




Acanthus and Mughal Architecture: Western Influence on Wazir Khan Ornamentation
INTERACTIVE ARTICLE COVER

About the Journal

Journal DOI	https://doi.org/10.21659/rupkatha
Journal Home	www.rupkatha.com 
Indexed in	Web of Science Core Collection™ Emerging Sources Citation Index (ESCI)
Journal Impact Factor (JIF)™	2022: 0.2 5 year: 0.2 Source:  Journal Citation Reports™ 2023

About the Issue

Issue	Volume 15, Number 2, 2023
Issue DOI	https://doi.org/10.21659/rupkatha.v15n2
TOC	https://rupkatha.com/v15n2.php 

About the Article

Title	Acanthus and Mughal Architecture: Western Influence on Wazir Khan Ornamentation
Author/s	Fatima Zahra¹ & Safrizal Shahir²
Affiliation	^{1,2} Universiti Sains Malaysia: Malaysia
ORCID IDs	¹ 0000-0002-4250-1247
Funding	Supported by Universiti Sains Malaysia (USM) and its Research University Grant (1001/PSENI/8016083) for the funding to conduct the research.
Article DOI	https://doi.org/10.21659/rupkatha.v15n2.01 Pages: 1-12
Abstract	https://rupkatha.com/v15n201 
Full-text PDF	https://rupkatha.com/V15/n2/v15n201.pdf 
Article History	Received 12 Dec 22, modified 27 May 2023, accepted 28 May 2023, first published 01 June 2023
Copyright	<i>Authors</i>
Licensing	Creative Commons Attribution Non-Commercial 4.0 

Acanthus and Mughal Architecture: Western Influence on Wazir Khan Ornamentation

Fatima Zahra¹ & Safrizal Shahir²

¹School of the Arts, Universiti Sains Malaysia: Malaysia. ORCID: 0000-0002-4250-1247.
Email: fzahra@student.usm.my (Corresponding Author)

²Faculty of School of the Arts, Universiti Sains Malaysia: Malaysia. Email: safrizal@usm.my

Abstract

The widely recognised historical ornament acanthus was used in South Asia, Southeast Asia, Europe, and other ancient civilisations. Historic civilisations frequently employed symbols and ornaments in their architecture to represent a specific subject matter or the aesthetic value or aspect of the ornamental elements for aesthetic and conceptual purposes. However, this study aims to explore the Western influence of acanthus on the architecture of the Mughal era, especially the Wazir Khan Mosque. Moreover, it also explores the voyage of acanthus ornament from the Italian Renaissance to South Asia. It uses a descriptive qualitative method to assess that the acanthus, a European ornament, was used as an architectural ornament or a decorative theme throughout Mughals architecture. Findings reveal that the acanthus travelled from Europe to South Asia as a result of aesthetic and artistic trade and developed and evolved during the Mughals.

Keywords: Acanthus Ornament, Mughal Architecture, Western Influence, Architectural Ornamentation, European Ornament

Acanthus Origin: An Architectural Ornament

The acanthus leaf ornament is one of the most well-known and frequently utilised motifs in architectural ornament. It derives from the acanthus plant, which grows in moderate and tropical climates and has thirty distinct varieties (Meyer, 1974). It is widely distributed in Asia and the Mediterranean region. The word acanthus, which means "thorny leaf" in Greek, is where the word acanthus originates. "A-Mollis and A-Spinosus", two species, have entered the canon of aesthetic expression. Since the Greek era, the theme has appeared in decorative works of art, while its depiction has undergone aesthetic modifications (Asryan, 2015). The most notable artistic element that encourages its continued application is the lyrical and floating line that adorns capitals, friezes, entrances, and manuscripts with illumination (Pächt, 1963). On the other hand, historical analysis shows that the subject has experienced stylistic modifications and acted as a response to various aesthetic values.

