

A Preliterate Acrostic in the Gathas: Crosstextual and Compositional Evidence

Martin Schwartz
University of California, Berkeley

I devote this article, which aims systematically to prove that Y(asna) 33.2c¹ contains an oral acrostic, to the commemoration of our dear late colleague Hanns-Peter Schmidt, a great Indo-Iranist whose close studies of the Gathas were both innovative and highly reliable.

I'll begin with Schmidt's (1985: 53) insightful summary of 33.2 (*seq.*): "If man treats his fellow-men

1- The two-digit numbering of the seventeen Gathic poems refers to the traditional numerations of the seventeen Gathic poems, whereby each Gathic poem has a Yasna-number in accord with placement in the post-Gathic sequence of Yasna-s, i.e. heterogeneous compositions (most more recent than the Gathas and not authored by Zarathushtra) which were to be recited in the course of the Yasna liturgy. The seventeen Gathic poems are thereby numbered as Yasnas 28, 29, 30, 31, 32, 33, 34, 43, 44, 45, 46, 47, 48, 49, 50, 51, and 53. This numbering is based chiefly on a pentadic grouping of the seventeen poems according to metrical and stanzaic criteria. The numbers have nothing to do with the original order of composition. Thus for example, the Gathic poem Yasna (= Y) 32 need not at all have been composed before Y(asna) 46, and indeed my SCRIM charting shows that the reverse is true. The Yasna-number followed by period and one- or two-digit numbers indicate the stanzas of that poem, and the letters a to e the lines in that stanza, and single or double quotation mark after those letters specify whether the citation is respectively from the first part or the second part of a line with regard to the obligatory metrically-based breakage (caesura) in each line. Thus 33.2c means <(the Gathic poem) Yasna 33, second stanza, third line; 33.2c' refers to the first part of that line, and 33.2c'' to the second part of that same line. In the SCRIM charts in this article, the first (leftmost) columns of Gathic words represent words from poems whose composition is theorized as earlier than that of poems from which are given the related words in the second columns. The most important discussions of the SCRIM principle are given in Schwartz 2002 [2006]: 54-63; Schwartz 2009; and Schwartz 2010.

according to their allegiance to truth or deceit, if he follows the rules of hospitality and if he overcomes the strife existing in society..., he then pleases God and reaps the benefits of the restoration of the original paradisaical life, a state in which man totally communes with God and His entities.” Schmidt’s overview will be borne out by the independent analysis to be given in the course of the present article.

It was under the stimulus of Schmidt 1966 and 1985, with their attention to various lexical-semantic linkages between stanzas of Gathic poems, that I produced an account of the systematically concentric ring composition which governs each of the completed Gathic poems, and applied this to identifying first-stage “proto-poems” within the longer completed poems (Schwartz 2002 [2006]: 53-54; note that the proto-poem of Y 49 consists of stanzas 1-8, to which were added stanzas 9-12, with stanzas 8 and 12 linked via *yāsa*-. Cf. the first chart below).

Together with using of the concentricism of ring-composition, I shall confirm the proposed acrostic by applying my discovery of the method by which Zarathushtra generated, poem upon poem, the Gathic corpus (Schwartz 2002 [2006]: 54-63; Schwartz: 2003 [2007] 5-8; Schwartz 2009; Schwartz 2010; Schwartz 2014: 27; Schwartz 2015a: 4-5; and Schwartz 2017: 430), a phenomenon which I now call Serially Correspondent Recursive Intertextual Mechanics (acronym SCRIM, playing on a term for a fabric whose opacity is dispelled by a light shining through, with my additional allusion to the charts which lay bare in the Gathic corpus the accumulation of lexical scaffolding from the earlier poems). The application of these structural phenomena, as well as textually based independent arguments, go far beyond any mere *a priori* assertion that in 33.2c (*tōi*) *vārāi rādəntī ahurahiā zaošē mazdā* acrosticizes the phonic form underlying 32.1c” *uruuāzəmā* ‘bliss’, i.e. the Beekesian reconstruction /vrāzma/, where /v/ = Eng. *w* (see Beekes 1988: 136). Indeed, without such corroboration, and without a performance scenario, the thesis of a preliterate acrostic could seem inherently dubious (for my earlier proposals on this Gathic acrostic, see Schwartz 1991:144-145; Schwartz 2003: 185 seq.; and Schwartz 2015a: 56).

