

Final Major Project – Grimoire of the Rooted: Selected Plant Species Research & Design Document.

By Sam Payne (22003859)

This document compiles all the research of which I have conducted regarding the three species of plant that I have decided to pursue for my 3D to 2D artbook pipeline for Final Major Project. The purpose of this document is to demonstrate any aesthetic links to historical or cultural elements within the plant's design.

Bibliographies are separated by each different species for convenience.

Final Major Project – Monstera Deliciosa

Sam Payne (22003859)



Research regarding the *monstera deliciosa* plant species as required for my understanding as well as reference for thumbnailing and character development.

General Information

Monstera deliciosa is a *flowering-plant* (David L. Dilcher *et al.*, 2024) of which originated from *native or tropical America* ('monstera'. *Encyclopedia Britannica*, 2021), it has been domesticated outside of its origin, with treatment being simple for its sustainability and longevity. It can survive off of in-direct sunlight. However, roots for a *monstera deliciosa* can be described as *generally climbing* ('monstera'. *Encyclopedia Britannica*, 2021) meaning that they may be hard to manage when at a certain point of growth.

Tropical America

Tropical America consists of many different countries, including: *Mexico, Central America, all of the Caribbean islands, the top half of South America; Colombia, Ecuador, Peru, Bolivia, Colombia, Venezuela, Guyana, Suriname, French Guiana, as well as the northern portions of Chile, Argentina, Paraguay, and Brazil* ('List of Tropical Countries | Tropical Foodies', 2012)

With this understanding of countries, we can explore what thematic choices are going to be made to match the ancient cultures of these times, and it will be done in a respectful and well-thought-out manner. When first deciding what to look for, I had searched *tropical America* themes into *Pinterest* to understand what may come-up. During my search, I was prompted with the concepts of *Tiki*, as well as other assorted concepts significant to the aesthetic of the culture, such as *coconuts, birds (parrots), agriculture and wildlife*. *Tiki* (at least in New Zealand) is defined as *an object made in the shape of a*

human being, made from wood or stone (Dictionary, 2024). However, in Polynesian culture, *the tiki represents the connection between man and nature, between heaven and earth, and symbolises creation and life itself.* (*The Polynesian Tiki, a significant cultural symbol - US*, 2023). They also believed from this that it was a *good luck charm*. Tiki is quite pronounced in its style and appearance, being summarised into a simpler, recognizable format over the generations, and could work as a contender for my characters thematic focus.

Another concept I was to encounter whilst researching this plant's origins, was the idea of *the Aztecs*. The Aztecs used to run an *empire in what is now central and southern Mexico* ('Aztec'. *Encyclopedia Britannica*, 2024). This origin allows me to consider it as a thematic option alongside *Tiki*, considering both are relative to *Tropical America*. Interestingly, Aztec as a word is derived from the word *Aztlán*, which has been interpreted as, "*Place of Herons,*" *alongside*, "*White Land,*" *and*, "*Land of White Herons.*" ('Aztec'. *Encyclopedia Britannica*, 2024) "*Place of Herons*", itself directly fits into what I am trying to achieve with my characters, considering I am aiming to have 3 characters following the class tropes of *Warrior, Tank and Healer*, I feel that having a plant of which's origin links so closely to a concept such as this is perfect when it comes to pushing a thematic design, purely due to its close relations and sense.

Exploration of weaponry is also a key point of interest, as I can cater the abilities of my character directly to the weapon which it wields, understanding the weaponry of the Aztec's will significantly improve the cultural relevance my character presents. In particular the *Macuahuitl* or *Aztec Sword* was one of the most prevalent weapons of Aztec times. Whilst not native to the Aztecs as it was suggested that other groups such as the *Tarascons, Mixtecs and Tlaxcaltecas* (Nicoletta Maestri, 2018) were using it previously. Its construction of being a large *wooden staff with sharp cutting edges* (Nicoletta Maestri, 2018) made it intimidating and worked effectively at deterring attackers. Alongside also possessing *sharp cutting edges* infused with *sharp pieces of obsidian* (Nicoletta Maestri, 2018) meant that it could cause a lot of harm and suffering to people who encountered it. Understanding this also indicates the impact that accurate cultural weaponry can have on my design and its theming.

