Skepticism over the Origin of Similarity of Islamic Works of Art Using Mulla Sadra Perspective[*]

Maedeh Kalantari[a][**]- Mahdi Saedvandi[b]

[a] Ph.D Student of Conservation Historical Buildings, Faculty of Conservation, Art University of Isfahan, Isfahan, Iran
(Corresponding Author).

[b] Assistant Professor of Architecture, Faculty of Architecture, Art University of Isfahan, Isfahan, Iran.

ABSTRACT

"Works of art" are widely diverse. However, some similarities can be found throughout all this diversity that links and unifies these various works. Works are so pervasive that orientalists have identified great works of history and geography as "Islamic art" and considered them to share a common feature. The question is: What are the similarities of the Islamic works of art? This research has concerned this subject from a new perspective drawing upon theoretical foundations which can use other dimensions to identify works of art. Hence, viewing the existential system and using the Skepticism Theory of Unity of Existence, which explains unity in plurality and plurality in unity, it is hypothesized that one single phenomenon is common to works of art. Then, the second question of the research is: How does Sadra's Theory of Skepticism explain the unity of works of art while being plural? The Theory of Skepticism states that existence is a doubtful truth with different levels that establishes unity in a diverse and plural world. Every phenomenon in the universe takes benefit of existence according to its capacity. Generalizing the Theory of Skepticism from existence to a collection of works of art, it is substantiated that what constitutes the origin and cause of similarity that links diverse works of art is nothing but one thing; i.e., that of existence accompanied by light and beauty. In fact, the very essence shared by all works of art and especially Islamic works of art is their semantic content, which mirrors transcendental truths. However, works of art differ as to express the truth, which arises from some levels of existential capacity of each work of art. Finally, one would say that similar works of art originate from one single thing of various levels.

Keywords: Works of Art, Islamic Arts, Similarity, Signification, Doubt, Mulla Sadra.

1. INTRODUCTION

Works of art are diverse and generally extensive. Works with different uses, made from different materials and components, produced from different techniques, dimensions, patterns and colors, and dating back to different epochs and different lands and cultures, are certainly diverse and plural. However, some similarities can be found throughout all this diversity, that links and unifies these various works. Works are so pervasive that orientalists have identified great works of history and geography as "Islamic art" and considered them to share a common feature.

It is clear that these plural and diverse sets are largely similar, as no one can rule out the link and unity of Islamic arts either in time or in place, because this unity is already evident. Whether visiting the Córdoba Mosque, contemplation in the big school of Samarkand or visiting a mystical tomb in the West, one would behold a light illuminating all these works of art. So, it should be asked what the nature of this unity is (Burckhardt, 1997, p. 65) that makes all these works so similar. The French orientalist, Georges Marseille similarly states that there are similar aspects with an image of the Córdoba Mosque and a page of an Egyptian-decorated Qur'an and an Iranian engraved copper vessel, making them unite together. This similarity which binds them together is called "The Spirit of Islamic Art" (Madadpour, 2008, p. 246). On Islamic arts and their link with lands, Afif Albahnassi (Albahnassi, 2006, p. 34) is quoted as saying: "If we take a look at a volume of the Qur'an printed in Turkey, or a Spanish pool of water, or a sword from Damascus, or a piece of fabric made in Mosul, or even an Iranian copper-made water container, there will be no doubt they are related with the Islamic art." Thus, although Islamic art involves diverse styles, one would recognize the phenomenon of "plurality in unity" or "unity in plurality" (Burckhardt, 1986, p. 127). Now the question is: What does constitute the unity and link between this plurality and similarity in the works belonging to Islamic arts?

Reflecting on the research question and considering works of art as underlying the diverse and multiple existential system, the Mulla Sadra's Theory of Skepticism, which explains the relationship between unity and plurality of affairs seems to work out for arts. Therefore, it is hypothesized that there is one single phenomenon shared among the works of art whose existence constitutes the origin of similarity among the works. However, not all works enjoy this similarity equally, as plurality and difference are taken into account.

To answer the research question, it is first required to concern signification of a work of art, which distinguishes it from other human artifacts. Then, considering the research scope, signification in Islamic works of art is detailed. Later, the theory of skepticism is addressed to explain the cause of similarity and commonality of diverse works of art using the mentioned theory, which underlies the unity of existence while being plural and diverse. In this regard, skepticism over existence and light is one of the main features of works of art, namely beauty.

2. LITERATURE REVIEW

It is well-established that diverse techniques, styles, historical epochs, and geographical areas of works of art are generally studied and focused attention for research. In some cases, history studies a general collection of artworks. Included in these writings are Helen Gardner in the book "Art Over Time", Hans Gambridge in the book "History of Art", and Parviz Marzban in the book "Summary of the History of Art", etc. who have studied the history of art in all parts of the world. These works portray the art history as a set of styles that come after each other like continuous waves with each style influenced by the previous methods. In fact, in these works, the similarity of works of art in time and place is focused attention, representing a special style, such as the Italian Renaissance.

