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Introduction of the Beauty Admiration Models based on “Hamd” or Praising Levels in the Holy Quran

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Abstract

Problem statement: The admiration of beauty or “Tahsin”, is a natural reaction that occurs when facing the beauty. Expressing this reaction also has effects on other people such that it attracts the attention of them to the beauty. So the necessity of a study on beauty admiration in the field of art and paying attention to the true beauty in the noetic and Quranic atmosphere, as an interdisciplinary subject, seems noticeable. In fact, this article is an effort to apply the noetic subjects into the form of a process as a necessity.

Purpose: In fact, this article tries to apply the cognitive and belief-based principles in the art field and convert the concepts to practical models using the speech of the holy Quran.

Methodology: The results are obtained by applying full deductive reasoning method on the speech of the Holy Quran (limited statistical population). The methodology starts with gathering “Hamd” root in the holy Quran. It is followed by their classification based on the levels of “Hosn” which are admired. Finally, by the analysis of the gathered materials, the conclusion is achieved.


Conclusion: The results suggest 5 general groups as the 5 models of admiration of beauty levels from the holy Quran and the definition of practical inductive methods for the artist in order to affect the audience and make him/her admire when facing the emanated beauty.

Keywords: *Admiration, Beauty, Praise.*

Introduction

Since the beauty admiration is a way to dominate other's attention, it has many applications in

igning a system of education, nurturing, and in the growth of the community. The education of beauty admiration leads to numerous results including the elimination of incuriosity in people, the modification of one's tendency towards beauty in the form of increasing the desire towards beauty questing and refusing the bad or “Sou” which is the antonym for

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“Hosn” along with cognition, prevalence, and revival of the most beautiful affairs, and finally increasing the admiration ability which is reflected by one’s admiration as he/she faces the beauty anywhere.

To achieve this intention, the artist must create his/her artwork knowingly and based on expressing different levels of the beauty admiration and the artworks should be presented in a way that the audiences with intact nature or “Fitrah” recognize the emanated beauty and its admiration thereof. Therefore, by noticing the artwork effects that induce the beauty admiration on an individual and society, one can utilize the Quranic concepts and methods on this subject, to achieve models for beauty admiration along with the induction methods. First of all, these methods and models are usable for artistic creation and the artist can use this ability purposefully to make individuals and the society grow. Secondly, these models can be utilized for the evaluation of the existing artworks and their inductive effect on the audience based on beauty.

Theoretical fundamentals

The admiration of beauty is an important and discussable process in the Islamic-Quranic beauty perception or aesthetic topics. To admire beauty, one first needs to know the true beauty intended by the Quran and then admire it.

The names of God possess beauty because the manifestation of God’s absolute perfection is in his “Asma-ol-”Hosn”a” or “beautiful names”, and in the goodness of the names there is no difference between the names of God under the category of beauty or “Jamalieh” and the names of God under the category of glory or “Jalalieh”¹. So wherever the names are manifested, beauty is also emanated. On the other hand, the whole world is the manifestation of divine names, so there exists beauty in the whole world and all creatures and phenomena, and there is no ugliness and lack of beauty in the creation of creatures². In fact, “the dignity of beauty is the dignity of the truth emergence; when the truth manifests, beauty is realized. Basically, the foundation of beauty is

manifestation” (Pazoki, 2009: 26). God praises himself³ and the great ones of the world also praise him, which means their perception from beauty and truth is expressed in the form of praise. A person who can understand the names and receive the emanated beauty by seeing the creature or the phenomenon and express his/her perception, praises the owner of the names, and therefore, acquires the knowledge of “Hamd” and says “Al-Hamd-o-lallah” meaning praise only belongs to Allah. “Praise in human is a perception of the truth which is faultless in its essence and beauty is fully evident in all its aspects. The knowledge of “Hamd” is the understanding and perception of this beauty” (Okhovat, 2014: 8). This is the way God has taught us in the holy Quran and the Imams in their supplications and their narratives. Therefore, by studying the usages of “Hamd” in the holy Quran and narrations, one can observe on how to reach the knowledge of “Hamd”. “Praise be to God. “Al-Hamd-o-lallah”, “Hamd” is for God’s sake. The Supreme Lord is glorified and praiseworthy for his beautiful names, as well as his beautiful actions, and also it became clear that no praise is expressed by anyone against a praiseworthy thing unless it is truly the praise of God, since the beauty that the person faces is the act of God and he has created it, so all kinds of “Hamd” and all of it belong to God” (Tabatabaei, 1995: 1-31). “Hamd” means to praise, encomium, commend (Ghorashi, 1992: 2 -172). Praise is unique to God, with such descriptions expressed in the whole Quran. The Quran is the description of God who the praise is specifically for him. The Quran is a brief and detailed description of God’s absolute perfection. Allah begins the opening of his Conquering Book with his Praise, and this may be due to the influence that “Hamd” has on the reader. Since the Quran is a guidance for the virtuous, therefore, every choice of expression kind is adopted in order to direct human to guidance and growth. So surely the best way to guide people is the way that the creator of creatures has mentioned, and that is the beginning with praise and commend and admiration

of the absolute perfection of creator-nurturer, and then describing and detailing what has been praised. The admiration of beauty attracts people's attention to beautiful matters, so the important thing is to recognize the true beauty of everything that, if realized, attracts more attention and makes it more evident and altogether prepares the ground for induction of "Hosn" recognition and observation to promote and widespread the tendency and demand of "Hosn" in the society. As we see today, culture and normality establishment in societies, advertisement, and even politics and government are managed in a way that can be influential by defining a valuation system through the induction that occurs with admiration. Therefore, it seems that praise itself encompasses educational effects for anyone who is a listener or an audience. Admiration in the custom, is a reaction to an accepted affair that is usually expressed by encouragement and confirmation. This confirmation and encouragement affects the admirer himself and also the person who listens to it. The effect is in a way that the admirer is shared in the spiritual results to the extent of his/her admiration. Since art is a process that has an impact on the audience and has a dignity of guidance, being educational and the tendency towards perfection are the ultimate goals of art. "Art in fact means perfection and virtue, and the ultimate goal of this art, in the sense of versatility, is also the same. The art itself is perfection and virtue, brings the artist to perfection, and attracts its audience to a high degree of perfection and virtue. Such an art is the same as combat and commitment (Aviny, 1993: 47).

