6.7 **Case Study 7: Masjid Melayu Leboh Acheh, Penang - 1808**

Masjid Melayu Leboh Acheh was built in 1808 by a member of a Royal family from Acheh, Sumatera. When Muslim settlements sprawled in Leboh Acheh, Penang they invited more Malays from around the peninsular. Indirectly they created a center of Islamic Religious study within the vicinity of Leboh Acheh Mosque. Consequently, the surrounding area began to develop in line with the growing number of merchants and traders coming from all over Malaysia (or Malaya then), the Arabian Peninsular (Middle-East) and India. The mosque is said to be influenced by Colonial style (Ghafar 1999) since there was already a British resident in Penang in 1786. However, looking at the roof design, it actually falls under the Vernacular Category with the existence of a pyramidal roof. The *minaret* is built detached from the mosque building similar to the ones found in Melaka, for example Masjid Kampung Keling (1748).

![Figure 6.35: Masjid Melayu Leboh Acheh, Penang 1808](image)

**6.7.1 Mosque Overall Design**

Leboh Acheh mosque floor plan is almost square in shape. There is series of six columns, three in a row to support the pitch roof structure. The main entrance to the prayer hall is situated opposite the Mihrab. This makes the Mihrab visibility highly achievable as it could easily be seen directly at the entrance point.
6.7.2 Qibla Wall Design

The Qibla wall design is fairly simple without any geometrical ornamentation. *Mimbar* of the mosque is at the right side of the Mihrab where it is normally found. There are windows at the left and right side of the Mihrab and the same type of windows were repeated on the rest of the walls covering all sides.

6.7.3 Mosque Mihrab

The niche shape is in semi circular and formed in concaved. The Mihrab indicates the appearance of influences from India or Mughal Dynasty. The influences are shown by the multi foil arch fronting the Mihrab niche. The multi foiled arch is framed in a rectangular shape with minimal ornamentation of stucco.
Mihrab Ornamentation

The motif illustrates scallops of jasmine flowers in white painted stucco. The flowers spread out from a vase like source that also acts as the keystone to the multi foil arch. The only inscription seen is placed on top of the Mihrab façade, which states the *Kalimah ‘Syahadah’* in Thuluth script. Tr: “There is no god except Allah and Muhammad is His messenger”. The Mihrab is the only ornamented elements and no other ornamentations were found elsewhere in the mosque.
6.8  Case Study 8: Masjid Kampung Tuan, Terengganu - 1830

Masjid Kampung Tuan was built in 1830 by Sheikh Abdul Rahman, a religious teacher from Palembang, Sumatera and it was made glorified by his son, Sheikh Abdul Samad who was also a religious teacher and leader. It was once a main prayer centre during Fridays and Eid prayers in Chukai, Terengganu. However, since the erection of a new mosque in uptown Chukai in 1920, the mosque lost its glory and was made a musolla (not being used for Friday prayers).

6.8.1 Mosque Overall Design

Masjid Kampung Tuan owns a simple floor plan with a single space for prayer measuring 9000mm by 9000mm in perfect square. Entrance is placed directly opposite the Mihrab. Another entrance is secretly made on the left side of the hall (through the movable floor boards) leads to a section closed by curtains which is meant for the muslimahs (ladies). Different from other pyramidal
layered roof mosques built in Malaysia, Masjid Kampung Tuan has not employed any columns in the prayer area to support its roof structure. This mosque was built with timber space frame system joint with the traditional tongue and groove system eliminating the use of nails.

Figure 6.41: Masjid Kampung Tuan: Analysis of Floor Plan

6.8.2 Qibla Wall Design

Masjid Kampung Tuan has a plain Qibla wall without any prominent ornamentation, except for the calligraphy band on top of the Mihrab. On the right side of Mihrab is the Mimbar where all the prayer rugs are kept as it is not used by the Imam to give sermon anymore (since the mosque is not being used for Friday prayers). Adjacent to the right of Mimbar is a fixed rack at 1000mm in height from the floor where all the Al-Qurans and other religious books were kept. Two clocks were hung on the columns at each sides of the Mihrab.