I’ll now give a broader account of the latter word (stem *uruuāzəman-*). Its presence at 32.1 (whence that of its cognates in other Gathic passages) refers to an afterlife reward for piety. It therefore stands in opposition to the claim of the Haoma cult, preserved in Young Avestan (Y 10.8), that the intoxication of *haoma* is accompanied by bliss (*uruuāsmana*), where YAv. *uruuāsman-* = OAv. *uruuāzəman-*. It has been demonstrated (Schwartz 2006a, Schwartz 2006b) that much of Y 32 (and some of Y 48) are directed against the pre-Zarathushtrian Haoma cult, whose *OAv. hymn is the basis of a post-Zarathushtrian revision, Y 9-10. Some clear allusions to the Haoma cult/hymn in Y 32 are the pejoration of Yima and his father at 32.8 (vs. their laudation in connection with the foundation of the Haoma cult, Y 9.5); 32.10a’ *huuō mā srauuā mōrəndaṭ* ‘He misdirects indeed my words/reputations’, with paronomasia of *huuō mā* /hau mā/ as /haumā/: ‘Via *haoma* (he misdirects...)’ followed in the rest of 32.10 by a parodic recasting of phraseology found at Y 9.29-31; this leads up, via allusions to the *haoma*-ritual, to 32.14c” *dūraoša-*, cult-epithet of *haoma*.

For 32.1 it must be understood that the ‘bliss’ (*uruuāzəmā*) of Mazdā Ahura is shown as sought (*yāsa-*) both by a pious group and by a duplicitous (32.3c’ *daibitānā* ‘doubly meaning’) demonic party, both vowing to Mazdā Ahura with the same words, but respectively meaning ‘We will be Thy messengers (*dūtājhō*), holding back (*dāraiō*) Your enemies’ and ‘We will be smokes/obfuscations (*dūtājhō*) to Thee, holding up/embracing (*dāraiō*) Your enemies’. There are two respective divine reactions within the scheme of concentricism of stanzas in the proto-poem 32.1-13: 32.2 ‘To those Mazdā ... responds (*aēibiō mazdā ... paitī.mraoṭ*) from His dominion, (He,) Ahura, connected/united with Good Mind, and (being) the boon associate of sun-possessing Rightness: “We choose your Holy Harmonious-Thought (Devotion); may She be Ours!”, and 32.12b ‘To those

Mazdā speaks bad things (*aēibiio mazdā akā mraot*) to/against those who misdirect the life of the cow via the bliss-oath (**uruuāš.uxti*’).

Here **uruuāš*(.) (mss. **uruuāxš*(.), cf. conversely mss. *uruuāš*- for *uruuaxš*- [see Adendum]), with *uxti*- ‘oath’ (Arm. *uxt*), refers back to the demonic duplicitous declaration to gain Mazdā’s *uruuāzəmā*, and attests a root-stem *uruuāz*- (whence adj. *uruuāziia*- in the series YH 36.2 *uruuāzištō ... uruūazištahiiā uruūazištiā ... mazištāiyāḡhqm*, YH 36.1-2 conflating Y 30.1c” and 2c’ with Y 49.7d-8a [Schwartz 2003 [2007]: 3-4], and YH 36.2 *uruūazištahiiā uruūaziā* showing gen. + instr., as also the immediately following phrase *nqmištahiiā nəmanhā*).

