

Introducing a New Manuscript of Wīdēwdād Numbered 53388 Belonging to the Astan Quds Razavi Library, Mashhad, Iran

Fateme Jahanpour¹

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Abstract

The present article introduces another version of Wīdēwdād sade, number 53388, preserved in the manuscript section of Astan Quds Razavi Library. This manuscript, which belongs to the simple Indian tradition, was written by a prolific writer named Rostam, son of Bahrām, son of Dārāb, son of Sohrāb, son of Mānk, in 1115 Yazdgirdi/1159 A.H./1746 AD. He wrote in the port of Surat, India. He, who is from the family of Mobedān Sanjāneh and is related to Mobedān Naryosang, wrote the manuscript at the request of three brothers named Mānk, Khuršid and Bahmān, the sons of Hērbed Sohrāb Ramji Saker, so that they could use their father's name and as Ašodād (Charity), give the manuscript to Hērbed Bhika, son of Burzo, a resident of Balsara town, and he will use this copy in the Yazīšn religious ceremony and give its reward to this family. One of the advantages of this edition is the completeness of all parts of Yasnā, Visperad, and twenty-two Fargards of Wīdēwdād, tricks, and customs of Yazīšn, and it is reliable in terms of the accuracy of the writing. This version has an inscription at the end, which is in Pahlavi, Persian and Gujarati scripts.

Keywords: Sade Wīdēwdād, Rostam son Bahram, Sanjaneh, Avestai script, Astan Quds Razavi library.

Introduction

At the manuscripts treasury of the Central Library of Astan Quds Razavi in Mashhad, an exquisite manuscript numbered 53388 with the title *Nask-i Wīdēwdād, Zand and Pāzand* is preserved. This hand-written manuscript is 30 x 40 cm in folio size, with a European-style (*farangī*) sheepskin (*mīshan*)² cover and toned paper. The total number of leaves in this copy is 337 (674 pages) and there are some blank pages (6 pages at the beginning and 23 pages at the end of the book); accordingly, the number of written pages is 322 pages/645 pages. The cover and leaves of the book have remained in an orderly and highly exquisite form. There are some gold-stamped decorations on the front and back of the cover and the spine of the book. The cover of the book is made of *mīshan* leather in cherry color with

1. Assistant Professor, Ferdowsi University of Mashhad, Department of History.

Email: fjahanpour@gmail.com.

2. Tanned ewe skin.

a round (bow-shaped) spine. A border of chain decoration surrounds the front and back of the cover. In the middle is a table measuring 28 x 17.5 cm comprised of forty small squares measuring 3.5 x 3.5 cm, alternately decorated with small gold-stamped flowers. The paper used in this copy is in toned color. Each page has 17 lines, and the size of the writings is 16.5 x 25 cm. The page has a margin of about 6 and 8 cm. from the right and left sides and about 7 cm. from the top and bottom. This format is observed throughout the book. The copy has two types of leaf and page numbering. The leaf numbering, which is as old as the copy itself and written by the scribe, is written in black ink in Gujarati script and on the upper right side of the right pages of the book. However, the page numbering, written in English with pencil on the right and left margins of the pages, has been added later and probably applied by the latter owners of the manuscript. One of the advantages of this copy is having catchwords (*rikāba*). Catchwords, i.e., the first words related to the first line of the left page, are mentioned at the bottom of the left corner of the right-side pages.

Four types of Avestan, Pahlavi, Persian, and Gujarati scripts are used in this manuscript, which shows the mastery of the scribes of these scripts, since all of them are written with utmost accuracy and cleanliness. At the beginning of the book, at the beginning of each chapter (*fargard*), and at the end of the manuscript, verses are written in Persian in a beautiful script, sometimes in black and sometimes in vermilion ink. The entries, religious orders, and ritual instructions (*nērangs*) are mostly written in Pahlavi and sometimes in Persian in black or red ink. The original text is written in Avestan script in black ink. Each word is separated from the next word with a black dot, and sometimes hollow circles or small decorative flowers in vermilion color are used for the space between the verses and clauses. Gujarati script is used in writing some religious orders and also one of the colophons (*farjāmas*). The copy ends with three colophons in Pahlavi, Persian, and Gujarati scripts. This manuscript does not have many decorations, and often simple shapes such as small multi-petaled flowers or small red dots have enhanced its simplicity and given it a pleasant beauty and elegance.

