

# “Significant Motifs, Forms and Patterns: Ornamentation Art works of religious edifices mainly Muslim edifices of Bengal”

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## ABSTRACT & PREFACE:

Men by natural instinct have achieved to prove and provide in possessing themselves to be an artist as well as artists of ornamentation work next to nature and environment since very early time. And they began decorating, designing and embellishing the feature of decoration of their buildings also. And this urge inspired to impel them to be decorating and beautifying of their religious edifices faithfully adorning with different art objects for the purpose of the feature of decoration for ornamentation. Embellishment and designing of different monuments and buildings especially the religious edifices viz. mosques and tombs, mausoleums, the Buddhist and Hindu temples, churches and some other minor religious edifices, a decoration feature has been made by adorning of different art pieces over the selective surfaces of these edifices. The decoration pieces are found to be made generally by the terracotta (baked-clay), stone, cement, stucco, plaster, wood, ceramic-brick, painting, calligraphic-art, glass, glaze and mosaic-tiles etc. media. The decoration of mosques, tombs and the Buddhist and Hindu temples are ornamented with plaques and small sized carved designed-bricks within the nature of relief work in Bangladesh, West Bengal and Eastern India found to be done by different medias mainly terracotta media.

**Keywords:** Religious edifices, Ornamentation, Motif, Pattern, Explored.

## I. INTRODUCTION

In Bangladesh and the Bengal area this decoration is found to be done mainly in terracotta media. Ornamentation artwork on the religious architecture has encompassed a wide range at local, traditional and some other religious and different influencing Islamic art trends and tradition, secular and religious styles, influencing the decoration and design elements, construction and reconstruction of building and structure within the sphere of religious culture and heritage in its remote glorious history

background. It is noteworthy that, “The Islamic artistic influence can be found and traced mainly in Persian, Moorish, Timrod, Ottoman, Turkish, Fatimid, Mamluk, Mughal, Afro-Islamic and Sino-Islamic architectures.”<sup>1</sup> This influence swept over to Islamic architectures and in its ornamentation to the Muslim world and to some European countries especially to Spain from those of the school of Islamic art and the sites mentioned above. But this art influence entered in Bengal, Bangladesh and Eastern India through Central Asia mainly from Persia, Syria and Turkey.

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The eminent scholar in Islamic art and culture Dr. Syed Mahmoodul Hasan also writes the same viz. “decoration for architectural ornamentation work on different edifices through terracotta plaque and also stone curving and some other medias have come into practice and existence since very ancient period.”<sup>2</sup> Prof. Dr. Farzand Maish, head of Dept. of Archeology, Univ. of the Punjab, Lahore, writes also almost the same matter viz. existence of edifice decoration came into practice since very ancient period “when he (Man) started excavation or construction of structures, the decorated caves or temples with different motifs and carving on the rocks or stones.”<sup>3</sup>

Hindu temple architecture as the main form of Hindu architecture has many varieties of style, though the basic nature of the Hindu temple remains the same, with the essential feature an inner sanctum, the garbhagriha or womb-chamber, where the primary murti or the image of a deity is housed in a simple bare cell. Bengal Temple architecture in West Bengal and other regions has been popular since ancient times. Temples are among the earliest architectural designs created in ancient times. Because we can understand Hinduism as traditional religion and hence architectural design became famous from that time.

### Resources of Study-previous works of scholars:

The subject of traditional ornamentation artworks on the religious edifices in Bengal its artistic and aesthetic elements, historical, archaeological, ethnological findings arouse an interesting study with most important facts and matters, as it is embracing especially this art from different sites and places of this region in different aspects especially the Artisan' contributions in this regard. And here, there emphasizes on the contributions of the traditional artisans to this artifact which has traditionally flourished and bloomed in this region with an especial trend in artistic merit and quality often which is associated and derived from the royal status-image and impact of the different dynasty' (information obtained from web Side internet).

