

The idea of the Holy Relation to The philosophy of Sacred Decoration in Iranian-Islamic Art (A Case Study on an Inscription from the Dome of Taj Al-Molk, Isfahan's Jāmeḥ Mosque, Seljuk Period, 5th–6th Century AH)

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Iranian-Islamic art has featured whose epistemological nature differs from other Islamic arts because it is associated with a rich intellectual infrastructure called the *Philosophy of Decoration*. Also, *The Idea of the Holy* assumes the manifestation of the superior world's light in the sensual and material universe as the origin of extrasensory truth and the origin of *Iranian-Islamic* artist inspiration. The way these concepts are echoed in the aesthetics of Islamic decoration shapes the objective of the present article which tries through a descriptive-analytical method to make a bridge between Islamic philosophers' legacy and an inscription from the Taj Al-Molk Dome, Isfahan's Jāmeḥ Mosque, Seljuk Period, as its case study to show how the principles of *The Idea of the Holy* reflected through the decoration of *Iranian-Islamic* art. The results show that the *Iranian-Islamic* artist, not for purely aesthetic reasons, but to manifest the highest transcendental truths through the material form used mystery and irony of abstract geometric motifs. These motifs which themselves are related to the concepts of divinity, unity, and oneness could reflect *The Idea of the Holy* of his art philosophy that is based on the monotheism of Islamic wisdom in all its aspects. The artist applies the common spirit between *The Idea of the Holy* and the *Philosophy of Sacred Decoration* which originates from the unity of his particular philosophical, mystical, and doctrinal views to create an art based on the grace issued by the word of revelation, which changes into the most glorious examples of *Iranian-Islamic* decoration by inspiring of religious spirituality, holy belief and the unity of the essence of the Almighty. The *Iranian-Islamic* artist combined the principles of beauty and spirituality of the *Philosophy of Sacred Decoration* to manifest the *The Idea of the Holy*.

Keywords: *The Idea of the Holy*, Islamic *Philosophy of Sacred Decoration*, Geometric motifs, The Unity of Being, Taj Al-Molk Dome.

Introduction

Statement of the problem

The traditional art and architecture of Iran of the Islamic period are connected with decorations in all its eras, and decoration is the main essence of this art. Many researchers have spoken about the nature and philosophy of Iranian decorations during the Islamic

period and its distinction from other Islamic arts. But the current article intends to deal with the relationship of the thought called *Philosophy of Decoration* in Iranian-Islamic art, its relation and position with *The Idea of the Holy* and its reflection in the decorations' geometrical motifs as the material representation of this *Sacred Idea* to show how artists combine the theoretical and practical philosophy and create a tool called *Philosophy of Sacred Decoration* for its emergence. The article has used the investigation of the geometric motifs inscription in the interior of the Taj Al-Molk Dome as one of the masterpieces belonging to the Seljuk Period, one of the most magnificent periods of *Iranian-Islamic art*, as a case study.

Research questions:

- 1) What is the relationship between *The Idea of the Holy* and the *Philosophy of Sacred Decoration* in Iranian-Islamic works of art?
- 2) What mysterious ideas or concepts in the *Philosophy of Decoration* have been used in geometric patterns and motifs to express *The Idea of the Holy* in Iranian-Islamic artworks?

Research hypotheses:

- 1) The monotheism and the unity expressed in the decorative nature of *Iranian-Islamic art* because artists have expressed their ideas through the symbolic language of the *Philosophy of Decoration* as a tool for the representation of *The Idea of the Holy*. The structure of decorative motifs could prove the relationship between *The Idea of the Holy* and the *Philosophy of Sacred Decoration* that manifested in Iranian-Islamic art.
- 2) According to Islamic mysticism, God's creation was designed based on geometry, and the geometric motifs of Iranian-Islamic decoration were rooted in deep mystical-religious and visual concepts of *The Idea of the Holy*. Light as the symbol of divinity and the essence of the Supreme Being has a special place in Islamic mysticism and the mystical concepts of the holy hidden in the numbers, as well as geometric motifs of *Sacred Decoration*, serve as the material setting of *The Idea of the Holy*.