"Estehsan" means seeking/demanding and receiving the hidden beauty in man, in fact, discovering the beloved esoteric beauty and their combination with his/her apparent appearances from observation, concentration and thinking in aesthetics or beauty perception (Imami Jom'e, 1979: 197).

Background

In fact, in this article, receiving the beauty by the audience and being affected by observing the beauty

in the artwork along with the inductive effects on the audience followed by dragging his/her attention to admire the beauty are studied. Therefore, from this standpoint, the topic of beauty admiration in the art field is presented, which has not been discussed yet. In Quranic researches and interpretations, the subjects are discussed in descriptive and epistemic form. In this article, a procedural model is derived for the use of artists from epistemic issues of the holy Quran.

Results

•Beauty admiration

The literal meaning of admiration according to the Persian dictionaries can be summarized as follows: Exaltation and praise, reverence, hurrah, exhortation, laudation, eulogy, wonder, goodness, and its antonyms are criticizing and condemning⁴. It can be inferred from this literal meaning that admiration is the reaction of the individual against observation, perception, and determination of beauty and goodness. So, with a simple rational analysis, one can find that for admiration, the person must face with a subject having beauty or manifested beauty. So it seems that facing the beauty is the first stage in the process of beauty admiration.

As a person faces a manifestation of "Hosn", he/she must be able to recognize its beauty. Therefore, the recognition and understanding of beauty and the conformity and affirmation of the observed beauty with the beauty that is understood by human nature is the next stage of the admiration process.

Recognition is our ability to understand the artwork because the artwork is constructed by human idea and thought. In fact, when the audience faces an artwork, he has a readership of it which is a kind of re-creation. In this re-creation of artwork, the audience reaches a new meaning according to his/her prior knowledge and pre-understandings, combined with what the artwork has given to him/her (Mozaffar, Shayganfar & Tabatabaei, 2014). The level of attraction to a beautiful thing differs among people. The intensity of attraction towards the recognized

beauty can be to an extent that activates some inner feelings and the individual expresses some reactions. Maybe we can call different types of positive and consistent reactions when facing the beauty as admiration. These reactions can be expressed differently ranging from the expression of a sole confirmation that occurs inside an individual to the expression of one's wonder and surprise by facing the beauty. When the glowing of the beauty astonishes an individual, it is called "Bahaa". Admiration can also be manifested in an expressive way ("Qul"), and if accompanied by other factors such as propensity, desire, will, and ..., it will lead to practical manifestation and admiration when the perception of beauty appears in the beautiful acts of an individual. It therefore seems that the manifestation of the resultant admiration from perception and recognition of beauty (by any means) can be considered as the last component of admiration process.

Beauty admiration in Quran

"Hosn" is the true and lasting beauty that has an existential nature and does not depend on the changing verve of people⁵. If a firm and invariant criterion is not taken into account for the true beauty, a single thing may be beautiful in one's opinion while being not beautiful to the other. In order to achieve firm criteria for beauty, one should refer to the Quran, thus the admiration of beauty recognized by anyone is considered as beauty admiration. Another point to note in this article is that the word expressing admiration in Quranic literature is known as "Hamd", which is "encomium and praise of Allah to his perfect attributes, the encomium and praise towards a beautiful act done with self-authority by the one who is admired (Tabatabaei, 1995, Vol.1: 30). Therefore, in admiration of beauty, unlike eulogy, the involuntary beauties are not to be commended. But the beauty and perfection that is manifested with authority is admired, and therefore, "Hamd", is the admiration of true and voluntary beauty"⁶.

The admiration of every perfection must in fact be referred to the admiration of the perfection origin,

and since the source and owner of all perfections is God, so it can be said that every admiration always turns back to the praise of God. Therefore, the admiration that is considered in this article is the admiration of true and voluntary "Hosn", which is called "Hamd" in Quranic literature⁷. "Hamd" or in other words, the admiration of God's perfect attributes, has a very important position for human, as the limits of humanity are based on their knowledge of "Hamd". In the words of Imam Sajjad (PBUH), it is said: "Praise belongs to God, for, had He withheld from His servants the knowledge to praise Him for the uninterrupted kindnesses with which He has tried them and the manifest favors which He has lavished upon them, they would have moved about in His kindnesses without praising Him, and spread themselves out in His provision without thanking Him. Had such been the case, they would have left the bounds of humanity for that of beastliness and become as He has described in the firm text of His Book: They are but as the livestock—nay, but they are further astray from the way" (Mohamadi, Aminaee & Hashem, 2015, Supplication 1).

Accordingly, the most important and valuable event for humans in facing "Hosn" is the admiration of beauty (Hamd).

Classification of the verses containing "Hamd" in the Quran based on facing with beauty levels

Admiration manifests as the result of facing with beauty; but the level of beauty which is faced, can differ the type of admiration. So for this purpose, the levels of beauty should be determined first.

