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Plemenita Hasanaginica u duhu njenoga svijeta

Italijanski istraživač Alberto Fortis objavio je 1774. godine u Veneciji knjigu *Viaggio in Dalmazia*. U nju je uključio izvornik i italijanski prijevod zapisa *Žalostna pisanca plemenite Asanaginice*. Ta pjesma od tada je smatrana važnom u baštini čovječanstva. Naznačio je da narod kojem pjesma pripada piše i ćirilicom i glagoljicom. Nije rekao od koga je pjesmu čuo ili dobio zapisanu. Zanimanja za nju počela su odmah nakon njenog objavljivanja. Prevodili su je i tumačili mnogi, ali njena uzbudljiva tajnovitost ostala je iza zastora. Jasno je da u svakome pothvatu suočavanja s njenom tajnom valja razvidati pitanja o granici i odnosima kršćana i kršćanskih vlasti na jednoj i muslimana na drugoj strani.

Ključne riječi: Hasanaginica, *Žalosna pisanca*, Hasanaga, granica, odnos

Žalostna pisanca mogla je nastati među muslimanima i prije i poslije njihovog pokršćavanja. Sačuvana je vjerovatno među pokršćenim i kazuje o njihovome suočavanju s nametnutim im izborom: ili pokršćenje i ostajanje u dalmatinskom Zadvarju ili iseljenje. U njoj je spomenut imotski kadija. A grad Imotski potpao je pod mletačku vlast 1717. godine. Prema tome, u pjesmi su odraženi događaji u protivturskim ratovima od 1645. do 1669, od 1684. do 1699. i od 1714. do 1718. godine. Tada je granica između mletačke i turske vlasti u Dalmaciji

Hasan Aga's Noble Wife and the Spirit of Her World

The Italian scholar Alberto Fortis published his *Viaggio in Dalmazia* in 1774 in Venice. He included both the original text and his Italian translation of the *Žalostna pisanca plemenite Asanaginice* or the *Sorrowful Song of Hasan Aga's Noble Wife*. It has been considered an important part of world heritage ever since. Fortis noted that the song came from a people who used both Cyrillic and Glagolitic but not who he had heard it or received a copy from. Interest in the song was immediate and it has been much translated and interpreted since. It remains shrouded in thrilling mystery, nonetheless, and any attempt to pierce that veil of mystery must start by considering the divide between Christians and Christian authorities, on the one hand, and Muslims, on the other, and of relations between them.

Keywords: Hasanaginica, the Sorrowful Song, Hasanaga, border, relationship

The *Sorrowful Song* probably had its origins amongst Muslims facing or just after forced conversion to Christianity. It was likely preserved among such converts, insofar as it expresses coming to terms with a forced choice: accept baptism and stay in your Dalmatian townlands or leave. The song mentions a qadi or judge from Imotski, a town that came under Venetian rule in 1717. This indicates that the background to the action of the song was the anti-Turkish wars, which lasted from 1645 to 1669, 1684 to 1699, and then 1714 to 1718, during which the

pomjerena tako da je pod mletačku vlast dospio i znatan broj domorodačkih muslimana. Ako su htjeli ostati u svome zavičaju, u svojim kućama i na imanjima, morali su se pokrstiti. A ako su htjeli ostati muslimani, morali su sve ostaviti i iseliti se s one strane granice, u Bosnu.

Žalostna *pisanca* jest tajnovita. Zato je valja čitati u svim domislivim mogućnostima. Njen tekst je nepovrediv i neizmjenjiv. Valja poštovati njegovo pravo da se objavljuje iz sebe i sobom u različitim slikama čovjeka i svijeta. Iz svakog čitanja nastaje drukčije tumačenje jer nisu moguća dva ista jastva čitatelja niti jedno jastvo isto u dva časa. Nepromjenjivost teksta na jednoj i nestišljiva promjenjivost jastva čitatelja na drugoj strani daju nedovršivo umnožavanje tumačenja. Odavno nema svijeta u kojem je pjesma nastala. Njena tumačenja u evropskim vidicima uokviruju nestajanje tradicijske slike svijeta kojem ona pripada. U ovome ogledu autor je pokušao tekst čitati u tradicijskoj intelektualnosti koja bi odgovarala ljudima i dobu o kojima svjedoči zapis pjesme. Srž slike svijeta koji odgovara čeljadi u dvorima Hasanage proistječe iz svjedočenja da nema boga do Boga i da je Hval Njegov poslani. Taj Hval povezuje hvaljećeg čovjeka preko njegove najuzvišenije mogućnosti s Bogom, Hvaljenim. A njegovo ime u arapskome jeziku je *Muḥammad / Aḥmad*.

Pjesma ima 92 stiha, a to je brojčana vrijednost imena *Muḥammad* – *m* (40) *h* (4) *m* (40) *d* (8). To ime u prijevodu na bosanski jezik znači Hvaljeni, hvaljenjem povezan s Bogom, Hvaljenim (ar. *al-ḥamīd*). Njime je označena najuzvišenija ljudska mogućnost, srž ljudskosti ucijepljena u svako jastvo oduvijek i zauvijek. Na nju podsjećaju svi Božiji vjesnici.

border between the Venetian and Ottoman territories in Dalmatia shifted and a significant number of native Muslims found themselves under Venetian rule. Any who wanted to remain in their native region, in their homes and on their properties, had to convert to Christianity. Those who chose to remain Muslim had to say goodbye to all that and move across the border, into Bosnia.

The *Sorrowful Song* is mysterious and reading it requires active engagement of the imagination. The text is, of course, sacrosanct and must not be altered. We must respect its right to appear on its own terms within different images of humanity and the world. Each new reading naturally brings forth new interpretations, as every reader is a unique individual and differs from every other reader. Their sense of self does not remain constant over time, either. The unchanging nature of the text interacts with the restless and everchanging nature of the reader's self to create an endless flow of interpretations. The world of the song disappeared long ago, but its interpretations over time in the European context offer us a frame for understanding the waning of that world and how to reconstitute its traditional vision. In this essay, the author will attempt a reading of the text that resituates it within a traditional intellectuality that is more appropriate to the people amongst whom and the time when it was originally recorded and of whom it bears witness. Their witness that there is no god but God and that the praised is His apostle was central to the shared world image of the people of Hasan Aga's halls. Praising God, we connect with Him as the Praised and so realize within ourselves our own sublime potential, the prophet whose Arabic name is *Muḥammad / Aḥmad*, which in English means the praised.¹

¹ Trans. note. It is the author's established practice to translate the prophet Muhammad's given name into Bosnian as Hval. He explains this in his three volume work, *Hval i Djeva*, published by Brill as *The Virgin and the Praised*, Brill, 2015, translated and abridged by Desmond Maurer. Hval literally means "one who is praised". In the absence of an English name that expresses the same meaning, the form used to translate Hval as the name of the prophet Muhammad is therefore the praised.

Ukupnost postojanja ogleda Boga, Hvaljenog. Njeno bivanje hvaljenom je zaduženost koju hvaljenjem Boga priznaje i vraća u skladu s neosporivošću svjedočenja da nema hvaljenog do Hvaljenog. I nema ničeg a da ne hvali Njega. Zato je u savršenoj ljudskosti sabrana ukupnost postojanja, što je čini hvaljenom, hvaljenjem povezanom s apsolutno Hvaljenim. Sve što je u nebesima i na zemlji i sve među njima iskaz je općeg uma u kojem i kojim su sve pojave povezane u nestišivi tok obznane Jednog. Taj opći um je poistovjetiv s hvalskom svjetlošću ili hvalskom zbiljom. (Nasr, 1993: 160)

Hval je u svojoj unutarnjoj zbilji opći čovjek u kojem su objedinjena sva svojstva svjetova. Razlog je i svrha opće obznane Jednog, Neuvjetnog svime postojećim, uvjetnim. (Ibid., 163) Zato je Hval najuzvišenija ljudska mogućnost te svakome jastvu preči od svakog od mogućih mu stanja na ljestvama uzlaženja sebi, a zapravo njemu.¹ (Kur'an, 33: 6)

U pjesmi je spomenuto 13 osoba – Hasanaga, njegovi majka, sestra, supruga i petero djece; brat i majka Hasanaginice, imotski kadija i svatovski starješina. Trinaesto slovo u arapskom ebdžedu je *m*, čija je brojčana vrijednost 40. Njihov zbir je 53, kojem odgovara ime *Aḥmad* – *a* (1) *h* (4) *m* (40) *d* (8), što je inačica imena *Muḥammad*.²

Zapis je fosil živog govora. Glasovi u govoru i slova u zapisu povezani su na različite načine, ali uvijek s mogućnošću da u njima i preko njih budu otkrivane više razine

The song is 92 lines long. This is the numerical value of the name *Muḥammad*—*m* (40), *h* (4), *m* (40), *d* (8)—which, as we have noted, translates into English as praised. *Muḥammad* as praised is connected to God, the Praised (ar. *al-ḥamīd*), by praise, and thus symbolizes our sublime potential as human beings. He is that essence of humanity incepted within every self, from the beginning to the end of time, to which all of God's heralds recall us.

All existence reflects God as Praised. Praising God, the world accepts that it too must be praised and then returns that praise in witness to the incontestable truth that none are praised but the Praised, Whom all things praise. Embracing perfectibility, human beings become a culmination of existence, rendering it praised and connecting it to the absolute Praised through their praise. Whatsoever is in Heaven or on Earth or in between is a product of universal intellect that connects all things in the ceaseless stream of the One's self-revelation. Universal intellect is the light and reality of the praised. (Nasr, 1993: 160)

His authentic inner essence serves as our universal model of a humanity at whose core the qualities of all the worlds are united. He is the

A similar consideration arises with regard to the translation of the name Hasan. Hasan Aga and his wife Hasan Aginica are the protagonists of the poem and their names are also significant. Aga is a term designating its bearer as a lord. Aginica signifies an Aga's wife. Hasan means beautiful. Hasan Aga is thus the beautiful lord, representing the principle of male beauty in a world that is gendered and therefore based upon the relationship between the genders in such a way that it involves the presence in each self of both a male and a female principle. The presence of both principles in every individual is key to the author's theology, as expressed in the above-mentioned work. The situation is further complicated by the author's use of *Lijepi* to refer to God as the Beautiful, reflecting his standard invocation of God's divine names as a way of expressing how human beings, male and female, partake of the divine qualities they express. The reader is advised to keep this structure of thought in mind: Hasan is the masculine beautiful, Hasan Aginica is the feminine beautiful, and God is the Beautiful, Whose names are most beautiful.

¹ Vidjeti: Kur'an, 33: 6. Svi navodi iz Kur'ana (Učenja) izvorni su autorovi prijevodi. Postupak prevođenja temeljen je prvenstveno na dvama djelima: Arberry, 1980; Nasr, 2015.

² O numerologiji u muslimanskome svetu naslijeđu, usporedivoj s njenom primjenom u jevrejstvu i kršćanstvu, vidjeti: Varisco, 2003; Schimmel, 1993; Conrad, 1988.

svijesti sve do apsolutno Svjesnog. Slovima i glasovima, kao i svemu u postojanju, odgovaraju brojevi koji pojedinačno ili u različitim sastavima mogu davati nove uvide u tokove vijesti u obzorjima i jastvima. Njima na najnižoj razini osjetnoga svijeta odgovaraju količine. Čim su uzeti u simboličkom značenju, i slova i brojevi povezuju s višim razinama Bića.

Brojevi i njihovi sastavi korišteni su u svetim znanostima da bi bile saopćene tajne skrivene iza zapisa i neznanja onih koji bi ga mogli čitati, iako nije za njih. Tako brojevi često služe saopćavanju simboličkih i složenih poruka. Tek na osnovi uvida u *scientia sacra* koja pripada određenoj zajednici i njenoj kulturi, te brojčane poruke mogu biti shvaćene u njihovom punom značenju.

Kada je neko jezičko djelo koje pripada svijetu sakralne kulture promatrano izvan *scientia sacra* u kojoj je nastalo, priviđa se da to nije *ars sacra*, pa se može činiti estetski neosporivim, ali neodgonetljivo je tajnovitim. Tad su mu nametani različiti obrasci tumačenja u kojima su zanemarivani, bilo hotimice ili u neznanju, i ljudi i njihove slike svijeta kojima djelo izvorno pripada. Njegova estetičnost jest potrebna, ali nikad nije i dovoljna, za otkrivanje njenog podsjećanja na apsolutno Lijepog Koji voli ljepotu. Upravo zato i nastajanje i trajanje djela svete umjetnosti nikad nije odvojivo od svete znanosti. U svakome iskustvu stvaranja takvog djela i doticaja s njime jastvo se povezuje sa Svetim i uzlazi Njemu, a zapravo sebi u najljepšem uspravljenju, razlogu i svrsi bivanja. Taj uzlazitelj voli Svetog, jer u Njemu i Njime ozbiljuje sebe, sliku Svetog.

U svem svetome naslijeđu, a to znači svugdje, oduvijek i zauvijek, obznanjeno je ime Hvala, najuzvišenije ljudske mogućnosti. Ljudi koji pripadaju *scientia sacra* njegovog naslijeđa nalaze ga u svim svetim

why and the wherefore of the universal revelation of the One, the Unconditional Term to the conditioned. (Nasr, 1993: 163) The praised is that sublime potential, that perfect example, our true self, closer to each of us than any mere station on the path of ascent towards him.² (Qur'an: 33:6)

The song mentions thirteen people—Hasan Aga, his mother, sister, and wife, their five children, her brother and her mother, the qadi of Imotski, and the leader of the wedding band. The thirteenth letter in the Arabic alphabet is *m* and its numerical value is 40. Their sum is 53, which corresponds to the name *Aḥmad*—*a* (1) *h* (4) *m* (40) *d* (8)—as we have seen a variant of the name *Muḥammad*.³

A written record is a fossil of living speech. The sounds in speech and written letters are connected in ways that allow higher states of consciousness to reveal themselves, up to the absolutely Aware. As with everything in creation, these written letters and letter-sounds also represent numbers. Individually and in combination, they provide insight into the flows of information on the horizons and in the self. At the lowest level, which is that of the sensible world, numbers correspond to quantities. Understood symbolically, both letters and numbers are links to higher levels of Being.

² See: Qur'an, 33:6. Quotations from the Qur'an (Recitation) in the original are given in the author's own version. In English, we have used adapted quotations from two works: Arberry, Arthur J., *The Koran Interpreted*, London: George Allen & Unwin, 1980; and Nasr, Seyyed Hossein, *The Study Quran: A New Translation and Commentary*, eds. Caner K. Dagli, Maria Massi Dakake and Joseph E. B. Lumbard, New York: Harper One, 2015.

³ On numerology in the Muslim sacred tradition and for comparable phenomena in Judaism and Christianity, see: Varisco, Daniel Martin, "Numerology", *Encyclopaedia of the Qur'an*, Leiden-Boston: Brill, 2003, 3: 554-55; Schimmel, Annemarie, *The Mystery of Numbers*, New York, Oxford: Oxford University Press, 1993; Conrad, Lawrence I., "Seven and the Tasbī: On the Implications of Numerical Symbolism for the Study of Medieval Islamic History", *Journal of the Economic and Social History of the Orient*, 31/1 (1988): 42-73.

naslijeđima. I Krist Isus, Marijin sin, prema objavi u Učenju (Kur'an) navješćuje upravo tog čije ime je *Aḥmad* (Kur'an, 61: 6), Hval. Tome imenu odgovara, prema muslimanskome vjerovanju, grčki prijevod *Paraklet*, kojeg Krist Isus navješćuje svojim učenicima (Ivan, 14, 15 i 16). Ukupan broj knjiga hebrejske i kršćanske Biblije također je 53. A vjesnik Hval je nadzirući ili zavjetni svjedok svih Božijih objava.

Možda su to samo slučajne podudarnosti, ali ih ipak valja razviđati u priznanju izazovne tajnovitosti teksta onakvog kakav jest. Uz to, važno je podsjećati se da su vladajuće predstave o slučajnostima prijetnja očuvanju otvorenosti u razviđanju promatranog. Je li moguće u čitanju te pjesme otkriti i dodatne potvrde navedenog koda? Hasanaga, jednako kao i gotovo svi drugi u njegovome zavičaju, nije doseljenik odnekud iz tuđine. U tome kraju mogli su živjeti kroz stoljeća njegovi preci, kršćani koji su u voljnom nasljeđivanju Krista Isusa otkrili razlog da se odzovu Bogu i prihvate u sebi i sobom svjedočenje da nema boga do Boga i da je Hval Božiji poslani. Takvo odzivanje moglo je biti samo iz slobodne volje, uz uvjet javne zaštićenosti ili skrivanja od nasilja. Kad god i ma gdje je uspostavljena vlast muslimana, takvo pravo svjedočenja bilo je zajamčeno, ali nikada nije u sebi i sobom moglo isključivati i pravo na druge puteve prema Bogu, u skladu s Njegovom objavom vjesniku Hvalu: "Da Bog ne uzvraća ljude jedne drugima bili bi srušeni i samostani, i crkve i sinagoge i mesdžidi u kojim je često spominjano Božije ime." (Kur'an, 22: 40)

Spominjanje Božijeg imena je svrha kojoj služe i samostani i crkve, sinagoge i mesdžidi, simboli različitih puteva osvješćivanja čovjeka u njegovome odnosu s Apsolutnim. Čovjek je u sebi i sobom znajući svih imena, a tako i svih Božijih. A Njegova imena su

The sacred sciences use numbers individually and in combination to communicate secrets, hidden behind what is written from ignorant readers for whom the message is not intended. Such numbers can communicate complex symbolic messages. Their full meaning can only be grasped by deploying the community's or culture's understanding of the *scientia sacra*.

When a linguistic artefact is no longer seen as a work of sacral culture and so as belonging to the *scientia sacra* within which it developed, it ceases to present as *ars sacra* and becomes indecipherable and mysterious, no matter its aesthetic quality. Ignorance, wilful or otherwise, entails the external imposition of modes of interpretation that exclude the original possessors of the work and their worldview. Its aesthetic aspect partakes of its essence but is not in itself a clear enough call fully to recall the absolutely Beautiful in His love of beauty. This is why the creation and enduring presence of a work of sacred art is bound up with sacred science. Every experience of creating or even relating to such a work is an opportunity for the self to connect with and ascend to the Sacred, which is to say to its own most beautiful uprightness, as the reason for and purpose of its existence. Those who ascend love the Sacred and actualise themselves in and through Him as in His image.

All the sacred traditions know the name of the praised as that of our highest capacity, everywhere, always, and forever. Initiates into the *scientia sacra* of the praised's own tradition will discover him in all the other traditions too. According to the revelation in the Recitation, Jesus Christ, the son of Mary, was the herald of *Aḥmad*, (Qur'an: 61:6) which is to say of the praised. Muslims believe that this name corresponds to the Greek *Parakletos*, whom Jesus Christ announced to his disciples. (John, 14, 15 and 16.) The Jewish and Christian Bible contains 53 books and as prophet the praised is the transcendent or covenantal witness of all God's revelations.

These may be just coincidences, but they nonetheless deserve consideration in any attempt to come to terms with the challenging mystery of the text as it is. One should also remember that regarding them as coincidences can

najljepša, pa su ista s Njime u Njegovoj nerazlučivosti, ali neizbrojiva u toku Njegovog obznanjenja stvaranjem. Kada se čovjek tim imenima povezuje s Bogom, ozbiljuje se u razlogu i svrsi svoje stvorenosti, u najljepšem uspravljenju. Vodič na putu takvog uspravljenja mu je Hval, najljepši primjer.

