
DIVERSITIES IN IRANIAN PHILOSOPHICAL AND THEOSOPHICAL VIEWS TOWARD MUSIC AND ITS IMPACT ON IRANIAN YOUNGSTERS

Mohammad Reza Azadehfar*

University of Arts, Music Faculty, Sakha'i Street, Hafiz Street, Tehran, Iran

(Received 7 July 2013, revised 10 September 2013)

Abstract

Iranian philosophers usually avoid engaging the issues related to what music really does when perceived by man and how it can improve the life of man on Earth. At the same time, Sufists and mystics mainly focus on the later issue. Based on theosophical view, music has something in connecting the God and his creator.

To investigate the place of philosophical and theosophical way of looking at music among the contemporary Iranian youngsters a field study conducted for this project. The examination of way of thinking of young Iranian musicians on mystical and philosophical ideas regarding music showed that they have different beliefs on different issues and there is no way of generalizing the fact that if they believe on old philosophical and theosophical facts as a general rule. For instance, while majority of them do not believe that they 'act as an instrument in the hand of God', a considerable percentage of them believe 'God can communicate with human through music'. The study also revealed that there is a diverse ideology on every single philosophical or theosophical issue among the youngsters. In other words, the society is very colourful in ideas and beliefs.

Keywords: philosophy, youth, music performers, music of cosmos, sociology

1. Introduction

Most Islamic philosophers consider music as one of the four elements of Mathematics following Aristotle's quadrivium: Arithmetic, Geometry, Music, and Astronomy. However, the philosophers usually avoid engaging the issues related to what music really does when perceived by man and how it can improve the life of man on Earth. At the same time, Sufists and mystics mainly focus on the later issue.

Based on theosophical view, music has something in connecting the God and his creator, while in philosophical view it is mainly a subject which can be studied like other mathematical issues. The core of this difference traced to the

* E-mail: azadehfar@art.ac.ir, tel.: +98 9128227448

issue of Comparability and Incomparability of God. I open the discussion of this article examining this issue.

2. Comparability and incomparability

The main disagreement in philosophical, theological and theosophical discussions is whether or not one can compare God to things or persons in order to get an idea of his being. The adherent of the ‘incomparability’ thesis believes that there is no connection between God and his creatures and, thus, that one cannot get an idea about the creator by looking at creatures. By contrast, the adherent of the ‘comparability’ thesis maintains some sort of connection between creator and creature, holding that creatures in one way or other resemble the creator.

Ideas about resemblance and comparability form the root of different interpretations of musical symbols that exist among Iranian scholars from the middle ages up until now. Hence, God’s incomparability is asserted when he is described thus: “Nothing is like him in any way” (Quran 42.11). By contrast, in the same place it says “he is listening and watching everything” (*ibid.*), God is compared to man, who can see and listen. In other places we can also see comparability of God to human when it says “The God’s hand is superior to any other hand” (Quran 48.10).

Mollā Sdrā (Sadr al-moto’llehīn) makes a statement supporting the comparability: “artist provides its audiences with images from the eternity. The source of such images is an angel inside him and as it is from heaven rather than physical world the images represents the creator.” [1] Mollā Sdrā believes some artists have this angle alive in them and some have to do exercise to alive it in them.

Ibn Arabi (1165-1240) also discusses this issue [2]. He tries to take a middle view, stating as much as comparability brings limitation to God, incomparability is also brings limitation to God. He says the person who takes on one side is ignorant. He believes that comparability and incomparability have to be considered at the same time. To justify his view he brings an evidence from Quran “Nothing is like him in any way and he is listening and watching everything” (Quran 42.11).

In reality it is very hard to practically follow the Ibn Arabi’s view. In fact, we can see that scholars inevitably take side when engaging practical examinations. Those who maintain the incomparability of God relate music to the universe and the way it works whilst adherents of God’s comparability relate music to the relation between God and his creatures.

3. Universe and musical symbols

Music represents the order of Universe; this is what the adherents of God’s incomparability believe. This idea was first developed by the Greek philosopher and mathematician Pythagoras. His doctrine influenced Plato and,

thereafter, the Islamic philosophers. Based on this view, harmony is a symbol of universal order, uniting all levels of the cosmos, including the four basic elements (earth, water, fire, air), higher forms of life (man), and the structure of the Universe (the planets, Sun and Moon). As Aristotle testified with respect to Pythagorean doctrines, “they supposed the elements of numbers to be the elements of all things, and the whole heaven to be a musical scale [harmonian] and a number” [3].

