

Term Project for English 503:

Introduction to Manuscript Studies and Archival Methods

Summer 2022

Sohrab Mosahebi

Dr. A.W. Boyarin

Table of Contents

1. Ms-Victoria-1992-037-1:.....	2
1.1. Description:	3
1.2. Comments and Notes:.....	3
1.3. Transcription:	7
1.4. Transliteration:	9
1.5. Translation:	11
2. Ms-Victoria-1998-034	12
2.1. Description:	13
2.2. Comments and Notes:.....	13
2.3. Transcription:	20
2.4. Transliteration:	23
2.5. Translation:	25
3. Bibliography:	26

1.1. Description:

An old fragment of Qur'an, written on parchment with the size of 162 × 220 mm (largest measurement). It is only one leaf with text on either side, written in one column with 16 lines on each side and in horizontal (landscape) orientation. The parchment is damaged especially in the four corners of the leaf, with three larger and a number of smaller holes in the middle. It is identified by Witkam as “Abbāsid bookhand” (106–08). The content shows the first 32 verses of “Surat al-Qamar” (The chapter of the moon) with the first 16 on the recto (hair side) and the second 16 on the verso (flesh side) of the parchment. There is no decoration or illumination, and the only instance of any kind of rubrication are red dots, about which I will explain more in my comments and notes.

The fragment was donated by Bruce and Dorothy Brown (as part of the Brown Collection) to the University of Victoria on June 27th, 1996. It is known to have been acquired through Maggs Bros. Rare Books in London (Witkam 106–08). The fragment has been dated to 10th century and a place in Northern Africa (*Qur'an Description Page*). About this dating, I also may discuss a little more in my comments and notes.

1.2. Comments and Notes:

1. Witkam suggests that vowels are written with red dots (106–08); however, based on my familiarity with Arabic script and comparison with the contemporary text of Qur'an, the red dots do not seem to be representing vowels, but probably an early form of using diacritics in Arabic script.

2. Witkam also suggests that the primitive ten-verse dividers are possibly of a later date; however, even he observes that “there seems to be space left open for them” (106–08); this raises the question whether they are either guide-marks for some kind of decoration or an attempt to recreate something that was in the original manuscript but for some reason is left undone or has been erased.
3. The form of Kufic script used, and the use of parchment instead of paper, suggest that the fragment is probably created earlier than 10th century. In general, Kufic script is one of the earliest forms of Arabic script of lapidary style, which served as a stage between modern Arabic writing and the Mesopotamian cuneiforms and Phoenician proto-writing (*Arabic Alphabet*). The more plain and jagged the Kufic letters are, the earlier their creation can be assumed to be (Arif 8). The development from plain Kufic to more ornamental forms, like foliated and floriated Kufic, did not happen until the middle of 10th century (57).
Based on this information and considering that this fragment is written in a very primitive form of Kufic, the date is probably earlier than 10th century. Since North Africa was not completely under Muslim rule until the beginning of the 8th century, the date of the fragment must be sometime after that. Therefore, the 9th century seems a more accurate conjecture about the date of the fragment. A comparison between the manuscript and a full table of different letter forms from North Africa in different dates also confirms this dating (Arif, pt.3).
4. There is also something very noteworthy in this text: some of the words are broken down by line endings. While this practice is common in writing Roman letters, in Arabic writing, because letters are connected to form the words, such

breaks can disrupt the text. One speculation is that this form of usage of the Arabic letters may be of a less developed stage of Arabic writing, or it may be the case that scribes in North Africa had not yet mastered the usage of Arabic writing by the time of writing this text. Both these speculations may be used to confirm the conclusions in the previous comment, that this text is written earlier than the assumed 10th century. It is also important to note here that, because the transliteration below tries to mimic the exact text, disruption in the pronunciation of the words also happens in the Romanised version. Anyone who studies this transliteration should be mindful of the fact that some of the line endings are actually the first part of a full word that continues at the beginning of the next line.

5. For transcription, I was not able to find any universal protocols. Therefore, I decided to use the conventions we have for Latin texts, as they are most probably known by a wide range of paleographers (Clemens and Graham 75–77).
6. There was also the problem of letter forms, since in Kufic letters many diacritics of Modern Arabic are not written, which not only can lead to many misunderstandings of the text, but also poses difficulties when those forms of letter do not exist as computerised fonts. Therefore, some diacritics (mostly dots) are used in the transcription that are not found in the manuscript text. The symbol "///" is used as the closest shape to the symbol used in the fragment, a symbol for dividing verses.
7. For transliteration, I had a hard time finding a universal convention. While the Latinisation protocol in many of my sources are DMG (whose updated version

is known as DIN), a scholarly and linguistically meaningful transliteration that takes into account every actual grapheme of the original has not yet been defined for Oriental studies (Kerr and Milo xxvii–xxviii). However, I found IPA (International Phonetics Alphabet) and ALA (American Library Association) easier to read and use for future researchers and also more commonly in use by ordinary people (as the ALA is how usually people of Arabic or Persian descent write their words on internet platforms). Therefore, for this text I decided to go with ALA protocol (*ALA Table*).

8. The ALA protocol does not distinguish in practice between transliteration of ال (al) at beginning of a “sun letter” and a “moon letter”. While I followed this practice, there was one significant shortcoming to this: when a “sun letter” gets a “shidda” (َ), this could disrupt the pronunciation of the words if I also treat it similarly to a “moon letter,” when “shidda” is dismissed in pronunciation. In these cases, although ALA makes no comments, after sun letters I followed ALA rules about using “shidda”.

1.3. Transcription:

Victoria, University of Victoria Libraries, MS Victoria 1992-037-1

Brown Collection Box 6 (Acc. 1992-037, Item #1)

Qur'an Fragment (Surat al-Qamar سُورَةُ الْقَمَرِ)

North Africa? s. IV¹?

Thirty-two verses (54: 1-32) from the beginning of “Surat al-Qamar” (The Chapter of the Moon) in a 9th or 10th century fragment of Qur'an written on parchment in Kufic script.

