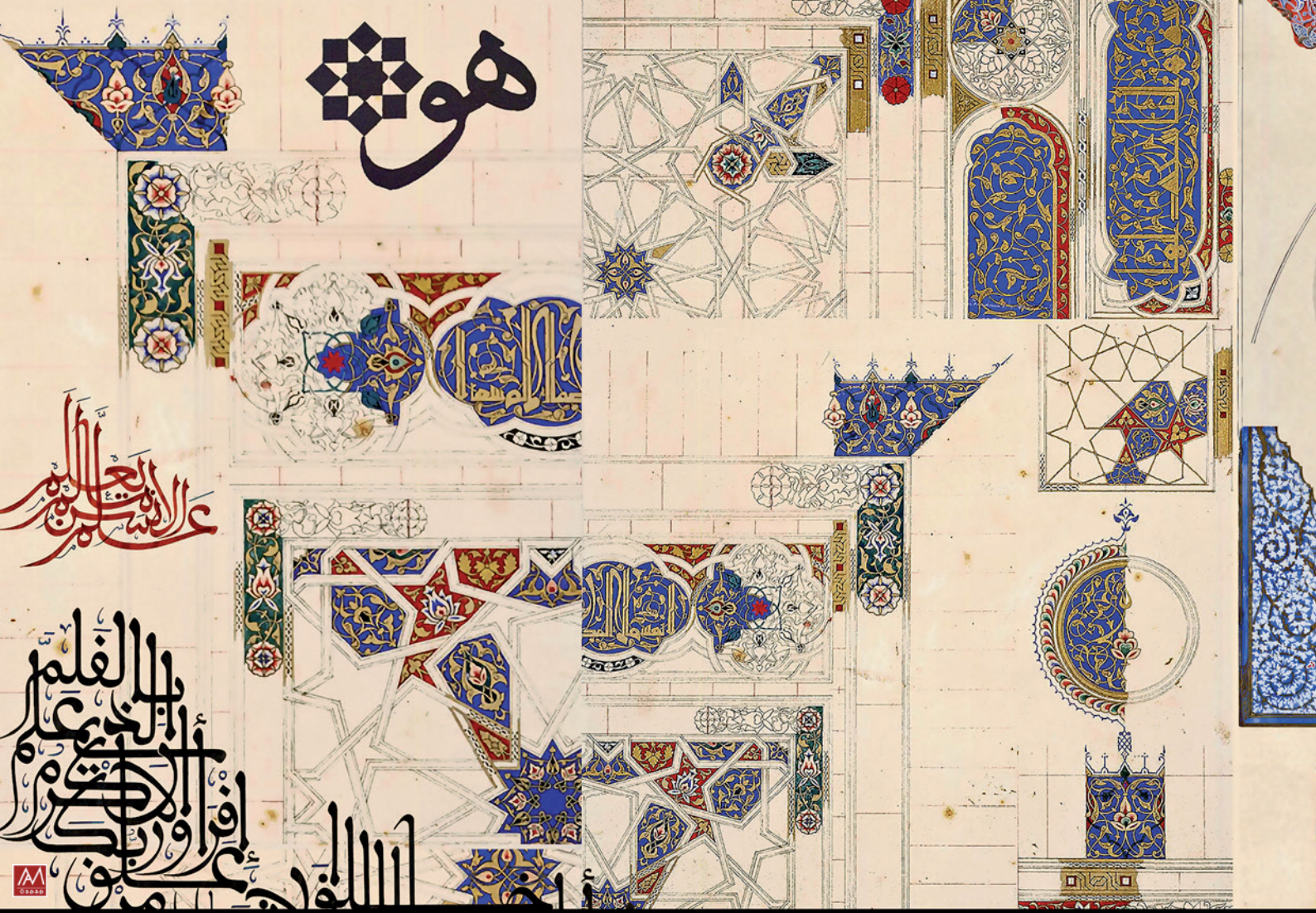


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ANTAGONIZAM OKCIDENTALNOG ODREĐENJA *UMJETNOSTI* I KARAKTERIZACIJE MODALITETĀ DISKURSA QADAR/ṢINĀʿATA

• drugi dio •

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

• the second part •

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

• drugi dio •

Paradigma estetike – al-džamāl u aktu činjenja slikovne forme lijepom – ṣināʿat al-taṣwīr

Prethodno naznačena situacija u historiografskim i teorijskim analizama ustvari je prouzročena savremenim pristupima unutar projekta *tumačenja* (*interpretatione sui*), ali i *iščitavanja* one oblasti estetizacije koja se percipira kao „islamska umjetnost" i često nije potaknuta željom da se nominirana „problematična oblast" učini dobrohotnijom. Uglavnom, ona se otvorenom akademskom samouvjerenošću bezuspješno nastoji svrstati pod aktualno okcidentalno-vesternizirano nazivlje, odnosno, otvorenom formom zaobilaze se autorefleksivni diskursi unutar onog islamskog – *al-thawābit al-islāmiyyah*.[▾1] Relativiziranjem i obezvrjeđivanjem evidentnog porijekla/identiteta djelanja/*ṣināʾata homo islamicusa*, takvi se pristupi principijelno usredotočuju prema formalnoj percepciji realiteta pojavnih oblika. Kod nekih drugih istraživača čini se da je njihov pristup, način i svjetonazor tumačenja ipak nešto drugačiji. Iako pun poštovanja, bez obzira na te okolnosti ni oni se detaljnije ne upuštaju u bît ove problematike; konkretizirano je *novo značenje* po standardima novodobne okcidentalne estetike „likovnih umjetnosti", povrh onog već postojećeg, tradicionalnog i autohtonog tumačenja u sklopu islamske nauke o slikovnom – *ʾilm al-taṣāwīr*, odnosno domene *ṣināʾat al-taḥsīn* usredotočene na vještinu *homo islamicusa* i općenito na formalno-metodološku stranu polja *qadar/ṣināʾata*, kao i prepoznatljive sistematizacije znanja – *ṣināʾat al-ʾilm*.[▾2]

[▾1] Usporedi stavove i mišljenja Richarda Ettinghausena (um. 1979.), Henrya Georgea Farmera (um. 1965.), Mauricea Svena Dimanda (um. 1986.), Thomasa Walkera Arnolda (um. 1930.), Ernesta Herzfelda (um. 1948.), Keppela Archibalda Camerona Creswella (um. 1974.), Gustavea E. von Grunebauma (um. 1972.)... Njihove interpretacije „umjetnina", kao izraza tzv. „muslimanske kulture" bile su u startu pogrešne i nažalost odraz nedovoljne (čini se površne) upućenosti, ali ipak prije svega prisutne motiviranosti faktorima „čišćenja" vjerskih impulsa.

[▾2] Usporedi stavove i proplamsaje Titusa Burckhardta (um. 1984.), Annemarie Schimmel (um. 2003.), Louisa Masignona (um. 1962.), Bernarda Lewisa (um. 2018.), Olega Grabara (um. 2011.), kao i staloženu suzdržljivost Earnsta Kühnela (um. 1964.) u ovoj strukturi elaboracije. Moguće je primijetiti da su historičari, na nivou zastupanog leksema „muslimanska kultura" jednoglasni u stavu da se ipak umjetnost, na savremenom arapskom jeziku označava kao – *al-muntidž al-ibdāʾī al-insānī* – kreativni ljudski proizvod, u skladu s globalnim okcidentalno-akademskim konceptom nazivlja na polju *umjetnosti*, odnosno da se tradicionalni *ṣināʾat al-taḥsīn*, pa samim tim i *qadar/ṣināʾat* mogu valorizirati samo standardima okcidentalne estetike.

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

• the second part •

Paradigm of aesthetics – al-jamāl in the act of making a pictorial form beautiful – ṣināʿat al-taṣwīr

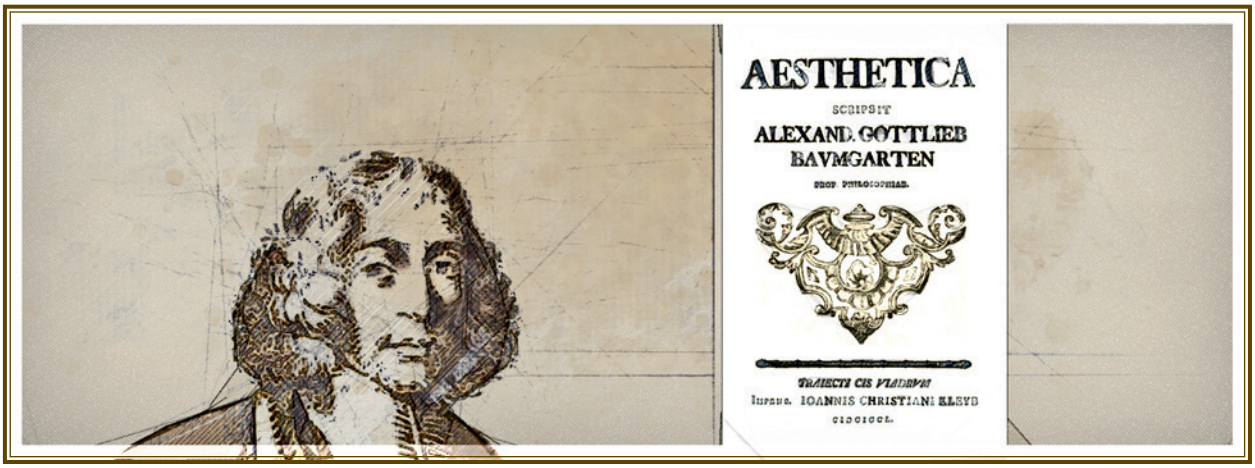
The previously described situation in historical and theoretical analyses is actually a result of contemporary approaches within the project of *interpreting* (*interpretatione sui*), as well as *reading* the area of aestheticization which is perceived as "Islamic art" and is not often spurred by the desire for making the nominated "troublesome area" more benevolent. The open academic assurance unsuccessfully attempts to classify it according to current Occidental-westernized terms;[1] in other words, the open form bypasses the self-reflective discourse within Islamic – *al-thawābit al-islāmiyyah*. By relativizing and devaluing the evident origin/identity of activity/*ṣināʿat*, such approaches focus only on the formal perception of the reality of manifestations. Some other researchers have an unwavering approach, way and worldview of interpretation, though respectful regardless of the fact that they do not get thoroughly involved in the essence of this issue; a *new meaning* immerged according to standards of the modern-day Occidental aesthetics of "fine arts", on top of the already existing, traditional and autochthonous interpretation within Islamic science of pictorial – *ʿilm al-taṣāwīr*, i.e. the domain of *ṣināʿat al-taḥsīn* focused on skill and, generally, on the formal-methodological side of the area of *qadar/ṣināʿat*, and the systematization of knowledge – *ṣināʿat al-ʿilm*.[2]

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[1] Compare views and opinions of Richard Ettinghausen (d. 1979), Henry George Farmer (d. 1965), Maurice Sven Dimand (d. 1986), Thomas Walker Arnold (d. 1930), Ernest Herzfeld (d. 1948), Keppel Archibald Cameron Creswell (d. 1974), Gustave E. von Grunebaum (d. 1972) and others. Their interpretations of "works of art" as the expression of the so-called "Muslim culture" were from the start wrong and, unfortunately, a reflection of insufficient (it seems superficial) familiarity, or rather of the present motivation by factors of "cleansing" religious impulses.

[2] Compare views and flashes of Titus Burckhardt (d. 1984), Annemarie Schimmel (d. 2003), Louis Masignon (d. 1962), Bernard Lewis (d. 2018), Oleg Grabar (d. 2011) and the cool restraint of Earnst Kühnel in this kind of interpretation. At the level of advocated lexeme "Muslim culture", historians are unanimous in the view that *art*, in the contemporary Arabic labeled as – *al-muntij al-ibdāʿī al-insānī* – a creative human product, in line with global Occidental-academic concept of terms in the area of *art*, and the traditional *ṣināʿat al-taḥsīn*, and therefore *qadar/ṣināʿat* as well can be evaluated only according to standards of Occidental aesthetics.

Koncept ljepote uopće prethodio je konceptu estetike kao okcidentalne nauke o lijepom nekoliko stoljeća, ako ne i milenijuma. Ljepota (ar. *al-džamāh*; lat. *décor* ili *pulchritudo pulchritudinis*) je subjektivna kategorija koja je najčešće označavala i označava kvalitet sklada, ili kumulativni kvalitet, u osobi ili stvari koja pruža zadovoljstvo osjetilima ili ugodno uzdiže ljudski um ili duh. S druge strane, estetika je novorazvijeni okcidentalni koncept koji je neophodno potrebno ispitati koliko je u skladu s tradicionalnom islamskom sistematizacijom znanja, odnosno koliko je islamska sistematizacija znanja u skladu s globalnim okcidentalnim konceptom estetike (od grč. αίσθηση-αισθάνομαι; *aisthese-aisthanomai*, opaziti, osjetiti).[3]



ILUSTRACIJA ~ Alexander Baumgarten formulirao je pojam ***estetika***, kao „kritiku ukusa".
ILLUSTRATION ~ Alexander Baumgarten formulated the term aesthetics as a "criticism of taste". (Archive of Akšamija)

Ukoliko nešto dublje uronimo u povijest tradicionalne islamske kulture,[4] jednostavno je moguće utvrditi kako je u savremenoj upotrebi arapski termin *al-džamāliyyah*, kao sinonim za (muslimansku)

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[3] Njemački filozof Alexander Baumgarten (1706.–1757.) bio je taj koji je 1750-ih formulirao pojam, preuzimajući iz grčkog riječ αίσθάνομαι (*aisthanesthai*), što znači *opažanje osjetilima ili umom*, s tim da je isti pojam, u prijevodu na njemački jezik kao *Ästhetisch*, uzeo za „kritiku ukusa". Izraz se kao pridjev koristio do 1798. a „odnosio se na čulnu percepciju", a do 1821. kao onaj „koji se odnosi na uvažavanje lijepog". Populariziran je na engleskim prijevodima Immanuela Kanta oko 1830. i izvorno korišten kao „nauka koja se bavi uvjetima osjetilne percepcije". I pored Kantovih nastojanja da korigira Baumgartena, njegova je definicija preživjela i Baumgartenu je pripisan *novitet* savremenog korištenja ove riječi. Također i Walter Horatio Pater je isti izraz upotrijebio 1868. ali da bi opisao pokret u kasnom 19. stoljeću koji je zagovarao „umjetnost radi umjetnosti" (fr. *l'art pour l'art*, engl. *Art for Art's Sake*) izražavajući ideju da umjetnost ima inherentnu vrijednost neovisnu o svom predmetu, ili od bilo kakvog društvenog, političkog ili etičkog značaja, što je dodatno zamaglilo smisao korištenja datog pojma. David Whewell je predložio termin *callæsthetics* (kalestetika) za „nauku o percepciji lijepog" kao: „doktrinu unutar koje umjetnost treba biti cijenjena sama po sebi, a ne zbog bilo koje svrhe ili funkcije kojoj može služiti", što, ipak, povezuje ovu ideju s pokretom *l'art pour l'art*.

Pod utjecajem okcidentalnog nazivlja za *estetiku*, u 20. stoljeću je uveden savremeni arapski termin *al-džamāliyyah*, kao sinonim za *estetiku kod muslimana*.

[4] Savremen arapski termin kao oznaku za stranu riječ ***kultura*** – *sekafe* uveo je Salāma Mūsá, egipatski novinar i pisac tek 1953. godine.

The concept of beauty in general preceded the concept of aesthetics as an Occidental science of beautiful by several centuries, if not millennia. Beauty (Ar. *al-jamāh*; Lat. *décor* or *pulchritudo pulchritudinis*) is a subjective category which has typically referred to the quality of harmony, or a cumulative quality, in a person or thing which gives pleasure to senses or pleasantly elevates human mind or spirit. On the other hand, aesthetics is a newly-developed Occidental concept and it should be examined to what extent it is in line with the traditional Islamic systematization of knowledge, i.e. to what extent such a systematization of knowledge is in line with the global Occidental concept of aesthetics (from Gr. αίσθηση-αισθάνομαι *aisthese-aisthanomai*, perceive, feel).[3]



ILLUSTRATION ~ Immanuel Kant and Walter Horatio Pater also participated in defining the term ***aesthetics***.
ILUSTRACIJA ~ Immanuel Kant i Walter Horatio Pater također su učestvovali u definiranju pojma ***estetika***. (Arhiv Akšamija)

If we delve deeper into the history of traditional Islamic culture,[4] it is possible to simply determine

[3] The term was coined by German philosopher Alexander Baumgarten (1706–1757) in the 1750s, who borrowed the word αίσθάνομαι (*aisthanesthai*), which means *perceiving by senses or mind*, from Greek, though he used the same term, which is translated into German as *Ästhetisch*, for the "critique of taste". Until 1798 the term was used as an adjective meaning "from or which pertains to sensory perception" and until 1821 in the sense of "from or which pertains to respecting beautiful". It became popular in English translations of Immanuel Kant in or around 1830 and was originally used as the "science which deals with conditions of sensory perception". Despite Kant's attempts to correct Baumgarten, the latter's definition survived and Baumgarten was credited with *novelty* of contemporary use of the word. Besides, Walter Horatio Pater used the same term in 1868, though to describe a movement of the late 19th century which advocated „Art for Art's Sake" (Fr. *l'art pour l'art*), which expressed the idea that 'art' has an inherent value independent of its subject or of any social, political or ethical significance, which additionally blurred the sense of using the term. David Whewell proposed the term *callæsthetics* for the "science of perceiving beautiful" as a: "doctrine within which art should be appreciated for its own sake, rather than for any purpose or function it can serve to", which still associates this idea to the *l'art pour l'art* movement.

Under the influence of Occidental terminology for aesthetics, the contemporary Arabic term *al-jamāliyyah* was introduced in the 20th century, as a synonym for Muslim aesthetics.

[4] Contemporary Arabic term as a label for Occidental origin of the word *culture* – *sekafe* was introduced by Salāma Mūsá, an Egyptian journalist and writer, only in 1953.

estetiku,[5] posuđen iz anksiozno-okcidentalnog akademizma za definiranje nauke o ljepoti – *ʿilm al-džamāl*. Moguće je kazati kako se u islamskoj sistematizaciji znanja, ni *Objava* – *al-waḥy*, a ni poslanička tradicija *sunnet* – *al-sunnah* ne odnose na ono što se u modernom standardnom arapskom jeziku započelo označavati kao *umjetnost* – *al-fann*.[6] Ova riječ ima dugu povijest u gotovo svim jezicima koji su bili u međusobnoj interakciji s arapskim, posebno sa perzijskim i osmansko-turskim, mada se na klasičnom arapskom i spomenutim jezicima koristila kao izravni prijevod za globalno percipirani okcidentalni koncept *umjetnosti* tek od kraja 19. i početka 20. stoljeća; ljepota je postala određujuća i objedinjujuća odlika *umjetnosti*, sve dok se taj kriterij nije počeo dovoditi u pitanje početkom 20. stoljeća.[7] Želimo kazati kako postoji sudbinska razlika između okcidentalnog pojma *umjetnosti* i riječi koja se koristi u drugoj (muslimanskoj) civilizacijskoj strukturi za njezino označavanje u datom vremenu. To je razlog zašto se moramo upitati je li moguće da određeni koncept označavanja postoji stoljećima bez odgovarajuće riječi/termina (ar. *mustalah*; lat. *terminus*) koji ga označava, odnosno kako je moguće da se odgovarajući termin pojavi i prihvati kao sasvim novi izum okcidentalnog akademizma 19. stoljeća unutar arapske jezičke strukture na različitim nivoima?

Svjesni smo da samo pod uvjetom, bar informativnog, upoznavanja s leksikografskim i neleksikografskim tradicionalnim tumačenjem riječi *al-fann* u raznim referentnim djelima na klasičnom arapskom jeziku u vremenu njihovog korištenja nastale i određene pogodnost približavanja različitim načinima njezinog značenja prije 19. stoljeća.[8] Zahvaljujući sistematiziranom pristupu

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[5] Termin „islamska estetika“ može se smatrati problematičnim zbog činjenice da se pridjev *islamski* koristi s ciljem modificiranja termina koji je oznaka jedne temeljno okcidentalne kulturne kategorije, a koji se, kako je već naznačeno, javlja relativno kasno, čak i u samoj okcidentalnoj kulturi. Također, nije nam poznato da se u ukviru ortodoksne kršćanske ili hrišćanske kulture lijepog koristi termin „kršćanska ili hrišćanska estetika“, koja kršćansko/hrišćansko biće prožima ljepotom u svim vremenima. To je razlog zašto se u ovoj studiji koristi termin *muslimanska estetika* kao problematičan, jer ne obuhvaća odgovarajuću temeljnu muslimansku kulturnu kategoriju. Međutim, u toku rasprave u ovoj studiji pokušat ćemo dati osnovne, moguće naznake datog termina kao muslimanske kulturne kategorije.

[6] Na savremenom arapskom jeziku termin *al-fann* definiran je kao *al-muntidž al-ibdāʾī al-insānī* – kreativni ljudski proizvod u *umjetnosti*, ali u skladu s globalim okcidentalno-akademskim konceptom nazivlja na polju *umjetnosti*.

[7] Vidjeti argumentaciju W. Tatarkiewicza o ljepoti i „umjetnosti“, Tatarkiewicz, Władysław. *A History of Six Ideas: An Essay in Aesthetics*. Reprint prvog izdanja iz 1980., New York: Springer, 2011, str. 28.

Što se tiče pristupa *ljepoti, umjetničkim djelima i umjetničkim zanatima* prije 19. stoljeća, postoje različiti tekstovi iz islamske kulture i razdoblja u rasponu od objave Kur'ana, preko mnogih komentara unutar filozofije i logike, do velike sinteze osmanske književnosti, slikarstva, kao i perzijske tradicije. Danas naučnici ovih relativno dobro poznatih tekstova i djela često pišu o „islamskoj estetici“ ili „historiji islamske umjetnosti“, ali te grane znanja (tj. estetika i historija *umjetnosti*), upozoravamo još jednom nisu postojale na arapskom, osmansko-turskom ili perzijskom jeziku do početka 20. stoljeća.

[8] S obzirom na to da se od 10. stoljeća riječ *al-fann* koristila u vezi s različitim naučnim aktivnostima i time dobila vrlo širok semantički potencijal, pojavila se potreba da se bar u naznakama obradi intelektualni korpus arapske književnosti od 10. do 19. stoljeća. Svjesni obima izvora, potrebnog vremena i neophodnog predznanja da se izvrši odgovarajuća analiza i sinteza građe, bili smo oduševljeni kada smo se susreli s istraživanjem Adama Mestyana, povjesničara modernog arapskog svijeta s Univerziteta Duke, Durham, država Sjeverna Karolina.

Vidjeti sažeto Ibn Manẓūrovo značenje za *al-fann*: 'stanje nečega, vrsta stvari, paket, obmana, kašnjenje...'

Ibn Manẓūr, Muḥammad ibn Mukarram. *Lisān al-ʿarab*. Al-ṭabʿah al-Kubra al-Miṣriyyah, 1882. Dostupno na: https://

that in the contemporary use the Arabic term *al-jamāliyyah*, as a synonym for (Muslim) aesthetics,[5] has been borrowed from anxiously-Occidental academism for defining the *science of beauty* – *'ilm al-jamāl*. It can be claimed that in the Islamic systematization of knowledge, neither the *Revelation* – *al-waḥy*, nor prophetic tradition *Sunnet* – *al-sunnah* refer to what began to be labeled as *art* – *al-fann* in modern standard Arabic.[6] This word has a long history in almost all languages which were in interaction with Arabic, particularly in Persian and Ottoman Turkish, although in the classical Arabic and these languages it has been used as a direct translation for globally perceived Occidental concept of *art* since the late 19th and early 20th century; beauty became a defining and uniting feature of *art* until this criterion was challenged in the early 20th century.[7] We want to say that there is a decisive difference between Occidental term art and the word which is used in another (Islamic) civilizational structure to signify it at a given time. It is the reason why we must ask ourselves whether it is possible for a given concept to exist for centuries without a suitable word/term (Ar. *mustalah*; Lat. *terminus*) which refers to it; in other words, how is it possible that a suitable term emerges and is accepted as a completely new invention of Occidental academism of the 19th century within Arabic language structure at different levels?

We are aware that it is only under one condition, of at least slight familiarity with lexicographic and non-lexicographic traditional interpretation of the word *al-fann* in various reference works in classical Arabic at the time of their use that an occasion can arise to bring it closer to different ways of its meaning before the 19th century.[8] Thanks to the implemented process of a systematized

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[5] The term "Islamic aesthetics" can be considered tricky due to the fact that adjective *Islamic* is used to modify a term which is a signifier of a fundamentally Occidental cultural category and which, as has already been described, appeared relatively late, even in the Occidental culture itself. Besides, we do not know whether within Orthodox or Catholic Christian culture of beautiful the term "Orthodox or Catholic Christian aesthetics", which permeates the Orthodox or Catholic being with beauty at all times, is used. This is the reason why the term *Muslim aesthetics* is used in this study as problematic, as it does not encompass the appropriate underlying Muslim cultural category. However, during the discussion in this study, we will try to give basic, possible indications of the given term as a Muslim cultural category.

[6] In contemporary Arabic, the term *al-fann* is defined as *al-nitāj al-ibdā'ī al-insānī* – a creative human product in *art*, though in line with the global Occidental-academic concept of terminology in the area of *art*.

[7] See argumentation by W. Tatarkiewicz about beauty and "art", Tatarkiewicz, Władysław. *A History of Six Ideas: An Essay in Aesthetics*. Reprint of the first edition from 1980, Springer, New York 2011., p. 28.

With respect to the approach to *beauty, works of art and art crafts* before the 19th century, there are different texts in Islamic culture and period from revelation of the Qur'an, through many comments within philosophy and logic, to the great synthesis of Ottoman literature, painting, as well as Persian tradition. Today, authors of these relatively well-known texts still often write about "Islamic aesthetics" or the "history of Islamic art", though these branches of knowledge, we warn again, did not exist in Arabic, Ottoman-Turkish or Persian until the early 20th century.

[8] Since, from the 10th century, the word *al-fann* was used as related to various academic activities and thus assumed a very broad semantic potential, a need emerged to process, at least the outlines, of the intellectual corpus of Arabic literature from the 10th to the 19th century. Being aware of the scope of sources, the needed time and necessary knowledge to conduct an appropriate analysis and synthesis of the material, we were delighted to come across research of Adam Mestyan, a historian of the modern Arabic world at the Duke University, Durham, North Carolina.

See the summarized Ibn Manẓūr's meaning for *al-fann: the state of something, a kind of thing, package, deception, tardiness, etc.* Ibn Manẓūr, Muḥammad ibn Mukarram. *Lisān al-'Arab*. Al-ṭab'ah al-Kubra al-Miṣriyyah, 1882. Available at: https://onlinebooks.

spomenutoj građi, moguće je kazati kako je od prvog arapskog rječnika *Kitāb al-ʾayn* ("Knjiga [slovnih znakova] ʾayn")[9] i sve do kraja 19. stoljeća riječ *al-fann* bila povezana sa značenjem "vrste, varijacije i grane" i imala snažnu vezu s jezikom i retorikom. Čini se samorazumljivim da se vrijedi zapitati zašto je *al-fann*, a ne *al-ṣināʾah*,[10] na kraju prihvaćen za označavanje *umjetnosti* u 19. stoljeću, kada je ova riječ u klasičnom arapskom jeziku bila izravno povezivana i povezana s idejom rada/djelanja, oblikovanja nečeg vještačkog (za razliku od prirodnog), te konceptom prakse/profesije, zanata, zanimanja.[11] Iz formalno mogućeg poređenja riječī *al-fann* i *al-ṣināʾah* ipak se ne može mnogo toga zaključiti; najstarija arapska leksikografska djela okarakterizirana su u funkciji *popisa riječi*, pa nije moguće mapirati njihova objektivna semantička polja. Nažalost i kasniji arapski rječnici ne pružaju neka druga saznanja, već samo spomenuta značenja; koncept *zanat/zanimanje* ili *profesija/zanimanje* – *al-ḥirfah* ponavlja se kao konzistentna i neprolazna formulacija/definicija.

Zanimljivo je da su u rječniku al-Bustanija iz 1870. i *al-fann* i *al-ṣināʾah* povezani s *al-ʾilmom* (pl. *al-ʾulūm*), tj. *znanjem, naukom ili učenošću.*[12] Da li je postojala takva poveznica izvan leksikografske

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onlinebooks.library.upenn.edu/webbin/book/lookupid?key=ha011983754. Posljednji put posjećeno 02. 8. 2023.

Šire o datoj problematici vidjeti Mestyan, Adam. *Arabic lexicography and European aesthetics the origin of fann*. Edition: Sonderdruck. Leiden: Brill, 2011.

[9] Za proučavanje gramatičkih koncepata u *Kitābu* vidjeti Talmon, Rafael. *Arabic Grammar in its Formative Age: Kitāb al-ʾAyn and its Attribution to Khalīl Ibn Aḥmad Aḥmadu*. Leiden: Brill, 1997. Kompletan tekstualni sadržaj djela *Kitāb al-ʿayn* dostupan na: https://dbpedia.org/page/Kitab_al-'Ayn. Posljednji put posjećeno 04. 8. 2023.

[10] S obzirom na to da se pisanje, ili umijeće pisanja, rijetko identificira rječju *al-fann* u arapskim tekstovima, već se obično naziva *ṣināʾat al-kiṭābah* (ili kao forma jedinstvenog umijeća *al-khaṭṭ* – *kaligrafija*), očito je da se u klasičnom arapskom jeziku pravila razlika između vrste, varijacije i grane i osnovnog značenja *al-ṣināʾah* kao „procesa kojim se nešto radi ručno". Bio je to povod da u našim prethodnim istraživanjima zaključimo kako *al-ṣināʾat* u značenju *djelanje*, a ne *djelovanje*, podrazumijeva određenu čovjekovu spontanu svjesnu angažiranost koja je u potpunosti postala svjesna sebe suprotno nečemu što je činjeno u zbilji zbog same potrebe činjenja, odnosno ostvarivanja određenog karaktera i učinka predviđene vrste *homo islamicusovog* ručnog rada – *ṣināʾat al-muntidž*. U načelu nema *homo islamicusovog* djelanja (*al-ṣināʾat*) bez svijesti o pregalaštvu – *al-qadra* (uređenje/dizajn) koje začetnik/dizajner estetizirane reprezentacije smatra i realnim u skladu sa širinom i dubinom svoje pronicljivosti u Suverenost Svevišnjeg. To je još jedan od razloga zašto smo ponudili i definirali *qadar/ṣināʾat* kao odgovarajući koncept estetizacije *homo islamicusa* u aktu činjenja slikovne forme lijepom – *ṣināʾat al-taṣwīr* unutar tradicionalne sistematizacije znanja – *ṣināʾat al-ʾilm*.

Akšamija, A. Mehmed. „Analiza korištenja terminološke odrednice 'umjetnost islama'" = „An Analysis of the use of Terminological Determinants 'Art of Islam'". *Illuminatio – Svjetionik – Almanar.* 2020 proljeće/Spring;1(1):38-101; Akšamija, A. Mehmed. „Qadar/ṣināʾat - 'islamska umjetnost'" = „Qadar/ṣināʾat – 'Islamic Art'". *Illuminatio – Svjetionik – Almanar*. 2020 proljeće/Spring; 2(1):50-124.

O korištenju naziva *ṣināʾat al-kiṭābah* vidjeti i Roxburgh, J. David. *Prefacing the Image: The Writing of Art History in Sixteenth-Century Iran*. Leiden: Brill, 2001. str. 213.

[11] Pod uvjetom da se konsultiraju druge vrste arapskih rječnika, kao što su djela posvećena sinonimima – *al-murādif* i tehničkim terminima – *al-iṣṭilāḥāt*, moguće je doći do zaključka kako ne pružaju veliku pomoć u slučaju riječi *al-fann*, ali je uputno se susresti s naučnim značenjem *al-ṣināʾah* u pet logičnih formi: *al-burhān* (demonstracija), *al-džadal* (argument), *al-khiṭābah* (retorika), *al-šiʾr* (poezija) i *al-mughālaṭah* (sofizam, iskonstruiran netačan zaključak).

Usporedi Al-Tahānawī, Muḥammad Aʿlā ibn ʾAlī. *Mawsūʾat kashshāf iṣṭilāḥāt al-funūn wa 'l-ʾulūm* = Encyclopaedia of Artistic and Scientific Terminology. Bejrut: Librairie du Liban Publishers, 1996. str. 235-236; Vidjeti i Al-ʾAskarī, Abū Hilāl. *Al-Furūq al-lughawiyya*. Kairo: Dār al-ʾIlm wa 'l-Thaqāfa, 1998. str. 135.

[12] Al-Bustānī, Buṭrus. *Muḥīṭ al-muḥīṭ*. Bejrut: Maktabat Lubnān, 1983. str 703.

