

Intellectual and Philosophical Dimensions of Islamic Art

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Abstract:

This study reviews the philosophical dimensions of Islamic art, its development and prosperity, and its many aesthetics, as it was a vast field to show the ingenuity of the Muslim artist, and that artistic wealth that is rich in artistic relics, especially because it contains arts in the field of calligraphy and decoration, which enriches archaeological studies through the diversity of forms of decoration. The most important of which were the vegetal, geometric and calligraphic decorations and their forms used in a new artistic style and the technical principles that he adopted in implementing them with the patterns of scripts in them and the extent of their coherence and compatibility with other decorative elements. That is why art has become the focus of all civilizations that praise man and masterpieces of art, and among this interest is Islamic art, which the Muslim artist created in the spirit of Islamic art, or all decorative forms were subject to the spirit and philosophy of Islam, and Islamic decoration expressed the faith of Islam , especially in decorating the walls, and giving them artistic and aesthetic value, in addition to the Muslim artist's interest in the decoration of the Holy Qur'an and places of worship. The researcher used three samples in order to enrich the scientific research in a way that elevates Islamic art to aesthetic, intellectual and philosophical forms.

Keywords: (decoration - philosophical dimensions - manuscripts).

Introduction

There is no doubt that beauty is a phenomenon that human experience does not miss, as it is one of the most important axes of philosophy, in addition to the fact that the sense of beauty is a common factor among all, and with the attempt to explain art or define beauty, we are confused by the divergence of opinions and different interpretations throughout the history of philosophical thought, though the theories made in the field of Philosophy emphasizes the link between art as one of the most prominent human activities developed from work, and beauty as the value emanating from it. However, no specific concept of beauty has crystallized, according to intellectual and environmental variables and several methods.

As for the philosophy of beauty, it is concerned with the theories of philosophers and their opinions on the human sense of beauty, his judgment and creativity in the fine arts, Thus, the aesthetic schools varied, based on the multiplicity of aesthetic philosophies or aesthetic theories.

The Arabic letter had what no one else had of the privilege and sanctity of other Arab Muslims, and here its great birth arose, and the genius of the Muslim artist in writing was evident, as a strong, balanced and compliant hand helped him in its field, and he was helped by the nature of Arabic letters of flexibility and susceptibility to the extension and stretch that they gain and grant beauty and joy, and the Muslim artist became interested in calligraphy and adapted it for aesthetic use, so different colors of lines appeared, including the Kufic script, which is characterized by its 90-degree angles and straight lines. The nature of Arabic letters, which is characterized by straightness, flatness, curvature, vertical and horizontal lines, made Arabic writing the most decorative and most harmonious of the writings, especially after the artists established the principles and rules for it, which was characterized by the multiplicity of fields of use of Arabic calligraphy, which prompted the calligrapher to increase his sensitivity and ability to innovate and control The rhythms of the letters and their horizontal and vertical balance, so that its letters can be knotted in ceiling circles or elongated on a column or take the form of a pentagon or octagon, the ends of which are determined by a group of letters Alif or Lam, thus becoming a kind of radiative decoration based on a mixture of repulsive radiation and attractive radiation that revolves about a central focus.

The Muslim artist realized that the Arabic calligraphy is characterized by features that make it a decorative element that achieves artistic goals, as the decoration in general is characterized by its tendency to abstraction and does not adhere to the forms of nature from which it was borrowed. Therefore, calligraphy was often used in a purely decorative use, whether or not related to the written content. The manuscripts of the Holy Qur'an were written in the early eras of Islam in large letters, and the decoration of the Holy Qur'an was greatly influenced by the methods used

by the People of the Book (Christian and Jews), and this is a natural thing in view of the communication and interaction between those belonging to the three monotheistic religions.

Research importance

This research is of great importance as it represents part of the history of our ancient Arab and Islamic civilization, and it drives us to be very careful to preserve this heritage, without which we would not have been able to reach the development in Arabic writing and architecture, and what we see today of diverse scripts of great decorative and aesthetic value and contribute to the establishment of new future studies, concerned with (the philosophical dimensions of Islamic art). It also helps to crystallize aesthetic and constructive visions and data on Islamic art.

Research objectives

1. Identifying the intellectual and philosophical development of Islamic art
2. Identifying the aesthetics of the calligraphic and decorative formations of Islamic art and their aesthetics.

Research problem

What is the development taking place in the philosophical dimensions of Islamic art and the possibility of reaching calligraphic and decorative forms with aesthetic dimensions of art.

Research Methodology and Tool

In this research, the researcher used the descriptive analytical method to cover the time period experienced by the Islamic decoration. He relied on references, sources and periodicals that dealt with this subject and its aspects, in addition to benefiting from the opinions of experts and those interested in this field.

The first topic: the philosophy of beauty in Islamic thought

The philosophy of beauty was associated in the past with theories of the universe and theology, but throughout history it has approached theories of knowledge and difference, as Plato saw that beauty is a manifestation of the truth. Man, by nature, tends to describe what pleases him and what he likes as beautiful, and from here it is difficult to define what beauty is, or to give a definition of beauty. A Bedouin may see beauty in the desert that the son of the city does not see, and a primitive man may see in tattoos and decorative colors a beauty that the European does not see, rather, the taste differs among the people of one civilization, the most important of which is what we see in nature of the beauty of colors, sounds and shapes that people with a sensitive sense are passionate about. You also see that art creates assets that are more beautiful and affecting the souls than the real world assets.