Figure 6.42: Masjid Kampung Tuan: Qibla Wall
6.8.3 Mosque Mihrab

Its Mihrab is the most interesting part of Masjid Kampung Tuan. The semi circular concaved Mihrab is made of a single tree trunk. It was hollowed out similar to the ancient ways of making canoes. The pointed arched Mihrab is ornamented with arabesque design combining the calligraphy and vegetal patterns carved from timber.

Figure 6.43: Masjid Kampong Tuan: View of Mihrab and Drawings
Mihrab Ornamentation

Fine carving in ‘pokok ketumbit’ motif is used to ornament the Mihrab. Vegetal motif is composed with calligraphy in Naskh script without the diacritical signs. The arabesque plate seemed asymmetrical with different verses of calligraphy on both sides. Again, lotus flower motif impregnating calligraphy with the word Allah is employed to be the pointed arch key stone of the Mihrab.

Figure 6.44: Masjid Kampung Tuan: Close Up of Asymmetrical Arabesque in Mihrab

6.9  Case Study 9: Masjid Muhammediah, Kelantan - 1867

Masjid Muhammediah is the state mosque of Kelantan and it used to be the centre of Islamic teaching in South East Asia. This mosque was built in 1867 during the British colonial period.

Figure 6.45: Masjid Muhammediah, Kelantan 1867
6.9.1 Mosque Overall Design

Masjid Muhammadijah’s floor plan basically consists of a main prayer hall and external prayer terraces which is quite huge. The floor plan of main prayer hall is longitudinal rectangle with the shorter sides parallel to the Qibla wall. There are two sets of columns in Corinthian capitals lining up on the left and right side of the prayer hall. A number of entrances could be taken to reach the prayer hall from all sides of the mosque, except via the Qibla wall. It is quite easy to determine the Qibla direction once inside the mosque.

![Masjid Muhammadijah: Analysis of Floor Plan](image)

6.9.2 Qibla Wall Design

The Qibla wall is divided into three sections; an arched middle section which is occupied by the Mimbar and two other sections on both its sides. These two sections are decorated with big and long windows which allow natural light into the prayer hall.

The ornamentation in this mosque is more like emblems that are not vernacular to this part of the world.
There is no trace of Mihrab niche in the mosque Qibla wall. A rectangle recessed area of about 3000mm by 5000mm is made available for the Imam to lead the congregation. The Mimbar is placed directly in the middle, fronting the recessed area and thus making it seems like a church altar. This is most probably the influence brought in by the British Colony. The Imam’s prayer rug is seen to be placed in front of this Mihrab.
Figure 6.48: Masjid Muhammadiyah: View of Mihrab and Drawings
6.10 Case Study 10: Masjid Sultan Abu Bakar, Johor - 1892

Masjid Sultan Abu Bakar is situated on a prime location at the top of a hill overlooking the Straits of Johor and a silhouette of neighbouring Singapore. Its construction in 1892 was commissioned by Sultan Abu Bakar and the building is said to be the starting point of modernization in Johor. This mosque is seen to be purely in British architecture which resembles a church design.

![Image of Masjid Sultan Abu Bakar, Johor 1892]

Figure 6.49: Masjid Sultan Abu Bakar, Johor 1892

6.10.1 Mosque Overall Design

There is a great similarity between the floor plan of Masjid Muhammadiyah and Masjid Sultan Abu Bakar. The longitudinal rectangle floor plan is longer to the sides that are perpendicular to the Qibla wall. Similarly on the left and right sides of the Qibla wall, a series of columns in Corinthian capitals were erected but here the columns seemed to be attached to each other, forming arches. There is another series of column perpendicular to those arched columns, also formed in arches, defining the Qibla wall. Entrance doors are ample and can be found all around the prayer hall except on the Qibla wall.
6.10.2 Qibla Wall Design