The stem *uruuāz*- is also found as instr. at 30.1c” *yā raocēbiš darəsātā uruūāzā* ‘via the bliss visible with the lights’, which indirectly shows that 32.1 *uruūāzəmā* is eschatological; it is granted by (32.2) Mazdā, who is connected/united (*Ösar*) with Good Mind, and is ‘the boon associate of sun-possessing Rightness’, again eschatologically referent (see Kuiper 1964). Note also the eschatological dénouement of Y 32 (15a”-c): ‘*kauuidom* and *karapan-dom* will be tied down to the House of Wrong (Hell) along with those whom they hold in harness, nor, in the House of Good Mind (Paradise) will those (latter people), together with the (former) two (groups), be brought unto Those Who rule at will.’ (For this passage one must rearrange the words of 32.15b-c, whose syntax is senselessly convoluted, to read: *nōit* *vaḡhəuš dāmānē manahō* // *tōi ābiā bairiāntē* / *jūātəuš ā xšaiamnē ḡ vasō*. Disarrangement in oral transmission took place via influence of the penultimate stanza of 50.9 (c”) ... *vasō xšaiā*, and the phonic similarity of *vaḡhəuš* and *jūātəušor*). [See on 50.9 in Addendum, chart.]

The Zarathushtrian reference of *uruūāzəmā*- to the afterlife is maintained in YAv. *uruūāsman*- at P 38: ‘Then I, Who am Ahura Mazdā, will show the soul bliss (*uruūāsma*) and Best Existence (= Paradise)’. The eschatological aspect of *uruūāzəmā*- is also clear from the corresponding superlative adjective *uruūāzišta*- at 49.8: ‘For Frashaoshtra, establish the most blissful connection/union which is in Thy good dominion, and for me, too; that I entreat Thee, O Mazdā Ahura. For all eternity will we be Thy legates.’ 49.8 parallels 32.1-2 with *uruūāzištqm*, cf. *uruūāzəmā*; *sarəm* ‘connection, unite’, cf. *sārəmnō*; we will be Thy emissaries, *frēštāḡho*, Parth. *frēstag* etc.), cf. ‘we will be Thy messengers (*dūtāḡhō*); and both passages have *xšaθra*- ‘the (divine) dominion’. The close compositional relationship between 32.1 *uruūāzəmā* and 49.8 *uruūāzištqm* and the eschatological topos ‘in Thy dominion’ is shown by the following SCRIM chart with the proto-poem Y 49: 1-8.

32.1b”	<i>uruūāzəmā</i>	49.8a”	<i>uruūāzištqm</i>	‘bliss(-)’
32.2c”	<i>vaḡhīm</i>	49.7c”	<i>vaḡhīm</i>	‘good’ (f. acc.)
32.3c”	<i>asrūdūm</i>	49.6b’,a”	<i>sraotū</i>	√ ‘hear’
32.4c”	<i>xratəuš</i>	49.6’	<i>xratəuš</i>	‘of/from intellect’
32.5b’	<i>manahā</i>	49.5b”	<i>manahā</i>	‘with mind’
32.6c”	<i>θβahmī ...xšaθrōi</i>	49.5d”	<i>θβahmī xšaθrōi</i>	‘in Thy dominion’
32.7a”	<i>naēcīt</i>	49.4b’	<i>nōit</i>	‘not’
32.8b”	<i>ahmākəḡ</i>	49.3c’	<i>ahmāi</i>	‘1 st pers. pl. pron.’
32.9b”	<i>vaḡhəuš manahō</i>	49.2d	<i>vohū manahā</i>	‘Good Mind’
32.10a’	<i>mā</i>	49.1a’	<i>mā</i>	‘me’

32.1 and 49.8 also feature *yāsa*- ‘entreat’, as does 28.8 (like 49.8, with ‘I entreat for Frashaoshtra and me... forever’) and 51.21 (*tə m vaḡhīm ašim yāsā*, ‘Him do I entreat for a good reward’, whose eschatological

reference is made clear by the overall thematic juxtaposition with 51.20a *taṭ vā hazaošaṅhō vīspāṅhō daidiō sauuō* ‘that strength(ening) be given by all of You, Who are of the same disposition’, where *sauua(h)*, as throughout the corpus, refers to vigor in the afterlife (thus too 51.9c *sauuaiiō*), 51.20 coming after clear allusions in 51.13-19 to reaching Heaven.