Other studies conducted by orientalists have included a wider range of similar works as distinguished by "Islamic art" or "Islamic architecture". Oleg Grabar, Jonathan Bloom, Henry Stirlen, etc. maintain that works dating back to the Islam history (before the modern era) spreading across a wide geographical area from India to Morocco and Spain, fall under a common name and style despite all the plurality and diversity they have had. Traditionalists such as Titus Burckhardt, Seyyed Hossein Nasr, Nader Ardalan, etc. have argued that the cause of unity and integrity in all works of art is represented by common concepts and signification. However, explaining the commonality of these multiple works is made possible through a novel philosophical perspective focused in this research.

For this, Mulla Sadra's Theory of Skepticism which helps entangle many philosophical issues was chosen. The discussion over skepticism was first introduced in Logic then found its way to Philosophy. Speaking of history of this theory in philosophy, some argue that the philosophical foundations of skepticism is traced to the Aristotle's philosophy (Rahmani, 2002, p. 73). This was followed by peripatetic scholars who considered the essence to be devoid of skepticism, dictating skepticism in accidents (eventualities) to philosophically explain the perfect and imperfect things that exist in the world. Accidental concepts include such concepts as white, black, hot, and cold that are interrelated and, unlike essence concepts such as whiteness and blackness and heat and coldness, do not have external consideration. What is outward is a subject of essence and accident. For example, what is outward is "body" and "blackness", not black itself. In other words, the difference lies with the essence not with the accident itself; rather it is through

the accidents overshadowing the essence where signification manifests (Ibn Sina, 2000, p. 46). Unlike peripatetic scholars, Sheikh Ishragh explicitly believed in skepticism over essence. Suhrewardi demonstrated that distinction was not entirely restricted to the famous trinity (as distinguished by perfect essence, separation and accidental affairs), thereby opening a new chapter in distinction which was the same as skeptical distinction, stating that difference by perfection and imperfection could be included in none of the three types (Ibrahimi Dinani, 1988, p. 265). In the first article, the section on Hikma Al-Eshragh (Wisdom of Ishragh), he concerns a type of skepticism over light. In the meantime, Mulla Sadra opened a new aspect of skepticism. He began to explain the relationship between existence and essence by the Theory of the Originality of Existence. For him, the question was whether the external truth of existence

was a single truth to be doubted, or there were multiple outward truths. This new subject led skepticism, a relatively minor issue in previous philosophies, to develop into one of the two main issues in transcendent wisdom.

Put it simply, the theory of skepticism has gone through several main steps in philosophy: the first step being skepticism over accidents; the second step skepticism over essence; and the third step skepticism over light; Finally, this was Mulla Sadra who took the last step and came to express skepticism over existence (Souzanchi, 2005, p. 106). The theory of skepticism was significant in that it overshadowed all the multiplicities across the universe, responding to the question of the unity and plurality of truth and explaining the way those two were related, ultimately issuing a fatwa on unity in plurality and plurality in unity.
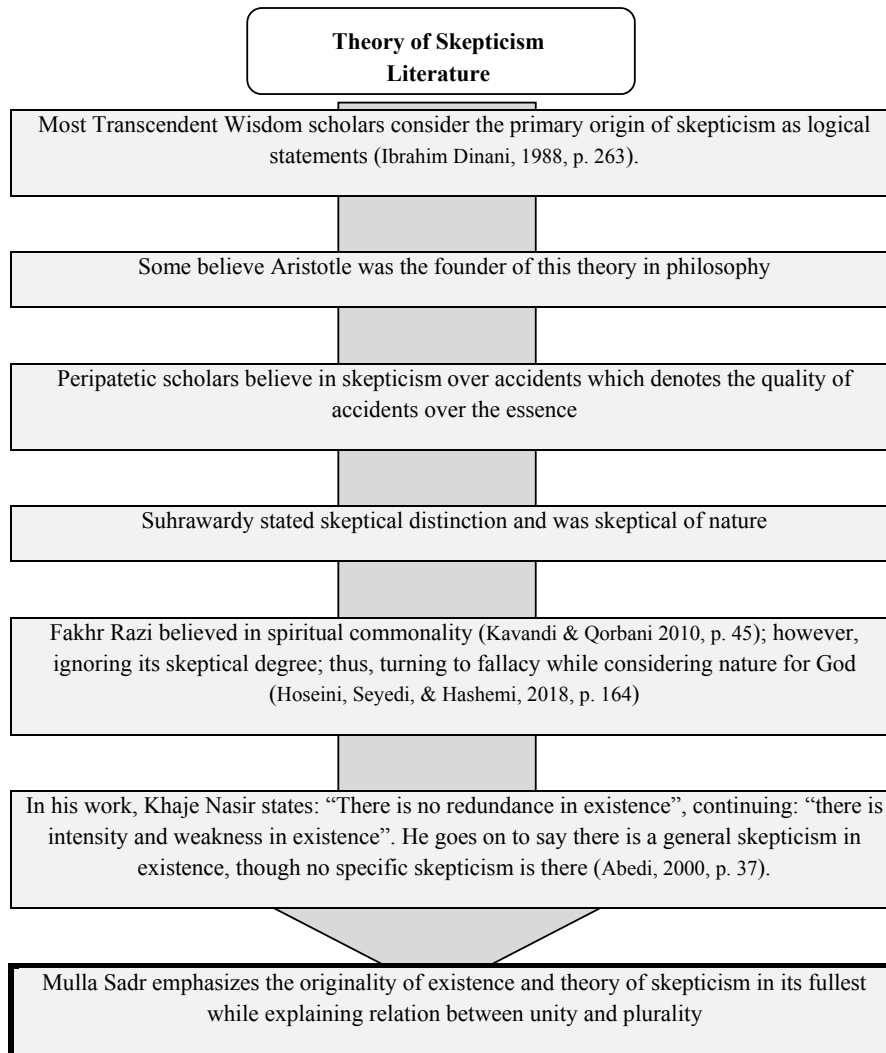
Theory of Skepticism Literature