We owe the idea of *microcosm* and *macrocosm* to this concept: man, the ‘small universe’, or microcosm, contains the same complex of elements and relationships as the greater universe, the macrocosm. Thus, man’s nature is ruled by the same principles and proportions. Medieval writers diagrammed this vision of universal harmony as a human figure spread-eagled within a circle, surrounded by a series of concentric circles representing the orbits of the celestial bodies.

4. Musical symbols and the relation between God and his creatures

Most followers of the incomparability thesis believe that there is no similarity of any kind between God and the human. In Christianity it is believed that God makes himself known through Christ. Islamic theosophists and Sufists also believe in some sort of connection between Creator and man. They believe that every human is capable of representing God on Earth: one finds God intuitively through the soul.

Historically, nearly all Islamic theologians and philosophers dealt with the mathematical dimension of music whilst keeping silent on the connection of God and man through music. Farabi (d. 950), who is considered the greatest Persian philosopher, having developed discussions on music (particularly in *al-Musiqi al-kabir*) and influenced scholars from one thousand years ago until now, for the most part deals with the mathematical issues of intervals, rhythm and instrumentation while having little or no discussion on the issue of how music relates God and man [4]. Successive Islamic philosophers and thinkers such as Ekhwān al-safā, Ibn Sina, more or less do the same.

Numerous Sufis have written on this subject and some have themselves been both accomplished musicians and authorities on the psychological and spiritual effect of music upon the human soul. One such figure is Ruzbahan Baqli of Shiraz who was a master of both Sufism and the Shari’ah as well as of music itself. The words of the patron saint of Shiraz in his *Risalat al-quds* are a most telling witness to the significance of music, the conditions under which it is legitimate, the kinds of people who may listen to music, and the kind of music which is worthy of being performed and listened to. On the Meaning of ‘Spiritual Music’ (*sama*) Ruzbahan Baqli says: “Know O Brothers may God increase the best of joys for you in listening to spiritual music that for the lovers of the Truth there are several principles concerning listening to spiritual music, and these have a beginning and an end. Also the enjoyment of this music by various spirits is different. It can be enjoyed according to the station of the

Sacred Spirit (*ruh-i muqaddas*). However, no one, save he who is among those who reign in the domain of gnosis (*ma'rifat*), can be prepared for it, for spiritual qualities are mingled with corporeal natures. Until the listener becomes purified from that filth, he cannot become a listener in the gatherings (*majalis*) of spiritual familiarity (*uns*). Verily, all the creatures among the animals have an inclination toward spiritual music, for each possesses in its own right a spirit. This spiritual music keeps alive thanks to that spirit and that spirit keeps alive thanks to music.

Music is in the coming to rest of all thoughts from the burdens of the human state (*bashariyyat*), and it excites the temperament of men. It is the stimulant of seigneurial mysteries (*asrar-i rabbani*). To some, it is a temptation because they are imperfect. For others, it is an exhortation (*'ibrat*) for they have reached perfection. It is not proper for those who are alive on the natural plane, but whose heart is dead, to listen to music, for it will cause their destruction. It is, however, incumbent upon him whose heart is joyous, whether he discovers or fails to discover the soul, to listen to music. For in music there are a hundred thousand joys of which, with the help of one of which, one can cut across a thousand years of the path of attaining gnosis in a way that cannot be achieved by any gnostic through any form of worship.” [5]

5. The status of music within the relation of Universe, God and human

There is a common concern amongst theologians, philosophers and theosophists over the relation of Music and Mathematics: even those Islamic theologians who considered listening to music as a forbidden act placed Music in the same category as Arithmetic, Astronomy and Geometry within their treatises, following the *quadrivium* implicit within the ancient Greek philosophers Plato and Aristotle. In addition, theologians, philosophers and mystics reflect upon musical symbols. Thus, it is common to place music in relation to the cosmos. While philosophers and theologians have discussed this issue less, the mystics discuss music as the symbolic representation of the Universe. Molavi for instance in this regard says [6]:

چیزکی ماند بدان ناطور کل از دوار چسرخ بگرفتیم ما می سر ایندش به طنپورو به حلق نغز گردانید هر آواز ز شست در بهشت آن لحنها بشنوده‌ایم	نالہ سسـرنا و آواز دهل پس حکیمان گفته‌اند این لحنها بانگ گردشهای چرخ است این که خلق مؤمنان گویند کاتار بهشت ما همه اجزای آدم بوده ایم
---	---

The sound of Sornā (an instrument similar to Oboe) and Dohol (drum) represents a greater truth.