Conclusion

From my research and understanding of the *Monstera deliciosa*, I have decided that for the character relating to the *Monstera* in my *Final Major Project E2*, will correlate closely with Aztec theming, and I will continue to do secondary photo research to outline thumbnails that correspond to the culture and original theming. My understanding of scale within *Aztec Architecture* aligns with the scale and size of a *monstera deliciosa*, therefore allowing me to experiment with assorted shape language, and provide myself with more flexibility when it comes to details and patterning. Having concepts like these that tie in closely are ideal for planning a character, as justifying design decisions makes more sense, and allows more freedom to explore different subsections and categories of a culture, so long as it is done respectfully and responsibly.

Alongside this, I have decided to also class the *Monstera deliciosa* under the *Warrior* subcategory, this is primarily due to its sharp and tall appearance, especially with the roots being hard to control allows much opportunity for experimentation in my thumbnailing stage. Remarks such as the *Swiss-cheese plant* ('*monstera*'. *Encyclopedia Britannica*, 2021) also enforce my decision, as I can design a character around the aerodynamic parts of these holes, extending further into features. Alongside this, its shape and class context work together to establish context for its ideal shape language. I believe the *triangle* shape is the best case, however I am open to explore *square* and potentially *circular* designs, as a circle would be the opposing shape, but it could work due to the nature of the plants shape itself.

Bibliography

'Aztec'. *Encyclopedia Britannica* (2024). Available at: <https://www.britannica.com/topic/Aztec> (Accessed: 12 November 2024).

***Cambridge Dictionary - Tiki* (2024).** Available at: <https://dictionary.cambridge.org/dictionary/english/tiki> (Accessed: 12 November 2024).

David L. Dilcher *et al.* (2024) 'angiosperm'. *Encyclopedia Britannica*. Available at: <https://www.britannica.com/plant/angiosperm> (Accessed: 12 November 2024).

'List of Tropical Countries | Tropical Foodies' (2012), 23 February. Available at: <https://www.tropicalfoodies.com/tropical-countries-where/>, <https://www.tropicalfoodies.com/tropical-countries-where/> (Accessed: 12 November 2024).

'monstera'. *Encyclopedia Britannica* (2021). Available at: <https://www.britannica.com/plant/Monstera> (Accessed: 12 November 2024).

Nicoletta Maestri (2018) *The Fearsome Close-Quarter Combat Weapon of the Aztecs*, ThoughtCo. Available at: <https://www.thoughtco.com/macuahuitl-sword-aztec-weapons-171566> (Accessed: 14 November 2024).

***The Polynesian Tiki, a significant cultural symbol - US* (2023).** Available at: <https://www.aranui.com/us/blog/le-tiki-symbole-polynesien-par-excellence> (Accessed: 12 November 2024).

Additional Notes

Monstera deliciosa translates to *delicious monster*, and also produces some fruit, there may be the possibility of incorporating this fruit into the design or revolving a part of it around it, however this depends on the scope and progress of the project, it is an idea to consider and will be thumbnailed.

Final Major Project – Aeonium

By Sam Payne (22003859)



Research regarding the *aeonium* plant species as required for my understanding as well as reference for thumbnailing and character development.

General Information

Aeonium is a *subtropical succulent* (Mahr, no date) of which belongs to the *Crassulaceae* or *Stonecrop Family* (*Crassulaceae Family* | *Botanico Hub*, no date). With these two features, its origins

are that of places such as; *parts of northern Africa and nearby islands including the Canary Islands, Cape Verde Islands and Madeira* (Mahr, no date). *Subtropical* is a term used to refer to places that *have very hot weather at some times of the year* (Cambridge Dictionary - Subtropical, 2024). Alongside its *subtropical* status, this plant is also a *succulent*; which is a term used to describe *any plant with thick, fleshy tissues adapted to water storage* ('succulent'. Encyclopedia Britannica, 2024). It has also been described as *waxy* (Crassulaceae Family | Botanico Hub, no date) which allows for a higher level of exploration when considering details.