Literature Review

There is a gap in the research regarding the relationship between *The Idea of the Holy* and the *Philosophy of Sacred Decoration* and how artists link the theoretical and practical philosophies of decoration with the ideas behind their geometric designs. Most existing scholarship has focused on the historical evolution of decorative motifs and their symbolic meanings, which have served as valuable primary sources for the current study.

Religion is a core shaper of human beliefs and ways of life. Art likewise manifests intellectual concepts and realities across all facets of life. Since the dawn of history, religious art has materially manifested human beliefs. A brief examination of the art of each era reveals the religious themes of that period. Human religions and arts have always been intertwined, requiring holistic study [1, p. 63; 2, p. 2; 3, p. 23]. Art is inseparable from religion, answering fundamental questions about humanity's relationship with the origins of the universe—questions interwoven with the human soul to apprehend the joy of union [4, p. 102–103].

Iranian-Islamic art refers to the cultural and civilizational works of the Iranian Muslim peoples in the Islamic era. In their thinking and epistemology, these works bear unique traits distinguishing them from other arts. Iranian-Islamic art took shape from the mystical meanings and divine wisdom rooted in artists' spiritual thoughts. This truth's face appears in artworks' material forms, artists manifesting their spiritual ideas through decorative forms that unify Iranian-Islamic art. The rhythms, proportions, order, composition, and motif harmonies create a spiritual, dynamic discourse, the artists' esoteric intuition elegantly expressed to manifest in material structure.

Iranian art has always been tied to the spiritual mores of its religion. Artists' religious beliefs have remained the foremost shaper of art as a language for the depths of their religious wisdom and an outlet for their most beautiful spiritual and mystical feelings. The Islamic period intensified art's connection with religion, spurring more dramatic changes in Iranian art than in prior eras. Through Islamic doctrine, Iranian Muslim artists shaped spiritual concepts into aesthetic, decorative motifs conveying feelings of the Almighty's peace and unity.

Religion's Relation to Art

Given art's philosophical nature, the art-religion relationship warrants philosophical investigation. In his eternal wisdom, Fahimifar [5] considers art a rational virtue organized on a sacred basis. Plato held that experiencing absolute beauty leads to unity with God. Sohrevardi deemed art and science abstract lights. Shariati believed art manifests the unsatisfied, excellence-thirsty soul [6, p. 41; 7, p. 31]. Art has always afforded human expression of ideals; thus religion closely influences art, utilizing and enriching it and shaping its development. Artists apply religious teachings and spiritual themes, interacting body and soul to render religiously-attributed art. Burckhardt [8] claimed spiritual wisdom, attributes, and geometry underlie all art. As rational intuition's truth, spiritual wisdom manifests through art's beautiful forms.

The Quran, sacred *hadiths*, and traditions of divine origin provide this wisdom as humans' extrasensory truth accessible through art forms' science as an existence level [9, p. 64; 10, p. 258; 11, p. 18; 8, p. 68–72]. Hence Islamic artists resemble philosophers or mystics, not content with merely reflecting on the world and referring instead to general truths [12, p. 73].

The Idea and Art of the Holy

'Holiness' connotes purity; 'holy' means virtuous; 'sacred' denotes purity's place [13, p. 102]. In art, *The Idea of the Holy* signifies superior spiritual worlds manifesting in sensual material existence. Through spiritual discipline and ascension to spiritual realms and sacred science's mastery, artists can create holy art [14, p. 512]. As rational, timeless, infinite, and beyond matter and imagination, the sacred idea requires a higher existence level to enter [15, p. 108].

René Guénon stated that *The Idea of the Holy* represents traditional religious persons' activity, like Muslims believing in Holiness' presence across life [16, p. 65]. Holiness constitutes traditional humans' mentality element; their world manifests the sacred, the whole universe manifesting this sacred place [17, p. 27].

