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**ANTAGONIZAM OKCIDENTALNOG ODREĐENJA UMJETNOSTI I  
KARAKTERIZACIJE MODALITETA DISKURSA QADAR/ŠINĀ'ATA**  
• prvi dio •

**ANTAGONISM BETWEEN OCCIDENTAL DEFINITION OF ART AND  
CHARACTERIZATION OF THE MODALITIES OF THE  
QADAR/ŠINĀ'AT DISCOURSE**  
• first part •

## Abstract

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

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

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

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

# ANTAGONISM BETWEEN OCCIDENTAL DEFINITION OF ART AND CHARACTERIZATION OF THE MODALITIES OF THE QADAR/ŞINĀ'AT DISCOURSE

• first part •

**A possible approach to understanding the recognitive and cognitive productive-reflective representation of collaborative disposition by *homo islamicus***

Aestheticized activity/*sinā'at* of *homo islamicus* within an integral discourse – *al-thawābit al-islāmiyyah* and traditional systematizations of knowledge – *sinā'at al-kitabah*

It can be assumed that a Occidental-westernized public will always advocate the survival of the defined content which their academism considers and defines as **art**. However, this term will not additionally and appropriately explain an aspect which can be considered the distinctive *qadar/şinā'at* discourse of *homo islamicus*,<sup>▼1</sup> that is to say **the ornamental activity of recognitive** or else the **cognitive type**, or the **productive-reflective representation of collaborative disposition**. It could be the reason why we want to clarify these phenomena of *homo islamicus*'s conscious activity/*şinā'at*.

Indeed, **ornamental activity of recognitive type** refers to the compositional structure of ornamental-geometricized element – *al-tazyyīn al-handasī* defined by constructs of planar, and in some cases Euclidean-plastic character. This is characteristic of the original forms – *shaklan* of pictorial expression of authors/designers under the „mentorship“ of the domain of traditional systematization of knowledge – *şinā'at al-ilm*.

An **ornament** (Ar. *al-zīnah*, Gr. *στολίδι*, Lat. *ornamentum*) as a construct can be painted, plastically shaped, embroidered, embossed – molded in metal or made using any other method of handiwork on a material.<sup>▼2</sup> The principles of composition of the construction of its content are characterized

<sup>▼1</sup> For the definition and use of the term *homo islamicus* – *Islamic man*, see Akšamija, A. Mehmed. *Analysis of the Use of Terminological Determinants „Art of Islam“ and „Islamic Art“*. *Illuminatio-Svjetionik-Almanar*. 2020 spring, 1(1):62, fn. 8 i 68; p. 70, fn. 15, 16, 17 and 18.

For use of the term *qadar/şinā'at* see, Akšamija, A. Mehmed. *Ibid.*, pp. 38-101.

<sup>▼2</sup> In the traditional Islamic systematization of knowledge, the term *al-şunnā'* implies the basic meaning which pertains to those who work with their hands – *şanī'u al-aydihim*. For instance, Qusta ibn Luqa (d. In or around 913) distinguishes for kinds of *al-şinā'āt* (plural of *şinā'ah*), one of them being the productive work, practiced by appropriate actions, as well as collective kind, since it participated in other kinds of *şan'a*.

Cf. al-Farahidi, Al-Khalil ibn Ahmad. *Kitab al-'Ayn*. Volume 1, pp. 304-305. English version is available at: [https://dbpedia.org/page/Kitab\\_al-'Ayn](https://dbpedia.org/page/Kitab_al-'Ayn); Arabic version at: <http://arabiclexicon.hawramani.com/al-khalil-b-ahmad-al-farahidi-kitab-al-ain/>. Last accessed on 20.07.2023; Kheirandish, Elaheh. *Organizing Scientific Knowledge: The 'Mixed' Sciences in Early Classifications*; in: Gerhard Endress



by rhythmical sequencing of geometrical, floral, somewhat less zoomorphic zoomorphic and other motifs with prominent and clearly highlighted stylized ornamental dominants (Lat. *dominans*). The ornamental orientation of authors/designers of aestheticized representation can be labeled as the *first alphabet of human thought in conflict with the surrounding*, aimed at glorifying the Almighty.▼<sup>3</sup>

*'Besides the rhythm of combination it provides, even the simplest theme of an ornament, bending of a linear form (association to a leafy branch) configures a geometricized form of whirling and waving of a simple construct: negation of objectivity beyond human mind aimed at presenting a completely new stylized pictorial dimension.'*▼<sup>4</sup>

The mere introduction and use of the concept of *geometry* – '*ilm al-handasah* (Gr.: γεω = Earth, μετρεω = I measure, and *geometria* = geodetic measurement) for such purposes is the inner traditional semiotic doctrine of *homo islamicus*. Exactly like in Arabic calligraphy – *al-khatt*, the original means of communication, it used arbitrary, though modular signs – *al-ishārāt*) as well, with the aim of expressing the most profound meanings by means of ideographic translations from the perceived world of nature. Although a view from the outside can describe such an inspirational expression as occasionally hermetic, the project as such is astonishingly contemporary and unchangeable in its endless string of different manifestations and timelessness – *al-sarmad*. It is characterized by the duality of **unity** and **difference**,▼<sup>5</sup> where the complete *unity* – *al-tawhīd al-khālīṣ* (Lat. *unitas*) is contained in the complementarity of aestheticized elements within a single homogeneously characteristic geometrical pattern. *Difference* – *al-tanawwu'* (Lat. *varietas*) is inseparable from *unity* since it is contained in the organization of reduced/stylized though multiple different elements, through the relationship of comparative correspondence, repetition, integration and compositional-interpretative complementation. All these achieve interaction and cohesion in the product of a given work, i.e. activity/*ṣinā'at* of *homo islamicus*. Due to the simultaneous existence of *unity and difference* of these universal values within the act of

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(ed.). *Organizing Knowledge: Encyclopedic Activities in the Pre-Eighteenth Century Islamic World*. Leiden: Brill; 2006, pp. 149-150.

▼<sup>3</sup> *Architecture and the Decorative Arts – The complete and unabridged full-color edition*. Princeton: Princeton University Press, 2016; Bruderlin, Markus (ed. et al.). *Ornament and Abstraction: The Dialogue Between Non-Western, Modern and Contemporary Art*. Riehen/Basel: Fondation Beyeler and Dumont, 2001; Trilling, James. *The Language of Ornament (World of Art)*. London: Thames & Hudson, 2001.

▼<sup>4</sup> See Jones, Owen. *The Grammar of Ornament*. London: Published by Day and Son; 1856, Chapter X, pp. 1-8. Available at: <https://archive.org/details/grammarornament00jone>. Last accessed on 22.4.2023. Also see Gabelica, Marina. *Ritam u ornamentima*. Not paginated. Available at: <http://likovna-kultura.ufzg.unizg.hr/Ucimo-gledati-zine/Broj%202/ritam%20u%20ornamentima.htm>. Last accessed on 22.4.2023.

▼<sup>5</sup> The principle of *unity and difference* (Gr. ενωμένοι και πολυμορφία) directs us toward two basic kinds of theory: toward the first, or **general theory**, which views *unity and difference* as phenomena which are understood intuitively, and toward the second or **specific theory**, which treats *unity and difference* as a subject of study, confronting opinions and defining an appropriate methodological analysis. Based on this classification, the principle of *unity and difference* can be considered as the focus and epistemological background of the general theory of *qadar/ṣinā'at* discourse.

making a pictorial form beautiful – *šinā'at al-taṣawir*, this is still a civilization which has, given the most complete expression to the general aesthetic meaning of the *unity-difference* dialectic (from Gr. *διαλεκτική τέχνη*), which is in turn manifested in the recognitive *qadar/šinā'at* discourse.

The duality of *unity and difference* is characterized by elements that are repeated and which, by the repetition, define the ornamental whole. The present repetition indicates that it is an expression which signifies certain purposes that primarily result from an attempt to use form to achieve the *balance* of the whole. In simplest terms, balance can be described as a stable relationship between both sides. It can analytically be established that there are three kinds of balance: *symmetrical*, *asymmetrical* and *optical*. In the case of ornament, symmetrical balance is crucial, and it is achieved by *symmetry* of present elements. Symmetry is not an unambiguous concept. There are several ways in which it can be achieved: by *mirroring*, *translation* and *rotation*. Unlike *mirroring*, forms of simple mapping the left to the right side or the upper to the lower side, *translation* – continuous repetition of the same elements in a given direction suggest movement though such a pictorial form, viewed as a whole, is mirrored as well. In brief, *rotation* is a kind of symmetry which implies pivoting of an element at a given angle, whereby certain elements are repeated at an angle and by such a repetition define the whole (Lat. *universus*).



ILLUSTRATION ~ Defining the ornamental whole through the dominance and rotation of the rhythm. (Archive of Akšamija)

ILUSTRACIJA ~ Definiranje ornamentalne cjeline posredstvom dominacije i rotacije ritma. (Arhiv Akšamija)

Regardless of the kind of symmetry, it is a structure according to which a motif is directed and according to which it is used. Symmetry is also used to build *rhythm*, as a continuous alternation of the same or similar elements. Still, there is a crucial difference between symmetry and rhythm.



*Symmetry* is associated to a plane or a space, while *rhythm* is associated to the time needed for its viewing. Symmetry and rhythm are measures of time and space, two sides of the relationship: symmetry starts from space while rhythm starts from time. Still, it should be noted that rhythm can appear in a myriad of recognizable ways: in the variant of *domination* (permanent repetition of the same element), *alternation* (of two same elements), *variation* (alternating similar elements), *gradation* (gradual emphasizing and/or calming the form of individual elements) and *rotation* (uniform spreading of a given rhythm from the middle to all directions).

By analyzing the described principles of composition as aspects of balance, symmetry and rhythm of the whole in the form of *homo islamicus's* knowledge within ornamental-geometricized pictorial representations, we attempted to understand the general structure of an ornamental whole. If we now consider ornamental disposition of the authors/designers of aestheticized representation, we can characterize it as an aniconic form of **historical document of the first alphabet of human thought in conflict with earthly environment**. However, it should be noted that it also requires a necessary new reading of the time to which *homo islamicus's* ornament – *al-zīnah* as a cultural phenomenon was typologically and historically related as an expression of the emergence of a distinctive structure of **cognition** and **truth**. Compared to the traditional use of ornamental in the late antique heritage, it can be claimed that Umayyad *homines islamici*, who were related to the dynasty of Arabic khalifs with the capital in Damascus from 661 to 750, redefined the meaning of activity/*ṣinā'at* based on the previously unseen view of pictorial representations and visual discourse predicated on Islamic ontotheology and logocentric metaphysics. The ornament as an act of making a pictorial form beautiful – *ṣinā'at al-taṣawir*, as an aesthetic category, no longer belonged to the area of typical modern representation understood as visual discourse, narration or fiction. Unlike representation which exists only in the binding relationship between the object and what it represents, *homo islamicus's* ornament is ontological and primarily acts as an independent „structure“ in the structuralist/poststructuralist sense. As such, „pattern art“, as it is classified in the terminology of Occidental academism, is aesthetically autonomous, although it is technically related to a certain medium with which it builds a kind of relationship.

At the very beginning of this introductory section, we would like to additionally point out that we do not intend to deconstruct the already classical idea that Occidental academism was part of inappropriate presentation and providing inadequate theoretical grounds of cultures which did not belong to *universal values of Occidental structures*. It is well-known that these discussions attached a great importance to references to „Islamic art“ and its aesthetics which was, among other things, also conceived as the opposite of contemporary *Orientalist fantasies*, as well as to globally general academic orientations within *art* as such. Such opinions, which also included criticism of mimetic representation as the aesthetics of illusion and Orientalism as quintessence of this doctrine, promoted

the full *artistic* value of two-dimensional non-figural samples in ornamentation. At the same time, they were conspicuously inclined to refer to formal principles of „Islamic art“ without taking into account the traditional Islamic systematization of knowledge, unique discourse of self-reflective constants and its fundamental pictorial ontology. It is for this reason that we believe essential and justified to present in detail at least part of the facts which became active as early as in the 19th century and which have almost remained active within Occidental academism in a broader context of the modern conditions of *history and theory of art*. They are still felt and thought of as a general „state of crisis“ of dual viewing of what Occidental academism considers as *art*, i.e. „Islamic art“.