Različitosti ljudi znakovi su Boga. Najčasniji među njima su najsvjesniji. A svjesnost je mogućnost svakog. Samo u raspravljanju među njima, u pristajanju uz istinu, dobrotu i ljepotu, otkriva se smisao različitosti i nepovredivosti čovjekove odgovornosti za poredak svijeta. Različitosti označene navedenim “i samostani i crkve, i sinagoge i mesdžidi”, čija suština je spominjanje Boga, jamstvo su vraćanja Bogu, a tako i čovjeku u njegovoj najuzvišenijoj mogućnosti. Suprotnost tome su kvarenje i svijeta i čovjeka. Bog o tome u Učenju kaže: “A da Bog ne uzvraća jedne ljude drugim, zemlja bi bila pokvarena.” (Kur’an, 2: 251) Vjesnik Hval ustrajno moli: “Moj Bože, vodi me najljepšim svojstvima čudi. Samo Ti vodiš njima najljepšim. Odvрати me od ružnih svojstava čudi. Sami Ti odvrćaš od njih ružnih.” (Muslim, 1915: 2:185)

Iz čije svijesti je *Žalostna pisanca* spuštena u misao, a potom u govor? Ako je suditi prema naslovu, to je plemenita Asanaginica. Kada bude prihvaćen taj odgovor, čitanje pjesme postaje jasnije jer se u njemu otkrivaju obzorja njenog jastva. Plemenita Asanaginica se pita:

*Što se bili u gori zelenoj?
Al su snizi, al su labutovi?
Da su snizi već bi okopnuli,
Labutovi već bi poletili.*

Tamo u zelenoj gori mogu biti snjezi, zaostali u hladovitim biokovskim zasjenama sve do kasnog proljeća i ranog ljeta. Mogu biti jata divljih labudova. Ni jedno ni drugo nije čudno. Javlja se u vidicima ljudi tog

affect our ability to remain open towards what we observe in our investigation. Is it even possible to unearth additional evidence for that code by (re)reading the song? Like his neighbours, Hasan Aga was no settler from a foreign land. His ancestors had probably inhabited the area for centuries, as Christians who found in what they had freely inherited of Jesus Christ cause to respond to God’s call and to accept for themselves the truth that there is no god but God and that the praised is His apostle. Assuming a secure public sphere and protection from violence, their response to God’s call can only have been born of free will. Muslim rule, once properly established, has always guaranteed the right to bear such witness, without excluding the right to other paths to God, as He revealed to His prophet, the praised, “Had God not repelled the people, some by the means of others, cloisters and churches would have been destroyed, and synagogues and mosques, in which God’s Name is much mentioned.” (Qur’an: 22:40)

Invoking the name of God is what cloisters and churches and synagogues and mosques are for, as symbols of different paths to becoming conscious in our relationship to the Absolute. In ourselves we already know the names of all things and so all the names of God. His names are most beautiful, identical to Him in His indivisibility but beyond numbering in the flow of His self-manifestation through creation. Relating to God through these names, we realize ourselves in the purpose and meaning of our creation, in most beautiful uprightness. As our most beautiful example, the praised is our guide on the upright path.

Human differences are signs of God. The most honourable of us are the most aware and everyone can become aware. The significance of those differences and of our sacrosanct responsibility for order in the world is revealed by how we converse as human beings and cleave to truth, goodness, and beauty in those “cloisters and churches, synagogues and mosques,” whose common essence is the invocation of God. It is those very differences that guarantee our return to God and so to full humanity as our sublime potential. The alternative is corruption of the world and of our humanity. In the Recitation,

kraja. Zato pitanje o viđenome uključuje ono što niko ne očekuje:

*Ni su snizi, nit su labutovi;
Nego šator age Asan-age.*

Otkud Hasanaga upravo tamo s bijelim šatorom vidljivim iz daljine? Ratnici ne podižu bijele šatore da bi ih drugi mogli odat svud vidjeti. I još, vlasniku bijelog šatora ime je Hasan, što znači Lijepi. Vjesnik Hval je svome prvom unuku, sinu njegove kćeri Fatime i voljenog mu sljeditelja Alija, upućujući tako ljude bivanju lijepim, a to znači ljepotom povezanim s Bogom, imateljem najljepših imena, nadjenuo to ime. Taj Lijepi je i aga, a to znači i mio i važan, i štovani i častan. Za njeg jastvo koje pjesmu kazuje veli:

On boluje u ranami ljutimi.

Kakve i od čega su te ljute rane? Zašto ih boluje u gori pod bijelim šatorom? Jesu li tjelesne ili u srcu? Ako su tjelesne, nastale u boju, bijelim šatorom bi dozivao svoje neprijatelje da ga savladaju. Ako su u srcu, uzrok im je u dvojenju koje razrješava u patnji, jer nešto voljeno mora izgubiti te tako nekoga i izdati. Mora svladati sebe u onome što jest te tako skršiti svoj stid. Ime Hasan povezuje ga s Bogom i Hvalom, najljepšim primjerom. Najvrjednije što može izgubiti ili izdati upravo je ta veza. Pjesnikinja dalje kaže:

*Oblazi ga mati i sestrice;
A ljubovca od stida ne mogla.*

Hasanaga očekuje, a zapravo zahtijeva da ga posjete i majka i sestra i ljubovca. Jesu li mu ljute rane od nametnutog mu dvojenja: ili se pokrstiti pa ostati u svome domu i sa svojim imanjinama, ili i dalje svjedočiti vjesnika Hvala te sa svim svojim iseliti? Ako je odlučio da prihvati pokrštenje te tako izda Boga i Njegovog poslanog, sva njegova odrasla čeljad, kako misle i on i njegovi novi gospodari, dužna su pokoriti mu se i

God says: "Had God not driven back the people, some by the means of others, the earth had surely been corrupted." (Qur'an: 2:251) As His prophet, the praised steadfastly prayed: "My God, lead me by the most beautiful qualities of my character. Only You lead by the most beautiful. Turn me from the ugly qualities of my character. Only You turn from the ugly ones." (Muslimm, 1915: 2:185)

From whose consciousness was the *Sorrowful Song* sent down into thought and then into speech? To judge by the title, it must have been that of the noble Hasan Aginica, Hasan Aga's noble wife. Accepting this answer clarifies our reading of the song, insofar as she discloses the horizons of her own self within it. The noble Hasan Aginica wonders:

*What whitens on the greening peak?
Snows now, or swans in flock?
Snows away had long since melted;
Swans long since ta'en flight.⁴*

Snows could have survived until late spring or early summer on that greening peak, in the cold and shaded recesses of Biokova. A flock of wild swans is equally plausible. Ordinary enough occurrences for the people of that land, neither would have been a strange sight. But even raising the question of what was there in itself refers us to something other, something unexpected:

*No snows are they, no swans are they,
but Hasan-aga's tent.*

What is Hasan Aga doing there in a white tent visible from afar? Warriors do not generally erect white tents for others to see from any direction. Moreover, the name of the tent's owner is Hasan, which is to say "beautiful". The praised gave it to his first grandson—the son of his daughter Fatima and his beloved follower Ali—offering us a sign about being beautiful and beauty's association with God as Possessor of the most beautiful names. This beautiful Hasan was an *aga* and that means someone dear, important, respected, and honourable. The singer says of him that:

⁴ Trans. note. The English version of the poem used in this text is a previously unpublished one by Desmond Maurer.

učiniti isto. Niko u njegovim dvorima ne može ostati nepokršten. Njegova djeca su obavezna biti to što je njihov otac odlučio. A njegova ljubovca od stida pred Bogom i Hvalom to ne može. I njeno i njegovo svjedočenje da nema boga do Boga i da je Hval Njegov poslani, jednako kao i bilo koga drugog, nije ni prenosivo ni otuđivo. Ono je srž ljudskosti. Poreći ga znači lagati protiv Boga i sebe. A čovjek u svijet dolazi sam i tako se iz njega vraća, odgovoran Bogu.

Htijenja Hasanage i njegove ljubovce nisu jednaka. To što on hoće, ona neće. Hasanaga hoće svijet, gospodstvo nad porodicom i kućom, imanjima i kmetovima te blagom i čašću. Ali to mora platiti poricanjem vjesnika Hvala.³ Sebi je tako nanio ljute rane, pa misli da ih očekivane dobiti mogu zaliječiti. Ali njegova ljubovca to neće jer je stid pred Bogom i Njegovim poslanim prijeći da ih izda, da ih se odrekne. I ona je pred izborom: ili izgubiti svijet, ili izgubiti sebe? Njen stid je osjećanje da ni za što na svijetu, ni za kakva blaga koja joj se mogu činiti njenim, ne može izdati Boga jer to znači izdaju sebe. Njena ćud je slijeđenje vjesnika Hvala. Ako bi se odrekla nje, odrekla bi se sebe, a tako i svega s čime je povezana.

Hasanaga okuplja svoju porodicu, svoju čeljad i podložnike da im kaže svoju odluku o rješenju dvojenja: pokrstiti se pa ostati i sačuvati kuću i porodicu, jer je to jedina mogućnost naspram progona ili stradanja. A

Sick sore with bitter wounds he lies.

What are these bitter wounds and what has caused them? Why does he suffer from them on a greening peak under a white tent? Are they wounds of the flesh or of the heart? If of the flesh, won in battle, then wouldn't his white tent call his enemies to overcome him? If of the heart, have they been caused by a dilemma whose resolution is itself a source of suffering, as he must either lose something he loves or betray someone he loves? He must struggle against his nature and overcome his sense of shame. His name "Hasan" or "beautiful" connects him both with God and with the praised as the most beautiful example. That connection is the most precious thing he has to lose or betray. The poetess goes on to say:

*His dam and sister come;
his lady love for shame cannot.*

Hasan Aga expects, in fact requires, his mother, his sister, and his beloved wife to come to him. Are his bitter wounds in fact due to the imposed dilemma he is struggling with: between remaining in his home and on his lands as a Christian convert or continuing to bear witness to the praised as prophet and as a result leaving with all his household? If he accepts baptism and so betrays God and His apostle, then so must his entire adult household, duty-bound to obey him and do as he does, according to the belief he shares with his new lords. Nobody in his halls can remain unbaptised. His children will have to abide by and be whatever their father decides. This his lady love cannot because her sense of shame before God and the praised will not allow her.⁵ The act of bearing witness to

³ Dokle god je dosegala vlast Mletačke Republike tamo nisu mogli živjeti muslimani kao njeni građani. Ako bi se ipak javili na bilo koji način, postajali bi predmet istraga Svetog oficija, inkvizicijskog suda koji bi utvrđivao povijest njihovog muslimanstva te od njih tražio priznanja krivice, odricanja svake veze s vjesnikom Hvalom i moljenje oprosta i dopuštenja povratka u okrilje istinite katoličke vjere. O djelovanju Svetog oficija na područjima mletačke vlasti i istragama različitih pojava muslimanskih pripadanja vidjeti u: Čoralić, 2001.

⁵ Trans. note: the word translated here and in the poem as "shame" or "sense of shame" is "stid". Its translation represents a crux in his interpretation for the author of this essay, as it has played an important role in interpretations of the poem historically. He is concerned that it not be understood in English as suggesting that the heroine has herself done anything shameful. Rather, she has an innate sense of modesty, chastity, decency, and of what is proper, of what is owed, that prevents her from attending and tending to her lord, because to do so would be in some way shameful.

njegova supruga neće, jer od stida ne može. I šta mu može reći o svojim razlozima, o užasavajućoj posljedici da je mora otjerati, jer tamo gdje ostaje on sa svojim rješenjem ne može niko drugi ako mu se ne potčini?

Kada je neko kršćanin, a ne huli na vjesnika Hvala, ima sve pretpostavke za ozbiljenje u savršenoj ljudskosti. Tako jest, jer svi Božiji vjesnici podsjećaju na isto, na savršenu ljudsku mogućnost učitane u srijedi ili u srcu samim činom stvaranja Božijim nalogom: "Budi!" Ali, kad onaj koji zna za vjesnika Hvala, pa ga prizna i svjedoči kao svoju najuzvišeniju mogućnost, ne može ga se odreći a da tako ne porekne sve vjesnike. Nije moguće poreći osvješćenje da u Hvalu i s njime čovjek ozbiljuje to što zna oduvijek i zauvijek, da nema boga do Boga i da je Hval pečatna srž svih vjesnika. Kad ga se neko odrekne nakon što ga je priznao, jednako je kao da strada najgorom smrću, onim u kojem u sudnici cijelog postojanja presuđuje Bog.

Hasanaga je njen zaštitnik sve dok ih povezuju Bog i Njegov poslani. U toj povezanosti muškosti i ženskosti, davanja i primanja, ispunjavaju dug Bogu te sve primaju od Njeg i vraćaju Njemu. A kad je bilo ko od njih prekinuo vezu s Bogom i Njegovim poslanim, njegovi prava i dužnosti posve su drukčiji. Ako je Hasanaga odlučio da prekine vezu s Bogom i Njegovim poslanim, poništene su i njegova zaštita i obaveza matere njegove djece prema njemu.

U pjesmi nije spomenuto ime Hasanaginice. Kad je veza s njenim mužem prekinuta, ona ne gubi svoje bivanje Hasanaginicom, milom u odnosu s Bogom i Njegovim poslanim, najljepšim primjerom. U svjedočenju da je Hval Božiji poslani ona priznaje Krista Isusa u tome što on jest u Božijoj objavi njime i Evanđeljem te Hvalom i Učenjem. Kad bi porekla Hvala,

no god but God and to the praised as His prophet cannot be transferred or delegated to another—not hers, not his, no one's. It is the essence of our humanity. To deny him is to calumny God and oneself. Each of us comes into this world alone and returns from it the same, answerable to God.

Hasan Aga and his lady love do not share the same desire. What he wants, she does not. Hasan Aga wants the world, lordship over family and home, estates and serfs, riches and glory. But he must pay for it by denying the praised as His prophet. Those bitter wounds he gave himself in the hope of gaining by them what would in fact heal them. But his lady love will not do the same. Her sense of shame before God and His apostle prevents her from betraying or denying them. She too faces a choice: to lose the world or herself? Her sense of shame is her sense that she cannot betray God, not for anything on earth or any treasures that could be hers, as to betray God is to betray oneself. Her nature is to follow the praised as her prophet. If she were to renounce it, she would be renouncing herself and everything she holds dear.

Hasan Aga gathers his family, his children, and his dependents about him to tell them of his decision: to convert to Christianity and so stay and preserve his house and family. Compared to exile and death, he considers that the only option. But his wife will not, cannot, because of her sense of shame. What can she tell him of her reasons, given the devastating consequence that he must chase her away, because there is no place for her there, where he will remain in accordance with his decision, no place for anyone who does not submit to him?

So long as they refrain from blaspheming against the praised as God's prophet, Christians meet all the requirements for perfect self-realization in their humanity. This is because God's prophets all recall us to the same truth—the perfect potential read into our core, in the heart, by the very act of our creation by God's command to "Be!" For those who already know the praised as their prophet and have accepted him and

The riddle posed by the poem is to work out what may have caused her to feel that it is not proper for her to attend him. The author's answer is her husband's apostasy.

to bi značilo da poriče i Krista Isusa i sve Božije vjesnike. Nije moguće vratiti se od Hvala, poričući i ostavljajući ga te postajući novi kršćanin. Nije tako s kršćaninom. Sve dok u Kristu Isusu priznaje svoju najuzvišeniju mogućnost, neizravno svjedoči i Hvala. Pristajući uz Krista Isusa, usvajajući ga za sve svoje i život i put, kršćanin uzlazi Bogu, Hvaljenom, a tako i Hvalu, najuzvišenijoj ljudskoj mogućnosti, najljepšem primjeru i milosti svjetovima.

Kada svjedok Hvalove poslanosti voljno porekne svoje bivanje znajući da je on njegova najuzvišenija mogućnost, kada se odrekne njega kao veze s Bogom, nanosi sebi ljute rane koje svi svjetovi ne mogu zacijeliti. Zatire svoj stid pa mu se sve čini dopuštenim. Može mu se činiti da dobra ovog svijeta koja usvaja mimo odgovornosti pred Bogom u danu polaganja računa za sve učinjeno otklanjaju ili zatiru bolove. A ipak, to je propadanje u stanje još gušće pomrčine i još ljućih rana. Odlučivanja u tom stanju jastva nisu ništa do okretanje od Boga, a tako i od sebe. Pjesnikinja veli:

*Kad li mu je ranam bolje bilo,
Ter poruča virnoj ljubi svojoj:
Ne čekaj me u dvoru bilomu,
Ni u dvoru, ni u rodu momu.*

Ljute rane u Hasanaginom jastvu nisu ništa do kolebanje između odluke da javno porekne vjesnika Hvala ili da se odrekne svojih dvora i imanja koja ostaju na području određenim načelom: jedna vlast i jedna vjera. Kad se opredijelio za dvore i imanja te se pred svjedocima u bijelome šatoru odrekao Hvala, vjerovao je da time štiti blago ovog svijeta koje je uzdigao nad sve onog svijeta. Uz njega su pristale i majka i sestra, ali odbijanjem ljubovce njegova nakana nije ozbiljena. U dvorima koje štiti niko ne može zadržati svjedočenje da je Hval Božiji poslani. Na odluci ljubovce da ne izda Boga

borne witness to him as their most exalted potential, however, to renounce him is to renounce all the prophets. One cannot reject the already formed awareness that when humankind realises itself in and through the praised it does so in relation to something we have known always and forever, namely that there is no god but God and that the praised is the sealing essence of all the prophets. To reject him after having accepted that truth is to die the worst of all possible deaths, in which God pronounces His sentence in the court of existence.

Hasan Aga serves as his wife's protector only so long as their connection through God and His apostle is maintained. This connection of male and female, of giving and taking, is what allows them to fulfil their debt to God, from Whom they have received everything and to Whom they return it. Should either break off their relationship with God and His apostle, their rights and duties towards each other are transformed. Hasan Aga's decision to sever his connection with God and His apostle annuls both his custody of his children's mother and her obligations towards him.

Hasan Aginica's name is not mentioned in the text.⁶ When her relationship with her husband is broken off, she does not stop being the Hasan Aginica, however, beloved in her relationship with God and His apostle, the most beautiful example. In her witness to the praised as God's apostle she accepts Jesus Christ as he is in God's revelation, both that through him and the Gospels and that through the praised and the Recitation. To deny the praised is to deny Christ and, indeed, all of God's prophets. One cannot turn from the praised and deny or abandon him in order to become a Christian. That is not how being a Christian works. When the Christian seeks and sees his sublime potential in Christ, he is, indirectly, bearing witness to the praised as well. By cleaving to Christ and embracing him in all aspects of life as the path, the Christian ascends towards God as Praised and so towards the praised as our sublime potential, most beautiful example, and a mercy to the worlds.

⁶ Trans. note. Hasan Aginica is not a name. It is an epithet, identifying her as her husband's wife.

i Njegovog poslanog, njegovi rane i volja pokazuju se uzaludnim sve dok ona ostaje u dvorima. Tek s njenim izgonom dvori i imanja, kako vjeruje, te poricanje vjesnika Hvala kojim ih plaća mogu biti sačuvani. Zato je mora izgnati. Za nju, svjedokinju da nema boga do Boga i da je Hval Njegov poslani, nema mjesta u njegovim dvorima.