Thus, art stems not from representing the artist's idea but from comprehending sacred art's meaning and idea. This art's formal origin is supernatural — the sensible world also supplies traditional teachings' source [18, p. 63]. Hence, holy artworks epitomize heavenly images as an eternal form [19, p. 57]. *Sacred art* conveys objects' essence beyond appearance, symbolically and transcendently presenting the holy in tangible, understandable ways [13, p. 102]. Through mystical concepts and spiritual truths harmonizing with the universe's creatures' sanctity, artists dynamically and spiritually interact with the universe to shape artworks embodying the Islamic spirit. Iranian-Islamic artists' art flows from imagination-based intuition connected to intellectual, theoretical, and spiritual foundations, resulting from the artists' special consciousness [20, p. 330]. This sacred art relates an aesthetic divine mystery experience via symbolism and irony.

The Idea of the Holy in Iranian-Islamic art

The superior spiritual world manifesting in the psychic world constitutes the Iranian-Islamic art's cardinal idea. Through spiritual ascension and mastery, Islamic artists access sacred knowledge to create art. All worldly phenomena reference divine names that mystics describe and artists express through artistic forms, yet content remains sacred art's most critical factor [14, p. 512; 21, p. 96; 22, p. 69].

Iranian-Islamic artists unveil the eternal divine essence's presence behind the universe and its esoteric truths and intuitions. Audiences confront realities rooted in their sacred traditions as artists prepare spiritual spaces connecting material and upper worlds through motifs clearly manifesting balance, order, and unity. As beauty's basis in artworks, decoration forms *The Idea of the Holy* in material as a resplendent mirror of beauty, glory, order, and sanctity.

Iranian-Islamic art often focuses on creating beauty with abstract motifs. Various geometric patterns shape works as metaphorical and symbolic languages for distinct worldviews. Seeking instinctively to understand truth and divine beauty, Iranian-Islamic artists manifest spiritual creativity to produce novel, spiritually replete works in the material world. They optimally display monotheistic systems, especially in mosques' ornamental panels, transforming spaces into pure unities expressing divine essence's unity amid worldly plurality.

The Nature of Sacred Art

Experts contend that sacred art exceeds mere tradition — instead, spiritual and metaphysical imperatives shape its forms. Seminal authorities including Guénon, Schuon, Coomaraswamy, and Burckhardt argue that cardinal tenets of religious art require traditional media for appropriate expression [23, p. 37–38].

Mircea Eliade [17] argues that sacred art manifests metaphysical ideals through objects inextricably embedded within the natural world. Likewise, Titus Burckhardt [8] defines sacred art as channeling spiritual truths to evidence that transcendental source. Nasr [24] depicts sacred art arising from divine commands as reflections of celestial realms. Noqrekar [25] proposes that sacred art bears intrinsically religious qualities. While Rahnavard [26] frames sacred art as conduits for holy aesthetics, Naghizadeh [9] views sacred art as an outflow of religion.

However, art historians risk equating sacred art with religious themes, overlooking the imperative of structure intrinsically resonating spiritual origins—the cardinal distinction from religious art. Spiritual content constitutes religious art, whereas works integrating spiritual form and content qualify as sacred art [8, p. 134].

The sacred implies religious qualities yet further weaves form and content, directly conducting profound meaning through symbolic spiritual practices beyond literal themes. Thereby, sacred art issues from religion's inner values to exalt purpose [23, p. 39; 9, p. 63]. The scholarships affirm that sacred art resides not in themes but more deeply in channels sculpted by spiritual currents to transport the timeless to temporal shores.

Iranian-Islamic Artist's Objectives for Decorative Sacred Art

Experts argue sacred art eschews individualism, instead originating from sacred truths rooted in artists' hearts and souls [27, p. 150; 28, p. 40; 25, p. 101]. This art stems from human aspirations to commune with the Divine and manifest virtues of sanctity, purity, transcendence, and ascension. Thereby, artists recreate God's prior creations through innovations embodying divine attributes as the creative font.