Međutim, u vezi s izrazom *al-fann* u značenju *ljubaznosti*, al-Bustānī kaže sljedeće: „Ponekad se primjenjuje

approach to this material, it can be claimed that from the first Arabic dictionary *Kitāb al-ʿAyn* ("The book of [letter marks] ʿAyn")[9] until the end of the 19th century the word *al-fann* was related to the meaning *kinds, variations and branches* and was closely connected with language and rhetoric. It seems self-explanatory that it is worth asking why *al-fann*, and not *al-ṣināʿah*,[10] was ultimately adopted for referring to *art* in the 19th century, when this word in Arabic was directly related to the idea of work/activity, molding something artificial (as opposed to natural), and to the concept of practice/profession, craft or occupation.[11] Still, not much can be concluded from a formally possible comparison of words *al-fann* and *al-ṣināʿah*; the oldest Arabic lexicographical works served to list words, and it is not possible to map their objective semantic fields. Unfortunately, neither the later Arabic dictionaries offer other knowledge besides the described meanings; the concept of *craft/occupation or profession/occupation* – *al-ḥirfah* is repeated as a consistent and lasting formulation/definition.

Interestingly, in the dictionary of al-Bustani from 1870 both *al-fann* and *al-ṣināʿah* are related with *al-ʿilm* (pl. *al-ʿulūm*), i.e. *knowledge, science or learning*.[12] Unfortunately, it is not known whether such

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library.upenn.edu/webbin/book/lookupid?key=ha011983754. Last accessed on 02.08.2023.

For more on the issue, see, Mestyan, Adam. *Arabic lexicography and European aesthetics the origin of fann*. Edition: Sonderdruck, Brill, Leiden 2011.

[9] For studying grammatical concepts in Kitāb see, Talmon, Rafael. *Arabic Grammar in its Formative Age: Kitāb al-ʿAyn and its Attribution to Khalīl Ibn Aḥmad Aḥmadu*. Brill, Leiden 1997. The full text of the work *Kitāb al-'Ayn* is available at: https://dbpedia.org/page/Kitab_al-'Ayn. Lat accessed on 04.08.2023e

[10] Since writing, or the artistry of writing is rarely identified with the word *al-fann* in Arabic texts, but is rather referred to as *ṣināʿat al-kitābah* (or as a form of unique artistry *al-khaṭṭ* – *calligraphy*), classical Arabic obviously distinguished between the *kind, variation and branch* and the basic meaning of *al-ṣināʿah* as a "process by which something is done by hand". It was the reason for us to conclude, in our previous studies, that *al-ṣināʿat* in the meaning of *acting*, rather than of *activity*, implies the man's certain spontaneous conscious engagement which has become fully aware of itself as opposed to something which was done in reality only for the need of doing, i.e. achieving a certain character and effect of the envisaged kind of *homo islamicus*'s handiwork – *ṣināʿat al-nitāj*. In general, there can be no *homo islamicus's action* (*al-ṣināʿat*) without awareness of commitment – *al-qadar* (organization/design), which the author/designer of aestheticized representation considers realistic in line with the breadth and depth of his insight into the Sovereignty of the Almighty. It is another reason why we proposed and defined *qadar/ṣināʿat* as an appropriate concept of aestheticization of *homo islamicus* in the act of making a pictorial form beautiful – *ṣināʿat al-taṣwīr* within the traditional systematization of knowledge – *ṣināʿat al-ʿilm*.

Akšamija, A. Mehmed. *Analiza korištenja terminološke odrednice 'umjetnost islama' = An Analysis of the use of Terminological Determinants "Art of Islam". Illuminatio-Svjetionik-Almanar,* Volume 1, №. 1, Sarajevo proljeće/Spring 2020, p. 38-101; Akšamija, A. Mehmed. *Qadar/ṣināʿat - "islamska umjetnost" = Qadar/ṣināʿat – "Islamic Art". Illuminatio-Svjetionik-Almanar*, Volume 2, №. 1, Sarajevo proljeće/Spring 2021, pp. 50-124.

For the use of term *ṣināʿat al-kitābah* also see, Roxburgh, J. David. *Prefacing the Image: The Writing of Art History in Sixteenth-Century Iran*. Brill, Leiden 2001, p. 213.

[11] If one studies other kinds of Arabic dictionaries such as works dealing with synonyms – *al-murādif* and technical terms – *al-iṣṭilāḥāt*, it can be concluded that they are not of a great help in the case of word *al-fann*, though it is advisable to study the scientific meaning of *al-ṣināʿah* in five logical forms: *al-burhān* (demonstration), *al-jadal* (argument), *al-khiṭābah* (rhetoric), *al-shiʿr* (poetry) and *al-mughālaṭah* (sophism, a construed false conclusion).

Cf. Al-Tahānawī, Muḥammad Aʿlā ibn ʿAlī. *Mawsūʿat kashshāf iṣṭilāḥāt al-funūn wa 'l-ʿulūm = Encyclopaedia of Artistic and Scientific Terminology*. Librairie du Liban Publishers, Beirut 1996, pp. 235–236; Also see Al-ʿAskarī, Abū Hilāl. *Al-Furūq al-lughawiyya*. Dār al-ʿIlm wa 'l-Thaqāfa, Cairo 1998, p. 135.

[12] Al-Bustānī, Buṭrus. *Muḥīṭ al-muḥīṭ*. Maktabat Lubnān, Beirut 1983, p 703.

tradicije prije 19. stoljeća, nažalost, nije poznato. Međutim, nadaleko je poznato da je postojao izraz *al-ṣinā'āt* ili *al-ṣanā'i'* kao prijevod grčkog *technē* u značenju "zanat/profesija",[13] odnosno da su stari Grci općenito ovim imenom nazivali svakoga ko je bio vješt i praktičan znalac u nekom od zanata/obrta – *al-ṣinā'ah min al-ṣanā'i'* ili određenog zanimanja sve dok Pitagora nije ograničio značenje ove riječi.[14] U *Artimetici* Nicomachus (grč. Νικόμαχος; um. oko 120.) iz Gerase (rimska provincija u Siriji) navodi izvjesnog Androkida, prema kojem je (zanat/nauka o) slikanju (*zōgraphia*) – kasnije izvedena na arapskom kao *ṣinā'at al-taṣwīr* – jeste izraz za znanje koje se može koristiti u mnogim različitim profesijama, pa i u domeni estetizacije kao akt činjenja slikovne forme lijepom – *ṣinā'at al-taṣwīr*.[15]



ILUSTRACIJA ~ Šeik Nasser Sabah Ahmed al-Sabah 1975. formirao je kolekciju *Al-fann - Umjetnost iz islamske civilizacije*.
ILLUSTRATION ~ In 1975, Sheikh Nasser Sabah Ahmed al-Sabah formed the *Al-fann - Art from Islamic Civilization collection*. (Archive of Akšamija)

semantičko proširenje i koristi se za zanat, nauku i za oblast pisanih eseja." Ova napomena označava prepoznavanje neleksikografske tradicije, ali ipak samo kao tekstualnog značenja srednjovjekovne upotrebe riječi *al-fann*.

[13] Al-Fayrūzābādī, Muḥammad b. Ya'qūb. *Al-Qāmūs al-Muḥīṭ*. Bejrut: Mu'assasat al-Risālah, 2005. str. 954.

Analizom leksikografskih djela koja kategoriziraju i definiraju značenje *al-ṣinā'a* moguće je utvrditi kako postoji suptilna razlika između *ṣinā'a*, primjenljivog na intelektualni rad, i *ṣana'a*, koji je ograničen na materijalne predmete, objekte ili modele, odnosno one koji se percipiraju osjetilima.

Usporedi za objašnjenje intelektualnog rada, 'Uṣfūr, Ŷābir. "Naẓariyyat al-fann 'inda l-Fārābī" ("Teorija al-fann-a kod al-Fārābīja"). U: *Qirā'at al-turāṯ al-naqdī* (*Lektira o kritičkoj ostavštini*). Damask, 1991. str. 12. Usporedi i sposobnost proizvođenja dobrovoljnih radnji bez intelektualne refleksije, Al-Jurjānī, 'Alī b. Muḥammad. *Kitāb al-Ta'rīfāt*. Kairo: Muṣṭafā al-Ḥalabī, 1357/1938. str. 130.

Također, čini se bitnim navesti i podatak kako je riječ *al-ṣinā'ah* kao prijevod grčkog *technē* bila u upotrebi i u osmansko-turskom jeziku kao izvedenica, sinonim za *sānat*, *sanatları* u *značenju* 'vještina/zanat' ili kao zanatlija *sanatçılar*, što se koristilo u odnosu na svjesno djelo *homo islamicusa* (npr. arhitekata, minijaturnih slikara, pjesnika i kaligrafa), a bilo je ispunjeno metafizičkim smislom kreativne energije.

[14] Kutsch, Wilhelm (ur.). *Arithmetics of Nichomachus of Gerasa: Kitāb al-Madkhal ilā 'ilm al-'adad*. Bejrut: Imprimerie Catholique, 1959. str. 11.

[15] *Ibid*. str. 14.

a link existed beyond lexicographic tradition before the 19th century. However, it is widely known that there was the term *al-ṣināʿāt* or *al-ṣanāʾiʿ* as the translation of Greek *technē* in the meaning of *craft/profession*,[13] i.e. that ancient Greeks generally used the term to name anybody who was skillful and practically knowledgeable in some of crafts – *al-ṣināʿah min al-ṣanāʾiʿ* or a certain occupation, until Pythagoras restricted the meaning of this word.[14] In his *Arithmetic*, Nicomachus (Gr. Νικόμαχος; d. in or around 120) from Gerasa (the Roman province in Syria) writes about an Androcidus according to whom (the craft/science) of painting (*zōgraphia*) – later derived in Arabic as *ṣināʿat al-taṣwīr* – is a term for knowledge which can be used in many different professions, even in the domain of aestheticization as an act of making a pictorial form beautiful – *ṣināʿat al-taṣwīr*.[15]



ILLUSTRATION ~ One of the characteristic examples of the use of the word *al-fann* for the ***art of Islamic civilization***.
ILUSTRACIJA ~ Jedan od karakterističnih primjera korištenja riječi *al-fann* za ***umjetnost islamske civilizacije***. (Arhiv Akšamija)

However, al-Bustānī writes the following about the term *al-fann*: "A semantic expansion is sometimes applied and used for a craft, science and the area of written essays". This note indicates recognition of non-lexicographic tradition, though only as a textual meaning of the medieval use of the word *al-fann*.

[13] Al-Fayrūzābādī, Muḥammad b. Ya'qūb. *Al-Qāmūs al-Muḥīṭ*. Mu'assasat al-Risālah, Beirut 2005, p. 954.

By analyzing lexicographic works which categorize and define the meaning of *al-ṣināʿa* it can be established that there is a subtle difference between *ṣināʿa* which is applicable to intellectual work, and *ṣanaʿa*, which is limited to tangible objects or models, i.e. those which are perceived by senses.

For explanation of intellectual work, see: ʿUṣfūr, Ŷābir. *Naẓariyyat al-fann ʿinda l-Fārābī* (*Theory of al-fann in al-Fārābī*); in: *Qirāʾat al-turāṯ al-naqdī* (reading about critical legacy). Damasco, 1991, p. 12; Also compare the ability to produce voluntary actions without intellectual reflection, Al-Jurjānī, ʿAlī b. Muḥammad. *Kitāb al-Taʿrīfāt*. Muṣṭafā al-Ḥalabī, Cairo 1357/1938, p. 130.

Besides, it seems important to provide the fact that the word *al-ṣināʿah* as the translation of Greek *technē* was also used in Ottoman-Turkish as a derivative, a synonym for *sānat*, *sanatları in the meaning of skill/craft* or a craftsman *sanatçılar*, was used for a conscious action of *homo islamicus* (e.g. architects, miniature painters, poets and calligraphers) and had a metaphysical sense of creative energy.

[14] *Arithmetics of Nichomachus of Gerasa: Kitāb al-Madkhal ilā ʿilm al-ʿadad* (ed. Wilhelm Kutsch). Imprimerie Catholique, Beirut 1959, p. 11.

[15] *Ibid*., p. 14.

Ukoliko pažnju usredotočimo prema riječi *al-fann*, moguće je utvrditi kako se ona, zajedno sa svojom množinom *al-funūn*, od 10. stoljeća pa nadalje sve više koristila u vezi s različitim naučnim aktivnostima i time dobila vrlo širok semantički potencijal. Ideja izraza *al-fann* kao *zanata* (što znači grane *edeba*, lijepog ponašanja, profinjenog znanja), odnosno kovanica *funūn al-adab*, postala je čvrsto kanonizirana u 14. i 15. stoljeću, kao što je vidljivo iz samog naslova poznate enciklopedije al-Nuwayrija (um 1332.) *Nihāyat al-arab fī funūn al-adab* ("Konačni cilj [Najveća želja] u granama lijepog ponašanja").[16] Međutim, želimo naglasiti kako je i fraza *funūn al-ʾilm* već u 10. stoljeću bila kanonizirana u značenju *grana znanja*, tj. nauke, i uključivala poeziju među logičke nauke, koje je u potpunosti u svojim naučnim filozofskim tekstovima prikazao i osvijetlio Ibn Sīnā.[17]

Dakle, zbog brojnih razvojnih promjena prije 19. stoljeća, izraz *al-fann* se počeo shvaćati kao *znanje* koje je bilo potrebno za ostvarivanje nauke ili kao dio *lijepog ponašanja*, odnosno *profinjenog znanja*. Međutim, ipak to nije bilo njegovo isključivo značenje.

Premda, kada je o (muslimanskoj) estetici riječ, mora se kazati kako nisu postojale izričite rasprave o toj temi, niti su postojala *pravila* o tome šta je činilo, a šta nije činilo odgovarajuće principe u mogućem izrazu *al-džamāl*, odnosno u poimanju *al-ṣināʾah* unutar akta činjenja slikovne forme lijepom *ṣināʾat al-taṣwīr*. S obzirom na to da su unutar tradicionalne sistematizacije znanja djelanje – *al-ṣināʾat homo islamicusa* i vjera – *al-dīn* neraskidivo povezane; shodno tome, čini se da Poslanikova izreka: "Bog je lijep i voli ljepotu" može smatrati primordijalnim temeljem (muslimanske) estetike – *al-džamāl*. U okviru tradicije – *al-athar*, *homo islamicusu* je ostavljeno dovoljno slobode da do estetiziranih djela dođe slijedeći niz modela ili tipičnih oblika koje će koristiti ili usvojiti u skladu s okolnostima i određenim ciljevima djelanja/*ṣināʾata*. Budući da *qadar/ṣināʾat* ima i evidentnu obaveznu duhovnu funkciju, te zbog svoje intimne veze s formom i sadržajem Objave, takva veza između *qadar/ṣināʾata* i od *Boga objavljene Riječi – Kur'ana*, odnosno *Božijeg govora – kalāmullah* nije mogla jednostavno biti na planu društveno-političkih promjena koje je islam pojavom, ekspanzijom i dostupnošću donosio i nosio;

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[16] Al-Nuwayrī. *Nihāyat al-arab fī funūn al-adab*. Izdanje drugo, sv. 33, Kairo: Dār al-Kutub al-Miṣriyya, 1929.
Dakle, *al-fann* se ovdje odnosi na *polje ili kategoriju znanja*. Iz tog razloga ovdje nerado prevodimo riječ *funūn* u al-Nuwayrijevom naslovu kao "umjetnosti" već kao *ṣināʾat al-taḥsīn*, jer je moguće doći do pogrešnog zaključka da je al-Nuwayri kanonizirao *edeb* kao *al-fann*.

[17] Ibn Sīnā je definirao *poeziju* kao *al-kalām al-mukhayyil al-muʿallaf* (maštoviti sastavljeni govor), tako da u zaključku umjesto riječi *al-ṣināʾah* koristi frazu *ʾilm al-šiʾr* (nauka o poeziji). U svom djelu *Kitāb al-shifā* koristi naslov *fann al-šiʾr*, doduše očito ne u modernom smislu *umjetnosti*, već jednostavno označava granu logike koja se temelji na neoplatonskom grčkom prototipu.
Vidjeti, Al-Badawī, ʾAbd al-Raḥmān. *Arisṭūṭālīs: Fann al-shiʾr.* Bejrut: Dār al-taqāfa, 1973., str. 95, 198.
Ibn Sīnāovo djelo *Kitāb al-shifā* sastoji se od četiri knjige posvećene logici, prirodnoj filozofiji (*ṭabīʿiyyāt*), matematici (*riyāḍiyyāt*) i metafizici (*ilāhiyyāt*).
Vidjeti i Ibn Sina (Avicena). [*Kitab al-Shifa* (*Sanatio*) - *latinski - ekstrakt*]. *De animalibus, per magistrum Michaelem Scotum de arabico latinum translatus*. Venecija, Giovanni i Gregorio de Gregoriis, de Forlivio, oko 1495.

If we focus attention to the word *al-fann*, it can be established that from the 10th century on, together with its plural *al-funūn*, it was increasingly used in relation with various scholarly activities and thus assumed a very broad semantic potential. The idea of the term *al-fann* as the *craft* (which refers to branches of *adab*, good manners, refined knowledge), and the coinage *funūn al-adab* became firmly canonized in the 14th and the 15th century, as can be seen in the very title of the well-known encyclopedia of al-Nuwayri (d. 1332), *Nihāyat al-arab fī funūn al-adab* ("The ultimate goal [The greatest desire] in branches of good manners").[16] However, we would like to point out that the lexeme *funūn al-ʿilm* was also canonized as early as in the 10th century in the meaning of a *branch of knowledge*, i.e. science, and included poetry among logical sciences which were fully presented and *clarified* in the academic philosophical texts by Ibn Sīnā.[17]

Thus, due to many developmental changes before the 19th century, the term *al-fann* began to be understood as *knowledge* which was necessary for actualization of science or as part of *good manners or refined knowledge*. However, it was still not its primary meaning.

Indeed, with respect to (Muslim) aesthetic, it should be noted that there were no explicit discussions on the topic, nor were there *rules* about what constituted and what did not constitute appropriate principles in a possible term *al-jamāl*, i.e. in understanding of *al-ṣināʿah* within an act of making a pictorial form beautiful *ṣināʿat al-taṣwīr*. Since within the traditional systematization of knowledge, activity – *al-ṣināʿat* of *homo islamicus* and religion – *al-dīn* are inextricably related, it sems Prophet's saying *God is beautiful and loves beauty* can be understood as the primordial foundation of (Muslim) aesthetics – *al-jamāl*. Within the tradition – *al-athar*, *homo islamicus* was given a sufficient freedom to attain aestheticized works by following a series of models or typical forms which he would use or adopt in line with circumstances and certain goals of activity/*ṣināʿat*. Since *qadar/ṣināʿat* also has an obligatory spiritual function, and due to its close relationship with form and content of the Revelation, such a link between *qadar/ṣināʿat* and the *Word revealed by God – the Qur'an, i.e. the Word of God* – *kalāmullah* could not simply be at the level of socio-political

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[16] Al-Nuwayrī. *Nihāyat al-arab fī funūn al-adab*. Second edition, vol. 33, Dār al-Kutub al-Miṣriyya, Cairo 1929.

Thus, *al-fann* here refers to a field or category of knowledge. It is for this reason that we here shy away from translating the word *funūn* in al-Nuwayri's title as "art" *ṣināʿat al-taḥsīn*, since it is possible to reach a false conclusion that al-Nuwayri canonized *adab* as *al-fann*.

[17] Ibn Sīnā defined poetry as *al-kalām al-mukhayyil al-muʾallaf* (imaginative composed speech), and therefore in the conclusion, instead of the word *al-ṣināʿah* he uses the idiom *ʿilm al-šiʿr* (science of poetry). In his work *Kitāb al-Shifā*, he uses the title *fann al-šiʿr*, although obviously not in the modern sense of art; rather, it simply refers to the branch of logic which is based on Neoplatonic Greek prototype.

See, Al-Badawī, ʿAbd al-Raḥmān. *Arisṭūṭālīs: Fann al-shiʿr*. Dār al-Thaqāfa, Beirut 1973, pp. 95, 198.

Ibn Sīnā's work *Kitāb al-Shifā* consists of four volumes which deal with logic, natural philosophy – *al-ṭabīʿiyyāt*, mathematics – *al-riyāḍiyyāt* and metaphysics – *al-ilāhiyyāt*.

See, Ibn Sina (Avicenna). [*Kitab al-Shifa* (*Sanatio*) - *latine* - *extract*]. *De animalibus, per magistrum Michaelem Scotum de arabico latinum translatus*. Venice, Giovanni and Gregorio de Gregoriis, de Forlivio, ca. 1495.

odgovor upravo leži u samoj tradiciji religije – *al-sunnah*. Prema tome, moguće je doći do zaključka da su veze između vjere – *al-dīn* i ljepote – *al-džamāh*, odnosno estetike – *al-džamāl* u domeni tradicionalne sistematizacije znanja – *ṣinā'at al-'ilm* bile i ostale organske prirode.



ILUSTRACIJA ~ *Od Boga objavljene Riječi* - ***Kur'an*** u trideset džuzeva u originalnoj kutiji. Potpisao Muhammad al-Sharif bin al-'Allam Muhammad Baqir al-Khorassani. Qajar Isfahan, Iran, datiran 1854-55. © Christie's, Lot 120, 21.04.2016.

ILLUSTRATION ~ ***Word revealed by God*** – the ***Qur'an*** in thirty juz' in original box. Signed Muhammad al-Sharif bin al-'Allam Muhammad Baqir al-Khorassani. Qajar Isfahan, Iran, dated 1854-55 AD, © Christie's, Lot 120, 21 Apr. 2016.

changes that Islam brought about with its emergence, expansion and accessibility; the answer lies in the tradition of religion itself - in *al-sunnah*. Accordingly, it can be concluded that links between religion – *al-dīn* and beauty – *al-jamāh*, i.e. aesthetics – *al-jamāl* in the domain of the traditional



ILLUSTRATION ~ Parchment leaf from a ***Qur'an*** written in early Kufi, Syria, 8th. © CL David's Foundation & Collection, number 426/2003.
ILUSTRACIJA ~ Pergamentni list iz *Kur'ana* ispisan kaligrafijom u ranom kufiju, Sirija, 8. stoljeće, © CL Davidova fondacija i zbirka, broj 426/2003.

Iz navedenog proizlazi da sistematizacija znanja unutar *qadar/ṣinā'ata* predstavlja prirodni izdanak Objave, koja naglašava dobrotu, istinu i znanje, dok glavni naglasak stavlja na lijepa djela – *al-a'māl al-ḥasanah*. Prema tome, moguće je iščitati i osnovni zadatak *qadar/ṣinā'ata*, osim učešća u ispunjavanju potrebnih funkcionalnih zahtjeva, da treba iskazati i svrhovit osjećaj za ljepotu. Smislena ljepota zahtijeva i kvantitativnu dimenziju odgovornosti, koja se uglavnom postiže kroz proces pragmatičnih prilagođavanja, te kvalitativnu dimenziju, izraženu uglavnom kroz odgovarajuće estetske kategorije.

Dakle, s duhovne i etičke tačke gledišta, estetika – *al-džamāl* u osnovi je fundirana, nadahnjuje se i potječe iz kur'anske poruke, čije se vrijednosti posredstvom djelanja/*ṣinā'ata* pretakaju u primjerene estetizirane oblike. Radi toga je bilo koja vanjska slikovna forma nadopunjena unutarnjom stvarnošću koja je njezina skrivena unutarnja (ezoterična) bît – *al-bāṭin*. Vanjski, egzoterični oblik, ili *al-ẓāhir* (*evidentan, očigledan, prividan, jasan, otvoren, upadljiv, manifestan, vidljiv*), naglašava kvantitativni, fizički aspekt, koji je očit, te i lahko razumljiv. Da bi se spoznao suštinski, kvalitativni, ali skriveni aspekt, ili unutarnji – *al-bāṭin* u njegovoj cjelovitosti, mora se istražiti znanje i razumijevanje *qadar/ṣinā'atove* vanjske i temporalne stvarnosti unutar nauke o slikovnoj problematici – *'ilm al-taṣāwīr* (domena tradicionalne sistematizacije znanja – *ṣinā'at al-'ilm*), kao i suštinska i unutarnja tjelesnost; unutar *al-bāṭina* nalazi se vječna ljepota svakog predmeta, objekta ili modela. Upućen, odnosno učen pojedinac jeste onaj koji shvaća logiku djelanja/*ṣinā'ata*, dok neuk čovjek cijeni samo njegovu spoljnju estetsku vrijednost. Ovaj interpretativni koncept *homo islamicusovog qadar/ṣinā'ata* čini najvažniji filozofski aspekt estetike – *al-džamāl*, za razliku od okcidentalno-novorazvijenog koncepta date naučne oblasti.



ILUSTRACIJA ~ Smotani svitak *Kur'ana*. Kaligraf Ibrahim Muhammad Salih Lahori, Bahawalpur, današnji Pakistan, 1862.
ILLUSTRATION ~ A rolled up scroll of the ***Qur'an***. Kaligtaf Ibrahim Muhammad Salih Lahori, Bahawalpur, present-day Pakistan, 1862.

systematization of knowledge – *ṣināʿat al-ʿilm* have been of the organic nature.

It follows from the above described that systematization of knowledge within *qadar/ṣināʿat* is a natural offspring of Revelation, which highlights goodness, truth and knowledge, while placing the main emphasis on beautiful works – *al-aʿmāl al-ḥasanah*. Thus, it is possible to see that the basic task of *qadar/ṣināʿat*, besides its participation in fulfilling necessary functional tasks, was also to express a purposeful sense for beauty. The *meaningful beauty* also requires the quantitative dimension of responsibility, which is mostly achieved through the process of pragmatic adjustments, and the qualitative dimension, mostly expressed through corresponding aesthetic categories.

Thus, from the spiritual and ethical viewpoint, aesthetics – *al-jamāl* is basically founded, it is inspired by and originates from the Qur'anic message, the values of which are translated into appropriate aestheticized forms by means of activity/*ṣināʿat*. For this reason, any external pictorial form is supplemented with inner reality which is its concealed inner (esoteric) essence – *al-bāṭin*. The external exoteric form, or *al-ẓāhir* (*evident, obvious, apparent, clear, open, conspicuous, manifest, visible*), highlights the quantitative, physical aspect which is evident, and therefore easily understandable. To grasp the essential, qualitative though concealed aspect, or the inner one – *al-bāṭin* in its totality, one must study the knowledge and understanding of external and temporal reality of *qadar/ṣināʿat* within the science of pictorial elements – *ʿilm al-taṣāwīr* (domain of the traditional systematization of knowledge – *ṣināʿat al-ʿilm*), as well as the essential and inner corporeality; within *al-bāṭin* there is eternal beauty of every object or model. An informed, i.e. learned individual is one who understand the logic of activity/*ṣināʿat*, while an ignorant man appreciates only its external aesthetic value. This interpretative concept of *homo islamicus's qadar/ṣināʿat* constitutes the most important philosophical aspect of aesthetics –



ILLUSTRATION ~ ***Kufic Qur'an manuscript***. Possibly Iraq, Abbasid Dynasty 9th century copy. © Islamic Museum, al-Aqsa Mosque / al-Haram al-Sharif, Jerusalem. Number 50.

ILUSTRACIJA ~ *Kufi kaligrafska varijanta prijepisa Kur'ana*. Moguće Irak, primjerak iz 9. stoljeća dinastije Abasida.



ILUSTRACIJA ~ *Dva lista iz jedne od najvećih kopija Kur'ana ikada urađenih, koju je ispisao kaligraf Umar Aqta za Timura. Originalni rukopis je vjerovatno nastao u Samarqandu 1400.* © *Arthur M. Sackler Gallery*

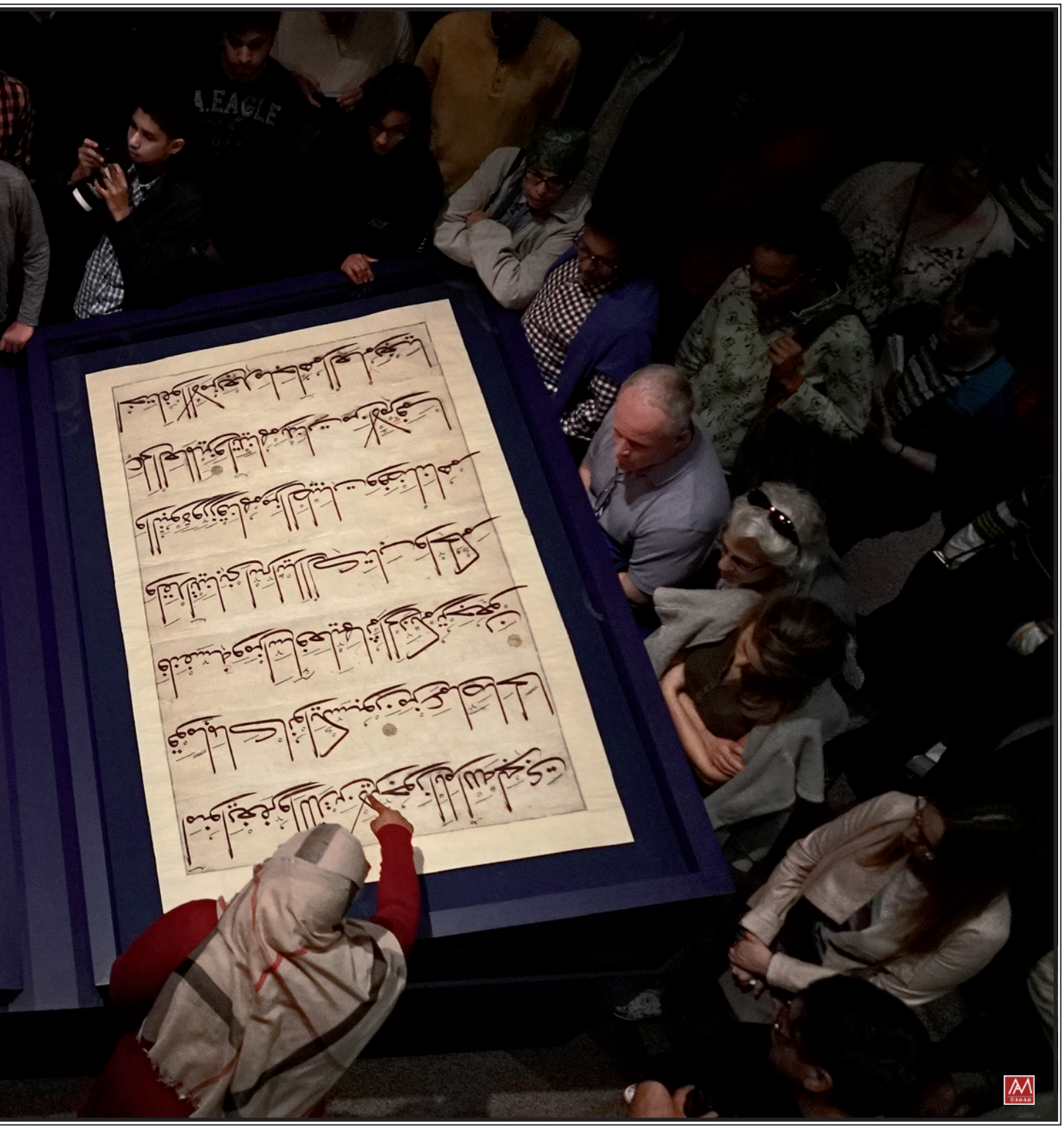


ILLUSTRATION ~ Two folios from one of the largest copies of the Qur'an ever made, inscribed by the calligrapher Umar Aqta for Timur. The original manuscript was probably created in Samarqand in the 1400s. © Arthur M. Sackler Gallery

Određeni okcidentalno-akademski pogledi na *umjetnika* i nastanak *umjetničkog djela* nasuprot *homo islamicusa* i estetiziranog djelanja/*ṣināʿata* unutar *qadar*/*ṣināʿata*

Ako se bar jednim dijelom osvrnemo na moderni i savremeni karakter okcidentalno-akademskog tumačenja, moguće je pod pokroviteljstvom izblijedjele Marxove i sadržajno manifestne frojdovske doktrine sondiranja, kopajući doći do potencijalnih oblika uništavanja fizičkih aspekta djelanja/*ṣināʾata* posredstvom zanemarivanja unutarnjih aspekta slikovnog, ali i onog *homo islamicusovog*, pa je moguće svjedočiti o otkopavanju „iza" ili „ispod" teksta kako bi se našao podtekst koji je onaj, navodno, „istinski". Takve najznamenitije i najutjecajnije moderne te savremene doktrine zapravo se mogu svesti na elaborirani hermeneutički sistem, agresivne i nemilosrdne teorije tumačenja i razumijevanja kao *općih sveobuhvatnih načela mišljenja* okcidentalno-akademskih svjetonazora.[18] Svi se vidljivi fenomeni stavljaju u zagrade, Freudovom frazom rečeno, kao *manifestani sadržaji*. Ipak, i kao takvi sadržaji se ne istražuju, a oni se neminovno trebaju i moraju analizirati/razjasniti i „staviti sa strane", kako bi se dodatnom analizom i proučavanjem „ispod" ili „iza" njih pokušalo pronaći odgovarajuće značenje – sadržaj utemeljen na istini – *al-ḥaqīqa*, tradiciji – *al-sunnah*, ali i realnosti – *al-wāqiʿ* koja mu pripada, ... i istina kao takva je nešto drugo pored egzistencije te se odnosi na ono što je realizirano (u bitku). Za Freuda su to, između ostalog i tekstovi (npr. o tumačenju različitog sadržaja sna) – što se tretiraju kao prilika za tumačenje.[19] Prema Marxu i Freudu, ti događaji izgledaju samoshvatljivi. Zapravo, kada je riječ o djelanju/*ṣināʾatu homo islamicusa*, oni definitivno nemaju nikakva značenja bez utemeljene interpretacije adekvatne uzročnosti vjerske komponente, analize osobnosti začetnika/dizajnera estetizirane reprezentacije, te analize autohtonog arapskog nazivlja u smislu njegovog tradicionalno-konkretnog poimanja i karaktera ostvarenog modalitetima diskursā *qadar*/*ṣināʾata*. *Razumjeti*, nasuprot *ne razumjeti* znači protumačiti na osnovu činjeničkog stanja. A *protumačiti* znači iznova formulirati date fenomene, zapravo pronaći njihov ekvivalent ulazeći u dubinu samog fundiranog porijekla i način aktualizacije.