القمر /// وإن يروا آيةً ... وَلَقَدْ بَيَّنَّنَا الْقُرْآنَ لِلذِّكْرِ فَهَهُـ

alqamaru /// wa- 'in yaraw ayah ... wa-laqad yassarnā al-Qurāna lil-dhikr fah

[Recto]

[[اقتربت الساعة وأنشق]] القمر /// و ان يروا ايه يعرضوا ويقولو

[[سحر]] مستمر /// وكذبوا واتبعوا اهوا هم

و كل امر مستقر /// ولقد جا هم من الانبا ما فيه

مزدجر /// حكمة بالغة فما تغن النذر /// فتول

عنهم يوم يدع الداع الى شى نكر /// خشعا

ابصرهم يخرجون من الاجداث كا

نهم جراد منتشر /// مهطعين الى الداع

يقول الكفرون هذا يوم عسر /// كذ

بت قبلهم قوم نوح فكذبوا [[عب]]دنا

وقالوا مجنون و ازدجر /// فدعا ربه انى

مغلوب فانتصر /// ففتحنا ابواب ا

لسما بما منهمر /// وفجرنا الارض عيونا فا
لتقد[[ى]] الما على امر قد قدر /// و[[حملته]] على ذ
[[ات]] الواح ودرس /// تجرى باعيننا جزا لمن
كان كفر /// ولقد تركنها ايةً فهل من مد
كر /// فكيف كان عذابي ونذر /// و

[verso]

لقد يسرنا القران للذكر فهل من مد[[كر]] كذ[[
بت عاد فكيف كان عذابي و[[نذر]]
انا ارسلنا عليهم ريحا صرصرا فى يوم
نحس مستمر /// تنزع الناس كانهم اعجاز نخل منقعر ///
فكيف كان عذابي ونذر /// ولقد يسر
نا القران للذكر فهل من مدكر /// كذ
بت ثمود بالنذر /// فقالوا ابشرا منا و ا
حدا نتبعه انا اذا لفى ضلال وسعر /// القى
الذكر عليه من بيننا بل هو كذاب اشر /// سيعلمون غدا من الكذاب الاشر ///
انا مرسلوا الناقة فتنة لهم فارتقبهم وا
صطبر /// و نبههم ان الما
قسمةً بينهم كل شر
ب محتضر /// فنادوا صاحبهم فتعطى فـ[[عقر]]
فكيف كان عذابي ونذر /// انا [[ا]]ر
سلنا عليهم صيحةً واحدة فكانوا كهشـ[[يم]]
المحتظر /// ولقد يسرنا القران للذكر فهـ[[ل]]

1.4. Transliteration:

[recto]

[[aqtaraba al-ssā'ah wa-anshaqqa]] al-qamaru /// wa-'in yaraw ayah yo'reḏū wa yaqūlū
[[siḥrun]] mustamir /// wa-kadhdhabū wa-attaba'ū ahwā'ahum
wa-kullu amrin mustaqir /// wa-laqad jā'ahum mina al-anbā'i mā fihi
muzdajar /// ḥikmatun bālighatun fama tughni al-nnudhur /// fatawalla
'anhum yawma yad'u al-ddā'i ilá shay'in nukur /// khushsha'an
abšāruhum yakhrujūna mina al-ajdāthi ka'a
nnaḥum jarādun muntashir /// muḥṭ'iyna ilá al-ddā'i
yaqūlu al-kāfirūna hādha yawmun 'asir /// kadhdha
bat qablahum qawmu nūḥin fakadhdhabū [['ab]]danā
wa qālū majnūnun wa azdujir /// fada'ā rabbahū annī
maghlūbun fantaṣir /// fafataḥnā abwāba a
l-ssamā'i bimā'in munhamir /// wa fajjarnā al-arḍa 'uyūnan fa-
altaq[[á]] al-mā'u 'alá amrin qad qudira /// wa [[ḥamalnāhu]] 'alá dh
[[āti]] alwāḥin wa dusur /// tajrī bi'a'yuninā jazā'an liman
kāna kufira /// wa laqad taraknāhā āyatan fahal min mudda
kir /// fakayfa kāna 'adhābī wa nudhur /// wa

[verso]

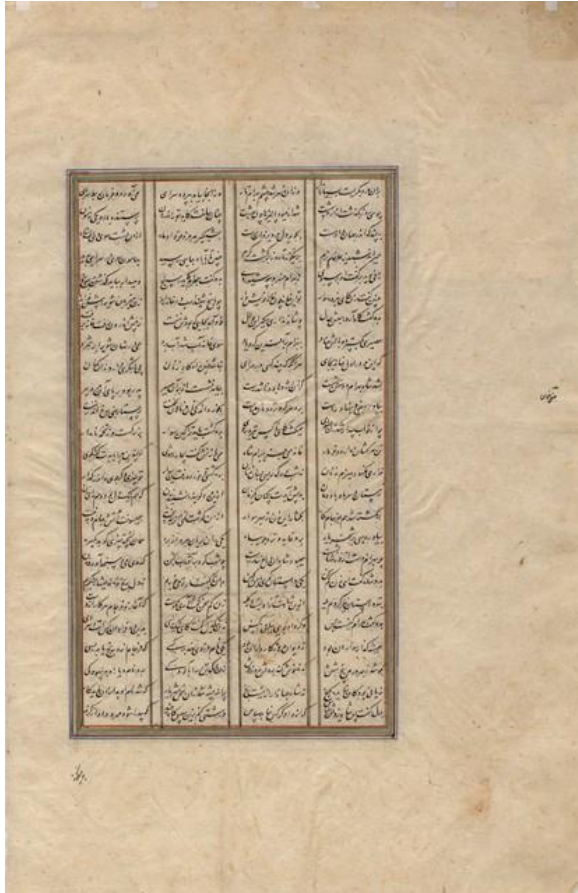
laqad yassarnā al-Qur'āna lil-dhikri fahal min mudda[[kir /// kadhdha]]
bat 'ādun fakayfa kāna adhābī wa [[nudhur ///]]
innā arsalnā 'alayhim rīhan ṣarṣaran fī yawmi
naḥsin mustamir /// tanzi'u al-nnāsa ka'annahum a'jāzu nakhlin munqa'ir ///
fakayfa kāna 'adhābī wa nudhuri /// wa-laqad yassar

