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I am very pleased to contribute to this celebration of Professor Gherardo Gnoli with a paper related to some themes in his own illuminations of the world of Zarathushtra and early Zoroastrianism.

The present study will investigate the Gathic passages attesting derivatives of the root *\*wrāz* 'be joyous, be happy, feel bliss', which expresses a major eschatological value-concept. This investigation will also treat the most interesting varieties of the encryptive exploitation of linguistic forms, which constitutes an important aspect of Zarathushtra's poetic preaching.

The root in question is spelled *uruuāz* in our Gathic vulgate text.<sup>1</sup> The monosyllabic scansion shows that the *u-* is a later addition, representing the usual Young Avestan (YAv.) prothesis before *ruu-* (*\*/ru-/*), itself the YAv. outcome of *\*wr-* with metathesis of a banal type encountered later on e.g. within Pashto, *wrēza* > *rwēza* 'female member of a wedding procession' < *\*wrāzā* 'rejoicing', from our root (Morgenstierne 1927, 88).<sup>2</sup> Etymologically *√wrāz* is obviously related to the closely synonymous *√wrād* (*uruuād-*) 'be happy', etc.; the roots can be reconciled by a Proto-Indo-Iranian *\*wrād̥h-s(a-)* > *wrāz(a-)*. The Indo-Iranian etymology involves the Vedic root *vrād̥h*. Its meaning is (approximately) 'be great, feel oneself great', which is supported by the formulaically related collocations of the verb with 'great(ness)', *RV* 5.6.7 *māhi vrād̥hanta* (3rd pers. pl.), and of the pres. participle, *RV* 1.135.9 *māhi vrād̥hantaḥ* (nom. pl.). Further connection is with Vedic *ūr̥dhvā-* 'high' < Proto-Indo-European (PIE) *\*wr̥Hdh-wó-*, *√wr̥Hdh*.<sup>3</sup> Accordingly, Indo-Iranian *√wrād̥h* may be defined as 'to swell, to expand'. The Iranian development to 'be happy, be blissful' would parallel Arab. *√b-s-f* 'to expand': *inbasata* 'became expanded or expansive, became joyful'; *basf* 'expansion; feeling happy' (in Sufi mysticism, a state of elation contrasting with *qabd* 'contractiveness').

The semantic development 'bliss' < 'expansiveness' proposed for Ir. *√wrāz* is paralleled by OAv. *hu²āθra-* (YAv. spelling *xāθra-*) 'comfort, ease' < 'spaciousness'.<sup>4</sup> *√wrāz* and *hu²āθra-* are collocated in 50.5 (to be examined below), and a Young Avestan passage which exemplifies the eschatological value of both *xāθra-* and *uruuāzman-* 'bliss'

<sup>1</sup> For Old Avestan (OAv.) I use a reconstructive transcription essentially in accord with Beekes 1988. In the few cases where vulgate Gathic spellings are quoted, they are explicitly indicated as such (Vulg. = vulgate spelling).

<sup>2</sup> Cf. further Yaghnobi *ruwōn* < Sogdian *w(ə)wān* 'lamb'.

<sup>3</sup> Perhaps formed with 'stative' suffix *\*-dh-* from root *\*wr̥H-* ~ *\*werH-*, whence Vedic *urī-*, Avestan *vouru-* 'broad, wide' < *\*wr̥Hū-* etc.

<sup>4</sup> < *\*good (hu-)* breathing (*-āθra-*). Note especially *Y* 8.8 *rauuasca xāθra-mca* 'roominess and *\*good-āθra-*' vs. *azasca duzāθram* 'constriction and *\*bad-āθra-*'. To Bartholomae's connection with Vedic *āniti* 'breathes' I add *\*-āθra-* < PIE *\*-H₂ŋH₂lō-*, compound form of *\*H₂ŋH₂lō-*, whence Welsh *anadl*, Old Irish *anid* 'breath'.

< *wr̥z-* *man-*: *Purs.* 38 *aoi urune uruuōsma dāšvaieni vahištəm ahīm anarāca raocā afrašāhīqma xāθra* 'I [the Lord Wisdom] shall show the soul bliss, the best existence (= paradise), the infinite lights, and the easiness of the blessed ones'. Cf. *Y* 9.19 and *S* 1.27, in which 'the best existence' (*vahišta-ahu-*) is called 'luminous' (*raocayha-*) and 'having every ease' (*vispō.xāθra-*), and already Gathic 31.7a'' *raucabhiš* . . . *hu'āθrā* 'the easeful spaces with lights'.

*Y* 30 provides a fitting start for the examination of the Old Avestan manifestations of *√wr̥z*. Its first stanza shows the paradisiac aspect of *√wr̥z* in a context of luminosity (30.1c'' *raucabhiš* . . . *wr̥zā*), which, together with the collocation in 32.1-2 of *wr̥zma* 'bliss' and *artā hu'anwaiā* 'Rightness the sunny', led F. B. J. Kuiper (1960, 96-129) to posit an Iranian contemplative mysticism with roots in Indo-Iranian thought.<sup>5</sup> I hope to show that the latter passage does attest a contemplative mysticism paralleled by a crypticism of linguistic devices in the narration of the relevant concepts. This will be explained after some remarks on the overt meaning of 30.1 *seq.* Here *√wr̥z* is attested as *wr̥zā*, loc. of *wr̥zi-* 'bliss' (whose instr. is *YH* 36.2 *wr̥ziyā*, see below):

- 30.1 a *at tā waxšyā išantah yā mazdāθā yat-cit widašai*  
 b *stantū-ca ahurāi yasniyā-ca wahaus manahah*  
 c *humanādrāi arāyā-ca yā raucabhiš darsatā wr̥zā*  
 30.2 a *srauta gaušaiš wahištā ā wainata sucā manahā*  
 b *āwarnā(u) wicibāhya narām narām hwayāi tanu'ai*  
 c *parah mazah ya'āhah ahmāi nah sazdyāi bauḍayantah pati*

30.1 'Lo! I shall tell, O ye who seek, the things to be understood indeed by the knower, with Good Mind's praise, and worshipfulness for the Lord

30.2 Who is very wise, and for Rightness: the things to be seen with the lights in bliss. Listen to the best things with your ears; look, with bright mind, at the two options of decision/discernment, man by man, (each of you) for himself, that it be declared to Him by us, before the great race'.