Pristajanje na poricanje vjesnika Hvala nije i ne može biti tajno. Od Hasanage se traži da to obznani svima. Čim je obznanio svoju volju da se odrekne svjedočenja poslanosti Hvala, prestaju sve obaveze njegove ljubovce prema njemu. Njegovim činom prekinuta je bračna veza. Njih dvoje u voljnoj odluci da budu dugom prema Bogu povezani u brak znači da prihvataju vjesnika Hvala za najljepšeg primjera te se s njime, u voljenju njega kao prečeg od svakog stanja jastva, ozbiljuju u dvojini koja potvrđuje Boga, apsolutno Lijepog. Zapravo, svaka bračna veza je odnos Lijepog (ar. *hasan*) i Lijepe (ar. *hasnā*). To jest ravnoteža, ali u stalnom pomjeranju jedne strane na drugu u nestišljivoj promjeni kojom Sebe obznajuje Jedan, apsolutno Lijepi: Lijepi daje, a Lijepa prima. Ali Lijepi nema ništa lijepo a da to nije primio od Jednog, apsolutno Lijepog. Zato je Lijepi na prvoj razini primatelj. Njegovo bivanje Lijepim potvrda je i obznana vjesnika Hvala, najljepšeg primjera ili razložne i svršne stvorenosti čovjeka u najljepšem uspravljenju.

Kada Lijepa svojom primateljskom ili ženskom stranom potvrđuje Lijepog, davatelja primljenog, omogućuje i sebi i njemu bivanje u onoj dvojini koja obznajuje Hvala, njihovu najuzvišeniju mogućnost. To što Lijepa prima trostruko je u uvjetnim pokazanjima – vjesnik Hval, savršeni primatelj od apsolutno Lijepog i isti takav davatelj; Lijepi, primatelj od Hvala i davatelj Lijepoj; i Lijepa, primateljica koja se

When someone who has previously borne witness to the apostolate of the praised willingly rejects what they know, namely that he is their sublime potential, and so rejects him as their connection with God, they inflict bitter wounds upon themselves that all the worlds cannot heal. They suppress their sense of shame, so that all things seem permissible. The goods of this world, which they consume in obliviousness to the responsibility they shall have on the day when they shall offer their account to God for everything they have done, may seem to alleviate or suppress their pains. This is, however, but a descent into thicker darkness and more bitter wounds. Decisions reached when the self is in such a condition involve turning one's back on God and so on oneself. The singer continues:

*Recovered of his wounds,
his loyal love he sends this doom:
In my white halls, stay not-
not in the hall, nor with my kin.*

The bitter wounds to Hasan Aga's self are simply him havoring over whether to denounce the praised publicly as prophet or to relinquish his halls and estates, on territory now governed by the principle of one authority and one faith. In choosing his halls and estates and in renouncing the praised before witnesses in the white tent, he believes he is protecting his riches in this world, which he elevates above anything in the other world. His mother and sister follow him, but his love's refusal represents a block to full realisation of his intention. None must remain under his protection in his halls to bear witness that the praised is the apostle of God. So long as she does, his love's decision not to betray God and His apostle give the lie to his wounds and resolve. He believes that to retain his halls and estates, in payment for them, he must force her into exile and deny the praised as prophet. That is why he must chase her away. There is no place in his halls for her—a witness to the truth that there is no god but God and that the praised is His apostle.

Agreeing to renounce the praised as prophet is not and cannot be a private matter. Hasan Aga is required to announce it to the world. As soon as he has made known his intention—to reject

svojom mogućnošću uzdiže prema Hvalu, a tako i prema Bogu, jer njeni dug i pravo zamčeni su njima.

Bog je Lijepi i voli ljepotu. Njome obznanjuje Sebe u stvaranju. A sve stvoreno, sva obznana Lijepog, sabrano je u ljudskome jastvu, i primateljskom i davateljskom, i muškom i ženskom. Zato je ljubav veza ljubećeg s ljubljenim. Ta je veza uvijek i davateljska i primateljska. Odnos muška i ženska koje povezuje ljubav obznana je Boga Koji voli čovjeka, objavljenog u toj dvojini, i njih, volećih koji vole Boga.

Kada je Lijepi porekao uzajamnost s Lijepom na osnovi odluke o poricanju veze s najljepšim primjerom, a tako i s Bogom, nameće Lijepoj ne samo prekid veze s njime, njegovim rodom i bijelim dvorima već i s njihovom djecom koju svodi u okvir vlastništva nad dvorima i imanjem. I ne samo da time potvrđuje pokornost mletačkim vlastima već i okrutno kažnjava Lijepu nužnošću koja proistječe iz njegove ranjivosti. I njoj je jasno da ni mletačka vlast ni njen novi podanik ne ostavljaju mjesta za nju u odluci da im se ne pokori:

*Kad kaduna riči razumila,
Još je jedna u toj misli stala.
Jeka stade konja oko dvora:
I pobiže Asanaginica
Da vrat lomi kule niz penžere.*

Sve dok je Lijepa u dvorima, uvjet mletačke vlasti – ili pokrštenje, ili iseljenje, ili pogubljenje – nije ispunjen. Lijepi se i porred prisege tim vlastima ipak ne potvrđuje kao gospodar sve svoje odrasle čeljadi. Dok je tako, sva njegova očekivanja su nesigurna. Prijeti mu kazna pogubljenjem ili Lijepe ili svega njegovog. Jeka konja oko dvora za Lijepu znači dvoje. Ili dolazi Hasanaga da je kazni izgonom, ili dolaze izvršitelji

the apostolate of the praised—his love's obligation to him ceases. The act shatters their marital bond. Their voluntary decision to be bound in marriage through their debt to God meant that they accepted the praised as His prophet and their most beautiful example. Through him, in loving him above any aspect of the self, they realised themselves as a pairing that affirmed the One, the Absolutely Beautiful. Every marital relationship is a bond between masculine beauty (ar. *hasan*) and feminine beauty (ar. *hasnā*). It is a balance, one that shifts from side to side in constant change, through which God the Absolutely Beautiful reveals Himself: as masculine beauty gives, so feminine beauty receives. But male beauty is also receptive first, as it possesses nothing of beauty it has not received first from the One, the Absolutely Beautiful. That Hasan is beautiful is itself a confirmation of the praised as prophet, as the most beautiful example, and so as the why and wherefore of our own creation in most beautiful uprightness.

When she, as female beauty, affirms through her receptive or feminine aspect his masculine beauty as the giver of what he has himself received, she allows both herself and him to form a pair that expresses the praised as their most sublime potential. What she receives as female beauty is threefold in contingent existence: the prophet, the praised, as the perfect recipient of the absolutely Beautiful, and also as perfect giver; masculine beauty, which receives from the praised what it gives to female beauty; and female beauty, the recipient who, using her potential, ascends towards the praised and so towards God, in whom her debt and her right are guaranteed.

God is Beautiful and loves beauty. He makes Himself known through beauty in His creation. And everything in existence, all manifestations of the Beautiful, are contained in each human self, receiving and giving, masculine and feminine. This is why love is the relationship between lover and beloved, a relationship of giving and receiving, always. Any nexus of male and female through love is a manifestation of God, Who loves humanity as revealed in that pairing, Who loves them as lovers who love God.

vladajuće volje da kazne i nju i dvore. Da je Hasanaga, ne bi bila jeka oko dvora. To oko dvora ukazuje na opkoljavanje.

U muslimanskim kućama uobičajena su predviđanja mogućih stradanja u skladu s Božijom porukom u Učenju: "Dopuštenje je dano onima koji se bore zato što im je učinjeno nasilje – Bog je doista moćan da im pomogne – koji su bez ikakva prava izgnani iz svojih kuća, samo zato što kažu: 'Naš Gospod je Bog.'" (Kur'an, 22: 39–40) Kada je izgnanstvo nametnuto, kada mu se nije moguće oprijeti, iseljenje je način svjedočenja voljenja Boga i Njegovog poslanog. Zato su u muslimanskim kućama postojali tajni izlazi poznati odrasloj čeljadi. Ubijana su uglavnom odrasla muška čeljad koja se bore ili su sposobna za to. A odrasla ženska čeljad i djeca otimana su i preinačavana u roblje nove vlasti. Zato je tajni izlaz kroz pendžere niz kulu predviđan za umaknuće odrasle muške čeljadi od prijetnje smrću, a prije svih domaćina, glave dvora i ostale čeljadi.

Lijepa pretpostavlja da jeka konja oko dvora kazuje o pohodu izvršitelja u ime vlasti protiv nje. Tajni izlaz na onu stranu dvora, na put bijega ili iseljenja, jest opasan, ali ipak izbaviteljski. To nije i ne može biti bijeg radi voljnog ubistva sebe. Ona je odabrala da ni za što, ni za kakva blaga ovog svijeta, ne izda Boga i Njegovog poslanog. Zato su bez smisla nagađanja o njenom bijegu pred Hasanagom. I on "Da vrat lomi kule niz penžere" zna taj tajni izbaviteljski put. I njoj i njemu taj put označava vezu s vjesnikom Hvalom. Ali on je odlučio da ne ide tim putem. A za nju, svjedokinju koja ne poriče prisegu Hvala, taj put je jedini. Prijeti stradanjem, ali je za nju ipak izbaviteljski, a tako i za svijet, u skladu s Božijom porukom: "Ko god spasi jedno jastvo bit će kao da je spasio sve ljude." (Kur'an, 5: 32) Za nju je

Hasan is beautiful and when he renounces any relationship with his wife, who is also beautiful, because of his determination to renounce his relationship with the most beautiful example and so with God, what he imposes on her is not just an end to their relationship but an end to her relationship with his family and white halls and their children, who he reduces with the framework of property over his halls and estates. In doing so, he not only confirms his own subordination to the Venetian authorities, he punishes his beautiful wife cruelly, out of a need that arises from his vulnerability. It is clear to her that neither the Venetian authorities nor their new subject leave her any room for manoeuvre in her choice not to submit to them:

*His meaning kenned, his dame,
distraught, stands wretched at the
thought.
Hoofbeats surround the halls.
The aga's wife takes breakneck flight
down windowed tower walls.⁷*

So long as her beauty remains in his halls, he has not met the condition set by the Venetian authorities—convert to Christianity, leave, or die. He may have sworn allegiance to the authorities, but beautiful Hasan has not asserted his lordship over all his adult household. So long as this is so, his prospects remain uncertain. The threat of loss looms over him—of her beauty or of all that he owns. The sound of steeds echoing around the hall can mean but one of two things for her beauty: either it is Hasan Aga come to banish her or some other agents of the will of the new authorities come to punish her and the hall. Were it Hasan Aga, the sound of steeds would not surround the halls. The reference to surrounding the halls (lit. *oko dvora*, "around the hall") suggests a siege.

Muslim households commonly anticipate misfortune in line with God's message in the

⁷ Trans. note. While it is traditional to understand the line "Jeka stado konja oko dvora" as indicating the echoing of horses' hooves surrounding the halls, in fact the sound could be any echoing one produced by horses in considerable number, including whinnying. The translation follows tradition rather than literal accuracy here.

izdaja vjesnika Hvala jedina zbiljna smrt, a odluka “Da vrat lomi kuli niz penžere” izbaviteljska je i oporučna svima koje voli.

Kada je vjesnik Hval dobio dopuštenje da iseljenjem iz Meke u Medinu, predan Božijem vođenju, umakne namjeri njegovih poricatelja da ga ubiju, na put je krenuo spuštajući se kroz stražnji izlaz Ebu Bekrove kuće (Guillaume, 1980: 224). Iako su urotnici da ga ubiju opkolili kuću, tajni izlaz i put kojim su Hval i Ebu Bekr krenuli nisu uspjeli otkriti. Na to je mogla i misliti Lijepa te se predati Bogu da je izvede na put izbavljenja. Mogla je i ponavljati ono podsjećanje Vjesnika koje mu je Bog objavio u Učenju: “A kad su se poricatelji domišljali protiv tebe, da te zatoče, ili te ubiju, ili te izgnaju te su domišljali, a domišljao je i Bog. A Bog je najbolji od domišljatelja.” (Kur’an, 8: 30)

Hasanaginica zna za prijetnje koje pokreće njena odluka i za izlaz kroz prozore kule na put izgnanstva ili iseljenja. Njena djeca o tome ne znaju. Njihova mišljenja o odlukama oca i majke ne računavaju se u presudu. Naslućuju spor oca i majke, ali ne i njegove krajnje posljedice. Za njih jeka konja oko dvora ne može biti ništa drugo do dolazak babe Hasanage.

*Za njom trču dvi ćere divojke.
Vrati nam se, mila majko naša,
Nije ovo babo Asan-aga,
Već daiža Pintorović beže.*

U vidicima djece nema spora u njihovoj kući do onog čudnog, njima neshvatljivog u odnosu njihovih babe i majke. Od koga i pred kim bi se njihova majka sklanjala bijegom do onog kojem odlaze njihove nena i tetka, tamo negdje pod bijeli šator ili oko njega? I ko bi mogao tako silovito, uz konjski topot i njegovu jeku, kakve ih čuje Hasanaginica, prilaziti njihovim dvorima, ako to nije njihov babo? Doista nije to

Recitation: “Leave is given to those who fight because they have suffered violence—surely God is able to help them—who were expelled from their habitations without right, only because they say ‘Our Lord is God.’” (Qur’an: 22:39-40) Leaving offers those facing an expulsion that they cannot resist at least a prospect of continued witness to loving God and His apostle. This is why Muslim homes had secret exits known to the adult members of the household. The adult males—those capable of fighting—were at risk of being killed, while the women and children would be taken and made into slaves of the new regime. There was a secret exit through the window and down the side of the tower.⁸ It was intended to allow the adult men of the household—principally the lord of the hall and then the members of his entourage and in case of need the rest of the household—to escape imminent threat of death.

Our beauty takes the sound of horses surrounding the halls as a sign that the authorities are moving against her. That secret exit to the other side of the halls—to escape and exile—is dangerous but also a path to salvation. This is not, cannot be, escape in order to commit self-murder—after all, she has decided not to betray God and His apostle, not for anything, not for all the treasures of this world. This renders speculation that she is fleeing Hasan Aga equally baseless. He too knows the secret path to salvation “down windowed tower walls”. For them both, that path is a symbol of their connection with the praised as their prophet. But Hasan Aga has decided not to follow that path. For Hasan Aginica, as a witness keeping her oath to the praised, it is the only path. It may lead to her death but is nonetheless her path to salvation and so that of the world, as in God’s message: “And whoso gives life to a soul, shall be as if they have given life to mankind altogether.” (Qur’an: 5:32) For her, to betray the prophet is the only certain death, and her decision to flee “down windowed tower walls” is an act of salvation, her testament to all she loves.

When, as a prophet submitting to God’s guidance, the praised was given permission to

⁸ Trans. note. Using climbing stones built into the outside of the tower for that purpose.

ni ono čega se boji Hasanaginica, ni ono što očekuju djeca.

Čim je Hasanaga odlučio da se radi blaga ovog svijeta odrekne vjesnika Hvala te podigne bijeli šator da to javno obznani, donošenje njegove nakane uvjetovano je potčinjenjem tome sve odrasle čeljadi u njegovim dvorima. A čim je Hasanaginica rekla da ona od stida pred Bogom i Njegovim poslanim, u voljenju njih, ne može i neće, prestali su i dužnosti i zaštita Hasanage prema njoj. Odmah su prenijete na njenog brata bega Pintorovića, najbližeg i najstarijeg u njenoj rodu. Njemu je, kao i većini, Hasanaga bijelim šatorom obznanio volju da se pokori mletačkoj vlasti te zato prihvati njeno načelo o jednoj vlasti i jednoj katoličkoj vjeri u njenim granicama.

*I vrati se Asanaginica,
Ter se viša bratu oko vrata.
Da moj brate, velike sramote!
Gdi me šalje od petero dice!*

Dvije suprotstavljene volje, Hasanagina i Hasanaginicina, različito su temeljene. Hasanaga poriče Božiji poziv upućen svim ljudima koji svjedoče da nema boga do Boga i da je Hval Božiji poslani: "Vi vjerujući, ne izdajte Boga i Poslanog i ne izdajte svoja povjerenja, i to voljno. I znajte da su kušnja i vaš imetak i vaša djeca, a da je s Bogom neizmjeriva nagrada." (Kur'an, 8: 27–28) Hasanaginica je između stida, koji je prijeći da izda, i odvajanja od djece, koja su u vlasti oca prema prilikama proisteklim iz njegove odluke, onako kako su njegovi bijeli dvori i imanja. Ona mora otići, a djeca moraju ostati. Za nju više nema mjesta u Hasanaginim dvorima. Svoju bol ispovijeda bratu na kojeg je prešlo štićenje njenog dostojanstva.

*Beže muči: ne govori ništa.
Već se maša u žepe svione,*

evade the conspiracy hatched against his life by moving from Mekka to Medina, he started his journey by letting himself out the rear exit to Abu Bakr's home. (Guillaume, 1980: 224) Those conspiring to murder him had laid siege to the house but didn't find the secret passage by which the praised and Abu Bakr left. Our beauty may have thought of this as she handed herself over to God as her Guide on the path to salvation. She may have recalled the story of the prophet that God shared in the Recitation: "And when the deniers were devising against thee, to confine thee, or slay thee, or to expel thee, and were devising, God too was devising; and God is the best of devisers." (Qur'an: 08:30)

Hasan Aginica knows the risks involved in her decision and the path through the window of the tower, which leads to exile and migration. Her children do not know this. Their thoughts on their mother and father and their decisions are not factors. They can sense the tension between their mother and father but not the consequences. For them the sound of horses around the hall can mean nothing but the return of their father Hasan Aga:

*Two maiden daughters race behind:
Come back now, mother dear;
Our sire's not come, but Pint'rovich
the bey, your mother's son.*

In the children's eyes, the only conflict in their home is this strange, incomprehensible tension between their father and mother. Who might their mother have to flee but the man their grandmother and aunt have gone to visit under that far away white tent? Who could it be riding up to their hall with such force, accompanied by the pounding and echoing of the horses' hooves heard by Hasan Aginica, if not their father? In fact, it is neither what the Hasan Aginica fears nor what the children suppose.

Once Hasan Aga has renounced the praised as his prophet for earthly treasures and erected that white tent to signify this decision, he can only realise his full intentions by subjecting all the adult members of his household in his halls to his decision. As soon as Hasan Aginica makes clear that she cannot and will not follow him, out of a sense of shame before God and His apostle and for

*I vadi njoj knjigu oproštenja,
Da uzimlje podpuno vinčanje,
Da gre s njime majci u zatrege.*

Dolazak bega Pintorovića po sestru određen je njegovom dužnošću prema njoj. Čim je obznanjena Hasanagina izdaja, vlasti kojima su potčinjeni i beg i njegova sestra potvrđuju potpuni raskid i poništenje obaveza Hasanaginice proisteklih iz vjenčanja. Ta potvrda, knjiga oproštenja, predana je begu Pintoroviću, na kojeg prelaze zakonska prava i obaveze prema sestri. A ona je oslobođena od svih ranijih bračnih obaveza. Knjigu oproštenja beg donosi te je predaje sestri da je prouči.

