

In connexion with this we must consider three more pieces from the manuscript T I  $\alpha$ , numbered 1541-4. These pieces have the same general features as the series 1530-40, but are more tattered, and in one case the left- and right-hand sheets have become separated, and now bear different numbers (viz. 1543 and 1544). The connexion between these fragments and the series 1530-40 is obscure. Fragments 1542 I R and 1544 R each contain the words *ky . . . kym . . . 'wm . . .* which are characteristic of the early cantos of both cycles. But the series 1530-40 spans the whole of the early part of *Angad Rōšnān* up to the coming of the Saviour. Therefore either the fragments 1541-4 come from a different level of some of the same pages as 1530-40; or they are from a different set of pages altogether, presumably containing the other cycle *Huwidagmān*. The fact that they are of roughly the same size and shape suggests that all fifteen were torn away in one block, which favours the latter interpretation. It is, moreover, known that the manuscript from which the fragments come contained both cycles. The fifteen fragments 1530-44 cannot, however, be consecutive, for wherever we assign the last three within *Huwidagmān*, A.R. I 1-18 and all the verses of H. I at least are unrepresented.

It has not proved possible to identify any of these three fragments beyond a doubt; but there is a likelihood that T I  $\alpha$  1544 R = T II D 178 II R. The words preserved on 1544 R are as follows:

1a k[  
b cy 'y[  
2a kym [  
b cy [

The corresponding verses of T II D 178 II R run as follows:

3a kym bwj'h 'c rwmb o cy hrwyn d'md'd'n  
b cy 'yw byd'n wyg'nynd o 'wt 'st'wynd 'by 'xšd  
4a k(ym) [p]rys(p)'n 'zw'y'h o 'wt p'rgyn wyd'r'h  
b cy pwr tr (s) ['w](t) lrz o cy dyw'n wyg'ng

The correspondence is fairly striking in 1b = 3b, for the combination cy 'y[ is not common. Nevertheless, since it is only possible to compare two verses, the evidence cannot be regarded as conclusive. (The verso pages do not correspond, since T II D 178 II has only five verses to a page.) There is, however, no other evidence for allotting T II D 178 II, which has therefore been placed within

the cycle *Huwidagmān*—very tentatively, since there are two doubtful factors: one, whether it and T I α 1544 are really to be identified, and two, whether in any case T I α 1544 really belongs to *Huwidagmān*. As for the placing of T II D 178 II within the cycle, the only guide is the striking resemblance between its contents and those of T II D 178 I, formerly regarded as its predecessor. It has therefore been placed just before that fragment, with the signature \*H. IVa. With T II D 178 II is associated also the small fragment T I D 8 (11 p.) b, one of whose pages coincides with verses on the verso page of T II D 178 II.

A fourth fragment from this same manuscript, namely T II D 178 IV, was published by Lentz as forming possibly the last member of the series I–IV; but there is no longer any reason to seek a close link between this and the fragments T II D 178 I–III. It is true that T II D 178 IV contains verses of the same character as its supposed predecessor; but the two sheets cannot be consecutive, for if they were the verso page of T II D 178 IV would overlap with the recto page of T I α 1536 II; and if only one sheet were missing between them it would be identifiable with the verso page of the same fragment. The remainder of A.R. VI is too well preserved for it to be possible that T II D 178 IV should belong later in that canto. Yet it is a striking fact that this fragment contains verses addressed by the Saviour to the soul, characterized by the same formula '*And I am . . . and you are*' which distinguishes the early part of A.R. VI. Fortunately we know from the Sogdian translation that similar verses appear in *Huwidagmān* also—another example of the close parallelism of the cycles.<sup>1</sup> This parallelism appears to extend in some degree to their structure. It seems probable, therefore, that since in *Angad Rōšnān* verses with this formula follow upon the appearance of the Saviour, the same was true of *Huwidagmān*; and T II D 178 IV has therefore been allotted with some confidence to the opening part of the sixth canto of *Huwidagmān*, with the signature \*H. VIa.

