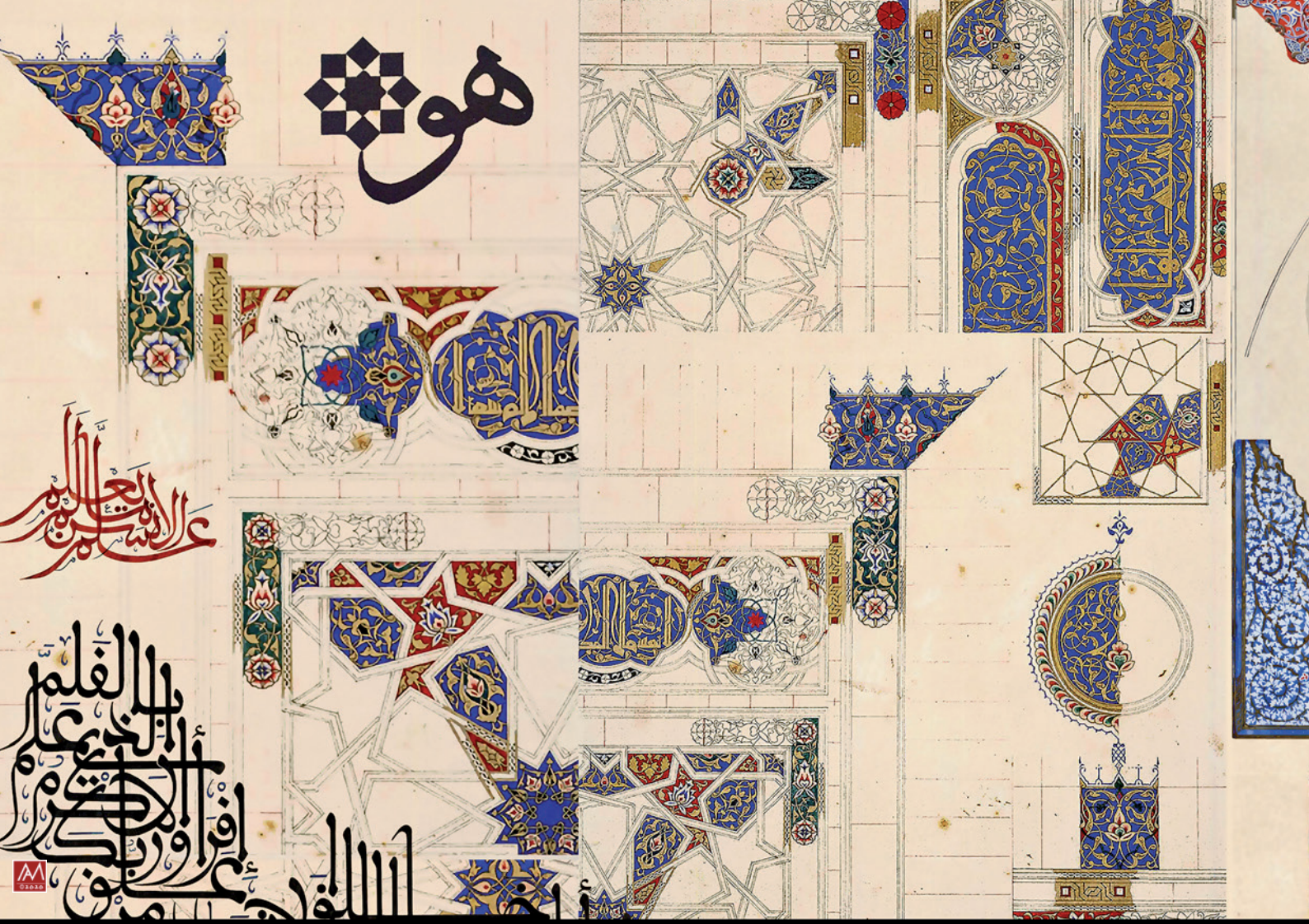


Dr. Mehmed A. Akšamija je teoretičar i kreativac. Od 2023. godine ima status profesora emeritusa Univerziteta u Sarajevu. Surađuje sa univerzitetima u Pragu, Bazelu i Gracu. Redovni je član BANU – *Bošnjačke akademije nauka i umjetnosti* (Sarajevo, Bosna) i EASA/ASAE – *Academia Scientiarum et Artium Europaea* (Salzburg, Austrija). Bio je dekan Akademije likovnih umjetnosti Univerziteta u Sarajevu. Kao teoretičar iz oblasti teorije i historije umjetnosti iskazao se zapaženim objavljivanjem naučnih i stručnih članaka, enciklopedijskih unosa, izvještaja i analiza, te više bilingualnih monografija na bosanskom i engleskom jeziku (*Monografija arhivografije*, *LETTER • PISMO • BRIEF • LIST • RISALLA*, *Prozori, Stop negaciji genocida i holokausta, ur.*, *Život i dijelo akademika Muhameda Filipovića*, *Čelebi Pazar - Rogatica*, *Historiografija arhitektonskog kompleksa gradačačke utvrde* [koautor sa Lemjom Chabbouh Akšamija i Ammarom Akšamija] ...). Dizajnirao je reprezentativno bibliofilsko izdanje *Prijevoda Kur'ana na bosanski jezik*, uredio veći obim publikacija iz oblasti teorije i historije umjetnosti (fotografije, arhitekture...), a jedan je od urednika časopisa *Glasnik* Bošnjačke akademije nauka i umjetnosti.
E-mail: **mehmed_aksamija@yahoo.com**

Dr. Mehmed A. Akšamija is a theoretician and artist. Since 2023, he has the status of professor emeritus of the University of Sarajevo. Collaborates with the Universities of Prague, Basel and Graz. He is a Regular member of BANU – *Bosniak Academy of Sciences and Arts* (Sarajevo, Bosnia) and EASA/ASAE – *Academia Scientiarum et Artium Europaea* (Salzburg, Austria). He was the dean of the Academy of Fine Arts at the University of Sarajevo. As a theorist in the field of theory and history of art, he proved himself by notable publication of scientific and experts articles, encyclopedia entries, reports, and analysis, and several bilingual monographs in Bosnian and English (*Monograph of Archivography, LETTER • PISMO • BRIEF • LIST • RISALLA, Windows, Stop Genocide and Holocaust Denial, ed., The Life and Work of Academician Muhamed Filipović, Čelebi Pazar - Rogatica, Historiography of the architectural complex of the Gradačac fortress* [co-author with Lemja Chabbouh Akšamija and Ammar Akšamija], and so forth). He designed representatively a bibliophilic edition of the *Translation of the Qur'an into the Bosnian language*, edited a larger volume of publications in the field of art theory and history (photography and architecture), and is one of the editors of the journal *Glasnik* of the Bosnian Academy of Sciences and Arts.
E-Mail: **mehmed_aksamija@yahoo.com**



DOI: https://doi.org/10.52510/sia.v5i2.75
UDK: 111.852:28
28:184.3
Original scientific paper - Izvorni naučni rad

Mehmed A. AKŠAMIJA

ANTAGONIZAM OKCIDENTALNOG ODREĐENJA *UMJETNOSTI* I KARAKTERIZACIJE MODALITETĀ DISKURSA QADAR/ṢINĀʿATA

• treći dio •

ANTAGONISM BETWEEN OCCIDENTAL DEFINITION OF *ART* AND CHARACTERIZATION OF THE MODALITIES OF THE QADAR/ṢINĀʿAT DISCOURSE

• part three •

Sažetak

U radu se analizira odnos između okcidentalno-vesterniziranog poimanja ***umjetnosti*** i mogućeg statusa ***umjetnosti*** unutar jedinstvenog diskursa – *al-thawābit al-islāmiyyah*, te estetsko-metafizičkog iskustva tradicionalne islamske sistematizacije znanja – *ṣināʾat al-ʾilm*, odnosno akta činjenja slikovne forme lijepom – *ṣināʾat al-taṣwīr*. Posebna pozornost usmjerena je na koncept *qadar/ṣināʾata*, gdje je moguće razlikovati *homo islamicusovo* **ornamentalno djelanje rekognitivnog predznaka** i **kognitivno produktivno-refleksivnu reprezentaciju kolaborativne orijentacije**.

S obzirom na istovremeno postojanje *jedinstva* i *različitosti* u sklopu estetiziranog djelanja/*ṣināʾata* rekognitivnog predznaka (ornamentalne forme) – *al-ṣināʾat al-zukhrufiyyah*, želi se pokazati kako tradicionalna sistematizacija znanja daje najpotpuniji izraz estetskom značenju dijalektike *jedinstvo – različitost*, koja se manifestira u diskursima *qadar/ṣināʾata* pod krovištem *ṣināʾat al-taḥsīna* – problematike modalitetā diskursa u kontekstu slikovnog djelanja/*ṣināʾata*, a ne *fann al-taḥsīna*. Ipak, poseban naglasak stavljen je na paralelno prisustvo vida informativne inicijacije primijenjenog oblika – *al-ṣināʾat al-taṭbīqiyah* radi postizanja specifičnog sadržajnog cilja estetiziranog djelanja/*ṣināʾata homo islamicusa*, gdje se on ne bavi imitacijom ili figuralnim predstavljanjem s posebnom važnošću čiste figuralne fantazme (minijaturni slikovni prikaz / knjige arapskog i perzijskog manuskripta).

Također analiziramo i obrazlažemo značenja arapske riječi *al-fann* te postavljamo i pitanje zašto je riječ *al-fann* odabrana za označavanje fenomena *umjetnosti* u modernom arapskom jeziku, a ne riječ *al-ṣināʾah* (vještina, praktično znanje). U formuliranju odgovora istražujemo date riječi u arapskoj leksikografskoj, neleksičkoj, odnosno semantičkoj tradiciji te obrazlažemo i definiramo naše opredjeljenje za utemeljeno korištenje riječi *al-ṣināʾah* u sklopu *qadar/ṣināʾata*, odnosno nauke o slikovnom – *ʾilm al-taṣāwīr*.

Ključne riječi: *qadar/ṣināʾat, homo islamicus, ornamentalno djelanje rekognitivnog predznaka, kognitivno produktivno-refleksivna reprezentacija, nauka vizualnog predstavljanja, umjetnost, filozofija, muslimanska estetika – al-džamāl, tradicija, problematika lijepog*

Abstract

The paper analyzes the relationship between Occidental-Westernized understanding of ***art*** and a possible status of ***art*** within an integrated discourse – *al-thawābit al-islāmiyyah*, as well as the aesthetic-metaphysical experience of the traditional Islamic systematization of knowledge – *ṣināʿat al-ʿilm*, and the action of making a visual form beautiful – *ṣināʿat al-taṣwīr*. Particular attention attention is attached to the concept of *qadar/ṣināʿat*, where it is possible to distinguish between *homo islamicus's* **ornamental activity of recognitive type** and **the cognitive productive-reflective representation of collaborative disposition**.

Due to the simultaneous existence of unity and difference within the aestheticized activity/*ṣināʿat* of recognitive type (ornamental form) – *al-ṣināʿat al-zukhrufiyyah*, the paper strives to show that the traditional systematization of knowledge provides the most complete expression to the aesthetic meaning of the unity-difference dialectic, which is in turn manifested in the *qadar/ṣināʿat* discourse under the umbrella of *ṣināʿat al-taḥsīn* – the issue of the modalities of discourse in the context of pictorial activity/*ṣināʿat* rather than *fann al-taḥsīn*. Still, a particular emphasis is placed on the parallel existence of a kind of informative initiation of applied form – *al-ṣināʿat al-taṭbīqiyah* aimed at achieving a distinctive content-related goal of aestheticized activity/*ṣināʿat* of homo islamicus, where he is not involved in imitation or figural representation with a special importance of the pure figural phantasm (miniature visual representation/books of Arabic and Persian manuscript).

The paper also analyzes and substantiates meanings of the Arabic word *al-fann*, and raises the question as to why the word *al-fann* has been selected to refer to the phenomenon of art in modern Arabic, rather than the word *al-ṣināʿah* (skill, practical knowledge). To articulate the answer, the paper studies the words in Arabic lexicographic, non-lexical, i.e. semantic tradition, and substantiates and defines the reason for the established use of the word *al-ṣināʿah* within *qadar/ṣināʿat*, i.e. the science of the pictorial – *ʿilm al-taṣāwīr*.

Key words: *qadar/ṣināʿat, homo islamicus, ornamental activity of recognitive type, cognitive productive-reflective representation, science of visual representation, art, philosophy, Muslim aesthetics – al-jamāl, tradition, issue of beautiful*

ANTAGONIZAM OKCIDENTALNOG ODREĐENJA *UMJETNOSTI* I KARAKTERIZACIJE MODALITETĀ DISKURSA QADAR/ṢINĀʿATA

• treći dio •

Istraživanja principa ljepote i ljudskog ukusa na razumnoj razini

Ukoliko svoju pažnju usmjerimo prema sačuvanoj i arhiviranoj muslimanskoj kulturnoj produkciji, moguće je doći do zaključka kako je prisutno promišljanje o *prirodi ljepote* prvenstveno na razumljivoj razini, kako bi spoznali principe koji stoje iza lijepih pojava u svijetu, ali je istovremeno prisutna i težnja *iskustva ljepote* izvan *dunjálučkog* ili ovozemaljskog razumnog svijeta (ar. *al-dunyā*). Ipak, u centru istraživanja i zajedničkog govora o ljepoti među muslimanskim intelektualcima velika pozornost je data ljepoti (lat. *pulchritudo*, *pulchritudinis*) na područjima kozmologije, metafizike, psihologije i etike.

Unatoč obilju filozofskih rasprava o ideji i fenomenima ljepote, estetike, odnosno *istraživanja principa ljepote i ljudskog ukusa na razumnoj razini,* iz okcidentalno-vesterniziranog akademizma dolaze tvrdnje kako takve teme nikada nisu bile *glavne teme rasprave u muslimanskoj filozofiji.*[1] Ipak, na suprot ovakvih stavova postoje i oni koji smatraju da je težnja muslimanskih filozofa bila *traženje načela ljepote u razumnom poretku stvari* (*umjetnost* - *al-ṣināʾah* u sklopu *qadar/ṣināʾata*, odnosno nauke o slikovnom – *ʾilm al-taṣāwīr*). Ovakav stav, u smisli objedinjenih ili komparativnih muslimanskih i hebrejskih pristupa estetici je potkrijepljen tvrdnjom da su se filozofi usredotočili prvenstveno na proces intelekcije u ljudskom estetskom iskustvu,[2] odnosno susretu duše (ar. *al-nafs*) s lijepim (ar. *al-džamil*) objektom:

---

[1] ... U cjelini, muslimanski filozofi nisu*umjetničko* i književno stvaralaštvo gledali kao na kraj samoga sebe. Umjesto toga, njihov je interes bio objasniti odnose tih aktivnosti s čisto intelektualnim ciljevima. U slučaju poetike i retorike, naglasak u islamskoj filozofiji bio je pragmatičan i politički: poetika i retorika smatrani su instrumentima za prenošenje demonstriranih istina filozofije stanovništvu, za čije se intelektualne sposobnosti pretpostavljalo da su ograničene.

Black, L. Deborah: ***Aestethics in Islamic Philosophy***; u: Edward Craig (ur.): *Concise Routledge Encyclopedia of Philosophy*, Routledge Publishing, New York, 1999., str. 11.

[2] Na primjer, Ibn Sīnā je nastojao da prikaže i objasni proces stvaranja univerzuma, pri čemu se služio principom da iz *Jednog* ili *Jedinstva* može nastati samo jedno (*ex uno non fit nisi unum*) i idejom da se kreacija ostvaruje kroz intelekciju. Proces stvaranja ili darovanja egzistencije i proces intelekcije su jedno te isto jer, putem kontemplacije u više stepene realnosti nastaju njeni niži stupnjevi. Od *Jednog, Nužnog bića* koje je izvor svih stvari, u skladu sa spomenutim principom, nastaje, rađa se jedno biće koje Ibn Sina naziva *Prvim intelektom* i koji je isto što i najuzvišeniji među melecima/anđelima (ar. *malakun*). Ovaj intelekt zatim posmatra *Nužno biće* kao nužno i svoju vlastitu esenciju posredstvom *Nužnog bića* kao nužnu, a ujedno i kao moguću.

Ibn Sīnāovi pogledi na kosmogoniju i kosmologiju ukratko su izloženi u raspravi na perzijskom jeziku pod naslovom *Ḥaqīqat wa kayfiyyat al-mawdžūdāt wa tasalsul al-musabbabat* ("O suštini Bića i lancu uzroka"), koja je štampana u

ANTAGONISM BETWEEN OCCIDENTAL DEFINITION OF *ART* AND CHARACTERIZATION OF THE MODALITIES OF THE QADAR/ṢINĀʿAT DISCOURSE

• part three •

Research on the principles of beauty and human taste on a reasonable level

If we explore the preserved and archived Muslim cultural production, we can draw the conclusion that it includes pondering the *nature of beauty*, primarily on the intelligible level, so as to understand the principles behind beautiful phenomena in the world; however, one can also discern the aspiration to *experience beauty* beyond the earthly sensible world (Ar. al-dunyā). Still, research and common speech about beauty among Muslim intellectuals focus on beauty (Lat. *pulchritudo, pulchritudinis*) in the areas of cosmology, metaphysics, psychology and ethics.

Despite the abundance of philosophical discussion of the idea and phenomena of beauty, aesthetics, i.e. *investigation of principles of the beauty and human taste on the sensible level*, Occidental-westernized academism has launched claims that such topics have never been *major topics of discussion in Islamic philosophy*.[▼1] Still, as opposed to such views, there are some which believe that Islamic philosophers were focused on the *pursuit of the principles of beauty in the sensible order of things* (*art*). With respect to unified or comparative Islamic and Hebrew approaches to aesthetics, such a view is supported with the claim that the philosophers primarily focused on the process of intellection in the human aesthetic experience,[▼2] i.e. on the encounter between the soul (Ar. *al-nafs*) and a beautiful (Ar. *al-jamil*) object:

[▼1] ... On the whole, Islamic philosophers did not view artistic and literary creativity as ends in themselves. Rather, their interest was in explaining the relations of these activities to purely intellectual ends. In the case of poetics and rhetoric in particular, the emphasis in Islamic philosophy was pragmatic and political: poetics and rhetoric were viewed as instruments for communicating the demonstrated truths of philosophy to the populace, whose intellectual abilities were presumed to be limited.

Black, L. Deborah: ***Aestetics in Islamic Philosophy***; in: Edward Craig (ed.): *Concise Routledge Encyclopedia of Philosophy*, Routledge Publishing, New York, 1999, p. 11.

[▼2] For example, Ibn Sīnā attempted to present and explain the process of generation of the universe making use of the principle that from the *One*, or *Unity*, only one can come into being (*ex uno non fit nisi unum*) and of the idea that it is through intellection that creation takes place. The process of creation, or the giving of existence, and that of intellection are the same because it is through the contemplation of higher orders of reality that lower ones come into being. From the *One Necessary Being* who is the source of all things a single being is brought forth in accordance with the foregoing principle – a being that Ibn Sina calls the *First Intellect* and that is made to correspond to the supreme archangel (Ar. *malakun*). This intellect then contemplates the *Necessary Being* as necessary, its own essence as necessary by virtue of the *Necessary Being*, and its own essence as a possible being.