Dr. Syed Mahmoodul Hasan writes in this regard that, "reading studding the history, there are two major resources evolves and reveals into it viz. archaeological and historical findings as well as cultural affairs and importance. In archaeological findings, architecture, stone-manuscripts, calligraphic-inscriptions, coins, paintings and especially the ornamentation works are all worth noting matters."<sup>4</sup>Muslim Stahpattho and Shilpakala, (tr.) p.1. The eminent scholar in Islamic Art and Culture Oleg Grabar writes, on his book, The Formation of Islamic Art, p.1044 "It is customary to separate secular and religious impulse in the formation and development of an art. It is oftensaid that the separation is not entirely meaningful in Islam which did not make a distention between the realms of God and of Caesar."<sup>5</sup>

Archaeologist Dr. FarzndMasih also writes that, "with the beginning of the structural temples the architects or sculptors started decorating these buildings of gods which in the early stage were simple but became gradually more and more developed in later phase."<sup>6</sup>Lahore Museum Bulletin, vol. XII, 2000 No. p.33 Grabar has interpreted the minaret as "a symbolicexpression of the presence of Islam directed primarily to the non-Muslims in that city."<sup>7</sup>The Formation of Islamic Art,(1973),p. 120. Excavation carried out at different sites of Bangladesh and Bengal viz. Adina, Pandua, Gaur, whole Rajshahi district, Chapai-Nababganj in Rajshahi, Bogra, Bagerhat, Tangail and some other places where the most prolific and finest quality of ornamentedmosques, tombs and mausoleums have been traced (reported from site visits; 2009-11) and referto p.1-150, Muslim Architecture in Bengal, Dani, Ahmad Hasan, Dr. and several ornamented

plaques; calligraphic-inscriptions were found and recovered at the sites as mentioned above. It is learnt from literary sources viz. The Archaeology of India, (by Amar Nath Khanna, p. 41-108); Lothal and the Indus Civilization, (by Raw S.R.); Muslim Architecture (by Hasan Muhamadul Syed, Dr., p.299-305); Development of Muslim Architecture During Sultanate Period (by Rahaman Moklesur Muhammad, Dr., p.1-14); Muslim Architecture in Bengal (Dani, Ahmed Hasan, Dhaka 1961); Muslim Sthapattah (by Mahmudul Hasan, Dhaka, 1987), Mohasthangarh, MainamotiPharpur, Dhaka 1966 (by Ahmed Nazimuddin p.31-36); Folk Art of Bangladesh: through Ethno-Archaeological Perspective (by Talukder, Shahariar, Dr., Dhaka, 2001) and many more publications and Journals. Unique architectural ornamentation artwork has been found on many mosques, tombs, mausoleums and some other religious edifices in Bengal region. Field survey in different sites in said region of such matter is also be included for exploring and executing on the stated matter and findings. We also learnt about the architectural ornamentation works of the Sultanate Mosques, tombs and mausoleums in Bengal through the description of the books and volumes with their writer's name of the scholars in this field which given below: The volume BangladesherPratnathatha, (1984, p.15 – 17, by khairulAlam Monir); The Archaeological heritage of Bangladesh, (2011p.357-366, by Zakaria, Abul Kalam Muhd); Discovered the Monuments of Bangladesh, (1949, p.135-165, by Dr. Edited-Johan Sanday); Ancient Monuments in East Pakistan, (1970, p.180-187, by Hassan S. Mahmoodul).

It might be said also, the local peoples' who had artistic and patronizing quality and temperament had contributed their interest and desirable wants might have been shared to this artwork and these architectural Islamic monuments.

### Objects, expected output and target beneficiaries:

The people of Bengal region have aroused their interest to be explored in details of the finding of such factors of the ornamentation where so many finest and prolific ornamented mosques, tombs, mausoleums, temples, stupas etc. were built by the local patronage of Raja, Moha raja, Muslim Sultanates i.e., emperors of the Bengal regime. During the ruling period of this regime was very much rich and the remote glorious heritage. And it was very much developed art and cultural activities in all sides and aspects and the meaning of the symbols of aesthetic and artistic elements of the

significance motifs, patterns and forms. These are being existed and found within this ornamented-decorative art and for the embellishment of their religious edifices and some other edifices in such region. These are also existed more or less in other districts of Bengal. Hence, I determined to make plane to be undertaken and carry out the fundamental research on this subject viz. Significant Motifs, Forms and Patterns: Ornamentation Art works of religious edifices of Bengal.

