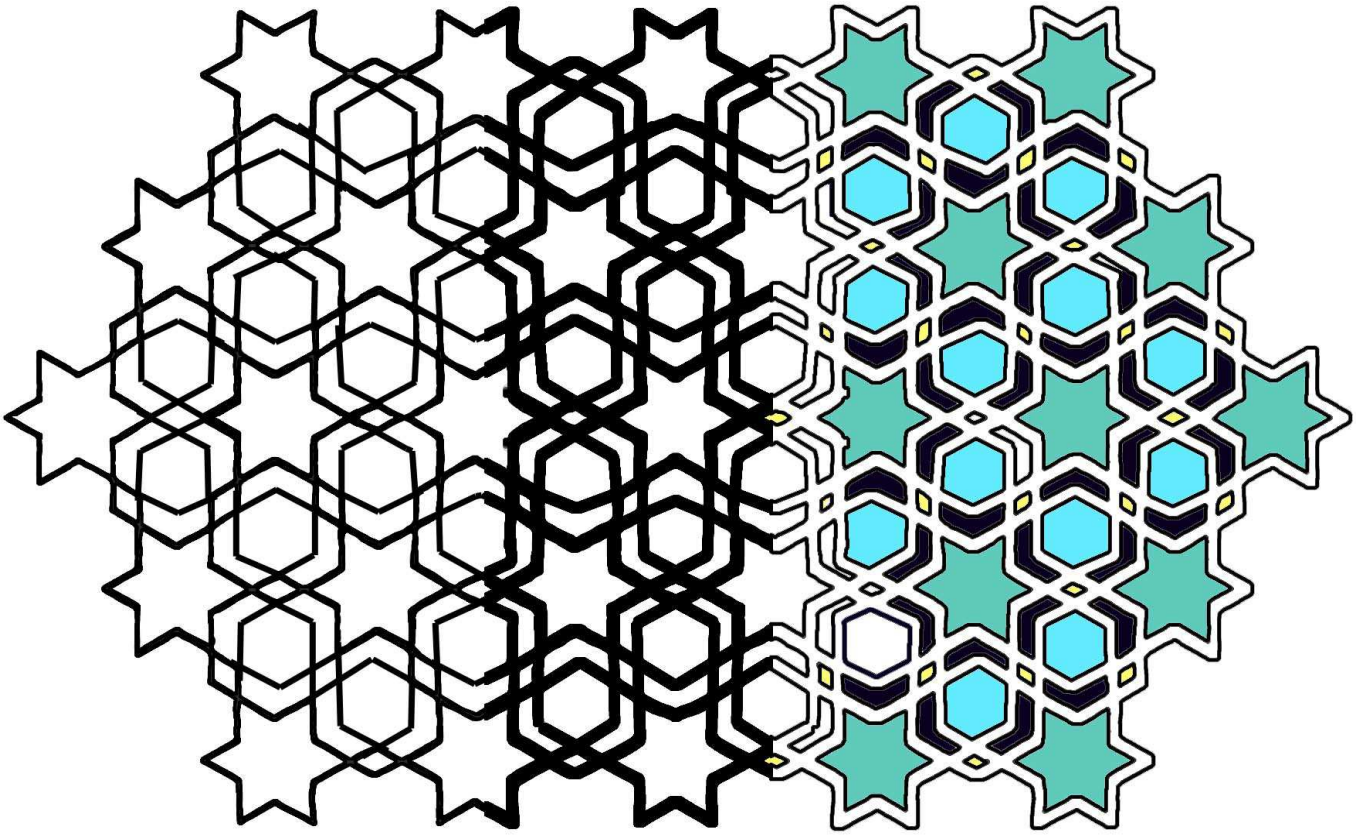


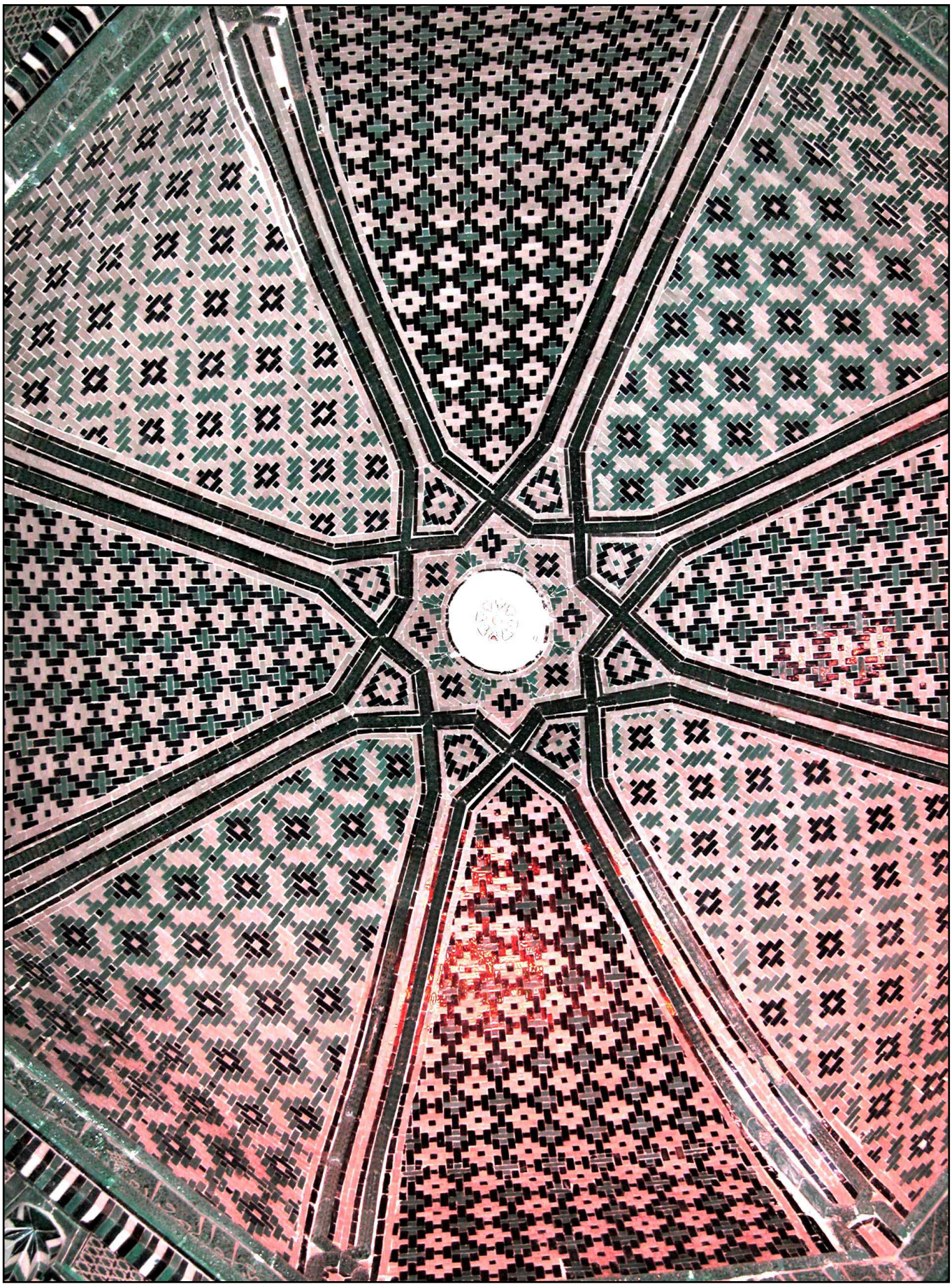