With a glance and thinking in "Hosn" in Quranic verses, it seems that the beauty has levels :

1st level: Existential emanation of "Hosn" in beautiful names or "Asma-ol-"Hosn"a".

2nd level: Emanation of "Hosn" and beauty in creatures and creations.

3rd level: Comprehension, recognition, and perception of "Hosn" and beauty with human nature.

4th level: voluntary human expressions based on

“Hosn” and beauty in behavior, actions, and speech.

5th level: The effects of “Hosn” and beauty in the destiny and the consequences of the human deeds.

In other words, if beauty is regarded by its nature, “Hosn” and beauty are existential (1st level). If beauty is regarded by its direct manifestation, the emanation of beauty in creatures, beings and universe is mentioned in the form of integrity and perfection (2nd level). If beauty is regarded from the recognition point of view, the ability to perceive and determine beauty with human sound nature is intended (human nature-based beautyism) (3rd level). If beauty is regarded from its existential wisdom, “Hosn” in human voluntary expression matters, in which the art and Quranic artist are mentioned at this level (4th level). Finally, if beauty is observed from the results and outcomes point of view, the destiny and result of “Hosn” is expressed. The effectiveness of art and artwork can be investigated at this level (Fifth level); (Aminpoor, Okhovat & Poursalehi, 2018). It was mentioned that “Hamd” is the admiration of beauty. Therefore, one can classify each “Hamd” according to the level of “Hosn” that has been praised. For this purpose, all the verses containing the word “Hamd” are gathered first. Then, the subject and the level of “Hosn” and beauty that causes recognition and praise is determined. For example, in certain verses, “Hamd” has been expressed by introducing the names, attributes, and acts of God, such as “Al-Hamdulillah Rabbel’alamin”; and in some other verses, the confession of “Hamd” is pointed out from the speech of those who faced the receiving of blessings and started to praise their creator-nurturer.

Degrees of “Hamd”

After categorizing the verses, the subjects are categorized into five general categories, which can be introduced as degrees of Hamd.

Absolute Hamd: Facing “Hosn” at Existential Level: Subject of Hamd: Attributes of the Lord (Admiration of absolute “Hosn”)

Natural or genetic Hamd: Facing “Hosn” at the Levels of Beings: Subject of Hamd: The signs or

“Ayat” (Admiration of “Hosn” in Beings)

Knowledge of Hamd: Facing “Hosn” at the level of perception: Subject of Hamd: Stimulating Perception (Admiration of “Hosn”’s Perception)

Revelation of Hamd: Facing “Hosn” at the level of manifestation: Subject of Hamd: expressing praise towards blessings (admiration for expressing “Hosn”)

The sequel of Hamd: Facing “Hosn” at the level of sequel: Subject of Hamd: The destiny (admiration of “Hosn”’s sequel)

By classifying the verses containing “Hamd” based on the its degrees, it seems that “Hamd” levels can also be introduced as admiration models.

Models for induction of beauty admiration (Hamd)

In order to achieve models for true and voluntary admiration of beauty, it is necessary to use the degrees of “Hamd” mentioned in the Quran.

●Induction model of existential admiration (Absolute Hamd)

In this model, the level of “Hosn” being faced is the existential level of “Hosn” (the attributes of the Lord). Using this model, the artist aims to face the audience with absolute beauty and induce the admiration of this beauty on him. In this model, the artist can only choose his own arts subjects, but the important point in this model is that because the direct encounter with absolute “Hosn” is not possible for ordinary humans, for this purpose, the methods of facing with the attributes of absolute “Hosn” and the relationship that man makes with existential “Hosn” is utilized, which may be perceptual or expressive, but because it is formed by the existential “Hosn”, it is considered in this section.

The process and stages of implementing this existential admiration model (Fig. 1) :

1. Creating existential admiration by the artist:

Creation of the artwork by the Quranic artist with emphasis on admiration for existential “Hosn” and using inductive methods.