The Qibla wall is divided into five sections and these sections are celebrated by arches sitting on top of a series of columns. The middle section is recessed and meant for the Mimbar. The other four sections, two on each side are filled with windows. These windows make the interior of Masjid Abu Bakar to be naturally lit during the day. There is no other ornamentation found on the Qibla wall either in calligraphy or geometrical pattern.
6.10.3 Mosque Mihrab

Mihrab niche does not exist on the Qibla wall except for a small chamber behind the central arch of the Qibla wall area. Access to this chamber is blocked by the *Mimbar* structure. *Imam* is seen to be leading the congregation from in front of this structure.

![Mihrab Façade](image)

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<tr>
<th>Mihrab Façade</th>
<th>Floor Plan</th>
<th>Section</th>
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*Figure 6.52: Masjid Sultan Abu Bakar: View of Mihrab and Drawings*
6.11 Case Study 11: Masjid Sultan Alaeddin, Selangor - 1898

Masjid Sultan Alaeddin is located in Jugra, a small historical town in Selangor. This royal mosque had gone through a few renovations and additions to cater for the expanding number of congregation and their needs. The biggest extension done is the expansion of the praying area to sides of the main mosque.

![Masjid Sultan Alaeddin, Selangor 1898](image)

**Figure 6.53: Masjid Sultan Alaeddin, Selangor 1898**

6.11.1 Mosque Overall Design

Masjid Sultan Alaeddin’s floor plan is of rectangular in shape with the longer sides parallel to the Qibla wall. Entrances are found on the opposite of the Qibla wall and on both sides of the extended prayer hall. Here, the columns were not erected in the middle of prayer hall but positioned on the far left and right side of the prayer hall instead. This makes the visibility of the Mihrab to be at a maximum level. The *minaret* of this mosque is positioned opposite the Mihrab by the entrance and hence makes the imaginary axis of the mosque’s focal point from the entrance to the Mihrab even stronger. This is the second mosque under study that has this type of *minaret* orientation after Masjid Tengkerah (1728) in Melaka.
6.11.2 Qibla Wall Design

Masjid Sultan Alaeddin has a unique finish to the prayer hall. All the walls are covered with varnish washed timber strips giving them a classic shine. The Qibla wall owns a multiple Mihrab design with the main Mihrab being in the middle. The main Mihrab is in semi circular concaved form with double arched and the outer arch is flanked by a couple of columns. The other two Mihrabs are of straight walls with a low opening in arched shape allowing natural light to penetrate the mosque’s interior. Its Mimbar is located on the right side of the main Mihrab.
6.11.3 Mosque Mihrab

The Mihrab shape is comfortable for the Imam whilst leading the congregations. On the niche wall there is a wall fan meant for the Imam. In between the first and second arch, an awesome crystal chandelier is hung from the ceiling.

![Mihrab Façade](image)

**Figure 6.56: Masjid Sultan Alaeddin: View of Mihrab and Drawings**

**Ornamentation on Qibla Wall**

(i) Motif of Wood Carving

It was adapted from the old Langkasukan motif\(^1\). The main characteristic seen here is the intertwining of the stems carrying lotus flowers at the corners. Motif and ornamentation of the Mihrab has some resemblances to Aur Menat Jong Mosque in Pattani. This type of motif is traditionally used for ornamenting palaces and royal

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\(^1\) Statement is made after comparison with the research paper written by Rosnawati Othman,(2005: 103)
residences and thus, being a royal mosque, Masjid Sultan Alaeddin rightly deserves this highly crafted Mihrab.

![Figure 6.57: Masjid Sultan Alaeddin: Wood Carvings in Mosque](image1)

(ii) Calligraphy

Calligraphy band that frames the Mihrab arch was also carved in recessed and relief. It is difficult to read as it is inscribed in floriated Kufic script. The following verse was chosen. The translation goes:

‘We see the turning of thy face (for guidance) to the heavens: “now shall We turn thee to a Qibla that shall please thee. Turn then thy face in the direction of the Sacred Mosque: wherever ye are, turn your faces in that direction.” The people of the Book know well that that is the truth from their Lord, nor is Allah unmindful of what they do’.