Accordingly, art and sacrality fuse—requiring artists to undergo soul cleansing during mystical quests to apprehend absolute truths for reflected expression, as flawless mirrors of divine light and beauty [29, p. 118]. Through geometric motifs and decorations manifesting spirituality and holiness, artists liberate themselves from material constraints, like devotees seeking unity beyond corporeal bounds.

Therefore, Iranian-Islamic decorative sacred art pursues multiple transcendental objectives:

1. Manifesting sacred to reconnect humanity to divine perfection.
2. Symbolically conveying mystical universality to orient people toward the holy.
3. Inspiring intuitive understanding for liberating spirituality.
4. Connecting physical and metaphysical realms through embodying order and harmony.
5. Conveying monistic unity through mystical principles and ethical wisdom.
6. Embodying sacred truths and monotheistic quintessence through symbolic forms.

The Philosophy of Sacred Decoration in Iranian-Islamic Art

The scholarship recognizes that Islamic art encompasses diverse symbolic properties, each conveying distinct ideational characteristics [30, p. 26]. Fundamentally, Islamic art builds upon practical and theoretical philosophies made manifest to the extent artists engage these thought systems. Thus, Islamic art seeks to embody divine truths and Islam's inner spirit [31, p. 4]. As philosophy constitutes comprehending existential verity, core philosophical principles encompass beauty and unity.

Within this framework, decoration relates to venerable tradition—denoting divine order, esoteric form, and spiritual plus mystical facets, contrasting mere surface adornment. Several Quranic verses employ derivatives of 'decoration', including Surah Al-A'raf 7:31–32 stating: "Ask them, 'Who has forbidden the adornment and the provision Allah has brought forth for His servants?'" Moreover, the *hadith* "God is beautiful and loves beauty" establishes divine perfection. As God constitutes the font of beneficence and

pulchritude, artworks as artists' creations indicate Glorious God's existence and beauty through engaging aesthetics [12, p. 75].

The concepts within these decorations stem from religious, mythological, and cultural customs along with civilizational legacies. Represented literally and symbolically, these notions persisted as artistic motifs into the Islamic era. Some scholars propose that extant works either impart wisdom, directly reference mysticism, or emerge through Iranian experiences interfacing with Islamic ideology over centuries. Thereby, Islamic-period works objectively manifest the covert role of content and essence [2, p. 764; 24, p. 12], conveying an aesthetic experience of the Supreme and Holy emerging from beyond materiality through allegorical language in corporeal forms. As image constitutes the apparent aspect discerned sensorial and meaning is shaped by human intellection, the world of imagery contains inner meanings unveiling truth [22, p. 70].

Initially bifurcated by Aristotle, theoretical philosophy examines theology, existence, and cardinal questions of being and reality through logic and reasoning while practical philosophy investigates human affairs, materiality, and empirical dimensions [32, p. 482]. More broadly, philosophy represents a rational worldview organizing thought. The intimate correspondence between Iranian-Islamic art and philosophy renders the former a translation of the latter's global perspective and concepts. The decorative emphasis emblematic of Iranian art shifted toward abstraction in the Islamic period due to monotheistic and mystical orientations, generating integrated traditional Iranian-Islamic art rooted in a shared culture. Notably, these arts evince imaginary, visionary qualities related to cognition, spirituality, and morality — thereby constituting rational, moral, aesthetic, and decorative art forms.

The philosophy of decoration in Iranian-Islamic art remains sacred — perpetually communicating mysticism's boundless embodiment through infinite forms. It fuses theoretical and practical philosophies, with the former probing necessary being and the divine while the latter manifests theoretical insights through aesthetically-maximizing art via decoration. As imagination fuels art and beauty, artistic creativity unfolds across mental landscapes. Because beauty constitutes an integral element within Iranian artistic ideation, imagination materializes through decoration, predominantly via dynamic modalities across dimensions.