Another interesting fragment is T II D 77<sup>2</sup> (5 p.) c, which has on its verso page a blank space between two verses, marking the end of a canto. The first seven verses of the fragment contain recollections of Paradise, at which the soul weeps. The last two, which are the opening ones of the new canto, are too fragmentary for their

<sup>1</sup> See W.–L. i, p. 67; in spite of what is said there, it is not clear from the Sogdian MS. to which canto of *Huwidagmān* verses of this type belong.

contents to be clear; but the words *hrwɣn wdng* suggest that they contain some account of the soul's sufferings in this world. In the extant text recollections of Paradise are characteristic of *Huwi-dagmān*. Apart from the descriptive first canto they occur also in the fragment *H. Vb* and in Sogdian verses from the fifth canto. The parallelism between the cycles makes it likely that similar passages occurred in *Angad Rōšnān*; but in the absence of positive proof of this we may regard Paradise and memories of it as a characteristic and recurrent theme in *Huwidagmān*. Accordingly T II D 77<sup>2</sup> c has been allotted to this cycle. It is evident from its contents that the fragment contains verses from the early part of the cycle; and since there exist, in Parthian, Sogdian, or Chinese, the last verses of *H. I, II, IV, and V*, it can only be allotted to the end of the third canto and the beginning of the fourth. I have therefore given it the signatures \**H. III* and \**H. IV*.

Two other groups of fragments have been assigned almost arbitrarily. One is formed by the three fragments M 588, M 871 f, and T II D 66<sup>1</sup>, which make up, with gaps, a series of twenty-three verses. The contents are partly narrative, partly dramatic, the latter consisting of words from the Saviour to the soul. In matter and manner they resemble closely the verses surviving from *A.R. VIII*. It was possible, therefore, to assign them either to this canto or to a parallel canto of *Huwidagmān*. I have taken the latter course, and given the group the signature \**H. VII*. M 502 β, a, M 689, and T I D 51 (3 p.) b are three other small fragments whose contents overlap, and which also contain verses from the Saviour to the soul. M 689 is from a manuscript known to contain both cycles. On the grounds of congruence alone I have allotted these fragments to the end of *Huwidagmān*, setting them immediately before the verses contained in M 256 R and M 855 R, which are known to be the last of the cycle. For reference it is necessary that this canto should be given a number; and since eight cantos are known for *Angad Rōšnān*, the last canto of *Huwi-dagmān* has been called \**H. VIII*. It is, of course, in doubt whether eight is the correct total number of cantos. The group M 502 β, a+M 689+T I D 51 (3 p.) b bears, therefore, the signature \**H. VIII*; and M 256 R+M 855 R the signature \**H. VIIa*.

Two other fragments assigned on the grounds of congruence alone are T I D (10 p.) j, and T I D (3 p.) b. The subject-matter of the former closely resembles that of the early verses of *H. V*. It

has, therefore, been given the signature \*H. Va. The latter is from the manuscript also represented by M 780 and other fragments, of which four contain verses from *A.R. I. T I D* (3 p.) b has verses closely resembling those of *A.R. Ia*, and it has therefore been given the signature \**A.R. Ib*. Finally there are several small fragments, connected by subject-matter alone, which have for convenience been assigned to *A.R. III*, with the surviving traces of which they are wholly in accord. These are *T I D* (12 p.) h (= \**A.R. III a*); *T I D 51 α* (2 p.) b + *T I D 51 (+T I α* (6 p.) ii) e (= \**A.R. III b*); and *T II D 79* (3 p.) a (= \**A.R. III c*).

The reconstructed hymn-cycles are represented by the following number of Parthian verses:<sup>1</sup> *Angad Rōšnān I* (42 verses); *II* (6); *III* (18); *V* (2); *VI* (52); *VII* (50); and *VIII* (14). Total: 184. *Huwwidag-mān I* (34); *III* (7); *IV* (16); *V* (20); *VI* (32); *VII* (13) and *VIII* (9). Total: 131. The total number of verses which have been assigned a place, definitely or tentatively, is thus 315.

There remains unidentified a considerable number of small fragments from strophic texts. From their contents it is evident that some of these are not to be connected with the hymn-cycles; the rest it was originally intended to reproduce in a group here. During their study, however, the difficulties of identification became increasingly apparent, and the usefulness of reproducing them in a block more and more doubtful. Some, moreover, are very small and lack any intrinsic value. The principle adopted in the end was therefore to reproduce only those which are of some interest in themselves, and whose connexion with the hymn-cycles is made probable either by their contents or by manuscript-evidence.<sup>2</sup> These appear together at the end under the heading *Fragments*.

## VI. SOME REMARKS ON AUTHORSHIP AND STYLE

The two hymn-cycles resemble each other closely. There is a contrast in their opening cantos, but otherwise they are so alike both in matter and in style that passages from one have readily been

<sup>1</sup> Fragments of verses have been generally counted in this reckoning provided they contain complete words, except for those verses represented only by the series *T I α* 1530-5, which have been omitted.

<sup>2</sup> Manuscript-evidence is not of great value, since one manuscript may have contained both the hymn-cycles and other poetic texts written in the same fashion, as, e.g., the manuscript represented by M 88 + M 91, in which there were both *Evangelionig* hymns and *Angad Rōšnān*.

assigned to the other, and runs of verses created out of the scattered fragments of both. From this we may infer that the two works are by one author; or that if they are by different authors, one has so directly inspired the other that we are justified in grouping them under one attribution.