Northern Africa

Northern Africa consists of seven different countries, including *Algeria, Egypt, Libya, Morocco, Sudan, Tunisia and the Western Sahara* (Jamal, 2024). With these countries, there is much potential for thematic decisions, considering all of these countries have strong histories when it comes to cultures, primarily due to the rich timeline of events and societies from *Ancient North Africa*. Features of this history, such as *the Levalloisian and Mousterian Industries, Neolithic Cultures, the Carthaginian supremacy* (Brett and M. Abun-Nasr, 2024) are all very significant parts of *Northern* history, and even can extend into the middle east.

Another incredibly significant societal construct was the *Egyptians*, as they were considered to be the *foremost nation for 30 centuries* (Tyldesley, 2011) with massive developments in society agriculture with the *Black Land* (Tyldesley, 2011) and constructs such as the *Great Pyramid*, which had unprecedented amounts of significance within their society. This is partly due to them being used as *royal tombs for three different pharaohs* ('Pyramids of Giza'. Encyclopedia Britannica, 2024). Whilst also being the reason for some of modern day mathematics, with the pyramids inspiring the likes of *Pythagoras to perfect his work* (Tyldesley, 2011). Alongside the construction of the *Great Pyramids of Giza*, the *Egyptians* were also responsible for one of the oldest scripts known to man, *the hieroglyphics*. Over the span of *2,000 years* (Tyldesley, 2011) *Egyptologists* have been able to decipher the *hieroglyphics* with artifacts such as *the Rosetta Stone* being translated. It would appear however, that in the context of aesthetic, the primary source of inspiration from *the Egyptians* has to be within the scripture and sculptures of the time, other aesthetics such as *prairie dogs* are also still relevant but may be an accessory of detail rather than a focus as it seems key to focus on *Hieroglyphics* and *clothing of Pharaohs*. Considering the approach and scale of the project being three characters within the classes of *Warrior, Tank and Healer*, I feel that *Ancient Egypt* can fit into the theming, considering the pedestal of which *Pharaohs* were placed upon, much like how people admire a hero or soldier.

Looking at modern *North African* fashion is also quite inspiring, as different countries within the spectrum have different approaches, some choose to have many layers of heavy decadent clothing, whereas others are lighter with layers, and some make use of lots of jewellery to layer, whether it be attached or just an accessory. Reasons for these choices include *status*, especially with jewellery, considering *certain stones were reserved only for chiefs or royal figures* (Jazz, 2022). Having the freedom to explore *patterning, layering, material types* allow for a broad approach when coming to a character, especially with *Aeonium* being a waxy plant resistant to the elements, it allows for extravagance in my concepts whilst being realistic for a character to wear.

Canary Islands

The *Canary Islands* had a similar heritage to that of *Northern Africa*, with being subjected to many assorted groups of people trying to *colonize it*. Previously it was recorded that the *Romans* had *planned an expedition* (Rodriguez, 2024) estimated around *40 BCE*. Later on, within the *13th & 14th centuries*, *Genoese, Majorcan, Portuguese and French navigators* visited the islands (Rodriguez, 2024).

With this it was originally hard to distinguish the history and unique elements of the *Canary Islands*, due to the actions of other societies at the time, however there was an event unique to the *Canary Islands* for its time, *Festival*.

Festival(s), are defined as *a special day or period, with its own activities, food or ceremonies* (Cambridge Dictionary - Festival, 2024). In the past, the *Canary Islands* was home to a group of people in their own civilisation called the *Guanches*. The *Guanches* were the indigenous people of the *Canary Islands* (Burns, 2024), and it was reported that they held a festival called the *beñesmen* which used to be held after cereals and fruit were harvested in the summer (Luis Concepción, 1989), and these festivals have been carried on into modern day, with events such as the *Bailadero de las Brujas* and the *Fiesta de la Rama* (Burns, 2024) being directly influenced by the *Guanches*. *Festival* is also well known for its high-energy in its celebrations, and fashion. In the *Canary Islands* festivals such as the *Fiesta de la Rama* have a very pronounced style, with clothing being quite heavy and layered, and typically making use of blacks, reds, and whites. Other colours are also used but not too as much of a degree.