Thus the *Philosophy of Sacred Decoration* retains an essential principle in post-Islamic Iranian art. Despite literally indicating embellishment, Iranian-Islamic art, assumes particular signification beyond mere adornment through demonstrating refinement and structural harmony within cohesive wholes. Alongside visual splendor, it conveys specific order and coherence, escaping antiquated or familiar interpretations toward elevated meaning. As decoration intimates detachment from individuality, purification, and analogy as mystical mechanisms have informed Iranian artistic structure's unique language. Thereby, mystically oriented artists have employed ornamentation to depict divine grace through unified forms, conveying their direct inner perception without dependence on conceptualization. Purely imitating nature clashes with Islamic culture; thus, decorations derive inspiration from nature's abstract essences and geometry, arising from ancient beliefs and Islamic ideology while largely perpetuating Iran's pre-Islamic legacy. By minimizing the distinction between themselves and the Divine Creator [33, p. 99], artists operate as mystics of unitary existence. Promoting this unified perspective catalyzed the distinctive tradition of abstract decoration in Iranian-Islamic art, transcending mundane mimicry of nature [34, p. 14].

Sacred Geometric Motifs in the Iranian-Islamic Philosophy of Decoration

Non-decorative arts remain unrecognized in post-Islamic Iranian culture, with decoration constituting artworks' beauty foundation for conveying spiritual messages and semantic beliefs. Decoration boasts sacred origins of adornment, frequently embellished with geometric motifs inspired by nature across surfaces. As emblems of transcendental and lofty concepts, these unifying components permeate Iranian-Islamic art. No particular decoration exists for any given topic; Islamic artists can adorn anything by implementing distinct decorative guidelines in light of appropriate materials, methods, and scales [35, p. 43]. Through ornamentation, artists seek to instill serene, spiritual atmospheres, elevating mundane dimensions toward sublime horizons [26, p. 77].

Iranian-Islamic decorative art utilizes chiefly botanical, geometric, and linear motifs. What emerges in these motifs constitutes a religious, philosophical form conveying peak spiritual principles. Motifs combine into unified patterns, while patterns facilitate interconnection between strata [36, p. 31]. Avoidance of animal imagery, especially in mosques, arises from instructions by Infallibles [37, p. 64]. To explicate this reliance on abstract geometric forms, scholars propose these represent a sagacious Creator's universe — bearing certain order, justice, harmony, proportion, and rhythm, plus plurality within unity. The universal essence crystallizes within inanimate subjects through geometric embodiment. As assembled, repeated simple patterns expandable to infinity, symbolic geometric forms operated as unifying intermediaries between material and spiritual, articulating artists' visions [37, p. 70–71]. Centripetal patterns place the *shamsa* (sun) motif at the center, surrounded by diverse shapes and stars — due to enforced symmetry, perfect harmony, repetition, continuity, balance, and dynamic focus toward the center. As allegories for the sacred idea born of the Supreme Being's effulgent illumination diffusing identically to permeate artworks, the reigning concord represents unitary existence's doctrine alongside manifest plurality. Thereby these works display discrete decorative ideals [38, p. 10]. Mathematical properties' sacrosanct status finds no greater exemplar across Islam than the art itself — constituting the consecrated locus wherein artists directly reflect the Divine.

Mystical Symbolism in the Taj Al-Molk Dome Decorations

The Taj Al-Molk dome, also termed the “earthen dome”, originated during the Seljuk dynasty (5th–6th century AH) and features unparalleled Islamic architectural brickwork ornamentation.

Constructed by Taj Al-Molk Khosrow Firooz Shirazi in Jameh Mosque's northern extremity — one of Isfahan's most venerable Islamic edifices — this dome is renowned for its magnificent brickwork decorations manifesting geometric, botanical and epigraphic motifs [39].

The present analysis focuses exclusively on the southwest corner panel which, in the authors' perspective, lucidly conveys salient issues regarding the Iranian-Islamic artistic mindset on mysticism and apprehending the interrelation between *The Idea of the Holy* and the *Philosophy of Sacred Decoration* (Fig. 1).