The author of *Huwīdagmān* has been identified tentatively by Henning with Mār Ammō.<sup>1</sup> Slight internal evidence accords with this identification, since it favours the supposition of an early date. The hymn-cycles are in good Parthian; and they contain only a few of the Indian loan-words found in later texts.<sup>2</sup> Ammō, one of Mani's chief apostles, was chosen for the mission to the Parthians because of his knowledge of their language.<sup>3</sup> There is no other record, however, of his literary activity.<sup>4</sup>

In the *handām* hymns the author's purpose was presumably to celebrate death in a liturgy designed for general use. To achieve this worthily he has developed the theme of suffering and release through eight or more long cantos. This he has done without cumbering it with irrelevancies. There is an economy of allusion to secondary matters, but an expansive treatment of the main action. The absence of proper names is only one instance of a general restraint. Thus in the first canto of *Huwīdagmān* doctrinal details are subordinated to a broad description of the harmony of heaven, which the poet contrasts with the strife and misery of earth. Later the evils of earth are dealt with at even greater length through the soul's lamentations. The poet is deliberate and unhurried, achieving dignity and impressiveness by amplification rather than by concentration.

Diffuseness in handling requires an accompanying fullness of style. There is a difficulty here, however. The hymn-cycles are long, and were presumably sung, which meant they were appre-

<sup>1</sup> See above, p. 7.

<sup>2</sup> See Henning, *BSOAS.* xii, p. 50.

<sup>3</sup> See *Mir. Man.* ii, pp. 302<sup>14</sup>–303<sup>2</sup>.

<sup>4</sup> For general records of Ammō's work as a missionary in the east see Henning, *Mir. Man.* ii, p. 302 n. 6 with references; 'Neue Materialien zur Geschichte des Manichäismus', *ZDMG.*, xc, p. 8; 'Waručān-Šāh', *Journal of the Greater India Society*, xi, 2, p. 87. Ammō was with Mani during the last days of his life, and testified concerning them to the Church (see *Mir. Man.* iii, p. 891 q 15–17 and n. 5 with references). He was remembered in popular tales in both East and West (see von Le Coq, *Türk. Man.* i, pp. 32–34, re-edited by Bang, *Le Muséon*, xlv, pp. 17–24; Polotsky, *Man. Homilien*, p. 91<sup>11</sup> et seq.), and was later claimed as their founder by the schismatic Dēnāwars (see *Mir. Man.* iii, p. 854 n. 1 with references).

hended by ear rather than eye. To 'load every rift with ore' would therefore be to strain the attention. Oral poets have met this difficulty through the use of traditional phrases and fixed epithets, which rest the attention and allow an ornate style that is not too exacting. The Parthian poet uses a simpler type of 'padding' which dilutes rather than enriches his style. His sentence-structure is simple. The sentences usually coincide with the half-verse or verse, and are thereby kept short and direct. A high proportion of them are introduced with the word 'and' (*ud*); and much use is made of a few colourless adjectives and pronouns, such as 'all' (*harw*, *harwin*) and 'that, these' (*haw*, *hawin*), which enable the author to construct runs of verses with a minimum of adjectival enrichment. Attention is thus concentrated on substantives and verbs. The poet uses also a number of stock phrases, frequently repeated: for example, 'and it is wholly full of ...' (*ud hamag purr*...), 'and ... there is none therein' (*ud ... andar nē ast*). This means that often only one word in a half-line is fresh and significant.

The attention is also rested by a considerable repetitiveness in vocabulary. This is to a certain extent inevitable when limited themes are handled at length; but it is clear that repetition in itself does not offend the author. He often repeats a word or phrase several times within a short run of verses, when he could easily have avoided such close juxtaposition. From this it seems that iteration is a deliberate device for emphasis.

Alliteration appears as a fairly frequent ornament. There is also a considerable use of imagery. The similes are obvious pictorial ones, whose effectiveness lies in their clarity; the movement of angels is compared with lightning, transient beauty with a rose or melting snow, wrath with a stormy sea. There is a much greater wealth of metaphor, which is drawn from the general Manichaean store of symbolism. To take one example, the world is variously presented as a sea and a waterless waste; a dungeon and a dark valley; a field of battle and a trap; a hell without light and a fire. The poet makes this imagery effective partly by its sheer abundance but partly also by imaginative use. The best preserved example of his skill occurs in the first canto of *Angad Rōšnān*. Sea-imagery is first introduced here by similes, one following the other in the usual leisurely and expansive fashion. The soul's sufferings are compared with a tossing sea, the demons' wrath with a sea of fire, the soul with something coursing over the heart of the ocean.