The ideas of Ibn Sīnā concerning cosmogony and cosmology have been summarized in a Persian treatise called *Ḥaqīqat wa kayfiyyat al-mawjūdāt wa tasalsul al-musabbabat* ("On the Chain of Being"), published in Tehran in 1952 and edited by Musa' Amid. Although Seyyed Hossein Nasr somewhat doubts its authenticity, he provides a great synopsis of the concept.

Nasr, Seyyed Hossein: ***Three Muslim Sages - Avicenna (Ibn Sina), Suhrawardi, Ibn Arebi***. Translated from Persian into Bosnian by: Bećir Džaka,

> Iako su muslimanski i hebrejski filozofi estetici pristupili s onoga što bismo danas nazvali *brojnim različitim disciplinskim perspektivama*, svima je zajednička uloga i funkcija ljepote u noetičkom razvoju pojedinca (najviši oblik spoznaje, u kojem je on svjestan sam sebe). To uključuje ... postupak u kojem pojedinac nailazi na prekrasan objekt, što rezultira sljedećom korespondencijom između duše onoga koji zna i predmeta koji je poznat. Ova korespondencija zauzvrat omogućava pojedincu da prepozna ljepotu razumljivog svijeta.[3]

Međutim, kada je riječ o onome što je zajedničko muslimanskim filozofima, dogmatskim teolozima i *sufijama homines islamici* jest shvaćanje da najviši stepen ljepote pripada najsavršenijem biću, koje filozofi nazivaju „Nužnim bićem" ili „Prvim uzrokom", a koje dogmatski teolozi i *sufije homines islamici* nazivaju „Bog" (ar. *Allāh*).[4] Iako se jezik i pristup koji koristi svaka skupina erudita razlikuju, opći sadržaj njihovih rasprava mogao bi se svrstati u sljedeće temeljne teme: **ontologije** (*ʾilm al-wdžūd* – „ljepota" *kao nauka o nastanku bitka*); **teologije** (*ʾilm al-kalām* – „ljepota" *kao nauka o logosu*); **kozmogonije** (*ʾilm naša'ti-l-kawn* – „ljepota" *kao nauka o nastanku kozmosa*; **kozmologije,** (*ʾilm al-kawniyyāt* – „ljepota" *kao nauka o strukturi kozmosa*; **etike** (*ʾilm al-akhlāq al-mihaniyyah* – „ljepota" *kao nauka o lijepom moralnom ponašanju* i **psihologije** (*ʾilm al-nafs* – „ljepota" *kao nauka o duši.*

Teheranu 1952. g. u redakciji Muse' Amida. Mada pripisivanje ove rasprave Ibn Sīnāu za Sejjida Husejna Nasra ponekad izgleda sumnjivo, ipak je u njoj dat fantastičan sinopsis datog koncepata.

Nasr, Sejjid Husejn: ***Tri muslimanska mudraca - Ibn Sina, Suhrawardi, Ibn Arebi***. S perzijskog preveo: Bećir Džaka, *Baština objave*, str. 19, fusnota 53. Dostupno na: http://box2269.temp.domains/~bastinao/wp-content/uploads/2012/04/pdf_TRI%20MUSLIMANSKA%20MUDRACA%20VORD.pdf. Pristupljeno 05.01.2015.

Također, pogledati, Gardet, Louis: ***Le Pensee religieuse d'Avicenne (Ibn Sina)***. Reprint, Vrin - Etudes de philosophie mediavale, svezak XLI, Paris, objavljeno januara 1951., str. 48.

Dostupno i na: https://books.google.fr/books?id=J928wPpi5psC&printsec=frontcover&hl=fr#v=onepage&q&f=false; https://www.persee.fr/doc/rhr_0035-1423_1952_num_141_2_5874. Pristupljeno 05.01.2015.

Pogledati i Goichon, Amélie-Marie: ***La Philosophie d'Avicenne et son influence en Europe medievale***. Reprint, Librairie d'Amérique et d'Orient Adrien Maisonneuve - Jean Maisonneuve successeur, Paris, 2001., str. 41. Dostupno na: https://archive.org/details/philosophyofavic0000mskh. Pristupljeno 05.01.2015.

[3] Hughes, W. Aaron: ***TheTexture of the Divine : Imaginations in Medieval Islamic and Jewish Thought***. Indiana University Press, Bloomington, 2004., str. 161; Vidjeti i, Hughes, W. Aaron: ***Muslim Identities : An Introduction to Islam***. Columbia University Press, 2013.

Čini se da potonja studija daje veliki doprinos proučavanju islama, njegovih mogućih pristupa vjerovanju i prisutnim praksama, nastanku različitih intelektualnih identiteta koji pokušavaju definirati islam unutar složenog rezultata dvostrukog procesa „nasljeđivanja i stvaranja" uz pažljivo ispitivanje povijesnih izvora i raznih korišteni pristupa i metodologija. Uvjereni smo da trenutno predstavlja najbolji uvod na engleskom jeziku dostupan za nemuslimane, koji traže zdraviji pristup islamu. Sigurno će dovesti do mnogo produktivnih razgovora i rasprava među učenjacima islamskih studija o budućnosti samog polja.

[4] Vlastito Božije ime je *Allāh*, koje, po shvaćanju *muslimanskih učenjaka*, označava Stvoritelja svega što postoji. U *Kur'anu* se spominje 2.698 puta. Pored vlastitog imena, koje se najčešće spominje, postoje i druga Božija *lijepa imena – asmā'ullāhi al-ḥusnā*. U *Kur'anu* se kaže: „Allāh ima svoja lijepa imena, pa Ga po njima zovite" (***Kur'an***, 7:180); u *hadisu* je zapisano kako je Poslanik Muhammed (ar. *Muḥammad*) rekao: „Allāh ima 99 imena. Onaj koji ih spozna, unići će u Džennet". (Buharija)

> Although Muslim and Hebrew philosophers approached aesthetics from what we would today call *a number of different disciplinary perspectives*, common to all is the role and function of beauty in the noetic development of the individual. This involves ... the process whereby an individual encounters a beautiful object, resulting in a subsequent correspondence between the soul of the knower and the object known. In turn, this correspondence allows the individual to recognize the beauty of the intelligible world.[3]

However, what is common to Muslim philosophers, dogmatic theologians and *Sufi homines islamici* is the notion that the highest degree of beauty belongs to the most perfect being, which the philosophers call the "Necessary Being" or the "First Cause", and which the dogmatic theologians and *Sufi homines islamici* call "God" (Ar. *Allāh*).[4] Although the language and the approach used by each group of scholars differs, the general content of their discussion could be categorized into the following main themes: **ontology** (*ʿilm al-wjūd* **–** "beauty" *as a science of the origin of being*); **theology** (*ʿilm al-kalām* – "beauty" *as a science of logos*); **cosmogony** (*ʿilm nasha'ti-l-kawn* – „beauty" *as a science of the origination of cosmos*; **cosmology,** (*ʿilm al-kawniyyāt* – „beauty" *as a science of the structure of cosmos*; **ethics** (*ʿilm al-akhlāq al-mihaniyyah* – „beauty" *as a science of fine moral conduct* and **psychology (***ʿilm al-nafs* – „beauty" *as a science of the soul.*

In the mid-10th century, a school of Islamic philosophy in Basra also known as the movement *Sincere Brethren* or *Brethren of Sincerity*, or else *Brethren of Purity* (Ar. *Ikhwān al-ṣafā*)[5] produced Epistles (Ar. *al-rasā'il*) of the

---

Baština objave, p. 19, footnote 53. Available at: http://box2269.temp.domains/~bastinao/wp-by content/uploads/2012/04/pdf_TRI%20MUSLIMANSKA%20MUDRACA%20VORD.pdf. Accessed on 05.01.2015.

See also, Gardet, Louis: ***Le Pensee religieuse d'Avicenne (Ibn Sina)***. Reprint, Vrin - Etudes de philosophie mediavale, volume XLI, Paris, published in January 1951, p. 48.

Also available at: https://books.google.fr/books?id=J928wPpi5psC&printsec=frontcover&hl=fr#v=onepage&q&f=false; https://www.persee.fr/doc/rhr_0035-1423_1952_num_141_2_5874. Accessed on 05.01.2015.

See also, Goichon, Amélie-Marie: ***La Philosophie d'Avicenne et son influence en Europe medievale***. Reprint, Librairie d'Amérique et d'Orient Adrien Maisonneuve - Jean Maisonneuve successeur, Paris, 2001, p. 41. Available at: https://archive.org/details/philosophyofavic0000mskh. Accessed on 05.01.2015.

[3] Hughes, W. Aaron: ***The Texture of the Divine: Imaginations in Medieval Islamic and Jewish Thought***. Indiana University Press, Bloomington, 2004, p 161; See also, Hughes, W. Aaron: ***Muslim Identities: An Introduction to Islam***. Columbia University Press, 2013.

It seems that the latter study provides a great contribution to studies of Islam, its possible approaches to believing and present practices, origin of various intellectual identities which attempt to define Islam within a complex result of a twofold process of "inheriting and creating". It goes without saying that it isaccompanied with careful investigation of historical sources and various used approaches and methodologies. We are convinced that it is currently the best introduction in English accessible to non-Muslims who are looking for a healthy approach to Islam. We are sure that it will lead to many productive discussions among scholars in Islamic studies about the future of the field itself.

[4] The proper name of God is *Allāh*, which, according to *Muslim scholars*, signifies the Creator of everything that exists. There are 2,698 references to this name in the Qur'an. Besides the proper name, which is used the most often, there are other *beautiful names* of God – *asmā'ullāhi al-ḥusnā*. The *Qur'an* says: "Allāh has the most beautiful names, so call upon Him by them" (***Qur'an***, 7:180); and it is written in *hadíth* that Prophet Mohammed (Ar. *Muḥammad*) said: "Allāh has 99 names. Who knows them will enter Jannah". (Buharija)

[5] The brotherhood was composed of a group of anonymous philosophers, whose teaching is a near perfect example of the combination of Pythagorean and Plotinian comprehension of *beauty*. Such an understanding was aided by Syrian and Arabic



ILUSTRACIJA ~ *Iskrena braća* u analizi poslanica sa enciklopedijskom strukturom u Basri.
ILLUSTRATION ~ Sincere brothers in the analysis of epistles with an encyclopedic structure in Basra. (Archive of Akšamija)

Polovinom 10. stoljeća u školi islamske filozofije u Basri, poznatoj kao pokret *Iskrena braća* ili *Bratstvo iskrenosti*, odnosno *Bratstvo čistoće* (ar. *Ikhwān al-ṣafā*)[▼5] *u sklopu poslanica (ar. al-rasā'il)* tada već uređenih pedeset i dvije rasprave sa enciklopedijskom strukturom, pokazuju da su muslimani u tom vremenu već bili dorasli da unutar arapskog jezika izražavaju naučnu misao u njenim najrazličitijim aspektima.[▼6] Naime, korišten je arapski termin *al-tazwīq* i ili *al-ziwāqah* za „**nauku vizualnog predstavljanja**“,

[▼5] Ovo bratstvo je činila skupina anonimnih filozofa, čije je učenje gotovo savršen primjer kombinacije pitagorejskog i plotijanskog razumijevanja *ljepote*. Takvom načinu shvatanja doprinijeli su sirijski i arapski prijevodi grčkih izvora prije 10-og stoljeća.

[▼6] Deveta poslanica (ar. *al-risāla*) *Braće čistoće* posvećena je moralu (ar. *al-akhlāq*). Vidjeti, ***Rasā'il ikhwān al-ṣafā' wa khullān al-wafā'***. Mua'ssah al-Alaʿlamī li-l-maṭbūʾāt, Beirut, 2005., str. 251-327.



ILLUSTRATION ~ A member of the *Sincere Brothers* explains to those present that the human aesthetic experience depends on the mutual relationship between the universal and the particular soul.

ILUSTRACIJA ~ Pripadnik *Iskrene braće* obajšnjava prisutnim da ljudsko estetsko iskustvo ovisi o međusobnom odnosu univerzalne i određene duše. (Arhiv Akšamija)

already written fifty-two treatises organized as an encyclopedia. This demonstrates that, at the time, Muslims were already mature enough to express the most diverse aspects of academic thought in Arabic.[6] Indeed, they used term *al-tazwīq and* / or *al-ziwāqah* for the "**science of visual representation**", which confirms the existence of such a way of expression by authors/designers of visual aestheticized representation within *qadar/ṣināʿat*.[7] They explained that human aesthetic experience depends on the mutual relationship

translations of Greek sources before the 10th century.

[6] The Ninth Epistle (Ar. *al-risāla*) of the *Brethren of Purity* is devoted to morals (Ar. *al-akhlāq*). See, ***Rasā'il ikhwān al-ṣafā' wa khullān al-wafā'***. Mua'ssah al-Ala'lamī li-l-maṭbūʿāt, Beirut, 2005, pp. 251-327.

[7] Cf., Hanash, Idhām Muḥammad: ***Naẓariyyah Al-Fann Al-Islāmiyy : Al-Mafhūm Al-Jāmālī wa Al-Bunyah Al-Maʿurifiyyah*** = *The Theory of Islamic Art: Aesthetic Concepts And Epistemic Structure*. London - Whasington: International Institute of Islamic Thought (IIIT), 2017, p. 45.

koji potvrđuje aktualnost takvog načina izražavanja začetnika/dizajnera vizualne estetizirane reprezentacije u sklopu *qadar/ṣināʾata*.[7] Objašnjavali su da ljudsko estetsko iskustvo ovisi o međusobnom odnosu *univerzalne* i *određene duše*. Opažanje ljepote u razumnom objektu prilika je da se pojedina duša podsjeti na svoje više porijeklo, *univerzalnu dušu* koja leži u *razumljivom carstvu*, koje je područje *istinske ljepote*. Tvrdili su da takvo iskustvo poziva dušu da se *vrati izvoru,* učinivši je srodnom spram tjelesnog postojanja.

> Kada se tragovi *lijepih* (ar. *al-ḥisān*) osjetilnih stvari oblikuju u određenim dušama, te duše postaju slične i odgovaraju *univerzalnoj duši*, za njom žude i žele joj se pridružiti. Kad se odvoje od *tjelesnog okvira*, uspnut će se do kraljevstva nebeskog i pridružiti *najvišem plenumu*.[8]

Ovakav pristup vodio je do zaključka kako istinsko iskustvo ljepote odnosi se na *razumljivi svijet*, a ne na *razumni*. Istovremeno, muslimani su također prepoznavali da *razumna ljepota* potiče pojedinačnu dušu da se prilagodi ili uskladi sa izvornim stanjem ljepote kroz proces *prisjećanja* (grč. *anamnesis*, lat. *recordatio*, njem. *Erinnerung*). Ideja da pojedinačna duša (lat. *mens*) odražava ljepotu višeg reda (lat. *venustas*) odzvanjala je i velikim je dijelom razmišljanja bila prisutna unutar filozofske tradicije, gdje je opći muslimanski govor o ljepoti (ar. *al-džamāl*) posebno bio primjenljiv unutar modalitetâ diskursâ *qadar/ṣināʾata* kao pozitivna estetska vrijednost. Naime, ljepota se suprotstavlja *ružnoći* kao njenom negativnom antipodu i često se navodi kao jedan od tri osnovna koncepta ljudskog razumijevanja pored *istine* i *dobrote*. Ljepota je, dakle, vizualni fenomen, izvanjska manifestacija koja je samo dio sveopće deifikacije (lat. *deifico*) *homo islamicusa*. Zbog toga je ljepota pojavnost, ali i inicijacija, „vratašca na ulazu u najskrovitije boravište božanske ljepote“, kako je, nešto kasnije, u 16. stoljeću zaključio i Francesco Cattani da Diacceto (1466.–1522.), firentinski neoplatonski filozof talijanske renesanse.[9]

Također, u 10. stoljeću bila je i relevantna prisutnost Abū Naṣra Al-Fārābīja (um. 950.), kao ranoislamskog filozofa, znanstvenika i pravnika koji je pisao o poljima političke filozofije, metafizike, etike i logike, s tim da se dotakao i estetike, a bavio se kozmologijom, matematikom i teorijom muzike. Najosnovniji aspekt filozofskog diskursa o ljepoti je njegov *ontološki pristup*.

---

[7] Usporedi, Hanash, Idhām Muḥammad: ***Naẓariyyah Al-Fann Al-Islāmiyy : Al-Mafhūm Al-Jāmālī wa Al-Bunyah Al-Maʾurifiyyah*** = *The Theory of Islamic Art : Aesthetic Concepts And Epistemic Structure*. Al-Maʾhad Al-ʾĀlamī : Lilfikri-l-islāmiyy, London - Whasington: International Institute of Islamic Thought (IIIT), 2017., str. 45.

[8] Pod „**najvišim plenumom**“ (ar. *al-malaʿ al-aʿlā*), podrazumijevaju se „stanovnici nebesa i nebeskih sfera“.
Preuzeto iz, Murata, Kazuyo: ***Beauty in Sufism : The Teachings of Ruzbihan Baqli***. Reprint edition, SUNY Press, State University of New York Press, Herndon, 2017., str. 18, fus. 14.

[9] Paljetak, Luko: ***Ljepota***; u: *Leksikon Marina Držića*. Leksikografski zavod Miroslav Krleža i Dom Marina Držića. Dostupno na: https://leksikon.muzej-marindrzic.eu/ljepota/. Pristupljeno 03.04.2016.

between the *universal* and the *particular souls*. Perceiving beauty in a sensible object is an occasion for a particular soul to be reminded of its higher origin, the *universal soul* that lies in the *intelligible realm*, which is in turn an area of *true beauty*. They argued that such an experience calls the soul to *return to its origin*, by making it akin to physical existence..

> When the traces of *beautiful* (Ar. *al-ḥisān*) sensory things take form in particular souls, these souls come to resemble and correspond to the *universal soul*, yearn for it and wish to join with it. When they become separate from the *bodily frame*, they will ascend to the kingdom of heaven and join with the *highest plenum*.[8]

Such an approach led to the conclusion that the true experience of beauty pertains to the *intelligible world*, not to the *sensible world*. At the same time, Muslims also realized that *sensible beauty* prompts the individual soul to conform or attune itself to its original state of beauty through the process of *recollection* (Gr. *anamnesis*, Lat. *recordatio*, Ger. *Erinnerung*). The notion that the individual soul (Lat. *mens*) mirrors the beauty of higher order (lat. *venustas*) resonated with and was a large part of philosophic tradition, where the general Muslim discourse on beauty (Ar. *al-jamāl*) was particularly applicable within the modality of *qadar/ṣināʿat* discourse as a positive aesthetic value. Indeed, beauty is contrasted to *ugliness* as the former's negative antipode and is often referred to as one of the three basic concepts of human comprehension, besides *truth* and *kindness*. Thus, beauty is a visual phenomenon, an external manifestation which is only part of the general deification (Lat. *deifico*) of *homo islamicus*. Therefore, beauty is both manifestation and initiation, a "hatch at the entrance to the innermost home of divine beauty", as was also concluded, somewhat later, in the 16th century, by Francesco Cattani da Diacceto (1466 – 1522), the Florentine Neoplatonic philosopher of the Italian Renaissance..[9]

The 10th century also saw a relevant presence of Abū Naṣr Al-Fārābī (d. 950.), as an early-Islamic philosopher, academic and jurist who wrote about areas of political philosophy, metaphysics, ethics and logic; he also touched upon aesthetics and was involved in cosmology, mathematics and theory of music. The most basic aspect of philosophic discourse on beauty is his *ontological approach*. For example, he claimed that *beauty* (Ar. *al-jamāl*), splendor (Ar. *zīna*) and brilliance (Ar. *bahā`*) are found in what is in *its most excellent state of existence and … what has attained its final perfection*, and that the intensity of beauty is proportional to the degree of ontological perfection of things. Therefore, he concluded that … *since the First* (Beauty, author's note) *is in the most excellent state of existence, its beauty surpasses the beauty of any other existing*

---

[8] The term "**highest plenum"** (Ar. *al-malaʾ al-aʿlā*) refers to the "residents of the heavens and the celestial spheres".
Taken from: Murata, Kazuyo: ***Beauty in Sufism: The Teachings of Ruzbihan Baqli***. Reprint edition, SUNY Press, State University of New York Press, Herndon, 2017, p. 18, fn. 14.

