



GretagMacbeth™ ColorChecker Color Rendition Chart









7190





Blank space with faint gold leaf background.

Calligraphic medallions in various shapes (circular, teardrop, rectangular) arranged in a grid-like pattern within a scalloped border. The background is gold leaf with scattered red and blue dots.

Blank space on the right side of the page.

Large central calligraphic medallion surrounded by smaller ones, all within a scalloped border. Blue floral motifs are present in the corners. The background is gold leaf with scattered red and blue dots.

Vertical calligraphic text on the right side of the lower section, including a large medallion and several lines of text.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
 الحمد لله الذي هدانا لهذا الذي كنا لنهتدي لولا أن هدانا الله

والصالحين خير محمد و خير طيبين خير بدار طيبين  
 كما قال النبي صلى الله عليه وآله وسلم خير طيبين خير بدار طيبين

اللهم صل على محمد و آل محمد  
 اللهم صل على محمد و آل محمد

اللهم صل على محمد و آل محمد  
 اللهم صل على محمد و آل محمد







Handwritten text in a vertical column on the right side of the page, featuring large, bold calligraphic characters and smaller marginal notes.

Handwritten text in the upper right quadrant, including a prominent heading and several lines of dense script.

Handwritten text in the middle right quadrant, containing a large heading and multiple columns of text.

Handwritten text in the lower middle right quadrant, featuring a large heading and several lines of text.

Handwritten text in the bottom right quadrant, including a large heading and several lines of text.

Handwritten text in the upper left quadrant, including a prominent heading and several lines of dense script.

Handwritten text in the middle left quadrant, containing a large heading and multiple columns of text.

Handwritten text in the lower middle left quadrant, featuring a large heading and several lines of text.

Handwritten text in the bottom left quadrant, including a large heading and several lines of text.

Handwritten text in the upper left quadrant, including a prominent heading and several lines of dense script.

Handwritten text in the middle left quadrant, containing a large heading and multiple columns of text.

Handwritten text in the lower middle left quadrant, featuring a large heading and several lines of text.

Handwritten text in the bottom left quadrant, including a large heading and several lines of text.













بسم الله الرحمن الرحيم

الحمد لله الذي

الحمد لله الذي بنا لنا محمد وعليين فبنا الاخلاص والوفاء وصلى الله على محمد وآله

كأكرمهم فضلهم الذين في علي بن ابي طالب من آل بيت الله صلى الله عليه وآله

الحمد لله الذي بنا لنا محمد وعليين فبنا الاخلاص والوفاء وصلى الله على محمد وآله

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حَرَمْتُ الْجَنَّةَ عَلَى مَنْ ظَلَمَ أَهْلَ بَيْتِي  
وَقَاتَلَهُمْ وَمَنْ سَبَّهُمْ وَقَالَ الْوَيْلُ  
لِظَالِمِي أَهْلَ بَيْتِي كَمَا سَبَّكُمْ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
بِالْحَمْدِ لِلَّهِ الَّذِي هَدَانَا لِهَذَا  
وَمَا كُنَّا لِنَهْتَدِيَ لَوْلَا إِذْ هَدَانَا  
لَهُ إِنَّهُ هُوَ السَّمِيعُ الْعَلِيمُ  
وَالصَّلَاةُ وَالزَّكَاةُ وَالسُّجُودُ  
وَالصِّيَامُ وَالْحَجُّ أَشْرَكَهُمْ  
عَنْ عِلْمِهِمْ فَأَلْهَمَنِي الْإِسْلَامَ  
الَّذِي كُنْتُ عَلَى الْكُفْرِ الْكَبِيرِ  
وَالْحَمْدُ لِلَّهِ الَّذِي هَدَانَا لِهَذَا  
وَمَا كُنَّا لِنَهْتَدِيَ لَوْلَا إِذْ هَدَانَا  
لَهُ إِنَّهُ هُوَ السَّمِيعُ الْعَلِيمُ  
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الَّذِي كُنْتُ عَلَى الْكُفْرِ الْكَبِيرِ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
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عَنْ عِلْمِهِمْ فَأَلْهَمَنِي الْإِسْلَامَ  
الَّذِي كُنْتُ عَلَى الْكُفْرِ الْكَبِيرِ  
وَالْحَمْدُ لِلَّهِ الَّذِي هَدَانَا لِهَذَا  
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الَّذِي كُنْتُ عَلَى الْكُفْرِ الْكَبِيرِ

أَيُّ مِثَالِي أَيْ مِثَالِ مَنْ قَفَّ حِلَاوًا  
فَأَمَّنْكَ لَشَانِي أَيْ  
أَعْمَارُكُمْ أَمَّنْكُمْ مِنْ حَيْبِهِمْ هُوَ بَاغِيْرُكُمْ  
حَضْرَةُ خَيْرِ الْبَشَرِ وَرَبِّ الْعَالَمِينَ  
وَأَيُّكُمْ أَشْرَكَكُمْ عَلَيْهِمْ صَلَوَاتُ الْعَزِيزِ  
الْكَرِيمِ وَجَمِيعِهِمْ كَمَا حَضَرَ  
الْعَطِيَا  
يَعْبُدُ بِنُورِ الشَّامِ كَرَامَتُهُ وَأَنْهَا بِرُؤُوسِ الْعَمَلِ  
مُوَدَّةٌ مَوْعِدٌ وَنُورٌ لَيْسَ يَسْبِقُهُ

Handwritten marginal notes in Arabic script, densely packed along the right edge of the page.