*Kad kaduna knjigu proučila,
Dva je sina u čelo ljubila,
A dvi ćere u rumena lica:
A s malahnim u bešici sinkom
Odiliti nikako ne mogla.
Već je bratac za ruke uzeo,
I jedva je sinkom rastavio:
Ter je meće k sebi na konjica,
S njome grede u dvoru bilomu.*

Nakon što se odrekao svjedočenja da je Hval Božiji poslani te javno prihvatio katoličku vjeru, a Hasanaginica napustila dvore, Hasanaga je potpuni gospodar svojoj čeljadi. I on i svi njegovi u dvorima morali su promijeniti imena te se odreći svih propisa kojima sljedbenici Hvala potvrđuju svoje voljenje Boga. U rastanku s djecom Hasanaginica im poručuje da im je njena maternica i milosni zavičaj utočište, da je vjesnik Hval maternica svjetova, milost Božija koja svojom savršenom uvjetnošću obuhvata sve uvjetno te da se tako objavljuje kao znak Boga, Milosnog, Premilosnog, i omogućuje im vraćanje Njemu. (U jeziku vjesnika Hvala, u kojem mu je Bog spustio Učenje, ime za maternicu je *rahīm*, što doslovno znači “milosnica”).)

love of them, Hasan Aga’s protection and obligations towards her end. They transfer immediately to her brother Pintorović-beg, her closest and most senior living kinsman. Hasan Aga’s white tent has made clear to Pintorović, and everyone else, his intention to submit to Venetian occupation and accept the principle of one ruler and one Catholic faith within its borders.

*Then, Hasan-aga’s wife returns,
Her brother’s neck to clasp.
Oh! Brother dear! So great a shame!
To send me from these five!*

Two opposing desires, the Hasan Aga’s and the Hasan Aginica’s, grow out of different grounds. Hasan Aga rejects God’s call to humanity to bear witness that there is no god but God and that the praised is His apostle: “O believers, betray not God and the Messenger, and betray not your trusts and that wittingly; and know that your wealth and your children are a trial, and that with God is a mighty wage.” (Qur’an: 8:27–28) Hasan Aginica is caught between the rock of her sense of shame—preventing her betrayal—and the hard place of being separated from her children—who are in their father’s custody after his decision, just like his white halls and estates. She must go, but the children must stay. There is no place for her in Hasan Aga’s halls. She relates her pain to her brother who is now responsible for her dignity.

*The bey refrains, says not a word,
but from a silken pouch
draws forth her papers of divorce
to claim her portion full
and take her to their mother’s home.*

It was Pintorović-beg’s duty to come and collect his sister. As soon as Hasan Aga’s betrayal was made public, the authorities to whom the beg and his sister remained subject would have confirmed the dissolution of the Hasan Aginica’s obligations under marriage. Confirmation, the papers of divorce, was given to Pintorović-beg, to whom were also transferred all legal obligations and rights towards his sister, while she was freed of all her previous marital duties. The beg produces the papers of divorce and hands them to his sister to study.

Kolika god da je bila bol tog majčinog rastanka s djecom, nada da ih njena milosnica povezuje s Bogom, Milosnim i Premilosnim, i Hvalom, milošću svjetova, morala je biti još veća u prihvatanju dosuđenog joj iskušavanja. Njenu sudbinu, ma koliko bila mučna i bolna, nisu određivali ni strasti ni pohlepa za svijetom. Mogla je u sebi ponavljati Božije pitanje ljudima: “Šta, je li onaj s jasnim znakom od svog Gospoda kao i onaj kojem se njegova zla djela čine lijepim te slijede svoje strasti?” (Kur'an, 47: 14) Olakšicu je mogla osjećati u Božijem obećanju: “Ko god ispuni svoj ugovor s Bogom, Bog će mu dati neizmjerivu naknadu.” (Kur'an, 48: 10)

Hasanaginica se vraća rodnom domu u kojem je prisegla Bogu da za svog muža uzme Hasanagu. Otišla je u njegove dvore i u njima rodila djecu. Sad se vraća majci i bratu, znajući da je sve od Boga i da se Njemu sve vraća. Ni u jednim dvorima ovog svijeta nisu čovjekovi zbiljni početak i kraj. Oni su mimo granica prolaznosti i propadanja. Čovjeku se mogu učiniti blaga ovog svijeta vrijednim izdaje jastva, čiji je zbiljni zavičaj s Bogom. Ali, šta će čovjeku cijeli svijet kad izgubi svoje jastvo?! (Marko: 8:36) Vratila se posve oslobođena prisege Bogu da brakom ispunjava dug Njemu. Tako je zapravo sačuvala prisegu Bogu u kojoj i s kojom se jastvo izbavljuje iz iskušenja. Nije posustala u svojoj prisezi Bogu ni pod ucjenom da prividno gubi i dvore i djecu. Mogla je vjerovati da se tako vraća Bogu te da s Njime ništa ne može biti izgubljeno.

Na putu od dvora u kojima ostavlja djecu prema dvorima u kojima je rođena, na konju iza brata, mogla se pitati: Ko sam zapravo ja, otkuda sam dospjela ovdje gdje jesam, kamo idem te šta znam o sebi kojoj se sve ovo događa? I još odlučnije se mogla pitati: Prema čemu i kome se okrećem licem?

*Once she the writ has read,
both boys' brows the dame embraces,
both daughters' rosy cheeks:
but from her little babe abed,
she cannot bear to part,
so that her brother grips her arm
to strip her from her son,
and draws her high onto his horse,
to hie to their white halls.*

Having recanted his witness that the praised is God's apostle and publicly accepted the Catholic faith, Hasan Aga becomes absolute master of his household, once Hasan Aginica has left his halls. He and all the denizens of those halls had to change their names and give up the doctrines by which the followers of the praised affirm their love of God. Parting from her children, Hasan Aginica's message to them is that her womb is a merciful home and a place of refuge, that as their prophet, the praised is the womb of all the worlds, a mercy of God whose perfect contingency comprehends all of contingency, so that it appears as a sign of God, the All-Merciful, the Ever-Merciful, and facilitates return to Him. (In the language of the praised, in which God revealed the Recitation to him as prophet, the word for womb is *rahīm*, whose literal meaning is “place of mercy”).

However painful parting from her children is, the hope that her womb would continue to connect them with God, the All-Merciful, the Ever-Merciful, and with the praised, the mercy to the worlds, must have played a major role in her ability to accept the trials set her. Her fate, however difficult and painful, was not determined by passions or earthly greed. She may have repeated to herself the question posed by God to humankind: “What, is he who is upon a clear sign from his Lord like unto such a one unto whom his evil deeds have been decked out fair, and they have followed their caprices?” (Qur'an: 47:14) She may have felt some relief at God's promise: “And whoso fulfils his covenant made with God, God will give him a mighty wage.” (Qur'an: 48:10)

Hasan Aginica returns to her family home, where she swore before God to take Hasan Aga for her husband. The home she left for his halls, in which she bore him children. She is

I mogla je iznova svjedočiti da nema boga do Boga, da se sve događa u Njegovoj milosnici kojom obuhvata sve, da je Hval milost svjetovima te da voljenje njega potvrđuje slijedeći ga. Kamo god se okrenula, pred Božijim je Licem. Zato je njeno ozbiljenje u vlastitome licu vraćanje sebi, a zapravo Bogu. A to nije ništa drugo do voljenje Boga Koji, voleći Svoje stvaranje, voli Sebe.

Otjerana je iz kuće svoje djece. Zapravo otkinuta je od njihove prisutnosti u njenim slušanjima i gledanjima u kojima joj se činilo da njena milosnica nije samo znak one Božije koja obuhvata sve. U tome je možda i zaboravljala da nema voljenog do Boga, da niko nije voleći do Bog. Mogla je ustrajavati u svjedočenju da nema boga do Boga i da je Hval Božiji poslani te odlučno odbiti da to porekne. Ali volja da odbije namevano nije bila dovoljna. Bog neće, mogla je promišljati, samo to. U Njegovome voljenju nje hoće da u sebi i sobom otkrije puninu ljubavi, gledanje sebe Njime i gledanje Njega sobom. Zato su sva njena pitanja na putu između dvaju dvora mogla biti o povratku Bogu, o uzlaženju Njemu. Na to se možda podsjećala Božijom objavom: “Ne, već vi volite prolazno i odbacujete buduće. Lica tog dana bit će blistava, gledajući svoga Gospoda.” (Kur’an, 75: 20–23) Tek u tom susretu licem u Lice, u ozbiljenju pune ljudskosti, otkrivaju se i razlog i svrha dolaska u svijet i odlaska iz njega.

U rodnim dvorima s majkom i bratom Hasanaginica je s druge strane granice, između njenog svijeta i svijeta njene djece. Tek tu gdje se vratila može biti to što jest, ali nikad u sebi i sobom odvojena od njih petero, od kojih svako podsjeća na razlog i svrhu njenog uzdanja u Hvalov zagovor. Njena djeca su s njome, a ona s njima. Za svijet je djevojka sa svim putevima prema novim i

returning to mother and brother, knowing that all things come from God and all things return to Him. Man’s true beginning and end are not to be found in any halls of this world. They lie beyond the bounds of transience and decay. It may seem worth betraying one’s sense of self, whose true homeland is with God, for the treasures of this world, but what good is the whole world to a person who has lost their self?! (Mark: 8:36.) She returned, completely free of her oath before God to repay her debt to Him through marriage. In doing so, she kept her that oath to God by which and through which the self is delivered from temptation.

On the path that leads from the halls where she has left her children behind to the halls where she was born—riding behind her brother on the horse—she may have asked herself: Who am I really, how is it that I came to be where I am, where am I going, and what do I know about myself, whom all of this is happening to? And with yet greater resolve she may have asked herself: Who do I chose to show my face to? She may have also chosen to bear witness again that there is no god but God, that everything happens in His all-encompassing and merciful womb, that the praised is a mercy to the worlds and that we affirm our love of him by following him. Wherever she turns she sees the Face of God. This is why her self-realization, manifest in her own face, is a return to herself and so to God. It is loving God, Who in loving His creation loves Himself.

She has been banished from the home of her children. They have been removed so she can neither see nor hear them—senses that seem to tell her that her womb is more than a mere manifestation of God’s all-encompassing merciful womb. In this she may have forgotten that there is no beloved but God and that nobody is as loving as God. She could persevere in her witness that there is no god but God and that the praised is His apostle and in absolutely refusing to deny it. But the will to reject what has been imposed upon her is not enough. She may suppose that this is not all God wants. Loving her, He wants her to discover the fullness of His love within herself, by looking at herself through Him and looking at Him through herself. All her questions on her way between the two halls will have

drukčijim dvorima. Ali sama je izabrala put povratka u Božije dvore.

Pristajući davno da se uda za Hasanagu i došavši u njegove dvore, odazvala se Božijem pozivu: "Vi vjerujući, budite poslušni Bogu i budite poslušni Poslanom i onima od vas koji imaju vlast. A ako se razlazite među sobom o bilo čemu, to uputite Bogu i Poslanom, ako vjerujete u Boga i Posljednji dan." (Kur'an, 4: 59) Čim se Hasanaga radi vlasti nad dvorima i imanji-ma odrekao poslušnosti Poslanom, prestala je obaveza Hasanaginice na poslušnost nje-mu. Tek s tim odricanjem mogao ju je izgnati iz svojih dvora, poričući tako Božiju zapovijed: "Ne izgonite ih iz njihovih dvora!" (Kur'an, 65: 1)

Ako bi Hasanaginica ostala u njegovim dvorima, ustrajavajući na bivanju poslušnom Bogu i Poslanom, odričući poslušnost Hasanagi, propala bi njegova trgovina u kojoj je za javno poricanje svjedočenja da nema boga do Boga i da je Hval Njegov poslani dobio obećanje da će mu ostati vlast nad dvorima i imanjima. Pokrštenje, uvjet opstanka pod mletačkom vlašću, mora biti javno. I ničim ne može biti prikrivano. I domaćin i svi u njegovome domu podliježu provjeravanju koje provodi *Sanctum officium*, inkvizicijski sud. Nikakvi oblici dvoličnosti u javno saopćenoj odluci o pokrštenju nisu i ne mogu biti prihvatljivi. Kad god su bivali otkriveni, najokrutnije su kažnjavani.⁴ Pred mletačkim vlastima, a zapravo pred crkvenim zvaničnicima koji su s njome u vezi, sva odrasla čeljad u dvorima Hasanage morala su očitovati pokornost njegovoj odluci.

Od onog časa kada je obznanjeno Hasanagino otpadanje od nasljedovanja vjesnika Hvala, Hasanaginica u svojoj zajednici

been of return to God, of ascending to Him, recalling, perhaps, the words of God's proclamation: "No indeed; but you love the hasty world, and leave be the Hereafter. Upon that day faces shall be radiant, gazing upon their Lord." (Qur'an: 75:20-23) Only in that meeting, face to Face, in the realization of the completeness of humanity, are revealed the reason and the purpose of our coming into the world and our leaving it.

With her mother and her brother in her native halls, Hasan Aginica is on the other side of the border dividing her world from the world of her children. She can only be true to herself there, in the place she has returned to, but is nonetheless never separated, in herself and of herself, from her five children, each of whom reminds her of why and to what purpose she believes in the promise of the praised. Her children are with her and she with them. The world now sees her as a maid whose path may lead her towards new and different halls, but she has chosen the path that returns her to God's halls.

When she agreed long ago to marry Hasan Aga and come to his halls, she was answering God's call: "O believers, obey God, and obey the apostle and those in authority among you. If you should quarrel on anything, refer it to God and the apostle, if you believe in God and the Last Day; that is better, and fairer in the issue." (Qur'an: 4:59) Now that Hasan Aga has withdrawn his obedience to the apostle to retain his lordship over estate and home, Hasan Aginica's duty to obey him has ended. And it was only after he renounced the apostle that he could chase her from his halls in defiance of God's command: "Do not expel them from their houses!" (Qur'an: 65:1)

Were Hasan Aginica to remain in his halls, persevering in her obedience to God and the prophet but not to Hasan Aga, it would ruin Hasan Aga's deal, his public denunciation of the proclamation that there is no god but God and that the praised is His apostle in exchange for an assurance that he will retain lordship over his house and estates. His conversion to Christianity—the condition for survival under Venetian rule—must be public. It cannot be concealed in any way. Host and household are all subject to checks by the *Sanctum officium*, the inquisitional court. No form of hypocrisy

⁴ O tome vidjeti više, naprimjer, u: Bouwsma, 1968; Haliczzer, 1987; Lea, 1901; Plakotos, 2004; Ortega, 2009; Barbierato, 2013; Corrales, 2021.

ima sva prava slobodne žene. Vratila se u očeve dvore pa je vlast, a to znači zaštita njenog dostojanstva, prešla na brata, domaćina u njenim rodnim dvorima. Njene nove prilike u zajednici prava koje jamče Bog i Njegov poslani potvrđuju zanimanja za nju.

*U rodu je malo vrime stala,
Malo vrime, ne nedilju dana,
Dobra kado, i od roda dobra,
Dobru kadu prose sa svi strana;
Da majveće imoski kadja.*

Iz njene poslušnosti Bogu i Poslanome, a tako i njenoga brata, slijedi njegovo pravo da odlučuje o nepovredivosti njenog položaja u zajednici, prava da se ponovo uda. Ona može osporiti pravo brata da u njeno ime donosi odluku. Može se pozvati na Boga i Poslanog u traženju presude u razilaženju s bratom. Time ne bi izdala ni Boga ni Poslanog. Ali zato bi joj trebala snaga. Ne bi ih izdala i kada bi prihvatila bratovu volju. Ali ima li snage za taj spor u kojem sve ovisi o njenoj volji? Bi li u tome slučaju razloge za svoj otpor morala naći u svojim osjećanjima i nahođenjima?

*Kaduna se bratu svomu moli:
Ah, tako te ne želila, braco!
Nemoj mene davat za nikoga,
Da ne puca jadno srce moje
Gledajući sirotice svoje.*

Može li moljeni prihvatiti traženo, a da tako ne otkáže poslušnost Bogu i Poslanom? Na njemu je dug vlasti uvjetovane pravednošću. A nema pravednog do Boga Koji mu preko srca i govora Poslanog zapovijeda: “Udajte neudate i ženite neoženjene!” (Kur’an, 24: 32) To je Božija volja. Njemu je poslušan Poslani, svjedočeći da nema volje do Božije. Ako bi moljeni brat prihvatio sestrinu volju da je ne udaje, otkazao bi poslušnost Bogu i Njegovome poslanom. Tako bi porekao poredak u kojem joj Bog i

will be permitted in this public declaration of conversion. Those discovered as false are most cruelly punished.⁹ Hasan Aga’s entire household must also testify to their submission to his decision before the Venetian authorities, or rather the Church officials who have close ties with them.

From the moment Hasan Aga makes public his abandonment of the tradition of the prophet, Hasan Aginica regains all the rights of a free woman in her society. She has returned to her paternal halls and custody over her, the protection of her dignity, has passed to her brother, the lord in her family home. The new opportunities she has in the community, under rights guaranteed by God and His apostle, are confirmed by the attention she receives.

*At home she tarries for a while,
less than a week, ‘tis sure,
this gentle dame of gentle kin,
whose gentle hand none seek
more hotly than Imotski’s judge.*

Her brother’s right to decide on the sacrosanct nature of her position in society and her

⁹ For more on this see: Bouwsma, William J., *Venice and the Defense of Republican Liberty: Renaissance Values in the Age of the Counter Reformation*, Berkeley: University of California Press, 1968; Haliczzer, Stephen, *Inquisition and Society in Early Modern Europe*, Barnes & Noble Imports, 1987; Lea, Henry Charles, *The Moriscos of Spain: Their Conversion and Expulsion*, Philadelphia: Lea Brothers & CO., 1901; Plakotos, Georgios, *The Venetian Inquisition and Aspects of “otherness”: Judaizers, Muslim and Christian Converts (16th – 17th century)*, Thesis submitted for the degree of Doctor of Philosophy, University of Glasgow, Department of History, 2004; Ortega, Stephen, “Across Religious and Ethnic Boundaries: Ottoman Networks and Spaces in Early Modern Venice”, *Mediterranean Studies* 18 (2009): 66-89; Barbierato, Federico, “Politics, Diplomacy and Religious Dissent: The Activity in the Inquisition in Early Modern Venice”; in: Eric R. Dusteler, ed., *A Companion to Venetian History, 1400–1797*, Leiden/Boston: Brill, 2013, 281-305; Corrales, Eloy Martín, *Muslims in Spain, 1492–1814: Living and Negotiating in the Land of the Infidel*, trans. Concuelo López-Morillas, Leiden/Boston: Brill, 2021.

Njegov poslani jamče pravo da se ozbiljuje u dvojini davanja i primanja. A čovjek nikome i ničemu nije dužan do Bogu.

Volju saopćenu bratu kaduna pravda mogućnošću da joj srce prepukne gledajući sirotice svoje. Ali Bog je u srcu Svoga roba. On je Jedan, Nerazlučiv. I srce, u punom značenju tog pojma, nije razlučivo. Ne može raspući. To mogu samo njegova obznanjenja u uvjetnosti, njegove rubnosti kad izgube vezu sa svojom nestvorenom i nestvorivom srijedom. Kad se dogodi da srce pukne u raspetosti između voljenja Boga i bilo čega od Njegovih obznanjenja, u uvjetnosti, ostaju On i Volitelj, i Voljeni i Voljenje.

