ILUSTRACIJA ~ *Ornamentalni panel*; nepoznati autor, Otomanska Turska, Istanbul, 15. stoljeće.

ILLUSTRATION ~ *Ornamental panel*; unknown author, Ottoman Turkey, Istanbul, 15th century.

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QADAR/ŞINĀ'AT – „islamska umjetnost“
prvi dio

QADAR/ŞINĀ'AT – „Islamic art“
first part

Abstract

This analysis is aimed at initiating a discussion of some parts of the history of what is declared or titled „Islamic art”, within the critical and theoretical framework of both Occidental-Western and (some) Muslim perspectives. The analysis and establishments of limits in line with the prevailing authorities will contribute to the vital modalities of *qadar/şināʿat* discourse which are resolutely Islamic and in line with their source (ar. *al-marjaʿ* or *al-maṣḍar*). Particular attention is drawn to advocating *differences*, due to Occidental-westernized academic efforts to ignore the *spirit of unity* and the self-reflective Islamic constant of *qadar/şināʿat* discourses and impose the artificial dichotomy of the sacral and profane, and due to paradigmatic views on the evaluation of the creative (aestheticized) achievement of the originator/designer of representation, (i.e. *homo islamicus*) as absolute western ownership.

On the other hand, the *aestheticized activity of homo islamicus* within the conscious recognitive and cognitive productive-reflective orientation has a very specific historical existence. If the well-known saying of Jacques Derrida – the well known Postmodernist, *‘il n’y a pas de hors-texte’* („there is nothing outside the text”) can be applied to the title „Islamic art”, we can raise the question as to whether the aestheticized activity of *homo islamicus* exists or not. It seems that the proper question related to the modalities of *qadar/şināʿat* discourse should be *‘qu’est-ce qu’il y a de hors-texte’* („what is there outside the text?”).

We will also encounter inappropriate terms, such as the use of the term decorative as an equivalent to *ornamental* or *arabesque* for *aestheticized expression of an infinite sample*, as well as the classification into central and marginal artistic productions, (i.e. the center of the Eurocentric cultural power and its so-called *periphery*). Attention is drawn to the Occidental-westernized positioning of the theory of arts at the top of creative maturity, which is ultimately aimed at the unique hegemony of the „New World”, (i.e. the submission and „cultivation” of any non-European and non-westernized entity), and particularly of the creative existence within the classical tradition of Islamic culture (ar. *al-thaqāfah al-islāmiyyah*) and Islamic civilization (ar. *al-ḥaḍārah al-islāmiyyah* or *al-tamaddun al-islāmiyy*).

Finally, it should be noted that the Occidental-westernized manner of academic thinking in this area, and of any other theories applied within the borders of index order and taxonomy (including the concept of current globalization), also represent systematic patterns of authority, control and evaluation, and thus the exclusion of others.

However, such a form of imposing a linear or cyclic way of interpretation still faces very real challenges typical of writing a global „history of art” and the complete absence of understanding other and different forms of creative expression.

Key words: *islām, art, homo islamicus, qadar/şināʿat, globalization of culture.*

QADAR/ŞNĀ'AT – Doctrine of terms in line with islamic principles about „Art”

Involvement in any aspect of the classical traditional relations within the Islamic cultural-civilizational circle inevitably implies the consideration or analysis of its ultimate motive and fundamental prerequisite in terms of how and why they are based on the unique Book. Some authors call the *unique Book* the *Scripture of Islam*, while Muslims (ar. *al-muslim*) decisively call it *The Word proclaimed by God – Qur’ān* (ar. *al-Qur’ān*), i.e. *Divine Speech* (ar. *kalāmullah*).^{**}

Such a characterization derives from references to Abraham’s religion (*religio*), i.e. to religions or faiths of the *Scripture* where Hebraism highlights its religious identity in the way that they are the „people of the Scripture” (*Am HaSefer*), Christianity founds its religion on the Word of God (*Divine Word, Holy Scripture*), while Islam speaks of the Word proclaimed by God (*Qur’an*). Based on this statement, the Christian civilizational circle typically draws the conclusion that everybody takes „his” Scripture as the *Holy Scripture* and as the *Divine Word* (JHWH [first name of the God of Israel or Hisrael and Christians, which is pronounced as Yahweh or Jehovah] *the Holy Trinity* and *Allāh*).¹

It can be claimed that Muslim culture is actually part of Islamic culture (ar. *al-thaqāfah al-islāmiyyah*)² which centrally implements the Qur’anic paradigm of all its definitions, structures, goals and methods.

^{**} The yellow color signifies expressions, concepts and words transliterated from Arabic terms according to IJMES methodology to Bosnian; they are written in the italic of the used font.

The blue color signifies expressions, concepts and words that are transliterated expressions from Persian, Ottoman-Turkish and New-Turkish. In addition, all the expressions used are written in italic of the font used.

A shade of blue signifies web addresses of sources.

¹ See: Berković, Danijel: *Bog Biblije*; in: *Uvod u Bibliju*. Biblijski institut, Zagreb, 2016., p. 3; See also: Berković, Danijel: *Crkva i Biblija u kontekstu korelativnih odnosa vlasti i autoriteta*. Kairos – Evanđeoski teološki časopis, volume 1, issue 1, Biblijski institut, Zagreb, 2007, p. 106.

² Our definition of the word *culture* in this paper is related to Edward Said’s definition of culture as a way of people’s life, which follows the ancient anthropological definition of culture as found in the well-known Charles Taylor definition of a complex whole which ‘includes knowledge, belief, art, morality, law, custom and all the other abilities and habits of man as a member of society’.

Taylor’s definition is provided according to Eagleton, Terry: *Ideja kulture*. Naklada Jesenski i Turk, Zagreb, 2002, p. 46.

According to Said, *culture* is a word that signifies two things: ‘First, it encompasses all areas, such as the skill of description, communication and representation, which are partly independent of the economic, social and political area, and mostly exist in artistic forms (modalities of *qadar/şinā’at* discourses, author’s note) which consider satisfaction as one of their main aims.’

Another definition is its almost imperceptible definition as a concept that includes a ‘sublime element’ such as ‘a storage of the best knowledge and thought of any society’.

Said, Edward W.: *Kultura i imperijalizam*. Beogradski krug, Belgrade, 2002, pp. 10 and 12.

Consequently, implementation of the appropriate effects of the aestheticized foundation within the appropriate modality of *qadar/šīnā'at* discourse belongs to such a phenomenology of cultural reflections where, from the very beginning, *homo islamicus* implements such knowledge and orientations in the identity of the alter ego of the originator/designer of „aestheticized representation” (ar. *al-jamāliyyah al-tamthīliyyah*). Islamic theologists would say that everything derives or springs from this series of discoveries from Allāh the *Merciful* (ar. *al-rahīmān*) to Prophet Muhammad in the 7th century A.D., i.e. in the first century of the *Hijra* (AH) (ar. *al-hijrah*) of the common era.³

The term *homo islamicus* – as a the originator/designer of aestheticized representation is here used for persons who are involved in creative aestheticization and are at the same time sincere followers of the Islamic road, i.e. followers of *Qiblah* (ar. *ahl al-qiblah*). They are persons who are able to control their own destiny and life environment as a result of using certain tools based on their own insights (ar. *al-ma'rifah*) and beliefs (ar. *al-i'tiqād*) in the reality of coherent faith (*cohaerentia religare*), fitting them in the institution of a unique history (*historiae autonoma*). The nature of such zeal corresponds to the essence of things, i.e. each *homo islamicus*, in his engagement, follows the road prescribed by his essence. In line with this, he lives and works in full harmony with the way of life, behavior and ideal that Prophet Muhammad laid before him, striving to respect and carry out instructions for his own life and the life of his people – *ummā* (ar. *al-ummāh*).⁴

Before we delve into further discussion, it seems essential that we first provide some terminological explanations.

Theoreticians who emerged under the auspices of the Islamic cultural-civilizational circle and were involved in the theory of „Islamic art”, surprisingly did not attempt to provide their own definition of the concepts (ar. *al-ma'āni*). They rightly believed that the Occidental-Westernized academic view imposed on them as in the 19th century, also skillfully imposed on them inappropriate interpretations introduced from *abroad*. The Islamic ground was obviously very suitable for such innovative rooting of Occidental thought. Admittedly, it is also possible to read various Muslim self-reflections focused on the given *views of influence* without persuasive messages, which could possibly lead to the enlightenment of the *self-reflective Islamic constants* (ar. *al-thawābit al-islāmiyyah*) of aestheticization, and only then to a possible change in the views of *others*, (i.e. their „polarization”). However, the question *who will deal with*

³ It should be noted that it would be additionally essential to examine a kind of *zero hour* to decipher the details of the genesis of transformed aesthetic parameters, excluding the area of *homo islamicus*'s calligraphic activities, as *possible formal construction elements* which may have affected the formation of a new way of visual expression, not only *homo islamicus*'s spiritual self-initiative. However, this study expresses a latent interest of this orientation, while it is primarily interested in the phenomenology of the present creative zeal, i.e. in the modalities of the *qadar/šīnā'at* discourses, a form of creative orientation of the originator/designer of visual representation.

⁴ For the definition and use of the term *homo islamicus*, see: Akšamija, A. Mehmed: *Analiza korištenja terminoloških odrednica 'umjetnost islama' i 'islamska umjetnost'*. Časopis *Illuminatio/Svjetionik/Almanar*, volume 1, No. 1, Sarajevo, Spring 2020, p. 62, fn. 8 and pp. 68, 70, fns. 15, 16, 17 and 18.

it and in what way remains. Among other things, polarization is defined as a process which uses a given scientifically-grounded message (*nuntius*) to achieve a goal by changing the views of other academic circles. There are four important characteristics implied in this definition. First, that persuasion is focused on a goal, (i.e. that it is a means to achieve a goal). Second, that it is a process which begins with a person, (i.e. a source or academic analytical presentation), which has a goal, and then generates a possible presented message which will, in the source's opinion, encourage others to change their view or opinion. The third characteristic is that persuasion involves people, which in turn gives rise to the fourth characteristic, i.e. that persuasive messages are intended to change individuals' views or behavior, both in their own and in any other environment that causes the given relationship.⁵

The mere communication of a particular narrative belief on being endangered did not change anything, and the mere taxonomic presentation of the situation without a proper analysis of the problem (of the self-reflective phenomenology of meaning and significance), although repeated, did not yield proper results. Those who *endanger* very soon evolved into a likeable partner (which was confirmed since they were not hampered), while those who felt that they were *endangered* (ar. *al-ta'rīd*) could not offer a proper view of their own, except for the presented claim about *being endangered*. It is obvious that a change in attitude is possible only if it is mediated by the total grounding and conduciveness of the thoughts or „cognitive responses' that individuals present when exposed to the positive persuasion.

Thus, one of the renowned wailing voices, though without offering a possible presentation, claims that:

... one of the most important features (of the European cultural inputs, Author's comment) of the European academic and cultural influence on the Islamic awareness in general, and on the Arabic Islamic awareness in particular, was a shift in the Arabic-Islamic understanding of the terms 'civilization' and 'culture' and, consequently, the term 'art'. ... By translating the terms 'civilization' and 'culture' into Arabic, the Arabic-Islamic world gave a home to everything that is semantically related to these terms through inventions, industry, traditions, relations, movements, organizations, technologies, theories and expressions that embody a huge area of tangible and intangible manifestations of human creativity.⁶

Prompted by such an attitude toward *being endangered*, we believe, in line with what was described above, that it is necessary at least to attempt to provide an explanation of the *problematic terms of threat*, by means of their meaning compared to the *self-reflective discourse* (ar. *al-ḥiwārāt*) within the traditional Islamic understanding.

⁵ Cf. Benoit, L. William i Benoit, J. Pamela: *Persuazivne poruke : proces utjecanja*. Naklada Slap, Jastrebarsko, 2013, pp. 7-10.

⁶ Hanash, Idham Mohammed: *Teorija islamske umjetnosti : Estetski pojam i epistemička struktura* (trans. A. Mulović) = *The Theory of Islamic Art: Aesthetic Concepts And Epistemic Structure*. Centar za napredne studije SNS, Sarajevo 2018, pp. 21-22.