The use of the acanthus leaf ornament or motif in architecture has been lesser researched. The motif's beginnings can be attributed to the Greeks' invention of the Corinthian Column, which spread throughout practically all succeeding civilisations' decorative repertory (Brush, Riegl, Olin, & Iversen, 1994). The Byzantine and Persian Empires maintained the topic in two different ways after the fall of the Roman Empire. In the case of the former, it also reappeared during the Italian Renaissance with a closer resemblance to the original. In the case of the latter, it turned into one of the most well-liked motifs in Islamic art (Uhde, 1871). The two distinct voyage/migrations of the acanthus to the South Asia are the subject of this study. The first was an aesthetic ornament that went to the South Asia by Central Asia and the Renaissance (Italian). In contrast, the second consisted of a religious symbolism that migrated to the South Asia by Central Asia and the Renaissance (Italian). The rationale why acanthus migrated towards South Asia is that there is absence of acanthus species in Indian Subcontinent.

One of the most important aspects of art history is the integration of motifs from diverse nations and civilisations into a particular region's aesthetic vocabulary. The host culture progressively adopts the shape, forms, and meaning of a topic or motif as it moves to a new place, but this process is never simple. According on the specifics of the host society/culture's creative legacy, both their importance and shape can alter. It may be challenging to incorporate foreign themes into art forms, even though the emergence of the motif or ornament was not always accompanied by the transfer of the knowledge and resources needed to generate it in the first place (Aamir, Journal, & 2020, n.d.). As a result, aesthetic alterations are unavoidable. The topic/motif adapts to a new society naturally, yet it is still connected to a continuous revolutionary historical cycle (Korkut, 2013). As it develops, the aesthetic and historical traditions of the host country impact the development of its own individuality. The inventive growth of a topic throughout multiple cultures and locations provides a view into the processes that shape history owing to this irreversible process of transformation (Klæsøe, 1997). Deeper examination of its numerous expressions reveals the decisions and goals of a culture and an art form at a specific time.

Aesthetic and Artistic Shifts of Acanthus: West Influence Towards Mughals

The migration of acanthus from the West to the East is the subject of the current study. It concentrates on the ornamental transitions from Greece to Gandhara and then, through contrasts and similarities, to Europe and South Asia. These changes/migrations, which have been occurring roughly every two thousand years and are unaffected by concerns about culture or aesthetics, provide crucial information about the stages of transformation that are currently taking place (Ellabban, 2022). To further improve the comprehension of ornament propagation and change in art, as well as to provide an adaptive context for the present comprehension of the architectural designs, the aesthetic characteristics and cultural significance of the acanthus leaf are investigated (Yates, 2015).

Uncertain is the particular period on when the acanthus ornament shifted/migrated from the West to the East. It seems to have occurred gradually and via a number of avenues. These networks have their roots in the Byzantine and Persian empires (Page, 1886). In these two empires, arts and aesthetics both had divergent developments. The Byzantine Empire's aesthetic doctrine influenced the Italian Renaissance, whilst the Arabian Peninsula's, Islamic aesthetic impact resulted

in the art and architecture of the Persian Empire. Both influenced the Mughal Empire on the Subcontinent artistically and aesthetically (Uhde, 1871a).

The Sassanid era (4th century) of the Persian Empire saw the emergence of the acanthus form. The acanthus ornament is located just below the depiction of the Mehr deity on the rock reliefs/carving at "Taq-e Bostan", which date to the fourth century CE (Yegul, 1974). This acanthus ornament obviously has a religious undertone. Moreover, "Arch of Ctesiphon" in Iraq provide another depiction of the acanthus ornament. In addition to ornaments created from plants, i.e., palm, lotus, and pomegranate foliage, an acanthus ornament is heavily utilised in the arch whereas the porch's themes are portrayed through stucco sculptures. These ornaments are said to be the origin of the arabesque that came to be linked with Islamic architectural styles due to their floral and geometrical patterns (Day, 1902).



Figure 1: Wazir Khan Mosque Ornaments

The acanthus ornament experienced a sharp rise in popularity during the Umayyad and Abbasid caliphates of the Islamic Era. Muslims promoted the arts, as well as individuals moved to their main towns from all over the world, which had a long-lasting effect on architecture (Dimand, 1937). Main towns also evolved into hubs of learning where Christian academics imparted Greek knowledge. For example, The interior of the "Dome of the Rock" octagonal arcade pier, which was completed during the Umayyad era, features the acanthus ornament as a decorative element (Strong, 1953). The major mosque in Cordoba employs it in the Corinthian trend. On the "Al-Hayr palace"'s walls in Syria, the acanthus ornament is observed as a magnificent stucco motif/ornament. The palace was completed in 727 CE, during the Umayyad era (Mikayelyan, 2015).