2. Inducing existential admiration to the audience:

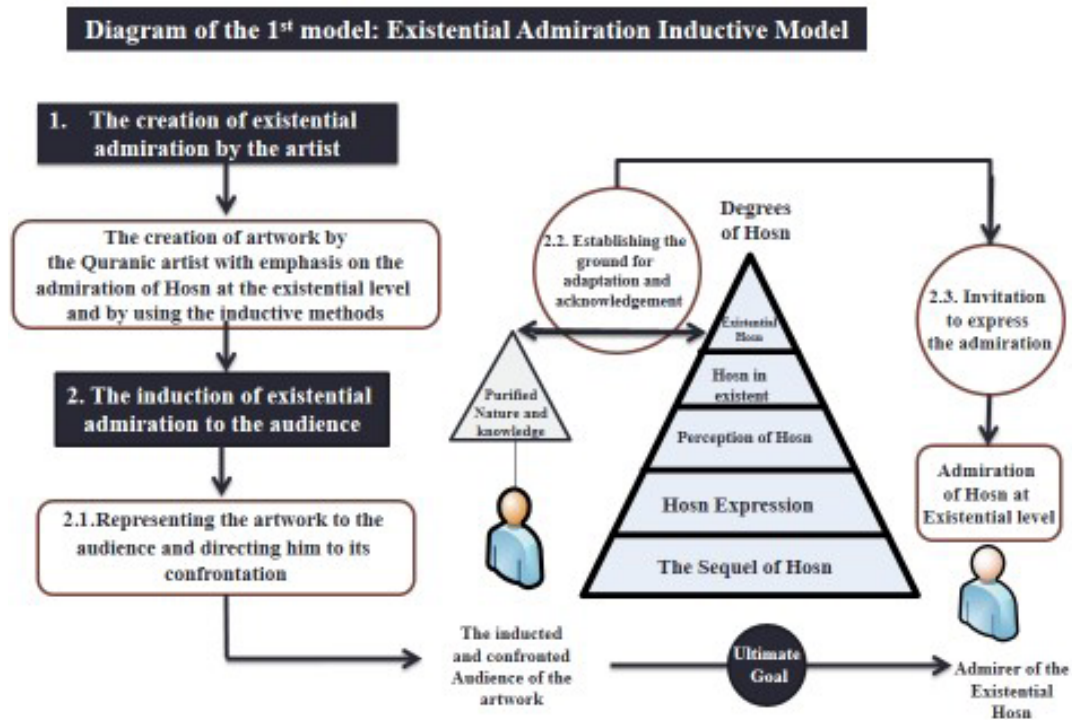


Fig. 1. The existential admiration model. Source: authors.

Presentation of the artwork to the audience, with emphasis on showing the beauty at the existential level and facing the audience with the artwork (The process of induction):

Facing the audience with the existential “Hosn” appearing in the artwork

Establishing the ground for adaptation of received “Hosn” by human nature and knowledge by purity and acknowledgment of “Hosn” by the audience.

Inviting to express admiration of existential “Hosn” by the audience

3. The ultimate goal: make the audience of the artwork to face with the existential “Hosn” and turn him/her to the induced admirer of it.

There are inductive methods to induce the model of existential “Hosn” to the audience, which is taken from the verses containing Hamd in this group. One of the ways of facing the audience is by describing the attributes of “Hosn” and the demand for “Hosn” (an explanation of our relationship with “Hosn” “Hosn” which is derived from Surah Al-Hamd. Observation of different aspects of existential

“Hosn” and seeking a way to reach it is a way to induce the admiration of existential “Hosn” that an artist can take advantage of. In this way, the artist, in order to admire the existential “Hosn”, deals with various descriptions of existential “Hosn” and its various aspects, and describes his relationship with this “Hosn” and demands it. The greater the knowledge of the existential “Hosn”, the more desire and search for a way to reach it. In this method, the pathology of the path also exists in a way that distinguishes the path of approaching “Hosn” from the pathway away from it, and declares the abandonment of the former and declares aloof from the latter.

For example, prayer literature and invocative poetry in the speech arts and literature are examples of using this method.

●Induction model of natural admiration (natural or genetic Hamd)

In this model, the artist induces the admiration of the creator of the beings and praise of God by making the audience face the emergence of “Hosn” at the

level of beings (nature, the signs or “Ayat”, and God manifestations in the genesis). In this model, which may be the very first model of admiration, in fact the pretext of “Hosn” perception, admiration and praise of God, is facing the individual with nature as “Ayah” or sign of God, and thinking and reasoning about these signs. The subject and artistic idea in this model is to portray nature in a way as to encourage the admiration of its creator in the audience. The steps of admiration model for the emanated “Hosn” in nature are :

1. Creating Admiration at the Beings level by the Artist:

Creation of the artwork by the Quranic artist emphasizing on the admiration of “Hosn” at being’s level with the use of inductive methods.

2. Inducting the being’s admiration to the audience: Presentation of the work of the artist to the audience, with emphasis on the presentation of the beauty at the being’s level and making the audience face with the artwork (the process of induction):

Facing the audience with the “Hosn” at the level of beings presented in the artwork.

Establishing the ground for adaptation of received “Hosn” by nature and knowledge by purity and acknowledgment of “Hosn” by the audience.

Inviting to express admiration of the emanated “Hosn” in beings by the audience.

3. The ultimate goal: make the audience of the artwork to face with the “Hosn” at the being’s level and turn him/her to the inducted admirer of it.

This admiration model can be framed in arts that depict nature in some way. Arts such as music derived from nature, partial or general photography of nature, documentation, and arts that use rocks, wood, leaves, and other natural materials, colors, and wonderful patterns, and etc. can use this model and its methods to induce the admiration of emanated beauty in the nature. The facing of the audience is possible with the following inductive methods:

Encountering oneself and nature with the purpose of perceiving the manifested “Hosn” in beings (perception of one’s relation to nature as signs and “Ayat” of absolute “Hosn”)⁹. In this method, the artist represents the creation of nature and human and the relation between the two, and stimulates the