As required by Gathic concentric ring-composition, the opening, middle, and concluding portions of the text are connected lexically and/or thematically. Here, this applies to the motifs of choice and racing. In the central stanza, 30.6, these motifs are exemplified negatively by the *airiwas*, the godlings: 'They did not decide (*nait* . . . *wi śyata* [*wi* /*ci*, cf. 30.2b *wicibāhya*]) rightly . . . they opted (*warnata* [*√war*, cf. 30.2b *āwarnā(u)*]) for Worst Mind, so that they all scampered helter skelter into wild wrath, whereby they afflict(ed) mortals'. The last stanza concludes the racing theme in a dualistic allusion to mortals' right or wrong choices:

- 30.10 a *adā-zi awā drujah buwati skandah spāyābrāhya*  
 b *at āsištā yaujonitai ā hušitaiš wahaus manahah*  
 c *mazdā'ah ariahya-ca yat zazaniti wahaus srawahi*  
 30.11 a *yat tā wr̥ziā saśyāθa yā mazdāθā dadat martiyāhah*

<sup>5</sup> Kuiper's thesis proceeds from his view of Vedic cosmogony, and involves *ṛsis*' mystical visualization of the sun in the breached primordial rock, the otherworldly source of *Ṛta*.

- b *hu'ti aniti yat-ca dargam drugwadbyah rašah*  
 c *sawā-ca artāwabyah at api itāiš ahati ušā*

30.10 'For then will occur the breakage of Wrong's (chariot)-shaft(ing), but the swiftest will (still) be yoked at the fine dwelling of Good Mind and of Wisdom and Rightness, and they will win in good renown.

30.11 When you have learned the asseverations which Wisdom has delivered, O mortals – good passage and impasse, whence for the wrongsome long destruction but promotions for the righteous, thereby then will all be as is wished'.

The underlying conception is the Indo-European 'chariot of Rightness' (Vedic *ṛiśya* *rātha* = Gr. *hárma dikēs*, "and Old Irish thematic congeners" are mentioned by Watkins 1995, 16 with lit.; for the chariot race and dualistic eschatological rewards, note especially *Y* 43.5c-e, with *wraisa-* 'turning point of race course'). The chariot of Rightness is reflected by the opposite notion at 30.10a', cf. 49.9c 'to/with Rightness in the race', to be discussed presently. My translation of 30.10a'' *spāyāθra-* (Vulg. *spaiiāθra-*) as '(chariot)-shaft(ing)' fits the context, since it was the shaft (pole) whose strain and breakage during turns in races most frequently caused chariot crashes. I analyze the word as a secondary derivative in *-θra-*, suffix of agency (of devices, etc.). The root, *√spā*, gives root-stem *spāi-*, which, with preverbs *ā*, *wi*, and *awa*, yields Sanglechi, Yidgha, and Wakhi words for the plowshaft (i.e. the pole which connects plow and yoke), and with *upari* yields *YAV*. *upairi.spāi-* *Yt* 10.125 'chariot shaft'.<sup>6</sup> The form *spāyāθra-* may refer to the shaft with its attachments. I take OAV. *ya'āh-* (as at 30.2c) as 'race'; cf. the Vedic verb *yāti* 'races, courses', *YAV*. *yāh-* 'agon'.<sup>7</sup> For OAV. *ya'āh-* 'race' three other passages should be cited, two of which also attest *√wr̥z*:

- 49.8 a *frašā'auštrāi wr̥zištām artahya dāh*  
 b *saram tat θwā mazdā yāsā ahura*  
 c *mabya-ca yām wahaū θwahmi ā xšabrai*  
 d *yawai wiswāi fra'īštāhah ahāma*  
 49.9 b *nai ršwacāh saram dadans drugwatā*  
 c *yat dayanāh wahištai yujan mižai*  
 d *artā yuxtā ya'āhi dīmā'aswa*

49.8 'For Frashaoshtra establish Thou Rightness' most blissful connection – this do I entreat Thee, O Lord Wisdom – and for me, too, (the connection) which is in Thy good Dominion. For all eternity will we be (Thy) envoys'.

49.9b-d 'The rightly-speaking one does not establish connection with the wrongsome one, for they yoke their enviousness to the best prize who are yoked with Rightness in the race, O Jamaspa!'

<sup>6</sup> Morgenstierne 1938, 194, 550, Appendix \*68\*; Gerstevitch 1967, 275.

<sup>7</sup> Cf. *YAV*. *Yt* 11.3 *yāhi verθrajaštamō* 'most victorious in the contest'; *Yt* 13.14 *yāhqm* . . . *qazāhqm* 'of \*agonies . . . of anxieties'. For *ya'āh* (*yāh-*) as racing term. cf. Schmidt 1968, 178, and for '(verbal) contest' Kuiper 1960, 250-251; possible eschatological term Kuiper 1973, 186. Differently Narten 1986, 149-155, defending 'Bite': [See also the detailed survey on *yāh-* in Kellens 1987, 249-250, with tentative conclusion 'hailing, challenging'.]

The word play on *ya'ahi* 'in the race' and the name *djāma-aswa-* (-aswa- 'horse') has its precedent in 46.14c, whose larger context parallels 30.10c<sup>8</sup> with renown as reward:

- 46.13 a *yah spitiāmam zarabūštrām rādāhā*  
 b *martaišu xšnāuš hau nā fra sruđyāi rōwah*  
 46.14 a *zarabūštra kas-tai artāwā wrōbah*  
 b *mazai magāi kah-wā fra sruđyāi waši*  
 c *at hau kawā wišta-aswah ya'ahi*

- 46.13a-b 'Whoever among mortals solicitously treated Spitarnid Zarathushtra with hospitality, he is fit to be famed'.  
 46.14a-c 'Zarathushtra, who is thy righteous ally for great patronage? Or who wishes to be famed? Now that's Kawi Vishiaspa in the race!'.  
 Collocation of *v/wrāz* and *ya'ah* occurs again in YH 36.2:

*wrāzištah hau nāh*  
*yātaŷa pati jamyāh*  
*ātar mazdā'ah ahurāhya*  
*wrāzištahya wrāziyā*  
*nāmištahya namahā nāh*  
*mazištāi ya'ahc'am pati jamyāh*

'Mayst Thou, the most blissful, come over to us for (Thy) share, O Fire, of the Lord Wisdom, with the bliss of the Most Blissful One, with the reverence tendered by the tenderest one; mayst Thou come over to us for the greatest of contests'.