[9] Paljetak, Luko: ***Ljepota;*** in: *Leksikon Marina Držića*. Leksikografski zavod Miroslav Krleža i Dom Marina Držića. Available at: https://leksikon.muzej-marindrzic.eu/ljepota/. Accessed on 03.04.2016.



ILUSTRACIJA ~ Al-Fārābī među istomišljenicima u Bagdadu.
ILLUSTRATION ~ Al-Fārābī among like-minded people in Baghdad. (Archive of Akšamija)

Na primjer, tvrdio je da se *ljepota* (ar. *al-džamāl*), ukras (ar. *al-zīna*) i sjaj (ar. *al-bahā`*) nalaze u onome što je *u svom najizvrsnijem stanju postojanja i ... što je postiglo svoje konačno savršenstvo*, te da je intenzitet ljepote proporcionalan stepenu ontološkog savršenstva stvari. Stoga, zaključuje, „... *budući da je Prva* (Ljepota, op. aut.) *u najizvrsnijem stanju postojanja, njena ljepota nadmašuje ljepotu svake druge postojeće ljepote*,"[▼10] a koju je, ipak, moguće pratiti posredstvom savršenstva i ljepote ljudskoga bića naspram Prvoga Bitka (*al-mawǧūd al-awwal al-awwal*), čija se ljepota sastoji u Njegovoj vlastitoj esenciji *per se* i po shvaćanju koje ostvaruje o Svojoj vlastitoj esenciji, to jest, u Svojoj kvaliteti jedinog i čistog bitka i u Svom apsolutnom i savršenom samoshvaćanju, te načina percepcije i uživanja ljepote. Pri tome se Al-Fārābījeva metafizička estetika ocrtava u dvostrukome krugu od kojih prvom pripadaju apsolutno savršenstvo i ljepota koji izmiču definiciji i jeziku, a drugom različite ljepote *homo islamicusa*: senzitivna, imaginalna, intelektualna..., koje se pojavljuju naspram percepcije i užitka povezanih sa ljepotom Prvoga Bitka, Ljepotom u Njegovoj esenciji.[▼11] Nasuprot spomenutog Bitka, *homo islamici* posjeduju vlastitu savršenost i ljepotu uvijek i progresivno zasićenu nesavršenošću, te se saglasno datoj poziciji udaljavaju od višeg svijeta i približavaju se materiji.

[▼10] Preuzeto iz, Tymieniecka, Anna-Teresa: ***Sharing Poetic Expressions : Beauty, Sublime, Mysticism in Islamic and Occidental Phenomenology in Dialogue***. Knjiga 6, Springer Publishing, Holborn, London, 2011., str. 75-76, fus. 17.

[▼11] Čini se bitnim naglasiti kako je u islamskoj kulturi napisano više o *umjetnostima* (poezija, muzika, kaligrafija) nego o ljepoti. Ovome treba dodati da su postojeće refleksije o ljepoti na arapskom jeziku, mada rijetke, bile veoma malo uzimane u obzir, kako u kritici *umjetnosti*, tako u filozofiji, kao i da su ostale posve strane historiji estetike pisanoj na Zapadu.

Vidi: Al-Fārābī: ***Kitāb as-siyāsa al-madaniyya***; u: Al-Fārābī, *Obras filosófico-políticas*, izd. i prev. Rafael Ramón Guerrero, Editorial Trotta, Madrid, 2008., str. 74.



ILLUSTRATION ~ Known in the Latin West as Alpharabius (Al-Fārābī) among like-minded people in Damascus.
ILUSTRACIJA ~ Poznat na latinskom zapadu kao Alpharabius (Al-Fārābī) među istomišljenicima u Damasku. (Arhiv Akšamija)

beauty,"[▼10] which can still be tracked by means of the perfection and beauty of human being against the First Being (*al-mawǧūd al-awwal al-awwal*), whose beauty is contained in His own essence *per se* and according to the notion he forms about His own essence, i.e. in His quality of the only and pure being and in His absolute and perfect self-understanding, and the way of perceiving and enjoying beauty. Al-Fārābī's metaphysical aesthetics is outlined as a double circle, the first of which includes absolute perfection and beauty that elude definition and language, and the second – different beauties of *homo islamicus*: sensitive, imaginal, intellectual and others, which appear against the perception and pleasure related to the beauty of the First Being, Beauty in His essence.[▼11] Unlike this Being, *homines islamici* possess their own perfection and beauty, always and progressively saturated with imperfection, and in accordance with the given position move away from the higher world and closer to the matter.

[▼10] Taken from: Tymieniecka, Anna-Teresa: ***Sharing Poetic Expressions: Beauty, Sublime, Mysticism in Islamic and Occidental Phenomenology in Dialogue***. Volume 6, Springer Publishing, Holborn, London, 2011, pp. 75-76, fn. 17.

[▼11] It seems important to note that in Islamic culture more has been written about *arts* (poetry, music, calligraphy) than about beauty. Besides, the existing reflections on beauty in Arabic, though few, were hardly taken into account, both in the critique of *art* and in philosophy, and they remained fully unknown to the history of aesthetics written in the West.

See: Al-Fārābī: ***Kitāb as-siyāsa al-madaniyya***; in: Al-Fārābī, *Obras filosófico-políticas*, edited and translated by Rafael Ramón Guerrero, Editorial Trotta, Madrid, 2008, p. 74.

Početkom ranog 11. stoljeća susrećemo se sa, najvjerovatnije jednim od prvih historičara po imenu Abu ʾAli Miskawayha (um. 1030.) koji je u djelu *Kitāb Tahdhīb al-akhlāq wa-taṭhīr al-aʿrāq*[12] razvio vrlo jasan i u mnogim aspektima temeljit analitički etički sistem u islamu, etika vrlina, koja između ostalog podrazumijeva sveobuhvatnu samokontrolu i čistotu, odnosno mudrost *(al-hikmah*), hrabrost (*al-šaja'ah*), čednost – (prijevod arapskog izraza *ʿiffah*, koji muslimanski flozofi upotrebljavaju za umjerenost ili uzdržljivost) pri čemu svaka od njih igra svoju određenu ulogu (pravda - *al-ʿadl*). Inicirao je diskusije o *kreativnim eksperimentima* unutar poglavlja o *Poboljšanju karaktera,* da bi doprinio tranziciji *homo islamicusa* u oblasti koju on naziva *ʾilm al-taṣāwīr*, dajući mu značenje koje je identično onom koje daje pokret *Iskrene braće* unutar "nauke o vizualnoj reprezentaciji".

> *Oblici i konture, likovi i tipovi koji se vide u tjelesnom svijetu, svijetu tijela i fizičkih pojava, samo su kopije* (ar. *mithālāt*), *prikazi* (ar. *al-ashbāḥ*), *slike* (ar. *al-asbagh*; „boje"), *varijacije Oblika svijeta duhova. Oblici* (tamo, op.aut) *su svijetli i jasni* (ili: suptilni, op.aut); *ovdje su tamni i neprozirni* (ili: gusti, op, aut). *Odnos ovih* (tjelesnih, op. aut) *oblika s drugima* (svjetlećim, op. aut.) *je poput odnosa likova* (ar. *al-taṣāwīr*) *naslikanih na pločama ili na površini zidova s oblicima živih bića od krvi i mesa, kože i kostiju. Jer Oblici na duhovnom području uzrokuju kretanje, ali njih* (ovdje, op. aut.) *pokreću oni, dok su manji oblici tihi i nepokretni. Oni ostaju, ali ostali propadaju i nestaju.*[13]



ILUSTRACIJA ~ Ibn Miskawayh u kabineti na dvoru Rukn al-Dawla - prvog buyidskog emira sjeverne i središnje Perzije.
ILLUSTRATION ~ Ibn Miskawayh in the cabinet at the court of Rukn al-Dawla - the first Buyid emir of northern and central Persia.

---

[12] Ibn Miskawayh, Aḥmad ibn Muḥammad: ***Kitāb Tahdhīb al-akhlāq wa-taṭhīr al-aʿrāq***. al-Maṭbaʿah al-Ḥusaynīyah, Cairo, 1329. = *Ikhwān Al-Ṣafāʾ : Rasāʾil Ikhwān al-Ṣafāʾ wa-Khullān al-Wafāʾ* (ur. Buṭrus al-Bustānī). Dār al-Ṣādir, Beirut, 1957. = *Tahdhib al-akhlaq : the refinement of character* (ur. Constance K. Zurayk). American University of Beirut, Beirut, 1967.
Prvo navedeno djelo na arapskom jeziku dostupno je na: https://archive.org/details/McGillLibrary-105255-185. Pristupljeno 29.12.2015.

[13] ***Ikhwān Al-Ṣafāʾ : Rasāʾil Ikhwān al-Ṣafāʾ***, svezak 2, str. 276.

In the early 11th century, we encounter probably one of the first historians named Abu ʿAli Miskawayha (d. 1030) who, in his work *Kitāb Tahdhīb al-akhlāq wa-taṭhīr al-aʿrāq*[12] developed a very clear and in many aspects thorough analytical ethical system in Islam, ethic of virtues which, among other things, implies a comprehensive self-control and purity, i.e. wisdom (*al-hikmah*), courage (*al-shaja'ah*), chastity – (a translation of the Arabic term *'iffah*, which Muslim philosophers use for moderation or restraint) each of them playing its particular role (justice - *al-'adl*). He initiated the discussion of *creative experiments* within the chapter about *Improvement of Character*, to contribute to the transition of *homo islamicus* in the area which he called *ʿilm al-taṣāwīr*, giving it a meaning that is identical to that given by the movement of the *Sincere Brothers* within the "science of visual representation".

> *Shapes and contours, characters and types which are seen in the corporeal world, the world of bodies and physical phenomena, are only copies* (Ar. *mithālāt*), *representations* (Ar. *al-ashbāḥ*), *images* (Ar. *al-asbagh*; "colors"), *variations of the Shapes of the world of spirits. The forms* (there, author's note) *are bright and clear* (or: subtle, author's note), *while these here are dark and opaque* (or: dense, author's note). *The relationship of these* (corporeal, author's note) *with the other ones* (radiant, author's note) *is like the relationship of figures* (Ar. *al-taṣāwīr*) *drawn on tablets or on the surface of walls with forms of living beings of flesh and blood, skin and bones. Since, Forms cause movement in the spiritual area, though they* (here, author's note) *are driven by them, while smaller forms are silent and unmoving. They remain, while the others perish and disappear.* [13]



ILLUSTRATION ~ Ibn Miskawayh oversees the copying of classical works at the Rey Library.
ILUSTRACIJA ~ Ibn Miskawayh u Rey knjižnici nadgleda prepisivanje klasičnih djela. (Arhiv Akšamija)

---

[12] Ibn Miskawayh, Aḥmad ibn Muḥammad: ***Kitāb Tahdhīb al-akhlāq wa-taṭhīr al-aʿrāq***. al-Maṭbaʿah al-Ḥusaynīyah, Cairo, 1329. = *Ikhwān Al-Ṣafā : Rasā'il Ikhwān al-Ṣafā' wa-Khullān al-Wafā'* (ed. Buṭrus al-Bustānī). Dār al-Ṣādir, Beirut, 1957. = *Tahdhib al-akhlaq: the refinement of character* (ed. Constance K. Zurayk). American University of Beirut, Beirut, 1967.
The former work in Arabic is available at: https://archive.org/details/McGillLibrary-105255-185. Accessed on 29.12.2015.

[13] ***Ikhwān Al-Ṣafā' : Rasā'il Ikhwān al-Ṣafā'***, Volume 2, p 276.



ILUSTRACIJA ~ Al-Ghazālī i njegovo djelo *Maqāṣid al-falāsifah* ("Ciljevi filozofa").
ILLUSTRATION ~ Al-Ghazālī and his work *Maqāṣid al-falāsifah* ("The Aims of the Philosophers"). (Archive of Akšamija)

Al-Ghazālī (um. 1111.), perzijski filozof koji je bio jedan od najistaknutijih i najutjecajnijih muslimanskih filozofa, teologa, pravnika, logičara i mistika, naslijedio je elemente iz različitih intelektualnih škola, uključujući filozofiju (dok se javno predstavljao kao njen kritičar), međutim on nudi sličnu ontološku analizu ljepote kao i Ibn Sīnā, iako sa suptilnom razlikom. Tvrdio je da svaka pojedinačna stvar ima jedinstveno savršenstvo za sebe, a da njena posebna ljepota ovisi o stepenu u kojem je aktualizirala *savršenstvo* koje joj je namijenjeno. Kada je riječ o ustanovljavanju određene terminologije, Al-Ghazālī je govorio o ezoteričkoj ljepoti (ar. *al-džamāl al-bāṭin*), a sâm pojam ljepote podijelio je na *istinsku* (ar. *al-džamāl al- ḥaqīqī*), *prirodnu* (ar. *al-džamāl al-ṭabīʾī*) i *ljudsku* (ar. *al-džamāl al-insānī*), praveći razliku između *unutarnje* (ar. *al-džamāl al-ṭabīʾī*) i *spoljašnje* (ar. *al-džamāl ez-ẓāhirī*). Ono što je unutar ovakve podjele vrijedno pažnje je da umjesto da se *razumne stvari* smatraju *nesavršenim bićima* za razliku od njihovog prvotnog i krajnjeg izvora – Boga – al-Ghazālī prepoznaje relativno *savršenstvo svake stvari*, odnosno *savršenstvo* koje je specifično i jedinstveno svojstveno svakom objektu. Napominjao je da stepen *relativnog savršenstva* svake stvari objašnjava njenu ljepotu. Priznajući da svaka stvar ima *relativno savršenstvo*, al-Ghazālī je bio u stanju analizirati ljepotu osjetljivih predmeta pod vlastitim uvjetima, bez stalnog pribjegavanja Bogu kao *najvišem principu ljepote* – čime se upustio u područje estetike. Moguće je kazati da njegovo razmišljanje o ljepoti i fenomenologiji estetizacije uopće, kao i o terminologiji povezanoj s njima, čine dio moguće **matrice islamske estetike**.[14]

[14] Usporedi, Al-Ghazali, Abu Hamid: ***Al-Ghazali on Love : Longing, Intimacy & Contentment*** (prev. Eric Ormsby). *Ghazali Series*, Islamic Texts Society, Cambridge, UK, 2012., str. 22-41.

Ghazali je ustvrdio da se razne vrste ljubavi mogu izdvojiti u pet modaliteta: 1. ljubavi prema sebi ili nagonu za preživljavanjem; 2. ljubav prema dobročinstvu od drugih koji podržavaju nečije preživljavanje: 3. ljubav prema dobročinitelju prema sebi, čak i ako njegovo dobročinstvo ne utječe na jednu osobnost: 4. ljubav prema svemu lijepom u sebi, bez obzira na



ILLUSTRATION ~ Al-Ghazālī, also known as Algazel in medieval Europe and his work *Kitab Kimiyat al-Sa'ad*.
ILUSTRACIJA ~ Al-Ghazālī, poznat i kao Algazel u srednjovjekovnoj Europi i njegovo djelo *Kitab Kimiyat al-Sa'ad*. (Arhiv Akšamija)

Al-Ghazālī (d. 1111), a Persian philosopher who was one of the most prominent and the most influential Muslim, theologians, jurists, logicians and mystics, inherited elements from different intellectual schools, including philosophy (while publicly presenting himself as its critic); however, he offered an ontological analysis of beauty similar to that of Ibn Sīnā, though with a subtle difference. He argued that every single thing has a unique perfection proper to itself, and that its particular beauty depends on the degree to which it has actualized the *perfection* that is meant for it. With respect to establishing a definite terminology, Al-Ghazālī discussed esoteric beauty (Ar. *al-jamāl al-bāṭin*), and he classified the term beauty itself into the *true beauty* (Ar. *al-jamāl al- ḥaqīqī*), *natural beauty* (Ar. *al-jamāl al-ṭabī'ī*) and *human beauty* (Ar. *al-jamāl al-insānī*), making a distinction between the *inner beauty* (Ar. *al-jamāl al-ṭabī'ī*) and the *outer beauty* (Ar. *al-jamāl ez-ẓāhirī*). What is noteworthy within such a classification is that instead of regarding *sensible things* as *imperfect beings* in contrast to its initial and ultimate source - God – al-Ghazālī recognized a relative *perfection of each thing*, that is to say, a *perfection* that is specific and uniquely proper to each object. He noted that the degree of *relative perfection* of each thing accounts for its beauty. By acknowledging that each thing has a *relative perfection*, al-Ghazālī was able to analyze the beauty of sensitive objects on their own terms, without constant recourse to God as the *highest principle of beauty* – thus venturing into the area of aesthetics proper. It can be claimed that his contemplation of beauty and phenomenology of aestheticization in general, as well as of terms related to them, make part of a possible ***matrix of Islamic aesthetics***.[14]

---

[14] Cf., Al-Ghazali, Abu Hamid: ***Al-Ghazali on Love: Longing, Intimacy & Contentment*** (trans. Eric Ormsby). *Ghazali Series*, Islamic Texts Society, Cambridge, UK, 2012., pp. 22-41.

Ghazali argued that different kinds of love can be grouped into five modalities: 1. love of self or the survival instinct; 2. love for benefaction by others, who support someone's survival: 3. love for the benefactor to himself, even if the latter's benefaction does not affect a personality: 4. love for everything beautiful in himself, regardless of whether it is the inner or the outer beauty; 5. love which arouses agreement, affinity and compatibility of nature.

Abū Ḥayyān al-Tawḥīdī (um. 1023.) bio je jedan od najutjecajnijih intelektualaca i mislilaca 10. stoljeća, te veliki prijatelj Miskawayha. O tome svjedoći njihova prepiska, kao ogledalo mnogih tadašnjih rasprava odražava duh *racionalističkog istraživanja* koje je animiralo njihovo doba. Siromaštvo i nedostatak prepoznavanja, od kojih je patio dvadeset godina ogorčili su ga do te mjere da je pred kraj života spalio vlastite knjige kao gestu očaja i prkosa. Ipak ostala su njegova saznanja o *pet elemenata lijepog,*[15] koji su evoluirali kao jedan od elementa u **temelju islamske estetike**, iako su među njima našle svoje mjesto i neke neestetske kategorije. Između mnogih naizmjenično hirovitih i tragičnih, začuđenih i zamišljenih, trivijalnih i dubokih al-Tawḥīdījevih mišljenja koje je predočio Abu ʾAliju Miskawayhu, brojne izazivaju jednako zanimljivu interakciju po svojoj duhovitosti kao i po specifičnom sadržaju. Međutim al-Tawḥīdījev odgovor na Miskawayhovo pitanje ... *zbog čega nam je lakše predstaviti krajnju ružnoću u svojoj mašti nego izuzetnu ljepotu?*[16] ... nismo uspjeli saznati.