The centre vein has several lobes, each with carved veins that set the artistic profile apart from representations of the Greek and Roman periods. The combination of the acanthus ornament with spherical and rectangular geometrical forms is the other notion that the theme is utilised for symbolic reasons rather than for decorating purposes. A significant instance of how acanthus ornament/motifs became integrated into larger Islamic aesthetic organisational schemes, where geometry is essential for expressing the Divine, are leaf patterns on "Al Mshatta palace", dating back to its building in 743 CE (Gräslund, 2014). The incorporation of the acanthus ornament into arabesque designs led to an increase in its utilisation. An unlimited number of abstracted leaves that were growing out of one another made up these patterns. While arabesque themes can be found as far back as the Sassanian era, Islam's distinctive design and the basic idea only emerged with the founding of Islam (Byrne, 1981).

It might be challenging to recognise the acanthus ornament because of the high stylization of many plant motifs in the arabesque arrangement, though it is still obverted. By the commerce of inlay artwork, the acanthus ornament—which closely similar to Greek stylisation—was practised through the Mughal period (Viljoen, 2014). Moreover, the Greco-Roman revival in the Italian Renaissance-Byzantine Empire served as the second conduit via which the acanthus ornament entered the Mughal aesthetic and technical repertory (Gates, 1949). The aesthetic norms of the Roman Empire were carried over to the Byzantine Empire. The "Hagia Sophia" in Istanbul's 6th-century columns feature the acanthus ornament in a non-Greek way. Although the leaves sprout out from the plants in different dimensions, acanthus are referred to as "wind swept" foliage. The leafy structures of Corinthian-Column are 2-dimensional instead of 3-dimensional, despite the fact that the acanthus shape resembled that of a plant (Yoshitake, 2013).

The use of acanthus ornament increased throughout the Roman Empire, peaking in the Byzantine era, when acanthus ornament was used extensively on many buildings. With their acanthus leaf-adorned columns, Venetian palaces from the 11th to the 14th centuries exhibit a strong Greek influence (Korkut, 2013). The best example of this impact is found in Renaissance architecture, where deliberate efforts were made to uncover and recreate the splendour of Greek roots. For instance, some Corinthian columns in Rome's "Saint Peter's Basilica" from the 16th century include acanthus leaf embellishments that resemble those on Greek columns quite a little (Ellabban, 2022). The Italian Renaissance created a sophisticated creative sense in order to preserve Greece's intellectual legacy. The Italian Renaissance imitated the braided and condensed variation of the acanthus leaf ornament to recreate Corinthian splendour. "Pietra-Dura"'s acanthus pattern grew more stylized as a result. Opus sectile, an acclaimed art style in classical and ancient Rome where stones were sliced and embedded into side walls and floor to produce a motif, is where "Pietra-Dura" got its start (Asryan, 2015). This strategy most likely inspired the Mughals' experiments with a collection of arabesque forms. The question of whether "Pietra-Dura" is an Italian or Mughal method merits attention because it is controversial. Given that the earliest identified Indian specimen is substantially older and uses the same techniques as the Italian example, it is reasonable to assume that the art was brought to India from Italy (Brush et al., 1994). Some, however, contend that it was a development of Mosaic art in Subcontinent. The mosaic art at the "Red Fort", "Jahangiri Mehal" and the "Buland Darwaza" in Fatehpur Sikri is thought to have inspired the "Pietra-Dura" found in Itmad-ud Daula's tomb (Ellabban, 2022). During Jahangir's power, "Pietra-Dura" was frequently used to create acanthus leaf ornament, as seen at "Shish

Mahal” where the motif emerges from a pot. It is safe to assume that it originated in Western art given Jahangir’s interest in it. On the Wazir Khan Mosque’s parapet, the acanthus leaf ornament may be observed above the marble and wooden carvings. The inlay work on the “Taj Mahal” is a stunning illustration of acanthus leaf insertion in “Pietra-Dura”. The quest of splendour and elegance by the Mughals through harmony and balance, a goal that in numerous ways paralleled the Greek and later Renaissance concept of excellence, is what brought to the development of the style feature. The acanthus continued to be in use throughout the Sikh era since it was a common motif/ornament in later Mughal construction.