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[18] Vidjeti, Deretić, Irina. „Da li nam je hermeneutika uopšte potrebna : Platon o umeću tumačenja". U: *Filozofija i društvo / Philosophy and Society*. (2011);22(2):215-228.

[19] Vidjeti, Freud, Sigmund. *Tumačenje snova*. Zagreb: Stari Grad 2000. [izv.: Freud, Sigmund. „Die Traumdeutung". Beč, 1900].

U ovoj Freudovoj eponimnoj knjizi predstavljana je analiza generalne dinamike snova i interakcija koja se odvija između nesvjesnog i svjesnog, kao i definiranje pojmova latentnog i manifestnog sadržaja.

Vidjeti i Fulgosi, Ante. *Psihologija ličnosti: teorije i istraživanja*. Zagreb: Školska knjiga, 1997. str. 31.

Some Occidental academic views of the *artist* and the creation of a *work of art* as opposed to *homo islamicus* and aestheticized activity/*ṣināʿat* within *qadar/ṣināʿat*

al-jamāl, as opposed to the Occidental newly-developed concept of this area of studies.

If we at least partly review the modern and contemporary character of Occidental academic interpretation, one can say under the auspices of the faded Marx's and substantially manifest Freudian doctrine of soundings and, by digging, potentially destroying physical aspects of activity/*ṣināʿat*, while ignoring the inner aspect of pictorial and of *homo islamicus*, it is possible to see digging "behind" or "under" the text to find a sub-text which is allegedly the "true" one. These most famous and most influential modern and contemporary doctrines can actually be reduced to an elaborated hermeneutical system, to aggressive and merciless theories of interpreting and understanding *as general comprehensive principles of thinking* of Occidental academic worldviews.[18] All visible phenomena are put within brackets, in the words of Freud, as *manifest contents*. Still, even as such, the contents are not studied, and they should and must inevitably be analyzed/clarified and "put aside", so that an additional analysis and studying "under" or "behind" them could attempt to find a corresponding meaning – a content founded on truth – *al-ḥaqīqa*, tradition – *al-sunnah*, as well as reality – *al-wāqiʿ* which belongs to it, ... and truth as such is something else besides existence and pertains to what is actualized (in the Being). For Freud, it includes texts as well (e.g. on interpreting different content of dreams) – which are treated as an opportunity for interpretation.[19] According to Marx and Freud, these events seem self-understandable. Actually, in the case of activity/*ṣināʿat* of *homo islamicus*, they definitively have no meaning without a founded interpretation of adequate causality of the religious component, an analysis of personality of the author/designer of aestheticized representation, and an analysis of autochthonous Arabic terms in the sense of their traditional actual understanding and the character of the created modality of *qadar/ṣināʿata* discourse. To *understand*, as opposed to *not understand* means to interpret based on facts. And to *interpret* means to formulate given phenomena again, i.e. to find their equivalent immersing oneself

▼18 See, Deretić, I. *Da li nam je hermeneutika uopšte potrebna: Platon o umeću tumačenja*; in: *Filozofija i društvo / Philosophy and Society*. Univerzitet u Beogradu, Institut za filozofiju i društvenu teoriju No. 2, Belgrade 2011, pp. 215-228.

▼19 See, Freud, Sigmund. *Tumačenje snova*. Zagreb: Stari Grad 2000. [originally.: „Die Traumdeutung". S. Freud. Vienna 1900].
This eponymous book of Freud presents an analysis of general dynamics of dreams and interaction which takes place between unconscious and conscious, as well as definition of terms of latent and manifest content.
Also see, Fulgosi, Ante. *Psihologija ličnosti: teorije i istraživanja*. Školska knjiga. Zagreb 1997, p. 31.

Naravno, ne mislimo na tumačenje u najširem smislu, u kontekstu u kojem bi Nietzsche kazao: „Ne postoje činjenice, postoje samo tumačenja“ (*There are no facts, only interpretations*).[▼20, ▼21]



ILUSTRACIJA ~ Abū-ʾAlī al-Ḥusayn ibn-ʾAbdallāh Ibn-Sīnā (latinizirano *Avicenna*) kako su ga vidjeli okcidentalni *umjetnici*.
ILLUSTRATION ~ Abū-ʿAlī al-Ḥusayn ibn-ʿAbdallāh Ibn-Sīnā (Latinized ***Avicenna***) as seen by occidental *artists*. (Archive of Akšamija)

Ibn Sīnā (um. 1037.) je smatrao da svaka nauka počinje od tvrdnje koju ona sama ne može demonstrirati, pa je tako razlikovao „predmet“– *al-mawḍūʾ* intelektualne aktivnosti/nauke – *al-ʿilm* od pitanja ili ciljeva (bukvalno tražene stvari – *al-matlūbah*) unutar nje. Ono što je zajedničko svim pitanjima jeste postojanje kao *postojanje* – *al-mawdžūd bi-mā huwa al-mawdžūd*, a budući da je to njihov temelj/polazna tačka, Ibn Sīnā je *postojanje* identificirao kao predmet metafizike s ciljem gradnje i definiranja njezine najopćenitije terminologije. Amos Bertolacci, profesor povijesti srednjovjekovne filozofije (islamska filozofija), navodi da je Ibn Sīnā formirao prvu koherentnu i sistematsku artikulaciju teme metafizike, zadržavajući njezine glavne karakteristike “stvari koje se traže” (Aristotel), uključujući uzroke i *Uspostavljača bitka*.[▼22] Osnova za Ibn Sīnāov dokaz postojanja *Prvog Nepokretnog Pokretača* počinje

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[▼20] Vidjeti, Niče, Fridrih. *Volja za moć*. Beograd: Dereta, 1991. str. 311.

[▼21] [...] *it is precisely facts that do not exist, only interpretations* [...] kako je u „The Portable Nietzsche“ preveo Walter Kaufmann.

Vidjeti, Nietzsche, Friedrich (ur. i prev. Walter Kaufmann). *The Portable Nietzsche*. New York: The Viking Press, 1954. str. 458.

[▼22] Bertolacci, Amos. „Uspjeh Ibn Sīninog modela“. U: *Zasnivanje metafizike kao nauke*. *Logos - časopis za filozofiju i religiju*, Tuzla: Centar za kulturu i edukaciju (2017);5(1-2):161-165.

Izvorna verzija članka je objavljena u *Routledge Companion to Islamic Philosophy* (ed. R. C. Taylor, L. X. Lopez Farjeat). London-New York, 2015., str. 185-196.

Američki historičar Will Durant, parafrazirajući slavnog Aristotela, napisao je: „Mi smo ono što uvijek iznova činimo.

in the founded origin itself and the way of actualization.

Of course, we do not refer to interpretation in the broadest sense, in the context in which Nietzsche would say: "There are no facts, only interpretations".[20,21]

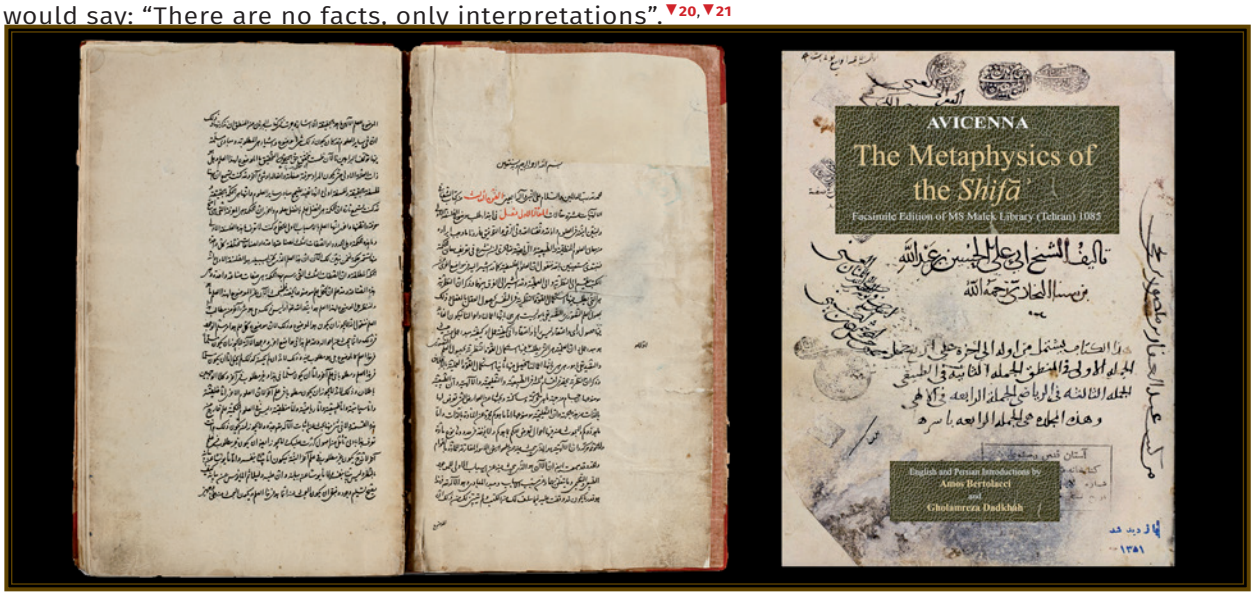


ILLUSTRATION ~ Transcription of Ibn-Sīnā's Metaphysics of the Shifa and facsimile edition of the same transcription by Ms Malek, Library Tehran 1115/2019. (Bibliotheca Iranica: Iranshahr Scientific and Philosophical Writings, No. 5)

ILUSTRACIJA ~ Prijepis Ibn-Sīnāovog djela Metafizika Shifa i faksimilsko izdanje istog prijepisa od Ms Malek, Library Tehran 1115/2019. (Bibliotheca Iranica: Iranshahr Scientific Philosophical Writings, No. 5) (Arhiv Akšamija)

Ibn Sīnā (d. 1037) believed that every science starts from a statement which it cannot demonstrate itself, and thus distinguished the "subject" – *al-mawḍū'* of science from questions or goals (of the literally sought thing – *al-matlūbah*) within it. What is common to all questions is existence as *existence* – *al-mawjūd bi-mā huwa al-mawjūd*, since it is their foundation/starting point. Ibn Sīnā identified existence as the subject of metaphysics aimed at building and defining its most general terminology. Amos Bertolacci notes that Ibn Sīnā formed the first coherent and systematic articulation of the topic of metaphysics, preserving its main characteristics of "things which are sought" (Aristotle), including causes and *Establisher of being*.[22] The basis for Ibn Sīnā's evidence

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[20] See, Niče, Fridrih: *Volja za moć*. Dereta, Belgrade 1991, p. 311.

[21] [...] *it is precisely facts that do not exist, only interpretations* ... this is the translation by Walter Kaufmann in "The Portable Nietzsche". See, Nietzsche, Friedrich (ed. and trans. by Walter Kaufmann). *The Portable Nietzsche*, The Viking Press, New York 1954, p. 458.

[22] Bertolacci, Amos. "Uspjeh Ibn Sininog modela". In: *Zasnivanje metafizike kao nauke. Logos - journal of philosophy and religion*, Tuzla: Center for Culture and Education (2017);5(1-2):161-165.

The original version of the article was published in the Routledge Companion to Islamic Philosophy (ed. R. C. Taylor, L. X. Lopez Farjeat). London-New York, 2015, p. 185-196.

Indeed! Yes. American historian Will Durant, paraphrasing the famous Aristotle, wrote: "We are what we do again and again." Excellence, therefore, is not an act, but a habit."

identifikacijom samog sebe i analizom postojanja, te potencijalnih različitih načina pojedinačnih postojanja. U tom smislu, on identificira neophodno ili nužno – *al-wādžib*, *moguće i nemoguće kao najosnovnije načine razmatranja postojanja.*[23]

Nasuprot Ibn Sīnāovoj metafizici – *mā ba'da' al-ṭabīa'* (srednjovjekovni lat. *metaphysica*; grčki τὰ μετὰ τὰ φυσικά: *iza spisa fizike*) u kontekstu kritičkih osvrta na metafiziku kao filozofsku disciplinu uopće, ispostavlja se da je Nietzscheovo poimanje čovjeka kao kreativca vrijednosti posljedica ideje subjekta kao centralnog motiva modernog doba i njegove metafizike bez bilo kakvog utjecaja *Prvog Uzroka svih stvari*. Friedrich Nietzsche (um. 1900.) nije priznavao nikakve činjenice niti vjerovao u bilo kakav objektivni poredak stvari, kao što nije vjerovao ni u kakav općeobavezni sistem vrijednosti. Po njemu, ništa nije „dato" da bi se naprosto moglo upotrijebiti kao materijal vjerske spoznaje ili djelanja/*ṣināʾata*, već sve tek nastaje kroz neposredno saznanje uz određenu aktivnost. Nasuprot pozitivističkom preduvjerenju da samo činjenice postoje, upravo postoji i suprotno – *činjenica nema, postoje samo tumačenja.*[24]

Također, dok Nietzsche proglašava da su „filozofija, religija i moralnost simptomi dekadencije",[25] anksiozno-okcidentalni akademizam pokreće *sukob* kojim želi postići da oni koji posjeduju ove simptome, nesekularne kulture, oni koji vjeruju u objektivni moralni poredak na vjerskom utemeljenju – *akhlāq* budu *drugi* i *drugačiji*.[26] Ustvari, iznosi se tvrdnja kako ti *drugi* trebaju biti transformirani

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Izvrsnost, dakle, nije čin, već navika."

Durant, Will. *The Story of Philosophy: The Lives and opinions of the world's greatest philosophers from Plato to John Dewey*. New York: Simon & Schuster, 1926., str. 74, fusnota 51.

On je sažimao Aristotelove komentare u „Nikomahovoj etici".

U II knjizi „Nikomahove etike", navodi: „Izvrsnost, dakle, budući da je od ove dvije vrste, intelektualne i moralne, intelektualna izvrsnost duguje svoje rođenje i rast uglavnom pouci, i stoga zahtijeva vrijeme i iskustvo, dok je moralna izvrsnost rezultat navike ili običaja."

[23] Vidjeti, Shehadi, Fadlou. „Arabic and 'to be'". U: Verhaar J. W. M. (ur.). *The Verb 'Be' and Its Synonyms*. New York, 1969. str. 112-125.

Abū ʾAlī al-Ḥusain ibn ʾAbd Allāh ibn Sīnā vjerno prateći al-Fārābījevu distinkciju između ontologije i filozofske teologije formulirao je metafiziku. Metafizika je tako građena kao jedna istinska analitika bitka – *al-wudžūd*, odnosno apsolutna ekstenzija koja označava apsolutnu izvjesnost bivanja – *al-mawdžūd al-almuṭlaq* pa se predicira svemu što može imati ikakvu stvarnost. Ovo je moguće zato što se ibn Sīnāov pristup ovoj nauci pita i o onome što je primarno u odnosu na opažajnu egzistenciju.

U Ibn Sīnāovom sistemu isključivo se izučavaju „stvari izdvojive od materije po svojoj subzistenciji i definiciji", te u tom smislu njegov pristup metafizici tretira i *Prvi Uzrok svih stvari*, koji je *Prvi Nepokretni Pokretač*, te istovremeno *Uspostavljač bitka*. Samim tim, njegov pristup metafizici na indirektan način legitimira i uzroke mogućeg slikovnog bilježenja modalitetā *qadar/ṣināʾata*, odnosno svih aspekata *homo islamicusovog* mišljenja, spoznavanja i rada.

Detaljnije o razvoju Ibn Sīnāove koncepcije i njegovom oslanjanju na al-Fārābīja vidjeti u: Bertolacci, Amos. "From al-Kindī to al-Fārābī: Avicenna's Progressive Knowledge of Aristotle's Metaphysics According to his Autobiography". *Arabic Science and Philosophy*. (2001);1/2:257-295.

[24] Usporedi, Jelkić, Vladimir. *Nietzsche : povratak vlastitosti*. Zagreb: Hrvatsko filozofsko društvo, 2001. str. 61.

[25] Nietzsche, Friedrich. *Volja za moć : Pokušaj prevrednovanja svih vrijednosti* (prev. Ante Stamać). Zagreb: Mladost, 1988. str. 408.

[26] *Ibid*. str. 22.

of existence of the *First Immovable Mover* begins with identifying one's own self and the analysis of existence, and of potential different ways of individual existences. In this respect, he identifies the *necessary or imperative – al-wājib, possible and impossible as the basic ways of considering existence.*[23]

Unlike Ibn Sīnā's metaphysics – *mā ba'da' al-ṭabīa'* (medieval Lat. *metaphysica*; Gr. τὰ μετὰ τὰ φυσικά: *behind the physics papers*) in the context of critical reviews of metaphysics as a philosophical discipline, it turns out that Nietzsche's understanding of the man as a creator of value is a result of the idea of subject as the central motive of the modern age and his metaphysics was without any influence of the *First Cause of all things*. Friedrich Nietzsche (d. 1900) did not accept any fact nor did he believe in any generally obligatory system of values. According to him, nothing is "given" to be simply used as material of religious knowledge or activity/*ṣināʿat*; rather, everything is created only through direct knowledge with certain activity. As opposed to positivistic preconception that it is only facts that exist, there is the opposite one – *there are no facts, only interpretations.*[24]

Besides, while Nietzsche claims that "philosophy, religion and morality are symptoms of decadence",[25] the anxiously-Occidental academism initiates a *conflict* whereby it wants to ascertain that those who have these symptoms, non-secular cultures, those who believe in the objective moral order based on religion – *akhlāq* are *others* and *different*.[26] Indeed, it launches the claim that the *others* should be transformed into an ahistorical mass without identity, or isolated and excluded from representations of their existing thinking, with a ridiculous irony. Further, it insists that such, i.e. *others* and *different* should even be translated or successfully transformed into bearers or bellwethers of great narrative secularism (from the Latin word *saeculum*, which indicates everything

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Durant, Will. The Story of Philosophy: The Lives and opinions of the world's greatest philosophers from Plato to John Dewey. New York: Simon & Schuster, 1926, p. 74, fn 51.

He summarized Aristotle's comments in the Nicomachean Ethics.

In Book II of the Nicomachean Ethics, he states: "Excellence, then, being of these two kinds, intellectual and moral, intellectual excellence owes its birth and growth chiefly to instruction, and therefore requires time and experience, while moral excellence is the result of habits or customs."

[23] See, Shehadi, Fadlou. *Arabic and 'to be'*; in: *The Verb 'Be' and Its Synonyms* (ed. J. W. M. Verhaar). New York 1969, pp. 112-125.

Abū ʿAlī al-Ḥusain ibn ʿAbd Allāh ibn Sīnā (d. 1037) loyally followed al-Fārābī's distinction between ontology and philosophical theology and formulated metaphysics. Metaphysics was thus built as true analytics of Being – *al-wujūd*, i.e. as an absolute extension which signifies the absolute certainty of being – *al-mawjūd al-almuṭlaq* and it is predicated to everything that can have any reality. It is possible because Ibn Sīnā's approach to this science inquires even about what is primary compared to perceivable existence.

Ibn Sīnā's system studies exclusively "things separable from matter by their subsistence and definition" and in this sense his approach to metaphysics also deals with the *First Cause of all things* which is the *First Immovable Mover* and, at the same time, the *Establisher of Being*. Therefore, his approach to metaphysics indirectly also legitimizes causes of possible pictorial recording of the modalities of *qadar/ṣināʿat*, i.e. of all aspects of *homo islamicus's* thinking, learning and doing.

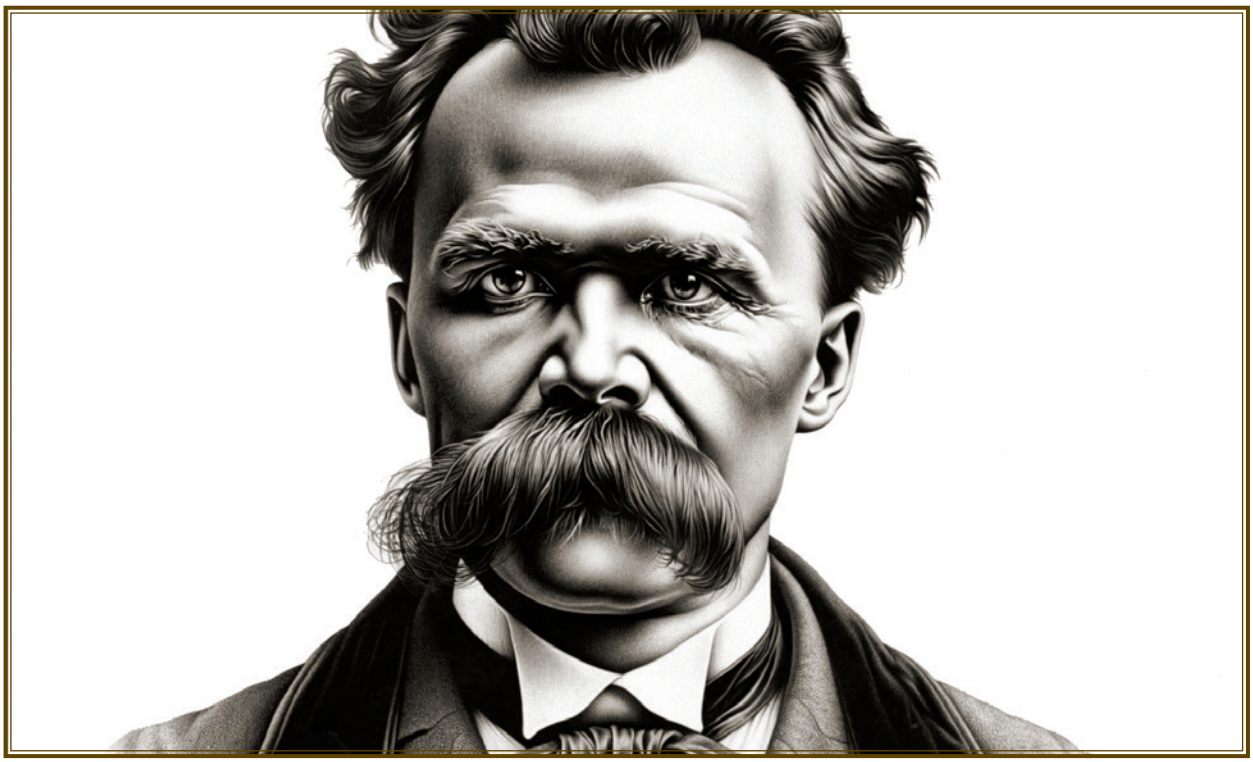
For more on the development of Ibn Sīnā's conception and his reliance on al-Fārābī see: Bertolacci, Amos. *From al-Kindī to al-Fārābī: Avicenna's Progressive Knowledge of Aristotle's Metaphysics According to his Autobiography*. Arabic Science and Philosophy, Vol. 11/2, Cambridge University Press, Cambridge 2001, pp. 257-295.

[24] Cf. Jelkić, Vladimir. *Nietzsche: povratak vlastitosti*. Hrvatsko filozofsko društvo, Zagreb 2001, p. 61.

[25] Nietzsche, Friedrich. *Volja za moć: Pokušaj prevrednovanja svih vrijednosti* (trans. by Ante Stamać). Mladost, Zagreb 1988, p. 408.

[26] *Ibid*., p. 22.

u jednu *ahistoričnu bezidentitetnu masu*, ili izolirani i isključeni iz reprezentacije njihovih postojećih razmišljanja i to smiješnom ironijom. Nadalje se insistira da takvi, tj. *drugi* i *drugačiji* čak budu prevedeni, ili pak uspješno preobraženi u nositelje, odnosno u predvodnike velikog narativa sekularizma (od latinske riječi *saeculum*, koja ukazuje na sve ono što ne pripada religiji).



ILUSTRACIJA ~ Friedrich Nietzsche (1844.–1900.), njemački filozof i kulturni kritičar.
ILLUSTRATION ~ Friedrich Nietzsche (1844–1900), German philosopher and cultural critic. (Archive of Akšamija)

Navedeni Nietzscheov stav je umnogome utjecao na opredjeljenje nekih predstavnika okcidentalnog akademizma, kada je riječ o pristupima prema specifičnom konceptu djelanja/*ṣināʿata homo islamicusa* unutar tradicionalnog određenja nauke o slikovnom – *ʿilm al-taṣāwīr*, odnosno modalitetima diskursa *qadar/ṣināʿata*, ali, dakako, kao takvo djelanje/*ṣināʿat* nije bilo jedino prisutno u formi ručnog rada – *ṣināʿat al-nitāj*. Poznato je da se tzv. *opća priroda okcidentalne umjetnosti*, po stavovima sopstvenog akademizma spoznaje iz *povijesti umjetnosti*, bavi tumačenjem i istraživanjem *umjetničkih djela* sagledavajući njihovo porijeklo, nastanak, političke, društvene i kulturološke odrednice. Osim toga, analiziranje i razjašnjavanje *tajni* bilo koje *umjetnosti* također je zadatak tog istog akademizma, posredstvom predočavanja onoga što je čak i nemoguće, iskazivanja osjećaja, viđenja nevidljivog, prodiranja u sam duh stvari... Estetika kao nauka o osjetilnoj spoznaji kao grana filozofije trebala bi da pomogne u pristupu umjetnosti i trebala bi se brinuti za otkrivanje ideje ljepote u *umjetnosti uopće*.

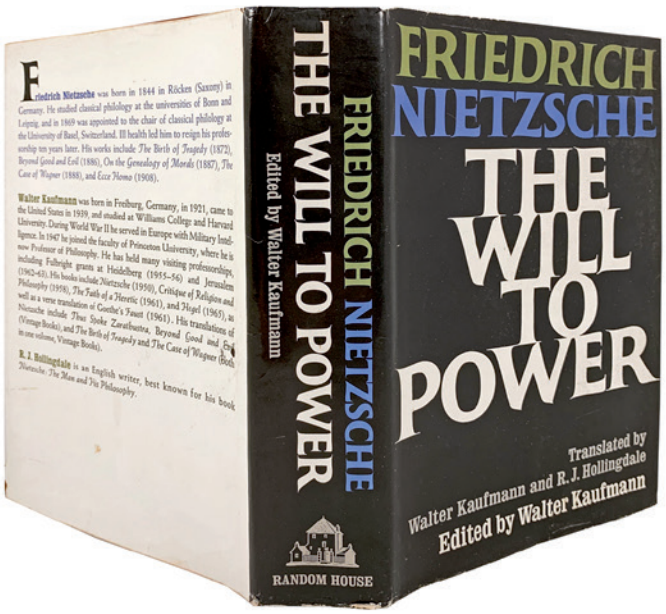


ILLUSTRATION ~ Nietzsche, Friedrich. ***The Will to Power,*** translated by Walter Kaufmann and R. J. Hollingdale, edited by Walter Kaufmann. Published by Random House, New York, 1967.

ILUSTRACIJA ~ Nietzsche, Friedrich. ***Volja za moć***, preveli Walter Kaufmann i R. J. Hollingdale, uredio Walter Kaufmann. Izdavač Random House, New York, 1967. (Arhiv Akšamija)

that does not belong to religion).

The above-presented Nietzsche's view greatly influenced orientation of some members of Occidental academism pertaining to approaches to the distinctive concept of activity/*ṣināʿat* of homo islamicus within the traditional definition of the science of pictorial – *ʿilm al-taṣāwīr*, i.e. to modalities of the *qadar/ṣināʿat* discourse although, of course, such activity/*ṣināʿat* was not the only one present in this form of handiwork – *ṣināʿat al-nitāj*. It is well-known that the so-called *general nature of Occidental art*, according to views of its academism, is learned from the *history of art*, which deals with interpreting and studying *works of art* by considering their origin, creation, political, social and cultural determinants. Besides, analyzing and resolving *secrets* of any *art* is also a task of the same academism by means of presenting what seems even impossible, expressing feelings, seeing invisible, penetrating into the spirit of things... Aesthetics as a science of sensory perception, as a branch of philosophy, should

Čini se da bez analitičko-sintetičkih višestoljetnih istraživanja u različitim civilizacijskim strukturama nije moguće doći do sistemski cjelovitog pojma ili pojmova što karakteriziraju *lijepe umjetnosti*.

Ustanovljeno je da su se počeci historijske svijesti u okcidentalnom poimanju *umjetnosti* oglasili paralelno s estetikom. Objektivna stvarnost promatrana je kao izvor ljepote koju su *umjetnici* predstavljali u svojim radovima kroz *mimezis*.[27] Nepobitna je i činjenica da je oblast koja se označava terminom *umjetnost* od svog nastanka tražila uzore, ideje i ideale u imitaciji prirodnih ljepota, koju su *umjetnici* postizali formom transformacije, subjektivizacije i idealizacije prije nego što je djelo, kao takvo, bilo predstavljeno javnosti. Subjektivizacija u *umjetničkim djelima* poseban je značaj dobila na prijelazu iz 16. u 17. stoljeće uz pojavljivanje i definiranje pojma *ukusa* (lat. *gustus*) – sistema estetskih pogleda, odnosno u širem smislu te riječi individualno estetsko mjerilo osjećanja za lijepo. Pod tim pojmom podrazumijeva se ono što bi moglo biti *umjetnički vrijedno* u datom vremenu odnosno aktualizirani smisao za lijepo. Uobičajeno se koristi za mogućnost donošenja određenog suda o estetiziranim predmetima koji odgovaraju određenom stilu (lat. stilus od grč. στυλος – *stylos*, držak, pisaljka). Tako osnovni princip *ukusa* i *umjetnosti* biva vezan za *osjećajno ispunjenje*, koje se shvaća kao zasebna *moć čulne spoznaje*. Aktivnim promatranjem *umjetničkih djela*, pored nehotičnog opažanja ulazilo se u dublja tumačenja, koja postaju ***vrijednosni sudovi*** o nečem što pruža estetski užitak; donose se sudovi o sviđanju ili nesviđanju onog što je pred promatračem. Upravo tad, unutar analitičkog lanca prosuđivanja otvara se mogućnost za povijesno shvaćanje estetskih fenomena, njihovo sagledavanje, evidentiranje i proučavanje. Tako se problematika *umjetnosti* i fenomena okcidentalnog ukusa realizira u shvaćanju onoga što se vidi, te afirmiranju onog što se podrazumijeva pod *umjetnošću* i osjećaja za ono što je lijepo ili ono što se smatra manje lijepim, odnosno „nelijepim".

Međutim, mora se priznati kako tzv. *umjetnička dostignuća* nastala u prošlosti uslijed različitih pogleda na društvene, političke, religiozne i uopćeno promatrano kulturne situacije određenog vremena, a samim time i zbog različitog pogleda na eventualnu ulogu i značaj mogućeg tradicionalizma (stav prema cjelokupnom kulturnom naslijeđu), ali i neke tradicije stanovitih vrijednosti, tako i u analitičkoj obradi, doduše, nisu imali prisutnost istih metodoloških pristupa.

Kada je riječ o estetiziranom djelanju/*ṣināʾatu* i, prije svega o karakterističnim modalitetima diskursa *qadar*/*ṣināʾata*, imamo u vidu fenomene društvenog života *homo islamicusa* koji pripadaju

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[27] *Mimezis* [starogrčki: μίμησις (*mīmēsis*), od μιμεῖσθαι (*mīmeisthai*), „imitirati"] je kritički i filozofski izraz koji ima širok dijapazon značenja, a označava oponašateljski odnos *umjetnosti* prema stvarnosti. Izvorno promatrano, koncepcija *umjetnosti kao mimezis* nastaje u okviru shvaćanja da je filozofija iznad pjesništva, te je imao veliku ulogu u raznim estetskim raspravama.

help in the approach to *art* and should be involved in discovering the idea of beauty in art in general. It seems that without centuries-long analytical-synthetical studies in different civilizational structures it is not possible to coin a systematically integral term or terms which characterize *fine arts*.

