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

**ANTAGONISM BETWEEN OCCIDENTAL DEFINITION OF ART AND
CHARACTERIZATION OF THE MODALITIES OF THE
QADAR/ŠINĀ'AT DISCOURSE**
• the second 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-ʿilm*, 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-taṣāwīr*.

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

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

• the second part •

Paradigm of aesthetics – **al-*jamāl*** in the act of making a pictorial form beautiful – **şinā'at al-*taṣwīr***

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

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

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

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



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

If we delve deeper into the history of traditional Islamic culture,^{▼4} it is possible to simply determine

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

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

^{▼4} Contemporary Arabic term as a label for Occidental origin of the word *culture* – *sekāfe* was introduced by Salāma Mūsā, an Egyptian journalist and writer, only in 1953.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

For explanation of intellectual work, see: 'Uṣfūr, Yâbir. *Naẓariyyat al-fann 'inda l-Fārābī* (*Theory of al-fann in al-Fārābī*); in: *Qirā'at al-turāṭ al-naqdī* (reading about critical legacy). Damasco, 1991, p. 12; Also compare the ability to produce voluntary actions without intellectual reflection, Al-Jurjānī, 'Alī b. Muḥammad. *Kitāb al-Ta'rīfāt*. Muṣṭafā al-Ḥalabī, Cairo 1357/1938, p. 130.

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

▼14 *Arithmetics of Nichomachus of Gerasa: Kitāb al-Madkhal ilā 'ilm al-'adad* (ed. Wilhelm Kutsch). Imprimerie Catholique, Beirut 1959, p. 11.

▼15 *Ibid.*, p. 14.

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

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

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

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

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

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

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

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

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

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



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

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

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

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



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

ILUSTRACIJA ~ Kufi kaligrafska varijanta prijepisa Kurʾana. Moguće Irak, primjerak iz 9. stoljeća dinastije Abasida.

