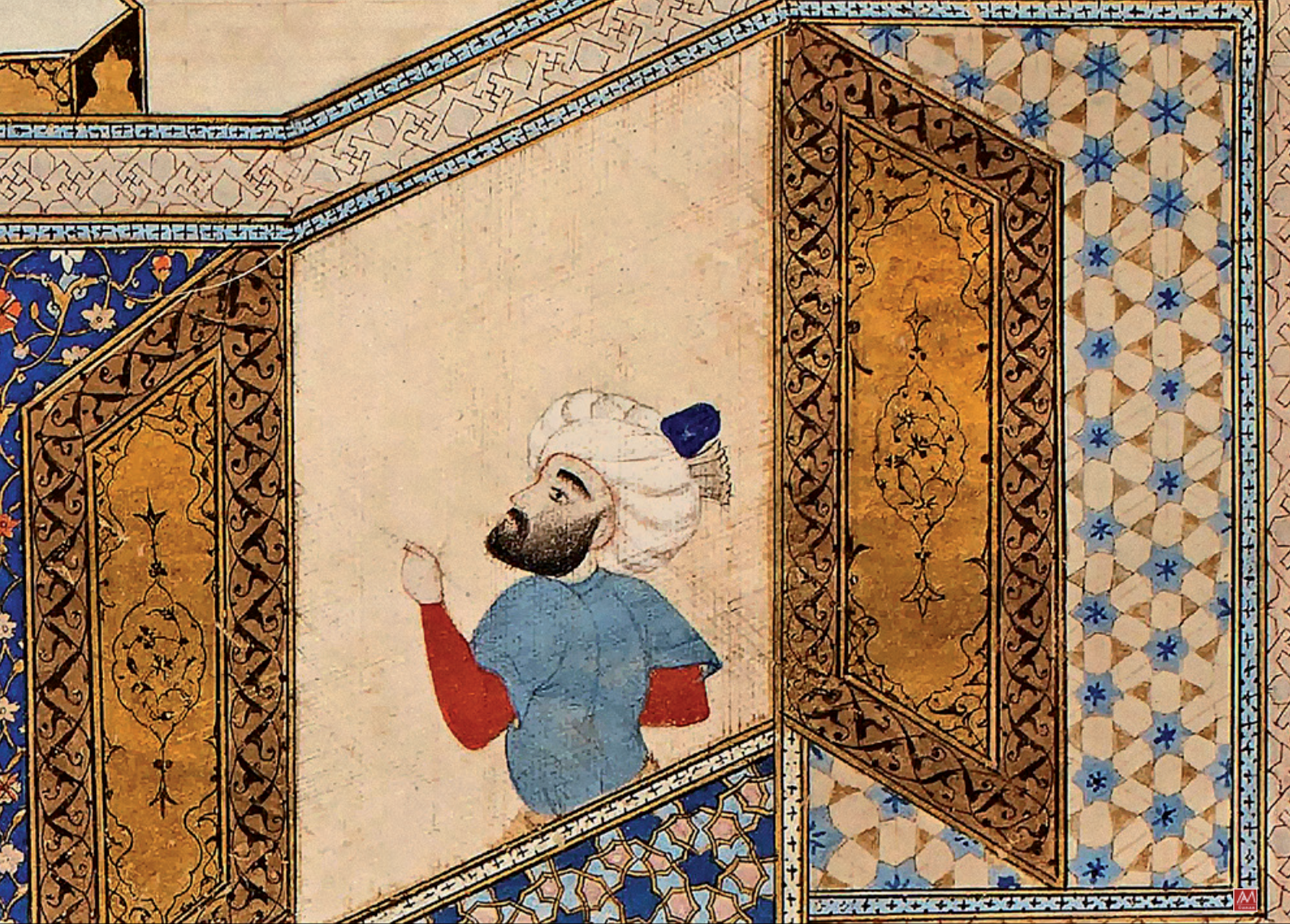


ILUSTRACIJA ~ *Detalj natjecanja grčkih i kineskih slikara*; dupla stranica iz rukopisa *Masnavi-i Ma'navi* („Duhovni parovi“) Džalāl al-Dīn Rūmija (Mevlana) (um. 1273.); Tabriz (Perzija) 1530. Rekonstrukcija urađena 2020. godine prema originalu iz Zbirke Bruschettni, Muzej *Aga Khan*.

ILLUSTRATION ~ *Detail of Greek and Chinese Painter Competition*; double page from a manuscript of the *Masnavi-i Ma'navi* („The Spiritual Couplets“) by Jalāl al-Dīn Rūmī (Maulana) (d. 1273); Tabriz (Persia) 1530. Reconstruction done in 2020 according to the original from the Bruschettni Collection at the *Aga Khan Museum*.

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Mehmed A. AKŠAMIJA

**ANALIZA KORIŠTENJA TERMINOLOŠKE ODREDNICE
„UMJETNOST ISLAMA“ – drugi dio**

**AN ANALYSIS OF THE USE OF TERMINOLOGICAL DETERMINANTS
„ART OF ISLAM“ – second part**

Abstract

This article follows from the previously published paper and pertains to a distinctive phenomenological analysis of the structure/form and the production of the modality of miniature/illumination/pictorial representation, namely the productive-reflective orientation of *homo islamicus* with a separate analysis of his profanely-aestheticized discourse of action/arrangement/design.. A particular attention is paid to the paradigm of reduction, i.e. to a possible transformation of the cognitive and productive-reflective orientation by means of denaturalization/stylization, as well as to the analysis of the status of *homo islamicus's* paradigmatic and predefined position within both the profane-cognitive and recognitive-sacral production. The characterization of his work and his fulfillment of religious life within the aestheticized discourse of *qadar/şinā'at* was also used to discuss the opposition to the occidental academic approach/understanding, imposed by the inappropriate need to reduce any form of creative action to common Western denominators. Substance of the emergence of creative action is theoretically elaborated by means of the cognitive discourse of *qadar/şinā'at*, together with activating figurality on the idea of the closed concept of the collaborative-cognitive practice. The expansion of theoretical discourse allowed the presence of a new view on the religious-aesthetic philosophy and associated terms, respecting the specifics deriving from the basic traditional interpretations of the Islamic forms of aestheticized orientation. This brief analysis is intended to initiate a discussion on the issues of theoretical and historical other part of the „history of arts“ and „artistic production“ in the critical framework of both occidental and Islamic attitudes/views. This brief analysis is intended to initiate a discussion on the issues of theoretical and historical other part of the „history of arts“ and „artistic production“ in the critical framework of both occidental and Islamic attitudes/views. At the same time, it will contribute to a possible fundamental discourse for defining the expression *homo islamicus's Islamic creative action'* as an academic field within a broader discipline entitled as the „history of arts“.

Key words: *history of arts, qadar/şinā'at, homo islamicus's, miniature/illumination/pictorial representation, religious-aesthetic philosophy, aesthetics, productive-reflective discourse, occidental academism, Islamic Scholasticism, imaginal world.*

Translation of the world of witnessing into the form of miniature/illumination/ pictorial representation

the conscious free actions within so-called „painting practice” may be taken to mean the endowment for hand-made unique „miniature painting”, i.e. illustrations within manuscript book forms as action/arrangement/design, i.e. *qadar/šinā'at*. According to his own faith and convictions, in the area of *procédé* (the individual productive-reflective process), *homo islamicus* manifests sincere respect for Islamic postulates, although, in the opinion of Islamic thinkers,¹ he still takes a stand against conservative interpretations and aesthetic starting points by personally transcending the frontiers of sacral activity. In this area, *homo islamicus* **conscious profanely aestheticized activity**² is characterized by planarity and two-dimensionality, which are some of the conditions for the characterization of a general conservative-traditional and productive-reflective orientation for the representation of elements of visual art within the Islamic cultural-civilizational circle.

¹ Any form of productive-reflective orientation should be devoted to reinforcing human personality and folk and religious life. Therefore Allama Muḥammad Iqbal raged against that which he called “arts of slavery” (i.e. “purposeless painting”) that – if practiced only for aesthetic pleasure – seems to be only a kind of idle idolatry. Iqbal believed that „true Islamic art” is still to happen. In a short article entitled *How our Prophet criticized the Arabic poetry of the time*, written in 1916, he writes:

„Any human art must be subjected to this ultimate goal (i.e. Life), and the value of everything must be determined compared to its ability to create life. The highest art is one that awakens our benumbed will/strength and encourages us to manly face life's temptations. Everything that brings about worthlessness and forces us to close our eyes before the Reality around us, before the dominion that Life depends on, is the message of falling and death. There must not be the use of opium in the arts. The dogma '*Art for Art's sake*' is a witty invention of decadence to cheat us of life and power.”

Akhtar, Qāḍī Aḥmad Miān: *Iqbāliyyāt kā tanqīdī jā'ize*; („Kritičko proučavanje publikacija o Iqbalu”), Karachi, 1955. Available at: noufabadi.tk › download › WooMAAAIAAJ-iqbaliy... Accessed on 10.2.2000, p. 103; Iqbal, Muḥammad: *Jāvidnāme*; Lahore, 1932, (not paginated, quoted according to the number of lines) 1168.

² It is possible to constitute *homo islamicus's* free aestheticized action/arrangement/design, (i.e. *qadar/šinā'at*) by inductive methodology so that it promotes the already created, exemplary productive-reflective values as the ideal. Therefore **constructiveness** (certainly, together with expressiveness) is defined as the fundamental value that further promotes art postulates so that it is able to almost exactly check them in the impressive production of **profane and collaborative-cognitive orientation**. The intriguing relationship of tradition towards applicable visual art, primarily planarity and two-dimensionality, also brings to light the order of values that, by specific figural orientation, does not accept traditional views of intransigence. Indeed, in such a tradition of *homo islamicus's* productive-reflective discourse action/arrangement/design, one feels that it is about accomplishing ideals of **conscious actions in terms of his own convictions in manifesting sincere respect for Islamic postulates**, i.e. the accurate establishment of elaborated and defined approaches to denaturalized-stylized visualization of messages based on faith, which results in the **logical normative character of the aesthetic view constituted in this way**.

Still, it can be considered crucial to once again point out that the planarity and two-dimensionality of such figural forms (objects and models) indicate an aspect of respect, not for the conservative but rather for the possible pictorial expression; geometric perspective based on the points of viewpoints, i.e. on the translation of the actual world into image, an understanding that simulates the factor of the spatiality of representation – depth of space (third dimension) – is fully consciously annulled and additionally intensified. This happens together with unsuitable and realistic representations of atmospheric perspective by means of inverse stereotypically standardized harmonic relations on the background of warm-cold contrasts. Besides, there is no illusion of space achieved by the use of light (and shadow) with volume nuances, although *homo islamicus* was familiar with such possibilities of comprehending space.



EXAMPLES OF CONSCIOUS ANNULMENT OF SPACE – THIRD DIMENSION

ILLUSTRATION – Matrakçı Nasuh: **City of Halep**, Northern Syria, *Menazil-i Sefer-i 'Irakeyn / Boardings houses on a Journey through Iraq and Southern Persia*, 1535 (IU Ktp. 5964, fol. 105b); **Tata Fortress**, West of Budim, *Suleyman-name*, 1543-1551 (TKSM – Hazine ktp. 1608, fol. 116B).

ILUSTRACIJA – Matrakçı Nasuh: **Grad Halep**, sjeverna Sirija, *Menazil-i Sefer-i 'Irakeyn / Pansioni na putovanju Irakom*, 1535. (IU Ktp. 5964, fol. 105b); **Tvrđava Tata**, zapadno od Budima, *Suleyman-name / Knjiga o Sulejmanu Zakonodovacu*, 1543.-1551 (TKSM – Hazine ktp. 1608, fol. 116B).