These incidental comparisons appear to lead the poet to the theme of the sea itself, which he takes up in a sustained metaphor. The furious waves, lashed by storm, seek to engulf the ship of the soul, which tosses with timbers strained, masts cracked, rudderless and adrift. The cumulative effect of the verses is impressive, and the image remains in the mind.

The hymn-cycles as a whole are planned works, and their subject-matter is firmly controlled; the action moves slowly but steadily, and there is an imaginative power which integrates the whole.

## VII. VERSIFICATION

Many of the surviving verses of the hymn-cycles are mutilated; but there are 135 complete lines in *Angad Rōšnān*,<sup>1</sup> and 44 in *Huwidagmān*, which provide a fair field for metrical study. Both cycles are written in the unrhymed,<sup>2</sup> accentual verse which Henning has shown to be characteristic of early Iranian poetry.<sup>3</sup> In this type of verse the number of stresses appears to be the decisive metrical factor; but Henning has observed that the variation in the number of syllables is not a matter of indifference, but appears to have its limits fixed for each poem.<sup>4</sup> A metrical comparison between the hymn-cycles must therefore take into consideration the length of lines as well as the number of stresses.

One of the difficulties in studying Middle Iranian verse is uncertainty over the pronunciation of some words.<sup>5</sup> This creates problems for a general study of metres, but fortunately does not affect a comparison between two particular poems of the same date, provided that a consistent scheme of pronunciation is adopted. In the case of the *handām* hymns any alterations in such a scheme would not result in changes in the relative lengths of the lines and half-lines of the two cycles; for a comparison between them can be based on a sufficiently large number of verses to ensure that any

<sup>1</sup> Now 139 (*A.R.* I 15a and 19b and VI 50a and 50b were restored after this metrical study had been completed). No lines are included in this estimate whose allocation is in any way doubtful.

<sup>2</sup> Rhyme appears so rarely in the hymn-cycles that it is probably an accident rather than a deliberate ornament.

<sup>3</sup> See *Trans. Phil. Soc.*, 1942, pp. 52-56. Henning believes this Iranian poetry to have influenced the Mandaean, in which a similar type of verse is found. Lidzbarski had considered the possibility that the Mandaean verse-form was derived from a foreign source (see his introduction to *Mandäische Liturgien*, pp. viii-xv).

<sup>4</sup> See *BSOAS.* xiii, p. 645.

<sup>5</sup> See *ibid.*, p. 641.

different pronunciations would merely cancel each other out. The assumed pronunciation is given below of some of the words that might be read in a different fashion:

*Monosyllables*: bram-, brahm, drūšt, frēh, grāy-, grīw, gyān, radn, rōšn, syāw, wyāg, "xad, zrēh.

*Disyllables*: a'i,<sup>1</sup> axšēnd, āžōn, əspāw, əzɡad, burzwār, frəhīft, garān, maran, padgrift, paryāb-, šahrdār, wixas-, "xēbē, yazdān, zanag.

*Trisyllables*: adyāwar, āwaržōg, əstāwišn, ciwāgōn, friyānag, hu-ārām, manuhmed, ramanīg, žamanīn.

The lengths of the complete lines in the two hymn-cycles are as follows:<sup>2</sup>

*Angad Rōšnān*

1 line containing	8 syllables
9 lines	" 9 "
30 "	" 10 "
31 "	" 11 "
41 "	" 12 "
15 "	" 13 "
7 "	" 14 "
1 line	" 16 "

*Huwidagmān*

2 lines containing	10 syllables
7 "	" 11 "
14 "	" 12 "
8 "	" 13 "
7 "	" 14 "
2 "	" 15 "
1 line	" 16 "
3 lines	" 17 "

Thus in the cycle *Angad Rōšnān* there is a variation of eight in the minimum and maximum number of syllables, namely from eight to sixteen; and in *Huwidagmān* a variation of seven, from ten to seventeen. Lines of nine syllables are well represented in *Angad Rōšnān*, but are absent from *Huwidagmān*, as are lines of eight

<sup>1</sup> See Henning, *BSOAS*. xiii, p. 643 n. 9.