And when Hegel is exposed to the study of Islamic art, he studies it through the essential features of the Islamic spirit, so he makes it clear that Islamic art is identical to the essence of the Islamic religion that rejects embodiment.

Islam valued beauty and what is beautiful, "Allah is beautiful and loves beauty." The Muslim artist used to base his art on revelation or intuition because art is an emotional perception(1). And the artist's creativity was manifested in the practice of revealing and realizing the relationships between the elements, and not only what they express of connotations related to the visible reality. The purpose of the Muslim artist was to convey the visible reality and then delete or simplify some of its details. Rather, it was the purpose of realizing the Islamic principle that expresses the One (Allah) through his kingdom represented in the universe and the all of creatures, and the plastic formulas of the plants he dealt with were expressive of Paradise, which is the reward of faith, while the geometric formulas represented shapes that express the universe which is made of straight and intersecting lines, radiances and flashes between the square and the triangle. Since the seventh century AD, the complete liberation of Islamic art began when the Holy Prophet Muhammad (peace be upon him) destroyed idols at the conquest of Mecca and transformed art from serving the gods to serving the piety in man.

(1). Al-Ashmawi, Muhammad Zaki, *The Philosophy of Beauty in Contemporary Thought*, Dar Al-Nahda Al-Arabiya, Beirut, 1980, pp. 8-9.

The spirit of Islam, represented by monotheism and purity, has earned the plastic arts an abstract rationalist tendency, which was rich in its manifestations, radiating joy with its beautiful harmonious colors that evoke calmness, spirituality and lofty imagination, and the character of abstraction was the reason for the emergence of The geometric trend in all its decorations, and Islamic art is not necessarily the art that talks about Islam, nor is it the facts of the abstract faith crystallized in a philosophical form. Neither are art at all, but rather it is the beautiful expression of the

universe, life and man through Islam's conception of the universe, life and man, and it is which prepares the meeting between "beauty" and "truth." Beauty is the reality of the universe, and truth is the pinnacle of beauty, and from here they meet at the summit at which all the facts of existence meet.

The fascination with which the Arabs received the Qur'an even before they converted to Islam could be one of the reasons why they stopped for a while from artistic expression. It absorbed from them all the energy of art and temporarily enriched them with the beauty of receiving and emotion away from the beauty of performance. The Islamic conception of the universe, life and man is the most comprehensive conception known to mankind until today. It is the perception that takes all existence with its material and spirituality.(2) The research is concerned with tracking The philosophical and aesthetic origins of the concepts and meanings of "beauty" as one of the most general, comprehensive and wide, and the most private, focused and specific values at the same time, through the visions of Muslim thinkers, scholars, philosophers and imams, these purely aesthetic visions which carries with it the original genes to build a contemporary aesthetic philosophy that contributes to the creative present and serves as the nucleus of contemporary Islamic aesthetics. And the attempt to trace aesthetic phenomena and concepts of beauty among Muslim thinkers is at the same time an attempt to inspire inexhaustible creative springs that belong with their origins to the prosperous past of Islamic civilization, and whose existence now belong to the contemporary Islamic world.

On the other hand, the shining aesthetic role that these historical philosophical concepts of beauty can play is not only the construction of a contemporary Islamic aesthetic theory, and the construction of contemporary Islamic aesthetic science, but also as an aesthetic philosophical interpretation of Islamic art as an artistic heritage.

Afif Bahnasy says in his analysis of the aesthetic thought of Al-Tawhidi: "There is no book issued by a Muslim or Arab thinker, which singles out beauty as an independent topic, or talks about beauty and the philosophy of art, except for separate writings on calligraphy as it is an art that has its foundations, aesthetics and methods, except for studies Extensive about poetry and music, and through that Al-Kindi, Al-Farabi and Ibn Sina presented distributed aesthetic and philosophical visions that must be collected and extrapolated.(3)

(2). Qutb, Muhammad, *The Curriculum of Islamic Art*, 6th edition, Dar Al-Shorouk, Beirut, 1983, pp. 6-8.

(3). Bahnasy, Afif, *Aesthetic Thought on Al-Tawhidi*, Donations of the Supreme Council of Culture, Cairo, 1997, p. 50.

It is noticeable that the aesthetic ideas of Arab Muslim philosophers were famous and well-known to medieval European philosophers. They said: The beauty of the Arabs is found in the qualities that make up a thing, so that it becomes the thing that should be, and it is known that the round Islamic civilization had a great impact on the process of spiritual formation of the European peoples, and this civilization has left its far-reaching impact on the emerging theories in Western aesthetics.(4)

The Muslim thinkers who dealt with the concept of beauty, its nature, types and subject, have left a very rich aesthetic material consistent with depth, originality, diversity and unity together, and it is really surprising to note the same intellectual unity that combines all diversity between its folds in the views of Muslim thinkers and philosophers, in contrast to the philosophy of Western beauty, whose methods and ideas are numerous, differed and branched out to the point that it is possible to cancel each other out, as they result in subjective and objective aesthetic concepts, and the multiple and different aesthetic theories that have emerged from them that do not form a link between them, while in the views of Muslims about "beauty" we find a comprehensive unity that stems mainly from Islamic faith, and combines all aesthetic views, definitions and concepts, even if varied.