Thus, we believe that issues of meaning, values and identity,<sup>▼6</sup> regardless of how essential/necessary they are per se in Occidental supervision of history of *art*, in interpretations of anxiously-Occidental academism, should not be discussed as **values** compared to the newly-conceived *global-universal aesthetic ideal*; rather, aesthetic values should be repeatedly studied, assessed, constituted, even challenged in their own space, taking into account their own foundation of systematization of knowledge, which is actualized between positions of *appearance and appearing*.<sup>▼7</sup>

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▼6 In Occidental philosophy, **values** refer to objective or subjective qualities of Being or a being with different obligations at different degrees of observation. According to insights of more recent ethics, values still cannot be directly derived from the knowledge of Being, e.g. from the present knowledge of a natural state – when it happens, according to the view of G.E. Moore, it results in a „false naturalist conclusion“. On the contrary, values should always imply consensus among people, which starts from certain conditions and results in the agreement. While F. Nietzsche requires a complete „revaluation of all values“ in the sense that they should be based on actual human life, M. Heidegger totally rejects thinking in values because, according to him, it is always based on either a sensory or supersensory notion of value according to which the man ought to execute even his own existence, i.e. alienate himself from his own Being.

The domain of the traditional systematization of Islamic knowledge – *ṣināʿat al-ʿilm* implies mystical linking between Divine transcendence – *al-ʿuluww* and universal Divine unity – *al-tawḥīd*. *Homo islamicus*'s mysticism – *al-taṣawwuf* within *qadar/ṣināʿat* is what is sought more by heart than by mind and therefore he has not fallen prey to Heideggerian metaphysical alienation from Being (Gr. *to on* - to on, participle of the verb *to be*), which is generally the fate of Occidental philosophy. In this way, the ontological differentiation of Being – *al-wujūd* and being – *al-mawjud* is annulled in the ecstasy of *homo islamicus*, who experiences God as the very First – transcendence [(Ar. *al-taʿālī*) and (Ar. *al-ḥaqīqah*)], and the First in himself– immanence (Ar. *al-jawhariyyah*).

In Occidental philosophical use (*phenomenologically and logically*), **identity** is the unity of meaning of what is thought against the multiplicity of ways of thinking and representing which pertain to the same (actual or ideal) object. While *material identity* refers to an actual (individual) being, *qualitative identity* includes properties which are common to the overall area of objects or models. Only the concepts which have the same content and scope can be identical.

There are different philosophical approaches aimed at establishing unity of Islamic collective awareness and **identity** – *al-huwiyyah al-islāmiyyah*, i.e. unity of *qadar/ṣināʿat* discourse. One of them, by Ismaiʿl Al-Faruqi, notes that one can freely dispute unity if he wants to, but not **identity of purpose and forms** related to **identity** within the traditional systematization of knowledge: '[...] *creative engagement ... which has once been transformed into Islam* (within *qadar/ṣināʿat* author's note) *has produced same constitutive characteristics, elimination of naturalism, characterization and development, as well as propensity for stylization which is directed toward formalism of general movement, toward timelessness*' – *al-sarmad*.

Al-Faruqi, R. Ismaiʿl. „*Islām and Art*“. *Studia Islamica* – *academic journals*. Leiden: Brill; 1973;37:6.

▼7 Within the Occidental understanding, establishment of a plausible model of general pictorial appearing also takes into account changes in mediality of pictorial forms/contents. In his work *Aesthetics of Appearing*, in the essay entitled „Thirteen Statements on the Picture“, German author Martin Steel explicitly claims that the issue of the ontology of picture is more clearly manifested if one starts from non-figurative pictures, because they do not carry the „burden“ of representation: „Any theory of the picture must explain how a pictorial object is connected with the pictorial presentation on the one hand, and how the pictorial presentation is connected with representation.“





ILUSTRACIJA - Ornamentalno-geometricizirani slikovni prikaz - anikonična forma povijesnog dokumenta prvog alfabeta  
 ljudske misli u sukobu sa zemaljskim okruženjem. Indo-perzijska forma. © L'ornement Polychrome Alberta Racinea (1825.-1893.).





ILLUSTRATION ~ Ornamental-geometric pictorial representation - aniconic form of the historical document of the first alphabet of human thought in conflict with the earthly environment. Indo-Persian pattern, © L'ornement Polychrome Alberta Racinea (1825-1893).



Estetizirano djelanje/*šinā'at* *homo islamicusa* rekognitivnog predznaka ornamentalnih oblika – *al-šinā'at al-zukhrufiyyah*, dakle, nasuprot vrijednosnim sudovima okcidentalnog akademizma o onome što smatra/identificira terminom kao „islamska umjetnost“ i njezinim „estetiziranim djelovanjem“ ima jednu subjektivno-estetsku i jednu objektivno-civilizacijsku dimenziju. Prvu dimenziju temeljem islamske sistematizacije znanja moguće je sagledati u činjenici da diskurse *qadar/šinā'ata* čine **modaliteti** estetiziranih reprezentacija koji skupa formiraju kompleksniju, ali bezvremenu dimenziju fleksibilnijih formi dizajna (bez početka i kraja i nisu vezani za vrijeme). Generalno gledajući, modaliteti (lat. *modalitas*, *-atis*) unutar *qadar/šinā'ata* temeljni su preduvjeti za realizaciju određenih mogućnosti, kako estetske percepcije tako i percepcije slikovnog općenito kao fenomena (ar. *al-zawāhir*), koji posjeduju drugačiju unutrašnju logiku od realiteta (ili kontinuuma stvarnosti), a u kojem se, u jednom od modaliteta, nalaze supstancijalne projekcije predmetā, objekata ili modelā namijenjene percepciji promatrača. Te modalitete je potrebno precizno definirati iz dvaju temeljnih razloga. Prvo, zato što oni mogu baciti novo svjetlo na još nerazriješene aporije slikovnog obrata, prvenstveno onog njegovog dijela što se bavio pitanjem odnosa stvarnog i vizualiziranog, i obratno. Drugo, ako su ornamentalno djelanje rekognitivnog predznaka, kao i kognitivno produktivno-refleksivna reprezentacija kolaborativne orijentacije estetiziranog djelanja/*šinā'ata* u datom vremenu bili sredstvo pomoću kojeg je bilo moguće dosegnuti granice spoznaje i sagledati supstancijalne realitete izvan okvira puke nužnosti,<sup>▼8</sup> tada bi slikovni prostor minijaturnog ilustrativnog realiteta i forme ornamentalno-geometriciziranih konstrukta mogli da čine granu specifične duhovne baštine *al-šinā'ah*. Ona bi u sebi nosila elemente osjetilnosti, rekognitivnog i kognitivnog pristupa estetizaciji, a neminovno bi uključivala i duhovno-vjerske kontekste, identificirajući *qadar/šinā'at* kao dio onog akta ili čina kako bi se estetizacija forme učinila lijepom – *šinā'at al-tašwīr*, kao i podjednako mogućom, primjerenom i primjenljivom.

Poznato je da ta i takva drugačija unutarnja koncepcija *homo islamicusa* aktivira stiliziranu, to jest supstancijalnu formu slikovnog bilježenja (u nekim slučajevima **imaginalno** geometriciziranu mističnost); odbacivanjem svega sporednog, odnosno udaljavanjem od svega realnog (onoga što postoji) u prikazivanju predmeta, objekata ili modela zato što je kod takvog poimanja slikovnog zapisa definiran najveći rez između *medijalne osnove* na jednoj strani i *referencijalnosti* na drugoj. Naime, kod percepcije „serija rascjepa“ između puke nužnosti izvan okvira realiteta i minijaturnog ilustrativnog konstrukta

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Također, Seel smatra da je nužno slikovne sadržaje osloboditi „viška“ upisanog prikaza, tj. pristupiti im kao apstraktnim entitetima: pritom se ne misli nužno na slike apstraktne umjetnosti, nego na slikovne forme kao objekte neminovno oslobođene kulturološki naslijeđenog estetskog sadržaja.

Vidjeti Seel, Martin. *Aesthetics of Appearing*. Stanford: Stanford University Press; 2005. str. 161-163.

▼8 Pod *supstancijalnim realitetima* podrazumijevamo spoznaju njihovog ontološkog statusa u okviru slikovne estetizacije *homo islamicusa*, čime su njihove reference određene ontološkim ograničenjima s maksimumom logičke i minimum ontološke općenitosti. Podešavanje mjesta logičkog u njihovom ontološkom statusu koji se ovdje vrši „poopćavanjem općeg“ i „razopćavanjem općeg“, tj. afirmacijom i negacijom, znači podešavanje smisla, značenja i referencije koje princip logičkog sprovodi kroz estetiziranu slikovnu strukturu.

As opposed to value judgments of Occidental academism on what is understood/identified with the term „Islamic art“ and its „aestheticized activity“, aestheticized activity/*ṣināʿat* of *homo islamicus* of recognitive type which results in ornamental forms – *al-ṣināʿat al-zukhrufiyyah* has one subjective-aesthetic and one objective-civilizational dimension. Based on the Islamic systematization of knowledge, the first dimension can be observed in the fact that the *qadar/ṣināʿat* discourse consists of **modalities** of aestheticized representations which together form a more complex though timeless dimension of more flexible forms of design (without a beginning and an end, which are not related to a time). In general, the modalities (Lat. *modalitas*, -*atis*) within *qadar/ṣināʿat* are fundamental prerequisites for the realization of certain possibilities, both of aesthetic perception and the perception of pictorial as a phenomenon in general (Ar. *al-zawāhir*), which has an inner logic different from reality (or continuum of reality) and in one modality of which one can find substantial projections of objects or models intended for the viewer's perception. These modalities should be accurately defined for two basic reasons. First, because they can throw a new light on still unsolved aporias of pictorial reversal, primarily its part which deals with the issue of relationship between real and visualized, and vice versa. Secondly, if, at a given time, ornamental activity of recognitive type, as well as cognitive productive-reflective representation of collaborative disposition of aestheticized activity/*ṣināʿat* were a means by which it was possible to reach limits of knowledge and understand substantial realities beyond the framework of mere necessity,<sup>8</sup> the pictorial space of miniature illustrative reality and forms of ornamental-geometricized construct might constitute a branch of a distinctive spiritual heritage *al-ṣināʿah*. It would include elements of sensory, recognitive and cognitive approach to aesthetics, and would inevitably also incorporate spiritual-religious contexts, thus identifying *qadar/ṣināʿat* as part of an act or action which would make aestheticization of form beautiful – *ṣināʿat al-taṣwīr*, as well as equally possible, appropriate and applicable.

It is well-known that such a different inner conception of *homo islamicus* activates the stylized, or substantial form of pictorial recording (in some cases **imaginally** geometricized mysticism) by rejecting anything secondary, i.e. by moving away from anything real (from what exists) in representing objects or models, because such an understanding of pictorial recording defines the biggest split between the medial basis on the one hand and *referentiality* on the other. Indeed, the perception of a „series of splits“ between mere necessity outside the framework of reality and the miniature illustrative construct

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Besides, Steel believes that it is necessary to free the pictorial content from a „surplus“ of added presentation, i.e. to approach pictures as abstract entities: not necessarily as pictures of the abstract *art* but rather pictures as objects inevitably free from **culturally inherited aesthetic content**.

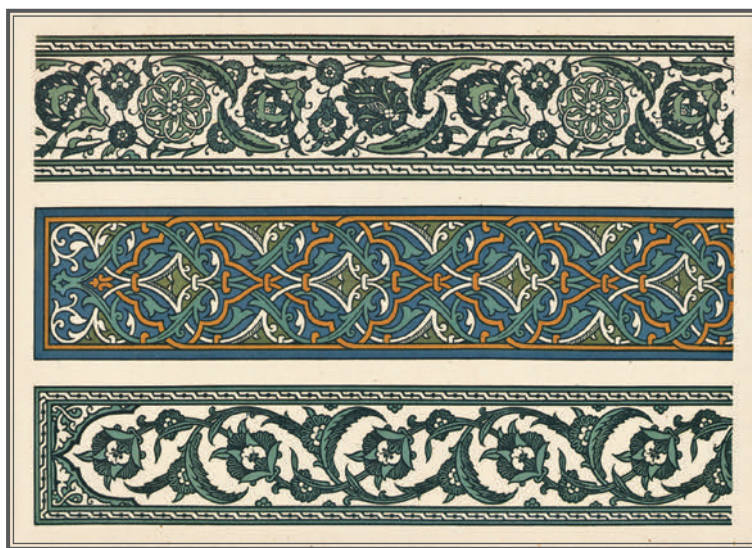
See Seel, Martin. *Aesthetics of Appearing*. Stanford University Press; 2005, pp. 161-163.

