



2528-9705

The Role of Cultural Hegemony in the Shamseh Before and After the Illuminationist Theory

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ABSTRACT

The centering of the shamseh and its departure from marginal locations, such as header borders, following the revival of the Illuminationist theory is a phenomenon that has captured our attention. This study explores the influence of the artist's lived experience and the interpretation of the artwork along this trajectory. The dynamics of collective wisdom and the formation of cultural hegemony are also addressed. The results indicate that the centering of the shamseh after the 7th century [AH], its circular form, and its divergence from the shamseh-toranj configuration are linked to the role of cultural hegemony. In essence, from at least the 7th century [AH] onward, the concept of the sun, closely associated with the shamseh motif, solidified the shamseh as its own distinct entity shamseh per se. A distinction is drawn between works where the motif is used merely for decoration and to increase the book's value, versus works where the image is integrated with the text, becoming mutually supportive and complementary. The aim of this research is to compare the similarities and differences in shamseh motifs before and after the Illuminationist theory. Another objective is to investigate how cultural hegemony during the widespread adoption of the Illuminationist theory contributed to the centering of the shamseh. From a methodological perspective, this article is applied in purpose, descriptive- analytical in method, and theoretical with a comparative approach. It utilizes a qualitative, library- based methodology.

Keywords: The circle, Shamseh, Cultural Hegemony, Illuminationist Theory.

Introduction

Wherever the form of a circle is observed at the pinnacle of a work, we invariably seek its meaning through its visual representation; the reason for this lies in the distinction of this geometric shape from others. However, its apparent use and application in the shamseh seems to indicate that “the geometric structure of the shamseh is a circle. The repetition of sector-shaped motifs within this circle (typically one-eighth or one-twelfth) completes the design of the shamseh. This dazzling circle, accompanied by its surrounding crenellations, shines like a radiant sun at the top of the page, hence its name ‘shamseh’” (Keshmiri 2019, 129). From a Jungian perspective, the symbolic meaning of the circle is that “they represent the wholeness of the psyche or the self, in which the conscious and unconscious are equally present” (Jaffe and Jacobi 2015, 111). The relationship between light and the circle, or roundness, in the shamseh is such that the use of crenellations (*sharafeh*) evokes the power of radiance, as Suhrawardi (or Sheikh Ishraq) states in *Hikmat al-Ishraq*: “Since there is no veil between the lower light and the higher light, the lower light inevitably perceives the higher light, and the higher light illuminates the lower light; therefore, a ray from the Light of Lights shines upon the lower light” (S. a.-D. Suhrawardi 2019, 232). The unity of intellect or collective consciousness originates from the world of intelligibles. “What will continue for consciousness is the absolute essence that is formed in freedom and self-sufficiency, creating a unity for the diverse consciousnesses of different beings. This unity takes shape in ‘I’ and ‘We’, and the spirit achieves its self-awareness at a turning point” (Moradi 2013, 161). What is Illumination², and what definition of Illumination does Suhrawardi offer: -

It is only through knowledge of all the attributes of a thing that we can know it [...] In Suhrawardi's wisdom, this thing is called "light", which is the fundamental principle of Illuminationist wisdom and the basis of human self-awareness. Light is self-evident. In truth, if there is anything that is independent of definition and explanation, it is what is apparent, and nothing is more apparent than light (Ziaei 2012, 122).

The distinction between Sheikh Ishraq's philosophy and other philosophical frameworks is that "Demonstrating a clear influence of the ideas of Greek philosophers, the wise men of ancient Iran, and the tenets of Zoroastrianism" Eghbal's quote: (S.-a.-d. Suhrawardi 2003, 4).

In this research, we will analyze the function of the shamsheh motif before the theory of illumination, and subsequently analyze and compare the shamsheh before and after the theory of illumination. Given that the aim of this research is to study the role of cultural hegemony in the shamsheh before and after the theory of illumination, questions arise: What similarities and differences exist in the role of the shamsheh before and after the theory of illumination? Did cultural hegemony during the time of the Illuminationist theory contribute to the centering of the shamsheh?

