

Study of the appearance of the concepts of the illumination wisdom of Suhrawardi in Iranian traditional music based on Eshgh Danad album by MohammadReza Lotfi and MohammadReza Shajarian

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Abstract

The Iranian-Islamic wisdom of Suhrawardi's Illumination, can be a basis for examining the subject of ruling in traditional arts. The purpose of this study was to answer the question of what are the aesthetic concepts of Suhrawardi's illumination wisdom and how do they appear in Iranian traditional music based on Eshgh Danad album? The method of this research was applied theoretical in terms of purpose and descriptive-analytical in terms of method of implementation. The information was obtained through library methods. The results show that Suhrawardi's illumination Philosophy, which begins with a critique of Mashay's thought, uses new concepts and innovations to explain and formulate the hierarchy of the world's existential and cognitive hierarchy. Based on this philosophy on Illumination and the emergence of existence, conditioning life and existence and its perception, on the emergence and light, the function of imagination as an intermediary and the creation of suspended forms based on the tests of fixed motifs of the kingdom, pleasure and innovation resulting from the perception of

images in the world. The example and revelations of the realms of the kingdom and its inclusion in the memory of the seeker have given the illumination thought an aesthetic and artistic form. The concepts of Illumination philosophy have been manifested as content in Iranian music, and this art in the position of the face are the manifestation of the concepts of Illumination philosophy. Eshgh Danad music album is manifested by all information of Suhrawardi's philosophy.

Keywords: Illumination philosophy; Suhrawardi; Iranian traditional music; Eshgh Danad album, MohammadReza Lotfi.

Introduction

Sheikh Shahab al-Din Suhrawardi, a well-known philosopher of the Islamic world, in the sixth century AH, established a discussion-taste philosophy with an emphasis on the discovery, intuition, and approaches of the wise kings of Iran and mystical themes under the title of Illumination philosophy. He considered imaginary and heart perception to be the basis of beauty, and considered the artist to be a wise sage whose work of art is based on the perception and intuition of the facts of the world of example, which has a different atmosphere from the physical world. The world is an example in the traditional arts of Iran, including architecture, painting, poetry

and traditional music, etc., because of allegory. In response to the question of what are the aesthetic concepts of Suhrawardi's illumination philosophy and how do they appear in Iranian traditional music based on Eshgh Danad music album? The space of miniature in the space of the world of example, which is itself beyond the material objective world and within the human soul, was examined. Where the origins of nature, trees, flowers and birds, as well as the phenomena that are manifested in the human soul. Traditional Iranian music is not just a play on emotions, but an instrument of proportion in the human soul, which is related to its enlightened levels, and whatever the melodies are in proportion to the levels and conditions of the soul, it causes the artist's heartbeat. Suhrawardi's Illumination philosophy, using the principles of Islamic philosophy, mystical and Illumination principles, as well as the theories of previous Iranian scholars and the revival of The sages wisdom, contains themes and ideas of Islamic philosophy and can be a good basis for analyzing ideas and principles. A ruling in Iranian art, including music, should be considered.

Research Method:

The present study is applied-theoretical from the perspective of objective and descriptive-analytic from the point of view of its way of implementation. Theoretical method is focused on Sohrewardi's aesthetics emphasizing the manifestation of the concepts of Illumination philosophy in the traditional music of Iran and library has been the source of data collection.

Research Background

In the field of Suhrawardi research, many researches have been done by researchers and

writers such as Henri Carbone, Seyed Hossein Nasr, Ebrahim Dinani, Mohammad Moin, etc. Sheikh Shahab al-Din Suhrawardi and his other books are less researched. In this field, in addition to works such as Mohammad Madadpour's book "Wisdom of Ensi", Seyed Hossein Nasr's book "Manifestations of Spiritual Art in Islam", Hassan Balkhari Ghahi's book "Fundamentals of Islamic Art and Architecture" and Its impact on Islamic art has been discussed and another book published in the Academy of Arts, entitled "The Judicial Principles of Art and Beauty from the Viewpoint of Shahabuddin Suhrawardi" by Tahereh Kamalizadeh, no other serious book has been found in this regard. And the following analytical and studies were examined as the background of this research: Morteza Mortazavighehi in his master thesis entitled "Sheikh Ishraq's Theory of Beauty and its Impact on the Art of Mirroring and miniature" in 2015 in the field of Theology and Islamic Studies at Payame Noor College in Tehran with the guidance of Marzieh Akhlaghi and counseling of Hassan Balkhari. The Illumination has focused on the art of painting and mirror work, and has concluded that the role of imagination in art, especially the art of painting and mirror work, is very important. And the artist will be unable to achieve the work of art without the help of the imaginary world. The artist can create a work by cultivating the soul and understanding the truths of the beauty of existence, and has found a special role in painting art by entering the concepts of Islamic jurisprudence and inspiration. In the works of artists, the existence of concepts such as love, Simorgh, fire, haloes of light and golden color, and the art walls of mirror art, emphasizing the principle of unity at the same time as plurality and plurality at the same time, is of great

importance. Masoumeh Joybar in her master's thesis entitled "Study of Illumination of Light in the Art of Ancient Iran and the Islamic Period (with an Approach to Architecture and miniature)" in 2014 in the field of painting, Faculty of Art and Architecture, Islamic Azad University, Central Tehran Branch, under Nasrin Atiqahchi examines the Illumination aesthetics and the impact of light on the advancement of miniature and architecture, and concludes that Illumination wisdom, based on the Iranian Khosravani method, sought to guide man and his self-awareness, and the element of light with religious manifestation to the art of painting and Architecture and the transformation of two-dimensional to three-dimensional surfaces, has tried to range from time and space. It goes beyond itself and the artist travels in the imaginary world away from his physical world and reaches the luminous world, and the light and colors branching from it appear in painting and architecture and are connected to the light of Suhrawardi. Seyyed Vahid Bassam in his master's thesis entitled "Reading the Judicial Principles of Iranian Music" in 2008 in the field of philosophy of the Faculty of Philosophy of Tehran University of Arts under the supervision of Ali Asghar Bayani and the advice of Ismail Bani Ardalan to review the theoretical views of Islamic philosophers. It deals with music and achieves the following results: There are different approaches by philosophers, sages, and mystics to music, and Suhrawardi believes in the celestial origin of music. The role of the imaginary world is just as important in other Suhrawardi views as it is in music, to the extent that understanding and aesthetics of music would not be possible without believing in and understanding this world.