This brickwork tableau bespeaks the Seljuk artist's mentality and innate predilections toward perfectionism, reflected through ideals of unity as emblems of God's infinity alongside the vastness of creation and the cosmos. The panel integrates three chief *shamsa*

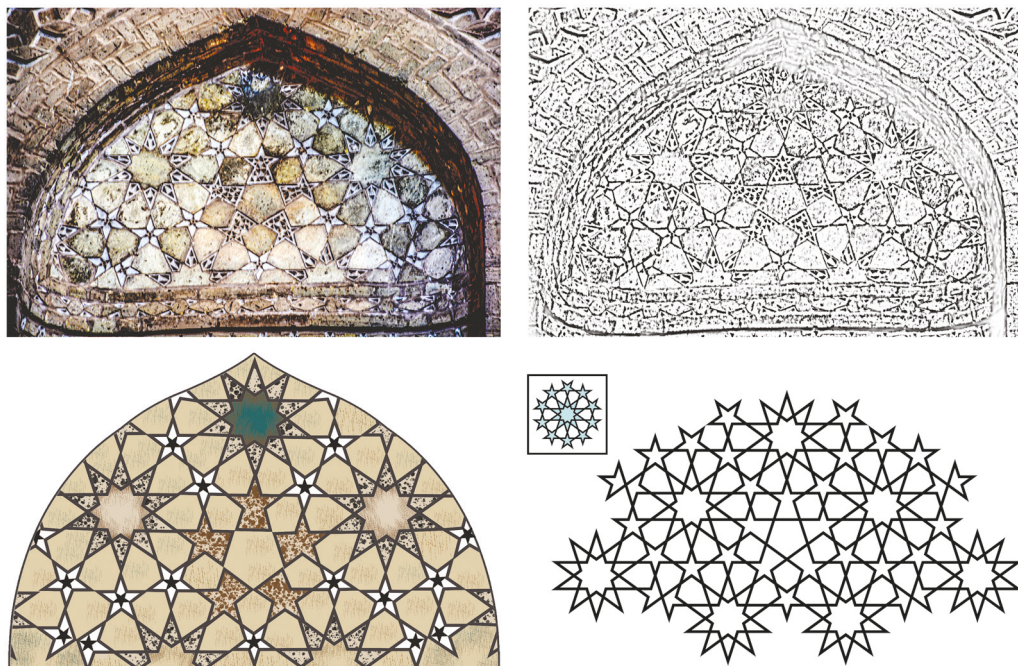


Fig. 1. Analysis of Southwest Corner panel decorations of Taj Al-Molk Dome

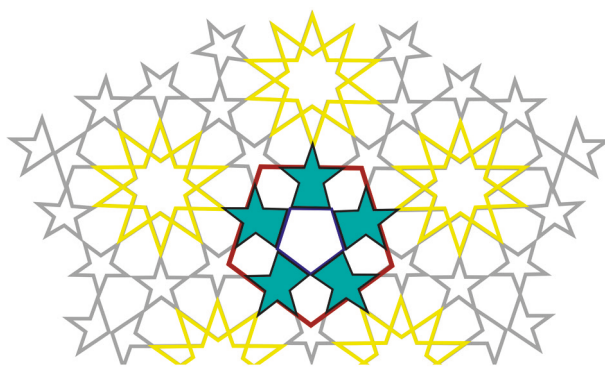


Fig. 2. Unity in plurality and seven geometric motifs

(ten-pointed stars) occupying the center, upper left, and upper right quadrants, supplemented by two half-*shamsas* along the baseline. White pentagrams — symbols of light and purity — surround the main *shamsas*. The motif arrangement displays the mystic artist's singular, omnipotent creative faculty in material aspects. Under the apex *shamsa*, a distinct pentagon emerges, encircled by irregular, pentagram-reminiscent forms which unite as a larger pentagon through plurality and placement.