<sup>2</sup> A few of these lines have one or two letters restored; and one or two perfect lines have been omitted because they contain unknown words.



syllables. On the other hand, the line of seventeen syllables, relatively well represented in *Huwidagmān*, is not found in the other cycle. A more detailed study of the relative length of the lines and half-lines in the two cycles is set out in the tables below:<sup>1</sup>

	<i>Angad Rōšnān</i>	<i>Huwidagmān</i>
Lines counted . . . . .	135	44
Number of syllables in these lines . . . . .	1,531	564
Number of syllables in the first half-lines . . . . .	741	288
Number of syllables in the second half-lines . . . . .	790	276

The average length of the lines and half-lines is thus as follows:

	<i>Angad Rōšnān</i>	<i>Huwidagmān</i>
Whole line . . . . .	11·34	12·82
Half-line . . . . .	5·67	6·41
First half-line . . . . .	5·49	6·55
Second half-line . . . . .	5·85	6·27

Thus there are small but definite differences between the cycles in the length of their lines. The average line in *Huwidagmān* is longer by 13 per cent. than that in *Angad Rōšnān*. In the former cycle the first half-line is generally the longer; in the latter the second. If first half-lines only are compared, *Huwidagmān* is on the average longer than *Angad Rōšnān* by 19·3 per cent.—in fact by slightly more than one whole syllable. The differences are slight, and only to be observed over a series of lines; but they are nevertheless significant, since they are consistently maintained throughout the considerable number of extant verses.

There is, however, a minority of lines which, taken by themselves, could belong to either cycle. It is therefore of interest to see whether there are any characteristic differences in the stress-patterns of the two cycles which would distinguish these lines of otherwise common character.<sup>2</sup>

A study of stress is attended by some difficulties, for the position of stress in Middle Iranian is not yet certain. Henning has adopted as a working hypothesis the principle of stress upon the final syllable within the word, which accords with later Western Iranian practice. The question of which words are to be stressed is often

<sup>1</sup> I am much indebted to Professor Henning for his kindness in helping me to prepare these tables and those on p. 58.

<sup>2</sup> When Henning drew attention to the fact that the limits of variation in the number of syllables are fixed for each poem, he pointed out that this suggests the existence of 'subtle differences in the structure of the verses'. See *BSOAS*. xiii, p. 645.

simplified by the fact that a poem with, apparently, three stresses to a line will contain many lines with only three words, or with three words and a conjunction or preposition.<sup>1</sup> In such cases it is simple to assign the stress.

Both the *handām* hymn-cycles appear to have four stresses to a line; and fortunately there are in each cycle a considerable number of half-lines containing only two words capable of taking the stress, such as the following examples:

A.R. I 3a	harwīn wīgānišn
H. I 1b	šahrdār kirbakkar
A.R. I 22b	ud wārān ud dūd
H. V 1b	ud aḡ dar tāriḡ

There are other lines where there could be a difference of opinion over the words to be stressed, as for example the following:

A.R. VI 50a	dast nē andāsād wasān
H. I 60a	ud ʰxaš niwāḡ ramanīg

It is possible, however, to find in simpler half-lines patterns of stress which occur frequently; and tentatively to place the stress accordingly in more complex half-lines.

Each half-line is a separate metrical unit. This fact Henning was able to establish for a Pahlavi poem in which the first half of each line is filled by a recurrent formula.<sup>2</sup> In the *handām* hymns, similarly, half-lines are sometimes repeated in conjunction with others which differ in structure or length. The following are examples:

A.R. VII 6a	mas awar āsāh o pad šādift abē zariḡ
10a	mas awar āsāh o ud mā bawāh frēh
H. IVa 2b	zōnus razmāhīg o kū angōn nē ast
5b	ud aḡ harwīn warm o kū angōn nē ast
H. V 3b	ud hamag purr pad tār o ud nizmān dūdēn
A.R. I 14b	padīd ādur o ud nizmān dūdēn

Each half-line is therefore to be considered separately. In doing

<sup>1</sup> See, e.g., the Middle Persian and Parthian poems stressed tentatively by Henning, *N.G.G.W.*, 1933, p. 318; *Trans. Phil. Soc.*, 1942, pp. 55–56; and also Henning's remarks on the metre of the Younger Avesta, *ibid.*, p. 53.

<sup>2</sup> See *BSOAS.* xiii, pp. 641–2.

so I have labelled the four half-lines of a couplet aa and ab; ba and bb.

To compare the half-lines of the two cycles it is necessary to have some way of describing them metrically. For this purpose I have taken four basic patterns, A, B, C, and D, with numbered variants; and have used the symbols + for an unstressed syllable and / for a stressed syllable. The basic patterns are as follows:

- A unstressed + stressed + unstressed + stressed.  
 B unstressed + stressed + unstressed + stressed + unstressed.  
 C unstressed + stressed + stressed + unstressed.  
 D stressed + unstressed + unstressed + stressed.

