

# Arabesque: Intrinsic Characteristics of Foliated Eurasian Ornament

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**Abstract.** Focus of the paper is on the geometric and foliated intrinsic nature of the Eurasian motif “arabesque” and the application of this rhythmic linear pattern in architecture. As arabesque has measured into two phases that is, Islamic Art phase and Europe decorative art “renaissance” phase. Different nature of the ornament is illustrated under the shelter of literature that spell out the Eurasian ornament characteristics. This article briefly examined the characteristics of arabesque and explored its main decorative features which are floral and geometric in nature with both nonfigurative (Islamic nature) and figurative (European nature) appearance. In the end, owing to the nonfigurative nature of Islamic architecture, this paper also discusses the arabesque decoration, which is also often a prominent component of the most relevant enrichment work and plays a role in architectural ornamentation. At long last, it takes a gander at the impact of the art created in the realm of Islam on the speciality of different societies, especially that of Europe. Arabesque, a masterpiece is particularly associated with methods for transmitting the message of Islam instead of the material shape used as a part of different societies.

**Keywords:** Arabesque, Islamic patterns in Architecture, Eurasian foliated motif, Islamic motifs

## 1 Term “Arabesque”: Origion and Introduction

The arabesque is an artistic embellishment consisting of “surface adornments” in a rhythmic linear scrolling and entwining foliage pattern, rings or plain lines, regularly joined with other components. Moreover, another defining term of arabesque is “Foliate decoration, used as chunk of the Islamic world, usually with leaves, is obtained from expressionistic half-palmettes, combined from spiraling stems.”

Arabesque usually consists of a single feature that can be “tilted” or rehashed the same amount of times as desired flawlessly. It is also noted that the continuity of Islamic culture is expressed by this recurring pattern (Fatihaddin, 2018). Arabesques are an interesting feature of Islamic art, and in the presence of Islam, they establish what was at that stage a long tradition. The use of botanical, vegetal, and plant forms in a spiral series would be another recognizable element of Islamic architecture, after geometrics. This has also been referred to as “arabesque,” a term that refers to a trim or decoration that uses motifs, flowers, or organic items to create a dynamic pattern of intertwined lines. A sequence of counterbalanced, green, optional stems that can therefore part again or return to reintegrate into the main stem, provides the location of stems in arabesque outlines.

The term arabesque was first used as a part of the West in Italian, where *rabeschi* was utilized as a part of the sixteenth century as a term for “pilaster adornments highlighting

acanthus decoration,” particularly “running parchments” that ran vertically up a board or pilaster, instead of on a level plane along a frieze.

A Recent Work Showing Women How to Hack, entitled “Examples of Embroidery” *Laqual e Intitolata Eempio di Raccammi* includes “groppi moreschi e rabeschi” Moorish bunches and arabesques. In addition, arabesque is used in drawing or other practical media as a symbol for dynamic stencil pen results.



**Figure 1.** “Acanthus leaves, a bird and a snail”

Additionally, art historians reliably use the term “arabesque” as a specialized language to describe only aspects of the improvement contained in two phases: Islamic art from the ninth-century onwards and European enlightening art from the Renaissance onwards within the wide range of distinctive Eurasian art that includes patterns that include this particular definition (Osweis, 2002). As far as European art is concerned, the historical and present usage of the word must be treated as ambiguous and contradictory. Some Western arabesques derive from Islamic art, but in the light of Ancient Roman decorations, some are firmly developed (Pooja Singh Assistant Professor, 2017).

## **2 Eurasian Nature of Arabesque and Renaissance**

In the West, they are essentially used in ritual expressions, but since the nonfigurative aspect of Islamic art for the most part, arabesque enhancement is also an extremely prominent feature in the most important works and has a major impact on architectural adornment.

As used as proof of Moorish and Arabic ornamental art (which was only documented throughout the Middle Ages), depictions of live animals remained evaded; yet in Raphael's arabesques, both distinctive and uncommon human and object images, and in specific vases, protective layers, and sculpture interventions, are irreverently represented in ancient Greco-Roman art such as this one, since in those of sculpture.