It has been established that beginnings of historical awareness in Occidental understanding of *art* emerged in parallel with aesthetics. Objective reality was viewed as the source of beauty which *'artists'* represented in their works through *mimesis.*[27] It is an irrefutable fact that the area labeled with the term art ever since its emergence looked for models, ideas and ideals in imitation of natural beauties, which *artists* achieved by the form of transformation, subjectivization and idealization before the work as such was presented to the public. Subjectivization became particularly significant in *works of art* at the turn of the 17th century, upon the emergence and defining of the concept of *taste* (Lat. *gustus*); a system of aesthetic views or, in a broader sense, an individual aesthetic measure of the sense for beautiful. The term implied what could be *artistically* valuable at a given time; the actualized sense for beautiful. It was typically used for the possibility of making a certain judgment about aestheticized objects which correspond to a corresponding style (Lat. *stilus* from Gr. στυλος – *stylos*, handle, pen). Thus, the basic principle of *taste* and *art* was associated to *sensitive fulfillment*, which is understood as a separate *power of sensory cognition*. Active viewing of *works of art* resulted both in accidental perceptions and in more profound interpretations which become value judgments of something that provides aesthetic pleasure; judgments were made of liking or not-liking what is in front of the viewer. It is then, within the analytical chain of making judgments, that a possibility for historical understanding of aesthetic phenomena opens, for their consideration, registering and studying. Thus, the topic of *art* and the phenomenon of Occidental taste were manifested in the understanding of what is seen, and promoting what is implied under *art* and the sense for what is beautiful or what was considered less beautiful, i.e. "not beautiful".

However, it must be admitted that, due to different views of social, political, religious and generally viewed cultural situations of a given time, and therefore due to a different view of a possible role and significance of possible traditionalism (attitude toward the entire cultural heritage) and the tradition of certain values, analytical treatment of the so-called *artistic* achievements created in the past did not use the same methodological approaches.

With respect to aestheticized activity/*ṣināʿat* and, above all, to characteristic modalities of the

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[27] *Mimesis* (Ancient Greek: μίμησις (*mīmēsis*), from μιμεῖσθαι (*mīmeisthai*), "to imitate") is a critical and philosophical term that has a wide range of meanings, and denotes the imitative relationship of *art* to reality. Originally observed, the conception of *art as mimesis* arises within the framework of the understanding that philosophy is above poetry, and it played a major role in various aesthetic discussions.

njegovoj autohtonoj kulturnoj tradiciji, koju okcidentalni akademizam ne želi da prepozna, drugačije kazano ne želi da pokuša razumjeti i uvažiti posredstvom vlastitih analiza unutar poimanja *filozofije historije umjetnosti*. Bilo bi neophodno respektirati i shvatiti fenomene društvenog života koji pripadaju *homo islamicusovoj* autohtonoj bezvremenoj kulturnoj tradiciji, koja svoje porijeklo i fundamentalno utemeljenje bazira, kako je već kazano, na Objavi, *sunnetu* – *al-sunnah*, Poslanikovoj normi i *hadisima* (ar. *al-ḥadīth*, pl. *al-aḥādīth*) – Poslanikovim usmenim iskazima. Tako određene autorefleksivne konstante – *al-thawābit al-islāmiyyah*, odnosno sve ono što je propisano kao stroga obaveza – *al-farḍ*, nužna obaveza – *al-wādžib*, zabranjeno djelo – *al-ḥarām*, te ono što je naređeno – *al-maʾmūr bihi*, ono što je preporučeno – *al-mandūb*, ono što je pokuđeno – *al-makrūh*, ono što je dopušteno – *al-ḥalāl*, uz propisane dužnosti – *al-farāʿiḍ*, kao što su molitve *namaz* – *al-ṣalāh*, post – *al-ṣawm*, davanje *zekjata* – *al-zakāh*, *hadždž* – *al-ḥadždž*...,[28] *homo islamicus* treba i mora ispoštovati. Prisutna su i određena mišljenja da mu dok sve navedeno/potrebno ostvari, odnosno zadovolji, navodno, ne ostaje mnogo vremena za bavljenje djelanjema/*ṣināʾatom*. Budući da smo se upoznali sa više životopisnih činjenica *homo islamicusa*,[29] moguće je svjedočiti tome da mu je ipak pruženo dovoljno prostora kako za tumačenja tako i za misaonosti o vlastitom praktično-konstruktivnom djelanju/*ṣināʾatu*, u kojem je prepoznatljiv jasan i živopisan pečat stavova kako konzervativno-dogmatskih tako i tradicionalno orijentiranih učenjaka.

Poznato je kako se *homo islamicus* za razliku od *umjetnika* u okcidentalnoj civilizacijskoj strukturi (čija djela i njihov konačni rezultat imaju određena obilježja svojstvena dobu i *stilu* u kojem nastaju) kretao u okviru svojevrsno permanentnih fenomena društvenog života, u njegovoj autohtono-kontinuiranoj tradiciji djelanja/*ṣināʾata* neprolaznog karaktera. Interesantna je pojavnost da se djelanje/*ṣināʾat homo islamicusa* promatra i analizira po *kanonizaciji okcidentalne umjetnosti* u nastojanju da se takav vid spontane originalnosti ograniči na dinastijsku problematiku, naciju, neku etničku skupinu, moguće razdoblje ili čak nepostojeći *stil*.[30] Tako se čini kako je *homo islamicusova* spontanost djelanja/*ṣināʾata* jedino uvezana s vizualnom kulturom definiranog mjesta u datom vremenu, kada su ljudi (ili barem njihove vođe – dostojanstvenici) zagovarali izvjesnu sadržajnost religije/vjerovanja.[31] Slijedom takvog

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[28] Usporedi, Ayoub, M. Mahmoud. *The Qur'ān and Its Interpreters*. Svezak I, New York: State University of New York Press, 1984. str. 18.

[29] Riza-yi 'Abbasi, Qasim ibn 'Ali, Bihzad, Amir Khusrau Dihlavi, Šah Quli, Mustafa ibn Vali, Habiballah of Sava, Maulana Azhar, Abu'l Qasim Firdausi, Farrukh ibn `Abd al-Latif, Amir Khusrau Dihlavi, Nizami, Kamal Muhammad, Muhammad ibn Badr al-Din Jajarmi, Matrakči Nasuh, odnosno Nasuh bin Karagöz bin Abdullah el-Visokavi el-Bosnavî...

[30] Želimo naglasiti kako tradicionalna nauka o slikovnom *homo islamicusa* – *ʾilm al-taṣāwīr* ne poznaje *stilsko određenje* kroz vremenske periode, odnosno *umjetničke trendove ili stilove*.

[31] Prema mišljenju teologa, čovječanstvo posjeduje urođenu biološku sklonost sukladno obožavanju, a pojam *'božanskog'* može se shvatiti kao ono čemu pojedinci teže ili se žrtvuju da bi postigli. Kada društvena skupina, bez obzira na svoju veličinu, odbaci pojam *božanskog*, često se pojavljuje alternativni oblik štovanja - neka vrsta nižeg, *podbožanskog*

qadar/ṣināʿat discourse, we have in mind phenomena of *homo islamicus's* social life which belong to his indigenous cultural tradition, and which Occidental academism does not want to recognize or, in other words, try to understand and take into account in its own analyses within understanding of the *philosophy of the history of art*. It is necessary to take into account and understand phenomena of social life which belong to *homo islamicus's* indigenous timeless cultural tradition, which in turn, as has already been noted, bases its origin and foundations on Revelation, *Sunet* – *al-sunnah*, Prophet's norm and *hadithes* (Ar. *al-ḥadīth*, pl. *al-aḥādīth*) – Prophet's oral statements. Thus, *homo islamicus* should and must comply with determined self-reflective constants – *al-thawābit al-islāmiyyah*, i.e. everything that is prescribed as a strict obligation – *al-farḍ*, necessary obligation – *al-wājib*, a forbidden deed – *al-ḥarām*, what is ordered – *al-maʿmūr bihi*, what is recommended – *al-mandūb*, what is reprimanded – *al-makrūh*, what is allowed – *al-ḥalāl*, as well as prescribed duties – *al-farāʾiḍ*, such as *namaz* prayers – *al-ṣalāh*, fasting – *al-ṣawm*, giving *zekjat* (alms) – *al-zakāh*, *hajj* – *al-ḥajj*, etc.[28] There are opinions that, by the time he achieves, or fulfills everything that has been listed here, he allegedly does not have much time left to be involved in activity/*ṣināʿat*. Since we have become familiar with many historically picturesque facts about *homo islamicus*,[29] we can claim that there is still enough space left to him both for *interpretations* and for *thought* about his own practical-constructive activity/*ṣināʿat*, where one can recognize a clear and picturesque seal of views of both conservative-dogmatic and traditionally oriented scholars.

It is well-known that, unlike the *artist* in Occidental civilizational structure (whose works and their ultimate result have certain features characteristic of the age and *style* they were created in), *homo islamicus* moved within distinctive permanent phenomena of social life, and his indigenously continuous tradition of activity/*ṣināʿat* of undying character. It is interesting that activity/*ṣināʿat* of *homo islamicus* is observed and analyzed according to *canonization of Occidental art* in an attempt to restrict such a kind of spontaneous originality to the issue of dynasty, nation, an ethnic group, a possible period or even to a non-existing *style*.[30] Thus, it turns out that *homo islamicus's* spontaneous activity/*ṣināʿat* is linked only with the visual culture of a defined place at a given time, when people (or at least their leaders – dignitaries) advocated certain content of religion/belief.[31]

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[28] Cf. Ayoub, M. Mahmoud. *The Qur'ān and Its Interpreters*. Volume I, State University of New York Press, New York 1984, p. 18.

[29] Riza-yi 'Abbasi, Qasim ibn 'Ali, Bihzad, Amir Khusrau Dihlavi, Shah Quli, Mustafa ibn Vali, Habiballah of Sava, Maulana Azhar, Abu'l Qasim Firdausi, Farrukh ibn `Abd al-Latif, Amir Khusrau Dihlavi, Nizami, Kamal Muhammad, Muhammad ibn Badr al-Din Jajarmi, Matrakçı Nasuh, i.e. Nasuh bin Karagöz bin Abdullah el-Visokavi el-Bosnavî...

[30] We want to point out that the traditional science of pictorial of *homo islamicus* – *ʿilm al-taṣāwīr* does not know of any *style orientation* through periods of time, i.e. any *art trends or styles*.

[31] According to theologians, humanity has an innate biological tendency towards worship, and the concept of d*ivine* can be understood as what individuals strive for or sacrifice to achieve. When a social group, regardless of its size, rejects the concept of the *divine*, an alternative form of worship often emerges - some kind of lower, *sub-divine entity*. In many respects, worship involves

stava, okcidentalno polje „islamske umjetnosti“ promatra se *kao neobična anomalija jer … to nije ni razdoblje ni stil, niti je ograničeno na jednu zemlju ili neku regiju.*[32]

Čini se da je osnovni problem autorā okcidentalne orijentacije *historije umjetnosti* suočavanje sa bilo kojim pokušajem integriranja *homo islamicusovog* djelanja/*ṣināʾata*, kao i diskursā *qadar/ṣināʾata* u šire područje okcidentalne *historije umjetnosti*, ustvari, nemoguće analitičko sagledavanje i obuhvaćanje cjelokupne kulturne širine njegovog izraza; od usputnog tumačenja samog islama kao vjere do negiranja islama kao cjelovite i kontinuirane kulture i tradicionalne civilizacijske strukture.[33]

Ipak nije sve tako crno, jer postoje naučnici kao što je bio Oleg Grabar (um. 2011.), koji je uvažavajući akt činjenja slikovne forme lijepom – *ṣināʾat al-taṣwīr* iskazao vlastiti stav o mogućim razlozima karaktera neshvaćanja *homo islamicusovog* estetiziranog djelanja/*ṣināʾata* unutar okcidentalnog akademizma:

> „[…] stavovi i mišljenja […] razvijeni su u formi gledišta ili razmišljanja zapadnog promatrača koji je nastojao razumjeti takvu umjetnost. Ona ne potječu od muslimanskog iskustva, i to je zaista problem s kojim se susreću gotovo svi znanstvenici u polju koje je do sada tradicionalna i savremena muslimanska kultura pružala kao vrstu intelektualnog i verbalnog okvira […] onima koji su izvan same kulture. Po svoj prilici, postoji mnogo više primjera za estetsku i kreativnu procjenu unutar tradicije nego što su do sada prepoznate.“ (akcentirao, aut.)[34]

Premda se Grabar poziva na procjenu tradicije unutar poznatog, a za mogućnost kvalitetnije i odgovornije procjene, u tekstualnom sadržaju koji slijedi ne podrazumijeva proces određivanja

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entiteta. U mnogim aspektima bogoslužje uključuje slavljenje i težnju za uzvišenijim ciljevima. Ako pojedinac ili društvena skupina ne uspije slaviti i slijediti takve ciljeve, mogli bi se naći lišeni svrhe i postignuća.

[32] Dodatnu argumentaciju o mogućem paralelizmu između kategorija „zapadne“ i „islamske umjetnosti“ vidjeti u: Necipoğlu, Gülru. „The Concept of Islamic Art : Inherited Discourses and New Approaches“. U: Benoît Junod, Georges Khalil, Stefan Weber i Gerhard Wolf (ur.). *Islamic Art and the Museum*. London: Saqi, 2012. str. 17-23. Dostupno na: https://arthistoriography.files.wordpress.com/2012/05/necipogludoc.pdf. Posljednji put posjećeno 10. 10. 2022. Za rasprave o „zapadnom kanonu“, vidjeti posebno izdanje, Camille, Michael (et. al.). “Rethinking the Canon“. *The Art Bulletin : Past, Present, and Future*. 1996;78(2). Scalar project of the Alliance for the Networking of Visual Culture in the University of Southern California, str. 198-217. Dostupno na: https://www.jstor.org/stable/i354088. Posljednji put posjećeno 10. 10. 2022.

[33] Nešto drugačiji, ali ipak distanciran odnos prema *homo islamicusovom* djelanju/*ṣināʾatu* imao je Oleg Grabar, izrazivši to sljedećim stavom: „Sve te tvorevine, može se tvrditi, moraju se prije svega shvatiti kao izrazi, tako rečeno, antropološki definirane kulture, vezane možda vjerom islama, ali ne više od toga […]“ (akcentirao, aut.).

Usporedi, Grabar, Oleg. *The Formation of Islamic Art*. New Haven – London: Yale University Press, 1973. str. 1; Usporedi i Grabar, Oleg. “Islamic Art : Art of a Culture or art of a Faith”. *Art and Archaeology Research Papers*, 1978. Januar; (svezak 11), Washington: AARP (American Association of Retired Persons) The Magazine. str. 1.

[34] Grabar, Oleg. „What Makes Islamic Art Islamic?“. U: *Islamic Art and Beyond : Constructing the Study of Islamic Art*, svezak III, poglavlje XVIII. Hampshire: Ashgate Publishing Limited, 2006. str. 248.

According to such a view, Occidental field of "Islamic art" is considered as an *unusual anomaly since … it is neither a period nor a style, nor is it limited to one country or a region.*[32]

It seems that the basic problem of authors of Occidental orientation of *history of art* is facing any attempt to integrate *homo islamicus*'s activity/*ṣināʿat*, as well as qadar/ṣināʿat discourse, into a broader area of Occidental history of art; indeed, an impossible analytical viewing and encompassing the entire cultural breadth of its expression; from casual interpretation of Islam itself as a religion to negating Islam as an integral and continued culture and as a traditional civilizational structure.[33]

However, not everything is that bad – there have been scholars such as Oleg Grabar (d. 2011), who took into account the act of making a pictorial form beautiful – *ṣināʿat al-taṣwīr* and expressed his own view of possible reasons for a lack of understanding of *homo islamicus's* aestheticized activity/*ṣināʿat* within Occidental academism:

> […] „the views and opinions … were developed as the Western observer sought to understand an art. They do not derive from a **Muslim experience**, and it is indeed a problem faced by nearly all scholars in the field that neither the traditional nor the contemporary Muslim cultures have so far provided the kind of intellectual and verbal framework … for those who are **outside the culture itself**. In all likelihood there are many more examples of aesthetic and artistic judgments within the tradition than have been recognized so far." (bolded by the author)[34]

Although O. Grabar refers to the assessment of tradition within known to make a higher quality and more responsible assessment possible, the text which follows does not imply a process of

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celebration and the pursuit of higher goals. If an individual or social group fails to celebrate and pursue such goals, they may find themselves bereft of purpose and achievement.

[32] For additional arguments about possible parallels between categories of "Western" and "Islamic art", see Necipoğlu, Gülru. *The Concept of Islamic Art: Inherited Discourses and New Approaches*; in: Benoît Junod, Georges Khalil, Stefan Weber and Gerhard Wolf (ed.): *Islamic Art and the Museum*. Saqi, London 2012, pp. 17-23. Available at: https://arthistoriography.files.wordpress.com/2012/05/necipogludoc.pdf. Last accessed on 10.10.2022; For discussions of the "Western canon", see a separate edition, Camille, Michael et. al., *Rethinking the Canon. The Art Bulletin: Past, Present, and Future*, volume 78, no. 2, Scalar project of the Alliance for the Networking of Visual Culture and the University of Southern California, 1996, pp. 198-217. Available at: https://www.jstor.org/stable/i354088. Last accessed on 10.10.2022.

[33] A somewhat different, though distanced attitude toward *homo islamicus*'s activity/*ṣināʿat* was that of Oleg Grabar, who expressed it with the following statement: "All these creations, one can claim, must above all be understood as expressions of, let us say, anthropologically defined culture, perhaps connected by the religion of Islam, though not more than that ". (bolded by the author).

Cf. Grabar, Oleg. *The Formation of Islamic Art*. Yale University Press, New Haven and London, 1973, p. 1; Also see, Grabar, Oleg. *Islamic Art: Art of a Culture or art of a Faith*. Art and Archaeology Research Papers, volume 11, AARP (American Association of Retired Persons) The Magazine, Washington, January 1978, p. 1.

[34] Grabar, Oleg. *What Makes Islamic Art Islamic*? in: *Islamic Art and Beyond*, Volume III, Chapter XVIII, Constructing the Study of Islamic Art. Ashgate Publishing Limited, Hampshire, 2006, p. 248.

identiteta posredstvom autorefleksivnih diskursa unutar islama, naprotiv i on zastupa tvrdnju kako je neminovno takav fenomen shvatiti izvana uz poimanje da su njegovi stavovi kao *preliminarog* karaktera.[▼35]



ILUSTRACIJA ~ Oleg Grabar je, pored istraživačkih studija i predstavljanja onoga što je nazivano „historija islamske umjetnosti" ili samo „islamska umjetnost", pokušao definirati i moguće razloge neshvaćanja tradicionalnog *homo islamicusovog* estetiziranog djelanja/*ṣināʿata* unutar okcidentalnog akademizma. Nažalost, kao po pravilu, preliminarog karaktera teorijskih shvaćanja unutar okcidentalnog akademizma. Ipak, visoki predstavnici muslimanske kulturne i naučne javnosti su respektirali njegovo istraživanje i nagradili visokim priznanjima.
(Oleg Grabar u razgovaru s Njegovim Visočanstvom Aga Khanom i njegovim mlađim bratom princom Amynom 1981. - © Christopher Little; Njegovo Visočanstvo šeikh Hamad bin Khalifa Al Thani, tadašnji katarski emir, uručio je certifikat Olegu Grabaru kojem je dodijeljena ***Chairman's Award*** kao priznanje za njegov životni doprinos na polju ***islamske umjetnosti i arhitekture*** 2010. - © AKDN/Gary Otte.)

ILLUSTRATION ~ Oleg Grabar, in addition to research studies and the presentation of what was called the „history of Islamic art" or just „Islamic art", tried to define the possible reasons for the misunderstanding of the traditional *homo islamicus* aestheticized activity/*ṣināʿat* within occidental academicism. Unfortunately, as a rule, theoretical understandings within Occidental academicism are of a preliminary character. Nevertheless, high representatives of the Muslim cultural and scientific public respected his research and awarded him with high awards.
(Oleg Grabar in conversation with His Highness the Aga Khan and his younger brother Prince Amyn in 1981 - © Christopher Little; His Highness Sheikh Hamad bin Khalifa Al Thani, then Emir of Qatar, presented a certificate to Oleg Grabar who was awarded the ***Chairman's Award*** in recognition of his lifetime contribution to the field of ***Islamic art and architecture*** in 2010 - © AKDN/Gary Otte.)

Ipak, na samom kraju ovog potpoglavlja kako se ne bi stekao pogrešan dojam kako baš niko od okcidentalno-akademskih historičara i teoretičara nije ništa pozitivno rekao o islamu i onome što su sami imenovali „islamskom umjetnošću", želimo izdvojiti i predstaviti trojicu autora koji su u okvirima mogućeg pokušali dati utemeljena vlastita viđenja.

[▼35] Pored navedenog, O. Grabar smatra da postoji izražena potreba za uspostavom ***vizualne teorije*** (engl. *visual theory*), koja bi bila duboko ukorijenjena unutar okvira specifičnih za kulturu, a koja bi se odnosila i na polje mogućih islamskih studija, kao i potreba opreznog korištenja bilo kojeg '***uvezenog razumijevanja***'. Nažalost, kako je to i inače Grabar prakticirao, značenje '*uvezenog razumijevanja*' nije dodatno objašnjeno, pa nije jasno da li se ono odnosi na razumijevanje muslimanskih ili okcidentalno-vesterniziranih mislilaca?
Usporedi ovo mišljenje sa stavom: Olin, Margaret. *The Mediation of Ornament by Oleg Grabar* (*Reviewed Work*). *The Art Bulletin*, svezak 75, br. 4. New York: College Art Association of America, decembar 1993., str. 728-731.

determining identity by means of self-reflective discourse within Islam; on the contrary, he also claims that such a phenomenon must inevitably *be understood from the outside* and its views should be understood as preliminary.[35]



ILLUSTRATION ~ Part of the published views of Harvard University professor Oleg Grabar on "the history of Islamic art" or his occidental academic views on "Islamic art". Regardless of the fact that his views were of a preliminary nature, it will remain recorded how Grabar influenced the training and development of a generation of scientists and creators of new academic programs in the so-called "Muslim art". Also, unfortunately, Prof. Nanji credits him for "making the art and architecture of the Muslim world part of the broader study of human civilizations and a lens that allows 'Muslim cultures' to be seen beyond a narrowly defined, theological and textually focused field of study." Prof. Azim Nanji, Stanford University. (Archive of Akšamija)

ILUSTRACIJA ~ Dio objavljenih gledišta profesora Harvardskog univerziteta Olega Grabara o „historiji islamske umjetnosti“ ili njegovih okcidentalno akademskih pogleda na „islamsku umjetnost“. Bez obzira na to što su njegovi stavovi bili preliminarog karaktera ostat će zapisano kako je Grabar utjecao na obuku i razvoj generacije znanstvenika i kreatora novih akademskih programa u tzv. „muslimanskoj umjetnosti“. Također, nažalost, prof Nanji odaje mu zahvalnost za to što su „umjetnost i arhitektura muslimanskog svijeta postali dio šireg proučavanja ljudskih civilizacija i leća koja omogućuje da se 'muslimanske kulture' vide izvan usko definiranog, teološkog i tekstualno usmjerenog polja studija.”
Prof. Azim Nanji, Stanford University.

Still, at the very end of this section, to prevent a wrong impression that no Occidental-academic historians and theoreticians has said anything positive about Islam and about what they themselves labeled as “Islamic art”, we would like to single out and present three authors, who attempted to

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[35] Besides, O. Grabar believes that there is a prominent need for establishing a *visual theory* which would be deeply rooted in frameworks specific for a culture, and which would also deal with the field of possible Islamic studies, as well as a need for cautious use of any *imported understanding*. Unfortunately, in line with Grabar's usual practice, the meaning of *'imported understanding'* was not additionally explained, and it is not clear whether it refers to understanding of Muslim or else Occidental-westernized?

Compare this opinion with the view of: Olin, Margaret. *The Mediation of Ornament by Oleg Grabar* (*Reviewed Work*). *The Art Bulletin*, Volume 75, no. 4, College Art Association of America, New York, December 1993, pp. 728-731

Britanski orijentalista i historičar „islamske umjetnosti“, Sir Thomas Walker Arnold (um. 1930.) cjeloživotni je poštovalac „muslimanske slikovne umjetnosti“ jer mu je ona pružala dokaze da je *umjetnost svake nacije i svake dobi zanimljiva kao izraz ljudske osobnosti.*[36] Akademska kritika ocijenila je njegovu knjigu *The Islamic Faith* („Islamska vjera“) kao „najtačniju učenost sa stvarnim uvidom i razumijevanjem“.[37] Između ostalog, željan i izmjene stoljetnog okcidentalno-vesterniziranog diskursa o islamu kao „nasilnoj vjeri“ – pokrenuo je anuliranje tvrdnje o mitskom udjelu oko mogućih prelazaka na islam, koju su bili prihvatili brojni nemuslimanski povjesničari i naučnici.[38] Između ostalog, bio je i mišljenja da je odbacivanje ili kritika vizualnog predstavljanja ljudi u „islamskoj umjetnosti“ nastala kao reakcija Jevreja koji su prešli na islam, *što je rezultiralo oskudnim vizualnim prikazom i širenjem ukrasa u obliku stiliziranih listova – al-tawriq.*[39]



ILUSTRACIJA ~ Arnold, Sir Thomas Walker, britanski orijentalist i povjesničar „islamske umjetnosti“. Između ostalog, bio je profesor arapskih i islamskih studija na Školi za orijentalne studije Univerziteta u Londonu. (Arhiv Akšamija)

ILLUSTRATION ~ Arnold, Sir Thomas Walker, British orientalist and historian of „Islamic art“. Among other things, he was Professor of Arabic and Islamic Studies at the School of Oriental Studies, University of London.

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[36] Arnold, Sir Thomas Walker. *Survivals of Sassanian and Manichaean Art in Persian Painting*. Oxford: Clarendon Press for Armstrong College, Newcastle-upon-Tyne in the University of Durham, 1924., str. 23, odnosno na str. 27 digitalne pdf forme. Dostupno na: https://babel.hathitrust.org/cgi/pt?id=mdp.39015017027627&view=1up&seq=11. Poslednji put pristupljeno 18.6.2023.

[37] Morison, H.A.R. Theodore i Gibb. „Sir Thomas Arnold“. U: *The Journal of the Royal Central Asian Society*, svezak 17, br. 4, London oktobra 1930. str. 399. Dosrupno na: https://www.tandfonline.com/doi/abs/10.1080/03068373008725124. Pristupljeno 18.6.2023.

[38] Usporedi, Hardy, Peter. *Modern European and Muslim Explanations of Conversion to Islam in South Asia : A Preliminary Survey of the Literature*; u: Nehemia Levtzion ed. *Conversion to Islam*, New York: Holmes & Meier, 1979. str. 85.

[39] Arnold, Sir Thomas Walker. *The Legacy of Islam*. Oxford: The Clarendon Press, 1931. str. 176, 179 i 374. Dostupno na: https://archive.org/details/legacyofislam0000arno. Posljednji put pristupljeno 10. 6. 2023.

present their own, informed views in the framework of what was possible.

British orientalist and historian of "Islamic art", Sir Thomas Walker Arnold (d. 1930.), was a lifelong admirer of "Muslim painting art" since it provided evidence that *the art of every nation and of every age is of interest as an expression of human personality.*[36] Academic critique assessed his book *The Islamic Faith* as the "most accurate scholarship with actual insight and understanding".[37] Among other things, he is eager to change the centuries-long Occidental-westernized discourse on Islam as a "violent religion" – he initiated annulment of the claim on mythical share related to conversion to Islam, which had been accepted by many non-Muslim historians and scholars.[38] Among other things, there have been opinions that rejection of criticism of visual representation of people in "Islamic art" was a reaction of Jews who converted to Islam, *which resulted in scarce visual representation and spread of decorations in the form of stylized leaves – al-tawrīq*.[39]

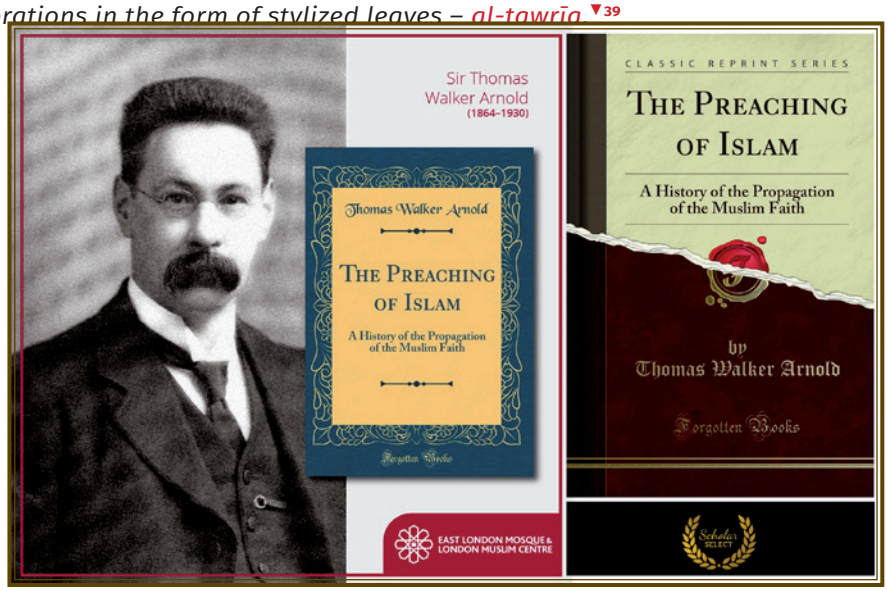


ILLUSTRATION ~ *The Preaching of Islam: A History of the Propagation of the Muslim Faith* is an important early work by Sir Thomas Walker Arnold (1864-1930). Overall, the book gives a nuanced explanation for the spread of Islam into former Christian territories, pivoting away from the common argument about Muslim persecution of Christians. (Archive of Akšamija)

ILUSTRACIJA ~ *Propovijedanje islama: Povijest širenja muslimanske vjere* važno je rano djelo Sir Thomasa Walkera Arnolda (1864.-1930.). Sve u svemu, knjiga daje nijansirano objašnjenje širenja islama na bivše kršćanske teritorije, odmičući se od uobičajenog argumenta o muslimanskom progonu kršćana.

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[36] Arnold, Sir Thomas Walker. *Survivals of Sassanian and Manichaean Art in Persian Painting*. Clarendon Press for Armstrong College, Newcastle-upon-Tyne in the University of Durham, Oxford 1924, p. 23, i.e. on p. 27 of the digital pdf form. Available at: https://babel.hathitrust.org/cgi/pt?id=mdp.39015017027627&view=1up&seq=11. Last accessed on 18.6.2023.

[37] Morison, H.A.R. Theodore and Gibb. *Sir Thomas Arnold*; in: *The Journal of the Royal Central Asian Society*, Volume 17, no 4, London, October 1930, p. 399. Available at: https://www.tandfonline.com/doi/abs/10.1080/03068373008725124. Last accessed on 18.6.2023.

[38] Cf. Hardy, Peter. *Modern European and Muslim Explanations of Conversion to Islam in South Asia: A Preliminary Survey of the Literature*; in: *Conversion to Islam* (Nehemia Levtzion ed.), Holmes & Meier, New York 1979, 85.

[39] Arnold, Sir Thomas Walker. *The Legacy of Islam*. The Clarendon Press, Oxford 1931, pp. 176, 179 and 374. Available at: https://archive.org/details/legacyofislam0000arno. Last accessed on 10.6.2023.

Katolički učenjak i pionir katoličko-muslimanskog međusobnog razumijevanja, Louis Massignon (um. 1962.), nastojao je povezati *karakter homo islamicusovih 'umjetničkih formi'* s njihovim islamskim korijenima, to jest autorefleksivnim konstantama – *al-sawābit al-islāmiyyah*. Naime, Massignon je pokušao objasniti ornamentalno-geometricizirane forme i njihovu estetizaciju preko *aš'arijske* atomističke teorije – spekulativne islamske teologije, prema kojoj Božija Volja neprekidno i iznova sastavlja atome, koji čine sve što postoji, kako bi stvari tokom vremena sačuvale svoj identitet.[40] Zastupao je stanovište da za razliku od Božije Volje, koja prvo atomima daje egzistenciju, *homo islamicus* uvijek uzima već postojeće entitete i uređuje ih na inovativne načine.



ILUSTRACIJA ~ Louis Massignon, profesor na Collège de France, pridonio je boljem poznavanju islama na akademskoj razini, dok je na duhovnoj zagovarao potrebu pomirenja abrahamskih religija. (Arhiv Akšamija)

ILLUSTRATION ~ Louis Massignon, professor at the Collège de France, he contributed to a better knowledge of Islam on an academic level, while advocating on a spiritual level the need for reconciliation of Abrahamic religions.

Filozof ruskog porijekla, Alexandre Papadopoulo (um. 1996.), autor je jedinstvene i monumentalne teze „Estetika muslimanske umjetnosti : slikarstvo" (*Esthétique de l'art musulman : la peinture*) u šest tomova. I on je, kao i Massignon tragao za jednom novom, posebnom teorijom, kojom bi objasnio minijaturno vizualizirano predstavljanje *homo islamicusa* (manuskriptna ilustracija), kao funkciju njegovih duhovnih i intelektualnih principa baziranih na autorefleksivnim islamskim konstantama. Istodobno je ispitivao i moguće prakse portretiranja u islamskoj tradiciji i utvrdio kako takva specifična *tradicija ima tendenciju prihvatanja, ali ne-naturalističkog već apstraktnog načina prikazivanja.*

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[40] Usporedi, Meri, Josef. *The Routledge Handbook of Muslim-Jewish Relations*. New York: Routledge, 2016. str. 78 i 182.