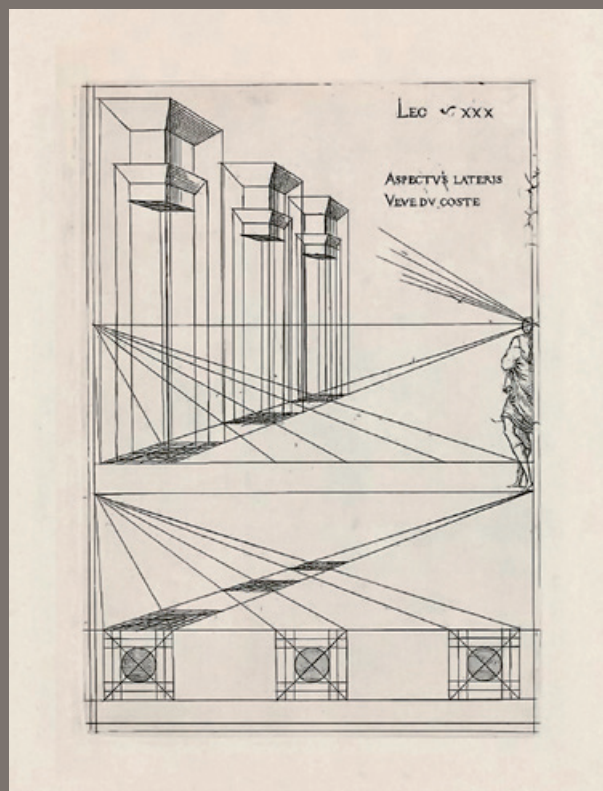
The absence of a semantic (iconological) perspective in resolving the relationship of sizes among figures with respect to their significance also points to *homo islamicus*' self-awareness in adhering to the traditional; in particular, the *perspective of meaning* whereby the size of human figures does not depict their relative, changing position in space but rather their absolute, invariable position on the social or spiritual scale of values. Besides, vertical perspective, i.e., that which is one behind the other in the real world, represented as one above the other on the surface of the painting,³ does not serve to give the impression of constituents of depth by practicing vertical sequencing of the bands of planes. Consistent to this planar method of space transformation, if we ignore „beginner's" mistakes and some minor effects, *homo islamicus* does not shape figures as volumes (using tone modelling⁴) but rather also as two-planar, without shading, which additionally prevents the illusion of spatiality; volume does not dominate over the plane. In *homo islamicus*'s actions, the reverse perspective is typically achieved in the form of spacing parallel lines and, in some cases, of even increasing the objects'/models' dimensions as they recede, or maintaining dimensions of objects/models in the foreground, which is completely opposite to representing objects as they are seen (smaller proportionate to distance and with parallel lines that advance). The pathology and psychology here is very interesting and revealing. In *homo islamicus*'s works, linear or geometric perspective based on a geometric construction of the viewpoint (at the eye level) or infinity from any viewpoint in terms of representing shapes that move away from the viewer, is not present along the implied diagonals that lead to the viewpoint. The most frequently used perspective is orthogonal, and somewhat less frequently, the oblique projection. In this way he eliminates the third dimension while planarity acquires another existential foothold in the universal, eternal order and invariable relations between objects and beings. *Homo islamicus* does not prefer the feeling of „taking matters into one's own hands" and his own, individual (literal and figurative) viewpoint, he does not seek the recognition of chance and the arbitrary choice of the viewpoint from one aspect or another, in one moment or another. It is therefore possible to characterize his relationship towards geometric perspective as the consciously *nonobjective representation of the embodiment of the real world he lives in*.⁵ For the purpose of another

³ It should be noted that the Islamic understanding of image (message conveyed by image) should be viewed in a broader context. Indeed, in the pre-Islamic age there were beliefs such as dynamism and animism (a particular belief in *jinnis* whose existence preceded the human, and was confirmed by Revelation). Over history, dynamist views of the world were reformed but have not disappeared, which is confirmed by the current presence of various talismans and amulets (*hamâyliya*, ottom.-turk. *hamâil*, *hamaylı* from ar. *ḥam'â'il* i.e. *ḥamîla*, *ḥimâla* meaning "belt around the saber"). Dynamist belief starts from the opinion that the power of natural objects affects happenings. In animism as well an invisible being can affect both happenings and the productive-reflective ability of the *homo islamicus*, who acts within the collaborative-cognitive orientation. In line with this, the conservative ban on figuralities can also be treated as a ban on polytheism and should be understood in this way.

⁴ As opposed to the previously discussed term *modulation*, which refers to the illusion of volume using complementary hues, i.e. colours that are mutually complementary (rather than opposite), *modelling* refers to the illusion of volume achieved by hues of light, which can be expressed using graphics, hues and colours. Graphic representation of volume on the plane (e.g. drawing) is achieved by increased density or more sparse sequencing of lines or dots on the plane, while representation by hues is achieved by means of contrast between light and shade. In colouristic painting, the illusion of volume is achieved by means of a more comprehensive colour scale of the spectrum, i.e. warm and light colours for the illuminated parts of shapes and dark and cold colours for the part of the shape in the shadow.

⁵ In a narrow sense, *reality* refers to all objects of experience, and in a broad sense it means everything that exists or can exist, i.e., according to the

potential confirmation of the negative attitude toward geometric perspective, *homo islamicus* eliminated additional illusions of depth by means of the character of outlines, hues and spectrum of colours, i.e. by ignoring atmospheric perspective. Such an attitude can be discerned in that outlines of objects and figures are of the same character both in the foreground and in the (nonexistent) distance. Hues of colours do not fade compared to the foreground, where they are intensive and contrasted; the colour spectrum is not reduced to cerulean hues compared to those in the foreground, which are typically given in warm hues. In addition, *homo islamicus* did not even use the effects of the required colour perspective, which is predicated on the optical feature of warm colours tones acting as expansive, advancing, and of cold colours tonalities acting as introverted, receding.



AN EXAMPLE OF POSITIVE PROJECTION – THE OCCIDENTAL ACADEMIC APPROACH / PRIMJER POZITIVNE PROJEKCIJE – OKCIDENTALNI AKADEMSKI PRISTUP
 ILLUSTRATION ~ Androuet du Cerceau, Jacques: *Lessons from a positive perspective*; By Mamert Patissou, Paris 1676.
 ILUSTRACIJA ~ Androuet du Cerceau, Jacques: *Pouke iz pozitivne perspektive*; Napisao Mamert Patissou, Pariz 1676.

interpretation of Islamic thinkers, *the material world that was created by God*, who, in turn, predetermined it before creating it.

The term „this world“ (ar. *dunyā* [*al-dunyā*, *ad-dunyā*], contains the basic meaning of „lowest“ [world]; ar. *dunyā* is elative feminine, while *al-dunyā*, is the superlative feminine of the adjective *dānī* – (meaning „close“ or „short“). However, the meaning of „material world, real people's world“ uses the Sufi-Tariqa term *'ālem-i ḥaqq* (Persian genitive connection made up of Arabic words), while the term *'ālem-i šahādat* is utilized for „visible world, manifest world, world of witnessing“.

This means that *homo islamicus* maintained uniform intensity and sharpness of contour without shading (which could represent revival; the basis of the conservative theory of the ban on images⁶) in all zones of the planar character of miniature/illumination/pictorial representation, while he chose colours freely, though not within the established artistic rule of expression of warm-cold advancing and receding. Indeed. This is an important point. It is vital to note from the start that the idea of 'conservative' in terms 'conservative Muslim' should not be conceptualized in a narrow Hegelian-Fukoyamian teleological view of history (in the sense of the inevitable certainty of positive or negative societal or religious changes). Rather it should be understood that 'progress' is framed within a wide realm of variant possibilities. Therefore, it seems reasonable *to shift the discussion from the transfer of the three-dimensional visible world to the plane*, to a more accurate discursive orientation, that *of translating the world of witnessing ('ālam-i šahādat)* into an miniature/illumination/pictorial representation,⁷ with the character of visual art that tends to achieve the planar existence of an object/thing and model by means of a characteristic way of using colour (using pure colour without hue transitions; the symbolism of expressing serenity and the joy of living) and line (the stylized form of the figural; the function of limiting the coloured surface) as the basic means of expression in terms of object transformation and general figural character; the character of a depicted figure that does not depend on proportion on the dimension of regularity/correctness/optical credibility. Such an approach to pictorial representation is not a constructive opposition between planarity and object/thing; it is about the presence of the presence of intuitive

⁶ The most successful form of Islamic atomism can be found in the Ash'arite philosophic school, mostly in works by the philosopher Al-Ghazālī. In Ash'arite atomism, atoms are the only perpetual, material things in existence and all else is „accidental“; things that last for only an instant. Nothing accidental can be the cause of anything else, except perception, as it exists for a moment. Contingent events are not subject to natural physical causes, but are the direct result of God's constant intervention, without which nothing can happen. Thus nature is completely dependent on God, which meshes with other Ash'arite arite and ideas on causation, or the lack thereof. Other traditions in Islam rejected the atomism of the Asharites and expounded on Aristotle's philosophical reasoning. An active school of philosophers in Spain, including the well-known philosopher Ibn Rushd or Averroes, explicitly rejected the thought of Al-Ghazālī and turned to studying the meditations and ruminations of Aristotle.

For more, see: *Al-Ghazālī*; in: *Stanford Encyclopedia of Philosophy* (first published on 14 August 2007; substantial revision on 22 September 2014). Available at: <https://plato.stanford.edu/entries/al-ghazali/>. Accessed on 24.8.2019; *Ibn Rushd's Natural Philosophy*; in: *Stanford Encyclopedia of Philosophy* (first published on 17 August 2018). Available at: <https://plato.stanford.edu/entries/ibn-rushd-natural/>. Accessed on: 24.8.2019.

⁷ According to one of the traditional interpretations as well, a pictorial representation is a product of the imaginal and a representation of nature (in the broadest sense), whereby both nature and the imaginal (although direct products of the soul) are identified with the Creator; in other words, an image is direct activity by *homo islamicus* and is indirectly Divine, in the sense of *Tawhīd*, of all-encompassing Unity. *Homo islamicus* takes over the power of reflectiveness in the moment discourse action/arrangement/design, i.e. *qadar/ṣinā'at*, and that ability was granted to him by the Creator, when he himself takes over the responsibility for the actual work.

With respect to the issue of the freedom of acting (*freedom of human will*) and responsibility, as early as the 9th and 10th centuries there were discussions between two major currents within '*ilm al-kalāma* (speculative theology). It was a dispute between the Mutazilite and Ash'arite schools, where the idea of determinism was completely unacceptable for the Mutazilites, who advocated the view that man is the „creator of his works“. The Ash'arites, on the other hand, did not agree with this premise or with the conception of the Qadarites that man's will is „fully determined by Divine predestination“. Eventually, the Ash'arite formulation gained primacy and the interpretation according to which *naum* belongs to man and *realization* to God, which was named the *theory of acquisition* was preserved. Consequent to such a theory, *homo islamicus* is directly responsible for his personal effects as well as for non-effects. Thus, if *homo islamicus's* productive-reflective commitment to *qadar/ṣinā'at* leads to *shirk* (polytheism), an Islamic ban on figural art certainly exists; however, since the illustrated visual-art form (pictorial representation) has a distinctive profane-manuscript character, since it frequently explicitly serves to transfer given experience and knowledge, i.e. contributes to knowledge acquisition, its aesthetic effectiveness within the Islamic cultural-civilizational circle should be more justified than a form that intends to lock the meaning of the issue of a ban on the figural.

meaning, reducing shapes to basic and typical forms by eliminating banal details and anything accidental or superfluous to the ultimate limits (as in denaturalization, stylization, planarity, reduction, indirect symbolism).

The notion of *miniature* or *illustrated manuscript form*, and therefore also of *illuminated manuscript form*,⁸ is separated from the idea of realistic representation, since the essential nature of the aestheticized discourse of *homo islamicus's* action, i.e. *qadar/şinā'at*, action which distinguishes it from other forms of activities can be seen in the planarity, and the pictorial organization of the plane which confirms planarity. Transformation of representation (*indirect symbolism*⁹) is based on denaturalization, stylization/reduction and abandoning the ontological referential concept of pictorial recording, which actually strives towards the definite, one could say metaphysical, character of art. The character of such, aestheticized approach is predicated on representing existing or non-existing situations, experiences, happenings and interpretations religiously articulated and temporalized in a fictional, literary or historiographic way. It can also be claimed that within his profane *qadar/şinā'at* discourse *homo islamicus* adopts models of expression and representation which are characteristic of the mimetic character of interpretation¹⁰ and uses them as a *cliché*, template or formal framework topoi for perceiving the contents and themes, the actual references to which are provided in the form of realistic or fictional textual content (e.g. fables, succinct stories in prose or verse, that feature animals, and sometimes plants and other inanimate objects with human characteristics). For such a form of pictorialism, the compositional scheme of representation (denaturalized forms from nature, reduced figuration, absence of perspective, stylized materiality, certain illusionist characterization, similarity, etc.) are only formal means for achieving an artistic reflective scene compared to the given textual content, *rather than attempts to reconstruct the earthly world*.

Among the primary objectives of *homo islamicus's*, one can single out the formal-structural organization of pictorial form, highlighting not planar-decorative but rather planar-constituent organization of constituents aimed at overall unity, and the more or less conscious transformation of the appearance of nature based on the

⁸ In the Islamic cultural-civilizational circle, calligraphic transcription and illuminating manuscript forms has been considered an act of divine worship. One of the most important illuminative ornaments is *shujaira*, which means a „small tree“. Another ornament is the rosette (ottom.-turk. *şemse*, which could be translated as a *small sun*). *Şemse* can have the form of a circle with rays, sometimes that of a star, while at times it was indeed the representation of the Sun (ar. *Şams*, the *Sun*). *Şemse* was typically placed on the first page of the manuscript, and it included a note with the name of the person that deserved credit for its creation. On the pages of illuminated manuscript forms, intertwined geometric shapes, interlace and golden and floral motifs in, e.g. pure gold combined with darker tones of blue prevail. On some of them one can also see green, red and pink colours.