Talking about art in Islamic countries is always possible, but it includes the aspects of architecture and art that Islam was a cause for, and the philosophers of Islam had concepts in beauty, which played an important role in the aesthetic theory, which is the concept of consistency that appeared among the Pythagoreans and had an impact on Muslim philosophers, especially on (the brothers Al-Safa)(5), who developed this concept in accordance with their research and also benefited from the idealistic views of Plato, who believes that beauty is one of the components of a beautiful thing, and Aristotle, who believes that beauty is the harmony that occurs through a unity that combines diversity and difference in every harmonious one. The Arabs formulated philosophical thought for themselves inspired by their Islamic faith, and Islamic philosophy was a distinct field of creativity of the Arab mentality.

The neo-Platonic principles have been interpreted in such a way that they do not contradict Islam, and the content of this theory (according to Al-Farabi's interpretation)(6) in the field of knowledge begins with an innate cognitive readiness (reason and power) to sensory perception (reason with faculty) to abstract perception (actual intellect) to the formation of accumulated cognitive experience (learned intellect) to union with the active (universal intellect).

(4). M. Ovisa Nikov, Samir Nova, *A Brief History of Aesthetic Theories*, Dar Al-Farabi, Beirut, 1979, pp. 50-60.

(5). Tarabishi, George, *Dictionary of Philosophers*, Dar Al-Taliaa for Printing and Publishing, Beirut, 2006, p. 45.

(6). He is the philosopher Muhammad ibn Muhammad ibn Tarkhan ibn Zalagh, later known as Abu Nasr al-Farabi. He was born in a small town called Farab, known today as Utra in Turkistan.

As for the concept of perfection according to Al-Farabi, it is originally majesty and beauty, and the perfection of something is what makes it great or beautiful, and his lack of it makes him ugly, and he is also interested in explaining ugliness with what it has of great importance in the interpretation of beauty except casually, and the reference is that the theory of emanation on which he relied is based on a form of the unity of existence (God Almighty is the only real existence and the existence of the materialistic creatures is illusion).(7)

We find in Avicenna (370-428 AH) in his book "Al-Najat" that "the beauty and splendor of everything is to be as it should be"(8), which is either appropriate perfection or appropriate goodness, in the completeness of the attributes, elements, characteristics and functions of a thing characterized by perfection and not lacking, and appropriate goodness is goodness in the mind, so Avicenna says: "Pleasure is nothing but the awareness of what is appropriate in terms of what is appropriate." In the researcher's opinion, the intended pleasure is tasting beauty and enjoying it and the effect it has on the soul, and this realization is mental.

Accordingly, the beautiful according to Avicenna is the good in the mind, and the good is the perfection that pertains to the thing that is the subject of beauty, and Avicenna combined (Beauty with Truth) and made this one of the reasons for the rational taste for beauty supposing that mental pleasure is one of the most important sensory pleasures as some think it is the most important.

So perfection and its realization is the criteria for the appropriate perfection of the subject and the realization of this subject as its perfection, and Avicenna explained it that the mental pleasure is more perfect than the perfections of the narrow sensory pleasure trapped in the strait of the senses and its obstacles such as food, drink, etc. The realization of the perfection of mental beauty leads to the openness and advancement of the souls in the stages of the mental sense, which are much wider and more extensive.

As for Imam Al-Ghazali, he says: "Beauty is divided into the beauty of the outward image perceived by the eye of the head, and the beauty of the inner image perceived by the eye of the heart and the light of insight."(9) Al-Ghazali emphasizes that whoever stops at the apparent beauty, his vision is deficient and oblivious to other far-reaching aesthetic areas, describing him as imprisoned in the host of fantasies and sensations."

(7). Al-Sarraf, Laith Fawzy, *The Concept of Art and Beauty between Western Philosophy and Islamic Thought*, Dar Al-Sahja Al-Arabi, Marrakesh, 1997, p. 92.

(8). Ibn Sina, Abu Ali Al-Hussain Bin Abdullah Bin Al-Hassan Bin Ali, *Al-Najat*, Misr Press, 1231 AH, p. 245.

(9). Al-Ghazali, Abu Hamid, *The Revival of Religious Sciences*, 3rd Edition, House of Revival of Arabic Books, Cairo, d. T, pp. 316-321.

Beauty is unified in the general sense and in a variety of forms of its elements and manifestations, and Al-Ghazali says: "Everything has a perfection that befits it, and it may be worthy of others in contrast to it, so the perfection of everything is in the perfection that befits it, and a man does not do better than a horse does, and a script does not do better than a voice does". All beauties perceived by the senses does not differ in perceiving it and perceiving its beauty, and it does not differ in the enjoyment of tasting it, but the difference is in the imperceptible "beauty". Ibn Arabi states that perceiving existence requires purity of hearts in order to perceive it (10). When we make a quick comparison between Al-Ghazali and Ibn Arabi, the great Andalusian mystic, it turns out that Ibn Arabi, who was inspired by God with insight into the secrets of words, their contents and their vast and wide content, as his writings were delicate, transparent and sensitive, always hovering in sublimity and depth in sublime high worlds at the same time as being concentrated on feet firmly in the ground in a very deep and very authentic unity. This is well done in his huge volumes (*The Royal Conquests*), his book (*Targeman al-Ashwaq*), (*Fuss al-Hakam*) and (*The Letters of Ibn Arabi*). His writings were characterized by a delicate blend of strong, sober style, creative rhetoric of originality and insight, which he translated into eloquent words with precision and his honesty contributes to the intensity of the soul, conscience, heart and mind, and this venerable scholar also drew his writings and poems from a special symbolic creative language that wore the dress of his presence, his longing and his yearning for the Lord of Majesty, with its