This research employs a library-based methodology, involving the study of written works concerning the shamsheh motif, drawing upon Suhrawardi's Illuminationist theory, and note-taking from these sources. The study involved both examining reliable documented sources and engaging in observation and reflection. The study population comprises works containing shamsheh motifs from periods before and after the Illuminationist theory. The sample includes a shamsheh from a Samanid Quran representing motif predating the Illuminationist theory, and another shamsheh from the *Manafi al-Hayawan* for the period after the Illuminationist theory. This later example was selected as it appears to be among the earliest shamsheh motif positioned in the center of the page rather than in the margins. Within this framework, we sought to identify similarities and differences based on Suhrawardi's Illuminationist theory.

Given the utilization of a theoretical approach, Suhrawardi's *Hikmat al-Ishraq* was chosen as the primary source for referencing his viewpoints. The concepts of the circle, illumination, and the guidance of collective wisdom towards cultural hegemony necessitated the simultaneous examination of the perspectives of both Jung and Suhrawardi. The link between these motifs and these two perspectives, particularly the concept of light, guided the selection of these background sources. These processes of familiarization and the guidance of collective wisdom over time illuminate the nature of cultural hegemony during the artist's lifetime, as well as the connection to Illuminationism.

Roya Rouzbehani, in her (2017) doctoral dissertation in Art Research at the Faculty of Art, Tarbiat Modares University, Tehran, titled *Reading Timurid Art Based on Suhrawardi's Thoughts: A Study of the Geometric Motifs of the Goharshad Mosque*, supervised by Asghar Fahimifar, while addressing the shamsheh motif based on Suhrawardi's ideas, concluded that the influences of Shaykh al-Ishraq's ideas, especially the concept of light, can be traced in the decorative motifs of the Timurid period. A key characteristic of the motifs from this era is the extensive use of a specific type of geometry with a radial infrastructure. The divisions based on circles and radii in this geometry generated numerous diverse motifs. [...] The motifs and designs employed in creating artworks during historical periods in Iran generally possess a strong intellectual foundation, resulting from development over time, and never emerged abruptly or instantaneously.

Ali Asghar Reihani Fard, in his (2011) master's thesis titled *Symbolism of Archetypes in Shaykh al-Ishraq's Persian Stories Based on the Monomyth Pattern*, supervised by Dr. Mohammad Ali Mahmoudi and advised by Mohammad Ali Zahrazadeh at the Faculty of Literature, Department of Persian Language and Literature, University of Sistan and Baluchestan, while addressing the similarities between the views of Jung and Suhrawardi, concluded that the core theme shaping Suhrawardi's stories is this inner journey of the hero, or, in mystical terms, the spiritual path, which provides a suitable context for the presence of many archetypes from Jungian analytical psychology (Self, Anima, Persona, Shadow, Wise Old Man, and the symbolic mandala or navel of existence) and symbols of familiarization.

Discussion

The Circle

To render perceptible and give form to something that could not be referred to sensorially, the circle was the most suitable shape because it lacks sides. "Since you know that every light that is referred to [sensorially] is an accidental light, you will realize that whenever pure light exists in the world of being, it is neither referred to nor inherent in a



body, and it possesses no direction” (S. a.-D. Suhrawardi 2019, 195). Furthermore, the circle is unlimited and possesses only one direction. “And within it, because it is one, two different directions do not arise, for the determinant of directions is a unitary and homogeneous entity, from whose essence nothing arises except one direction, which is the direction of elevation. Everything closer to it will be elevated, and therefore the lowest is that which is at the furthest distance from it, and that is its center” (S. a.-D. Suhrawardi 2019, 224).