Aesthetic Foundations of Illumination philosophy

The Illumination philosophy, as a discussion-taste wisdom, is a light-centered philosophy that is a dramatic change in the field of Iranian-Islamic philosophical thought in comparison with conventional philosophies that have been purely existential or existential-oriented. This school was established in the sixth century AH by Sheikh Shahab al-Din Yahya Suhrawardi (587-549 AH), a philosopher with a familiar name in the Islamic world. Although Suhrawardi considers the philosophy of Masha'i to be necessary for understanding the basics of the philosophy of Enlightenment, he criticizes the methods of Aristotle and Ibn Sina and declares that the only reason for researching philosophical issues and especially divine wisdom is not just reasoning. The conduct of the heart and the struggle of the soul and its purification are also necessary for the discovery of truths. He considers the end of philosophy to be the salvation of the soul from the darkness of lust and mathematics and the cultivation of the soul as a complete science. Contrary to the common philosophy of Greek philosophy, especially Aristotle, and its neo-Platonic interpretations, Illumination wisdom considers itself the inheritor of two philosophical ideas: Greek and Iranian. It is based on the Greek philosophy of Pythagoras, Platonism, and Hermesism, and borrows from ancient Iranian philosophy, most of its terms derived from it, the mystical aspect of light and darkness, and epistemology. So Suhrawardi states that Masha'i wisdom is not enough for his enlightened wisdom, and the way of taste is the closest way to understanding the Illumination knowledge, which is in harmony with Sufism and mysticism. It should not be forgotten that he was inspired by Sufism and mysticism. As he himself says: "I have

achieved this in a way other than thought and I have achieved this through taste in solitude and conflict"¹ and states: " and what I have stated has been instilled in me by a holy being".²

The main feature of Suhrawardi's Illumination philosophy, as its title suggests, is based on the Illumination principles of abstraction, light and gaze, and in the first way on intuition, intuition, and esoteric pleasure. The one who puts the mind in the direction of this feature, as mentioned before, is the invention of the imaginary world, the forms of the object, and its features, the forms that manifest their manifestations in the world of the senses. As in the book "The Wisdom of Illumination" in defense of the Platonic parable against the protests of the Peripatetics based on its annulment, he concludes from the argument of the Peripatetics themselves: At the same time, they have a name in this world that is inherently inherent in them, because their perfection is not independent of them, and there is no perfection that is peculiar to their intellectual nature"³ "The basis and axis of the Illumination wisdom, which Suhrawardi is called" Sheikh Ishraq "by his appointment, is light, and the title of the wisdom of Illumination indicates it in the most beautiful way. ⁴Wisdom based on Illumination (discovery) and participation (from Persia). Illumination means not only those who live in the geographical east of the earth, but also all those who are from the East, and their wisdom is the discovery and intuition of the illuminations of the single light which is obtained through austerity and struggle.

Because this book is based on the Illumination (radiance) of the divine light, whoever does not understand this light will not be informed of its illuminating minutes and secrets. Divine light is the light of grace from the abstractions of the intellect to the eloquent soul, which is sought after austerity and struggle and employment in spiritual matters and the teaching of abstractions and their states".⁵ Thus, as has been said, Suhrawardi considers himself the heir of two ancient Greek and Iranian intellectual traditions, thus linking Plato and Zarathustra and the wise kings of Iran and enacting the Awareness-Axis Theory.⁶ Suhrawardi considers the highest position of wisdom and knowledge to be that which is both in perfection and taste and in the discussion and reasoning to the extent of perfection and skill. If he himself has taken both the steps of intuition and reasoning. Therefore, according to Suhrawardi, all philosophy, including argumentation and taste, is a ladder to ascend to the position of nearness to God, and he does not consider any of these two types of wisdom to be original, and considers both as a way to reach the truth. He deserves to be trained so that his mind can be trained and ready to receive the wisdom of taste, and from this time on, he can elevate himself and join the kingdom. As Abdul Razzaq Fayazi Lahiji says: "The path of Illumination is not, in fact, through the study of science; rather, it is the path of behavior that is obtained from the inner path (the path by which one can reach God) and precedes the path of the apparent path (the path that leads to

¹ Suhrawardi, *Proceedings*, 10.

² Ibid., 259.

³ Suhrawardi, *Proceedings*, 92.

⁴ Landolt, 2008, 240–242

⁵ Kamalizadeh, *Shahab-ud-Din Suhrawardi*, 22.

⁶ Walbridge, 200, 26

That God can be known, but there is not much between knowing and knowing until the distance is reached. Because the enlightened way is against wisdom, which means that whenever the behavior and the inner path after the behavior and the apparent way correspond to the wisdom, the Illumination method is obtained".⁷ In Islamic wisdom, the work of art is the result of the intuition of the artist and is considered a trial of the truth. In fact, the artistic work of coding the truth is considered. In Suhrawardi's aesthetic thought, the work of art must be reconstructed in the context of epistemological approaches and its accessories such as imagery, perception, and illumination. "The hierarchical formulation in Suhrawardi's cosmology has given his philosophy a global manifestation based on the crystallization of light in the structure and totality of his thought and the explanation of the world based on the emergence and radiance of light, aesthetic and artistic form and field." Perhaps it can be said that the most artistic aspect and intuition of the aesthetic philosophy of Suhrawardi's philosophy should be considered in his innovations in explaining the position of "imagination" in the hierarchical cosmology of the philosophy of Illumination and innovation in formulating its epistemological role among esoteric cognitive forces. Imagination emerges in the field of Illumination philosophy from the ontological point of view as "detached imagination" and from the epistemological point of view as "connected imagination". The two-dimensional mediations of the separate imagination in the great world between the sensible worlds (kingdom) and the sensible

(possessions), which give the cloudy senses a luminous tenderness. And to the sensible, it offers sensory qualities for perception by the psychic powers, and the role of the imaginary power connected between the rational and sensory perceptual powers in the small world is associated with features of representation, trial, allegory, and analogy, which give aesthetic and artistic field to Suhrawardi's philosophy has given".⁸

Connected imagination is imagination that, unlike detached imagination, is dependent on the minority population and constantly emerges in the imagination of human beings. It should be noted that in the connected imaginary world, there may be a form that is the result of the struggle of the population and does not have a rational criterion.⁹

In his treatise on the Truth of Love, Suhrawardi explains the basis of creation through the allegory of goodness and love and sorrow, based on beauty and love, and considers the structure and system of the world based on love and beauty, and the perception of its truth with pleasure. In his view, Anwar's space in the hierarchical world is filled with love and beauty. As explaining the condition of "Qahir" and "Saffel": " "safel" light never shines on the excellent light of the environment, because excellent light always subdues Saffel, and Cairo is on it, and this subjugation does not cause the light of Saffel not to see the excellent light, and to be abundant." Anwar demands that the supreme light or Qahir prevail over the light of Saffel, and that the light of Saffel be

⁷ Fayazi Lahiji, *Gohar Murad*, 40.