So, the scholars have reported to us that these melodies which we are listening;

have been earned from the cyclic universe.

These are the melodies of turning universe;

that people sing and play on tanbūr.

*Believers say these are sounds coming from the Heaven;
which supersede any dreadful song.
We all were children of Adam;
in heaven, we have listened those songs all.*

Imagination is one of the core features of the mystic world view: mystics can fly their imagination to a mysterious world which ordinary people can never see, even in their dreams. Pointing to the mysteriousness of the lute, Molavi writes this poem [6, chapter 1]:

خشک چوبی، خشک سیمی،
خشک پوست
از کجسا می آید این آوای دوست؟

A dried wood, a dried string, a dried skin; where does this familiar song come from?

It is necessary that the passions in all the veins of the seeker after music become diluted (as far as the passions are concerned) and that the veins become filled with light as a result of the purity of worship. In his soul he must be present before the Divine and in the state of audition so as to remain free, while listening to music, from the temptations of the carnal soul. And this cannot be achieved with certainty except by the strongest in the path of Divine Love. For spiritual music is the music of the Truth (*al-Haqq*). Spiritual music comes from God (the Truth *Haqq*); it stands before God; it is in God; it is with God. If someone were to conceive one of these relations with something other than God, he would be an infidel. Such a person would not have found the path and would not have drunk the wine of union in the spiritual concert [5].

The mystical view of Persian Sufism is built upon metaphors and symbols. In this regard, a fundamental analogy places the Sufi as lover and God as sweetheart. Here, the lover always demands reunion with the sweetheart. Music plays different roles:

1. In the relation between God and devotee, the Sufi considers himself a musical instrument in the hand of God. In this case, sometimes the listener and the performer are both one. The truth of the path of lovers is accompanied by music but the truth of its truth is without music. God plays different tunes, sometimes joyful sometimes sorrowful, and the devotee is content with whichever tune is performed by God. Sa'di says [7]:

همچو چنگام سر تسلیم و ارادت در پیش تو به هر ضرب که خواهی بزن و بنوازم

*I'm such a harp in your hand heading down bowing;
You may play on me whatever rhythm you want.*

Molavi writes [8]:

از آن رگ هاست بانگ چنگ خوش رگ ز عکس و لطف آن زاری است زاری

ز بحر بی کنار است این نواها کی می گرد به موج از بی کناری

*This song is coming from the beautiful vessels of harp;
The beauty and beneficence is coming from him.
These melodies are coming from that coastless sea;
The roaring of waves is because this sea has no coast at all.*

Hafiz uses metaphors of music instruments in the hand of God within his various poems, such as [9]:

مطرب عشق عجب ساز و نوایی دارد نقش هر نغمه که زد راه به جایی دارد
عالم از ناله عشاق مبادا خالی که خوش آهنگ و فرح بخش هوایی دارد

*Wonderful harmony and great melody, the minstrel of love hath;
Every picture of the hidden he striketh, path to place hath.
Void of the wailing of lovers, be not the world:
For a note, pleasant of melody and joy-giving, it hath.*

The Sufi believes that only pure ears can hear the song of God coming from an instrument. Hafiz in this regards says [9, Ghazal 286]:

توانگر دی آشنا زین پرده رمزی گوش نامحرم نباشد جای پیغام
نشنوی سروش

*You may not hear any symbol from this tune, before you devoted yourself;
The ears of stranger are incapable of hearing the message of his song.*

2. Within the relation between Sufi and God the instrument and instrumentalist are messengers. Since no human is able to hear the voice of God directly, as Moses did, a messenger comes. In such situations the messages of God symbolized in melodies and songs are presented by instrumentalists or singers. Molavi Rumi, in his most important poem *masnavi neynameh* [6, Chapter 1], asks one to listen to the Ney (a vertical instrument made from a piece of hollow cane or reed), for here, mysteries happen between God and his creature, man.