From Al-Quran, Surah Al-Baqarah 2: verse 144.

![Figure 6.58: Masjid Sultan Alaeddin: Calligraphy on the Mihrab](image2)
6.12 Case Study 12: Masjid Jamek Kuala Lumpur, Wilayah Persekutuan - 1909

Masjid Jamek Kuala Lumpur or Jamek Mosque KL, is the oldest existing mosque in the capital city of Malaysia. This mosque is situated at the point where the Kelang and the Gombak rivers meet. It was built by a British architect AB Hubback, who was inspired by Mughal Dynasty architecture from India.

![Figure 6.59: Masjid Jamek Kuala Lumpur 1909](image)

6.12.1 Mosque Overall Design

![Figure 6.60: Masjid Jamek Kuala Lumpur: Analysis of Floor Plan](image)

Masjid Jamek Kuala Lumpur has an inviting open terrace (courtyard) upon reaching the main prayer hall. This terrace leads to two main entrances to the prayer hall from opposite the Qibla wall. Upon standing at the door, series of eight white columns arranged in a hexagonal manner will capture the visitors’ attention. These columns are meant to hold the onion Mughal dome on top. The mosque’s Mihrab can be seen directly as one enters through the door.
6.12.2 Qibla Wall Design

Masjid Jamek Kuala Lumpur’s Qibla wall is painted all white similar to the other walls in the prayer hall. There are eight windows aligned on the Qibla wall, four on each sides of the Mihrab. The windows are of Moorish taste and shaped resulting from intersection of circle and rectangle. All the openings inside the mosque employed the same shape. On the Qibla wall, there appeared to be some decorations such as a wall clock, a pair of table and chair for religious classes, book racks and a Mimbar.

![Figure 6.61: Masjid Jamek Kuala Lumpur: Qibla Wall](image)

6.12.3 Mosque Mihrab

Even though the Mihrab of this mosque is semi circular in shape, its ceiling is flat. Inside the Mihrab there is a small chandelier hung from the ceiling. Façade of the Mihrab is shaped similar to the windows which can also be found in most of Moorish influenced buildings. A wooden low stool is used to place the Al-Quran which is normally read by the Imam whilst waiting for prayer times. The size of its niche is comfortable for a single occupant. Apart from using it as a praying space for the Imam, the Mihrab also acts as a Dikka for the Imam to recite the Al-Quran.
Mihrab Ornamentation

The Mihrab is painted in white and not much ornamentation could be traced except for a band of ceramic tiles framing the top part of the Mihrab niche.

(i) Motif on the Mihrab Frame

Overlapping of two squares (one being straight flat and the other in diagonal) to form an ‘eight pointed star’ has always been one of the
basic motifs in Islamic art. Here, this motif is used in ceramic tiles and arranged to be the frame of Mihrab.

Figure 6.63: Masjid Jamek Kuala Lumpur: Eight Pointed Star Motif Tile

6.13 Case Study 13: Masjid Zahir, Kedah - 1912

Masjid Zahir is the state mosque of Kedah. It is also known as Zahrah Mosque or Royal Mosque because it is situated within the compounds of Kedah palace. Design of this mosque is inspired from Azizi Mosque in Langkat, Acheh. From the external view, five domes can clearly be seen symbolizing the five pillars of Islam.

Figure 6.64: Masjid Zahir, Kedah 1912
6.13.1 Mosque Overall Design

The floor plan of this mosque’s prayer hall is basically divided into three sections. The main entrance leads directly to the middle prayer hall. Upon standing at its gigantic doorway, a series of eight columns forming a hexagon captures one’s sight. These columns holds the biggest dome on top. Even though its Mihrab successfully becomes the focus of vision, the prayer hall seems less unified and distracted because those columns are attached to each other forming series of arches. These arches are like replicas of the main Mihrab but they are positioned in a hexagonal manner.