Concept of Architectural Ornamentation: Mughals Era

Mughal architecture reached its prime under the reign of Shah Jahan who introduced delegate elegance to it (Raheem & Tahir, 2008). Construction of the “Taj Mahal”, one of the Seven Wonders of the World, was the most notable work of art performed during his reign. Apart from this, Moti Masjid, Agra Fort, and the Sheesh Mahal, Wazir Khan Mosque and Badshahi Mosque are his most significant contributions (Gulzar, 2016). His son Aurangzeb was also interested in Islamic architecture to the most. He built various mosques in South Asia, especially Indian Subcontinent during 16-17th centuries. Here the wazir khan mosque is discussed with respect to acanthus ornament crafted on the walls and ceiling of the mosque.



Figure 2: Wazir Khan Mosque Exterior

One of the aspects that enhance the floral ornamentation on Mughal Islamic architecture is discussed here. Islamic art and adornment avoid depicting human and animal characters out of a

wish to eradicate these representations aspects related to pagan religion (Jamil & Gulzar, 2017). Islam actually arrived to eradicate paganism that was expressed through the worship of figures and idols. This procedure begun to vanish as Islamic stipulations became more widely known, faith. However, figural imagery continued to be prevalent in numerous works of art, however, the adornment of the Holy Qur'an and wall paintings of mosques were still devoid of any signs of people, birds and animals depictions (Sharma, 2012). However, human figural depiction is overused in Islamic art, as in the earliest stages of Islamic history, images can be seen.

Another characteristic of Islamic art appears to be the Muslim artist's desire to decorate any and all surfaces, including those of buildings, vessels, sculptures, and ships. It would cover its surface with decorations that were abstracted and bereft of their natural appearance while creating a container or antique, whether it was in the shape of an animal or a bird, while giving them a certain charm and grace (Hashmi, 2018). According to Leaman, the dislike of blanks in Islamic art may be due to the fact that most of it is very ornate and makes full use of the artist's restricted area. The use of geometric and floral ornamentation serves to facilitate this since it allows for the display of more distinctive shapes and spatial concept combinations.

Wazir Khan Architectural Acanthus Ornament: Western Influence

Although Islam does not mandate a specific mosque architectural style, regional and cultural influences have had a significant impact on mosque design everywhere. Particularly after establishing autonomous power in the region during and after Akbar's reign, the Mughals (1556-1605) built the mosque in the style that is most recognisable or distinctive on the Indian Subcontinent (Utaberta, Mamamni, Surat, & Abdullah, 2012). During the Shahjahan dynasty (1628-1658), significant mosques were erected and built in significant cities all over the Indian Subcontinent. The Badshahi Masjid, which is next to the Lahore Fort, and Mosque Wazir Khan, which is behind the Delhi Gate, are both significant Mughal architectural landmarks in Lahore (Sharma, 2012).

The most prominent structure is the Mosque Wazir Khan, which enjoys a prime location inside the walled city of Lahore. Because of its superb craftsmanship and rich use of faience tile work, mosaic, and calligraphy, the mosque stands out not only above other mosques in the area but also above all other Mughal structures. We look at how the mosque's use of mosaic as a decorative element influences our perceptions of heavenly joy and natural justice.

Late in the 16th century, under Akbar's rule, Lahore was chosen as the Mughal Empire's capital. When Akbar the Great was in charge between 1584 and 1598, Lahore was at its most splendid (Mahshid, 2016). The city changed during this time, with the addition of the Lahore Fort's regal magnificence and the thirteen city wall gates. Ilm-uddin Ansari, also known as Wazir Khan, the architect for Shahjahan, constructed the Mosque Wazir Khan between 1634 and 1641, which served as the model for the Badshahi mosque (Ali & Shah, 2021). One of the recognised mosques, Mosque Wazir Khan, was constructed between 1634 and 1641 during a period of seven years. Both the interior and external surfaces are lavishly decorated with architectural ornamentation. Exterior surface decorations often take the shape of glazed ceramic tile murals (painting on fine lime plaster renders), and interior surface decorations typically take the form of semi-dry fresco

wall painting. All of these ornaments have calligraphic designs that are influenced by the Quran and Hadith.