**Figure 2.** Moresque Ornament print by Peter Flotner

Moresque is an out-of-date elective term to “Moorish” in English, and in human expressions has some implications. Without anyone else’s input the word is used of structures found in trimming and adornment in the connected expressions in Europe. Frequently it is an equivalent word for arabesque or entwine designs in the Mannerist and Northern Mannerist styles of the sixteenth century, acquired from Islamic adornment. It was described in 1611 by a Dictionary of the French and English Phrases by Randle Cotgrave as “a discourteous or anticke painting, or cutting, in which the feet and tails of brutes, and c, are mixed with or made to look like a kind of wild leaves.” The word is often used for such a figure, starting as a person or insect, but finishing as a part of a brightening foliage or geometric strapwork plan. The term is Moresque, meaning “Moorish”; and “arabesque” referred to as “Rebeske work; somewhat and intellectually curious flourishing” at its most courteous usage in the OED (yet as a French word). In France “arabesque” first shows up in 1546, In the last part of the seventeenth century, despite the established cause of the last mentioned was first connected to grotesque ornament in the last part of the seventeenth century, particularly if without human figures in it—a qualification still frequently created, yet not regularly observed. In France, the “characteristic evolution of the

French arabesque entered ensemble work from the Moresque with enhanced acanthus foliage conveyed from C-scrolls linked to short bars,” according to Harold Osborne.

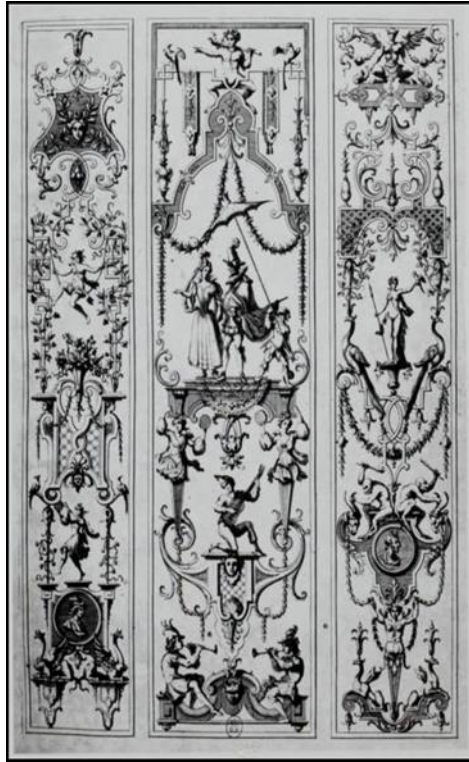


Figure 3. Gallica- Bibliothéque

In reality, not from the Islamic world, but rather from the Renaissance version, inspired by the ancient Roman grotesque decorative style of mediaeval decoration, especially that seen in enlightened compositions, is the starting point of figures like those depicted by Cotgrave. Here, men and monsters whose constructs disappear into geometric or vegetation enrichment back-pedal to the intertwining of Island art contained in the Book of Kells and numerous initial versions for just around a thousand years. This comes from the animal theme of savage Europe themselves.

In these mediaeval forms, though, the term “Moresque” is not used. It is often claimed that the arabesques and graphic designs of Islamic art originate from the world’s Islamic viewpoint. It demoralizes the delineation between animals and humans for the most part, reflecting the desire for geometric shapes that can be understood.

### **3 Research Objectives**

The study's goal is to look at various varieties of Islamic architecture using the motif Arabesque and perform a semiotic analysis of them. The research describes Islamic architecture in terms of its purpose and scope. It also considers why Islamic architectural motifs were created in the first place. It emphasises the features and attributes that distinguish arabesque from other types of Islamic themes. Finally, it delves into the architecture' meanings and features, as well as the ornamental styles used and the meanings of some of the signs and symbols employed.