A Catholic scholar and a pioneer of Christian-Muslim mutual understanding, Louis Massignon (d. 1962.), attempted to link the character of homo islamicus's 'art forms' with their Islamic roots, i.e. self-reflective constants – *al-sawābit al-islāmiyyah*. Actually, L. Massignon attempted to explain ornamental-geometricized forms and their aestheticization by means of Ash'arian atomistic theory – a speculative Islamic theology according to which Will of God repeatedly and anew assembles atoms, which make up everything that exists, so that things may preserve their identity over time.[40] He advocated the view that, unlike Will of God, which is the first to give existence to atoms, homo islamicus always takes the already existing entities and arranges them in innovative ways.

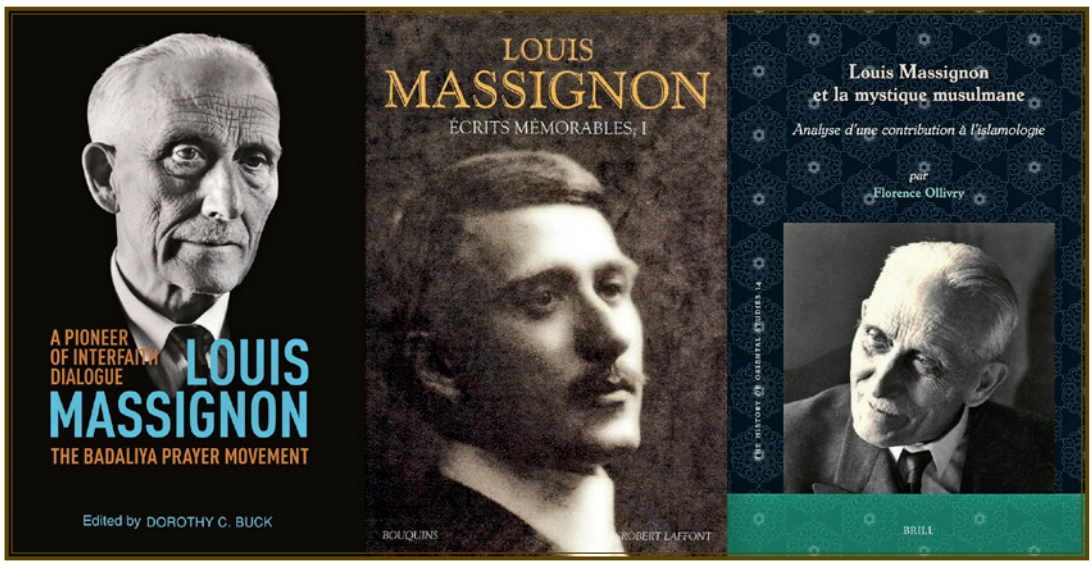
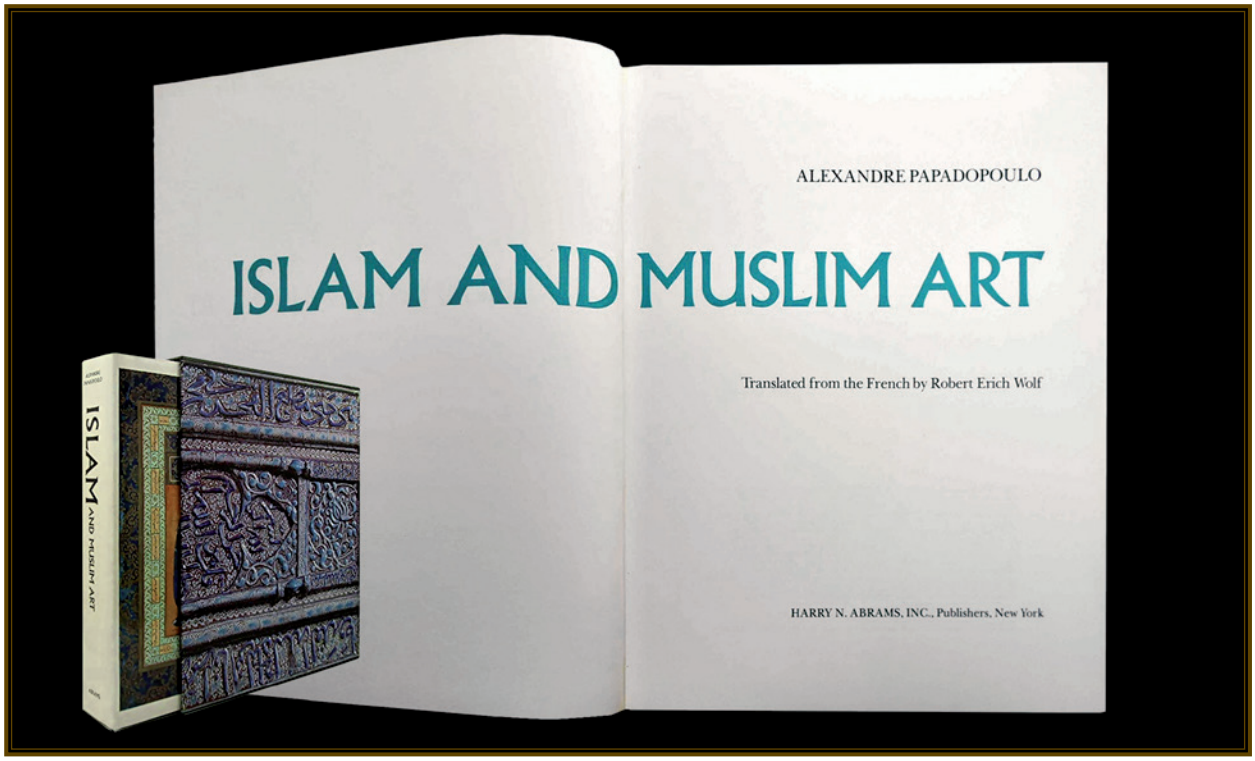


ILLUSTRATION ~ Louis Massignon is today considered one of the founders of French Islamology. It accompanied the move beyond orientalism towards Islamology. He is recognized for having brought the study of Sufism into the academic field. (Archive of Akšamija)

ILUSTRACIJA ~ Louis Massignon danas se smatra jednim od utemeljitelja francuske islamologije. Pratio je pomak izvan orijentalizma prema islamologiji. Poznat je po tome što je uveo proučavanje sufizma u akademsko polje.

A philosopher of Russian origin, Alexandre Papadopoulo (d. 1996.), is an author of a unique and monumental work *Aesthetics of Muslim Art: Painting* („Esthétique de l'art musulman : la peinture") in six volumes. Like Massignon, he also searched for a new, special theory, which would explain the miniature visualized representation of *homo islamicus* (manuscript illustration), as a function of his spiritual and intellectual principles based on self-reflective Islamic constants. At the same time, he also examined possible practices of portraying in Islamic tradition and established that such a distinctive tradition has a *tendency to accept though not non-naturalistic or abstract way of representation*. Within

[40] Cf. Meri, Josef. *The Routledge Handbook of Muslim-Jewish Relations*. Routledge, New York 2016, pp. 78 and 182.



ILUSTRACIJA ~ Doktor književnosti, profesor filozofije i estetike, Alexandre Papopoulo od samog početka naznačio je da ono što se naziva „islamska umjetnost" postoji samo kroz religiju koja je u njezinoj osnovi. Tim prije što je islam, podvrgavanje volji Božjoj, također i zakon koji regulira ponašanje svake osobe u svim područjima, društvenim, vjerskim i političkim.

ILLUSTRATION ~ Doctor of literature, professor of philosophy and aesthetics, Alexandre Papopoulo indicated from the very beginning that what is called "Islamic art" exists only through the religion that is its basis. Especially since Islam, submission to the will of God, is also a law that regulates the behavior of every person in all areas, social, religious and political. (Archive of Akšamija)

Unutar dvije posebne teorije pokušavao je objasniti potragu *homines islamici* da idu dalje od postojećeg *mimetičkog tretmana oblika*, a koja se sama temeljila na naučnim mehanizmima vizualne percepcije. Također, iznio je i tvrdnju da nedostatak optičkog naturalizma u „islamskoj umjetnosti" nagovještava da su *homines islamici* pokušali *uhvatiti* nešto izvan fizičkog svijeta. Iako je patio od ograničene vjerodostojnosti, njegovo gledište, ipak, pokušava pružiti jedan način objašnjenja zašto se *homo islamicusovi* sistemi portretiranja nisu razvijali od frontalnih do prirodnih i trodimenzionalnih, kao u slučaju okcidentalno-vesterniziranih tradicija portretiranja.[▼41]

Iako je djelanje/*ṣināʾat homo islamicusa* i po nekim autorima iz okcidentalno-vesternizirane civilizacijske strukture prihvaćeno kao primjer preplitanja općeg vjerskog zakona i vizualno-

[▼41] Papadopoulo, Alexandre. *Islam and Muslim Art* (prev. Robert E. Wolf). New York: H. N. Abrams, 1979., str. 56-57; Vidjeti i Soucek, Priscilla. "Theory and Practice of Portraiture in the Persian Tradition". *Muqarnas : Academic Journal*. 2000;17(1):97. Dostupno na: https://brill.com/view/journals/muqj/17/1/muqj.17.issue-1.xml?language=en. Posljednji put prostupljeno 16. 02. 2023.



ILLUSTRATION ~ In his works, Alexandre Papopoulo also presents the thesis that Arab tribes quickly gave birth to one of the greatest civilizations in human history, several centuries ahead of the West, and traced an art of incredible beauty that, from the 8th to the 17th century, continued to flourish in a vast geographical area with with a series of works of inestimable value. (Archive of Akšamija)

ILUSTRACIJA ~ U svojim djelima Alexandre Papopoulo iznosi i tezu kako su arapska plemena brzo iznjedrila jednu od najvećih civilizacija u ljudskoj povijesti, nekoliko stoljeća ispred Zapada, i trasirali umjetnost nevjerojatne ljepote koja je, od 8. do 17. stoljeća, nastavila cvjetati na golemom geografskom području s nizom djela neprocjenjive vrijednosti.

two separate theories he attempted to explain quest of *homines islamici* to go beyond the existing *mimetic treatment of forms*, which was itself based on scientific mechanisms of visual perception. He also claimed that a lack of optical naturalism in "Islamic art" indicates that *homines islamici* attempted to *capture* something beyond the physical world. Although he suffered from limited credibility, his view still attempts to provide a way to explain why *homo islamicus*'s systems of portraying did not develop from frontal to natural and three-dimensional, like Occidental-westernized traditions of portraying.[▼41]

Although some authors from Occidental-westernized civilizational structure also accepted the activity/*ṣināʿat* of *homo islamicus* as an example of interweaving of a general religious law and

[▼41] Papadopoulo, Alexandre. *Islam and Muslim Art* (trans. by Robert E. Wolf). H. N. Abrams, New York 1979, pp. 56-57; Also see, Soucek, Priscilla. *Theory and Practice of Portraiture in the Persian Tradition*. *Journal Muqarnas*, Volume 17, no. 1, Brill, Leiden 2000, p. 97. Available at: https://brill.com/view/journals/muqj/17/1/muqj.17.issue-1.xml?language=en. Last accessed on 16.2.2023.

istraživačkog doprinosa koje je razumno, legitimno i opravdano promatrati u okviru domene tradicionalne nauke o slikovnom – *ʿilm al-taṣāwīr*, ipak, veći dio akademske i znanstvene sekularne strukture kao da je izbjegavao bilo koji oblik odgovarajućeg *bliskog susreta*. Zato nimalo ne čude ni stavovi unutar kojih se fenomen ukusa promatrača/konzumenta *homo islamicusovog* ostvarenja, bez obzira na njegovu potencijalnu nutarnju inicijaciju, shvaća kao zasebna moć njegove osjetilne spoznaje znanja i iskustva lišenih transcendentnih vrela duha, spoznaja znanja i iskustva, ipak, nedvosmisleno definiranih rječnikom okcidentalnog akademizma. Između ostalog, ne čudi ni odgovarajuće shvaćanje konstruktivnih ali i estetiziranih aktivnosti *homo islamicusa* usmjerenih na optimizaciju razvoja refleksivnih sposobnosti u okviru vlastite orijentacije kojom vrši izvjesne radnje i otkriva unutarnju strukturu te specifičnost duhovnog identiteta – *al-huwiyyah al-rūḥiyyah*. Takav oblik djelanja/*ṣināʾata homo islamicus* postiže aktiviranjem razvojnih obrazaca i potencijalnih karakteristika integriranja refleksije – *al-fikr* tokom pružanja pozitivnog emocionalnog stava, ali i nakon okončanja takvih aktivnosti.

Neophodno je kazati kako je *homo islamicus* posredstvom bilo kojeg oblika djelanja/*ṣināʾata* vezan za domenu tradicionalne sistematizacije znanja – *ṣināʾat al-ʿilm*, koja je fundirana jedinstvenim autorefleksivnim konstantama – *al-thawābit al-islāmiyyah* u sklopu svevremene civilizacijske strukture islama. Nasuprot *homo islamicusa* imamo *umjetnika* unutar poznatih *umjetničkih razdoblja* okcidentalno-vesternizirane civilizacijske strukture, koja su definirana reakcijama na unutarnja stanja aktualne ljudske svijesti u određenim periodima, pri čemu su pak ovisila o događanjima u svijetu – političkim i ekonomskim prilikama, utjecaju iskustava drugih civilizacija, razvoju kako vlastitih tako i tuđih humanističkih i prirodnih nauka, novim otkrićima, općenitom stanju ljudskog duha i brojnim drugim aspektima jer su služili kao inspiracija ili reakcija *umjetnik*a, rezultirajući određenim *povijesno-umjetničkim stilovima*.

S obzirom na to da se bilo koje *umjetničko djelo* s odgovarajućom društvenom verifikacijom i poviješću ne može odvojiti od *umjetnikove* aktivnosti u doba njegovog nastanka, stoga ćemo pokušati u najkraćim crtama dati pregled historijskog konteksta izmjene *povijesno-umjetničkih stilova* u kojem su *umjetnička djela* nastajala, sa svjesnom aktivnošću okcidentalnog *umjetnika*. Čini se bitnim povezati kontekst u kojem nastaje *umjetničko djelo* s njegovim ontološkim smislom – od ikona ranog srednjeg vijeka, do apstraktnih slikovnih formi modernog i savremenog vremena, svako *umjetničko djelo* je nastalo kao rezultat odnosa s povijesnim okolnostima i trenutnom *umjetničkom aktivnošću*.

U antičko doba *umjetnic*i su djelovali kao epigoni (grč. ἐπίγονοι, *potomci*) realnog svijeta, kada je oponašanje prirode, tj. tuđeg čina, misli ili osjećaja sredstvom *umjetnikovog izražavanja* bilo pozicionirano s ciljem da njegov slikovni prikaz sve više sliči oponašanome, odnosno da *umjetnik* i *umjetnost* završavaju ono što je započela priroda. „Zahvaljujući broju sve izgleda lijepo", zapisao

visual-research contribution which can reasonably, legitimately and validly be viewed within the framework of the traditional science of pictorial – *ʿilm al-taṣāwīr*, the major part of academic and scientific secular structure still seemed to have avoided any form of a suitable *close encounter*. It is therefore not surprising to see even views within which the phenomenon of *taste* of viewer/user of *homo islamicus*'s creation, regardless of his potential inner initiation, is understood as a separate power of his sensory cognition of knowledge and an experience devoid of transcendental springs of spirit, cognition of knowledge and experience, nevertheless unambiguously defined by the vocabulary of Occidental academism. Among other things, it is not surprising to see the corresponding understanding of *homo islamicus's* both constructive and aestheticized activities focused on optimizing the development of reflective abilities within his own disposition, which he uses to perform certain actions and reveal the inner structure and distinctiveness of spiritual identity – *al-huwiyyah al-rūḥiyyah*. *Homo islamicus* achieves such a form of activity/*ṣināʿat* by activating developmental patterns and potential characteristics of integrating reflection – *al-fikr* while providing a positive emotional view, as well as upon completing such activities.

It should be noted that, through any form of activity/*ṣināʿat*, *homo islamicus* is connected to the domain of the traditional systematization of knowledge – *ṣināʿat al-kitābah*, which is based on unique self-reflective constants – *al-thawābit al-islāmiyyah* within the timeless civilizational structure of Islam. In contrast to *homo islamicus* we have the *artist* within the well-known *periods of art* of the Occidental-westernized civilizational structure which are defined by reactions to inner states of current human awareness in certain periods, and dependent on happenings in the world – on political and economic circumstances, impact of the experiences of other civilizations, development of both their own and others' humanities and sciences, new discoveries, general conditions of human spirit and many other aspects since they served as inspiration or reaction of the *artist*, and resulted in certain *styles of the history of art*.

Since any *work of art* with a corresponding social verification and history cannot be separated from *the artist's activity* during its creation, we will therefore attempt to provide outlines of a review of the historical context of the alteration of *styles of the history of art* where *works of art* were created by means of conscious activity of the artist. It seems important to link the context in which a *work of art* is created with its ontological sense – from icons of the early Middle Ages to abstract pictorial forms of the modern and contemporary age, every *work of art* has been created as a result of relationship with historical circumstances and *artistic activity* of the time.

In ancient times, *artists* acted as epigoni (Gr. ἐπίγονοι, *descendants*) of the real world, and imitation of nature, i.e. of *someone else's act*, thoughts or feelings by means of *artist's* expression was positioned with the aim of making his pictorial representation as similar to what was imitated,

je Aristotel u *Metafizici* (4. st.pr.n.e.),[▾42] definirajući time u najkraćim crtama vrijednost, a time i ljepotu prikazanog kakva je dominirala svijetom antičke vizualnosti u dugom periodu od Pitagorine, matematičke škole koja je obliku dala primat nad materijom (6. st.pr.n.e.) pa sve do promjene koju uvodi Plotin (3. st.n.e.) naznačivši kraj dominantno znanstvenog i početak mističko-religioznog svjetonazora, što se u prvom redu odnosi na učenje o emanaciji (istjecanju svega iz jedinog izvora) i o nedjeljivosti *Jednoga*. Do Plotina, dakle, forma je kao cjelovito očitovanje matematičkog reda u klasičnom razdoblju antike zastupala izvore lijepoga u razmjerno sastavljenim, proporcionalnim dijelovima razgradive, ali čvrsto povezane cjeline što se očituje kroz fizički oblik. Tako je idealan razmjer glave kod skulptura i ljudi omjeru čela i lica u brojčanim odnosima 1 : 3, a idealan razmjer figure omjeru glave i tijela u brojčanim odnosima 1 : 8. Ideju kanona (grč. κανών, κανόνος, *kanṓn*, *kanónos;* lat. *canna, cannae*), kao stroga, obavezujućeg i normativnog pravila koje ishodi iz matematičkih principa, krasila je karakteristika predvidivih odnosa među dijelovima u formalnom, izvedbenom i u metodološkom smislu.

Dogmatizam srednjeg vijeka, koji je slijedio u nešto dužem od hiljadugodišnjeg trajanja, kroz kasno razdoblje okcidentalne *umjetnosti* na tlu Evrope, po stavovima mnogih sekularno orijentiranih povjesničara *umjetnosti*, prouzrokovao je *umjetnikovu* zatomljenost u granicama dogmatskog shvatanja života. Masovna proganjanja i ubistva neistomišljenika posredstvom *božanskog suda* na zemlji – inkvizicije (lat. *inquisitio* – istraživanje, istražni postupak) imali su neslućene razmjere.



ILUSTRACIJA ~ ***Posljednja večera*** je monumentalno manirističko ulje na platnu Paola Veronesea iz 1573. godine zbog koje ga je inkvizicija optužila za nedoličan prikaz *Posljednje večere*, te je morao promijeniti naziv slike u ***Krist u Levijevoj kući***.

ILLUSTRATION ~ The Last Supper is a monumental Mannerist oil on canvas by Paolo Veronese from 1573, for which the Inquisition accused him of an indecent depiction of the Last Supper, and he had to change the name of the painting to ***Christ in the House of Levi***.

[▾42] Barnes, Jonathan (ur.). *Complete Works of Aristotle*. Tom 2, Princeton N.J., 1984., str. 1078, a36.

i.e. *the artist and art* were supposed to complete what nature began. "Thanks to number, everything looks beautiful", wrote Aristotle in *Metaphysics* (4th cent. BC),[42] thus defining in the shortest terms the value, and thus the beauty of what is shown, which dominated the world of ancient visuality for a long period since Pythagoras, the school of mathematics which gave form primacy over matter (6th cent. BC) until the change introduced by Plotinus (3rd cent. AD) indicating the end of the dominantly scientific and the beginning of the mystical-religious worldview, which primarily refers to learning about emanation (the flow of everything from a single source) and about the indivisibility of the One. Until Plotinus, therefore, form, as a complete manifestation of mathematical order in the classical period of antiquity, represented the sources of beauty in proportionally composed, proportional parts of a degradable, but firmly connected whole, which is manifested through physical form. Thus, the ideal scale of the head in statues and people is the ratio of the forehead to the face in a numerical ratio of 1 : 3, and the ideal scale of the figure is the ratio of the head to the body in the numerical ratio of 1 : 8. The idea of the canon, as a strict, binding and normative rule that derives from mathematical principles , resolved the feature of predictable relations between the parts in the formal, performance and methodological sense.

According to views of many secularly-oriented historians of *art*, dogmatism of the Middle Ages, which proceeded somewhat longer than a thousand years, through the late period of Occidental art in Europe, resulted in *artist's* suppression in the limits of dogmatic understanding of life. Mass persecutions and killing of dissenters by means of through *divine judgment* on Earth – inquisitions (Lat. *inquisitio* – investigation, investigative procedure), had unimaginable proportions.

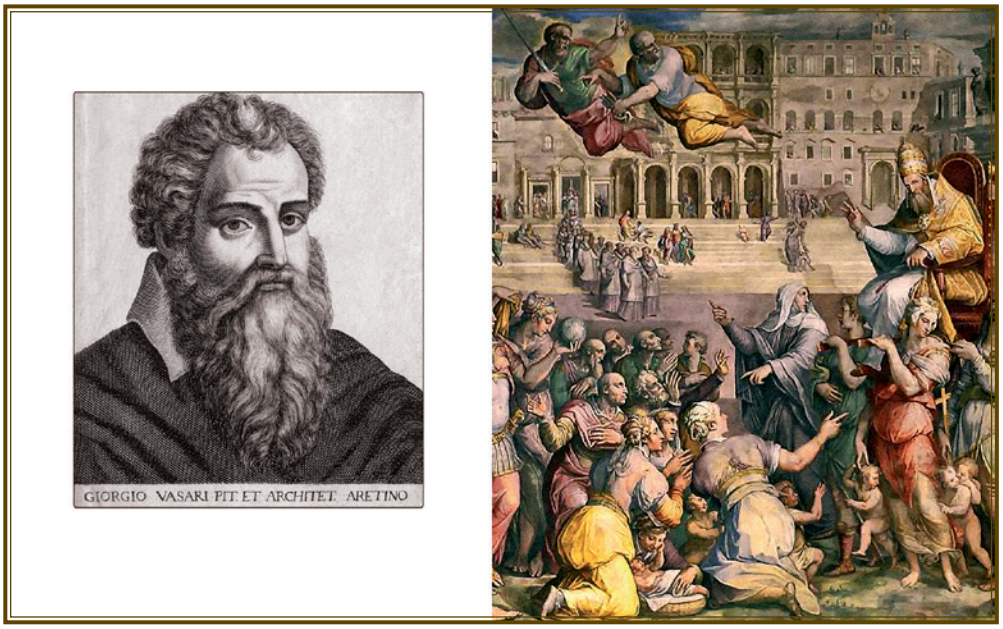


ILLUSTRATION ~ A „controversial" detail for the Holy Inquisition in Paolo Veronese's 1573 canvas: Jesus with his disciples Peter (left) and John (right) and a court jester or dwarf with a parrot and a Moorish page. Due to the alleged absence of the spiritual dimension of the painting and the author's lack of concern for its meaning, the canvas was neglected for a long time, until the 19th century.

ILUSTRACIJA ~ „Sporni" detalj za Sveti sud inkvizicije na platnu Paola Veronesea iz 1573.: Isus sa svojim učenicima Petrom (lijevo) i Ivanom (desno i dvorska luda ili patuljak s papagajem i mavrovskom pažom. Zbog navodnog izostanka duhovne dimenzije slike i autorove nebrige za njen smisao, platno je dugo, sve do 19. stoljeća, bila zanemarivano.

[42] Barnes, Jonathan (ed.). *Complete Works of Aristotle*. Vol. 2, Princeton N.J., 1984., p. 1078, a36.

Naime, slikovno bilježenje i odraz idealne ljepote, one koja je postojala u duhovnoj dimenziji izvan okvira materijalnog svijeta, dali su karakterizaciju *umjetnikove* aktivnosti posredstvom snažnog osjećaja za senzualno. Ipak, čini se da *umjetnost* u srednjem vijeku treba razumijevati kao period traženja i lutanja *umjetnika* za samim sobom. Ostvarene razlike između spontane opredijeljenosti za senzualnu ljepotu i onog mističnog osjećaja ljepote kao odraza božanskog, potvrđuje prethodno navedeno. *Umjetnici* su u tom periodu prepoznavali u konkretnom predmetu, objektu ili modelu ontološki odraz i sudioništvo u postojanju i moći Boga… Život im se činio kao nešto potpuno cjelovito. Očito da je u tom periodu *umjetnikove* aktivnosti uloga iskustva tzv. „islamske umjetnosti" bila od ogromnog utjecaja, tako što je ona poklanjala dio vlastitog kulturnog identiteta – počev od formi ornamentalno-geometriciziranog djelanja/*ṣināʿata*, proizvodnje papira..., pa do prenošenja djela grčke filozofije i nauke, kao i komentara tih djela od strane arapskih naučnika.



ILUSTRACIJA ~ Giorgio Vasari (1511.-1574.), talijanski slikar, arhitekt i pisac, vlastitu cjelokupnu praksu utjelovio je na renesansnim načelima. Iako se povijest umjetnosti kao znanstvena disciplina službeno formirala tokom 18. stoljeća, njegovi pionirski pokušaji klasifikacije i analize pojedinih umjetnika i njihovih domena poduzeti su tokom renesanse.

ILLUSTRATION ~ Giorgio Vasari (1511-1574), an Italian painter, architect and writer, based his entire practice on Renaissance principles. Although art history as a scientific discipline was officially formed during the 18th century, his pioneering attempts to classify and analyze individual artists and their domains were undertaken during the Renaissance. (Archive of Akšamija)

Međutim, u momentu kada je *umjetnikova* slikovna forma reprezentacije stvarnosti ipak bila oplemenjena ponovo otkrivenom geometrijskom perspektivom, prostori na slici bili su slični onima u realnosti. Tako se činilo da prostor posjeduje trodimenzionalnost, odnosno dubinu, iako znamo da se radilo o *umjetnikovoj* iluziji. Želimo kazati kako je rani novi vijek afirmirao vrijednost inscenacije neprisutnog u punoj snazi iluzije realiteta, pa je vještim podražavanjem doživljaja putem opažaja

Actually, pictorial recording and reflection of ideal beauty, the one which resided in the spiritual dimension beyond the tangible world characterized the *artist's activity* by means of a strong feeling for sensual. Still, it seems that art in the Middle Ages should be understood as a period of wandering and the *'artist's'* search for his own self. This confirms distinctions made between spontaneous commitment to either sensual beauty or the mystical sense for beauty as a reflection of divine. In this period, *artists* recognized an ontological reflection and participation in the existence and power of God in an actual object or model … Their life seemed to them as something wholly ocmplete. Obviously, in this period of *artist's activity*, the role of experience of the so-called "Islamic art" had an immense influence, as it donated part of its own cultural identity – starting from forms of ornamental-geometricizes activity/*ṣināʿat*, or production of paper to transmitting works of Greek philosophy and science, as well as comments on these works by Arabian scholars.

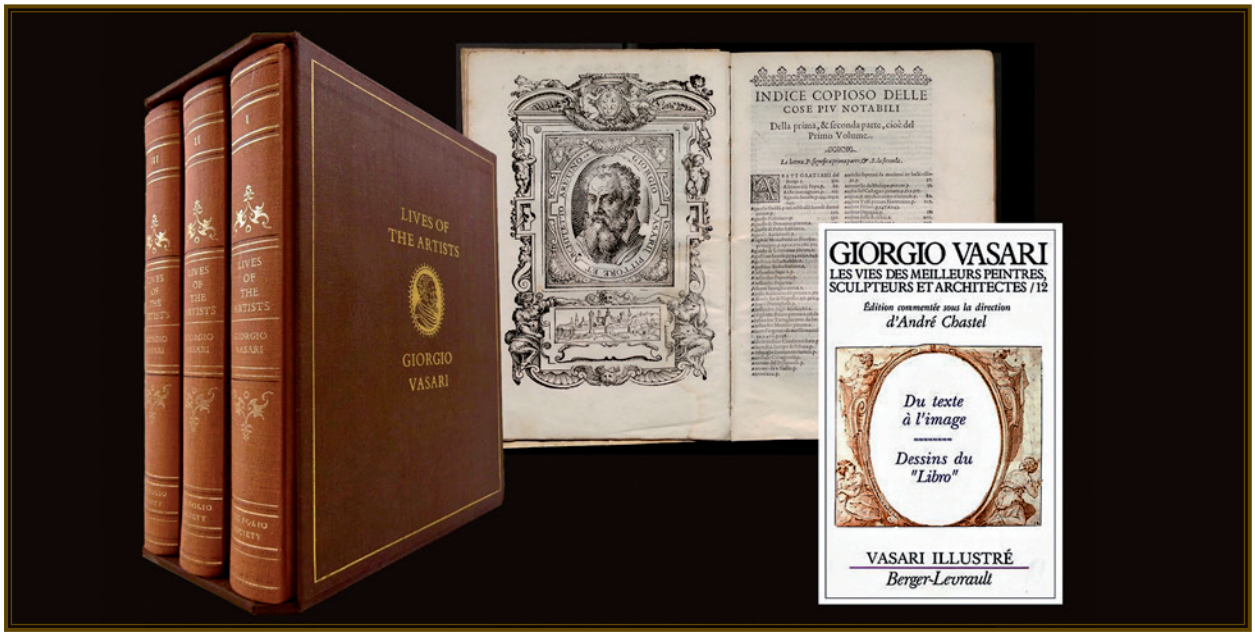
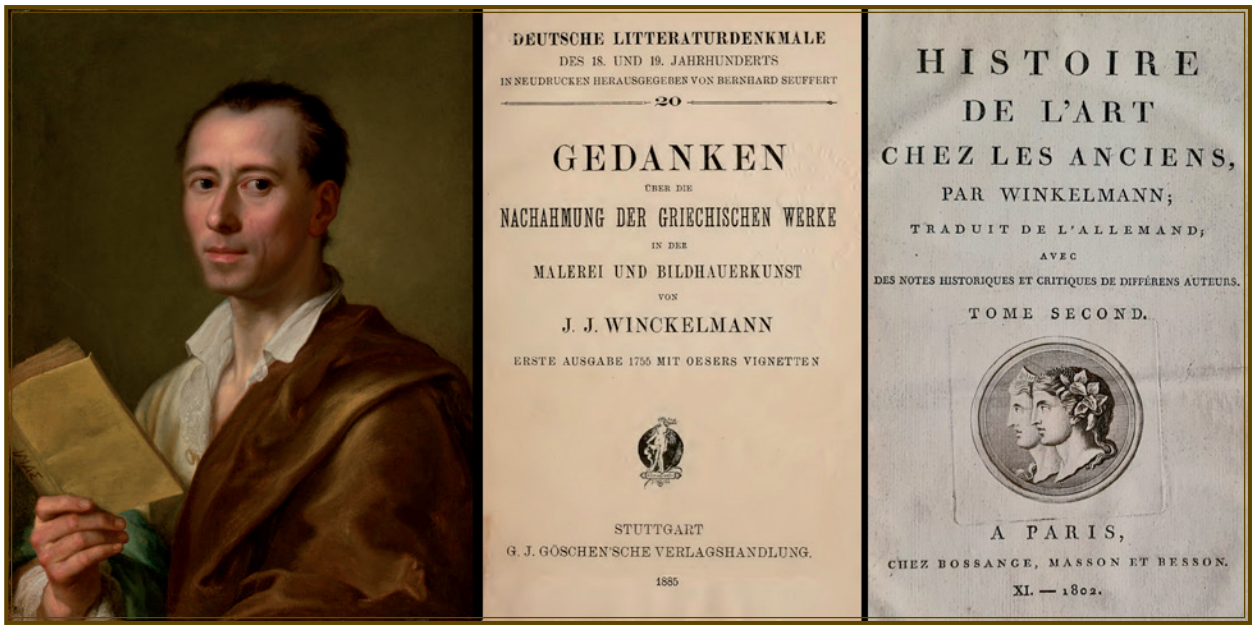


ILLUSTRATION ~ After the Middle Ages came a time when a completely new paradigm was formed based on the philosophical thought of the classical period. His work „Lives of famous painters, sculptors and architects" (***Le vite de' più eccellenti pittori, scultori, e architettori***) is the most valuable document that illustrates the practice of his contemporaries and is a huge contribution to the history of art. (Archive of Akšamija)

ILUSTRACIJA ~ Nakon srednjeg vijeka došlo je vrijeme kada se formirala jedna sasvim nova paradigma temeljena na filozofskoj misli klasičnog razdoblja. Njegov spis „Životi slavnih slikara, kipara i arhitekata" (*Le vite de' più eccellenti pittori, scultori, e architettori*) predstavlja najvrjedniji dokument koji ilustrira praksu njegovih savremenika i golem je doprinos povijesti umjetnosti.