Moliteljica misli na svoju djecu, dvije kćeri i tri sina. Kaže da su sirotice, a zna da su to svi ljudi, sve postojeće pred Imućnim (Kur'an, 35: 15), Milosnim i Premilosnim. Ne ozbiljuje li se čovjek u osvješćenju svog siromaštva u kojem Bog obznanjuje Svoju punu imućnost? Ustrašena je gledanjem svoje djece i njihovim gledanjem nje. I ona i brat znaju za poruku iz vjesničkog naslijeđa. Na pitanje vjesnika Mojsija Gospodu gdje će Ga tražiti, rečeno mu je: "Traži Me u onih pukloga srca, jer Ja sam vazda s njima." (Ibn Hanbal, 1999: 64) Voljenje djece odvraća Hasanaginicu od Boga, pa joj se čini da su sebi dovoljni, a ne znakovi kojima On objavljuje Sebe u ljubavi da bude poznat. Ako hoće Božiju milost, valja joj ustrajati u poslušnosti Njemu i Njegovome poslanom. (Kur'an, 3: 131–132)

Njoj, upravo njoj i svim vjerujućim ljudima, i mušku i žensku, Bog kazuje u ljubavnom pismu koje im predaje Poslani: "Vjerujući, ne izdajte Boga i Poslanog!" (Kur'an, 34:37) Uzaludna bi bila sva njena nastojanja ako se okrene od Boga i Njegovog poslanog. Samo u njenom voljenju Njega, u povratku Njemu ozbiljivi su i razlog i svrha svega njenog. Ni imetak ni

right to remarry follows from her obedience to God and the apostle and so to him. She could have challenged his right to make decisions in her name. She could have called on God and the apostle in her search for a resolution to her dispute with her brother. This would not have been to betray God or the apostle. But she would have needed strength. Nor would it betray them to accept her brother's will. But would she find the energy for a disagreement in which everything depends on her will? Would she not have to find the reasons for her resistance in her feelings and premonitions?

*She begs her brother dear:
Oh, brother dear, from harm be free!
Pray, troth my hand to none,
lest my poor heart should break to see
my poor abandoned sons.*

She is beseeching her brother. Can he accept what she is asking without himself disobeying the will of God and the apostle? He bears the burden of an authority tempered by justice. No one is as just as God, Who commands through the heart and speech of the prophet: "Marry the spouseless among you!" (Qur'an: 24:32) That is God's will. The apostle was obedient to Him, bearing witness that there is no will but God's. By accepting his sister's request not to marry, her brother would be refusing his obedience to God and His apostle. In doing so he would forsake the order through which God and His apostle guarantee his sister the right to realise herself in the duality of giving and receiving. And humankind is indebted to no one for anything except to God.

The dame justifies her will, which she has confided to her brother, on the grounds that her heart will shatter if forced to look upon her poor children, whom the situation has rendered orphans. But God is in the heart of His servant. He is One, Indivisible. The heart, in the full meaning of that term, is indivisible too. It cannot shatter. Only its most remote reflections in the contingent world can, once they have lost contact with their uncreated and uncreatable essence. When the heart shatters, caught between loving God and loving one of His manifestations in contingency, He remains Lover, Beloved, and Love.

djeca ne omogućuju taj povratak, to ozbilje-nje u ljubavi.

Njeni muka i patnja uzrokovani su odlukom Hasanage da izda Boga i Njegovog poslanog radi imetka i djece. A ona to ne može i neće. Poslušna je i Bogu i Njegovom poslanom. Voli ih više od sebe. Ne može i neće da im okrene leđa. Ali ostaju njena djeca u vlasti Hasanage koji ih veže za sebe i imetak, za laž gospodstva bez Gospoda. Tako je ona između dvaju voljenja – Boga i Njegovog poslanog, na jednoj, i djece, na drugoj strani. A Bog je ljubomoran, neće ni u čemu od svog stvaranja druga u ljubavi. Znale su joj Božije riječi: “Ne smiješ se klanjati drugome bogu. Ta Gospod – ime Mu je Ljubomorni – Bog je ljubomoran.” (Izlazak, 34: 14) Vjesnik Hval kaže: “Tako mi Boga, ljubomorniji sam od njega (Sa’da), a Bog je ljubomorniji od mene.” (Muslim, 1915: 2:782)

Znaju to i Hasanaginica i njen brat. Saglasni su u poslušnosti Bogu i Njegovom poslanom. Što god mislili, pa šutjeli ili govorili, znaju da bi ih raspravljanje odvratilo od poziva koji ih se tiče: “I ne sporite se među sobom da se ne biste kolebali pa vas sreća napustila. I budite strpljivi. Doista je Bog sa strpljivim.” (Kur’an, 8: 46) A sreća nije ništa drugo do susret s Voljenim, gledanje sebe Njime.

*Ali beže ne hajaše ništa,
Već nju daje imoskomu kadji.
Još kaduna bratu se moljaše,
Da njoj piše listak bile knjige,
Da je šalje imoskomu kadji.
“Divojka te lipo pozdravljaše,
A u knjizi lipo te moljaše,
Kad pokupiš gospodu svatove
Dug podkliuvac nosi na divojku;
Kada bude agi mimo dvora,
Nek ne vidi sirotice svoje.”*

Praying, she thinks of her children—two daughters and three sons. She calls them “sirotice”, a word that can mean orphan, but also pauper, someone who has been abandoned or finds themselves in a position of misery, wretchedness, and poverty. She knows that all people and all things are “sirotice” or indigent before the Abundant (Qur’an: 35:15), the All-Merciful, the Ever-Merciful. Surely humankind realizes its full potential by acknowledging its own poverty, through which God makes manifest His abundance? She looks at her children and they look back at her and she is terrified. Sister and brother both know the message from the prophetic legacy, when the Lord replied to a question posed by Moses, asking where to seek Him: “Seek me in those of broken heart, as I am always with them.” (Ibn Hanbal, 1999: 64) Love of her children turns Hasan Aginica away from God, so that they seem enough, in and of themselves, not just signs by which He makes Himself known through love. If she wants God’s mercy, she must persist in her obedience to Him and His apostle. (Qur’an: 3:131-32)

In a love letter relayed by the apostle and addressed to her—specifically to her and to all believers, men or women—God says: “Of ye of faith, do not betray God and the apostle!” (Qur’an: 34:37) Any undertaking will prove futile if one turns away from God and His apostle. Only in loving Him and in returning to Him can we realize our own purpose and meaning. No property or child can ensure that return. Realization is only possible through love.

Her pain and suffering are caused by Hasan Aga’s choice to betray God and His apostle over property and children. She cannot and will not do the same. She is obedient to God and His apostle. She loves them more than herself. She cannot and will not turn away from them. Her children remain under the authority of Hasan Aga who has bound them to himself and his property, to a false lordship without the Lord. She is caught between two loves—love of God and of His apostle, on the one hand, and love of her children, on the other. And God is jealous, unwilling to share love with any of His creations. She thinks of God’s words: “For you shall worship no other god, for the Lord, whose name is Jealous, is a jealous God.”

U poslušnosti bratu, a tako i Poslanome i Bogu, Hasanaginica prihvata prijenos zaštite na kadiju, obvezanog da svjedoči za Boga i bude branitelj pravde pa ma ko bio u pitanju. Drugi put spominje svoje sirotice od čijeg se gledanja želi zakloniti. A zapravo želi da sebe gleda njihovim očima, u volji da bude poslušna samo Bogu i Njegovom poslanom. Ističe da su to njene sirotice koje će se ozbiljiti u Božijoj milosti u slijeđenju vjesnika Hvala, najljepšeg primjera. Nije ona ustrašena njihovim bivanjem siroticama, jer zna da se samo u čistom i osviješćenom siromaštvu obznanjuje gospodstvo Imatelja najljepših imena.

Ustrašena je mogućnošću da budu prevarene iskušenjem imetka radi kojeg gube sebe. Zna ona da nema utočišta od Boga do u Njeg, Koji objavljuje vjesniku Hvalu, a tako i njoj i njenoj djeci: "Tako mi jutarnjega sjaja i noći kad se smiri, tvoj te Gospod nije ni ostavio ni omrznuo. A drugi svijet za tebe bit će bolji od ovog života. I zasigurno će ti tvoj Gospod dati, pa ćeš biti zadovoljan. Nije li te našao siročetom, pa te zaštitio; našao te lutajućim, pa te poveo; i našao te siromahom, pa te učinio imućnim?" (Kur'an, 93: 1–8)

Hasanaginica moli kadiju da joj sa svatovima pošalje dug *podkliuvac*. Ne želi gledati svoju djecu očima zabrinute majke. Želi da oni vide nju u voljenju Boga i slijeđenju vjesnika Hvala. Na pometenost i brige želi uzvraćanje povezanošću Božijom milošću koja obuhvata sve, kao da im poručuje: "Bog nam je dovoljan, Bog će nam dati iz Njegovog obilja, i Poslani. Doista je Bog naša želja." (Kur'an, 9: 59)

*Kad kadji bila knjiga dođe
Gospodu je svate pokupio.
Svate kupi grede po divojku.
Dobro svati došli do divojke,
I zdravo se povratili s njome.*

(Exodus: 34:14) The praised says as prophet: "By God, I am more jealous than him (Sa'd), but God is more jealous than I." (Muslim, 1915: 2:782)

Hasan Aginica and her brother both know this. They are united in their obedience to God and His apostle. Whatever they may be thinking, whether they voice it or not, they know that discussion would lead them away from the call that concerns them: "And obey God, and His Messenger, and do not quarrel together, and so lose heart, and your power depart; and be patient; surely God is with the patient." (Qur'an: 8:46) To take heart is nothing but an encounter with the Loving—seeing yourself through Him.

*Alas, the bey pays her less heed
than to Imotski's judge.
The dame her brother then entreats:
On paper white inscribe
a screed for the Imotski judge:
"Fair greetings from your bride
who fairly writes to pray of thee,
the wedding band once called
let them her bring a mantle tall
to pass the Aga's halls
and see not her poor orphan sons."*

In obedience to her brother, and so to the apostle and to God, Hasan Aginica has accepted the transfer of custody over her to the qadi, who is bound in witness before God as an impartial defender of justice. For the second time she mentions her "sirotice", her poor wretched ones, from seeing whom she wants to be protected, but what she really wants is to see herself through their eyes, in her desire to be obedient only to God and His apostle. She emphasises that they are her "sirotice", who will have to realise themselves through God's mercy by following the praised as their prophet, the most beautiful example. She is not scared for them as "sirotice", because she knows that the lordship of the One with the most beautiful names is manifest only through pure and conscious "siromastvo", which is to say poverty and kinlessness.

Rather, what terrifies her is the possibility that they may fall victim to the temptations of wealth, for which they would lose their selves. She knows that there is no refuge from God but in God, Who sent the revelation to the praised

Na putu od roditeljskih dvora, u kojima je brat zaštitnik Hasanaginice, prema kadijinim dvorima, gdje će zaštita biti prenijeta na njega, jesu i dvori Hasanage u kojima su njihova djeca. Samo su Hasanaginici posve poznati uzroci razlaza koji su je doveli na to bivanje između dvaju dvora, na putu njenog ozbiljenja uz potpunu žrtvu. Javnosti je bijelim šatorom obznanjen razlog koji se tiče svih s obje strane granice, i onih koji su odavno učvršćeni u svome bivanju time što jesu, i onih čija su pripadanja u kovitlacima njihovih nesigurnosti. Hasanaginica se uzda u povratak dvorima njenog Gospoda, ali njena djeca ne mogu biti izbrisana iz njenih sjećanja.

*A kad bili agi mimo dvora,
Dvi je ćerce s penžere gledahu,
A dva sina prid nju izhodahu,
Tere svojoj majci govorahu.
Vrati nam se, mila majko naša,
Da mi tebe užinati damo.*

Izgon Hasanaginice iz dvora, koje ona nastoji preinačiti u iseljenje prema Božijim dvorima, razorio je poredak u kojima su oblikovana jastva njene djece. Nje nema za sinijom, kamo sjeda posljednja, Hasanagi zdesna, kad je sve već na trpezi i svi za njom. Savršeni krug sinije prema čijem središtu su i sudi i jelo više ne podsjeća na ono jedno i isto srce svih. Nema tu više njihove majke. U njihovim vidicima ona je gladna. Ništa i nigdje ne može naknaditi njeno bivanje s njima. Mogli su preuzeti sudjelovanja u spuštanju i namještanju sinije te osjećati miris jela, ali ona više nisu bila uz prisutnost blagoslovenih majčinih ruku i njene brige za sve njih: Jedu li i treba li im još nešto? Svojom prisutnošću nadzirala je cijeli poredak, njihove sabranosti, od prethodnih do naknadnih pranja ruku, od početnog “U ime Boga!” do završnog “Hvala Bogu!” S njome su svi u znanju i milosti premilosnoga

as His prophet and so to her and her children: “By the white forenoon and the brooding night! Thy Lord has neither forsaken thee nor hates thee and the Last shall be better for thee than the First. Thy Lord shall give thee, and thou shalt be satisfied. Did He not find thee an orphan, and shelter thee? Did He not find thee erring, and guide thee? Did He not find thee needy, and suffice thee?” (Qur’an: 93:1–8)

Hasan Aginica pleads with the qadi to send her a “podključac”.¹⁰ She does not want to see her children with the eyes of a concerned mother. She wants them to see her loving God and following the path of the praised as her prophet. In return for her confusion and worries she wants to be connected to God’s mercy which encompasses everything, as if to tell her children: “Enough for us is God; God will bring us of His bounty, and His Messenger; to God we humbly turn.” (Qur’an: 9:59)

*White screed in hand, at once
the Qadi calls the wedding band
to send them for his bride.
The band finds bride and welcome fair,
and heartily hie home.*

On the path away from her family home, in which her brother was her protector, and towards the qadi’s halls, where her custody will be transferred to him, lie the halls of Hasan Aga and so their children. Only Hasan Aginica knows fully the reasons for the divorce that led her to being now between two halls, on her path to realisation through complete sacrifice. The white tent was a statement of the public reason to people on both sides of the border, both to those who long ago established firmly what they are and those whose loyalties are caught up in eddies of doubt. Hasan Aginica puts faith

¹⁰ Trans. note. A word of unclear origin, it is glossed as “peplum” in a contemporary Latin translation by the Dubrovnik poet Đuro Ferić (1739–1820), in Gortan, Veljko, and Vratović, Vladimir, *Hrvatski Latinisti, Croatici auctores qui latini scripserunt*, vol. II, Pisci 17–19 Stoljeća, Auctores Saec. XVII–XVIII, Zagreb: Zora, Matica Hrvatska, 1970, pp. 668–673. It clearly means some type of long mantle or overgarment that will cover her face and block her field of vision.

Boga. Njena ih milosnica povezuje s Njime. Zato je zovu da u tom vremenu koje nije bližu ručka uživaju, da se s njome vrate izgubljenome poretku.

A znala je da razoreni poredak nije moguće uspostaviti iznova, a da ga ne izda u sebi i sobom. Savršena ljudskost, a tako i Božije carstvo, nisu mogući nigdje do u srcu, u izmirenju svih oprečnosti. Njeni pogledi su prema tome carstvu. Za njeg se žrtvuje, uvjerena da tako izbavljuje u savršenosti i sebe i sve svoje. Neizmjerive su njena žalost u okretanju od svijeta i nada u savršeni ishod njene patnje u milosti koja obuhvata sve. Tješi se porukom da je život ovog svijeta ništa do uživanje u varljivim prividima. Dok je odlazila iz kuće rođenja, mogla je šaptati Božije podsjećanje ljudima: "A sve što vam je dano jesu uživanje ovog svijeta i njegov ures. Ali to s Bogom bolje je i trajnije. Zar ne shvatate?" (Kur'an, 28: 60)

Djecu mogu zbunjivati promjene koje se događaju u njihovim dvorima, u pokuštvu i njegovom poretku, u odjeći i vrsti jela te u moljenjima i svemu upravljanoj voljenjem Boga i Njegovog poslanog. Mogu ih čuditi dolasci nepoznatih ljudi i spominjanja njihovih drukčijih imena. Ali njima se u svemu tome čini najvažnijim to da je njihova majka odvojena posve od jela te da je njeno odsustvo uzrok narušenog poretka. Svi su u dvorima, ali nema nje. Zato je djeca zovu sebi.

*Kad to čula Asanaginica,
Starišini svatov govorila:
Bogom, brate svatov starišina,
Ustavi mi konje uza dvora,
Da darujem sirotice moje.*

Hasanaginica je između dviju zaštita, jednu ostavlja, a drugoj se utječe. Prelazi puteve od dvora muža, koji je porekao vjesnika Hvala, u rodne dvore, bratu i majci, te odatle u dvore svog novog muža, kadije. U njenoj odluci da ne prihvati nametano joj poricanje

in return to the halls of her Lord, but she cannot forget her children.

*But as they pass the Aga's halls,
two maids out windows peer;
two sons hie out to meet their dam,
to beg their mother dear.
Come back with us, o mother dear,
to eat of what we have.*

Hasan Aginica's expulsion from the halls, which she strives to transform into a departure for God's halls, has destroyed the order that has informed her children's sense of self. She is no longer there at the communal table, sitting last, to the right of Hasan Aga, when everything has been served and all are seated. The perfect circle of the table, at whose centre are dishes and courses, no longer recalls the one heart common to all. Their mother is no longer there. From their perspective, she is hungry. No thing and no place can replace her presence with them. They can take over her role in setting up and setting the table and even smell the food, but it no longer takes place in the presence of their mother's blessed hands and her care for them: Are they eating, do they need anything? Her presence supervised the entire order, their gathering, from the first to the last washing of hands, from the initial "In the name of God!" to the final "Thank God!" With her they all stand in the knowledge and mercy of All-Merciful God. Her merciful womb connects them with Him. This is why they call her to eat at a time not even close to lunchtime, so that they may return the lost order through her.

But she knows that it is impossible to restore the lost order without betraying it within herself and through herself. Perfect humanity, and thereby God's kingdom, are only possible in the heart, in the reconciliation of opposites. She looks to that kingdom. She sacrifices herself for it, convinced that in doing so she delivers into perfection herself and her loved ones. Immeasurable is her sorrow at turning away from the world and her hope for a perfect outcome to her pain in all-encompassing grace. She takes comfort in the message that this life is nothing but taking pleasure in deceptive illusions. As she is leaving her birth home, perhaps she whispers to herself

vjesnika Hvala uzvratila je pristajanjem da u svemu ne bude njena volja već Božija. U svatovskoj je povorci na putu s osjećanjem tuđine iz koje se vraća zbiljnoj domovini, Bogu. To vraćanje je uzlaženje iz odvojenosti od Voljenog Njemu, uz iskušenja svijeta i jastva u kojima se Njegovo stvaranje nudi u istosti s Njime i u dovoljnosti sebi: Sve njeno je u Božijem carstvu, u znanju i svjedočenju: “Doista je Božija vlast nad nebesima i zemljom. On daje život i uzrokuje smrt. Mimo Boga nemate ni zaštitnika ni pomagača.” (Kur’an, 9: 116)

Svatovi vode nju, a zapravo ona njih. Više nije samo u trpnji i čekanju, putuje i djeluje. Obraća se starješini svatova, pokazujući tako na svu srž svoje priče o sebi, svijetu i Bogu. U tome obraćanju otkriva trinaesticu ili trinaest – Hasanaga, njegove majka i sestra, Hasanaginica, njena tri sina i dvije kćeri te njeni brat i majka; imotski kadija i Bogom brat, starješina svatova.

