Hasan Shāmlū, Nasta’liq calligrapher, poet, governor-general (Beylerbey) of all Khurasan and governor of Herat in the 11th century AH/17th CE; He was of the Shāmlū tribal heads and the Abdlu Tribe and his ancestors had military and administrative positions in the Safavid government (Iskandar Beyk, *History…*, 1084/(2)2; Nasrābādī, 20; Azar, 13).

His father Hussein Khan Shamlu was the governor-general of Khurasan and governed Herat instead of Farhād Khan Qarāmānlu from 1007 AH/1598 CE until the end of his life (Iskandar Beyk, ibid, 576/(1)2); Afooshtei, 603).

After his death, Shah Abbas I (996-1038 AH/1588-1629 CE) appointed Hassan Khan as Hussein Khan’s successor in 1027AH/1618 CE. (Iskandar Beyk, ibid, 941/(2)/2, 942). Later this position was delegated to Hassan Khan’s son (see the rest of the entry); thus, some have considered Beylerbey (the position of governor-general) to be hereditary in this family (see Minorsky, 78; also to read a counterargument, see H.D, 449/13).

Not much is known about the details of his life until his father’s succession except some fragmentary reports including his trip to Kashan to settle the disagreements between the Shāmlū and Turkoman tribes in 995 AH and his meeting with Muhtasham Kāshāni   
(Taqi al-Din, 17-18).

We do not know from whom Hasan Khan learned calligraphy. His dated works point to the last two decades of his life and his other well-known works are undated. Analysis of his works show that although he lived in Herat, his calligraphy is influenced by Mir Emād’s style (Bayāni, *Ahwāll*…, 143/1; Fazaeli, 547). His mastery of the style sometimes exceeds that of the calligraphers who were direct pupils of Mir Emād. Although Muhammad Saleh bin Abi Turab Isfahani provides invaluable information about Mir Emād and his pupils in his *Tazkira al-Khattātīn* (*Biography of Calligraphers*), he does not mention Hassan Khan; from this it can be surmised that he copied after Mir Emād’s pieces. These pieces must have survived from the time Mir Emād stayed in Khurasan in the company of Farhād Khan. For this reason, contemporary scholars have considered Hassan Khan to be a calligrapher of Mir Emād’s style (Fazaeli, op. cit.; Karimzādeh, 124).

In addition to consistency of penmanship and simple and clear compositions, Hassan Khan’s style is free of any additional intricacies typical of Mir Emād’s style. Hassan Khan has been described as the master of sword and pen for his skills in governing and military affairs as well as in calligraphy (Azar, op. cit.).

Some of the historical events during his reign in Khurasan include quelling the Qipchāq uprising in 1039 AH/1630 C.E (Iskandar Beyk, *Zil…,* 26) and giving assistance in foiling the Uzbek plot in 1042 A.H whose aim was to capture the Māruchāq Citadel (ibid, 102). During Hassan Khan’s reign, Herat thrived and expanded (Mohammad Ma’sūm; Azar, op. cit.).

Hassan Khan was also a poet with the pen name *Hassan* (Golchin Ma’āni, *Hassan Khan,* 401; Safā, 1111-1114/2(5); **قس**: Habībī, 140, has reported his pen name as *Āftāb* (Sun)). According to Nasrābādi, his *Diwān* contains around 3000 distiches (p. 20), but there are manuscripts with different number of distiches (Āqā Bozorg, 243/(1)9; Shora , 24/1, 254/2; Markazi, 85/6; Monzavi, *Khattī Moshtarak,* 853/7, *Khattī,* 2297/3; Golchin Ma’āni, ibid, 412; Bashīr Hossein, 173-174; Schprenger, 419; Ivanov, 363).

Safā has seen a selected *Diwān* in National Library of France with a preface by the poet. In this collection, only poems with new themes are selected and no distiches with repeated subject matter are included (1113/(2)5). Hassan Khan has also a collection of essays which was published with an English introduction in 1971 in Karachi through the efforts of Ryiaz-ul Eslām. (Habībī, op. cit.; Golchin Ma’āni, ibid, 401). The composition of the first part has been ascribed to Mir Emād (Ryiaz-ul Eslām, 8; Habībī, ibid) which is questionable.