The passage conflates: (1) 30.1-2, in which *maz-* *ya'ah*- 'the great race/contest' is collocated with the sun-like luminosity of bliss (*wrāzi-*: loc. *wrāzā*, instr. *wrāziyā*); and (2) 49.8 *wrāzištā* . . . 49.9 *ya'ah*-. Note that the sequence of the phonically similar 49.7d *wrzanāi*, 49.8a *wrāzištām* is duplicated by YH 36.1 *wrzanā*, YH 36.2 *wrāzištah*, and that YH 36.1 *ahya* . . . *wrzanā* echoes 32.1a *ahya wrzanam*.<sup>8</sup>

Before considering the other examples of Gathic forms from *v/wrāz*, a second look at Y 30 will bring us to Zarathushtra's cryptic devices of language. Interpretation of 30.2a *srauta gaušāiš wahištā* as 'hear with your ears (the word *wahištā* =) the best things' goes with the fact that the sounds of *WAHIŠTĀ* are found with compact scrambling in the words of the opening hemistich, 30.1a<sup>9</sup> at *TĀ WAŠYĀ ŠANTAH*, and in its closure, 30.1c<sup>9</sup> *yā raucAHBŠ darsatĀ Wrāzā*, as well as in the last two stanzas, (e.g.) 30.10b-c *Asištā* . . . *Ā huŠTĀŠ WAHANŠ* . . . *WAHAN sraWAHI* and in the finale, 30.11c *sawā-ca artaWAbyAH at Api TĀŠ AHATI uŠTĀ*. I shall henceforth employ a term *mixophonism* for the technique, exemplified by Gathic passages discussed hitherto, in which a targeted word/name of textual importance is encrypted through the compact repetition of its sounds, in any order, as part(s) of the other words favored for purposes of this device. This technique was rightly suspected by Sausure (Starobinski 1971) in his now influential "anagrammatic" speculations, as a characteristic of early literatures in Indo-European languages.

<sup>8</sup> Possibly there is a phonic (but not semantic) association in YH 36.2 between *yātaŷa pati jamyāh* and *ya'ahc'am pati jamyāh*; cf. 36.2 *wrāziyā nāmištahya* . . . 36.3 *nāmanā'am wāzištām*.

The same technique is found for 31.1-2, which take up motifs of the first and last stanzas of Y 30: speech (*v/wac*); asseverations (*wrata-*); hearing (*v/guš*); visibility (*v/drs*); choice (*v/war/wrā*, PIE \**-welH*); knowing (*v/wid*); and a focus on the overt word *wahištā* itself.

- 31.1 a *TĀ WAH Wr-ATĀ marantāh AguŠTĀ WAcāh sanhamAHI*  
 b *aiByah yai wratāiš drujah artahya gaiBāh wi mrcatai*  
 c *at-cit aiByah wahištā yai zrazdā'ah ahan mazdā'at*
- 31.2 a *yazi āiš nait wrā'anai adwā Abidr-ŠTĀ WAHIyāh*  
 b *at wāh wiswanh ā ayai yabū ratum ahurah waida*

- 31.1 'Remembering those asseverations of Yours, we pronounce words unheard by those who destroy, through avowals of Wrong, Rightness' life-realms, but (words) which are indeed the best things for those who are faithful to Wisdom.

- 31.2a-b If through these things the better road for choosing is not in sight, then let me come to you all, in accord with the arbitration/arbitrator which/whom the Lord knows'.

The mixophonism of *WAHIŠTĀ* also appears at the end of Y 31. Closing the thought of 31.21 that the Lord Wisdom gives the 'fatness/solidity' (32.21c *wazdwar*) of His Dominion's connection (*sarah*) as reward to whoever is His ally (31.21c<sup>9</sup> *wraBāh*) in spirit and actions, the poem's last hemistich, 31.22c<sup>9</sup>, has: *WĀZIŠTAH AHAH ASIŠ* 'he will be Thy most nourished/strengthened guest'.

Mixophonism is again found in 49.8, which, as we have seen, also deals with a connection for the righteous in the Lord's Dominion (49.8b-c<sup>9</sup> *saram xšabr-ai*): *fraš-Ā-uŠTr-Āi Wr-ĀzištĀm artAHya WAHĀu θWAHmi Ā fra-Ā-ŠTĀhah*. Like 49.8, the final stanza of Y 49 features Zarathushtra entreating (*yāsa-*) Wisdom. Its finale virtually decrypts the scrambled representation of *WAHIŠTĀ*:

- 49.12 a *kat tai artā zu'ayantāi awAHah*  
 b *zarabūštrāi kat tai WAHĀ manahā*  
 c *yah WAH stautĀŠ mazdā frināi ahura*  
 d *awat yāsans yat WAHIŠTĀ wahištām*

- 49.12 'What help hast Thou, O Lord Wisdom, with Rightness, what with Good Mind, for me, Zarathushtra, who, invoking You, mean to gain Your friendship through praises, entreating for that which is best in Your might/sending?'

The latter stanza is, in effect, continued by 50.1, which again opens with *kat* . . . *awahah* 'what help?', and again concerns invoking (*v/zā*) the divine triad:

- 50.1 a *kat mai ru'ā isat cahya awahah*  
 b *kah mai pasauš kah mana θrātā wisah*  
 c *anyah artāt θwat-ca mazdā ahura*  
 d *azdā zūtā wahištā-ca manahah*

- 50.1 'What help of anyone can my soul have? Who has been found as my cattle's, and my, protector, other than Rightness, and Thee, O Lord Wisdom, — when my invocation is made — and Best Mind?'

The technique of *WAH ISTĀ wahiṣtam*, in which the targeted word is paronomastically broken up into its successive syllables, has a parallel of sorts in 46.14a-c, where (after *Kaś-tai arīṅWĀ wraṭah* 'who is thy righteous ally?') we have *Kaś-WĀ* anticipating the targeted title *kaṃwā*.<sup>9</sup> It is a similar word-play that supplies Y 50 with the concatenation required between the first and central stanzas. 50.1b' *MANA θRĀĪĀ* 'my protector' links up to 50.6a' *manθrā'ā* 'manθramaker, sacred poet', Zarathushtra's title for himself (thus also 50.5b' *manθrānai*). Otherwise the middle part of Y 50 is linked to the beginning only by the line-end word *awah-* 'help' in the stanzas 50.5 and 50.7, which flank the central 50.6. The word play *manθrā'ā* : *mana θrāiū* encapsulates the reciprocal relationship between poet-priest and divinity, which is expressed in the poem's overall structure.<sup>10</sup>

We now come to yet another Gathic example in which *√wrāz* (again with chariot-race imagery) figures in phonic encryption. At 50.5b' *wawrāzaba* 'you are delighted', phrasally

<sup>9</sup> *Kaś-WĀ* *fā* *Sruḃyā* *WĀSTĪ* also contains the name (*kaṃwā*) *wiśā'aswah* in scrambled form; cf. 46.14d-e 'I invoke, with utterances of Good Mind, those whom Thou minglest (*mināś* < *√mis* = Vedic *√mis*) in Thy residence' as referring both to hospitality (cf. Gr. *meignumi*) for the patron in the divine house, and to the scrambled sounds of his name. In 51.11-12a, the negative counterpart to 46.14, the questions *Kaś WĀRθAḤ Kaś-WĀ* . . . *Kaś-WĀ* is answered by *nait* . . . *waiṅpi'ah KaśWīnah* 'not that kawian bugger!'. Cf. Schwartz 1986, 335-336 and 1991, 131.