*Hearken to the reed-flute, how it complains,
Lamenting its banishment from its home:
"Ever since they tore me from my osier bed,
My plaintive notes have moved men and women to tears.
I burst my breast, striving to give vent to sighs,
And to express the pangs of my yearning for my home.
He who abides far away from his home
Is ever longing for the day ho shall return.
My wailing is heard in every throng,*

*In concert with them that rejoice and them that weep.
Each interprets my notes in harmony with his own feelings,
But not one fathoms the secrets of my heart.
My secrets are not alien from my plaintive notes,
Yet they are not manifest to the sensual eye and ear.*

3. Thus music functions within the ceremony of reunion between Sufi and sweetheart. Here, the Sufi receives a sign of God. Sa‘di has an interesting poem in this regard [7, Ghazal 344]:

ساقی بده آن شراب گلرنگ مطرب بزن آن نوای بر چنگ
عشق آمد و عقل همچو بادی رفت از بر من هزار فرسنگ

*oh! Sāqi, bring the rose coloured wine to me,
Oh! performer, play on your harp.
Love came to me, and my intellect gone like a wind,
It was gone 4 thousand miles away.*

Some Persian Sufis use each and every musical term and instrument as a symbol and metaphor that mediates the relation between God and his devotees. Hafiz, Manuchehri, Nezāmi, and Rumi used these metaphors in their poems more than other Persian poets. Some minor studies have been taken place in this regard but the issue needs further serious work.

6. To what extent do Iranian youngsters believe the ideas of old philosophers and theosophists on music? A survey study in 2011-13

During 2011-13 I conducted a project to see if there remained any believes on old philosophical and theosophical views over music among young musicians. For this purpose 400 Iranian music students from three different Iranian regions namely Tehran, Isfahan and Gilan voluntarily joined the project to illustrate their views on old philosophical and theosophical issues. The average age of subjects were 21 and were nearly half girls and half boys.

To pursue this research, a questioner consisting of five key questions was designed targeting the five fundamental philosophical and theosophical aspects stated by Iranian traditional philosophers and theosophists. The first question examined the degree of acceptance of subjects on the philosophical idea of relation of music and the Cosmos. The second and third questions assessed the subjects' agreement over the theosophical views on relation of man and God through music. In the fourth question the outlook of subjects over the idea of Ibn Arabi toward the high status of music compare to visual arts examined. The last question specifically focused on 'Uqāt-i taghannī' (relating the traditional modes and tunes to the times of day). Follows are the nature of questions and the outcome of subjects' views on each.

6.1. Analogy of Music and Cosmos

In the first question the relevance of music and Universe was asked to see if they believe in such relation and if so to what extent. The subjects had five possible answers as follows:

- a. music is totally based on the balance and interaction of Cosmos;
- b. music is exactly similar to the order of Cosmos;
- c. music is relatively comparable to the order of Cosmos;
- d. such comparisons are nonsense and are just imaginations;
- e. I have another view: ...

The results are in Figure 1.

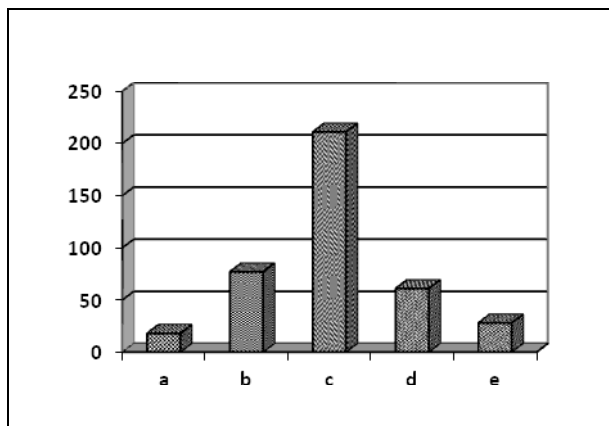


Figure 1. Subjects views over the relevance of music and Universe.

As can be seen from the chart, more than a half of the subjects (53%) believe that ‘music is relatively comparable to the order of Cosmos’. In spite of that, some 15% of the subjects think that such comparisons are nonsense, which is a relatively considerable percentage in the context of Iranian musicians. Some 7% of the subjects have a different view on the issue of cosmos-music relation. Some of those views are as follows:

- In creation, everything can be compared to something else. Comparing of music and Cosmos is one of the huge comparisons one can make.
- Music is capable of comparing to any systematic phenomenon like Cosmos.
- Cosmos and music both work in order; there is nothing more in this comparison.
- The idea comes from cyclic manner of timing in both music and Cosmos; no more analogy one can find in between them.
- Music comes from the mind of the composer and has nothing to do with the Cosmos.