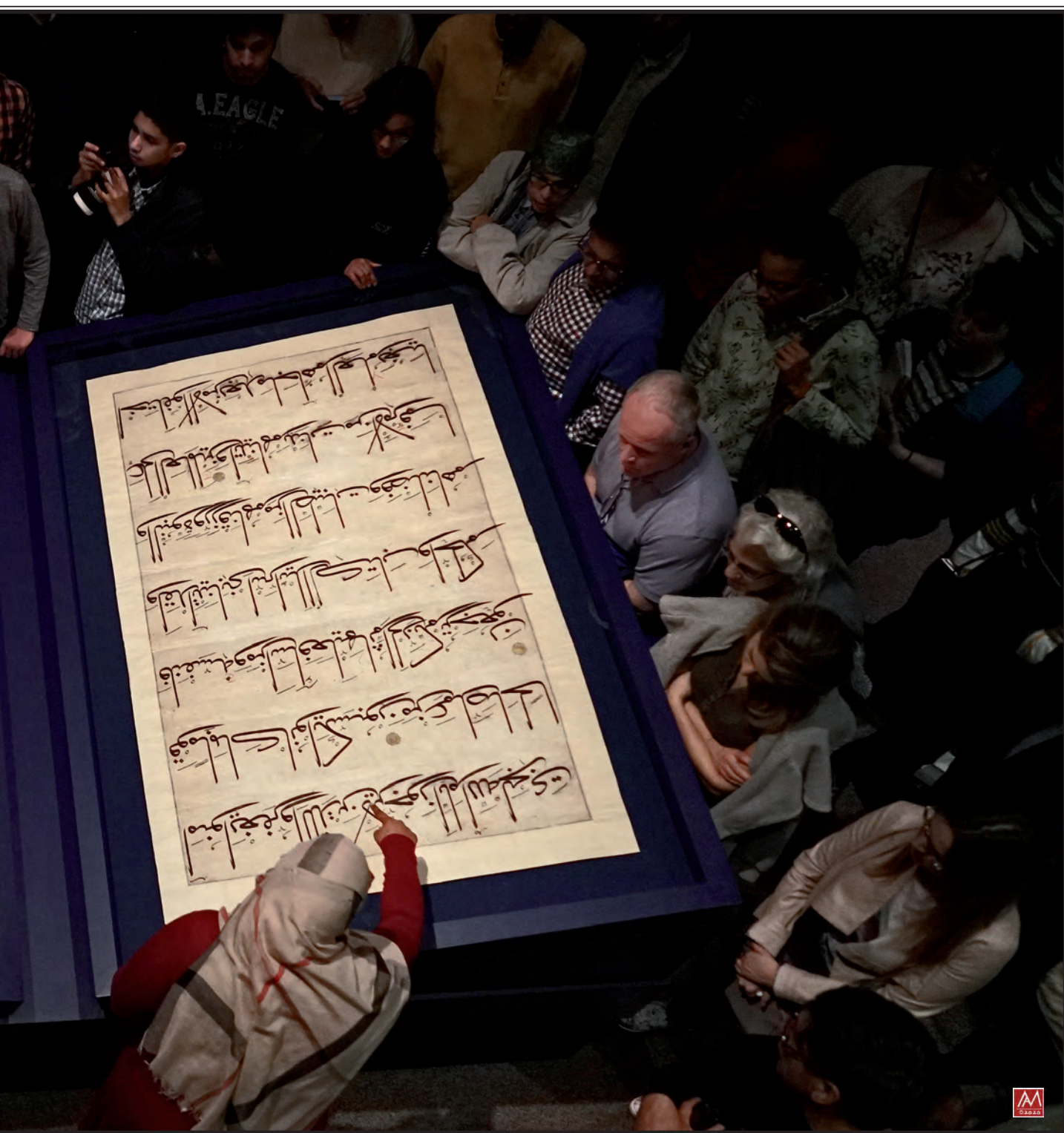


ILLUSTRATION ~ Two folios from one of the largest copies of the Qur'an ever made, inscribed by the calligrapher Umar Aqta for Timur. The original manuscript was probably created in Samarqand in the 1400s. © Arthur M. Sackler Gallery

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

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

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

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

▼¹⁹ See, Freud, Sigmund. *Tumačenje snova*. Zagreb: Stari Grad 2000. [originally: „Die Traumdeutung“. S. Freud. Vienna 1900].

This eponymous book of Freud presents an analysis of general dynamics of dreams and interaction which takes place between unconscious and conscious, as well as definition of terms of latent and manifest content.

Also see, Fulgosi, Ante. *Psihologija ličnosti: teorije i istraživanja*. Školska knjiga. Zagreb 1997, p. 31.

in the founded origin itself and the way of actualization.

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



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

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

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

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

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

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

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

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

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

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

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

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

He summarized Aristotle's comments in the *Nicomachean Ethics*.

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

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

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

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

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

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

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

▼26 *Ibid.*, p. 22.

