Mohammed Hashem
1199-1204 AH / 1785-1790 AD

Mohammed Hashem, son of Mohammed Salih Lu’lu’y Isfahani, was titled Zargar or the "goldsmith". He was a master calligrapher in Naskh in the style of Abd al Majid.
Mustafa Izzet  
c. 1800 AD

This folio is probably the exercise work of Mustafa Izzet. Another folio shows the letters with the dotting formula is found at the Asian Civilizations Museum Singapore. (Canby 2004).

Mohammed Qasim known as Mirza Kochuk  
1217 AH / 1802 AD

Mohammed Qasim, or Mirza Kochuk, is known to have excelled in decorations, yet he was a master of Shikasteh. Mirza Kochuk wrote in Shikasteh the translation of the meanings of the Qur'an in Persian in the Shaker collection dated to 1223 AH / 1808 AD. He excelled in creating outstanding movements within the folios. He utilised all possible angles within a folio and added different colours to produce a powerful sense of movement and melody.
Mohammed Saleh
1696 AD / 1107 AH

Mohammed Saleh was a student of Mir Imad. He wrote a book on calligraphy and gained fame from his designs that appear in several architectural monumental inscriptions on buildings in Isfahan. He moved to Central Asia and wrote a treatise in Shikasteh. He signed his name with the preface: "God's forgiveness". He is often mistaken with an earlier Mohammed Salih, who worked as the imperial scribe in 1018 AH / 1609 AD and compiled an album and wrote its preface.

Mohammed Ibrahim
1120 AH / 1708 AD

Mirza Mohammed Ibrahim Qumi was a renowned calligrapher of the 17th century AD. He was referred to by Ahmed Nairizi as Ustadi wa istinadi (my master and my support). The disciple-teacher relationship does not suggest a scholarly encounter between the two, but indicates the recognition and appreciation of the disciple for the teacher. Mohammed came from a family who were mostly calligraphers, painters and illuminators. He wrote during the reign of Shah Sulayman and Shan Sultan Husayn. He is also known as Aqa Ibrahim Qumi (Bayani, 1329, p.15, 1245-58) and was an active calligrapher. He produced a folio in 1103 AH on marbled paper which is now in the Khalili collection. (Safwat p. 215 no.159).
Mohammed Taqi
12th century AH / 18th century AD

Mohammed Taqi ibn Mohammed Hadi al Husayni of Rasht was a master calligrapher who seems to have worked with Ahmed Nairizi on a manuscript completed in 1153 AH (1740 AD) which Mohammed Taqi presented in person to Sulayman Khan Qajar (d. 1805 AD) He also inscribed a Qur’an in the Shaker collection dedicated to Aqa Mirza Muhammed Reda Shirazi (Safvat p. 162). In 1285 AH / 1868 AD he inscribed a manuscript “Tozuk of Teymur” by the order of the grand amir Sahanol Mulk Qajar. (Soudavar 1992, p. 396). His son Abdul Rahman ibn Mohammad Taqi (c. 1850-60 AD) was also a calligrapher.

Mohammed Reda
c. 1600 AD

Mohammed Reda’s signature appears in the millennial album of Mohammed Quli Qab Shah. (David James, Islamic Art II, 1987) He was a court calligrapher and signed several folios and manuscripts with the sobriquet “servant of the court” at Hyderabad, the newly built capital of Mohammed Quli (1014 AH / 1605 AD).
Ayshi ibn Ishrati al Haravi
950-981 AH / 1537-1577 AD

Ayshi ibn Ishrati al Haravi was a Herat poet and scribe. He is known to have been active from 1537-1577 AD. He started in Herat then joined Salavid Prince Bahram Mirza. He is an example of a calligrapher who depended on single folios for a living. Many examples of his work are at the Hermitage in St. Petersburg. (Simpson, 1977, 1956) (Canby, 2003).
Hasan Shamlu
d. 1100 AH / 1689 AD

Hasan Shamlu was the son of Hussein Khan, a descendant of the line of governors attached to the Safavid court. He worked during the reign of Shah Abbas II and replaced his father as the governor of Khorasan. He was a generous patron of the arts, a poet and a good calligrapher. He composed three thousand couplets of poetry and designed one couplet which survives at the Imam Reza shrine in Mashhad. He died in 1100 AH in Herat and was buried in Mashhad.