However, at the moment when the *artist's* pictorial form of representation of reality was nevertheless refined by the re-discovered geometric perspective, spaces on the picture were similar to those in reality. Thus, it seemed that the space had three dimensions, i.e. depth, although we know that it was the *artist's* illusion. We want to say that the early modern age affirmed the value of staging the absent in the full force of the illusion of reality, so by skilfully imitating the experience through perception, the observer

promatraču pružen osjećaj užitka prisutnosti u prizoru i djelu. Giorgio Vasari 1550. napisao je *Živote slavnih slikara, kipara i arhitekata*,[▼43] artikulirajući time vrijednosne opise firentinskog slikarstva od 13. do 16. stoljeća. Iz njegovih su se deskripcija ekstrahirala jasna svojstva vrijednosti, konkretno iluzija tjelesnosti i geometrijski perspektivizam u službi dočaravanja „nadnaravne ljepote". Navedene kvalitete djela pretočile su se u vrijednosne norme podčinjene ideji razvojne i komparativne povijesti *umjetnosti*, nakon čega su se primjenjivale i u analizi mnogih drugih razdoblja i *stilova*.



ILUSTRACIJA ~ Johann Joachim Winckelmann (1717.–1768.) bio je njemački povjesničar umjetnosti i arheolog. Prvi je primijenio kategorije ***stila*** na velikoj, sistemskoj osnovi na povijest okcidentalne *umjetnosti*. Mnogi ga smatraju ocem discipline *povijesti umjetnosti*. (***Razmišljanja o imitaciji grčkih djela u slikarstvu i skulpturi*** i ***Povijest umjetnosti u antici***).

ILLUSTRATION ~ Johann Joachim Winckelmann (1717–1768) was a German art historian and archaeologist. He was the first to apply the categories of ***style*** on a large, systematic basis to the history of Western art. Many consider him the father of the art history discipline. (***Reflections on the imitation of Greek works in painting and sculpture*** and ***History of Art in Antiquity***). (Archive of Akšamija)

Promjenom ljudske svijesti krajem 19. stoljeća započinju i promjene ka *vjernijem* prikazivanju stvarnosti. Pojavljuje se romantizam s gledištem da je *duh taj koji je prenosnik prirode*, a *umjetnikov* cilj bio je napajati se na tom izvoru. Takvim novim razmišljanjima aktivirala se *umjetnikova individualnost* i, samim tim pojava autorske originalnosti *umjetničkog djela*. Paralelno, dakle, s rađanjem *umjetnikove individualnosti* aktiviraju se i teorijske ideje o „stilovima epoha". Romantičari su, opirući se normativnim zakonima „duha vremena" u kojem su se zatekli, ne samo utrli put modernizmu već su time i onemogućili primjenu novonastale stilističke metodologije kulturnog kodificiranja *stila*

[▼43] Vasari, Giorgio. *The Lives of the Most Excellent Painters, Sculptors, and Architects*. Modern Library, New York (reprint), 2006.

was given the feeling of the pleasure of being present in the scene and the work. In 1550, Giorgio Vasari wrote *The Lives of the Most Excellent Painters, Sculptors, and Architects*,[43] thus articulating valuable descriptions of Florentine painting from the 13th to the 16th centuries. Clear features of value were extracted from his descriptions, specifically the illusion of physicality and geometric perspectivism in the service of conjuring „supernatural beauty". The aforementioned qualities of the work were translated into value norms subordinated to the idea of developmental and comparative history of *art*, after which they were also applied in the analysis of many other periods and *styles*.



ILLUSTRATION ~ ***The atmosphere at the Paris Salon.*** The ***Salon***, ***French Salon***, or ***Paris Salon***, was the French model of the largest annual or biennial *artistic* events in the Western world sponsored by the monarchy. Hundreds of works were exhibited at the Salon, mostly by members of the French Royal Academy of Painting and Sculpture. Napoleon III organized the Salon des Refusés in 1863, which is considered the beginning of modern and avant-garde art in the West. (Archive of Akšamija)

ILUSTRACIJA ~ *Atmosfera na Pariškom salonu.* ***Salon***, ***Francuski salon***, ili ***Salon u Parizu***, je bio francuski model najvećih godišnjih ili dvogodišnjih *umjetničkih* događaja u zapadnom svijetu koje je sponzorirala monarhija. Na Salonu je izlagano stotine djela, uglavnom članova Francuske kraljevske akademije slikarstva i vajarstva. Napoleon III je organizirao *Salon des Refusés* 1863., što se smatra početkom moderne i avangardne umjetnosti na Zapadu.

The change in human awareness in the late 19th century was followed by changes in *more faithful* representation of reality. Romanticism emerged, with the view that *it is the spirit that communicates nature*, and that the *artist's* goal was to drink from this spring. Such new thinking activated *artist's individuality* and consequently, the emergence of authorial originality of a *work of art*. In parallel, therefore, with the birth of the artist's individuality, theoretical ideas about the „styles of the epochs" are activated. The romantics, resisting the normative laws of the „zeitgeist" in which they found themselves, not only paved the way for modernism, but also prevented the application of the newly emerging stylistic methodology of

[43] Vasari, Giorgio. *The Lives of the Most Excellent Painters, Sculptors, and Architects*. Modern Library, New York (Reprint edition), 2006.

kakvim ga je Joachim J. Winckelman zamislio.[44] Novonastala kriza, isprovocirana posve različitim stajalištima „klasičara" i „romantičara", kulminirala je tek stoljeće poslije, preciznije 1863. godine, raskolom na *Pariškom salonu* i pojavom čitavog niza novih pravaca, heterogenih koncepcija i avangardi, sve u vrlo kratkom vremenskom okviru.[45]



ILUSTRACIJA ~ Wassiliy Kandinsky, ***Slika s crnim lukom***, 1912. Smatrao je glavnim da slika treba nastati, kako on to naziva, iz „unutrašnje nužnosti" - *unutrašnjeg glasa umjetnika*.

ILLUSTRATION ~ Wassiliy Kandinsky, ***Painting with Onions***, 1912. He considered the main thing that the painting should arise, as he calls it, from „inner necessity" - ***the inner voice of the artist***. (Archive of Akšamija)

Nakon romantizma, javlja se realizam, kod kojeg se *umjetnik* odvaja od stilističkog pokreta i intelektualnog stava romantizma, te se okreće razumijevanju prirode, društva i ljudskog ponašanja kroz fizičke, fiziološke, empirijske i naučne pristupe koje karakteriziraju neidealizirane scene iz aktualnog tadašnjeg života. Kroz tih nekoliko ključnih *stilova* koji su se javili u 19. stoljeću, polahko

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[44] Joachim J. Winckelmann, kojem struka pripisuje naslov prvog povjesničara umjetnosti, pišući 1764. godine ususatvio je sistemsku povijesnoumjetničku periodizaciju u djelu „Povijest antičke umjetnosti" usidrivši pojam *stila* u vremensku dimenziju, odakle se i baštini ideja *stilske periodizacije na lenti povijesnoumjetničkog vremena*.

Vidjeti, Riegl, Alois. „Jedna nova povijest umjetnosti"; u: ***Bečka škola povijesti umjetnosti*** (ur. Snješka Knežević), Zagreb, 1999., str. 73-74. Winckelmann, Johann Joachim. *History of the Art of Antiquity*. Getty Research Institute, Los Angeles, 2006.

[45] *Pariški Salon* je bila, počevši s 1725. godinom, službena umjetnička izložba Académie des Beaux-Arts u Parizu. Sve do 1881. godine, izložbe u Salonu organizirala je država, a kada je ista povukla sredstva, organizaciju Salona preuzelo je *Société des Artistes Français*.

Salon des Refusés, na francuskom jeziku „izložba odbijenica", općenito je poznat kao izložba radova koje je žiri službenog pariškog salona odbio, ali se taj izraz najpoznatije koristi za *Salon des Refusés* iz 1863.

cultural codification of style as Joachim J. Winckelman imagined it.[44] The newly emerging crisis, provoked by completely different from the viewpoints of "classicists" and "romantics", it culminated only a century later, more precisely in 1862, with the split of the *Paris Salon* and the appearance of a whole series of new directions, heterogeneous conceptions and avant-gardes, all in a very short time frame.[45]



ILLUSTRATION ~ Marcel Duchamp, sculpture Fountain, 1917/1964. © Collection SFMOMA; Campbell's soup on a ticket to Warhol's "Soup Cans" exhibition in 1962. (Archive of Akšamija)

ILUSTRACIJA ~ Marcel Duchamp, skulptura *Fontana*, 1917./1964. © Zbirka SFMOMA; Campbellova juha na ulaznici za Warholovu izložbu "Soup Cans" 1962.

Romanticism was followed by Realism, when the *artist* moved away from the style and intellectual view of Romanticism and turned toward understanding nature, society and human behavior through physical, physiological and scientific approaches characterized by non-idealized scenes from life of the time. These key *styles* which emerged in the 19th century slowly opened the way to the modern age.

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[44] Joachim J. Winckelmann, to whom the profession attributes the title of the first art historian, writing in 1764 established a systematic historical-art periodization in the work "History of Ancient Art", anchoring the concept of style in the time dimension, from where the idea of stylistic periodization on the tape of historical-art time is inherited.

See, Riegl, Alois. *Jedna nova povijest umjetnosti*; in: *Bečka škola povijesti umjetnosti* (ed. Snješka Knežević), Zagreb, 1999, p. 73-74. Winckelmann, Johann Joachim. *History of the Art of Antiquity*. Getty Research Institute, Los Angeles, 2006.

[45] The *Paris Salon* was, starting in 1725, the official art exhibition of the *Académie des Beaux-Arts* in Paris. From 1748 to 1890, the Salon was the largest annual or biennial art event in the Western world. Until 1881, exhibitions at the Salon were organized by the state, and when it withdrew its funds, the organization of the Salon was taken over by the *Société des Artistes Français*.

The *Salon des Refusés*, French for "exhibition of rejects", is generally known as an exhibition of works rejected by the jury of the official Paris Salon, but the term is most famously used to refer to the *Salon des Refusés* of 1863.

je otvoren put prema modernom dobu. Presudna pojava za nastanak avangarde bio je impresionizam, te s njim i novo shvaćanje. Umjetnik je počeo djelovati na oblikovanju *moderne umjetnosti*, čime je na scenu stupio raskid s tradicijama prošlosti, na način da se učini nešto o čemu nijedan *umjetnik* prije nije ni sanjao. Pojava Wassiliya Kandinskog (1866.-1944.) na okcidentalnoj *umjetničkoj sceni* s prvom apstraktnom slikom početkom 20. stoljeća bez prepoznatljivih likova i prostornih odnosa, odnosno bez korištenja forme i načina njegovih prethodnika naznačila je putanju *moderne umjetnosti*. Negdje u isto vrijeme Marcel Duchamp (1887.-1968.) izlaže običan pisoar iz javnih WC-a, upotrebni artefakt industrijske proizvodnje, koji potpisuje sa „R. Mutt" i imenuje *Fontana*, a nešto kasnije Andy Warhol (1928.-1987.) predstavlja svoje djelo *Campbell juha*, gdje običnu limenku supe od paradajza, potrošački artefakt nalik na milion drugih, uzima s police prodavnice i predstavlja kao umjetničko djelo.

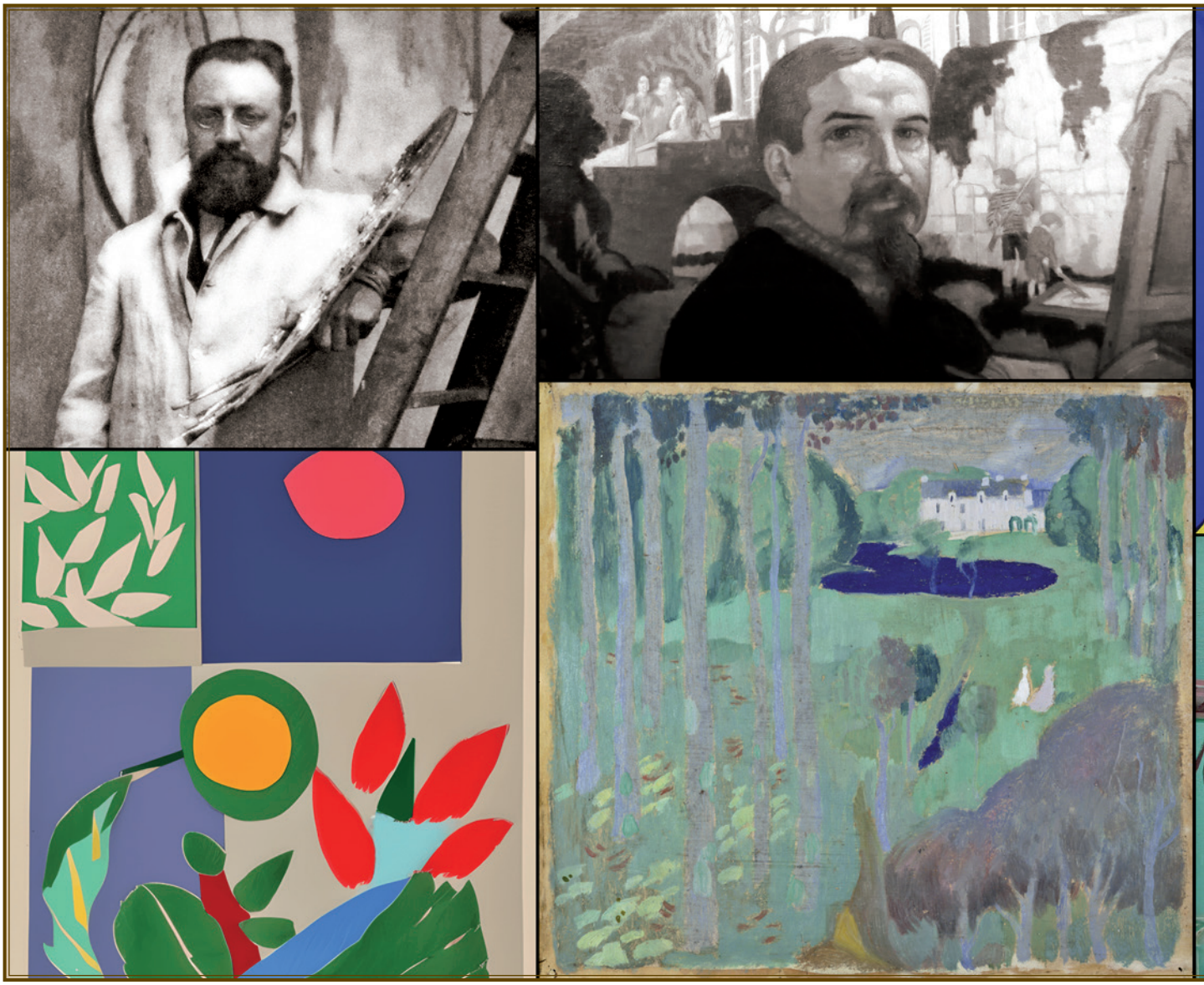
Hoćemo kazati kako je vidljivo da je *umjetnik* unutar okcidentalno-vesterniziranih prostora, kroz kratku i nepotpunu analizu perioda *umjetničkog djelovanja*, evidentno ostvario svaku formu prekida s tradicijom, kako u svijetu *umjetničkog stvaralaštva* tako i u filozofskom pristupu *umjetničkim djelima:* u razmišljanju, shvaćanju i samom pristupu *umjetničkog djelovanja* dale su novu ulogu *umjetniku* i *umjetničkom djelu*, pa i pitanja o kraju *umjetnosti*. Moguće je kazati kako je s periodom ranog romantizma markirana granica između tradicionalnih i modernih obrazaca vrednovanja, odnosno artikulirana je ideja vrijednosnog pluralizma usko povezana s promjenom shvaćanja prirode slikovnog.

Na osnovu predočenog, mišljenja smo da je u potpunosti razumljivo, ali nećemo kazati prihvatljivo, ignoriranje *homo islamicusa* i njegovog djelanja/*ṣināʾata* u okviru okcidentalno-vesterniziranih akademskih tumačenja. Naslijeđeni hijerarhijski sistemi vrednovanja okcidentalno-vesterniziranih akademskih pristupa odražavaju vrijednosne stavove relevantne za razumijevanje onoga što je neki subjekt, grupa ljudi ili institucija definirala kao vrijednost. Međutim, potrebno je istaći da *homo islamicus* nije izvršio prekid s vlastitom tradicijom primordijalnog jedinstvenog diskursa – *al-thawābit al-islāmiyyah*, niti je njegova uloga bila izmijenjena protokom vremena. Njegovi modeli diskursā qadar/*ṣināʾata*, između ostalog temeljeni i na slikovnoj ontologiji – *ʾilm al-wdžūd* nisu imali pozadinu *stilova* (grč. στῦλος, *stylos*), niti bilo kakvih *izama* (sufiks za mnoge *umjetničke pokrete*). Estetika pojavljivanja, kao dio nauke o ljepoti – *ʿilm al-džamāl*, nastala je, između ostalog, iz teorije iskustva istine pod okriljem estetiziranog djelanja/*ṣināʾata*, čiji su se estetski pogledi, ipak, kretali u samom centru teorije mimezisa – *al-muḥākāt*, ali ne u suglasnosti s aristotelovskim poimanjem, nego u formi estetizacije supstancijalnog oblika iz prirode. Potrebno je dodatno naglasiti da se estetizirano djelanje/*ṣināʾat* nije realiziralo kao imitacija temeljena na iluziji *homo islamicusa*. Slična „estetska revolucija" okcidentalnog poimanja desit će se mnogo kasnije transformiranjem modernog slikarstva u autonomni svijet 19. i 20. stoljeća, kako su ga za različite svrhe definirali Henri Matisse (1869.-1954.), Maurice Denis (1870.-1943.) ili Pablo Picasso (1881.-1973.).

The decisive event for the emergence of avant-garde was Impressionism, accompanied with a new understanding. *The artist* began to work on shaping the modern *art*, which resulted in the break with traditions of the past by doing something that no artist had even dreamed of. Appearance of Wassily Kandinsky on Occidental *art stage* with the first abstract picture in the early 20th century, without recognizable figures and spatial relations, i.e. without using the form and the way of his predecessors, indicated the path of *modern art*. At about the same time Marcel Duchamp exhibits an ordinary urinal from public toilets, an industrially made usable artefact, signs it with "R. Mutt" and names it "Fountain". Somewhat later, Andy Warhol presents his work "Campbell Soup", where he takes a can of tomato soup, a consumer artefact resembling million others, from a store shelf and presents it like a *work of art*.

We want to say that it is obvious that the *artist* within the occidental-westernized spaces, through a brief and incomplete analysis of periods of *artistic activity*, evidently achieved every form of break with tradition, both in the world of *artistic creation* and in the philosophical approach to *works of art*: thinking, understanding and the very approach of *artistic activity* gave a new role to the *artist and the work of art*, and questions about the end of art. It is possible to say that with the period of early romanticism, the border between traditional and modern forms of valuation was marked, that is, the idea of value pluralism was articulated, closely related to the change in the understanding of the nature of the pictorial.

Based on the above presented, we believe that it is fully understandable, though we will not say acceptable, that *homo islamicus* and his activity/*ṣināʿat* have been ignored within Occidental-westernized academic interpretations. Inherited hierarchical valuation systems of Occidental-Westernized academic approaches reflect value attitudes relevant to the understanding of what some subject, group of people or institution has defined as value. However, it is necessary to point out that *homo islamicus* has not severed ties with his own tradition of primordial unique discourse – *al-thawābit al-islāmiyyah*, nor has his role changed as time passed. His models of *qadar/ṣināʿat* discourse based, among other things, on pictorial ontology – *ʿilm al-wjūd* did not have the background of *styles* (Gr. στῦλος, *stylos*), or any *-isms* (suffix for many art movements). Aesthetics of appearing, as part of the science of beauty – *ʻilm al-jamāl*, among other things, emerged from the *theory of experience of truth* within aestheticized activity/*ṣināʿat*, the aesthetic views of which still remained in the very center of the theory of mimesis – *al-muḥākāt*, though not in line with Aristotelian understanding but rather in the form of aestheticization of a substantial form from nature. It should also be noted that aestheticized activity/*ṣināʿat* was not carried out as *imitation* based on *homo islamicus*'s illusion. A similar "aesthetic revolution" of Occidental understanding would happen far later, by transformation of modern painting into the autonomous world of the 19th and 20th century, as it was defined by Henri Matisse, Maurice Denis or Pablo Picasso for different purposes.



ILUSTRACIJA ~ „Estetska revolucija“ okcidentalnog poimanja *umjetnosti:* Henri Matisse, Maurice Denis i Pablo Picasso sa svojim djelima... (Arhiv Akšamija)

I na koncu, svjesni da nisu iznesene sve komparativne činjenice, želimo ukazati i na to da *homo islamicus* i konstruktivni modeli diskursā *qadar/ṣināʿata* nisu bili ovisni o događanjima u svijetu – političkim i ekonomskim prilikama, razvoju humanističkih i prirodnih nauka, novim otkrićima, općenitom stanju ljudskog duha kod drugih naroda i brojnim drugim aspektima u različitim periodima, koji su, inače, služili kao polje tipičnih inspiracija ili reakcija umjetnika, rezultirajući određenim *povijesno-umjetničkim* selektiranjem i konkretnim deponiranjem u okviru nekog od *izama*.



ILLUSTRATION ~ The "aesthetic revolution" of the Western concept of art: Henri Matisse, Maurice Denis and Pablo Picasso with their works... (Archive of Akšamija)

Finally, being aware that not all comparative facts have been presented, we would also like to note that *homo islamicus* and constructive models of *qadar/ṣināʿat* discourse were not dependent on happenings in the world – on political and economic circumstances, development of humanities and science, new discoveries, general conditions of human spirit in many other nations and many other aspects in different periods which generally served as an area of typical inspiration or responses of *artists* and resulted in certain selection in the *history of art* and specific storing in one of *-isms*.



ILUSTRACIJA ~ Estetizirano djelanje/*ṣināʿat homo islamicus* nije realizirao kao imitaciju koja je temeljena na njegovoj iluziji, nego u formi estetizacije supstancijalnog oblika iz prirode koja je utemeljena na teorije iskustva istine.

ILLUSTRATION ~ Aesthetized action/*ṣināʿat homo islamicus* did not realize it as an imitation based on his illusion, but in the form of aestheticization of a substantial form from nature which is based on theories of the experience of truth. (Archive of Akšamija)



ILLUSTRATION ~ *Homo Islamicus'* models of discourse *qadar/ṣināʿat*, among other things, were based on pictorial ontology - *ʿilm al-wdžūd*, and had no background of ***styles*** (Greek: *stylos*), nor any ***isms*** (suffixes for possible artistic movements). (Archive of Akšamija)

ILUSTRACIJA ~ *Homo islamicusovi* modeli diskursā *qadar/ṣināʿata*, između ostalog temeljeni su i na slikovnoj ontologiji – *ʿilm al-wdžūd*, te nisu imali pozadinu ***stilova***, niti bilo kakvih ***izama*** (sufiksa za moguće *umjetničke pokrete*).

Struktura razumijevanja primijenjene konstruktivno-stilizirane realizacije slikovne forme – *ṣināʿat al-taṭbīqiyah*

S obzirom na to da je ova problematika detaljnije već bila obrađena i objavljenja u esejima koji su prethodili ovom tekstualnom sadržaju, kao i više puta spomenuta unutar ovog članka, želja bi bila da se s jednog drugog ugla promatranja dodatno ukaže na problematiku postojanja ove slikovne supstancijalne forme. Naime, čini se bitnim odmah kazati kako je kognitivna praksa primijenjene konstruktivno-stilizirane realizacije – *al-ṣināʾat al-taṭbīqiyah*, po shvatanju konzervativno-dogmatskih mislilaca izvan, odnosno na samim rubovima domašaja pravila kojima bi trebala biti podređena.[▾46] Ipak, zahvaljujući tumačenju i prihvaćanju tradicionalista, ova praksa zadobiva konkretnije crte specifičnog, jedinstvenog i prepoznatljivog modaliteta diskursa *qadar/ṣināʾata*, kojim se bavi *homo islamicus* unutar sveobuhvatne baštine nauke o slikovnom – *ʾilm al-taṣāwīr*.

Bitno je napomenuti da ideja „konzervativca" u usvojenici „konzervativno-dogmatski mislioci" ne bi trebala biti konceptualizirana u uskom hegelijansko-fukojamskom teleološkom pogledu na historiju (u smislu neizbježne sigurnosti pozitivnih ili negativnih društvenih ili vjerskih promjena). Prije bi trebalo shvatiti da je riječ o *napretku* uokvirenom unutar širokog područja varijantnih mogućnosti. Stoga, čini se opravdanim, kada je riječ o formi kognitivne produktivno-refleksivne reprezentacije slikovne problematike, umjesto o *prijenosu trodimenzionalnog vidljivog svijeta na plohu* govoriti o diskurzivnoj orijentaciji prijevoda svijeta osvjedočenja – *ʾālam al-šahādah* u slikovni prikaz (ar. *al-ʿarḍ*) s karakterom izraza koji teži ostvarivanju plošne egzistencije objekta ili predmeta ili modela posredstvom karakterističnog načina upotrebe linije i boje kao osnovnih izražajnih sredstava u smislu preobraženosti objekata i općeg figuralnog karaktera; karakter naznačenog lika koji, između ostalog, ne zavisi ni od proporcije na dimenziji regularnosti, pravilnosti niti optičke vjerodostojnosti. Takav pristup slikovnom prikazu ne predstavlja konstruktivno suprotstavljanje plošnog i objektnog, odnosno predmetnog; govori o prisutnosti intuitivnog značenja supstancijalnih oblika, govori o njihovom svođenju na osnovne i tipične forme, eliminiranjem efemernih detalja i svega slučajnog

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[▾46] Očito da za pojavu, izradu i trajanje supstancijalnih fenomena nije bilo moguće pronaći odgovarajuće stabilno utemeljenje u konzervativno-pravnoj praksi, jer po takvim stavovima i mišljenjima nije bilo moguće ni opći koncept kolaborativno-kognitivne prakse normativno uvrstiti u formalna pravila koja su u duhu islamskog zakona šerijata – *al-šariʾa*.

Arapski termin *al-šariʾa* (bos. *šerijat*) može imati dva različita značenja. Univerzalno značenje ovog termina jeste *vjera*, i tada on obuhvata sve aspekte *vjere – verovanje i praksu*. U određenom drugom značenju, *al-šariʾa* se odnosi isključivo na propise. Moguće je doći do zaključka da ono što *razum* zaključi nužno potvrđuje i *šerijat*, kao i da ono što šerijat zaključi nužno potvrđuje i *razum*.

Vidjeti, Hourani, F. George. *Averroes On the Harmony of Religion and Philosophy*. E. J. W. Gibb Memorial Trust, New Series 21, London: Luzac, 1961. str. xii i 128.

Structure of understanding applied constructive-stylized creation of pictorial form – ṣināʿat al-taṭbīqiyah

Since this topic has been dealt with in detail and published in essays which preceded this text, as well as mentioned several times within this paper, we would like to indicate the issue of the existence of this *pictorial substantive form* from another angle. Indeed, it seems important to note at this point that, according to conservative-dogmatic thinkers, cognitive practice of applied constructive-stylized creation – *al-ṣināʿat al-taṭbīqiyah* is beyond, or at the very border of reach of the rules which it should be subjected to.[▼46] Still, thanks to the interpretation and acceptance of traditionalists, this practice assumes more specific features of a distinctive, unique and recognizable modality of *qadar/ṣināʿat* discourse which *homo islamicus* is involved in within the comprehensive heritage of the science of pictorial – *ʿilm al-taṣāwīr*.

It should be noted that the idea of "conservative" in the adopted term "conservative-dogmatic thinkers" should not be conceptualized in a narrow Hegelian-Fucaultian teleological view of history (in the sense of inevitable certainty of positive or negative social or religious changes). Rather, it should be understood that it is about progress framed within a broad area of varying possibilities. Therefore, with respect to the form of cognitive productive representation of pictorial topics, it seems reasonable not to discuss *transmission of three-dimensional visible world to a plane* but rather discursive orientation of translating the world of witnessing – *ʿālam al-shahādah* into pictorial representation (Ar. *al-ʿarḍ*) with a character of expression which strives to create planar existence or an object or model by means of characteristic way of using line and color as basic expressive means in the sense of transformation of the object and general figural character; the character of indicated figure that does not depend on the proportion on the dimension of regularity or on optical credibility. Such an approach to pictorial representation does not imply constructive opposition between plane and object; rather, it speaks of the presence of intuitive meaning of substantial forms and their reduction to basic and typical forms by eliminating ephemeral details and anything accidental and

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[▼46] It is obvious that it was not possible to find a suitable foundation for the emergence, creation and duration of substantial phenomena in conservative legal practice, since according to such views and opinions it was also not possible to normatively include the general concept of collaborative-cognitive practice into formal rules which are in the spirit of Islamic sharia law – *al-shariʿa*.

Arabic term *al-shariʿa* (Bos. *šerijat*) can have two different meanings. The universal meaning of the term is *faith*, and it then encompasses all aspects of faith – *belief and practice*. In the second, specific meaning, *al-shariʿa* refers exclusively to regulations. It is possible to conclude that what reason considers necessary is confirmed by *sharia* as well, and that what *sharia* considers necessary is confirmed by *reason*.

See: Hourani, F. George. *Averroes On the Harmony of Religion and Philosophy*. E.J.W. Gibb Memorial Trust, New Series 21, Luzac, London 1961, pp. xii and 128.

i suvišnog do krajnjih granica (duhovita denaturalizacija, intrigantna stilizacija, uvjerljiva plošnost, dojmljiva redukcija, sugestivan indirektni simbolizam...).[47]

Također, čini se i neophodnim dodatno naglasiti kako se kognitivna produktivno-refleksivna reprezentacija slikovne problematike modalitetā diskursa *qadar/ṣināʾata* „događa" tek u trenutku mogućeg kontakta promatrača s estetiziranim slikovnim djelom, dakle, u punoj aktualnosti.[48] Takva estetika je **jednoslojna**; ona ne sadrži dva sloja: slikovni **prikaz** i **ideju**, kao što je to slučaj unutar generirane okcidentalno-vesternizirane estetike, pri čemu je ideja najčešće primarna, a slikovni prikaz služi kao modus elaboracije ideje. Kod kognitivnog pristupa *homo islamicusa* estetsko se svodi na ilustrirani slikovni prikaz – *al-ʿarḍ*, to jest na onaj prvi sloj, čiji je estetski efekat neposredan i aktualano uvezan s tekstualnim sadržajem koji mu prethodi, a ostvaruje se na nivou čulnog – *al-maḥsūsāt* i ne proteže se na onaj drugi, dublji nivo, na nivo „druge slike", koji bi trebalo da ima produženo djelovanje na intelektualni, moralni i eventualno religijski plan.

Supstancu pojave primijenjene konstruktivno-stilizirane realizacije – *al-ṣināʾat al-taṭbīqiyah* teorijski je moguće razraditi pomoću kognitivnog modaliteta diskursa *qadar/ṣināʾata*, zajedno s aktivirajućim supstancijalnim oblicima na ideji zatvorenog koncepta kolaborativno-kognitivne prakse.[49] Širenje takvog teorijskog utemeljenja omogućuje prisutnost novog ugla promatranja na vjersko-estetsku filozofiju i definirajuće nazivlje, poštujući specifičnosti koje proizlaze iz osnovnih tradicionalnih interpretacija oblika estetiziranog određenja.

Čini se da upravo ovakva perspektiva razumijevanja sistema unutarnjeg znanja – *al-maʿrifah*, kao i znanja koje se odnosi na poznavanje vjere – *al-ʿilm* implicitno vodi interpretaciji modaliteta diskursa *qadar/ṣināʾata* kao vještine/metode koja dopunjava sistem čineći ga potpunim, čime se ostvaruju inicijalne *homo islamicusove* namjere djelanja/*ṣināʾata*. Takvo uspostavljanje diskursa, dodatno, ispravlja grešku miješanja rodova, odnosno pokazuje da se domena čulnog spoznavanja neprimjereno objašnjavala principima koji pripadaju logici, odnosno razumskom perceptivnom spoznavanju doslovnosti. Napokon, ovako postavljena interpretacija/refleksija na tekstualnu datost nalazi svoju potvrdu i u činjenici da je utemeljena *homo islamicusom* unutar datog modaliteta diskursa *qadar/ṣināʾata*, gdje je djelanje/*ṣināʾat* zaista i omogućilo daljnji napredak znanja o domeni estetskog. Radi toga se čini opravdanim, kada je riječ o formi kognitivne produktivno-refleksivne reprezentacije

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[47] Usporedi, Akšamija, A. Mehmed. „Analiza korištenja terminološke odrednice 'umjetnost islama'". *Illuminatio – Svjetionik – Almanar*. jesen 2020;1(2):28.