Hassan Khan spent time with scholars, artists and poets and supported them (Vāleh, 287). He was the cultural heir of his father who himself was both successor and heir to Farhād Khan Qarāmānlu, the art-loving and patron Emir, and many of the poets and artists who were close to Hussein Khan Shāmlū also frequented Hassan Khan’s court (Bayānī, *Ahwāl*, 290-292/1, *Fehrest-e Nātamām…*, 546). Other rhetoricians and poets of Hassan Khan’s court include Fasīhī Heravi, Malek Mashreqī, Ojī Natanzī, Joharī and Nāzem Heravi among others (Nasrābādī, ibid; Vāleh Dāğestānī, 256/1; Ārezū, 92G/1; Sabā, 629, 203; H D, 413/10). These poets have frequently praised and paid homage to Hassan Khan in their poetry (Ojī, 126, 3; Nāzem Heravi, 551; for Hassan Khan’s relationship with poets, see Māyel Heravi, 12, 7); also, Hassan –ibn Lutfullāh Tehrānī composed his *Tazkare-ye Meykhāneh* or *Kharābāt* in 1040 AH/1630 CE at the request of Hassan Khan (Golchin Ma’āni, ibid, 411, *Tārīkh…,* 323-326/2).

Hassan Khan was also interested in books and book designing (Richard, 215; Bayāni, *Ahwāl,* 155/1) and his art workshop produced books such as a selection of Sanā'ī’s *Hadīqa* in 1018 AH/1609 CE and a selection of the six books of the *Masnavī* in 1028 AH/1618 CE with Qāssem Kāteb Heravī’s calligraphy with two miniatures (kept at Library of Golestān Palace, 722; see: Bayānī, *Fehrest-e Nātamām*, 545-546; Golchin Ma’āni, “Hassan Khan”, ibid), Jāmī’s *Yusof o Zulaykhā* and Nezāmī’s *Khamseh* by the same calligrapher, and Helālī Joğatāī’s *Sefāt-ul Āsheqīn* with the calligraphy of Hussein Shahābī Heravī’s (Fekrī, 56. 63; Golchin Ma’āni, ibid, Stchoukine, 81).

Hassan Khan became religious in the last few years of his life and composed some eulogies for Imam Reza (See: Nasrābādī, 20-21; Hedāyat, 120; Khātamī, 67/1). His date of death has been reported inaccurately ranging from 1024 AH/1615 CE (Sepehr, 91) to 1100 AH/1689 CE (Gupamoy, 190; Ğanī, 44); Azarbidegli has also erroneously surmised that Hassan Khan lived until the period of Shah Suleiman I (1077-1105 AH/1666-1694 CE) (p.13). Similarly, Mīrzāy-e Sanglākh has claimed, in his fabricated and falsified manner, that he has seen a letter from Hassan Khan to Shah Suleiman (252/2); however, Vāleh (p. 253) mentions his death in the chronicle of 1051 AH/1641 CE, and Mohammad Ma’sūm has mentioned Muharram 1 1051 AH as the day when news of Hassan Khan’s death was spread (p. 290). Therefore, late Zulhijja 1050 AH/1641 CE could be accepted as the accurate date of his death for these two authors lived contemporaneous to this event. In addition, there is a piece of calligraphy by Hassan Khan dated 1049 AH (See: Hassan Kahn’s works) that proves he was alive to this date and the appointment of Abbāsqolī Shāmlū, Hassan Shāmlū’s son, to the position of Beylerbey occurred in Muharram of 1051 AH (op. cit.) which indicates that he had died before this date. Hassan Khan’s body was buried in Mashhad (Iskandar Beyk, *History,* 942/(2)2; Āzar, also Gupamoy, op. cit.; Ali Hassan Khan; Fekrī, 62, 88).

He had at least 4 sons: Abbāsqolī, who was appointed as his father’s successor by Shah Safī (Nasrābādī, op. cit.; Sabā, 520; Fekrī, 63), Husseinqolī (Vāleh, op. cit.), Aliqolī (Nasrābādī, 24); and Mortezāqolī (Nasrābādī, 23-24; Āzar, 21; Sabā, 731; Bayānī, *Ahwāl*, 1278/4; Fekrī, 85).

**Works:**