It may remarkably be observed that most of the religious buildings were built at Begal region against the greenery landscape as background of these edifices mostly without plastered walls keeping them in red bricks. This is the especial edition and contribution of building-planners in sense of natural aesthetic sense of beauty to bring and focus a worth noting artistic view and value. This also brings an indigenous impact over to the natural beauty. There are so many finest prolific and beautifully ornamented religious edifices are found in Bengal region with wonderful creation of this artwork of the traditional artisans of those old golden days. Some scholars have written on ornamentations of these edifices. But these are very fragmentary. These have been raised an interest and curiously in my mind, hence this impelled me with a great influence and eagerness to undertake and carry out the fundamental research on the ornamentation-works of the religious edifices in Begal region in all aspects and phases viz. especially the elements of significant motifs, forms and patterns, its trends and tradition and other elements which are associated within the perspective of decorative element, work of the previous scholars and writers has been described below: The Scholar like Mr. Syed Mahmoodul Hassan has writes in his book Muslim Stahpattah, p.49; regarding architectural mosques and their ornamentations, Michell George edited volume The Islamic Heritage of Bengal, vol. V, p. 23-26; Indian Art and Culture, p.123-126; of the writer Mr. Welch Stuart Cary; Dr. Shahariar Talukder described through his research oriented book Folk Art of Bangladesh: through Ethno-Archaeological Perspective p.118-143; regarding ornamentation work of the mosques, tombs and other Muslim edifices of Sultanate and Mughal period ; Ahmed Hasan Dani's volume Muslim Architecture in Bengal; the volume of Upham Pope A survey of Persian Art, p.128-131; writer Ibne Golam Samad (coated from Banglar Loka Shilpos, p.51– 55) and from some different books and journals it has been learnt the architectural ornamentations of Muslim edifices of Sultanate and Mughal period. Haque

writes, regarding terracotta ornamentations viz. with floral and geometrical forms and rosettes along with the tall and palm trees from the book Indian Archaeology Islamic (period). Proper survey on the sites of the ornamented religious building is situated and on basis of museum-studies mainly in Begal that can arouse the interest to the people, researchers, scholars and common connoisseur in these precious traditional religious edifices of this region. Extensive field survey in the sites where the important ornamented edifices are situated in this region has to be included for investigation and exploration of such findings which is very much essential in undertaking this research.

Some researchers and scholars written on the religious buildings, but they emphasized mainly on the construction-plan of said edifices of the architectural design. They also have been dealt on ornamentation works of the patterns forms etc. of these edifices. It is observed that most of the scholars and researchers only written about ornamentation-work leaving aside the inherent meanings and the significance symbol of forms, motifs and the trends and tradition of them. In describing the inherent meaning, symbols they have only gone through bypassing aside this important matter and facts of the above-mentioned elements which have not yet been attempted and touched. As far as I know very little information has come out in light from any literary sources; and to the best of my knowledge no one attempted even a little description of the trends and tradition of this art which is very much vital matter of this research.

As I am a student and fellow of the discipline of Fine-art, hence my attempt especially has to be explained in the type and nature of pattern of motifs and the inherent meanings and symbols of them along with other elements associating to the all mentioned facts will be in very elaborate description within detail explanation of the inherent significance of meanings, of these viz. symbols, types of forms and patterns, their characteristics. Emphasize shall be given in all phases on the ornamentation-artwork of the above-mentioned religious edifices in Bengal. I am confident that my attempt on the above items will cover all factors and matter. Important and authentic books, journals, ancient literatures and published journals concerned to this research will be extensively used.

#### **Techniques and Methods for process of making these decorative and ornamented pieces i.e., plaque and brick: Media and material used:**

Abundant availability of very good quality of clay in whole Bengal, including that is a medium of art-expression is easily available and can be

dubbed to give the required shape and formation. Hence, the artists of this region have been choosing it to be worked in this medium i.e., terracotta. In some cases, the stone, wood, cement, plaster, Mina-bricks, mosaic-tiles and stucco were also found to be used to create this art work (reported from field survey, 2010- 2013).

The decoration of mosques, tombs, the Buddhist and Hindu temples in Bangladesh, West Bengal and bricks Eastern India mainly found to be done by the ornamented plaques and small sized carved designed within the nature of relief work made of terracotta mainly.