⁹ *Homo islamicus's* indirect symbolism refers to the shaping of aesthetic truth that is not done directly; rather, constituents are connected by indirect stylistic means, aimed at coming closer to one's idea of planarity in all possible forms. It can be claimed that it is an integral part of his artistic language of the soul, in search of an evocative pictorial form that would point out the static world of silence, thus revealing some kind of affinity or deeper closeness between *imaginally* pictorial and priority (proposed) textual content.

¹⁰ Thus, we comprehend *mimesis* as a form of imitation of nature, that is rather the representation of its hidden developmental possibilities. Aristotle considered such representation of actions as a structured and completed whole of the person involved in the activity. *Homo islamicus* does not copy elements from nature nor does he create a new nature; rather, by means of denaturalization and transformation, he shapes what is universal in existing nature. Thus, the action he represents is established according to the laws of probability and necessity, with adherence to traditional religious beliefs. Thus, we understand *mimesis* as a form of imitation (lat. *imitatio*). Since these are pictorial models rather than nature as such, such an understanding could still contribute to the construction of the perception that *homo islamicus's* aestheticized language imitates an existing reality rather than „creating“ his own.

previously explained traditional principles of visual art as well as faith, all serving to present an evident relationship towards the model of meaningfulness of textual interpretation. Due to the above listed characterization of some of the goals, *homo islamicus* can be considered among those who believed that denaturalized, stylized and reduced pictorial form is more essential than the natural form of objects/things and models, illustrating a given scene predicated on the *image reflection* of the given textual content.

Based on the conducted analytic-synthetic procedures over the collected artefacts, it can be claimed that for *homo islamicus* pictorialness is the very area of productive *imaginatio*¹¹ that surpasses the purpose and utility of illustrative character in the form of miniature/illumination/pictorial representation as a mere means of communication. What characterizes him is not only his ability simply to persuade us into what has already been written, to present something to us or to teach us something by means of pictorial form, but rather that he allows, ever since the beginning of practicing this form within profane discourse of aestheticized action, intuitive understanding and the opening of yet non-existent (in conservative opinion, unauthorized) forms of possible sensory experience within the Islamic cultural-civilizational circle; productive imaginatio in the form of an active functional constant.

¹¹ For the use of the term *imaginatio* see explanation: Akšamija, A. Mehmed: **On the concept of the Islamic characterization of productive-reflective discourse**; in: Same: **An Analysis of the use of Terminological Determinants 'Art of Islam' and 'Islamic Art'**, Magazine *Illuminatio/Svjetionik/Almanar*, Volume 1, No. I, Spring 2020, p. 94, fus. 40.



INTUITIVE UNDERSTANDING IN THE FORM OF A PROFANE DISCOURSE OF AESTHETICIZED ACTION OF HOMO ISLAMICUS -
PRODUCTIVE IMAGINARY IN THE FORM OF AN ACTIVE FUNCTIONAL CONSTANT

ILLUSTRATION ~ Bahram Gur proves his right to the throne of Iran , Safavid Shiraz, last quarter 16th century (Christie's Lot 72).

ILUSTRACIJA ~ Bahram Gur dokazuje svoje pravo na iransko prijestolje, Safavidski Širaz, posljednja četvrtina 16. stoljeća (Christie's Lot 72).



EXAMPLE OF TRANSFORMATION OF "VERBAL WRITING" (PART OF THE CONTENT OF A WRITTEN WORK) INTO "VISUAL WRITING SYSTEM" (SPECIFICALLY IN THE FORM OF A MINIATURE / ILLUMINATION / PICTORIAL REPRESENTATION AS A PICTORIAL SCRIPT) IN THE PRESENCE OF ANALOGY OF TEXTUAL AND PICTORIAL – DETERMINATION OF HOMO ISLAMICUS IT CAN ALSO BE VIEWED AS A FIELD OF CONFRONTATION OF "TEXTS" OF A HETEROGENEOUS CHARACTER WITHIN THE DECONSTRUCTIVIST DEBATE AS LOCATING A NETWORK OF DIFFERENT DISCOURSES.

ILLUSTRATION – Painting by Sultan Muhammad (Iranian, active first half 16th century): *Allegory of Worldly and Otherworldly Drunkenness*, Folio from the *Divan of Hafiz*, (Hafiz, Iranian, Shiraz 1325–1390), Opaque watercolour, ink, and gold on paper (Jointly owned by The Metropolitan Museum of Art and Arthur M. Sackler Museum, Harvard University; Gift of Mr. and Mrs. Stuart Cary Welch Jr., 1988). Reconstruction.

The paradigm of reduction in abstraction

Every means of visual art has its own mode of existence on the pictorial surface; in the same way, each individual has his own way of connecting optic signs onto surfaces and representations, in the way he wants to see them, based on his beliefs and creative approaches to presenting them. The medium nature of the miniature/illumination/pictorial representation defined in this way, in the form of the product of *homo islamicus's qadar/šinā'at*, and with the requirement of *fidelity to oneself* rather than „fidelity to nature” becomes the paradigm of denaturalization/reduction in *imaginatio* that he strives for as another exclusive value or aesthetic *form of virtue and integrity*. Still, such a practice of traditional aestheticized actions can therefore be qualified as a parallel form compared to both conservative attitudes and traditional sacral productive-reflective discourse. With the planarity of illustrated representations, *homo islamicus de facto* resists the representational, objective mode and the conception of miniature/illumination/pictorial representation as an object.

If, for good reason, we spend more time discussing transformation – in Jacques Derrida's terms, from a „verbal alphabet” (content of the written work) into a „visual system of writing” (specifically, in the form of miniature/illumination/pictorial representation as art alphabets), i.e. on the theoretical issue of *deconstruction*,¹² an analogy between the textual and visual can be observed.¹³ In this context, the product of *homo islamicus's qadar*

¹² Jacques Derrida, the highly influential Marxist theoretician, used the term *deconstruction* in different situations, or simultaneously in multiple ways. He thus permanently impaired the definition with a nebulous potentiality of multiple interpretations.. He explicitly established the intervening nature of deconstruction: „Deconstruction, I have insisted, is not neutral. It intervenes.” Deconstruction may be defined as establishing relations between rhetoric and the aesthetic effects of the production of „alphabet and text” within complex contexts of representation and representing the disposal of traces of other „alphabets/texts”. Derrida also wrote that deconstruction is both a structuralist and anti-structuralist act (behavior, derivation, practice, activity, intervention). It reveals the hybridity and ambivalence of any cultural order in its arbitrariness and motivations for arbitrariness. When the order is broken down, decomposed, transfigurally shifted, stratified, decentralized, marginalized, hegemonized, centered, homogenized, i.e. when it is decomposed, distinguished and disposed of – then the order reveals laws (assumptions, hypotheses, regularities) and the atmosphere of the order as a complex archeology of drifts and deposits of cultural synchronic and diachronic meaning. In this context, *deconstruction* is the philosophy of the drifts and deposits of meaning. Texts that can be subsumed under the term *deconstruction* serve both to lead to a new knowledge of order and its deconstruction or reconstruction on the traces of deconstruction, and to demonstrate, in a performative and mandatorily intervening way, the manner of the disintegration and integration of the „alphabet” of Western metaphysics, whereby they broach the issue of the basic form of „writing”, more basic than the philosophic: „writing in literature or writing as art.”

See: Derrida, Jacques: *O gramatologiji*; Veselin Masleša, Sarajevo 1976; Ibid.: *Writing and Difference*; University of Chicago Press, Chicago 1978; Šuvaković, Miško: *Hibridna pitanja o dekonstrukciji i umetnosti*; in: *Glas i pismo : Žak Derida u odjecima* (ed. Petar Bojanić), Zbornik radova, Institut za filozofiju i društvenu teoriju, Beograd 2005, pp. 81-88.

¹³ We would like to point out that, due to the justification of such analytic procedures and possible comprehensiveness, which requires greater space than we have now, we will only try to (briefly) provide what is offered by such references to theoretical representation.

in the form of miniature/illumination/pictorial representation can also be viewed as a „facing field” for „texts” of heterogeneous character in the deconstructivist discussion of locating the network of different discourses which appear in illustration/image recordings, and as a possible disruption of the normalized signifying (lingual/ linguistic) content, showing how meanings are constituted and transformed, and thus produce differences (structural and temporal relations). Deconstructive analysis can also be used to challenge the illusion of the self-understandable, metaphysical or nominalist conditionality of hybrid connections between the textual signifier and the signified, between miniature/illumination/pictorial representation and the cognitive productive-reflective *qadar* as practice. A possible deconstructivist search for differences between the textual aspects and the visual aspects analogous to them, and the characterization of miniature/illumination/pictorial representation, would become a discursive production of meaning, i.e. the production of *differences* as a result of a facing between complex and arbitrary discourse of cognitive productive-reflective character led by the culture of traditionalism; of the metaphysics of miniature/illumination/pictorial representation as a constituent of cognitive productive-reflective *qadar*. Production of meaning, founded in the theory of deconstruction, would provide the possibility of transfer to the domains of productive-reflective discourse as the material signifying a practice that becomes a poetic productive model for „texts” produced by *homo islamicus's qadar/šinā'at*. Since the very beginnings and over the entire time cycle of such *qadar/šinā'at*, *homo islamicus* has not produced the miniature/illumination/pictorial representation as a coherent system of merely sensory, i.e. visual representations, but rather constructs it as a heterogeneous and hybrid field of multiple delayed illustrative/image modes with multiple referential contexts and events, thus producing an eclectic model based on the procedures of planarity, the denaturalization/ stylization/reduction of forms, and indirect symbolism. In this sense, the theory of deconstruction could assume a significant productive poetic potential, which shifts the (optical, visual, tangible etc.) productive-reflective sensation of *homo islamicus's* works' centeredness to the field of the unstable decentered potentiality of the encounter of „visual (representations) and verbal texts”. The trace of his discourse actions could also mean both erasing the fidelity of verbal texts and the very character of reproducing the earthly world („nature”), and erasing



CONFIRMATION OF THE CONTINUITY OF THE CREATIVE WORK OF HOMO ISLAMICUS – A DETAIL OF PERSIAN MINIATURES FROM THE BEGINNING OF THE 20TH CENTURY

himself, his own presence, constituted through the awareness of his inevitable earthly disappearance, due to the disappearance of his disappearance.

The above-described constructive and possible theoretical analyses point to the presence of the adjectival form of human actions which has been characterized as „Islamic”¹⁴ rather than „Islam”, thus signifying aesthetic formalism as a distinctive approach of productive-reflective practice in the area of conscious, free *qadar/šinā’at*, and contrary to occidental academic and conservative forms of „artistic practice”, as well as to all forms of popular and mass culture and kitsch. The approach oriented in this manner should particularly highlight the general driving role of the Islamic productive-reflective avant-garde; it was a vanguard that changed and promoted the limits of self-criticism, showing the original sentiment of unconventional activity intended for the higher classes. By surprising methods and ideas in its collaborative-cognitive orientation it expanded the term of the *possible/potential* to the area of figural illustration within unique manuscript book forms. This aspect, though present in numerous forms of unique manuscript variants of books of literary, historical and other significance was evidently criticized; however, the motive, purpose, goal of *homo islamicus's qadar/šinā’at* of and its constructive transformation of elements of reality (aesthetic value) itself remained theoretically untreated in writings by conservative-traditional Islamic thinkers, although they shared common traditional ideals and traditional ideals, precepts, premises and values with those of the ornamental. With a conscious profane collaborative-cognitive attitude *homo islamicus* does not oppose the Almighty, and therefore he does not accept the characterization of his personal activity in the form of expressed conservative, categorical judgment of general negation with attitudes leaning toward figurality. Besides, he does not oppose the character of sacral-ornamental productive-reflective discourse just to oppose and compare it to his characteristically present and conservatively acceptable aspects. He has his rational reason and justification for proceeding in this and similar art. He argues this reasoning with the ostensible form of *Heraclitus' contradictions* as the basic feature of everything that is developing, and that is an important constituent moment of the unity of the mental and the real on the foundation of loyalty to and worship of the Almighty, though viewing the situation from the perspective of the interest expressed by the privileged class.

¹⁴ In the discourse of action/arrangement/design, i.e. within productive-reflective *qadar/šinā’at*, the adjectival form Islamic refers to instructions of Divine Law in defining the ambience and background of such a character of *qadar*. Essentially, *homo islamicus* draws, from the Divine Law, instructions on how to behave, rather than on how to act reflectively. Besides ensuring the general social background, his role in the productive-reflective *qadar*, according to formulations by Islamic thinkers, is to shape his own soul, permeating it with distinctive views and virtues derived from the Revelation, *Prophet's ḥadīth* and *Sunnah*. Still, it should once again be noted that the Divine Law does not provide instructions for graphemes of possible artistic expression, use of elements of visual art, principles of composition, media, colour palette, effects, etc., i.e. the characteristic language of discourse of productive-reflexive *qadar/šinā’at* the Islamic civilizational circle, which numbers over a billion of inhabitants on the Earth in 54 countries, two of which, Albania and Bosnia, are in Europe.