### **4 Research Questions**

This study seeks to address a number of questions. To begin, what are Arabesques and why are they employed mostly in Islamic architecture? Second, is the Islamic architectural style designed to fulfil a religious purpose? What distinguishes arabesque from other architectural motifs by virtue of its features and characteristics? Finally, what are the meanings of the symbols, signs, and symbols employed in Islamic architecture?

### **5 Research Method**

This study is to learn how individuals perceive arabesque and how they may use that knowledge to improve the spiritual aesthetic of Islamic architecture. Although there is no aesthetics theory that explicitly addresses decor, there is a large corpus of concepts from other disciplines that may be applied to interior design. Existing ideas, such as semiotics, gestalt, narrative theories, and phenomenology, may be used to a variety of disciplines, including visual arts, architecture, and, to a lesser degree, social sciences and philosophy. As a consequence, a semiotic approach has been used to understand symbolic meaning as part of the design phenomena.

Semiotics encompasses both the study of signs and the investigation of sign systems and how they convey and organise meaning. Semiotics may also provide light on the meanings that underpin human communication and behaviour. Semiotics may be traced back to Plato, who was the first to investigate the meaning of language, and Aristotle, who investigates nouns in *Poetics* and *On Interpretation*. Furthermore, some writers, such as Eco and Peirce, describe semiotics as the logic-based understanding of signs, while others, such as Barthes and Saussure, define semiotics as semiology, the study of signs based on linguistics within society. According to Charles Sanders Peirce, a philosopher interested in understanding and interpreting signals, as well as the relationship between perception and semiotics, logic is used to understand and interpret signals. Peirce's study focuses on how people create meaning in the context of their whole lives. As a consequence, he created the term "semiosis" to characterise the verbal and nonverbal methods of signalling and interpreting used in the sign system. The universe is "perfused with signs if it is not completely composed of signs," according to Peirce. As a consequence, a sign not only has meaning for you, but it also has meaning for others.

## **6 Modes of Arabesque: Geometric and Foliated**

Arabesque art has two styles, but by incorporating calligraphy as a third type, some have called it three. The primary study explores the ideals that determine the world's order. The nuts and bolts showed what really holds questions high and by augmentation introduces those demands. Every rehashing of the geometric frame has a functioning picture assigned to it in the main mode. To begin with, the square is representative of the similarly imperative components of existence with its four equilateral sides: soil, air, fire and water. The real world will collapse into itself without these four and cease to live, talked to by a circle that monitors the square. The second mode is based on the streaming principle of the plant frames. In this modality, the feminine notion of parenting is checked. As part of Islamic design and architecture, the arabesque themes used have undergone numerous transformations and adjustments from pre-Islamic civilizations and human advances to what they are today.

## **7 Characteristics of Arabesque**

It is equally possible to think of the arabesque as arabesque because both art (skills) and science (logic). Meanwhile, the artwork is scientifically correct, stylishly pleasing, and emblematic. The masterful nature of this case can be further subdivided into both mainstream and religious pieces of art owing to this duality of development. Be that as it may, there is no refinement for certain Muslims; all sorts of literature, the natural cosmos, arithmetic, and science are regarded to be God's manifestations and experiences of a similar thing in this way: the will of God articulated by his creation. Geometric structures therefore find that the arabesque is shaped, but traditionally, these structures have continuously existed as a major aspect of the creation of God. The Qur'an, which has numerous references to plants, trees, blooms, and the magnificence of nature, was additionally improved with flower and plant themes as a gratefulness for God's manifestations. This has likewise been deciphered as the "Divine Presence" and a sign to heaven with its natural product trees, blooms, and plants. Verses from the Qur'an that alluded to nature have additionally propelled the utilization and the advancement of flower and vegetal themes (Ghasemzadeh, 2013).