The Mughals predominantly employed floral patterns and embellishments to beautify Islamic architecture, including buildings, paintings, and miniature paintings. After studying and assessing the Wazir Khan ornaments, four justifications are offered for why the Mughals adorned their mosques and other Islamic structures with floral adornments (acanthus).



Figure 3: Wazir Khan Mosque Ornaments

Ornaments Evoke Blessings

Hillenbrand claims that ornamentation formed of plants, like the acanthus with its arabesque foliage pattern, is generally considered as having a symbolic religious significance that ties to Paradise and God (H., Kühnel, Watson, & Kuhnel, 1967). Whether in one dimension or the next, themes and conceptions of wellbeing usually related to vegetative/botanical patterns, trees that give fruit or flowers, for instance. None of these patterns stand out on their own, yet under certain conditions they do maintain or pick up meanings reminiscent of prior civilizations (Hillenbrand, 2021).

Metaphorical Features of the Ornament

Metaphoric ornamentation is the process of changing a part of a structure, building, or object visually to convey a different meaning. One illustration of this is the ornament that transforms the interior of a spherical roof into a celestial sphere (Brend, 1995). Brend claims that a dome placed over a square may serve as a beneficial roofing material or even serve as a representation of the sky above the earth that would likely communicate the message of a powerful God (Brend, 1995).

Emblems and Ornamentation

Mughal architects created stunning works of art out of abstract forms to express their inner feelings. In the latter stages, the Mughals produced distinctive structures by blending Islamic art with unusual architectural styles (Raheem & Tahir, 2008b). The main objective of these architects' and artists' works was to spread Islamic teachings that shed light on the customs and philosophies of Muslims' forefathers. It responds to and alters the customs and practises that earlier Islamic generations had passed down. Its capacity to change throughout time results in a huge range of patterns.



Figure 4: Wazir Khan Mosque Ornaments

Spiritual Aesthetics of Ornament

Any ornament that tries to evoke a spiritual sense exhibits the dynamic relationship between spiritual aesthetics and art. Among the many different art forms that exhibit spiritual aesthetics

are architecture, designs, and works of art. The Wazir Khan Mosque is a well-known example of illumination utilisation.

With its exterior and fascinating interior, the mosque, is certainly a jewel of the Walled City of Lahore. The tile mosaic on the building's exterior and interior panels provide the viewer with a unique and aesthetic perspective. The tile mosaic created during the Shahjahan dynasty, is one of the outstanding examples of tile mosaic art on the Indian Subcontinent. The colour scheme and the correctness of the floral or vegetal motifs, which are further highlighted by geometric perfection, are this piece's most notable qualities. The enormous size of these mosaic panels is particularly impressive, demonstrating the skill of seasoned artisans and painters. According to Lockwood Kipling, "this splendid architecture is in itself a school of architecture" describes the Wazir Khan Mosque.

Conclusion

Around the fifth century BC, acanthus leaves ornament made their first appearance in Greek architecture. One of the most well-known examples is the Temple of Apollo, which was built between 450 and 420 BC. The ornament can be seen as elaborate decorations on the friezes or capitals of columns in Greek architecture in the Corinthian Order style. There are numerous rows of acanthus leaves facing upward, some of which have severely curled edges. Later, to construct the Composite Corinthian capital form, the Romans combined greater ram's horn curls with acanthus leaves and other embellishments. The acanthus was used to adorn classical buildings up until the early 20th century.

This article talks about the acanthus's two distinct migrations to South Asia. The first was an adornment for aesthetic purposes that travelled from Central Asia to South Asia during the Italian Renaissance. The second was a religious symbolism that came from Central Asia and the Italian Renaissance and spread to South Asia.

The incorporation of elements from other nations and civilisations into a particular region's aesthetic language is an important feature of art history. The host culture progressively adopts the shape, forms, and meaning of a theme as it moves to a new place, but this process requires effort. Depending on the specifics of the host culture and its creative heritage, their meaning and form may change. Including foreign subjects in art forms could be challenging, even though the emergence of the ornament might not always be followed by the transfer of the knowledge and resources needed to generate it in the first place. Therefore, aesthetic changes are unavoidable. The subject naturally fits into a new civilization while yet being a part of a long historical cycle of transformation. The host nation's aesthetic and historical traditions have an impact on how it develops as an individual as it grows. Due to this irreversible transformation process, the imaginative development of a subject across numerous cultures and locales offers a window into the historical processes that have shaped the past. A closer look at its many manifestations exposes the choices and objectives of a society and an art form at a particular moment.