creativity, it captures the moods of the heavens, and is characterized by semantics, inspiration, majesty of dazzling and the sweetest statement, so whoever reads it feels a very sublime spiritual pleasure, mental wisdom, and emotional warmth filled with the warmth of faith that covers the heart, mind and soul. When a person finishes reading and closes his book, it is as if he were swimming in another world other than this stressed world which tires and exhausts the soul and mind together, as if he descended from the spacious space into the abyss of reality, and with all that he addressed beauty and the difference between beauty, majesty and perfection, and that was before Kant, who made the difference between beauty and perfection by several centuries.

As for al-Tawhidi, it ranges from absolute beauty, then cosmic beauty, to tangible artistic beauty that is perceived by the senses, to confirm its elements such as (perfection) and (proportionality)(11), and al-Tawhidi says: "Beauty is perfection in the organs, and proportionality between the parts is acceptable to the soul." Abu Hayyan was interested in (proportionality) as one of the values of beauty on a large scale and explained it through art, especially poetry and literature, and he was also interested in proportion in Arabic calligraphy and the proportion between its parts.

(10). Shell, Abdul Ghani, Introduction to Islamic Aesthetics, 1st Edition, Dar Qutaiba, Syria, 1991, p. 188.

(11). Al-Tawhidi, Abu Hayyan, Al-Hawamil and Al-Shaamel, investigation: Ahmed Amin and Ahmed Saqr, Cairo, 1951, p.

And beauty according to Al-Tawhidi is of two types: "Objective perfect beauty: the enlightened abstract beauty that mind reaches it with the first cause, not with the deficient deceptive senses, and for this it is absolute, fixed and unstable beauty, and material beauty reached by the senses. Therefore, it is a conditional relative, a variable subject to the social variable, and a follower of customs and traditions.(12) The researcher believes that this merger and unification between the soul and the beautiful, whether it is an artistic or a natural and aesthetic work, It is one of the effects of the soul, for it is the soul that gets excited and that is reflected on the feelings of the person, so he feels happiness, satisfaction and love of the beautiful thing.

Al-Jahiz believes that beauty for the ancient Arabs meant completeness and moderation, and in this he says: I will show you the beauty, which is completeness and moderation, and I do not mean with completeness exceeding the amount of moderation, such as increasing one's tallness or wide eye, which is exceeded by the normal people in creation. This increase, whenever it is, is a decrease of goodness, even if it is considered an increase in the body, and everything is outside of creation in a limit, even religion and wisdom are better, then it is ugly and blameworthy.(13)

And we find at Imam Shams al-Din Muhammad ibn Abi Bakr ibn Qayyim al-Jawziyya, where he starts from the highest level of beauty, true beauty which is nothing like it, and he says: "Among the types of knowledge is the knowledge of God Almighty about beauty, which is the knowledge of the characteristics of creation, and all of them knew him with one of his attributes, and the most complete of them was knowing his perfection, majesty, and beauty, Glory be to Him, there is nothing like him in all his attributes, and it is sufficient in His beauty that all beauty is apparent and hidden in this world and the Hereafter"(14). It suffices in his beauty that he possesses all glory, all power, all generosity, all sensation, all the world, and all the credit. Ibn Qayyim al-Jawziyya describes the beauty of God into four categories: the beauty of the self, the beauty of attributes, the beauty of actions, and the beauty of names, and confirms that all of his names are good, his attributes are the attributes of perfection, and his actions are all of wisdom, interest, justice and mercy. Thus, aesthetics are reflected in varying degrees from this aspect or that of the Arab-Islamic cultural aspects, and are determined through the general thought that organizes the truth and searches for it, and adopts the methods to reach it, whether through science or philosophy or art.

(12). Rawas, Abdel-Fattah, Introduction to Islamic Aesthetics, 1st Edition, Dar Qutaiba, Syria, 1991, p. 18.

(13). Al-Jahiz, Al-Jahiz's Letters, investigated by Abdel Salam Haroun, Volume 2, Al-Khanji Library, Cairo, 1964, pp. 162-163.

(14). Al-Jawziyah, Ibn Qayyim, Al-Fawad, 1st Edition, Dar Al-Rayyan Heritage, Cairo, 1987, p.

The researcher studies each of the following:

Unity and Diversity in Islamic Art:

Islamic art is one of the manifestations of Islamic civilization, and therefore reflects its distinctive characteristics, which have given it the features of unity and diversity. For Islamic art, these features represented the spiritual unity derived from belief and language as one of the basic components of civilization, and the aesthetic unity derived from transforming this belief and language into aesthetic changes translated in pictures, architectural

formations, calligraphy, vegetal and geometric designs, which in their unity fascinated thinkers and philosophers, as well as in their diversity and universality, reached the geographical limits reached by civilization.

It can be said with confidence that unity and diversity in Islamic arts is nothing but the translation of images of eloquent aesthetic formulas that reflect the contents of monotheism as the most important component of unity in Islamic civilization in general, and the most important of the components of unity in Islamic arts in particular.