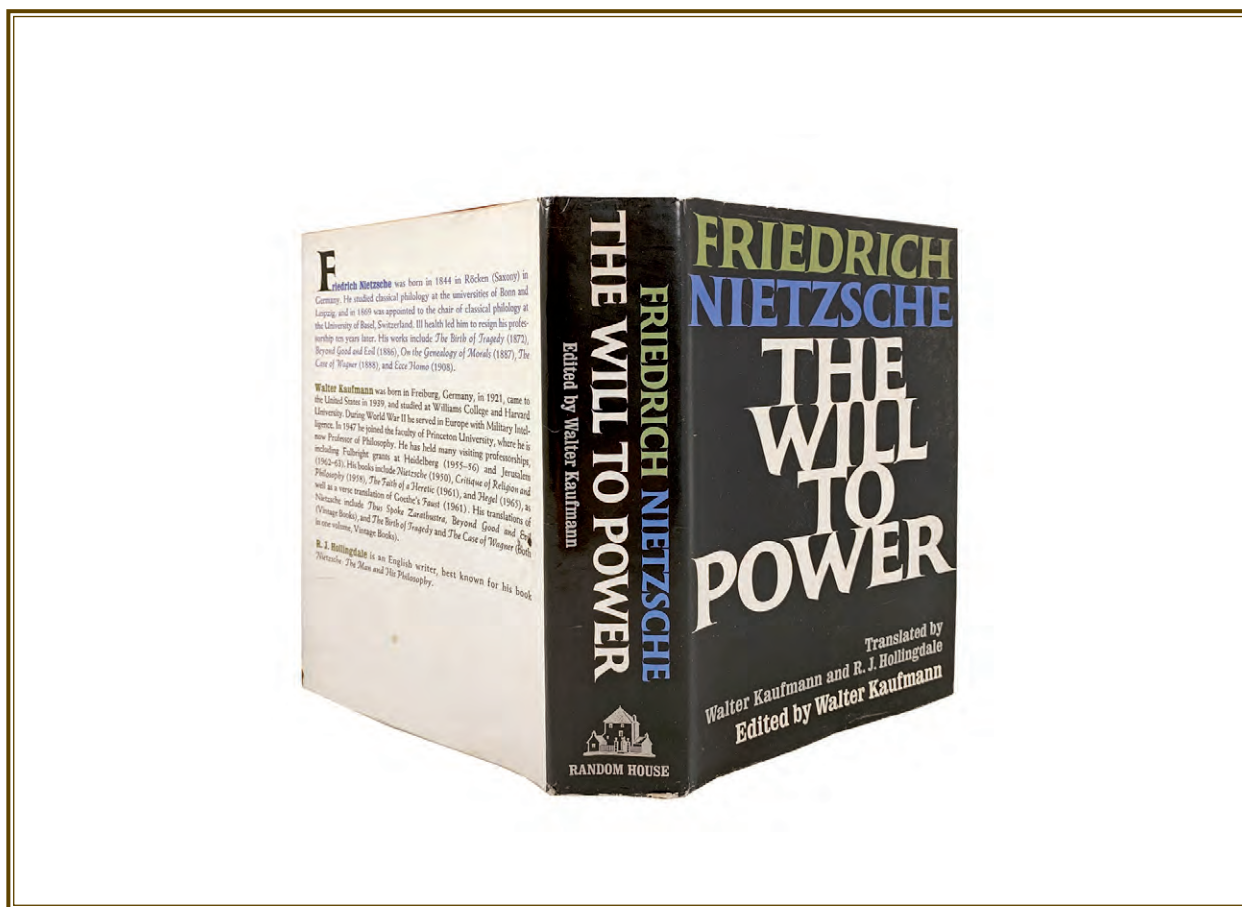


ILLUSTRATION - Nietzsche, Friedrich. *The Will to Power*, translated by Walter Kaufmann and R. J. Hollingdale, edited by Walter Kaufmann. Published by Random House, New York, 1967.

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

that does not belong to religion).

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

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

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

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

With respect to aestheticized activity/*šinā'at* and, above all, to characteristic modalities of the