In accordance with the culture and historical period, acanthus leaves and blooms look differently in architecture. They have been designed with sleek lines and sophisticated curves to suit the choices of each culture. Since the Mughal era, Lahore has been acknowledged as a hub of creative

creativity. They oversaw the flourishing of both art and architecture. Construction for both secular and religious purposes was prioritised, with the Wazir Khan Mosque acting as a notable example. Due to its spectacular construction in the centre of the bazaar, the public could access it, and believers were motivated by the enclosure's ambiance and heavenly-themed architectural elements.

Declaration of Conflicts of Interests

The authors declared no potential conflicts of interest.

Funding Disclosure/Acknowledgement

The authors would like to thank Universiti Sains Malaysia (USM) and its Research University Grant (1001/PSENI/8016083) for the funding to conduct the research.

References

- Aamir, N., & Malik, A. (2020). The Acanthus Leaf Motif: A Story of Two Migrations from West to East. *SAARC Research Journal*, 60.
- Asryan, A. (2015). Acanthus ornament of the ishkan cathedral and its parallels in the late antique and early christian art.
- Brend, B. (1995). Oleg Grabar: The mediation of ornament. The AW Mellon Lectures in the Fine Arts, 1989, The National Gallery of Art, Washington, DC (Bollingen Series, xxxv. 38.) xxv, pp. 284, 30 Plates. Princeton University Press, 1992. £ 35, \$49.50. *Bulletin of the School of Oriental and African Studies*, 58(2), 361-363.
- Brush, K., Riegl, A., Olin, M., & Iversen, M. (1994). Problems of Style. Foundations for a History of Ornament. *The Art Bulletin*, 76(2), 355. <https://doi.org/10.2307/3046026>
- Byrne, J. S. (1981). *Renaissance ornament prints and drawings*. Metropolitan Museum of Art.
- Day, L. F. (1902). *Nature in ornament. Nature in ornament*. <https://doi.org/10.5479/sil.185056.39088006427785>
- Dimand, M. S. (1937). Studies in Islamic Ornament: I. Some Aspects of Omayyad and Early 'Abbāsīd Ornament. *Ars Islamica*, 4, 293–337.
- Ellabban, E. (2022). Highlights on the Use of Acanthus as an Ornamental motif from Greco-Roman to Islamic period. *Journal of Association of Arab Universities for Tourism and Hospitality*, 0–0. <https://doi.org/10.21608/jaauth.2022.124958.1312>
- Gates, G. (1949). The Acanthus Leaf in Classical Phases of American Architecture, 1800-1900.
- Gräslund, A.-S. (2014). The late Viking Age runestones of Västergötland: On ornamentation and chronology. *Lund Archaeological Review*, 20, 39–53.
- Gulzar, S. (2016). Glazed Tile Ornamentation in Mughal Monumental Architecture. *International Journal of Research in Chemical, Metallurgical and Civil Engineering*, 3(1). <https://doi.org/10.15242/ijrcmce.ae05160307>
- H., G. F., Kühnel, E., Watson, K., & Kuhnel, E. (1967). Islamic Art and Architecture. *Journal of the American Oriental Society*, 87(2), 220. <https://doi.org/10.2307/597501>
- Hashmi, A. (2018). Philosophy of Interior Design in Mughal Era Mosques of Lahore: A case study of