ILUSTRACIJA ~Al-Tawḥīdī je proveo veći dio svog djetinjstva kao siroče na brizi svog daidže.
ILLUSTRATION ~ Al-Tawḥīdī spent much of his childhood as an orphan under the care of his uncle. (Archive of Akšamija)

ʾAlī ibn Sīnā (*Avicena,* um. 1037.), perzijski polimat koji se smatra jednim od najznačajnijih liječnika,

---

to što je vanjska ili nutarnja ljepota; 5. ljubav koju pobuđuje suglasnost, afinitet i kompatibilnost prirode.

[15] Al-Tawḥīdī, Abū Ḥayyān i Miskawayh, Abū ʾAlī: ***The Philosopher Responds : An Intellectual Correspondence from the Tenth Century***. Svezak prvi, NYU Press, New York, 2019., str. 271, odjeljak u originalu 164.3.

U prijevodu na engleski jezik s arapskog originala nalazimo da je Miskawayh po dobijenom saznanju o pet elemenata lijepog koje zastupa Al-Tawḥīdī, napisao je sljedeće: ... *Pet čula i moći koje idu uz njih – kao što su imaginacija, uobrazilja i misao – ostvaruju se putem odgovarajućih organa i humoralnih smjesa, putem kojih se postižu složena djela. Kad se supstance vrate u svoje proste elemente, složena djela također prestaju postojati nakon prestanka složenih organa, a prosta tvar koja sama opstaje oslobađa se potreba i nužnosti tijela, kroz koje se ostvarilo njeno postojanje u mjeri u kojoj je zbog njih bila složena.*

[16] ***Ibid***..., str. 98-99, odjeljak u originalu 98.1.

Abū Ḥayyān al-Tawḥīdī (d. 1023) was one of the most influential intellectuals and thinkers of the 10th century, and a great friend of Miskawayh. It is proved by their correspondence which, as a mirror of numerous discussions of the time, reflects the spirit of the *rationalist research* which enlivened their age. Poverty and a lack of recognition that he suffered for twenty years made him so resentful that, by the end of his life, he burned his own books as a gesture of despair and defiance. Still, his insights into *five elements of beautiful* survived,[15] and evolved as one of the elements in the **foundation of Islamic aesthetics**, although some non-aesthetic categories also crept into them. Among many alternating capricious and tragic, surprised and pensive, trivial and profound thoughts of al-Tawḥīdī which he presented to Abu ʿAli Miskawayh, many arouse equally interesting interaction due to both their wit and distinctive content. However, al-Tawḥīdī's response to Miskawayh's question ... *why is it easier for us to represent an utter ugliness in our imagination than an extreme beauty?*[16] ... we have not managed to find.



ILLUSTRATION ~ Al-Tawḥīdī also suffered from poverty and the lack of recognition of his work during his later life. (Arhiv Akšamija)
ILUSTRACIJA ~ Al-Tawḥīdī je i tokom kasnijeg života patio od siromaštva i nedostatka prepoznavanja njegovog djela.

ʿAlī ibn Sīnā (*Avicena,* d. 1037), a Persian polymath is, considered one of the most significant physicians,

[15] Al-Tawḥīdī, Abū Ḥayyān and Miskawayh, Abū ʿAlī: ***The Philosopher Responds: An Intellectual Correspondence from the Tenth Century***. Volume One, NYU Press, New York, 2019, p. 271, section in the original 164.3.

In the correspondence of the translation from Arabic original into English, Miskawayh wrote the following on the received knowledge about five elements of beautiful advocated by Al-Tawḥīdī: ... *The five senses and the powers that fall in with them - such as imagination, fancy, and thought - are realized thought appropriate organs and humoral mixtures, through which composite acts are accomplished. When substances revert to their simple elements, the composite acts also cease to exist with the cessation of the composite organs, and the self-subsisting simple substance dispenses with the needs and necessities of the body, through which its existence was realized insofar as it was composite on account of them.*

[16] ***Ibid***..., pp. 98-99, section in the original 98.1.

astronoma, mislilaca i pisaca islamskog zlatnog doba i ocem rane moderne medicine čije razmišljanje o estetici također nije zanemarivo. Ostalo je zapisano: *Ne može postojati ljepota* (ar. *al-džamāl*) *ni sjaj izvan Onog* (bića čija je, op. aut.) *suština čisto razumljiva, čisto dobro, bez ikakvih nedostataka i jedinstvena u svim pogledima. Nužno biće ima čistu ljepotu i sjaj* (ar. *al-džamāl wa al-bahā' al-maḥḍ*).[17] Ovdje Ibn Sīnā govori o istom biću koje je al-Fārābī nazvao „Prvim", ali dodaje još jednu stvar: budući da se *krajnja ljepota* može naći samo u *Savršenom biću* to je čisto razumljivo i dobro, ne može se naći u *razumnom svijetu*, koji je područje nedostatka i nesavršenog bića. Zatim iznosi tvrdnju da ljepota svake stvari (ar. *al-džamāl* i *al-ḥusn*) je *savršenstvo* koje joj priliči i koje joj može biti svojstveno. Kad su prisutna sva njihova moguća savršenstva, bît je u najznačajnijoj granici ljepote. Ako su prisutni samo neki od njih, imat će ljepotu u mjeri onoga što je prisutno. Pa dodaje, kako svaka stvar ima *savršenstvo* koje joj odgovara, a njena suprotnost može odgovarati nečem drugom. Dakle, ljepota svake stvari leži u njenom *savršenom savršenstvu*.[18] Među ciljeve lijepog ubrajo je i *dobro* i *korisno*, pored *ugodnog* (ar. *al-ladhīdh*) unutar moguće ***teorije iskustva istine*** estetiziranog djelanja/*ṣinā'ata*. Ukoliko usporedimo estetske stavove Ibn Sīnāe i Aristotela, moguće je doći do zaključka kako se njihovi estetski pogledi, ipak, kreću u samom centru teorije *mimezisa* (ar. *muhakat* – estetizacija je oponašanje prirode, a ne *imitacija*).



ILUSTRACIJA ~ 'Alī ibn Sīnā u prostoru Velike džamije u Córdobi.
ILLUSTRATION ~ 'Alī ibn Sīnā in the area of the Great Mosque in Córdoba. (Archive of Akšamija)

[17] Preuzeto iz, Murata, Kazuyo: ***Beauty in Sufism***..., str. 14, fus. 7.
[18] ***Ibid***..., str.15, fus. 8.

astronomers, thinkers and writers of Islamic golden age and the father of early modern medicine, whose thinking about aesthetics cannot be ignored. The following has remained recorded: *There cannot exist beauty* (Ar. *al-jamāl*) *or splendor beyond that* (being whose, author's note) *quiddity is purely intelligible, purely good, free from any deficiency and unique in all respects. The Necessary Being has pure beauty and splendor* (Ar. *al-jamāl wa al-bahā' al-maḥḍ*).[17] Here Ibn Sīnā is speaking about the same being that al-Fārābī referred to as "the First", but he adds another point: since *ultimate beauty* can be found only in the *Perfect Being* that is purely intelligible and good; it cannot be found in the *sensible* world, which is a realm of deficiency and imperfect being. He then presented the claim that each thing's beauty (Ar. *al-jamāl* and *al-ḥusn*) is the perfection that befits it and can be characteristic of it. When all its possible perfections are present, it will be in the utmost limit of beauty. If only some of them are present, it will have beauty in the measure of what is present. He adds that each thing has a *perfection* that is fitting for it, and that its opposite may be fitting for something else. So the beauty of each thing lies in its *fitting perfection*[18] He also included *good* and *useful* among goals of beautiful, besides *pleasing* (Ar. *al-ladhīdh*) within a possible ***theory of the experience of truth*** of the aestheticized activity/*ṣināʿat*. If one compares views on aesthetic of Ibn Sīnā and Aristotle one can draw the conclusion that their aesthetic views still reside in the very center of *mimesis* (Ar. *muhakat* – aestheticization is emulation of nature, not *imitation*).



ILLUSTRATION ~ ʿAlī ibn Sīnā (Latinized name of Avicenna) in the ambience of the library in Almanzor Palace. (Arhiv Akšamija)
ILUSTRACIJA ~ ʿAlī ibn Sīnā (latinizirano ime Avicena) u ambijentu biblioteke u palači Almanzor.

[17] Taken from Murata, Kazuyo: ***Beauty in Sufism***..., p. 14, fn. 7.

[18] ***Ibid***..., p.15, fn. 8.

Uz to, Ibn Sīnā naglašava da je estetizirano djelanje/*ṣināʾat imaginalna* (ar. *al-takhayyul*) kreativnost. Moguće je kazati da takvo ptisustvo *katarze* (oslobađanje ideja) koja kod promatrača uzrokuje **formu**, a ne **sadržaj**, i kod Aristotela i kod Ibn Sīnāe nije iskustvo koje kreativnu estetizaciju čini etičkom aktivnošću, niti intelektualno pojašnjenje, niti bilo kakavo terapijsko iskustvo. Suprotno tome, *katarza* je estetsko iskustvo koje se temelji na *moralnoj vrijednosti i njenom realnom učinku*. Katarza je egzistencijalno značenje autorefleksivnih konstanti unutar *qadar/ṣināʾata*. Ovakvo stanovište moguće je potkrijepiti Ibn Sīnāinim stavom da „Prvi" zna i *egzistencira esencije* (ar. *al-māhiyya*) u skladu sa svojim Znanjem, ali ne određuje što su. Ideja da nema razloga da entitet bude kao što je to entitet u znanju „Prvog", dalje potvrđuje ideju *slobode* u stvorenom poretku. Inače Ibn Sīnā sugerira razliku između *egzistencije* (postojanja) i *esencije* (suštine); bît razmatra samo prirodu stvari i treba je razmatrati odvojeno od njihove mentalne i fizičke realizacije. Ova razlika u *Zemlji ljubavi* (ar. *fī arḍi al-maḥabbah*) unutar tradicije ezoterijsog misticizma odnosi se na sve stvari osim na Boga, kojeg Ibn Sīnā prepoznaje kao *Prvi uzrok*, a time i kao bît i kao postojanje. Također je tvrdio da je duša bestjelesna i da se ne može uništiti. Prema njegovom mišljenju, duša je agent koji na ovom svijetu bira između dobra i zla, što zauzvrat dovodi do izbjegavanja grijeha iz straha od Božije srdžbe i lišenja spasenja i blagoslova.

Moguće bi bilo spomenuti još mnoge, ali ovom prilikom ugostit ćemo još Qudāma ibn Dža'fara, al-Āmidija, al-Qādī al-Džurdžānija, ʾAbd al-Qāhir al-Džurdžānīja ..., koji sa svojim odbljescima ipak nisu previše izašli iz generalnog *homo islamicusovog* shvatanja lijepog, nego su samo intervenirali sa manje ili više novog, mogućeg nešto promijenjenog pristupa prema iluminaciji ili sadržaju koje su eventualno nastojali primjeniti u elaboraciji *qadar/ṣināʾata*.

Dogmatski teolozi pozabavili su se pitanjem ljepote na temelju kur'anskog pripisivanja najljepših Božijih imena.[▾19] Na temelju učinjenog popisa glavna grupacija podijeljena je u dvije kategorije: imena **blagosti** (ar. *al-lutf*) i imena **sile** (ar. *al-qahr*), koja odgovaraju dvjema oprečnim aspektima viđenja Boga u vezi s Njegovim **stvaranjem**. Naznačene kategorije imena nazvane su imenima **blagodeti** (ar. *al-faḍl*), **kazne** (ar. *al-ʾiqāb*) te **zadovoljstva** (ar. *al-riḍā*) i **srdžbe** (ar. *al-ghaḍab*). Ove dvije suprotstavljene kategorije Božijih imena teolozi nazivaju i imenima **ljepote** (ar. *al-džamāl*) i imenima **veličanstva** (ar. *al-džalāl*). Da Boga karakteriziraju dvije dimenzije – krasota i uzvišenost, senzualnost i autoritarnost – bilo je u potpunosti jasno *sufijama homines islamici* zbog prisustva raširenih tema u njima dostupnim tekstovima. Ako su dogmatski teolozi pokušali sistematizirati svoje razumijevanje Božije ljepote postavljanjem shema za kategorizaciju kur'anskih Božijih imena, filozofi su se, kao što je već kazano uglavnom bavili analizom Božije ljepote u smislu ontologijske fenomenologije, dovodeći ih do uvjerenja da su ljepota i biće *identični*.

▾19 ***Kur'an***, 7:180; 17:110; 20:8; 59:24 ...

Besides, Ibn Sīnā underscores that aestheticized activity/*ṣināʿat* is an *imaginal* (Ar. *al-takhayyul*) creativity. It can be claimed that both Aristotle and Ibn Sīnā believed that such a presence of *catharsis* (release of ideas) which leads to **form** rather than **content** in the viewer is not an experience which make the creative aestheticization an ethical activity or an intellectual explanation, or any therapeutic experience. On the contrary, *catharsis* is an aesthetic experience which is predicated on a *moral value and its actual effect*. Catharsis is an existential meaning of self-reflective constants within *qadar/ṣināʿat*. Such a view can be corroborated by Ibn Sīnā's view that the "First" knows and *exists essences* (Ar. *al-māhiyya*) in accordance with his Knowledge, without defining what they are. The idea that there is no reason for the entity to be what the entity in the knowledge of the "First" is further confirms the idea of *freedom* in the created order. In general, Ibn Sīnā suggests a difference between *existence* and *essence*; the essence considers only the nature of things and should be discussed separately from their mental and physical actualization. This difference in the *Land of Love* (Ar. *fī arḍi al-maḥabbah*) within the tradition of esoteric mysticism refers to all the things except to God, who is by Ibn Sīnā recognized as the *First Cause*, and thus as both the essence and the existence. He also argues that the soul is incorporeal and cannot be destroyed. In his opinion, the soul is an agent which in this world selects between good and evil, which in turn leads to avoiding sin out of fear of God's wrath and deprivation of salvation and blessing.

Many others deserve mention, but on this occasion we will discuss only Qudām ibn Ja'far, al-Āmidi, al-Qādī al-Jurjāni, ʿAbd al-Qāhir al-Jurjānī ..., who, with their glints, still did not go beyond the general understanding of beautiful by *homo islamicus*, but rather only intervened with more or less new, of a possible slightly changed approach to illumination or content that they possibly tried to apply in the elaboration of *qadar/ṣināʿat*.

Dogmatic theologians addressed the issue of beauty on the basis of the Qur'an's ascription of the beautiful names to God.[19] Based on the compiled list, the main cluster was divided into two categories: the names of **gentleness** (Ar. *al-luṭf*) and the names of **severity** (Ar. *al-qahr*), corresponding to the two opposing aspects of God seen in relation to His **creation**. They also called the described categories of names the names of **bounty** (Ar. *al-faḍl*), **punishment** (Ar. *al-ʿiqāb*), and of **pleasure** (Ar. *al-riḍā*) and **wrath** (Ar. *al-ghaḍab*). Theologians also called these two opposing categories of the names of God the names of **beauty** (Ar. *al-jamāl*) and the names of **majesty** (Ar. *al-jalāl*). That God is characterized by two dimensions - beauty and sublimity, sensuality and authoritarianism - was completely clear to *Sufi homines islamici* as proven by widespread themes in texts available to them. While dogmatic theologians attempted to systematize their comprehension of God's beauty by establishing schemes for the categorization of the Qur'anic names of God, philosophers – as has already been noted – were involved in analyzing the beauty of God in terms of ontological phenomenology, which led them to the belief that beauty and being are *identical*.

---

[19] ***Qur'an***, 7:180; 17:110; 20:8; 59:24 ...



ILUSTRACIJA ~ Veliki iluminirani Kur'an, od sure *Hud* (XI) do sure *Jusuf* (XII), početak 38. ajeta, Perzija, Ilkhanidi, početak 14. st. © Sotheby's, lot 138/2013.



ILLUSTRATION ~ A large illuminated Qur'an, surah *Hud* (XI) to surah *Yusuf* (XII), beginning of verse 38, Persia, Ilkhanid, early 14th century. © Sotheby's, lot 138/2013. (Archive of Akšamija)

Pošto je već riječ o *Kur'anu* (ar. *Al-Qurʿān*), čini se bitnim, ovom prilikom barem napomenuti kako kao tekstualna konstrukcija od Boga objavljene Riječi posjeduje i jedinstvene estetske osobine označene kao „ljepota Kur'ana".[▼20] Moguće je kazati kako se predmet kur'anske estetike (u sadržajnoj formi) preklapa s jezičkim pristupima koji se koriste u islamskim spisima koji pripadaju savršenom i plodnom polju arapskih i teoloških studija. Međutim, *Kur'an* u formi knjige prenosi i estetski sadržaj o estetiziranom djelanju/*ṣināʾatu* i vizualnosti koja je, međutim, mnogo manje proučavana, najvjerovatnije jer se ne pojavljuje u obliku komentara ili doktrine s objašnjenjima. Pomiješan s vjerskom semantikom i često izraženim parabolama, „razobličavanje" *Kur'ana* zahtijeva specijalizirana istraživanja na trostrukom pročelju egzegetske analize primarnih izvora, hermeneutike islamske vizualnosti i teorije estetike utemeljene na autorefleksivnom diskursu unutar muslimanskog poimanja. Na kraju treba pomenuti i aspekt kur'anske estetike što se odnosi na *Kur'an* (ar. *Al-Qurʿān*) kao fizički objekt – *musaf* (ar. *muṣḥāf*), knjigu koja je prolazila kroz procese estetizacije kako bi pružila visok status ugodne perceptivne estetske cjeline. Iako estetizacija knjižne forme *Kur'ana,* odnosno *musafa* tačnije pripada kategoriji onog dijela estetike kojeg pripisujemo *qadar/ṣināʾatu*, radi potrebnog prostora i neophodne jasnoće, nekom drugom prilikom posvetit ćemo odgovarajuću pažnju.



ILUSTRACIJA ~ Pojedinačni list iz Kur'ana; Bliski istok ili Sjeverna Afrika 8 stoljeće, Zbirka Khalili, pristupni broj: KFQ 93.
ILLUSTRATION ~ Single Folio from a Qur'an; Middle East or North Africa 8th cent., © Khalili Collections, Acc. Number: KFQ 93. (Archive of Akšamija)

[▼20] S obzirom da se ista sintagma koristi za 55-tu *suru* (ar. *ar-rahman*, bos. *Milostivi*), jednu do najvećih *kur'anskih sura*, želimo dati do znanja da se u našem slučaju ne odnosi konkretno na istu.

Due to the references to the *Qur'an* (Ar. *Al-Qur'ān*), it seems important to at least note, on this occasion, that, as the textual construction of the Word revealed by God, it also has unique aesthetic features described as the "beauty of the Qur'an ".[20] It can be argued that the subject of Qur'anic aesthetics (in the form of content) overlaps with the linguistic approaches which are used in Islamic writings that belong to the perfect and fertile area of Arabic and theologian studies. However, in the form of a book, the *Qur'an* also communicates aesthetic content about the aestheticized activity/*ṣināʿat* and visuality which has, however, been studied to a far lesser extent, most likely because it does not appear in the form of a commentary or a doctrine with explanations. Combined with religious semantics and frequently expressed parables, a "deconstruction" of the *Qur'an* requires specialized research on the threefold front of exegetical analysis of primary sources, hermeneutics of Islamic visuality and theory of aesthetics predicated on self-reflective discourse within Muslim understanding. Finally, one should also mention the aspect of Qur'anic aesthetics which pertains to the *Qur'an* (Ar. *Al-Qur'ān*) as a physical object – *musaf* (Ar. *muṣḥāf*), a book which has undergone processes of aestheticization to attain a high status of pleasing perceptive aesthetic whole. Although the aestheticization of the *Qur'an* as a book, i.e. *mushaf*, more accurately belongs to the category of the part of aesthetics which we ascribe to *qadar/ṣināʿat*, due to the needed space and necessary clarity we will devote to it the attention it deserves on another occasion.