ILUSTRACIJA - *Prisutnost zapadnog duha unutar islamske kulture*. Engleski kralj Jakov I., koji ima neugodan pogled na licu, iznad osmanski sultan koji izgleda kao stranac, i napokon, Bichitr, umjetnik, smješten u krajnjem donjem uglu (detalj). Islamska civilizacija Indije u tehnici tempere sa zlatom i tušem na papiru, 1615-1618. © Freer Gallery of Art i Arthur M. Sackler Gallery.

ILLUSTRATION - *The presence of the Western spirit within Islamic culture*. King James I of England who has an uncomfortable look on his face, above osmanski sultan koji izgleda kao stranac and finally, Bichitr, the artist, lies on the far bottom corner (detail). Islamic civilization of India in opaque watercolor with gold and ink on paper, 1615-1618. © Freer Gallery of Art and Arthur M. Sackler Gallery.

ILUSTRACIJA ~ *Minijatura - Musliman u evropskoj odjeći*, osmanska Turska, 17. stoljeće. © Muzej umjetnosti Dallas, kataloški broj IV.024.
 ILLUSTRATION ~ *Miniature - A Muslim in European dress*, Ottoman Turkey, 17th century. © Dallas Museum of Art, catalogue number IV.024.

Indeed, the term *Islamic cultural-civilizational circle* implies a system of the traditional confirmation of the common knowledge, beliefs and values that form the basis for networking self-reflective Islamic constants (*al-thawābit al-islāmiyyah*) within social, cultural, economic, political and religious institutions, with the totality of the presence of tangible and spiritual attainments characteristic of the group of peoples at a given time and in a given space.

The Arabic term for *constant* (ar. *al-thābit*, pl. *al-thawābit*) is derived from the root of the word *thabata*, which means *consolidate, or be established at a certain place and in a certain condition, be upright and prove oneself*. If we use the classification of the degrees of Islamic religious regulations, we can claim that constants belong to the circle of imperative duty (ar. *al-fard*) and imperative prohibition (ar. *al-haram*). Parallel equivalents to the Arabic expressions *al-fard* and *al-haram* in Islamic religious law are the expressions *al-amr* (imperative request, i.e. *al-fard*) and *al-nahy* (imperative prohibition, i.e. *al-haram*).⁷

With respect to *variables* or particularities, they belong to the circle of a commendable action (ar. *al-mustaḥabb*), an action that man can do by his free choice, which is neither a religious order nor prohibition, but is allowable (ar. *al-mubāḥ*); likewise, a reproved action (ar. *al-makrūh*) is not prohibited by religion, but is reproved.⁸

Constants that pertain to doctrines are reflected in the belief in **One God, God's angels** (ar. *malāk*, pl. *malā'ika*, „angel”), **Divine books, God's messengers, Doomsday** and in the belief that everything that happens, happens by **God's designation and regulation** (*al-qaḍā* and *al-qadar*).⁹ Faith in God implies the belief that He is the Creator of the universe, that only He should be worshipped, that submission to Him should be above submission to anything else, (i.e. it is confirmed that the top constants in faith are reflected in **Oneness, Sovereignty and Divinity**). *Per se*, it presumes the following:

- full „voluntary obedience” (ar. *al-islām*) to **Divine law** as a general principle, and „voluntary obedience” implies everything that determines relationship to God, either explicitly or by analogy (ar. *al-qiyās*);
- full submission to the provisions of the explicit determination and explicit meaning.¹⁰

With respect to **fundamental submissions** (ar. *al-'ibādah* pl. *al-'ibādāt* from „expression of devoutness”), the constants are reflected in testifying that there **is no God except Allah and that Muhammad is Allah's messenger**, in performing daily prayers (ar. *al-'ibādah* pl. *al-'ibādāt*, „prayer”), giving alms (ar. *al-zakāh*, „right of the poor”), fasting (ar. *al-ṣawm*) in the month of Ramadan

⁷ More on this topic can be found in: Cook, Michael: *Commanding Right and Forbidding Wrong in Islamic Thought*, Cambridge University Press, Cambridge, 2000.

⁸ See: Abu Zahra, Muḥammad: *Uṣūlu-l-fiqhī. Dāru-l-fikri-l-'arabiyyi*, Cairo, 1958; Ḥallaf, 'Abdu-l-Wahhab: *'Ilmu uṣūli-l-fiqhī*. Dar Al Qalam Publishing, Kuwait City, Kuwait, 1942.

⁹ For more details on the fundamental Islamic doctrines in the light of Islamic monotheism (*al-tawḥīd*) through a philosophical-reflective approach, see: Al-Fārūqī, Ismā'il Rājā: *Tawḥīd : Its Implications for Thought and Life. The International Institute of Islamic Thought*, Herndon, USA, 1982, pp. 18-39.

¹⁰ *Ibid.*

(ar. *ramaḍān* – ninth month of the Islamic calendar), and pilgrimage to *Ka'ba* (ar. *Ka'bah*) for those who have the resources for the journey and good health.¹¹

The constants that are fully agreed upon in Islam, and which do not change into variables, could be summarized as the adoption of the pillars of faith and acting by their requirements the application of the Islamic ritual pillars within fards (ar. *al-farḍ* or *al-farīḍah*, pl. *al-farā'id*, „obligation”, „duty”) or things for the omission of which an imperative prohibition is prescribed (security measure), and refraining from what is not allowed. Everything else beyond that changes into variables that a Muslim can accept or leave at different levels, according to his own will and conditions.¹²

Within such a view resulting from Islamic constants, culture (ar. *al-thaqāfah*) primarily signifies the traditional transmission of self-reflective Islamic constants (ar. *al-thawābit al-islāmiyyah*); the patterns of meanings embodied in symbols, a system of inherited concepts expressed in the forms of faith (ar. *al-dīn*) and beliefs (ar. *al-īmān*), through which people communicate, renew and develop their knowledge (ar. *al-ilm*) on the totality of life, ethical (ar. *al-akhlāq*) and spiritual identity, doing¹³ – that involve the creation of new ideas and aestheticized actions/*sinā'at*¹⁴, (i.e. there is no agreed and authoritative view on its appropriate generally acceptable on its use), as well as views on them. Civilization (ar. *al-ḥaḍārah* or *al-tamaddun*) refers to the social order which prompted the emergence of a particular form of Islamic culture (ar. *al-thaqāfah al-islāmiyyah*), and which consisted of four Islam-founded elements. These are moral tradition, organization of the society, economy and search for knowledge and skills (of aestheticized actions/*qadar/sinā'at*).¹⁵

¹¹ *Ibid*, pp. 98-121.

¹² Aş-Şini, dr. Sa'id Isma'il: *Teškoća miroljubivog suživota između konstanti i varijabli*. Vesatijja, Sarajevo, 2019, pp. 75-76. Available at: <http://cdv.ba/wp-content/uploads/2019/10/3.-Dr.-Sa'id-Isma'il-aş-Şini-Teškoća-miroljubivog-suživota-između-konstanti-i-varijabli.pdf>. Accessed on: 2.9.2020.

¹³ The term *doing*, i.e. *do* refers to what is being done in reality; to the achieved particular character and effect of an anticipated kind of work. However, the term *doing* related to the term *artistic* or *creative*, principally according to the Occidental theoretical understanding refers to mental processes that involve *creation of new ideas*, although there is no agreed and authoritative view on its or an appropriate generally acceptable definition. Still, one can say that this lexical unit, i.e. coinage, is often used to mean a *creative process* within the so-called *artistic linking of information in a new way*. The final result of a *creative process* essentially boils down to the idea that an *artist* (one who *creates* works in the visual arts), spurred by artistic inspiration, with talent and a sense of beauty (aesthetic value), *creates works of art* and thus expresses his creativity, thoughts and feelings and in this way communicates with the world. Such a kind of activity cannot be related to *homo islamicus's doing* (ar. *sinā'at*), i.e. *qadar/sinā'at* as a form of his suitable discourses (ar. *al-ḥiwārāt*), though it can be used for the appropriate forms of aestheticization that also appear within the modern Islamic cultural and civilizational circle.

¹⁴ *Actions*, i.e. *act*, as opposed to *doing*, i.e. *do*, implies man's certain spontaneous conscious engagement that has become fully self-aware as opposed to something which was done in reality due to the need to be active, i.e. it is the achievement of the particular character and effect of an anticipated kind of work. There is no *action* (ar. *sinā'at*) without the awareness of zeal and *qadar* that the originator/designer of aestheticized representation also considers real in line with the breadth and depth of his insight into the Sovereignty of the Almighty.

¹⁵ The use of terms *al-ḥaḍārah* and *al-tamaddun* is taken from Ibn Khaldūn, see: Al-Alwani, Taha Jabir: *Islamic Thought : An Approach to Reform*. International Institute of Islamic Thought (IIIT), Herndon, Virginia, pp. 83-84.; Benlahcene, Badrane: *The term 'Civilization' in the Muslim Intellectual Traditions : Changing Vocabulary and Varied Conceptions*. *International Journal for Innovation Education and Research*, volume 5, issue 04, Hamad Bin Khalifa University, Doha, Qatar, 2017, pp. 45-46. Available at: https://www.researchgate.net/profile/Badrane_Benlahcene/publication/316929825_The_term_Civilization_in_the_Muslim_intellectual_Traditions_Changing_Vocabulary_and_Varied_Conceptions/links/5919c1744585159b1a4b9e8b/The-term-Civilization-in-the-Muslim-intellectual-Traditions-Changing-Vocabulary-and-Varied-Conceptions.pdf. Accessed on 22.3.2018.

The use of the term *al-thaqāfah* is taken from Boayo, Suleiman M.H.: *Idea of Thaqāfah and Culture in the Muslim and Western Conception*. *World Journal of Islamic History and Civilization*, volume 1, issue 2, Kuala Lumpur, Malaysia, 2011., pp. 70-78. Available at: <https://idosi.org/>

ILUSTRACIJA – Jean-Léon Gérôme, *Molitva - jedan od temeljnih al-'ibādāt homines islamici - Večernja molitva, Kairo, kraj 19 stoljeća.*
 © Sotheby's, Lot 22, 30.4. 2019

ILLUSTRATION ~ Jean-Léon Gérôme, *Prayer - one of the fundamental al-'ibādāt homines islamici - Evening Prayer, Cairo, kraj 19 century.*
© Sotheby's, Lot 22, 30.4. 2019.

In this context, we also encounter the phrase *qadar/ṣināʿat*, the use of which was first published in *The Analysis of using terminological determinants 'art of Islam'...*¹⁶, where its meaning was explained in more detail, as a lexical unit referring to the multidimensional dynamic structuring of the conceptual structure of the specialized area of knowledge and artistry. It is a descriptive terminological depiction within Arabic which was produced through the research of terms in traditional Islamic theology (ar. *ilm al-kalām*, literally „science of discourse”) and philosophy (ar. *al-falsafa*), as well as the area of the science of the history of aestheticized (creative) achievement of *homo islamicus*. The semantically or semasiologically focused approach conducted a distributional analysis of the Arabic terms *qadar* and *ṣināʿat*, and their collocations in discourses. Relying upon the lexical-grammatical model in Arabic, a conceptual class was developed based on the duality of syntagmatic and paradigmatic relations. In the content of the syntagmatic unit, particular attention was paid to the role of the word as both a qualifier and a carrier of specialized meaning.¹⁷

The term *qadar* („order” or „harmony” or „organization”, i.e. „design”) is thus one of the six fundamental Islamic beliefs. In the view of Islamic theologians, *qadar* is *God's almightiness* to set all things in nature according to a particular measure which makes up nature, so that it is ruled by order and system, i.e. harmony, which arouses curiosity in philosophers, and a feeling of willingness and desire for order and arrangement in *homines islamici*, as a form of creative action/*ṣināʿat* based on the principles of *qadar*, accurate measure, i.e. design. It is not about man's imitation of the *Divine art of creation*, but rather about man's desire to use the aestheticized action/*ṣināʿat* to process (design) with an accurate measure, not the Lord (ar. *ar-rabb*) but rather a possible reflection of his oikumene (i.e. attributes)¹⁸, which he perceives in nature in a distinctive way, and transforms them (stylizes) by means of *self-reflective Islamic constants* (ar. *al-thawābit al-islāmiyyah*).