Claude Hume Bert has pointed out that Islamic art is an art that stems from a deep-rooted thought and belief within the conscience of the Muslim artist, whose livelihood is linked to the elements of religious and worldly life at the same time. The spread of Islamic art was also based on the ability of Muslims to agree with the data of the civilizations with which they came into contact in their time and were able to mix and coexist with them, which helped in the richness, diversity and unity of Islamic art.(15)

Accordingly, the unity within the framework of diversity is reflected through the unity of the intellectual systems, which was characterized by totality and comprehensiveness, thus imprinting the aesthetic content with a character of unified features. The material or raw materials of all kinds become a means of transmitting the latent contents and direct forms by loading them with many foundations, values, characteristics and technical features. Diversity was reflected in the diversity of human races that make up the structure of the Islamic nation, and consequently the diversity of their cultures, languages and lands that Islam illuminated with light and varied geographically and historically, and thus brought about a wide range of civilizational diversity prior to contemporary Islam, which thus reflected a very wide range of aesthetic concepts and artistic methods that was prevalent before Islam, which the Muslim artist benefited from and did not expel it or neglect it, but rather subjected it to the comprehensive idea expressed by his Islamic civilization and his new religion, which is the idea of monotheism.

Dimand stated: "One of the traditions of Islamic civilization is the exchange of artists and craftsmen and their transportation between various parts of the Islamic world to build palaces, mosques, castles and others. These traditions have achieved the idea of harmony, unity and brotherhood and feed experiences to each other, as their elements varied, their forms varied and their techniques varied."

(15). C.H, BehT: Islamic ornamental Design, London Faber, 1980, p.30.

If this indicates anything, it indicates the flexibility and interaction of Islam as a religion and as a civilization, culture and art, so to speak, Islam as a religion came to absorb and contain all previous religions, not to be separated from them and to expel them. Islam came to all people, not to a specific group like previous religions. Every messenger before Islam was sent to a particular group or class, except for Muhammad (PBUH) sent to all of humanity (And We have not sent you except comprehensively to all of mankind as a bringer of good tidings and a warner, but most of the people do not know)(16). Islam also came to confirm the confessions of previous religions, their messengers, and believers (All have believed in Allah and his angels, his books and his messengers. We make no distinction between any of his messengers, and they say, we hear and obey your forgiveness you, our Lord, and to you is the destination).(17)

Hence, it is not surprising that Islamic art is open, which is one of the aesthetic aspects of the Islamic religion, or, so to speak, one of its translations or one of its aesthetic echoes. It is not surprising that it is open to all other arts.

The researcher sees through his vision that the concept of the environment in the Holy Qur'an and in Islam included the whole world, which enabled the Muslim artist to roam around the pre-Islamic arts and cultures and take from them freely and lively. Also, the aesthetic diversity transforms the diverse elements into a coherent and emphatic aesthetic epic through its diversity and through the unity resulting from this diversity, which represents the largest entity that organizes and gathers its diversity.

Abstraction as an aesthetic and philosophical content in Islamic art:

Abstraction is a total substantive process that aims to extract the initial pure mental conception of any general system, and it is also a means of moving from the multiple variables to the one invisible universal law within which these variables fall, or in other words regulating and governing the variables, and it can be said that abstraction is a mental transition. From the sensible to the intelligible, or from direct to indirect, and from the whole part, and from plurality to unity and the one system that governs it, while abstraction in Islamic art is an abstraction loaded with a lot of contemplation and accompanying this contemplation with a lot of order, logical, geometric and mathematical thinking, as there is no room for randomness or chaos, but rather it is a tight system, well-calculated geometric relations and very elaborate mathematical systems.

Through his abstractions, the artist succeeded in carrying out a major rhetorical process that was an aesthetic mental transition from the major concepts and facts that Islamic civilization brought through Islamic thought to aesthetic rates that express those facts, and his abstractions came as formative manifestations and radiances of great depth, this is because it contains a very deep and original idea, so the aesthetic approaches in Islamic civilization

differed from those in previous civilizations and designs, for example, in the past, which did not carry the seeds of this Islamic thought.

(16). Surah Seba'a: Verse 28.

(17). Surat Al-Baqarah: Verse 285.

They have been mere historical decorations and abstractions since the history of art, which continues, evolves formally, and adapts within the framework of its decorative borders accompanying architecture or independent of itself. While abstraction in Islamic art came as a translation of a divine source thought in understanding man and the universe, the Muslim artist succeeded in the aesthetic transition from these religious facts and transformed them into an aesthetic equivalent that carries indirect aesthetic values that are part of the great world truth.