About the Manuscript

In the title given to the copy by the library, it has been identified and registered as *Nask-i, Wīdēwdād Zand and Pāzand*. This title is adopted from the second stanza of the first verse of the beginning of the book, as well as from a small note written in pencil on the book cover in Persian script. Examining the book, it becomes clear that this manuscript includes all of the *Yasnā*, *Visperad*, and *Wīdēwdād*, as well as some parts of *Khurda Avestā* and also a number of litanies and some instructions for performing religious rituals. Accordingly, the above-mentioned manuscript is included in the category of “*Sāde Wīdēwdāds*”, which are used for recitation and performance of the *Yazišn* ceremony. Copy No. 53388, belonging to the library of Astan Quds Razavi, is from a series of *Sāde Wīdēwdāds* and has all the features of this type of *Wīdēwdāds*. That is, it does not have a Pahlavi translation, and it has the text of *Yasnā*, *Visperad*, *Wīdēwdād* with *nērangs* in the usual order of these

manuscripts and suitable for the performance of the *Yazišn* ceremony, and it follows the same pattern of performing the *Yazišn* ritual ceremony (Hintze 2004, 302; MacKichan 1904, 17-18). On the first page of the book, after mentioning God's name, the scribe confirms this point in three verses of a poem and by stating the phrase "I am writing the book of *Jud dēw dād*" (leaf 2, p. 7).

What makes this manuscript different from its other counterpart, i.e., the *Widēwdād* of Astan Quds, numbered 26288, which is preserved in the same library, as well as other copies of *Widēwdād* found in Iran, such as Avesta 976 T. and Huseyni *Widēwdād* (Jahanpour 1392 Sh, 17), is its Indian origin. Basically, Zoroastrian manuscripts are divided into two categories, Iranian and Indian, according to the place of their writing. Since the copy in question was written by an Indian scribe from the family of Zoroastrian priests (*mobeds*) and Parsi religious people and in the Indian port of Surat, it is placed in the second category. It is worth mentioning that *Sāde Widēwdāds* of Iranian and Indian classes do not differ from each other in terms of text and order of writing. This means that in the Indian class too, all *Yasnā*, *Visperad*, all of *Widēwdād*, some parts of *Khurda Avesta*, and *nērangs* are written in the same order and complex system that is suitable for performing *Yazišn* ceremonies. What causes the difference between these two classes is the type of handwriting, the style of writing, the presence of extra writing (marginal writings), the number of colophons, the location of colophons, the age of the copies, and of course their quality in terms of accuracy and precision. In the Indian writing tradition, the Gujarati script, along with the Avestan and Pahlavi scripts, is one of the scripts used in writing texts, which is used to write colophon, some titles, and *nērangs*, or instructions for performing rituals called *kiriā/kriyā* in Gujarati language (MacKichan 1904, 16). Compared to the Iranian style, the words are written smoothly and straight, and we do not see in Indian manuscripts that form of connecting letters which is common in the Iranian style and it looks like a form of cursive writing, (MacKichan 1904, 19). Contrary to the simple Iranian *Widēwdāds* that have two and sometimes three colophons, one of which is in the middle of the text after the eighth *Fargard* and *Yasnā* 42, and the other is at the end of the manuscript, in Pahlavi script and sometimes with a text in Persian script and in prose or poetry. In Indian manuscripts, there is often one colophon at the end of the copy, and in its writing, various scripts such as Pahlavi, Persian, or Gujarati are used. Another difference is the limited number of Iranian manuscripts and their being of less antiquity, but compared to the Indian manuscripts, they are superior in accuracy and precision (MacKichan 1904, 19). The margins of Iranian manuscripts are another valuable feature of this class of manuscripts, which contain important information about the names of the book owners, the birth or death of Zoroastrian family members, and sometimes some events that had occurred. This issue is less common in the Indian manuscripts. In his review of the simple Indian *Widēwdāds* that were in his possession, Geldner has divided them into two categories in terms of some criteria and evidence, including the correct spelling of the words. According to him, copies of Br1, L2, K10 have more value than B2, M2, L1, P1 handwritings (Geldner 1886, xxi).