A 13 je sveti broj kojim je označen *Aḥmad* / *Muḥammad*, srž sveg stvaranja i najuzvišenija ljudska mogućnost. Trinaesto slovo hebrejskog i arapskog slijeda je *m*. Njegova brojčana vrijednost je 40. A broju 53 (13+40) odgovara ime *Aḥmad*. Na to upućuju vjesnik Jišmael, sin vjesnika Abrahama, sa svojih 12 sinova, vjesnik Jakob, sin vjesnika Izaka, sa svojih 12 sinova te Krist Isus sa svojih 12 učenika. Zapravo na njeg upućuju svi vjesnici. Prisegli su mu u pretpostojanju, pa za njegov svjedoče. Kad ga je Bog izveo u svijet, pokazao ga je kao pečat svih vjesnika. Poreći njega isto je što i poreći sve vjesnike, a tako i Isusa, Marijinog sina. O njihovom svjedočenju jednog za drugog objavljeno je i u Evanđelju i u Kur’anu. Za one koji to ne znaju ima nade, ali ne i za one koji to znaju i svjedoče, pa poreknu. Na njega podsjećá Hasanaginica svoje svatove, Hasanagu i svoju djecu. Voljenje Boga znači slijeđenje

God’s message to humanity: “Whatever thing you have been given is the enjoyment of the present life and its adornment; and what is with God is better and more enduring. and what is with God is better and more enduring. Will you not understand?” (Qur’an: 28:60)

The children are perhaps confused by the changes in their halls, in the household and the household order, in their clothing and the type of food, and in prayer and everything governed by love of God and His apostle. They may wonder at the arrival of strangers and the strangeness of their names. Most important to them in all of this, however, is that their mother has been removed so completely from mealtime so that her absence disrupts the entire household order. Everyone is there, in the halls, but her. That is why her children beckon her.

*The aga’s wife attends and begs
the leader of the band:*

*By God, O leader of this band,
our steeds halt by this hall,
that I may gift my orphans here.*

Hasan Aginica stands between two regimes of custody: one she is leaving behind, another to which she resorts. She crosses the distance from the halls of her husband, who has forsaken the praised as his prophet, to her ancestral home, her brother and mother, and then from there she continues to the halls of her new husband, the qadi. Refusing to accept the imposed denial of the apostle, she has responded by accepting not her will but the will of God in all things. Travelling with the wedding party, she feels the alienation from which she is returning to her true homeland, to God. This return is an ascent from separation from the Loving to the Loving Himself, from all the temptations of the world and the self within which His creation is offered up as identical with Him and sufficient in itself: All that she has is in God’s kingdom, in knowing and in bearing witness to the proclamation that: “Surely to God belongs the kingdom of the heavens and of the earth; He gives life, and makes to die; and you have not, apart from God, either protector or helper.” (Qur’an: 9:116)

The wedding band appears to be leading her, when she is actually leading them. She is

Ahmeda / Muhammeda. U tome slijeđenju moguće je ozbiljenje ljudskosti.

Ništa u svijetu, a ni on u cijelosti, nema vrijednosti do u podsjećanju na hvaljenje, vezu čovjeka koji u sebi otkriva hvaljenog te se ozbiljuje slijedeći ga na putu uzlaženja Bogu, Hvaljenom i Voljenom. Svoje muku i patnju Hasanaginica vidi u odvrćanju od svijeta radi Boga, da bi tako sve primila od Njeg. Nametnuto joj je odvajanje od djece kojoj su uz njen izgon ostali zaštita oca, koji je izdao Boga i Njegovog poslanog radi prevarnog očekivanja časti, slave i vlasti u imetku i djeci.

Osvješćujući nametnuti joj položaj, izlažeći iz trpnje u činjenje, Hasanaginica oporučuje sebe u poslušnosti Bogu i Poslanom. Tako svojim siroticama svjedoči imućnog Boga od Kojeg sve dolazi i Kojem se sve vraća. Ako se u voljenju djece odvrća od voljenja Boga, ako njihovu sudbinu predaje bilo čijoj volji, pa makar i u najmanjoj mjeri i svojoj, pridružuje li tako svome Voljenom još nekog ili nešto? Bi li tako kazala ljudima da je upitno njeno svjedočenje da nema voljenog do Boga? A šta bi svojoj djeci mogla reći pouzdanije na putu njihovog povratka Bogu do neizbježnosti da svako od njih preuzme i ponese teret saveza s Bogom.

*Ustaviše konje uza dvora.
Svoju dicu lipo darovala.
Svakom sinku nozve pozlaćene,
Svakoj ćeri čohu do poljane;
A malome u bešici sinku
Njemu šalje uboške haljine.*

Svojim darovima majka oporučuje sebe djeci, sebe mireću i vjerujuću, mirenjem i vjerovanjem povezanu s Bogom, Mirom i Vjerujućim. Kaže im da su u ovome svijetu putnici, da tog budu svjesni te se nazuju i ogrnu jer su dvori ovog svijeta samo stanice na putu povratka. Taj povratak je u svakome jastvu. Uzlaženjem putem povratka

no longer enduring and waiting, she is travelling and acting. She addresses the leader of the wedding band, and in doing so she points to the core of her story about herself, the world, and God. In this address she reveals the thirteenth of thirteen – Hasan Aga, his mother and sister, Hasan Aginica, her three sons and two daughters and her brother and mother, the qadi of Imotski and her brother in God, the leader of the wedding band.

Thirteen is a sacred number signifying *Aḥmad/Muḥammad*, the heart of all creation and our sublime potential. The thirteenth letter of the Hebrew and Arabic alphabets is *m*. Its numerical value is 40. And the number 53 (13+40) corresponds again to *Aḥmad*. The prophet Ishmael, son of the prophet Abraham, indicates this with his 12 sons, as do the prophet Jacob, son of the prophet Isaac, with his 12 sons, and Jesus Christ with his 12 disciples. In fact, all the prophets point to him. They were pledged to him before existence and bear witness of him. When God brought him into this world it was as the seal of the prophets. To forsake him is to forsake all the prophets, including Jesus, son of Mary. Their witness to each other is revealed in both the Gospel and the Qur'an. There is hope for those who do not know this but none for those who do and have borne witness only to deny it. Hasan Aginica reminds the wedding band, Hasan Aga, and her children of him. Loving God means following *Aḥmad/Muḥammad*, as by following him we realise our humanity.

Nothing in the world, nor even the world in its entirety, has value except as a reminder to praise—the debt owed by every individual who has discovered the praised within him or her self and realised their self by following him on the upright path towards God, as Praised and Beloved. Hasan Aginica sees her troubles and suffering for what they are in her turn from the world to God, that she might receive all from Him. She has been forced to part from her children, who remain wards of their father in her absence, a father who has betrayed God and His apostle for an illusory promise of honour, glory, and authority over property and children.

Conscious of the position she has been placed in, moving up from passive endurance to action, Hasan Aginica surrenders herself to

putnik se otkriva u bivanju svojim, a zapravo Božijim. Ništa na tome putu, ni zadovoljstva ni patnje te ni užici ni muke, nisu ništa do znakovi kojima Bog obznanjuje Sebe u voljenju da bude Znani i Svjedočeni.

Sinovima daruje pozlaćene nozve da ih podsjećaju na mesdžid svijeta, na uzlaženje Bogu sa svime postojećim – i Suncem i Mjesecom, i zvijezdama i planinama, i drvećem i životinjama, i mnogim od ljudi. Kćerima daruje čoh, duge modre vunene ogrtače. Tako ih podsjeća da nikome i ničemu nisu obvezane na poslušnost do Bogu i Njegovom poslanom, i onima koji zapovijedaju u skladu s tom poslušnošću. Modrina darovanih im ogrtača podsjeća na zagovor vjesnika Hvala, na njegovu prisutnost u ukupnosti postojanja koja je zadužena hvaljenjem pa svoj dug vraća hvaleći Boga, Hvaljenog. Sinu u bešici šalje uboške haljine, to jest haljine njemu ubogome, što znači nemoćnome i sirotome te zato u okrilju Božije zaštite. U bivanju ubogim čovjek je svime svojim u Bogu, posve Njegov. Nikome ništa ne duguje do Njemu. Posve je u Božijoj milosti, jer nema volju u kojoj i kojom bi preuzeo odgovornost za sebe. Njemu majka šalje uboške haljine, svoje pismo o sebi njemu: i ti i ja, i svi ljudi, jesmo u milosnici milosnoga i premilosnoga Boga. Tako smo u Bogu i tako je On u nama. Kao da svojoj djeci kaže: Idite Voljenom, ne osvrćite se nikamo, neka vam u sjećanju bude samo On, jer samo tako možete ozbiljiti sebe. I nikad ne gubite nadu u Božiju milost. (Kur'an, 39: 53)

Kao da svima poručuje: U ovaj svijet smo svi došli kroz utrobe svojih matera, kroz milosnice kojima Bog obznanjuje milost kojom obuhvata sve. Naša umiranja nisu i ne mogu biti jednaka rađanju. Nema živog do Boga. Od Njeg dolazimo i Njemu se vraćamo mimo patnji i smrti. Ne

obedience to God and the apostle. In doing so she shows her poor children the wealth of God, to Whom we belong and to Whom we return. If in loving her children she is diverted from her love of God, if she surrenders their destiny to the will of another, even to her own, in the slightest measure, rather than to God's, is she not thereby associating someone or something to her Beloved? In doing so, does she not give grounds in the minds of others to doubt her witness that there is no beloved but God? And what shall she tell her children on their path back to God with more certainty than this: that each of them must inevitably take on and carry the weight of their covenant with God for themselves.

*Their steeds they duly halt,
that she may gift each child fair gifts.
Each boy gold-threaded boots,
each girl a coat down to the ground;
while for the cradled babe,
she sends but poor and humble robes.*

With her gifts the mother offers her own testament to her children, at peace and faithful, connected to God, the Peaceful and the Faithful, through being-at-peace in the exercise of faith. She is telling them they are only passing through this world, to always remember that, and to shoe and dress accordingly, because the halls of this world are but stations on our journey of return. This return takes place in every self. Ascending along the path of return, the traveller discovers their own self by being that self or rather God's. Everything on this path, the pleasure and the pain, the joy and the suffering, is but a sign by which God reveals Himself through his love as Known and Witnessed.

Her sons she gives gold-threaded footwear to remind them of the mosque of the world, of their ascent on the upright path towards God, with all of existence—the Sun and the Moon, the stars and the mountains, the trees and the animals, and many people. She gives her daughters čoh, which are long dark blue woollen overgarments, to remind them that they owe obedience to none but God and His apostle and those who give orders in line with that obedience. The blue colour of the gifted overgarments is to remind them of the intercession of the praised, of his presence across existence, which owes the

dopustimo da nam ovaj svijet bude tamnica bez izlaza. Drugi svjetovi su ljestve uzlaska sebi u najljepšem uspravljenu, a tako i Bogu. Neka voljenje Boga sagori sve mimo Njega, jer nema živog do Njega. Ko god hoće svijet bez Boga, ne dobija ništa. A ko god hoće Boga, dobija sve. O svemu tome Hasanaginica je mogla šutjeti, uvjerena da sobom u voljenju Boga kazuje svojoj djeći, vezujući ih svojom maternicom za prijestolje Premilosnog. Podsjećala je sebe, a tako i njih, da isprike za trpnju tlačenja nisu prihvatljive. Na takve isprike, kad ljudi za njima u danu obračuna posegnu, anđeli će, kako Bog u Učenju kaže, uzvratiti: "Nije li Božija zemlja bila dovoljno prostrana da ste se u njoj mogli iseliti?" (Kur'an, 4: 97)

Zato je Hasanaginica, ne govoreći ništa, sinovima darovala pozlaćene nozve, kćerima duge čohu i onom sinu u bešici uboške haljine. Time je i njima i svima prisutnim oporučila voljenje Boga i Njegovog poslanog te iseljenje iz svijeta tlačenja u dvore Mira.

*A to gleda junak Asan-aga;
Ter dozivlje do dva sina svoja:
Hodte amo, sirotice moje,
Kad se neće milovati na vas
Majka vaša, srca arđaskoga.*

I za Hasanagu su njegova djeca sirotice. Da bi im u nasljedstvo ostavio dvore i imanja odlučio je poreći vjesnika Hvala. S time što je očekivao da će dobiti umjesto izgon nadomjestiti, vjerovao je, muke iseljenja i strah od nepoznatog. Za Hasanagicu je upravo to bio put u propast. Njenim siroticama samo je Bog mogao dati imućnost u sreći. Zvala ih je Milosnome od oca odlučnog da izda Boga i Njegovog poslanog. A ona ustrajava na iseljenju, jer vjeruje da nema cijene za izdaju.

Kamo god putevi iseljenja vodili, kakve god bile prijetnje, Bog i Njegov poslani su

debt and duty of praise that it fulfils by praising God, the Praised. To her son, still in the cradle, she sends poor and humble robes (*uboške haljine*), that is she sends him robes to match his own humble status (as *ubog*), which is to say the powerlessness and poverty that places him in the lap of God's protection.¹¹ As "ubog" creatures, we are entirely in and of God (Bog). We

¹¹ Trans. note. The translation of this section is rendered complex by the use of the word "uboške" in the poem to describe the robes sent by Hasanaginica to her infant son. The author of this essay explains this in reference to the infant himself as "ubog". The usual meaning of term is "poor, humble, beggarly", ultimately "a mendicant holy man, one given over to the care of God". The robes are therefore such as befit an individual of that profile. The author interprets Hasanaginica sending such robes as drawing attention to the lowliness and poverty of all human beings in the face of God's abundance, so that the proper attitude is to accept our nullity in relation to His fullness and surrender to His guidance and protection. The child is thus receiving a coded message regarding his proper attitude to life and to God, in whom alone he should trust. This interpretation is expressed by a number of rhetorical links drawn between the adjective and the root word in it, "bog", which is the Slavic word for God, but also etymologically for wealth and prosperity. "Ubog" is therefore its negation. This is how the author resolves the supposed crux in the text of the poem here, where what Fortis recorded, "uboške haljine", has been amended in more recent times to "u bošci haljine", which means "clothes in a bundle". This conjecture may be attributed to Vuk Štefanović Karadžić in his 1821 publication of the poem, which was derived uniquely from Fortis. His emendation fails, however, to shed any light on the text or the motivation behind Hasanaginica's gifts and has no standing in either witness to the text (Fortis or the supposed Split manuscript), nor it is found in the contemporary Latin version referred to in note 38 above, which has "in cunis puero mittebat amictum exiguum exiguum", viz. "she sent a poor garment to the poor boy in the cradle". There is therefore no reason to accept it, especially as the received text makes perfect sense, when read in the context of Hasanaginica's religious concerns and her husband's apostasy.

preči. Tà spuštено je na srce vjesnika Hvala: “A da smo im propisali: ‘Ubijte se!’ – ili: ‘Ostavite svoje dvore!’, ne bi to učinili, izuzev malo njih. Ipak, ako bi učinili onako kako su upozoreni, za njih bi to bilo bolje, pa ih i učvrstilo, i onda bismo im doista dali moćnu naknadu od Nas i vodili ih uspravnim putem.” (Kur’an, 4: 66–68) To “Ubijte se!” ne znači ništa do otkrivanje u životu. Tek kad čovjek umre u svojoj smrti, obznanjuje mu se da nema živog do Boga, Živog. A sve dok svoj uvjetni život smatra sebi dovoljnim, smrt je cilj prema kojem vode sve maštarije o svijetu dovoljnome sebi, o svijetu bez Boga od Kojeg sve dolazi i Kojem se sve vraća.

Hasanaginicu su muke nametanog joj poricanja Boga, Njegovog poslanog te izгона iz dvora u kojima ostaju njena djeca okrenule hadžerskome srcu, a zapravo hvalskom. Uzvratila je odlučnošću da slijedi vjesnika Hvala u uvjerenju da je Bog čuje i da će je voditi. A Bog poručuje u Učenju: “Ko god se iseli na Božijem putu, naći će na zemlji mnogo utočišta i obilja, a ko god ostavi svoje dvore, iseljavajući se radi Boga i Njegovog poslanog, pa ga smrt snađe, njegova je nagrada u Boga. A Bog je Oprosn, Milosni.” (Kur’an, 4: 100)

Hasanaga zove svijetu i dvorima u njemu, a Hasanaginica Bogu i dvorima u Njeg. Hasanagi se priviđa da su zaštita i opskrba u svijetu, a Hasanaginica zna da ih nema i ne može biti mimo Boga od Kojeg sve dolazi i Kojem se sve vraća. Ona prihvata progonstvo koje preinačuje u voljno iselj enje radi Boga. Prihvata i patnje i stradanja, znajući za obećanje: “A oni koji se ise le na Božijem putu, pa onda kada budu ubijeni ili umru, Bog će ih doista opskrbiti lijepom opskrbom. A Bog je doista najbolji od opskrbitelja.” (Kur’an, 22: 58) Kad god su čovjeku uskraćene mogućnosti da tu gdje se zatekne,

owe nothing to anyone but Him. We are entirely at and within God’s mercy, as we partake of no will in or by which we might take responsibility for our own self. The infant’s mother sends him these rags as her missive to him of herself: both you and I, and all people, are at the mercy of All-Merciful and Ever-Merciful God. We are in Him, as He is in us. It is as if she is telling her children: Go to the Beloved, do not look anywhere else, may your thoughts be filled with nothing but Him, because this is the only path to self-realization. Never lose hope in God’s mercy. (Qur’an: 39:53)

It is as if she is imparting to everyone that: We come into this world through the wombs of our mothers, through the merciful womb by which God makes manifest his all-embracing mercy. Our deaths are not and cannot be the same as our births. None are truly alive but God. We come from Him and it is to Him that we return beyond suffering and death. We must not allow this world to become a prison with no escape. Other worlds are ladders of ascent to the self in most beautiful uprightness and so to God. Let our love of God consume everything but Him, because there is no life but Him. Whoever strives for a world without God gets nothing. And those who strive for God, get everything. Regarding all this, Hasan Aginica could have remained silent, trusting that her love of God would pass to her children and connect them with the throne of the Ever-Merciful through her womb. She reminds herself, and so reminds them as well, that there are no acceptable excuses for putting up with oppression. As God revealed in the Recitation, when people reach for excuses on the day of judgement the angels will respond: “But was not God’s earth wide, so that you might have emigrated in it?” (Qur’an: 4:97)

This is why without saying a thing Hasan Aginica gifts her sons gilded footwear, her daughters long overgarments, but to her son, still in the cradle, she gives a mendicant’s poor and modest robes. In doing so she conveys to them, and to everyone present, her love of God and His apostle, and her departure from the world of oppression to the halls of Peace.

*Gallant Hasan-aga,
looking on, now commands his sons:*

gdje su mu dvori, slobodno svjedoči da nema boga do Boga i da je Hval Njegov rob i Njegov poslani, dužan je odatle se iseliti tamo gdje može biti svoj, a tako i Božiji. Vjesnik Hval mu kaže: "Iseljavanje neće biti okončano sve dok sunce ne izađe otuda kako zalazi." (Ibn Hanbal, 2001: 28:111)

Shvativši oporuku, a zapravo poziv na sveto iseljenje, Hasanaga se obraća svojoj djeci, optužujući njihovu majku za arđasko srce. Podsjeća ih na sudbinu Agare i njen izgon iz Abrahamovih dvora. A on je to srce porekao i ne želi njegovu prisutnost u njegovoj djeci. Arđaskim srcem čovjek je vezan za vjesnika Hvala, potomka Hadžere / Agare, majke vjesnika Jišmaela, prvog sina vjesnika Abrahama. Kada je izgnana iz svojih dvora, Bog ju je čuo, objavio joj Se i vodio je kroz muku i patnju uzlaznim putem. Tako je njeno izgnanstvo postalo iseljenje radi Boga i slijeđenja Hvala, vazda više ljudske mogućnosti na uspravnom putu povratka. Ustrajala je u svome arđaskome srcu, a zapravo u hvalskome.⁵

⁵ U pridjevu "arđaskom" prepoznativi su glagolski korijeni *-r-r-j* (Badawi et al., 2008: 610), *h-j-r* (isto, 979–980) i *kh-r-j* (isto, 257–259). Razlike u drugom i trećem korijenu ne utječu na njihova značenjska polja (vidjeti: Al-Faruque, 2002: 18). Iz prvog korijena izvedeni su, pored ostalog, glagol *'araja* (uzaći) i imenica *ma'raj* (ljestve, stube, uzlazni put). Ibn Hisham u bilješkama uz preradu Ibn Ishaq'ovog životopisa vjesnika Muhammeda piše: "Arapi kažu *Hājar* i *Ājar* mijenjajući *h* u *a*, kao u slučaju glagola *harāqa* i *arāqa* (natočiti, natakati)" (Guillaume, 1980: 6.91). Iz drugog i trećeg glagolskog korijena izvedeni su, pored ostalog, *hājara* (iseliti, seliti); *muhājir* (iseljenik); *kharaja* (izaći, napustiti), *khārij* (onaj koji izlazi). Tim značenjskim poljima pripadaju *hijra* (iseljenje) i osobno ime *Hājar*. Uzimajući u obzir spomenutu zamjenjivost mjesta glasova kojima odgovaraju slova *j* i *r* te izostavljanje glasova kojima odgovaraju slova *h* i *kh*, jasno je da arđasko srce znači prije svega hadžersko srce, srce Hadžere, majke vjesnika Ismaila i pramajke vjesnika Muhammeda.