The entire panel coalesces seven geometric motifs that intersect and arrange to shape a pluralistically complex yet unified decorative work. This depiction of plurality within unity may reference the number seven's scriptural sanctity — the seven creative stages

mentioned in Surah Al-Ghafir 40:67–68, ancient conceptions of seven celestial tiers, and notions of freely rotating suns as metaphors of the world's cyclical rotation (Fig. 2).

Several Quranic verses cite stars guiding humans through marine darkness, potentially inspiring the artist's abundant integration of stars — additionally symbolizing the Sharai-e-Yemani (Sirius) star which certain Islamic mystics regard as the soul's emblem [40, p. 459].

In Islamic mysticism, the *shamsa* represents the Prophet's light and divine manifestations, God's verity, and oneness' essence — denoting unity. Accordingly, Iranian Muslim artists convey unified plurality and pluralist unity through *shamsa*-based ornamentation [40, p. 374; 41, p. 4; 42, p. 38; 43]. As light epitomizes truth's existence, these motifs may metaphorize divine illumination as Oriental wisdom's foundation. Moreover, arranging varied stellar motifs seemingly manifests the artist's deference to the Creator, as articulated in Surah Al-Saffat 37: 6: “We have adorned the lowermost heaven with the finery of stars”. Thereby, the Seljuk artist aesthetically transferred this metaphor through stellar ornamentation guided by sacred inspiration [44, p. 70–71].

The polygonal stars' differentiated vertices allude to emblematic sacred Islamic numerals intrinsically tied to spiritual and religious convictions. The number five relates to antique astronomical divisions of the solar year, the five pillars of Islam, the five daily prayers, the five Sharia categories, the one-fifth war booty allotment, and the five members of the Prophet's family [45, p. 127–131]. The number ten signifies the ten royal virtues explicated in the Brethren of Purity's corpus, each with ten associated traits and ten corresponding Quranic verses [46, p. 97–102]. Thus, the manifold stellar forms plausibly constitute deliberate metaphors rooted in mystical, religious, and figurative concepts regarding the sanctified. As references to divine light and the firmament especially revered in Islamic mysticism, these motifs embody the Almighty's veneration.

Since numerological decorations encode concepts and arcane secrets, they manifest 'sacred' or 'holy' ornamentation. Islamic mysticism and theology posit geometry as creation's basis. Thus these decorations objectively represent pluralist unity, conveying the principle of interrelating material and metaphysical spheres. From this perspective, the covert essence within artifacts solely proves accessible to mystically attuned artists. Because sacred inspiration dwells in artists' hearts by tradition, their works unveil otherwise concealed truths through creativity [14, p. 76].

As imaginative manifestations of innovative penchants during spiritual journeys, beautifully proportioned geometric forms display Iranian-Islamic artists' dynamic spirits. Emphasizing equity as an aesthetic cornerstone alongside mathematics, geometric ordering of similar, repeating mathematical patterns establishes part-to-whole correlations, engendering serenity and evincing purified sacredness. Order, symmetry, and proportions as unification's cardinal infrastructures facilitate beauty's legibility, effecting equilibrium. As patterns combine toward cumulatively elevated unity and perfection, the external gives way to eternal archetypes explored across numinous realms, revealing Islamic theology's singular, unanimous essence [21; 47].

This archetypal model demonstrates Iranian-Islamic artists as intermediaries between the metaphysical and mundane by acquiring spiritual and moral refinement to translate sacred grace into material dimensions through mastering truths of cosmic sanctity. Their application of the philosophy of decoration provides conduits for expressing numinous ideals. Manifesting beauty, unity, and structure ordered by eternal

wisdom, art charts humanity’s quest to reconnect with the absolute source. Thereby the avoidance of disharmony and division conveys sacred interiority through external forms (Table).