Conclusion

From my research and understanding of *Aeoniums*, I have decided that for the character relating to an *Aeonium* in my *Final Major Project E2*, will correlate closely with *modern North African fashion*, whilst also incorporating features from the *Egyptians* into design choices. Alongside this, I have decided to class the *Aeonium* as the *Tank subcategory*. This is from its strong build and waxy features as a plant, and its blooming having many layers looks quite defensive, like a shell. Combining this with the features of *modern Northern African fashion* and *Egyptian details* is how I have reinforced this decision, as these together allow me to experiment with many body types and sizes, whilst also deciding leigh way on how eccentric and bulky I want clothing to be and how that affects the silhouette of the design. Primarily I am aiming to achieve a character who's shape language is consistent with the *square* archetype, as having a figure of *scale* whilst also incorporating *dynamic* elements is more likely to be perceived as a *Tank*.

Bibliography

Brett, M. and M. Abun-Nasr, J. (2024) *North Africa - Ancient, Phoenicians, Egyptians* / *Britannica*. Available at: <https://www.britannica.com/place/North-Africa/Ancient-North-Africa> (Accessed: 12 November 2024).

Burns, S.S. (2024) *Celebrating Indigenous Cultures: The Guanche Legacy in the Canary Islands*, *TravelMedia.ie*. Available at: <https://www.travelmedia.ie/press-releases/celebrating-indigenous-cultures-the-guanche-legacy-in-the-canary-islands/> (Accessed: 12 November 2024).

Cambridge Dictionary - Festival (2024). Available at: <https://dictionary.cambridge.org/dictionary/english/festival> (Accessed: 12 November 2024).

Cambridge Dictionary - Subtropical (2024). Available at: <https://dictionary.cambridge.org/dictionary/english/subtropical> (Accessed: 12 November 2024).

Crassulaceae Family / *Botanico Hub* (no date). Available at: <https://www.botanicohub.com/plant-families/crassulaceae> (Accessed: 12 November 2024).

Jamal, A. (2024) *Guides: African Studies and African Country Resources @ Pitt: North African Countries*. Available at: <https://pitt.libguides.com/c.php?g=12378&p=65815> (Accessed: 12 November 2024).

Jazz (2022) *Africa – The History of Jewelry Around the World, My Jewelry Repair*. Available at: <https://myjewelryrepair.com/2022/05/african-jewelry-history/> (Accessed: 13 November 2024).

Luis Concepción, J. (1989) *The Guanches Survivors and Their Descendants (Canary Islands' History)*. Available at: https://bibliotheque.idbe.bzh/data/cle_240/The_Guanches.pdf (Accessed: 12 November 2024).

Mahr, S. (no date) *Aeonium, Wisconsin Horticulture*. Available at: <https://hort.extension.wisc.edu/articles/aeonium/> (Accessed: 12 November 2024).

'Pyramids of Giza'. *Encyclopedia Britannica* (2024). Available at: <https://www.britannica.com/topic/Pyramids-of-Giza> (Accessed: 12 November 2024).

Rodriguez, V. (2024) 'Canary Islands'. *Encyclopedia Britannica*. Available at: <https://www.britannica.com/place/Canary-Islands> (Accessed: 12 November 2024).

'succulent'. *Encyclopedia Britannica* (2024). Available at: <https://www.britannica.com/plant/succulent> (Accessed: 12 November 2024).

Tyldesley, D.J. (2011) *BBC - History - Ancient History in depth: Ancient Egypt and the Modern World*. Available at: https://www.bbc.co.uk/history/ancient/egyptians/egypt_importance_01.shtml (Accessed: 12 November 2024).