*Come, my poor orphaned boys,
no mercy has your dam for you,
in her Hagaric heart.*

Hasan Aga also considers his children poor and orphaned (deprived of proper kin relations). To leave them his halls and estates to inherit, he has denied the praised as his prophet. Instead of exile, he thought to avoid the pain of leaving and the fear of the unknown. For Hasan Aginica, the path he chose leads only to perdition. Only God can give her poor orphaned children abundance in joy. She has directed them towards the All-Merciful and away from their father, who is determined to betray God and His apostle. And she is steadfast in her decision to leave, because she believes betrayal has no price.

Wherever her migrant path may take her, whatever the threats, God and His apostle are more important. For it was sent down into the heart of the praised as prophet that: "But had We prescribed for them, saying, 'Slay yourselves' or 'Leave your habitations,' they would not have done it, save a few of them; yet if they had done as they were admonished it would have been better for them, and stronger confirming them, and then We surely would have given them from Us a mighty wage, and guided them on an upright path." (Qur'an: 4:66-68) Here "Slay yourselves!" means nothing more than self-revelation in life. It is only when one dies that one is made aware in death that there is no life beyond God, the Living. For those who think life in contingency enough, death is a terminus towards which all the fantasies of a self-sufficient world, a world without God, from Whom all things come and to Whom all things return, lead.

The sufferings involved in the imposed denial of God and His apostle and expulsion from the halls where her children must stay have turned Hasan Aginica towards her Hagaric heart, which is to say her praising heart. She has responded with determination in following the praised as her prophet in the conviction that God can hear her and will lead her. For, in the Recitation, God reveals that: "Whoso emigrates in the way of God will find in the earth many refuges and plenty; whoso goes forth from his house an emigrant to God and His Messenger, and then death overtakes him, his wage shall

*Kad to čula Asanaginica,
Bilim lićcem u zemlju udarila,
U put se je s dušom rastavila
Od žalosti gledajući sirota.*

Njeno srce jeste arđasko. Cijelom sobom to svjedoči. Čula je potvrdu toga čak i od onog od kojeg se upravo takvim srcem neopozivo rastala, ali bijelog lica u padanju ničice pred Bogom, e da bi takva pred Njeg i ustala. A Bog o tim bijeloga lica u Učenju kaže: “Bit će u Božijoj milosti, imajući dvore u njoj.” (Kur’an, 3: 107) A sirote, pa s njima je imućni i milosni Bog.

Post scriptum

Žalostna pisanca plemenite Asanaginice je umjetničko djelo, a uz to, prema ovdje predstavljenim uvidima, i sakralno. Pretpostavka razumijevanja takvog djela su uvidi u njemu odgovarajuću *stientia sacra*.⁶ Iako je ta tvrdnja jasna, riječi uključene u njen naslov mogu biti korištene u različitim značenjskim poljima te tako biti građa za višestruke teorijske vidike. U javnost ta pjesma dopijeva u zapisu. Ipak, *Žalostna pisanca* izvorno pripada usmenoj zbilji njene jezičke zajednice.

Zapisivač je posve sakrio osobu koja mu je pjesmu kazala. Brojna nastojanja da zastori tog skrivanja budu razmaknuti ostala su neuspješna. Uz to, sve od prvog objavljivanja zapisa do danas traju potrage za njenim potvrdama u usmenoj tradiciji i njenim odrazima. Ali niko sa sigurnošću ne može reći da bi otkriveni tragovi prelazili granicu vremena prvog objavljivanja.

have fallen on God; surely God is All-forgiving, All-compassionate.” (Qur’an: 4:100)

Hasan Aga invokes the world and its halls, while Hasan Aginica invokes God and His halls. Hasan Aga falsely believes that safety and provision can be found in this world, while Hasan Aginica knows they cannot and do not exist apart from God, to Whom everything belongs and will return. Accepting exile, she transforms it into a willing exodus because of God. She accepts the suffering and the hardships while thinking of the promise: “And those who emigrated in God’s way and were slain, or died, God shall provide them with a fair provision; and surely God is the best of providers.” (Qur’an: 22:58) Whenever and wherever a person is denied the right to freely bear witness that there is no god but God and that the praised is His servant and His apostle, including in their own halls, they are obligated to emigrate to where their will is their own, and thereby God’s. The praised as prophet has this to say to them: “Our wandering shall not be over until the sun rises there where it sets.” (Ibn Hanbal, 2001: 28: 111)

Having understood the testament, which was really a call to sacred migration, Hasan Aga addresses his children, accusing their mother of having a Hagaric heart. He reminds them of the destiny of Hagar and her expulsion from Abraham’s halls. And he rejects that heart and does not want to see its presence in his children. A Hagaric heart ties one to the praised as a prophet descended from Hagar, the mother of Ishmael, the first son of the prophet Abraham. When she was exiled from her halls, God heard her, showed Himself to her, and led her through her troubles and suffering on the upright path. So, her exile became emigration for God and to follow the praised, our ever-present sublime potential on the upright path of return. She, however, persists with her Hagaric, that is her praising, heart.¹²

Zato su sljedbenici vjesnika Muhammeda nazivani Hadžerinom djecom i muhadžirima (vidjeti: Mahmutćehajić, 2010: 151–159; 2014: 172–209 – poglavlje “Hagar’s Posterity”).

⁶ O tim pojmovima u širem okviru umjetničkog naslijeđa u svijetu vidjeti: Burckhardt, 1986.

¹² One may discern in the adjective “arđaskom” the verbal roots ‘-r-j (Badawi, Elsaid M. and Haleem, Muhammad Abdel, *Arabic-English Dictionary of Qur’anic Usage*, Leiden, Boston: Brill, 2008, 610), h-j-r (Idem, 979-80) and kh-r-j (Idem, 257-59). The differences between the second and third roots do not affect their semantic fields (see: Al-Faruque, Muhammad, “Emigration”,

Ako je zapisivač krio osobu koja mu je pjesmu kazala, opravdano je zaključiti da je ona bila svojina skupine ljudi koja se kri-la od javnosti. Sve od 1774. godine pa stoljeća unatrag, na svim područjima mletačke vlasti – a tako je i u svim njihovim posjedi-ma na istočnom Sredozemlju – neprihvatljive su prisutnosti Muslimana i Jevreja. Njih ipak tamo ima u različitim načinima javlja-nja. Različitim postupcima nametano im je pokršćavanje kao uvjet uključenja u vladaju-ći politički poredak. Tako nastaju kriptomu-slimani, ljudi koji su zvanično porekli svoj i primili katolički *credo*, ali ipak u tajnosti čuvaju muslimanstvo. Njima se u toj dvoj-nosti bave i crkvene i inkvizicijske i svje-tovne vlasti.

Da je *Žalostna pisanca* zapisana me-đu kriptomuslimanima, ljudima koji su kri-li svoje odanosti, dokaz je korištenje imena Asanaga i Asanaginica. Da nije tako, da su pjesmu kazali ljudi koji se ne boje javnog otkrivanja, koristili bi ta imena u njihovim muslimanskim oblicima i ne bi se krili. A pjesma je ipak kazana. Zašto bi njen zapisi-vač šutio o njenom porijeklu ako ti koji su mu je kazali nisu tražili jamstvo da ih neće izdati? Za ljude kojima je pripadala, pjesma je morala biti sveta. Njeno kazivanje u po-vjerenju među najbližim u srodstvu značilo je i neizmjerivo veću vrijednosti u usmeno-sti nego u pismenosti. Kad bi postojao njen zapis uz znanje onih koji su je kazali, bio bi to neopoziv dokaz za Inkviziciju protiv njih.⁷

Tumačenja *Žalostne pisanice* može biti neizbrojivo mnogo, ali svi vidici su razdvo-jivi u tradicijske ili metafizički zasnovane i u moderne ili svedive u okvir usporedivog i mjerivog svijeta. Ni u jednome od tih vidika

*When Hasan-aga's wife hears this,
white-faced, she falls to earth.
Her soul departs in grief, her gaze
on her poor orphaned sons.*

Her heart is Hagaric. Her whole being bears witness to this. She has heard confirmation of it from one from whom she parted irrevocably with just such a heart, but white of face, prostrate before God, that she might rise before Him just the same. For God says in the Recitation of those who are white of face that: "They shall be in God's mercy, therein dwelling forever." (Qur'an: 3:107) As for the *sirote*, Abundant and All-Merciful God is ever with them.

Post scriptum

The Sorrowful Song of the Noble Wife of Hasan Aga is both a work of art and, as argued here, sacral. To understand such a work requires insight

Encyclopaedia of the Qur'ān, 2, Leiden-Boston: Brill, 2002, 18-23, 18). Derivatives from the first root include the verb *'araja* (to move up) and the noun *ma'raj* (ladder, steps, path of ascent). Ibn Hisham in the notes to his reworking of Ibn Ishaq's biography of the prophet Muhammed writes: "The Arabs say both *Hājar* and *Ājar*, changing the *h* into *a*, as in the verb *harāqa* and *arāqa* 'to pour out'" (Guillaume, *The Life of Muhammad*, 691). Derivatives of the second and third verbal roots include *hājara* (move away, migrate); *muhājir* (emigrant); *kharaja* (leave, abandon), *khārij* (one who leaves). *Hijra* (migration) and particularly the personal name *Hājar* belong to these semantic fields. Given the already noted transponibility of the phonemes represented by the letters *j* and *r* and dropping of the phonemes represented by *h* and *kh*, it is clear that *arđasko srce* means essentially *hadžersko srce*, the heart of Hagar, the mother of the prophet Ishmael and the ancestral grandmother of the prophet Muhammad. This is why the followers of the prophet Muhammad are called Hagar's children and muhajirs or exiles (see: Mahmutćehajić, Rusmir, *Tajna Hasanaginice*, Sarajevo: Buybook, 2010, 151n9; idem, *The Praised and the Virgin*, Liden, Boston: Brill, 2014, "Hagar's Posterity", 172-209).

⁷ O odnosima usmenosti i pismenosti u tradicijskim i modernim naslijeđima vidjeti: Coomaraswamy, 1979.

tumačenje ne može biti posve učvršćeno. Ne može, jer isti čovjek ne može biti jednak ni u dva časa od svih darovanih mu. Zato čak ni jedan čovjek ne može imati dva jednaka čitanja jednog teksta.

Pjesma o kojoj je ovdje riječ nastala je vjerovatno sredinom 17. stoljeća, tamo gdje su se razgraničavale dvije imperije, osmanska i mletačka, a zapravo na graničnim područjima bosanskoga svijeta. Bolje je reći da pjesma odražava dramu ljudi u tom dobu u tim krajevima. Nakon njenog prvog objavljivanja 1774. godine, zanimanja za nju bila su uglavnom u zapadnoj Evropi, među ljudima uključenim u dramu obrtanja dviju ontologija, tradicijske u modernu ili perenijalne u sekularnu. Tako je to umjetničko djelo, koje izvorno pripada perenijalnoj slici svijeta, tumačeno uglavnom u sekularnim vidicima. Ta zanimanja podsticana su uglavnom malim znanjem o ljudima među kojima je pjesma nastala, tajnovitošću njenih značenjskih polja i neosporivom estetičnošću. Ali prijevci “žalostna” i “plemenita” jednako kao i imenica “pisanca” i ime “Asanaginica” imaju bitno različita tumačenja u spomenutim dvjema ontologijama i dvama s njima povezanim značenjskim poljima.

U samome naslovu jasno je vidljivo da to nije pjesma o Asanaginici. Zapravo, to je njena pjesma. Njen svijet plemenitosti ne određuje ni rod ni porijeklo. Bog u Učenju objavljuje: “Ljudi, doista smo vas stvorili od muška i ženska, i učinili vas narodima i plemenima da upoznajete jedni druge. Pred Bogom je doista najplemenitiji onaj od vas koji je najsvjesniji. Doista je Bog Znajući, Svjesni.” (Kur’an, 49: 13) On još kaže: “I budite svjesni Boga, pa će vas On učiti.” (Kur’an, 2: 282)

Čovjekovo bivanje stvorenim kao muško i žensko označava opću dvojину svega kojoj je Bog apsolutna Trećost. Nije tu

into the relevant *scientia sacra*.¹³ So far, so clear, as even the words of the title can be deployed in different semantic fields and used as the building blocks for a variety of theoretical perspectives. The *Sorrowful Song* first entered public consciousness because it was recorded in writing, but it originally belonged to the oral world of its linguistic community.

Whoever recorded it hid the identity of the performer. Attempts to pull back those curtains have been unsuccessful, but the search for traces and reflections of her in oral tradition has continued ever since that first publication. It would be rash to claim that any traces so far discovered have cast much light on the time preceding its publication, however.

If the transcriber did conceal the identity of whoever told him the song, it is reasonable to suppose that it may have been because they belonged to a group living in secrecy. Starting in the year 1774 and going back through the centuries, we know that the presence of Muslims and Jews was deemed unacceptable on territories under Venetian rule—including their extensive lands in the eastern Mediterranean. And yet they remained present in various manifestations. Different forms of conversion to Christianity were imposed upon them, as the condition for inclusion under the ruling political order. That is how crypto Muslims came into existence—people who officially rejected their own and accepted the Catholic *credo*, while in secret maintaining their Muslim faith and identity. In this dual identity, they were of concern to the Church, the Inquisition, and the secular authorities.

The use of the names Asanaga and Asanaginica offers evidence that the *Sorrowful Song* was recorded amongst crypto Muslims, people who hid their true allegiances. Had it not been so, had the song been sung by people unfraid of public exposure, they would surely have used the Muslim forms of those names, Hasanaga and Hasan-aginica, and would not have hidden. And yet, the song was sung. Why did the

¹³ On these concepts in the broader context of world artistic heritage see: Burckhardt, Titus, *Sacred Art in East and West: Its Principles and Methods*, trans. Lord Northbourne, Pates Manor, Bedford, Middlesex: Perennial Books, 1986.

riječ o bivanju Trećim od troje. Ta Trećost znači apsolutnu Istinu koju obznanjuje i potvrđuje dvojina svega postojećeg ogleđana u ljudskosti, mušku i žensku. U toj dvojini ogleđana je ili sabrana ukupnost svjetova. Ženskosti odgovara primanje, a muškosti davanje. A to je narav dvojine kojom Bog, apsolutno Jedan, obznanjuje Sebe, Neuvjetnog, u uvjetnosti. Sve je od Boga i sve se Njemu vraća (Kur'an, 3: 109). To znači da je Davatelj svega uvjetnog te da se to Njemu i vraća. Uvjetna obznana Njega je prvo primateljica te zato i žensko, a tek potom davateljica ili muško. To je slijed odozgor prema dolje, od višeg prema nižem.

U kakvom god stanju bio, čovjek je svjestan sebe. Takvo bivanje uključuje okomicu na kojoj je osviješćena razina bića, primateljica tog što ima od više ili osvješćujuće razine. Ali i ta viša je niža u odnosu na onu koja osvješćuje nju, i tako sve do apsolutno Svjesnog. Plemenitost znači odnos s Bogom, apsolutno Svjesnim. Sve što čovjek zna i može znati posljedica je upravo tog odnosa s Bogom, Znajućim i Svjesnim. A On objavljuje Sebe na najvišoj razini Bića Svojim najljepšim imenima kojima je poučio čovjeka. Budući ucijepljen u apsolutno Biće, iako uvjetan, čovjek u sebi i sobom sabire obznanu svih imena koja su izvorno Božija. Zato je čovjek u punini primateljstva i davateljstva, u svojoj razložnoj i svršnoj stvorenosti, lijepi koji obznanjuje apsolutno Lijepog.

Dvoje *Žalostne pisanice*, Hasanaginica i Hasanaga, dvije su strane ljudskosti, a tako i cijelog postojanja povezane apsolutno Lijepim. U tu vezu, kada je ozbiljena, Bog spušta svetog Duha te u njoj i njome govori ili objavljuje Svoju milost. On jest Lijepi. Takvo Njegovo bivanje obznanjuje se u ljudskoj dvojini robinje i roba u kojim Bog objavljuje Svoje gospodstvo. Zato

recorder stay quiet about his source, if not because the performers had sought his guarantee they would not be betrayed? The song must have been sacred to the people it belonged to. Reciting it in secret, amongst the closest of kin, meant immeasurably more in an oral than a literate context. If the recording of the song had been accompanied by information on who had sung it, the Inquisition could have used that as irrefutable proof against them.¹⁴

One might offer countless interpretations of the *Sorrowful Song*, but they will generally be either traditional and metaphysically based or modern and based on the world of quantity and comparison. No truly adequate interpretation can rely entirely on just one of these perspectives, however, just as no person is fully self-identical across even two of all the moments given to them. Not even the same person will produce the same reading of the same text on different occasions.

Our song probably comes from a time, the middle of the 17th century, and an area during and in which the Ottoman and the Venetian Empires were reordering their shared border, that is the borderlands of the Bosnian world. More precisely, it expresses the drama of the people of that time and in those parts. The nature of its publication in 1774 ensured that subsequent interest in it was mainly in Western Europe, among people themselves involved in a dramatic transition between two ontologies, the traditional and the modern or the perennial and the secular. That is how this originally perennial work of art came to be interpreted mainly through a secular lens. This interest was also motivated by how little knowledge these students had of the people the song came from, which rendered its semantic fields all the more mysterious, and by its undeniable aesthetic quality. The epithets in the title, however, "žalostna" and "plemenita", which may be translated as "sorrowful" and "noble", respectively, like the noun "pisanica", "poem" or "song", and the name "Asanaginica", are subject

¹⁴ On how orality and literacy are related in traditional and modern cultures, see: Coomaraswamy, Ananda K., "The Bugbear of Literacy"; in: idem, *The Bugbear of Literacy*, Pates Manor, Bedford, Middlesex: Perennial Books, 1979, 33-49.

su aginica i aga gospa Lijepog i gospodin Lijepi. Naglašena plemenitost gospe i Lijepog naznaka je izvora pisanice s najviše razine koja se objavljuje njoj i njome. Ona je veza s tom višom razinom, svetim Duhom ili Umom, ali zapravo s Istinom u kojoj i kojom sve dopijeva u postojanje.