Most Transcendent Wisdom scholars consider the primary origin of skepticism as logical statements (Ibrahim Dinani, 1988, p. 263).

Some believe Aristotle was the founder of this theory in philosophy

Peripatetic scholars believe in skepticism over accidents which denotes the quality of accidents over the essence

Suhrawardy stated skeptical distinction and was skeptical of nature

Fakhr Razi believed in spiritual commonality (Kavandi & Qorbani 2010, p. 45); however, ignoring its skeptical degree; thus, turning to fallacy while considering nature for God (Hoseini, Seyedi, & Hashemi, 2018, p. 164)

In his work, Khaje Nasir states: "There is no redundance in existence", continuing: "there is intensity and weakness in existence". He goes on to say there is a general skepticism in existence, though no specific skepticism is there (Abedi, 2000, p. 37).

Mulla Sadr emphasizes the originality of existence and theory of skepticism in its fullest while explaining relation between unity and plurality

Fig. 1. Theory of Skepticism Literature

3. RESEARCH DOMAIN

This research covers traditional works of art pertaining to post-Islamic Iran, i.e., pre-modern works not yet influenced by the mainstream Western modernism.

A "work" or "work of art", as meant by this article, includes any human artifact made thoughtfully and consciously, including "art objects" or "handicrafts". However, it should be borne in mind that traditionally

applied and artistic works were not two distinct types, with the artist being the same craftsman and the traditional concept of profession being on the same par with that of art (Guenon, 1982, p. 74). In other words, the works were not made simply for decorative and aesthetic aspects, rather to meet a specific need and with a special application, i.e., the applied and aesthetic aspects were taken into account at the same time (Burckhardt, 1986, p. 204). Speaking of traditional artwork, it included a wide range of applicable objects used for the traditional life.

4. WHAT IS A WORK OF ART?

Through his special creation, enjoying both a physical and a spiritual dimension, man possesses the capacity to create works that are not merely "objects" but contain signification and are rich in content, in addition to having concrete and material forms. They are "objects" in this respect[1]. Because they can also refer to other concepts and objects, they are called works. A work of art is distinguished from other man-made objects for its signification and content. In other words, art helps uncover something become manifest. Thus, artwork is not merely a combination of materials; rather contains specific signification. In the meantime, the language of artwork is one of referral and this allegorical and referral aspect of the artwork causes quality difference between an artwork and other objects.

An artist man explores truth in the mind through discovery and intuition, then uses imagination and innovation to express what cannot be expressed through matter and to transform a non-perceptible thing into a perceptible one, thus moving from one world to another or from the inward to the outward (Madadpour, 1993, p. 10). Having said this, art is the perceptible manifestation of a non-perceptible thing (Madadpour, 1992, p. 96). However, this is not the end. A work of art conveys this signification. Every time one comes across a work, this signification, depending on his/her reading capacity, can be transferred from the work to him/her, with the work of art playing a role in the opposite direction; it is s/he who creates a semantic content by means of a material body. This time man first perceives the physical and perceptible body and then has a deeper meaning imprinted in his/her imagination.