▼<sup>8</sup> The term *substantial realities* here refers to the knowledge of their ontological status within pictorial aestheticization of *homo islamicus*, whereby their references are determined by ontological restrictions with a maximum of logical generality and a minimum of ontological generality. Adjustment of the position of logical in their ontological status which is here done by „generalizing general“ and „de-generalizing general“, i.e. by affirming and negating implies adjustment of sense, meaning and reference which the principle of logical carries out through the aestheticized pictorial structure.



slikovnog bilježenja dolazi do cijelog niza ... diferencija i aporija. Stanje različitosti, neodlučnosti ili poteškoća definira različite nizove *prodora* – a zadatak islamske filozofije slikovnog, koja je zasnovana na promatranju, sastoji se u tome da se medijalnost slikovnog i njezin mogući specifičan užitak za oko promatrača rekonstruiraju iz upravo te serije rascjepā, međutim ne kao realnost svijeta, nego kao supstancijalna ilustrativna karakterizacija tekstualnog sadržaja (simplificirana projekcija) ili određena forma stilizirane ornamentalnosti. Može se kazati da je to vrlina koja transcendirā preko granica iskustva okcidentalno-vesterniziranog svijeta i života, vrlina koja je usmjerena na stvarne, praktične, prisutne pojave i probleme s ciljem identificiranja i uspostavljanja slikovne estetizacije unutar *qadar/šinā' ata*; duh koji s plohe ne emanira u stvarnost.

Također, čini se bitnim napomenuti kako svaki modalitet predstavlja nešto što se može, s jedne strane, smatrati samostalnom ekspresivnom cjelinom (npr. ornament), a, s druge, dijelom šire strukture (npr. beskonačni rekontekstualizirani ornamentalni niz), koji omogućuju da budu prisutni različiti estetski obrasci unutar jedinstvenog diskursa – *al-thawābit al-islāmiyyah*. Spomenute dvije dimenzije, ustvari, karakteriziraju estetizaciju kao oblast što konkretno pripada ornamentalnom obliku *qadar/šinā' ata* – *al-šinā' at al-zukhrufiyyah*, iako se umnogome naslanjaju i na druga područja tradicionalne sistematizacije znanja, a njihova modalitetna različitost suština je općeg estetiziranog odnosa. ▼<sup>9</sup>



ILUSTRACIJA ~ Beskonačni rekontekstualizirani ornamentalni nizovi u formi stilizirane ornamentalnosti. (Arhiv Akšamija)

ILLUSTRATION ~ Endless recontextualize ornamental arrays in the form of stylized ornamentality. (Archive of Akšamija)

▼<sup>9</sup> Usporediti Hanash, Idham Mohammed. *The Theory of Islamic Art : Aesthetic Concept and Epistemic Structure* (prev. na engl. Nancy Roberts). London i Washington: The International Institute of Islamic Thought; 2017. str. 39.

Očito je da suština općeg estetiziranog odnosa svoje porijeklo utemeljuje na kur'anskoj rekontekstualizaciji poruka, oslikavajući svaki put nove nijanse značenja, gdje se čak i odabir sinonima bira i razlikuje od ostalih dostupnih riječi kroz suptilne detalje.

of pictorial recording is accompanied with a series of differences and aporias. The state of difference, hesitation or difficulties defines various sequences of *perforations* – and the task of Islamic philosophy of pictorial, which is based on observation, is to reconstruct the mediality of pictorial and its possible distinctive pleasure for the eye of the viewer from the sequence of splits, though not as reality of the world but rather as a substantial illustrative characterization of textual content (simplified projection) or certain forms of stylized ornamentation. It can be claimed that it is a virtue which transcends limits of experience of Occidental-westernized world and life, a virtue which is focused on actual, practical, existing phenomena and problems aimed at identifying and establishing pictorial aestheticization within *qadar/ṣināʿat*; a spirit which does not emanate from a plane to reality.

Besides, it seems important to note that each modality is something that can be considered an independent expressive whole (for example ornament) on the one hand, and part of a broader structure (for instance an endless re-contextualized ornamental sequence) on the other, which allows presence of different aesthetic patterns within a unique discourse – *al-thawābit al-islāmiyyah*. These two dimensions actually characterize aestheticization as an area which specifically belongs to the ornamental form of *qadar/ṣināʿat* – *al-ṣināʿat al-zukhrufiyyah*, although it largely relies upon other areas of the traditional systematization of knowledge as well. Their difference in modalities is the essence of the general aestheticized relationship.▼<sup>9</sup>

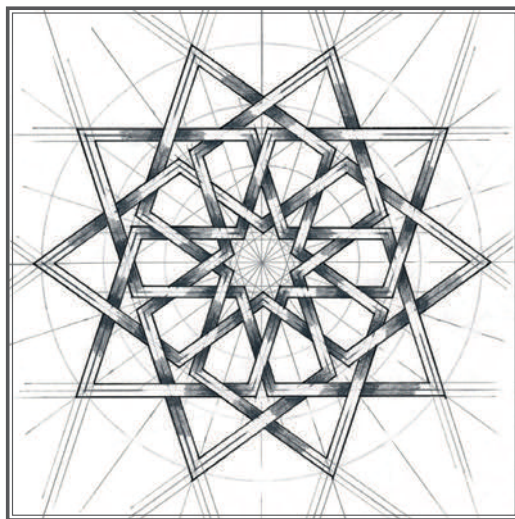


ILLUSTRATION – Construction ornament. (Archive of Akšamija)

ILUSTRACIJA – Konstrukcija ornamenta. (Arhiv Akšamija)

▼<sup>9</sup> Cf., Hanash, Idham Mohammed. *The Theory of Islamic Art: Aesthetic Concept and Epistemic Structure* (English translation by Nancy Roberts). The International Institute of Islamic Thought; 2017, p. 39.

It is obvious that the essence of general aestheticized relationship bases its origin on the Qurʾanic re-contextualization of messages, every time portraying new nuances of meaning, where even the choice of synonyms is made and differs from other available words through subtle details.

Objektivno-civilizacijska dimenzija ogleda se u jedinstvenosti učenja i kulture posredstvom odabira, korištenja, invencije, interpretacije, grafizma, konstrukcije, relativizacije, sublimacije ... upravljanja oblicima i simbolima s ciljem prenošenja autonomnih ali ujedinjenih inspirativnih izraza, odnosno **autorefleksivnih konstanti** – *al-thawābit al-islāmiyyah* u formi odgovarajuće suštine sistematizacije znanja unutar poruke o jedinstvu *Prvog Uzorka svih stvari*, tj. Bogom (ar. *al-tawḥīd*).

Temeljni pojam slikovnog pojavljivanja u konkretnoj objektivno-civilizacijskoj dimenziji jeste *referencijalnost* koja predstavlja čovjekov (promatračev) najizravniji način dodira s načinjenim vizualiziranim formama *homo islamicusa*. *Temporalnost*,<sup>▼10</sup> *transparentnost*<sup>▼11</sup> i *medijalnost*<sup>▼12</sup> prvenstveno su pojmovi iskoristivi za ciljeve *refleksivnog* djelanja/*šinā'ata* (kognitivno-misaonog), tj. ulogu ovih pojmova u potpunosti moguće je razumjeti tek svojevrsnim odvajanjem medija od slikovnog sadržaja. Moramo istaći da, u ovom momentu, takva analiza neće biti u našem fokusu.

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▼10 Problematiku *temporalnosti* modaliteta *qadar/šinā'ata* sagledavamo u odnosu na ishodišne realitete, a ne u odnosu na karakteristike unutar slikovnih prikaza i mogućih momenata njezinih nastajanja. Statično reprezentirana slikovna forma ne posjeduje neko samo sebi svojstveno vrijeme, ali nije ni ovisna o mogućoj temporalnosti za koju se eventualno vezuje; svaka reprezentacija ornamentalno-geometrijskog modaliteta ontološki je podudarna bilo kojoj drugoj.

Temporalnost se ne karakterizira ontološkim ograničenjem medija, ali se izravnije može sugerirati da je riječ o *nevidljivoj vremenu* (tj. na slikovnoj bilješki izostavljeno je vrijeme, nije prikazano), koje je, u fizičkom smislu, prije i poslije reprezentiranog trenutka ipak fizički postojalo. Bitno je razumjeti da ovdje nije riječ o onoj vrsti vremena koje je potrebno da *homo islamicus* proizvede reprezentaciju (ishodišni realitet), nego o vremenu koje se odvija u samoj slikovnoj formi. Naime, promatrač, promatrano i medij promatranja dijele identičan bezvremenski kontinuum; posjeduju sve osobine islamske sistematizacije znanja o istodobnosti.

▼11 *Transparentnost* se odnosi na semiotički i fenomenološki učinak slikovne površine: odnosno, ona govori o tome koju vrstu vizualne informacije eventualno prepoznavamo na komadu papira. Poznata je forma konstatacije da što se više elemenata iz prirode „prepoznaje“ na nekom slikovnom bilježenju, za to bilježenje može se reći da je realnije i realističnije; ono time postaje transparentnije jer „kroz njega“ se prepoznaje ono što slikovna forma prikazuje.

Međutim, *netransparentnost* i *djelimična prozirnost* modaliteta *qadar/šinā'ata* upućuju na sâm medij zato što se u uvjetima smanjene/stilizirane realističnosti prikaza između promatrača i svijeta ispriječi onaj *metaforički prozor* koji je u slučaju nejasne bilješke zamagljen (minijatura ilustrativnog karaktera), a kod slikovnih formi ornamentalno-geometriciziranog karaktera skoro i potpuno neproziran. Kada je riječ o modalitetima *qadar/šinā'ata*, problematika slikovne prozirnosti karakterizira se neizraženom potrebom za eventualnim dosezanjem ideala potpune transparentnosti, odnosno u skladu s islamskom sistematizacijom znanja, dosezanjem *neprozirnosti*. Transparentnost je u neposrednoj vezi s referencijalnošću, čije je utemeljenje dato modalitetima *qadar/šinā'ata*, pa je kod transparentnosti presudno kako promatrač vidi, dok je kod referencijalnosti mnogo važnije *šta* vidi.

▼12 *Medijalnost* podrazumijeva uočavanja onih fenomena koji sudjeluju samo u estetici – *al-džamāl* pojavljivanja djelanja/*šinā'ata*. Pojavljivanje je estetska operacija vizualnog fokusiranja i osjetilnog sagledavanja predmeta, objekta ili modela u novom statusu: istodobno oslobođenom mnogostrukosti svojih svakodnevnih fizičkih pojavnosti koje nisu u skladu s idejom supstancijalnih oblika, odnosno njihovog ontološkog statusa u okviru slikovne estetizacije *homo islamicusa*, kao i oplemenjivanja unutar jedinstvenog slikovnog pojavljivanja.

Prvenstveno tu mislimo na apstrahiranje simboličko-narativnog sadržaja slikovnog bilježenja kroz svojevrsni fenomenološki obrat od realnog svijeta prema denotativnoj i kulturološki konotiranoj poruci, tj. simboličko-supstancijalnoj poruci slikovnog predmeta, objekata ili modela, odnosno kompletnog slikovnog prikaza. Ono što je značajno za analizu jeste da konotativni set poruke čini skup označenog u retoričkom i kao takav ulazi u domenu sistematizacije znanja koju određuju društveni, povijesni, prostorni i vjerski okviri. Prema tome moguće je izvesti zaključak kako interpretacija konotativne simboličke poruke, čiji se znakovi generiraju iz tradicionalnog kulturnog koda, ovisi o znanju i praksama, kao i inih ukupnosti pojedinačnog recipijenta – *homo islamicusa*, te mogućih zahtjeva koje regulira društvo u sprezi pozicije dogmatskih teologa i velikodostojnika.



The objective-civilizational dimension is reflected in the unity of teaching and culture by means of selection, use, invention, interpretation, graphism, construction, relativization, sublimation, and managing forms and symbols aimed at transferring autonomous though united inspirational expressions, that is to say **self-reflective constants** – *al-thawābit al-islāmiyyah* in the form of an appropriate essence of the systematization of knowledge within the message of unity of the *First Cause of all things*, i.e. God (Ar. *al-tawḥīd*).