The unstressed syllables may be increased in each pattern, creating variants. In the following tables the complete half-lines of both cycles<sup>1</sup> are listed together for comparison under the appropriate patterns. Where possible a half-line from each cycle is given in each case as an example.

## A

A 1 + / + /

A.R. I 1 aa      <sup>+</sup>   <sup>/</sup>   <sup>+</sup>   <sup>/</sup>  
                     angad rōšnān

A.R. I 5 aa, 12 ba, 13 ba, 14 aa, ba, 26 aa, 29 ba; Ia 14 aa; II 1 ba;  
 VI 31 ba, 44 bb, 52 ba, 54 aa, 71 ba, 73 ba; VII 1 aa, 2 ba, 3 aa, ab,  
 20 ba; VIIa 3 ba; VIII 2 aa, 11 ba, 14 ba, 16 bb.

It is notable that this pattern occurs only three times in second half-lines (ab or bb). There are no examples from *Huwwidagmān*.

A 2 + + / + /

A.R. I 1 bb      <sup>+</sup>   <sup>+</sup>   <sup>/</sup>   <sup>+</sup>   <sup>/</sup>  
                     pad harwīn dāhwān

H. V 1 ab      <sup>+</sup>   <sup>+</sup>   <sup>/</sup>   <sup>+</sup>   <sup>/</sup>  
                     aǰ hau žafr abnās

A.R. I 12 aa, 14 bb, 15 ab, 16 bb, 17 ba, 18 aa, 20 aa, 22 ba, bb, 23 bb,  
 29 ab; Ia 4 aa, 8 ab, 12 aa, 13 aa, 14 ba; II 2 aa; VI 42 aa, 43 aa, ab,  
 49 ab, bb, 53 ab, bb, 55 ba, 57 ba, 61 aa, 62 bb, 63 ba, bb; VII 1 bb,  
 2 aa, 4 aa, bb, 6 aa, 7 ab, 8 ab, 10 aa, 13 aa, ba, bb, 17 aa, 18 aa, ab,  
 19 ba, bb, 21 ab, 25 aa, 35 ab, ba, bb; VIIa 1 aa, bb, 11 aa, ab, ba, 13 ab,  
 bb, 14 ab; VIII 1 ba, 2 ab, 3 ba, 4 ba, 13 ba, 14 bb.

H. I 23 bb; V 1 ba, 2 bb, 3 bb, 6 aa, 9 ba, bb, 12 bb; VIc 20 ab.

<sup>1</sup> A number of half-lines have been considered here which were not taken into account previously, because the whole lines are not preserved.

A 3 + + + / + /

A.R. I 12 ab <sup>+</sup>ud <sup>+</sup>hau <sup>+/</sup>nasāw <sup>+/</sup>dīdan

H. I 22 bb <sup>+</sup>pad <sup>+/</sup>anāsāg <sup>+/</sup>gōnag

A.R. I 13 ab, 14 ab, 24 aa, bb; Ia 2 aa, ab, bb, 3 ba; VI 33 aa, 42 bb, 45 bb, 52 bb, 66 ba, 68 aa; VII 4 ab, 6 bb, 8 ba, bb, 11 ba, bb, 12 ab, ba, 14 ab, bb, 19 aa, 20 aa, 21 ba; VIIa 2 ba; VIII 3 aa.

H. I 34 ab; IVb 1 ab, 2 bb; V 4 ba, 5 ab, bb, 13 aa; VIc 13 bb, 20 bb, 21 bb.

A 4 + + + + / + /

A.R. I 3 ba <sup>+</sup>čē <sup>+/</sup>hawīn <sup>+/</sup>tanbār <sup>+/</sup>dabgar

H. IVb 3 bb <sup>+</sup>čē <sup>+/</sup>hawīn <sup>+/</sup>narah <sup>+/</sup>žafrān

A.R. I 16 ab; VI 55 aa, 65 aa, 69 bb; VII 22 ab; VIIa 12 ba.

A 5 + + + + + / + /

A.R. VI 21 bb <sup>+</sup>ud <sup>+/</sup>harw <sup>+/</sup>bazakkarān <sup>+/</sup>əspurr

H. VIc 11 ba <sup>+</sup>čē <sup>+/</sup>pad <sup>+/</sup>hau <sup>+/</sup>padmōjēd <sup>+/</sup>šādift

H. VIc 11 bb.

A 6 + / + + /

A.R. I 2 bb <sup>+</sup>madyān <sup>+/</sup>dušmanīn

H. I 1 ba <sup>+</sup>šahrdār <sup>+/</sup>kirbakkar

A.R. I 3 aa, ab, 15 bb, 18 ba, 23 aa, ba, 26 ba, 29 bb, 30 ab; Ia 2 ba; VI 21 ab, 44 ab, 52 aa, 53 ba, 54 ba, bb, 58 ba, 64 ba, 65 bb, 67 bb, 68 bb, 69 ab, 70 bb, 72 aa, ba; VII 1 ab, 5 bb, 9 ab, 10 ab, 13 ab, 14 aa, ba, 17 ba, 18 ba, 19 ab, 23 aa, 24 aa, 26 ab; VIIa 2 aa, bb, 3 aa, 4 bb; VIII 11 ab, 12 ba, 14 aa, 15 aa, ab, 16 aa.