Traditionally speaking, works were fabricated to underlie the "basis" of thinking and contemplation, while being commensurate with its own application, thereby binding one to something else except for the mere physical state and assisting him/her to promote to a more transcendental quality based on his/her capacity (Guenon, 1982, pp. 131-132). Hence, art, on the one hand, can be seen as a product of descending path of creation mediated by human as an artist, and on the other hand, seen as having a status in the ascending path on which man travels through and returns to the origin. On the path from truth to creation, the material and degraded form of truths received and his/her occult and imaginary observations as well as the time sought to reascend to the truth from creation could be seen (Shajari & Tabatabaei, 2016, pp. 36, 40).
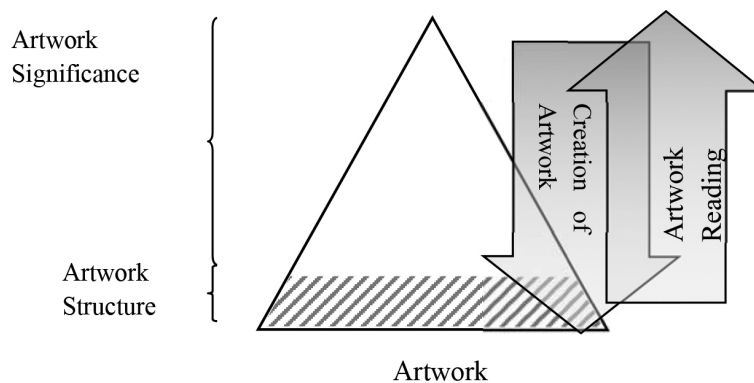

Fig. 2. Creation and Reading of a Work of Art

5. SIGNIFICATION IN ISLAMIC ART

As stated, a work of art is characterized by its semantic content which distinguishes it from other human artifacts. Now, one needs to concern what signification is within traditional and Islamic arts.

Looking at tradition in a traditional society, human mainly focuses his attention on spiritual and esoteric affairs. Accordingly, man is not perceived to be mortal and confined to his physical body in the material world. Rather, his main goal is the Hereafter following death (going through matter) and spiritual transcendence. Thus, the very existence of this man in this world

is a prelude to his immortality in the world to come (Vosoughzade, Hasani Panah, & Alikhani, 2017, p. 57). According to this train of thought, all human conducts are made spiritual in all aspects and get formed in return to God. Based on this view, and recognizing the fact that man lives in a world with only an origin and one center, one could say that man's conducts, his living and death are all for God[2]. Thus, human life, his deeds and thoughts are centered towards that unified center (Nasr, 2001, p. 133) which shapes all human behaviors, activities and forms.

Thus, according to traditions, everything was seen being

far higher than the relevant existence, with traditional spaces as following consequential thinking governing its creator having a center and axis referring to eternity, heaven, divinity, and the Creator of the universe (Naghi zade, 2003, p. 177). Put it simply, human artifacts were aimed at meeting subsistence needs; and since man always viewed the higher world, the artifacts could be built on another level aiming to facilitate the approach towards a higher truth. Hence, traditional works of art reminds of spiritual values (Ibid, p. 180). Therefore, the human inclusive thinking in the tradition period, focusing on the transcendental world, used to shape the general semantic content of works of art; however, one would say differences and plurality in traditional works of art, including Islamic art, originated from the varying needs, factors and underlying conditions. However, what is shared by these works and helps them link together is that traditional works create a kind of spiritual environment which yields peace by creating, thus providing the ground for human spiritual excellence. In general, it can be said that works of art are perfected when superior truths manifest. Using this measure, traditional works of art are all manifestations of shared and similar concepts, serving as different radiations from a light source.

In Islamic arts, like other traditional arts, matter is used to express transcendental signification, and the essence is the conveying of the divine message through imaginary and sensory artistic mediums without differentiating a work of art from the divine message (Madadpour, 2008, p. 21). Thus, works refer to heavenly and sublime signification through codes and similarity (Madadpour, 1992, pp. 97-98). In this connection, basic doctrinal principles are expressed in the form of images and concepts. Included in the most basic principles are the existence of unity in the heart of plurality, hierarchy of closeness to the center, existence of an empty space in the middle, use of abstract plant motifs, focus on the sky and light, and geometry driven by a circle, etc. Thus, in many works of art, one can perceive the spirit of Islamic art, which conveys from the outward to the inward of objects (Madadpour, 1995, p. 133); while the body, form, tools and techniques of all arts do differ, they are all seeking a unified truth (Motakef, 1999, p. 199).
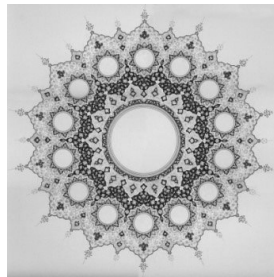
Fig. 3. An Example of Manifestations of Signification and Doctrinal Principles of Art

Therefore, it should be borne in mind that similarities of traditional architectural works are what constitute origin of similarity in content and signification. In other words, commonality of inward affairs makes similarities in outward affairs. This is because all of which refer to a unity albeit differently. Now, according to Mulla Sadra's theory of skepticism, the way signification is shared will be explained.