The circle possesses a continuous, permanent, and uninterrupted movement; therefore, anything that moves is circular. In other hand, “The only thing in the world of existence that is renewed in terms of essence is movement [and attributing events to it necessitates that it be continuous, permanent, and uninterrupted], and this movement is circular because straight movements have an end and a limit [and are inevitably interrupted and non-continuous because they occur within finite dimensions]” (S. a.-D. Suhrawardi 2019, 282). Thus, it becomes clear that that which is permanent cannot be linear and straight. This immediate simplification of the circle is a consequence of its lack of sides. The dispersion and expansion of radiance are well displayed within it. “In Suhrawardi’s philosophy, light is a force that spreads existence throughout the world. And the world is nothing but the radiation of God Almighty’s light, or a ray from His light” (Bezzi 2018, 138). The intensity and weakness, perfection and imperfection of lights cause the difference between abstract light and accidental light. “As will be shown, the difference between abstract lights and accidental lights arises from two aspects: one is the rank of the agent, and the other is the rank of the recipient [because the radiance emanating from the Light of Lights upon the first light is more complete than the radiance emanating from the first light upon the second light]” (S. a.-D. Suhrawardi 2019, 220). Therefore, the difference in radiance lies in the difference in the capabilities of the abstract lights.

Shamseh

Although the word *shamseh* has consistently been used to mean “sun” or through the “h” of resemblance, exploring another meaning of *shamseh* is relevant to understanding the motif and its origins. “Since the shape of the *shamseh/mushammas* resembled a hanging canopy, it seems that in

some cases the word *shamseh* was intended to mean a shade or umbrella (*mizalla*)” (Tabari n.d., 2273- 2274). The definition suggests that because it functioned as a canopy, the meaning of an umbrella was also derived. Indeed, this encompassing protection and dominance stems from nothing other than the sun, which spreads its rays like an umbrella everywhere. The *shamseh* or sun, for Islamic mystics and Sufis, “is a symbol of the lights resulting from divine manifestations and the reality of the light of God and the essence of the One” (Sajjadi 2004, 374). Therefore, this encompassing and generosity does not fully convey the intended meaning beyond light and its primary manifestation, the sun. This proximity of the sun to truth has meant that “In some regions, the sun is a symbol of immortality and resurrection” (Dubucourt 1997, 80). whether used as a pendant or in other cults, the *shamseh* has had a deep connection with spirituality from the outset. Circularity and the sun are intrinsically linked with the *shamseh*, creating a tight bond between them, such that any mention of *shamseh* simultaneously evokes the circle and the sun.

In investigating *shamseh* motifs before the Illuminationist theory, we attempted to find examples most similar to those that are circular, centrally located, and undecorated. Even if a *shamseh* was placed in the center, it was often influenced by surrounding decorations, diverting attention from it as the central focus. We observed that prior to the 7th century AH and the emergence of the Philosophy of Illumination, there was a semantic fusion between the *toranj* and the *shamseh*. *Shamsehs* were often used in the form of *toranj*, distinct in meaning from the *shamseh* itself, typically appearing in the margins or header margins. In other words, from at least the 7th century AH onwards, the use of the *shamseh* with a meaning separate from types of *toranj* increased in both architecture and books. It seems the concept of the sun became more closely identified with the *shamseh* motif, establishing, in philosophical terms, the *shamseh* as *shamseh* or *shamseh per se*. Some sources equate the *shamseh* with the *toranj*, or describe a *shamseh* with a *sar-toranj* (medallion head) or *sar-shamseh* (*shamseh* head). Ardeshir Mojarad Takestani explains the placement of the *shamseh*: “The large *shamseh* was painted on the initial pages of exquisite manuscripts, either alone or accompanied by a *sar-shamseh* or *sar-toranj*, as a complete, single design. Sometimes, on the first pages of manuscripts, a *shamseh* or a four-*lachak-toranj* (four-pendentive-medallion) is designed, in which case it is called *toranj* and *lachak-toranj* or *shamseh* and *lachak-toranj*” (Mojarad Takestani 2019, 152). Mr. Attarzadeh, referencing the book *Handicrafts and its Evolution in Iran*, notes, “sometimes the *shamseh* is considered the same as the *toranj* in the form of a circle or