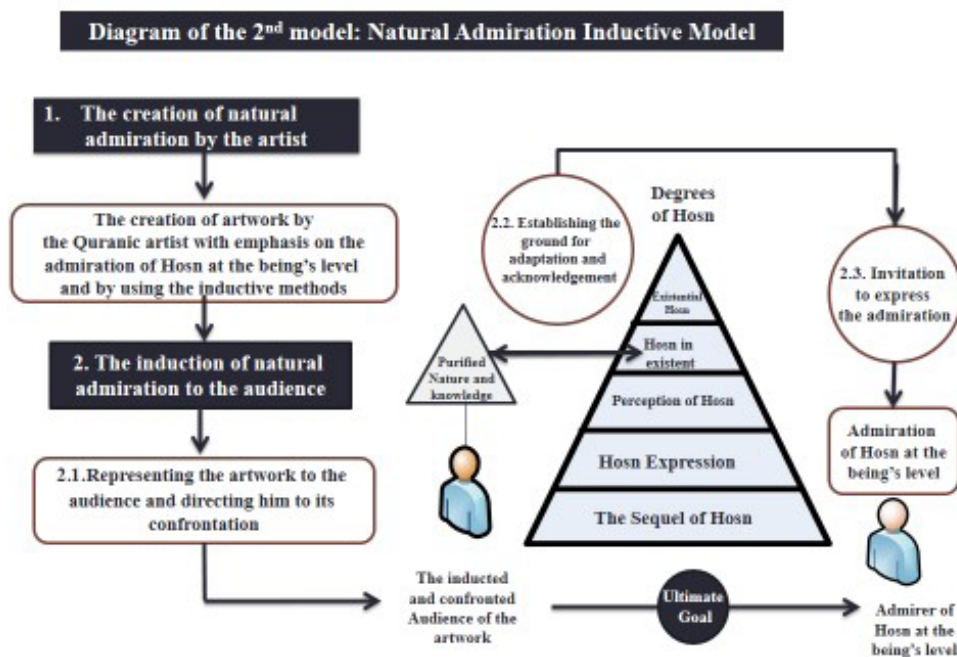


Fig. 2. The admiration model at the level of beings. Source: authors.

audience to look at his creation and see himself as part of nature and the creature for all this beauty, and arose his admiration towards manifested “Hosn” in himself and in nature. As an example, showing human benefit from nature and the optimal use of its facilities, can encourage the audience to admire “Hosn” in nature.

Induction model of perceptual admiration (Knowledge of Hamd)

The artist in this model uses the facing of the audience with “Hosn” at the level of perception. Obviously, every admiration is the product of “Hosn”’s perception at any level; but in this model, in particular, by using methods of applying similitude and question and etc., the stimulation of individual’s perception is intended, which is in the sense, one of the most important missions of art (Fig. 3). The steps of admiration model of nature-based perception of “Hosn” are:

1. Creating admiration at the level of perception by the artist:

Creation of the artwork by the Quranic artist emphasizing on “Hosn”’s admiration at the level of perception by using inductive methods.

2. Inducing perceptual admiration to the audience:

Presentation of the work of the artist to the audience, with emphasis on facing the beauty at the level of perception by the audience through the artwork (the process of induction):

Facing the audience with “Hosn” at the level of perception appeared in the artwork.

Establishing the ground for adaptation of received “Hosn” by nature and knowledge by purity and acknowledgment of “Hosn” by the audience.

Inviting to express admiration of “Hosn” at the level of perception by the audience

3. The ultimate goal: make the audience of the artwork to face with the “Hosn” at the perception level and turn him/her to the inducted admirer of it.

Facing with similitude and comparing the perception of good and bad arises the power of natural perception in distinguishing between good and bad, and acknowledging the superiority of good that leads to

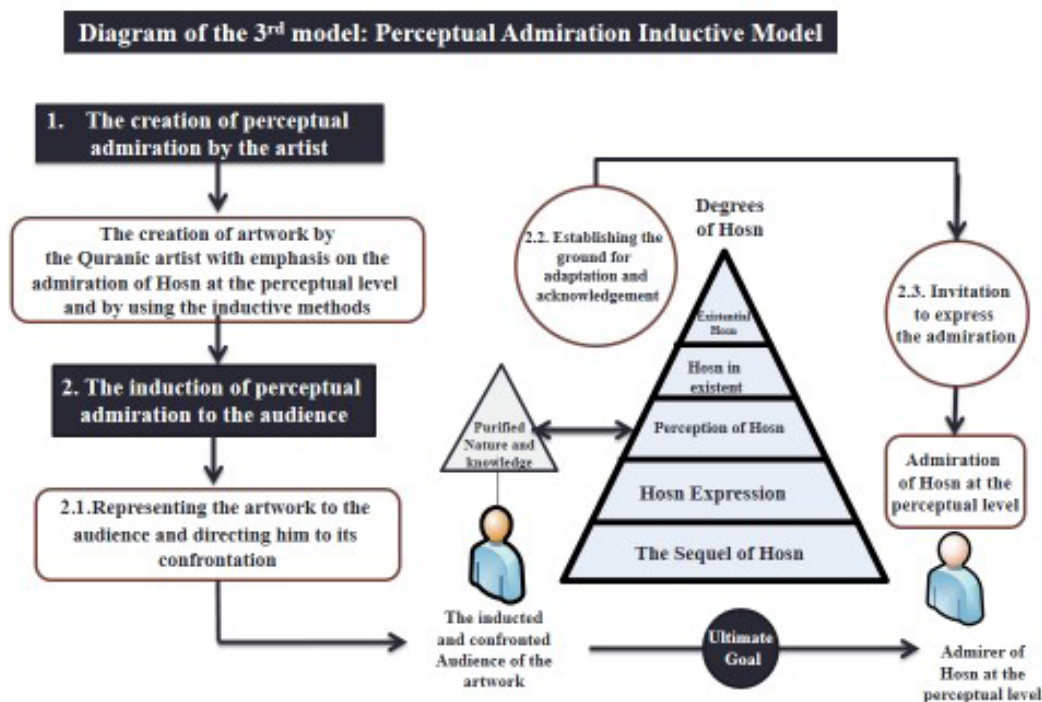


Fig. 3. Induction model of perceptual admiration. Source: authors.

the practice of good and denouncing the lack of use of the natural science and perception that results in the denial of good. The similitude and the story are a form used by artists for indirect expression in their art. Moreover, the creation of conceptual contrast for the apparent difference between beauty and ugliness and being recognizable for the audience is an inductive method for admiring the perception of “Hosn”. This technique is not only applicable in literary and dramatic art but also in visual arts and illustration. For example, comparing the illustration of a person who does not have perception of “Hosn”, in the form of a servant not having the power to do anything with another person who has enjoyed a variety of blessings due to his perception of “Hosn”. The difference between the two is so obvious that results in the acknowledgment and perception of “Hosn” along with denouncing the perception of “Sou” in any normal person. (Enjoyment of good alimant and charity: transformation of “Hosn” at the level of blessing to “Hosn” at the level of action)¹⁰.