6. THE CONCEPT OF SKEPTICISM

General concepts are divided into two categories in terms of the quality of truth: Agreed and doubtful. A thing agreed upon is one whose truth is already realized for people as they do not disagree over it. For example, a horse, a tree, and a human equally imply their examples, as no human is more human than a human, or a tree not more tree than the other, or a horse no more horse than its counterpart. However, doubtful is a concept that implies one meaning while having different levels and its truth over examples is different from the views of individuals, with some of them being advantageous over others in terms of truth (Mesbah Yazdi, 2003, p. 367). This difference may lie with strengths and weaknesses, such as "light", covering the dim light of a candle or the dazzling light of the sun all known by the same name (Ibrahimi Dinani, 2015, pp. 65-66). That some general concepts are called doubtful in logic is because they make humans doubts as to the fact whether or not this concept is verbally similar or spiritually common. This is because people, on the one hand, have a common point in it and on the other hand they differ over it. This makes humans doubt what kind of concepts they are (Mozaffar, 2014, p. 65). The "doubtful" categories enjoy different levels. The concept of existence is included in this category and attribution of objects to existence is not the same, as the truth of being attributed to the Almighty God has no limits, cannot be comparable with the truths of other existence (Mesbah Yazdi, 2003, p. 360).

6.1. Existence

For Mulla Sadra, existence constitutes an interconnected hierarchy of the highest to the lowest and the lowest to the highest levels. All beings of different levels enjoy existence. From an outward aspect, they are plural and from an inward aspect, they are united and interrelated (Akbarian, 2009, p. 59).
Skepticism in Transcendental Wisdom arises from

two principles: first principle: the truth of everything being existence and essence arbitrary (originality of existence); second principle: the truth of existence being no more than a truth or type, with creatures being united with each other. Drawing upon this principle, the difference among beings is that of skepticism, as the truth of all is existence (unity of existence) (Mesbah Yazdi, 2012, pp. 98-99). This is to denote what constitutes commonalities in levels is as the same as what is recognized as the cause of difference among them (Ibid, p. 120). Put it simply, this is a feature of existence which is the difference of the same thing widely agreed upon. Considering transcendent wisdom-related skepticism, true similarity is credible in all realms of existence, with the domain of each level of existence reserved for itself as claims of objectivity in two levels of existence is completely ruled out (Naji Esfahani, 2017, p. 122).

For Mulla Sadra, the concept of existence in our minds is no more than a single concept. Therefore, all that is recognized must share an external essence and identity. This commonality and unity are what Sadra calls the "objective truth of existence." This objective truth has levels as well as strengthens and weaknesses as the truth, i.e., existence is a "single truth with levels" (Javadi Amoli, 2003, p. 217). Hence, it is said: existence is a doubtful truth with some levels (Akbarian, 2009, p. 43).

Also, the theory of skepticism derives from two theories of existential unity (in the mystical view) and existential plurality (in a peripatetic view). According to the theory of skepticism, existence has a single truth, which involves strong and weak levels. On the one hand, it is no more than a single truth, and on the other, it is realized in the form of plural external truths. It should also be borne in mind that the principle of skepticism is founded on longitudinal plurality, not on accidental plurality of beings (Ibrahimi Dinani, 2002, p. 95). The theory of plurality (manifestation), unlike skeptical plurality, considers the objective truth of existence to have a true unity, and involves true plurality as regards the skeptical levels of that single truth. Mystics reason that existence, recognized as the external and objective truth, is no more than one. For them, accepting plurality as an undeniable truth does not require accepting the fact that existence prevails over pluralities, but that pluralities are characterized by existence (Yazdan Panah, 2009, p. 161). In other words, mysticism embraces skepticism in representations and manifestations. Put it accurately, skepticism is founded on emergence than on manifestation. This is the emergence which has levels, not existence itself. This claim suggests that evident plurality is not plurality in existence, rather, it is plurality in representations of an absolute existence (Mousavi Azam, 2016, p. 109; Hasani, 2006, p. 21).

The significance of skepticism or hierarchical existence is that "single" is multiplied while being "single", and the "plural" is recognized as single while being "plural".

Various levels of existence undoubtedly differ from each other; however, this difference in levels does not in any way impact the unity enjoying different levels. In other words, plurality in unity and unity in plurality are considered to be intrinsic qualities of existence (Ibrahimi Dinani, 2015, p. 142).

6.2. Light

As stated, Mulla Sadra believes in an indescribable essence called existence, which is no more than inward experience or esoteric illumination (Akbarian, 2007, p. 48), founding skeptical levels. Mulla Sadr's thinking is also seen in Suhrawardi, known as Sheikh Ishraq, who introduces the divine essence as the "light of all lights" for all beings, regarding the existence based on levels of light and darkness. In his philosophical theory, he argues that existence is nothing but light, and that whatever is in the world and becomes a being thereafter is light; thus, the world is no more than illumination.