The generally observed issue of *Divine attributes and properties* also drew the interest of philosophers. Al-Qushayrī, al-Ghazālī, Samʿānī, Ibn al-ʿArabī and other thinkers who were involved in theological issues believed that *God has two dimensions – beautiful and magnificent, gentle and*

wjihc/wjihc1(2)/11/1.pdf. Accessed on 22.3.2018.

¹⁶ For the reasons and use of the term *qadar/ṣināʿat* see: Akšamija, A. Mehmed: *Analiza korištenja terminoloških odrednica ...*, pp. 38-101

¹⁷ *Ibid.*

¹⁸ One of the most significant classical Muslim thinkers al-Ashʿarī classifies *Divine attributes* into two basic groups – negative (ar. *al-salbiyya*) and positive or existential attributes (ar. *al-wujūdiyya*). Negative attributes do not describe what *God is* but rather *what He is not*. More accurately, these are attributes which *deny the negativities of creation to God*. The positive attributes are eternally inherent to God and eternally belong to Him.

This topic was studied in more detail by A. Silajdžić in his doctoral dissertation, where he substantiates the fundamental treatises of philosophical theology by *al-Ashʿariya*, drawing parallels with major theological and philosophical ideas that were, at the time, dealt with by Jewish-Christian religious tradition and, particularly, by the philosophical-theological tradition of Jewish-Christian oecumen in their fruitful junction and cultural encounter with the spiritual heritage of ancient Greece.

See: Silajdžić, Adnan: *Filozofijska teologija Abu al-Hasana al Ašarija : teorija o Božjim imenima i atributima*. Bosanski kulturni centar, Sarajevo, 1999, pp. 13 and 154.

strict. Their main concern was to define the accurate ontological ties between **God's properties** (ar. *al-ṣifa* pl. *al-ṣifāt*) and **God's essence** (ar. *al-dhāt*) – in other words, are the *attributes* identical to **God's essence** and, if not, how will it be possible to maintain **God's oneness**? For instance, in the eighth volume of *Ilāhiyyāt: Kitāb al-ṣifā'*¹⁹, on the knowledge of the First Principle of all existence and on the knowledge of His properties, Ibn Sīnā has a chapter entitled **On the Relationship between the Intelligible with Him**; he clearly acknowledges that His positive and negative properties do not require multiplicity in His essence; that He is the holder of the most beautiful splendor, sublime magnificence and endless glory; and provides the detailed explanation of the condition of intellectual pleasure.²⁰ Ibn Sīnā also insists upon the existence of things that are *possible by themselves and always conceived as associated with* (possible, Author's comment) *essence, while the being of Principle is pure and necessary existence*: despite a certain inevitable ambiguity in Ibn Sīnā's language.²¹ **Necessarily the Existent** has no essence that differs from *existence*²² and in this respect is the essence. The first attribute of the **Principle** is that „He is the First that every other existence depends on“.²³

If dogmatic scholars strove to systematize their understanding of **Divine beauty** by defining schemes for the categorization of the names of **God in the Qur'ān**, philosophers mostly dealt with the *analysis* of God's beauty in terms of ontology, which led to the belief that beauty and being are identical. With respect to the *Sufis* (ar. *al-ṣūfī*), they mostly agreed with the views of both philosophers and scholars, though they also stressed the *implications of the beautiful names of God for human life since*, in their opinion, people should study and know **God's names** to make their own souls beautiful by embodying **His most beautiful traits**. Such an approach was extremely active among originators/designers of aestheticized representation.

The general opinion of Islamic scholars is contained in the belief that *God's properties are so great that they cannot be determined*²⁴. Among other things, it is claimed that He possesses both the names that are expressed in the Qur'ān as **Divine speech** (ar. *kalāmullah*) in the form of active participle (ar. *al-'ālim*, *al-qādir*) and the attributes that are identical to **His essence** (ar. *'ilmun* and *qudratun*), since each name of God has a corresponding appropriate substantive attribute. It is therefore claimed that the essence of the names and the attributes (ar. *asmā'ullahi wa ṣifātuhū*) cannot be comprehended by human reason. Spiritualists draw the conclusion that, based on **God's deeds**, it is known that **He exists**, and it is concluded based on **His properties** that **He is perfect** and **magnificent**.

In accordance with the described views, it is possible to distinguish the transitional forms of the

¹⁹ Avicenna, *The Metaphysics of The Healing* (trans, Michael E. Marmura). Brigham Young University, Provo, Utah, 2005; *Avicennae de congelatione et conglutinatione lapidum, being sections of the Kitāb al-Shifā'*: The Latin and Arabic texts edited with an English translation of the latter and with critical notes by E. J. Holmyard and D. C. Mandeville. Librairie Orientaliste, Paul Geuthner, Paris 1927.

Kitāb al-Shifā' (*Sufficientia*; a.k.a. *The Cure or Assepha*).

²⁰ *Ibid*, *Ilāhiyyāt of Kitāb al-Shifā'* (known as *The Metaphysics of the Book of Healing or the Book of the Remedy*), vol. VIII, pp. 7, 362, 367, 12–13.

²¹ *Ibid*, *Ilāhiyyāt*, VIII, 7, 363, 1–2; *Ilāhiyyāt*, VIII, 5, 349, 11: „reality of the First One“.

²² *Ibid*, *Ilāhiyyāt*, VIII, 4, 344, 10–11; 346, 8–12.

²³ *Ibid*, *Ilāhiyyāt*, VIII, 7, 367, 12–13.

²⁴ Šahinović, Rifet: *Božiji atributi : akaid – vjerovanje*. Samerkand, porodični magazin, year II, no. 16, April 2010, pp. 24–25; Šahinović, Rifet: *Božiji atributi : akaidске teme*. Glasnik, no. 11–12, Islamska zajednica u BiH, Sarajevo, pp. 1059–1067. Available at: <https://www.islamskazajednica.ba/images/stories/GLASNIK/11-12-2010/Boziji-atributi.pdf>. Accessed on: 16.8.2016.

modalities of *qadar/šinā'at*, the beginning of which is related to *homo islamicus*'s inner being, and which are performed in external things that change; inner modalities of *qadar/šinā'at* survive in *homo islamicus* himself. Transitional forms of action/*šinā'at* are manifestations of the originator/designer's inner perfection, and often of his inner *šinā'at* as well. As an actor, i.e. designer, *homo islamicus* communicates his own reality, since each designer performs his activity if he is in the earthly reality. In this respect it can be claimed that the modalities of *qadar/šinā'at* spring from the being, while the disposition is a distinctive principle of *qadar/šinā'at*, and they draw true and active energy from its active power, as the immediate principles of designing. However, although the being (ar. *al-kaynūnah*) and the disposition (ar. *al-ṭabī'ah*) are principles of *šinā'at*, what is actually achieved by *qadar/šinā'at* is the aestheticized action of *homo islamicus* within the conscious recognitive and cognitive productive-reflective orientation.²⁵

Islamic historiography records the use of the Arabic terms *al-funūn al-naḥṣah*, *al-funūn ar-rāqiyah* and *al-funūn al-jamīlah*, which were actually Arabic translations of the inappropriate English term „fine arts”, and particularly the meaning derived from it as „applied art” in the late 19th century orients towards the definition.²⁶ In the mid-20th century, in the literally globalistic meaning of the segment „auxiliary branch or category of Islamic art”, the terminological determinant *al-funūn al-far'īyyah al-islāmīyyah* emerged. This determinant was coined, or preceded the term *qadar/šinā'at*, on almost the same basis for definition though of different credibility. Based on the Arabic terminological determinant *al-funūn al-far'īyyah al-islāmīyyah*, the derived terms for some other forms of ‘art’ were coined within the culture and civilization of Islam, such as applied (ar. *al-funūn al-taṭbīqīyyah*) and ornamental (ar. *al-funūn az-zukhrufīyyah*) art. However, we here encounter the problem of omitting the ‘*al-islāmīyyah*’,

²⁵ For more, see: Akšamija, A. Mehmed: *Analiza korištenja terminoloških odrednica ...*, p. 54, fn. 4.

²⁶ Since this concept appears in the period of Western enlightenment as the so-called ‘pure’ or ‘fine arts’ (*beaux arts*, *belles lettres*), i.e. after the term which had been used ever since the Ancient Age as the ‘free arts’ (*artes liberales*) ceased to be used, the age of industrial revolution and of the appearance of machine-aided manufacturing saw the euphoria of mass production and the beginning of the use of the phrase ‘applied arts’ (contribution of the 19th century). Since literature equalizes the terms ‘fine arts’ and ‘applied arts’, it should be noted that such a system of their common identification is not appropriate. Indeed, ‘arts’ as „fine arts” is the unconscious production of Western genius who unites the power of nature and human shaping without the euphoria of mass production and machine production. What this genius „breeds” from nature and what he makes sublime is the already latent shaping force of imitating God in the act of re-shaping nature with a ‘work of art’ as a link between the divine and human. Creation as the theological (Christian) concept of creation out of nothing (*creation ex nihilo*), image as icon or German *Bild* is a signifier that pertains to the representation of the Divine in the image as his likenesses (*mimesis* and *representation*). To create means not only to shape according to the model of God’s singular act of creating the world in the onto-cosmo-anthropological sense. It means to change and transform nature as a being in line with the measure and laws of the totality of the relationship between God and man. Transcendentals of one (*unum*), good (*bonum*), true (*verum*), being (*ens*) and beautiful (*pulchrum*) determine what „fine arts” are in the first place and why they always inevitably pertain only to the „narration” of God’s share in human presence. According to the Old-Testament and New-Testament Christian canon, everything orients to the definition of ‘art’ as the metaphysical constitution of man’s secular reality. Thus, the paradigm of „fine arts” as opposed to ‘applied arts’ represents the power of aesthetic weighing on the opposite side of the individual empirical situation. Occidental genius created with inspiration and produced beauty. Naturally, it has a completely different „purpose” from the use of mass-produced aestheticized objects using machines, applying motifs from the so-called ‘pure art’.

See: Kurt Bauch, *Imago*; in: Gottfried Boehm (ur.), *Was ist ein Bild?*, W. Fink, München, 1994., pp. 278-280; Hans-Georg Gadamer: *Ende der Kunst? Von Hegels Lehre vom Vergangenheitscharakter der Kunst bis zur Anti-Kunst von heute*; in: *Asthetik und Poetik I : Kunst als Aussage*, Gesammelte Werke, volume 8, J.C.B.Mohr (Paul Siebeck), Tübingen, 1993, p. 207.

i.e. of the literal translation of Occidental-westernized expressions in the form of belittling such specific actions/*ṣināʿat* of *homo islamicus* with the already established ways of using French (*arts mineures*), English (*minor arts*) and German (*Kleinkunst*) to express „auxiliary” or „small art”. It is unclear why some, including the key initiator and famous dean of the Faculty of Literature at Al-Azhar University and later director of the publishing company *Dāru-l-aṣr al-ʿarabiyyah*, Zaki Muḥammad Ḥasan²⁷ (d. in 1957) could accept, advocate and apply such a structure of qualifiers and signifiers in the university practice. His time in the West, i.e. when he was awarded the scholarship of the Egyptian Ministry of Education for specialist studies in France (i.e. to „1930”), evidently did its job.

With respect to the already used phrasal unit *homo islamicus*, it has the structure of both qualifier and signifier in the sense of multidimensional dynamic structuring of the conceptual structure of a specialized area of human actions (ar. *ṣināʿat*) and knowledge (ar. *al-ʿilm*). As observed by Islamic scholars, it is the way to *ʿibādah* (ar. *al-ʿibādah*, pl. *al-ʿibādāt*, „humility and submission”, „road of piety”), i.e. a road to attaining the goal with which Lord created the originator/designer, i.e. *homo islamicus* and granted him all the assumptions for being able to consciously and freely get involved in aestheticization - *qadar/ṣināʿat*.

Homo islamicus was impressed by the possibility to be near to God and by the promised eternal happiness, well-being and potential garden of bliss for him.

In the search for the Universal Guardian (ar. *al-rāziq*), he develops the virtue of misgiving or fear (ar. *al-khauf*) and hope (ar. *al-radʿā*). The latter is a prerequisite for the *homine islamicus* who truly search for God as the ultimate goal, enriched with knowledge, spiritual status and actions/*ṣināʿat*. In Islam, there are terms for two kinds of knowledge: one is *al-ʿilm*, the knowledge that can be eternal (in God), and produced (in being), where the term implies the knowledge that can be produced, proven by senses, and therefore Islam names science as *ilmīyya* (ar. *al-ʿilmīyyah*), while a scholar, a scientist is *ālim* (ar. *al-ʿālim*). Gnostic knowledge, i.e. the road to *homo islamicus*’s knowledge, is signified by the Arabic term *al-maʿrifah*, while the term for the expert in this field, Gnostics, is *al-ʿarif*.