polygon” (Ibn Abbasi and Moghtadaei 2011, 107). The distinction arises because its semantic function transformed: “These two motifs have different forms and origins in Islamic culture; the *toranj* is more indicative of vegetation, while the *shamseh* is a symbol of the sun” (Attar Zadeh 2018, 561). However, the *shamseh* relevant to our study is the *shamseh per se*, the circular motif positioned in the center of the page. This might have served the purpose of decoration to attract attention or enhance value. “In some examples, the central part of the *shamseh* contains calligraphy or miniature painting, or in books, it includes dedications and information about the manuscript. Sometimes, decorations consistent with other parts of the *shamseh* extend to its center; in this case, the *shamseh* serves a purely ornamental function” (Keshmiri 2019, 129). But when did the term *shamseh* in its general sense become widespread? “This motif was common in manuscript decoration and *tazhib* from at least the 3rd century [AH]” (Attar Zadeh 2018, 561). And the *shamseh* intended as distinct from the *toranj*, octagons, hexagons, etc., and embodying the concept of the circle, emerged later: “From the mid-Ilkhanid period [roughly 7th century AH onwards], a new page containing a *shamseh* was added to manuscripts to include the name of the patron” (Attar Zadeh 2018, 562). This coincides with the 7th century AH, the era when Suhrawardi lived.

To understand the *shamseh*, it is necessary to know how it was drawn. “To draw a *shamseh*, we square the paper. After determining the center, we place a large protractor on the horizontal centerline and mark divisions according to the number of repeating units (*vagireh*) we want, then draw lines. Next, we open a large compass to the desired size and define the design’s boundary with a circle. However, often [...] the periphery of the *shamseh* is not bounded by a circle” (Mojarad Takestani 2019, 152). Understanding the components of the *shamseh* is now necessary. Mojarad Takestani identifies the *shamseh* and its various parts as follows:

1- **Shamseh**: A decorative motif, often circular and sun-shaped, used in *tazhib*. 2- **Na’l Shamseh (Shamseh Horseshoe)**: Refers to half of a *shamseh* design. 3- **Sharafeh (Crenellation)**: Patterned lines designed around large *shamsehs*, giving them the appearance of a sun with radiating rays. 4- **Zanjireh (Chain)**: A simple design with various, though limited, types, used between two rulings, knots (*gereh*), etc., or alone. 5- **Gereh (Knot)**: Has various types and is used in illumination, painting, textile design, etc. 6- **Abrak (Small Cloud)**: A small *shamseh* with movements resembling clouds. 7- **Fazaha-ye Khali (Lachaki) (Empty Spaces / Pendentives)**: The empty spaces between the components of a *toranj* are themselves referred to as interconnected *lachakis* or constituent units. 8- **Koshti**: Refers to the combination of the *zanjireh* and *gereh* along with their associated rulings (Mojarad Takestani 2008, 522).

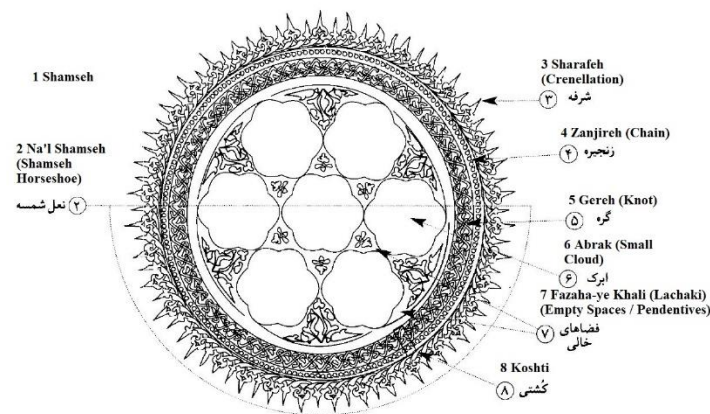


Figure 1. Components of the Shamseh (Mojarad Takestani 2008, 522).

Cultural Hegemony

The artist, through creativity, readily manifests divine grace. “And the supervening light that emanates from the abode of the intelligible world is itself the elixir of power and knowledge. Thus, the world of existence becomes obedient and subservient to it, the world of nature comes under its command” (S. a.-D. Suhrawardi 2019, 381). In essence, the

artist's imitation of the archetypal form occurs through the archetype itself, which is deeply comprehended. The deeper the understanding of the archetype, the more enduring the artwork and the closer it is to its essential form. Thus, the archetypal supervening light engenders creative light in humans, initiating the artistic disposition. "Hegel elevates the subject and the individual knowing agent to Spirit, which is the collective intellect, and this Spirit traverses different stages in its historical formation to realize the state" (Moradi 2013, 161). But how does the artist perceive beauty? Ahmadi, analyzing art and communication from Jakobson's perspective, posits. Jakobson believes that the understanding of an artwork's impact is tied to the historical and social circumstances of the artist's life. The meanings of the past are recovered through semiotics, ultimately presented by the medium (Ahmadi 2017, 47).