This decoration pieces are regarded and known as relief-plaque. The renowned scholar David Mac Cutchion writes, abundant availability of stone in North, Central province and the Orissa region of India made the artists to be depended mainly on stone as media material for carving and relief sculptural work for temple ornamentation. He also writes that, "The terracotta plaques and ornamented bricks were also used at Bhitargaon and Ahichatra in India just as a substitute index for stone."<sup>8</sup>"The first two techniques of decoration involved the medium construction itself. In Anatolia, where the tradition medium of construction was stone, carved stone became the major medium for ornamentation. This technique is a very ancient one and not require further elaboration except on one specific point."<sup>9</sup>

The decoration feature of the Muslim religious edifices is always found to be created with floral, foliage, creeper pattern, hanging-bell motif and different geometrical and abstract forms and motifs; never adopts human and life-being figures as it is restricted by the Islamic rule and order. But other religious edifices can adopt human and life-being as it is permitted by the Hindu and Buddhist order. In this research work the emphasis will be given mainly of the motifs, forms and patterns of the decoration features of architectural-ornamentation works of religious edifices in Bengal region in Bangladesh its symbols, meanings and other elements, matters and factor relevant to this research. For making these ornamented pieces and plaques, three types of processes and techniques traditionally dominate the execution of this ornamentation art viz. **(a) complete hand-modeling technique in relief nature, (b) carving and (c) the mixed-medium techniques have been used and employed for this artwork:**

**Hand-modeling technique:** The terracotta plaques which were used at the Buddhist Stupak and monastery and some Hindu temples in Bangladesh had been made completely in hand modeling relief technique. And the carving-

technique was mainly employed to make the ornament pieces of the mosques and tombs. After firing, these plaques were painted with thick-slip of light-yellow pigment. This information has been obtained from older generation of potter and artisan society at different sites in Bengal; and also learnt from the experts and scholars associating with this art work (2012 -2013). "These techniques and methods were introduced in East Bengal (i.e. present Bangladesh) in 3rd century A.D. at Mahasthangarh, but seem to be used widely in the 7th/ 8th century A.D. to the plaque works of the Buddha-Bihar, Stupas and temples of Paharpur and Mainamoti in Bangladesh 8th to 9th century A.D., and Antichak of Bihar, Eastern India in 12th century A.D."<sup>10</sup> Later, in subsequent period, the terracotta of some Hindu temples of the whole Bengal was also made following the same techniques. If we cast a glance with keen observation on to the carving techniques and other factors of the making system of ornamented plaque, some idea on such things may come out which can give a conception of such findings. It may also be mentioned that the documentary evidences are not much available. A very little evidence comes from literary sources regarding ornamented plaques, same facts as mentioned above regarding the technique and methods of said work are found to exist clearly. "The task of carving fell on the indigenous masons were who trained in this art works handed down from generations to generation within the family heritage."<sup>11</sup> But the curving process on plaques was widely flourished after the advent of Islam. The scholar in this field Dr. Shahariar Talukder writes, "Such process for making this art pieces flourished after the advent of Islam and their artistic trends containing delicate carving was introduced and had been widely used by the Muslims in 12/13th century A.D. and later to a great extent."<sup>12</sup>

In case of stone carving plaques, the sharp and fine headed chisels were used delicately in skilled handed carver-artists' by hammering of wooden-hammers. Required sizes stone slab were finely made first. The layout for designs were drawn or traced on it, then carefully carved out the designs from such slab and these were fixed on required space of wall through lime mixed plaster according to the composition of the ornamentation-work (interview conducted with the artist of this work in India, Pakistan and Bangladesh). Besides, all these religious edifices mentioned above, the non-religious building buildings, forts, cathedrals and some important buildings, Govt. buildings, Govt. offices etc. are also found to be embellished in this Nature of decoration. To make the

decoration of the above-mentioned buildings gorgeous and brings the viz. palaces of the royals and empires, royal houses and magnificent dignity and the glory of royal status over such buildings, these designs are found to be employed in such nature since ancient period.

#### **Importance and Values for adorning ornamentation work:**

While plaques are adorned all together on the surface of edifices viz. mosques, tombs. Mausoleums and temple, stupas in making the decoration feature of the composition, it creates and sounds a dynamic feelings and optical illations within vibrant effect too over the entire work. The decoration feature of the religious edifices is always (most cases) found to be decorated with floral, foliage, creeper patterns, and different geometrical and abstract forms and designs; adopts human and life-being figures especially in their religious edifices, which commonly known to general much and the traditional artisans also. Beside these rosettes, lotus along with its petals, vine-creeper are also found to be adorned on said religious. The hanging chained- Bell motifs are also more or less found to be adorned for the purposes of designing the Muslim and Chirstian religious edifices.