At the aforementioned 28.8, the entreaty for the afterlife is to Mazdā, Who is *hazaoša-* ‘having the same *zaoša-* ‘disposition/nature/favor’ with (Best) Rightness and Good Mind (in the joint godhead), and all are addressed as *hazaoša-* at 51.20. Thus *uruuāzəmā* in 32.1(-2) is seen from its parallel passages with *yāsa-* to be a state of bliss enjoyed by Mazdā and His divine co-aspects, Who are together with Him called ‘having the same *zaoša-*’, and which is to be rewarded in the afterlife to mortals, who will then share this godly state.

We may proceed to 33.2 and its acrostic. This stanza, the first in the proto-poem 33.2-10, in the final composition is brought into a relationship with the *yāsa-* passages by the prefatory insertion of 33.1, whose last line (c), in reference to deeds weighed as neither good nor evil, has homophonic stem /yāsa-/ in *hāmiiāsaitē* (/ham-yāsa-/) ‘are balanced’. 33.2 is further related to 32.1 and 49.7-8 by the juxtaposition, in both 33.2 and 33.3, of the series *x’ aētu-* ‘family’, *vərəzāna-*, and *airiāman-* ‘tribe’. It was in fact the collocation of *yāsa*, the societal triad, and *uruuāz-* in 32.1 and 49.7-8 which led me to the acrostic for /vrāzma/ at 33.2. Here is 33.2:

33.2a *aṭ yā akəm drəguuāitē vacaṅhā vā aṭ vā manayhā*
 b *zastōibiiā vā varəšaitī vaṅhāu vā cōiṭaitē aštīm*
 c *tōi vārāi rādəṅtī ahurahiīā zaošē mazdā^a*

‘Now, whoever will bring about what is best for the wrongsone one, by word or thought or hands, or will recognize the guest in good—those will fulfill Ahura Mazdā’s desire and be in His (good) disposition’.

From the immediate context, *zaoša-* here is ‘(good) disposition’ = ‘favor, affection’. But the doctrine attested in the foregoing passages, that the souls of the righteous in the afterlife will be integrated into the blissful state (*uruuāzəman-*) of the divine entities Who are *hazaoša-* ‘having the same disposition (= the same nature)’, implies that at 33.2c *zaošē* refers to being in that divine bliss.

SCRIM proves that 33.2c *zaoša-* is compositionally based on 28.8a *hazaoša-*. I hope to show elsewhere that the proto-poem 28.1-8 is complete in its concentricism and one of the earlier Gathic compositions. Here is its formal relationship to the proto-poem 33.2-10:

28.8a”	<i>hazaošəm</i>	33c”	<i>zaošē</i>	‘(-) disposition’
28.8a	<i>vahištəm, vahištā, vahištā</i>	33.3a’	<i>vahištō</i>	‘best’
28.7c”	<i>srəuuīmā</i>	33.4a’	<i>asruštīm</i>	√ ‘hear’
28.6a”	<i>darəgāiīū</i>	33.5b’	<i>darəgōjjiatīm</i>	‘long + age/life’
28.5	<i>darəsānī</i>	33.6c”	<i>darštōišcā</i>	√ ‘see’
28.4	<i>vohū ... manayhā</i>	33.7b’	<i>vohū ... manayhā</i>	‘Good Mind’
28.3a’	<i>manascā vohū</i>	33.8a”	<i>vohū ... manayhā</i>	‘Good Mind’
28.2c”	<i>daidīt, 2b’ dāuuōi</i>	33.8a’	<i>dātā</i>	√ ‘give’
28.1c”	<i>uruuānəm</i>	33.9c”	<i>uruuānō</i>	‘soul’
28.1b”	<i>vīspāṅg</i>	33.10a’	<i>vīspās</i>	‘all (acc. pl.)’