[I have just (July 1, 2002) received from Prof. Stephanie W. Jamison a typescript of a paper "An anagram in the Gāthās: *Yasna* 51.4-5", to appear in an honorary volume for Prof. Stanley Insler published by the American Oriental Society. Here Jamison suggests that *Viūg*. 51.5a *viṣpā* *īā* contains an incomplete "anagram" of the name *Viśiāspā*. She notes that such an "anagram" would provide motivation for the marked syntax, against usual *īā viṣpā*. She builds her case textually by comparing the wording of 51.5 with 51.16, 51.11, and 46.13, which contrast with 51.12. I would recast Jamison's putative "anagram" by seeing it as part of a complete mixophonism for *WĪSTĀ'ASWĀ*-. 51.5a' *WĪSWĀ* *ĪĀ* + 51.5b' *WĀSTĪyāh śyaudhāiś* *īśWĀḤ* 'the pasturer lofty through actions' (*śyaudhāiś* 'through actions' as at 51.3a'').

One may also note that 51.3b' 'with utterances (*uzθāiś*) of Good Mind' probably indicates cryptic language, as does the same phrase at 46.14e'. 51.5 also indicates that cryptic language is involved, since the allusion to the pasturer "finding the cow" is a variant of the Vedic motif of "finding the hidden tracks of the cow", which (as discussed by Watkins 1995, 72-73 and cf. 107-108) refers to linguistic crypticism or encryption. (In the Gāthās the Cow, as at 51.7a, symbolizes the good envisionment [*dayana*], which figures at 51.16-19 and contrasting with 51.13. See Schwartz 2003, 220-244 on Y 29 and confirmation of H.-P. Schmidt's views on Gathic bovine symbolism.)

<sup>10</sup> This structure is duplicated in the completion of Y 28: in both Y 50 and Y 28 the name *zaraṭuštra-* is at the precise centerpoint (at caesura or line-end) of the poem, collocated with double mention of *manθra-*, and further collocated with the word for 'help' or 'support' at line-end, concatenating with such a word at the end of the first line. The last stanza requests divine assistance for Zarathushtra's goal as poet-priest to restore the original perfection of the world. Y 28 originally consisted of 28.1-8, a complete composition, as shown by the systematic lexical concatenations, and connection of central stanza-pair to outer stanzas: 28.1 and 28.8, *yāwā*; 28.2 and 28.7, *√dā* (*dāwāi* *dādi* *dās-*) + *θyāθrā*; 28.3 and 28.6, *√rap* (*raθrāi* *raθrañ*), *√gam* (*jasatā* *gadā*); 28.4c-28.5a, continuous declaration of quest for vision of Rightness; 28.4, beginning, and 28.1, end, *rvānam*; 28.5a and 28.8a, 3 syll. + *θwā*. By contrast, the final version of Y 28 (28.1-11) shows lexical concatenation only precisely for the outer stanzas and the inner triad, with details initiating the corresponding stanzas of Y 50. During the period between the two stages of Y 28, there was completion of the series Y 46, Y 32, Y 48, Y 49, and Y 50. Cf. Schwartz 1998, 138 seq., 188-193. 28.6 was a model for the central stanza 43.8, *zaraṭuštraḥ* . . . *dwaīśāit* . . . *rafnah* . . . *aujathwa*.

collocated with *manθrānai*, immediately precedes another mixophonism of *WAHISTĀ* at 50.5c-d (cf. 50.7).

- 50.5 a *arai-zī* *xšmā* *mazdā(h)* *arīā* *ahura*  
 b *yat* *yušmākāi* *manθrānai* *wawrāzaba*  
 c *Abidr* *ISTĀ* *AWIS* *Ā* *awAHĪ*  
 d *zASTĀ* *ISTĀ* *yā* *nāh* *hu* *āθrai* *dāyāi*

- 50.6 a *yah* *manθrā'ā* *wācam* *baratī*  
 b *wraṭah* *arīā* *namahā* *zaraṭuštraḥ*  
 c *dātā* *xrtaus* *hizā'ah* *raθ'am* *stai*  
 d *mahya* *rāzanh* *wahā* *sāhūt* *manahā*

- 50.7 a *at* *WAH* *yaujah* *zAWIS* *tyanh* *arW* *Atah*  
 b *jayāiś* *prēiš* *WAHMahya* *yušmākāhya*  
 c *mazdā* *arTĀ* *ugrañh* *WAHĪ* *manahā*  
 d *yāiś* *azāba* *mahmāi* *hyāta* *awAHai*

- 50.5 'So may there be a rewarding through You, (who are) Wisdom, O Lord, with Rightness, – if You are delighted as to Your manθramaker – with visible, patent help of potent hands, which will put us at ease.

- 50.6 This *manθramaker* who gives voice is an ally with/via Rightness, reverently; Zarathushtra.

- 50.7 May the Creator of intellect, via Good Mind, instruct my tongue's chariot-course to be that of my direction. And I shall yoke for You the swiftest chargers, who are expansive with victories of eulogies for You, and who are strong, O Wisdom(,) with Rightness and Good Mind, and through these (chargers) will You drive forth. Be You for my help!'

50.6c-d serves as a model for the use in 34.6 of *awah-*, *zastā'ista-*, and (-) *dršā* in rendering the scrambled syllables of *WAHISTĀ*.

- 34.6 a *at-tai* *ātrm* *ahura* *aujAHW* *Antam* *arTĀ* *usmAHĪ*  
 b *Asi* *Stam* *amaW* *Antam* *stai* *rapantai* *ciθrā'aw* *AHtam*  
 c *at* *mazdā* *dbi* *šyantai* *zastā* *ISTĀ* *IS* *di* *STĀ* *ainaham*

- 34.6 'And we wish Thy Fire, O Lord, which is mighty with Rightness, and is swiftest and strong, to be of clear help for Thy supporter, but, O Wisdom, for Thy enemy, violence one sees/has seized!'<sup>11</sup>

Note that the correlation in use of *āsi* *ista-* 'swiftest' with 30.10b', of *dršā* with 31.2a' as well as 50.5c' *abidr* *šrā*, and the 1st pl. ending of *usmahī*, like that of 31.1a' *sanhamahi*, indicates the phonic motivation in the choice of these words.

<sup>11</sup> Word-play on *dršā-* 'seen' (*√dars*) or 'seized' (*√draz*). The passage shows influence of 46.7b *mā* . . . *dīdar* *sata* *ainahai* 'wishes to hold (*√dar*) or seize (*√draz*) me for violence' and 46.7c' *θwāhmāi* *θhras-ca* . . . and Thy Fire'; cf. also 46.7d' and 34.3b' *θraušā* 'fostered'. However, the overwhelming influence of Y 50 on Y 34 is shown e.g. by 50.9a > 34.6c; 50.1b' > 34.5b and 34.7c; 50.6c > 34.12a' and b' -c; and, as finale, 50.11c-d > 34.15c.