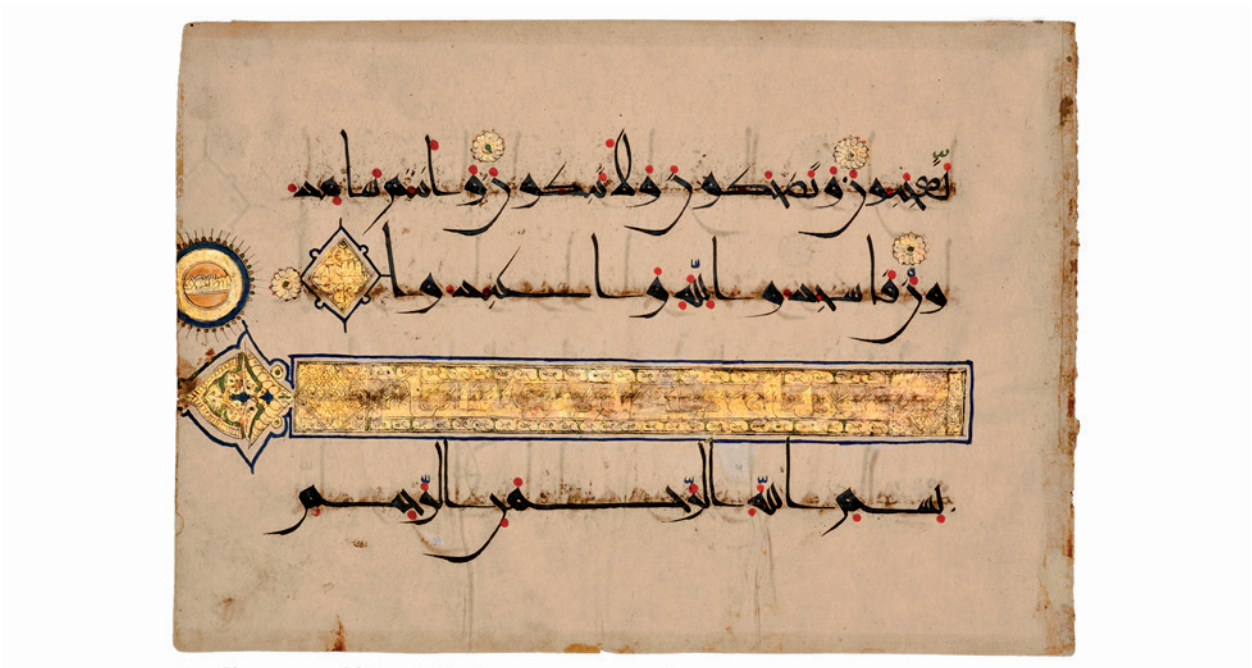


ILLUSTRATION ~ Single Folio from a Four-part Qur'an; Iran, Isfahan, © Khalili Collections, Accession Number: KFQ 90.. (Archive of Akšamija)
ILUSTRACIJA ~ Pojedinačni list iz četverodijelnog Kur'ana; Iran, Isfahan, Khalili zbirke, pristupni broj: KFQ 90.

[20] Since the same phrase is used for *surah* 55 (Ar. *ar-rahman*, En. *Merciful*), one of the greatest *Qur'anic surahs*, we would like to point out that in our case it does not specifically pertains to it.

Iako se filozofi nisu ograničili samo na jezik preuzet iz *Kur'ana* i *hadisa* (ar. *al-ḥadīth*), ipak su se osjećali slobodno upotrebljavajući i terminologiju koja se temeljila na arapskim prijevodima grčkih izvora ili perzijskoj intelektualnoj tradiciji. Ljepoti su pristupili u smislu razumljivosti stvari, jer su osjetljivi svijet *per se* vidjeli kao područje nesavršenosti, manjkavosti i ružnoće,[21] osim ukoliko se kroz njihove pojave nisu razotkrivali njihovi inteligentni izvori, odnosno *stvarnost stvari u božanskom svjetlu*. Krajnju ljepotu *per se* filozofi su smatrali da je jedino moguće pronaći samo u najsavršenijem biću koje nadilazi ljudske kognitivne sposobnosti. Potpuno uvježbavajući intelekt, nastojali su se približiti čistoj spoznaji najsavršenijeg bića koliko je to bilo u ljudskoj mogućnosti. Za razliku od usredotočenosti dogmatskih teologa na apstrakcije razuma, filozofi su se usmjerili na razumni svijet/zemaljski s ciljem ilustriranja principa ljepote i njihovih tragova u razumnom poretku stvari, a ta je pozornost na svijet rezultirala razvojem estetskih teorija u optici, retorici (ar. *ʾilm al-bayān*) i poetici, kao i doprinijela obećavajućem i uvjerljivom nastajanju estetiziranih formi (ar. *al-aškāl al-džamāliyyah*, kao čin izrade, odnosno *ṣināʾata*) unutar modalitetâ diskursâ *qadar/ṣināʾata*.

Što se tiče funkcije ljepote u kozmogoniji, ljepota, kao što smo već naznačili igra značajnu ulogu posebno u općem *sufijsko-homo islamicusovom* razumijevanju *stvaranja* (ar. *al-khalq*). Kada je riječ o moralu (ar. *ʾilm al-akhlāq*) i *belles-lettres* (ar. *al-ʾādāb*)[22] teme su o kojima raspravljaju sve skupine muslimanskih intelektualaca, iako su filozofi bili ti koji su moral i etiku uspostavili kao disciplinu.

Čini se bitnim dati dodatno nužno pojašnjenje za arapsku riječ *ādāb* (bos. *adab* ili *edeb*)[23] i njeno korištenje. Prema onom što se može shvatiti iz samog pojma, *ādāb* predstavlja *pohvalan, ugodan i zanimljiv oblik*, odnosno formu koju prirodan i zdrav ukus smatra dostojnim da se *dozvoljeno djelo* – bilo vjerskog ili razumskog karaktera – ostvari u takvom obliku. Drugim riječima, *ādāb*, u kontekstu *qadar/ṣināʾata* predstavlja suptilne aspekte estetiziranih djelâ. Jasno je da djelo može biti lijepo tek kada je dopušteno, odnosno kada nema nikakve zapreke od strane vjere, odnosno od dogmatsko-teološkog tumačenja tako da u slučaju bilo kojeg pokuđenog djela, ono ne može imati status *adaba* pl. *ādāb*; te kao drugo, da to djelo bude učinjeno slobodnim izborom, a to znači da postoji nekoliko mogućih uobličenja tog djela

---

[21] Miskawayhovo pitanje upućeno al-Tawḥīdīju ... zbog čega nam je lakše predstaviti krajnju ružnoću u svojoj mašti nego izuzetnu ljepotu? Vidjeti, našu fusnotu 15.

[22] U svom članku, *Pojam i funkcija razuma u islamskoj etici*, Gustave von Grunebaum (1909.-1972.) tvrdi da se islamska kultura i povijest mogu razumjeti kroz etiketu, oznaku ili referencu koju su znanstvenici i erudite primijenili na datu vjeru, nazivajući je iz samo-klasifikacije kao „Vjera srednjeg puta" – *vesatijja* (ar. *wasatiyah*). Preuzimajući arapski izraz *ummatan wasaṭan*, u formi značenja *Božijeg znaka* (***Kur'an***, 2:137/142), von Grunebaum definira različite elemente unutar islamske povijesti i kulture gdje je takav sadražaj *ajeta* (ar. *āya, ājetun*) mogao biti primjenjiv.

Usporedi, G. E. von Grunebaum: ***Concept and Function of Reason***..., str. 16/2.

[23] Pojam *ādāb* ima mnogo šire i dublje značenje, a u svom izvornom i temeljnom značenju označava *poziv u goste* (na gozbu) čime implicira ideju dobrog i časnog društvenog susreta, ali je i jedan od najfundamentalnijih kamena temeljaca Al-Attasove filozofije islamskog obrazovanja koji predstavlja sveobuhvatni koncept *ādāba*.
Vidjeti, Erdoğan, Selami: ***Sufism in the Context of Modernism : The Concept of Adab in Naquib Al-Attas*** (autor nacrta M. Erdagon). Kazi Pubns Inc, Chicago, 2018.

Even though philosophers did not limit their activity only to the language drawn from the *Qur'an* and *hadith* (Ar. *al-ḥadīth*), they still felt free to use terminology based on Arabic translations of Greek sources or Persian intellectual tradition. They approached beauty in terms of the intelligibility of things, for they saw the sensible world *per se* as a realm of imperfection, deficiency and ugliness,[21] unless one saw through its phenomena to their intelligible sources, that is, *the realities of things in the divine light*. The philosophers believed that ultimate beauty *per se* is to be found only in the most perfect being which transcends human cognitive capacity. By *exercising* the intellect fully, they strove to come ever closer to a pure cognition of the most perfect being as far as humanly possible. In contrast to the dogmatic theologians' focus on the abstractions of reason, the philosophers also turned their attention to the sensible world/mundane to illustrate how the principles of beauty left their traces in the sensible order of things, and this attention to the world resulted in the development of aesthetic theories in optics, rhetoric (Ar. *ʿilm al-bayān)* and poetics. It also contributed to the promising and convincing emergence of aestheticized forms (Ar. *al-ashkāl al-jamāliyyah*, as an act of making, i.e. *ṣināʿat* within modalities of the *qadar/ṣināʿat* discourse.

With respect to the function of beauty in cosmogony, beauty, as we have already noted, plays a significant role, particularly in the general *Sufi-homo islamicus's* understanding of *creativity* (Ar. *al-khalq*). Morals (Ar. *ʿilm al-akhlāq*) and *belles-lettres* (Ar. *al-ʿādāb*)[22] are topics which have been discussed by all groups of Muslim intellectuals, although it was philosophers who established morals and ethics as a discipline.

It seems important to provide a necessary clarification of the Arabic word *ādāb*[23] and its use. According to what can be understood from the term itself, *ādāb* refers to a *commendable, pleasant and interesting form*, i.e. a form which a natural and healthy taste considers worthy for a *permssible work* – whether of religious or sensible character – to be created in such a form. In other words, *ādāb*, in the context of *qadar/ṣināʿat* refers to subtle aspects of aestheticized works. It is clear that a work can be beautiful only when it is permissible, that is when there is no obstacle by the faith, i.e. by the dogmatic-theologian interpretation; thus, any reprimanded work cannot have the status of *adab* pl. *ādāb*; secondly, the work must be made by a free choice, which means that there exist several possible figurations of the work and man chooses the one that corresponds to the true

---

[21] Miskawayh's question addressed to al-Tawḥīdī ... *why is it easier for us to represent an utter ugliness in our imagination than an extreme beauty?* See our footnote 15.

[22] In his article *Concept and Function of Reason in Islamic Ethics*, Gustave von Grunebaum (1909-1972) argues that Islamic culture and history can be understood through the label, marking or a reference that academics and scholars have attached to the given religion, naming it according to self-classification the "Religion of the middle way" – *vesatijja* (Ar. *wasatiyah*). Taking the Arabic term *ummatan wasaṭan*, in the form which means *God's sign* (***Qur'an***, 2:137/142), von Grunebaum defines different elements within Islamic history and culture where such a content of á*yats* (Ar. *āya, ājetun*) could be applicable.

Cf. G. E. von Grunebaum: ***Concept and Function of Reason***..., p. 16/2.

[23] The term *ādāb* has a far wider and deeper meaning, and in its original and basic meaning it refers to the *invitation for a visit* (for a feast), which implies the notion of a good and honorable social meeting. However, it is also one of the most fundamental cornerstones of Al-Attas's philosophy of Islamic education, which presents a comprehensive concept of ādāb.

See: Erdoğan, Selami: ***Sufism in the Context of Modernism: The Concept of Adab in Naquib Al-Attas*** (author of the draft: M. Erdagon). Kazi Pubns Inc, Chicago, 2018.

te da čovjek svojom slobodnom voljom izabere ono koje odgovara istinskom *edebu*. Ostaje otvoreno pitanje da li se spoznajna djela *homo islamicusa* slobodnom voljom dostojanstvenika mogu birati kao djela koja odgovaraju istinskom *ādābu* (*adab* ili *edeb*)? Mora se imati na umu nedostatak uvažavanja od strane dogmatskih teologa prema stiliziranom i denaturaliziranom figuralnom karakteru aktivnosti/*ṣināʾata*, nasuprot djelima prepoznatljivog proizvodno-refleksivnog prikazivanja koja se mogu smatrati *ādābom*, (iako su proizvodi spoznajnog karaktera). aktivnosti/*ṣināʾat*).[▾24]



ILUSTRACIJA ~ Portret *homo islamicusa* u turskoj nošnji perzijskog umjetnika Bihzâda, Topkapi Saray, 15. stoljeće.
ILLUSTRATION ~ Persian artist Bihzâd's Portrait of a Painter in Turkish Costume, Topkapi Saray, 15th century. (Archive of Akšamija)

Mišljenja smo da treba imati na umu da i kad *edeb* znači *ljepotu i suptilnosti djela slobodnog izbora*, a lijepo po svom osnovnom značenju predstavlja suglasnost djela sa krajnjim životnim ciljem po kojem se mišljenja zajednice ne razilaze – kod svođenja ovog temeljnog značenja na konkretne primjere javlja se mnoštvo spoljašnjih različitosti, usljed različitih pristupā određivanja određivanja *dobrog* i *lošeg*, odnosno *prihvatljivog* i *neprihvatljivog djela*. Ustvari, po tumačenju muslimanskih filozofa moral je jedna od osobina duše kojima se ona opisuje, dok *edeb* može predstavljati različite forme estetizacije kojima se obavija počinjeno djelo ili njegov postupak realizacije u okviru odgovarajućih modalitetâ diskursâ *qadar/ṣināʾata*. Stoga, moguće

[▾24] Zaključak koji je ovdje izvučen temelji se na danom redoslijedu ***narudžbe za rad*** na takvim djelima, mecenaškog odnosa velikodostojnika, njihovom osjećaju lijepog i suptilnog prilikom konzumiranja sadržaja, mogućem proslijeđivanju takvih djela u šire mase...

ādāb by his own free will. A question remains open as to whether cognitive works of *homo islamicus* can be chosen as works which correspond to the true *ādāb* by dignitaries' free will? One must bear in mind a lack of appreciation by dogmatic theologians to the stylized and denaturalized figural character of activity/*ṣināʿat*, as opposed to works of recognitive productive-reflective representation which can be considered as *ādāb*, (although they are products of the cognitive character of activity/*ṣināʿat*).[24]



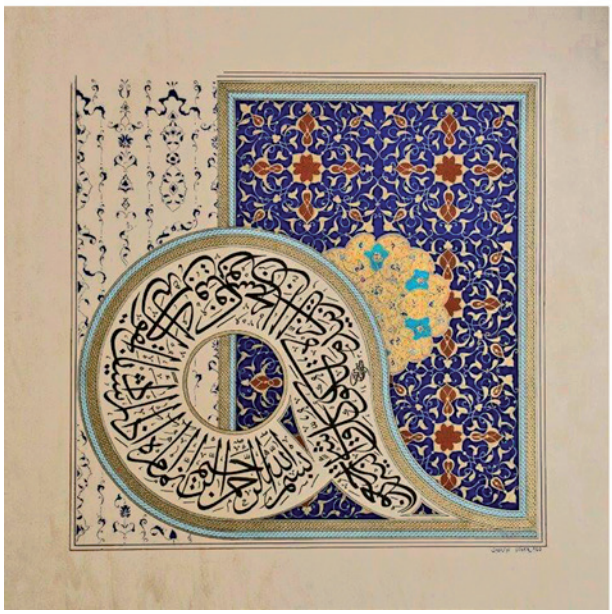
ILLUSTRATION ~ Folio from an album; *Homo islamicus*, early 17th century. Safavid period. Iran. (Arhiv Akšamija)
ILUSTRACIJA ~ Stranica iz albuma; *Homo islamicus*, početak 17. stoljeća. Safavidsko razdoblje. Iran.

We believe that even when *ādāb* implies the *beauty and subtleties of works of free choice*, and beautiful, in its basic meaning, implies conformity of the work with the ultimate life's goal according to which opinions of the community do not diverge – when this fundamental meaning is reduced to actual examples many external differences emerge, due to a heterogenous comprehension within approaches to defining *good* and *bad*, that is an *acceptable* and *unacceptable work*. As a matter of fact, according to Muslim philosophers, morals are one of the characteristics of the soul which are used to describe it, while *ādāb* can refer to various forms of aestheticization used to enclose a completed work or the process of its making within appropriate modalities of the *qadar/ṣināʿat* discourse. Therefore, one can draw the conclusion that the way of generation

[24] The conclusion drawn here is predicated on the given order for *work on such creations*, on the dignitaries' Maecenas-like attitude, their sense of beautiful and subtle when consuming the content, a possible forwarding of such works to public at large...

je doći do zaključka da način ostvarivanja *homo islamicusovih* djela ovisi o različitim svojstvima duše, tako da između ova dva čina uobličavanja i opisa (duše *osobinama*, a djela *formom*) može da postoji određena razlika. Dakle, *edeb* proizlazi iz morala, a moral iz zahtjeva koje određuje društvo u sprezi pozicije dogmatskih teologa i velikodostojnika. Krajnja životna težnja *homo islamicusa* jeste ono što oblikuje njegov *edeb* u ponašanju i određuje njegovo životno usmjerenje i liniju kretanja – *qadar*/*ṣināʾat*, koje se tradicionalno odražava u estetizaciji određenih djela koja imaju za cilj dosezanje krajnjeg cilja i zadržavanja u okvirima danog usmjerenja ili djelanja/*ṣināʾata*. Pošto je već tako, postaje jasno da *edeb* njegovog djela, po kojem je začetnik/dizajner estetizirane reprezentacije odgojen u skladu s izvorištem (ar. *al-marjaʾ*) – Objavom, Poslanikovom normom i njegovom usmenom predajom, ustvari je čin njegovog pronalaženja cilja vlastitog djelanja/*ṣināʾata*, kojom je dati cilj strukturiran pokornošću i respektabilnošću, odnosno subordiniranošću *homo islamicusa*.







ILUSTRACIJA ~ (lijevo i desno) Različiti nivoi interpretativnog slikovnog/vizualnog dvodimenzionalnog karaktera i formi unutar estetiziranog djelanja/*ṣināʾata homo islamicusa* na način autentične minucioznosti. (Archive of Akšamija)

of *homo islamicus's* works depends on different properties of the soul, so that there may be a certain difference between these two acts of formation and description (the soul by *properties* and the work by *form*). Thus, *ādāb* results from morals, and morals from the requirements which are defined by society as a conjunction of position of dogmatic theologians and dignitaries. The ultimate life's striving of *homo islamicus* is what shapes his *ādāb* in behavior and defines his personal direction and the line of movement – *qadar/ṣināʿat*, which is traditionally reflected in the aestheticization of certain works which are aimed at attaining the ultimate goal and remaining within the given direction or activity/*ṣināʿat*. Thus, it becomes clear that the *ādāb* of his work, pursuant to which the author/designer of aestheticized representation has been raised in accordance with the source (Ar. *al-marjaʿ*) – the Revelation, Prophet's norm and his oral tradition, is actually an act of finding the goal of his own activity/*ṣināʿat*, rby which the given goal is structured by submission and respectability, that is, the subordination of *homo islamicus*.