In the paper, the term *Bosnia* refers to the space and social contents within the borders of the state of Bosnia and Herzegovina. The reason for such an approach is the fact that the millennia-old contents of Bosnia and Herzegovina were called only by the Bosnian name up until 1878. The two-name identification of the single Bosnian state, the single Bosnian society, and single Bosnian culture and tradition was introduced only upon the occupation of Bosnia by the Austro-Hungarian Empire.



IF WE AT LEAST LATENTLY ANALYZE THESE TWO EXCELLENT PERSIAN MINIATURES FROM THE 16TH CENTURY, "SCENE IN CAMP" AND "NIGHT AT THE PALACE," FROM THE HARVARD UNIVERSITY MUSEUM OF ART COLLECTION, WE CAN EASILY CONCLUDE THAT BOTH MINIATURES ARE NOT ONLY EXAMPLES OF INCREDIBLE ARTISTIC VIRTUOSITY. AMONG OTHER THINGS, THEY CONTAIN A WEALTH OF SOCIAL DETAILS THAT ILLUMINATE THE THEN URBAN AND RURAL LIFE AND, INDEED, REFERENCE REPRESENT SOME OF THE PURPOSES OF HOMO ISLAMICUS' CONSCIOUS-PROFANE COLLABORATIVE-COGNITIVE VIEW OF NOT OPPOSING THE SUPREME.

THE MINIATURES ARE ATTRIBUTED TO MIRO SAYYID 'ALI, A FAMOUS MINIATURIST WHO WORKED AT THE SAFAVID AND MUGHAL COURTS FROM 1550-1574. YEARS. GIVEN THE WEALTH OF DETAIL IN THE IMAGES, THEIR PRESENCE IN THE SMALL FORMAT, WHICH IS ONLY ABOUT 28 CM BY 20 CM, IS AMAZING.

ILLUSTRATION ~ Mir Sayyid 'Ali: Complex scens, *Nomadic Encampment* and *Nighttime in a Palace*, 1539–1543. Probably a folio from a manuscript of Layla va Majnun by Jami (Harvard Art Museums: Arthur M. Sackler Museum).

Paradigmatic *homo islamicus*

by adopting such a role, *homo islamicus* revealed a different/new character of sentiment in the city of virtue (*al-madīnah al-fāḍilah*),¹⁵ while the psychological reality is also an objective fact. It can be assumed that the influence of non-conformist life within the Islamic cultural-civilizational circle resulted in such a state; everything that exists gains its existence from what is allowed by this and such existence. Perhaps this was the reason why Ibn Sīnā (Abū-ʿAlī al-Ḥusain Ibn-ʿAbdallāh Ibn-Sīnā al-Qānūnī or Abū-ʿAlī al-Ḥusain Ibn-ʿAbdallāh Ibn-Sīnā, Latinized as Avicenna) „reached the conclusion” that *homine islamicī* and all the things they are surrounded with are *contingent beings per se*, rather than necessary ones, although any *homo islamicus* and everything is needed for the reason of its cause, and the „Cause of all causes” is One. Thus, all *homine islamicī* are primarily required only for the reason of their First Cause, which is, as such, the cause of all causes, and is uncaused itself. However, in the chain of causation, as distinctive for *homo islamicus* and his commitment to the productive-reflective representation of elements of visual art, a problem of conceptions of existence arises that depends or relies on other, collaboratively caused beings of cause (ar. *ʿillah*), which affect the form and character of his commitment as a caused being of a result (ar. *maʿlūl*). Thus, with *homo islamicus*, the content of the principle of causation is significantly conditioned by the collaborative-cognitive stage of the effect of the caused beings of the cause, whereby the viability of his *qadar/ṣināʿat* discourse based on the cause of all causes (Being of the Necessary/Necessary Being, ar. *Wājib al-wujūd*) additionally relies on the other, fulfillment of pictorial needs

¹⁵ Within the conception of happiness, Al-Farabi defends the thesis *that man cannot survive by his nature, and that he therefore needs a community*. By forming a community, man can fulfill his needs. *The City of Virtue* is the city that has factors leading to happiness as the goal of human gathering and collaboration. A community is a community of virtue, just as the ummat (community) is an ummat of virtue when citizens cooperate on what leads to happiness.

The word *umma* (in Bosnia, also used in the better-known form *ummet*) is used to signify the community of all believers (ar. *ummat al-muʾminīn*) and thus the entire Islamic world.

See: Al-Fārābī: *Mabādīʾ Ārāʾ Ahl Al-Madīnah Al-Fādilah : The Book on the principles of the Virtuous City*. The original text from the Arabic and commentary by Richard Walzer, translated from English to Croatian by Daniel Bučan, *Knjiga o počelima mnijenja građana uzorite države*, Zagreb, 2011.

of the intellectual-traditional class. It seems important to note that, nevertheless, the aim of the routing of his ego is not liberation from the cause of all causes but rather, on the other hand, a more accurate definition of individuality. Still, the ultimate act is not an act of collaborative-cognitive disposition, but rather a vital act that permeates the entire being of ego and that sharpens his will with the productive-reflective guarantee that *dun'yaluk* (ar. *dunyā* [*al-dunyā*, *addunyā*] + ottom.-turk. suf. *-lik* – „this world”) is not seen or learned about only through a descriptive conceptual ‘eventivity’, but that it is something that should be additionally built on and repeatedly supplemented with new information predicated on appropriate experience and the characteristic form of pictorial interactional influence of cultural and historical daily life; that the vital act is an integral part of the Islamic cultural-civilizational circle.

Due to such a commitment, such a *homo islamicus* inevitably became an „autonomous agent”, *predefined* or even a definite form of *predefined profane positional category* (ar. *qadar* – „predestination” or „destiny”) within the transitive compared to the *paradigmatic homo islamicus* (ar. *namūdhaj*), who is, according to conservative thinkers, involved in the discourse of desirably based ornamental-sacral productive-reflective *qadar/ṣinā'at*. The predefined form of action is a process *a maiore ad minus* („from the greater scale to the lesser”), whereby the truth of the „lesser/predefined”, particular action necessarily follows from the truth of the „greater-scale/paradigmatic”, universal actions. That could be one of the reasons why we can describe such a *homo islamicus* as the personification of particular *qadar/ṣinā'at* (lat. *particularis* – „follower” or „advocate”). We will therefore use the term *particular homo islamicus* to refer to him further in the text.

It is evident that these two trends (conservative-traditional versus traditional) interactively affect each other, though through multiple angles of searching for a solution of aesthetic forms compared to their historical-social roles. Key terms preserved the representation of sameness in the form of definiteness, and this closeness is also present in the matrices of beauty, purity, essence, spontaneity, and even in the character of the supra-individual freedom of reflection of reality, the unconventional beginning and eternal return to clean planar forms that suggest permanence and eternity. Compared to the primary, *paradigmatic homo islamicus*, the *predefined-profane homo islamicus* thereby „protested” with surprising methods and ideas in his art, and thus pointed to the reasonable possibility of „opening the door” to an alternative form of the vision of cognitive productive-reflective *qadar/ṣinā'ats*, which had been neglected in the theoretical sense for centuries. It can be claimed that his „protests against the blind adoption of everything inherited” (except, of course, Divine Revelation) were initiated in different periods of the development of the Islamic cultural-civilizational circle. However, historically observed, the hope for a more realistic possibility of *lending a hand* and adopting an *open door* emerged only with Muḥammad Iqbal (1877-1938), at the time when the Islamic world „needed new encouragement”, when thinkers in various points of the Islamic cultural-civilizational circle „threw down a glove to the blind expression” of the centuries-old consensus of medieval thought, with the desire to gradually *open the door of ijtihād* „effort of fresh and productive-reflective thinking” and update the research necessary for explaining the rules (ar. *aḥkām*), which could possibly resolve the given issue. Among other things, that time also brought about a new mode of *imitation*

(of occidental values), which gradually but surely infiltrated the Islamic cultural-civilizational circle and which seemed to be a greater threat to normative cultural life than the adoption of studies of traditional patterns. It was a literal imitation of external features of the Western civilizational circle, and under this guise the „label of undesirability”, without respecting any distinctiveness by virtue of freely, lovingly and charitably offered submission, was also applied to the cognitive-profane form of *homo islamicus's qadar/ṣinā'at*. In accordance with *Ḥadīth* (ar. ḥdīth – „speech, Prophet's oral tradition”), which says that the effort of fresh and productive-reflective thinking deserves a prize even if it turns out to be wrong, and two prizes if it turns out to be right,¹⁶ the *predefined-profane homo islamicus*, compared to the primary, *paradigmatic homo islamicus* did not have a sense of inferiority. Neither did he grieve; rather, being aware that collaborative-cognitive energy and will for activity do not allow blind imitation of anything, he found his own way of *qadar/ṣinā'at*, convinced that „if imitation had been something useful, the Prophet Himself would have followed the path of his predecessors”,¹⁷ i.e. that „no bird soars too high if he soars with his own wings”.¹⁸

Although this path of *particular homo islamicus's* conscious free actions, as opposed to the first described ornamental-sacral path, belongs to the „privileged” kind of tradition of *Islamic profane discourse*, which is supported by widespread, collected and centuries-long materials and its subsequent analytical research, formalization and objectivization of the used collaborative-cognitive language, this „non-representational line” of Islam in the domain of the productive-reflective disposition of the Islamic cultural-civilizational circle (here we do not refer to the illustrative linear character present in book forms of a scientific nature) and its „analytical approach” still did not follow the unambiguous and straight logic of development, which was proved by the appearances of various groups of different reflective symptoms and their productive interpretation.¹⁹ It became obvious that the rigidity of this, though a characteristic planar two-dimensional understanding of productive-reflective discourse, challenges the „purity of Islamic pictorial message” in a way - even the issue of the survival of parallelism with the already cited first meaning, which is coherent, comprehensive and has a closed productive concept. In *predefined-profane homo islamicus's* free *qadar*, *truth* is indeed closer to incoherent and multiple images with potentials of critical relevance to „Islamic” (not *Islam*), which underscored and identified simultaneously multiple standpoints and forms of his approaches and positions.

¹⁶ Taken from: *Dvije fikske mes'ele po učenju hanefijskog mezheba*; Available at: <https://hanefijskimezheb.wixsite.com/bosna/single-post/2017/02/16/dvije-fikske-mes'ele-po-učenju-hanefijskog-mezheba>. Accessed on 29.9.2019.

¹⁷ Azzam, 'Abdulwahhāb: (Muhammad Iqbal) *Payām-i Mašriq (Poruka Istoka)*; Arabic translation in verse, journal „Majlis-i Iqbal”, Karachi, without the year of publication (192.?), last verse.

¹⁸ Blake, William: *Proverbs Of Hell*; in: *The Marriage of Heaven and Hell*; Library of Congress, Boston 1906. p. 14. Available at: https://archive.org/stream/marriageofheaven00blak/marriageofheaven00blak_djvu.txt. Accessed on 22.9.2019.

¹⁹ It seems necessary to be reminded that not all Muslims adhered to the ban on figural painting. It can be claimed that Arabs were inferior to the Safavid Iranians in profane orientation. One gets the impression that the ban on figural was mostly obeyed among Arabs, while Persians (Iranians) or Muslims on the Indian subcontinent did not pay too much attention to this ban. The antipathy of the Arabs to the figural in general is essentially pre-Islamic folk tradition which, in the Islamic period, assumed a religious nature through *Ḥadīth* scholars.

Indeed, aestheticized actions directed by his mind and transferred to the plane by his hand are not aimed at becoming a „direct seducer” intending to distract from the path of divine worship; *particular homo islamicus* expresses the desire to become one of those who attempt to facilitate the way toward a given character of „upgrading worldly truth”, so that the recipient/reader/viewer does not, in that moment, step into the unnecessary and Nietzschean abyss of the depth of self, but rather, as a simple sincere believer in the Divine Oneness, pass through the *peril of different risky experience in which he lives in this world safe and unharmed*. The pictorial experience offered by *predefined-profane homo islamicus* is nothing else but a completely natural result of a given social eventivity based on interpreted daily worldly experiences; in its results within profane cognitive disposition, it is still pure and robust. At the same time, it is a unifying experience (of textually formulated writing and its transposition into the pictorial) serving to transmit *experiential eventivity*, and highlighting the vital importance of additional practice of people’s certainly necessary activist thought and profane education. Forms of multiple directions, and the fresh encouragement of the unifying experience, become a link between the earthly past, present and future. It should also be noted that the character of such an integrating experience does not take on the role of erasing a Muslim’s commitment to Divine Law in his ultimate ego by a kind of absorption of identity into the timeless ego; rather, it forms a favorable situation for the timeless to switch to the loving embrace of the finite, i.e. for the temporal to assume the character of the ephemeral.