The writing style of the *Sāde Wīdēwdād* No. 53388 has wholly followed the Indian tradition. Spacing of words with dots, completely straight and elongated letters, and several *kriyā* along with *nērangs* can be seen in this manuscript. This copy has no margins. In the classification of Indian manuscripts, in terms of correct spelling of words, this copy can be included among the manuscripts of high value and importance, in which great care has been taken in writing the words correctly. Like the Indian *Wīdēwdāds*, this copy has a colophon in three scripts and languages and black ink at the end of the book. The first colophon is in the Pahlavi script in 24 lines on pages 641 and 642. Then there is a long poem in Persian language and script with the same theme in 21 verses on pages 643 and 644, and then there is a Persian colophon in 15 lines on pages 644 and 645, which ends with two verses of the poem, and finally the epilogue in Gujarati script in 14 lines on page 645.

About the Scribe

Based on the handwritten colophon, it is possible to obtain some information about the scribe and the history of the writing of the manuscript. The scribe of the manuscript is one of the Parsis of India, son of a Mobed from the progeny of Zoroastrian Mobeds of India named Rostam, son of Bahrām, son of Dārāb, son of Suhrāb, son of Mank, son of Peshutan, nicknamed as Sanjāna, born in 1088 Y/ 1718 AD, whose lineage goes back to Mobed Neryosang of Dhaval. Neryosang was the son of Dhaval, the famous Dastur (a Zoroastrian high priest) of the Parsis of India in the fifth and sixth centuries AH (eleventh and twelfth AD), who lived in Sanjān, India, the first land where the first group of Iranian Zoroastrian immigrants settled. Some genealogists have identified the lineage of Rostam, the scribe of the manuscript, for up to 15 generations back, which shows the longevity and ethnicity of the author and his descendants (Meherjirana 1899, 148-50). He, who was from a famous Mobed family and one of the famous Parsis of India and seems to have lived in Surat Port, was one of the most prolific writers and copiers of Zoroastrian religious books and transcribed a number of Zoroastrian religious texts and did an excellent service to his religious community. He was a religious and moral man with extensive knowledge of Zoroastrian religion's principles and mysteries. Some elderly Parsis and scholars of India, such as Kāvūs, son of Rostam, the Dastur of Surat Port, Kāvūsji and Farāmji, the children of Dastur Sohrābji Meherji Rānā from among the Dasturs residing in India, Dastur Sohrābji Rostamji Kumānā, and some others received training from him. He died at the age of 72 in 1160 Y/ 1790 AD (Shahmardān 1363 Sh, 504-505). Since he had a good mastery of Avestan, Pahlavi, Persian, and Gujarati languages and scripts, most of his manuscripts are of high quality regarding the correct writing of texts. Few writing mistakes and clean and precise handwriting of words in all these scripts and languages are the advantages of his writing. Between 1095 and 1150 of Yazdgirdī, he copied and preserved at least eight written texts of Zoroastrian literary heritage, which can be mentioned as follows:

- *Ṣad dar Naẓm*, dated Khurshīd Rōz of Amordād in the year 1095 Y., preserved in the National Library of Paris (Unvala 1940, 82-83, 31).
- *Qissa-yi Sanjān*, dated Zāmyād Rōz in Bahman 1107 Y., preserved in the London India Office Library (Unvala 1940, 82-83, 102-103).
- *Sāda Widewdad* No. 53388 dated Māh Rōz of Abān 1115 Y., preserved in Astan Quds Razavi Library, Mashhad (the manuscript in question in this article).
- Manuscript *R 110* dated Hormazd Rōz of Mehr 1126 Y., preserved in the Library of the Eastern Institute of Kama, India (Nawabi and Jamasb Asa 1355 Sh, R110, the preface page; Dhabhar 1923, 158-159).
- *Sāda Widēwdād* dated Māh Rōz of Ordībehešt 1129 Y., preserved in the library of the India Office in London (Unvala 1940, 82-83).
- *Ṣad dar*, dated Hormazd Rōz of Tīr 1142 Y., preserved in the National Library of Paris (Unvala 1940, 11-12).
- *Widēwdād* along with *Yasnā* and *Khurda Avesta*, dated 1147 Y. (Shahmardān 1363 Sh, 505).
- The translation of *Mīnūyi xīrad*, dated Āzar Rōz of Dey 1150 Y., preserved in the National Library of Iran (Dalvand 1392 Sh, 42).
- There is also a liturgy (*munājāt*) left behind from him, the copy of which is numbered 195 and transcribed by Mehta Pešūtanji Hirji Homji, is available in Kama Library in India (Dhabhar 1923, 176).