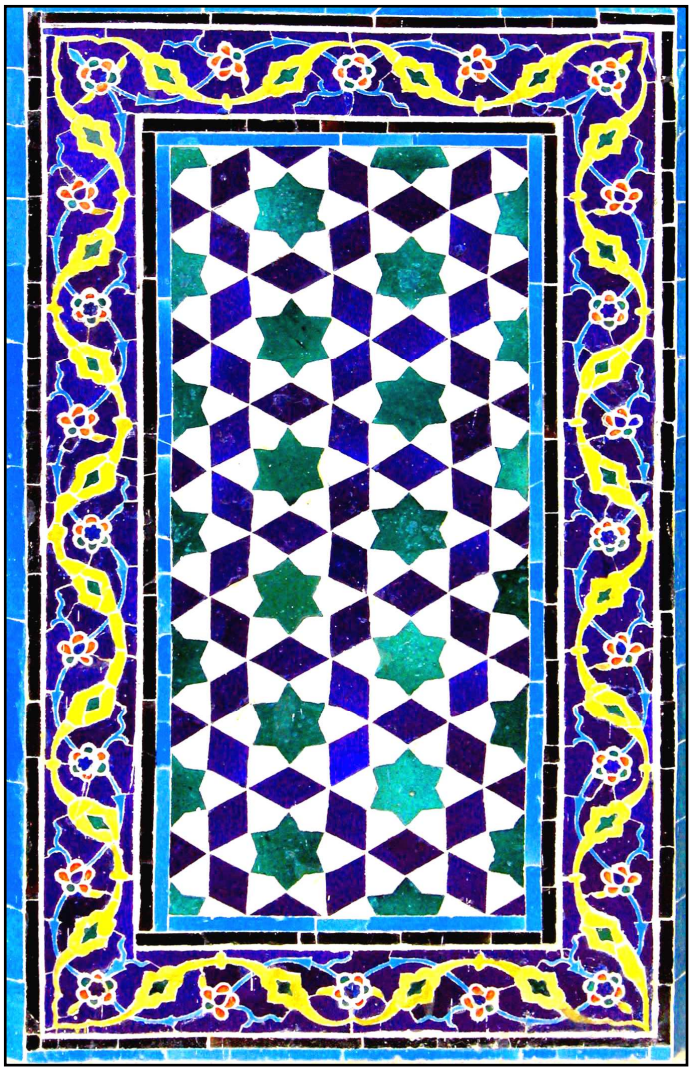


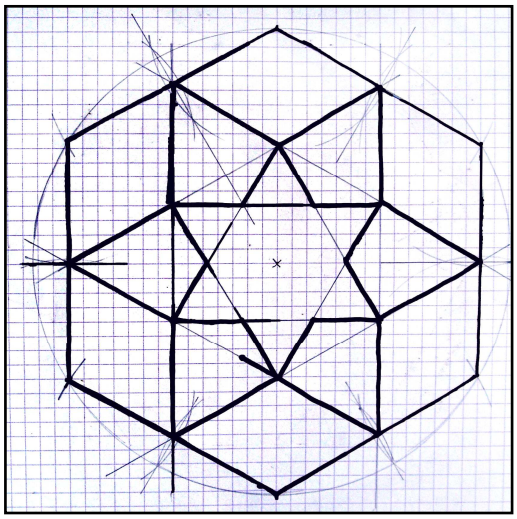
Majoliques de la porte d'entrée de la mosquée Qassim-Ibn Abbas sous le troisième chortak.