50.5b' *wawrāzabā*, representing  $\sqrt{wrāz}$ , not only introduces the encryption of *WAHIŠTĀ* in 50.5-7, but it also has a prominent role in the simultaneous emphasis of the centrally placed name 50.6b' *zarabūštra(h)* through the embedding of its rearranged sounds, e.g. *yUŠmĀkātī manōrēnāi wawrāzabā abidrštā ... ZastāšTĀ ... BARātī ... WRAbāh ARĀ ... (zarabūštrah) ... xRAtaUŠ ... hiZUŠAh ... RAθPĀH ... RAZAmh ... ZAWiŠTiyah ... ARwAtah ... pRθUŠ ... yUŠmĀkalya*, etc. Cf. 33.1b' *RATUŠšyauθnā RAZiŠTĀ* 'the arbitrator through straightforward action' (concatenated with 33.16a' *zarabūštrah*) and 33.5c'-6a' *ARĀTĀ RZUŠ pĀGAb* ... *yah Zaiutā ARĀ RZUŠ* 'I shall invoke [33.5a *zū'ayā*] ... along the paths straight in accord with Rightness ... who am the invocator straight with Rightness'.<sup>12</sup> More on the encryptive role of derivatives of  $\sqrt{wrāz}$  in the Gathas will follow below, after broader discussion of encryption in the Gathas and in other Indo-European material.

The reality and persistence of mixophony in Indo-European is illustrated by what has been recognized by Gerbstman 1968, 185-189 as a subgenre of riddles in the corpus which had been collected by the schoolmaster Sadownikov from 19th century Russian peasant children. In this subgenre the answer to the riddle is encrypted through mixophony in the words of the riddle itself. Many of the riddles are built around a number of stock answers; e.g. *kočērga* [kačērgā] 'a poker'. I offer in illustration an English adaptation of this riddle type:

This PONY leaps on OCHER land;  
he KICKs nP smOKE but never sand.

I translate these examples from Gerbstman (1968, 191-192 *seq.*):

1. ČERNyj KON' pRYGAt v OGON'  
'The black horse jumps into the fire'.
  2. ČERNyj KON' sKACEj v OGON'  
'The black horse races into the fire'.
  3. ČERNaja GAGARA po polju sKAKAla zoloto sbirala  
'The black loon fled on the field (and) gathered gold'.
  4. poln zAsēČEK KRAsnyx OvEČEK  
volk svyj vsKOČit vsex RAZGONit  
'Full is the little fold with little red sheep,  
in does the grey wolf leap, and makes them all bolt'.
- Like other two-theme riddles in the corpus, the following example has as answer both KOČERGA 'poker' and UGLI 'coals':
5. LEŠala GALIca po KRAsnyx ULICE  
sČitala GALIca zolotyje jajca  
'Galitsa lay upon a red alley;  
golden eggs did Galitsa tally'.

<sup>12</sup> Another kind of encryption of the name *zarabūštra-*, through an elaborately extended allusion to its etymology, occurs in 44.17-8 (*zarām ... uštram*); see Schwartz 1986, 376-379.

The two-theme mixophonic riddles parallel in their technique Y 50.5-7 (*WAHIŠTĀ* and *ZARAbUŠTRA-*) and Y 46.14 (*KAWĀ* and *WIŠTA'ASWA-*).

I now turn to mixophonyms in archaic Greek. In view, *inter alia*, of the riddle or riddle-like context, it will prove relevant to ground the exposition in some independent observations concerning the enigmatic aspect in the archaic Greek lyricist Pindar. G. Nagy has focused on Pindar's epinician poetry as illustrative of the medium or genre termed *ainos*, which, with its verbal derivatives *ainéō* and *ainōzōmai/ainōssōmai* in archaic Greek refers to a special kind of utterance, ranging from praise to oracular response as well as to riddles. Nagy 1990, 148-149 describes the Pindaric *ainos* as a "code" which "presupposes a restricted audience who ...

1. understand the message of the code that is the poetry.
2. have been raised on the proper ethical standards that are the message that the code of the poetry teaches.
3. are socially connected to the poet and to each other, so that the message of the code may be transmitted to them and through them ..."

Nagy cites two Pindaric verses to illustrate the programmatic declaration about the *ainos* which the poetry itself makes:

1. ... *phōnāenta sunetoisin* ...  
'... having a sound for these who can understand ...' (*Olympian* 2.85);
2. ... *epainéontī sunetoi*  
'... those who can understand give praise' (*Pythian* 5.107).

He goes on to comment, "Only 'those who can understand' (the *sunetoi*) can deliver or hear the message of praise", and that apart from hearers who can understand, the *ainos* of Pindar, "difficult in its form and enigmatic in its content", is "apt to be misunderstood, garbled" (Nagy 1990, 239-240).

Upon reading Nagy's analysis of the Pindaric *ainos*, I was struck by the parallels to the Gathic situation, and particularly to the passages in Y 30, Y 31, and Y 46, discussed above. As for Nagy's second category, the special audience with the proper ethical standards, in "the *agathoi*, those who are intrinsically 'noble'", we have the equivalent of the Gathic *artāwans*, the 'righteous'; and Nagy's third category, characterized by social connections, fits Zarathushtra's allies (*wraθar-*), who give him patronly hospitality ( $\sqrt{axnu}$ ). Most important is the first category, "those that can understand". Here Pindar's *O.* 2.85 parallels Zarathushtra's announcement in 30.1 'I shall speak ... the things to be understood, indeed, by the knower'. For the wrong audience, the words/sounds are 'unheard' (31.1a' *agūštā*). In fact, 31.1-2 (*seq.*) matches the situation of *O.* 2.85 (*seq.*), for in both at issue is a rivalry between poets. In *O.* 2.85-88, Pindar states that what is necessary is a *hermeneus* (in archaic Greek 'one who can make latent language manifest'; in this passage the words are latent in that they are [*O.* 2.83-84] 'swift missiles/arrows in the quiver' beneath Pindar's arm). Pindar then contrasts 'the wise one (*sophos*) knowing (*eidōs*) many things naturally', with poets who are disorderly (*labroti*) in their ineptitude (cf. *O.* 2.95-97: 'those who prattle ruin the *ainos*').