HOMO ISLAMICUSA MAKES HANDMADE PAPER FROM FLAX FIBERS / HOMO ISLAMICUSA VRŠI RUČNU IZRADU PAPIRA OD VLAKANA LANA
 ILLUSTRATION ~ Al-Mu'izz ibn Bādīs, *Kitāb `umdat al-kuttab wa` uddat dhawi al-albab* (*Staff of the scribes*). Detail, Algeria, 11th century.
 ILUSTRACIJA ~ Al-Mu'izz ibn Bādīs, *Kitāb `umdat al-kuttab wa` uddat dhawi al-albab* (*Osoblje knjigopisaca*). Detalj, Alžir, 11. stoljeće.



PORTRAIT OF A PREDEFINED-PROFANE HOMO ISLAMICUS – A FORM OF A PREDETERMINED POSITIONAL CATEGORY – QADER, IE COGNITIVE DISCOURSE QADAR/ ŞINĀĀT – WITH THE ACTIVATION OF FIGURALITY ON THE IDEA OF A CLOSED CONCEPT OF COLLABORATIVE-COGNITIVE PRACTICE

PORTRET PREDEFINIRANO-PROFANOG HOMO ISLAMICUSA – FORMA PREDODREĐENE POLOŽAJNE KATEGORIJE – QADER, ODNOSNO KOGNITIVNOG DISKURSA QADAR/ŞINĀ'ATA – UZ AKTIVIRANJE FIGURALNOSTI NA IDEJI ZATVORENOG KONCEPTA KOLABORATIVNO-KOGNITIVNE PRAKSE

ILLUSTRATION – Mu'in Musavvir: *Portrait of miniaturist Reza 'Abbasi*, Isfahan, Iran, signed and dated 5 Safar AH 1087/19 April 1676 AD (Christi lot 1001/2018).

ILUSTRACIJA – Mu'in Musavvir – *Portret minijaturiste Reze 'Abbasi*, Isfahan, Iran, potpisan i datiran 5. Safar AH 1087/19. April 1676. nove ere (Christi lot 1001/2018).

The importance of the emergence of profane-cognitive creative activity of *homo islamicus*

at the time, it was completely clear what the effective alternatives to the dominant tradition founded on the affinity and experience of *devoted absolute faith* are for, and what its possible branches and possible extensions are, under the auspices of the Islamic cultural-civilizational circle.²⁰ In any case, the pivotal moment of the critical relevance of the „Islamic“ was the emergence of profane-cognitive form of particular *homo islamicus's qadar/šinā'at*, which attempted to initiate, in several ways and at several times, the already described discussion of the meaning of possible aesthetic autonomy of such a form of free cognitive aestheticization. This was achieved or undertaken primarily by transcending the limits of understanding of one's own neologistic characterization, i.e. the branch of the metalanguage of the conscious active life *devoted to the Islamic faith*, though also opposed to the conservative attitude as the dominant comprehension of the culture, and a distinctive modality of ornamental productive-reflective actions. However, it is very important to point out here that no form of initiating particular *homo islamicus* into the discussion resulted in challenging Islamic constants (*al-tashkīk fī sawābit al-islām*), i.e. in relativizing and discrediting Islamic attributes.

It can be observed that the profane collaborative-cognitive disposition within a productive-reflective constituent organization primarily appears as the privilege of producing an illustrated (aestheticized) project of unique character, which focuses the discursive orientation of art on both the (recognizable) object and the (known) context.²¹ Thus, it is

²⁰ The attribute Islamic in the phrase „Islamic cultural-civilizational circle“ implies, above all, a distinctive culture and civilization, without diminishing the compactness of the community of *ummah* and Islam. The adjective *civilizational* is derived from the word *civilization* with the most concise possible meaning „as the highest degree of construction“ according to the definition by Ibn Khaldun (Abu Zaid 'Abd al-Rahman ibn Muḥamed ibn Khaldun al-Hadrami). Consequently, the term *civilizational circle* within the traditional would mean „civilization as the largest coverage of people's life in various organizational forms - work, gathering, science, actions, crafts, administration of vital issues and government.“

See: Ibn Khaldun: *Al-Muqaddimah*, Edited by Rashīd Afandī 'Aṭīyah and 'Abd Allāh Afandī al-Bustānī, Beirut, 1900, p. 38.

²¹ It should be noted that the beginning of the illustrative character of the profane discourse of *qadar/šinā'at* was recorded in the 11th century, and that it reached its climax after the Mongolian attacks on Persia. However, this form of collaborative-cognitive disposition never reached such a climax in the Arabic speaking area, although it attained a respectable degree within the Baghdad school of manuscript illustration almost at the same time (13th century). Sunni scholars of *Ḥadīth science* and theologians constantly expressed their aversion to phenomena that gave rise to doubts, and believed that imaginal pictures, particularly figures in the form of pictorial recording, can lead believers into idolatry. Still, such a view and attitude toward figurality could not be documented by the Revelation. Quran ayat, the content of which could possibly be close to this topic says: „Oh you who have believed, indeed, intoxicants, gambling, [sacrificing on] stone altars (idols, author's comment) [to other than Allah] and divining arrows are but defilement from the work of Satan, so avoid it that you may be successful“ (*Quran*, 5:90). With respect to terminology, this '*āyāt* (ar. '*āyātun* – „God's sign“), typically used for one of the 6,236 Quran items - sections that make up the *surahs* (ar. *sūrah* – „chapters“), although it is sometimes taken as evidence for rejecting the figural in productive-reflective disposition, definitely pertains to idols (originally: „representation, statue“, then: „idol, image“), i.e. to *shirk* („polytheism“), and also to *ishrāk* – ban on worshiping idols. What is actually prohibited is idolatry or polytheism in the figurative sense, rather than figurality. Islamic theologians therefore needed to more clearly and accurately explain this issue, to specify the thesis in terms of identifying figural planarity and idols. Since such a passage cannot be found in the Revelation, they needed a reference to another source, and found it in *Sunna* (ar. *sunnah* – „Prophet's method or way of life“), in particular the *Prophet's Ḥadīth* (expression of condemnation of all figuralists due to „imitation of the Creator's effective act“, warning not to enter houses where one can find a picture). It is undoubtedly the influence of

an approach which classifies objects/things and models, taking into account both (known) context, whose interaction is used to confirm the final classification, and uses of certain pieces of information, still available from the figural value of objects/things/models themselves. The number of possible interactions and iterations is practically limited, and they characterize the updated present system which uses the principle of general present eventivity (cultural, historical, literary, daily life) in the Islamic cultural-civilizational circle, i.e. within the civilizational circle of known and recognizable contextual information, as well as at least part of the Islamic aesthetic principles of productive-reflective discourse. It is these limited interactions that became an advantage, particularly in the visualization of scenes where we have a greater spectrum of present objects/things/models with an even more limited number of features of appearance, and therefore the recipient of these pictorial forms mostly do not have to rely upon previous experiences with similar scenes. The classification of objects/things/models exists as the implied availability of contextual information and that obtained from the actual appearance, both on the local and on the global level, which in turn diminishes the need for an additional explicit definition of present interactions. This type of interaction makes the fields of *particular homo islamicus's* free actions within the profane disposition of *qadar/ṣināʿat* extremely different compared to the character of other forms of „artistic activity“, regardless of civilizational origin.



PROFANE COLLABORATIVE-COGNITIVE DETERMINATION WITHIN THE PRODUCTIVE-REFLEXIVE CONSTITUENT ORGANIZATION PRIMARILY APPEARS IN HOMO ISLAMICUS AS A PRIVILEGE OF REALIZATION OF AN ILLUSTRATED (AESTHETICIZED) PROJECT OF UNIQUE CHARACTER, WHICH DRAWS INTO THE FOCUS OF ARTISTIC DISCUSSION BOTH (RECOGNIZABLE) OBJECT AND (KNOWN) CONTEXT. THE NUMBER OF POSSIBLE INTERACTIONS HERE IS PRACTICALLY LIMITED AND IS IN THE CHARACTERIZATION OF AN ACTUALIZED PRESENT SYSTEM THAT USES THE PRINCIPLES OF UBIQUITOUS EVENTFULNESS.

ILLUSTRATIONS – Abu Muhammad al-Qāsim ibn Uthman al-Harīrī of Basra: *Al-Harīrī's Maqāmāt*; a copy of the manuscript is illustrated with miniatures created by Yahya ibn Mahmūd ibn Kūvarriḥ al-Wasītī in the period from 1236 to 1237 (Bibliothèque nationale de France. Département des manuscrits. Arabe 5847, folio 5v and 105r) – reconstruction.

legends which condemn figurality on later generations of Muslims, as well as on the part of the history of productive-reflective disposition. On the other hand, there are also legends where one can see that the Prophet did not always reject images of persons and figures (e.g. the issue of Aysha's pillowcase, the disallowed destruction of the picture of Meryem [Mirima or Maria] and her son Isaaa [Jesus] in Kaaba, etc.). It seems that scholars of *Ḥadīth science* and Islamic theologians did not take into account the entirety of the *Prophet's Sunna* and that they exclusively referred to the *Ḥadīths* (ar. *ḥadīth* – „specified meanings of *Quran 'āyāt*“), where *aniconism* – the condemnation or rejection of images, is obvious.



PROFANE COLLABORATIVE-COGNITIVE DETERMINATION WITHIN THE PRODUCTIVE-REFLEXIVE CONSTITUENT ORGANIZATION PRIMARILY APPEARS IN HOMO ISLAMICUS AS A PRIVILEGE OF REALIZATION OF AN ILLUSTRATED (AESTHETICIZED) PROJECT OF UNIQUE CHARACTER, WHICH DRAWS INTO THE FOCUS OF ARTISTIC DISCUSSION BOTH (RECOGNIZABLE) OBJECT AND (KNOWN) CONTEXT. THE NUMBER OF POSSIBLE INTERACTIONS HERE IS PRACTICALLY LIMITED AND IS IN THE CHARACTERIZATION OF AN ACTUALIZED PRESENT SYSTEM THAT USES THE PRINCIPLES OF UBIQUITOUS EVENTFULNESS.

ILLUSTRATIONS ~ Qasim al-Husayni al-'Aridi of Qazvin: *The Ottoman encampment at Belgrade*, and *Selim meets the Ottoman army, bringing the body of his father Süleyman*, at Belgrade. From the *History of Sultan Süleyman* by Sayyid Luqman, Istanbul 1579 (Chester Beatty Digital Collections, Dublin, T 413.116 and T 413.117).

ILUSTRACIJE ~ Qasim al-Husayni al-'Aridi iz Qazvina: *Osmanski logor u Beogradu* i *Sultan Selim s osmanskim vojnicima u Beogradu uči fatihu povodom smrti svog oca Sulejmana*. Iz *Historije sultana Süleymana* Sayyida Luqmana, Istanbul 1579. (Chester Beatty Digital Collections, Dublin, T 413.116 i T 413.117).

Figurality based on the idea of *closed concept*

a possible theoretical discussion may be founded, among other things, on challenging the collaborative cognitive disposition based on material, media and morphological (manifestation of existence) aspects of the profane productive-reflective *qadar/šinā'at* discourse, i.e. *homo islamicus's* free cognitive-aesthetic actions, and broader contextual aspects of figurality predicated on the notion of *closed concept*. Closed concept is *particular homo islamicus's* general idea defined by a finite and sufficient number of aspects, based on which one can say what is sacral and what is not - what is the profane productive-reflective *qadar* of the integral part of the Islamic cultural-civilizational circle. At the same time, it is inevitable to develop an awareness of the fact that the already present aestheticized forms are structurally "coded" by Islamic worldly knowledge, more conventional forms of free action, continuity of productiveness and reflectivity and, at the same time, by the very culture of the Islamic civilizational circle.²² In this way it is possible to signal the process of reversal and necessary abandonment of the unity of the fruit of the intellectual vision of the archetype of the earthly world,²³ a vision enabled by the power of Islamic spirituality and mercy, which still springs from Islamic tradition. However, it deserves to be said that a certain character of scientism (*scientia sacra*) was also abandoned; according to interpretation by conservative Islamic thinkers, this character is accessible only by tradition means provided by tradition in its fullness of authentic existence. Besides, one can observe the marking of a transition to a multitude of actual paradigms, i.e. to a pluralism of profane collaborative-cognitive disposition *qadar/šinā'at*, a distinctive mimetic narrative tradition (basic ontological connections

²² It is necessary to draw attention to the part of the free discourse of *qadar/šinā'at* of the Persian homine islamic; in particular, they valorized illustrations of mythological heroes and historical personalities on the pages of literary and historical books, which were structurally "multiply coded" by Islamic message.