Figure 6.65: Masjid Zahir: Analysis of Floor Plan

6.13.2 Qibla Wall Design

Qibla wall of Masjid Zahir is very confusing. At first glance it provides the indication that the wall is polygonal and not straight. Spatial organization of the interior is not as good as it looks from the outside. Behind the Qibla wall there appeared to be another Qibla wall as shown in Figure 6.66, page 175. The furthest Qibla wall was built later in 1976 together with a new ‘Qibla praying area’ to be used during Friday and special prayers such as *Eidul Fitri* and *Eidul Adha*. It also functions as a *maqṣura* during visits by the DYMM Sultan.
(a) Ventilation Screen

The screen is ornamented with the eight pointed star motif. This timber screen was originally made for ventilation purposes but now the mosque is fully air conditioned so the screen is then attached with glass panels.

(b) Wall Ornamentation

Again the eight pointed star motif is utilized for the lower wall section. The pattern is made with carefully cut mosaics in blue and yellow.
6.13.3 Mosque Mihrab

The Mihrab is semi circular in shaped and concaved with a scallop top depicting the Mihrabs of Mughal architecture. It is then framed with pointed arch and flanked by two columns one on each side. The pointed multi foil arch resembles the one in Bagha Mosque, India (16th century). This arch is then framed by another taller arch with another set of columns, similar to the other arches of the hexagonal area. The size of this Mihrab is comfortable for the Imam to lead the congregations.

Figure 6.67: Masjid Zahir: View of Mihrab and Drawings
Mihrab Ornamentation

(i) Calligraphy

The verse on top of the Mihrab is written in Thuluth script. Tr:

‘We have certainly seen the turning of your face, [O Muhammad], toward the heaven, and We will surely turn you to a qiblah with which you will be pleased. So turn your face toward al-Masjid al-Haram’.

From Al-Quran, Surah Al-Baqarah 2: verse 144.

The verse on the pointed arch band is also written in Thuluth script.

Tr:

‘O you who have believed, when [the adhan] is called for the prayer on the day of Jumu’ah [Friday], then proceed to the remembrance of Allah and leave trade. That is better for you, if you only knew’.


Figure 6.68: Masjid Zahir: View of Ornamentation in Mosque

(ii) Ornamentation on Column Capital

The motif used to decorate the column capital is quite close to “bunga cempaka” motif which is normally used in Malay wood carving (Spirit of Wood Exhibition, 2000).

(iii) Frame Infill

Simple “awan larat” motif is used to infill the areas between arch and frame.
6.14 Case Study 14: Masjid Ubudiyah, Perak - 1917

Masjid Ubudiyah is another ‘Royal Mosque’ built during the British Colonial era. The golden onion domes of Masjid Ubudiyah give the taste of Mughal architecture whilst the arches and marble arrangements are of Moorish influences. The architect, A.B. Hubback made his trademark to mosques that he had designed namely this and Masjid Jamek Kuala Lumpur.

![Masjid Ubudiyah, Perak 1917](image)

Figure 6.69: Masjid Ubudiyah, Perak 1917

6.14.1 Mosque Overall Design

Islamic eight point star pattern is taken into the arrangement of the floor plan for Masjid Ubudiyah. This mosque looks breathtakingly beautiful from outside. However, the spatial analysis of floor plan results a different perception. The eight pointed star patterned floor plan for instance, leaves the prayer area in an octagonal shape. This leaves the Qibla wall to be in an odd triangular shape. Upon entering the prayer hall, as one looks inside the prayer hall, it is quite difficult to search for praying lines as the mosque’s main axis is weak. There is no main entrance to the prayer hall and there is no definite guidance to the Mihrab and Qibla direction.
6.14.2 Qibla Wall Design

Qibla wall of Masjid Ubudiyah occupies one of the eight point star shaped floor plan and is shorter than the prayer lines behind it. The octagonal walls of the prayer hall make it difficult to find the Qibla wall.