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

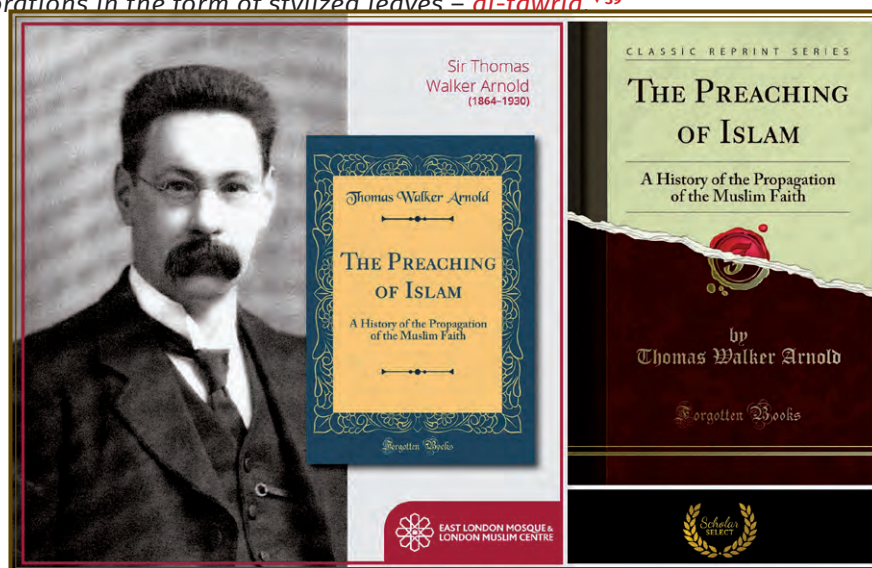


ILLUSTRATION – *The Preaching of Islam: A History of the Propagation of the Muslim Faith* is an important early work by Sir Thomas Walker Arnold (1864-1930). Overall, the book gives a nuanced explanation for the spread of Islam into former Christian territories, pivoting away from the common argument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

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

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

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

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

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

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

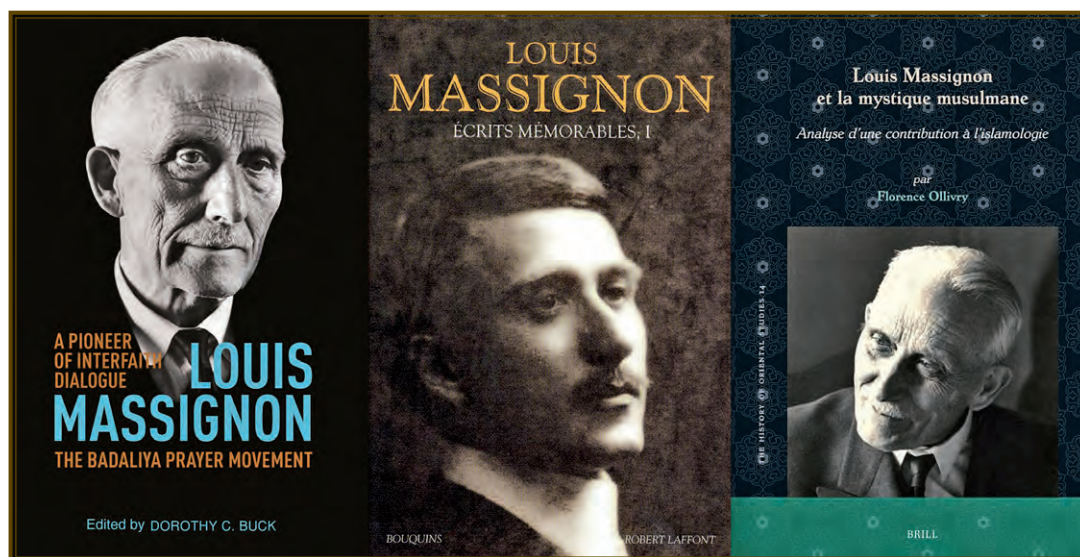


ILLUSTRATION ~ Louis Massignon is today considered one of the founders of French Islamology. It accompanied the move beyond orientalism towards Islamology. He is recognized for having brought the study of Sufism into the academic field. (Archive of Akšamija)
 ILUSTRACIJA ~ Louis Massignon danas se smatra jednim od utemeljitelja francuske islamologije. Pratio je pomak izvan orijentalizma prema islamologiji. Poznat je po tome što je uveo proučavanje sufizma u akademsko polje.