At the colophon of the manuscript, while introducing himself and emphasizing the respectability of his family, the scribe mentions that he has transcribed this copy of *Jud-dēw-dād* as ordered by three devout Behdīn brothers named Mānk, Khurshīd and Bahman, sons of Mahta Sohrāb, son of Rāmji Sakir Debir, from the noble Parsi families of India. It seems that they meant to give this copy for charity in the name of their father as *ašūdād*³ to Hirbed Bahīkā, son of Burzū from among the inhabitants of Bulsara. The scribe emphasizes that Mānk, the elder brother, prepared the paper and black and red (vermilion) ink, the other brother, Khurshīd, paid the transcription fee, and the third brother undertook the expenses of binding the copy. In the end, the author asks the readers not to hesitate to pray for the transcriber and his three employers.

Date of Transcription of the Manuscript 53388

At the colophon of the manuscript at the end of the book, the completion date of the book is stated as “Year 1115 of the King of kings Ohrmazd Yazdgird Shahryar”. It seems that here, the preposition از (of, from) is the shortened form of the phrase پس از بیست یزدگرد (after twenty Yazdgirds). The phrase that was used at the beginning in the Pārsīg calendar, which was based on the death of Yazdgird III, was used to distinguish this date from

3. Pious act of charity.

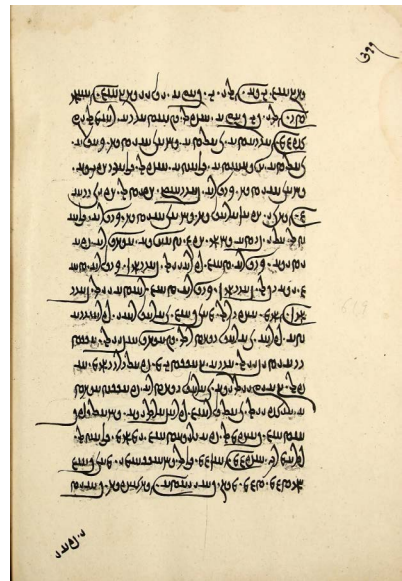
the Yazdgirdi calendar, which was based on the beginning of the reign of Yazdgird III⁴. Nevertheless, later, when the scribes abandoned the use of Pārsīg date, this phrase was still used in the traditional way for the Yazdgirdi calendar. If this is the case, perhaps the author has used the same Yazdgirdi date as did the Iranian writers, but he has also used the term related to Pārsīg date in a long-standing writing tradition. Accordingly, the age of this manuscript amounts to 1115 years after the reign of Yazdgird III. It is noteworthy that in the Persian memorabilia of the manuscript, the completion date of the book is mentioned as follows:

”روز مبارک ماه بختار و ماه مبارک آبان اردویسور پارسی سنه ۱۱۱۵ یکهزار و صد و پانزده از شاهنشاه یزدگرد شهریار.“

Perhaps in this phrase, the combination of “of the King of kings” is indicative of the shortened term “after twenty Yazdgirds”. However, mentioning the word “Pārsi” before “year 1115” may bring to mind the Pārsīg calendar based on the death of Yazdgird. However, it is believed that the use of this word is the result of the same tradition that was mentioned earlier.