The fundamental concept of pictorial appearance in the actual objective-civilizational dimension is referentiality, which represents man's (viewer's) most direct way of contact with the created visualized forms of *homo islamicus*. *Temporality*,<sup>▼10</sup> *transparence*<sup>▼11</sup> and *mediality*<sup>▼12</sup> are primarily terms which can be used for the goals of *reflective activity*/*ṣinā'at* (cognitive-intellectual): indeed, it is only possible to fully understand the role of these terms by a distinctive separation of the medium from pictorial content. We have to point out that, at the moment, we will not focus on such an analysis.

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▼10 We discuss the issue of *temporality* of modalities of *qadar/ṣinā'at* as related to original realities, rather than as related to characteristics within pictorial representations and possible moments of their creation. A statically represented pictorial form does not possess a time of its own, though it is not dependent on a possible temporality to which it is possibly associated; each representation of ornamental-geometrical modality is ontologically coincident with any other.

Temporality is not characterized by ontological limitation of a medium but it can more directly be suggested that it is an *invisible time* (i.e., the time is missing from the pictorial recording, it is not shown) which, in physical terms, still physically existed before and after the represented moment. It is crucial to understand that it is not the kind of time which is needed for the *homo islamicus* to produce a representation (original reality), but rather the time which takes place in the pictorial form itself. Indeed, the viewer, the viewed and the medium of viewing share the identical timeless continuum; they possess all the features of Islamic systematization of knowledge of simultaneity.

▼11 *Transparence* refers to the semiotic and phenomenological effect of the pictorial surface; in other words, it describes the kind of visual information which we possibly recognize on a piece of paper. There is a well-known form of statement that the more elements from nature are „recognized“ on a pictorial recording, the more real and realistic the recording becomes; in this way it becomes *more transparent* since „through it“ the viewer *recognizes* what the pictorial form represents.

However, *non-transparence* and *partial transparence* of modalities of *qadar/ṣinā'at* refer to the medium itself, since in the conditions of reduced/stylized realism of representation the *metaphorical window* gets in the way between the viewer and the world; in the case of unclear recording it is *blurred* (a miniature of illustrative character) while in pictorial forms of ornamental-geometricized character it is almost completely *opaque*. In the case of modalities of *qadar/ṣinā'at*, the issue of pictorial transparency is characterized by unexpressed need for possible achieving the ideal of full transparence, i.e., in line with the Islamic systematization of knowledge, achievement of *opaqueness*. Transparence is directly related to referentiality, which is in turn founded in modalities of *qadar/ṣinā'at* and in the case of transparence the crucial thing is how the viewer sees, while in the case of referentiality it is far more important *what* he sees.

▼12 *Mediality* implies observing the phenomena which participate only in aesthetics – *al-jamāl* of the appearing of activity/*ṣinā'at*. Appearing is an aesthetic operation of visual focusing and sensory viewing of objects or models in a new status: at the same time free from the multiplicity of their daily physical manifestations which are not in line with the idea of substantial forms, i.e. their ontological status within pictorial aestheticization of *homo islamicus*, as well as refinement within the unique pictorial appearing.

We here primarily have in mind abstracting of the symbolic-narrative content of pictorial recording through a distinctive phenomenological reversal from the real world to the denotative and culturally connoted message, i.e. the symbolic-substantial message of a pictorial object or model, or the whole pictorial presentation. What is important for the analysis is that the connotative set of the message constitutes a set of the signified in rhetoric and as such enters the domain of the systematization of knowledge which is determined by social, historical, spatial and religious frameworks. Thus, it is possible to conclude that interpretation of a connotative symbolic message, the signs of which are generated from a traditional cultural code, depends on knowledge and practices, as well as on other totalities of the individual recipient – *homo islamicus*, and on possible requirements regulated by the society in conjunction of the position of dogmatic theologians and dignitaries.





ILLUSTRATION - A segment of confirming the fundamental pictorial ontology through the radical deconstruction on which it was culturally produced (an endless ornamental-geometricized sequence). © Qatar National Library. Ref: 14760.



However, the term *referentiality* in this classification will serve to encompass pictorial recording as an instrumental medium with a pronounced communicative, discursive and narrative functions based on respect for the traditional systematization of knowledge – *šinā'at al-ʿilm*.

As a matter of fact, the form of *non-referential*, i.e. *self-referential* pictorial form – *al-shakl* on the one hand and *meta-referential* pictorial representation – *al-ʿarḍ* on the other, are only two different ways which confirm the same fundamental pictorial ontology – *ʿilm al-wjūd qadar/šinā'at*. Both categories of form/representation within the traditional systematization of knowledge fully uncover their own *otherness* compared to extra-pictorial reality: The former does so by emphasizing the stylized difference between the mode of pictorial recording and the world (miniature of illustrative character), while the latter confirms it by a radical deconstruction of the way in which it is culturally produced (endless ornamental-geometricized sequence).

Every pictorial form – *al-shakl* which appears in one of the described referential modalities – whether it pertains to something beyond itself (referentiality) or to itself (non-referentiality and self-referentiality) – can in principle possess only two *temporal* aspects/indicators: *representativeness* and *simultaneity*. Indeed, in the pictorial-ontological sense it makes no difference whether we view a pictorial recording/form which represents something or reminds us of something, or we view non-referential, i.e. stylized-substantial forms as pictorial recordings. The effect of referentiality does not depend on the effect of temporality, though only if the condition of „pictorial consciousness“ has been fulfilled; ▼<sup>13</sup> in other words, a pictorial form, in order to appear in the first place, regardless of the degree of its own referentiality, must be „produced“ by the perspective of the viewer. The necessity of the existence of *pictorial consciousness* confirms that this fundamental phenomenological insight sets the limit beyond which perception of the pictorial form is no longer possible.

Unlike *non-referential*, or *self-referential* pictorial forms, *meta-referential* pictorial representations within aestheticized activity/*šinā'at* are pictorial forms which refer to several levels of their own ontological position:

- by uncovering the way in which they have been constructed/executed or the actual

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▼<sup>13</sup> According to Edmund Husserl, neurological consciousness is a *constitutive source of all objects and the whole objectivity contained in the circle of subjectivity*. More clearly, Husserl claims that *consciousness* lies within areas of psychological experience which comes from the empirically conditioned world, but which transcends this world toward the essence itself and that therefore the phenomena provided by the outer world will be taken into account as „experiences“ of consciousness. As such, they must be reduced to themselves, which would mean that they do not correspond to the actual definitions of their objects or models but that they intuitively reach the sphere of essence, somewhat different from the factual reality.

Husserl, Edmund. *Ideje za čistu fenomenologiju i fenomenologijsku filozofiju*. Zagreb: Breza, 2007, pp. 14-15.

Cf. Edie, J. M. „*Transcendental Phenomenology and Existentialism*“, *Philosophy and Phenomenological Research*, 1964;25(1):55; Also see Husserl, Edmund. *Ideen zu einer reinen Phänomenologie und phänomenologischen Philosophie*. Erstes Buch. Allgemeine Einführung in die reine Phänomenologie. Den Haag: Nijhoff; 1976, p. 96; Husserl, Edmund. *Logische Untersuchungen Ergänzungsband Erster Teil : Entwürfe zur Umarbeitung der VI : Untersuchung und zur Vorrede für die Neuauflage der Logischen Untersuchungen (Sommer 1913)*. Den Haag: Kluwer, 2002.



background of the notion of pictorial meaning in general;

- by portraying a possible distinctive „theory of pictorial forms“ without leaving their own medium;
- by uncovering the essential pictorial nature: indeed, to work as a medium of communication at all, a pictorial recording must not be identified with reality, or with itself.<sup>▼14</sup>

Ultimately, it is possible to relate forms of aestheticized activity within Islamic systematization of knowledge with intellect (Lat. *intellectus*), opinion (Lat. *opinio*, -onis), memory (Lat. *memoria*, -ae), acting (Lat. *actio*, -ionis) etc. if they are based on knowledge – *al-‘ilm* and spiritual vision – *al-ḥikmah* of *homo islamicus* as a reflection of knowledge – *al-ma‘rifah*, on the conscious *artistry* of using a suitable modality of *qadar/ṣinā‘at* discourse in the conception of ornamental – *al-ṣinā‘at al-zukhrufiyyah* or applied – *al-ṣinā‘at al-taṭbīqiyyah* existence.<sup>▼15</sup>

It is obvious that the presented lexical definition of the described modality of *qadar/ṣinā‘at* discourse, the approaches of ornamental and applied terms do not include Arabic word *al-fann*, but rather *al-ṣinā‘ah*, that is to say the term *al-ṣinā‘āt* or *al-ṣanā‘i‘* (both are plural of *ṣinā‘a*). It can be assumed that many people interested in this area of activity/*ṣinā‘at* of *homo islamicus* encountered terms *al-funūn al-zukhrufiyyah* and *al-funūn al-taṭbīqiyyah* in different sources. It should be noted that the term *al-fann* in classical Arabic was associated to the meaning *kinds, variations and branches*, although the medieval non-lexicographic tradition also used semantic expansion of the term *al-fann* in the meaning *kind*, which was used for craft or science. However, in modern Arabic of

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▼14 According to Mitchell, from the University of Chicago, *metapictures* are: „pictures which refer to themselves or to other pictures, pictures that are used to show what a picture is“. It seems that Mitchell's term *metapictures*, unlike our understanding within *qadar/ṣinā‘at* in general, raises the question as to whether pictorial recordings can discuss themselves, instead of traditional disciplines of iconology and semiotics doing the job for them.

Mitchell, W.J.T. „Metapictures“. In: *Picture Theory: Essays on Verbal and Visual Presentation*. Chicago: University of Chicago Press, 1994, pp. 35-82; Crowell, Steven. „Retrieving Husserl's Phenomenology“. In: Burt Hopkins i John Drummond (ed.). *New Yearbook for Phenomenology and Phenomenological Philosophy*. London and New York: Routledge; 2012;11:309; Mitchell, W.J.T. „Metaslike“. In: Krešimir Purgar (ed.). *Vizualni studiji. Umjetnost i mediji u doba slikovnog obrata*. Zagreb: CVS – Centar za vizualne studije; 2009, p. 24.

▼15 We would like, at least briefly, to draw attention to the issue of *applied existence* and *applied art* within understanding of Occidental academism and the traditional Islamic systematization of knowledge. Actually, Occidental academism classifies disciplines of *fine arts* which are focused on usability as *applied art*, which are historically better known as *decorative arts*. *Decorative*, Lat. *decorativus* means „adorning, which adorns, which serves for adorning“, which has the nature of „ornament“; in architecture, „which serves only as an ornament“ (as opposed to constructive); in painting, „which is intended only for external effects, without inward intentions, aimed at making a painting additionally interesting“. These recent explanations reveal that expression *decorative* cannot be used as an equivalent to the term *ornamental*, which has a completely different self-initiation of *homo islamicus* in his constructive and semantic definition. Accordingly, the totality of ornamental understanding (*modus procedendi*), that is to say *applied existence* of an appropriate *qadar/ṣinā‘at* discourse implies expression of the essential part of the spirituality of *homo islamicus*, rather than decorativeness. It is not a *decorative art* but rather associative generation of artefacts while taking into account attributes and properties of God. It is for this reason that *applied existence* can be understood only as *symbolism which represents a meaningful pictorial value*, which embodies and presents *supernatural reality* as an equivalent of the meaning of the act of respecting oneness of God.

the 20<sup>th</sup> century, *al-fann* was redefined as *al-nitāj al-ibdāʾ al-insānī* – a creative human product, in line with globalized Occidental description of the area defined as *art*.

Unlike the word *al-fann*, the word *al-ṣināʾah* in Arabic is translation of Greek *technē*, which means ‘craft, profession’, though it is directly related to the idea of *work/activity, designing of something artificial (as opposed to natural) and the concept of practice/profession, craft, occupation*.<sup>▼16</sup> In our lexical association of the word *al-ṣināʾah* to the word *al-qadar* – ‘organization/design’, that is to say the form of aestheticized activity on the principle of *accurate measure*, *al-ṣināʾah* assumes a full meaning within the systematization of knowledge founded on *homo islamicus*’s imitation/interpretation of all the positive God’s attributes as his own. It seems important to note that *qadar/ṣināʾat* springs from Being (*agere sequitur esse*), while the nature (*substantial form*) is a distinctive principle of activity/*ṣināʾat*, from which working powers, as immediate principles of designing, draw their active energy. However, although Being and nature are principles of the term *al-ṣināʾāt*, what is actually achieved by *qadar/ṣināʾat* is pictorial aestheticization of *homo islamicus* within the conscious cognitive and productive-reflective disposition. Accordingly, our decision not to use the term *al-fann*, but rather *al-ṣināʾat* in the corresponding terminology for the *qadar/ṣināʾat* discourse is based on the concept of the domain of the traditional systematization of knowledge – *ṣināʾat al-ʿilm*, and is founded on the meaning and possible lexical and non-lexical definitions, as well as on semantic fields within classical Arabic.