nā al-Qur'āna lil-dhdkri fahal min muddakir /// kadhdha
bat thamūdu bi-al-nnudhuri /// faqālū 'abasharan minnā wā
ḥidan nattabi'uhu innā idhan lafī ḍalālin wa-ssu'ur /// ulqiya
al-dhdkru 'alayhi min bayninā bal huwa kadhdhābun asir /// saya'lamūna ghadan mani al-
kadhdhābu al-ashiru ///
innā murselū al-nnāqati fitnatan lahum fartaqibhum wa-a
ṣṭabir /// wa nabbi'hum anna al-mā'a
qismatun baynahum kullu shir
bin muhtaḍar /// fa-nādū ṣāḥibahum fata'āṭi fa[['aqara ///]]
fakayfa kāna 'adhābī wa nudhuri /// innā [[a]]r
salnā alayhim ṣayḥatan wāhidatan fakānū kahash[[īmi]]
al-muḥtaziri /// wa-laqaḍ yassarnā al-Qur'āna lil-dhdkri faha[[l]]

1.5. Translation:

One of the best existing translations of Qur'an is a translation done by Seyyed Hossein Nasr, Caner K. Dagli, Maria Massi Dakake, Joseph E.B. Lombard, and Mohammed Rustom and published by HarperOne which contains commentary about differences between interpretations from versus between Shi'a and Sunni factions of Islam.

2. Ms-Victoria-1998-034



2.1. Description:

The writing support is indigenous Persian paper, containing 98 couplets (the standard measure in Persian classical poetry) of Fērdo:si’s *Shahnamə*. It is single leaf, 345 × 222 mm, with writings on both sides in four columns and 25 lines written in vertical (portrait) orientation. The columns are set within a composite frame of blue, dark red, black, gold, green and red outlines. The script is “Nasta’liq” which is an exclusively Iranian form of calligraphy. The fragment contains a part of the story of Bæhram-ə Gur and specifically the segment of “Dastan-ə Bæhram ba Kəshaværz” (which is written as a chapter heading on the recto side in illuminated gold with a panel with floral design of brownred ink) (Witkam 133–34). There are also two marginal notes on the verso which are not previously described anywhere. Witkam contends that the text of the fragment corresponds to the Moscow edition of *Shahnamə* (133–34). However, this is not entirely true: with a simple comparison between the texts, a myriad of differences reveals itself.

As Witkam says about UVic Special Collections, “Collecting policies of the Islamic manuscripts is haphazard” (104). There seems to be no account of the provenance of the fragment, except that it is somehow acquired by the University of Victoria in 1998. The fragment is dated to 18th century and from a place in Persia (Iran) (*Shahnameh Description Page*). However, like the other fragment described above, I will challenge this dating in my comments and notes.

2.2. Comments and Notes:

1. There is no previous mention of two marginal notes on the verso in the existing descriptions of the fragment. The first one comes in the form of جنی خوانی on the right side of the verso. It seems to be a correction guide by the scribe or a corrector, which

suggests that we should replace the word جنی (jəni) with the word خوانی (khvani). This replacement completely fits the meaning of the text, and matches the other existing editions, and therefore this is probably a correct deduction about the nature of this marginal writing. The second one, at the bottom of the page says بدینگونه (bədingunə) which does not correspond to any of the words in the last line of the verso. Therefore, the most viable possibility is that it is functioning as a catchword for the scribe or the binder to find the beginning of the next leaf.

2. For transcription, I have not been able to find any universal protocols. Therefore, I decided to use the conventions we have for Latin texts, as they are most probably known by a wide range of paleographers (Clemens and Graham 75–77).
3. There was also the problem of whether I should transcribe the text exactly as it is, or make some changes to match it with modern stylistic rules. The biggest problem of this nature relates to word separation. My practice for making any of these decisions, above all about word separation, was to question whether transcribing as is would change the meaning of the text for the modern reader. If it does, I follow the modern forms, but if not, I am loyal to the manuscript. To serve as an example, in the fourth line of the recto, we have the word بسازی (bəsaʒi) in the manuscript text. If you write it connected like the manuscript text it means “should you create”, but if we use the separate form as به سازی (bə saʒi) it means “with the manner of” (which is the intended meaning in the poem). As you can see, this is a drastic change in meaning and, therefore, I choose to use the separated modern form. In all other cases where such differences occurred, I followed the modern stylistics; however, whenever using the original form is

comprehensible for the modern reader, I remain loyal to the manuscript, as in the case of جهانرا (jæhanra) and جهان را (jæhan ra), which in both forms will be understood with the meaning “of the world” by the modern reader.

4. The letter commonly used today for the sound “g” is گ — a derivation of the primitive form of the Arabic letter ک (for the sound “k”) and exclusive to Persian writing. However, in the current fragment, all the “g” sounds are written as ک which raises two discussions. First, for the transcription and transliteration of the text, all the ک letters which have the sound “g” are written as گ (g) to avoid any confusion between the two sounds and about the meaning. For example, in one couplet-wing (Misra’) it is said “کنون آنچه کفتی بیاریم گرم” which means “Now we bring what you want to eat warm”. However, if you write it with the ک form, as is in the manuscript, the meaning changes to “Now we bring the worm you want to eat”. Second, this allows some speculation about the reason this letter is written as ک and not گ . In comparison with many other texts that I could find (from different internet sources) written in Nasta’liq, the letter form گ does not seem to be in use at least until the beginning of the 18th century. In the introduction to a full collection of “Ghazaliat” of “Asir-e Shahrestani”, further, the editor mentions that the earliest manuscript that includes the letter form گ is from 1696 (Shahristānī 43). Therefore, it may be speculated that the derivative form گ was not devised (or at least was not in use) until late 17th and early 18th century. They used to be treated as the same letter with different pronunciations, quite like the case with Roman letters V and U, in which the latter is a later derivation of the former. This very fact can give us a clue for the dating of the fragment. Since it does not use the letter form گ , it is most probably written

written at sometime before the first half of 18th century.

