

The Place of Art and Aesthetics in the Thoughts of Avicenna and Suhrawardi with Emphasis on Safavid Art

Abstract

The concept of beauty is undoubtedly one of the most fundamental aspects of art. Numerous philosophers and scientists throughout the history of philosophy have perceived the concept of beauty and expressed their notions, which according to the intellectual foundations of each philosopher, various theories have emerged about this category. Beauty was also considered by Islamic philosophers and sages from the very first days when philosophical thought became popular among Muslims. This attention, which on the one hand was due to the religious view of Islam and the religious principles of Muslims, and on the other hand was due to their philosophical perceptions of the works of Plato, Aristotle and Plotinus, created specific views in a beautiful sense. Peripatetic and Enlightenment thought along with the ideas of the two great philosophers Avicenna and Suhrawardi are the most significant philosophical schools in Iran and the Islamic world.

The present research has been accomplished by descriptive and analytical methods and relying on the data of library resources. The research findings indicate that these philosophers, along with all the general philosophical issues and questions, also had ideas and views regarding aesthetics. Their thoughts on art and aesthetics can be deduced from the explanation of the place of imagination and memory, and from the heart of mystery and mystic-poetry and literature. Suhrawardi's philosophy of light and Avicenna's aesthetics can be seen in a number of Islamic artworks, including art of the Safavid period (۱۳۵۵-۱۹۰۷ AH). Iranian art experienced one of its glorious eras during the Safavid period, and religious and mystical concepts played a pivotal role.

Research aims:

۱. A study of art and aesthetics in the thought of Avicenna and Suhrawardi.

٢. A recognition of the replication of the effects of art and aesthetics of Avicenna and Suhrawardi's thought in the arts of the Safavid period.

Research questions:

١. What are the ultimate cause of art in the perspective of Avicenna and Suhrawardi?
٢. How are the ideas of art and aesthetics of Avicenna and Suhrawardi reflected in the arts of the Safavid period?

Keywords: Art and Aesthetics, Avicenna, Suhrawardi, Safavid Art.

Introduction

One of the principles of art is the principle of beauty. According to Avicenna, beauty in the general sense (tangible or intangible) is the ultimate perfection or having all the necessary attributes. In his view, tangible beauty includes order, symmetry, good composition, moderation, components of unity and coincidence in an object. He believes that the ultimate source of beauty is the absolute beauty or God of knowledge. The emergence of pleasure, friendship, love, wonder and admiration are among the beautiful effects on the perceiver. Avicenna discusses imagination in detail as it plays an important role in artistic creation. The dubious origin of art in Sheikh Raees's instinctive desire for imitation, an innate desire, is seeking beauty. Despite the commonalities in the theories of Avicenna and Suhrawardi, these two experts have each considered beauty as the product of two various things. Philosophy of light is based on Suhrawardi's philosophy as he believes that light has a hierarchy. The innovative design of the imaginary pattern is present in the appearance of sciences and knowledge, and shows the aesthetic figures and artistic dimensions of its philosophical world; hierarchical formulation in Suhrawardi's cosmology, the manifestation of the world based on the crystallization of light in the totality of his thought and the illumination of the world based on the emergence and radiance of light; has bestowed a face and field of aesthetics and art to his philosophy. The most artistic aspect and aesthetic entry of Suhrawardi's philosophy should be considered in his innovations in explaining the place of imagination in the hierarchical cosmology of the philosophy of enlightenment and innovation in its epistemological role among

the inner cognitive powers. In such a way that imagination appears ontologically as a separate imagination and epistemologically as a connected imagination in the construction of enlightenment philosophy. The era of Safavid rule is one of the brilliant periods of Islamic art and mystical themes play an important role in the emergence of aesthetic dimensions in the works of art of this period.

A review of the research background shows that no independent work with this title has been written so far. However, some works have studied Suhrawardi's philosophy and its reflection in art. Hakimi et al. (۲۰۱۶) in an article entitled "Art and beauty from the perspective of Shahabuddin Suhrawardi and the impact of his optical wisdom on Islamic painting", have analyzed Suhrawardi's optical thought and its reflection in the art of painting. Rahimian and Zahabi (۲۰۱۸) in an article entitled "The Emergence of Beauty and Artistic Features in the Light of the Illuminated Grace of Suhrawardi Philosophy" have analyzed his philosophical theories and intellectual foundations of light from an aesthetic point of view. In this research, the aesthetic aspects of the works and general views of Avicenna and Suhrawardi in terms of the structure and general structure of the work and the innovative aspects of the world and suspended forms have been studied. An attempt has been made to formulate the hierarchy of the worlds, their relation to each other, and to explain the skeptical and enlightened knowledge of understanding the facts and teachings, which has an aesthetic and artistic structure and provides a basis for a world mixed with color, light, shadow and imagination with aesthetic and artistic aspects to appear in the field of philosophy. This paper has been done descriptively-analytically and the method of data collection is completed via library research.

Conclusion

Considering the views of Avicenna and Sheikh Eshraq, it should be said that imagination plays an imperative role in the creation of art and the creation of its aesthetic dimensions. Avicenna does not have a definite definition for art, but he emphasizes tangible beauty in terms of beauty as he considers beauty to be an objective entity. Therefore, from his point of view, beauty ought to create a feeling of joy and happiness in the viewer. Based on this view, physical beauty plays a significant role in understanding the subject of art. Suhrawardi's wisdom of illumination, which is based on the interpretation of light, became one of the most chief components of aesthetics in art during the Islamic period. While Suhrawardi's views do not directly refer to the discussion of art, Sheikh Ishraq has presented a series of metaphysical principles. Considering these points and examining

the category of light in Safavid art, it should be said that the design and symbol of light, which is reflected in the form of sun, light and other elements is in accordance with Suhrawardi's theory of aesthetics. This symbol is abundantly visible in the art of painting, architecture, metalwork and pottery of the Safavid period. In Suhrawardi's thought, no well-intentioned option can be found in the symbol of oneness than light, which is why the Islamic artist seeks to reflect the divine presence with the role of light. The use of azure, yellow and white colors in the arts of this period is an allegory of light and the existence of God, which is the main source of beauty and artistry.

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