⁸ Rahimian and Zahabi, "Illumination Philosophy of Suhrawardi," 178.

⁹ Ashtiani, *Fusus al-Hakam*, 506.

eager and in love with the excellent light”¹⁰ and adds about the beauty of excellent light and the pleasure of understanding its perfection. "Noor al-Anwar is angry with anything but himself and does not fall in love with anyone but himself. Because perfection and no higher pleasure than him are the most beautiful and perfect things for himself. Understanding and feeling perfection is not in the sense that it is perfection and is achieved for him. Therefore, the one who is unaware of receiving and receiving perfection will not enjoy it, and every pleasure for the pleasure-giver is as much as his own perfection and as much as his perception of perfection, and nothing in the world is more beautiful and complete than Noor al-Anwar. And nothing is more obvious to him than to himself and to others. Nothing is more pleasing to him than to himself and to others”.¹¹

However, in order to understand Suhrawardi's aesthetic thinking, "the following features can be extracted from Suhrawardi's philosophy as the characteristics of a beautiful thing, or more precisely, the illuminating beauty accessories:

1. Illumination beauty is based on cognitive aspect and appears in relation to knowledge and realization of cognition;
2. A beautiful thing is accompanied by love and sorrow;
3. Illumination beauty is a matter of skepticism and humility;
4. The intensity and weakness of Illumination beauty in relation to proximity and then from the source of beauty (Noor al-Anwar) is determined;
5. Illumination beauty is the universal and desirable demand of all human beings;

6. Illumination beauty (beauty) appears in every object in relation to the perfection of that object;

7. the perception of enlightened beauty is accompanied by pleasure and initiative”.¹²

Explanation of General Concepts of Illumination Philosophy:

Throughout his works, Sohrewardi has made use of certain terms and concepts in order to specify particular issues in epistemology, nature and metaphysics, i.e. domains in his thought that he has reconstructed them or reformulated in a new form. These include the notions like movement from the diversity to unity, hierarchy, teleologism, perfectionism, self-consciousness and self-knowledge and symbolism (Goudarzi and Sharif, 2018: 127) which are shortly explained as follows:

-Movement from Diversity to Unity:

“By the idea of primacy of light and its simplicity, Sohrewardi reached a new vision of the distinction of creatures and he came to believe in the analogical gradation in light. He means that there are different and numerous lights in the universe and diversity of light prevails the world; but these lights share their essence of being a light; insofar as one cannot search for the difference of the lights in their essence” (Goudarzi and Sharif, 2018: 127). Having believed in the intensity, weakness, deficiency and perfection, he preserves the interconnection between all creatures in the universe and shows that the fundamental essence of the universe is unique despite the diversity that exists. All lights and darkness end up in a unique light that is rich and

¹⁰ Suhrawardi, *Proceedings*, 137.

¹¹ Ibid., 135.

¹² Rahimian and Zahabi, “Illumination Philosophy of Suhrawardi,” 178.

existentially necessary that is known as “Light of Lights” (Sohrewardi, 1982; quoted from Goudarzi and Sharif, 2018: 127).

For Sohrewardi, beauty consists of perfection, domination and enlightenment resulted from the perfection. Then, pleasure is equal to realization of perfection and its perception. He believes: “There is always a hidden love in the essence of the lower light as compared to the superior light while in the essence of the superior light lies a hatred towards the lower light and since the emergence of the Light of Lights is not something extra to its essence, then its pleasure and love will not be something outside its essence [...] Therefore, order of the whole universe is grounded in hatred and love” (Sohrewardi, 1996, vol. 2: 136).

-Hierarchy:

Sohrewardi’s hierarchical world and the emanation of the lights through the arc of descent as well as the necessity of forms in every stage as the manifestation for realization of the emanations of the higher stage require the beauty in the world of physical bodies (purgatorial entities) to have objectivity and serve as a manifestation for the Transcendent Beauty. Insofar as in the Essay of “On Truth of Love”, Joseph is described as a physical manifestation through which the Good becomes reflected: “I heard in our land someone on the terrestrial world has been created who is full of surprise as he is simultaneously celestial and terrestrial, corporeal and spiritual, and he is given the other side and from our land a corner is allocated for him [...] Good came once to Adam’s territory and found there very joyful and it resided there” (Sohrewardi, 2010 quoted from Rahimian and Zahabi, 2018: 176).

“By the same token, physical and terrestrial beauties are a manifestation of the spiritual and the celestial whose form reflects the Transcendent Beauty. In the language of the contemporary philosophy, one should say that beauty is an objective fact for Sohrewardi. On the other hand, given the hierarchical explanation of light and its existential intensity and weakness, one can consider the beautiful in the philosophy of Sohrewardi to be analogically graded” (Rahimian and Zahabi, 2018: 177).

The principle of hierarchy lies in the bosom of the principle of diversity in unity and the procedure of the hierarchical development in Sohrewardi’s philosophy deserves to be reflected and it has been frequently underlined (Goudarzi and Sharif, 2018: 130).

Sohrewardi’s whole philosophy is concerned with “light” and the solution of all philosophical problems and issues finally return to the light. The origin of all creatures in the outside world is the Light of Lights and the hierarchical system of creatures is in fact the hierarchical system of lights (Mohammadi, 1993: 102). Light is substance of beauty and Sohrewardi has abundantly spoken of its intensity and weakness; “and intensity and weakness of the light are not concerned with the combination by the elements of darkness because the latter is an expression of nothingness and does not have any element” (Sohrewardi, 2009; quoted from Rahimian and Zahabi, 2018: 177). Moreover, in the discussion of the relationship between the superior light and the lower light, the stages of light and the interrelation of these stages have been expressed. The farther is a light from the supreme lights from the perspective of its level, the remoter is this light from the perfection. The supervising incorporeal lights lie in a lower stage than the supreme lights

which are purified of the darkness and the lower light is the light that is closer to the darkness. Therefore, the closer is a light to the darkness, the farther is it from the luminal perfections (ibid.)