Final Major Project – Aglaonema (Pink Star)

By Sam Payne (22003859)



Research regarding the *Aglaonema* plant species as required for my understanding as well as reference for thumbnailing and character development.

General Information

Aglaonema are evergreen perennial plants (*Aglaonema Pink Star*, 2022) of which originated from Asia and New Guinea (Britten, 2019) and have been domesticated around the world, with it becoming a desirable house-plant. It being an evergreen perennial means that the plant will keep its foliage throughout the cold winter months ('Six Great Evergreen Perennials | Hillier Garden Centres', 2020) meaning they require less care in order to stay healthy, making it ideal for housekeeping or first time owners. It has also been noted that in Asia, these plants are considered as a luck-bringing plant (Britten, 2019) however, not for any particular reason. In particular, the focus for my research will be on the *Aglaonema Pink Star*, as there are many different species of *Aglaonema*, with twenty-four (24) species (Britten, 2019) currently identified.

Asia

Asia is quite a broad scope for countries, considering it is a whole continent. It does allow for the exploration of many assorted historical cultures and societies; however, the difficulty comes in finding a focal point to direct my research and inspiration towards. To combat this, research will be split into three (3) separate categories; South Asia, Central Asia and East Asia, considering these places appear to be the places of Asia with the strongest historical background.

South Asia

South Asia is separated into *eight (8)* individual countries, consisting of: *Afghanistan, Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan and Sri Lanka* (*South Asian Countries – International and Area Studies Library – U of I Library*, 2017). With this understanding, exploration of historical cultures is easier and more clearly defined.

A particularly significant cultural society was the *Indus River Valley civilization*, which is divided into *three (3)* separate phases starting from c. 3300 BCE to c. 1300 BCE (M. Elshaikh, 2017). Most notably they are noted for their advances in *urban planning, technical and political processes* for their time, with systems such as *elaborate drainage systems, water supply systems and clusters of large, non-residential buildings* (M. Elshaikh, 2017). Alongside this, it has also been discovered that they made advances in *Metallurgy, the science of working with copper, bronze, lead and tin* (M. Elshaikh, 2017) which is incredibly significant for an ancient civilization, considering technology was much more primitive, but a lot of breakthroughs were made by the *Indus River Valley civilization*. Unfortunately, it is difficult to understand the fashion and clothing of which was worn by the people of the *Indus Valley*, primarily due to the time between the *estimated* end of the *Indus Valley* and the time of discovery, 1920 (M. Elshaikh, 2017).

Religion is also a matter of significance for the culture of *South Asia*, with a key example being *Buddhism* and its rise and spread across *Asia* from *India* (Donald S. Lopez *et al.*, 2024) to other countries in *Asia*, such as: *Sri Lanka, China, Korea, Japan, Mongolia, Tibet, Vietnam* as well as generalised *Central and Southeastern Asia* (Donald S. Lopez *et al.*, 2024). The *Buddha* himself was thought to have lived between c. 570 BCE to c. 360 BCE according to modern scholars and the growth of his presence was thought to be *constituted by the presence of a characteristic teacher* (Donald S. Lopez *et al.*, 2024), with the term, “*Three Jewels*” being used to describe *Buddha (the teacher), dharma (the teaching), and sangha (the community)* (Donald S. Lopez *et al.*, 2024). With this understanding of the beliefs and proceedings of the religion, I want to direct the focus of my research onto the concept of *Buddhist Monks* or the *sangha*. The *sangha* in a modern sense refers to the *assembly of Buddhist Monks* that have *preserved the teachings of the Buddha* (Donald S. Lopez *et al.*, 2024). With this and exploration into *Buddhist learning*, we can note that the religion of *Buddhism* is very spiritual, whilst also paying attention to learnings and teachings of the *Buddha*. Examples of activities that *monks* undergo aside from learnings are *meditation and ritual activity* (Donald S. Lopez *et al.*, 2024) which feedback into the “*Three Jewels*”. From an outsider’s perspective, and with the research I have, I can infer that it appears to be a peaceful experience for those practicing the religion and those who also do not, as there are *secular monks* (Oliver, 2023).