6.2. Human as a musical instrument in the hands of God

In the second question subjects were asked about a mystical believe based which human is such an instrument in the hands of God by which he can play any tune. The possible answers for this question were also 5 choices:

- a. completely agree;
- b. human is sometimes such an instrument in the hands of God and sometimes is not, depending on the mood and the circumstances one has;
- c. some mystics are capable of being an instrument in the hands of God, but not everyone has such capability;
- d. I totally disagree with this idea;
- e. I have another view: ...

Here are the results (Figure 2).

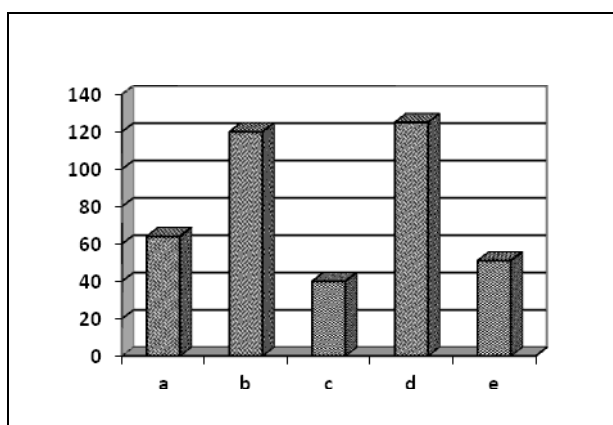


Figure 2. Subjects views over a mystical believe based which human is such an instrument in the hand of Gods by which he can play any tune.

Examining the answers of the subject to this question reveals that the views of participants are divided to two opposite directions. 16% of the subjects totally agree to the idea of being such an instrument in the hands of God and 30% of them believe that human sometimes acts as an instrument in the hands of God and sometimes does not, depending on the mood and the circumstances one has. Conversely, some 31% of the subjects totally disagree with such an idea.

An analysis of the answers discloses a huge diversion among Iranian youngsters once facing the traditional Persian mystic view of being an instrument in the hands of God. A small percentage of the subjects presented other views which summarise as follows:

- Man acts in dual roles. He is sometime in position of a performer and at other time in position of an instrument.
- This idea means that man has no control on his destiny and is not acceptable.
- Man is not God's dole that he plays with.

- Man is some part of God; therefore he cannot be an instrument in God's hands.

6.3. Music as a vehicle of transmitting messages between God and man

In the third question, subjects were asked about a mystical idea based on which music is a media for communication between the man and his Creator. The possible answers for this question were also 5 choices:

- completely agree;
- The messages are constantly sending from God to man. This is the man whom has to make the necessary preparations in himself in order to perceive the messages.
- Only music played by people with pure hart is capable of delivering the messages of God.
- music is a result of physical vibration and is incapable of delivering any message from God.
- I have another view: ...

The results are in Figure 3.

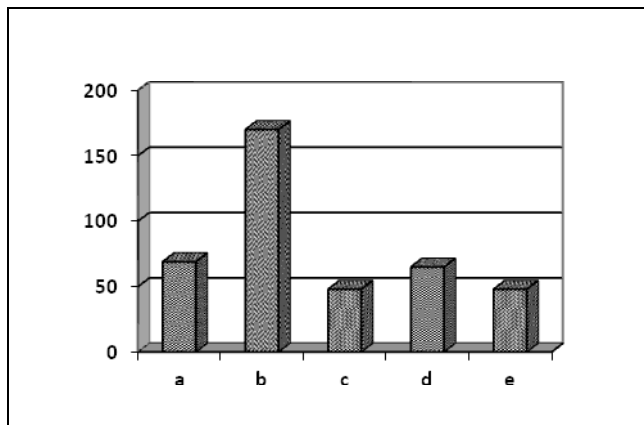


Figure 3. Subjects views over a mystical idea based on which music is a media for communication between the man and his Creator.

An examination of the responses of the subjects to this question reveals that they mostly believe that a message can be convey from God to man through music in one way or another. Only 16% believe that music is a result of physical vibration and is incapable of delivering any message from God. Chart also reveals that subjects mostly believe that the messages are constantly sending from God to man. This is the man whom has to make the necessary preparations in himself in order to perceive the messages. This shows the Sufism is still in power in this way in the mind of the young Iranian performers. Some 12% of the subjects have a different view on this issue. Follows are some of those views:

- There is nothing behind this window. Everything is physical objects which we can see.