5. Witkam suggests that the 18th century dating of the fragment seems to be accurate (133–34); however, based on what I already mentioned about the letter گ , my familiarity with Nasta’liq script, a study of the historical development of this script, and a comparison with the other Nasta’liq texts, written in different eras, I speculate that the text can be dated to late 16th or early 17th century. The fragment is visibly using the “old style” of Nasta’liq which can be best seen in the thickness of forms, the way downward and upward letters are connected, and the pen movement in orbicular letters. This information alone, guarantees that the fragment predates the beginning of 19th century when the “new style” was created (Meidani 123–24). Adding the discussion about the letter form گ to this brings the date back to before the middle of 18th century. As Meidani says, “[d]uring the [14th century C.E.], three types of calligraphy appeared among the Islamic calligraphies that must be considered specifically as Iranian. Although they were derived from the Arabic alphabet, their shape and composition differ from Arabic calligraphy and, according to scholars such as Salouti (2003), their composition and circulation of letters are very similar to ancient Persian types of writing, such as Avestan and Pahlavi. These three types of calligraphy are Taliq, Nastaliq, and Shekasteh” (5). Different calligraphic forms of Nasta’liq, combined with different intended meaning in the form, can be considered representations of different historical periods (102–06). Mir Emad was one of the greatest Nasta’liq masters of the “old style” who lived in the second half of 16th century and the first few years of 17th

century, and his style is very distinct specifically in connections and integrations. He revolutionised this calligraphy form and mentored many students (128–29). For example [this document](#) shows one of Mir Emad’s innovation in the connection of letter م to other letters, or [this one](#) shows his innovation in the new form of writing the letter ع in Nasta’liq (“Ganjoor”). The current manuscript lacks most of the revolutionary innovations that Mir Emad brought to the tradition (although it has a couple of cases of them in an immature way), and considering Mir Emad’s huge influence, we can again speculate that it is written either contemporaneous with the life of Mir Emad and his students or just a few years after that. This restricts the dating again, even further back, to before the middle of 17th century. I can say with a good amount of certainty that this fragment was written before the middle of 17th century, though the exact dating from there is purely speculative. However, by comparing the fragment to many different Nasta’liq writings from different dates (between 20–30 documents were studied) and investigating the letter forms, spacing, connections and other attributes, my speculation would be that it is written in the second half of 16th century, or in the first half of the 17th century. Some of the documents consulted for this speculation can be found here: [first example](#), [second example](#), [third example](#), [fourth example](#), [fifth example](#) (“Ganjoor”; *British Library*; “HathiTrust”; “Library of Congress”).

6. For transliteration, I had the same problems as Arabic. While the Latinisation protocol in many of my sources are DMG (whose updated version is known as DIN), a scholarly and linguistically meaningful transliteration that takes into account every actual grapheme of the original has not yet been defined for

Oriental studies (Kerr and Milo xxvii–xxviii). However, I found IPA (International Phonetics Alphabet) and ALA (American Library Association) easier to read and use for future researchers. In the case of Persian, as opposed to Arabic, I had to make the hard choice of combining two different protocols of ALA and IPA. ALA guidelines for Persian are almost identical to Arabic, and thus disregards some aspects of Persian language which are fundamentally different from Arabic (the latter is a semitic language while the former is an Indo-European one). For example, ص and س have different pronunciations in Arabic, but both letters are pronounced the same in Persian. That being said, Kerr and Milo believe that what constitutes the ultimate validation of any transliteration is “reversibility” (xxvii). To make the transliteration of my Persian text reversible, I had no choice but to individualise every letter that is put on the paper (regardless of their pronunciation). In Persian script only consonants are written, and vowels are inferred based on the contextual meaning. So, while I am following the ALA protocol for the consonants to make the “reversibility” possible, I opted to use IPA for vowels, because ALA could not represent Persian vowels accurately (*IPA Table; ALA Table*). Two more things should be mentioned. First, the common silent “v” after “kh” is written based on ALA, but the reader should be aware that in almost all cases a “v” following “kh” is silent and is only put on paper for the rule of reversibility. Second, some vowels transform into consonants in Persian writing. For example, the letter و which is the symbol for the consonant “v” may also show the vowel /o:/ in some words. Even ALA does not have a solution for such cases to answer the question of

reversibility, and therefore, I still use the IPA vowel forms even when they are written on the paper.

7. To make my usage of IPA a bit clearer, I should explain that Persian has 6 fundamental vowel sounds, which in IPA are shown as /æ/, /ə/, /o/, /ɑ/, /i/, /u/. However, in some rare cases, usually when the vowel sound is connected to a consonant form or takes the “madda” (◌̄) diacritic in writing, they may be pronounced a little bit longer. IPA has a solution for that, and that is adding a /:/ to the initial symbol which is used in those rare cases in my transliteration. For example, the older form of the word بو (/bu/) which means “smell” is بوی (/bu:y/), and the existence of a palatal consonant at the end which is also written with the letter form ی makes the /u/ sound a little longer which we write as /u:/.
8. The use of apostrophe (‘) and prime (′) in the transliteration should not be confused, while the former represents a glottal sound, the latter represents word separations and affixes. Note that word separations in transliteration match the transcription and, in some cases, do not follow the conventions of the modern use of the language (see note 3).