Mir Imad al Husayni
961-1024 AH / 1599-1615 AD

Mir Imad was a disciple of Mohammed Hussein Tabrizi. He was a prominent Nasta’liq calligrapher at the Safavid court and became a master calligrapher in royal ateliers. He travelled to the Ottoman court and to the Hijaz area. He was murdered in 1024 AH by Masoud Beg. Mir Imad signed the colophon of the 1573 Garshaspmamah written in Qazvin and a Divan of Mir Ali Shir Nawai in 1614, now in the Rothschild collection (Robinson p. 141-144) He excelled in presenting love poems in a melodically pleasing manner. (Qadi Ahmed, Minorsky 1959, p.167-8, Mustakim Zade, 1938, p.696).
Shah Mahmud Nishapuri
922-979 AH / 1516-1572 AD

Shah Mahmud was a highly renowned master of Nasta’liq. An important member of the Shah Tahmasp atelier in Tabriz, he later moved to Mashhad. When he died he was buried beside his mentor Sultan Ali Mashhadi. Among the works produced by Shah Mahmud that brought him fame is a Khamseh of Nizami commissioned by Shah Tahmasp, as well as a Haft Awrang commissioned by Sultan Ibrahim Mirza. He contributed to Gulistan-I Hunar (minorsky 59, 1358), and wrote a Qur’an in Nasta’liq with a colophon, which he noted that it was with divine assistance and royal kindness that he accomplished this work. (Canby, 2003, p.66). He was also known as Zarin Qalam or the gold pen, a title given in different languages to several master calligraphers. He was the nephew of the calligrapher Abdi of Nishapur (Robinson, p.123). Qadi Ahmed was his disciple.

Abd al Jabar
1020-1042 AH / 1611-1632 AD

Abd al Jabar Isfahani was a student of Mir Imad. He excelled in Nasta’liq script and followed his Ustaz. He is believed to have died in 1065 AH.
Mohammed Shafie al Tabrizi
1219-1262 AH / 1804-1846 AD

Mohammed Shafie Tabrizi was a well-known Tabrizi calligrapher who worked up to the 19th century AD. He was the son of Mohammed Ali Khushnawis. He is more famous for copies of the Qur'an. His son, Mohammed Ali, was a good calligrapher of Naskh and Nasta’liq.

Mohammed Badi’e al Hamadani
1245 AH / 1829 AD

Anonymous

Zayn Al Abedine
1252 AH / 1837 AD

He produced Qur’ans and folios for Qajar patrons.
Mir Ali Haravi
681-963 AH / 1476-1556 AD

Mir Ali was born in Herat and was moved as part of the booty to Bukhara, where he died in 1556. He mastered all types of scripts, yet is most famed for the Nastaliq flowing and rhythmic style. He was known for using a very fine pen and controlled its flow with a high degree of proficiency.

At least three calligraphers working during the 16th century signed their folios as Ali. Sultan Ali al Qa’ini who lived in Herat and died in 1509, Sultan Ali Khwarazmi, who emigrated to Istanbul where he died in 1514 AD and Sultan Ali al Mashhadi who worked under the Timurid Royal ateliers then moved to Herat with the Safavid courts.

"The products of my hand
And my tongue, are today
In the eyes of the excellent connoisseurs
Like most precious pearls
It suffices as testimony for my state that
Everyone buys my verse for gold coin in
The marketplace."

Mir Ali
A single folio, a part of a Mughal Album
(now in the Freer Gallery )
(Schnimmel 1967, p.35)
کهی می‌خواهم بنده‌ام باشد
می‌خواهم یاد کشمکش‌ها را ریخت
می‌خواهم باشند و برای بقایار
می‌خواهم من در یادی باشد
The Collection of the Islamic Arts Museum Malaysia

The remaining folios