Features of the Scribe’s Handwriting Avestan Script

The original text of the manuscript is written in Avestan script and black ink. In transcribing all the pages, the scribe has carefully observed the space between the lines and has accurately kept the margins on the four sides of the paper so that the lines are aligned neatly under each other. The accuracy in placing a period at the end of each word and observing the spacing between words has made the text readable. It is often seen that a word is left unfinished at the end of the line, and it is continued on the following line. The scribe has skillfully wielded the full extent of the pen tip during the transcription, leading to the formation of a firm, substantial, and unwavering line. In transcribing some letters such as "𐬎, 𐬏, 𐬐, 𐬑, 𐬒, 𐬓" it



is exaggerated in such a way that sometimes the letters stick out of the line, which adds to the beauty of the work. *Savārnivīsī* (writing in an upward curve) on the letters 𐬎, 𐬏, 𐬐 is repeated very often. He has opened the mouth of the letter 𐬎 so that he has placed parts of

4. Since the interval between Yazdgird III's accession to the throne and his death was twenty years, the difference between the two calendars of Yazdgird and Pārsīg is twenty years.

the previous word in its middle. Rarely a scratch or a writing mistake can be seen. Except for one or two cases of missing words on pages 163, 300, and 452, such a drawback fails to be found throughout the copy. The correct and proper use of the vermillion color in the form of small dots or tiny multi-petaled flowers or for writing *nērangs* gives the pages variety and an eye-catching look.

Pahlavi Script

The scribe has used the Pahlavi script to write entries, *nērangs* or *kriyas*, as well as the colophon. Using the Pahlavi script is common in religious manuscripts written in India. In this script, the impact of the new Persian language can be clearly seen. This is very frequent in the Pahlavi letters of religious manuscripts of Iranian origin. In the colophon of the copy in question, the Arabic words حروف (line 16, page 641), لقب (l. 1, page 642), نسل (l. 2, page 642), قصبه (l. 10, page 642).

In the writing of the Pahlavi text by Rostam son of Bahram, one can clearly see his obsession with writing lines below each other and respecting the margins of the four sides of the paper. This has caused letters and words to stick together a lot, and sometimes at the end of a line, a word is left unfinished

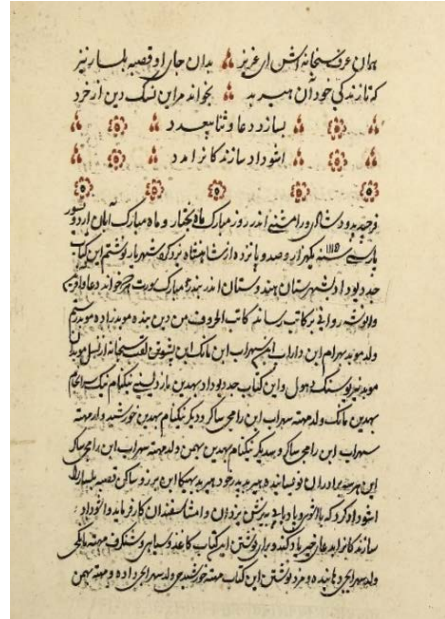


and it is continued on the next line. In his attempt to preserve the beauty of the line, the writer has used the entire surface of the pen and made a very tight line. He has written some letters, such as the letters 𐬨 and 𐬪 elongated and other letters on them by way of *savārnivāsī*. The ink seems so thick and bold, and the scribe has drawn the pen so tightly on the surface of the paper that it has left a trace on the other side of the page.

Persian Script

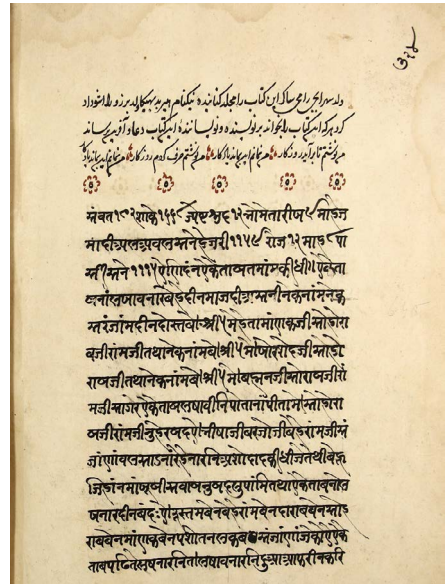
In this manuscript, the headlines, poems, colophon, and rarely some *nērangs* are written in Persian script. In writing the Persian script, which is written in *tahrīrī nasta'liq* style, the scribe has paid much attention to penmanship, as in other lines. However, he has acted weakly in observing the principles of calligraphy and letters and has not been very methodical and has written the words very close together, which of course given his originality as being Indian, not much fault can be found with him. Nevertheless, his efforts to create an eye-catching space and observe the principle of composition and neat