However, it should also be noted that the later period, under the auspices of heretical groups that did not adhere to *ijmā'* (consensus or general consent of Islamic scholars), witnessed the presence of the activation of figural presence in the figures of *malak* (ar. sing. *malak*, pl. *malā'ikah*, - „angel”), messengers, and particularly the scene of the *Prophet's Mi'rāj* (ar. *Laylatu-l-Mi'rāj* - „upward movement and marking the Prophet's journey from Jerusalem to the heavens and beyond”). Islamic thinkers could no longer consider such an approach as profane, though they could not include it in the „holy icons” either; they are beyond the law of causation pursuant to which the Universe operates. Although some historians of „Islamic art” described the emergence of such activity as progress in „Islamic painting”, and wanted to present its character as iconography, typical of Catholic and Orthodox Christianity, these were not „holy icons”, since they never became objects of worship. Thus, it is possible to conclude that sacral iconography has never been integrated into the so-called „figural painting” of the Islamic cultural-civilizational circle.

²³ Roger Garaudy observes that the „Islamic artist” does not interpret the reality of beings and things in their subjective individuality, but rather as images, i.e. copies. According to him, „Islamic art” is thus characterized by two basic features: **Islam is not against images but against idols**; and Islam defines the „style of art” rather than its subject.

Garodi, Rože: *Islam, kultura i socijalizam*; Starješinstvo islamske zajednice u SR Bosni i Hercegovini, Hrvatskoj i Sloveniji, Sarajevo, 1981, p. 23.

between product and object, being or represented) and procedures of planar two-dimensional production of pictorial representations by the conscious use of appropriate expressive possibilities and means.

Illustrative reversal, as this phenomenon within the area of illustration/image should probably be called, is the simplest way in which one can view the collaborative-cognitive language of *predefined-profane homo islamicus*, not as the intuitive potential of a given subject which acts contrary to the „purity of Islam”, but rather still as an area of particular knowledge *ḥikmah* – „wisdom” which generates a distinctive expressiveness and approach in the spirit of cognitive productive-reflective *qadar/ṣināʿat* of a different inclination and emotional charge, orientation and satisfaction of someone’s need, though still within the critical relevance of „Islamic”.²⁴ Such collaborative-cognitive practice became theoretically grounded and permeated the practice of some contemporaries, where the artistic language used assumes, a language in which viscosity speaks of the internal issues of productive-reflective discourse as a paradigm of „Islamic”.²⁵ Thus, upon its emergence as a possible branch of affinity for and experience of still *devoted faith* within the theoretical and cultural definition of the concept of *productive reflectiveness* (denaturalization-transformation-stylization-reduction of the [already present] elements of reality into something different – new). The profane collaborative-cognitive disposition therefore gave rise to the question of what is called today, in occidental language, „Islamic art” or „art of Islam”, regardless of the possible inappropriateness of (such) used expressions within the indigenous Islamic cultural-civilizational circle.

It is understandable that neither conservative thinkers nor historians of sacral, and even profane productive-reflective representation of elements of visual art from traditional positions within the Islamic cultural-civilizational circle, will (nor can) be immune to such a challenge. This again opens the possibility of the gradual transformation of these disciplines, of the rigorous cultivation, reification, promotion and valorization of the need for this relationship in the comprehension of the foundation and pictorial effectuation of both described forms of aestheticized activity, as well as other more specific forms of figural understanding²⁶ in the spheres of their distinctive expressiveness.

²⁴ The process of reversal is characterized by considerable cognizance, then by the rational-collaborative and finally the intellectual (reading within things) which is, according to traditionalists, the only part that properly understands things.

Homo islamicus's genuine cognition is something that occurs according to ideas (of a spiritual nature); for him, ideas are the core and cause of anything. Therefore, man is not the measure of all things – as the sophists taught – but is rather the idea, objective essence of things, the measure and paragon of true cognition. *Homo islamicus's* ideas are the measure of things and according to these ideas it is possible to measure a greater or smaller resemblance of a thing to its notion (though not its figural identity). If truth lies in the idea, the entire metaphysical reasoning can even be viewed as this or that form of Platonism, i.e. (transcendental) idealism. Idealism is the index of genuine metaphysical thinking which puts idea in first place, gives it priority over the material world. Therefore, Parmenides’ view that thinking and being are one and the same is permanently true, since it is obvious that the being of every object is found in the sphere of thinking, in the realm of *homo islamicus's* ideas. However, the relationship between the ideas and the objects that participate in them is another question. It is the notion of collaborative-cognitive participation in the idea that is the only possible answer to this question. Things are if they participate in ideas, i.e. they are to the degree to which the idea of reflection of the imaginal, rather than the created world, is present in them.

For *homo islamicus*, idea is the objective essence of the thing before him, in him or after him in the mind of observer/recipient.

²⁵ See the views on this topic of Seyyed Hossein Nasr, Martin Lings, Sheila S. Blair, Jonathan M. Bloom, Amir-Hussein Radji, Christian C. Sahner, etc.

²⁶ In the time of the Ottoman rulers, the classical form of occidental portrait painting with more prominent human figures in the form of visual representation was introduced at the sultans' court. In fact, Sultan Mehmet Fatih, one of the first great Muslim rulers in whose court „portrait painting” was developed, with his well-known patronizing attitude toward what claimed to be „occidental art”, invited to Istanbul the well-known Italian painter Gentile Bellini, who, contrary to the conservative Semitic-monotheistic spirit of Islam and untypically for his



EXAMPLES OF PRESENT AESTHETICIZED FORMS STRUCTURALLY "CODED" BY THE ISLAMIC EARTHLY MORE CONVENTIONAL FORM OF FREE ACTION, KNOWLEDGE, CONTINUITY, PRODUCTIVITY AND REFLEXIVITY, AND AT THE SAME TIME, THE VERY CHARACTERISTIC CULTURE OF THE ISLAMIC CIVILIZATION CIRCLE – PROFANE PRODUCTIVE-REFLEXIVE DEFINITION OF HOMO ISLAMICUS AS AN INTEGRAL PART OF HOMO ISLAMICUS.

ILLUSTRATIONS – Jāmi: *Haft Aurang*. Persia, Shiraz 1560-1599. A scenes from Mecca. Worshippers in Mecca around the Ka'ba and a veiled and haloed person ('Ali b. al-Hasan) standing before the Ka'ba. Illustrations of the poem *Silsilat al-dhahab* (Bodleian Library, MS. Elliott 149, fol. 29b i 42b) – reconstruction.

authentic expression within productive-reflective representation of elements of the visual art of the time, produced his portrait in 1479. From that moment to the most recent period, one could find portraits of numerous rulers „hanging on the wall plane” in countries of the Islamic cultural-civilizational circle.

Offering a new religious-aesthetic philosophy and defining terminology

the inevitable integration of critical theory into the discourse of the history of productive-reflective manifestation (in the narrow sense of the discipline) with the promotion of new/old jurisdictions for reporting on their results would also open separate spaces of research on the characterization of consciously active modalities of the productive-reflective lives of *predefined-profane homo islamicus*. The expansion of theoretical discourse on this topic would inevitably contribute to a re-valuation that would reach, though it has perhaps already reached, traditionally conservative centers of interpreting „Islam” and „Islamic”, i.e. sacral and profane (regardless of the centers’ pronounced resistance to figural interpretation).²⁷ Essentially, it is about productive-reflective definition of *qadar/ṣināʿat* as a social, i.e. as a civilizational and a social phenomenon nested in a complex societal hierarchy, and it should consequently also be viewed through what it has offered, regardless of the current (occidental) terms and a lack of immanent Islamic terms, respecting the total distinctiveness resulting from basic traditional interpretations of these form of aestheticized action.

It should be noted that Islamic thinkers never provided a religious-aesthetic philosophy of this content (in terms of integrity), nor aesthetics with an indication of the defining terms, or the character of means of expression and possibilities, or a characterization of means of expression in all known forms of productive-reflective representation of elements of visual art. A possible reason for this is the interpretation of one utterance (ar. *ʾāyāt*) from the Revelation, which says that „Everyone upon the earth will perish, and there will remain the face of your Lord, Owner of Majesty and Honor ...”²⁸ It may be that for this reason beautiful things of this world, i.e. *particular homo islamicus*’s productive-reflective *qadar*, have never been viewed as the aim *per se*, which clearly was not enough for developing a distinctive aesthetics with a link to Islam within a corresponding system and possible theological or scientific methodology. In brief, it may be expected that the term *al-ḥusn*²⁹ will provide auspices for obtaining the necessary link in a two- or even three-fold approach: the aesthetics required by the Divine Law (the Revelation as the primary Source and oral lore as the source accepted by the majority); then a comprehensive aesthetics ascribed to Islamic faith (ar. *al-istiḥsān*),³⁰ which is

²⁷ Although conservative Islamic understanding does not favor figurality, many have successfully bypassed the „rules”, and therefore one can speak about the discrepancy between the conservative „norm” and „new” practice. To avoid misunderstanding, *homo islamicus* did not turn a deaf ear to religious views; rather, he often acted freely on the verge of the allowed. When the lack of benevolence to figurality is discussed from an historical aspect, reasons for this intolerance become clear, just as reasons for justifying the presence of figural artistic interpretation are also found in modern times.

²⁸ *Quran*, 55:26 and further.

²⁹ *Al-ḥusn* – „beauty, certainty, laudable feature, skill” / pl. „charms, advantage, exceptional characteristics, etc.”

³⁰ The term *Al-istiḥsān* is derived from the Arabic root *ḥasan*. It is *Fikh*, i.e. a fundamental legal norm or standard, in the philological meaning of *fahm* – „understanding”, according to which man is given freedom to use his aesthetic views to characterize things as *beautiful* or *ugly*, if there is no clear definition of it in the Revelation and the Prophet’s *Sunnah*. This criterion of „(practical) knowledge of recognizing the ordered and the prohibited” is applicable and practiced in *Hanafi Madhhab* (one of four schools of law [pl. *Madhāhib* in Islam), which is another distinction of this school of law compared to the others, which believe that the beautiful is only what is said in the Revelation and *Sunnah*. This is another

necessarily found within the limits of the allowed and (dis)allowed as an integral part of the Islamic civilizational circle; and aesthetics without flashes of Islamic faith (non-Islamic) as a product of aesthetics within the Islamic cultural-civilizational circle, which encompasses everything that is the subject of (non-Islamic) aesthetics and is not aligned with conservative-traditional interpretations of the code of the Revelation and the Prophet's oral narration.

If we once again return to the discourse of *homo islamicus's* free actions under the cloak/*jube* (ar. *al-jubbah*) of the Islamic civilizational circle, it is essential to note that it is not comparable to the Roman Catholic, Orthodox Christian or Buddhist understanding of art, which are typically understood as pertaining specifically to „religious art”.³¹ It should be noted that some theoreticians and thinkers view the productive-reflective discourse of *qadar/šīnā'at* under the auspices of the Islamic cultural-civilizational circle through the prism of the philosophy of the *sacred*, thus defining the area of *homo islamicus's* sacral orientation as one of the paths of coming closer to the Divine,³² which most probably is not and cannot be disputable when one speaks

traditional culturological value that provides additional theoretical support to the characterization of reflective possibilities of consciously active homo islamicus in the area of ethics and aesthetics, i.e. profane cognitive productive-reflexive discourse of *qadar/šīnā'at*. By conscious action of homo islamicus is meant the meaning of one's own beliefs in the expression of sincere respect for Islamic postulates.

³¹ See: Blair, Sheila S. and Bloom, Jonathan M.: *Fatamorgana islamske umjetnosti : Razmišljanja o proučavanju jedne opsežne oblasti (I)*, [transl. Aida Abadžić-Hodžić]; *Novi Muallim*, no. 36, Sarajevo 2008, p. 45.

Due to the nature of Islamic faith, which is not based on the dramatic tension between the Heavens and Earth or the *path of heroic sacrifice and redemption through Divine mediation*, as well as to its non-mythological nature, „religious theater” did not develop in Islam in the way found in ancient Greece, India, Byzantium, or even medieval Christian Europe. However, to the extent to which elements of passion and drama entered the Islamic perspective and became an aspect of Islamic spirituality, i.e. in Shi'ism, „religious theater art”, called *ta'ziyah*, developed to a considerable degree in Safavid and Qajar Persia, as well as in Mughal and post-Mughal India. By establishing such a reflective form, which, though not central for Islam, is actually „religious art”, still indicates a link between Islamic spirituality and productive-reflective *qadar* in the form of „art”.

See: Nasr, Seyyed Hossein: *Odnos između islamske umjetnosti i islamske duhovnosti; Znakovi vremena*, časopis za filozofiju, religiju, znanost i društvenu praksu, vol. 7, double issue 22/23, Scientific Research Institute „Ibn Sina”, Sarajevo, Winter-Spring 2004, pp. 117-129, footnotes 16 and 17.

³² In his book *Islamic Art and Spirituality*, Seyyed Hossein Nasr says that „Islamic art issues forth from the Islamic revelation as do the Divine Law and the Way. This art crystallizes in the world of forms the inner realities of the Islamic revelation.”