However, some light is dim and some strong, some other light has scattered particles and some dense particles. He argues that the criterion for the difference is the level of light received and this light is the knowledge and consciousness we have. Thus, the entire world is illuminated by the sublime light, without any material or essential bond between the two.

The truth of light is always one. Light is just light and it is not as if dimmer light is made of light and darkness. Dim light denotes the same light which is the strong light. Strengths and weakness characterize light whereas difference in it does not hurt its unity (Ibrahimi Dinani, 2015, p. 288). In sum, light, which, like existence, illuminates objects, has infinite strong and weak levels.

6.3. Beauty

One of the common features of God's creations or human artifacts is beauty. This beauty unfolds in every work and every place in a different form. Despite distinct forms, sense of beauty perceived is the same. One would say that whatever that is beautiful is because it mirrors the attribute of divine beauty, to the extent it can. For this, it is a fixed thing that emerges in different forms of various degrees. As Ghazali put it: "The very beauty, goodness or proportionality being perceptible in this world originates from the beauty and goodness of that world. Thus, the synchronous and melodious song and symmetrical forms are similar to the wonders of that world" (Madadpour, 1992, p. 195). In this connection, the "beauty" of such works is permanent and shall not vanish over time, because it is already bonded to the true beauty and its reflection.

Therefore, the outward truth manifested in various forms in the world is nothing but a luminous one (Khatami, 2014, p. 30). Beauty emerges from light and existence. Hence, speaking of essence and its levels of light, beauty, too has those levels (Ibid, p. 39). Thus, "beauty" is regarded doubtful as "existence"

and "light". Beauty is a single but common spiritual truth. Although strengths and weakness are noted in the levels of beauty, its significations are the same in all cases and levels and applies to one single signification over its examples (Ibid, p. 29).

Divine beauty is manifested throughout the universe. No phenomenon in the universe is void of beauty. They just differ as to the intensity of beauty. Accordingly, other divine attributes can be considered doubtful. This is because the material world embodies God and the divine attributes, with the latter overlapping each other. God is wise, just, passionate, powerful, all-hearing, soul-taking, omniscient, opening, all-seeing, and at the same time beautiful. Hence, the phenomena in the universe are all manifestations of all the divine attributes, albeit to different extents. Each time in each phenomenon some attributes are manifested stronger. In other words, and drawing upon transcendent wisdom, perfect divine attributes between God and other spiritual beings are the same, and this commonality is not just translated into concepts. Using this principle, similarity is truly credible in all existence domains (Naji Esfahani, 2017, p. 122).

7. ANALYSIS AND DISCUSSION

As stated, Islamic works of art are distinguished from other objects in terms of semantic content and reflection of truth and include a wide spectrum of arts. Therefore, these works are highly diverse. Although the use of geometric patterns, specific proportions, Arabesque and plant motifs, motif replicas, the use of Quranic texts in decorations, or of domes, tiles, courtyards in the center, etc. in architecture can create some sort of similarity in physical appearance, beyond these formal similarities, there is a concealed bond in the heart of these works, making all Islamic works of art be considered to be a unit or a family.

Today, our understanding of this wide range of works of art is highly influenced by studies conducted by orientalists. These studies often found late other studies. However, since this understanding pertains to external cultures, it focuses on perceptible and physical aspects of the works, thus unable to express content. Thus, the views of philosophical scholars and sources have served as the basis of thought in the community which can provide a new insight into different works of art.

Skepticism as a subject gradually developed during the history of philosophy and transformed by Mulla Sadra as it founded one of the two main components of Sadra's philosophy. The theory of skepticism has, in philosophy, explained the relationship between plurality and unity in the universe. Therefore, this research employed it to uncover the origin of works of art and the way they are united, which helped formal similarities emerge. It is substantiated through the theory of skepticism that what is common to all Islamic works of art is not but one thing and that is existence, light and beauty (as well as other divine attributes). However, not all works of art enjoy the same capacity to have it, with works of art being more or less capable of expressing the truth. This is while man shall perceive the end, truth and beauty when facing different works of art. The result of this research, based on what has a history in our cultural history, offers a new perspective in recognizing the truth of works of art regardless of material and physical causes and factors.

8. CONCLUSION

A civilization is founded on the thoughts and views of the philosophers and thinkers of that culture and civilization, with cultural values of a civilization emerging from different works of art. In the studies done by orientalists on works of art in Islamic lands, understanding the form and essence of the works is key. This is while, the special feature of a work of art that distinguishes it from other objects is not the outward senses but the very inward signification inside it.

In Islamic arts, because traditional humans mostly concern the affairs beyond matter, the semantic content of the works is actually a reflection of sublime truth and instillment of a space that renders in human spiritual development. Thus, what binds these types of works together is the unified message and content expressed differently. The Skepticism Theory by Mulla Sadra explains the proportion between the emergence of plurality in unity and unity in plurality.