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

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

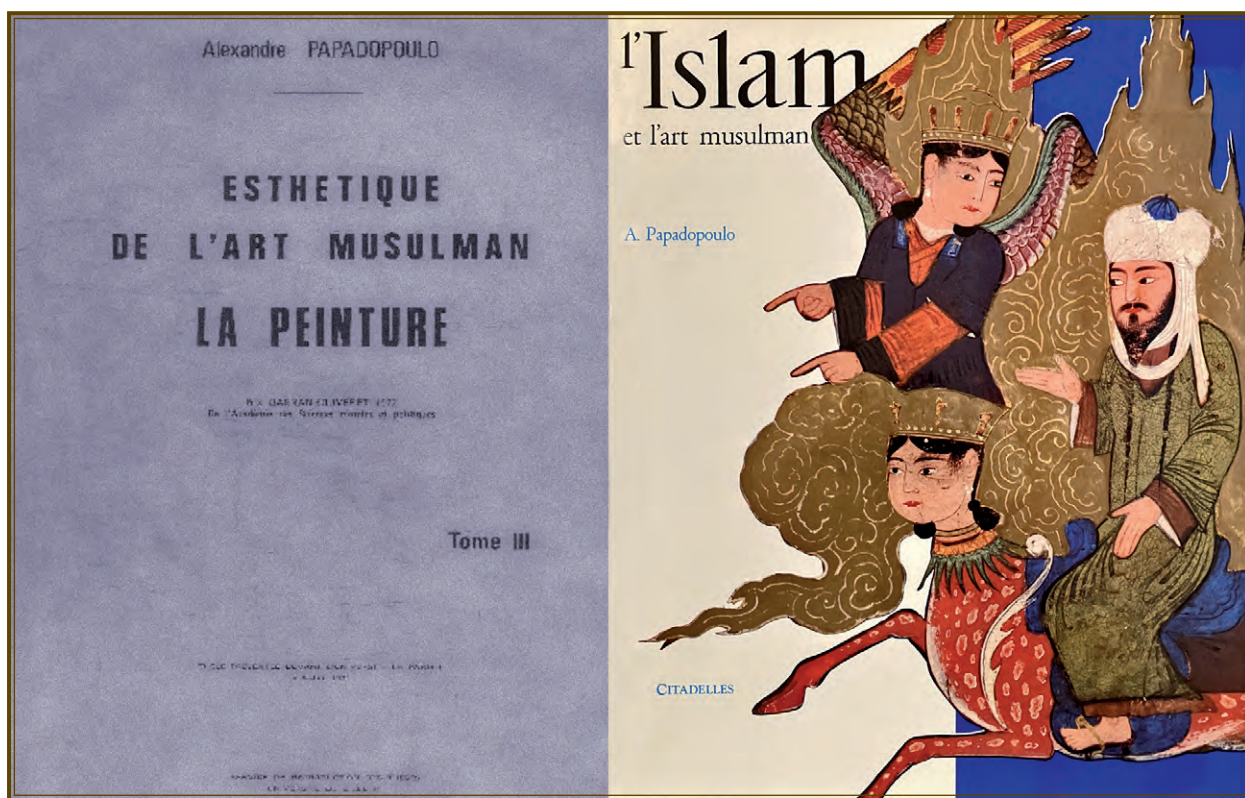


ILLUSTRATION ~ In his works, Alexandre Papopoulo also presents the thesis that Arab tribes quickly gave birth to one of the greatest civilizations in human history, several centuries ahead of the West, and traced an art of incredible beauty that, from the 8th to the 17th century, continued to flourish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

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

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

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

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

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

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

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

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

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

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



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

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

^{▼42} Barnes, Jonathan (ed.). *Complete Works of Aristotle*. Vol. 2, Princeton N.J., 1984., p. 1078, a36.