Induction model of confessional admiration (Hamd’s revelation)

In this model of admiration, the artist faces his audience with “Hosn” at the level of expression. In this sense, he creates his art to make the audience face with admiration expressions of different individuals to their Lord due to their enjoyment from all kinds of blessings. Making the audience face with praise expression of different people for their enjoyment of all kinds of blessings, in this way, will induce the admiration of the bountiful creator (Fig. 4). The steps of confessional model of “Hosn” admiration are :

1. Creating Admiration at the Level of Human expressions by the Artist:

Creation of the artwork by the Quranic artist emphasizing “Hosn” admiration at the level of human expressions by using inductive methods.

2. Inducing confessional admiration to the audience: Presenting the work of the artist to the audience with emphasis on the beauty at the level of human expressions and facing the audience with artwork

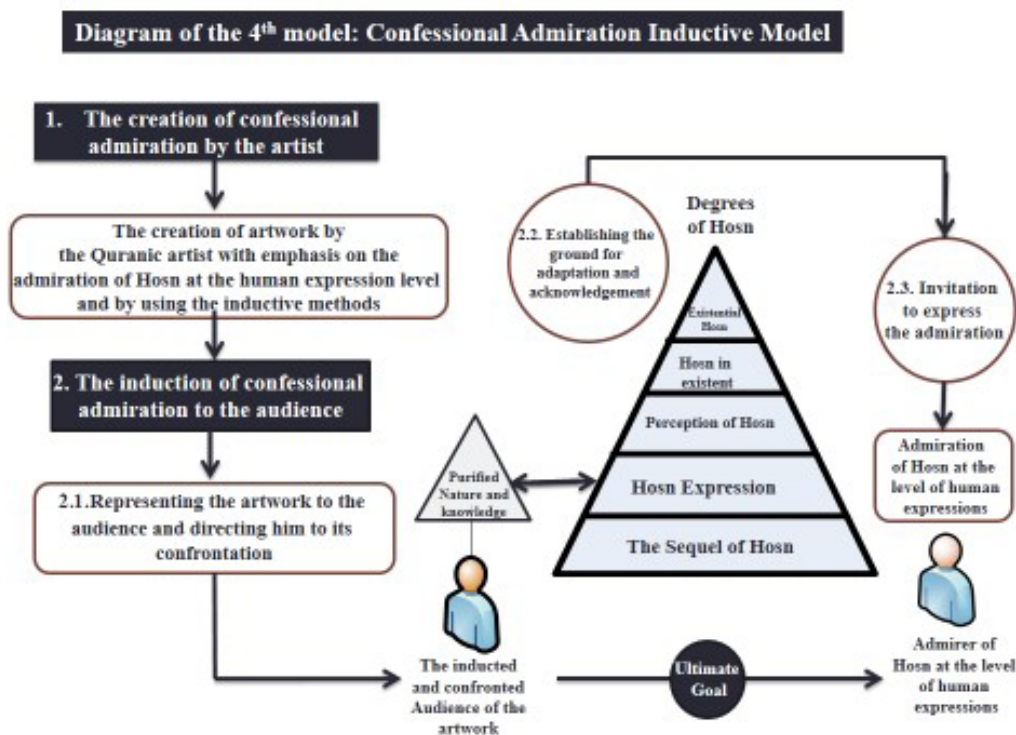


Fig. 4. The confessional admiration model. Source: authors.

(the process of induction):

Facing the audience with “Hosn” at human expressions level appearing in the artwork. Establishing the ground for adaptation of received “Hosn” by nature and knowledge by purity and acknowledgment of “Hosn” by the audience.

Inviting to express “Hosn”’s admiration at the level of human expressions by the audience.

3. The ultimate goal: make the audience of the artwork to face with the “Hosn” at the level of human expressions and turn him/her to the induced admirer of it.

Facing with prayer and demand for acquiring “Hosn” in the perception, actions, and the consequences for oneself and the generation along with denouncing and the abandonment of the mischief in perception and action, as well as the acting based on “Hosn” to create space and a universal flow of tendency and perception and action based on “Hosn”. Confession to admiration of existential “Hosn” encountering the compliance of the prayer and achieving “Hosn” after expressing the demand for “Hosn” for creating and the continuity of “Hosn” flow in the society¹¹.

Sequel-based admiration model (The sequel of Hamd)

In this model, the artist takes advantage of facing the audience with “Hosn” at the level of the destiny for the admiration of the Lord. Portraying and facing the audience with the beautiful sequel of beauty and the ugly sequel of ugliness will lead the audience to admire the beauty and condemnation of ugliness. The steps of this admiration model at the sequel level are:

1. Creating Admiration at the destiny Level by the Artist:

Creation of the artwork by the Quranic artist emphasizing “Hosn”’s admiration at the finale level by using inductive methods.