Alongside the fundamental beliefs of the religion, research regarding the uniforms for the *monks* was insightful when gaining a better understanding of the religion’s practices. The robes themselves appear to be quite simplistic and light on the body, but they also have a massive influence, as even questioning the robes is deemed *extraneous*. (Sr. Candana Karuna, 2006). Originally, the first robe designed after *Bimbarsa (a Buddhist King)* asked the *Buddha* to make a *distinctive robe for his monks*, of which the *Buddha* asked his personal attendant *Ananda* to create a new robe (Sr. Candana Karuna, 2006). This robe was called a *tricivara* or “*triple robe*” and as suggested, it was composed of *three* separate parts. At the time this robe type *spread throughout the world as Buddhism was adapted* (Sr. Candana Karuna, 2006) and is still relevant to this day. Previously it was noted that colour *wasn’t of significance* and the colour orange was used in the creation, primarily due to it *being the only dye they had at the time* (admin, 2010).

With this understanding, relating it back to the *Aglaonema Pink Star* is simple to do, considering the tamer nature of the plant, and its extravagant colour, it makes colour theory much more understood, with both being warmer colours especially, allows for a calmer approach for a character.

East Asia

Eastern Asia has been separated and defined into *eight (8)* different countries, of which consist of: *China, Hong Kong, Japan, Macau, Mongolia, North Korea, South Korea, and Taiwan* (*What makes Asia? An introduction to East Asia*, no date). These countries have had massive significance over the world, and as a result have had significant cultural histories.

A primary example of a previous society in *East Asia*, is that of the *Qing Dynasty*. The *Qing Dynasty* was the *final imperial dynasty in China, lasting from 1644 until 1911* (Amanda Onion et al., 2018). Originally the ruling of *China* by the *Qing Dynasty* came about after the fall of the *Ming Dynasty*, and in the almost *three-hundred years (300)* of which the *Qing Dynasty* ruled, only *three emperors* were in complete power; *Emperor Kangxi, Emperor Qianlong and Emperor Dowager Cixi* (Amanda Onion et al., 2018). All of which had terms over *fourty years (40)* long, and the *Qing Dynasty* was responsible for a few global events, most significantly the *Opium Wars* against *Great Britain in 1840* (Amanda Onion et al., 2018). However, it has been noted that over the span of the *Qing Dynasty*, attitudes became more *conservative* with each passing emperor, which lead to *uprisings* against the dynasty, ultimately causing its downfall in *1911*. They faced *two (2)* rebellions, the *boxer rebellion* and the *revolution of the Revive China Society*, which ultimately saw the *Qing Dynasty* dissolve as *fifteen (15)* provinces declared their *independence* (Amanda Onion et al., 2018).

Fashion from the era of the *Qing Dynasty* reveals an array of robes and full body attire, and each different robe, from even a small detail, was used to describe a *hierarchy* ('Lin', 2020). In total, there were *four (4)* main robes of which people wore each for different circumstances; *Chaofu* for *major occasions such as rituals*, *Jifu* for *liturgical occasions such as festivals*, *Changfu* for *daily wear* and *Bianfu* for *casual wear* ('Lin', 2020). *Emperor's* and *Empress's* also wore *Chaofu* robes, but these were of much more detail and rich material compared to everyday people. They also had their own retrospective *Jifu*; a *dragon robe* for the *Emperor*, and a *phoenix robe* for the *Empress* ('Lin', 2020). Ultimately, I can decide to design my character with either the *dragon robe* or *phoenix robe* features in mind, creating a display of assorted *Bianfu* and *Changfu* will also help me hone a design down as patterns in robes start to emerge.