How does context or cultural dominance manifest? How do situations, events, and many other components create cultural dominance? This dominance is based on the collective unconscious or Jungian collective wisdom, exists from the distant past, and perhaps with an illuminationist nudge³, or perhaps without any nudge, we remember it from one period onwards, and again, perhaps as Plato said,

we have a recollection of the ideal world. Mythical symbols are present in the individual unconscious, inherited as part of ancestral legacy. These images are "eternal and permanent," these "archetypes" remain from prior generations that are revealed in us. We create are in many cases just recreations of these archetypes (Ahmadi 2017, 369). Thus, the collective unconscious is present throughout all times and histories. Each individual's life is, in a way, a copy or imitation of preceding times and histories, and the world of archetypes is part of an individual's history. Therefore, the influence of an artwork persists across different times, even after the creator's death, and the collective unconscious determines how it remains present. Essentially, artworks fall into three categories: those forgotten, those occasionally mentioned, and those enduring from distant pasts.

If we consider the life of Shaykh al-Ishraq and the factors potentially influencing his thoughts, it appears Suhrawardi's philosophy was renowned for a period. "Suhrawardi's philosophy held complete sway in Iran until the early 8th century [AH], and thereafter, this dominance has persisted to this day in countries permeated by Islamic-Iranian culture" (Amin Razavi 1998, 194). Consequently, its influence on art and architecture is plausible. Indeed, "After Suhrawardi's death, despite official hostility and the severity of some Hanbali theologians and literalist groups, individuals of refined taste in corners of Syria and other cities, particularly Asia Minor and Iran, continued to pay attention to his works, contemplating and reflecting on his philosophical components" (Mojtahedi 2014, 231). Although the author acknowledges this as a hypothesis, the assertion is not negligible.



Illuminationist Theory

Broadly, *ishraq* and Illuminationism encompass: "First, the rising and dawning of the sun; Second, the illumination of the sunrise point and the east; Third, the sun which rises and dawns" (Corbin 2006, 42). Considering that "Shaykh al-Ishraq posits a difference between philosophy and wisdom. For knowing truth, philosophy is a necessary condition, and wisdom is a sufficient condition" (Seyed Salman 2021, 42) Some consider the influence of Sheikh Ishraq's thought as a "reaction from the East of the Islamic world" against "the anti-intellectual and thought-suppressing ideas of Imam Muhammad al-Ghazali" (Karimi Zanjani Asl 2003). It is clear that, based on research, Suhrawardi never intended dualism, nor did he accept dualism which could lead to beautification or uglification to justify a response. This tension between Khosrowani and Islamic wisdom also affects language; it is "like someone whose parents are separating and who, willy-nilly has an inclination towards both of them. Suhrawardi connected these two parents at the intellectual level" (Nasr 2003, 413).

The existence of the Lords of Species, or Lords of Talismans, depended on the intensity or weakness of the radiance and the participation of different aspects. "Through the participation of each of the dominant rays with others, and through the participation of all dominant lights, contemplations, and the participations of their essential substances, and through the participations of some of their rays with others, a great multitude arises" (S. a.-D. Suhrawardi 2019, 242). Suhrawardi explained how this multiplication was possible without continuing infinitely, stating that this proliferation eventually ceases. "Likewise, from every plurality, an infinite plurality does not issue forth, nor from every radiance does an infinite radiance issue forth" (S. a.-D. Suhrawardi 2019, 249). Suhrawardi's Lords of Species or Talismans align with Jung's archetypes or prototypes.

*Shamseh Before the 7th Century [AH] Description of the Works**Shamseh of the Samanid Kufic Quran*

This page features a gold header incorporating two small *shamseh* motifs on either side, with the phrase from the worlds written between them. Extending from this header, a gold frame runs to the bottom of the page, enclosing a page of the Quran written in Kufic script. In the two left corners, two *sar-shamseh* extend along the frame at the top and bottom. The entire header, frames, and *sar-shamsehs* are outlined in blue (Figure 2).