According to Mulla Sadra's theory, it is stated that signification and origin of works of art are a single affair of existence, light and beauty (as well as other divine attributes), as different works of art take benefit of it differently. Using this view and a review of literature, it is said that works of art, while being different in terms of forms, have signification which causes difference and plurality. In other words, all works share signification but to different extents as they refer to the transcendental truth. Put it simply, this plurality results from various degrees of a single thing which explains differences of works as well as their origin of similarity.

END NOTE

1. Al-Ghazali states that if one looks at a piece of poetry or calligraphy and expresses views on its poet or writer, he has seen it as an "effect." But if he looks at it as ink on white paper, he sees it as "an object per se" (Emami Jome, 2006, p. 29).

2. Say, 'Indeed my prayer and my worship, my life and my death are for the sake of Allah, the Lord of all the

Kalantari, M. et al**.**

REFERENCES

– Abedi, A. (2000). The Gradation in Islamic Philosophy. *Journal of Philosophical Theological Research,* (2) 5-6, 35-47. Doi 10.22091/PFK.2000.450. http://pfk.qom.ac.ir/article_450.html

– Akbarian, R. (2007). The "Essence" from Mulla Sadra's Point of View. *Journal of The Faculty of Letters and Humanities*, 51, 41-68. https://www.magiran.com/paper/561106

– Akbarian, R. (2009). The Place of Man in Mulla Sadra's Transcendent Wisdom. Tehran: Elm.

– Albahnassi, A. (2006). Islamic Art. Mahmoud Pour Aghasi. Tehran: Soore Mehr.

– Burckhardt, T. (1986). Art of Islam, Language and Meaning. Masoud Rajab Nia. Tehran: Soroush.

– Burckhardt, T. (1997). Eternal Values in the Islamic Art. Fundamentals of Spiritual Art: A Collection of Essays. Hossein Nasr. Tehran: Islamic Development Organization IR IRAN.

– Emami Jome, M. (2006). Philosophy of Art Stimming from Mullasadra′s Approach to Love. Tehran: Art Academy.

– Guenon, R. (1982). La Regne de la Quantite et Les Signes des Temps. Alimohammad Kardan Pour. Tehran: Center of Academic Publisher.

– Hasani, H.R. (2006). Unity and Plurality of Existence in Transcendent Wisdom and Mysticism. *Journal of Philosophical Theological Research*, (7) 27, 3-24. doi 10.22091/PFK.2000.450 https://www.magiran.com/paper/389461

– Hoseini, A., Seydi, M., & Hashemi, H. (2018). A Criticism of the Theory of Fakhr Razi on the Quiddity of the Necessary Existence. *Qabasat*, (22) 86, 149-166. https://www.magiran.com/paper/1800427

– Ibn Sina, H. (2000). Taliqat. Qom: Islamic Development Office.

– Ibrahimi Dinani, Gh.H. (1988). Light of Thought and Intuition in Suhrevardi's Philosophy. Tehran: Hekmat.

– Ibrahimi Dinani, Gh.H. (2002). Unity and Plurality of Existence from Point of View of Transcendent Wisdom. *Islamic law Research Journal,* (8,9), 90-103. http://ensani.ir/fa/article/136285/%D9%88%D8%AD%D8%AF%D8%AA-%D9%88-%DA%A9%D8%AB%D8%B1%D8%AA-%D9%88%D8%AC%D9%88%D8%AF-%D8%A7%D8%B2-%D8%AF%DB%8C%D8%AF%DA%AF%D8%A7%D9%87-%D8%AD%DA%A9%D9%85%D8%AA-%D9%85%D8%AA%D8%B9%D8%A7%D9%84%DB%8C%D9%87

– Ibrahimi Dinani, Gh.H. (2015). From Sensible to Intelligible. Tehran: Iran Wisdom & Philosophy Institute.

– Javadi Amoli, A. (2003). Rahigh e Makhtoum. 2. Qom: Asra.

– Kavandi, S., & Qorbani, H. (2010). Ideal of Homonymy and Univocality of Essence in the Opinion of Fakhr Razi and Asir e Din Abhari. *Research Journal of Islamic Philosophy and Theology of Shahid Beheshti University,* (10) 3, 21-51. https://jipt.sbu.ac.ir/article_95060.html

– Khatami, M. (2014). Prolegomena for a Philosophy of Persian Art. Tehran: Art Academy.

– Madadpour, M. (1992). Spirtual Wisdow and Art Realm. Tehran: Islamic Development Organization.

– Madadpour, M. (1993). The Epiphany of theTruth in Art Realm. Tehran: Barg.

– Madadpour, M. (1995). The Manifestations of Spiritual Wisdom in Islamic Art. Tehran: Amirkabir.

– Madadpour, M. (2008). Intimacy Wisdom and Mystical Aesthetic of Islamic Art. Tehran: Soore Mehr.