Ako *Žalostna pisanca* bude čitana i tumačena u okviru njoj pripadajuće ontologije, nju cijelu i sva njezina značenjska polja valja razviđati u okviru tome odgovarajućeg ontološkog poretka, a to znači uz uvažavanje tome odgovarajućih jezika, značenja i simbola. Koliko god se to činilo teško izvedivim, u vremenu zamračene umnosti i prevlasti vidljivog nad nevidljivim, ipak se valja složiti s Anandom K. Coomaraswamyjem kad kaže: “Ipak se nadam da sam pokazao, na način koji može biti zanemaren ali ne i opovrgnut, da nam naše korištenje pojma ‘estetski’ zabranjuje također da govorimo o umjetnosti kao odnošenju prema ‘višim pojavama života’ ili našem besmrtnom djelu.” (Coomaraswamy, 1986: 40) I zaključuje:

Priznajmo da veći dio tog što je podučavano u odsjecima za lijepu umjetnost naših sveučilišta, svim od psihologija umjetnosti, svim nejasnoćama moderne estetike, jesu samo previše riječi, samo neka vrsta obrane koja priječi naše shvatanje prave umjetnosti, u isto vrijeme ikonografski istinite i praktično korisne, koje je nekad bilo na tržištu ili od svakog dobrog umjetnika; i da dok retorika koja se ne brine ni za što drugo do istine jest pravilo i metoda umskih umjetnosti, naša estetika nije ništa do lažna retorika i laskanje ljudske slabosti kojim možemo opravdati one umjetnosti koje nemaju drugu svrhu osim tog da se svide. (Ibid.: 41)

Žalostna pisanca pripada svijetu objave Istine vjesniku Hvalu. Tek u tome svijetu moguća su razviđanja onih značenjskih polja koja su ogledana u njenoj estetičnosti, a koja ipak nije moguće odvojiti od neznalog

to distinctly different regimes of interpretation under the two competing ontologies and their associated semantic systems.

The song’s title already tells us that it is not about the Asanaginica so much as it is her song. Her world of spiritual nobility is not determined by kin or origin. As God revealed in the Recitation: “O humankind, We have created you male and female, and appointed you races and tribes, that you may know one another. Surely the noblest among you in the sight of God is the most conscious of you. God is All-knowing, All-aware.” (Qur’an: 49:13) He also says: “And be conscious of God; God teaches you.” (Qur’an: 2:282)

That people are made man or woman reflects the duality general to everything, whose absolute Third is God. He is not the Third of Three. His being Third is absolute Truth revealed and confirmed by the duality of all that exists and is reflected in humanity, masculine and feminine. This duality reflects or collects existence as a whole. Femininity receives and masculinity gives. This is the nature of that duality by which God, absolutely One, makes Himself known, as Unconditioned, in contingency or conditioned reality. Everything belongs to God and to Him all things return. (Qur’an: 3:109) This means that he is the Giver of every contingent thing, which all return to Him. His manifestation in contingency is primarily receptive and so female, and only then donative and male. This is the order of descent, downward from above, from higher to lower.

Whatever state we find ourselves are in, we have self-awareness. Being aware in this way includes the existence of a vertical dimension, whereby each lower level of being is brought to consciousness as the recipient from a higher or consciousness-endowing level of what it has. That higher state is in its turn lower than the one that renders it conscious, and so on, until we reach the absolutely Conscious. Nobility is relationship with God as absolutely Conscious. All one can and does know comes through relationship with God as Knowing and Conscious. And He reveals Himself at the highest level of Being through His most beautiful names, by which he teaches humankind. Having been incepted, however contingently, into absolute Being, people

kao više razine postojanja, a posljedično ni od Istine, razloga i svrhe svih znakova u obzorjima i jastvima. U takvome vidiku umjetnik ne stvara, jer nema i ne može biti stvoritelja do Stvoritelja. Svojim djelovanjem uspostavlja i obznanjuje vezu s Bogom Koji stvara Istinom. Zato je umjetničko dje-lanje obred, uvijek prazan ako u njemu nije prisutan i Duh koji slazi od Boga na srce umjetnika. A srce je ona nestvorena i nestvoriva srijeda ljudskosti u kojoj nastaju i nestaju dvojine, a tako i oprečnosti. U toj srijedi Duh i čovjek su jedno, ali tako da izmiču i prostornoj i vremenskoj odredivosti.

Kada iz te uzajamnosti umjetnika i Boga, Umjetnika u apsolutnom značenju tog pojma, nastane djelo, u svakom iskustvu čovjeka kojem nekako služi, osjećano je i saznavano njegovo transcendiranje ograničene tvarnosti. Takvo djelo govori Duhom i Duh govori njime. Sve osjetno u odnosu s njime razlučeno u razumnosti nalazi utočište u Umnosti, svom izvornom zavičaju, u Istini od koje i kojom slazi u postojanje, odakle joj se i vraća. Zato je shvatljiva vidovitost Thomasa Manna kada kaže: "Sviđa mi se misliti – jest, osjećam se sigurnim – da dolazi neka budućnost u kojoj ćemo osuditi kao crnu magiju, kao glup, neodgovoran proizvod nagona, svaku umjetnost kojom ne upravlja Um." (Mann, 1938: 18)

Umu u tradicijskoj antropologiji odgovara srce: Um je sabiruća i materna razina svega postojećeg, a srce objedinjujući i izvor i ušće. Čovjek jest, načelno govoreći, i umnost i srce svega postojećeg, ali vazda u uvjetnosti ili dvojini. On hoće da mu obzorja vanjskog svijeta govore, ali i da on govori njima. U toj uzajamnosti vanjskog i unutarnjeg te početnog i krajnjeg čovjek je u strahu od razdvojenosti pa je napada i od nje bježi. Ali i znakovi u obzorjima i u njemu samom podsjećaju ga na jednost Bića kojoj se želi

gather within and through themselves His revelation of all the names that originally belong to God. That is why people are, in the fullness of their receiving and giving, in their rational and purposeful creation, beauty that reveals the absolutely Beautiful.

The pair of the *Sorrowful Song*, Hasan Aginica and Hasan Aga, represents the two sides of humanity and so of existence, connected through the absolutely Beautiful. When this relationship is fully realized, God sends down the Holy Spirit to speak or reveal His mercy. He is Beautiful. His being Beautiful reveals a male and a female servant in our duality through whom God makes known His lordship. That is why the Aga and the Aginica are Lord Beauty and his Lady. The stress given to their nobility is a sign of the poem's origin on the highest level, which reveals itself to and through her. It is our connection to that higher plane, the Holy Ghost or Intellect, or rather the Truth in and by which everything comes into existence.

If the *Sorrowful Song* is to be read and interpreted in accordance with its native ontology, it must be taken in the round, with all its semantic fields, within the framework of the appropriate ontological order, which means with due regard for all the appropriate languages, meanings, and symbols. Difficult as this seems in times when intellect is eclipsed and the visible rules supreme over the invisible, one cannot but agree with Ananda K. Coomaraswamy when he says: "Yet I hope to have shown, in a way that may be ignored but cannot be refuted, that our use of the term 'aesthetic' forbids us also to speak of art as pertaining to the 'higher things of life' or the immortal part of us." (Coomaraswamy, 1986: 40) He concludes:

Let us, then, admit that the greater part of what is taught in the fine arts departments of our universities, all of the psychologies of art, all the obscurities of modern aesthetics, are only so much verbiage, only a kind of defense that stands in the way of our understanding of the wholesome art, at the same time iconographically true and practically useful, that was once to be had in the marketplace or from any good artist; and that whereas the rhetoric that cares for nothing but the truth is the rule and method of the intellectual arts,

vratiti i predati. U časovitim i neuhvativim objavama Ljepote osjeća blagost opuštanja napetosti. Iz tog se predaje poistovjećanju s Ljepotom. A to nije ništa drugo do ljubljenje Ljubljenog i bivanje ljubljenim. Kada je ta razina bivanja ozbiljena, sve u njoj i njeno postaje neiskazivo, jer je razdvojenost vraćena Jednome. Sve dok je o tome moguće govoriti, vidljivi su i slaženja i uzlaženja u dva ontološka vidika.

U prvom ontološkom vidiku Bog je stvorio i čovjeka i sve što on čini i može činiti. Suština tog je ljepota. Zato je čovjek mogućnost potvrđivanja u ljepoti, u prisutnosti apsolutno Lijepog u Njegovoj uvjetnoj obznani. Za čovjeka drugog ontološkog vidika umjetnost je također traganje za Ljepotom i predavanje njoj, ali ne i sredstvo za nadlaženje uvjetnosti. Zato su jezik i značenja tih dviju mogućnosti različiti. Za umjetnika s utemeljenjem u metafizički zasnovanoj slici svijeta i umjetnost i umjetničko djelo služe njegovom ozbiljenju u vazda višoj mogućnosti, uzlaženju najljepšem uspravljenju, razlogu i svrsi njegovog bivanja. Za njega važi načelo “ars sine scientia nihil”. Zato su pitanja o ulozi i značenju umjetničkog djela presuđujuća u govorenju o njima.

I uloga i značenje umjetnosti u metafizički zasnovanim tumačenjima nisu odvojivi od simbola i simboličkih obznana. Spomenuto uzlaženje u jastvu, a tako i u cjelini postojanja, čemu služe i umjetnost i umjetničko djelo, znači otkrivanje veza različitih razina Bića. Simbol povezuje jednu razinu Bića s drugom. Njime je otklanjana pometnja koju uključuje obični govor. Simbol je objava višeg poretka zbilje nižem. Shvatljivo je zašto Krist Isus govori u parabolama i zašto su sve pojave u obzorjima i jastvu, i pojedinačno i zajedno, znakovi ili simbol. Čovjek je oduvijek bio pred tim znakovima, u njima i s njima. To je jezik kojim

our aesthetic is nothing but a false rhetoric and a flattery of human weakness by which we can account only for the arts that have no other purpose than to please. (Ibid: 41)

The *Sorrowful Song* belongs to that world of the Truth and its revelation to the praised as prophet. It is only as part of that world that we can understand the semantic fields reflected in its aesthetic nature, which cannot be extricated from the unknown, as the higher level of being, and so from Truth, as the reason and purpose of all the signs on the horizons and in the self. From that perspective the artist does not create, because there is no, can be no creator but the Creator. The work of the artist establishes and reveals connection with God Who creates through Truth. That is why making art is ritual, always empty without the presence of the Ghost who descends from God into the heart of the artist. And the heart is that uncreated and uncreatable core of humanity in which dualities and oppositions arise and where they disappear. That core is where Spirit and humanity are one, but only by eluding determination in space and time.

When a piece of art enters being out of that relationship between the artist and God as Artist, it is felt and known within the experience of every person it serves in any way as transcending the limits of materiality. This art speaks through Spirit and Spirit speaks through it. Whatever in it that can be sensed and analysed by rationality will find shelter in Intellect, its original environment, and in Truth, from and through which it descended into existence, just as it returns from existence to Truth. This may help us understand Thomas Mann's perspicacity in saying: “I like to think—yes, I feel sure—that a future is coming in which we shall condemn as black magic, as the brainless, irresponsible product of instinct, all art which is not controlled by the intellect.” (Mann, 1938: 617–618)

In traditional anthropology intellect corresponds to the heart: Intellect is the focal and maternal level of all existence, just as the heart is unifying, source and confluence. Human beings are, in principle, the intellect and the heart of existence, albeit always in contingent duality. They want the horizons of the outside world to speak to them and to speak back to them in

mu se njegovo bivanje otkriva u izvedenosti iz Apsolutnog, iz Njegove volje da Sebe obznani Sebi, a zapravo iz ljubavi da Sebe učini neosporivo ujedinjenim sa Sobom. To je jezik Sofije kojom se ona neprestano predaje Onome od Kojeg prima sve svoje.

Bog u Učenju, objavi Sebe u govoru vjesnikom Hvalom, kaže: "Pokazivat ćemo im Naše znakove u obzorjima i u njima samim sve dok im ne bude jasno da je On Istina. Nije li dovoljno da je tvoj Gospod Svjedok nad svime?" (Kur'an, 41: 53) Znakovi u obzorjima jesu sve čime Sebe obznanjuje ili otkriva Bog. Njihov promatrač je čovjek. Tako su ti znakovi ogledani u njemu. Te dvije strane Božije objave Sebe, ukupnost postojanja kojom On govori čovjeku, na jednoj, i čovjek sa sviješću, mišljenjem i govorom, na drugoj strani, dvojina su koja potvrđuje i objavljuje apsolutno *Jest* ili Istinu. Zato nema i ne može biti ničeg po-stojećeg a da njime apsolutno Stojeći ne obznanjuje Sebe. Čovjeku se može činiti da su mu život, volja, moć, sluh, vid, znanje i govor izvorno i posve njegovi. A nije i ne može biti tako. Jesu njegovi, ali ništa više i ništa manje nego primljeni dar čija ga uvjetnost obvezuje na priznanje bivanja zaduženim te dugovanjem povezanim s apsolutnim Zadužiteljem Koji ih ima u punoj jednosti.

Čovjek se ozbiljuje u odnosu s apsolutno Zbiljnim, u istosti znakova u obzorjima i znakova u jastvu, što iskazuje svjedočeći da nema istine do Istine i svjedočeći da su svi znakovi u obzorjima i u jastvu hvaljeni, a to znači hvaljenjem ili hvalom povezani s Istinom, apsolutno Hvaljenom. U tim dvama svjedočenjima čovjek se obznanjuje u svojoj najuzvišenijoj mogućnosti, a tako u razlogu i svrsi svog bivanja. Njegova savršenost je njegova uzvišenija mogućnost. To je Hvaljeni, milost svjetovima i najljepši primjer, preči od svakog stanja jastva koje

turn. In this reciprocity of inside and outside and of beginning and end, people fear being cut off and so attack and run away. But the signs on the horizon and in the self recall us to that unity of Being we then want to return and surrender to. In such momentary, ungraspable manifestations of Beauty, we feel the blessed release of tension. That is why we dedicate ourselves to identification with the Beautiful. Which is nothing more than loving the absolutely Loving and being loved. When that level of existence is realized, everything on and of it becomes inexpressible, as it has returned from separation to the One. To the extent one can still talk about it, ascent and descent are seen within two ontological visions.

In the first ontological vision, God created humanity and everything that it can and does do. The essence of that is beauty. That is why human beings may be defined in terms of our potential for affirmation in beauty, in the presence of the absolutely Beautiful as manifest in contingency. People of the second ontological perspective also see art as a search for beauty and a surrender to it, but not a tool for transcending the contingent. This is why the language and meaning of these two possibilities are so different. For the artist in the metaphysically grounded picture of the world, both art and making art serve the realization of our highest potential, ascent to most beautiful uprightness, the reason and purpose of our existence. They are governed by the principle "ars sine scientia nihil". That is why questions concerning the role and meaning of art are crucial to any discussion of them.

The role and meaning of art in their metaphysical interpretations cannot be separated from symbols and symbolic manifestations. The aforementioned ascent within the self and so in existence as a whole is the purpose of art and making art and entails revealing the relationship between different levels of Being. A symbol connects one level of Being with another. It removes the confusion of normal speech. A symbol is a manifestation of a higher order of reality in a lower one. We can understand why Jesus Christ spoke through parables and why all manifestations on the horizons and in the self, separately and together, are signs or symbols. People have always stood before these signs, and in

ga slijedi na ljestvama uzlaženja ili vraćanja Bogu. Kad čovjek zaboravi Boga, Hvaljeni kojeg mu je On poslao prestaje biti njegova vazda viša mogućnost. A Bog upozorava sve ljude: “Ne budite poput onih koji su zaboravili Boga tako da je On učinio da zaborave sebe. To su oni nepravedni.” (Kur’an, 59: 19)

Moguće je zaboraviti samo ono što je znano. Kad se to dogodi, znano nije uništeno. Potonulo je u mračne dubine jastva. Ali moguće ga je sjećanjem izvesti u više predjele jastva, iz njegovih zamračenih nizina u osvijetljene više razine. U tome se uzlaženju čovjek otkiva u odnosu s Bogom Koji Sebe obznanjuje u svemu postojećem, u bivanju apsolutno prisutnim čak i onda kad je čovjek u zaboravu i prividnoj odsutnosti. Bog ga podsjeća na zbilju tog što mu se u zaboravu čini posve njegovim: “Robujete li tome što rezbarite, iako je Bog stvorio vas i to što radite?” (Kur’an, 37: 95–96)

Tek onda kada žrtvuje sve što mu se na nižim razinama postojanja čini njegovim, čovjek se može ozbiljiti te tako dobiti sve. Tek kad bude posve ožalošćen gubitkom slika svijeta, obradovat će se u bivanju obdarenim njihovom zbiljom u vječnosti; tek kad umre u vidljivome svijetu, rađa se u nevidljivome, u punini razloga i svrhe svog bivanja, ili odozgor, kako to kaže Krist Isus.

them, and with them. It is a language by which humanity discovers its being as derived from the Absolute, from His will to reveal Himself to Himself, but really from the love that leads Him to undeniable unification with Himself. It is the language of Sophia which she uses continuously to surrender herself to Him from Whom she receives everything she has.

In the Recitation, God reveals Himself in speech to the praised as His prophet and says: “We shall show them Our signs on the horizons and in themselves, till it is clear to them that He is Truth. Suffices it not as to thy Lord, that He is witness over everything?” (Qur’an: 41:53) Signs on the horizons are how God manifests and reveals Himself. They are observed by humanity. That is how these signs are reflected in us. These two sides of God’s revelation of Himself—the entirety of existence through which He communicates with humanity, on the one hand, and humanity’s consciousness, thought, and speech, on the other—are the duality which confirms and reveals the absolute *It Is* or Truth. That is why there is nothing and will never be anything in existence that is not a manifestation of the Self of the absolutely Standing. A person may falsely believe that their life, will, power, hearing, sight, knowledge, and speech are inherently and entirely their own. But it is not and cannot be so. They are theirs but only as a gift received on condition they acknowledge their debt to the absolute Creditor, Who holds them in absolute oneness.

We realise our humanity through our relationship with the absolute Real, in the identity of the signs on the horizons and in the self, which we express through our witness that there is no truth but Truth and that all the signs in the self are praised, which means that through praise and the praised they are connected to Truth, the absolutely Praised. In these two tenets humanity reveals itself in its sublime potential and so in its relation to its reason and purpose for being. It is perfected in its sublime potential. That is the praised, the mercy to the worlds and the most beautiful example, more important than any state of the self that follows him up the ladder of ascent or return to God. When a person forgets God, the praised whom He sent down to them ceases to be their ever-present higher

potential. As God warned humanity: "Be not as those who forgot God, and so He caused them to forget their souls; those —they are the unjust." (Qur'an: 59:19)

One can only forget what is known. When that happens, the knowledge is not destroyed. It sinks down into the murky depths of the self. But it is possible, through remembering, to bring it up into the higher levels of the self, from the dark low places to the light of the higher levels. In this ascent people disclose themselves in their relationship with God Who makes Himself known through all of existence, in being absolutely present even when we forget and seem absent. God reminds us of the reality of that which we, in forgetfulness, think fully ours: "He said, 'Do you serve what you hew, and God created you and what you make?'" (Qur'an: 37:95-96)

Only then, when we sacrifice all that which seems in the lower levels of existence to belong to us, can we become realized and receive all. Only when we are in full mourning for the loss of our world image, can we be made joyful by being gifted its reality in eternity, only through death in the visible world are we born into the invisible one, in the fullness of our reason and purpose for being, or from above, in the words of Christ Jesus.

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