writing, whether in writing poetry or prose, on the one hand, as well as the excellent quality of paper and ink, have made the script look very powerful and uniform, and this feature is also evident in other scripts of the book i.e., Avestan, Pahlavi, and Gujarati. Among other features of this script, we can mention the writing of the letter گ, which is written as ک in all instances. It has gone to excess in connecting prepositions to words, which sometimes causes misreading. Words such as سوم (second), سوم (third), and هجده (eighteen) are written as سیوم, دویم, and هژده. The use of a number of Arabic words such as رزق, لطف, عشرین, سجود denotes his familiarity with this language. The existence of very few typos indicates the author's high command of the Persian language.



Gujarati Script

At first glance, one can clearly see the beauty of the script and the accuracy of the writing. This script has been used to write some *kiriā/kriyā(s)* and numbers related to the foliation, the number of *Fargards* of the *Widēwdād*, and colophon. Indeed, the mastery of the scribe over this script and his knowledge of the secrets of its penmanship have caused the Gujarati colophon to be very elegant and neat. Here, too, it is evident that the author paid attention to writing on the lines, maintaining the word dimensions, and respecting the paper's margins.



The Scribe's Poetic Taste

In this manuscript, many verses are written in Persian script, which denotes the author's poetic savor, although their structure is not very smooth and beautiful. The feebleness and superficiality of the poems, the weakness in the cadence of the verses, the inconsistency in the rhymes, the use of some obsolete words, and sometimes meaningless phrases are visible in his poems. This feature is not lacking in other poems of Rostam as well as

in other Zoroastrian Persian poems. Not much can be expected, though, because the composers and compilers of these poems not only did not have sufficient education in the Persian language, and some of them, like our scribe, are of Indian origin and grew up and educated in a non-Persian speaking society, but the purpose of writing these poems are the production of religious content and religious work, and the beauty and literariness of the work are of secondary importance (Rezazadeh Malek 1384 Sh, 12).

In manuscript 53388, at the very beginning, after mentioning God's name, the scribe begins his writing with three lines of poetry and mentions the book title in the form of poetry. In addition, at the beginning of each *fargard*, Persian poems are given in one or more verses, in which he refers to the number of the *fargard* and sometimes to its content. For instance, in *fargards* 13 and 14, the author delves into various jurisprudential topics, including the significance of dogs and the ethical implications of causing harm to them. Likewise, *fargard* 16 explores jurisprudential matters concerning women's menstruation.

Farjāma (colophon)

This manuscript, like the other copies of the Indian *Wīdēwdād*, has only one *farjāma* at the end, which is in three Pahlavi, Persian and Gujarati languages and scripts.

Transcription and Translation of the Pahlavi Text:⁵

(fol.322 v., p. 641) (10) *pad nām ī dādār ohrmazd* (11) *frajaft pad drōd ud šādīh ud rāmišnīh ud farroxih ud padēxih* (12) *andar rōz māh boxtār ud māh ābān sāl abar I 1115* (13) *az šāhān šāh ohrmazdān yazdgirdīh šahr* (14) *iyār nibišt hēm ēn kurāsag jud-dēw-dād andarag* (15) *hindūgān andar šahr sūrat har kē bē xwānēnd āfrīn ud anōšag* (16) *ruwānīg abar dibīrag ī (?) rasānēnd dibīrag ī ēn horūf* (17) *man dēn-bandag mowbed-zād mowbed rostam pus bahrām pus* (fol.323 r., p. 642) (1) *dārāb pus sohrāb pus mānk pus pešotan layab sēnjānak* (2) *az nasl ī mowbedān mowbed nērosang dēhūl har kē ēn kurāsag* (3) *rāy bē xwānēnd dibīrag ī (?) rāy az drōd ud āfrīn ud anōšag* (4) *ruwānīg ayād kunēd ud ēn kurāsag ī rāy wehdēn māzdēsān nēk* (5) *nām nēk saranjām dēn dāštār wehdēn mānk pus sohrāb* (6) *pus rāmji sāker dibīrag kē andar uzwān hindūgīg mahtag* (7) *gowēd ud dudīgar bradarān wehdēn nēknām nēk saranjām xwaršēd* (8) *pus sohrāb pus rāmji mahtag ud sēdīgar wehdēn nēknām wahman* (9) *pus sohrāb pus rāmji sāker mahtag ēn har 3 bradarān* (10) *hērbed ī pid ī xwēš hērbed behīkā pus borzū sāken ī yāsbag ī* (11) *Bolsār rāy nibišt xwardag /nibištārstag(?) ašōdād kard kē pad pādīyābīh* (12) *andar yazīšn ohrmazd ahlaw wehdēn ud amahrspandān ud ruwānān ī*