Table. The relationship between The Idea of the Holy and The Philosophy of Sacred Decoration in geometric motifs. Source: [Authors]

<i>The Idea of the Holy</i>	<i>Artist’s Attitude</i>	<i>The Philosophy of Sacred Decoration</i>
The concept of balance, harmony, symmetry, justice, and order reflects an ontological perspective of divinely ordained beauty, encompassing both material and spiritual realms	A teleological orientation toward unity may facilitate self-examination and personal growth for individuals and audiences, ostensibly approximating a transcendent divine ideal	Geometric forms, as symbolic representations of a numinous realm, may illuminate the sacred immanence within materiality
Material configurations, immortalized according to putative divine schemas, become sanctified manifestations of a Supreme Truth	Mathematical proportions structurally embed divine utterances within tangible constructs, engendering sacred materiality	Principles of unity within plurality and plurality within unity geometrically model divine glory
Materializations of an Absolute Truth as sacred existents	Rejection of chaos or abstraction based on their worldview	Spiritual development, proximity to the divine, and ascending gradations of sublime experience remain continuous goals for personhood

Conclusion

The analysis shows that the concept of the *Idea of the Holy* provides an interpretive framework for understanding the spiritual significance of geometric patterns in Iranian-Islamic art. The intricate complex geometric motifs reflect a *Philosophy of Sacred Decoration* aimed at evoking the divine through artistic expression. Geometric symbolism by embedding mystical ideals within repetitive motifs and crystalline shapes, this aesthetic orientation echoes the infinite and absolute, revealing a yearning to grasp that which lies beyond understanding. *The Idea of the Holy*, therefore, provides an ideological basis for this embodied practice of figuring the transcendent.

The repetitive geometrical forms symbolically represent the Iranian-Islamic artist’s mystical beliefs, manifesting attributes associated with holy ideas such as infinity, perfection, and unity. By mobilizing mathematics and symmetry to create these metaphysical allusions, the artwork functions to channel a sense of awe towards that which transcends worldly representation. The meditative discipline involved in executing complex ornamental designs allows artists to access heightened cosmic awareness. The creative act becomes an inner spiritual journey to realms of meaning beyond the material constraints of sensible reality. In this light, the *Philosophy of Sacred Decoration* operates as a bridge between celestial archetypes and tangible works of art.

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Связь между «идеей сакрального» и «философией сакрального украшения» в ирано-исламском искусстве (на примере надписи с купола Тадж аль-Мулька, мечети Джаме в Исфахане, сельджуковский период, V–VI вв.)

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Ирано-исламское искусство имеет особенности, эпистемологическая природа которых отличает его от других исламских искусств, поскольку оно связано с богатой интеллектуальной инфраструктурой, называемой «философия украшения». Кроме того, «идея священного» предполагает проявление света высшего мира в чувственной и материальной вселенной как источника сверхчувственной истины и источника вдохновения ирано-исламского художника. Цель настоящей статьи состоит в рассмотрении того, как эти концепции отражаются в эстетике исламского декора. Пользуясь описательно-аналитическим методом, мы попытаемся показать, как принципы «идеи священного» отразились в декоре ирано-исламского искусства, на примере связи между наследием исламских философов и надписью на куполе Тадж аль-Мульке, мечети Джаме в Исфахане, периода Сельджуков. Исследование показывает, что ирано-исламский худож-

ник использовал таинственность и иронию абстрактных геометрических мотивов не по чисто эстетическим причинам, а для того, чтобы проявить высочайшие трансцендентальные истины через материальную форму. Эти мотивы, которые сами по себе связаны с концепциями божественности, единства и единения, могли отражать «идею священного» его художественной философии, основанной на монотеизме исламской мудрости во всех ее аспектах. Общность между «идеей священного» и «философией священного украшения», обнаруживаемая в рассматриваемом произведении, свидетельствует об особых философских, мистических и доктринальных воззрениях художника, позволяющих ему создавать искусство, основанное на благодати, исходящей от Слова Откровения, которое превращается в самые великолепные образцы ирано-исламского декора, вдохновленные религиозной духовностью, священной верой и единством сущности Всевышнего. Ирано-исламский художник сочетал принципы красоты и духовности «философии священного украшения», чтобы явить «идею священного».

Ключевые слова: идея священного, исламская философия сакрального украшения, геометрические мотивы, единство бытия, купол Тадж аль-Мульк.

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