



## Arts and Aesthetic Studies

**Mohammad Fadaei**

**Rank:** Commendable in the Adult Section

**Degree:** MA

**Research Title:** Research in the historical course and evolution of the concept of principles in the tradition of calligraphy and related Persian texts

**Kind of Research Work:** Thesis



### About Researcher

Mohammad Fadaei was born in Tehran in 1978. Before graduating high school in 1996, he painted for many years and learned calligraphy to the highest degree. In 1997, he entered the University of Tehran to study philosophy. At the same time, he studied 'Graphics in the Print Media' at the Center of Media Studies and Research, and in 2001, he completed both courses and graduated. During the years he dropped out of education, worked freely in the field of art and finally entered the College of Fine Arts, the University of Tehran in 2017 and resumed his studies in the field of "Visual Communication" at the master's level. In 2019, he defended the theoretical framework of his dissertation entitled 'A study on the Historical Course and Evolution of the Concept of Principles in the Tradition of Calligraphy and Related Persian Texts' and by presenting the design of several fonts in the practical framework, he graduated as the first rank in this field. He entered the field of "Visual Arts" in the doctoral program of the same college by receiving a quota for Exceptional Talents. He is currently preparing his doctoral dissertation on calligraphy in the contemporary world. Some of his activities are as follows: Holding exhibitions of 'Calligraphers are working!', holding the Gathering on 'Calligraphy, Theory and History' (University of Tehran), translation of ancient calligraphy treatises, participation in more than 20 domestic and foreign exhibitions and publication of more than 30 articles and memos, teaching at university and winning various artistic awards, such as being selected for the 12th Press Festival (2005) and winning the Book of the Year award (Ashura-2015).

### Abstract

In the tradition of calligraphy education in Iran, there are twelve components and sometimes mistakenly twelve principles for calligraphy are counted and the student must learn calligraphy based on their practical training. But it appears from the text of ancient treatises on calligraphy that principles in the sense of "twelve components" have not had any fixed components in their historical course. Throughout history, principles have had two general and specific meanings and non-fixed components. From the fourth century AH onwards, the principles have a general and constant meaning (geometric principles of Ibn Muqla) and from the middle of the eighth century AH, its specific meaning (comprehensive of other components of calligraphy) becomes apparent.

In this century, Abdullah Sayrafi talked about the eight components of the calligraphy, and after him, the six components of the calligraphy are presented in the "Tohfah ol-mohebin", and finally in the tenth century, in the "Adab ol-mashgh" of Babashah Isfahani, the obtained components of the calligraphy are counted in twelve parts. This historical process clearly shows the change of components in the "principles" and shows that these components have not been fixed and have changed.