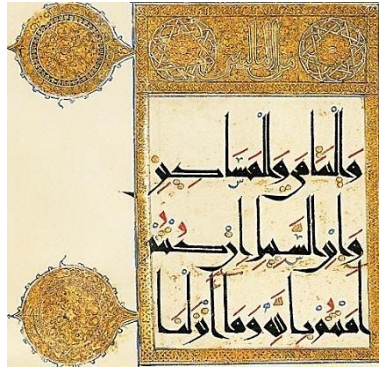


Figure 2 The Samanid Kufic Quran. Astan-e Ghods of Mashhad library (Keshmiri 2019).

*Shamseh After the 7th Century [AH]**Shamseh of the Manafi al-Hayawan (The Usefulness of Animals) of Bakhtishu*

The *shamseh* in this work has 12 points (or rays) and 12 repeating *vagireh*. At the vertex of each unit, there is a *sharafeh*. The arrangement, from the inside out, begins with a visible six-pointed star delineated by black lines. Around this black outline are bands enclosing two arabesques (*islimi*) on either side of a central strip. This strip passes through the vertex of each point of the six-pointed star, connects to the vertex of the adjacent star's point, forming a semicircle, and continues alternately. Surrounding the semicircles are four concentric rows of connected bands; the first band is the widest, and the third is drawn in black. The background within each resulting circular segment is blue, featuring two simple, opposing arabesque branches connected by a twist or *gereh*. Designs resembling, but not identical to, *khatayi* flowers (with rounded heads) are observed; each

leaf or petal is shaded blue and outlined in gold. Semi-*toranj* shapes are used to connect these leaves/petals, radiating outwards. In the center of the *shamseh*, the illustrator's name is likely inscribed, reading: "Rasm Shams al-Din ibn Zia al-Din al-Zoushki" (Drawing by Shams al-Din ibn Zia al-Din al-Zoushki). This inscription is outlined in a soft red that blends into the background (Figure 3).



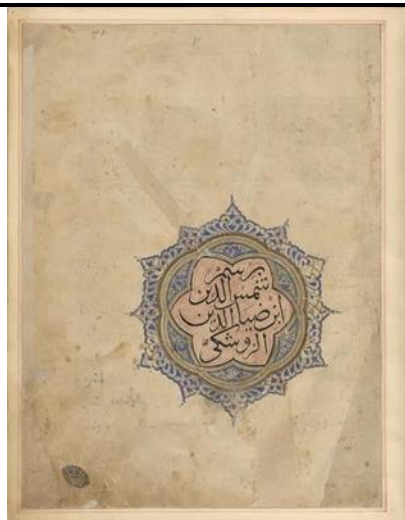


Figure 3 Figure 4 *Shamseh of Manafî al-Hayawan*. 700 AHS. Morgan Library, New York, (sent by the email).

Analysis of Shamseh Motifs Before and After the 7th Century [AH]

We first sought to identify the elements from a formal perspective. The visual evidence guided us toward the core meaning. The evolutionary trend of the *shamseh*, culminating in its placement as a circle in the center of the page, occurred after the promulgation of the Illuminationist theory. The circle aptly represented infinite accidents ('*aradiha*) (manifested as crenellations - *sharafeha*); that is, the inherent equality of the circle's circumference compared to other geometric shapes created this potential. The form predominantly used for the *shamseh* prior to these later works was the *toranj* motif, employed such (Figure 2). The center became akin to something aiding the conception of nothingness and absorption. It has been stated that the circle, lacking sides, perfectly represented a form not referable through the senses. Therefore, having no direction or specific shape, it was the optimal choice to symbolize light. It was also suitable for the simple, expansive entity that comes into existence

instantaneously. This is because the point, the smallest manifestation of the circle, expands rapidly, uniformly, and without direction. The color gold has long been prominent in *shamsehs* and illuminations.