5. I am immensely grateful for the invaluable guidance provided by my dear friend, Farzaneh Goshtasb. She meticulously read through both the transliteration text and its translation, and offered insightful feedback on certain aspects.

ašō frawahrān (13) *kār framayēd ašōdād kardārān rāy ī dibīrag* (?) *rāy* (14)
az drōd ud āfrīn anōšag ruwānīg ayād kunēd

Translation:

(verso of leaf 322, p. 641) (10) in the name of Dādār Ormazd (11) it finished with peace, joy, cheerfulness, prosperity, and auspiciousness (12) on the day māh of the month of Ābān of the year 1115 (13) from the King of kings of Ormazdān Yazdgirdī Shahriyār (14) I wrote this section/kurāsag of *jud-dēw-dād* (15) in India in the city of Sūrat.⁶ Whoever recites it, let them say bravo and blessings (16) to the writer (?). The author of these letters (17), I, the slave of religion, Mobed son of Mobed Rostam, son of Bahrām, son of (on leaf 323, page 642) (1) Dārāb, son of Sohrāb, son of Mānk, son of Pešūtān, surnamed Sanjāna (2) from the descendants of Mobed of Mobedān Nerosang Dehol⁷, whoever read this section/kurāsag (3) may reminisce the writer (?) by greetings, bravo and blessing (4) and this section/kurāsag is called Behdīn mazdesnān good (5) name, good ending, protector of religion Behdīn, Mānk, son of Sohrāb (6) Son of the writer Ramji Saker, which is called Mehtag (7) in Hindu language and two other brothers, Behdīn good name, good ending, Khurshīd (8) Son of Sohrāb, son of Ramji Mehtag and the other three Behdīn good name Bahman (9) Son of Sohrāb, son of Ramji Saker Mehtag, these three brothers (10) wrote (for) *hērbēdī* (priesthood) of their father, hērbēd Behikā, son of Burzū, a resident of the town (11) of Bolsār⁸, and ašōdād⁹ it is to be used for Pādiyābīh¹⁰ (12) in Yazīšn¹¹ Ormazd Ahlaw Behdīn and Amšāspandān and ašo Frawaharān's souls (13). May they remember *ašōdād-kardārān* and the writer (14) (?) by greeting and bravo (and) blessings.

The text of the memorabilia in Persian script and language:

At the beginning of the epilogue in Persian script, after writing a long poem (leave 323, pages 643 and 644), it is written as follows:

(p. 644) (۶) فرجید پدود، شادی و رامشنی اندر روز مبارک ماه بختار و ماه مبارک آبان اردویسور
 (۷) پارسی سنه ۱۱۱۵ یک هزار و صد و پانزده از شاهنشاه یزدگرد شهریار نوشتم این کتاب (۸)
 جددیوداد به شهرستان هندوستان اندر بندر مبارک سورت. هر که خواند و دعا و آفرین (۹) و
 انوشه روانی بر کاتب رساند. کاتب الحروف من دین بنده موبدزاده موبد رستم (۱۰) ولد موبد بهرام ابن

6. One of the important cities of Gujarat province and one of the gathering centers of the Indian Parsīs.

7. Dehul or Dehavul is the name of the father of Mobed Nerosang from among the Moban ššof sixth and seventh centuries (Oshidray 131, 451).