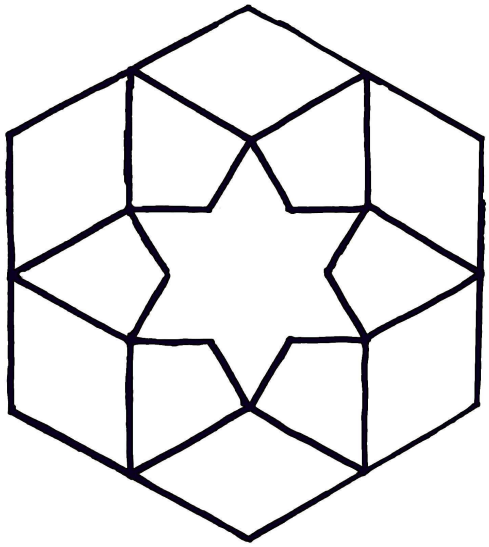




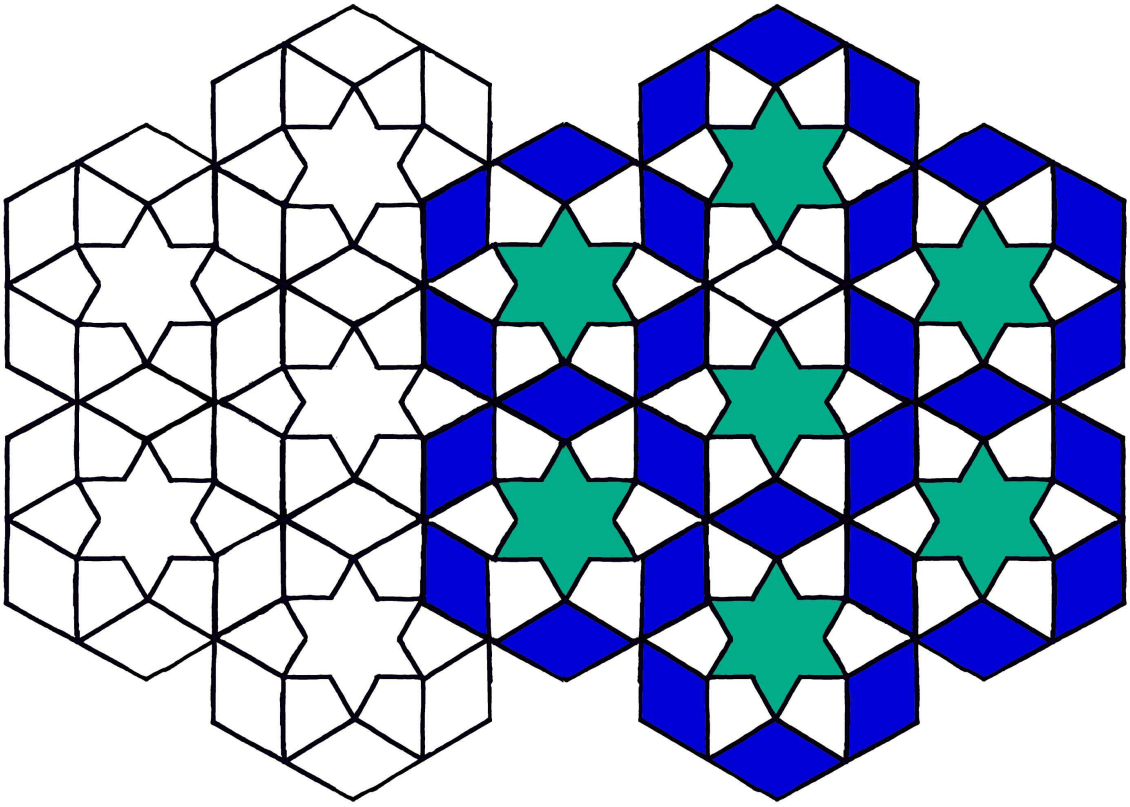
Plafond de la salle des prières (ou ziatkhana) décoré d'un appareil de kaschis.