ILLUSTRATION ~ (left and right) Different levels of interpretative pictorial/visual two-dimensional character and form within the aestheticized work/*ṣināʿat* of *homo islamicus* in the manner of authentic minuteness. (Archive of Akšamija)

Njegov životni cilj nije ništa drugo nego potvrđivanje *tevhida* (ar. *al-tawḥīd*), odnosno osjećaj prisustva duhovne jednoće Svevišnjeg Boga u djelima i uvjerenjima. Riječ je o estetiziranom djelanju/*ṣinā'atu* koje sadrži oponašanje, odnosno asocijativno generiranje artefakata naspram pozitivnih Božijih atributa i svojstava kao vlastitih. Tako *homo islamicusovo* uvjerenje u jednog Boga prenosi i u svoju nutrinu, i na svoju spoljašnost, kako bi se njegova iskrenost u pokornosti i podaništvu, kao i podčinjavanju očitovali i u djelu. Također od očitovanja nisu zanemareni ni ostali vidovi njegovog vanjskog ili društvenog ispoljavanja, i to takvim očitovanjem koje ne bi trebao moći sakriti nikakav zastor. Potrebno je kazati da je riječ o praktičnom znanju (lat. *doctrina*), a ne spekulativnom (lat. *scientia*), odnosno onom znanju koje se stječe da bi se primijenilo u praktičnom djelanju/*ṣinā'atu*, uz svojevoljno slobodno stečenu duhovnu potporu unutar vjere (ar. *al-dīn*) i vjerovanja (ar. *al-'īmān*), putem kojih komunicira, obnavlja i razvija svoje znanje (ar. *al-'ilm*) o ukupnosti života, moralnom (ar. *al-akhlāq*) i duhovnom identitetu, estetiziranom (kreativnom) djelanju/*ṣinā'atu*, kao i pozitivnim stavovima prema njima. Potpuni učinak tek biva u mogućnosti da dâ odgovarajuće efekte kada se ovladavanje duhovnim izvorima i praktičnim znanjima bude provodilo kroz vježbe i pokuse, odnosno kada se za dato estetizirano djelo i na taj način otklone svi drugačiji poticaji iz svih uglova srca, to jest da prihvaćeno i naučeno bude duboko ukorijenjeno u srcu s mudrošću, hrabrošću, strpljenjem i pravednošću.

U skladu sa prethodno navedenim, moguće je govoriti o nivou interpretativnog slikovnog/vizualnog dvodimenzionalnog karaktera i **formi** unutar estetiziranog djelanja/*ṣinā'ata* na način autentične minucioznosti, najvišeg dometa poželjnog majstorstva i jedinstvenog estetskog ukusa, sa istančanim senzibilitetom za detalj tamo gdje je to potrebno,[▾25] za karakterističnо u njemu, za harmoniju kolorita i oblika, za ritam površina i poteza, za nepoštivanje ustaljenih formi perspektivnog viđenja,[▾26] odnosno neusaglašenog odnosa planova i veličina unutar njih. Na primjer, perspektiva (način gledanja, tačka promatranja) *homo islamicusovog* slikovnih prikaza gotovo u potpunosti isključuje svaki pojam o odnosu slike i njene simboličke sinteze sa mogućim svijetom izvan slikovnog prikaza.[▾27]

[▾25] Minucioznost prikaza i prisustva detalja je izražena kod ormanentalnog usmjerenja estetiziranog izraza, dok je kod figuralnog svedena samo na opći utisak, posredstvom konturnog figuralnog prisustva. Takav odnos *homo islamicusa*, u smislu neprikazivanja detalja na portretiranim licima je poznat kao *distrakcija*, koja ističe i potvrđuje njegovu nesposobnost da „stvori" čovjeka od prezrene tekućine i udahne mu duh. Cilj *homo islamicusa* nije „stvaranje" već kreativnost (estetizacija) kroz pripadnost Bogu, a ne kroz njegovo *prikazivanje* i *oponašanje*. Principijelno, on se distancira od emulacije i deformira, prekraja i banalizira slikovno predstavljanje što je više moguće u smislu stilizacije i destrukcije, dok ne postigne *maglovit oblik* ... On se ne bavi asimilacijom slikovnog predstavljanja i oponašanja Stvoriteljeve sposobnost stvaranja, jer ima svijest o tome, kako to tumače erudite da je uzrok svakoj stvari zapravo Stvaranje koje uzvišeni Bog daje, kao i da je Bog jedini koji stvara slike.

Kur'an, 59:24. Allah je *al-muṣawwir*, Stvoritelj i Začetnik slika.

Vidjeti i tumačenja hadži šejh Fejzulah-efendije Hadžibajrića: ***67. el-Vāhid*** – ***Jedini***. Dostupno na: https://znaci.ba/esmaulhusna/67. Pristupljeno 14.4.2018.

[▾26] Pod formom ***perspektivnog viđenja*** podrazumijeva se stajalište (mjesto) s kojeg se promatra, gledište, način gledanja, način razmatranja, poimanje prostora.

[▾27] Razlog je sadržan u ponašanju *homo islamicusa*, koji će se uvijek kloniti poštivanja pravila matematičke, tačnije

His life's goal is nothing else but the confirmation of *tawhíd* (Ar. *al-tawḥīd*), that is the feeling of the presence of spiritual oneness of the Almighty God in actions and convictions. Indeed, it is the aestheticized activity/*ṣināʿat* which includes emulation, i.e. associative generation of artefacts against positive God's attributes and properties as his own. Thus, *homo islamicus* transfers his belief in one God both to his inside and to his outside, so that his sincerity in obedience and vassalage, as well as in submission are manifested in the work as well. Besides, the manifestation does not ignore other ways of his outward or social expression, and this manifestation could not be hidden by any curtain. It should be noted that this refers to the practical knowledge (Lat. *doctrina*), rather than to the speculative knowledge (Lat. *scientia*), i.e. the knowledge which is acquired to be applied in practical activity/*ṣināʿat*, together with the willingly and freely acquired spiritual support within the religion (Ar. *al-dīn*) and belief (Ar. *al-'īmān*), by means of which he communicates, refreshes and develops his knowledge (Ar. *al-ʿilm*) about the totality of life, morals (Ar. *al-akhlāq*) and spiritual identity, aestheticized (creative activity/*ṣināʿat*, and positive views of them. The full and appropriate effects are possible only when mastering spiritual sources and practical knowledge proceeds through exercises and experiments, i.e. when, for a given aestheticized work, it is the way to remove any different stimuli from all angles of the heart, i.e. when the accepted and the learned has been deeply rooted in the heart with wisdom, courage, patience and righteousness.

In line with what has been noted above, one can speak of the level of interpretative pictorial/visual two-dimensional character and **forms** within aestheticized activity/*ṣināʿat* by means of authentic meticulousness, the pinnacle of desirable mastery and unique aesthetic taste, with subtle sensibility for detail where needed,[▼25] for characteristic in it, for the harmony of colors and forms, for rhythm of surfaces and strokes, for disregard for established forms of perspectival viewing,[▼26] i.e. unaligned relationship between planes and sizes within them. For example, the perspective (way of viewing, observation point) of *homo islamicus's* pictorial representations almost fully excludes any notion of the relationship between picture and its symbolic synthesis with a possible world beyond the pictorial representation.[▼27]

[▼25] The meticulousness of representation and presence of detail is expressed in ornamental orientation of aestheticized expression, while in the figural expression it is reduced only to general impression, by means of figural presence using contours. Such a choice of *homo islamicus* not to present details on portrayed faces is known as *distraction*, which underscores and confirms his inability to "create" man out of the despised fluid and breathe spirit into him. The aim of *homo islamicus* is not "creation" but creativity (aestheticization) through belonging to God, rather than through his *representation and emulation*. On principle, he distances himself from emulation and deforms, tailors and banalizes pictorial representation as much as possible using stylization and destruction, until he achieves a *hazy shape* ... He is not involved in assimilation of pictorial representation and imitation of Creator's ability to create, since he is aware, as scholars interpret it, that the cause of each thing is actually Creation given by Almighty God, and that God is the one who creates pictures.
Qur'an, 59:24. Allah is *al-muṣawwir*, Creator and Inventor of pictures.

Also see interpretations by hajji shaikh Fejzulah-effendi Hadžibajrić: ***67. el-Vāhid – Jedini***. Available at: https://znaci.ba/esmaulhusna/67. Accessed on 14.4.2018.

[▼26] The form of ***perspectival viewing*** refers to the position (place) from which one observes, views, the viewpoint, the way of observing, the way of consideration, understanding of space.

[▼27] The reason is found in the behavior of *homo islamicus*, who will always avoid following rules of mathematic, or more accurately illusionistic perspective, since such a perspective is not in line with his tradition; the perspective in faith and in *qadar/ṣināʿat* has a



ILUSTRACIJA ~ Jedinstveni estetski ukus *homines islamici:* harmonija kolorita i oblika, ritam površina i poteza, ustaljene forme perspektivnog viđenja, odnosno neusaglašeni odnos planova i veličina unutar njih...

ILLUSTRATION ~ The unique aesthetic taste of *homines islamici*: the harmony of colors and shapes, the rhythm of surfaces and strokes, established forms of perspective seeing, that is, the inconsistent relationship between plans and sizes within them... (Archive of Akšamija)

iluzionističke perspektive, jer takva perspektiva nije u skladu s njegovom tradicijom; perspektiva u vjeri i *qadar/ṣināʿatu* ima duhovni karakter. Pogled *homo islamicusa* na temu koju obrađuje temelji se na činjenici da određeni predmet ili figura postoje zahvaljujući Božijoj volji. Dakle, optičke zrake nisu relativno konusne, već apsolutne, paralelne i proizlaze iz svemira u cjelini. Iz tih je razloga prisutna plošnost slikovnog prikaza bez treće dimenzije ili dubine.



ILLUSTRATION ~ The perspective (way of seeing, point of view) of *homo islamicus*' pictorial representations almost completely excludes any notion of the relationship between the image and its symbolic synthesis with the possible world outside the pictorial representation.

ILUSTRACIJA ~ Perspektiva (način gledanja, tačka promatranja) *homo islamicusovog* slikovnih prikaza gotovo u potpunosti isključuje svaki pojam o odnosu slike i njene simboličke sinteze sa mogućim svijetom izvan slikovnog prikaza.

spiritual character. The view of *homo islamicus* on the topic he is dealing with is based on the fact that a given object or figure exists thanks to the will of God. Thus, optical rays are not relatively conical but absolute, parallel and result from the universe as a whole. It is the reason for the presence of planarity of pictorial representation without the third dimension or depth.

Naime, takva simbolička interpretacija (ar. *al-ta'wīl*) likovnog izraza bila je moguća zahvaljujući sjedinjenju mentalnog sklopa *homo islamica* s obavezujućim, tradicionalnim autorefleksivnim diskursom samog općeg muslimanskog poimanja. Njegovi slikovni prikazi zorno predočavaju intimni odgovor na emocionalno iskustvo vizualne percepcije. Nadilaženjem *tačnog* opisa *homo islamicus* predočava vlastitu *slikovnu* viziju koja više ne posjeduje gotovo nikakve veze s uobičajenom, podrazumijevajućom, sveprisutnom centralnom perspektivom u okcidentalno-vesterniziranom slikarstvu. Subjekt apstrakcije (ar. *al-tadžrīd*) nalazimo u veličinama i načinu predstavljanja figura i objekata, njihovom rasporedu, odsustvu izvora svjetla (lat. *lux, lucis*) pa, samim tim i sjene (lat. *umbra*) ..., kao i u korištenju tonaliteta boje koja generira emocionalnu ali zbunjujuću, nelogičnu i intrigantnu atmosferu moguće prisutnog krajolika. Za razliku od korištenja boje u, naprimjer romaničnom eurocentričnom slikarstvu gdje je boja u funkciji obilježavanja društvenih razlika, *homo islamicus* isključuje njen metaforički karakter[▾28] i u samu boju osvjedočava vlastitu gestu i likovnu osjećajnost. U konačnici njegove slikovne predstave generira se **ploha, izražajna linearna struktura, specifična ukupnost tretiranja i pohranjivanja perspektive, kako likova tako i pejzaža, odsustvo sjene, te karakterističnog kolorita koji se jedan s drugim isprepliće i miješa u konstrukciji jedne specifične emocije vizualnosti**.



ILUSTRACIJA ~ Oblikovne strategije tradicionalnog *'općeg'* rukopisa su nevidljiva uporišta slikovnog prikaza koja pobuđuju osobitu pozornost oka – plijene iznenađujućom slikovnošću. Falnama (*'Knjiga proricanja'*), oko 1610-30. © Khalili, MSS 979.

ILLUSTRATION ~ The design strategies of the traditional "general" handwriting are the invisible anchors of the pictorial representation that attract the special attention of the eye - it captivates with surprising pictoriality. Falnama ('Book of Divination'), circa 1610-30. Khalili, MSS 979.

▾28 Metafora je za *homo islamicusa* most u stvarnost (ar. *al-madžāz ilā qanṭarat al-ḥaqīqah*), te je radi toga i ne koristi.

Actually, such a symbolic interpretatio (Ar. *al-ta'wīl*) of artistic expression was possible thanks to the union of the mindset of *homo islamicus* with the binding traditional self-reflective discourse of the general Muslim understanding itself. His pictorial representations clearly illustrate the intimate response to the emotional experience of visual perception. By going beyond the *accurate* description *homo islamicus* presents his own *pictorial* vision which no longer possesses any connection with the usual, implied, omnipresent central perspective in Occidental-westernized painting. The subject of abstraction (Ar. *al-tajrīd*) is found in sizes and the way of representing figures and objects, their distribution, a lack of the source of light (Lat. *lux, lucis*) and, consequently, shade (Lat. *umbra*), as well as in using the tone of color which generate emotional, though confusing, illogical and intriguing atmosphere of a possibly present landscape. Unlike the use of color in the, for example, Romanticist Eurocentric painting where color serves to label social differences, *homo islamicus* excludes its metaphorical character[▼28] and uses color itself as a testimony of his own gesture and visual sensibility. His pictorial representation ultimately includes **the plane, the expressive linear structure, a distinctive totality of the treatment and storage of perspective, both figures and landscapes, absence of shade and colors which interweaves and blends in the construction of a distinctive emotion of visuality**.



ILLUSTRATION ~ Visibility within the pictorial representation is carefully conveyed by the angle of *homo islamicus'* recording, the stylized appearance and distorted size of the figures, as well as the absence of realistic indications of visibility. Falnama, © Khalili, MSS 979.

ILUSTRACIJA ~ Vidljivost unutar slikovnog prikaza brižljivo je doznačena uglom *homo islamicusovog* bilježenja, stiliziranim izgledom i narušenom veličinom figura, kao i odsutstvom realnih indikacija vidljivosti. Falnama (*'Knjiga proricanja'*).

[▼28] For *homo islamicus* the metaphor is a bridge to reality (Ar. *al-majāz ilā qanṭarat al-ḥaqīqah*), and for this reason he does not use it.

Načini akcentiranja pojedinih dijelova figure (odnos anatomskih veličina ekstermiteta) ili objekata pripadajućih pozadinskih formi, oblikovne strategije tradicionalnog *općeg* rukopisa i mnoge druge metode, odnosno vještine značenjskog karaktera vizualnog modaliteta obilježavanja; sve su to, i prije logičnog zaključka, nevidljiva uporišta slikovnog prikaza koja pobuđuju osobitu pozornost oka – plijene iznenađujućom slikovnošću. Odnos figure i pozadinske forme na temelju koje opažamo vanjštinu u likovnom izrazu *homo islamicusa* je, ustvari prostor pobuđivanja pozornosti te kao takav kontekstualno zadan okvirom i plohom na određenom formatu papirne podloge (stranice manuskripta). Bitna razlika, koju umjesto jezičkog odnosa nešto prema nečemu, slikovni prikaz postavlja u odnos nešto od nečega, govori nam da su predmeti na slici "izvučeni" ili "uvučeni" u odnosu horizonta značenjske pozadine koja je više od prostora (lat. *locus*) – ona je lucidno polje napetosti i semantička okosnica slikovnog minijaturnog prikaza. Vidljivost unutar slikovnog prikaza brižljivo je doznačena uglom *homo islamicusovog* bilježenja, stiliziranim izgledom i narušenom veličinom figura, odsutstvom stvarnih indikacija vidljivosti, upotrebom kolorita i prisustvom opće denaturalizacije/stilizacije predmeta. Ta je *otežalost* forme razlikuje, te ujedno čini specifičnom od izravne percepcije i jednog standardiziranog pogleda (lat. *species*) na apsolutno neizravne slike svijeta (lat. *imago mundi*) koje ga okružuju, ali istodobno izravne našim procesima opažanja i njima pridruženim dubinskim procesima s kojim sadržaji svijesti izlaze na vidjelo, na površinu slike.

Posebna karakteristika kognitivne produktivno-refleksivne reprezentacije likovne problematike modaliteta diskursa *qadar/ṣināʾata*, prije svega unutar minijaturnog prikaza jeste što ona, **inicirana tekstualnim sadržajem** zanimljive anegdote, priče, basne ili djela sa prosvjetiteljskom pozadinom, nastoji dosegnuti do najdubljih poznatih životnih istina prethodno zapisanih iskustva, te da ih u obliku stiliziranih i denaturaliziranih vizualiziranih sentencija, jezgrovitog, efektnog i zanimljivog kolorita prezentira budućem promatraču (konkretno naručiocu). Ona muslimanu ne predočava i ne stvara glavobolne probleme, ne stavlja ga pred nerješive i ekstatične dileme niti ga u bilo kom smislu vezuje za bilo koju formu mogućeg ideopoklonstva (grč. *eidōlolatría*) ili sakralizacije (lat. *sacralisatio*), odnosno stvaranje "kulta" (lat. *cultus*) naspram vizualizacije figuralnog karaktera, nego mu nastoji pružiti mir i utjehu, sugerirati strpljenje i dati što je moguće pribranije, odmjerenije i prihvatljivije vizualne interpretacije povezane s mogućim tekstualnim sadržajem.