It is incredible the closeness of arabesque works of art from totally separate geographic regions. Indeed, the parallels are pronounced to the point that in certain situations it is difficult for experts to know from where a given arabesque form originates. The goal behind this is to generalize the science and geometry used for the development of arabesque art. Therefore, the best fine art that can be produced by man for use in the artwork of the Mosques shows the simple demand and harmony of existence for most Muslims. The demand and unification of the material universe, they accept, is an irrelevant ghostly copy of the deep world, which is where the primary true reality exists among certain Muslims. Therefore, the geometric constructs contained reflect this impeccable reality as man's guilt has clouded the life of Heaven. For forms of decoration represented at any rate as often by European society as the Islamic world for the next hundred years, the three terms grotesque, Moresque and arabesque were widely used reciprocally in English, French and German, with "abnormal" continuously gaining its prevailing meaning presently, more associated with deformity and Gothic cartoon characters than with any other.

Meanwhile, no later than 1851, when John Ruskin used it in the *Stones of Venice*, “arabesque” was already related to Islamic art itself. In recent decades, authors have helped to save significant refinements between words from the inaccurate decay of historical documents.

Bifurcated parchments composed of branches framing alternating foliage patterns in the fifteenth and sixteenth centuries represent the decoration known as Moresque (now more commonly called arabesque). For instance, these basic themes gave rise to various differences as the divisions, by and wide of a direct character, were transformed into lashes or groups. For Moresque, which is basically a surface decoration, it is normal that the beginning or end of the illustration is hard to locate. They became acquainted with mainland Europe, beginning in the Middle East, in Italy and Spain. From the late fifteenth century, Italian representations of this decoration, which was also used for book bindings and spinning, were referred to as right on time.

Fuhring in eighteenth century, states that grotesques were confusingly named arabesques, but the essential kinds of trimming that occur in French etchings and etching from the sixteenth-century can be divided into two gatherings in his phrasing. The main contains ornaments taken from ancient times: grotesques, style decorations, such as demands, foliage parchments and independent components, such as medals, words and vases, for example. A moment of gathering, much fewer than in the first place, contains contemporary ornaments: Moresque, joined parties, strapwork, and parts, such as cartouches.

In the Western arts of the novel, the Moresque or Arabesque form was particularly popular and apparently perpetual: book bindings embellished in gold tooling, outskirts for delineations, and printer trimmings to enhance unfilled spaces on the paper. In the fifteenth century, the gold tooling method had already landed in the Islamic world in this area, and a significant part of the calfskin itself was possibly shipped from there. Up to the present day, traditionalist book planners have continued to use limited themes of this sort.

## **8 Discussion**

### **8.1 Arabesque and Architecture: Non-Figural Ornament**

Another unifying characteristic of Islamic art and design has been the arabesque geometric essence. Islamic art remains unified in the use of geometric patterns appropriate for architecture, despite the extensive geographic region that makes up the Islamic world, with its numerous ethnicities, cultures, conditions, dialects, and artistic activities. Various graphic highlights, criteria or elements of the trademark contribute variables to Islamic art’s unity. These standards reflect the components in enrichments and decorations in Islamic architecture and design and are especially discovered in the use of geometric examples. Geometric patterns that have been created over hundreds of years are used in Islamic decoration, which aims to abstain from the usage of nonfigurative depictions. In Islamic sculpture, geometric designs are regularly centred on blends of rehashed squares and circles that can be covered and joined, as can arabesques (with which they are sometimes consolidated), to frame mind-boggling and intricate illustrations, including a broad variety of decorations.

El-Said and Parman alluded to the usage of geometry in Islamic art and design as a “binding together idea of synthesis in spite of the decent variety of materials, structures or styles utilized.” They likewise followed this binding together idea to all works of art, including “beautiful expressions, calligraphy, engineering and the creation of music and Arabic verse.”

Keith Critchlow, a cosmological study of geometric patterns in Islamic art and architecture has been established. It is explored that the three most important figures in Islamic art begin with the circle. The first and least complex is the triangle, which begins in three circles with the growth of one hover and symbolizes “human cognizance and the three fundamental natural capacities: ingestion, absorption, and discharge” The other two main states of Islamic workmanship, the square and the hexagon, can be provided by growing the circle: “A square often symbolizes the earth and its materiality and a hexagon speaks to paradise.”