The *shamseh* from before the 7th century AH was presented – this most closely resembling the desired form (circular and central). In Image 2, two small *shamsehs* are positioned alongside the illumination; the other, despite its central *shamseh*, features prominent borders and extensive illumination that capture the eye. The *shamseh* in the post-7th-century case studies is situated centrally on the page, without marginal distractions. In this later example, the image serves the text; that is, the image is generated by or influenced by the text, resulting in the text complementing the image and vice versa. In the pre-7th-century example, given the cultural value of the text (Quran), numerous versions existed, fostering competition to enhance its value. Thus, the *shamseh* was employed primarily for decoration and to contribute to the manuscript's preciousness. In the post-7th-century *shamseh*, the emphasis on pure decoration diminishes. Ultimately, the centering of the *shamseh* and its prevalence following the era of Illuminationist wisdom (or developing concurrently) reflects the cultural milieu (*zeitgeist*) of the 7th century AH. This cultural hegemony manifested in this way, rooted in the collective unconscious or collective wisdom, existing from ancient times. Perhaps only with an Illuminationist nudge, or perhaps without any such trigger, we remembered it from that period onward. And perhaps, as Plato might say, we possessed a copy from the world of archetypes.

Table 1. Concepts of the Circle and Shamseh (Author's Compilation).

Concept	Description
	Possession of equal circumference & representing infinite accidents (crenellations)
	No sides, thus not sensorially referable; lacks direction and shape



Circle/Roundnes	Point is the smallest manifestation of the circle
	Expands rapidly, uniformly, and without direction; simple
	Clearly shows dispersion and expansion of radiance
	Center aids conception of nothingness and absorption
	Equal presence of conscious and unconscious
	Diagram of the wholeness of the psyche and the Self; the ultimate goal of wholeness
	Continuous, permanent, and uninterrupted movement
Shamseh	Umbrella/Canopy
	Intrinsic link with the sun and circularity
	Encompassing protection and generosity like the sun
	Lights resulting from divine manifestations; reality of the light of God and the Essence of the One
	Symbol of immortality and resurrection
	Difference in radiance reflects difference in capabilities of abstract lights

Table 2. Comparison of Shamseh Motifs (Author's Compilation).

Feature	Manafi al-Hayawan (Post-7th C.)	Samanid Quran (Pre-7th C.)
Location	Center of Page	Margin/Header (Small Shamsehs)
Text-Image Relationship	Image complements text, Text complements image	Primarily Decoration/Value Enhancement

Conclusion

In all two *shamsehs* examined, both before and after the 7th century AH, considering the cultural value of the associated texts, competition to enhance their preciousness was evident. Therefore, they were utilized, in part, for decoration and to increase value. The image was presented for the text; either generated by or influenced by the text, resulting in a relationship where text complements image and image complements text (though this relationship appears stronger and more integrated in the post-7th century examples). Beyond these points, a key difference lies in the placement of the *shamseh* and the use of *sar-shamsehs*. In the pre-7th-century example, *shamseh* was often used in the form of *toranj* (distinct in meaning from the *shamseh* proper) and typically situated in the margins or header borders. Conversely, from at least the 7th century AH onward, the concept of the sun became more closely allied with the *shamseh* motif, effectively establishing the *shamseh per se*.

The process of change, leading to the *shamseh* being placed centrally and as a circle, unfolded after the presentation of the Illuminationist theory. Ultimately, the centering of the *shamseh* and its increased prevalence following the era of Illuminationist wisdom (or developing alongside it) signifies the cultural atmosphere of the 7th century AH. This cultural hegemony, rooted in the collective unconscious or collective wisdom, existed from antiquity. Perhaps activated by an Illuminationist stimulus, or perhaps emerging independently, it was recalled from that period forward. And perhaps, echoing Plato, we possessed a copy from the world of archetypes.

Acknowledgments: People would like to express their gratitude to my dear parents for their support and encouragement. The review & editing of the aesthetic part with Saeed Dafeei and Shirin Ayat, Roxana Mehr Afzoon, Soleiman Mohammadi & Sanaz Raeisi contributed to the review & editing in the Persian transcript, Navid Soleimani for translation contributing.

Conflict of Interest: There are no relevant financial or non-financial competing interests to report.

Financial Support: This research is based on financing. The authors declare that no funding was received for the completion of this study.

Ethics Statement: None

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