After I saw the parallelism between the Pindaric and Zarathushtrian texts, I wondered whether what was characterized for Pindar as "a code" by Nagy (employing the term in the very broad usage of Prague School linguistics) could indeed be encryptive. What I found for *O. 2* was a mixophonic relationship between the description of the disorderly and prolix poets, *O. 2.87* *παῖγγόσσιαι κοράκεις ἠὸς Ἀκραντᾶ Γαργύτων* 'in all manner of tongue, like a pair of ravens, they speak things which do not come into effect', and the concisely expressed target of Pindar's (*O. 2.90*) 'arrows of good praise', *O. 2.91* *Ἀκραγάντι Τανυσαῖς* 'stretching the bow toward Akragas', i.e. aiming toward Agrigento, home of Pindar's patron Theron.

The same poem *O. 2* also encrypts the name of the patron, Theron, but as part of an overlapping three-theme mixophonomism. We have the rhetorical question at *O. 2.2*:

*tina theón, tin' hērōa, tina d'ándra keliádēsomen*

'Which god, which hero, which man shall we celebrate?'

the text (*O. 2.2-8*) then furnishes the three answers: Pisa belongs to Zeus; Heracles established the Olympiad, and Theron is to be proclaimed for his four-horse victory (etc.). The question itself gives, in reverse order of these answers, the three names as direct objects of 'celebrate':

*THEON tin' hērōa = THERŌNA*

*HERŌA . . . Keladēsomen = HERAKLĒA (or the like)*

(*tina . . . tina D' Ándra*) = *DIA*.<sup>13</sup>

The introductory rhetorical question in *O. 2.2* and Pindar's further praise (*O. 2.6-8*) of Theron as a righteous guest-friend (*dikaion xénon*), of noble family, who distinguishes himself for civic accomplishments, parallel, in the praises describing his patron, *Y 46.13-14* and *Y 49.7-9*, discussed above for their mixophonomism and allusion to races.

As for *P. 5.107*, I found that here Pindar was introducing mixophonomism for his patron's name, *Arkesilās* (*P. 5.103*):

*P. 5.109* *KRESSŌNA men hĀLIKĀS*

'superior for his age'

*P. 5.113-114* *AgōnĪās d', hērĒkos hoĭōn sthenos*

*en te moisaisi poiānos apo mātros philĀS*

'In the contest, like a bulwark, strong,

flying up to the Muses straight from his mother'

Note that in the mixophonomism describing Arkesilās, *hērĒkos* 'bulwark' (which recalls Ajax's Homeric epithet *hērĒkos Akhaiōn* 'bulwark of the Achaeans') is of a piece with the meaning of *Arkesi-la(o)s* 'he who protects the people'.

<sup>13</sup>Watkins (1995, 189 and 280) cites *O. 2.2* as containing (only) *THERŌN*, and on the next page (and on p. 86) mentions *O. 2.87* *Ἀκραντᾶ Γαργύτων*: *O. 2.91* *Ἀκραγάντι*. The latter encryption, as also that in Pindar *P. 5.113-115*, were discussed in great detail in my lecture "Pindaric puzzles, Russian riddles, and Zarosster" at Harvard University, April 4, 1990. Prof. Watkins, who attended my lecture, has recently privately explained to me his lack of mention of my lecture as an accidental oversight (his book otherwise has several citations of my publications). In general, Watkins' book serves as a valuable introduction to Indo-European poetic crypticism.

Other aspects of Pindaric *ānōs* containing mixophonomisms must await discussion elsewhere.<sup>14</sup> I plan there to discuss how *O. 2*, in which lines 82 seq. follow a long eschatological digression, influenced by the Orphic mysteries. More importantly, I plan to show that *O. 2.85* *phōndēnta sunetoisīn* 'having sounds for those who can understand' and similar formulaic introductions to linguistic crypticism in Pindar and other Greek texts (including material in Euripides) go back to the Orphic formula *aeidō ksunetoisī* 'I sing for those who can understand' (*Frag. 334 Kern*), the latter representing an Indo-European formula introducing poetic mystagogy, of the type 'I speak for the knowing', reflected in Vedic with *vidvān* = *OAv. vidvāh* (cf. Gr. *eidōs*) 'knowing (one), knower'.

Such a formula occurs in the Gathas not only at 30.1, but also at 31.17 and 51.8, in both of which the motif of speech to the knower signals the initiates that an encryption is occurring. 31.17 elaborates 31.1-2 and extends the reference of *vidvāh* 'knowing' and *avidvāh* 'unknowing' from poet-priests to audience:

31.17 a *kaiāram artāvā-wā drugwāt-wā wruwatai mazyah*

b *vidvāh widušai mrautu mā avidvāh api dbāwayai*

c *zāi nah mazdā ahura wahaus̄ fradaxšā manahah*

31.17 'Which – is it the righteous or the deceitful one – shall one choose more to believe?

Let Knowing One speak to knowing one; let not the unknowing one prattle!

Be for us, Lord Wisdom, the revealer of Good Mind'.

31.18 continues with the warning 'let none hear the *manōras* and doctrines of the wrongsome one'. The 'wrongsome one', whose destructive effects are described at 31.18b-c, contrasts with (31.19) 'the healer of existence, the knower, has heard Rightness'. 31.17c' gives the decryption; *fradaxšā*, in addition to 'revealer' (nom. of *fradaxštar-*), could simultaneously be 'at the revelation' (loc. of *fradaxšti-*), hence a punning reference to the decryption itself; cf. the collocation of words for 'clear, visible' with the mixophonomisms.

31.17 and 51.8, with their surrounding stanzas, are lexically similar. 51.7c', *manahā wahu sanhai* 'for the proclamation through Good Mind', furnishes the decryption of the three *w-m-* phrases in the immediately following 51.8:

51.8 a *at-zi tai waxšyā mazdā widušai-zi nā mryūyā*

b *yat akaya drugwatai ušā yah artam dādrai*

c *hau-zi manbrat-ā šyālah yah widušai mrawati*

51.8 'For I shall tell Thee, Lord Wisdom, since a man should speak to the Knowing One,

that which comes as an evil for the wrongsome one, but is as is wished for him who upholds Rightness;

for that *manbramaker* is content, who will speak to the knowing one.

In both passages the repeated initials *w-m-* encrypt *wahu manah* 'Good Mind'. Such encryption of targeted phrases through the foregrounding of their initials, put as the first sounds of other phrases, I call *acrophonism*.

<sup>14</sup>For now note e.g. Pindar, *Frag. 47* Snell-Mæhler, which mixophonizes the name of the octopus (*POLUPOS*) in a description of the unnamed creature, as a parallel for giving *ānōs* as an act of shrewdness.

The principle is shown again in 45.3. The introductory 45.1 begins much like 30.1:

- 45.1 a *at fra waxyā nū gūśādham nū srautā*  
 b *yai-ca asnāt yai-ca dūrāt išāḥ*  
 c *nū im wiswā cīḥrah-zi mazdāhādham*

45.1 'Now I shall speak out – now listen and hear,  
 you who seek from near and far,  
 for it all is clear (m.); understand it'.