Besides, all these religious edifices mentioned above, the non-religious buildings viz. palaces of the royals and empires, royal houses and buildings, forts, cathedral also to be embellished in this nature of decoration. These designs are found to be employed for decoration in such nature since ancient period to make the decoration of the above-mentioned buildings gorgeous and bring the magnificent dignity and the glory of royal status and historical importance over such buildings. Prof. Dr. Shahariar Talukder writes, also in this regard that, "The ornamentation of those of the monuments, edifices and buildings as well as ancient religious edifices as mentioned above sound the pride of wealth of past glory of old golden days which bears the magnificent evidences of the ornamentation of the monumental-art."<sup>13</sup> He also writes, "All these ornamental pieces are assembled and composed together to decorated such monuments in order to give them a shape of architectural image and also to bring a harmony between the holy edifices and its entire construction plan and the feature of the decoration as well."<sup>14</sup>

It may also be remarkably noted that the light and shade play wonderfully upon these reliefs and carving surfaces of the plaques; and a lyrical and a rhythmic manner and nature of beauty that

brings and focuses over the entire decoration feature which is noteworthy in view to a marvelous creation and the execution of the artistic and cultural heritage of individual trends of different religious communities and status. Composition of art also makes an illation and optical views that makes a divine favor which also arrows the thinking of infinity to the spiritual world. Light penetrating through glass or transparent screens projects patterns on the already patterned interior surfaces and dissolves the boundaries between solid and void. The type and characteristic of letter and writings on ornamental plaques in carving techniques also focuses a lyrical beauty and light and shade together with this decoration too. And it is also worth noting that the entire environment altogether i.e., including artistic architectural design of the religious building then reaches into the people's mind and feelings towards the spiritual world. Despite the spread of all religion in Bengal its isolation from the heartland of historical heritage and civilization, the whole Bengal contains one of the most populous attractive concentrations in the world. During this same period, the Islamic art and culture flourished to the most impressive degree in a number of thriving urban and rural cultural centers throughout the Bengal delta.<sup>15</sup> The artistic style and trends of the calligraphic art is not only constrained within the fundamental and principal study of the holy Quran, but this is also flourished with the association and based on different realistic matter and fact. This art is played in and very important event which is regarded in respect of the earliest evidences of viewable heritage and the finder of way.

#### **Classification of ornamentation work and its concerning associating matters and facts:**

According to type and nature of the form, motifs and patterns of the ornamentation work in religious edifices in Begal can be classified mainly into three types of categories viz.

- (a). Bold, strong and subtle characteristic within perfect and confirm representation.
- (b). Very simplified typed in flowing image nature often confirm and perfect representational projection.
- (c). in representation of the motif, form and pattern, Lyrical, wavy and image of curly typed design and pattern nature are also existed on many edifices.

According to technique of carving, the ornamented plaques can be classified mainly into three groups viz. deep-carving, medium deep and lightly carving technique that are employed. The feature of composition of decoration and ornamentation are generally found in compact

compositional work, profuse nature and use of individual ornamented plaque and panel work. The designed works which are created in Arabic words most cases executed in light and delicate carving technique and are composed in panel-based manner and nature in horizontal way and direction which runs all around the panels connecting them being encased in perforation stone screen. But deep carving technique is found also to be done on some cases in such work. And the material was used as stone for surface-index almost all cases. In analyzing through keen observation to the art of ornamentation of said edifices, it can mainly be classified into three categories according to nature and the existing-influence of foreign, religious and local trends of art viz. Byzantine, Cufic, Hellenistic and Persian tradition of art, and Hindu the Buddhist trend of art. All of them often molded out more or less in the impact of local folk tradition of art, foreign trends of art that exists with ornamentation work of the Sultanate edifices mentioned here we also get echo sound from the description of the scholars mentioned earlier that can be stood in support of said respect and regard.

#### **Types, shapes of motifs, forms and patterns of the ornamentation work and their quality and standard:**

It can be classified into three categories viz. (1). Very strong and bold and something roughly made, (2). Fine and sharp carving technique, (3). Mixed typed viz. fine and bold nature. The eminent scholar in this field Ibne Golam Samad writes, "Designing and ornamentation is influenced by the Indian trends viz. motifs of professed design of floral and wavy creeper patterns along with lotus. Since non-Muslims continued to live in Bengal after the Muslim conquest, they must have continued to build their places of worship and to use terra-cotta art for their decoration and this decoration reached of a mountain-pick and flourished the whole Bengal. This ornamentation was used mainly in front and inside the edifices for their decoration, and mainly to give a message of God to its Holiness. The Muslims used vegetal or geometric forms; the both, light and deep carving technique are used to be made the ornamentation of this edifices. Some cases color-mainly golden shade was applied over some ornamented plaques which were made in stone plaques. This color shade Impression is very lightly still observed over some plaques.

