



كلية الآثار



جامعة الفيوم

المادة : قراءات أثرية بلغة أوروبية

قسم الآثار الإسلامية

الزمن : ٣ ساعات

الفرقة الرابعة

امتحان الفصل الدراسي الثاني – مايو – ٢٠١٥ م

1 - Translate into Arabic :-

(10 Degrees)

Shahzade mosque:-

The reign of suleyman the magnificent (1520-1566) was the period when the ottomam caliphate reached its apogee. Following in the successful path of his father selim I in the east, Suleyman concentrated on the west annexing much of eastern Europe and North Africa to the Ottoman domain. As the caliphate reached an unrivalled level of prosperity, culture and arts flourished. Building programmes were commissioned in every corner of the caliphate. To accompany this building ambition, the fame of Sinan, who to become the great master architect, was just blossoming. Having his first building experiments among the janissary corps, Sinan's decisive contribution to the development of the ottoman architecture is indisputable. His architectural successes started with shahzade mosque (Istanbul 1544-1548), where the features discussed above were taken to a new dimension. In this mosque, Sinan increased the size of the main dome to reach half the size of the diameter of the prayer hall, and flanked it with four half domes, one from each side.

The spacious interior was broken only by four huge pillars carrying the dome. The mihrab was set into the bay of the eastern half dome which supports the central dome. The huge prayer hall was lightened by a series of large stained glass windows, which were pierced into the surrounding walls as well as the drums of the domes. The courtyard with its central ablution fountain was attached to the eastern wall of the prayer hall in the same fashion seen in Bayzid II mosque.

Blue mosque:-

Commissioned by sultan Ahmed, the mosque was built by Mohamed agha who is said to have toured key ottoman monuments before he drew the plan of the blue mosque. This can be affirmed by the character of this mosque which came to embrace number ideas of his predecessors.

The four majestic pillars supporting the central dome dominate the interior of the mosque despite the existence of galleries as found in Selilmiye and Sulemanyeh but here they failed to reduce the imposition of these pillars which are often compared to elephant feet.

This approach was deliberate as the architect and his patron, Sultan Ahmed, attributed to these piers a symbolic significance referring to the four guided caliphs and close companions of prophet Muhammed (peace be upon him); Abu bakr, Umar, Uthman and Ali.

The dome above them symbolises the prophet himself as the leader and radiant sun of islamic faith. As in sinan's mosque, the mosque was adjoined with a courtyard surrounded by galleries (riwaks) covered with some thirty cupolas in total, but here it extends over an area the same size of that of the prayer hall. The prayer hall was adorned by four minarets, with three balconies, on the four corners.

The mosque was nickname blue mosque because of the blue tiles, which cover more than three quarters of its surface. Tile panels presented over fifty different designs, all of which were made at Iznik or Kutahya at the orders of the sultan. Historic sources reveal that some critics were raised against the huge expenses made on the building and decoration of the mosque. However, blue mosque was the first example when the leader built such costly mosque without any victory but from public funds. He further criticised the building of such project in time when poorer areas and smaller towns were neglected and had hardly any well maintained mosque, hospitals or public kitchens.

2 - Translate into English:-

(5 Degrees)

- الوكالات والخانات والتكايا :-

ظهرت بين العمائر العثمانية الوكالات أو الأسواق التجارية التي تأثرت إلى حد كبير بالوكالات التي كانت قد ظهرت في عصر قايتباي وفي عصر الغوري ، وكانت الوكالة أو الخان عبارة عن بناء يتوسطه فناء مستطيل مكشوف تحيط به جوانب ذات أبواب معقودة يعلوها طابق أو طابقين بهما غرف

لسكن التجار الوافدين ودهاليز بها حوانيت تطل على الشارع لعرض بضائعهم. أما التكايا التي انتشرت في العمارة العثمانية في مصر فكانت أشبه بالخانقاهات التي عرفت في العصرين الأيوبي والمملوكي من حيث الوظيفة والتصميم ، ولا تكاد تختلف التكية عن الخانقاه إلا في بعض التفاصيل الصغيرة ، وقد وجدت منها تكايا على شكل خاص لم يكن مألوف من قبل مثل تكية سليمان باشا ، وإن كانت ذات طابع تركي داخلي ، إلا أنها كانت ذات تفاصيل مملوكية خارجية في واجهتها ، أما تكية السلطان محمود فهي تركية الطراز من الداخل والخارج.

العناصر الزخرفية والمعمارية:-

إذا كانت العناصر المعمارية الزخرفية العثمانية قد مالت أحياناً إلى الغزارة والوفرة مثلما كان الحال في عصر قايتباي ، إلا أن الزخارف القاشانية كانت قد زادت عن ذي قبل رغم أن عمارة القاهرة كانت قد عرفت قبل عصر العثمانيين ، أما العناصر المعمارية فإن التقاليد البيزنطية التي ورثتها العمارة العثمانية ولاسيما طراز الباروك الذي لم يترك لها إلا مجالات ضيقة كان من بينها العقد المدبب والشمسيات التي تغشيها الأحجبة الجصية المفرغة أو المعشقة بالزجاج الملون والمقرنصات المنكسرة التي اختلفت عن المقرنصات المدبية التي كانت منتشرة في كل من مصر وسوريا.

3 - Translate 10 words into English:-

(5 Degrees)

- ١- التراث الفني ٢- تصاوير جدارية ٣- نظام التهوية ٤- علم الصوتيات ٥- قراميد
- ٦- الإنكشارية ٧- تكية ٨- البردي ٩- نفيس ١٠- زهرة القرنفل ١١- دعامات إضافية

With my best wishes for success

Dr. Ghadeer Dardier