- Maryam Zamani and Wazir Khan Mosques. *Journal of Art, Architecture and Built Environment*, 01(02), 55–73. <https://doi.org/10.32350/jaabe.12.04>
- Hillenbrand, R. (2021). "The Ornament of the World": Medieval Córdoba as a Cultural Centre. In *The Legacy of Muslim Spain* (pp. 112–135). https://doi.org/10.1163/9789004502598_008
- Jamil, F., & Gulzar, S. (2017). Historical development of dado ornamentation in Mughal architecture. In *WIT Transactions on the Built Environment* (Vol. 171, pp. 97–109). <https://doi.org/10.2495/STR170091>
- Klæsøe, I. (1997). Plant ornament: a key to a new chronology of the Viking Age. *Journals.Lub.Lu.Se*, 73–87.
- Korkut, T. (2013). The use of Acanthus in ancient art. In *Acta Horticulturae* (Vol. 1002, pp. 265–270). <https://doi.org/10.17660/ActaHortic.2013.1002.33>
- Mahshid, K. (2016). Islamic wood work motifs of Iran and India in Mughal era/Mahshid Kakouei Ezbarami.
- Meyer, F. (1974). *A handbook of ornament*. New York (Vol. III).
- Mikayelyan, L. S. (2015). Acanthus and palmette motif in early medieval Armenian sculpture and in the art of sasanian Iran. *Actual Problems of Theory and History of Art*. <https://doi.org/10.18688/aa155-2-22>
- Pächt, O. (1963). Art Historians and Art Critics – vi: Alois Riegl. *The Burlington Magazine*, 105(722), 188–193.
- Page,J(1886).Guide_for_Drawing_the_Acanthus_and_Every_Description_of_Ornamental_1000294712.pdf.
- Raheem, A. A., & Tahir, M. A. (2008a). Mughal architecture under the cloud of demolition: Environmental effects on monuments. *Journal of Building Appraisal*, 4(2), 103–114. <https://doi.org/10.1057/jba.2008.26>
- Shah, M. W. (2021). Rejoicing the visual richness in mosque architecture in Khyber Pakhtunkhwa, Pakistan. *Al-Duhaa*, 2(02), 41-54.
- Sharma, R. (2012). Mughal Seed in Modern Architectural Decoration. *Bonfring International Journal of Industrial Engineering and Management Science*, 2(4), 112–116. <https://doi.org/10.9756/bijiems.1780>
- Strong, D. E. (1953). Late hadrianic architectural ornament in Rome. *Papers of the British School at Rome*, 21, 118–151. <https://doi.org/10.1017/S0068246200006450>
- Uhde, C. (1871a). The Acanthus Leaf. *The Workshop*, 4(6), 81. <https://doi.org/10.2307/25617703>
- Utaberta, N., Mamamni, H., Surat, M., & Abdullah, N. a G. (2012). The Study on the Development of Ornamentation in the Architecture of Safavid Dynasty. *Citeseer*, 6(7), 632–636.
- Viljoen, M. C. (2014). The airs of early modern ornament prints. *Oxford Art Journal*, 37(2), 117–133. <https://doi.org/10.1093/oxartj/kcu004>
- Yates, J. (2015). On the Use of the Terms Acanthus, Acanthion, &c., in the Ancient Classics. In *The Classical Museum* (pp. 1–21). <https://doi.org/10.1017/cbo9781139565691.003>
- Yegul, F. K. (1974). Early Byzantine Capitals from Sardis. A Study on the Ionic Impost Type. *Dumbarton Oaks Papers*, 28, 265. <https://doi.org/10.2307/1291360>
- Yoshitake, R. (2013). Stylistic Analysis Of The Architectural Ornamentation Of The Stoas Of The Asklepieion At Ancient Messene. *Journal of Architecture and Planning (Transactions of AIJ)*, 78(684), 497–507. <https://doi.org/10.3130/aija.78.497>

Fatima Zahra, is a worldwide artist who wants to explore the globe and add vitality to her practice and research work. She is pursuing her Doctor of Philosophy in Islamic Art History and is a research fellow at Universiti Sains Malaysia.

Doctor Safrizal Shahir is an artist and researcher in the field of visual arts. He received his art and art history education from Universiti Sains Malaysia, Universiti Malaysia Sarawak, University of Adelaide, and Australian National University. He has participated in various art exhibitions at home and abroad for the past 25 years. In the field of research, he has written two books, *Ijtihad: Esei-esei seni* (2014) and *Fauzan Omar: Hazardous Beauty* (2017). In addition, he has written various essays and articles related to visual arts for the publication of journals, exhibition catalogues, magazines, or monographs at the local and international levels. In addition to research activity, he has also been a curator for art exhibitions such as *Ismail Hashim's Retrospective* (2010), *Ahmad Fuad Osman Paintings: 1993-2003* (2004), and *Ais Kirim Malaysia – Performance Art by Nor Azizan Rahman Paiman* (2003). He is currently a lecturer at the School of The Arts, Universiti Sains Malaysia.