2. Inducting the sequel-based admiration to the audience:

- Presentation of the work of the artist to the audience with emphasis on the beauty at the finale level and confrontation of the audience to the artwork (the process of induction):
- Facing the audience with “Hosn” at the level of the sequel that appears in the artwork

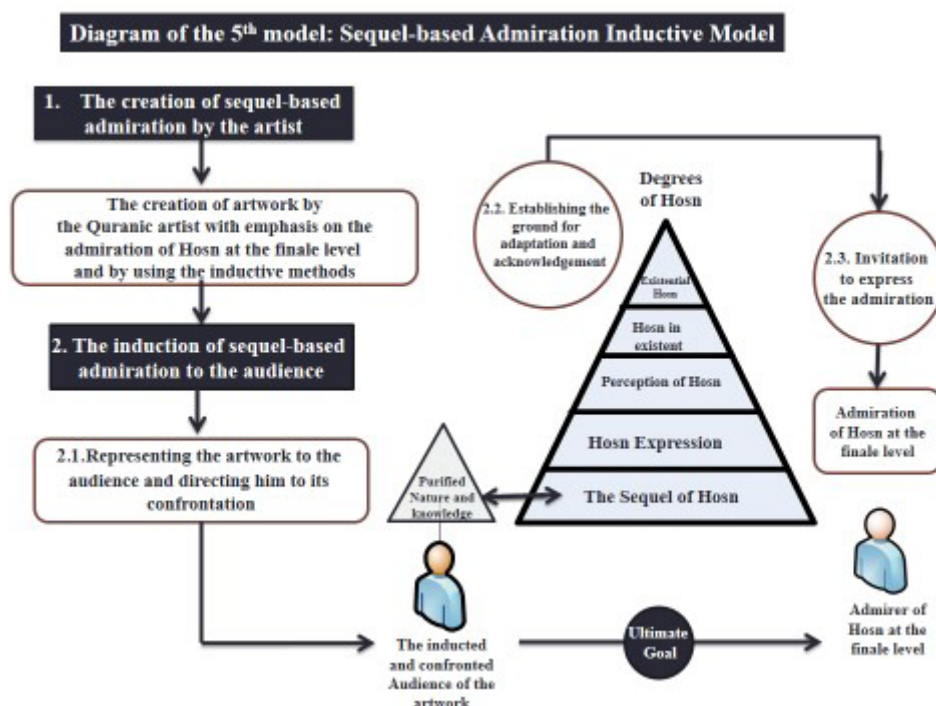


Fig. 5. Sequel-based admiration model. Source: authors.

- Establishing the ground for adaptation of received “Hosn” by nature and knowledge by purity and acknowledgment of “Hosn” by the audience.
- Inviting to express “Hosn”’s admiration at the level of destiny by the audience.

3. The ultimate goal: make the audience of the artwork to face with the “Hosn” at the level of the sequel and turn him/her to the inducted admirer of it (Fig. 5).

This model faces the audience with the sequel of those individuals who perceived and loved “Hosn” in their belief and expressed it in their actions and finally achieved the existential “Hosn” and turned into its admirer¹². With this inductive method, the artist uses the nature-based beauty-liking of the audience and, illustrates the good sequel of those who spent their lives in God’s favor and with God-satisfying actions. The artist reveals the perceptual expressions and beautiful acts of the individual, emphasizing on the beautiful sequel to show that this exciting sequel is the result of this person’s desire towards beauty or in other words, getting beautiful, is the destiny of beauty demand and the sequel of existential “Hosn” admiration, will be the existential “Hosn” admiration.

Conclusion

Every admiration of a “Hosn”, being revealed in any way, based on the honorable recitation of “Al-Hamdulelah”, in fact always refers to the existential and absolute “Hosn”. In particular, any art that admires any level of beauty, in fact, admired and praised the creator and owner of that beauty. Therefore, the origin and destination of all admirations goes back to the Lord, because he is the creator and owner of all the beauties and perfections and power. Therefore, admiration is unique to him. In this respect, all admirations are existential.

All of the things in this universe is the creature of the Lord, and the beauty is conveyed to them, and is perceivable. Therefore, all admirations are natural or genetic and creature-dependent.

Every beauty is understood and perceived by the power of human perception, and the perception is the prerequisite for admiration. Therefore, all admirations of this aspect are perceptive.

Any praise and admiration must be confessed and expressed in a manner to be revealed. So all admirations in this respect are confessional.

Every admiration has a good sequel, on the contrary is the bad sequel of not admiring the beauty. So all admirations in this respect are sequel-based.

But the models of admiration and inductive methods are each explained based on a special attention to one of these beauty levels. In fact, facing and perceiving different levels of “Hosn” leads to the emergence of various models of admiration. Therefore, admiration models are explained based on the facing with any of the levels of “Hosn”. Hence, based on the goal of the artist and architect in making his audience face any level of beauty, his artwork will be classified into one of these models. In each model, inductive methods have been proposed for facing the audience to that level of beauty in which an artist can use one or more of these ways. In other words, the variety of beauty admiration models accompanied by the inductive structures provides the possibility of choosing the models for expression and revelation of admiration that have the highest impact on the listener, in the sense that according to the type of admired perfect attribute and audience conditions (The age of puberty) and the platform for the fulfillment of admiration, a model that has the most inductive effect on the audience and the greatest possible opportunity to realize the ultimate goal of admiration - which is the occurrence of admiration by the audience - is provided. The artist's and audience's admiration is expressed in the Table 1:

The contents of this article are fundamental and theoretical, but it can be mentioned that the degrees of “Hosn” and beauty admiration in art can have a practical aspect such that the artist and the architect makes use of certain level of beauty in his artwork creation according to the audience's need. Critics of artwork will also evaluate works by utilizing the

Table 1. The artist's and audience's admiration. Source: authors.

