

NJEGOŠ'S COSMOGONY

The paper presents Njegoš's cosmogony as the poetics of natural philosophy with special reference to his religious-philosophical poem "The Light of Microcosm" (Luča mikrokozma). Following the Introduction we briefly reflect on the biography of this great Serbian poet, Petar II Petrović Njegoš, because his work is "connected with life." Then we touch upon his dedications to his role models who had a crucial influence on his world view as well as upon the foundation of his cosmogony "encompassed by human knowledge."

Njegoš's advancement through his creative work and self-education formed his monotheistic cosmogony. However, Njegoš's poetic cosmogony is meticulously articulated in his unparalleled work titled "The Light of Microcosm" through its six chapters mirroring the model of the six days of the world creation.

"Heavenly fields" of Njegoš's "The Light of Microcosm" are deeply rooted in multi-disciplinary theories of geocentric and heliocentric system of the universe. Already in "The Mountain Wreath" Njegoš announced his cosmic vision of "the earth moaning while the heavens are silent." Having matured in "The Light of Microcosm" Njegoš spoke "out loud." He introduced a model of five mobile and six immobile heavens or "heavenly fields", the venues of "incessant struggle", while the seventh heaven is ruled by Demiurge of the world and life as in Plato's "The soul of everything." Plato's pre-Christian Demiurge of creation of the world is Njegoš's God who dwells and rules in this immobile seventh heaven. Njegoš's model of the cosmic order of things has a stronghold in Ptolemy's geocentric system of epicycles. Njegoš's cosmogony resembles the Old Testament book of Ezekiel with regards to the unity of God's Great Plan. Namely, Ezekiel sees the universe as the four wheels of the "chrysolite colour" moving eternally within each other. Only the Creator of all things visible and invisible, ie. God, does not disturb the harmony even for our sins.

In his cosmogony, Njegoš draws on the "Revelation" of the apostle and evangelist John, whereby only a beast or a man may disturb the movement of the universe. As a result, above our heads the sky will close, like a book, and we will sink into eternal darkness. Likewise, Njegoš, in "The Light of Microcosm" follows the "incessant struggle" between good and evil, led by celestial forces - God and Satan.

At the end of this paper and instead of the conclusion we will briefly explain the historical and scientific justification of Njegoš's cosmogony in general, and not only through the work of "The Light of Microcosm".

Key words: Astronomy in literature, Njegoš, cosmogony, "heavenly fields", "The Light of Microcosm" (Luča mikrokozma)