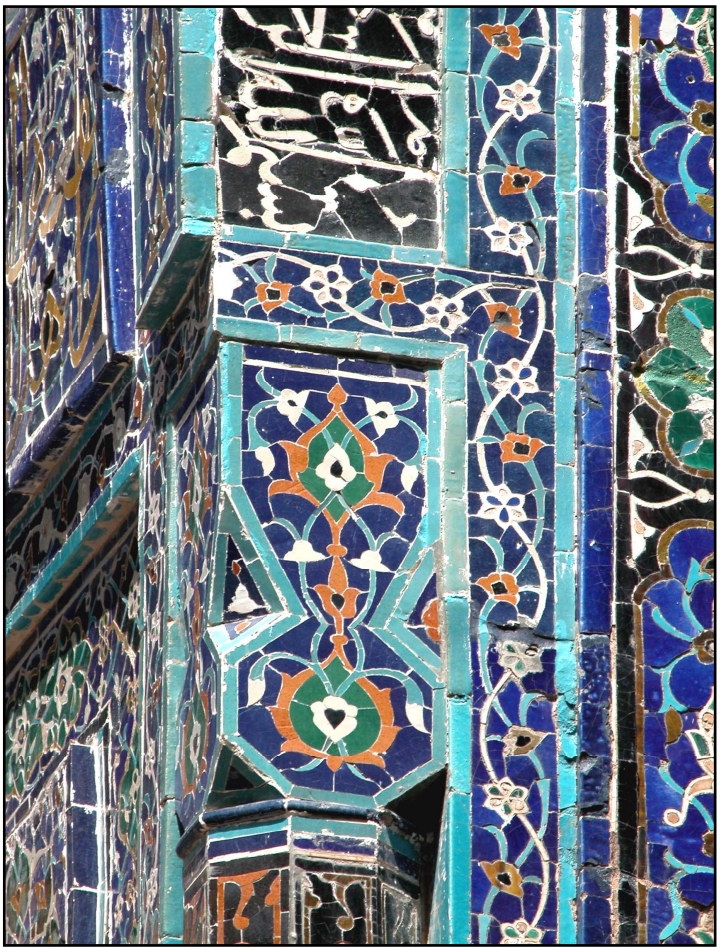




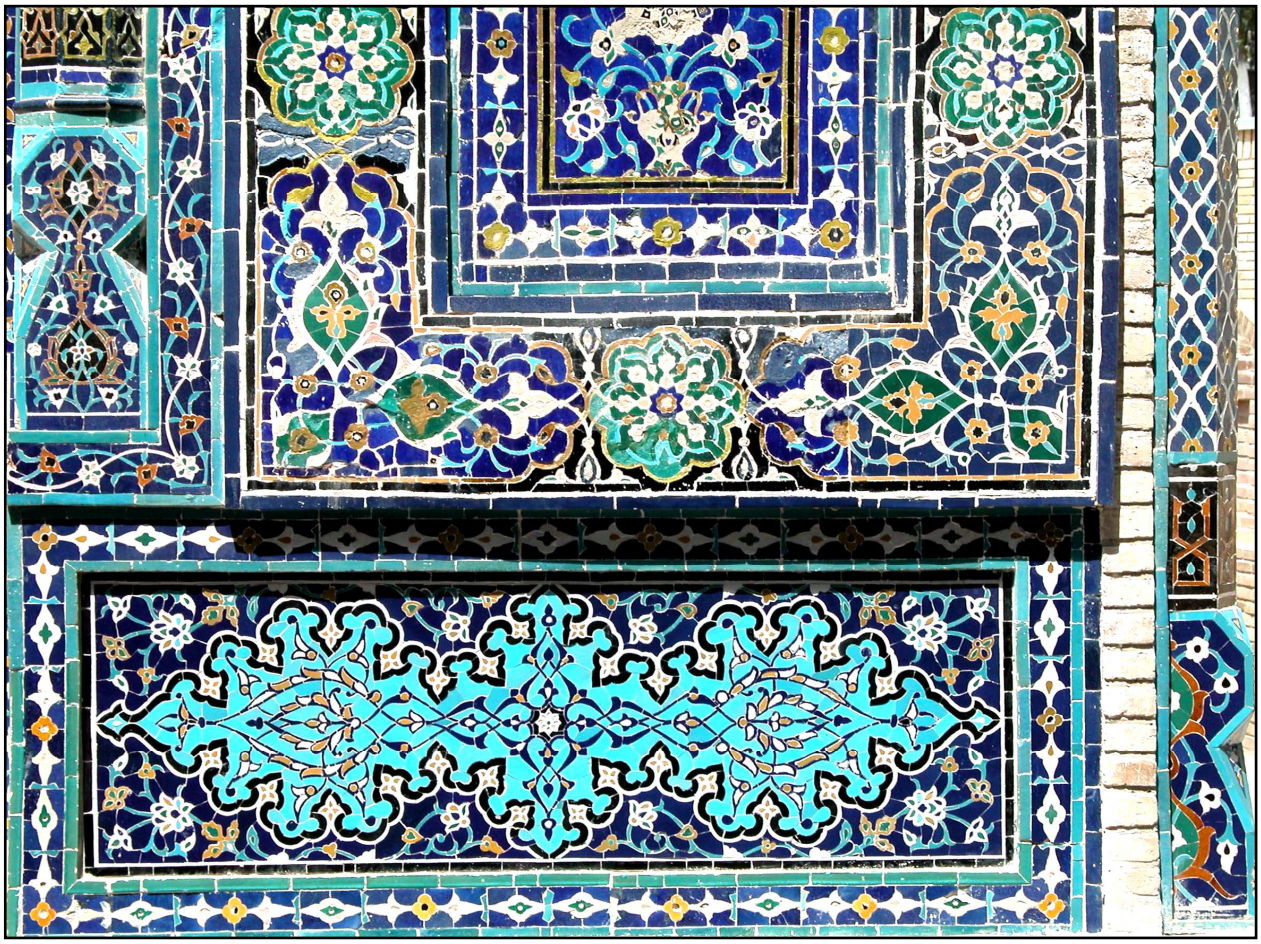