Just as the proto-poem 28.1-10 is framed in its first and last stanzas by *yāsā*, so the proto-poem 33.2-10 is framed by 2c" and 10b" *zaošē*:

33.2c"	<i>zaošē</i>	33.10b"	<i>zaošē</i>	'in the disposition/favor/nature'
33.3c"	<i>vanhēušcā... manajhō</i>	33.9b"	<i>vahištā ... manajhā</i>	'Good/Best Mind'
33.4a"	<i>yazāi</i>	33.8b'	<i>yasnəm</i>	√'worship'
33.5a"	<i>sraošəm</i>	33.7b"	<i>sruieē</i>	√'hear'
33.5c"	<i>arəzūš</i>	33.6a'	<i>arəzūš</i>	'straight'
33.6c"	<i>darštōišcā</i>	33.7a"	<i>*darəsaṭ cā</i>	√'see'
33.6b"	<i>vərəziieidiīai</i>	33.2b'	<i>varəšaitī</i>	√'bring about'
33.6b'	<i>manajhā</i>	33.10c'	<i>manajhā</i>	'with mind'

The framing emphasizes a relationship between the antipodal stanzas with *zaošē*; 33.10a-b affirms that 33.2c *zaošē* implies that the righteous, in the afterlife, will become part of the divine state: 'All those of Thine whose lives are good, those who have been, those who are and will be, O Mazdā, give them a share in Thy favor/nature (*ṡβahmī hiš zaošē ābaxšō.huuā*). Cf. 45.7b 'For those who are alive, were and will be in immortality—the soul of the righteous one (will be) mighty...'

It is instructive to note the concentricism of the final Y 33:

33.1a"	<i>paouruiehiīā</i>	33.14 b'	<i>pauruuatātəm</i>	'first (-)'
33.2a"	<i>manajhā</i>	33.13b"	<i>manajhō</i>	'mind'
33.3c"	<i>vanhēušcā... manajhō</i>	33.12c"	<i>vohū manajhā</i>	'Good Mind'
33.4a'	<i>asruštīm</i>	33.11c'	<i>sraotā</i>	√'hear'
33.5a'	<i>vīspā-</i>	33.10a'	<i>vīspās</i>	'all'
33.5b'	<i>-jiiāitīm</i>	33.10a'	<i>-jūtaiiō</i>	√'live'
33.6a"	<i>mainiīāuš</i>	33.9a"	<i>mainiūm</i>	'spirit'
33.7b'	<i>vohū manajhā</i>	33.8a"	<i>vohū ... manajhā</i>	'with Good Mind'

As is often true for final Gathic compositions, trivial formed concentric correspondences are supplemented by the stanzas' meaning. Where 33.2 has final concentric correlation 33.13 formally only through the banal *manajhō/manajhā*, 33.13a-b bears out the eschatological significance of 33.2: 'O broad-sighted Lord, for support show Thou me those *matchless things of Thy dominion, which are the rewards of Good Mind'. The problematic *abifrā*, taken from **adbifrā* (syllabically **ad-bi-frā*) 'matchless', would correspond to YAv. *-bifra-* 'similar characteristic', cf. Lat. *duplex* 'double'. This concentric correspondence again bears on the broader eschatological reference of 33.2c.

For 33.2c *vārāi rādəntī*, cf. 51.6a":

51.6 a	<i>yē vahiiō vanhēuš dazdē</i>	<i>yascā hōi vārāi rādaṭ</i>
b	<i>ahurō xšaθrā mazdā</i>	<i>aṭ ahmāi akāṭ aš iio</i>
c	<i>yē hōi noiṭ vīdāitī</i>	<i>apāmē aṅhēuš uruuāēš</i>

‘(For) the person who intends what is better than good, and who fulfills His (Mazdā’s) desire, Ahura Mazdā through dominion (will act reciprocally), but (He brings) that which is worse to him who does not allot to Him, at the final turn of existence’.