By connecting to the general essence of the laws of mathematical and engineering nature, we find that Islamic art preceded Western art by about ten temporal and intellectual centuries together, before the abstract trend in modern art when he announced his inspiration for the laws of nature and transformed them into abstract geometric mathematical equations. The Western artist revolves around himself and his philosophy is that man is the center of everything, so his abstraction is relative and individual, and does not include general laws, but rather individual ones that differ according to each artist, while the abstractions of the Muslim artist came about a broader and deeper meaning that includes all existence, which is that God, the absolute, abstract, who is nothing like Him, is the center of everything and the beginning of everything and the end of everything. Afif Bahnasy says about abstraction: "It is a search for clear and pure beauty, and the tendency to abstraction in Arab art is linked to a pure concept, its outcome is that the image should go towards the absolute, not towards the specific, it tends towards pure beauty "beauty in itself" and not towards The beauty of things that is subject to material need and necessity. As for pure beauty, it is abstract from utility. It is artistic beauty and not a relative beauty related to the importance of the thing."(18)

The Muslim artist presented an integrated aesthetic theory that expresses the purified divine self through the endless creative abstractions of units and forms that interconnect, overlap, gather and disperse in abstract aesthetic formations, turning into an indissoluble continuum like a unit extended to eternity. The most important transformation considered or one of the foundations of the aesthetic theory of art in Islam was the success of the Muslim artist in moving from the language of the limited direct form that represents tangible and direct dimensions and qualities, and from lines, spaces, colors and shapes to the expression of essential abstract mental qualities through mathematical and geometric mental systems turned into endless visual aesthetic rhythms that extend without limits over surfaces and walls to express the aesthetic thought of Islam.

Brion says(19): "Abstract art is more capable than figurative art of expressing a deep spirituality because it is not related to the representational form, and also because without mediation it directly evokes emotional states more pure than those raised by the representational form, and that the artist every time seeks to express what is spiritual or divine, he sought to abstract, and this is what has already been done for Islamic art, where the transcendent has always been expressed in a metaphorical form".

(18). Bahnasy, Afif, *Modern Arab Art between Identity and Dependency*, 1st Edition, Dar Al-Kitab Al-Arabi, Damascus, 1997, p.90.

(19). Brion, M: *L'ArT Abstract*, Paris, Albin Michel, 1962, p.27.

The researcher believes that the difficult creative equation that faced the Muslim artist to express what he believed intellectually, believed in and expressed aesthetically, and the Muslim artist transformed all the values of Islam into aesthetic equations. The Muslim artist carried his belief in God in his heart and his Islam in his hands in every spot he entered from the corners of the earth. The phrase "There is no victor but God" covered even the sheaths of swords and the surfaces of handles made of ivory and metal. The Muslim artist transformed the contents of Islamic thought into aesthetic symbols that suggest contemplation of the remembrance of God, as if it were the remembrance of God, but in an aesthetic style. This abstraction came at the peak of diversity in itself and on all materials such as pottery, cloth, fabric, wood, bone, ivory, glass, metal, ceramic, leather and paper, so the content was unified and its manifestations varied on most of the various materials.

Abstraction came as a manifestation of rhythm, unity, diversity, order, abundance, movement and perfection in the universe as general world systems, and it was an absolute creative freedom for the Muslim artist that unleashed the imagination to employ thought aesthetically, and it was a step beyond the limits of direct natural realism and a creative aesthetic launch towards great systems and values to extract and formulate them in an Unprecedented aesthetic formulation.(20)

The value of miniatures, ornaments, and lines of all kinds is a manifestation of the wonderful rhythm and balance, to spread joy and satisfaction about the equality of vision of opinion with life and a testimony to the talent

that has been created, which is then a reference to the depth of experience in meditation, and the dimensions of existence in a symbolism that sometimes exceeds the symbolism of the poetry and philosophy of the era. On the other hand, the decorations are an echo of the deep belief in God and the wonders of His creation in His creation, as Al-Jahiz says, and an expression of aesthetics in the universe and the soul, and a display of the most beautiful forms of plants, flowers, and branches.

The second topic: the philosophy of Islamic calligraphy and decorations

Muslims used Arabic calligraphy in writing, blogging and writing the Qur'an, and they also used it as an aesthetic element that covered roofs and walls in religious buildings, as well as artifacts and artifacts that were used in daily use. The Arabic calligraphy was also used to write the verses of the Holy Qur'an for blessing, rejoicing and supplication. Undoubtedly, a divine will made the Arabic letters moderate in grace and division, rise erect, stretch straight and bend in pride to be identical in the Arabic language. The hand of man made him create the ideal in the intonation of Arabic calligraphy, in order to appear in a good image.

The Arabic calligraphy is not only a tool for the embodiment of the language, but it carries the most sacred message that the Arabs have in every time and place, which is (the Holy Qur'an). In this sense, the Arabic calligraphy has a sanctity advantage that is not available to other fonts (21),

(20). Shalak, Ali, Art and Beauty, 1st Edition, University Publishing Corporation, 1982, p. 28.

(21). Jalan, Arabic Calligraphy, Art, Science and Creativity, Ministry of Heritage and Culture, Amman, 2006, p. 3.

the calligraphy associated with writing has begun a new stage of codification, especially after the advent of Islam with a linguistic miracle, where the Arabs were not illiterate in the sense that they did not know how to read and write before Islam, but rather that the Arabs were more superior to the neighboring nations.