The 'it' which is 'clear' (masculine gender) is the *manθra*- (m.) in 45.3:

- 45.3 a *at fra waxyā ahaus̄ ahyā parwiyam*  
 b *yam mai wičwāh mazdāh waucat ahura*  
 c *yai im WAH nait ihā MANθram waršanti*  
 d *yabā imam manāi-ca waucaḏā-ca*  
 e *aibyah ahaus̄ awai ahat apamam*

45.3 'And I shall speak forth (about) this existence's first thing,  
 which the Lord Wisdom, the Knower, told me:

Those who will not put this *manθra* into effect  
 just as I think it and will speak it,  
 for them will the word "woe" be their existence's last thing'.

Enclosed iconically between the line which ends with 'first thing' and its thematically echoic and alliterative closure, which ends with 'last thing', we have four phrases with initials *m-w-*, and, in the central line 45.3c, *WAH*. . . *MANθram*, making clearer the symbolism *m-w-* (= *w-m-*) = *manah wahu* = *wahu manah*. The symbolism is further decrypted in the next stanza:

- 45.4b' *mazdāh waida yah im dāt*  
 c *fiaram wahaus̄ warzayantiah manahah*

45.4b'-c (it is) Wisdom, I know, who created this,  
 (He), the Father of efficacious Good Mind'.

Here another *m-w-* phrase, 45.4b *mazdāh waida* 'Wisdom, I know', is the reciprocal counterpart of 45.3b *widwāh mazdāh* 'Wisdom the Knower', and the overt 45.4c *wahaus̄* . . . *manahah* corresponds to the encrypted 45.3c *WAH* . . . *MAN*.

The *manθra* mentioned in 45.3 is characterized in 45.5b' as *martaiyah wahištam* (*m-w-*) 'the best for mortals' and at 45.6a' as *wiswāna'am mazištam* (*w-m-*) 'the greatest of all things'. The *manθra* itself is given in 45.7, which follows the acrophonisms for 'Good Mind' with mixophonism for 'the best things':<sup>15</sup>

- 45.6 d *yahya WAHmai WAHū frašī manahā*  
 e *ahya xraui fra mā sāstu wahištā*

<sup>15</sup>The contents of 45.3-7 are concentrated in 31.6-8 in terms of visionary revelation and luminous comforts (*hu'ābrē*). As at 45.4, at 31.8 the Lord Wisdom is seen as 'Father of Good Mind' and creator. 31.6 decrypts 45.3 with similar phraseology, 'The best thing will be for him who, knowing, will tell me the . . . *manθra* . . . ' (*yah mai widwāh waucaḏā . . . manθram*) and then the denouement, 'For Wisdom dominion is such that one will increase it for Him with Good Mind (*wahū manahā*)'.

- 45.7 a *yAHya saWā ISANTī rādAHah*  
 b *yai-zi jiwā āhar-ca bu'anti-ca*  
 c *amriāti artaunah ru'ā aišah*  
 d *utayāitā yā nrīs sadrā drugwatah*  
 e *tā-ca ššəθrā mazdāh dāmiš ahurah*

45.6d-e 'May He, in the eulogy for Whom I have consulted with Good Mind,  
 reveal for me, with His intellect, the best things.

45.7 They will seek the benefactors of his solicitude,  
 for those who are living, we were and will be  
 – in immortality will the soul of the righteous be strong;  
 in perpetuity will grief befall wrongsome men –  
 and through this (act of) dominion is Wisdom, the creator, the Lord'.

We may now return to *√wrāz* and the connection of 'bliss' with encryption. Acrophonism is brought to its fullest complexity in Y 32:

- 32.1 a *ahya-ca hwaiuš yāsāt ahyā wrzanam mat aryamnā*  
 b *ahya daiwā mahimi minai ahurahya wrāzma mazdā'ah*  
 c *θwai dūtānah ahāma tanh dārayah yai wāh dbišanti*  
 32.2 a *aibyah mazdāh ahurah sār-amnah wahū manahā*  
 b *ššəθrāt hacā pati mraut arīā huš(h)axā hu'anwatā*  
 c *swantām wah aramatiim wahwīm warmadi hā nah ahat*

32.1 'And of Him did family entreat, of Him did community with clan,

as did also the godlings, at my prompting, (entreat) for His, the Lord Wisdom's, bliss:  
 "May we be Thy messengers, to hold those inimical to You".

32.2 To those did the Lord Wisdom, Who is connected with Good Mind  
 and is the Boon Associate of sunny Rightness, respond from (His) Dominion:  
 "We have chosen your holy proper-mindedness; it shall be Ours!"

The word *wrāzman-* used here was the most common derivative of *√wrāz*; cf. YAv. *uruuāzman-* and Middle Persian (MPers.) *urwāhm*. As discussed in detail in Schwartz 1991, 166-168 and *passim*, the initials of the last four words in 32.1a, and their echoic counterparts, the last four words of 32.1b, encrypt the theological relationship stated for the divine triad in 32.2, with the overlapping (interconnection) of initials in 32.1a *a-w-m-a-* (i.e. *a w + w m + m a*) and again in 32.1b *m-a-w-m-* (i.e. *m a + a w + w m*), both series corresponding to the interconnectedness of the divine triad *Mazdā Ahura, WAhu Manah*, and *Arta Wahišta*, described in overt (and decryptive) terms in 32.2. The *daiwas* ('godlings') and their followers are duplicitous (32.3c' *dbišanā*), representing themselves as those who would hold back the Lord Wisdom's enemies, but their real intention is to hold on to, embrace, uphold (*√dar*, cf. 46.3, 5, 7, and 49.2) such enemies, their own ilk. 32.2a-b *aibyah mazdāh* . . . *pai mraut* 'to these [honest ones] Wisdom answered' contrasts with two responses to the duplicitous *daiwas*: 32.3, and 32.12b<sup>16</sup> *aibyah mazdāh akā mraut yai gauš*

<sup>16</sup>The original first stage of Y 32 consisted of 32.1-32.13. This preliminary compositional state of Y 32 is characterized by tight lexical concentric concatenations, in which 32.2 is concatenated with 32.13. The entire scheme of concatenations is as follows: 32.1 and 32.13, *dātā*, quest for paradise; 32.2 and 32.12,

*mrdan wrāšuxti<sup>17</sup> jyātam* 'to them Wisdom said bad things, (to those) who with declaration of/for "bliss" skewed the life of the Cow (= the good *dayanā* [envisionment]; see n. 9, end)'.<sup>17</sup>

The divine state of blissful interconnectedness is that which the righteous will enjoy; note that 32.1 > 49.7-8, with the series 'clan, family, community', is followed by 'the most blissful connection [in the divine Dominion]'; note also the juxtaposed *wrzanāi*: *wrāzištām*.