8. A city in Gujarat province, India.

9. Donated as charity.

10. Purification ritual.

11. Devotion and worship ceremony.

داراب ابن سهراب ابن مانک ابن پشتون لقب سنجانہ از نسل موبدان (۱۱) موبد نیروسنگ دھول و این کتاب جلد دیوداد بهدین مازدیسنی نیکنام نیک سرانجام (۱۲) بهدین مانک ولد مهته سهراب ابن رامجی ساکر و دیگر نیکنام بهدین خورشید ولد مهته (۱۳) سهراب ابن رامجی ساکر و سدیگر نیکنام بهدین بہمن ولد مهته سهراب ابن رامجی ساکر (۱۴)، این هر سه برادران نویسانیدہ ہیرب پدر خود، ہیرب بھیکا ابن برزو ساکن قصبہ بلسارا (۱۵) اشوداد کرد کہ با اشویی و پادیابی بہ یزشن یزدان و امشاسفندان کار فرماید و اشوداد (۱۶) سازندگان را بہ دعای خیر یاد کند و برای نوشتن این کتاب، کاغذ و سیاہی و شنگرف مهته مانکی (۱۷) ولد سهراب جی دھانیدہ و مزد نوشتن این کتاب مهته خورشید جی ولد سهراب جی دادہ و مهته بہمن (برگ ۳۲۴، صفحہ ۶۴۵) (۱) ولد سهراب جی رامجی ساکر این کتاب مجلد کنانیدہ، نیکنام ہیرب بھیکا ولد برزو را اشوداد (۲) کرد. هر کہ این کتاب را بخواند، بر نویسندہ و نویسانیدہ این کتاب دعا و آفرین برساند.

من نمانم این بماند یادگار
من نمانم این بماند یادگار

(۳) من نوشتم تا برآید روزگار
من نوشتم صرف کردم روزگار

Transcription of the Persian Text:

(P: 644) (6) *Frajīd padūd, šādī va rāmišnī andar rōz e mobārak e Māh bōxtār va māh e mobārak e Ābān Aredwīsūr* (7) *pārsī sane 1115 yek hazār o sad o pānzdah az šāhanšāh Yazdgird šahrīyār nebeštām in ketāb* (8) *Jud-dēw-dād be šahrestān e Hindūstān andar bandar e mobārak e Sūrāt. har ke xānad, do 'a va āfarīn* (9) *va anūšeravānī bar kāteb rasānad. Kātebolhorūf man dīn-bande mobedzāde mobed Rostam* (10) *valad e Bahrām ibn e Dārāb ibn e Sohrāb ibn e Mānk ibn e Pešūtan laghab Sanjāne az nasl e mobedān* (11) *mobed Nerosang Dehul va in ketēb jud-dēw-dād behdīn mazdēsni nīknām nīk-saranjām* (12) *behdīn Mānk valad e Mehte Sohrāb ibn e Rāmji Sāker va dīgar nīknām behdīn Khorshīd valad e Mehte* (13) *Sohrāb ibn e Rāmji Sāker va sēdīgar nīknām behdīn Bahman valad e Mehte Sohrāb ibn e Rāmji Sāker* (14), *in har sē baradarān nevisānīdē herbad pedar e xod herbad Behikā ibn e Burzū sāken e yasabe Bolsārā* (15), *ašōdād kard ke bā ašōī va pādīyābī be yazīšn yazadān va amšāspandān kār farmāyad va ašōdād* (16) *sāzandegān rā be do 'āye xeyr yād konad va barāye neveštān in ketāb, kāyaz va sīyāhī va šangarf Mehte Mānki* (17) *valad e Sohrābji dahānīde va mozd e neveštān in ketāb Mehte Khorshīdji valad e Sohrābji dāde va Mehte Bahman* (p. 645) (1) *valad e Sohrābji Rāmji Sāker in ketāb mojallad konānīde, nīknām herbad Behikā valad e Burzū rā ašōdād* (2) *kard. har ke in ketāb rā bexānad bar nevisande, nevisānīde ye in ketāb, do 'ā va āfarīn beresānad.*

(3) *Man neveštām tā barāyad ruzegār; man namānam in bemānad yādegār*

Man neveštām, sarf kardam ruzegār; man namānam in bemānad yādegār.

Then the memorabilia are written in Gujarati script.

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