2.3. Transcription:

Victoria, University of Victoria Libraries, MS Victoria 1998-034

Shelf 02/J/24 (Acc. 1998-034)

Fragment of Shahnameh (Dastan-ə Bəhram ba Kəshavarz داستان بهرام با کشاورز)

Persia (Iran) s. XVI²?

Nighty-eight couplets of Shahname from before the beginning of “Dastan-ə Bəhram ba Kəshavarz” (The story of Bahram and the Farmer) until half-way into the story, written in a 16th or early 17th century fragment of on indigenous Iranian paper in Nasta’liq script.

چو شاگرد دیدش بیهرام گفت ... که پیدا شود مهر و داد از گزند

cho shagərd didəsh bəBəhram goft ... ke pəyda shəvæd məhr o dad əz gəzænd

[recto]

شوگفتی فرومانده از بخت او	بشد شاه و بنشست بر تخت او	که امروز با ما همی باش جفت	چو شاگرد دیدش بههرام گفت
پنیر کهن ساز با نان نرم	یکی مرغ بریان و بادام گرم	به استاد و گفتا گرامی مایست	جوان رفت و آورد خایه دویست
همی خایه کردی تو دی خواستار	بیامد بر شاه و گفت ای سوار	ببر خوان و نانرا بیارای راست	که این آرزوها همی دی بخواست
به سازی دگرگون خریدار شد	بگفت این و انگه ببازار شد	همی تا رسد خوردنی نرم نرم	کنون آنچه گفتی بیاریم گرم
سوی خانه شد با دلی پرشتاب	می و زعفران برد و مشگ و گلاب	که آرایش خوان کند یکسره	شکر جست و بادام و مرغ و بره
نخستین بههرام خسرو سپرد	چو نان خورده شد جام می پیش برد	جوان بر منش بود و پاکیزه مغز	بیاراست خوان خورشهء نغز
که بههرام ما را شود خواستار	چنین گفت با میزبان شهریار	ز خردک بجام دمامد شدند	همی خورد تا شاد و خرم شدند
سوی گلشن آمد ز می گشته شاد	بشد میزبان زین اسبش نهاد	به رامش همه می پرستان شوید	شما می گسارید و مستان شوید
همی چشم شاگرد را دوختی	بدانگی مرا دوش بفروختی	بافزونی مرد ارزان فروش	به بازارگان گفت چندین مکوش
سوی تخت شاهی خرامید تفت	بگفت این به بازارگان و برفت	نهادی مرا در دم اژدها	که مرغی خریدی فزون از بها
که بازارگان را کند خواستار	بفرمود خسرو به سالار بار	جهاندار بنشست بر تخت عاج	چو خورشید بر تخت بنمود تاج
بر مهتران شاد بنشاختش	چو شاگرد را دید بنواختش	ازیشان یکی شاد و دیگر بغم	بیارید شاگرد با او بهم
چنان دان که شاگرد را بندهای	به بازارگان گفت تا زندهای	که چون ماه شد جان تاریک اوی	یکی بدره / ببردند/ نزدیک اوی
زید شاد و خندان چو فرمان کند	بچیز تو او ساز مهمان کند	درم شست گنجی بروبر شمار	همان نیز هر ماهیانی دویار
چگونه شناسد کهانرا ز مه	چه داند که مردم کدامست به	چو کار جهانرا ندارد نگاه	بمؤید چنین گفت ازان پس که شاه
بخاک سیه بر فلک لاله کشت	بهار آمد و شد جهان چون بهشت	می روشن و جام و رامشگران	همی بود یکچند با مهتران
کشیده ز سبزه بهر جای نخ	گرازیدن گور و آهو بشخ	بجوی آنها چون می و شیر گشت	همه بومها پر ز نخجیر گشت
که شد دیر هنگام نخچیر گور	بگفتند با شاه بهرام گور	بسان گل تازه شد می بخم	همه جویباران پر از مشک دم
گزین کرد باید ز لشگر سوار	چنین داد پاسخ که مردی هزار	همان جرغ و شاهین گردنفراف	بیارید با خویشتن یوز و باز

داستان بهرام باکشاورز

همان نیز نخجیر ماهی زدن	از ایدر سوی تور باید شدن
سوی تور شد شاه نخچیر جوی	جهان گشت یکسر پر از رنگ و بوی
زمین زرد شد کوه دریای عاج	ز گور و ز غرم و ز آهو جهان
دو پستان بسان زنان در برش	به نخچیر شد شهریار دلیر
بزد بر اژدها بیدرنگ	دو چشمش چو دو جام پر کرده خون
بخون و بزهر اندر افسرده بود	فرود آمد و خنجری برکشید
سه دیگر چو بفروخت خورشید تاج	بپرداختند آن دلاور مهان
به بالای او موی بد بر سرش	یکی اژدها دید غران چو شیر
کمانرا بزه کرد و تیر خدنگ	همی آتش آمد ز کামش برون
یکی مرد برنا فروبرده بود	بر و سینه اژدها بردرید

[verso]