– Mesbah Yazdi, M.T. (2003). Philosophical Instructions. Tehran: Amirkabir.

– Mesbah Yazdi, M.T. (2012). Philosophical Instructions, (2). Qom: Publication of Imam Khomeini Education and Research Institute.

– Motakef, F. (1999). Art and Mysticism. Cistiy-e Honar. Tehran: Islamic Research Center. 198-210.

– Mousavi Azam, S.M. (2016). Semantics, Ontology and Origin of the Analytical Multiplicity in Transcendental Theosophy. *Ontological Researches,* (5)9, 105-125. http://ensani.ir/fa/article/359414/%D9%85%D8%B9%D9%86%D8%A7%D8%B4%D9%86%D8%A7%D8%B3%DB%8C-%D9%87%D8%B3%D8%AA%DB%8C-%D8%B4%D9%86%D8%A7%D8%B3%DB%8C-%D9%88-%D8%AE%D8%A7-%D8%B3%D8%AA%DA%AF%D8%A7%D9%87-%DA%A9%D8%AB%D8%B1%D8%AA-%D8%AA%D8%AD%D9%84%DB%8C%D9%84%DB%8C-%D8%AF%D8%B1-%D8%AD%DA%A9%D9%85%D8%AA-%D9%85%D8%AA%D8%B9%D8%A7%D9%84%DB%8C%D9%87

– Mozaffar, M.R. (2014). Description of Mantegh. Mohsen Gharavian. Qom: Darolfekr.

– Naghi zade, M. (2003). The Relationship between Traditional Spaces and the Nature of Man. *Letter of Culture*, 50, 168-185. http://ensani.ir/fa/article/265791/%D9%82%D8%B1%D8%A7%D8%A8%D8%AA-%D9%81%D8%B6%D8%A7%D9%87%D8%A7%DB%8C-%D8%B3%D9%86%D8%AA%DB%8C-%D8%A8%D8%A7-%D8%B7%D8%A8%DB%8C%D8%B9%D8%AA-%D8%A7%D9%86%D8%B3%D8%A7%D9%86

– Naji Esfahani, H. (2017). Revisiting of the Negative and Positive Theologies in the Gradation of Existence Theory. *Comparative Theology*, (7)16, 115-124. http://ensani.ir/fa/article/366342/%D8%A8%D8%A7%D8%B2%DA%A9%D8%A7%D9%88%DB%8C-%D9%85%D8%B3%D8%A3%D9%84%D9%87-%D8%AA%D8%B4%D8%A8%DB%8C%D9%87-%D9%88-%D8%AA%D9%86%D8%B2%DB%8C%D9%87-%D8%AF%D8%B1-%D8%A2%D9%85%D9%88%D8%B2%D9%87-%D9%88%D8%AD%D8%AF%D8%AA-%D8%AA%D8%B4%DA%A9%DB%8C%DA%A9%DB%8C-%D9%88%D8%AC%D9%88%D8%AF

– Nasr, H. (2001). Knowledge and the Sacred. Farzad Haji Mirzaei. Tehran: Farzan.

– Rahmani, G.R. (2002). The Comparative of Aristotle. Qom: Bustaneketab.

– Shajari, M., & Tabatabaei, Z. (2016). Architectural Creativity in Transcendent Theosophy. *Hekmat e Mo'aser, Contemporary Wisdom*, (7) 20, 23-44. Doi: 10.30465/CW.2017.2517 http://wisdom.ihcs.ac.ir/article_2517.html

– Souzanchi, H. (2005). A Short History of Theory of Gradation of Existence. Rahnamoun (11, 12) 93-118. http://ensani.ir/fa/article/62972/%D8%AA%D8%A7%D8%B1%DB%8C%D8%AE%DA%86%D9%87-%D-B%8C-%D9%86%D8%B8%D8%B1%DB%8C%D9%87-%DB%8C-%D8%AA%D8%B4%DA%A9%D-B%8C%DA%A9-%D9%88%D8%AC%D9%88%D8%AF

– Vosoughzade, V., Hasani Panah, M., & Alikhani, B. (2017). Wisdom of Number 8 in Art and Islamic Architecture. *Sophia Perennis*, (13) 30, 175-192. http://ensani.ir/fa/article/396333/%D8%AD%DA%A9%D9%85%D8%AA-%D8%B9%D8%AF%D8%AF-%D9%87%D8%B4%D8%AA-%D8%AF%D8%B1-%D9%87%D9%86%D8%B1-%D9%88-%D9%85%D8%B9%D9%85%D8%A7%D8%B1%DB%8C-%D8%A7%D8%B3%D9%84%D8%A7%D9%85%DB%8C

– Yazdan Panah, Y. (2009). Fundations and Principles of Theorical Mysticism. Qom: The Imam Khomeini Education & Research Institute.