- Music is incapable of delivering any clear message.
- Every music delivers its own expression not meaningful message.
- God is within us, so whatever is played is by him.

6.4. In mystic life of man, music has a higher status than visual arts

Music, generally known as Samā‘, has a very great place in practicing of Sufism. Ibn Arabi, in particular, focuses on this fact by this statement that “sonic Arts (music; Samā‘) are superior compare to visual arts”. Subjects are asked if they believe on this statement and if so to what degree:

- completely agree;
- I agree with this statement to some extent;
- I totally disagree with this idea;
- I have another view: ...

Here are the results in Figure 4.

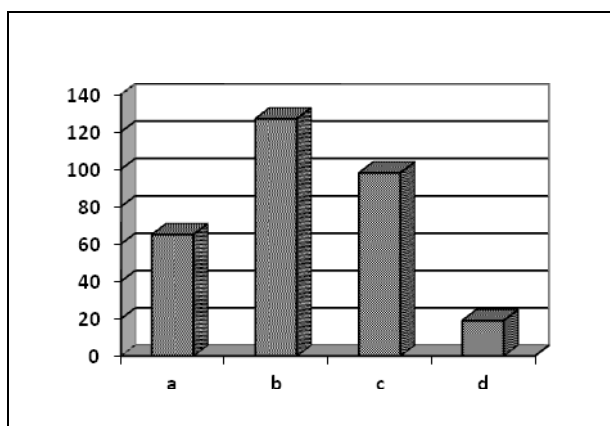


Figure 4. Subjects views over the belief of superiority of ‘sonic Arts (music; Samā‘) compare to ‘visual arts’.

An examination of the subject’s responds to this question reveals that the percentage of those chose answers ‘a’ or ‘b’ – who in some way agreed to the superiority of music over visual arts – exceeds 62%, from which 21% where totally believed that music has a higher status than visual arts with no doubt. The results put this fact foreword that such Sufi view is still very welcomed by a considerable number of participants. The results also show that about one-third of subjects rejected any priority music may have over visual arts. Some 6% of the subjects have a different view on this issue some of which are as follows:

- I am not happy with term ‘superiority’, nonetheless, I believe music delivers the emotions much better than visual arts would do.
- We have to look what Ibn Arabi means by ‘superiority’. In spite of that, I would say music is more sensible than visual arts.
- Music and visual arts can complete one another.

- Ibn Arabi had no chance of learning about seventh art (cinema); otherwise he would present another statement about superior arts!

6.5. 'Uqāt-i taghannī' (relating the traditional modes and tunes to the times of day)

One of the important issues in traditional Iranian music is relating the modes and tunes to the times of day. Based on this traditional knowledge, every mode or tune in particular is suitable to a specific time of day. The time line starts from before dawn to hours past midnight. In this question the subjects were asked to what extent they believe on tradition of *Uqāt-i taghannī* (Figure 5):

- completely agree based on what precisely presented in old manuscripts;
- I agree with the notion but I think order of tunes and modes need to be updated for specific times of day in modern life;
- I agree in principles but I don't think one can present a detail relevant of tunes and mode to specific times of day;
- I think such idea is totally nonsense and unusable.

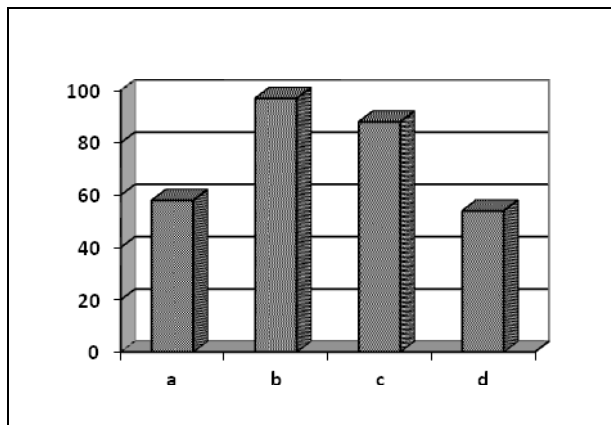


Figure 5. Subjects views over 'Uqāt-i taghannī' (relating the traditional modes and tunes to the times of day).

