



Research Paper

Examining the theological view of Nicholas Cusanus about the representation of the divine in the image

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Abstract

In his treatise *De Visione Dei* which seems to have been written in response to the question of the monks who asked him about how to see God, Cusanus discusses his theological theory in the form of analyzing the paintings that, according to him, were able to depict a type of God that more than anything else is aligned with his perception of God as a non-other. In this article, after the introduction, an account of Cusanus' theological view of God will be given, and then an attempt will be made to deal with the elemental features in the mentioned paintings that Cusanus called "the all-seeing eye". The all-seeing eye is a factor in these paintings, which, according to Cusanus, can introduce us to an aspect of God that is different from conventional metaphysical perceptions, that is, in this new perspective, God is no longer in sameness or otherness with the creation. Instead, he is the non-otherness of this world. This article tries to investigate and detail this issue.

cause of this world. In the meantime, Nicholas Cusanus proposes another conception and tries to get us out of this dilemma from the perspective of the concept of God. He has described and explained his views in his various writings especially in *De Non-aliud*. In 1453, Cusanus wrote a treatise entitled *De Icona*, which is more commonly known as *De Visione Dei*. This treatise was accompanied by a copy of a painting. If this painting is associated with the treatise in this way, it is because it also appears in the very introduction to the treatise, beautifully depicting the "all-seeing eye." The all-seeing eye has a special quality, i.e. no matter from which direction an observer approaches this painting, it seems to be looking only at him. If we enter from the left, it appears that this gaze and this face are looking only to the left, if we enter from the right, it seems that he is looking only this way. Cusanus saw something in this painting that he thought could explain in an objective way what he had expressed in his theology with complex and strange concepts. The all-seeing eye of this painting, and the paintings mentioned in the introduction to the treatise, is the concept he has in mind of God.

In Casanus' opinion, according to the pattern of the similarity of the greater and lesser worlds, every human being is the center of the universe and the center of the universe is placed in his

Extended Abstract

1. Introduction

In the history of philosophy and theology, different views of God have been given, which can perhaps be divided into two categories: (a) God as another to this world, and (b) God as the



soul. However, he should not consider this position as an indication of his unquestionable superiority but rather he should consider it as a meaning of his alignment and coordination with every creature in the world of creation. Seeing a gaze that is hidden in a painting but is felt is seeing the gaze that is there, attracting every viewer, but it is placed among the figures of the painting in such a way that it is felt first and after trying and searching, one can find its trace in the painting. When the all-seeing eye is placed in a painting, an interesting thing happens: Every viewer first feels that the gaze is looking exclusively at him, but when he shares this experience with other observers, he realizes that they also have the same experience. But this is one side of the story, the other side is that every observer has a truly special experience, because the all-seeing eye has a property that turns the experience of looking and, in a sense, being in the same way as it is, into a special event. The all-seeing eye is like a mirror that reveals the ontological position of the observer to him. That is, when the observer notices the gaze of the all-seeing eye, the first thing that happens to him is that he notices his position, he realizes where he is. Coincidentally, this happens to him when his gaze is tied to the gaze from which existence originated. As the saying goes, the all-seeing eye has a mirror-like property in which every being

sees its unique image and through this, looks at itself in the all-seeing mirror, in the watery mirror of God, in the place of origin of existence. If we look at God in this way, in this intertwined gaze, in a way that God ascends in this gaze, it means that by projecting our image in the gaze of God, we come to understand our nature and essence, the quiddity of our ontology. The image that we create of ourselves under the gaze of God is a reflection of our own possibility and special benefit from existence. When a person is truly aware of this point, he can let go of these representations, these idols that he has created, and strive to unite with the divine.

2. Method and Theoretical Framework

The present article adopts the hermeneutic method and attempts to weigh the concepts related to the philosophy of art and theology in a hermeneutic relationship.

3. Research Background and Research Findings

No research has been conducted in Persian on this subject based on the survey. In the present study, it will be shown that the all-seeing eye in painting is a specific representation of theology, the culmination of which is seen in the concept of non-otherness.



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