Within such a goal, a form strengthened by the virtue of love (ar. *al-ḥubb*) emerges, man’s love for his Creator, which he deepens in the form of true love (pers. *ishq-e haqiqi*), which in turn strengthens his hope for achieving his closeness to God and the possibility for His satisfaction with him. Therefore, according to the scholars’ interpretation, the **originator/designer of the visual-aestheticized representation** (ar. *al-jamāliyyah al-tamthiliyyah*) strives for **God’s satisfaction** (ar. *marḍātillah*) by doing virtuous deeds and avoiding sins, out of fear of His fury and possible deprivation of salvation and blessing.²⁸

²⁷ Zaki Muḥammad Ḥasan ensured that classes in „Islamic art” are taught as an independent branch of science at universities though, on the other hand, he gave an important contribution to the protection of Islamic works. *Zakī Muhammed Hasan: Mısırlı sanat tarihçisi*; in: TDV İslâm Ansiklopedisi’. Volume 44, Türkiye Diyanet Vakfı, İstanbul, 2013, p. 216.

²⁸ Cf. Al-Ghazali, Abū Ḥāmid Muḥammad ibn Muḥammad: *Ihya ʿUlum al-Din* (trans. Fazl-ul-Karim). Volume 1, Darul-Ishaat, Karachi, 1993, pp. 55-65.

ILUSTRACIJA – Gentile Bellini ili Costanzo da Moysis', *Homo islamicus - Seated Scribe*, 1478–85.

ILLUSTRATION – Gentile Bellini or Costanzo da Moysis', *Homo islamicus - Sjedeći kaligraf*, 1478–85.

Ibn Miskawayh (d. 1030) had his view of the described form of achieving the ultimate goal and believed that the Benevolent (ar. *al-laṭīf*) endowed *homines islamici* with generous and selfless states that pertain to moral judgment, goods and evils.

According to Ibn Miskawayh, the 'good' of virtue is what consistently directs the **originator/designer** toward the *ultimate* goal or the *purpose* of his actions/*ṣinā'at*. The actions/*ṣinā'at* („goods" is the term used by Miskawayh) are accomplished by *homo islamicus's* execution of his solutions and efforts, such as knowledge, determination and awareness which pertain to the *goal* and *purpose*. He points out that 'evil' vices (ar. *al-kabā'ir*) are those that prevent the originator/designer from accomplishing actions/*ṣinā'at*, with his own will and undertakings such as laziness, negligence and ignorance. For these two groups to be distinguished, Miskawayh believes that it is necessary to *discern* and *reflect on* the consequences of accomplishing actions/*ṣinā'at*. Miskawayh claims that those who achieved *true discerning, reflection of sound and reasonable selections of design* can attain greater enlightenment of humanity and refinement of character. The best *homo islamicus* is the person who is able to perform activities '*inherent to Him*', as well as carefully related to the necessary human substances, which distinguishes him from other creatures; it is the ability of *discerning* (ar. *al-tamyīz*) and *reflection* (ar. *al-in'ikās*).²⁹

Noble traits or good virtues of *homo islamicus*, according to al-Mawardi, represent the balance between two *incorrect properties or features of quality* which balance two negative properties. Wisdom (ar. *al-ḥikmah*) is, for instance, the intermediary between *wickedness* and *ignorance*; courage (ar. *al-shujā'ah*) is the intermediary between *intrusiveness* and *cowardice*; chastity (ar. *al-'iffah*) is the intermediary between *gluttony* and *lack of passion*; serenity (ar. *al-sakīnah*) is the intermediary between *turbulence* and *lack of fury*; expressed desire (ar. *al-ghairah*) is the intermediary between *envy* and *bad habit*; modesty (ar. *al-tawāḍu'*) is the intermediary between *haughtiness* and *selflessness*; generosity (ar. *al-sakhā'*) is the intermediary between *extravagance* and *stinginess*; patience (ar. *al-ḥilm*) is the intermediary between *rage* and *worldly love*, and worldly love (ar. *al-mawaddah*) is the intermediary between *hatred* and *good conduct*; contrition (ar. *al-ḥayā'*) is the intermediary between *vehemence* and *jealousy*, and composure (ar. *al-waqār*) is the intermediary between *ridicule* and *the absurd*.³⁰

²⁹ In his work, Ibn Miskawayh quoted the saying which can be translated as 'the best thinking is thinking about what is best'. He further explains that sound reflection develops from the ability to contemplate on acts, judgments and their consequences. The contemplation will gradually fade from one stage to another until it reaches the consideration of 'possible things' within the 'realm of sense'. Cf. Ibn Miskawayh. *Tahdhīb Al-akhlāq wa-Taḥhīr al-Arāq*. Lubnān : Dar Maktabat al-Ḥayāh, Bayrūt, 1924, pp. 11, 13-16. Pay particular attention to the chapter 'Cleansing character'.

³⁰ Cf. Māwardī, 'Alī ibn Muḥammad: *Kitāb adab al-dunyā wa-al-dīn*. Maṭba'at al-Jawā'ib, Qusṭanṭīniyah, 1299 (1881 or 1882), p. 96. Available at: <https://www.loc.gov/item/2018672705/>. Accessed on 10.11.2016.

In al- Māwardī's approach to virtues one can sense the direct influence of Aristotle, i.e. of his ethic of the *golden mean*. According to Aristotle's teaching („Nicomachean Ethics"), the intellectual virtues include wisdom, the power to understand and practical wisdom, while the ethical or moral virtues encompass noble generosity and prudence (control of oneself). They are achieved if the mind educates (raises) the will to always make a selection according to the „golden mean" principle, i.e. according to the principle of avoiding unreasonable

ILLUSTRATION – Abu'l Hasan, *Jahangir with a Portrait of Akbar I* (Abu'l-Fath Jalal-ud-din Muḥammad Akbar, popularly known as Akbar the Great, was the third Mughal emperor, who reigned from 1556 to 1605.), 1614. © Musee Guimet, Paris.

ILUSTRACIJA – Abu'l Hasan, *Džahangir s portretom Akbara I* (Abu'l-Fath Džalal-ud-din Muḥammad Akbar, u narodu poznat kao Akbar Veliki, bio je treći mogulski car, koji je vladao od 1556. do 1605.), 1614. © Musee Guimet, Pariz.

ILUSTRACIJA ~ Analiza estetizacije rekognitivnih i kognitivno produktivno-refleksivnih ostvarenja *homo islamicusa*:
Ludwig Deutsch, *Učenjaci*. Paris, 1901. © Sotheby's, Lot 84, 8.11.2012.

ILLUSTRATION ~ Analysis of the aestheticization of recognitive and cognitively productive-reflexive achievements of *homo islamicus*:
Ludwig Deutsch, *The Scholars*. Paris, 1901. © Sotheby's, Lot 84, 8.11.2012.

In addition, we use the term *homo islamicus*, i.e. the **originator/designer of aestheticized representation** for persons who are involved in the practice of moral (ar. *al-akhlāq*) zeal, respectively with a form of aestheticized actions/*ṣināʿat* of cognitive³¹ or recognitive³² direction. Behind such a status or determinant, one can discern its previous stages in the form of the determinants *homo sapiens*, *homo faber*, *homo fannān* and *homo islamiensis*.

Homo sapiens, endowed with thinking and cognition (ar. *al-maʿrifah*), is characterized by a certain degree of true submission, friendship and inspiration of his soul (pers. *nafs-i mulhima*) with the Lord – the One and Only who is worthy of being worshipped (ar. *Allāh*). This is because of mind and intellect (ar. *al-ʿaql*), the sublime and cleansed soul (ar. *al-rūḥ*) and orientation.

Homo faber, constitutes a person (ar. *al-insān*) who uses the means of performing particular practices to establish his destiny under the auspices of actions/*ṣināʿat*, which in turn implies learned, willful and continued work (ar. *ʿamal*), the results of which are visible, and are mostly achieved when it comes to doing the general good. According to the opinion of theologians, this doing is motivated by *devotion to the One who loves him* (ar. *al-wadūd*), since his loyalty, or devotion is based on voluntariness and is aimed at the possible gain of *His reward – salvation and blessing*.³³ He accepts the legalist interpretation of the Qurʾān and the code of tradition (ar. *al-sunnah*), the execution of which is his duty, without asking how and why, with full submission to the Beloved, and testifying of His oneness while living and working.

Homo fannān is a man who is able to control his own destiny and living environment (ar. *al-mūktasib*), as a result of his knowledge of using particular tools based on his personal insights (ar. *al-maʿrifah*) and beliefs in the reality of the coherent faith in the Designer (ar. *al-muṣawwir*), which he incorporates in the unique history. He is one of the Designer's friends, *awliyā* (ar. *al-awliyā*)³⁴.

extremes. „Virtue is,” Aristotle says, *the selective inclination of the will which sticks to the mean suited to its own nature, and is determined by thinking, as it would be determined by a reasonable man. And the mean pertains to keeping between two faults, one which is excess and the other which is deficiency*, i.e. the selective inclination of will which sticks to the mean ... *between two bad directions: excess and deficiency*. For instance, courage is the mean between timidity and fearlessness, and generosity is the mean between stinginess and wastefulness. Cf. Aristotel: *Nikomahova etika* (trans. Tomislav Ladan). SNL, Zagreb, 1982, 1106 b, p. 36.

³¹ In this paper, the term *cognitive* refers to all psychic processes which are the basis of *homo islamicus*'s behavior, and which are related to the productive-reflective representation of the collaborative orientation or disposition – a kind of informative association (collaboration) aimed at attaining a particular substantive goal of *qadar/ṣināʿat*.

For more, see Akšamija, A. Mehmed: *Analiza korištenja terminoloških odrednica ...*, pp. 62-64.

³² *Recognitive direction*, i.e. its lexical association, implies the process of cognition where *homo islamicus* voluntarily constructs his own cultural practice of *qadar/ṣināʿat* that contains imitation, i.e. interpretation of all the positive attributes of God as his own.

Otherwise, the term *recognitive* refers to mental processes aimed at recognizing phenomena and forms, which in terms of experience and reproduction are related to the productive-reflective characterization of the assimilative character of the originator/designer of representation; they can be simple and complex, and also include illustrating, argumentation, research and explanations.

For more see: *Ibid*.

³³ The form of *God's rewards*, as gifts for doing a good deed, can be read in some verses (ar. *ʾāyātun*) of the Qurʾān. Thus it is said that one of the rewards will be *God's blessing and happiness in everything man cares about* (Qurʾān, 30:45); *God's forgiveness for earlier committed sins* (Qurʾān, 5:9); *safety from fear and grief* (Qurʾān, 2:62 and 277); *better reputation among people* (Qurʾān, 4:173); *rewards are prepared only for patient persons* (Qurʾān, 28:80); *rewards are more valuable than the accomplished deed* (Qurʾān, 9:121, and 16:96-97); *contribute to the feeling of indescribable happiness* (Qurʾān, 32:17), etc.

³⁴ A word in the plural *awliyā*, the singular of which is *walīyy*, has several diverse meanings in Arabic: friend, assistant, supporter, follower, darling, favorite, student, cousin, comrade, ally, neighbor, son-in-law, relative, sweetheart, guardian, patron, benefactor, sponsor, master,

ILLUSTRATION – *Homo islamicus*, from a rare album of miniatures and calligraphic achievements in the form of a complex accordion (Muraqqa'), Persia, 16-19. century. © Sotheby's, Lot 52, 24.4.2013. (reconstruction)

ILUSTRACIJA – *Homo islamicus*, iz rijetkog albuma minijatura i kaligrafijskih ostvarenja u formi složene harmonike (Muraqqa'), Perzija, 16.-19. stoljeće. © Sotheby's, Lot 52, 24.4.2013. (rekonstrukcija)

It is clear that the effect of love is that the properties and morals of the beloved are reflected in the being of the one who is in love. The greater his love for the Designer, the greater is the reflection of *His properties* in his being. It goes on until he is completely cleansed of any form of egoism and distinctiveness. This position of his results in the ruling and governing of all forms of life being subordinated to *vilayet* (ar. *al-walāyat*, *protection*), i.e. to the spiritual condition of being friends in such a way that he does not have „his” will, and that he has ceded his free will and decision to his protector. As such, he expects a special reward for the feeling of a person who *knows God*, a reward that disappears in the love for Him, and for a person for whom the reward is not only the garden of the blessed – Paradise (ar. *al-jannah*) but also the privilege to enjoy His immediate vicinity.