#### **Antiquity and Origin:**

Accurately tracing out the date and antiquity of ornamented-plaque is very hard. The sculptured ornamented Buddhist temple at Shanchi near Bhupla in India can be included as one of the earliest types of evidence of sculpture-ornamented shrine in Indo- Bangladesh sub-continent. But the ornamentation works of this Stupa were done in stone carving (information obtained from Dr. Shahariar's site-visit program with the world-famous archaeologist and historian Dr. V.S. Wakanker in 1984). The antiquity of the terracotta plaque work of Bangladesh goes back to an early period i.e., at least 2, 5000 years B.P. dating from the first century B. C. to first century A.D. which has been found at the excavation sites of Mohastangarh (i.e., ancient Pundranagar) near Bogra district, the terracotta plaque work of same site and period mentioned above viz. the site Mahastangarh was the most important and prolific terracotta center of ancient Bengal from where this art flourished. "It was that, the architectural ornamentation art was a very (p-13) significant practice of edifice decoration during the Babylon, Susion, Sumerian and Islamic periods."<sup>16</sup> Apart from Asia, Central Asia, Near-east countries many evidences regarding decoration of mosques, tombs, mausoleums and monuments by the use of ornamented plaques, calligraphic art pieces etc. artworks come in existence from the ancient sites of the Middle-East and Arab-African and Mediterranean countries as well as Europe, especially the mosques and tombs at Cordova in Spain (studding from important volumes and books).

#### **Meanings of symbols, forms and Patterns which used universally:**

Introducing the emergence of new invention, the secular and ritual functional affairs are come in light into the new horizon of art and culture is compounded in different way. The motif and pattern which are universally introduce and flourished all the times and centuries, all over the world within almost in same symbols, themes, meaning and thoughts. These are deeply influenced in association religious and cultural beliefs within inherent themes, thoughts, different symbols and significant meanings.

#### **Some religious and folk motifs:**

1. Creeper pattern and motif,
2. Tree and Leaf motif,
3. Flower vase motif,
4. Rose flower Motif,
5. Lotus flower motif:

- a. ostromodala lotus,
- b. sotodala lotus
- c. sohosrodala lotus.
6. Sun Flower Motif
7. Pan and Pipal motif,
8. Panja motif,
9. Hanging chain bell motif,
10. Moon motif.
11. Sun motif,
12. Kolka motif,
13. Palki motif,
14. Wheel motif.

**1. Creeper pattern and motif:** The creeper patterns mainly the vine-creeper plays an important part of the Muslim religious edifices all over the Muslim world as well as in folk culture and art. Its play an important role in Masjid. They contain the same symbol i.e., the tree of life. The Sankho-lata creeper which is seen around the Lotus meant the sign of purity and holiness. And a popular motif is the betel leaf. Creeper patterns also symbolize the sign of purity and prosperity. Most cases it is adorned in ornamentation of religious edifices in stylized and way of abstract expression. Most cases this pattern is applied and adorned on the surface in wavy or curly nature which bears a lyrical approach within a folk impact.

**2. Tree and Leaf motif:** Tree is symbol of life and power of fecundity. This motif is a symbol of fertility and human life. And it also symbolizes growing of plants as well as generation of human being.

**3. Flower vase motif:** This motif signifies the symbolic status in majesty of royal admirable element article for house of palace decoration piece. Thus, especially in Muslim's royal's edifices with its all-inherent meanings mentioned above. This motif is often being used in the form of agar-dani, golapjol-dani (rose water vase), surma-dani, and mom-dani(candle stand); all these including flower vase are adorned as ornamentation work in respect of Islamic religious overtone in sign of holiness.

**4. Rose flower Motif:** The rose is highly admired in all the communities especially in the Muslim society all over the world. It is commonly known to the Muslims that; the prophet Hazard Muhammad (S) had an especial liking and admiration for rose flower and also its smell. Same is also learnt from the popular TV serial "Sultan Suleiman" (23/10/216). Hence this flower and its motif came into existence to the Muslim society mainly within this faith and belief. Not only the above-mentioned respects but, the form of the blooming rose especially while it bloomed with its petals seems to

be a unique formation within a perspective of artistic and aesthetic view viz. middle of its view in a coiled formation and remaining other's petals are being in a flowing image-pattern. Rose motif brings loving affection faithfully into mind of people of all communities' ladies and gents. Achieving all these mentioned elements actually brings to people especially the artists to faithfully adopt rose motif to their art works. Rose motif in different medias is found widely to be used elaborately in artworks especially of the Muslims' religious edifices and on other artworks since early period.