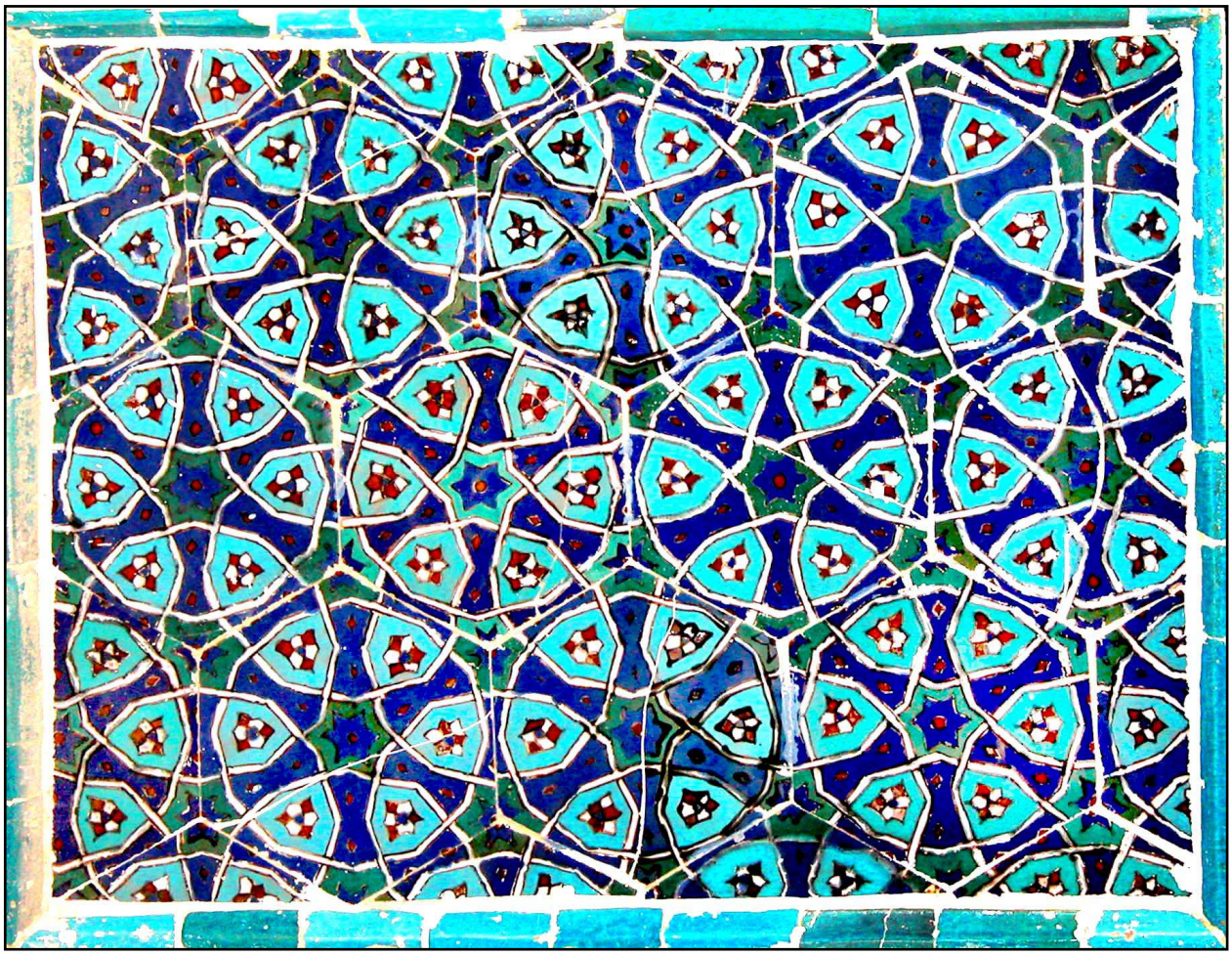
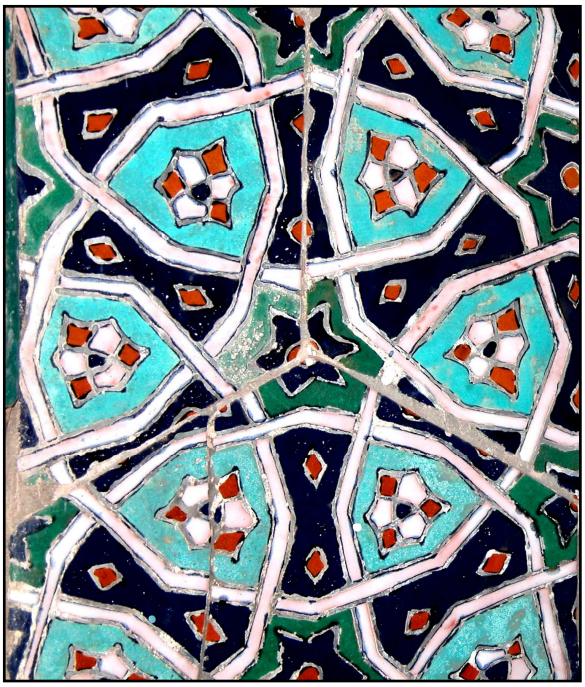
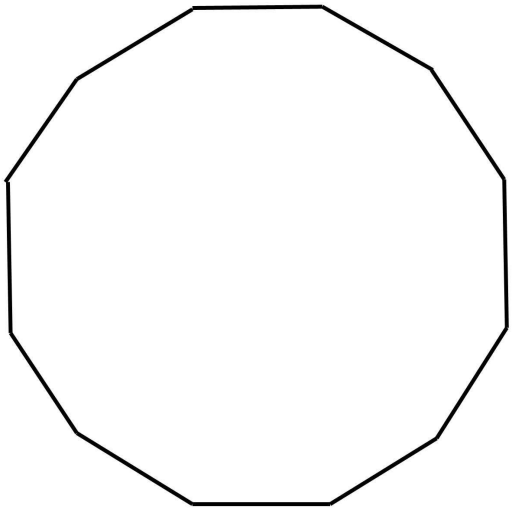