We also believe that it is important to point out that the term **cognitive productive-reflective representation of collaborative disposition** refers to the kind of informative initiation aimed at achieving a particular content-related goal of aestheticized activity under the auspices of applied foundation – *al-ṣināʾat al-taṭbīqiyah*, as an integral part of the action of making the form of pictorial within aestheticization beautiful – *ṣināʾat al-taṣwīr*.<sup>▼17</sup> It should be noted that the character of such a *ṣināʾat*/activity assumes the existence of an inner mental state (conviction, Ar. *al-ʾitiqād*), initially accepted without coercion and transferred to the mind and intelligence of the author/designer aimed at possessing knowledge – *al-maʾrifah* of the „fundamental“ or „essential information“. Based on „independent“ reasoning and making one’s own judgment on collaboration and the decision to use given constructive-artistic elements which follow, *homo islamicus* establishes an appropriate balance between the textual initiation given to him – the hand-written textual content of the book – in the form of an order and the applied constructive-stylized visually.<sup>▼18</sup>

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▼16 To avoid wrong impressions of the use of Arabic word *al-ṣināʾah*, it was also used for intellectual contexts/works in the area of poetry, grammar, logic, jurisprudence or philosophy. It can be claimed that the term had a meaning far broader than the Occidental concept *art*. Works which were created with possible *artistic inspiration* (Lat. *inspiratio*) without a present carrier or with *phantasy* (Gr. *φαντασία, phantasia*) as an unreal manipulation of the skill of imagination would be the antithesis to the term *al-ṣināʾah*, while such works are very important for the Occidental concept of *art*.

▼17 The term *representation* is here primarily reduced to the relationship between presence of what is represented on the pictorial representation and its non-present though substantially-stylized referent; reflection on the textually given without a fictional replacement for the actual presence of corporeal forms – *al-ṣūra l-jismiyya*.

▼18 Relationship between the *First Cause* and *homo islamicus* is direct since it has no intermediary (institution of church or





ILLUSTRATION ~ Ornamental-geometric representation of the aniconic form: partial interior view of the dome of the Sheikh Lotfollah Mosque Isfahan-Iran, 16th century. (© Fondation Cultural Oriente - International Online Exhibition and Market of Persian Handicrafts)



The space for possible disputes about one or the other way of defense is defined by acceptance or non-acceptance of what is understood as *art*, though possibly of what could be named *ṣināʿat al-taḥsīn*, rather than *fann al-taḥsīn* (for the previously presented reasons for the meaning), focused on the skill and generally on the formal-methodological side of the field of *qadar/ṣināʿat*.<sup>▼19</sup> It seems that our „task“ should consist of rejecting any way of defense and justification of Occidental-westernized term *art* which becomes particularly insensitive for the totality of the presence of both traditional and contemporary needs and practices, even in its own space. However, we still believe that it is necessary at least to try to register certain antagonisms. The use and the meaning of the word *art* compared to its key meaning „essential, basic, fundamental“ and the sense „creating nature in every nook of man’s mind“ should be, from the conservative-dogmatic<sup>▼20</sup> and traditional Islamic standpoint<sup>▼21</sup> implied as part of the domain of *qadar/ṣināʿat*, though in the impossible function of the power to „create“ a *previously achieved result by consciously controlled and focused actions and activities*, and not in the sense of belonging to the domain of traditional systematization of knowledge – *ṣināʿat al-ʿilm*. Still, if we respect the use and the meaning of the word *art* compared to its possible key meaning – *ṣināʿat al-taḥsīn*, it would be necessary to note that in this case the Occidental term „Islamic art“ should primarily imply a kind of profane cognitive-productive-reflective *qadar/ṣināʿat* discourse which is not included in or defined by an act of possible aestheticization of the pictorial form which would make it beautiful – *ṣināʿat al-taṣawwir*. In this case, the so-called *sacral form* (Lat. *forma sacra* – *sacra pictura*)

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privileged individuals over others in their relationship with God) like in other religions. Islamic monotheism excludes any analogy between the man and the *First Cause*.

▼19 Since we have not managed to find a suitable term either in classical or in modern Arabic, which by no means implies that it does not exist, we have decided to attempt to articulate appropriate terminological orientations for characterizing the **productive-reflective representation of pictorial topics within the traditional Islamic civilizational structure**. We have therefore selected a lexeme composed of two recognizable words which are experienced as separate parts (coinage), i.e. the term *qadar/ṣināʿat*. Finally, we established conformity and compatibility with existing terms in Arabic which refer, e.g. to craft – *maʿnā ṣināʿah min ṣanaʿa*, forms of handiwork/activity *ṣināʿat al-nitāj*, as well as with the term which implies an act of making a pictorial form beautiful – *ṣināʿat al-taṣwīr*. Besides, we do not use the word *fannān* in the same meaning as our Latin term *homo islamicus*, since, among other things, according to Ibn Manzu, *fannān*, means the *artist* (which is even used with this meaning: „*fannān* in the poetry of al-Aʿsha [means]: the donkey, wild, the one who uses different kinds of running“). Our *homo islamicus* is *al-insan al-ṣināʿī*, and his artificial pictorial representation (unlike the natural/real one) is *al-ṣināʿah*.

See our footnotes 48, 49, 50, 54 and 55.

▼20 In Arabic, the term **conservative** is expressed by a given term, whereby in the form of active participle it means „The one who is conservative“ – *al-mutaḥaffiz*, i.e. a *conservative*, or a *dogmatist* – a person with conservative views, principles, opinions and behavior.

**Conservativism** is a certain state of spirit, i.e. the way of thinking focused on maintaining the acquired or inherited (cultural) order; a viewpoint of individuals and groups which opposes changes of the existing state, advocates stability of the existing relying upon tradition and traditional values as collected wisdom of the past.

▼21 In Islamic literature the term **traditional** is expressed by the term *al-taqlīd* which, in the form of a noun, means *tradition* or *traditional*.

**Tradition**, (as imitation – *al-taqlīd*) in general, implies experience and state of (customs, beliefs, norms and values) of the community of *ummet* – *al-ummah* based on the transfer of knowledge from one generation to the other, striving not to deviate from established rules which can, however, be supplemented, or more accurately changes over the time and adjusted to current cultural patterns within a given civilizational structure.

of *qadar/ṣināʿat* of recognitive inner assimilation of *homo islamicus* within the essence of Islam – *al-islām* as a peaceful or voluntary commitment to the *First Cause*▼<sup>22</sup> which is in full harmony with the origin (Ar. *al-marjaʿ* or *al-maṣḍar*) or, in other words, its lexical connection should imply a completely different process of gaining knowledge – *al-maʿrifah* or cognition (Lat. *cognosco*). In this process of gaining knowledge, *homo islamicus* should voluntarily and by free self-determination (*actus humanus*) build his own cultural practice founded on the action of traditionally making a pictorial form beautiful–*ṣināʿat al-taṣwīr*, which includes, as was already noted, emulation, or interpretation of all the positive attributes of the *First Cause* as his own, rather than His corporeal form – *al-ṣūrah al-jismiyyah* (Ibn Sīnā). Such an aesthetics of doing would be activated by the knowledge that nothing emerges from nothing – *ex nihilo nihil fit*. Aristotle believes that this principle applies only if it pertains to a non-Being (*simpliciter*), but not to a form of non-Being which is *privation* (a lack of a perfection which an object, by its nature, should have), and which can be imagined and is not a contradiction, i.e. does not pertain to the transition resulting from a cause from a non-being in reality (possibility) to a being in reality.▼<sup>23</sup> We would like to point out that the author/designer of representation is not involved in

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▼<sup>22</sup> Use of expressions such as the *First Cause*, *Original Being* or the *Most Perfect Being* in philosophical discussions implies that *God* cannot be something like the earthly beings, but rather their *cause* or *condition* for their existence. It can be claimed that it was also an intention of Thomas Aquinas when he attempted to define *God* by returning to the definition which *God provided of himself to Moses* (Ar. *Mūsā*): „I am who am“, as well as to Aristotle, who claimed that *God* is the „First Mover“, who reached us through premises and the truth.

Cf. *Holy Bible – the Book of Exodus*, 3, 14. Good Will Publishers, Inc. Gastonia, North Carolina, 1953; Aristotle. *Fizika VII*, 242a, 53 (trans by. Tomislav Ladan). SNL, Zagreb 1984.

However, *something* which is the intrinsic *Simplicity* is what Muslim philosophers would name the „Original Being“ or the „First Cause“, i.e. the existence of whom will not depend on anything. Although the next step in addressing by al-Fārābī can be considered as a more complete acceptance of Neoplatonism, by qualifications such as the „First Being“ or the „First Cause“, the existence of whom is necessary – *ḍarūrī* and pure from any flaw or multitude, he adopts an emanation scheme where the „First Being“ causes existence of the incorporeal *Other*, who then begins to think about his essence and about the *First*. It leads to the *Third*, who continues the process until the existence of the sublunar world comes into existence.

Unlike al-Fārābī, Ibn Sīnā further specifies philosophical ideas of *God*, addressing *God* as the „Necessity of Being“– *al-wājib al-wujūd*, and positions it against the possibilities of Being – *al-imkān al-wujūdiyy* to show that the „Necessity of Being“ must be uncaused to avoid an endless causal regression.

Ibn Sīnā also believed that it goes without saying that the cosmos is *rational* and that in the rational universe there must be one „Uncreated Being“, „Immovable Mover“ on the top of the hierarchy of existence. „Something“ must have moved the chain of causes and results. According to him, non-existence of such a supreme being would mean that the man’s *mind is not in harmony with reality as a whole*. Ibn Sīnā ultimately developed a theory of emanation based on the concept of the necessity of existence.

With respect to the verb *be* in Arabic, Muslim logicians could not articulate a pure existential expression. Consequently, instead of the existential expression they used an attributive one, which was considered as existential by convention. In such an utterance, *Being* really is „something“ which is attributed to the *essence of being*, and such a conceptualization of *Being* is the basis of Ibn Sīnā’s idea of Being as a distinctive secondary *essence*.

Bučan, Daniel. „Avicenna i problem bitka. Kako je viđen u islamu i arapskom jeziku“ = „Avicenna und das Problem des Seins. Einwirkungen des Islam und der arabischen Sprache“. Zagreb: Filozofska Istrazivanja. 2012, 32 (1):49.

▼<sup>23</sup> St. Thomas Aquinas accepted Aristotle’s interpretation, but pointed out that it is not true of the *Divine creation from nothing*. However, Aquinas introduced Ibn Sīnā’s distinction between Being and Essence when explaining the relationship between created and uncreated being; The uncreated Being is the foundation of the existence of the created being. Therefore, it can rightly be claimed that it is Being (*Esse*) that is the main concept of Thomas’s metaphysics resulting from Ibn Sīnā’s teaching.

Cf. Bajšić, Vjekoslav. *Granična pitanja religije i znanost: Studies and articles*. Zagreb: Kršćanska sadašnjost, 1998, p. 176; Also see,

imitation or figural representation with a particular importance of the pure **figural phantasm** as it is interpreted within Occidental academism; instead, we can speak about a substantial pictorial form.<sup>▼24</sup> Unfortunately, Occidental-westernized academic science which strives to preserve its own reasons for certain phenomena (Gr. *φαινόμενον* – *fainómenon*) or circumstances does not attempt at all to accept this kind of phenomenological method of *inner experience with a character of feedback effect*,<sup>▼25</sup> persistently trying to attribute such an experience to *figural fantasy*.<sup>▼26</sup>

Evidently, whatever it was in the past, today the guiding idea of the formation of certain characteristic and well-grounded **terminology** of recognitive or cognitive character of „Islamic art“ (that is to say productive-reflective representation of collaborative disposition) is mostly an obstacle. This hindrance, is typically labelled in some circles of Occidental academism as *subtle philistinism* („totality of limited views“, „closure of spirit for learning, art and novelties“), *bigotry* (Fr. *bigoterie*, religious stupor), *ghetto of the history of art*, *Orientalist heritage*, *extraterrestrial education*. Elsewhere, translations of the Qur'an into other languages attempted to „cleanse“ religious impulses and see *the beginning of the end of an allegedly monopolistic position*.<sup>▼27</sup>

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Kušar, Stjepan. *Filozofija u srednjem vijeku*. Zagreb: Matica hrvatska, 2015, p. 67.