In the illumination thought, “light emits from the level of Light of Lights, i.e. God, and forms the world of the dominant lights, i.e. universal intellects, which are the divine lights and the angels of the west; the lower level hosts the world of the supervising lights, i.e. commanding lights, which are in charge of the management of the world of celestial spheres, world and man; again, in the lower level lies the world of the purgatorial worlds that include the stars and simple and complex elements. Finally, there is the world of suspending forms and at the end comes the lowest level which has the least share of luminosity. In these vertical analogically graded hierarchies the worlds are realized and in them all the unique essence of light is the secret of unity the truth of which is one but exposed to diversity. In other words, the substance not only is the basis of unity rather it is also the ground for the difference of the levels. To put it otherwise, what makes the difference possible is the same things that constitutes the very essence of entities. In this way, the equation of unity in diversity and the diversity in unity is established” (Khatami, 2014: 158). In this logic of analogical gradation, hierarchies are interconnected and there is no gap between its degrees and levels; moreover, this hierarchical makeup not only is found in the horizontal levels rather in the vertical levels too (ibid: 160).

-Teleologism:

For Sohrewardi, the basis of perfection is the full attention to the “Light of Lights” and transcendence towards Him and all creatures

are valuable only when they serve as a vehicle that nears man to the Divinity. A mystic as a result of the spiritual initiation and wayfaring succeeds to go beyond the personal limits and touches the Absolute and Unlimited Truth and become united with it and finally, annihilate in it. Annihilation in Allah means self-deliverance and freeing oneself from all material and human attachments and eternalization by Eternal Attributes (Sohrewardi, 1996, vol. 2: 271). He has also attributed another role for the art focusing on music and it refers to the songs that the Soul hears in her own world and this persuades her to turn towards those world. Human soul that is imprisoned in the cage of human body due to her intensive interest in flight to the otherworld which is her “telos” becomes inebriated and makes the body to fly with her (ibid: 264).

-Perfectionism:

According to Sohrewardi, man by his nature is perfectionist and perfectionism is a reality that is part of human existential fabric. Interest in perfection is not something that occurs under the shadow of education and in particular conditions rather it is a truth whose deprivation from man is unintelligible due to human nature (Amin Razavi, 1998: 112).

For Sohrewardi, beauty consists of perfection, domination and revelation resulted from perfection and pleasure is equal to the acquisition of its perfection and perception. He believes: “There is always a hidden love in the essence of the lower light as compared to the superior light while in the essence of the superior light lies a hatred towards the lower light and since the emergence of the Light of Lights is not something extra to its essence, then its pleasure and love will not be something outside its essence [...] Therefore,

order of the whole universe is grounded in hatred and love” (Sohrewardi, 1996, vol. 2: 136). According to this vision, the light that establishes and enlightens the world of existence lies in the essence of the perfect man’s consciousness and enlightens and establishes his existential world too and this thought and vision is reflected in all levels of human perfection both in levels of beauty and levels of majesty. This has also become manifested in Iranian art and mysticism and can be seen in poetry, miniature and traditional music (cf. Khatami, 2014: 159).

-Self-consciousness and Self-Knowledge:

Light as the subject of Illumination philosophy is a symbol of consciousness and self-consciousness and the axis of illumination philosophy is “knowledge”. Knowledge of everything depends on self-knowledge, which is a “presential illumination based knowledge”. The knowledge of others is indeed the illuminative relation of the soul with every concept that becomes knowledge in this presence. Illuminative knowledge is a spiritual knowledge and belongs to human soul and perception of illuminative message or illuminative consciousness is not possible but the soul illuminated by the lights (Kamalizadeh, 2013: 41 and 42). “In illuminationist epistemology, knowledge and self-consciousness of soul is neither a result of abstraction nor a form of external object. This knowledge is not essentially identical with the knowledge of logical universals. Sohrewardi contrary to the Peripatetic acquired knowledge which is the knowledge of abstract universal, calls this type of knowledge, an intuitive presential knowledge. Therefore, illuminationist epistemology in the domain of sensory and imaginary perceptions ends up in intuition and soul’s illumination. Illumination

based intellectual perception is also acquired for the soul by presence and illumination” (ibid: 43).

According to Sohrewardi, incorporeal light has pure self-consciousness and other creatures in view of their luminosity have self-consciousness. Then, human nature and his self-consciousness can only be found in the subject. Therefore, it is through the knowledge of soul that one can find the human nature first and finally the nature of all other things (Sohrewardi, 1996, vol. 2: 20). Sheikh Eshraq considers luminosity to be an equivalent for knowledge by which everyone becomes conscious of his own soul. In theoretical level, he considered the “ego” to be the source of the illumination based epistemology and in the level of practice, “ego” is the origin of all supreme and divine interests. It is secured behind the curtain of the belief and self-consciousness and the latter is as such the center for all knowledge (ibid: 254).

The light of consciousness by its radiation onto human existence and uncovering his darkness, human initiation towards perfection and deliverance begins and he searches after his own origin. In the Illuminationist thought of ancient Iranians and Illumination philosophy, it is a maxim that consciousness encircles the existence and the man is a knower and without man there is no world and without consciousness, no one is informed of the existence. Illuminationist thinking sets the consciousness in the basis and in this way, consciousness is luminosity and light and it is consciousness that establishes the relations and gives meaning to the phenomena (Khatami, 2014: 159, 160).

-Symbolism:

Words of mystics and Illuminationists are generally mythical, or one would say that when

they enter the illumination domain, these words are of symbolic form. These mysterious expressions are so extensive that some think that mystical words and thought cannot be understood without symbol and mystery. Among Sohrewardi's works: "the essays of Al Ghurbah", "Al Gharbyyah", "Al Tayr", "Song of Gabriel's Wing", "Scarlet Intellect", and Language of Ants represent his mysterious and symbolic expression (Mohammadi, 1993: 103).