[48] Slikovna forma da bi se uopće pojavila, bez obzira na stupanj vlastite referencijalnosti modaliteta diskursa *qadar/ṣināʾata*, mora biti inicirana pogledom promatrača, što je uvjetovano nužnošću postojanja slikovne svijesti.

[49] O teorijskom utemeljenju zatvorenog koncepta, vidjeti, Akšamija, A. Mehmed. „Figuralnost na ideji zatvorenog koncepta". U: *Analiza korištenja terminološke odrednice 'umjetnost islama'*... str. 60-62.

superfluous to ultimate limits (witty denaturalization, intriguing stylization, convincing planarity, impressive reduction, indirect symbolism etc.).[47]

Besides, it seems necessary to additionally point out that cognitive productive-reflective representation of pictorial elements of modalities of *qadar/ṣināʿat* discourse "happens" only at the moment of a possible contact between the viewer and the aestheticized pictorial work; thus, at the real time.[48] Such aesthetics – *al-jamāl* is single-layered; it does not have two layers: pictorial representation and idea, as is the case within generated Occidental-westernized aesthetics, whereby the idea is typically primary while the pictorial representation serves as a mode of elaborating the idea. In the cognitive approach of *homo islamicus* aesthetic is reduced to the illustrated pictorial representation – *al-ʿarḍ*, i.e. to the first layer, the aesthetic effect of which is direct and currently related to textual content which precedes it, and is actualized at the level of sensory – *al-maḥsūsāt* without extending to the second, deeper level, to the level of the "other picture", which should have an extended effect on the intellectual, moral and possibly religious domain.

It is possible to theoretically elaborate the substance of the emergence of applied constructive-stylized creation – *al-ṣināʿat al-taṭbīqiyah* by means of the cognitive modality of *qadar/ṣināʿat* discourse together with activating substantial forms based on the idea of the closed concept of collaborative-cognitive practice.[49] Expansion of such a theoretical basis allows presence of a new angle of discussing religious-aesthetic philosophy and defining terms, taking into account the specifics which result from the basic traditional interpretations of aestheticized nature.

It seems that it is this perspective of understanding the system of inner knowledge – *al-maʿrifah*, as well as the knowledge pertaining to the familiarity with religion – *al-ʾilm* that implicitly leads to the interpretation of modalities of the *qadar/ṣināʿat* discourse as the skill/method which complements the system and makes it complete, which in turns fulfills *homo islamicus's* initial intentions of activity/*ṣināʿat*. Besides, such positioning of the discourse corrects the error of mixing genera, i.e. it turns out that the domain of sensory cognition was inappropriately explained by principles which belong to logic, i.e. rational perceptive cognition of literality. Finally, interpretation of/reflection on the given text positioned in such a way is confirmed by the fact that it is based on homo islamicus within a given modality of *qadar/ṣināʿat* discourse, where activity/*ṣināʿat* really allowed further advancement of the knowledge of the domain of aesthetic. It therefore seems reasonable when

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[47] Cf. Akšamija, A. Mehmed: *Analiza korištenja terminološke odrednice 'umjetnost islama' – An Analysis of the Use of Terminological Determinant 'Art of Islam'. Journal Illuminatio-Svjetionik-Almanar*, Volume 1, №. 2, Sarajevo Autumn 2020, p. 28.

[48] To appear in the first place, regardless of the degree of its own referentiality of the modality of *qadar/ṣināʿat* discourse, a pictorial form must be initiated by the sight of the viewer, which is in turn conditioned by the necessity of the existence of pictorial consciousness.

[49] For theoretical basis of the '*closed concept*', see, Akšamija, A. Mehmed: *Figurality on the idea of closed concept.* In: *An Analysis of the Use of Terminological Determinant 'Art of Islam'*, pp. 60-62.

diskursa *qadar/ṣināʾata*,[▾50] umjesto o *prijenosu trodimenzionalnog vidljivog svijeta na plohu*, želimo još jednom ponoviti kako je riječ o diskurzivnoj/asocijativnoj orijentaciji prijevoda svijeta osvjedočenja – *ʿālam-al-šahādah*.

Naime, forma kognitivne produktivno-refleksivne reprezentacije problematike *qadar/ṣināʾata*, htio to neko ili ne, tradicionalno pripada muslimanima i njihovom kulturno-civilizacijskom krugu, odnosno kulturnoj baštini. O datoj pripadnosti svjedoči ogroman broj rukopisnih iluminiranih i ilustriranih primjeraka u manuskriptnoj formi i koncepciji posebnih albuma s prisutnim supstancijalnim oblicima na slikovnim prikazima, koji su se kroz različita historijska kretanja uglavnom radili po narudžbi velikodostojnika te do danas sačuvali u mnogim arhivima.



ILUSTRACIJA ~ Kognitivni pristup *homo islamicusa* se svodi na ilustrirani slikovni prikaz, to jest na onaj prvi sloj, čiji je estetski efekat neposredan i aktualano uvezan s tekstualnim sadržajem koji mu prethodi, a ne na nivo „druge slike" i mogući religijski plan. [Divan, Kişverî, 15-16. stoljeće. © Zbirka fondacije Suna i İnan Kıraç (SVİKV), İAE, ŞR 61.]

ILLUSTRATION ~ The cognitive approach of *homo islamicus* is reduced to an illustrated pictorial representation, that is, to that first layer, whose aesthetic effect is immediate and topically connected with the textual content that precedes it, and not to the level of the "second image" and a possible religious plan. [Divan, Kişverî, 15-16th century. © Suna and İnan Kıraç Foundation Collection (SVİKV), İAE, ŞR 61.]

[▾50] O formi kognitivne produktivno-refleksivne reprezentacije diskursa *qadar/ṣināʾata*, šire vidjeti: Akšamija, A. Mehmed. ***Analiza korištenja terminoloških odrednica...*** str. 54, fusnota 4.

discussing the form of cognitive productive-reflective representation of *qadar/ṣināʿat* discourse,[▼50] instead of the *transmission of the three-dimensional visible world to the plane* to repeat that it is a discursive/associative orientation of the translation of the world of witnessing – *ʿālam-al-shahādah*.

Indeed, whether one wants it or not, the form of cognitive productive-reflective representation within the topic of *qadar/ṣināʿat* traditionally belongs to Muslims and their cultural-civilizational circle. This belonging is confirmed by a huge number of illuminated and illustrated manuscripts and the conception of separate albums with present substantial forms on pictorial representations which have been made upon orders of dignitaries through different historical movements and have been preserved until this day in many archives.



ILLUSTRATION ~ The cognitively productive-reflexive representation of the discourse of qadar/ṣināʿat is the discursive/associative orientation of homo islamicus's translation of the world of conviction. (Shaykh Muslih Al-Din Sa'di, Gulistan, probably Shiraz, Safavid Iran, last quarter 16th century. © Christie's, Lot 9, 26 Oct 2023.)

ILUSTRACIJA ~ Kognitivno produktivno-refleksivna reprezentacija diskursa *qadar/ṣināʿata* je diskurzivno/asocijativna orijentacija *homo islamicusovog* prijevoda svijeta osvjedočenja. (Šejk Muslih Al-Din Sa'di, Gulistan, vjerovatno Širaz, Safavidski Iran, posljednja četvrtina 16. stoljeća. © Christie's, serija 9, 26.10. 2023.)

▼50 For more about the form of cognitive productive-reflective representation of *qadar/ṣināʿat* discourse, see: Akšamija, A. Mehmed. *An Analysis of the Use of Terminological...*, p. 54, fn. 4.

Homo islamicusova čulna spoznaja – autonomno dosezanje istine – al-ḥaqq

Jedna od posljedica vizualne interpretacije modalitetā diskursa *qadar/ṣināʾata* nije postepeno osamostaljivanje ideje o mogućnosti da se i *čulno spoznavanje* označi kao sposobno za autonomno dosezanje istine – *al-ḥaqq* (grč. ἀλήθεια, *aletheia*, lat. *veritas*, njem. *die Wahrheit*).[51] Ta ideja najprije nije vidljiva preko motiva *jasnosti* (lat. *claritas*), kao i *čulnog spoznavanja* (lat. *agnitio*), već se na osnovu *jasnog čulnog opažanja* (grč. αἴσθησις, *aisthesis*) može i treba posumnjati na njezinu istinitost, niti se jasnost čulnog spoznavanja može dovoditi u vezu s ljepotom (u smislu predmetne ili modelne figurativne identičnosti), niti u vezu s pojmom *savršenstva*.[52] Koliko god je, naime, perceptivna spoznaja djelanja/*ṣināʾata homo islamicusa* neistinita ako je bukvalno stlizirana u supstancijalnom obliku i nepretenciozna, utoliko je i domena čulnog opažanja bitno domena spoznaje nečeg prividnog/spekulativnog jer, pošto nudi artificijalnost (lat. *artificialis*), ona ipak ne može posjedovati jasnost (lat. *claritas*; očita spoznaja koja je temelj sigurnom sudu). Kako je moguće vidjeti, *homo islamicus* tretira imagilnaciju istine – *khayāl al-ḥaqīqah* kognitivne produktivno-refleksivne reprezentacije, koja mu omogućava razumijevanje estetike kao *gnoseologia inferior* (nižom spoznajnom moći). Stoga bi bilo uputno zaključiti da je disciplinarni karakter *homo islamicusovog* datog modaliteta diskursa *qadar/ṣināʾata* uvjetovan primordijalnim idejama o prirodi spoznavanja određenih postupaka modeliranja materijalnog svijeta/realiteta, koji se ne podudaraju, ali se prepliću s posebno istaknutim motivom tradicionalne sistematizacije stečenog znanja – *ṣināʾat al-ʾilm*.

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[51] U povijesti filozofije vodili su se veliki sporovi oko pitanja šta je *istina*. Najproširenija je dosad bila teorija adekvacije ili teorija korespondencije (nazivaju je i „klasičnom" teorijom istine). Prema toj teoriji *istina* je svojstvo suda, a sastoji se u „slaganju misli i stvari" (*adaequatio intellectus et rei*), u slaganju suda s onim o čemu sudimo, a što je onakvo kakvo jest bez obzira na to kako mi o tome sudimo. Ovako shvaćena istina nije neko interno svojstvo suda, nego svojstvo koje on posjeduje u odnosu prema realnosti (stvarima, predmetima, objektivnom stanju, onome što jest). Teorija korespondencije potječe od Aristotela, prihvatila ju je većina srednjovjekovnih i novovjekovnih filozofa sve do druge polovine 19. stoljeća, a ima svoje pristalice i danas. Međutim, *istina* u pravom, objektivnom značenju nije slaganje predodžbe s predmetom, nego slaganje predmeta sa samim sobom. *Istinit* je predmet koji je zbiljski, čije se realno postojanje slaže s njegovim pojmom.

Čini se da nije naodmet spomenuti kako se u kognitivnoj teoriji skolastičara, a potom i u različitim pravcima objektivizma, termin *adekvatan* (lat. *adaequare*, izjednačiti) koristi za podudaranje napomene, ideje ili pojma s posmatranim, predstavljenim ili shvaćenim objektom. Pa je pojam (ideja ili primjedba) *adekvatan* poznatom objektu u istinskoj spoznaji. *Veritas est adaequatio intellectus et rei*: 'Istina je slaganje (podudarnost) razuma (mišljenja) i stvari'.

[52] *Al-ʿiḥsān* je arapski termin koji označava *savršenstvo* ili *izvrsnost* – *al-husn*. Riječ "al-ʿiḥsān" u arapskom jeziku predstavlja derivat glagola *aḥsāna*, sto znači *uljepšati stvari*. Tako je doslovno jezičko značenje riječi *al-ʿiḥsān* sadržano u smislu *činjenja najboljeg uljepšavanja*, što je ustvari činjenjem *Prvog Uzroka svih stvari* zapovjeđeno da se čini. To je *de facto* uzimanje *homo islamicusove* unutarnje vjere – *al-ʿīmān* i pokazivanje *al-ʿīmāna* kako u estetiziranim djelima, tako i u djelanju/*ṣināʾatu*, to je i osjećaj društvene odgovornosti koji proistječe iz domene tradicionalne islamske sistematizacije znanja – *ṣināʾat al-ʾilm*. S tim da se ne smije previdjeti da se *islamsko savršenstvo* ogleda i u tome da zabranjuje ljude prisiljavati u islam!!!

Homo islamicus's sensory cognition – autonomous reaching of truth – al-ḥaqq

results of the visual interpretation of modalities of the *qadar/ṣināʿat* discourse do not include gradual independence of the idea of the possibility to label *sensory cognition* as capable of autonomously reaching the truth – *al-ḥaqq* (Gr. ἀλήθεια, *aletheia*, Lat. *veritas*, Ger. *die Wahrheit*).[51] This idea is initially not visible through the motive of *clarity* (Lat. *claritas*), as well as *sensory cognition* (Lat. *agnitio*), but it is rather based on the clear *sensory perception* (Gr. αἴσθησις, *aisthesis*) that on can and should question its truthfulness; also, clarity of sensory cognition cannot be related with beauty (in the sense of figurative identity of objects or models) or with the concept of *perfection*.[52] As much as the perceptive cognition of activity/*ṣināʿat* of *homo islamicus* is untrue if it is literally stylized in substantial form and unpretentious, so is the domain of sensory perception essentially a domain of knowing something apparent/speculative since, by offering artificiality (Lat. *artificialis*), it still cannot possess clarity (Lat. *claritas*; obvious knowledge which is the basis for a certain judgement). It can be seen that *homo islamicus* is involved in imalgination of truth – *khayāl al-ḥaqīqah* of the cognitive productive-reflective representation which allows him to understand aesthetics – *al-jamāl* as *gnoselogia inferior* (lower cognitive power). Therefore, it is appropriate to conclude that the disciplinary character of *homo islamicus's* modality of *qadar/ṣināʿat* discourse is conditioned by primordial ideas of the nature of learning certain procedures of modelling the tangible world/reality, which do not correspond to but interweave with a particularly prominent motive of the traditional systematization of acquired knowledge – *ṣināʿat al-ʿilm*. Indeed, it is possible

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[51] History of philosophy witnessed major disputes about the question what is *truth*. So far, the widest-spread was the theory of adequacy or the theory of correspondence (it is also called the "classical" theory of truth). According to this theory, *truth* is a property of judgment, and consists of "alignment of thoughts and things" (*adaequatio intellectus et rei*), of the correspondence of the judgment with what we judge about, and which is as is regardless of how we judge it. *Truth* understood in this way is not an internal property of the judgment but rather a property that it possesses in its relationship to reality (actual objects, an objective state, to what is). Theory of correspondence draws its origin from Aristotle, it was accepted by most medieval and new-age philosophers until the second half of the 19th century, and it still has its supporters. However, *truth*, in its actual, objective meaning does not imply correspondence of the notion with the object, but rather correspondence of the object with itself. It is the object which is real, the real existence of which corresponds to its notion that is true.

It is worth noting that in the cognitive theory of scholastics, and then in different streams of objectivism, the term *adequate* (Lat. *adaequare*, equalize) is used for correspondence of a note, idea or a notion with the viewed, represented or understood object. Thus, a notion (idea or remark) is *adequate* to the known object in a true cognition. *Veritas est adaequatio intellectus et rei:* "Truth is the correspondence between reality and the mind".

[52] *Al-ʾiḥsān* is an Arabic term which refers to "perfection" or "excellence" – *al-husn*. In Arabic, the word "*al-ʾiḥsān*" is a derivative of the verb *aḥsāna*, which means to *make something beautiful*. Thus, the literal lexical meaning of the word *al-ʾiḥsān* is contained in the sense of *making the best beautification*, the doing of which has been ordered by doing of the *First Cause of all things*. It actually implies taking *homo islamicus*'s inner faith – *al-ʾīmān* and showing *al-ʾīmān* both in aestheticized works and in activity/*ṣināʿat*. It is also a sense for social responsibility which results from the domain of traditional Islamic systematization of knowledge – *ṣināʿat al-ʿilm*. However, we must not overlook the fact that *Islamic perfection* is also reflected in the prohibition of forcing people to adopt Islam!!!

Naime, moguće je zastupati stav da je *homo islamicus*, također, imao i transcendentne estetičke impulse za formiranje vlastite *gnoseologiae inferior* – nadilaženja iskustvene spoznaje. Također, preporučljivo je kazati da ovo zasnivanje ne proizlazi samo iz ideje sistema, koji formalno zahtijeva svoju dopunu, nego jednako, ako ne i više, iz samog uvjerenja *homo islamicusa* koji biva „discipliniran" u svrhu takve dopune – iz domena estetskog iskustva iniciranim određenim zadatim (sugeriranim) tekstualnim sadržajem koji ilustrira.

Pored potrebe za teorijskom obradom domene estetskog unutar kognitivne produktivno-refleksivne reprezentacije, koja je očigledna i jasno povezana s cjelokupnim životnim sistemom, u *homo islamicusovom* djelanju/*ṣināʾatu* moramo primijetiti još nešto – naime, činjenicu da on upravo ovo vizualno iskustvo unutar kognitivno produktivno-refleksivne reprezentacije smatra za adekvatno polazište propitivanja koje želi sprovesti, odnosno da takav način *ṣināʾata* smatra opravdanim i plodonosnim za pristup datoj oblasti. Drugim riječima, čini se da *homo islamicus* nastoji iz samog iskustva *qadar/ṣināʾata* te na osnovu njega izvesti neophodnu vizualizaciju/interpretaciju/refleksiju zadatog tekstualnog sadržaja. Upravo kao takvo, međutim, njegovo iskustvo može biti putokaz za tumačenje zasnivanja izražajnosti unutar kognitivno produktivno-refleksivne reprezentacije koja je nastala kao dalja razrada i proširenje ranog poduhvata, ali tim ne manje vođena samim estetsko-metafizičkim iskustvom sistematizacije znanja.[53] Također, čini se bitnim naglasiti kako memorija *homo islamicusa* fundirana tom istom sistematizacijom znanja rađa iskustvo – *al-khibrah* (grč. ἐμπειρία, lat. *experientia*), jer mnoštvo memorije o istoj stvari u konačnici proizvodi sposobnost za skup spoznaja zasnovanih na izravnom, osjetilnom doživljavanju. Iskustvo se čini vrlo sličnim znanju, odnosno intelektualnom obuhvaćanju forme koja je zajednička jednoj vrsti pojedinačnih stvari ali i umijeću djelanja/*ṣināʾata;* znanje i umijeće se ostvaruju kroz iskustvo *homo islamicusu* koje je sveukupnost njegove memorije.

S obzirom na prisutne negativne konotacije *homo islamicusovog* djelanja/*ṣināʾata* u okviru kognitivno produktivno-refleksivne reprezentacije, ovim želimo predložiti tezu kako je, ipak, suštinski sve poteklo iz njegovog oblikovnog i kulturološkog iskustva *qadar/ṣināʾata* fundiranog tradicionalnom sistematizacijom znanja, te da je s obzirom na takvo svoje porijeklo i zadobilo posebne oblikovno-interpretativne karakteristike. Ovim, međutim, ne želimo naročito naglasiti *homo islamicusove* osobne motive, nego ih želimo upotrijebiti kao ilustraciju za činjenicu da je intelektualna klima *homo islamicusovog* primordijalnog doba već prepoznavala takvu mogućnost – mogućnost da se o djelanju/*ṣināʾatu* govori iz (iskustva) *ṣināʾat al-taḥsīn* (barem na dvorovima među muslimanskim plemstvom Indije i Perzije)[54]

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[53] Pod *tumačenjem* ovdje podrazumijevamo svjesni čin uma koji razjašnjava stanovito porijeklo, značenjska „pravila" određenja utemeljena na iniciranju datih inventivnih formi i sadržaja.

[54] Termin *ṣināʾat al-taḥsīn* odnosi se na problematiku modalitetā diskursa u kontekstu slikovnog djelanja/*ṣināʾata*. Obuhvata vještinu i općenito formalno-metodološku stranu polja *qadar/ṣināʾata*.

to advocate the view that *homo islamicus* also had transcendent aesthetic impulses for forming his own *gnoselogiae inferior*; for transcending experiential cognition. It should also be noted that this basis results both from the idea of a system which formally requires its complement and, almost even more, from the very conviction of *homo islamicus* who is "disciplined" for the purpose of such a complement – from the domain of aesthetic discourse initiated by the assigned (suggested) textual context which he illustrates.

Besides the need for theoretical treatment of the domain of aesthetic within the cognitive productive-reflective representation, which is obvious and clearly related to the overall system of life, we must perceive something else in *homo islamicus's* activity/*ṣināʿat* – the fact that it is this visual experience within the cognitive productive-reflective representation that he considers as a suitable starting point for the inquiry which he wants to conduct, i.e. he considers such a way of activity/*ṣināʿat* justified and fruitful for the approach to the given area. In other words, it seems that *homo islamicus* strives to use the experience of *qadar/ṣināʿat* as the basis for deriving the necessary visualization/interpretation/reflection of the assigned textual content. However, as such, his experience can be a signpost for *interpreting* the basis of expressiveness within the cognitive productive-reflective representation which was created as further elaboration and expansion of an early enterprise, though no less guided by the aesthetic-metaphysical experience of the systematization of knowledge itself.[53] Besides, it is worth noting that *homo islamicus's* memory founded on the same systematization of knowledge engenders experience – *al-khibrah* (Gr. ἐμπειρία, Lat. *experientia*), since much memory of the same thing ultimately produces ability for a set of insights based on the direct, sensory experience. Experience seems very similar to knowledge, i.e. intellectual comprehension of the form which is common to one kind of individual things as well as to the artistry of activity/*ṣināʿat*; *homo islamicus* acquires knowledge and *artistry* through experience, which is totality of his memory based on the domain of the traditional systematization of knowledge – *ṣināʿat al-ʿilm* and on self-reflective constants – *al-thawābit al-islāmiyyah*.

Due to the present negative connotations of *homo islamicus's* activity/*ṣināʿat* within the cognitive productive-reflective representation, we would here like to propose the thesis that, notwithstanding, essentially everything sprang from his formational and cultural experience of *qadar/ṣināʿat* based on the traditional systematization of knowledge and that, due to such a background, it assumed special formational-interpretative characteristics. However, by saying so, we do not want to particularly highlight *homo islamicus's* personal motives; rather, we want to use them as an illustration for the fact that the intellectual climate of *homo islamicus's* primordial age already recognized such a possibility – the possibility to describe activity/*ṣināʿat* from (experience) *ṣināʿat al-taḥsīn* (at least at courts among Muslim aristocracy of India and Persia)[54] focused on skill and, in general, on the

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[53] Here, *interpretation* implies a conscious action of mind which clarifies a given origin, "rules" of meaning based on initiating given inventive forms and contents.

[54] The term *ṣināʿat al-taḥsīn* refers to modalities of discourse in the context of pictorial activity/*ṣināʿat*. It encompasses skill and,

usredotočeno na vještinu i općenito na formalno-metodološku stranu polja *qadar/ṣināʾata*, da se o lijepom – *al-džamīl* nasuprot ne-lijepom govori iz samog iskustva lijepog – *khabarāt džamilah*, jer lijepo je ono što se sviđa samo po sebi, bez posebnog interesa za realnu egzistenciju unutar podvrgavanja bezvremenim kriterijima prosudbe.[▼55]



ILUSTRACIJA ~ *Homo islamicus* vođen samim estetsko-metafizičkim iskustvom sistematizacije znanja, te koristeći izražajne mogućnosti unutar primjene *qadar/ṣināʾata* nastojao je izvesti neophodnu vizualizaciju/interpretaciju/refleksiju zadatog tekstualnog sadržaja. Iskustvo *homo islamicusa* predstavlja sveukupnost njegove memorije, odnosno intelektualno obuhvaćanje forme koja je zajednička jednoj vrsti pojedinačnih stvari ali i umijeću djelanja/*ṣināʾata*.
(Arhiv Akšamija)

[▼55] U suprotnosti s ovim stavom o lijepom, postoje pokušaji ontologijskog općeg razumijevanja *umjetničkog djela* M. Heideggera, te nastojanja W. Benjamina i T. W. Adorna da se *opća čistoća lijepog* spasi od podvrgavanja bezvremenim kriterijima prosudbe. U tom pogledu i savremena „estetika recepcije" (Peter Szondi i H. R. Jauss) ne uvažavajući niti po jednom osnovu problematiku *qadar/ṣināʾata*, naglašava nužnost suizvršujućeg (receptivnog) ozbiljenja lijepog u činu razumijevanja *umjetničkog djela*.

formal-methodological side of the area of *qadar/ṣināʿat*, and that beautiful – *al-jamīl* as opposed to not-beautiful is described based on the very experience of beautiful – *khabarāt jamilah*, since beautiful is what is liked *per se*, without a particular interest in real existence within subjection to timeless criteria of judging.[▼55]



ILLUSTRATION ~ *Homo Islamicus*, guided by the very aesthetic-metaphysical experience of knowledge systematization, and using expressive possibilities within the application of *qadar/ṣināʿat*, tried to perform the necessary visualization/interpretation/reflection of the given textual content. The experience of *homo islamicus* represents the totality of his memory, i.e. the intellectual grasp of the form that is common to a type of individual things but also to the art of action/*ṣināʿat*. [Divan, Kişverî, 15-16th century. (Archive of Akšamija)

generally, the formal-methodological side of the area of *qadar/ṣināʿat*.

▼55 As opposed to this view of beautiful, there have been attempts of ontologically general understanding of the *work of art* by M. Heidegger, and attempts by W. Benjamin and T. W. Adorno to save the *general purity of beautiful* from being subjected to timeless criteria of judging. In this respect, contemporary "aesthetics of reception" (Peter Szondi and H. R. Jauss) in no way takes into account the basis of the issue of *qadar/ṣināʿat* and highlights the necessity of co-implementing (receptive) actualization of beautiful in the act of understanding the *work of art*.

Paradigma ljepote unuta qadar/ṣināʿata – čulna iskustva uzrokovana minijaturnim slikovnim prikazom

Ukoliko, bar nakratko, povratno promatramo odnos problema ljepote i same problematike *qadar/ṣināʾata* unutar povijesti *homo islamicusovog* djelanja/*ṣināʾata*, moguće je potvrditi tezu o tome da je problem ljepote – *al-džamāl* imao dominantniji status. Budući da je kognitivna produktivno-refleksivna reprezentacija diskursa *qadar/ṣināʾata* u primijenjenoj varijaciji – *al-ṣināʾat al-taṭbīqiyah* razumijevana kao mogući produkt ljudskog djelanja, ona je samim tim i u ontološkom pogledu imala problematičan status, prije svega u odnosu na vizualnu problematiku određenja prirodnih bića. Bilo da je ovaj odnos tumačen u korist *qadar/ṣināʾata* ili u korist prirode, djelanje/*ṣināʾat homo islamicus*a je u svakom slučaju bilo shvaćeno kao ontološki različito i po metafizičkom rangu niže od istinske ljepote – *al-džamāl al- ḥaqīqī*, a samim tim i od primarnog, pa čak i sekundarnog interesa.[56]

Naime, unutar takve paradigme centralni estetski „slučaj" bio je problem ljepote koja je imala bitno metafizički status: ljepota je bila shvaćena kao odrednica koja se u svom punom smislu odnosi na metafizičku paradigmu razmatranja osnove stvarnosti.[57] S obzirom na to da je shvaćena metafizički, ljepota se u punoj mjeri mogla zahvatiti tek razumom ili umom, dok su se slučajevi čulne percepcije lijepog mogli objašnjavati unutar metafizičke osnove stvarnosti.[58] Stvarna situacija je bila uvjetovana činjenicom da se takvo kulturološko iskustvo, iako posredovano čulnim opažanjem, zapravo ne može s njime do kraja objasniti, te se na njega ne može ni reducirati. Pretpostavka da struktura vizualiziranih predmeta, objekata ili modela na slikovnim prikazima biva uzrokom *iskustva ljepote* podrazumijeva da čulno iskustvo i u slučajevima estetskog i u slučajevima neestetskog iskustva funkcioniraju jednako, a da je njihova razlika svodiva na razliku opisanih predmeta, objekata ili modela povodom kojih nastaju. Međutim, moguće je uočiti da postoje situacije kada jedna osoba/konzument/promatrač povodom nekog predmeta, objekta ili modela ima, a druga nema kulturološko iskustvo, iako se mogu složiti povodom svih drugih njihovih osobina. Stoga predmet estetsko-kulturološkog iskustva pada u drugi plan jer se razlike u iskustvu više ne objašnjavaju njegovim osobinama/formom. Takav uvid zapravo znači da estetsko opažanje predmeta, objekata ili modela daje o njima više informacija od neestetskog

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[56] Al-Ghazālī je pisao o trima vrstama i dvjema podvrstama ljepote. Moguće je kazati kako je dao i naznake modaliteta mogućeg *ṣināʾat al-taḥsīn*, odnosno unutar njega *qadar/ṣināʾata*, kao i terminologiju povezanu s njima kroz jezgru epistemološke estetike – *al-džamāl*.

[57] Usporedi, Herbert Schnädelbach. "Philosophie". U: Ekkerhard Martens, Herbert Schnädelbach (ur.). *Philosophie. Ein Grundkurs*. Tom I, Hamburg: Rowohlts, Reinbek bei Hamburg, 1998. str. 39.

[58] Ibn Sīnā se drži postavke da se do određenog koncepta dolazi putem apstrakcije sadržaja senzualne percepcije. U njegovoj psihologiji postoje dvije vrste percepcije, *vanjska*, tj. senzualna i *unutarnja*.

Paradigm of beauty within qadar/ṣināʿata – sensory experiences resulting from the miniature pictorial representation

If we, at least briefly, take another look at the relationship between the issue of beauty and the issue of *qadar/ṣināʿat* itself in the history of *homo islamicus's* activity/*ṣināʿat*, it is possible to confirm the thesis that the issue of beauty – *al-ḥusn* had a more dominating status. Since the cognitive productive-reflective representation of *qadar/ṣināʿat* discourse in its applied variety – *al-ṣināʿat al-taṭbīqiyah* has been understood as a possible product of human activity, it had a troublesome status in ontological terms as well, primarily with respect to the issue of visual definition of natural beings. Whether this relationship was interpreted in favor of *qadar/ṣināʿat* or in favor of nature, activity/*ṣināʿat* of *homo islamicus* was in any case understood as ontologically different and, by metaphysical ranking, lower than true – *al-jamāl al- ḥaqīqī*, and therefore lower than primary, even than secondary interest.[56]

Within such a paradigm, the central aesthetic "case" was the issue of beauty, which had an essentially metaphysical status: beauty was understood as a determinant which, in its full sense, refers to the metaphysical paradigm of discussing the basis of reality.[57] Since it was understood metaphysically, beauty could be fully grasped only by reason or mind, while the cases of sensory perception of beautiful could be explained within the metaphysical basis of reality.[58] The actual situation was conditioned by the fact that such a cultural experience, although mediated by sensory perception, could not in fact be fully explained using it and therefore could not be reduced to it. Assumption that the structure of visualized objects or models on pictorial representations is the cause of *experience of beauty* implies that the sensory experience, in cases of both aesthetic and non-aesthetic experience, functions in the same way and that the difference between them can be reduced to the difference between described objects or models in response to which they arise. However, it can be observed that there are situations when one person/user/viewer has a cultural experience as a response to an object or model and another does not, although they can agree about all their other features. Consequently, the object of aesthetic-cultural experience becomes secondary since differences in experience are no longer explained by its features/form. Such an insight actually means that aesthetic perception of objects or models provides

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[56] Al-Ghazālī wrote about three types and two sub-types of beauty. It can be claimed that he also provided outlines of modalities of a possible *ṣināʿat al-taḥsīn*, *qadar/ṣināʿat* within it, as well as terminology related to them through the core of epistemological aesthetics – *al-jamāl*.

[57] Cf. Herbert Schnädelbach. *Philosophie*; in: Ekkerhard Martens, Herbert Schnädelbach (ed.), *Philosophie. Ein Grundkurs*, Band I, Rowohlts, Reinbek bei Hamburg, Hamburg 1998, p. 39.

[58] Ibn Sīnā adheres to the thesis that a given concept is reached by means of abstracting content of sensual perception. In his psychology there are two kinds of perception, external, i.e. sensual and inner.

čulnog opažanja, kako god da je taj dodatni sadržaj konceptualno interpretiran, te ono samim tim postaje i spoznajno interesantno.

Estetski doživljaj, kao i drugi čulni opažaji, ostavlja utisak stilizirane pojavnosti, koji je vjerovatno bio i u osnovi metafizike ljepote – *džamāl mā wrā' al- ṭabīah*, ali se, usprkos tome, upravo na nivou iskustva – *al-khibrah*, a ne osobine predmetā, objekata ili modelā, uočava da se ovi slučajevi razlikuju od slučajeva neestetskog opažanja. Problem se, međutim, ne rješava ni podrobnom analizom čulnog opažanja jer je jednako poznato da se estetsko iskustvo ne može voljno proizvesti, odnosno da je nemoguće odlučiti da li se neki predmet doživljava kao lijep ili ružan, kao što je moguće odlučiti smatra li se neki podatak čulnog opažanja istinitim ili ne.