Homo islamiensis is distinguished by fundamental Islamic morality (ar. *al-akhlāq*, which is closely related to the foundations of faith) and dignity (ar. *al-ʿizza*, deeds that reveal the ultimate purpose of his living), as well as by duties (ar. *al-wājib*, basic duties of Muslims) and responsibilities (ar. *al-mosʿul*, since each individual is responsible for his acts), and is positioned in the foundation of the practice of productive-reflective discourses (ar. *al-ḥiwārāt*)³⁵ both in the recognitive-assimilative and in the collaborative-cognitive life within the Islamic cultural and civilizational circle.³⁶

owner, proprietor, prophet, and Islamic devotee, a good one. In this case, we are using the meaning from the Arabic of ‘friend’.

³⁵ *Productive-reflective discourse* is a product of *qadar/sināʿat*, i.e. of *homo islamicus*’s artistic subject matter of any assimilation (cognitive or recognitive), and rests upon the properly defined epistemological limits of the conservative and traditional understanding of Islam.

³⁶ In Max Weber’s discussion of the ideal types of *rationality*, we found a possible trace of our development of the concept of *homo islamicus*. Ideal types are instruments which represent the main characteristics of a subject of research. They do not exist in empirical reality, but are abstractions which should be useful in social analysis. Weber believed that it is not sufficient to define theoretical concepts without any grounds in reality. He claims that social analysis should proceed inductively, i.e. from the actual world, and use a careful analysis to define particular concepts and rules. Although they are based on empirical and historical reality, ideal types cannot be found in a *pure form*, but rather serve for further research and comparisons. To develop *four main types of the rationality of human actions*, Weber used the method of the *ideal type*: instrumental-rational (rational weighing of means, goals and consequences of actions), value-rational (means are essential, goal is absolute), affectual (in line with the current state of awareness and strong feelings) and traditional (in line with habits) actions. In accordance with the ideas of ideal types, Weber believes that the forms of actions are theoretical constructs which cannot be found in reality in pure form. Actions in reality always implies a mixture of different types. See: Swidler, Ann: *The Concept of Rationality in the Work of Max Weber*. *Journals Sociological Inquiry*, volume 43, No. 1, Wiley-Blackwell Publishing Ltd, Oxford, UK, January 1973, pp. 35-42. Available at: <https://onlinelibrary.wiley.com/toc/1475682x/43/1>. Accessed on 16.8.2016; Also see: Tenbruck, Friedrich-H.: *Das Werk Max Webers*. Die soziologische Fachzeitschrift *Kölner zeitschrift für Soziologie und Sozialpsychologie*, volume 27, Springer Fachmedien Wiesbaden GmbH, December 1975, pp. 663-702; Vogel, Ulrike: *Einige Ueberlegungen zum Begriff der Rationalität bei Max Weber*. Die soziologische Fachzeitschrift *Kölner zeitschrift für Soziologie und Sozialpsychologie*, volume 25, Springer Fachmedien Wiesbaden GmbH, September 1973, pp. 532-550.

ILUSTRACIJA – Stranica Kur'āna, tekst s kraja sure Jusuf. Krajem 8. stoljeća, © Muzej umjetnosti Dallas, kataloški broj VI.004.
ILLUSTRATION – Folio of a Qur'an, Text from the end of Surah Yusuf. Late 8th century, © Dallas Museum of Art, catalogue number VI.004.

... innallaha džamilun,
yuḥibbu-l-džamal.
... Bog je lijep i voli ljepotu
God is beautiful and loves beauty.
... innallaha jamilun,
yuḥibbu-l-jamāl.

CALLIGRAPHY – aesthetic attainment within **qadar/ṣinā'at**

Viewed in a broader context, Muslim culture is both Qur'anic and **Sunnah** (ar. **al-sunnah**) and **Ḥadīth** (ar. **al-ḥadīth**) culture in the sense of the **Messenger's norm** and *oral transmission of Islamic tradition*. Besides, the area of human activity which is, by means of Occidental-westernized³⁷ academic claims, titled as '*Islamic art*' is also part of the **Qur'ānic**, **Sunnah** and **Ḥadīth** culture. Indeed, all these cultures have their own varieties or modalities of calligraphy scripts,³⁸ which were constructively established by **homines islamici** positioned as **originators/designers of aestheticized representation** from different Muslim nations (ar. **al-thawād al-a'ūzam**). They also offered the first and main model of aesthetic creativity and production by means of the **Kufic** (probably from ar. **al-kūfiyyah**) calligraphy variety with two subvarieties of script: geometric and ornamental modalities.

It seems important to point out that we referred to Max Weber's (d. 1920) *abstract model*, i.e. his definition of the *ideal type* (Ger. *Idealtypus*), also known as the pure type, for standard comparison purposes to articulate **homo islamicus's** role and allow the observation of aspects of the real world in a clearer and more systematic way. It is a form of the constructed ideal, of a subjective element in social theory and research that can be used for bringing reality closer by selecting and highlighting particular elements. Our *ideal type* is made of characteristics and elements of given phenomena, but is not intended to correspond to all characteristics of any particular case. It is also not intended to refer to perfect things or statistical averages, but rather to highlight particular elements *common to most instances of a given phenomenon*. Weber used it as an analytic tool for his history studies, ... *which is formed by the one-sided accentuation of one or more point of views and by the synthesis of a great many diffuse, discrete, more or less present and occasionally absent concrete individual phenomena, which are arranged according to those one-sidedly emphasized viewpoints into a unified analytical construct (Gedankenbild)*.³⁹

³⁷ As opposed to the term *Occidental* (which pertains, or belongs to the Eurocentric culture of Western nations), the term *westernized* pertains to all forms of the emergence of content on possible views (ways of thinking) of the area called „Islamic arts“ in the *innovative sense*, as they understand it, on the American continent. *Innovation* as the fundamental value of that area deals with explaining the academic penetration of the West compared to the East, and leaves the impression of an endless process that transforms itself. It also explains the inevitable conflicts of the conservative non-Western societies, and what we call '*westernization*' in the name of tradition. For additional explanation of the term *Occidental*, also see footnote 69.

³⁸ Arabic calligraphy is known as **al-khatt** in Arabic, and is derived from the words „line“, „design“ or „construction“.

For more, see: Widany, Stefan: *The History of Arabic Calligraphy - an Essay on Its Greatest Artists and Its Development*. GRIN Verlag publiziert, Norderstedt, 2011.

³⁹ Weber, Max: *The methodology of the social sciences (1903-17)* [Shils, Edward A. and Finch, Henry A. Trans. and ed.], Free Press, New York,

It should also be noted that Max Weber, when using the word „ideal“, refers to the *world of ideas* (ger. *Gedankenbilder*, „mental images“), rather than to *perfection*; these „ideal types“ are constructs of ideas that help bring order to the apparent chaos of social reality. We want to say that we are aware of the issues in using **ideal type** since it includes his affinity for directing attention to extreme or borderline (polar) phenomena when observing relations between them, as well as the difficulties of showing how the types and their elements fit into the conception of the entire social system.

With respect to calligraphy (ar. **al-khatt**), varieties in the form of cursive shapes have survived until the present time: *Thuluth* or *Sulus* (ar. **al-thuluth**), *Nash* or *Nesh* (ar. **al-naskh**), *Tawqi* or *Tewqi* (ar. **al-tawqī**), *Rayhani* or *Reyhan* (ar. **al-rayḥān**), *Muhakkak* or *Muhaqqaq* (ar. **al-muḥaqqaq**) and *Ruq'ah* (ar. **al-ruq'ah**). The common term for the six being '**six pens**' (ar. **al-aqlām al-sittah**).⁴⁰ Each of them has an accurately defined usability, i.e. its own rules for writing and the defined characteristics of the calligraphy modality or variety.

In Arabic, the word **thuluth** means „a third“. However, there are different theories of what this meaning pertains to. One of them focuses on the observation that a third of each letter is slightly slanted. The second relies upon the size of the calligraphy pen used for writing this modality. However, the most acceptable explanation says that a third of a character is written vertically while its two other thirds are oval.

The early calligraphic modality **naskh** was originally defined in Mecca (ar. **Makkah**) and Medīna (ar. **Madīnah**) in around the 7th century. It was subsequently transformed into elegant cursive script in Baghdad, by the calligrapher **homo islamicus** Abu 'Alī Muḥammad Ibn Muqlah (d. 940).

Tawqī is a modified and smaller version of the calligraphy modality **thuluth**. This modality was also developed by Ibn Muqlah, while the calligrapher **homo islamicus** Ibn al-Bawwāb (d. 1122.) improved the variety **tawqī** in the form of the existing modality.

Rayḥān is one of the six canonic modalities of Persian-Arabic calligraphy. In Arabic, the word **rayḥān** means „basil“ (lat. *ocimum basilicum*). This calligraphy variety was derived from the **muḥaqqiq** modality, though it is considered to be finer than muḥaqqiq. Its figuration associates with the flowers and leaves of basil. It was fully developed by the calligrapher **homo islamicus** Ibn al-Bawwāb in the Abbasid period (from 750 to 1517, with a pause from 1258 to 1261).

Muḥaqqaq is one of the six main types of calligraphic scripts for writing in Arabic. Arabic word **muḥaqqaq** means: „complete, perfect, accomplished, clearly expressed“. Originally, this term was used to signify any achieved calligraphy modality or variety.

Ruq'ah was constructively established and used within the administration of the Ottoman Empire in Istanbul. This modality emerged as a combination of elements from two calligraphy varieties: **ta'līq** and **dīwānīy**. The calligraphy variety **ta'līq** was constructively defined in Asian regions under the

1997, p. 90.

⁴⁰ Khatibi, Abdelkebir and Sijelmassi, Mohammed: *The Splendour of Islamic Calligraphy*. Thames & Hudson, Paris, 1994, p. 38.

influence of Farsi (Persian) culture; the same applies to the variety *nasta'liq*, which was preferred for writing in Urdu and other languages of the Indian subcontinent, which used characters of Arabic origin.

Dīwānī was also originally used by the Ottoman Empire administration (ar. *dīwān*) for writing imperial orders – *fermāns* (ott. tur. *fermān* from Old Persian *framānā*, „sultan's written order, command, decree or diploma“). It was constructively defined by the calligrapher *homo islamicus* Ḥusām Rūmī' (d. 1273.), who modified the Persian *ta'liq* modality, and the variety itself became extremely popular during the rule of Suleiman I the Magnificent (ott. tur. *Süleyman I Kanuni*, 1520-1566). The modality *yallī dīwānī* or sublime *dīwānī* was developed from this calligraphy variety.

ILUSTRACIJA ~ *Album homo islamicus* Ahmeda Karahisarija (tur. Ahmed Şemseddin Karahisârî); Istanbul, Turska, osmanska dinastija 16. stoljeće. © Muzej turske i islamske umjetnosti, Sultan Ahmet.

ILLUSTRATION ~ *Album of homo islamicus* Ahmed Karahisari (tur.: Ahmed Şemseddin Karahisârî); Istanbul, Turkey, Ottoman Dynasty 16th century. © Museum of Turkish and Islamic Arts, Sultan Ahmet.