Sohrewardi has taken a wider use of the symbolic language for expression of his philosophical and mystical stories. In this field, diversity of his Persian works – in which no clear explanation of the illuminationist doctrines is seen – bespeaks of the importance of Persian language and its mysterious stories for conveying the philosophical and mystical concepts (Nasr et al., 2010; quoted from Goudarzi and Sharif, 2018: 139). For example, in Iranian miniature, "in symbolism of colors, whiteness is the symbol of nearness to the world of meaning and belonging to the world of lights and in the spectrum of colors the closer is a color to darkness, from whiteness to yellowness and orange and from the latter to the scarlet and green and etc. and to darkness, the farther it is from those worlds. This symbolism of color can be seen in other stories too. The color of the hairs of Zal is white and this is a sign of his belonging to the world of eternity" (Kamalizadeh, 2013: 181). Or as to the numbers, for example, in Iranian music there are seven modes which remind "the so called Iranian heptafold (e.g. Attar's Seven Cities of Love, Bahram Gur's Seven Bodies, Rostam's Seven Stages)" (ibid). As to number five, in Iranian music five songs are mentioned

in the form of five intervals¹³ the manifestation of which can be seen in the essay of "Scarlet Intellect" where the story of a falcon (human soul) is related that has become captivated in the trap of the hunter and it has ten guards, i.e. five internal senses and five external sense (Sohrewardi, 1996, vol. 3, 227). This is a symbol of human fall to the terrestrial. Later the hunted meets an old man with whom he speaks of five elements of Phoenix, Qaaf Mountain, Night Kindling Substance, Tuba Tree and David's Shield (Mohammadi, 1993: 104).

Iranian Traditional Music:

Islamic-Iranian traditional art as it is described in the fundamental words of the traditionalists, is always struggling after the manifestation of the Name of Allah and expression of ontological unity and transcendent unity: "... [In Islamic Art], beauty has its origin in God and the artist should suffice to reveal the beauty and bring it to the overt. Art as generally conceived in Islamic vision is merely a method for giving a spiritual stature to the matter" (Burckhardt, 1990: 134). Said differently, order and art are merely for God and the man only lets the form of world to be manifested according to nature – its objective beauty. Iran's traditional music is taking advantage of this monotheism and purification; insofar as Khajeh Nasir Tusi states: "... By this essay, we do not intend to teach the science of lyrics and songs rather we seek to underline the fact that in every science and art, there is a separate reason for the existence of Necessary Being" (Tusi, 1992, Majmal Al-Hikmah: 51).

¹³ The fifth interval in music is known as Zu Al Khams (ibid: 58).

The definitions of traditionalists, mystics and theosophies suggest the comparison of the foundations of music of ethnicities and areas of Islamic Iran with the grounds of traditional art; because this art is always people grounded and is of an applied status (exclusively of a religious-ritualistic application) and away from all modern Kantian aesthetic rituals in inclusion and pure attachment to existence and spiritual sphere of every ethnic thinking (Masoodiah, 1986: 32).

"Traditional Iranian Music", also known as original Iranian music, Iranian classical music and instrumental music, including Modal System, songs, and vocals and maqams, has been performed in the context of the Iranian people from the years before the birth of Christ to the present day. More pleasant, simpler and more understandable, available today. "Fresh music is not a game of emotions, but an instrument of proportionality in the human soul, which follows a certain rhythm according to its luminous levels, and when the talented soul finds the appropriate rhythm and instrument for its conditions and levels, it begins to excel. Its course and behavior begins in the valley of love and affection".¹⁴ Music did not have a theoretical aspect in Iran until the time of Farabi (330-257 AH) and he and the scholars after him had fundamental discussions in theorizing it and defining the step of Iranian music and considered it based on weight. In describing the tone, Farabi states: "The tone is the congregation of different songs that have been arranged in a certain order"¹⁵ and goes on to say: "A group of songs that are written in a certain way." They have

become letters to them, and by combining them, meaningful words have been made, which indicate thoughts and meanings" (ibid.). From Farabi's point of view, the importance of beauty is hidden in the word tone, which is the tone of well-spoken songs, and in fact incoherent and ugly sounds are considered outside the subject of music, which is why Farabi says: It is a craft that includes al-hahan (tone) and that which makes al-hahan gentle or unfortunate and gives perfection and goodness".¹⁶

From the illuminated point of view, it can be said: "illuminated music is in accordance with the state of mind of the soul and its authorities. In this sense, Iranian music is in harmony with the state of the soul, which first prepares the soul to change from the current situation to another mood, and at this stage gives the state of instability to the soul, and then, following this state of instability that he creates in his soul, it causes him to become transcendent and exalted from the status quo, and finally, he creates the state of restraint of the soul, which in this order It is more stable than ever".¹⁷ Sheikh al'Ishraq has a great interest in listening to and singing music,¹⁸ and apparently the use of music with him should be for the cultivation of the soul, because Suhrawardi always in his various missions to cut off interest from the world and resort to mathematics and he recommends the annihilation of the soul and the lustful desires of the body, and considers man a strange

¹⁴ Khatami, *Iranian Art*, 231.

¹⁵ Farabi, *Great Music*, 11.

¹⁶ Ibid., 12.

¹⁷ Khatami, *Iranian Art*, 242-241.

¹⁸ Suhrawardi, *Proceedings*, 26.

traveler who must return to his original and higher worlds.¹⁹

Manifestation of Notions of Illumination Philosophy in Iran's Traditional Music:

As previously mentioned, general notions of Illumination Philosophy consist of initiation from diversity to unity, hierarchy, teleologism, perfectionism, self-consciousness and self-knowledge and symbolism. Here we will discuss the quality of manifestation of these notions in Iran's traditional music:

-Movement from Diversity to Unity:

In Iranian music, one can say, "every piece is created based on a central core which is known as the "mother motif" that gives its name to the mode" (Farehat, 2007: 42). Corners in every mode are made in different motifs. "Mother Motif which is introduced in the preamble of the modes is the place of reference of all corners and is the basis of the integrity of the whole mode or song" (Alizadeh et al., 2009: 42). Thus, diversity of corners reaches unity through the central organization of Radif, for entering into the main corner²⁰ of a piece in a determinate mode. The extension for this can be found in the radif of the mode of Mahoor in the form of the descent of corners of Shekasteh and Delkash to the main motif of Mahoor and in the radif of the mode of Chargah and also in the descent of the corners of Hesar and

Mooyeh into the main motif of Chargah (Goudarzi and Sharif, 2018: 130).