	Facing	Admiration Expression
Artist's admiration	Levels of "Hosn"	Artwork
Induction of admiration to the audience	Facing with the artwork	Invitation to express the admiration
Audience's admiration	Artwork	Levels of Admiration

levels of "Hosn" as one of the bases for more accurate evaluation. Cultural administrators of the society can also act more accurately, by taking advantage of knowing the levels of "Hosn" and beauty and taking into account the need and growth of specific audiences, in order to select the artworks to represent the audience based on the guiding and nurturing role of art with Quranic foundations. After achieving the degrees of "Hosn" and beauty and the degrees of admiration from Quran, the efficiency and applicability of these degrees on different strata that direct art is notable. This discussion can be one of the interconnecting loops between Quranic studies and artistic studies. Referring to and taking advantage of the divine words reflects the theoretical framework of this article, which has an Islamic religious view, and specifically a Quranic view of art and beauty. Therefore, when it comes to art, the art, the artist, the artwork, a critique and an activity that is realized in this space and with this approach is intended; and to continue the path, it requires scientific foundations and theories that are neither the product of attitudes, approaches and worldviews of the West, and nor the motives for artistry such as hedonism and having fun, but the purposeful art that aims at the overall promotion of the audience towards perfection and the true beauty and showing the absolute existence of the Lord and admiration and his praising. Therefore, the product of such studies, if not spread in its artistic application, remains in the form of a separate religious study of the art space like many other studies and the art and artist in Islamic society would not have a source except secular thoughts.

It should be noted that the applicability of these concepts in the subsequent studies and with extraction of the inductive methods of admiration models from Quran can be presented in more practical form. Therefore, in the theoretical and theorizing space about the beauty and art, the levels of "Hosn" have a specific application in investigations and categorizing definitions and critiques and evaluating the definitions. In this sense, every definition of beauty is tested, criticized or accepted according to the level of beauty that it covers, and the criterion and the basis of definition and theory are also determined according to the same level. Artist, by taking into account the levels of "Hosn" and the requirements of his audience in the creation of his work, can deal with the manifestation of one or a combination of several levels of "Hosn", being conscious and through knowledge of beauty degrees. Critics of artwork can also more accurately measure the magnitude of this effect by taking into account and determining the level of beauty that the artwork addresses to the audience. In fact, the levels of "Hosn" will give critics a benchmark for judgment and critique of artwork. Paying attention to the fact that taking advantage of theoretical foundations of Islamic art and the levels of "Hosn" and beauty can be used in determination of the artwork to be represented to the audience, cultural administrators of the society can also use this fact in order to promote the growth of the people in the society by paying attention to the growth age of the audience and considering its consistency with one's needs and condition. Educational and guidance benefits that can be

obtained from a variety of artworks, in order to create contemplation and warning in the society, or to modify behavior and to induce beauty liking and beauty choosing, will be influential on the method and choice of artwork type for specific audiences.

Endnote

1. Pointing out different name types and the intention of the sentence "the best names only belongs to Allah" (Tabatabaei, 1995, vol. 13: 309, the interpretation of verse 110 of surah Al-Esra).
2. Each of the living entities has its own "Hosn" or beauty for itself, which cannot be imagined more thorough and more complete than that for that being, but the point that, a creature is ugly and unpleasant, for one of the two reasons; whether it is because the being has a non-existent title, whose badness and unfairness is related to that lack or non-existence, i.e. cruel oppression, which is ugly and bad due to the abolition of the right. Its ugliness is because it is against the legal prohibition or against the social expediency, or it is due to its comparison with another entity the ugliness and badness appears by comparing, for example, a thorn is bad and ugly compared to the flower. Their badness and ugliness is not intrinsic, but by comparison with something else, and by analogy to our own nature, it would be bad and ugly. Therefore, no entity, for the sake of creation and being, is not bad, because the almighty God made the creation of creatures to be good and said: " God who made the creation of everything the best", It comes to the conclusion that, firstly, creation is adjoined with "Hosn" or beauty, so that every creature because of its creation is "Hosn" and good, and secondly, any ugliness and badness that we suppose is not a creature of God, of course its badness and ugliness is not creature , not itself, which has been explained. So sin and disobedience, and sins, because they are bad and ugly are not creatures of God, and bad things appear from the analogy and comparison (Tabatabaei, 1995, vol. 16: 373).
3. "Praise only be to Allah in the way he praises himself" (Majlesi, 1403 A. H., Vol 94: 210).
4. Retrieved and abridged from Amid, Dehkhoda, and the dictionary of antonyms
5. Al-Forough-Fi-al-Loghat: Chapter Twenty-three in the difference between "Hosn" or good and lightness and cheerfulness and purity and cleanliness and what is contrary to the ugliness and thickening and other (Askari, A. (1400 A. H.: 256-258).
6. "Praise in only for Allah the almighty"- that is, "Sana" and praise on the basis of virtue and knowledge for Allah the almighty. The word - Hamd - is more specific and more prominent than "madh" or the praise

- and more pervasive than "Shokr" or thanksgiving. So "Madh" is the thing which is expressed by human being with authority, and what is said about "Madh" is that humans are praised i.e. for their height and beauty of his face, as it is also praised for generosity and knowledge, but - Hamd - only is true the latter case, that is, in relation to the scientific and spiritual effects not apparent cases. Thanksgiving is towards the blessings, so each thanksgiving is a "Hamd", and not all "Hamd" and "Sana" are thanksgiving or "Shokr". Every "Hamd" is the praise or "Madh" but not all praises or "Madh" are "Hamd" and "Sana". "Mahmoud" means who is praised and the adjective- Mohammad- is also used when the admirable characteristics are well-suited to the person who is being praised (Ragheb Esfahani, 1995, vol. 1: 540).

7. From this point forward, wherever "Tahsin" or admiration is used, the admiration of true and voluntary "Hosn" is intended.

8. Retrieved from Sura Al-Hamd

9. Retrieved from Sura Ar-Rum Verse 18

10. Sura An-Nahl Verse 75

11. Sura Ibrahim Verse 39

12. Sura Yunus Verse 10

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