بران مرد بگریست بسیار زار	وزان زهر شد چشم بهرام تار	وزانجا بیامد بپرده سرای	می آورد و خوبان بربط سرای
چو سی روز بگنشت از اردیبهشت	شد از میوه پالیزها چون بهشت	چنان ساخت کاید بتور اندرون	پرستنده با او یکی رهنمون
به بیند که اندر جهان داد هست	بجوید دل مرد یزدان پرست	بشبگیر هر مزد خرداد ماه	ازان دشت سوی دهی رفت شاه
همی راند شبدیز را نرمنرم	برینگونه تا روز برگشت گرم	چنین تا بآباد جایی رسید	بهامون سوی در سرایی بدید
زنی دید بر کتف او بر سیوی	ز بهرام خسرو بیوشید روی	بدو گفت بهرام کاید سپنج	دهید ار بیاید گذشتن به رنج
چنین گفت زن کای نبرده سوار	تو این خانه چون خانه خویش دار	چو پاسخ شنید اسب در خانه راند	زن میزبان شویرا پیش خواند
بدو گفت کاه آر و اسبش بمال	چو شانه نداری بگیر این حوال	خود آمد بجایی که بودش نهفت	ز پیش اندرون رفت خانه برفت
حصیری بگسترد و بالش نهاد	به بهرام بر آفرین کرد یاد	سوی خانه آب شد آب برد	همی در نهران شویرا برشمرد
که این مرد را دل نماند بجای	هر آنکه که بیند کسی در سرای	نباشد چنین راه کار زنان	پی لشگری دار دندان کنان
بشد شاه بهرام و دستش بشست	کز آن اژدها بود نا تندرست	بیامد نشست از بر آن حصیر	پدر بود بر پای آن مرد پیر
بیاورد جنی و بنهاد راست	برو سرکه و تره و نان و ماست	بخورد اندکی نان و نالان بخت	بدستار جنی رخ اندر نهفت
چو از خواب بیدار شد زن به شوی	همی گفت کای ناکس تیره روی	بره کشت باید ترا کاین سوار	بزرگست و از تخمه نامدار
تن سرکشان دارد و فر ماه	نماند همی جز ببهرام شاه	همی با زنش گفت بیچاره شوی	که چندین چرا بایدت گفتگوی
نداری نمکسود هیزم نه نان	نه شب دوک ریسی بسان زنان	بره کشتی و خورد و رفت این سوار	تو چیزی دگر جوی و اندر گذار
زمستان و سرما و باد دمان	به پیش آیدت بیگمان یکزمان	ازین مرد گوینده نشنید زن	که هم نیک دل بود و هم رای زن
بره کشته شد هم بفرجام کار	بگفتار این زن ز بهر سوار	ازان گوشت لختی ترینه بپخت	همی سوخت آتش به مام و به دخت
بیاورد حبی بر شهریار	برو خایه و تره جویبار	یکی ران بریان برد از بره	همان پخته چیزی که بد یکسره
چو بهرام دست از خورشها بشست	همی بود شادان دل و تندرست	چو شب کرد بر آفتاب انجمن	کدوی می و سنجد آورد زن
بدو شاه گفت ای زن کمسخن	یکی داستان گوی با من کهن	بدان تا بگفتار تو می خوریم	ز دل رنج و اندیشه ها بشکریم
بتو داستان نیز کردم یله	ازین شاهت آزادیست ار گله	زن کمسخن گفت آری نکوست	که آغاز و فرجام هر کار ازوست
بدو گفت بهرام کینست بس	وگر داد جویی نیابی ز کس	زن نیکدل گفت کای نیک رای	بدین ده فراوان کس است و سرای
همیشه گذار سواران بود	ز دیوان و وز کارداران بود	یکی نام دزدی نهد بر کسی	که فرجام ازو رنج یابد بسی
بکوشد ز بهر درم پنج شش	که ناخوش کند بر دلش روز خوش	زن پاکتن را بالودگی	برد نام و یازد به بیهودگی
زیانی بود کان نیاید به گنج	ز شاه جهاندار ازینست رنج	پراندیشه شد زان سخن شهریار	که شد نام او بد ازان مایه کار
بدل گفت پس شاه یزدان شناس	که از دادگر کس نیاید سپاس	درشتی کنم زین سپس گاه چند	که پیدا شود مهر و داد از گزند

2.4. Transliteration:

[recto]

cho shagərd didəsh bəBəhram goft	kə əmruz ba ma həmi bash joft	bəshod shah o bənsəst bər təkht-ə u:	shəgəfti forumandə əz bəkht-ə u:
jəvan raft o a:vard khayə dəvist	bə ostad o gofta gərami mə'ist	yəki morgh-ə bəryan o badam-ə gərm	pənir-ə kohən saz ba nan-e nərm
kə in a:rezu'ha həmi di bəkhvast	bəbər khvan o nan ra byaray rast	bəyaməd bər-e shah o goft ey səvar	həmi khayə kərđi to di khvastar
konun anchə gofti biyarim gərm	hami ta rəsəd khvordəni nərm nərm	bəgoft in o angəh bəbaza:r shod	bə sazi dəgərgun khəridar shod
shəkər jost o badam o morgh o bərs	kə a:rayəsh-ə khvan konəd yəksərs	məy o zə'fəran bord o moshk o golab	suy-ə khanə shod ba dəli por shətab
biyarast khvan-ə khvorəsh'ha'ə naghz	jəvan'bər mənsəsh bud o pakizə'məghz	cho nan khvordə shod jam-ə məy pish bord	nokhostin bəBəhram-ə Khosro səpord
həmi khvord ta shad o khorəm shodənd	zə khordək bəjam-ə dəmadəm shodənd	chonin goft ba mizban shəhryar	kə Bəhram ma ra shəvəd khvastar
shoma məy gosarid o məstan shəvid	bə raməsh həmə məy pərestan shəvid	bəshod mizban zin-ə əsbəsh nəhad	suy-ə golshən aməd zə mey gəshtə shad
bə baza:rgan goft chəndin məkush	bə'əfzuni-yə mərđə ərgan forush	bəđangi mərə dush bəfrukhti	həmi chəshm-e shagərd ra dukhti
kə morghi khəridi fozun əz bəha	nəhadi mərə dər dəm-ə əzhdəha	bəgoft in bə baza:rgan o bərəft	suy-ə təkht-ə shahi khəramid təft
cho khvorshid bər təkht bənmud taj	jəhandar bənsəst bər təkht-ə 'aj	bəfərmud Khosro bə salar-ə bar	kə baza:rgan ra konəd khvastar
biyarid shagərd ba u: bəhəm	əzishan yəki shad o digər bəghəm	cho shagərd ra did bənvakhtəsh	bər-ə məhtəran shad bənsakhtəsh
yəki bədrə 'bordənd/ nəzdik-ə u:y	kə chun mah shod jan-ə tarik-ə u:y	be baza:rgan goft ta zəndə'i	chonən dan kə shagərd ra bəndə'i
həman niz hər mahiyani dobar	dəram shost gənji bəru'bər shomar	bəchiz-ə to u: saz-ə məhman konəd	ziyəd shad o khəndan cho fərman konəd
bəmbəd chənin goft əzan pəs kə shah	cho kar-ə jəhanra nədərəd nəgah	chə danəd kə mərđom kodaməst bəh	chəgunə shənəsəd kəhanra zə məh
həmi bud yəkchənd ba məhtəran	məy-ə roshən o jam-ə raməshgəran	bəhar aməd o shod jəhan chun bəhsəht	bəkhak-ə siyəh bər fələk lələ kəsh
həmə bumha por zə nəkhjir gəsht	bəjuj abha chun məy o shir gəsht	gorazidən-ə gur o ahu bəshəkh	kəshidə zə səbzə bəhər jay nəkh
həmə juybaran por əz moshk-ə dom	bəsan-ə gol-ə tazə shod məy bəkhom	bəgoftənd ba shah Bəhram-ə gur	kə shod dir həngam-ə nəkhjir-ə gur
biyarid ba khvishtən yuz o baz	həman jərgəh o shahin-ə gərđənfəraz	chonin dad pasokh kə mərđi həzar	gozin kərd bayəd zə ləshkər səvar
əz idər suy-ə tur bayəd shodən	dastan-ə Bəhram ba kəshavərz		həman niz nəkhjir-ə mahi zədən
jəhan gəsht yəksər por əz rəng o bu:y			suy-ə tur shod shah-ə nəkhchir ju:y
zə gur o zə ghərm o zə ahu jəhan	bəpərdakhtənd ən dəlavər məhan	sə digər cho bəfrukht khvorshid taj	zəmin zərd shod kuh dərya-yə aj
bə nəkhchir shod shəhryar-ə dəlir	yəki əzhdəha did ghorrən cho shir	bə bala-yə u: mu:y bod bər sərəsh	do pəstan bəsan-ə zənan dər bərəsh
do chəshməsh cho do jam por kərdə khvun	həmi atəsh aməd zə kaməsh borun	kəmanra bəzəh kərd o tir-ə khədəng	bəzəd bər bər-ə əzhdəha bidərəng
forud aməd o khənjeri bər'kəshid	bər o sinə-ə əzhdəha bər'dərid	yəki mərđə borna foru bordə bud	bəkhvun o bəzəhr əndər əfsordə bud