An examination of subjects' responds to this question reveals that they mostly believe on the issue of *Uqāt-i taghannī* in one way or another. Some 33% of the participants agreed on principle of *Uqāt-i taghannī* but they think there has to be a new arrangement of relating modes and tunes to different times of the day and night. 26.6% don't think one can precisely relates tunes and mode to specific times of day but there can be an overall distinction of relating modes and tunes to portions of day. About 18% of the subjects totally disagree with the principle of *Uqāt-i taghannī*, considering this issue as nonsense idea.

7. Discussion and conclusion

The result of the case study of this project revealed the fact that even though a limited number of Iranian youngsters believe in total analogy of the music and cosmos, a sum of 72% believe in relation of music and cosmos in one way or another. Results also showed that about 15% of subjects do not believe any connection between music and cosmos, which is a considerable percentage in traditional society of Iran. The cosmos-music issue which examined in the first question deemed to observe the view of subjects over the most important philosophical issue on this study — the rest of four other questions were mainly targeted the theosophical views of the participants. The overall results show that Iranian youngsters share more consistent views over old philosophical ideas than having same stream of thinking on theosophical concepts.

While we can find sharing views on most Iranian youth musicians over music-cosmos relations, there are diverse attitudes among the participants over a Sufism believe which looks at human as an instrument in the hands of God. In fact, from the total number of participants about half agree and half disagree in this issue. The detail results (not presented in this paper) show that the positive view on this concept in Isfahan is higher by 7% compare to Tehran and Gilan.

While we did not have consistent views on previous issue, there are more agreements among the Iranian youth musicians when they look at music as a vehicle of transmitting the messages between God and man. Only 16% of the subjects think that music is incapable of delivering any messages between God and man in any way. This shows a huge contrast between the views of Iranian youth musicians and those of Western youngsters, in spite of having close connection among young people around the world via new communication means.

Visual arts mainly have had a lower status compare to music in Iranian culture, particularly since Islamic era. One can hardly find an Iranian theosophist not having a distinct book or book section on music and its benefits over purification of soul. The current study reveals that this idea still has a considerable support by Iranian young musicians.

Subjects participated in current study mainly believe that what in old treatises classified as '*Uqāt-i taghannī*' (relating the traditional modes and tunes to the times of day) need to be updated based on current appetite of listeners. Only 18% of the participants assumed that the old classification '*Uqāt-i taghannī*' works for contemporary listeners.

The general findings of this study put this fact forward that one cannot generalize whether or not the Iranian youth musician believes the old Iranian philosophical and theosophical views on music. Contradicting with prejudices that view today's Iranian youth musician as the one who has no longer think in theosophical and philosophical issues and has broken his links with ancient roots, he deeply thinks in the same stream and acts differently in different circumstances. The general findings also reveal colourful ideas and beliefs on various issues relating philosophical and theosophical issues of music

among Iranian youth musicians. Such multiple of views show that the young society is dynamic and alive in *thinking*, as the main specification of *humanity*, in spite of all problems Iranian youths are facing in 21st century.

Acknowledgment

This research project was founded by Iran National Science Foundation, INSF.

References

- [1] Z. Ansarian, Naqd va Nazar, **43** (2009) 3.
- [2] M. M. Hashemi, *Tashbih va Tanzih (Comparability and Incomparability)*, in *Daneshmaneh Jahan Islam (Islamic world Encyclopedia)*, S. Gilani (ed.), Islamic Encyclopedia, Tehran, 2011, 1.
- [3] Aristotle, *The Metaphysics*, English translation, Clarendon Press, Oxford, 1953, Book 1, Chapter 5.
- [4] A.N.M. Farabi, *Kitab al-musiqi al-kabir (Grand book of music)*, Institute for the History, Frankfurt, 1998, 7.
- [5] S.H. Nasr, *Islamic art and spirituality*, State University of New York Press, New York, 1987, 154-155.
- [6] J. Rumi, *Maṣnavī-i Ma'navī*, R.A. Nicholson (ed.), Amīr Kabīr, Tehran, 1984, Chapter 4.
- [7] M. Sadi, *Gulistān-i shaykh Muṣliḥ al-Dīn Sa'dī Shīrāzī*, Black, Parry and Kingsbury, London, 1809, Ghazal 397.
- [8] M.J.M. Molavi, *Kolliat-e Shams ya Divan-e kabir*, Amir Kabir, Tehran, 1976, Ghazal 2693.
- [9] S.M. Ḥāfīz, *Poems from the Divan of Hafiz*, W. Heinemann, London, 1928, Ghazal 123.