Islamic-Iranian traditional art is the art of unity in diversity (Burkhardt, 1990: 132). Repetition of ornamental patterns and pictures of Islamic-Iranian music, like the Arabesque complicated and abstract designs, is a sign of the principle that the center of these designs (notions) is nowhere and everywhere (Burkhardt, 1991: 20-21). But what is inferred in philosophical works of traditional music is merely concerned with the similarity of patterns with the Arabesque (cf. Kiani, 1989: 56). On the other hand, basis of realization of unity in diversity – the fundamental principle of Islamic traditional art – is the existence of drone in instruments; because with it, the final output of traditional Islamic-Iranian music contains both degrees of unity (drone) and diversity (melody). Thus, every moment of this music will be a manifestation of the unity in diversity (cf. Saraei, 2009).

-Hierarchy:

In Iranian music is presented as a general sign in the form of a complex called "Radif"²¹ which is of different layers known as "mode"²². We may name the continuous relations between the modes as the inter-modal relations which due to its hierarchical structure validates the existence of Iranian music. From this perspective, every mode also has an internal structure that is composed of corners.

¹⁹ Amin Rezaei, *Suhrawardi*, 69-61.

²⁰ To enter any mode, we need to enter through the main corner of the mode with which the mode begins. The name of this corner is "opening" which is indeed an introduction of the mode itself (Azadehfar (B), 2018: 87).

²¹ Pieces that form the whole body of Iran's traditional music. Melodic figures based on

which the musical improvisation is handled (Farhat, 2007: 42).

²² Mode or song is made of a set of small musical pieces each one of which is technically known as "Maqam" (Azadehfar (B), 2018: 86).

In other words, continuous relations between the corners as the text have another hierarchical structure which is the relations between the notes (Asa'di, 2003: 58). Hierarchy of internal structure of the mode in the Radif pattern changed into the main and general form of opening. For example, in Mahoor mode after the performance of opening, the climax is performed in the corner of Delkash and again in descent it returns to the opening (Goudarzi and Sharif, 2018: 133). This is the hierarchical system that necessarily begins in the opening form and then it enters the higher corners and after different circulations it is performed in the opening of the mode; first in the form of hierarchical structure of corners and secondly in the form of hierarchical structure between some common corners (Rashidi, 2014: 101).

Shoor Mode, for example, a mode which is usually considered to be a mother mode indeed owes its musical and modal validity to the interconnection of different corners and due to the juxtaposition of the levels of the corners, it is analyzed in the form of an independent text. This vertical process has an open state insofar as each one of the corners takes form along with each other through different interventions. These voices and notes are in fact texts that can be interpreted and analyzed. In fact, through the juxtaposition of each one of the notes, the corners take form and these corners together give rise to a mode. What is of importance is not only the communion of the corners in the form of a universal unity rather the hierarchical movement procedure of the corners (Rashidi, 2011: 81; also cf. Rashidi, 2014: 101, 102). This issue is the case with all modes and songs of Iranian music and is not restricted to the Shoor mode.

-Teleologism:

In traditional music, we can study the concept of “teleologism” in two structural and formal forms. In the structure of Radif system of modes, the final goal of all corners and voices is the re-descent into the opening of the mode as the telos of the music. On the other hand, reaching the climax of the mode takes place as the telos of the formation of corners, e.g. culmination of the maqam of Delkash in the mode of Mahoor (Goudarzi and Sharif, 2018: 134).

In many cases, it is seen that the goal of many of the pieces in Iranian music in addition to Radif, is drawn in line with the internal desires of the composer and the message of the artwork including love, separation, epic, nationalism which take form by highlighting certain poems and appropriate use of the proper corners with these states. For example, “Hesar” the musical work composed by Hossein Alizadeh which with its name and musical degrees of Chahargah mode and its epic rhythm seeks to show a type of objection to the governing conditions. Alizadeh in his interview refers to this piece, i.e. “Hesar”, and describes it as a direct expression of his own mentality. He believes that this musical piece is a vocal picture of the revolutionary theme, content and desire; “Hesar is the opposition, activism and eulogy and in the second part of this work, the form of Hesar is the form of eulogy and Taar is the eulogist. This piece does not have any final point and it does not finish, because in front of you there is an onlooker, dust of a number of people are gathering, who take form in Hesar in the form of dust. This is in my view, a message and it is the battle against dictatorship” (Shahrnazdar, 2005: 113).

-Perfectionism:

In music, “the creator of a work after combining the voices, reflects on the songs and he would put minor notes among the voices that bring beauty to them. Therefore, notes are the means of beauty and subtlety of music notes” (Khaleqi, 1981: 143). One should note that “ornamentations in Iran’s traditional music are the smallest parts of musical rhythm

that are considered to be the attachments²³ and voices²⁴ or sub-songs²⁵ [indications] over the main song [voice]. Ornaments play a key role in the texture, structure and expression of the art of music” (Kiani, 1991: 35). Ornament in Iranian music includes Termolo, Accent, Interruption and etc., which can be studied through the modal songs (Goudarzi and Sharif, 2018: 135-136).

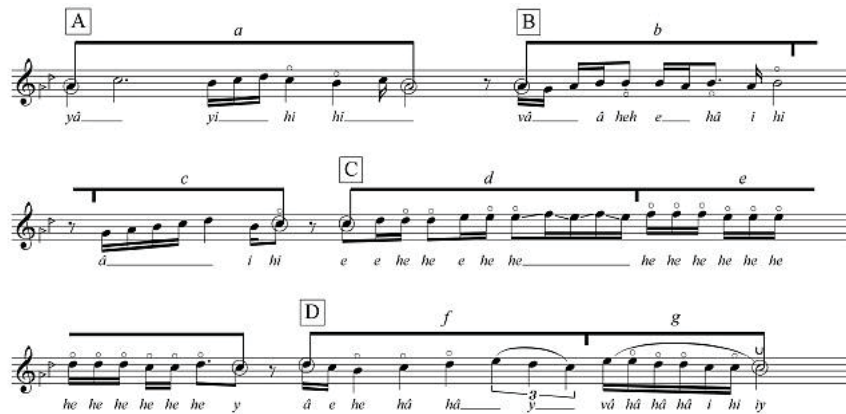


Image 1: Analysis of notes in the form of ornament in the opening of mode of Chargah (Goudarzi and Sharif, 2018: 135).