Moguće je zapaziti kako muslimanski velikodostojnici, ali i ostali koji su u njihovom okruženju imali tu priliku da budu u statusu promatrača/konzumenta, uglavnom nisu ulazili u neku dublju pozadinu estetiziranog, lijepog, niti su posebno obraćali pažnju ili istraživali vizualne efekte takvih minijaturnih slikovnih prikaza na moralnom (ar. *al-akhlāq*) – etičkom (ar. *al-ʿadab*) ili nekom drugom duhovnom planu (ar. *al-ruḥānī*).[▾59] Generalno sagledano muslimansko shvatanje i doživljavanje ljepote, odnosno lijepog može se označiti kao *senzualno*, jer se estetizirana ljepota *homo islmicusovim* postupanjem primala i doživljavala čulima gdje se njezin efekat iscrpljuje i dovršava, pa se upravo i na prvom mjestu valorizirao slikovni prikaz – *al-ʿarḍ* ili forma, što uostalom i jeste bitan estetski element bilo kojeg pristupa estetizaciji.



ILUSTRACIJA ~ *Homo islamicus* shvaća ljepotu kao odrednicu koja se u svom punom smislu odnosi na metafizičku paradigmu razmatranja osnove stvarnosti koja se u punoj mjeri mogla zahvatiti tek razumom ili umom.

ILLUSTRATION ~ *Homo Islamicus* understands beauty as a determinant that in its full sense refers to the metaphysical paradigm of considering the basis of reality that could only be fully grasped by reason or mind.

[▾59] Riječ *minijatura*, odnosno *minijaturni slikovni prikaz* često se jednostavno transkribira u arapsku jezičku varijantu kao izraz *miniyātūr*. Smatra se da je s francuskog u arapski jezik ova riječ prevedena u jezički ekvivalent *munamnamāt*, u značenju 'ukrašen', 'uljepšan', 'kićen'...

more information about them than non-aesthetic sensory perception, regardless of how the additional content was conceptually interpreted, and that is why it becomes cognitively interesting as well.

An aesthetic experience, same as other sensory perceptions, leaves the impression of stylized appearance, which was probably in the basis of metaphysical beauty – *jamāl mā wrā' al- ṭabīah*; nevertheless, it is at the level of experience – *al-khibrah*, rather than due to features of objects or models that it is observed that these cases differ from cases of non-aesthetic perception. However, the problem is not solved by a thorough analysis of sensory perception since it is equally known that an aesthetic experience cannot be produced by volition, i.e. that it is impossible to decide whether an object is experienced as beautiful or as ugly, as it is possible to decide whether some data of sensory perception are true or not.

It can be observed that Muslim dignitaries, as well as others in their environment who had the opportunity to have the status of viewer/user, mostly did not delve deep into the background of aestheticized, beautiful nor paid a particular attention to or studied visual effects of such miniature pictorial representations[▼59] at the moral – *al-akhlāq*, ethical – *al-ʾadab* or another spiritual level – *al-ruḥānī*. In general, Muslim understanding and experience of beauty and beautiful can be described as *sensual*, since through *homo islamicus*'s actions aestheticized beauty was received and experienced by senses, where its effect is exhausted and finalized, and therefore the primary value was attached to pictorial representation – *al-ʿarḍ* or form, which indeed is an essential aesthetic element of any approach to aestheticization.



ILLUSTRATION ~ Khusraw and Shirin enjoying music - detail. Shiraz, 1530-40. © Christie's/Pinterest.
ILUSTRACIJA ~ Khusraw i Shirin uživaju u muzici - detalj. Širaz, 1530.-40. © Christie's/Pinterest.

▼59 The word "miniature", i.e. *miniature pictorial representation* is often simply transcribed in Arabic language variant as the term *miniyātūr*. It is believed that this word was translated from French into Arabic into the linguistic equivalent *munamnamāt*, in the meaning of "decorated", "beautified", or "ornated".

Određeni aspekti estetike – *ʿilm al-džamāl* i definiranje 'nauke vizualnog predstavljanja' modalitetā *qadar/ṣināʿata*

U tradicionalnoj sistematizaciji znanja – *ṣināʾat al-ʾilm*, kao i u bilo kojem drugom kontekstu, estetika – *ʾilm al-džamāl* predstavlja dvojaki aspekt, konceptualno-teorijski i materijalno-praktični. U primijenjenoj domeni *qadar/ṣināʾata* estetika se odnosi na filozofsko-metafizičke osnove konceptualizacije djela, kao i na njegove fenomenološko-fizičke atribute. U domeni čiste misli, estetika razrađuje senzornu percepciju i spoznaju, te sposobnost perceptivnih kvaliteta kulturnih i prirodnih stvari da iniciraju pojavu svijesti unutar psihičkog iskustva.[60] U primijenjenoj sferi *qadar/ṣināʾata – al-ṣināʾat al-taṭbīqiyah* su i teorijska gledišta i koncepcija estetizirane forme djela na ovaj ili onaj način bili informirani pristupima povezanim s religijom – *al-dīn* i vjerovanjem – *al-ʿīmān* utemeljenim metafizikom – *al-ilāhiyyāt* ili načinom poimanja svijeta (jedinstveni *Prvi Uzrok* svih bića i stvari, tj. Bog, Njegovo konačno otkrivenje čovječanstvu, Njegovi znakovi, *ajeti* – *al-ʿāyāt*, uočljivi u pojavnom svijetu).[61] Ti pojmovi i procesi koji su konstituirali i uspostavili estetiku čine složeni materijal u koji se treba udubiti da bi se proučio. Neprihvatanje ove realnosti neminovno se odražava u osporavanju ili dovođenju u pitanje upravo djelanja/*ṣināʾata homo islamicusa* (npr. pod okriljem okcidentalnog poimanja „islamske umjetnosti") tako i autohtonog i specifičnog dijela estetike (*ʾilm al-džamāl*) koji u principu svjedoči o modalitetima *qadar/ṣināʾata*.[62]

Otuda i postoji razlika u shvatanju okcidentalno-vesterniziranog pojma *umjetnosti* nasuprot

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[60] Metod dolaženja do izvjesne spoznaje Ibn Sīnā objašnjava posredstvom *demonstracije* (ar. *al-burhān*), tj. metodom koja čini evidentnim nužnu i univerzalnu vezu između subjekta i predikata, koji su povezani srednjim pojmom u sudu koji predstavlja zaključni sud demonstracije; spoznati putem demonstracije znači spoznati preko srednjeg pojma. *Demonstracija* je silogizam kojim se dolazi do izvjesnosti, tj. dedukcija koja polazi od izvjesnih premisa iz kojih proizlazi zaključni sud koji mora biti istinit i nužan. Demonstracija je tako osnovni metod nauke, budući da je njezina bît da pokaže istinitost i nužnost svojih objašnjenja, ona ne ukazuje samo na neku činjenicu, već pruža i univerzalno objašnjenje te činjenice.

Usporedi, Ibn Sīnā. *Kitāb al-šifā: al-Burhān*. ʿA. R. Badawī ur. 2. izd., Kairo: Association of Authorship, Translation & Publication Press, 1966. str 30-31.

[61] Ibn Sīnā ističe da je metafizika *Božanska nauka*, te da izučava stvari koje su odvojive od materije po supstanciji i definiciji, kao i da se ona također bavi prvim uzrocima i principima prirodnih i matematičkih stvari, te *Uzrokom svih uzroka*, odnosno *Principom svih principa* – Bogom. Njezin primarni predmet, odnosno polazište – *al-mawḍʾū*, jeste najopćije od svih pojmova – „biće kao biće" – *al-mawdžūd bi-mā huwa mawdžūd*, dok je njezin cilj – *al-maṭlūb* da pruži dokaz za egzistenciju Boga kao najvišeg uzroka svih stvari. Metafizika – *mā baʿda' al-ṭabīa'* je tako jedinstvena nauka koja se kao ontologija bavi „bićem", a kao filozofska teologija Božijom egzistencijom.

Ibn Sīnā. *Kitāb al-šifā: al-Ilahijjāt = The Metaphysics of The Healing* (na engleski preveo Michael E. Marmura). Provo, Utah: Bringham Young University Press, 2005. str. 6-7.

[62] O izraženoj problematici neprihvaćanja „islamske umjetnosti" vidjeti: Alami, Mohammed Hamdouni. *Art and Architecture in the Islamic Tradition : Aesthetics, Politics and Desire in Early Islam*. London: I. B. Tauris, 2011; Leaman, Oliver. *Islamic Aesthetics : An Introduction*. Notre Dame: University of Notre Dame Press, 2004; Grabar, Oleg. *Islamic Art and Beyond*. Svezak III, Constructing the Study of Islamic Art. Hampshire: Ashgate Publishing Limited, 2006.

Some aspects of aesthetics – ʿilm al-džamāl and definition 'science of visual representation' of modalities of qadar/ṣināʿata

In the traditional systematization of knowledge – *ṣināʿat al-ʾilm*, as well as in any other context, aesthetics – *ʿilm al-jamāl* has two aspects, conceptual-theoretical and tangible-practical one. In the applied domain of *qadar/ṣināʿat*, aesthetics pertains to philosophical-metaphysical bases of the conceptualization of a work, as well as to its phenomenological-physical attributes. In the domain of pure thought, aesthetics elaborates sensory perception and cognition,[60] and the ability of perceptive qualities of cultural and natural things to initiate emergence of awareness within psychological experience. In the applied sphere of *qadar/ṣināʿat* – *al-ṣināʿat al-taṭbīqiyah* theoretical views and conception of aestheticized form of a work were in a way informed by approaches related to religion – *al-dīn* and belief – *al-ʾīmān* based on metaphysics – *al-ilāhiyyāt* or by the way of understanding the world (the unique *First Cause* of all beings and things, i.e. God, His final revelation to humanity, His signs, *ayats* – *al-ʾāyāt*, noticeable in the objective world).[61] These notions and processes which constituted and established aesthetics – *ʿilm al-jamāl* compose a complex material which should be thoroughly studied. Non-acceptance of this reality is inevitably reflected in disputing or challenging activity/*ṣināʿat* of homo islamicus (e.g. within Occidental understanding of "Islamic art") as well as the indigenous and distinctive part of aesthetics which basically bears witness to the modalities of *qadar/ṣināʿat*.[62]

Consequently, there is a difference in understanding the Occidental-westernized term *art* as

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[60] Ibn Sīnā explains the method of reaching certain knowledge by means of *demonstration* (Ar. *al-burhān*), i.e. by means of a method which makes evident the necessary and universal link between the subject and the predicate which are connected by a middle term in a judgment, which is the concluding judgment of *demonstration*; to learn by demonstration means to learn by means of the middle term. *Demonstration* is a syllogism which leads to certainty, i.e. deduction which starts from certain premises which result in the concluding judgment, which in turn must be true and necessary. Thus, demonstration is the basic method of science, and since its essence is to show the truth and necessity of all explanations it does not indicate only a fact but rather provides the universal explanation of the fact.

Cf. Ibn Sīnā. *Kitāb al-Šifā: al-Burhān* (ed. ʿA. R. Badawī). 2nd ed. Association of Authorship, Translation & Publication Press, Cairo 1966, pp 30-31.

[61] Ibn Sīnā points out that metaphysics is a *Divine science*, and that it studies things which are separable from matter by substance and definition, and that it also deals with first causes and principles of natural and mathematical things, and with the *Cause of all causes*, i.e. the *Principle of all principles* - God. Its primary subject, i.e. starting point – *al-mawḍʾū*, is the most general of all concepts – "being like being" – *al-mawjūd bi-mā huwa mawjūd*, while its goal – *al- maṭlūb* is to provide evidence for existence of God as the supreme cause of all things. Metaphysics – *mā baʾda' al-ṭabīa'* is thus a unique science which as ontology deals with "being" and as philosophical theology with God's existence.

Ibn Sīnā. *Kitāb al-Šifā: al-Ilahijjāt = The Metaphysics of The Healing* (translated into English by Michael E. Marmura). Bringham Young University Press, Provo Utah 2005, pp. 6-7.

[62] For the prominent issue of non-acceptance of "Islamic art", see: Alami, Mohammed Hamdouni. *Art and Architecture in the Islamic Tradition: Aesthetics, Politics and Desire in Early Islam*. I.B. Tauris, London 2011; Leaman, Oliver. *Islamic Aesthetics: An Introduction*. University of Notre Dame Press, Notre Dame 2004; Grabar, Oleg. *Islamic Art and Beyond*. Volume III, Constructing the Study of Islamic Art. Ashgate Publishing Limited, Hampshire 2006.

modalitetā diskursa *qadar/ṣināʾata* u (muslimanskom) *ʾilm al-džamālu* i okcidentalnoj estetici: za prvu je *umjetničko* neprihvatljivo iz prethodno akceptiranih razloga, međutim prihvatljivo je samo ono što može da zrači lijepim, estetsko, a za drugu je *umjetničko* šire od estetskog i obuhvata i neestetske efekte koji se ostvaruju estetskim sredstvima. Ovdje treba napomenuti da tradicionalna islamska sistematizacije znanja nikada posredstvom modalitetā diskursa *qadar/ṣināʾata* nije težila bilo kakvom utilitarnom cilju, mada prisutnost nezadovoljavajućeg nedvojbenog etičko-moralnog stava nije moguće isključiti kod spomenutih dogmatsko-konzervativnih autoriteta, nasuprot kojih su se neki članovi društva, ipak, zadovoljavali čistom formom uživanja.

Međutim, istine radi, bilo je među muslimanima tradicionalistima i pokušaja da se, na planu moguće teorije, ali i prakse kognitivne produktivno-refleksivne reprezentacije slikovne problematike modaliteta diskursa *qadar/ṣināʾata*, odstupi od postojećeg i kontinuiranog koncepta u njegovoj „čistoj" primjeni. Neki filozofi i teoretičari nisu se uvijek u razmatranju lijepog – *al-džamīl* ograničavali na formalno estetsku – *al-džamāl* pozadinu, nego su, postavljali, sugerirali i šire odraze.[63]

Pomno ispitivanje ključnih rasprava u dvjema glavnim školama islamske misli – filozofiji – *al-falsafah* i dogmatskoj teologiji – *al-kalām* – otkriva široka, ali međusobno povezana promišljanja muslimanskih teologa (ar. *al-mutakallim* pl. *mutakallimūn*) o pojmu onoga što se podrazumijevalo kao „nauka vizualnog predstavljanja", te posebno pristupa i definiranja fenomena *ljepote* – *al-džamāl*.[64] Upravo ta razmišljanja pružaju intelektualni milje u kojem se može smjestiti Rūzbihānova teorija ljepote, koja je primjenljiva i na problematiku ljepote unutar diskursā *qadar/ṣināʾata*.[65] Mora se primijetiti da

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[63] Usporedi, Nasr, Seyyed Hossein. *Islamic Art and Spirituality*. New York: State University of New York Press, 1987; Nasr, Seyyed Hossein. *Islamska umjetnost i duhovnost* (prev. Edin Kukavica). Sarajevo: Lingua Patria, 2005; Espozito, L. Džon. *Oksfordska historija islama*. Sarajevo: Centar za napredne studije – CNS, 2018; Al-Faruqi, R. Ismaʻil. *Islam: Religion, Practice, Culture & World Order*. Herndon, Virginia: International Institute of Islamic Thought, 2012; Al-Faruqi, R. Ismaʻil i al-Faruqi, Lois Lamya. *The Arts of Islamic Civilization*. Herndon, Virginia: International Institute of Islamic Thought, 2013; Beg, Muhammad Abdul Jabbar. *Fine Arts of Islamic Civilization : A Collection of Essays*. Kuala Lumpur: University of Malaya Press, 1981.

[64] U toku 9. stoljeća filozofija je, na sebi specifičan način, dovela do kulturnog procvata muslimana na koji se, u okcidentalnim relacijama, može gledati kao na kompromis između renesanse i prosvijećenosti. U Abasijskom carstvu pojavljuje se novi tip muslimana, posvećen idealu koji se zvao *falsafa* – *al-falsafah*. Ovaj se izraz obično prevodi kao 'filozofija', ali ima šire i bogatije značenje: kao i francuski *philosophes* iz 18. stoljeća, *al-falāsifa* su željeli živjeti racionalno, u skladu sa zakonima za koje su vjerovali da vladaju kozmosom i koji su se mogli osjetiti na svakom nivou realnosti. U početku su se koncentrirali na prirodne nauke, ali su se onda neizbježno okrenuli metafizici i odlučili njezine principe primijeniti unutar domene islamske tradicionalne sistematizacije znanja. Vjerovali su da je *Bog* grčkih filozofa identičan s *Allahom*. Afinitet prema helenizmu osjećali su i grčki hrišćani, ali su odlučili da *Bog* Grka mora biti modificiran *Bogom Biblije*: na kraju su okrenuli leđa vlastitoj filozofskoj tradiciji vjerujući da razum i logika ne mogu pridonijeti proučavanju Boga. *Al-falāsifa* su, međutim, došli do suprotnog zaključka: oni su vjerovali da racionalizam predstavlja najnapredniju formu vjere/religije i razvili pojam *Boga* viši od biblijskog *Boga* otkrivenja.

[65] Rūzbihān Baqlī (um. 1209.), pjesnik, mistik, učitelj, objavljivao je komentare o idejama sufizma. Njegovo najpoznatije djelo bila je njegova autobiografija *Otkrivanje tajni* ili „Kašf al-asrār". Baqlījeva teorija ljepote nalazi se u djelu: Baqlī, Rūzbihān ibn Abī al-Naṣr. *Kitāb mashrab al-arwāḥ: wa-huwa al-mashhūr bi-Hazārūyak maqām* (*bi-alf maqām wa-maqām*). Edicija al-Ṭabʻah al-ūlá, Nīnawá lil-Dirāsāt wa-al-Nashr wa-al-Tawzīʻ. Damask, 2017.

opposed to modalities of *qadar/ṣināʿat* discourse in Muslim and Occidental aesthetics: for the former, *artistic* is unacceptable for the previously accepted reasons, and only what can emanate beautiful, aesthetic is acceptable, while for the latter *artistic* is broader than aesthetic and also encompasses non-aesthetic effects which are achieved by aesthetic means. It should be noted here that the traditional Islamic systematization of knowledge has never strived for any utilitarian goal by means of the modalities of *qadar/ṣināʿat* discourse although listed dogmatic-conservative scholars did not necessarily exclude the presence of unsatisfactory unambiguous ethical-moral view; as opposed to them, some members of the society were still satisfied with the pure form of pleasure.

However, in all honesty, there have been attempts among Muslims – traditionalists to deviate from the existing and continuous concept in its "pure" use at the level of both a possible theory and practice of the cognitive productive-reflective representation of pictorial topics of the modalities of *qadar/ṣināʿat* discourse. When discussing beautiful - *al-jamīl* and *al-ḥusn*, some philosophers and theoreticians did not limit themselves to formal aesthetics – *al-jamāl*, but also established and suggested broader reflections.[63]

A thorough study of key discussions in the two main schools of Islamic thought – philosophy – *al-falsafah* and dogmatic theology – *al-kalām* – reveals broader though mutually related thinking of Muslim theologians (Ar. *al-mutakallim*, pl. *mutakallimūn*) about the notion of what was implied by the "science of visual representation" and particularly about the approach to and definition of the phenomenon of *beauty* – *al-jamāl*.[64] Such thinking provides an intellectual environment where one can position Rūzbihān's theory of beauty,[65] which is also applicable to the issue of beauty in the *qadar/ṣināʿat* discourse. It must be noted that lines which separate these two schools, including

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[63] Cf. Nasr, Seyyed Hossein. *Islamic Art and Spirituality*. State University of New York Press, New York 1987; Nasr, Seyyed Hossein. *Islamska umjetnost i duhovnost* (trans. by Edin Kukavica). Lingua Patria, Sarajevo 2005; Espozito, L. Džon. *Oksfordska historija islama*. Centar za napredne studije - CNS, Sarajevo 2018; al-Faruqi, R. Ismaʿil. *Islam: Religion, Practice, Culture & World Order*. International Institute of Islamic Thought, Herndon, Virginia 2012; al-Faruqi, R. Ismaʿil. i al-Faruqi, Lois Lamya. *The Arts of Islamic Civilizatio*n. International Institute of Islamic Thought, Herndon, Virginia 2013; Beg, Muhammad Abdul Jabbar. *Fine Arts of Islamic Civilization: A Collection of Essays*. University of Malaya Press, Kuala Lumpur 1981.

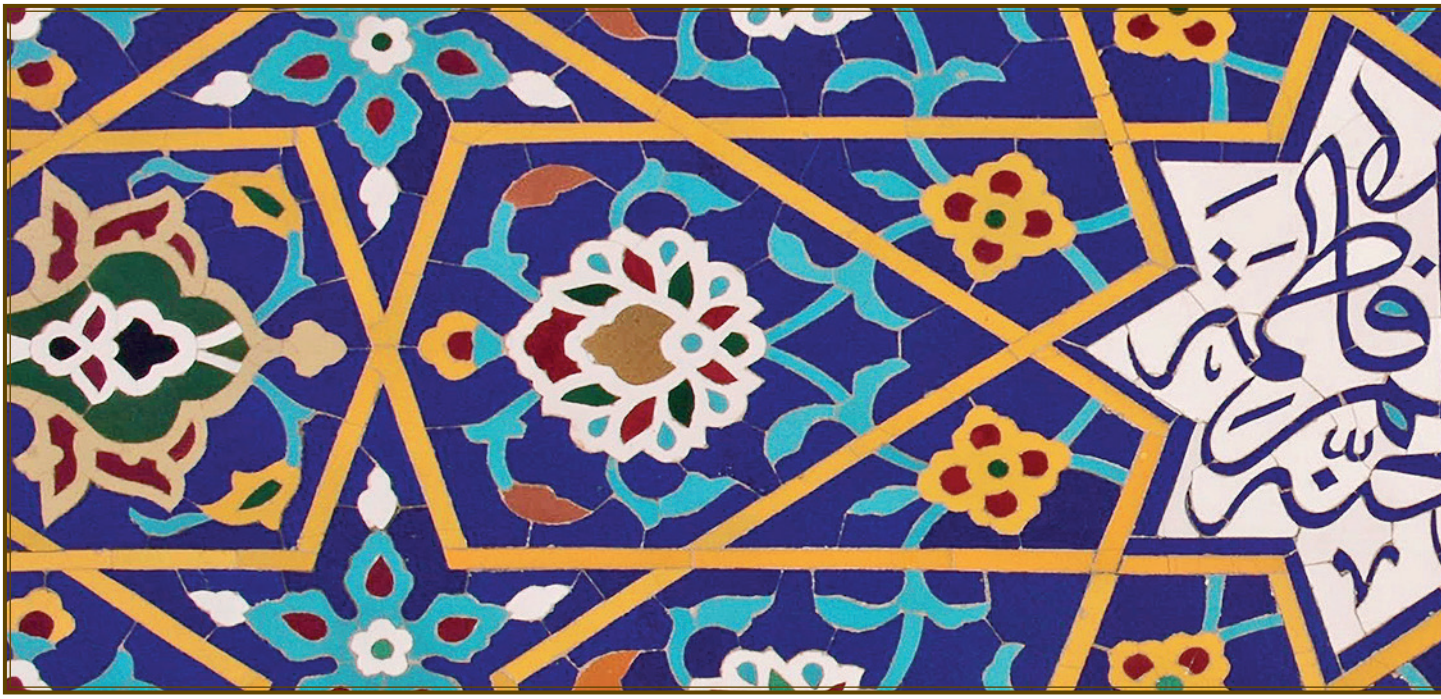
[64] In the 9th century philosophy, in its own way, led to the cultural flourish of Muslims. In Occidental terms, it can be considered a compromise between Renaissance and Enlightenment. In the Abbasid Empire a new type of *Muslim* emerged, committed to ideal, and was named *falsafa* – *al-falsafah*. This term is usually translated as 'philosophy' though it has a richer meaning as well: like French *philosophes* from the 18th century, *al-falāsifa* wanted to live rationally, in line with laws which they believed to rule the universe and which could be felt at every level of reality. They initially focused on science, and then inevitably turned to metaphysics and decided to apply its principles within the domain of Islamic traditional systematization of knowledge. They believed that *God* of Greek philosophers is identical to *Allah*. Affinity for Hellenism was also felt by Greek Christians, though they decided that Greek *God* had to be modified into *God of the Bible*; finally, they turned their back to their own philosophical tradition believing that *reason* and *logic* cannot contribute to studying God. *Al-falāsifa*, on the other hand, reached the opposite conclusion: they believed that rationalism is the most progressive form of faith/religion and developed a higher notion of *God* than Biblical *God* of revelation.

[65] Rūzbihān Baqlī (d. 1209), a poet, mystic and teacher, published comments on ideas of Sufism. His best-known work was his autobiography *Revealing Secrets* or "Kašf al-asrār". Baqlī's theory of beauty can be found in the work: Baqlī, Rūzbihān ibn Abī al-Naṣr. *Kitāb mashrab al-arwāḥ: wa-huwa al-mashhūr bi-Hazārūyak maqām* (*bi-alf maqām wa-maqām*). Edition al-Ṭabʿah al-ūlá, Nīnawá lil-Dirāsāt wa-al-Nashr wa-al-Tawzīʿ, Dimashq 2017.

linije koje razdvajaju ove dvije škole, a među njima i Rūzbihānova teorija zrače ponekad zbunjujućim mišljenjima, jer mnogi, poput al-Ghazālīja, kombiniraju različite perspektive u pristupima.

Čini se potrebnim navesti kako je jedan od *hadisa* – *al-ḥadīth* igrao i igra posebno važnu ulogu kako kod muslimanskih filozofa tako i kod dogmatski orijentiranih duhovnjaka. Naime, riječ je o *hadisu* prema kojem se *melek* ili *anđeo* – *al-malak*, *Džebrail* ili *Gabriel* – *Džibril* pojavio Poslaniku pred nizom prisutnih da ga pita o vjeri koju podučava. Poslanik Muhammed – *Muḥammad* objasnio je da postoje tri osnovne dimenzije – *al-islām* (činiti svoju predanost miroljubivom – predanost Bogu), *al-īmān* (biti u duhovnom stanju Božijeg blagoslova) i *al-iḥsān* (činiti svoje djelo lijepim i dobrim – estetizacija). A to znači, tj. *al-iḥsān*, da čovjek čini svijet lijepim oko sebe imajući Božiji blagoslov i ako Ga ne vidi, jer Bog njega vidi.[▼66] Na temelju ovog *hadisa, homo islamicus* je shvatio komplementarnost aspekata *predanosti* i *vjere*, ali i *lijepog djelanja*/*ṣināʿata*, pri čemu potonji drži osnovni imperativ za „uljepšavanje" muslimanskog ponašanja u vjeri.

Nastavak u sljedećem broju.



ILUSTRACIJA ~ U primijenjenoj domeni *qadar*/*ṣināʿata* estetsko se odnosi na filozofsko-metafizičke osnove konceptualizacije djela, kao i na njegove fenomenološko-fizičke atribute koji su povezani s religijom i vjerovanjem utemeljenim na filozofsko-metafizičkim osnovama. (*Mozaik geometrijskih motiva i kaligrafije u svetištu Fatima Masuma*, Qom, Iran.)

▼66 Usporedi, Abu Hurairah. *Sunan Ibn Majah*, Chapter No: 1, *The Book of the Sunnah*, Hadith no: 64; *Sahih Muslim Chapter*. No: 1, *Faith* (*Kitab Al Iman*), Hadith no: 4; *Sahih Bukhari*. Chapter No: 2, *Belief*, Hadith no: 48. Dostupno na: http://mobile.ahadith.co.uk/searchresults.php?q=%22worship+Allah+as+if%22. Posljednji put posjećeno 11. 02. 2023.

Rūzbihān's theory, sometimes emanate confusing thoughts since some scholars, such as al-Ghazālī, combine different perspectives in their approaches.

It seems necessary to note that one of *hadiths* – *al-ḥadīth* has played a particularly important role both among Muslim philosophers and among dogmatically oriented clergy. It is the *ḥadīth* according to which the melek or *angel* – *al-malak*, *Džebrail* or *Gabriel* – *jibril* appeared before Prophet in front of many people to ask him about the religion which he teaches. Prophet *Muḥammad* explained that there are three basic dimensions – *al-islām* (make your commitment peaceful – commitment to God), *al-īmān* (make your spiritual state rely upon God) and *al-iḥsān* (make your work beautiful and good - aestheticization). *Al-iḥsān* implies that the man makes the world around him beautiful in the way in which he relies upon God even if he does not see Him, because God sees the man.[▼66] Based on this *ḥadīth*, *homo islamicus* most likely understood complementarity of the aspects of *commitment* and *faith*, as well as *beautiful activity*/*ṣināʿat*, whereby the latter constitutes the basic imperative for "beautifying" Muslim behavior in faith.

Continued in the next issue.

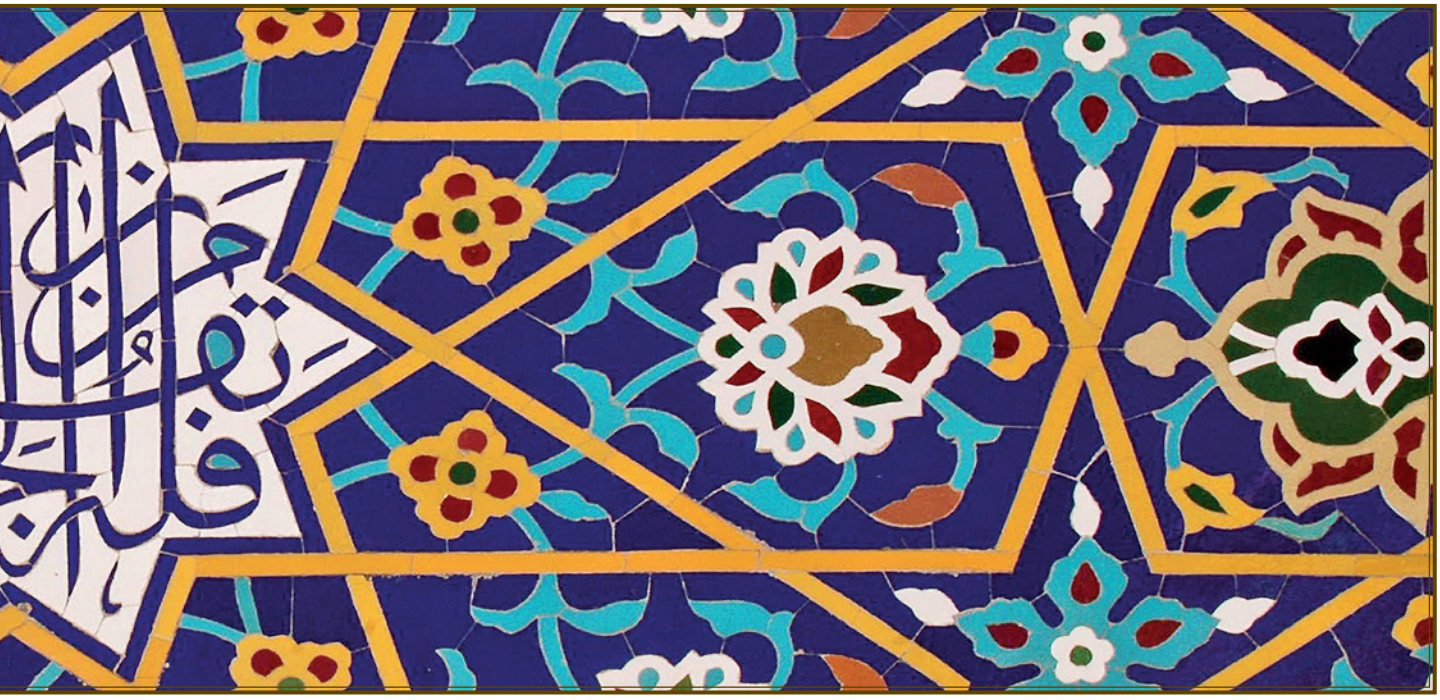


ILLUSTRATION ~ In the applied domain, *qadar*/*ṣināʿata* aesthetically refers to the philosophical-metaphysical foundations of the conceptualization of the work, as well as to its phenomenological-physical attributes that are related to religion and belief based on philosophical-metaphysical foundations. (*Mosaic of geometric motifs and calligraphy in the shrine of Fatima Masuma*, Qom, Iran.)

▼66 Cf. Abu Hurairah. *Sunan Ibn Majah*, Chapter No: 1, *The Book of the Sunnah*, Hadith no: 64; *Sahih Muslim Chapter*. No: 1, *Faith* (*Kitab Al Iman*), Hadith no: 4; *Sahih Bukhari*. Chapter No: 2, *Belief*, Hadith no: 48. Available at: http://mobile.ahadith.co.uk/searchresults.php?q=%22worship+Allah+as+if%22. Last accessed on: 11.2.2023.

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تهمتن بدان تا بر پستیم رسانند زمان
که خم گشت بالای کهبیکرش