The remarkable idea of the overlapping acrophonisms is developed in the original center of the poem, 32.7c: "*mazdāh waidišāh ahi* (*m-w-a*) and 32.8c: "*wicibai api*, with *m-w* (= *manah wahu*) overlapping with *w-a* (= \**wahista-arta*). These phrases are based on 46.19e: "*mazdā waidišāh* and 46.18e: "*manahas-ca wicibam*, with the finale 46.19d-e *manah-wistāš mat wiswāš* . . . *mazdā waidišāh*, in the backwards recycling of phrases in 46.19-46.6 as 32.7-32.16 (Schwartz 1998, 138 seq.).

Finally, we see *a-w* / *w-a* for *arta-wahišta-* at 33.3, again with 'family, clan, community':

- 33.3 a *yah artāunai wahištah* *hwaiit-wā at-wā wrzanyah*  
 b *aryamā-wā ahura* *widans-wā θwaxšahā gawai*  
 c *at hau artahya ahat* *wahauš-ca wāstrai manahah*

33.3 'Whoever is best to the righteous one, through family or as community member or through clan, Lord, or allotting diligently for the cow, he will be on the pasture of Rightness and Good Mind'.

Whereas in the series family, community (*wrzana-*), clan at 32.1a-b, we find *wrzanā* echoically juxtaposed with *wrāzma* in an adjoining line and (at the sequential 49.7e-8a) *wrzanāi* juxtaposed with *wrāzištām*, at 33.3a *wrzanah* is juxtaposed with an *oral acrostic* of *wrāzma* 'bliss' (as reward for opposing evil and for giving hospitality):

- 33.2 c *tai wārāi rūdanti* *ahurahya zausai mazdā-tah<sup>18</sup>*  
 33.2 'They will achieve the wish and be in the favor<sup>19</sup> of the Lord Wisdom'.<sup>20</sup>

*aibyah mazdāh + (pati) mranu*; 32.3 and 32.11, *maz*; 32.4 and 32.10, *-jyāitiš/jyātauš* abl.; 32.6 and 32.7 and 32.8: *ainah*, *√sraw* (*srawahyatai/srawi/srawā*). The final 16-stanza poem employs more thematic-semantic criteria in concentric concatenations; cf. the chart in Schwartz 1998, 134.

<sup>17</sup>The vulgate text's *uruuāš.uxti* reflects confusion in transmission, *uruuāš* < 44.8e: "*uruuāšat* = */wrāšat/* 'proceeds' (for which some manuscripts have *uruuāšat*); cf. Y 62.10 *uruuāš.aphnuā* against correct mss. *uruuāš.aphnuā* 'with joyous mood'. The form *wrāš-uxti-* is a nominative compound (like YAV. *āš.ābra-*); *wrāš* < root-stem *wrāz-*, and *uxti-* 'solemn declaration' (vs. *uxθa-* 'utterance'), cf. YAV. *antar.uxti-* 'ban', *yāūxti-* 'sorcerer's spell', Arm. *uxt* 'oath'.

<sup>18</sup>For further details, see Schwartz 1998, 163-166, and for the encryptions in both 32.1(-2) and 33.2e, cf. Schwartz 1991, 140-145.

<sup>19</sup>*zaušai* can also mean 'in the nature (\*disposition, inclination) [of the Lord Wisdom]', implying that the righteous person will enter the shared nature (*hazauša-* 28.8a" and 51.20a") of the divine triad. Thus the mystic message is that of 32.1-2 and 49.8.

<sup>20</sup>The stanza related concentrically, 33.13, fulfills its obligatory concatenation with 33.2 thematically: (33.13a-b) 'the rewards, the incomparable (? *a-djifra*) or transcendent (? *\*abi-fra*) things of the (divine) Dominion'. This is the virtual equivalent of the "blissful" connection (*sar-*) in the divine Dominion (49.8, cf. 49.5; and, by implication, 32.1c *wrāzma*). The imperative verb 33.13c *fra dāxšaya* 'reveal' indexes the cryptic style of 33.2e; cf. above on 31.17c *fradaxšā* with acrophonism.

Conclusion: The Gathic theological doctrines – the interconnectedness and homogeneity of the divine triad (Mazdā Ahura with Artā Wahišta and Wahu Manah) – and his eschatology – the righteous soul's blissful connection or state of unity with the divine triad – were endowed by Zarathushtra with a mystical depth and resonance, through the cryptic, i.e. encryptive, techniques of his poetic revelations, which were particularly aimed at his patronly initiates. These techniques were especially applied to two important value-concepts of his doctrines: (1) *wahištā*, 'the best things' = 'paradise' (> MPers. *wahišt*, Persian *bahēš*; cf. Avestan *wahišta-ahur-*), also = 'the Best Ones', the Mazdaic divine triad, poetically equated with *wahištā* 'the best things' (28.8a-b', reflected by 32.1a-b and 49.8, 12; cf. 33.7a-b'); (2) *wrāzma* (etc.) 'bliss'. The first term was encrypted through a traditional Indo-European technique, the quasi-anagrammatic mixophonism. The second term was, on the one hand, used (32.1) as part of an oral cabballism culminating a symbolism of initial sounds and, on the other hand, was the focus of an oral acrostic (33.2c). The last two techniques demonstrate the astounding cognitive complexity of Zarathushtra's poetics, and the intellectual sophistication of the patronly milieu who were converted by his poetry.

#### ADDENDUM

I have recently found that Zarathushtra's focus on *wrāzman-*, *wrāz-* in Y 32 originates in his adversarial transformations of the lost Old Avestan Vorlage of the hymn to Haoma on which are based the present YAV. Y 9 and 10. Y 32.10-14 (and a substantial portion of Y 48) contain phraseological variations of the prototype of Y 9.28-10.21. Within these variations, 32.12 *wrāš-* textually goes back to \**wrāzmanā* (Y 10.8 *uruuāšmana*), as does then also 32.1 *wrāzma*. The latter (in tandem with *wrāš-*, stem *wrāz-*) in turn suggested 30.1 *wrāzā*, the first of a series of sequential lexical/phraseological influences of 32.1-8 on 30.1-8. The priority of 32.1-8 over 30.1-8 follows from the consideration that, inter alia, in addition to these sequential influences, 32.8 *yamah* (Yima, orig. '[the male] Twin'), itself reflects the prototype of Y 9.4-5 *yimō*, so that 32.8 suggested the adjective 30.3 *yamā* 'the two twinned {Spirits}'; note that the predicate verb of each of these Gathic instances of *yama-* is a passive past tense form of the root *sraw-/sru-* 'to hear'.

The acrostic in 33.2, based on overt *wrāzma* in 32.1, was a chief impetus for Y 33, since 33.2-10 constitutes a complete set of concentric lexical concatenations, and is the compositional core of Y 33.

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