اقبلت اني مثالي في مثال موقف حلا و امامت نشاني اديني

عجا و كرامت من حبه هو باعترفتك حصر خير البشر و سعي اجنا

و انزل من اثنا عشر عليه صلوات الله و الغر و جمع كنه حصر ائمة

يعبر به و بايشان كرامت و انهاره و قد نعيت و قد نعيت و قد نعيت

نعماني و بسيا سكراني عبا انا متناهي از عهد حق و امل حياج بر بند باشا

و بذل عرف اموال بخطايت ظا و اعلوا ائمة عنهم

و النباي الميساكرين السبيل عك نمايند و تشكيت شمس كرميدان كرم اتصاف بصفت

و اصول موهبت من اجل ائمة عظمائنا

حضرت افريد كرامت تفيد انديكم بمصد الذنبا من الاخرة انرا نشانند

در مبراجواك الراضي مال فقر امساك در منكم امر حصار منكم اخرت خطي و انحصو

و بفضيلتي متكاثر محظوظ خوا مند بود در انوقت جنامت يعني الفاتيات استعد

حسب و مناعت ائمة منانت كنه مشر و سمس الشرافة و الينا جمع بحري الكرام

و السعادة نفاة العظامي سيلال النجاني شمسا للسما السيام الرفعة المعاني مبر

ميرزا محمد علي ائمة معاليه كرامت سلا ائمة علي در جوا و در پند كيان و مخرو

و در صحت نسب و علو حسب مرتفع و ببيت شريف منسوب مناصب شود با امان المشا

و المغاير الابرار الجوق الناطق الامار جعفر الصادق عليه و عله با ائمة اولاد صلوات

انقر ام سببنا محمد علي كنه ميصو با نك سبب الازدي يا حفي و و در حد و و با بعين ملك

رسوك معبود نهود چو مشا اليه مجاز صدف و معدن تقوي در پند سبب و اولاد

زنده شاز لوث خباثت مصفى مليا شد بسبايد مريك از ارباب ائمة منال الزمان و جوه

و خير و حسنام چه در مدمر كنه باشد كنه بايد ارباب حياج و خفيه حياج بر بند

Vertical marginalia in smaller script, likely commentary or additional verses, running down the right side of the page.





مهر از احمد علی دامت معالی که از سادات عالی در جوانی بدید کاینان معجزه  
 و در صحت نسب و علو حسیب مرتفع و بدست بدست منصب مشهور با امام المشایخ  
 و المغایر ایام ریاجو الناطق الامام جعفر الصادق علیه و علی ابائ و اولاد صلوات  
 انرا بر نسبت نام محمد که مایه و بانبر کاسیت ابراهیم یاسخ و و بر حد و و فی باعین  
 رسول معبود چو شایسته علی محمد صدق و معذرت قوی در بدست سید و اولاد  
 زنده در لوث خبات موصی فدا شد بمباید مریک از بر باب و ان منال انرا بنای جو  
 و حیرت حسنا محمد که در مرقم که فدا شد که باید با بر باب احتیاج و تحقیق محتاج  
 استخفا و ابطال با بد بدندیش و خالی از سوسو بشایر الی سلم و او را منق و صدق  
 نو در که مشایخ و جو مزبور که در مستحق اندر پانصد و بقدر که او را ضرر بود  
 بمصر سادات البیضاء در فواد خوشین بغفک و اما انفسوب نداشتند حیرت و انرا  
 مؤثر با ان موجب و ان انشا انند و انرا شد انبوی لا ینفع با ان لابنوز اندیشنا  
 و جناب معراج البیضاء الذکر نسبت بحسب اجمال بد تفصیل بنفص انساب الفاضل محمد

(Marginal notes in smaller script, likely genealogical or commentary text)

محمد علی	بن محمد	بن محمد	بن محمد	بن محمد	بن محمد
حسن	بن حسن	بن حسن	بن حسن	بن حسن	بن حسن
حسین	بن حسین	بن حسین	بن حسین	بن حسین	بن حسین
فاضل	بن فاضل	بن فاضل	بن فاضل	بن فاضل	بن فاضل
محمد	بن محمد	بن محمد	بن محمد	بن محمد	بن محمد
علی	بن علی	بن علی	بن علی	بن علی	بن علی
سید	بن سید	بن سید	بن سید	بن سید	بن سید
ابو	بن ابو	بن ابو	بن ابو	بن ابو	بن ابو
ابو	بن ابو	بن ابو	بن ابو	بن ابو	بن ابو

(Text block below the table, containing biographical details and genealogical information)

(Marginal notes on the right side of the table, continuing the genealogical or commentary text)



This unique document preserved in good condition, represents a precious relic of a bygone period in the artistic history of the Persians.