Writing calligraphy modalities required suitable utensils, aids and materials. It was customary to use *kālem* (ar. *al-qalam*) – a pencil or pen for writing, *müreккеb* or *hibr* – traditional Indian ink/ink/paint, papyrus – *qırtaş*, paper – *kāğız* or *waraq*, a prepared concoction for calligraphic paper – *ahar* or *aher*, a device for ironing the paper – *muhre*, inkpot – *hokka*, casing with ink and pencil – *divit* or *kalemlik*, and lika or *emici dolga* – a special kind of absorbent cotton. They also included a pad for sharpening the pencil – *makta* or *mitka*, pencase – *kubur*, and scissors – *makas*, knife for sharpening the pencil – *kālem traş* or *kalemtıraş*, stencil – *muster*, powder (*kovaçin*) for drying ink or paint – *rhdan*, a dish for keeping the powder – *rihka* or *riha* and other utensils, of various sizes and forms...⁴¹

One, and one can say the first, particularity of Islamic calligraphy (ar. *kaṭṭu-l-jadd*, or ar. *fannu-l-jadd*, „a line of artistry or *tehne*“)⁴² is the fact that it is a form of the visualized signs of the sounds of the script of the Revelation (ar. *al-wahy*), which gives it the function of a medium (*medium*), and one that performs its mission with the same meaning from *khalif* Ali (599-661 [ar. *al-khalīfa*, „representative, regent, deputy and successor“]) to today. Such calligraphy also contains the spiritual-temporal vertical of Islam, as the expression and confirmation of a distinctive culture (ar. *al-thaqāfah*) and heritage (ar. *al-turāth*). Instead of recalling something related to the Reality of Truth (*reality of the spiritual world*), the calligrapher *homo islamicus* considers calligraphy as the highest visible expression of all forms of *şinā'at*; the artistry of the written and spoken word (transfer of thoughts [ar. *tanaqqul al-fikri*] and history [ar. *tanaqqul al-tārīkhi*]). One of the special characteristics of the Arabic alphabet which contributed to the aestheticized expressiveness of the originators/designers of the aestheticized representation was the possibility of a single character (ar. *al-ḥarf*) to have different forms at the beginning, in the middle and at the end of a word and a sentence, which contributed to the diversity and wealth of constructive-aestheticized possibilities. It should be noted that such characters can be adjusted to different, even the most complex forms (ar. *al-şuwar*) without losing anything of their meaning, aesthetic and calligraphic value.

The association of aestheticized forms for the transfer of thoughts and history is traditionally labeled as the reflection of unity (ar. *al-waḥdah*) resulting from differences (ar. *al-farq*); the basic principle of Islam which is present in the transcripts of the Revelation (ar. *al-wahy*). The Qur'ān itself is considered as the most perfect example of the endless aesthetic expression or sample – an example that influences all future designs in different forms of creative (aestheticized) attainment,⁴³ even in the area of Islamic

⁴¹These terms were used in Bosnia and are derived from Ottoman Turkish and German. Some are given in two variants, one in the form that was specifically used in Bosnia and the other is given in the transliterated form of old Ottoman Turkish.

⁴² *Islāmic calligraphy* is a term used for calligraphy in Arabic and other languages that use the Arabic script. Khalif (ar. *al-khalīfah*) 'Alī ('Alī ibn Ebī Tālib) was the first to insist on the nice and orderly writing of Qur'anic verses (ar. *āyātun*).

⁴³The full comprehension of the meaning of the *creative* (aestheticized) *attainment* of the originator/designer of aestheticized representation as a possible form of *qadar/şinā'at* discourse implies the full perception from the aspect of Qur'anic Revelation, the outpouring of Divine Realities (ar. *al-haqā'iq* – „sign of truth, of maturity“) on the plane of substantive manifestation which, by means of the matrix of liberating beauty, exalts *homo islamicus* toward his original abode in the Closeness to God.

visual expression defined within the modality of *qadar/şinā'at* discourse. The sublime embodiment of the Islamic message of *Tawhid* (ar. *al-tawḥīd*) – the all-encompassing Unity, was the norm and ideal for all future examples of Islamic classical-traditional aestheticized expression.

Handwriting codes were usually products of the work of the *homo islamicus calligrapher* – (ott. tur. *hattatlara*), *homo islamicus copyist* (ott. tur. *aktaran-hattatlara* or *nāsi'*), *homo islamicus illuminator* (ott. tur. *aydınlatici* or *aydınlatan*) and *homo islamicus bookbinder* or *mujalit* (ott. tur. *mücellitler*, sing. *mücellit*). The latter knew how to give a special form to the leather binding by imprinting floral or purely geometricized ornamental shapes, with gilding and linear borders on the bound panel for personalization purposes.

The textual content of the Revelation was named Qur'ān (ar. *al-Qur'ān*), the last *Divine Scripture* (ar. *al-kitāb*) in the form of the first and fundamental source of Islam (ar. *al-marja*) and religious regulations, while the produced, or more accurately, designed leaves with written *ḥurūfs* (ar. *ḥurūf*, characters) or aestheticized expressions (ott. tur. *husn-i hat* „penmanship“) of the Qur'ān after collecting, sorting, storing and calligraphic copying made up the structure of the Scripture. The executions of such structures in the form of a book happened during Abū Bakr's⁴⁴ caliphate (ar. *al-khilāfah*) and from then on, the copies of the Scripture have been called *muṣḥaf* (ar. *al-muṣḥaf*). It should be noted that the Arabic word *al-muṣḥaf* is not one of the names for the Qur'ān. The aestheticized calligraphic expressions are not only the reflection of the central way of *homines islamici* calligraphers' (ott. tur. *ḥaṭṭāt*) way of actions/*şinā'at*; rather, they are an authentic characteristic of Islam which, together with Qur'ān messages, united, mobilized and integrated different traditions and cultures under a single idea, which is faith in One God – monotheism. Besides its visual-aesthetic distinctiveness, calligraphy is also a kind of embodiment of the Word revealed by God, and the originator/designer of visual representation found the inspiration for such an approach to the text of the Qur'ān in the chapter *Qalam* (ar. *al-qalam*): *Nun. By the pen and what everyone writes ...,*⁴⁵ and *... who taught by the pen.*⁴⁶ It is understandable that calligraphy depends both on individual training and on the crucially significant spiritual level of the calligrapher *homo islamicus*, i.e. that it reflects the degree of the purity of his soul (ar. *al-rūh*) and commitment when taking the pen (ar. *al-qalam*), Traditional Indian ink, ink or paint (ar. *al-ḥibr*) and the prepared paper (ott. tur. *kāğız* or *waraq*) to write the actual forms of *ḥurūfs* (ar. *al-ḥurūf*). It is clear that the *homo islamicus* calligrapher composes, in other words designs a product of his own possible expression/*şinā'at*, character by character, word by word, sentence by sentence, page by page, and processes them in line with the principles of consistency and intrinsic aesthetic harmony.

⁴⁴ Abū Bakr al-Şiddīq (573.-634), was the first caliph (ar. *al-khalīfah*), the first Muslim and one of Messenger's first loyal *ashābs*, companions and friends.

⁴⁵ *Qur'ān*, 68:1.

⁴⁶ *Qur'ān*, 96:4.

ILLUSTRATION – *Album Leaf*, (This leaf of fine nastaliq calligraphy was conceived as an aestheticized venture, in which the writing is integrated with the ornamental background.); Northern India, 17th century. © MET, Accession Number: 1986.109.2.

ILUSTRACIJA – *List iz albuma*, (Ovaj list fine nastaliq kaligrafije zamišljen je kao estetizirani pothvat u kojem je spis integriran s ornamentalnom pozadinom.); Sjeverna Indija, 17. stoljeće. © MET, Pristupni broj: 1986.109.2.

A reader can interpret the aestheticized product of his expression/*ṣināʿat* in the same way, through the evidently present unity of purpose (ar. *al-ghāyah*) and form (ar. *al-shakl*). As opposed to other alphabets, where an individual character – *grapheme*⁴⁷ does not necessarily have a meaning, the Arabic alphabet was developed in the form of scholarly approach (ar. *ʿilm at-tajwīd*) to each *huruf* (ar. *al-harf*) individually, its meaning, numerical value and shape.⁴⁸ Such research led to the conclusion that each character has its own *aura of strength and power*, which is present in Qurʾānic verses – *Ayats* (ar. *ʾāyātun*, literally „God's sign“, „proof“, „argument“ and „omens“) which begin with individual *hurufs*, which in turn do not essentially provide a word but have a meaning;⁴⁹ according to theologians' understanding and view, they conceal *Divine truths or secrets*. Since, in the conservative-dogmatic and traditional view, the reason of the originator/designer *homo islamicus* is not able to comprehend some Divine truths or secrets, Islam requires him to believe in *objects of ghayb* – unseen as well as hidden (ar. *al-ghayb*), without the requirement to fully grasp their essence. One of the proofs that confirm this fact are historical philosophical discussions of the „essence of the soul“. It is generally known that, in the past, philosophers made great efforts in the search for *the truth of the essence of the soul*. However, after centuries-long studies and discussions they reached the common conclusion that its essence (ar. *al-kunh*) *cannot be grasped*, while, based on the emergent manifestations they settled for the acknowledgment that it nevertheless exists as the *truth of the soul* (ar. *ḥaqīqatu-l-ruḥi*).⁵⁰

Islamic theologians unanimously claim that the human soul is a supra-material being that does not die, even when it is separated from the body. Besides, it is well known that Muslim thinkers believe that *the soul was created by God* and that its being is subordinated to His being. In his paper *Poreklo duše u Mula Sadrinoj filozofiji*, Halilović Tehran does not discuss what the *essence of the soul* is or who is its cause, but rather the way in which Islamic philosophers, particularly Mullā Ṣadr, who significantly improved philosophical research of the soul, explain the *emergence of the human soul*.

⁴⁷ *Grapheme* is the minimal semantically defining unit of written language. A grapheme may or may not have a meaning and may or may not correspond to a phoneme.

⁴⁸ Toprak, Sefik Hikmet: *Numerical Codes and Gematrical Mysteries in the Qur'an*. *Fountain magazine*, no. 105, New York, May – June 2015. Available at: <https://fountainmagazine.com/2015/issue-105-may-june-2015>. Accessed on 9.12.2016; Al-Faqih, Khaled M. S.: *A Mathematical Phenomenon in the Quran of Earth-Shattering Proportions: A Quranic Theory Based On Gematria Determining Quran Primary Statistics (Words, Verses, Chapters) and Revealing Its Fascinating Connection with the Golden Ratio*. *Journal of Arts & Humanities*, volume 6, no. 6, US Headquarters, Beaverton, June 2017. Available at: <https://www.theartsjournal.org/index.php/site/article/view/1192>. Accessed on 9.12.2016.

⁴⁹ Such phenomenology of meaning is dealt with by studies of *hidden secrets*, i.e., as they are called by philosophers and theologians, *the studies of the meaning of the hidden text* (ar. *ʿilm-ul-bāṭin*), studies of the heart and soul, studies aimed at comprehending Divine secrets.

⁵⁰ See: Halilović, Tehran: *Poreklo duše u Mula Sadrinoj filozofiji*; in: *Kom, časopis Centra za religijske nauke*, Belgrade, 2016, volume 5, no. 2, pp. 39-54.

See also: Sharif, M.M.: *A History of Muslim Philosophy*. Vol. I. 1, Otto Harrassowitz, Wiesbaden, 1963; Ulrich, Rudolf: *Islamische Philosophie, Von den Anfängen bis zur Gegenwart*. C.H. Beck Verlag, Munich, 2004; Avicenna, Abu Ali Ibn Sina: *Knjiga naputka i opaska*. Demetra, Zagreb, 2000; Aristotel: *Metafizika*. Kultura, Belgrade, 1960; Plotin: *Eneade*. Književne novine, I-II, III, IV, V, VI, Belgrade, 1984; Niče, Fridrih: *Ecce homo*, Grafos, Belgrade, 1985; Scott, G. A.: *Plato's Socrates as Educator*, State University of New York Press, New York, 2000; Nightingale, A. W.: *Spectacles of Truth in Classical Greek Philosophy. Theoria in its Cultural Context*, Cambridge University Press, Cambridge, 2004. Margolis, J.: *The Arts and the Definition of the Human. Toward a Philosophical Anthropology*, Stanford University Press, Stanford, 2009. W.K.C. Guthrie: *Povijest grčke filozofije*, Volume IV, Naklada Jurčić, Zagreb, 2007.

ILUSTRACIJA - *Filozofska rasprava*. Maqamat al-Hariri, stranica 167, Maqama 46. Bibliothèque nationale de France, rukopis 6094 iz 1222-23.
 ILLUSTRATION - *Philosophical discussion*. Maqamat of al-Hariri, Folio 167, Maqama 46. Bibliothèque nationale de France, manuscript 6094, 1222-23.

ILUSTRACIJA - *Filozofi i homines islamici*. Maqamat al-Haririya, stranica 19, Maqama 06.