**5. Lotus motif:** Lotus motifs connected with Hindu and Buddhist mythology. It is regarded Lakshmi. "She is the embodiment of beauty and splendor of dignity and the glory of good fortune and wealth of graciousness and the glory of prosperity."<sup>17</sup> "Eight petal lotus is the symbol of Lord Buddha."<sup>18</sup> The scholar Mookerje Ajeet has given very clear and worth meaning explanation regarding such petals lotus viz. eight petal led lotus is the eight fold prakrity (nature)consisting of earth, water, fire, air, ether, manas (mind), Buddha (intellect) and Ahankara (egoism).<sup>19</sup> While the lotus motif is used on any Muslims' artwork, it is then being adorned only in respect of flower motif without any religious assumption. All these Lotus motifs mentioned above have been adorned in simplified naturalistic form in very artist way and thought. Though it has a Hindu and Buddhist religious overtone, Muslim and some other people who not belong said religion (Hindu and Buddhist) cordially accepted the lotus motif to be used over their religious edifices just as a pattern of design element. And although this motif is often connected with the Hindu and Buddhist mythological thoughts, the Muslims have taken and granted it as a Queen of Flower. It is often more or less popular flower motif for the all-religious culture as a flower motif and some extent being honored in respect of said religious. Thousand petal Lotus signifies to Yogis the perfection to be attained by mastery of sexual enrages, and the Austra-dala the seat of Lord Buddha as well as the Hindu goddess Lakshmi.

**6. Sunflower motif:** The sun flower' symbolizes the power of universe as well as beautiful symbol in comparison to any person especially female personality connecting within loving affection. Meanings of symbolism of sun flower is learnt from internet website viz. sunflower meaning-beautiful symbol of power (Internet information).

**7. Pan and Pipal leaf motif:** This motif is actually derived from the symbolic form of human heart

and elaborately used in the work of folk art and traditional arts which symbolizes in such respect. Pipal is reflect the fecundity of nature and is very popular in Bengal.

**8. Panja motif:** It is an open palm motif which is very favorite motif particularly in the Muslim society all over the world. The open palm motif and its five fingers symbolize the five great personalities' viz. the Prophet Hazrat Muhammad (S) himself, his son-in-law, Fatimathe Prophet's daughter i.e., the wife of Hazrat Ali, and Hasan and Hussion, son of Hazrat Aliand Fatima and the grandson of Hazrat Muhammad (S). This Panja motif is often considered as the hand of Hazrat Ali according to popular Muslim faith which also symbolizes the sign of power that can protect harmful sprits.

**9. Hanging Chained Bell:** It is widely found to be used in mosques and Muslim Mazars in Bangladesh, Pakistan and India in a very interesting stylized and in abstract way of expression which the form that is taken from Lotus petals along with chain in hanging-bell nature and also makes it within the different forms and patterns. But the feature of chained bell motif is made and assembled in Sultanate edifices in different way of style. Bell symbolizes the messages of important event of sound by which people can learn and known any important news and messages. The Bell motif came in Muslims' edifice decoration most probably from the Church and the Christian culture. Because both the religion viz. Christian and Muslim's religion were flourished from the same place i.e., Arab-Jerusalem. The birth of Jesus-Christ was noticed and circulated to the people of Arab by the sound of bell which is known to the Christians and commoners. Apart from this, calling the people for prayer in church, big sized bell is always ranged just before the time of prayer.

It is noteworthy to say that the folk artisan of Bangladesh embodied this bell form in very artistic nature viz. in the form of lotus and the Lotus petals that arranged very artistically with a chain form that also embodied within lotus petals surrounded by a chain-pattern motif. Bell is also very popular in Hindu aspect with respect and faithful elements (reported from field survey, Calcutta).

**10. Moon motif:** The moon motif has a religious influence, and is popular amongst the Muslims. Mostly it is in the form of a crescent moon accompanied by a star. Moon symbolizes the sine of happiness and joy. The moon motif especially the sickle shaped moon has a Muslim religious overtone which makes it popular to adopt it in the traditional arts. This is also the sign of Muslim

religion as well as it is regarded as the logo/ monogram of Islam. It is usually accompanied with a star inside the curb of the above sickle shaped form. This motif respected as very popular form of the Muslim community all over the world because the date of most of the Muslim religious festivals are fixed depending on the new moon. It is a sign of happiness and joy. It also symbolizes affection of love.