It is a rare document, it reveals at the same time a combination of social religions and legal practices in one; because the document in first of all, a legal document. It is sealed by the great ecclesiastical lawgivers, who are at the same time leaders of religion and society. They have each testified to it and verified it; and affixed their seals to it.

It is, as mentioned above also a religious document. It opens with the name of Allah, as all documents do, in Islam. But it continues in the course of ~~fourteen~~ fourteen seals, the size of each of which is about 1 1/2 in. by 1 1/4 in. It first opens with the name of the Prophet Mohammad, with all of his titles. Immediately below, in the white space is the name of Mohammad's favorite daughter, the Fatimah Zahra, who was the wife of Ali, and the mother of Hassan and Hussein from whom descended the other Imams, revered by the Shiaite world in particular, each one of the Imams has a seal, as noted in the document with his name and titles. The date appearing on the seals is 1016 H. or 1606 A.D. It may be conjectured that they were engraved at that time for semi-religious and legal purposes under the custody of the leading religious head of the time, their date does not correspond with the other dates in the document. The next massive seal following is 6x4 inches, bearing the name of the Prophet and his descendants, with this couplet in the Persian:

"The Rose that its color and beauty is the embellishment of nature, the sign of its seal is Sultan of the Din - Abu-al-Hassan" dated 1105 A.H. or 1695 A.D.

After that, for many feet the beautifully illuminated document bears the seals and testimonies of various great personages of the day, puting by their seals, to the legality of the document. The main theme of the legal document is in the ~~middle~~ middle in Ruqa characters of uniform size, bold and clear, in a length of three feet.

The subject of the document is an attestation of the fact after the praise of Allah and the prophet and citation of the appropriate verses from the Koran that the personage in question, MIRZA MOHAMMAD ALI, also referred to as MIR SEYYED MOHAMMAD ALI, is a Seyyed that is the direct descendant of the prophet - to the evidence of which his geneology is continued and verified immediately after following the main theme. It may be mentioned ~~in~~ in this connection here that only the names of paternal side of the personage is recounted, the maternal side never taken into account by mohammadans.

According to the geneology, the relation of Seyyed Mohammad Ali is traced to 26 generations, reaching Imam Jaffar-i-Sadig, who is the son of Imam Mohammadi Bager, who is son of Imam Hossein, who is the son of Ali Amir al Momenin, and Fatima the daughter of Mohammad, the Prophet of Allah. Thus the geneology of Seyyed Mihammad Ali has been traced ~~to~~.

Now - According to Islams, to be thus Traced, has its social, religions, and legal privilages. every beleiverx in Islam and must give one tenth of his income annually to charity, and one fifth of his income to the decentants of the Prophet. Thus - continues the document, this personage is entitled to all the privilages of being the descendant of the prophet and the fifth of income of the beleivers, the KHOMS.

The document is apparently kept up until 1208 A.H. or 1798 A.D. by Mohammad Ali's descendants and discontinued there from.

Now, from artistic stand point, which is after all the chief importance of the document to day, it is very unique, because of the unusually rare collection of all forms of Persian calligraphy in one document. These ~~various~~ various specimens, numbering at least thirty, not only show the various forms of the evolution of this art in Persia, but in ~~the~~ their perfection. The great array from the varieties of THULTH (Sulus), YAQUTI, REYHANI, RUQA, NASKHI, TARQI'A, FARMANI, the various branches of TA'LIQ, the SHEKESTEH, the GERMAH, the various styles of NAST'ALIQ, about ~~all~~ all of which, this brief mention will be sufficient for the present purposes.

We may mention specially, however, certain calligraphic creations such as, for example, the very bold Thulth appearing in the middle, in which the great master calligrapher, ZEYNAL-ABEDINI - GAZVINI, has attested his signiture. There are, for example, some specimen of SHEKESTEH by Mohammad Qasem, known as the SHEKASTEHE-NEVIS, a master in that style. there is a specimen of NASKHI-RUQA by SHEIKHAL-ISLAM of Isfahan, MOHAMMAD-BAGER. there is a specimen of Ruqa ~~and~~ Naskhi by Abol Gasem, a celebrated calligrapher of Ruqa and Naskhi. There is a fine specimen of the Nastaliq style by Abdol Ali a famous calligrapher, these examples are cited here to show the value of the collection of all the specimens of a ~~great~~ great art, now nearly extinct in the East.

A mere mention may also be made to many poetic quotations from the great poets of Persia in the margins, they include verses from Ferdausi, Sa'di, Ahli of Shiraz and others.

This description given about the document is merely to give an idea as to its archeological and artistic value, a complete study of it would be enough to make a book.





GretagMacbeth™ ColorChecker Color Rendition Chart