<sup>▼24</sup> **Phantasm** – (Gr. *φάντασμα* = *phenomenon, idea*) resulting from fantasy, apparition, vision in the form of *artistic creative imagination* cannot be realized within the domain of traditional pictorial aestheticization of *homo islamicus*. If one insists on its existence within *qadar/šīnā'at*, phantasm could only be viewed as transposition of *imalgination* – *al-takhayyūl*, rather than *imagination* i.e. vision; contrary to understanding of Occidental academism. Thus, it is an ability or mental activity which *imagilnation* produces in *homo islamicus*, and which keeps as well as defines pictorial representations depending on his awareness of the presence of God's attributes that pictorial contents are subject to. A possible encounter between *homo islamicus*'s spirit and the tangible world proceeds in the „continuation“ of sensory on the one hand and the active power of his spirit – *al-rūḥ*, on the other. Opposite to the pictorial representation we have the activity of the viewer's intellect, who receives content from the sensory pictorial representation – *al-'arḍ*, but in such a way that he separates **form** from **matter**, whereby the form itself is also impressed in the active power of his spirit. Therefore, Aristotle explicitly writes: „The soul never thinks without a (sensory, author's comment) picture“. This is how *imagilnation* of external (attributes of God) is created: a sensory form which was „dematerialized“ by the endeavor of an active mind in substantial form, and which becomes something that is understandable to the viewer's eye (*intelligibile actu*), and thus a general concept. It should be noted that such a process of gaining knowledge is interpreted in the domain of the traditional systematization of knowledge – *šīnā'at al-'ilm*, actualized in the action of making a pictorial form beautiful – *šīnā'at al-taṣawwir*, and labeled as *al-tajrīd* – a form of content of sensual and inner perception founded on spiritual identity – *al-huwiyyah al-rūḥiyyah*, and that is why it requires a thorough review of the justification of insistence of Occidental academism on the use of term *phantasm* in the context of *qadar/šīnā'at*.

Aristotle. *O duši : Nagovor za filozofiju* (trans. by Darko Novaković). Zagreb: Naprijed, 1987, 431a, p. 17.

<sup>▼25</sup> Actually, it is a well-known fact that *homines islamici* prefer the theosophical wisdom (mystic gnosis) which strives toward inner contemplative visualization – *al-moshāhadah*, and which is not acquired either by totality of definitions or by expressiveness of syllogisms but by the power of Eastern light – *al-ishraq* which is born in the East of the soul.

<sup>▼26</sup> **Fantasy** – (Gr. *φαντασία* = *apparition, vision; imagination*), the ability or activity of the *artist's* soul which produces or *creates* pictures of things independent of their presence. Therefore, *fantasy* is described as an ability of the *artist's* spirit to render absent things as present. Due to the ability to form pictures it has also been named *imagination*. Among scholastics, *fantasy* is an inner sense which presents, to the *artist's* mind, a picture of a sensory object perceived by external senses, and thus the sensory picture is what actually illuminates the active mind.

See our footnote 24, which provides detailed explanation of *artist's* imagination and *homo islamicus's* *imagilnation*.

<sup>▼27</sup> For more, see Ettinghausen, Richard. *Antiheidnische Polemik im Koran*. (Inaugural dissertation for acquiring a doctoral degree at the faculty of philosophy of the Johann Wolfgang Goethe University in Frankfurt am Main). Frankfurt am Main: Gelnhäusen, F.W. Kalbfleisch, 1934.



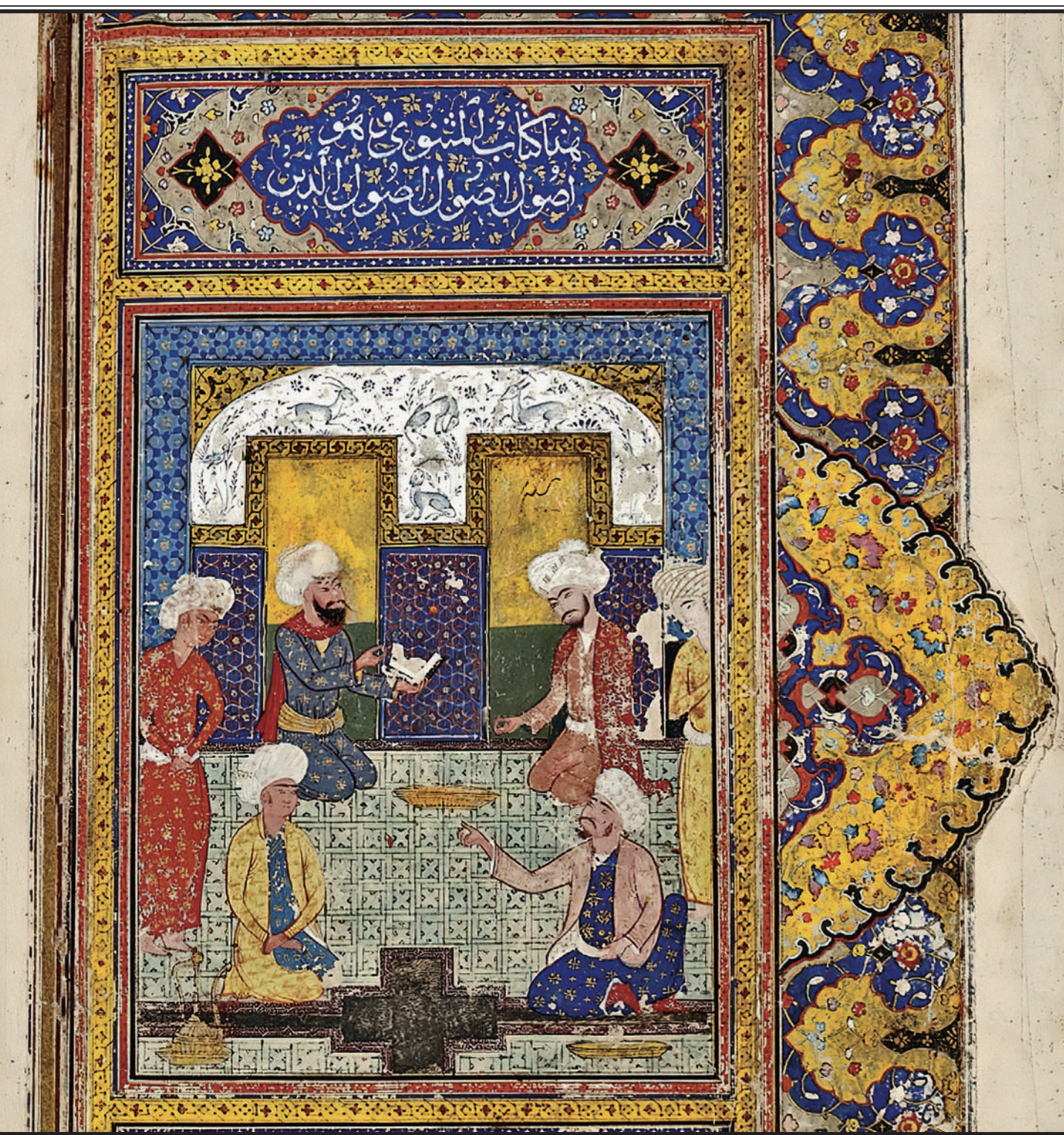


ILLUSTRATION – Aestheticized action/*sināʿat* under the auspices of applied foundation –  
Jalal Al-Din Muhammad Rumi (d. 1273), The six Books of the Mathnawi, Persia, Safavid, 1599-1600. © Lot-Art 57.



Vjerovatno ne postoji oblast okcidentalne nauke čiji adeпти „čišćenja“ vjerskih impulsa, posebno neki predstavnici anksiozno-okcidentalnog akademizma iz oblasti morfokriticizma, tj. metode historije oblika, nisu se okušali u istraživanju navodne „tajne učenja Kur'ana“, ali ne kao vječne *Božije riječi* i *Objave Stvoritelja*, već rasprava o tome da li je njegov sadržaj moguće pripisati određenim književnim oblicima; navodno, postojeći sadržaj Kur'ana kontradiktoran je kanonskom Tekstu koji je sačinjen prije khalife Osmana ibn 'Affāna.▼<sup>28</sup>

Jedan od primjera „čišćenja“ vjerskih impulsa, ali i razmimoilaženja hipoteza i nesklada okcidentalno-znanstvenih promišljanja jeste pitanje prirode Kur'ana sagledano iz perspektive vodeće njemačke kur'anologinje Angelike Neuwirth (r. 1943.), koja vjeruje da *corpus coranicum* izmiče svakoj klasifikaciji i da je Kur'an nemoguće pripisati književnim oblicima poznatim morfokritici. Dalje navodi, ako bi se, ipak, tražio vodeći oblik, to bi, po njoj, bio govor za liturgijske svrhe – tekst za recitiranje, propovijedi (*predicatio*).▼<sup>29</sup> S druge strane, za američkog historičara Johna Wansbrougha (um. 2002.), oblik Kur'ana ukazuje na to da je književni oblik propovijedi morao dominirati u procesu formiranja kanonskog teksta (*textum canonicum*)▼<sup>30</sup> – slična percepcija kur'anskog jezika i stila bila je usvojena i ranije kod Voltairea (um. 1778.), koji je svetu knjigu islama, u *Essai sur les mœurs et l'esprit des nations* („Esej o moralu i duhu naroda“), shvatao kao zbirku propovijedi isprepletenih nizom činjenica, elemenata vizija,

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Filozofskom fakultetu Sveučilišta Johann Wolfgang Goethe u Frankfurtu na Majni). Frankfurt na Majni – Gelnhausen: F. W. Kalbfleisch, 1934.

▼<sup>28</sup> Budući da Objava nije bila u potpunosti prikupljena, nakon Poslanikove smrti, 632. godine, mnogi su njegovi sljedbenici – ashabi (ar. *al-ṣāhib*, pl. *al-ʾashāb*) pokušali ishoditi sve što je o tome bilo poznato i zapisano da se pohrani u formi kodeksa. Po tvrdnji Arthura Jefferyja, protestantskog australijskog profesora semitskih jezika, sadržaje kodeksa veoma je brzo prikupilo nekoliko učenjaka, kao što su 'Abd Allāh ibn Mes'ūd, Ubay ibn Ka'b, Ali ibn Abi-Talib, Abū Bakr al-Rāzī, Aswad al-Ansī, također poznat i kao Abhal bin Ka'b, te petnaest primarnih i veći broj sekundarnih učenjaka. Smatrao je da, kako se islam širio, na kraju je ostala ona građa što je prikupljena i postala poznata kao *metropolitanski kodeksi* u središtima Meke, Medine, Damaska, Kufe i Basre. Naime, po daljnjoj tvrdnji Jefferyja, treći halifa, Osman ibn 'Affān pokušao je uvesti red u haotičnu situaciju kanonizirajući *Medinjanski kodeks*, čije su kopije poslone u sve gradske centre, s naredbom da se unište svi ostali dijelovi Objave [sic!]. Na taj način navodna „prva zbirka sadržaja Kur'ana“, prvog halife Abū Bakra al-Rāzija stavljen je u drugi plan, nije tretirana kao službeni kodeks, već gotovo kao privatno vlasništvo Hāfse, Omerove kćerke ('*Umar*).

Ovakav stav jednog od predstavnika anksiozno-okcidentalnog akademizma očito je bio motiviran faktorima „čišćenja“ vjerskih impulsa... Također je, između ostalog, u želji da dokaže kako je Kur'an *ustvari lično djelo Božijeg Poslanika*, iznio i tvrdnju da je u svjetlu okcidentalnih istraživanja jasno da je poslanik Muhamed *sastavljao knjigu* (tj. Kur'an) *za muslimane u drugom dijelu svog života* [sic!].

Jeffery, Arthur. *Materials for the History of the Text of the Qur'an: The Old Codices*. Leiden: Brill, 1937. Dostupno na: <https://www.islamic-awareness.org/quran/text/gilchrist/giljeffery> – nije paginirano. Posljednji put posjećeno 2. 7. 2023.