The Holy Qur'an alerted the moral values and symbolic significance of the Arabic letters, which were taken by some interpreters of secret sacred meanings, carrying unseen secrets that reveal the future, especially what we see with them of interpretation in the openings of the surahs, where some begin with letters such as: (Ya', Sen, non, Kaf, Ha, Ya, Ain, Sad) is part of a word formed by the association of its letters with an organic connection with the meaning, and we often see in the Arabic raqsh separate or ambiguous letters, and this is due to the fact that the Arabs and in Islam in particular have given each letter connotations, so the ba' has its sanctity Because it is the first letter in the Holy Qur'an, the jim was a metaphor for the temple, the "sad" the humanity, the ha' is the divine identity, and the meem was an expression of the guest (22), and the alif has great importance for the Arabs because it is the place of (ahad), and it is the symbol of the absolute unity of God Almighty. As for the meem, it has a special importance for the people of Sufism, as it is a symbol of the Messenger Muhammad (peace be upon him). The Arabic calligraphy has sanctity and respect for Muslims, and there were attempts to control the letters, and what they should be, whether this letter is curved, standing or flat. The most important reasons that led to the mastery of this calligraphy and the proficiency in writing and maintaining its character from any improvisation, so each letter of the calligraphy can be drawn in several different forms, ranging between softness and hardness.(23)

Arabic calligraphy reached its golden age in the days of the Abbasids as a result of the emergence of great calligraphers, and schools were established and beautiful fonts were derived from some of them, which is one of the most important tributaries of the Arab heritage that the process of organizing letters above the line directly affects the artistic construction of Arabic calligraphy, and this is not only limited to the arrangement of letters in a specific sequence, but requires the study of the spaces resulting from connecting letters and their installation, and it became clear that the Arabic letter is superior to the rest of the letters of the world in shorthand, which gives it the advantage of abbreviation and use of time, as it is characterized by the diversity of the forms of one letter. The ha' is written in three forms (the I and the ra') and the kaf, the meem, the nun, the ha, the sein, the waw, the ya and the lam alif are written in two different forms, as well as the ability to borrow, i.e. Extension and elongation in most letters, whether they are independent or appear in the beginning or middle of a wisdom,

(22). Al-Siddiq, Hussein, The Philosophy of Beauty and Issues of Art according to Abu Hayyan Al-Tawhidi, 1st Edition, Dar Al-Qalam, Aleppo, 2002, p. 186.

(23). Rashad, Mustafa, the aesthetic and aesthetic components of Arabic calligraphy, Journal of Studies and Research, Volume 11, Volume 2, Helwan University, Faculty of Art Education, Egypt, 1988, p. 32.

and also the reduction of the Arabic letter when it appears at the beginning or middle of a word (24).And the philosophy of Arabic calligraphy, through its long course, remains expressing the Arab-Islamic civilization, and it was like a living being that grows, thrives and is constantly renewed.

Among the copies of the Qur'an attributed to the third century AH is a Qur'an in the Treasury of Imam Reza (d. 203 AH/819 AD) in the city of Mashhad, and its pages are made of parchment, measuring (33.2 x 23.5 cm) and each page contains 15 lines devoid of verse breaks and parsing marks. This Qur'an was written in the Kufic script, and in an orderly manner that was in conformity with what the companions and their followers agreed upon in drawing the Qur'an.

The writing of this Qur'an is attributed to the Commander of the Faithful Ali (peace be upon him), where it is stated on the first page of it that (it was written by Ali bin Abi Talib), and the calligrapher tried to extend some letters to make them harmonious with the font of the original Qur'an, but the fabrication and forgery were clear and evident, as the calligrapher used the ruler in drawing the letters that were over-extended and he also made a mistake in drawing (the Ain) in the word (Ali), as it came far from its image during the third century, as well as adding the signs of the shape and leprosy that came from the Qur'an free of them (Fig. (1)).

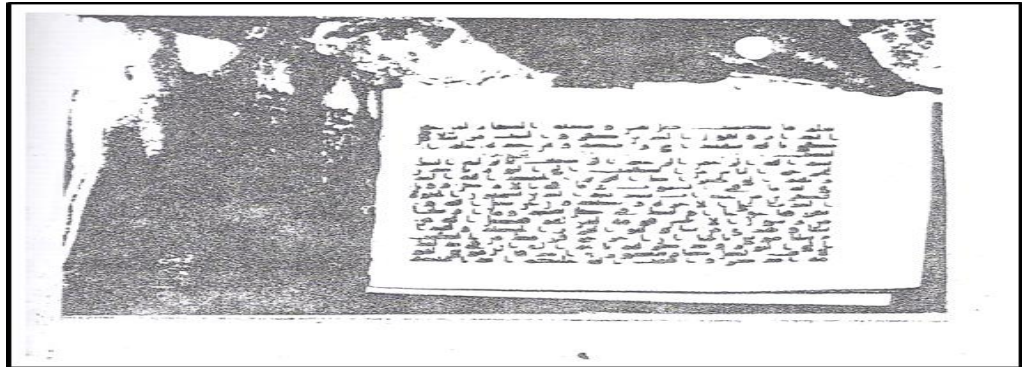


Figure (1) Quran written in Kufic script

Another important Qur'an is a Qur'an preserved in the Egyptian House of Books in Cairo, under (No. 250), written on parchment, its dimensions are (8 Lx 12 W), and it contains 6 lines, and its verses were written in the Qur'an's Kufic, and the number of its papers is 18. In this Qur'an there is a letter Ijam and a shape with red dots, and the sign of the "Akhmas" is a decorative letter Ha', and is colored with gold water, and on the side of the page is the shape of the shrub that was attached to the head of the surah. Therefore, this Qur'an can be dated back to the end of the second century and the beginning of the third century AH (figure 2).