Alongside the robes of the general population, the emperor and empress, understanding the designs of *Qing Dynasty Officials* may appear more relevant for my character, considering they had uniforms based on *rank* and *grade* within their service to the *Qing Dynasty* ('Lin', 2020). Typically, officials wore *Magua* robes, which were *characterized by a front and back slit and a square Buzi on the chest* ('Lin', 2020). Potentially, this allows me to expand my scope further and incorporate a hierarchy system to my characters, however this may fall flat, as other cultures didn't act the same way.

Conclusion

From my research and understanding of the *Aglaonema Pink Star* and its *origins*, I have decided to correlate *Buddhist* themes into the design of the character. I have decided as such primarily due to the warm colouring of both an *Aglaonema Pink Star* and the *robes of Buddhist Monks*; having a pink plant paired with oranges and lighter reds creates a comforting sense in its colours, as *orange, lighter reds and pinks* combined are quite calming due to their warm nature. In regard to shape language, a *rectangle* seems most appropriate, however the *triangle* archetype can also be explored despite its contrasting connotations, this is due to the shape of the *Aglaonema* itself being triangular and sharp, but a *rectangle*

seems most appropriate based on my reference and research of the shape from the *robes* that *monks* wear.

Following this, I have decided to class the *Aglaonema Pink Star* under the *Support* architype. Personally, this assignment makes sense, due to the peaceful and spiritual nature of *Buddhism*, and it being a religion that *supports others* through *teachings and mindfulness*, alongside with the interpretation that support characters also bring this sense of peace and relief to warriors.

Bibliography

admin (2010) 'Why do Buddhist Monks wear Orange Clad Robes and Shave their Heads? - by Exotissimo', *EXO Travel Blog*, 21 December. Available at: <https://www.exotravel.com/blog/en/buddhist-monk/> (Accessed: 13 November 2024).

Aglaonema Pink Star (2022) *Happy Houseplants*. Available at: <https://www.happyhouseplants.co.uk/products/aglaonema-pink-star-rare> (Accessed: 13 November 2024).

Amanda Onion *et al.* (2018) *Qing Dynasty - Flag, Clothing & Date, HISTORY*. Available at: <https://www.history.com/topics/asian-history/qing-dynasty> (Accessed: 13 November 2024).

Britten, A. (2019) *Let's Talk Aglaonema, Greenhouse Product News*. Available at: <https://gpnmag.com/article/lets-talk-aglaonema/> (Accessed: 13 November 2024).

Donald S. Lopez *et al.* (2024) 'Buddhism'. *Encyclopedia Britannica*. Available at: <https://www.britannica.com/topic/Buddhism> (Accessed: 13 November 2024).

'Lin' (2020) *The Brief History of Qing Dynasty Clothing - Newhanfu*. Available at: <https://www.newhanfu.com/4377.html> (Accessed: 13 November 2024).

M. Elshaikh, E. (2017) *Indus River Valley civilizations (article), Khan Academy*. Available at: <https://www.khanacademy.org/humanities/world-history/world-history-beginnings/ancient-india/a/the-indus-river-valley-civilizations> (Accessed: 13 November 2024).

Oliver, D.S. (2023) 'Secular monks?', *Secular Buddhist Network*, 11 January. Available at: <https://secularbuddhistnetwork.org/secular-monks/> (Accessed: 13 November 2024).

'Six Great Evergreen Perennials | Hillier Garden Centres' (2020) *Hillier*, 15 August. Available at: <https://www.hillier.co.uk/garden-and-home-ideas/evergreen-perennials/> (Accessed: 13 November 2024).

South Asian Countries – International and Area Studies Library – U of I Library (2017). Available at: https://www.library.illinois.edu/ias/sacollection/sa_countries/ (Accessed: 13 November 2024).

Sr. Candana Karuna (2006) *The Tradition of Buddha's Robe*. Available at: <https://www.urbandharma.org/udharma10/robe.html> (Accessed: 13 November 2024).

What makes Asia? An introduction to East Asia (no date) *besea.n*. Available at: <https://www.besean.co.uk/resources-posts/an-introduction-to-east-asia> (Accessed: 13 November 2024).