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ILLUSTRATION - *Philosopher and homines islamici*. Maqamat of al-Hariri, Folio 19, Maqama 06.

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Indeed, the idea that Mullā Ṣadr presents in his philosophy improves earlier philosophers' results related to the issue of the *origin of the soul*. He points out that the human soul, as described in numerous Qur'ānic verses – *ayats* (ar. pl. *āyāt*), emerges from the body and gradually becomes supra-material, i.e. develops its ontological value.⁵¹

The consequence of such studies in the Islamic cultural-civilizational circle marked the emergence of a separate academic discipline known as *‘ilm al-naḥṣi* – studies of the soul or psychology. This discipline does not have the task to grasp the *core of the soul*, but rather studies the correlation between the soul and its manifestations on man's behavior, and on his relations with other people, living beings and events in his environment. It also implies the relations with any modality of *qadar/ṣinā’a* discourse in *homo islamicus's* domain.

Ibn Sīnā (d. 1037) studied the psychology of beauty (ar. *al-jamāl*) in his treatise titled *Treatise on Love* (ar. *risāla fī-l-‘ishq*), which includes an in-depth analysis of different forms of love. He classified the „soul“ into several types, each of which encompasses features of a lower kind – vegetative, animal, human and angelic, i.e. melekāt (ar. *al-malakāt*) – and claims that each kind possesses a sort of „love“ in line with its own nature.

When analyzing the character of the animal and rational soul, Ibn Sīnā points out that the *reasonable beauty* rouses love in the animal soul, while the *understandable beauty* leads to love in the rational soul. He explains that love for the *reasonable beauty* focuses people on the level of the beast, while love for the *understandable beauty* elevates the soul to the most noble level. Such a view springs from his fundamental understanding that the *understandable beauty* serves as a scale for bringing the human being closer to the *Absolute Good* (which is elsewhere called the *Necessary Being or God*). This *good* is the ultimate object of the contemplation of the rational soul, and the *cause* and the starting point of any reasonable and understandable beauty, the possessor of the highest beauty and the ultimate object of love. In this way he explains the necessary relation between beauty and love at all levels of existence, and believes the *absolute good* to be the most appropriate object of love for the rational soul. When explaining such a hierarchical scheme of love and beauty, Ibn Sīnā puts a certain emphasis on the significance of *understandability* even in the human experience of love.

If we reflect on the originator/designer of aestheticized representation (ar. *al-jamālīyyah al-tamthīliyyah*), we can learn that love has an exceptional role in his psychology. Generations of thinkers wrote works which explain the differences that should be drawn between soul (ar. *al-naḥṣ*), spirit (ar. *al-rūḥ*), heart (ar. *al-qalb*) and secret core (ar. *al-sirr*). They studied different states (ar. *aḥwāl*) of the human soul, such as hope, fear, joy, grief, confusion and love. Many works have also been written that focused on the topic

⁵¹The *supra-materiality* and *eternality of the soul* was discussed by almost all Muslim philosophers, naturally each in his own way and in line with the basic cognitive framework of his own philosophical system.

See: Fauzi, Ammar: *Islamic Mysticism and the Paradigm of Fitrah*, Kom, Journal of Religious Sciences, no. 2, Volume 2, Belgrade, 2013, pp. 23-44.

of love (ar. al-ḥubb) and beauty (ar. al-jamāl). The Persian poet Jalāl al-Dīn Rūmī (d. 1273) was one of the best-known poets who spoke of the necessity of love in human life and the road to God, and others include Aḥmad Ghazālī (d. around 1126), Aḥmad Samʿānī (d. 1140), ʿAyn al-Quḍāta Hamadānī (d. 1131), Shihāb al-Dīn Yaḥyā Suhrawardī al-Maqtūl (d. 1191), Rūzbihān Baqlī (d. 1209) and Ibn al-ʿArabī (d. 1240).

ILUSTRACIJA ~ *Fragment pokrova kenotafa s kur'anskom kaligrafijom* ("Nema boga osim Allaha, a Muhammed je njegov poslanik");
Pripisuje se Turskoj, 17./18. stoljeće. © MET, Pristupni broj: 32.100.460

ILLUSTRATION ~ *Fragmentary Cenotaph Cover with Qur'anic Calligraphy* ("There is no God but God, and Muhammad is his Messenger");
Attributed to Turkey, 17th/18th century © MET, Accession Number: 32.100.460

These thinkers, as well as most of those who reached for the esoteric, mystic form of Islam, which emerged as a response to orthodoxy and dogmatism, transferred their own teaching (ar. *al-ma'rifah*) to *homo islamicus* and his worldview, i.e. the sensibility of the spiritual profiling of aestheticized actions/ *ṣinā'at*. Indeed, it was through cognition that the level of the knowledge of the inseparability of love (ar. *al-ḥubb*) and beauty (ar. *al-jamāl*) was raised, since it was preceded by the achieved belief that the fact that *God loves beauty* is the source of all the love in the universe. As a result, *homo islamicus's* love necessarily takes beauty as its object. Accordingly, al-Ghazālī pointed out that ... *The eye of beauty looks away from its own beauty, since it cannot find the perfection of its own beauty in the mirror of love and the search for the beloved. It is a great secret and the secret of many secrets.*⁵² It is here that the basic *Sūfi-homo islamicus's* „image of beauty“ as a longtime beloved (ar. *al-maḥbūb*) appears. Just as philosophers consider the *First Cause* or the *Necessary Being* as the ultimate object of contemplation and love for the rational soul, *Sūfis homines islamici* view God *as their eternally beloved*, forever striving, in this or other worlds, to achieve unity.

For many Islamic thinkers the search for beauty implied both the search and the acceptance of God. For both philosophers and *Sūfis homines islamici* the aesthetic experience is a reminder or a *sign of God* (ar. *al-ishārah*), since they are convinced that every beautiful object draws their origin from their perfect Creator. Perhaps the dogmatic scholars' role in the formation of this view was not as obvious as the role of philosophers and *Sūfis homines islamici*, but it must be noted that they still had the important function of providing the terminological framework for speaking about God as „beautiful“ and for the visualization of *God's positive or existential attributes* (ar. *al-ṣifāt al-wujūdiyyah*). These are sensory-diffuse forms, which are eternally inherent to God as positive attributes, and which belong to Him eternally. However, it seems that the strictly rationalist interpretations of the Qur'ānic language by dogmatic scholars and their non-acceptance or criticism of the cognitive value of visual images and symbols focused the discussion of the nature of beauty on a reduced inflexible framework.

On their part, *originators/designers* of the possible visual representation endeavored to achieve the highest level of beauty by the procedure of inner transformation – i.e. purification from lower realm and embellishment – led by their own love (ar. *al-ḥubb*) for the *One who encompasses everything with His mercy and knowledge* (ar. *al-muḥiṭ*). It is in such a state of purity that their heart can reflect the beautiful perception of the divine in themselves, as spiritualists explain, so that they become beautiful themselves. Since *God's love* and *beauty* created the world, it is this love and beauty that take *homines*

⁵² Pourjavady, Nasrollah: Sawānīḥ: *Inspirations from the World of Pure Spirits, the Oldest Persian Sufi Treatise on Love*, by Aḥmad Ghazzālī. Kegan Paul International, London, 1986, p. 382, section 13. Cf. *Qur'ān*, 55:26.

Indeed, beauty is a means with which a lover testifies to the manifestation of Absolute Love in the demarcated form of the beloved. Al-Ghazālī calls the beauty of each thing the 'mark of creation'. This beauty is a secret face that encounters Absolute Love and which is the reason why all things actually exist. If they did not have a face turned toward the absolute, there would be no way to derive their existence from it.

islamici back to the divine presence. Having realized that the ultimate source of any beauty is the Creator (ar. *al-khāliq*), they become His admirers and strive to see more than his beauty (ar. *al-jamāl*). They were aware that such a practice requires the perfection of their inner qualities, since the beautiful One that creates exquisitely (ar. *al-bārī*) cannot be seen or felt by someone whose heart is closed by the preserved *dunjāluk's* or worldly (ar. *al-dunyā*) achievements without the spiritual awareness of the One who loves (ar. *al-wadūd*). Although the above description resembles a reflection resulting from the reflection of Muslim scholars, who specifically wrote about beauty (ar. *al-jamāl*), it can be claimed that most Muslim scholars traditionally understood that the search for beauty in various areas of human life is part of their sincere religious road – the road to human worldly 'perfection' – since every beauty is a signpost to its origin, the Creator, truth (ar. *al-ḥaqīqa*) and reality (ar. *al-ḥaqq*).

In the Islamic culture, which proceeds and exists on the spiritually transcendental foundation of the world, there has always been, besides Qur'ān transcriptions in the form of the book (ott. tur. *Levh-i Mahfūz*)⁵³ the inner bond between the form of *lawḥa* (ar. *al-lawḥ*, pl. *al-alwāḥ*, *lawḥāt*)⁵⁴ and thought, i.e. *doxa* (gr. δόξα). It is a form on which calligraphy as a sort of aestheticized attainment is perceived as a civilizational achievement and a possible visual embodiment of the notion of it. Although, in the calligrapher *homo islamicus's* thoughts the being of calligraphy exists in the form of cognition (ar. *al-ma'rifah*), as theologians conclude *thanks to the Divine enlightenment of the human mind*, calligraphy is indubitably not only thinking (*existimatio*). Still, it is only by thinking that one becomes familiar with the beginning, or principle (*arhé*, gr. ἀρχή)⁵⁵ of things that in this way becomes the *theoreticus* of his aestheticized actions/*ṣinā'at* and *arheus* of creative existences. Calligraphi reveals the form which is in line with its unchangeable essence, and therefore it seems to receive *illumination* from the inner self, from transcendental springs of spirit that govern every temporal form where the intuition of eternity (*aeternitatis*) has not died out. In line with this, *Lèvha* (ar. *al-lāwḥa*) is actually a worldly image of a transcendental model – *imago mundi*, the function of which is to mediate the religious message or be a reflection of the other world; „an image of the underground and aboveground world“ as cognition (ar. *al-ma'rifah*) of the originators/designers of aestheticized representation pertaining to *God's attributes and properties* (ar. *al-ṣifah*, pl. *al-ṣifāt*).

⁵³ *Levh-i Mahfūz* is God's primeval „preserved slate“ or „eternal book of all books“ on the provisions of destiny, which are final and irrevocable and which never change. It is what the Qur'an names with the phrase „Mother of the Book“ (ar. *umm-l-kitāb*) or „Book of all Books“, as the ayat says: *Āllāh effaces whatever He wills and retains whatever He wills. With Him is the Mother of the Book... This is a glorious Qur'ān, inscribed in a preserved slate (Levh-i Mahfūz)*. According to scholars' interpretation *Levh-i Mahfūz* is a slate the content of which no one but Allāh knows in detail.

Qur'ān, 13: 39 and 85: 21-22.

⁵⁴ *Lāwḥa*, a tablet or large plate (handwriting in the Arabic alphabet, typically in a frame, sayings written on the walls of Muslim mosques and houses). The view that prevails among theologians is that the first thing that Allāh created was *Lèvha* (ar. *al-lāwḥa*, „Tablet“ or „Plate“) and *Kalem* (ar. *al-qalam*, „Pen“). *Āllāh the Glorious commanded the Pen, and it (wrote) on the Tablet everything that was going to happen until the Day of Judgment [literally „Day of Debt“ (ar. yawmu-l-dīn)*. It is also called the *Day of standing before God for Reckoning (yawmu-l-qiyāmah)*.

⁵⁵ This concept was introduced to philosophy by Anaximander, while Plato refers to it as the eternal idea; for Aristotle, what is first in the order of being is '*principium essendi*' or the knowledge of '*principium cognoscendi*'.

ILLUSTRATION ~ Abū al-Ḥasan al-Shādhilī, *Ḥizb al-baḥr* ('Litany of the sea'); Iran, 1534. © Walters Art Museum Ms., W.578, fol.7b.
 ILUSTRACIJA ~ Abū al-Ḥasan al-Shādhilī, *Ḥizb al-baḥr* ('Morske molitve'); Iran, 1534. © Muzej umjetnosti gđe. Walters. W.578, str. 7b.