Nasr, Seyyed Hossein: *The Relation between Islamic Art and Islamic Spirituality*, State University of New York Press, 1987, p. 7.

Nasr also believes that „Sacred art relates directly to the central practices of the religion and the practice of the spiritual life, embracing such arts as calligraphy, mosque architecture, and Quranic psalmody. [...] In a sense sacred art is the heart of traditional art, reflecting in a direct manner the principles and norms which are reflected in a more indirect manner in the whole domain of traditional art.”

Nasr, Seyyed Hossein: *The Relation between Islamic Art and Islamic Spirituality ...*, Chapter 1, footnote 2.

Being aware of the limits of the sacredness of „Islamic art”, Martin Lings (known as Abū Bakr Sirāj ad-Dīn), along the lines of the same spiritual tradition known as *philosophia perennis* (originally a label for an eternal, generally valid and single science from a single principle [God]) wrote that „miniature painting, where the Persians excel, is on the periphery of Islamic art and does not come close to the center and domain of the sacred.”

Lings, Martin: *Splendours of Qur'an Calligraphy & Illumination*; Liechtenstein: Thesaurus Islamicus Foundation – Thames & Hudson, London 2005, p. 16.

of calligraphy, illuminated manuscript forms without figural representations, and even multiple forms of **Ebru** solutions of sacral provenance.³³ However, it needs to be noted that it is not applicable for profane collaborative-cognitive **qadar/şinā'at**.³⁴ Such forms of activity cannot be related either to a defined period or to one „art” school, or to any „art” trend, or to the classic understanding of the actual „creative expression” – „type” or „style”, i.e. to any *-ism* that labels corresponding trends or movements of productive-reflective activity beyond the Islamic cultural-civilizational circle.

The essence in the approach a productive-reflective disposition within the traditional capacity of the Islamic cultural-civilizational circle is the emphasis on the fact that the free form of **homo islamicus's qadar/şinā'at** are above all conscious actions, rather than *inspiration*,³⁵ while the character of the sacredness or profaneness of visual art forms is subordinated to it. Calligraphic and illuminated manuscript forms without figural representations belong to the Islamic cultural-civilizational circle because they also reflect its aesthetic principles. The same is true of the illustrations produced within unique manuscript forms with figural representations, due to characteristic *visuality* and *aesthetics*. If we approach them as phenomena of visual art, sacredness recedes to the background while aesthetic principles, formed in regions where Islam and the civilization of Islam were present/dominant, will belong to the artistic expression – of distinctive and conscious productive-reflective **qadar/şinā'at**. It can be claimed that the given artistic expression was constructively achieved through the entirety of features of what was manifested by a distinctive means of artistic expression, and that it is still developing on its own foundation of **qadar/şinā'at** owing to openness and eternity, and therefore has permanent (uninterrupted) continuity.

³³ It is interesting to view sacral productive-reflective representation of elements of visual art through the eyes of a cosmological study by Australian professor Samer Akkacha. In Akkacha's case, it is the attempt to view cosmological principles through the lenses of Islamic architecture, i.e. a possible analysis of the building of **Ka'bah** – literally „cube”. According to Islamic teaching, Kaaba is *Allah's home*, and the most sacred Muslim space. Besides, the Kaaba is believed to be a *copy of a heavenly Kaaba*, and both are found on the same sacred axis – *Axis Mundi* (the „Earth axis”), and therefore the earthly temple is a copy of the heavenly temple and its attributes. Such a comparison certainly secured the position of Kaaba as the central site of Islamic world, which all Muslims face when praying and which all *mihṛāb* – „niche in the wall” in mosques are directed to.

Akkach, Samer: *Cosmology and Architecture in Premodern Islam : An Architectural Reading of Mystical Ideas*, State University of New York Press, New York 2005, p. 179 and pp. 183-185.

³⁴ It is not possible to search for spirituality and sacredness in every form of **homo islamicus's** free form of **qadar/şinā'at** that can be included in the productive-reflective representation of elements of visual art in the Islamic cultural-civilizational circle.

³⁵ Full understanding of the meaning of **homo islamicus's free discourse action/arrangement/design**, as a conscious **qadar/şinā'at** implies full perception from the aspects of Islamic Revelation, pouring out of the Divine Realities (ar. *haqā'iq* – „sign of reality, maturity”) onto the plane of material manifestation which, on the wings of its liberating beauty, exalts **homo islamicus** toward his original residence in the Closeness to the Divine.

Muslims believe that the Supreme God is the creator of everything that exists, which is revealed in the **Qur'an 'ājāt**: „He is Allah, the Creator, the Shaper out of naught, the Fashioner. His are the most beautiful names.” (*Qur'an*, 59:24). Consequently, *beauty* becomes the imperative for **homo islamicus**. Although Divine Creation was a kind of inspiration, **homo islamicus** had a difficult task since he did not want to or dare compete with this inspiration, as it would imply confronting Him.

Socrates was the first in Western philosophy to consider soul as the *center of knowledge and ignorance*, and in a way identified man with his soul. A soul is identical to man's thinking and acting mind, to his reason; it is the center of his thinking and ethical activity, the conscious „I”, his intellectual and moral personality.

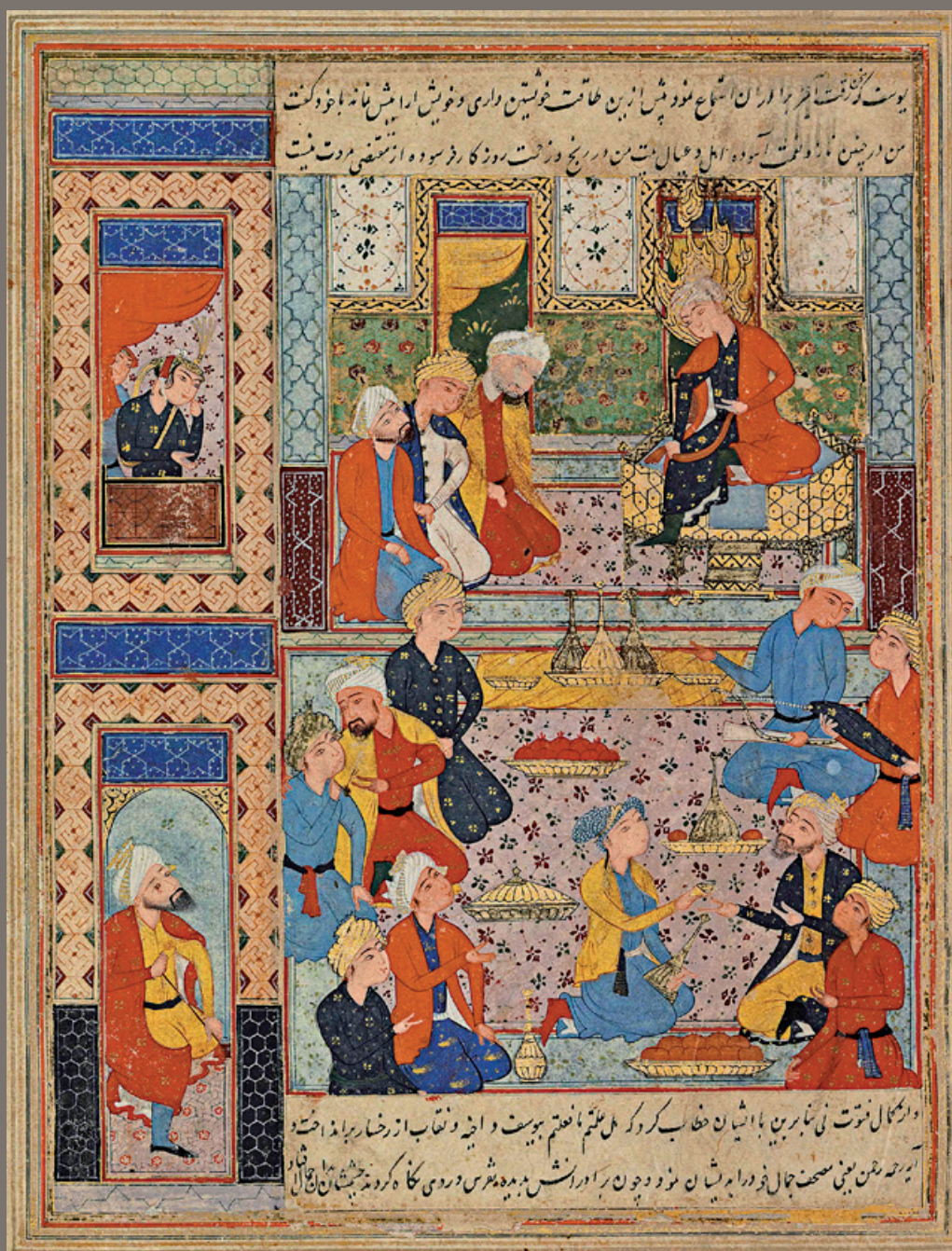
It can be assumed that the previously described initial period of necessary analysis of all cogent arguments aimed at the final definition and characterization of appropriate terms for the discussed forms of distinctive productive-reflective representation of elements of visual art as an integral part of the Islamic cultural-civilizational circle will undergo conditioned changes in the sense of characterization; the history of sacral and profane conscious *qadar/şinā'at* discourse, the terms for which have been neglected within occidental comprehension for such a long time, i.e. which have been under the *patronage* of codified terms for similar though inappropriate structural forms,³⁶ should finally begin to change.

What is identified by the term „arts” is possible only in the historical world that defined a particular theory of the „world of art” and a „work of art” created within the described mission. Any interpretation of this mission inevitably leads to the view that has to be understood, that there is indeed only one definite way of identifying the context and terms where „work of art” should be positioned in relation to the theoretical construction that became the subject of modern (Western) enlightenment. Contrary to such an understanding there must be a reality that should guarantee the full openness of the process of nomination and qualification of terms with respect for the distinctiveness of every work produced by means of conscious productive-reflective discourse of *homo islamicus's qadar/şinā'at*; it could also take into account the character and foundation of the establishment of their “conceptual design” of pictorialness..

Within the occidental discursive areas, cultural views and processes of its own vision, selection, interpretation and thus conditions for constituting distinctive forms of productive-reflective discourse of the Islamic cultural-civilizational circle, its history, rationale for possible „new” terminology and foundations, context and audiences, the existing Western dynamic forum of theoretical reflection on visual art should consider pluralistic and polyvalent practices of visual art from multiple, other, different, broken or even crumbled perspectives, with the intention to show respect for their distinctive paths of productive-reflective in the form of *qadar/şinā'at*. Of course, it implies the perception of both sacral/reconnaissance and profane/cognitive action from multiple, different, other and different, broken or even fragmented perspectives of pluralistic and polyvalent art practice.

³⁶ Unfortunately, none of the „assessors or appraisers of Islamic art” – who generally assess „art” according to norms and standards of occidental academicism – have yet shown a serious relation toward the sacral and profane productive-reflective discourse of the Islamic cultural-civilizational circle. Their interpretations of „works of art” as expressions of Muslim culture were wrong from the start and, unfortunately, a reflection of their insufficient (superficial) knowledge. Apart from flashes by Titus Burckhardt, Annemarie Schimmel, Louis Massignon, Bernard Lewis, and Earnst Kuhnel's composed reservations in this kind of interpretation, historians of „Islamic culture” are unanimous in the view that „art” can be assessed only by *standards of Western aesthetics* (e.g. compare the views and opinions of Richard Ettinghausen, Henry George Farmer, Maurice Sven Dimand, Thomas Walker Arnold, Ernest Herzfeld, Keppel Archibald Cameron Creswela, Oleg Grabar, Gustave E. von Grunebaum, etc.

For more, see: Radži, al-Faruqī Isma'il: *Misconceptions of the nature of the Work of Art in Islam*; Islam and Modern Age, vol. I, no. 1, May 1970, p. 30.



THE CHARACTER OF THE SACREDNESS OR PROFANITY OF ART FORMS IS SUBORDINATED ABOVE ALL TO THE CONSCIOUS ACTION OF HOMO ISLAMICUS, AND NOT TO INSPIRATION. CALLIGRAPHIC, ORNAMENTAL AND ILLUMINATED MANUSCRIPT FORMS WITHOUT AND WITH FIGURAL REPRESENTATIONS FALL UNDER THE AUSPICES OF THE ISLAMIC CULTURAL-CIVILIZATIONAL CIRCLE BECAUSE THEY REFLECT FINE ARTS AND AESTHETICS, AS WELL AS CREATIVE PHENOMENOLOGY WITHIN A SPECIFIC AND CONSCIOUS PRODUCTIVE-REFLEXIVE QADAR / ŞİNA'AT.

ILLUSTRATION ~ Unknown author: *Yusuf and his Brothers*, Safavid Shiraz, Iran, last quarter 16th Century (Christie's lot 92, Property of a Belgian Private Collector).