[verso]

bæran mærd bəgrist bəsyar zar	vəzan zəhr shod chəshm-ə Bəhram tar	vəzanja biyamæd bəpærdə səray	məy aværd o khvuban-ə bærbaet səray
cho si ruz bogzæst æz ordibəshst	shod æz mivə paliz ha chun bəshst	chonon sakt kayæd bətur ændærun	pæræstændə ba u: yəki ræhnæmun
bə'binæd kə ændær jəhan dad hæst	bəjuyæd dəl-ə mærd-ə yæzdan'pæræst	bəshəbgir-ə Hormozd khordad mah	æz an dæst su-yə dəhi ræft shah
hæmi rand Shæbdiz ra nærm'nærm	bæringunə ta ruz bægæst gærm	chonin ta bə'abad jayi rəsid	bəhamun su-yə dær sərayi bədid
zæni did bær kətf-ə u: bær səbu:y	zə Bəhram-ə Khosro bəpushid ru:y	bədu goft Bəhram kidær səpənj	dæhid ær bəbayæd gozæstæn bə rənj
chonin goft zæn kəy næbærdə səvar	to in khanə chun khanə-'ə khvish dar	cho pasokh shənid æsb dær khanə rand	zæn-ə mizban shu:yra pish khvand
bedu goft kah ar o æsbæsh bəmal	cho shanə nədari bədir in hæval	khvod amæd bəjayi kə budæsh næhoft	zə pish ændærun ræft khanə bəroft
hæsiri bəgoštærd o baləsh nəhad	bə Bəhram bær afærin kærd yad	su-yə khanə-'ə a:b shod a:b bord	hæmi dær nəhan shu:yra bær'shəmond
kə in mærd ra dəl nəmanæd bəjay	hær angæh kə binæd kæsi dær səray	nəbashæd chənin rah'kar-ə zənan	pəy-ə læshgæri dar dændan'kənan
bəshod shah Bəhram o dæstæsh bəshost	kæzan əzhdæha bud na'tændorost	biyamæd nəshast æz bær-ə an hæsir	pədar bud bær pay-ə an mard-ə pir
biyaværd jəni o bənhad rast	bæru sərke o tærrə o nan o mast	bəkhvord ændæki nan o nalan bəkhof	bədæstar-ə jəni rokh ændær næhoft
cho æz khvab bidar shod zæn bə shu:y	hæmi goft kəy nakæs-ə tirə'ru:y	bærə kosht bayæd tora kin səvar	bozorgæst o æz tokhmə-yə namdar
tæn-ə særkəshan daræd o fær-ə mah	nəmanæd hæmi joz bəBəhram shah	hæmi ba zænæsh goft bicharə shu:y	kə chændin chəra bayædæt gofogu:y
nədari nəmæksud hizom næ nan	næ shæb'duk risi bəsan-ə zənan	bærə koshti o khvord o ræft in səvar	to chizi dəgær ju:y o ændær gozar
zəməstan o sərma o bad-ə dæman	bə pish ayædæt bigoman yək zəman	azin mærd guyændə nəshnid zæn	kə hæm nik'dəl bud o hæm ray'zæn
bærə koshtə shod hæm bəfærjam-ə kar	bəgoftar-ə in zæn zə bəhr-ə səvar	æzan gusht lækhti tærinə bəpokht	hæmi sukt atæsh bə mam o bə dokht
biyaværd hæbbi bær-ə shæhryar	bæru khayə o tærrə-'ə juybar	yəki ran-ə bəryan bord æz bærə	həman pokhtə chizi kə bod yəksærə
cho Bəhram dæst æz khvorəsh'ha bəshost	hæmi bud shadan'dəl o tændorost	cho shæb kærd bær a:ftab ənjomæn	kæduy-ə mey o sənjdə aværd zæn
bədu shah goft əy zan-ə kəem sokhæn	yeki dastan gu:y ba mæn kohæn	bədan ta bəgoftar-ə to məy khvorim	zə dəl rənj o ændishəha bəshkorim
bəto dastan niz kærðæm yælə	əzin shahæt azadiyæst ær gələ	zæn-ə kəem'sokhæn goft ari nəkust	kə aghaz o færjam-ə hær kar æzust
bədu goft Bəhram kinæst bæs	væ'gær dad juyi nəyabi zə kæs	zæn-ə nik'dəl goft kəy nik'ray	bədin dəh færaVAN kæs æst o səray
hæmishə gozar-ə səvaran bovæd	zə divan o væz kardaran bovæd	yəki nam-ə dozdi nəhæd bær kæsi	kə færjam azu rənj yabæd bæsi
bəkushæd zə bəhr-ə dəræm pənj shæsh	kə nakhvosh konæd bær dələsh ruz-ə khvæsh	zan-ə pak'tæn ra bəa:ludəgi	bæræd nam o yazæd bə bihudəgi
ziyani bovæd kan nəyayæd bəgənj	zə shah-ə jəhandar əzinæst rənj	por'ændishə shod zan sokhæn shæhryar	kə shod nam-ə u: bæd əzan mayə kar
bədəl goft pæs shah-ə yæzdan'shənas	kə æz dadgær kæs nəyabæd səpas	doroshti konæm zin səpæs gah chænd	kə pəyda shævæd məhr o dad æz gæzænd