As to the Maqams of Iranian traditional music, Abd Al Qader Maraghi claims, “mystics have acquired these Maqams from the heavens” (Maraghi, 1987: 23). Rumi also refers to this point:

“Then the mystics have said these songs/ we have acquired from the heavens” (Rumi, quoted from Saraei, 2009). We know that heavens had three significant features by the past scholars: first, they had their own souls, second, they moved in circular form which is

the most perfect geometrical figure in the world, and third, they had a movement of enthusiasm in order to reach the Absolute Perfection (Khatami, 2014: 252).

-Self-Consciousness and Soul-Knowledge:

In Iranian music, tonal circulations and structures and themes are intuitive and subtle. The Radif themes of Iranian music are mostly of an intuitive makeup insofar as its circulations and intervals bring about a subjective and internal movement. Away from

²³ Attachment is what is provided by something else (Dehkhoda, 1998).

²⁴ Sound and song; it is the abbreviated form of song (Dehkhoda, 1998).

²⁵ They are the ornaments applied to a song and bring it out of the state of a simple song (Kazemi, 2012: 6).

all types of emotion, persuasion and tension, it leads the mood and thought towards the inspiration (Zadeh Mohammadi, 2005: 11). Some works can persuade the unconscious and persuade thinking. The influence of this category is in two forms: one only through melody and musical intervals and the other in the form of combination of music and poetry and revelation and highlighting the hidden themes in the poems” (Seraj, 2011: 52). For example, opening of the mode of “Nava” or “Humayun “that has an eloquent and thought provoking diction and given the fact that these two modes are of an interconnection with the mode of “Shoor”, this reveals its harmony with the internal transcendence of human soul, because these three modes with their beautiful different corners and voices relate human internal contraction and extension and persuade the soul or make it to think or bring a sense of grief or happiness to it. Thanks to music in these modes, soul’s quality of transcendence becomes uncovered and realized; insofar as such corners as “Gham Angiz, Ushaq, Sadeqkhani, Kereshmeh and Masnavi” create a state of reflection and appropriate spiritual contraction and teach wisdom. The corners like “Khosrow va Shirin, Iraq, Rohab, Leili Majnoon” help the soul to taste smooth (Khatami, 2014: 254-255).

-Symbolism:

In music, application of sacred signs and particular coefficients is of a long record and in many corners of the world, mystical notions are of an inseparable connection with music – through the manifestation on the mechanism of

the sacred numbers. In Iranian music, all relations, coefficients and numbers are explained based on the sacred numbers (Mahdavinezhad, 2004: 90-92). “Due to the role of Iranian music in the course of history in the ritual and religious ceremonies, symbolism is of an undeniable role in it. Singing of call to prayer in certain intervals of the song of “Bayat Shiraz”, use of the intervals of the mode of “Chahargah” for announcement of a significant event like new year and marriage and compatibility of the time of music with the different hours of the day and night, structure of tone and its constitution of four songs, use of the term “Char Mezrab”²⁶, “Seven Modes” and “five short modes”, supplication like repetitions and many others are considered to be among symbolism in Iranian music” (Okhovvat, 2003: 109).

The existence of mathematical proportions and compatibility of the number of repetition of the ideas with the Archetypes which have their origin in the virtue of the numbers play a key role in the combination and aesthetics of Iranian music. Meanwhile constitution of the vocals of Radif based on the numbers of four and seven²⁷ plays the highest role. As to the number four, one can state that the existence of such corners as Chaharbagh in Abu Ata mode, Charpareh in Mahoor and application of the term Chahar Mezrab to the drum pieces that have a determinate Pick based pattern and constitution of Iranian music based on chord – tetrachord - remind the number four in the creation of the world. These believe that God has created the world in a way that the majority of creatures in the nature are divided into four types. Since the melody in Iranian music

²⁶ Char Mezrab is a piece that is generally performed in the form of combined or simple “Do Mezrab” and the speed of its performance is fast and emotional and in past it was used to show the skill of the organist (Azadeh Far, 2018: 110).

²⁷ “A seven-fold is raised that is an example of Iranian seven-folds (e.g. Attar’s Seven Cities of Love, Bahram Gur’s Seven Bodies, Rostam’s Seven Stage) (Kamalizadeh, 2013: 181).

should have a complete sense and meaning in language, the majority of the melodies reach their perfection and balance based on the repetitions of the quartet (ibid: 110); e.g. Kreshmeh in Shoor mode. As to the number seven, "the emphasis is also on the number seven and the use of particular Iranian mystical thought. Not only the heaven of the world of illumination is of seven stages and its earth is of seven floors and stations of union are seven, rather the appearance and the essence the union of which is the most fundamental basis of the thought of illumination and constitute the Iranian spirit each one is seven and each layer is sevenfold" (Khatami, 2014: 252).

The existence of symbolism in the structure of instruments is also a known fact: "Attribution of four elements of fire, air, water and dust; insofar as the first wire is the symbol of dust, the second wire reminds the water, third wire refers to air and the fourth wire represents fire" (Masoodyyah, 1986: 39). Ornamental images that have been used in the structure of instruments sometimes are of a symbolic role; e.g. the flower of the Santour that can be a symbol of sun or a symbol of star in the nights of desert" (Okhovvat, 2003: 109).

Eshgh Danad music album review

Eshgh Dand (love Knows) or Abu Atta Concert is the title of an album of improvisation and improvisation in Iranian music, sung by Mohammad Reza Shajarian and played by Mohammad Reza Lotfi, which was performed on March 5, 1980 at the German Embassy and was officially released in 1997 by Del Publishing. The song has been released. The naming of this performance is related to the verse "There are wise people in the compass, but; Love knows that they are wandering in this circle "(Hafez) is a lyric by Hafez that is performed in song. This album is

performed by Abu Atta and its lyrics are by Hafez, Babataher and Aref Qazvini. (Lotfi, Eshgh Danad, 1996)

It should be said that improvisation is one of the important characteristics of Iranian music that is commensurate with the wisdom of enlightenment and the mystical spirit in the conduct of the soul, so that the seeker soul, according to its enlightened taste, transmits and composes in any position among its circumstances. And the skilled artist improvises in proportion to the time he touches him (Nek Khatami, 1393, 249). Majid Kiani has also stated in the definition of improvisation: "Improvisation is one of the basic characteristics of Iranian music and it is the method that a musician or musician based on a pre-learned song, according to the circumstances. Time and place create and perform music "(Kiani, 1989, 237). With these definitions, it seems that the improvisational structure of this work and the harmony of its melodic course and song with the sequential structure of Iranian instrumental music, in which the concepts of the wisdom of illumination were previously explained, can be a suitable work to understand how these concepts manifested. Suhrawardi's thought in Iranian music..