▼<sup>29</sup> Neuwirth, Angelika. „Einige Bemerkungen zum besonderen sprachlichen und literarischen Charakter des Koran“. U: W. Voigt (ur.). *Deutscher Orientalistentag*, t. 1, Wiesbaden: Franz Steiner Verlag, 1977. str. 736-739; Neuwirth, Angelika. „Some Notes on the Distinctive Linguistics and Literary Character of the Qur'ān“. U: A. Rippin (ur.). *The Qur'ān: Style and Contents*. London/New York: Routledge, 2016. str. 253-258.

▼<sup>30</sup> Wansbrough, John. *Quranic Studies. Sources and Methods of Scriptural Interpretation*. Oxford: Oxford University Press, 1977. str. 148.



There is probably no area of Occidental scholarship where zealots of „cleansing“ religious impulses (particularly some representatives of anxiously-Occidental academism in the area of morpho-criticism, that is to say the method of the history of forms) have not tried their hand in researching the alleged „secret of teaching of the Qur’an“. However, this is undertaken not as the eternal word of God and Revelation of the Creator, but rather as discussions about whether its content can be ascribed to certain literary forms; allegedly, the existing content of the Qur’an is contradictory to the canonical Text which was prepared before khalif ‘Uthmān ibn ‘Affān. ▼<sup>28</sup>

Examples of „cleansing“ religious impulses, as well as of divergence of hypotheses and of discrepancy of Occidental academic thoughts include the issue of nature of the Qur’an viewed from the perspective of leading German Qur’anic scholar Angelika Neuwirth (b. 1943), who believes that *corpus coranicum* eludes any classification and that it is impossible to ascribe the Qur’an to literary forms known to morphological critique. ▼<sup>29</sup> She goes on to say that, if one were to look for a leading form, it would, according to her, be the speech for liturgical purposes – the text for reciting, sermons (*predicatio*). On the other hand, for American historian John Wansbrough (d. 2002), form of the Qur’an indicates that the literary form of sermon must have dominated in the process of forming the canonic text (*textum canonicum*) ▼<sup>30</sup> – a similar perception of the Qur’anic language and style had been adopted earlier, by Voltaire (d. 1778), who, in *Essai sur les mœurs et l’esprit des nations*, understood the holy book of Islam as a collection of sermons interwoven with many facts, elements of visions, revelations and civil legislation. ▼<sup>31</sup> On the other hand, the mentor of French Arabic studies, Alfred-Louis de Prémare (d. 2006), describes contents of the Qur’an as a polemic work. ▼<sup>32</sup>

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▼<sup>28</sup> Since Revelation was not completely collected, after Prophet’s death in 632 many of his followers – *ashabs* (Ar. *al-ṣāhib*, pl. *al-‘ashāb*) tried to obtain everything that was known and written about it with the aim of storing it in the form of codices. According to Arthur Jeffery, a Protestant Australian professor of Semitic languages, the contents of the codices were collected very quickly by several scholars such as ‘Abd Allāh ibn Mas’ūd, Ubay ibn Ka’b, Ali ibn Ebu-Talib, Abū Bakr al-Rāzī, Aswad al-Ansi, also known as Abḥal bin Ka’b, and about fifteen primary and a large number of secondary scholars. He believed that, as Islam expanded, *what ultimately remained was the material* which had been collected and become known as *metropolitan codices* in the centers of Mecca, Medina, Damascus, Kufa and Basra. Jeffery further claims that the third *khalif*, ‘Uthmān ibn ‘Affān tried to bring order in the *chaotic situation* by canonizing the *Medina’s Codex*, copies of which were sent to all urban centers with the order to *destroy all the other parts of the Revelation* [sic!]. In this way, the alleged „first collection of the contents of the Qur’an“, by the first khalif Abū Bakr al-Rāzī was set aside and was no longer treated as an official codex but almost as privately owned by Hafsa (‘Umar’s daughter).

Such an attitude of one of representatives of anxiously-Occidental academism was obviously motivated by factors of „cleansing“ religious impulses. Besides, wishing to prove that the Qur’an is *actually a personal work of God’s Prophet*, he claimed that in the light of Occidental studies it is obvious that Prophet Meḥammed *compiled the book* (i.e. the Qur’an) *for Muslims during the second part of his life* [sic!].

Jeffery, Arthur. *Materials for the History of the Text of the Qur’an: The Old Codices*. Leiden: Brill, 1937. Available at: <https://www.islamic-awareness.org/quran/text/gilchrist/giljeffery> – not paginated. Last accessed on 2.07.2023.

▼<sup>29</sup> Neuwirth, Angelika. „Einige Bemerkungen zum besonderen sprachlichen und literarischen Charakter des Koran“. In: W. Voigt (ed.). *Deutscher Orientalistentag*, vol. 1, Wiesbaden: Franz Steiner Verlag, 1977, pp. 736–739; Neuwirth, Angelika. „Some Notes on the Distinctive Linguistics and Literary Character of the Qur’ān“. In: A. Rippin (ed.). *The Qur’ān: Style and Contents*. London/New York: Routledge, 2016, pp. 253–258.

▼<sup>30</sup> Wansbrough, John. *Quranic Studies. Sources and Methods of Scriptural Interpretation*. Oxford: Oxford University Press, 1977, p. 148.

▼<sup>31</sup> Beuchot Adrien-Jean-Quentin (ed.). *Oeuvres de Voltaire*. Vol. 15, Paris: Chez Lefèvre, 1829, pp. 337–338.

▼<sup>32</sup> Prémare, Alfred-Louis. *Aux origines du Coran*. Paris: Téraèdre, 2004, pp. 44–45.

objava te vjerskog i građanskog zakonodavstva.<sup>▼31</sup> Zauzvrat, mentor francuske arabistike Alfred-Louis de Prémare (um. 2006.), opisuje sadržaj Kur'ana kao polemičko djelo.<sup>▼32</sup> Tome se protivi njemačko-američki povjesničar „islamske umjetnosti“ Richard Ettinghausen (um. 1979.), koji tvrdi da je funkcija polemike sekundarna.<sup>▼33</sup> Isusovac Roest Crollius (r. 1933.) vidi Kur'an kao cjelovitu izričitu knjigu molitve (*precatio*).<sup>▼34</sup> Međutim, njemački semit i lingvist Christoph Luxenberg iznosi zaključak da je Kur'an izvorno zapisan u obliku lekcionara (*lectionarium*) za siro-arapske kršćane.<sup>▼35</sup> S tim u vezi, a po navođenju Marcina Grodzkog (r. 1968.), njemački protestantski teolog Günter Lüling (um. 2014.) rekonstruirao je u formi politematskih himni, „najstariji tekstualni sloj Kur'ana“ (tzv. *Pra-Koran/Ur-Kur'an*).<sup>▼36</sup> Često se među kur'anolozima visoko aluzivni koncept svete knjige islama također naziva *homiletičkim* ili *parafrazirajućim liturgijskim čitanjima*, kao i *eklektičnim*, *heterogenim stilom*, koji sadrži niz književnih oblika, uglavnom, po *dovoljno neutemeljenim tvrdnjama iz različitih tradicija prijenosa*.

Može izgledati da nas osvjedočena okcidentalno-historiografska i vesternizirano-teorijska tumačenja fenomenologije islama ignorirajući praksu, doktrinu i duhovni put estetiziranog djelanja *homo islamicusa*, unazad nekoliko stoljeća udaljavaju od ideje kako je za konkretno ostvarenje estetizacije slikovnog prevashodno primaran sadržaj – *al-muḥṭawā*, eliminirajući bitnost njegove vjerske spoznaje – *al-ma'rifah*. Nažalost, takva anksiozna ideja i dalje zadržava izvanrednu položajnu hegemoniju i prema ornamentalnom i primijenjenom konceptu za dostizanje stanja ostvarenjā Stvoritelja, kroz promišljanje *savršenstva* koje je sinteza lijepog i funkcionalnog. Mišljenja smo da je to zato što se ta ideja, između ostalog, često perpetuira u okviru „validnih“ akademskih pristupa analize okcidentalnih

▼31 Beuchot, Adrien-Jean-Quentin (ur.). *OEuvres de Voltaire*. t. 15. Paris: Chez Lefèvre, 1829. str. 337-338.

▼32 Prémare, Alfred-Louis. *Aux origines du Coran*. Paris: Téraèdre. 2004. str. 44-45.

▼33 Ettinghausen, Richard. *Antiheidnische Polemik...* str. 5-6.

▼34 Crollius, Arij A. Roest. „The Prayer in the Qur' ān“. *Studia Missionalia*. 1975; 24:223-252.

▼35 Luxenberg, Christoph. *Die syro-aramäische Lesart des Koran. Ein Beitrag zur Entschlüsselung der Koransprache*. Berlin: Das Arabische Buch, 2000.

▼36 Primjer onoga što Lüling vjeruje da je temeljna kršćanska himna Kur'ana ustvari 96. poglavlje – *al-sūra Al-'Alaq* ili *Ugrušak*, jer je navodno prvobitno bila upućena kršćanima, a ne Poslaniku Muhamedu. Svojim pristupom istraživanju Lüling je bio rani predstavnik „Saarbrücken škole“ koja je dio Revizionističke škole islamskih studija. Njegova teza naišla je na oštre kritike učenjaka islamskih i biblijskih studija sve dok nije bio označen kao „radikalan“ i intuitivni istraživač.

Reynolds, Gabriel Said. „Introduction, Quranic studies and its controversies“. U: Reynolds, Gabriel Said (ur.). *The Quran in its Historical Context*. London: Routledge 2008. p. 10. Vidjeti i Grodzki, Marcin. „Problematyka i wyzwania współczesnych studiów nad genezą islamu“. *Karto-Teka Gdańska*. 2018;2(3):12.

Doista! Je li Kur'an prvenstveno deskriptivne ili preskriptivne prirode? Ovo pitanje lebdi u glavama i muslimana i nemuslimana. Neki doživljavaju islamske spise kao *božansku direktivu*, s Allahovim izdavanjem izričitih naredbi za organizaciju života. Alternativno, postoji druga perspektiva, koja sugerira da Kur'an služi kao *nacrt za stvaranje svijeta i naše percepcije o njemu*. U ovom potonjem pogledu, Kur'an/Koran/Ur-Kur'an je deskriptivan, a ne preskriptivan, ocrtavajući optimalan način za kretanje svijetom u skladu sa svojim inherentnim principima.



It is opposed by German-American historian of „Islamic art“ Richard Ettinghausen (d. 1979), who claims that the function of polemics is secondary.<sup>▼33</sup> Jesuit Roest Crolius (b. 1933) understands the Qur'an as a complete explicit book of prayer (*precatio*).<sup>▼34</sup> However, German Semite and linguist Christoph Luxenberg draws the conclusion that the Qur'an was originally recorded in the form of lectionary (*lectionarium*) for Syro-Arabian Christians.<sup>▼35</sup> In this respect, according to Marcin Grodzki (b. 1968), a German Protestant theologian Günter Lüling (d. 2014) reconstructed, in the form of polythematic hymns, „the oldest textual layer of the Qur'an (the so-called *Pra-Koran*/*Ur-Qur'an*)“.<sup>▼36</sup> Among Qur'anic scholars, the highly allusive concept of the holy book of Islam is often also labeled as *homiletic* or *paraphrasing liturgical readings*, as well as *eclectic*, *heterogenous style*, which is composed of a series of literary forms, mostly *according to sufficiently grounded statements from different traditions of communication*.

It may seem that the proven Occidental-historiographic and westernized-theoretical interpretations of the phenomenology of Islam and, within them, of what is defined as „Islamic art“ (which ignore practice, doctrine and the spiritual path of an aestheticized activity of *homo islamicus* over several past centuries) distance us from the idea that the actual realization of aestheticization of the pictorial primarily requires **content** – *al-muḥṭawā*, while the importance of personal **religious cognition** – *al-ma'rifah* is eliminated. Unfortunately, such an anxious idea still retains an extraordinary positional hegemony – even according to the ornamental and applied concept for reaching the state of actualizations of the Creator through the contemplation of *perfection* (which is a synthesis of the beautiful and the functional). Amongst other points, it is probably because this idea is often perceived within „valid“ academic approaches to the analysis of Occidental *works of art*, as well as works which can only be ascribed to the action of making a pictorial form beautiful – *ṣinā'at al-taṣwīr*. Consequently, most people have become convinced that any appearance which is declared as *art* should be taken seriously. What excessive emphasis on this and so **directed idea**

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▼33 Ettinghausen, Richard. *Antiheidnische Polemik...*, pp. 5-6.