Salma Damluji deciphers El-study Said’s system of geometric proportioning of patterns in Islamic art and architecture, proposals, and artistic designs, as a “theoretical pith of al Mizan,” the “adjust” specified in the Qur’an: “and the sky He lifted up and set up the adjust.”

Geometric and arabesque designs are not static in Islamic art and architecture. In intricate star designs and polygons, a vision of endless creation or revolt moves on to the clasping of chains of geometric shapes. These examples establish rhythmical variation of development.

One of the early Western studies of Islamic pattern, Ernest Hanbury Hankin, characterized a “geometrical arabesque” as an example shaped “with the assistance of development lines comprising of polygons in contact.” He watched that a wide range of mixes of polygons can be used as long as the leftover spaces between the polygons are sensibly symmetrical. For instance, a network of octagons in contact has squares (of an indistinguishable side from the octagons) as the remaining spaces. Each octagon is the reason for an 8-point star, as observed at Akbar’s tomb, Sikandra (1605–13). Hankin considered the “aptitude of the Arabian craftsmen in finding appropriate blends of polygons nearly astounding.” He additionally records that if a star happens in a corner, precisely one-fourth of it ought to be visible; if along an edge, precisely one portion of it.

Other than geometric pattern significance, the use of flower, vegetable, and plant frames in a winding example is the other highlight of Islamic art. Arabesque, a trimming or style that uses flowers, foliage, or products of the soil creature and figural layouts to deliver a multifaceted example of interweaved lines a trimming or style that uses soil creature flowers, foliage, or products and figural layouts to provide a multifaceted example of interweaved lines. Moreover, Arabesque is also showcased by fantasy. In view of the intertwined vegetal structures in which the individual components are largely isolated from nature and vigorously adapted, Hattstein and Delius describe arabesque as a type of ornamentation going back to Hellenistic circumstances in view of entwined vegetal structures in which the individual components are to a great extent isolates from nature and vigorously adapted.

Lings interpreted the Qur’anic verse that uses the Qur’an itself as an image like a nonendless tree as “Have you not perceived how God coins a likeness? A decent word is like a decent tree, its root firm, its branches in paradise, giving its organic products by the leave of its Lord at each appropriate season. In addition, God coins comparable qualities for men that they can recall.” The utilization of phenomenal portrayals of plants, blooms, trees, and vegetables in Islamic craftsmanship and engineering can likewise be deciphered as being “steady with Islamic convictions, as per which man ought not mimic God’s work.”

## **9 Conclusion**

In Islamic art and architecture, the prevailing misconception regarding the use of geometric patterns is that it was imposed on Muslims along with the stigmatization of imagery art by Islam illustration of living beings. Abas and Salman suggest that Muslims have acknowledged the



“unified bridge between the religious and secular world” in geometry. As result, Nasr notes the octagon is the product of a rotated square reflecting the four aspects of the universe: water, earth, fire, air. For a Muslim, God cannot be displayed in a solitary picture, so consequently could not move toward becoming substance. Islamic art swung to geometry because Islam did not give religious pictures. Abas and Salman note that Muslims perceive the bringing together between the material and the profound world in geometry. They additionally infer that the want for reflection, the scan for solidarity, and the contribution with sky were driving mental components, which drove Islamic art to swing to geometry. It is likewise intriguing to take note of that some of the primary attempts to be converted into Arabic were the geometric/numerical work of Euclid and Pythagoras. Sayed Hossein Nasr, a notable Muslim scholar, interfaces Islamic art all in all to the Divine, the arch is the image of magnificent vault which relates all levels of vast presence to the One. He additionally depicts the outer frame of the arch as a perspective of “Divine Beauty,” and the minaret as “Divine Majesty.”

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