Takva pažnja koja se budućem promatraču u njegovom aktuelnom trenutku življenja poklanja posredstvom kognitivne produktivno-refleksivne reprezentacije, ta ljepota koja ga na svakom listu manuskripta gdje je darovana i u svakom trenutku njegovog pogleda pruža slavlje životne radosti i pijetet (lat. *pietas*) prema transformiranoj mudrosti i originalnoj i prikladnoj likovnosti. Međutim, takav pristup *homo islamicusa* prema ovjekovječenju i konzervaciji njegovih nazora može izgledati neuskladivo sa općom islamskom vizijom svijeta, posebno sa fenomenom pozicioniranja vizualiziranih likova u minijaturnoj slikovnosti. Može izgledati čudno, ali u formi *qadar/ṣināʾata*,

The ways of accentuating individual parts of the figure (relation between anatomic size of extremities) or objects in the corresponding background forms, the forming strategies of the traditional *general* style and many other methods, i.e. skills of meaningful character of the visual modality of marking; even before a logical conclusion, all of them are invisible strongholds of pictorial representation which arouse a remarkable attention of the eye – they capture it with a surprising picturesqueness. The relationship between the figure and the background form based on which we perceive the outside in the artistic expression of *homo islamicus* is actually a space of arousing attention and as such it is contextually given by the frame and the plane on a particular format of paper base (pages of the manuscript). The essential difference which, unlike the linguistic relation between something and something else, positions the pictorial representation into the relationship of something from something, suggests that objects in the picture are "drawn out" or "drawn in" in the relation to the horizon of a meaningful background which is more than the space (Lat. *locus*) – it is a lucid field of tension and the semantic backbone of pictorial miniature representation. Visibility within the pictorial representation is carefully allocated by the angle of *homo islamicus's* recording, by stylized appearance and impaired size of figures, by absence of actual indications of visibility, use of colors and presence of general denaturalization of objects. This *heaviness* of form distinguishes it, and also makes it distinctive, from the direct perception and a standardized glance (Lat. *species*) at the absolutely indirect image of the world (Lat. *imago mundi*) surrounding it, but is at the same time direct to our processes of perception and associated in-depth processes by means of which the contents of the mind come to light, to the surface of the picture.

A particular characteristic of cognitive productive-reflective representation of visual elements in the modalities of *qadar/ṣināʿat* discourse, above all within a miniature representation is that it, ***initiated by textual content*** of an interesting anecdote, story, fable or works with an Enlightenment background, always strives to reach the deepest known life truths of the previously recorded experience and to present them to the viewer (the actual client) in the form of stylized and denaturalized visual sentences, and concise, effective and interesting colors. For Muslims, it does not present or create headaches, it does not face them with insolvable and ecstatic dilemmas, nor in an form of possible idolatry (Gr. *eidōlolatría*) or sacralization (Lat. *sacralisatio*), that is creation of a "cult" (Lat. *cultus*) against the visualization of figural character; rather, it strives to give them peace and comfort, suggest patience and provide the most composed, measured and acceptable visual interpretations possible related to a possible textual content.

Such attention which is paid to the future viewer in his current moment of life by means of cognitive productive-reflective representation, this beauty which, on every leaf of the manuscript where it is bestowed at any moment of his view, offers celebration of the joy of life and piety (Lat. *pietas*) for the transformed wisdom and the original and appropriate visual character. However, such an approach of *homo islamicus* to eternalizing and conserving his views may seem incompatible with the general Islamic vision of the world, particularly with the phenomenon of positioning visualized figures in the art of miniatures. It may sound odd, but in the form of *qadar/ṣināʿat*, it is exactly resulting from the described worldview that the measure

upravo proizilazeći iz navedenog nazora na svijet, mjerilo stvari nije *Onaj Jedini al-wahīd*, niti *Slavljeni al-madžīd*, niti *Hvaljeni al-ḥamīd*, niti niti *Sveznajući al-ʾalīm*, niti *Mudri al-ḥakīm*, niti *Svevišnji, al-ʾaliyy*, niti *Stvoritelj al-khllāq*, niti *Onaj Koji prati na svaku kretnju al-raqīb*, nego **čovjek** kojeg je On, *Allāh*, stvorio. Naime, to je zbog toga što ni kognitivna produktivno-refleksivna reprezentacija pristupa svijetu, pa onda ni sama poetika takvih djela, kao produkt takvog karaktera djelanja/*ṣināʾata* **nemaju predstavu** o "bogočovjeku", kao njenoj potenciji u čijoj je bîti stalno i uvijek ponovno nastojanje da se uzdigne do Boga kao njegov sudionik (lat. *participans*). Ovdje nije riječ o čovjeku koji sâm gradi svoj uzlet, odnosno stazu do božanskog kraljevstva, pa do i iznad njega, kao subjekt koji će ovladati svijetom i historijom zbog svega toga. Iako može izgledati paradoksalno, u *homo islamicusovoj* estetizaciji kognitivnog usmjerenja osnovna je ideja, ipak, čovjek (ar. *al-insān;* lat. *homo*), i to kao osoba, kako smo već naveli od *Stvoritelja stvorena*, a ne kao socijalno-historijsko biće s *nametnutom stečenom* evolucijom. Ustvari, to je realiziran čovjek kojeg je na ovom svijetu trebalo samo uputiti (lat. *rego*) kako da živi da bi što lakše i bezbolnije, što ljepše i ugodnije, što mudrije i bogougodnije prešao moguću etapu na putu u vječnost (ar. *al-khulūd*). *Homo islamicus* nastoji da ostvari ravnotežu ili harmoniju [ar. *al-iʾtidāl* (ono nešto što je između dvije krajnosti)] po principu podudarnosti, izbalansiranosti i sveobuhvatnosti puta u islam. To čini iz razloga održavanja ravnoteže osobnog postupanja, odnosno djelanja/*ṣināʾata*.[▼29] Ta fleksibilnost i sloboda je zapravo onaj oblik umjerenosti u islamu, koji je njmu bio veoma blizak, a kao da je proizišao iz saznanja da ... *nema čovjeka koji nije pokušao strogoćom vladati se u vjeri, a da ga vjera nije savladala.*[▼30] Upravo zato je sva preokupacija kognitivnog djelanja/*ṣināʾata* usmjerena ovozemaljskom životu, zbog čega je ovakav pristup kognitivno-estetiziranog usmjerenja posebno blizak čovjeku i na svoj način human.

Najzad, odnos prema vremenu ili temporalnoj dimenziji empirijskih stvari (ar. *zamān*) u okviru islamskog nazora na svijet, javlja se kao jedan od elemenata koji značajno utječu na strukturu estetiziranog djela. Kognitivna likovna problematika *homo islamicusa* u principu predstavlja ravnomjeran niz usvojene likovne izražajnosti, složene strukture elemenata u jednoj ravni gdje je moguće pronaći i prepoznati inicijaciju i način realizacije u prethodnim periodima, a da takvo saznanje bitno ne utječe, odnosno ne ugrožava estetizaciju u smislu identifikacije osobnog pristupa *homo islamicusa*. Takav karakter estetizacije može ostaviti dojam o relativno usporenijem, donekle monotonom likovnom ritmu, bez nekih posebnih konstruktivno-kompozicionih iznenađenja u *jednom sloju*, slikovnom prikazu, ali u metafori koja se može shvatiti kao metafora, pa je onda razumijevanje i tumačenje kako ezoterijsko, tako i ekstrovertno, a čiji je izraz logičan i laički razumljiv, prihvatljiv i jasan.

[▼29] Zanimljivo je ovdje skrenuti pažnju na 74. *suru* ili poglavlje u *Kur'anu*, gdje se kaže: *jer je smišljao i računao - i, proklet bio, kako je proračunao! i još jednom, proklet bio, kako je proračunao!* – (*Sura El-Muddessir* (74), *ajet* ili indikacija: 18-20).

[▼30] El Matrudi, Muhamed Bin Abdulaziz: ***Razumijevanje umjerenosti u islamu – srednji put***. *Glas islama*, br. 277, god. XIX, El-Kelimeh, Novi Pazar, jul-avgust 2016., str. 16.

of things is not *The Only One al-wahīd*, or *The Glorious One al-majīd*, or *The All-Laudable One al-ḥamīd*, or *The All-Knowing One al-ʿalīm*, or *The Wise One al-ḥakīm*, or *The Supreme, al-ʿaliyy*, or *The Creator al-khllāq*, or *The Ever-Watchful al-raqīb*, but rather the **man** that He, *Allah*, created. Actually, neither cognitive productive-reflective representation of approaches to the world nor the poetics of such works itself, as products of such a character of activity/*ṣināʿat* **he has no idea** *of the* "godman" as its potency the essence of which is permanent and ever-repeating attempt to ascend to God as participant (Lat. *participans*) in it. It does not refer to man who by himself builds his ascension, i.e. the road to divine kingdom, even beyond, as a subject that will master the world and the history for all these reasons. Although it may sound paradoxical, the basic idea in the *homo islamicus's* aestheticization of cognitive orientation is nevertheless the man (Ar. *al-insān*; Lat. *homo*), as a person, as we have already noted, *created by the Creator*, not as a social-historical being with the *imposed acquired* evolution. As a matter of fact, it is a realized man who just had to be instructed (Lat. *rego*) how to live to cross a possible stage to the road to eternity (Ar. *al-khulūd*) as easily and painlessly as possible, as nicely and pleasantly as possible, as wisely and godly as possible. *Homo islamicus* strives to achieve balance or harmony [Ar. *al-iʿtidāl* (what is between two extremes)] according to the principle of congruence, balance and comprehensiveness of the path to Islam. He does so for the reason of maintaining the balance of personal actions, i.e. activity/*ṣināʿat*.[▼29] This flexibility and freedom are actually the form of moderation in Islam which is very close to him, as if it resulted from the knowledge that ... *there is no man who has attempted to rule by strictness in the faith without being overpowered by faith.*[▼30] It is for this reason that the entire preoccupation of cognitive activity/*ṣināʿat* is directed toward the earthly life, and therefore such an approach of cognitive-aestheticized orientation is particularly familiar to man and human in its own way.

Finally, the relationship to time or the temporal dimension of empirical things (Ar. *zamān*) within the Islamic worldview emerges as one of the elements which significantly affect the structure of aestheticized work. The cognitive visual elements of *homo islamicus* in general imply a steady sequence of adopted artistic expression, a complex structure of elements in a single plane where one can find and recognize initiation and a way of realization in previous periods, while such a knowledge does not significantly affect and does not threaten aestheticization in terms of identification of the personal approach of *homo islamicus*. Such a character of aestheticization can leave the impression of a relatively slowed down, somewhat monotonous visual rhythm, without some special constructive-compositional surprises *in one layer*, in the pictorial representation, though in a metaphor which can be understood as a metaphor, and therefore the comprehension and interpretation is both esoteric and extrovert, while the expression is logical and understandable to laymen, acceptable and clear.

[▼29] It is interesting at this point to draw attention to 74th surah, or chapter of the Qur'an, which reads: ***He thought and he schemed. Damn him, how he schemed! Again, damn him, how he schemed'!*** (*Surah Al-Muddassirr (74), ayat* or indication: 18-20).

[▼30] El Matrudi, Muhamed Bin Abdulaziz: ***Razumijevanje umjerenosti u islamu – srednji put***. *Glas islama*, bno 277, year XIX, El-Kelimeh, Novi Pazar, July-August 2016, p. 16.



ILUSTRACIJA ~ (detalj) Muhammad al-Qivam al-Shirazi, "Bitka između Iranaca i Turanaca", Dvolist iz Šahname (*Knjiga kraljeva*) 1562-83. Metropolitan Museum of Art, pristupni broj: 52.20.9a.

Moguće teškoće u razumijevanju i tumačenju slikovnog prikaza iz ruku *homo islamicusa* očito proizlazi iz uloge slikovnog da na efikasan i *poznati* način izvrši prijenos tekstualnog u estetizirani sadržaja forme slikovnog. Budući su sadržaji uklopljeni kako u tekstualnu tako i u likovnu strukturu priče, a struktura priče podliježe literarnoj taštini o prvenstvu pripovijednih shema nad formalnim oblikovnim postupcima, figurativna ekspozicija sadržaja priče zakriva narativnu strukturu slikovnog prikaza. Po srijedi je očiti zaborav da se prikazano vrijeme u ekspoziciji slikovnog i izvanvremenskog prikaza kao intencionalnog doživljaja takve radnje natačno dovodi pod jedan te isti nazivnik, s tim da prikazano vrijeme preuzima svaku spoznajnu refleksiju nad vremenosti prikaza. U tom se obratu direktni prijenos (tranzicija) sadržaja ekskluzivno nameće *homo islamicusovoj* (tradicionalnoj) vizualnoj koncepciji slike. Nastali slikovni prikazi u analogiji jezičkog opisivanja blokiraju slobodne zamisli, ograđuju *imagilnalni* prostor intuitivne nadgradnje smisla s retoričkim svijetom gotovih koncepata iz kojih mogu nastati beskrajni nizovi dvorskih (ar. *al-qaṣr* ili *al-dīwān*) i kolektivnih ili drštvenih osjećanja, odnosno Ibn Khaldunova *al-aṣabiyya:* „grupni osjećaj ili socijalna kohezija". Riječ je o konceptu društvene solidarnosti s naglaskom na jedinstvo, grupnu svijest i osjećaj zajedničke svrhe i socijalne kohezije...[▼31]

[▼31] Ibn Khaldun: ***The Muqaddimah : An Intruduction to History*** (prev. s ar. Franz Rosenthal), Princeton University Press, Princeton, 1981., str. 303-304. Vidjeti i, Lacoste, Yves: ***Ibn Khaldun : The Birth of History and The Past of the Third World***. Verso Editions, London, 1984.

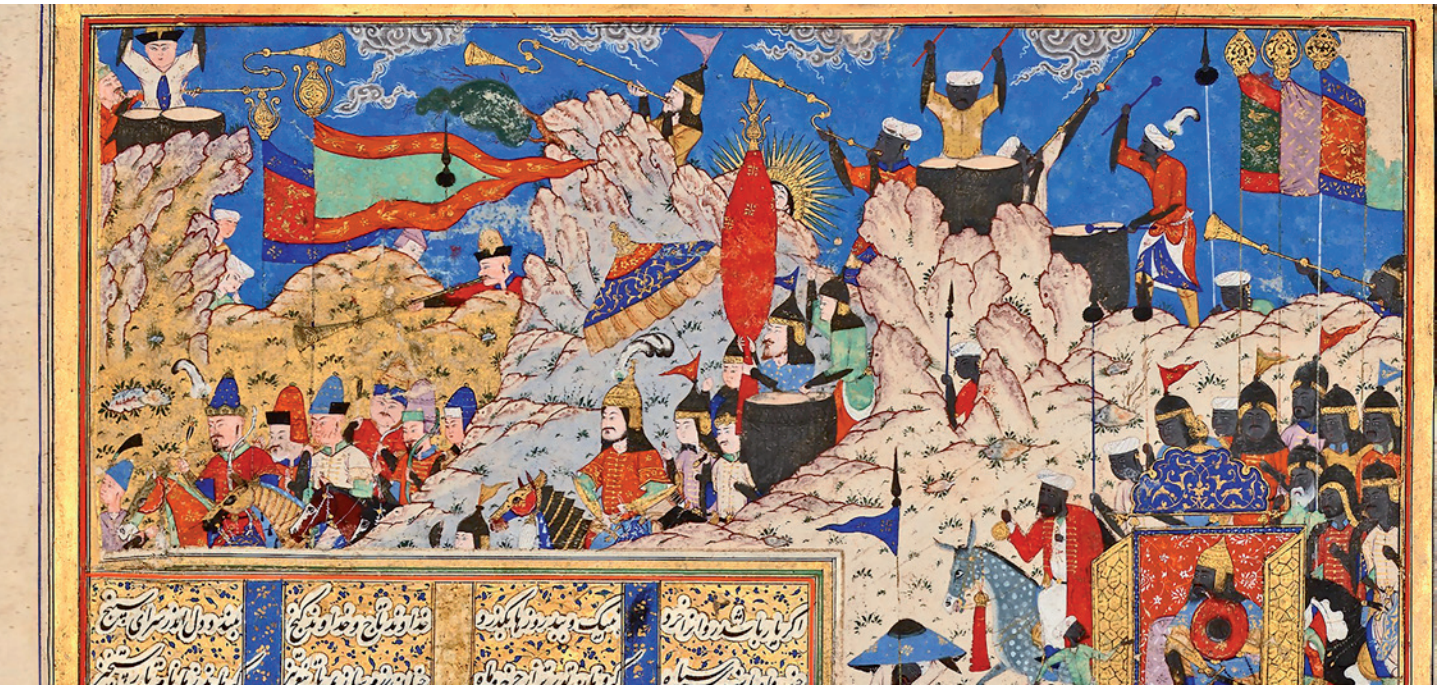
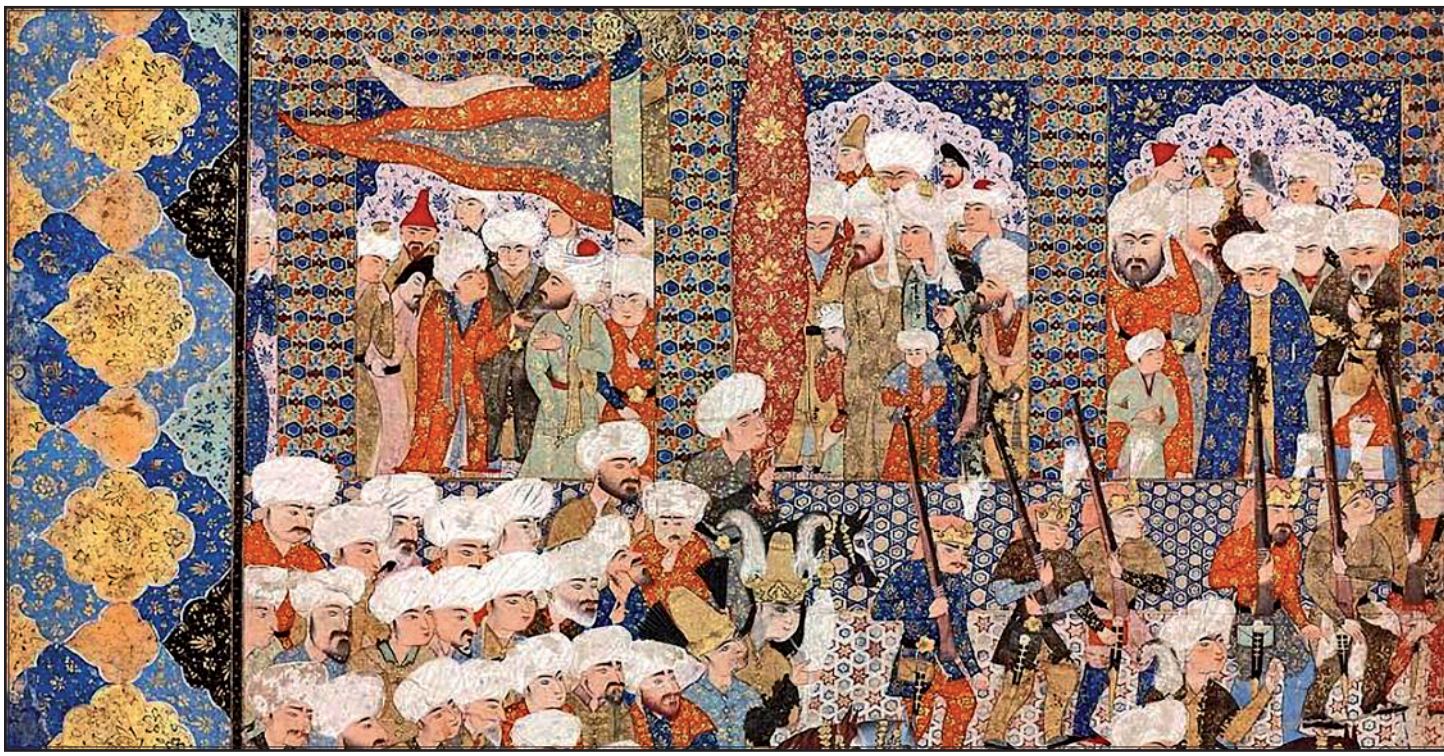


ILLUSTRATION ~ (drtail) Muhammad al-Qivam al-Shirazi, "Battle Between Iranians and Turanians", Folio from a Shahnam (*Book of Kings*) 1562-83. © Metropolitan Museum of Art, Accession Number: 52.20.9a.