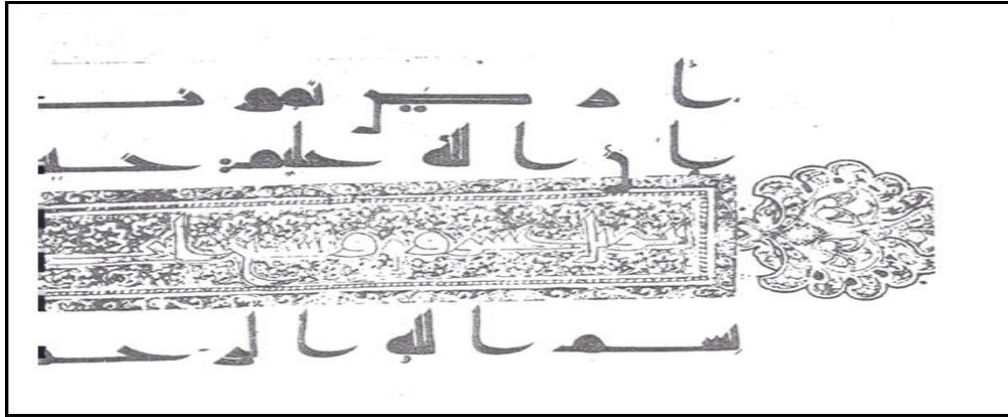
(24). Al-Baba, Kamel, *The Spirit of Arabic Calligraphy*, 1st Edition, Lebanon Press, Beirut, 1983, p. 154.



Figure (2) Quran written in Kufic script and gilded and contains shrubs

Islamic decoration constitutes an abstract philosophical source formed by the Muslim artist in a variety of ways throughout the Islamic ages, until it became an important part of the civilized Islamic personality. The Islamic decoration constitutes a harmony between form and content, abstracting life in a mathematical geometric form, with formations of philosophical ideas and spiritual meanings that form its living content flowing through the lines with multiplication and increase, as if there is a wandering spirit that mixes these formations and separates them and then gathers them again, each formation of them is suitable for more than one interpretation depends on what one looks at and reflects on.

As for the other important development in the decoration of the bands separating the wall between, it apparently occurred at the end of the third century and during the fourth century AH. An example of this is that we found a picture of a Qur'anic page from an incomplete Qur'an preserved in the Shusterpetite library, (21.8 x 32.3 cm) decorated with a decorative rectangle that appears to have been added after completing the writing of the Qur'an to separate Surah Luqman and the Surah that follows it. The decoration here consists of a frame occupied by a wavy plant branch with tendrils, separated from the floor of the rectangle by a narrow band of grains that resemble beads of the rosary. The floor of the rectangle is decorated with parallel rows of five-lobed leaves reminiscent of the grape leaves in the Samarra stucco decoration of the first type. We find above this decorative mulch an inscription gilded in Kufic script indicating the name of the surah and the number of its verses. It is attached to the right end of this rectangle with a palm-shaped fan, figure(3). It is not plausible that this decorative style was completed before the end of the third century AH, and it is possible that these decorations were executed in the second half of the fourth century AH, based on the decoration of the other pages of the Qur'an.



Islamic civilization did not show an interest in figurative art, and therefore the decorative abstract art emerged as a case and a basic alternative to the previous arts, and it represented the first rank in Islamic art, which was achieved through surface two-dimensional decorations as in the muqarnas because of the symbolism and honesty achieved by the search for the absolute and infinite meanings In the same Muslim, using a variety of forms. The artistic vision for a Muslim is represented by the connection between heaven and earth, and these philosophical meanings emerged by two forms representing heaven and earth, meaning that it was formed between matter and spirit. The eight star and the octagonal shape is a merger of two squares, the first square constitutes water, air, fire and earth, and another square refers to The four directions, meaning it is a fusion between the symbolism of matter and the symbolism of the soul, or the human thought and the divine approach, and the decorative units are formed from a continuous successive movement, the point is with an endless movement that does not prove a case and has no beginning or end, it is everything fixed in its state except the Creator of creatures.

Results

1. Islamic art, in its most achievements, has become compatible and identical with the Islamic faith.
2. Islamic art was able to contain Islamic thought and its dimensions, which include a faith aspect and a material, spiritual and mental aspect, and it is one of the most sublime relations in the intellectual philosophy of Islamic art.
3. It can be said with confidence that unity and diversity in Islamic arts is nothing but the translation of images of eloquent aesthetic formulas that reflect the contents of monotheism as the most important component of unity in Islamic civilization in general, and the most important of the components of unity in Islamic arts in particular.
4. The decoration of the Qur'an did not develop until after the jurists and Muslims expanded with this work, especially in the Umayyad era, and that the decorative elements, especially those that began to decorate the surah's, depended mainly on architectural decorative elements such as pictures of arches, columns, balconies and muslins, and on the vegetal decorations that were based on the elements of pomegranate, grape branches, clusters, and palm fans, which are elements inherited by Muslim artists from ancient Arab origins. As for the geometric decorations, Muslim artists have used them more extensively in the decoration of the Qur'an since the late third century AH, and then they adorn the deceptions of the Qur'an. Through the research, it was shown that the most important geometric decorations that Muslim artists inherited and used in the decoration of the Qur'an are circles with squares or intersecting triangles, and that they were known before Islam in Arab art.
5. Islamic art came as a result of the intimate interaction between Islamic thought and conscious meditation on nature.

6. The Islamic civilization did not show an interest in figurative art, and therefore the decorative abstract art emerged as a condition and a basic alternative to the previous arts.

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