Nothing much can be seen on the Qibla wall except for the Mimbar and a grandfather’s clock. Behind the wall is a recessed room leading to the Mihrab niche taking the nip of the eight point star.
6.14.3 Mosque Mihrab

The Mihrab niche is like a reflection of the Mihrab façade. The niche plan is semi circular and concaved. It does not seemed practical to use the Mihrab niche to lead the congregation as the position of this niche is too far inside the room. The *Imam* is more comfortable praying outside this niche, next to the *Mimbar*.

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**Mihrab Façade**

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*Figure 6.72: Masjid Ubudiyah: View of Mihrab and Drawings*
Calligraphy

Inscription on top of the Mihrab arch is framed and printed in simple Thuluth that carries Surah Al-Baqarah 2; verse 255 (Ayat Al-Kursi). Tr:

‘Allah—there is no deity except Him, the Ever-Living, the Sustainer of (all) existence. Neither drowsiness overtakes Him nor sleep. To Him belongs whatever is in the heavens and whatever is on the earth. Who is it that can intercede with Him except by His permission? He knows what is [presently] before them and what will be after them, and they encompass not a thing of His knowledge except for what He wills. His Kursi extends over the heavens and the earth, and their preservation tires Him not. And He is the Most High, Most Great’.

From Al-Quran, Surah Al-Baqarah 2: verse 255

![Figure 6.73: Masjid Ubudiyah: View of Mihrab and Close Up of Mihrab](image)

Inside the niche, the Mihrab is divided into two parts. The lower part is finished with dark marble while the upper part is filled with ornamentation on white stucco. The carved stucco carries both geometrical pattern (Islamic eight pointed star pattern) and traditional Malay carving of “bunga matahari” combined with intertwining stems of “daun sesayap”.

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6.15 Case Study 15: Masjid Sultan Ibrahim, Johor - 1927

Built in 1927, this mosque stands proudly on the southern bank of the Muar River. It is said to be designed with influences from mostly European architecture. This is obvious from the four storey minaret at the back of Masjid Sultan Ibrahim. Construction of the mosque was aspired by the local Muslims of Muar, a small town situated on the north of Johor state, to be a replacement for the old Jamek Mosque.

![Masjid Sultan Ibrahim, Johor 1927](image_url)

Figure 6.74: Masjid Sultan Ibrahim, Johor 1927

6.15.1 Mosque Overall Design

There is a strong resemblance between Masjid Sultan Abu Bakar and Masjid Sultan Ibrahim floor plans, even though their external looks are different. For example, the rectangle orientation of the floor plan providing the longer sides parallel to the Qibla wall. There are three main entrances to be used by the visitors. Two entrances are from the sides and one from the opposite of the Qibla wall. These entrances lead to a hallway like a riwaq that brings visitors to the prayer hall through twelve similar doors, from all four sides of the mosque. Two of these doors are at the far ends of the Qibla wall. The overall interior is well lit naturally from these doors, big windows and small openings on the dome drum. The existence of these two doors, although not main entrances (as shown in Figure 6.75, page 183), makes the left and right areas of the prayer hall function as serving areas or hallways.
6.15.2 Qibla Wall Design

Similar to Masjid Sultan Abu Bakar, the Qibla wall is divided into five sections and these sections are celebrated by arches formed by a series of columns. But here, the columns are doubled and in Ionic Roman style. The middle section is recessed and meant to position the Mimbar. The left and right side of this recessed area are ornamented with extra sized windows. The other two sections are further to the right and left of the Mimbar area and filled with doors. It is quite unusual to have entrances from the Qibla direction. The only inscription seen is the Kalimahs “Allah” and “Muhammad” in square frames on top of the windows on the Qibla wall.
6.15.3 Mosque Mihrab

There is a structure made of richly decorated stainless brass placed underneath the centre arch. This double storey structure is designed to be a *Mimbar* which has a space reserved for the Mihrab on its lower section. It stands on its own and thus could be easily be moved from one place to another. This is a new and space saving way of treating the Mihrab and *Mimbar* since both of them can never be used simultaneously.