▼34 Crolius, Arij A. Roest. *The Prayer in the Qur'ān*. Studia Missionalia, 1975, No 24, pp. 223-252.

▼35 Luxenberg, Christoph. *Die syro-aramäische Lesart des Koran. Ein Beitrag zur Entschlüsselung der Koransprache*. Berlin: Das Arabische Buch, 2000.

▼36 An example of what Lüling believes to be the underlying Christian hymn of the Qur'an is actually the 96<sup>th</sup> chapter – *al-sūrah Al-'Alaq* or *The Clot*, as it was supposedly originally addressed to Christians, not to the Prophet Muḥammad. With his approach of research Lüling was an early representative of the „Saarbrücken School“ which is part of the Revisionist School of Islamic Studies. Tesis Lüling banyak menerima kritik tajam dari sarjana studi Islam dan Biblikal hingga ia dilabeli sebagai peneliti yang „radikal“ dan intuitif.

Reynolds, Gabriel Said. „Introduction, Quranic studies and its controversies“. In: Reynolds, Gabriel Said (ed.). *The Quran in its Historical Context*. London: Routledge 2008, p. 10.

Really! Is the Qur'an primarily descriptive or prescriptive in nature? This question floats in the minds of both Muslims and non-Muslims. Some see the Islamic scriptures as *divine directives*, with Allah issuing explicit orders for the organization of life. Alternatively, there is another perspective, which suggests that the Qur'an serves as a *blueprint for the creation of the world and our perception of it*. In this latter respect, the Qur'an/Qur'an/Ur-Qur'an is descriptive rather than prescriptive, outlining the optimal way to navigate the world in accordance with its inherent principles.

umjetničkih djela, ali i djela koja je jedino moguće pripisati aktu činjenja slikovne forme lijepom – *šinā'at al-taṣwīr*, uslijed čega se ustalilo uvjerenje kod većine ljudi da ozbiljno uzimaju bilo koju pojavnost koja se deklarira pod nazivljem *umjetnost*. Pretjerano isticanje ove i ovako **usmjerene ideje sadržaja** podrazumijeva vječni, nikada dokončani proces utemeljenog tumačenja, i, obratno, naviku da se *umjetničkim ostvarenjima* i mogućim karakterima estetiziranog djelanja/*šinā'ata homo islamica* kako bi se *tumačila*, ustvari podupire ideja da doista u sklopu teorijskih pogleda okcidentalnog akademizama postoji nešto takvo poput *univerzalnog i sveobuhvatnog sadržaja* za karakterizaciju bilo koje forme estetizirane reprezentacije. Da, doduše, to se i čini eliminiranjem dominantne inicijacije djelanja/*šinā'ata* i podrazumijevajuće magije autorefleksivnih diskursa – *al-thawābit al-islāmiyyah* unutar poimanja datih realizacija, odnosno bez uvažavanja ključne inicijacije koja se podrazumijeva u okviru tradicionalne sistematizacije znanja – *šinā'at al-'ilm*. Budući da se muslimanska estetika fokusira na duhovno predstavljanje bića ali i predmeta, umjesto na njihove materijalne vrijednosti, vanjski izgled predmeta, objekata ili modela ni na koji način ne obuhvata njihovu suštinu i istinsko „ja“. Svaki vanjski kvantitativni i fizički izgled – *al-zāhir* razlikuje se od svoje unutarnje kvalitativne i duhovne suštine – *al-bā'in*; dok se *savršenstvo* može pripisati samo Bogu Stvoritelju. Za *homo islamica*, ljepota nije estetski prikaz ljudskih atributa, niti kopiranje idealnog stanja prirode, čiji je koncept renesansna Evropa posudila od starih Grka, a samu ideju *likovne umjetnosti* tek počela sistematizirati polovinom 18. stoljeća u, kako se ushićeno naglašava u Batteuxovo (1713.-1780.) vrijeme.<sup>▼37</sup> Tradicija estetizacije slikovnih formi *homo islamica* zaokupljena je transcendencijom kojom on nastoji i kod promatrača, kroz kontemplaciju lijepog, potaknuti percepciju prirode Božije veličine i ljepote, s ciljem olakšanog ostvarenja konačnog sjedinjenja s Njim. Al-Ghazālī je, među ostalim misliocima doživljavao ljepotu, sažimajući je na sljedeći način: „[...] Jer je svijet na drugom mjestu svijet duha i manifestacije Allahove ljepote; srećan je onaj čovjek koji je ciljao i stekao srodnost s njim.“<sup>▼38</sup> **Nastavak u idućem broju.**

▼37 Charles Batteux, francuski filozof i pisac o estetici je u tekstu *Likovne umjetnosti svedene na jedno načelo* iz 1746. godine („The Fine Arts Reduced to a Single Principle“) utjecao na sve veće okcidentalne estetičare u drugoj polovini 18. stoljeća: Diderota, Herdera, Humea, Kanta, Lessinga, Mendelssohna i druge tako da su ili usvojili njegove poglede ili reagirali protiv njih. Ipak, prethodno naznačeni naslov njegovog teksta s datim sadržajem uzima se za izvornu ideju definiranja i općeg značenja pojma *likovne umjetnosti*.

Usporediti Batteux, Charles. *The Fine Arts Reduced to a Single Principle* (prev. James O. Young). Oxford: Oxford University Press, 2015. str. xiv, xix, xxiv i xxxviii. Dostupno na: <https://dokumen.pub/charles-batteux-the-fine-arts-reduced-to-a-single-principle-2015932610.html>. Posljednji put posjećeno 02. 7. 2023. = Batteux, Charles. *Les beaux arts réduits à un même principe*. Genève: Editions Slatkine 2011. = Batteux, Charles. *Les Beaux arts réduits à un même principe* (prvo originalno izdanje). Paris: DurandDurand 1746. (Bibliothèque nationale de France, identifier: ark:/12148/bpt6k50428g) Dostupno na: <https://gallica.bnf.fr/ark:/12148/bpt6k50428g>. Posljednji put posjećeno 02. 7. 2023.

▼38 Vidjeti Al-Ghazzali, Mohamed. *The Alchemy of Happiness* (prev. Henry A. Homes). N.Y.: Alnany, 1873. Dostupno na: <https://ia800201.us.archive.org/12/items/alchemyhappines00homegoog/alchemyhappines00homegoog.pdf>. Posljednji put posjećeno 02. 7. 2023.

Čini se bitnim kazati kako je *ljepota* širok i bezgraničan koncept koji nije ograničen samo na estetizirano djelanje/*šinā'at*. Izrazito i jedinstveno mjesto ovog koncepta vidljivo je u uputama, kao i idejama muslimanskih mislilaca. U tom smislu, većina njih, uključujući Ibn Sīnā, al-Razīja, Suhrawardīja, Našīra al-Dīn al-Ṭūsīja, Ibn al-'Arabīja, al-Ghazālīja i



of content implies is an eternal, never completed process of informed interpretation. Additionally, one can argue vice-versa: the habit of using *artistic creations* and possible characters of aestheticized activity/*ṣināʿat* of *homo islamicus* to interpret it actually supports the idea that there is really, within theoretical views of Occidental academism, something resembling the *universal and comprehensive content* for characterizing any form of aestheticized representation. Indeed, it is also achieved by eliminating the dominating initiation of activity/*ṣināʿat* and the implied *magic* of self-reflective discourse – *al-thawābit al-islāmiyyah* within traditional understanding of *homo islamicus*’s realizations, without taking into account the crucial initiation which is implied within systematization of knowledge – *ṣināʿat al-ʿilm*. Since Muslim aesthetics is focused on spiritual representation of beings as well as objects rather than on their material value, the external appearance of objects or models in no way encompassed their essence and the true „I“. Any external quantitative and physical appearance – *al-ẓāhir*, differs from its inner qualitative and spiritual essence – *al-bāṭin*, while *perfection* can be ascribed only to God the Creator. For *homo islamicus*, beauty is not an aesthetic representation of human attributes nor copying an ideal state of nature, the concept of which European Renaissance borrowed from ancient Greeks, and began to systematize the idea of *fine arts* itself only in the mid-18<sup>th</sup> century, at the time of Charles Batteux (d. 1780), as it is ecstatically highlighted.<sup>▼37</sup> The tradition of aestheticizing aesthetic forms of *homo islamicus* is preoccupied with transcendence by means of which he contemplates the beautiful and strives to spur perception of the nature of God’s greatness and beauty in the viewer as well, aimed at making it easier to achieve final uniting with Him. Among other thinkers, Al-Ghazālī experienced beauty as he summarized in the following way: [...] „Since at another place the world is the world of spirit and manifestation of the beauty of God: lucky is the man who aimed and achieved kinship with him.“<sup>38</sup>

Continued in the next issue.

▼37 A text of Charles Batteux, a French philosopher and writer about aesthetics, influenced all major Occidental aestheticians in the second half of the 18<sup>th</sup> century: Diderot, Herdera, Hume, Kant, Lessing, Mendelssohn and others. They either adopted his views or reacted against them. Still, the title of his text and the presented content is considered the starting idea of defining and general meaning of the term *fine arts*.

Cf. Batteux, Charles. *The Fine Arts Reduced to a Single Principle* (trans. by James O. Young). Oxford: Oxford University Press, 2015, pp. xiv, xix, xxiv and xxxviii. Available at: <https://dokumen.pub/charles-batteux-the-fine-arts-reduced-to-a-single-principle-2015932610.html>. Last accessed on 2.07.2023. = Batteux, Charles. *Les beaux arts réduits à un même principe*. Genève: Éditions Slatkine 2011. = Batteux, Charles. *Les Beaux arts réduits à un même principe* ([first original edition]). Paris: DurandDurand 1746. (Bibliothèque nationale de France, identifier: ark:/12148/bpt6k50428g) Available at: <https://gallica.bnf.fr/ark:/12148/bpt6k50428g>. Last accessed on 02. 7. 2023.

▼38 See, Al-Ghazali, Mohamed. *The Alchemy of Happiness* (trans. Henry A. Homes). N.Y.:Alnany, 1873. Available at: <https://ia800201.us.archive.org/12/items/alchemyhappines00homegoog/alchemyhappines00homegoog.pdf>. Last accessed on 2.07.2023.

It should be noted that beauty is a wide and boundless concept which is not limited only to aestheticized activity/*ṣināʿat*. The prominent and unique position of this concept can be seen in both instructions and ideas of Muslim thinkers. In this respect, most of them, including ibn Sīnā, al-Rāzī, Suhrawardī, Naṣīr al-Dīn al-Ṭūsī, Ibn al-ʿArabī, al-Ghazālī and Mullā Ṣadra, believed that God is the *ultimate beauty and source of all beautiful things*. Definitions of beauty by some of them highlighted the fundamental relationship between *beauty, good, virtue, love, zeal, happiness, movement and perfection*. It was in this sense that al-Ghazālī used the term beauty as opposed to *ugliness* for sensual matters (which can be felt by senses), as well as for rational matters (which can be learned by reason). He therefore considered good deeds beautiful and evil deeds ugly.

Cf. Ghazali, Abu Hamed. *Mehak an-Nazar*. Qom: Dar al-Fekr, 1994. p. 917; Ghazali, Abu Hamed. *Rasa'el al-Imam Ghazali*. Beirut: Dar al-Fekr, 1996, pp. 923 and 929.

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Mullā Šadru, smatrali su Boga krajnjom ljepotom i izvorom svih lijepih stvari. Neki od njih su u svojim definicijama ljepote isticali temeljni odnos između ljepote, dobra, vrline, ljubavi, žara, sreće, kretanja i savršenstva. U tom smislu, al-Ghazālī je koristio termin ljepota, nasuprot ružnoći, za senzualna pitanja (koja se mogu spoznati čulima) kao i za racionalna pitanja (koja se mogu spoznati razumom). Stoga je dobra djela smatrao lijepima, a zla ružnima.

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ILLUSTRATION ON NEXT PAGE ~ Detail of ceramic tiles from Jāmeḥ Mosque of Yazd city, within the Yazd Province of Iran, 14<sup>th</sup> century.  
 ILUSTRACIJA NA SLJEDEĆOJ STRANICI ~ Detalj keramičkih pločica iz džamije Jāmeḥ u gradu Yazd, unutar provincije Yazd u Iranu, 14. st.