Possible difficulties in the comprehension and interpretation pictorial representation by *homo islamicus* obviously result from the role of pictorial which, in an efficient and *familiar* way transfers the textual into the aestheticized content of the pictorial form. Since contents are embedded in both the textual and the visual structure of the story, while the structure of the story is subject to literary vanity about the priority of narrative schemes over the formal processes of forming, the figurative exposition of the content of the story cloaks the narrative structure of pictorial representation. It is the obvious neglect of the fact that the time presented in the exposition of the pictorial and the temporality of the representation as an intentional experience of such an action are incorrectly brought under the common denominator, and that the represented time takes over any cognitive reflection from the temporality of representation. In this reversal, the direct transfer (transition) of the content exclusively imposes upon *homo islamicus's* (traditional) visual conception of the picture. The pictorial representations created in an analogy to linguistic description block free ideas fence the *imaginal* space of intuitive superstructure of sense with the rhetoric world of ready-made concepts which can spawn endless sequences of court (Ar. *al-qaṣr or al-dīwā'n*) and collective or social feelings, *i.e. Ibn Khaldun's al-aṣabiyya: "a group feeling or social cohesion".* It is a concept of social solidarity with an emphasis on unity, group consciousness and a sense of shared purpose and social cohesion ...[▼31]

[▼31] Ibn Khaldun: ***The Muqaddimah : An Intruduction to History*** (trans. from Ar.. Franz Rosenthal), Princeton University Press, Princeton, 1981, pp. 303-304. See also, Lacoste, Yves: ***Ibn Khaldun: The Birth of History and The Past of the Third World***. Verso Editions, London, 1984.

Naime, govori se o oslobođenim slikovnim prikazima njihove vizije i pogleda koji otkrivaju umijeće *homo islamicusa* i moguće poređenje s tekstualnim sadržajem. To su slike poticaja i jednog neprekinutog lanca pitanja o nevidljivim strukturama misaonog povezivanja, zategnutih odnosa procjenjivanja, čudesnih vizualnih zbivanja u izljevu osjećanja i one isprepletene mreže sumnji, odlaganja, redukcija, kontrasta i vizualnih stiliziranih i denaturilizarnih formi (obmana u smislu egzistencije u realnom svijetu) s kojima se predmeti slike na određen način mogu preobraziti u psihička i realna stanja, ali ne u smislu idolografične motivacije, odnosno obožavanja koje se postavlja pred čitaoca ili promatrača kao intelektualni izazov. Kreirati slikovni prikaz iz neke druge slike svijeta (konkretno literarne ili historiografske) ne znači za *homo islamicusa* reproducirati na izust tekstualni sadržaj, usličnjavati ili vizualno rastumačivati, nego doživljaj teksta funkcionalno prenijeti u strukturu drugog teksta načinom na koji ta druga struktura omogućuje proširenje po svim razinama osim na nivou novog teksta. Drugim riječima, prvi tekst završava novom motivacijom koja se prenosi na sastavnice sljedećeg teksta.



ILUSTRACIJA ~ (detalj) Dvolist iz Firdawsijeve Šahname (*Knjiga kraljeva*): Minijatura na dvije stranice kralja i vojske kako ulaze u grad (možda Murat III). Safavidsko razdoblje, 1562–83. Museum of Fine Arts, Boston, pristupni broj 14.691.

Ovakav oblik djelanja/*ṣinā'ata* moguće je okarakterizirati kao rad (lat. *studium*) koji je pohranjen u vremenu s neprekidnim trajanjem, odnosno riječ je o primanju osvjetljenja iz nutarnjosti, iz transcedentnih vrela duha čijem se redu potčinjava svaka vremena forma u kojoj nije zgasla inituicija

As a matter of fact, these are liberated pictorial representations of their vision and view which reveal the artistry of *homo islamicus* and a possible comparison with textual content. These are pictures of stimuli and an unbroken string of questions about invisible structures of mental linking, strained relations of assessment, wondrous visual happenings in an outpouring of feelings and the interwoven web of doubts, postponements, reductions, contrasts and visual stylized and denaturalized forms (deceptions about the existence in the real world) by means of which objects of the picture can in a way be transformed into psychological and real states, though not in the sense of graphic-idolatry motivation, i.e. worship that is presented before the reader or viewer as an intellectual challenge. For *homo islamicus,* to create a pictorial representation from another picture of the world (specifically, literary or historical) does not mean to reproduce the textual content by rote, to make it similar or to visually explicate it, but rather to functionally transfer the experience of the text into the structure of another text, in such a way that the other structure allows expansion at all levels except at the level of the new text. In other words, the first text ends with a new motivation which is transferred to the constituents of the following text.



ILLUSTRATION ~ (drtail) Folio from a Shahnama (*The Book of Kings*) of Firdawsi: Double page painting of a king and army entering a city (perhaps Murad III). Safavid period, 1562–83. © Museum of Fine Arts, Boston, acc. number 14.691.

Such a form of activity/*ṣināʿat* can be described as a work (Lat. *studium*) which has been stored in the time with incessant duration; in other words, it is a reception of illumination from the inside, from transcendent springs of spirit the order of which any temporal form where the intuition of eternity has not faded submits

vječnosti. Ukoliko se dotaknemo još jedne forme vremena pri estetiziranom djelanju/*ṣināʾatu*, odnosno *homo islamicusovog* korištenja njegovog temeljnog znanja i iskustva, okcidentalno-vesternizirana konceptualna fraza *vrijeme je novac* ("time is money") ne omogućuje onaj podrazumijevajući visoki stepen praktičnosti i uvjerljivosti. Uvriježeni primjer zapadne metaforičke zamjene *vremena* za *novac*, u navedenoj frazi nije samo način označavanja apstraktnog pojma vremena (ciljne domene) s poznatom vrijednošću novca (izvorna domena) nego je u pitanju način na koji se shvata i hipotetizira apstraktni pojam vremena s poznatom te, prema tome, određenom kategorijom količine novca kao kompenzacije za realiziran rad. Ovakav način shvatanja i hipotetiziranja *homo islamicusu* djeluje nepoznato, pa čak i tradicionalno neprihvatljivo jer njegovu egzistenciju u vremenu osigurava naručioc/pokrovitelj/mecena bez ciljne domene i nepoznate vrijednosti izvorne domene. Potrebno je napomenuti kako izvorna domena po dobroj volji mecene može biti okarakterizirana posebnom formom dodatne nagrade (ar. *al-džāʾzah*), koja nije ni u kakvoj korelaciji sa prvobitnim dogovorom o ispunjenju narudžbi.

Čini se nemogućim zatvoriti ovo poglavlje a nespomenuti fenomen *tradicionalizma* (ar. *al-taqlidiyyah*; lat. *traducere*) u odnosu na moguću izražajnost *homo islamicusa*, koji se na određen način iščitava iz islamske vizije kontinuiteta, a čemu su srednjovjekovne strukture dale novu motivaciju, čvrstoću, puninu i karizmu (nov.lat. *carisma*, lat. *quadragesima*). Upravo su te strukture afirmirale najbitnije karakteristike kognitivne produktivno-refleksivne reprezentacije likovne problematike modaliteta diskursa *qadar/ṣināʾata*, koje su odgovarale feudalnoj vladavini najboljih u liku velikodostojnika. Tome je, također doprinio i dotadašnji postignuti stepen tradicionalnog vizualnog izražavanja, te, na određen način i konzerviranje svih eventualnih razvojnih puteva mogućih kognitivno orijentiranih likovnih pristupa. Moguće da je *status quo* bio imperativ opstanka ustoličenja društva feudalnih predrasuda, te se na taj način estetizacija unutar modaliteta diskursa *qadar/ṣināʾata* odvijala po onom stavu dostojanstvenika *nolens volens* (hoćeš-nećeš, milom ili silom ...). Kao dio kulture koja je bila izraz njihove volje i mogla je imati svoju ulogu u očuvanju društva prešutnim priznanjem njegovih moralnih i estetskih mjerila vrijednosti. Očito je da *homo islamicus* koga uzdržava takav društveni stup i koji je sa svim svojim nadama i iščekivanjima o njemu ovisan, najvjerovatnije postajao i nesmotreno i nesvjesno zagovornikom svojih mecena. Na taj način ustoličena je karakteristična kontura muslimanske srednjovjekovne estetike kognitivne produktivno-refleksivne reprezentacije na fundamentu tradicionalizma, a lijepim se smatralo ono što je odgovaralo uspostavljenoj tradiciji, što je bilo pozicionirano, općeprihvaćeno i svevremensko. Tradicionalizam je sasvim evidentan tako da je moguće kazati kako i krupni događaji koji su potresali misaoni i duhovni život *homo islamicusa*, kao što se dešavalo unutar samih muslimana, a zatim i povezivanje sa drugim kulturama unutar Carstva, nisu prekinuli kontinuitet te i takve tradicije (lat. *traditio*). Naprotiv, on je u svojoj tradicionalnoj formi prenošen, vrlo neznatno modificiran, uspostavljan i pokazao se nezaobilaznim, prepoznatljivim, jedinstvenim, omiljenim, poželjnim i također bezvremenim.

to. If we touch upon another form of time in the aestheticized activity/*ṣināʿat*, i.e. *homo islamicus's* use of his fundamental knowledge and experience, the Occidental-westernized conceptual idiom *time is money* does not allow the implied high degree of practicality and credibility. The common example of Western metaphorical exchange of time for money in the idiom is not only a way of defining the abstract concept of time (target domain) by the known value of money (source domain); it is also a way in which one understands and hypothesizing the abstract concept of time by means of the known and thus defined category of the amount of money as compensation for the work done. Such a manner of comprehension and hypothesizing is unknown to *homo islamicus,* even traditionally unacceptable since his existence in time is ensured by the client/sponsor/ Maecenas without the target domain and an unknown value of the source domain. It should be noted that the source domain, by Maecenas' good will, can be characterized by a special form of additional reward (Ar. *al-jā'zah*), which is in no correlation with the original agreement on filling the order.

It seems impossible to close this chapter without discussing the phenomenon of *traditionalism* (Ar. *al-taqlidiyyah*; Lat. *traducere*) compared to a possible expression of *homo islamicus*, which can in a way be read out of the Islamic vision of continuity, which was by medieval structures provided with a new motivation, firmness, fullness and charisma (nlat. *carisma*, Lat. *quadragesima*). It is these structures that promoted the most significant characteristics of cognitive productive-reflective representation of visual elements of the modalities of *qadar/ṣināʿat* discourse, which suited the feudal rule of the best in the form of dignitaries. It was additionally contributed to by the previously achieved degree of traditional visual expression and, in a way, by conservation of all possible development roads of possible cognitively oriented visual approaches. It is possible that *status quo* was an imperative of the survival of the enthroned society of feudal prejudice, and that thus aestheticization within the modalities of *qadar/ṣināʿat* discourse was subject to the dignitaries' *nolens volens* (whether willing or not, by grace or by force...) attitude. As part of a culture which was in line with their expressed will it could have its role in preserving the society by the tacit acknowledgment of its moral and aesthetic measures of value. It is obvious that *homo islamicus,* who is supported by such a social pillar and whose hopes and expectations depend on it, most likely inadvertently and unknowingly became an advocate of his Maecenas. It was the way that established the characteristic contour of Muslim medieval aesthetics of cognitive productive-reflective representation on the foundation of traditionalism, when beautiful was believed to be what suited the established tradition, what was positioned, generally accepted and timeless. Traditionalism is quite evident and it can be argued that even major events which shook the mental and spiritual life of *homo islamicus*, those happening among Muslims themselves, then connecting other cultures within the Empire, did not stop the continuity of this and such tradition (Lat. *traditio*). On the contrary, it was transmitted in its traditional form, only slightly modified, established and proved to be unavoidable, recognizable, unique, favorite, desirable as well as timeless.

reference / references

AKŠAMIJA, A. MEHMED. *„An analysis of the use of terminological determinants 'Art of Islam' and 'Islamic Art'"*. *Journal Illuminatio/Svjetionik/Almanar*, Al-Wasatiyya Center for Dialogue, Sarajevo, 2020. Spring;1(1):43–99.

AKŠAMIJA, A. MEHMED. *„Analiza korištenja terminoloških odrednica 'umjetnost islama' i 'islamska umjetnost'"*. *Časopis Illuminatio/Svjetionik/Almanar*, Centar za dijalog – Vesatijja, Sarajevo, 2020. proljeće;1(1).42–98.

AL-FĀRĀBĪ. ***Kitāb as-siyāsa al-madaniyya;*** u: Al-Fārābī, *Obras filosófico-políticas*, izd. i prev. Rafael Ramón Guerrero, Editorial Trotta, Madrid, 2008.

AL-FARUQI, R. ISMAI'L. „**Islām and Art**". ***Studia Islamica*** – *academic journal*, Leiden: Brill, 1973.

AL-GHAZALI, ABU HAMID. ***Al-Ghazali on Love : Longing, Intimacy & Contentment*** (prev. Eric Ormsby). Ghazali Series, Islamic Texts Society, Cambridge, UK, 2012.

AL-GHAZZALI, MOHAMED. ***The Alchemy of Happiness*** (transl. Henry A. Homes). N.Y.: Alnany, 1873. Available at: https://ia800201.us.archive.org/12/items/alchemyhappines00homegoog/alchemyhappines00homegoog.pdf

Architecture and the Decorative Arts – *The complete and unabridged full-color edition.* Princeton: Princeton University Press, 2016.

AL-TAWḤĪDĪ, ABŪ ḤAYYĀN I MISKAWAYH, ABŪ ʾALĪ. ***The Philosopher Responds : An Intellectual Correspondence from the Tenth Century***. Svezak prvi, NYU Press, New York, 2019.

ARISTOTEL. ***O duši : Nagovor za filozofiju*** (prev. Darko Novaković). Zagreb: Naprijed, 1987.

BLACK, L. DEBORAH. ***Aestetics in Islamic Philosophy;*** u: Routledge Staff (ur. Edward Craig): Concise Routledge Encyclopedia of Philosophy, Routledge Publishing, New York, 1999.

BUČAN, DANIEL. „**Avicenna i problem bitka : Kako je viđen u islamu i arapskom jeziku**" = „**Avicenna und das Problem des Seins. Einwirkungen des Islam und der arabischen Sprache**". Filozofska istraživanja, 2012

EL MATRUDI, MUHAMED BIN ABDULAZIZ. ***Razumijevanje umjerenosti u islamu – srednji put***. Glas islama, br. 277, god. XIX, El-Kelimeh, Novi Pazar, jul-avgust 2016.

ERDOĞAN, SELAMI. ***Sufism in the Context of Modernism : The Concept of Adab in Naquib Al-Attas*** (autor nacrta M. Erdagon). Kazi Pubns Inc, Chicago, 2018.

FEJZULAH-EFENDIJA, HADŽIBAJRIĆ. ***67. el-Vāhid – Jedini***. Dostupno na: https://znaci.ba/esmaulhusna/67

G. E. VON, GRUNEBAUM. ***Concept and Function of Reason***. Oriens, Vol. 15 (31. dec. 1962.), str. 1-17, Brill, 1962.

GARDET, LOUIS. ***Le Pensee religieuse d'Avicenne (Ibn Sina)***. Reprint, Vrin - Etudes de philosophie mediavale, XLI, Paris, objavljeno januara 1951.

GOICHON, AMÉLIE-MARIE. ***La Philosophie d'Avicenne et son influence en Europe medievale***. Reprint, Librairie d'Amérique et d'Orient Adrien Maisonneuve - Jean Maisonneuve successeur, Paris, 2001.

HANASH, IDHAM MOHAMMED. ***Naẓariyyah Al-Fann Al-Islāmiyy : Al-Mafhūm Al-Jāmālī wa Al-Bunyah Al-Maʾurifiyyah*** = *The Theory of Islamic Art : Aesthetic Concepts And Epistemic Structure*. Al-Maʾhad Al-ʾĀlamī : Lilfikri-l-islāmiyy, Herndon, Virginia, 2013, 2017.

HUSSERL, EDMUND. ***Muslim Identities : An Introduction to Islam***. Columbia University Press, 2013.

HUGHES, W. AARON. ***Logische Untersuchungen Ergänzungsband Erster Teil : Entwürfe zur Umarbeitung der VI : Untersuchung und zur Vorrede für die Neuauflage der Logischen Untersuchungen (Sommer 1913)***. Den Haag: Kluwer, 2002.

HUGHES, W. AARON. ***TheTexture of the Divine : Imaginations in Medieval Islamic and Jewish Thought***. Indiana University Press, Bloomington, 2004.

IBN KHALDUN. ***The Muqaddimah : An Intruduction to History*** (prev. s ar. Franz Rosenthal), Princeton University Press, Princeton, 1981.

IBN MISKAWAYH, AḤMAD IBN MUḤAMMAD. ***Kitāb Tahdhīb al-akhlāq wa-taṭhīr al-aʿrāq***. al-Maṭbaʿah al-Ḥusaynīyah, Cairo, 1329. = ***Ikhwān Al-Ṣafāʾ : Rasāʾil Ikhwān al-Ṣafāʾ wa-Khullān al-Wafāʾ*** (ur. Buṭrus al-Bustānī). Dār al-Ṣādir, Beirut, 1957. = ***Tahdhib al-akhlaq : the refinement of character*** (ur. Constance K. Zurayk). American University of Beirut, 1967.

Kurʾan.

LACOSTE, YVES. ***Ibn Khaldun : The Birth of History and The Past of the Third World***. Verso Editions, London, 1984.

MURATA, KAZUYO. ***Beauty in Sufism : The Teachings of Ruzbihan Baqli***. Reprint edition, SUNY Press, State University of New York Press, Herndon, 2017.

NASR, SEJJID HUSEJN. ***Tri muslimanska mudraca - Ibn Sina, Suhrawardi, Ibn Arebi***. S perzijskog preveo: Bećir Džaka, Baština objave. Dostupno na: http://box2269.temp.domains/~bastinao/wp-content/uploads/2012/04/pdf_TRI%20MUSLIMANSKA%20MUDRACA%20VORD.pdf

PALJETAK, LUKO. ***Ljepota***. u: Leksikon Marina Držića. Leksikografski zavod Miroslav Krleža i Dom Marina Držića. Dostupno na: https://leksikon.muzej-marindrzic.eu/ljepota/

Rasāʾil ikhwān al-ṣafāʾ wa khullān al-wafāʾ. Mua'ssah al-Alaʿlamī li-l-maṭbūʾāt, Beirut, 2005.

TYMIENIECKA, ANNA-TERESA. ***Sharing Poetic Expressions : Beauty, Sublime, Mysticism in Islamic and Occidental Phenomenology in Dialogue***. Knjiga 6, Springer Publishing, Holborn, London, 2011.



ILUSTRACIJA - Nasuh el-Matrakči ibn Karađoz ibn Abdullah al-Visokavi al-Bosnevi sastavio je odvojene crteže istočnog i zapadnog Tabriza, 16. stoljeće.



ILLUSTRATION – **Nasuh el-Matrakči ibn Karađoz ibn Abdullah al-Visokavi al-Bosnevi separate drawings of east and west Tabriz were put together, 16th century.**