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

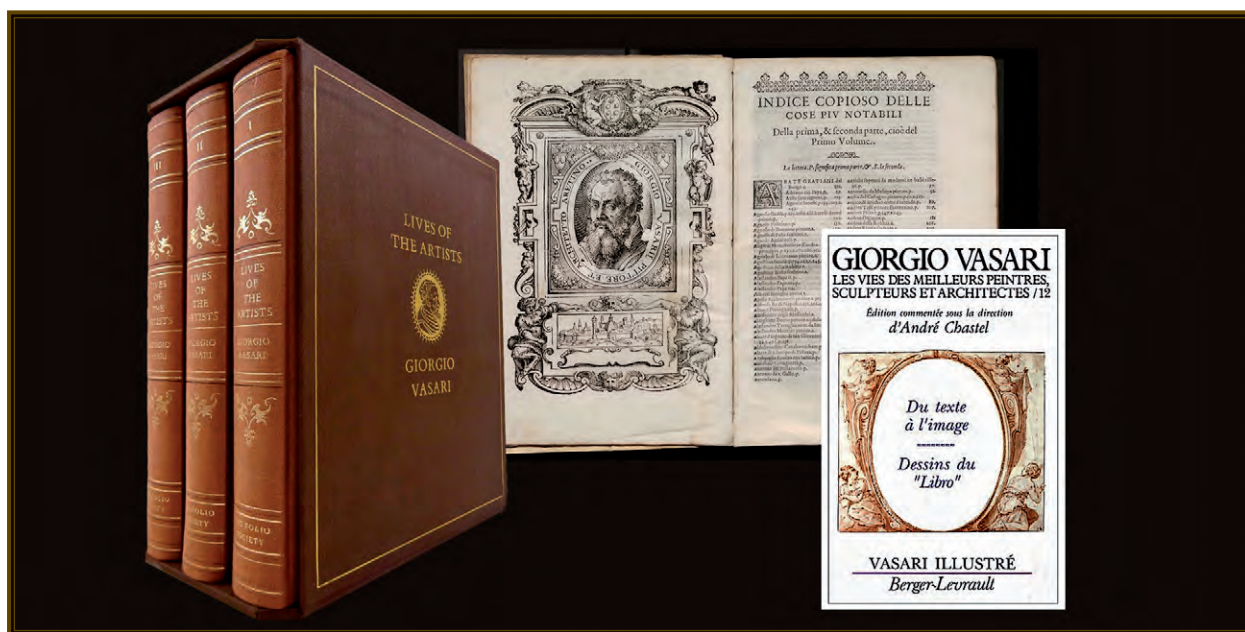


ILLUSTRATION – After the Middle Ages came a time when a completely new paradigm was formed based on the philosophical thought of the classical period. His work „Lives of famous painters, sculptors and architects” (*Le vite de' più eccellenti pittori, scultori, e architettori*) is the most valuable document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

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

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

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



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

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

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

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

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



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

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

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

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

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

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

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

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

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

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



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

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



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

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

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

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

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

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

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

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

superfluous to ultimate limits (witty denaturalization, intriguing stylization, convincing planarity, impressive reduction, indirect symbolism etc.).^{▼47}

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

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

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

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

^{▼48} To appear in the first place, regardless of the degree of its own referentiality of the modality of *qadar/šinā'at* discourse, a pictorial form must be initiated by the sight of the viewer, which is in turn conditioned by the necessity of the existence of pictorial consciousness.

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

discussing the form of cognitive productive-reflective representation of *qadar/ṣinā'at* discourse,^{▼50} instead of the *transmission of the three-dimensional visible world to the plane* to repeat that it is a discursive/associative orientation of the translation of the world of witnessing – *‘ālam-al-shahādah*.

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



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

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

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

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

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

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

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

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

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

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

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

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

▼54 The term *ṣinā’at al-tahṣīn* refers to modalities of discourse in the context of pictorial activity/*ṣinā’at*. It encompasses skill and,

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



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

(Archive of Akšamija)

generally, the formal-methodological side of the area of *qadar/šinā'at*.

▼⁵⁵ As opposed to this view of beautiful, there have been attempts of ontologically general understanding of the *work of art* by M. Heidegger, and attempts by W. Benjamin and T. W. Adorno to save the *general purity of beautiful* from being subjected to timeless criteria of judging. In this respect, contemporary “aesthetics of reception” (Peter Szondi and H. R. Jauss) in no way takes into account the basis of the issue of *qadar/šinā'at* and highlights the necessity of co-implementing (receptive) actualization of beautiful in the act of understanding the *work of art*.

Paradigm of beauty within *qadar/šinā'at* – sensory experiences resulting from the miniature pictorial representation

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

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

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

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

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

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

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

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



ILLUSTRATION – Khusraw and Shirin enjoying music - detail. Shiraz, 1530-40. © Christie's/Pinterest.

ILUSTRACIJA – Khusraw i Shirin uživaju u muzici - detalj. Širaz, 1530.-40. © Christie's/Pinterest.

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

Some aspects of aesthetics – ‘ilm al-džamāl and definition ‘science of visual representation’ of modalities of qadar/šinā’ata

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Continued in the next issue.



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

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

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