In the culture of the sign (ar. *al-ishārah*), which Islamic civilization is (ar. *al-tamaddun al-islāmīyy*), the aestheticized attainment is understood as the *reflection of God's beauty and a sign of active presence of His mercy* in the world of *homo islamicus's* existence and aestheticized efforts *qadar/ṣinā'at*. In general, the notion of *beauty* is included in the very *name of God al-jamīl* which means „Beautiful“, and *God's names* are also called „Beautiful Names“ (*al-asmā'u-l-ḥusnā*). It is further confirmed by *ḥadīth* (ar. *al-ḥadīth*) which says: *God is beautiful and loves beauty (innallaha jamīlun, yuḥibbu-l-jamāl)*⁵⁶ whereby, as claimed by Seyyed Hossein Nasr, *The Islamic perspective founded on the dimension of beauty in life associates beauty and goodness with Allāh's very nature.*⁵⁷ With respect to this *ḥadīth*, it can be claimed that creation is guided by *God's will* (ar. *al-irādah*) to manifest His beauty so that others can testify to it and know it, where a possible creation is a form of *self-revealing* (ar. *al-tajallī*) of *God's beauty* as a result of *His pouring love for His own beauty*. This procedure also leads to the duality of subject and object, of the one who knows and who is *kissed* and *loved*. Without articulating the *pen-written content* and a possible *image* of the stylized and denaturalized aestheticized form, nothing else could *recognize* or possibly *love God's beauty*. It is the *light* (ar. *al-nūr*) which penetrates *homo islamicus's* heart and, in mystics' – Sufis' opinion, it cannot be described in either of the two worlds. It is a reality that can be recognized only through „evident experiences“, rather than through „descriptive recognition“ (which means that this reality [ar. *al-ḥaqīqa*] can be experienced only when it is manifested, otherwise no description or image can experience it). Description or image is when the *eye*⁵⁸ is able from the beginning which has no beginning (ar. *al-azal*) to testify that the *pen*⁵⁹ cannot help with defining a word, or a property of any visual image. Although it is possible to hear a description or perceive a possible image, it is not possible to understand their meaning. In the spirit of the theological definition, tradition (ar. *al-sunnah*) is *evidence*, and the recognition (of God) is the *goal*, and having in mind God's reality a pious person is *like a drop of secretion at the bottom of the ocean*.⁶⁰

With respect to the function of beauty in esoterica, beauty (ar. *al-jamāl*) has a significant role, particularly in the general understanding of the originators/designers of the *representation of actions/ṣinā'at*, i.e. of the emergence of the aestheticized form (ar. *al-ibdā'*, as an act of „producing“, or actions/ *ṣinā'at*), and the transfer of such knowledge and experiences to new generations of *homo islamicus*. The initiation of such knowledge most probably originated from the *ḥadīth* of „Hidden Treasury“ where God says: *I was the Hidden Treasury and I wanted to be recognized. Therefore I created a creature by whom they*

⁵⁶ Muslim, *Ṣaḥīḥ*, 1/93 under the number 91. This Hadīth is cited by 'Abd Allāh ibn 'Amr ibn al-Āṣ, Abū Saīd al-Khudrī, 'Abd Allāh ibn Mas'ūd, 'Abd Allāh ibn 'Umar ibn al-Khaṭṭāb, Sābit ibn Kajs, Abū Dardā' al-Anṣārī, Abū Huraira and Abū Rayḥān.

See also: al-Suyūṭī: *Al-Durru-l-manthūr fī-l-tafsīr bi-l-ma'thūr*. Dāru kutubi-l-ilmīyyah, Beyrut, IV, p. 214.

⁵⁷ Nasr, Seyyed Hossein: *Vodič mladom muslimanu u modernom svijetu* (trans. Aida Abadžić-Hodžić). Ljiljan, Sarajevo, 1998, p. 135.

⁵⁸ 'Eye' refers to *true insight*. Unless someone gains true insight (with the eye they have) they cannot understand *reality* despite the efforts (of the pen) to describe or draw it.

⁵⁹ 'Pen' and 'visual image' are instruments for writing and painting which *explain reality*.

⁶⁰ *Ṭabaqāt al-Ṣūfiyya* (ed. Sarvar Mawlā'ī). Tūs Publications, Tehran, 1983, p. 645.

Recognized Me.⁶¹ *Homo islamicus* interprets this *ḥadīth* in the following way. He believes that the phrase *I was the Hidden Treasury* corresponds to God's state in *His loneliness* without the presence of anything else. Although God *knows* himself in *his essence and loneliness*, he wanted something more that would appreciate and recognize *His Treasury*. He therefore Created the world so that His *Hidden Treasury* would no longer be Hidden. Thus, *God's love for Himself and His desire to be known are driving forces for the creation* (ar. *al-khalq*) of the world and, among other things, for the existence of *homo islamicus* and the modality of *qadar/ṣinā'at* discourse to serve to present the hidden (Truth) and spiritual certainty.

Although it was established as a discipline by philosophers, *homine islamici* often considered *ethics* (ar. *ʿilm al-akhlāq*) as the „remedy for the soul“, in correlation with the existence of the „remedy for the body“. Using philosophical *advice* on how to control *lower self* or soul (ar. *al-nafs*), they cured various diseases, such as envy, rage or lust, all of which are generally considered as nasty features of the human soul (ar. *nafsu-l-insāni*). The emphasis is on disciplining and embellishing *homo islamicus's* soul, where the soul is experienced as a part of him which should climb the stairs back to the Creator and on the trail to the Messenger, according to the model of his elevation upward – *miraj* (ar. *al-mīrāj*). Each step on such a road is understood as increasing proximity to the Divine beauty, and his steps are typically understood as improving and embellishing the soul (ar. *al-nafs*). Among the different forms of addressing God, an interesting one is characterized by *giving additional food to the soul* in ethics, i.e. by beautiful characteristics of the soul, such as generosity, self-sacrifice, humility, friendship and mutual respect.⁶² Therefore, the objective of philosophical ethics (ar. *al-akhlāq al-falsafīyyah*) can be understood as the *embellishment of the soul* (ar. *al-nafs*), which includes the elimination of the vices of the lower soul, which in turn hamper the higher functions of the rational soul.

At a more general level, *homo islamicus's* understanding of ethics based on scholars' thinking also proceeds around the idea that his way of address should become the simulacrum characterized by *God's character traits* (ar. *al-takhalluq bi akhlāqillah*), which implies the cultivation or internalization of *God's most beautiful names*. To support this understanding, al-Ghazālī cites another *ḥadīth* related to God's most beautiful names: *God has ninety-nine character traits: he who characterizes some of them will certainly go to the Garden* (ar. *jannah*).⁶³

⁶¹ The tradition of *Hidden treasure* is mostly used in the area of speculative mysticism from the 5th to 12th century and on. Great philosophers such as Ibn al-ʿArabī and Rūmī abundantly used it to construct their mystic philosophy, which was sincerely appreciated and accepted by *homines islamici*. Although it is very short in the scope of content, this tradition pertains to topics such as *al-kāʾin* (being), God as the Absolute Being, God's names and properties, i.e. as love, the motive for the emergence of the aestheticized form; concept and process of formation, and the concept of knowledge at the same time.

The most evident benefit from such an epistemological shift is that studies of *homo islamicus's* actions/*ṣinā'at* *homo islamicus* were grounded in a given philosophical view, from which principles, theories and critical methodologies were generated which served as a basis for different modalities of *qadar/ṣinā'at* discourse.
Ibid...., p. 639; See also: *Mashab*, *ḥadīth* no. 215.

⁶² Ibn al-ʿArabī was one of the prominent philosophers who wrote about such a kind of address. Although it is basically a practical discipline, the basis of the ideal of such address includes the statement on God's unity in *homo islamicus's* daily behavior without attaching importance to anything except God, especially their own ego.

⁶³ In his treatment of God's names, al-Ghazālī also includes the traditional list of ninety-nine names mentioned by Abū Hurayrah – one of Messenger Muhammed's friends (ar. *al-ṣaḥābah*) and the most fruitful transmitters of *Hadīths* (ar. *al-ḥadīth*).

However, some spiritualists insist that *homo islamicus* on his journey (ar. *al-safar*) must pass through these meanings to achieve *unity with God*. As long as the subject acquires these meanings and collects these descriptions, he is still on the road and has not achieved his goal. He travels alone and has not yet received God's attraction. As long as he remains recognizable, he remains away from the recognized. As long as he searches for love, he is not aware of the Beloved.⁶⁴

The visual image of *lāwḥa* (ar. *al-lāwḥah*) has a secondary meaning, the meaning of revealing the hidden (Truth) and spiritual curiosity, of the wandering mind left to decimating the oblivion of the One, and it is the sign of illusion and the other side of Real. The historical order of the culture of the sign (ar. *al-ishārah*) within the *qadar/ṣinā'at* discourse is determined by the spiritual order, and in the „civilization of the sign“ it is marked by the principle of aniconism. At the top, ever since Islam renewed and reformed the form of aniconicity (the culture of the sign), is calligraphy in all its modalities. Such an aestheticized visual image is significantly determined by the Pen (ar. *al-qalam*) and by what is written with it, and as such it is the spreading visual presence of the benefit of the *Word proclaimed by God*.⁶⁵

Before the Qur'ānic revelation (ar. *al-marja'* or *al-maṣḍar*), Islamic, Muslim or Arabic calligraphy had not existed.

Arabic or Muslim calligraphy (ar. *al-khatt*) is specifically Islamic, without any pre-Islamic predecessor and as such it can belong to *arhé* (that which is the beginning or principle of a thing, what everything follows from), or it is proved to be *arhé* by its credible feasibility, as was already stated. Its fundamental meaning points to the beginning of something, though not to the beginning primarily in the temporal definition and duration, but rather in the ontological and axiological sense. However, calligraphic writing in the form of calligraphic panels is *arhé* compared to both various forms of scripts and their adjustment and to the other modalities of *qadar/ṣinā'at* discourse. Thus, in the shape of *lawḥa* (ar. *al-lawḥah*), calligraphy proves that it is one of the most primordial forms of the fundamental culture of calligrapher *homo islamicus*'s attainment in history, and that it is the *arhé* of his becoming real in *qadar/ṣinā'at*. The classical traditional calligraphic skill embodied in the forms of portable panels - *lèvhas* (ar. pl. *al-lawḥāt*) is a distinctive fragment that transcends the very purpose of writing *to be read*; rather, it puts *writing to be watched* to the forefront. A huge body of different calligraphic manifestations of Arabic characters specifically includes calligraphic panels, which take over the role of broadening the medium of calligraphy as an independent aestheticized work which is, among other things, hung on wall panels in appropriate spaces.

Continued in the next issue.

Al-Ghazālī, Abū Ḥāmid: *The Ninety-Nine Beautiful Names of God : Al-Maqṣad al-asnā fī ṣarḥi asmā'illāhi-l-ḥusnā* (trans. Burrell, B. David and Daher B. Nazih. *Islamic Texts Society*, Cambridge, U.K., 1995, p. 49.

This is a very well-known Hadith (ar. *al-ḥadīth*) quoted by many canonic sources, including Bukhārī and Muslim.

⁶⁴ Cited comment by Abū'l-Qāsim Kurragānī from: *The Qur'an : Verse commentary*, chapter 3, Asrar – Kashf Al-Asrar, sūra Āl imran, ājat 79. available at: <https://quranx.com/Tafsir/Asrar/3.79>. Accessed on 16.2.2020.

⁶⁵ Cf. Nasr, S.H.: *Srce islama*, El-Kalem, Sarajevo, 2020, p. 291.

ILUSTRACIJA ~ Tri sačuvana dijela iz ranog Kur'āna iz Hidžaza. Arabija, druga polovina 7. stoljeća. © Christie's - privatna kolekcija.

ILLUSTRATION ~ Three preserved pieces from an early Qur'an from the Hijaz. Arabia, second half 7th century. © Christie's - A Private Collection.

ILUSTRACIJA ~ *Illuminirani Kur'an*. Ahmad al-Nayrizi homo islamicus. Perzija, razdoblje Safavida i Qajara, 1710.

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ILLUSTRATION ~ *Illuminated Qur'an*. Ahmad al-Nayrizi homo islamicus. Persia, Safavid and Qajar period, 1710. © Sotheby's, Lot 24, 28.6.2020.

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Ornament IXb, 2000.

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