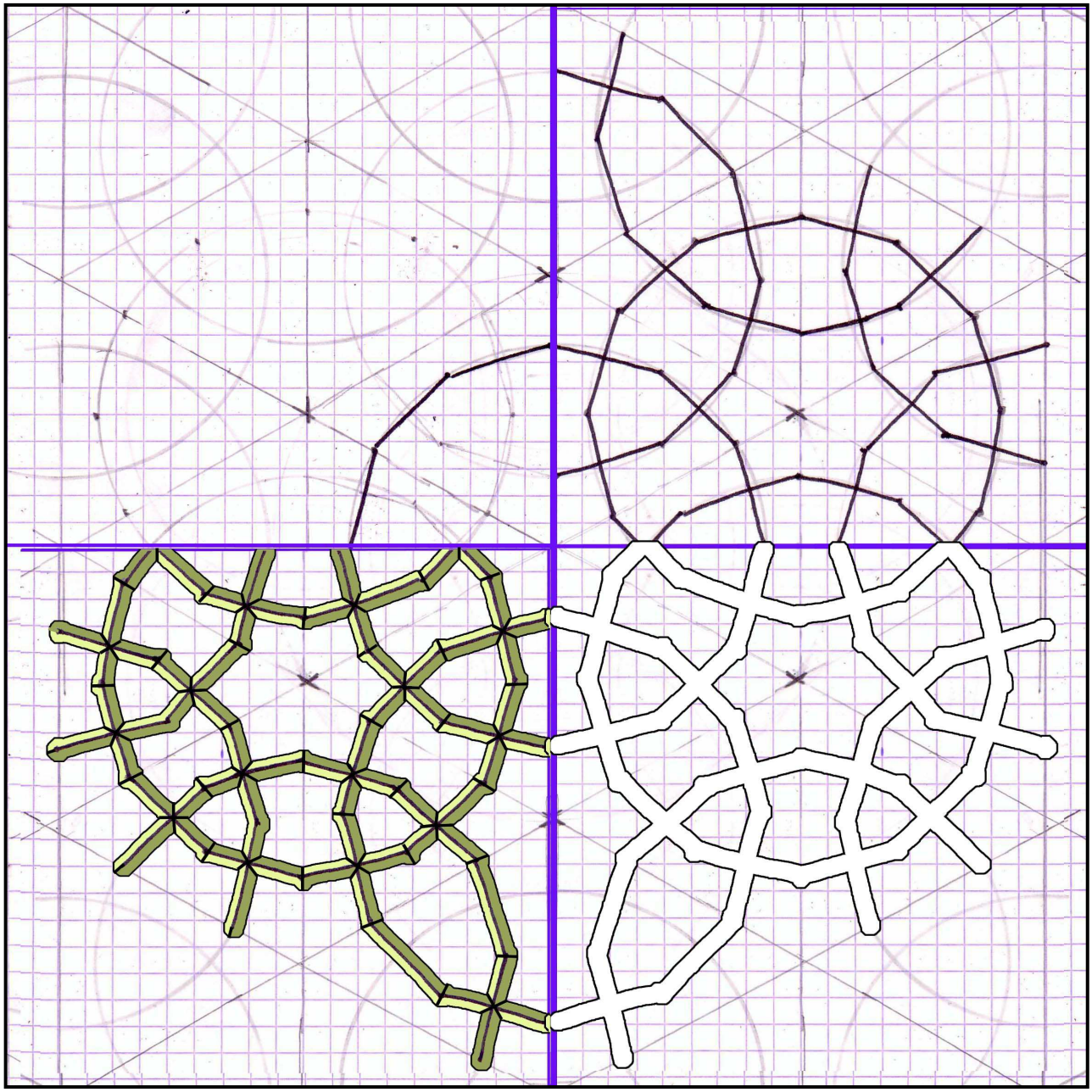
Détail d'un panneau de la salle de prières.





Technique du mu’arrâk utilisée pour la confection de ces zelliges.





Majoliques du mausolée de Shadi Mulk Aka, nièce de Timour.