H. I 61 bb; IVb 1 aa; V 5 ba, 10 aa, 12 ab, 20 ab; VIc 4 bb, 14 bb; VIIa 3 ba.

A 7 + / + + + /

A.R. I 24 ab <sup>+</sup>pad <sup>+/</sup>warm <sup>+/</sup>sar <sup>+/</sup>abrāštag

H. I 28 aa <sup>+</sup>wušēnd <sup>+/</sup>ud <sup>+/</sup>anjūgift

A.R. Ia 8 bb, 13 bb; VI 32 ba, 51 aa, 52 ab, 55 ab, 57 bb, 62 ab, 73 ab; VII 22 ba, 27 ba; VIIa 4 ba; VIII 12 aa, ab.

H. I 32 bb, 51 ba; V 3 aa, 4 ab, bb, 6 ba, 9 aa, 10 ba, 13 ba.

A 8 + / + + + /

A.R. I 27 bb <sup>+ / + + + + /</sup> amwašt bawēnd pad āšōb

H. VIc 12 ab <sup>+ / + + + + /</sup> dēdēm au hawīn bandēd

A.R. VI 53 aa, 63 aa; VII 3 ba, 7 bb, 20 bb; VIIa 2 ab, 14 ba; VIII 13 aa.

H. I 23 ab; V 1 aa.

A 9 + + / + + /

A.R. I 1 ab <sup>+ + / + + /</sup> friyānag pad axšad

H. I 7 ab <sup>+ + / + + + /</sup> awištēnd yāwēdān

A.R. I 3 bb, 12 bb, 13 aa, 19 bb, 20 ba, 23 ab, 24 ba; Ia 3 aa, ab, 4 ab, 14 bb; VI 22 ab, 32 aa, 43 bb, 50 bb, 54 ab, 56 aa, ab, 61 bb, 62 aa, ba, 66 bb, 67 ba, 73 aa, bb; VII 2 ab, bb, 5 ba, 7 ba, 8 aa, 9 aa, 12 bb, 15 ba, 17 ab, bb, 20 ab, 21 bb, 22 aa, bb, 23 ba, 25 bb, 31 ab; VIIa 3 ab, 4 aa, ab, 12 bb, 14 bb; VIII 11 bb, 12 bb, 13 bb.

H. I 23 ba, 32 aa, ba, 33 ab; IVb 2 aa, ab, 3 aa; V 1 bb, 2 aa, ab, 3 ba, 4 aa, 10 bb, 12 aa; VIc 1 aa, 10 aa, 11 ab, 12 ba, 13 ba, 21 ab; VIIa 1 aa, 2 ba.

A 10 + + + / + + /

A.R. I 19 ab <sup>+ + + / + + /</sup> čiwāgōn zrēh ādurēn

H. I 22 aa <sup>+ + + / + + /</sup> hawīn pusag zargōnag

A.R. VI 51 bb, 56 bb, 61 ab, ba, 66 aa, 67 aa, ab, 69 ba, 72 ab; VII 3 bb, 5 ab, 6 ba, 7 aa, 11 ab, 18 bb, 21 aa, 23 bb, 25 ba; VIIa 1 ba.

H. I 7 aa, 60 ab; IVb 1 ba, bb, 3 ab; V 5 aa, 6 ab, 12 ba; VIc 1 ab, ba, bb, 2 aa, ba, 3 aa, ab, 4 aa, ba, 12 bb, 14 ba; VIIa 2 aa, 3 aa.

A 11 + + + + / + + /

A.R. VI 42 ab <sup>+ + + + / + + /</sup> man nisāg čihrag hujihrift

VII 10 bb <sup>+ + + + / + + /</sup> čē pad harw zanag wiganēd

H. VIc 14 aa <sup>+ + + + / + + /</sup> ud padixšāhēnd pad šādift

There are no other examples.

A 12 + + + + / + + /

H. VIc 14 ab <sup>+ + + + + / + + +</sup> čiwāgōn abar nām būd paštag

This is the only example.