**11. Sun Motif:** Sun symbolizes the sources of power and force and life. The solar motif is closely associated with the lotus motif hence the idol of sun and its worshipping came into existence in different nations from very early period. The sun is associated with the fire, which plays a significantpart both in religious and matrimonial.The scholar Niaz Zaman writes through Hindu Religious book Atharva-Veda that the sun indeed is life."<sup>20</sup>

**12. Kalka motif:** This motif symbolizes the human heart whose shape resembles to the shape of mango.

**13. Palki motif:** It is symbolizing the festival of marriage and also the vehicle of bride and bridegroom which also brings the happiness of new couple of new life.

**14. Wheel motif:** This is the frequent symbol of the Indo-Pak subcontinent. It is a universal symbol of force and coordinating center, contributing in different dimensions. This is also characterized as a pattern of ascending and descending forces to focal point. Thescholar AjidMookerji writes the governing pattern of the ascending and descending center that corresponding to different planes and dimensions are characteristics of wheel."<sup>21</sup>

#### Meaning and symbols of different forms:

**1. Round and Circle form:** It symbolizes the sign of Universe and the other shapes like sun, moon, sun and the world. It is most cases used in abstract thought.

**2. Squire form:** It has been in thoughts of land, space house, and buildings etc. that are used in artwork of the artists.

**3. Cubic form:** It is generally the shape of triangular form symbolizes as different shape of the universe like hills, trees etc.

**4. Dot:** It symbolizes the focal point of every starting view from there it has been spread out in different ways.

**5. Line:** It is drawn in significant symbol of the characteristic of any objects, subject's figures and perspective in view of observation of the objects and in eye-sight.

Forms those are mention above its selves are regarded in view to different ornamentation patterns and design.



### Meaning and Symbol of color shades:

The different shades of colors are found to be applied in use of different purpose and reason over Muslim religious edifices and other arts with their integral meaning and symbol that are being describe in bellow:

1. Red and yellow color:
2. White color
3. Black color
4. Green color
5. Blue color
6. Golden color

**1. Red and yellow color:** symbolize hope as well as joy and happiness. Red color also auspicious symbol. Yellow and red color concede for joy and merry making function. Yellow color is traditional associated with spring and symbolizes the well coming affairs.

**2. White color:** It signifies the sign of holiness and peace which brings a feeling into mind.

**3. Black color:** This color plays a very important role in folk life with a belief of magical power and sign of non-auspicious symbol.

**4. Green color:** This color is associated with nature, often symbol of life and vivaciousness. It has an especial admiration in Muslim society.

**5. Blue color:** It is used as inauspicious color. And some extent itsymbolizes vastness and infinity. It is mentioned that in very few cases color was used in ornamentation work, only golden impression is existed some of the ornamentations and around the side space of such work. And now a days different malty colors are found to be used elaborately on mazars and mosques for decoration.

**6. Golden color:** This color symbolizes the meanings of valuable events and image-effect of gloriousness, and it also symbolizes the magnificent status and glory of royal status and its majesty. Hench this shade is found to be used on different surface of the Muslim edifices viz. mosque and toms in respect and inherent meanings mention above. Impression of this color seems to have been viewed over some surface of chto-sona and boro-sona mosque. In this regard the scholar Nihar Ghosh writes in reference to the Henry Creighton's description regarding "The Golden color viz. The remains of the gilding upon it are still visible and may account for the epithet of golden given to this and the former edifice."<sup>22</sup>

## II. DISCUSSION AND CONCUSSION:

The architectural ornamentation works are also found now-a days on many monuments, buildings, hotels, on Bangladesh Television center

at Dhaka, at University of Chittagong, recently at Chittagong Press-club and many more edifices which are created by some contemporary modern artists of Bangladesh. But the artistic and aesthetic quality and merit of the artworks of present period are not equal to those of the early architectural ornamentation works of Sultanate edifices mentioned earlier which become most impressive in quality, artistic merit and aesthetic elements as well as very important and valuable historical evidences. And this exhibits the pride of remote glorious eventful pictorial social life of those of the early people. And it can remarkably be mentioned that, the tremendous creation of the indigenous traditional artists of early period in this region laid down their great creation and skill into the ornamentation artworks.

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