2.5. Translation:

Between 1905-1925, Arthur and Edmond Warner translated “The Shahnameh of Firdausi” in 9 volumes. It is a complete English translation in verse as a 3600-page-book. It is not a good representation of the poetics of Shahnameh but can be useful for people who want a line-by-line translation.

[In 2006 Dick Davis, collaborating with the famous Iranian-American writer Azar Nafisi, published “Shahnameh: The Persian Book of Kings”.](#) This translation is more aesthetically beautiful but has shortened many parts of the book and is written mostly in prose with some occasional use of verse. This one is more useful for people who want to follow the general flow of the stories, without being concerned about literary accuracy.

3. Bibliography:

1. *Abu Al-Qasim Ahmad, Fragment - University of Victoria.*
<https://www.uvic.ca/library/locations/home/spcoll/collections/medieval/ms-victoria-1998-034.php>. Accessed 19 June 2022.
2. *ALA-LC Romanization Tables.* <https://www.loc.gov/catdir/cpsol/roman.html>. Accessed 8 June 2022.
3. *Alphabet - Arabic Alphabet | Britannica.* <https://www.britannica.com/topic/alphabet-writing/Development-and-diffusion-of-alphabets>. Accessed 19 June 2022.
4. Arif, Aida S. *Arabic Lapidary Kūfic in Africa: Egypt, North Africa, Sudan ; a Study of the Development of the Kūfic Script (3rd-6th Century A.H./9th-12th Century A.D.)*. Luzac, 1967.
5. Clemens, Raymond, and Timothy Graham. *Introduction to Manuscript Studies*. Cornell University Press, 2007.
6. Dabashi, Hamid. "The Shahnameh: The Persian Epic as World Literature." *The Shahnameh*, Columbia University Press, 2019. www-degruyter-com.ezproxy.library.uvic.ca, <https://doi.org/10.7312/daba18344>.
7. *Digitised Manuscripts.* <https://www.bl.uk/manuscripts/>. Accessed 21 June 2022.
8. "HathiTrust Digital Library | Millions of Books Online." *Hathi Trust*, <https://www.hathitrust.org/>. Accessed 21 June 2022.
9. Kerr, Robert M., and Thomas Milo. *Writings and Writing: Investigations in Islamic Text and Script*. Archetype, 2013.
10. Lewis, Bernard. *The Middle East: 2000 Years of History from the Rise of Christianity to the Present Day*. Weidenfeld & Nicolson, 1995.
11. Meidani, Mahdiyeh. *Persian Calligraphy: A Corpus Study of Letterforms*. Routledge, 2019, <https://doi.org/10.4324/9780429264047>.

12. *Qur'an with Part of Surat al-Qamar, Fragment - University of Victoria*.
<https://www.uvic.ca/library/locations/home/spcoll/collections/medieval/ms-victoria-1992-037-1.php>. Accessed 8 June 2022.
13. "Search Results from Digital Collections, Available Online." *Library of Congress, Washington, D.C. 20540 USA*, <https://www.loc.gov/collections/>. Accessed 21 June 2022.
14. *Shahristānī, Asīr. Dīwān-i ghazaliyāt-i Asīr-i Shahristānī*. BRILL, 2019.
15. *The International Phonetic Alphabet - Audio Illustrations*.
<https://web.uvic.ca/ling/resources/ipa/charts/IPALab/IPALab.htm>. Accessed 19 June 2022.
16. Witkam, Jan Just. "The Islamic Manuscripts in the McPherson Library, University of Victoria, Victoria, B.C. / Jan Just Witkam." *Journal of Islamic Manuscripts*, 2010, pp. 101–47.
17. قاسم, قریب, et al. "گونه شناسی مطالعات شعوبیه در دوره معاصر (غرب، جهان عرب و ایران)" (The Typology of Studies on the Shu'ubiyah in the Contemporary Era (the West, the Arab World, and Iran))." *تاریخ نگری و تاریخ نگاری*, no. Online First, Oct. 2020. DOI.org (CSL JSON), <https://doi.org/10.22051/hph.2020.31981.1449>.
18. "گنجینه گنجور." *Ganjoor*, <https://museum.ganjoor.net/>. Accessed 21 June 2022.