Figure 6.77: Masjid Sultan Ibrahim: View of Mihrab and Drawings
6.16 Case Study 16: Masjid Sultan Sulaiman, Selangor - 1932

Masjid Sultan Sulaiman is situated in Klang, the royal city of Selangor. This mosque was officially opened in 1932. It is designed with Art Deco by a British architect named L. Keste Ven.

![Masjid Sultan Sulaiman, 1932](image)

Figure 6.78: Masjid Sultan Sulaiman, 1932

6.16.1 Mosque Overall Design

![Analysis of Floor Plan](image)

Figure 6.79: Masjid Sultan Sulaiman: Analysis of Floor Plan

Similar to other designs of mosque built during the Colonial era, Masjid Sultan Sulaiman has the same problem of looking huge and grand on the outside but very poor in interior spatial arrangement. The prayer hall is oddly shaped in octagonal and thus could not offer maximum length to the first saf. However, Mihrab visibility is excellent because the entrance is in a straight axis with the
Mihrab niche. The interior reminds us of being inside a theatre hall where there are a lot of balconies on the upper floor. The interior is not well lit naturally and thus cannot be used comfortably without the assistance of ‘artificial’ lightings.

6.16.2 Qibla Wall Design

The Qibla wall of Masjid Sultan Sulaiman occupies one of the eight sides of its octagonal floor plan. The Mihrab occupies almost the whole side of the Qibla wall. The Qibla wall is finished with white stucco and is fully ornamented with Islamic geometrical pattern (eight pointed star design).

6.16.3 Mosque Mihrab

Being a focal point or focus in a mosque, Mihrab is taken into action by the mosque’s authority. This Mihrab is specially lit, and thus it is clearly visible direct from the entrance door. Lighting makes the muqarnas inside the Mihrab
seems like an endless stairway. Its semi circular niche is fronted with a ‘U’ shaped arch and flanked by a column on each side. The niche wall is fully carved with ornamentation carrying vernacular motifs and Quranic inscription in beautiful calligraphy.

![Mihrab Façade](Image)

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<thead>
<tr>
<th>Mihrab Façade</th>
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<tbody>
<tr>
<td><img src="Image" alt="Floor Plan" /></td>
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**Figure 6.81: Masjid Sultan Sulaiman: View of Mihrab and Drawings**

**Mihrab Ornamentation**

(i) **Calligraphy**

The inscription is carved on stucco in Thuluth script and painted all white. The verse chosen is seldom used in mosque ornamentation especially in Malaysia i.e. Surah Al-Isra’ 17: verse 1 to 3; translated as such:
“Exalted is He who took His Servant by night from al-Masjid al-Haram to al-Masjid al-Aqsa, whose surroundings. We have blessed, to show him of Our signs. Indeed, He is the Hearing, the Seeing. And We gave Moses the Scripture and made it a guidance for the Children of Israel that you not take other than Me as Disposer of affairs, O descendants of those We carried [in the ship] with Noah. Indeed, he was a grateful servant”.

From Al-Quran, Surah Al-Isra’ 17: verses 1-3

(ii) The Motifs

The Mihrab’s middle wall is divided into thirteen panels and each panel carry the same ornamentation. After careful examination and comparison, the carvings are deemed to carry the motif of “bunga ketumbit” which is normally used to portray the symbol of high society (Nik Rashidin, 2001) and in this case it suits the occasion because Masjid Sultan Sulaiman is indeed a Royal Mosque. “Bunga Ketumbit” motif is combined with “daun sesayap” and “sulur kacang” to harmonize the composition of each panel.