A 13 + + / + + + /

A.R. I 2 ab <sup>+ + / + + + /</sup> winārāh um padwājāh

H. I 1 ab <sup>+ + / + + + /</sup> ud padgrift tau wijhišn

A.R. I 18 ab, 19 aa; Ia 1 aa; VI 31 aa, 57 ab, 64 bb, 68 ab, 70 ab;  
VII 6 ab, 9 ba, 11 aa, 23 ab, 26 bb; VIIa 1 ab, 11 bb, 13 aa; VIII 4 aa.

H. I 22 ab, ba, 23 aa, 24 aa; VIc 3 ba, 11 aa, 22 ab; VIIIa 1 ba.

A 14 + + / + + + + /

A.R. VI 71 bb <sup>+ + / + + + + /</sup> ud bagān padišfarāwand

H. IVb 3 ba <sup>+ + / + + + + /</sup> kū xāzād nē bawān pad tang

These are the only examples.

A 15 + + / + + + + + + /

H. I 1 aa <sup>+ + / + + + + + /</sup> huwīdagmān čē pad tau frawadād

This is the only example.

A 16 + + + / + + + /

A.R. VII 12 aa <sup>+ + + / + + + /</sup> ud wizmarēd ud wizawēd

H. V 2 ba <sup>+ + + / + + + /</sup> ud hufrayād ud adyāwar

A.R. I 1 ba.

H. I 32 ab; VIc 12 aa, 13 aa.

A 17 + + + + / + + + + /

H. I 1 bb <sup>+ + + + / + + + + /</sup> kar abar amāh axšadāgīft

VIc 13 ab <sup>+ + + + / + + + + /</sup> ud wijīdagān kirbakkarān

These are the only examples.

A 18 + + + / + + + + /

A.R. VI 56 ba <sup>+ + + + / + + + + + /</sup> ud būd āgas ud padixšāhād

There are no examples from *Huwīdagmān*.

## B

In this pattern there is an unstressed syllable (or two) after the second stressed syllable. It appears to be a general rule that an unstressed syllable (or syllables) occurs at the end of the line

only if the second stressed syllable is the final syllable of a past participle, and if what follows is enclitic to the past participle.

- A.R. VI 64 aa    <sup>+</sup> / <sup>+</sup> / <sup>+</sup>  
ud az āgad hēm
- VII 4 ba    <sup>+</sup> / <sup>+</sup> + <sup>+</sup> / <sup>++</sup>  
ud ʰxad winawād aʔi
- VIII 1 bb    <sup>+</sup> + <sup>+</sup> + / <sup>+</sup> / <sup>+</sup>  
au əskarfišn nihaxt hēm

There are no examples in *Huwwīdagmān*.

## C

C 1. The two stresses are together within the half-line.

- A.R. Ia 13 ba    <sup>+</sup> / <sup>+</sup> / <sup>++</sup>  
ud sard būd ahēnd
- VI 45 bb    <sup>+</sup> + <sup>+</sup> + <sup>+</sup> + <sup>+</sup> / <sup>++</sup>  
kū pad hawīn nixāb šud aʔi
- 55 bb    <sup>++</sup> / <sup>+</sup> / <sup>++</sup>  
ušan rōšn būd aʔi
- VII 1 ba    <sup>+</sup> / <sup>+</sup> + <sup>+</sup>  
maran kaft ahāz

There are no examples in *Huwwīdagmān*.

C 2. The two stresses are together at the end of the half-line.

- A.R. I 27 aa    <sup>+</sup> + <sup>+</sup> / <sup>+</sup>  
ud harwīn drafš
- VI 69 aa    <sup>+</sup> + <sup>+</sup> + <sup>+</sup> / <sup>+</sup>  
ud hau rōšnān mād
- VII 5 aa    <sup>+</sup> + <sup>+</sup> / <sup>+</sup>  
ud harwīn tang
- 15 aa    <sup>+</sup> / <sup>+</sup> / <sup>+</sup>  
aʔ ēd frāʔ
- 36 aa    <sup>+</sup> + <sup>+</sup> / <sup>+</sup>  
ud hamag wāy
- H. VIc 4 ab    <sup>+</sup> + <sup>+</sup> + <sup>+</sup> / <sup>+</sup>  
ud əzyāhāh rōšn

## D

The stresses are on the first and last syllables in the half-line.

D 1    /    +    +    /

- A.R. I    4 aa    <sup>+</sup> / <sup>++</sup> / <sup>+</sup>  
tū friyānag
- VII 10 ba    <sup>+</sup> / <sup>++</sup> / <sup>+</sup>  
im huʔjhrift
- 36 ba    <sup>+</sup> / <sup>+</sup> + <sup>+</sup> / <sup>+</sup>  
ʰxad padmōjēnd