In the culture of Iranian music, passion is the most important instrument in the seven instruments of Iranian music and Abu Atta is one of the accessories of this instrument. According to the definition of Ruhollah Khaleghi: Abu Atta is popular among the nation and has a special grace and beauty. The Hejazi that exists in the recitation of the Qur'an also belongs to this theme and has a special effect on the hearts of the believers "(Khaleqi, 1390: 131). If we look at it from the dimension of mysticism, Abu Atta can lead man to a degree of astonishment and philosophical

thoughts and the separation of the soul from the body. Abu Atta is a song that has a special beauty and is in proportion to passion and the sound of reciting the Qur'an in the hearts of believers. It has a special effect and is performed in this song and is in accordance with mystical and enlightenment teachings. (The same owl). This album can be considered as a musical narrative of love that a pleasant listening takes place between strings and vocals, and with the ups and downs of Abu Atta, the principle of hierarchy in the instrumental row is fully reflected in this album. .

The fit of the pre-made percussion pieces between the vocal improvisations in order to coordinate the performance in the moment with the composition-musicians and the change of the modes and melodies of the performance shows Lotfi's thinking and of course the vocal emphasis in processing the generalities in order to maintain the process of "series" and "Unity in Plurality "in this album.

If we divide the whole album into two main parts, in the first part, this album starts with a four-beat prelude in Abu Atta with Lotfi's instrument. Here, Lotfi plays Abu Atta's songs with his special style of playing, which is always an important criterion in The aesthetics of playing in Iranian music is also accompanied by the melodies of his sad heart and, of course, narrates the suffering of the bitter days of music in the early moments after the revolution with those celestial beats. This piece, like all the pieces made in the preformed form, introduces the general space of the work with a slow rhythm and points to the important corners of Abu Atta by reaching the corner of Hejaz and changing the rhythmic pattern to a double beat using Percussion scratches and accents culminate moments of both musician

anger and sadness. After these phrases, Lotfi slowly deals with vocal improvisation in Abu Atta's income and narrates the story of love with an instrument. Here is a combination of a strong percussion sequence and the use of Wakhan strings, numerous scratches and dynamic sound in contrast to strong and weak percussion percussions and continuous questions and answers in the following scenes and We hear Bam.

Lotfi then prepares the space for the narration of Hafez's thematic poem by using sequences and improvisation of double beats as well as double notes and returning to the quiet melodies of income in Abu Atta, and Shajarian writes the narration of love by writing in the income. Abu Atta begins: "In terms of our game, the ignorant are astonished / I am as if I knew that others know" (Hafez).

In response to the songs of this section, Lotfi tries to accompany the exact sentences of the song with the inner feeling of his own soul and in this narration reaches a common ground with Shajarian, as if he is the instrument of the hearts of these two old friends in this unique performance of Cook. And have reached a unity in their hearts.

In the continuation of the verse "The wise are the point of the compass, but / love knows that they are wandering in this circle" (Hafez) is recited by Shajarian Ro in the second income of Abu Atta, this vocal expression of Hafez's poem, despite the fact that the wise are the central point of the compass , Puts love in a much higher position because from the point of view of love in Suhrawardi's thought, the intellect is not the way to that transcendent realm and the wise are wandering in the circle of existence. Behja's vocal emphases and beautiful writings and the answers of various tar songs in this section have also given a

special artistic color and smell to Hafez's poetry.

Shajarian enters Hejaz with a letter and reads from the sweet mouth of the great world of love and declares that this is the month in which we are the servants of the gods of love, friendship and affection: "Our covenant was made with the sweet mouth of God / We are all

Conclusion:

Suhrawardi in the philosophy of Ishraq as the Representative of Iranian-Islamic Wisdom, by reviving the pure Iranian wisdom and introducing the subject of intuition, in addition to arguing Islamic wisdom, it provides perfectionism, self-awareness, finalism and symbolism. Suhrawardi's illumination Philosophy, which begins with a critique of Mashay's thought, uses new concepts and innovations to explain and formulate the hierarchy of the world's existential and cognitive hierarchy. Based on this philosophy on Illumination and the emergence of existence, conditioning life and existence and its perception, on the emergence and light, the function of imagination as an intermediary and the creation of suspended forms based on the tests of fixed motifs of the kingdom, pleasure and innovation resulting from the perception of images in the world. The example and revelations of the realms of the kingdom and its inclusion in the memory of the seeker have given the illumination thought an aesthetic and artistic form.

The present study has been conducted aiming at the examination of the quality of appearance of the general notions of Illumination philosophy in the art of traditional Iranian music. It seeks to answer the following question: what are the aesthetic concepts of

slaves and this people They are Gods”(Hafiz). In the next verse, referring to the corners of the orphans and the stagnation of Raja, we come to a meaning that Shajarian reads with a desire from the bottom of his heart: that we are the poor and needy and we have nothing but this worthless dervish cloak. Although our desire is beyond measure

Suhrawardi's illumination philosophy and how do they appear in Iranian traditional music based on Eshgh Danad album?

1- Notions of Illumination Philosophy have become reflected in Iranian music as content.

2- Iranian music's form represents the concepts of Illumination Philosophy.

This dual relationship is an expression of the fact that exact and determinate notions exist behind the artistic forms and these notions are a reason that explain why special structure and extensions have taken form in the domain of traditional music. To put it otherwise, language expresses these notions and lead the viewer and hearer in an implicit way towards the determinate original notions. Then one can state that this artistic domain has the capacity of precise comparison based on the notions of Sohrawardi's illumination philosophy from the perspective of method, tools and extensions; insofar as tool in traditional music contains the traditional music like voice, songs, modal system and aesthetic notions.

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