ILUSTRACIJA ~ Nepoznati autor: *Yusuf i njegova braća*, Safavidski Širaz, Iran, posljednja četvrtina 16. stoljeća (Christie's lot 92, u vlasništvu belgijskog privatnog sakupljača).

Relationship between Islam and productive-reflective discourse of *qadar/ṣinā'at* is not polarity but inner harmony

At the end of this study, it seems critical to point out once again that the discourse of *qadar/ṣinā'at* is a reflection of Islamic presence, as well as of aesthetic attitude and ethical project, without the limitations of any temporal or spatial facts. However, when discussing the expression “artistic” in the Islamic context, the researcher should also keep in mind the latitude within which the cultural distinctiveness of Islam has existed, as well as the significance of its diverse aesthetic refractions and the nations that participated in the given enterprise. Regardless of the term, which will inevitably, reasonably and validly be used in the future, one should keep in mind that the diversity was consolidated by a unifying aesthetic sensitivity, the urge to represent and praise the very source of „artistic inspiration”. During their embodiment, the earliest forms of Islamic aestheticized productions, both sacral and profane orientation of *qadar/ṣinā'at* in the matrix of productive-reflective disposition used intuitiveness to evoke sublimity, and in a distinctive hierophantic manner attempted to interpret esotericism, which existed at the other end and which provided the ultimate meaning and substance of the human reality of *qadar/ṣinā'at*. Such articulations can also be read as a study into potential „paths” backwards to divine origin; the quest for understanding the interface between the human and divine without establishing bonds that are often occlusive, as they erase historical facts, activate confusing inappropriate precedents, ignore testimonies and, above all, blur views of the future.

The answer to the question as to what connects sacral and profane *qadar/ṣinā'at* discourse of productive-reflective nature to cosmopolitanism could give an upgrade of certain more precise determinations. The range of previously presented data, as was mentioned at the very beginning of this study, spans continents and oceans, different ages, even the cosmos, with a repetitive goal; to clarify connections that point to integral cosmopolitanism in parts of Asia – both in the east and in the west, as well as in its central and southern regions, in North Africa and the Indian peninsula, and in Southeast Europe. Still, the character of productive-reflective discourse has been far from reversible and evocative. For their significance to be understood, reversibility and evocation should reside in the historical framework, which is aesthetic and political at the same time, resolutely Islamic though materially, rather than creatively defined, often as Uighur, Umayyad, Abbasid, Fatimid, Almoravid, Seljuq, Ajuran, Adal, Warsangali, Mughal, Safavid, Persian, Ottoman, etc., but always Islamic. Despite the described historical

framework of its typically material character without the corresponding theoretical materials for defining the creative structure, their frequent absence from both popular and academic analyses of the Islamic cultural-civilizational circle is noticeable. It is evidently necessary to devote more analytical space to experiences, testimonies, even genealogy, where processed data should, or even must be more represented in the elaboration of both *particular* and *paradigmatic* **homo islamicus's** productive-reflective discourse, i.e. his **qadar/šinā'at**.

Another point that should be kept in mind is, unfortunately, the permanently present prejudice/mystification/generalization in interpreting or presenting the relationship between Islam and productive-reflective discourse of **qadar/šinā'at** on one side of spirituality, and the relationship with religious law (ar. **Sharī'a**) on the other. In neither case does the relationship have polarity, but rather inner harmony, and these dualities are binary complementarities rather than opposites. In their search for „truth“, both kinds of **homo islamicus** view sacral and profane in the same way, being involved in physical actions to the degree to which they strive to enter the metaphysical, to such an extent that in larger products of his discourse of action the categories *delicate* and *subtle* collapse.

According to Muslim tradition, religiosity (faith) of both kinds of **homo islamicus** in the pious sense is a form of symbiosis between spiritual and legal rites, whereby religious practice covers body and soul - rite and reasoning as an act analogous to the earliest individual and communal ritual prayer in Islam (pers. **nāmāz**, ar. **ṣalah** or **ṣalāt**), a symbiotic relation between spirituality and embodiment. With the pronounced acts of (Islamic) lore in the form of genuflection and prostration, the ritual prayer reveals the orientation of **homo islamicus's** soul toward its source of being; the body both symbolically and practically moves, with the aim of orienting the soul of the body toward its spiritual origin.

With respect to the spiritual content, it needs to be noted that it has primarily been based on the **Quran** – the climax of Divine revelation to humanity through God's prophet Muhammed; although it prescribes a set of religious sermons (**Sharī'a**) for defining the common rhythm of social life, the Revelation actually mostly deals with clarifying each individual **homo islamicus's** active reader's awareness of a higher reality (ar. **Haqīqqa**, pl. **ḥaqā'iq**). The extent to which the Revelation has inspired intellectuality, mysticism and thus creativity in general is indescribable, though it also seems to be reasonable to ask the hypothetical question as to whether the Revelation in the form of a *legalistic* text would possibly yield even close results, both in terms of quality and quantity of influence. The main reason for which the Revelation still holds **homine islamici's** attention and inspires them in an intellectual, spiritual and creative way is the effect it achieves by extraordinary phonetic and syntactic structure and use of unique rhetoric devices, cadences and metaphor, among other things, for generating permanent pictorial representation that have echoed over time and geographical circumstances. It is these and such evocations from the content of the Revelation that nourished, even in above-averagely engaged, spiritual and profound **homine islamici** and their reading „between the lines“ in the form of *deeper truth and higher reality*, their distinctive individual reflection, devout memory and spiritual consideration; it is this generation of pictorial representation and possible characteristic meanings that still exerts the immeasurable visual influence of the multi-layered and multidimensional textual messages (sermons) recorded in the Revelation.

The true fulfillment of *homo islamicus's* religious life is directed to finding a greater spiritual awareness, which can be achieved only by the self-discipline of soul within the body. Such a spiritual practice has also been formalized and institutionalized in what we characterized as a form of distinctive productive-reflective representation of elements of visual art, with a similar or same foundation known as *Sufism* (ar. *taṣawwuf*).

Indeed, spirituality has become a modality of *homine islamici's* creative *qadar/ṣinā'at* i.e. life. This spiritual, i.e. mystic/metaphysical/contemplative tradition in Islam was equally vital, as were their intellectual and scholastic traditions, indeed far more often than is possible to trace in written history; almost without exception, the main personalities of Islamic scholastics were in a certain way connected with spiritual paths – *Tarīqats*.³⁷

It seems reasonable in this study to additionally discuss *light* (ar. *nūr*), which is fundamental for the perception of physical reality and, within its existence, recognition of colours and shapes. Indeed, what *homine islamici* do in studying the similarity of *Divine light* is that they take a familiar phenomenon and use it to evoke an unknown image with the aim of conveying a *higher truth*. It can be claimed that by alluding to the reality of *higher truths*, they use the same language as that used in the *Qur'ān* for expressing explicitly clearer images. Although of different quality, the productive-reflective discourse of *homine islamici's qadar/ṣinā'at* strives towards a similar, not to say same, communication process; they use the „same tools“ for creating very multiple expressions of given ideas, one visual and familiar (profane/cognitive), the other abstract and unknown (ornamentally sacral/recognitive), the former being readily recognizable, while the latter still requires permanent contemplation.

Still, the goal of artistic production of ornamental-abstract composition, i.e. the entirety of this aestheticized „truth“ remains unfeasible; non-pictorial, non-presentational and non-referential meaning of such messages cannot, *ipso facto*, be depicted by the „expression of visual art“, since it receives its initial impetus from the physical presence of the structures of non-pictorial matter; one can only provide its assumed notion of ornamental condition. The spirit of any *homo islamicus's* aspirations strives for this non-pictorial, and searches for ways to re-interpret it, to transpose indications into the human earthly realm of the visual referential meaning. Just as the cosmic spirit (ar. *rūḥ*), the central *Qur'ān theme*, is the mediator between the divine and human, the eternal and temporal, the inexpressible and the word, bridging the two perhaps mutually overlapping spheres of existence, the acting spirit that drives entire creative actions and the designed composition must necessarily have the character of such a „path“ (ar. *tarīqah*). It can be concluded that imagination is an ability that *homine islamici* could use to gain knowledge, just as they could gain knowledge from the Prophet's revelation and rational thought. According to traditional Islamic interpretation, the world of „images“ (ar. *'alam al-mithāl*), or the imaginal

³⁷ *Tarīqat*, ar. *tarīqah*, „road“ ili „way“; ottom.-turk. *tarikah*, pl. *tarikatlār*, „road“, „way“ or „method“ (*uṣūl*).

Tarīqats pertain to the alignment of ritual-law and spiritual embodiments in life and actions; it is a curriculum, method and regimen of a *homo islamicus* and/or a member of the Sufi order.

Besides the famous treatise *Mishkāt al-anwār* („Niche of light“), the well-known 12th century theologian Abū Ḥamid Al-Gazālī wrote *Iḥyā' 'ulūm al-dīn* („Reviving religious knowledge“), which is essentially a practical guide for the believer, and thus for *homo islamicus* as well, where he explains the necessity of aligning religious rites with ethical philosophy and spiritual psychology. Both writings were inspired, supported and led by the textual contents and topics from the Revelation.

world, is an area between the world of „pure spirit” and the world of „pure body”. Imagination drives creative actions and significantly affects their interpretation; it is what initiates the discourse of aestheticized actions by **homo islamicus**, who „marks” the Almighty along with mimicking all God’s perfect attributes pertaining to inner purity, following **Sunnah**, the moral upgrade of the human soul, exalting the human being with honesty, sincerity and humbleness, as well as understanding the inner meaning and teaching of Islam, and comprehending monotheism (ar. **Tawḥīd**, lit. meaning „make one”, or figurative meaning „God is one”) and its meaning. It can be claimed that *paradigmatic* and *particular* **homo islamicus** do their best to be able to visually imitate the many positive attributes of God as their own – beauty, goodness, mercy, justice, etc.

Finally, respecting both conservative and traditional thinkers’ views, we could quote a **ḥadīth** that explicitly claims:

„Inna Allaha khāliq kullī ṣānī’in wa ṣan’atihī” –
*Allah is the Creator of each productive person and his productive work.*³⁸



³⁸ Al-Ḥākim al-Nisabūrī: *Abū, ‘Abd Allāh Muḥammad b. ‘Abd Allāh, al-Mustadrak ‘alā al-ṣaḥīḥaynī*, Beirut, Dār al-Ma‘rifā, 1998, p. 85); This **Ḥadīth** is cited in the context of evidence of God’s omnipotence and the impossibility of imitation by man in his *creation*, since the *capacity of creation* is attributed only to God.

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THE FLOWING LYRICAL CONTOUR LINES, PENETRATING EXPRESSION, AND SOFT YET WIRY TEXTURE OF THE BEARD REVEAL THE HAND OF A MASTER (MIR SAYYID ALI?). THE VERSE WRITTEN ABOVE AND BELOW THE PAINTING IS A QUOTATION FROM A POETIC SERMON OF THE PERSIAN AUTHOR SANA'I WHICH SUGGESTS: IF IT WERE GREED THAT LED YOU TO ACQUIRE LEARNING, THEN BE AFRAID, FOR AT NIGHT, A THIEF WITH A TORCH CAN TAKE AWAY THE CHOICEST GOODS! IS PRESENTED THE HOMO ISLAMICUS IN THE BLUE DRESS OF A SUFI MYSTIC WITH HUMILITY AND WITH SINCERE DEVOTION.

LIRSKI IZVUČENE KONTURNE LINIJE, PRODORAN IZRAZ I MEKANA, ALI ŽILAVA TEKSTURA BRADE OTKRIVAJU RUKU MAJSTORA (MIR SAYYID ALI?). STIH NAPISAN IZNAD I ISPOD SLIKE CITAT JE IZ PJSNIČKE PROPOVIJEDI PERZIJSKOG AUTORA SANA'IJA KOJI SUGERIRA: AKO JE POHLEPA DOVELA DO STJECANJA UČENJA, BOJTE SE, JER NOĆU LOPOV S BAKLJOM MOŽE ODUZETI NAJBOLJU ROBU! PREDSTAVLJEN JE HOMO ISLAMICUS U PLAVOJ HALJINI SUFIJSKOG MISTIKA S PONIZNOŠĆU I ISKRENOM ODANOŠĆU.

ILLUSTRATION ~ Attributed to Mir Sayyid Ali: *Portrait of a homo islamicus sitting on his knees*, from the Prince Salim Album c. 1556-1560. India, Mughal, 16th century (The Cleveland Museum of Art, Ohio. From the Catherine and Ralph Benkaim Collection, 2013.295.). Reconstruction.

ILUSTRACIJA ~ Pripisuje se Mir Sayyid Aliju: *Portret homo islamicusa koji sjedi na koljenima*, iz albuma Princa Salima c. 1556.-1560. Indija, Moguli, 16. stoljeće (The Cleveland Museum of Art, Ohio. Iz kolekcije Catherine i Ralpa Benkaima, 2013.295.). Rekonstrukcija.