This stanza concentrates the ideas of 43.3-5. The elliptic syntax of 51.6, which is iconic of reciprocity, is like that of 46.18a-b, which again has *vāra-* as ‘divine desire’, and which is very relevant for 33.2:

46.18a *yā maibiiō yaoš ahmāi ascīṭ vahištā*
 b *maxiā² ištōiš vohū cōišəm manahā*
 c *qstəng ahmāi yā nā² qstāi daiditā*
 d *mazdā ašā xšmākəm vārəm xšnaošəmnō*

‘He who (intends) the best things of vitality, to him have I promised (the best things) in my power, with Good Mind, but enmities to him who intends enmities for us; thus, O Mazdā with Rightness, am I gratifying (*reciprocating) Your desire’.

As I shall discuss in detail elsewhere (Schwartz forthcoming on PIE **√ksen*, **√ksenw*, etc.), *xšnao-* of *xšnaošəmnō* refers to institutionalized reciprocity as hospitality and cultic exchange; thus respectively in the concentric correspondence to 46.18, 46.1 *xšnāuš* and *xšnaošāi*. At 46.18 a-b we have, in effect, promise of eschatological reward for hospitality (made explicit in detail in the central stanza 46.10), while 46.18 expresses the theme of personally effecting evil to evil persons. With the dénouement of achieving the divine desire (46.18d), whose eschatological context is shown clearly by the matching final stanza, 46.19 (esp. c *mīždəm ... parābūm* ‘the prize of future existence’), we have all the conditions of 33.2.

Before proceeding to the phonic aspects of the performance of 33.2, it should be noted that the following stanza very emphatically features the initials *a-* (*a-*) and *v-* (*v-*) (cf. Schmidt 1985: 38):

33.3: */yah artāunai vahištah hvaitu vā at vā vrzanyah*
aryamnā vā ahurā vidans vā vaxšahā gavai
at hau artahya ahat vahaušca vāstrai manahah|

‘Whoever is best to the righteous person through family or as community member, or, O Ahura, through tribe, or diligently providing for the cow, he will be on the pasture of Rightness and Good Mind.’

This phonic feature must be intentional, because 33.4, which repeats the societal triad ‘family, community, tribe’ in a contrastively pejorative context, lacks any such phonic feature. The words */artāunai vahištah/* provide the decryptive key: the initials symbolize */Arta Vahišta/* ‘Best Rightness’, parallel to phrasally repeated initials */v- m-/* or */m- v-/* for */Vahu Manah/* or */Manah Vahu/* ‘Good Mind’ elsewhere. Moreover, 32.1, in which the word for ‘bliss’ is focal, among its other cryptic features contains, in the last four words of lines a and of b, a twofold encoding of the theological overlap between Mazdā Ahura, Vohu Manah, and Aša Vahišta, which is developed in 32.2 and which is complemented by 33.3 (Schwartz 2015b, 54-56; Schwartz 2003: *passim*). The oral acrostic 33.2c would then resume, in another ingenious invention, the intricate use of initial sounds.

It has been shown above that in 33.2c the concept of *uruuāzēmā* i.e. */vrāzma/ ‘eschatological bliss’ is conceptually latent. This latency would be realized as an oral acroštic through a performance with successive phonic modulations; indeed something of the sort, a fourfold, increasingly loud recital of the Ahuna Vairiia prayer, was attributed to Zarathushtra in Young Avestan tradition (Y 9.14). The oral acroštic in 33.2c would proceed from the pause metrically indicated after *tōi*. One may suggest, e.g., four recitals:

1. /vārāi rādanti ahurahya zaušai mazda’ah/;
2. (capitals here indicating greater relative loudness) /Vārāi Rādanti AhuRAhya ZAUšai MAZdAAh/;
3. further silencing of the less loud sounds, and RĀ/RA in the second and third words pronounced as an echo of the first RĀ, and then,
4. with second and third R pronounced as a glide, one obtains a final highly resonant and reverberating /V(a)RĀĀAAAZəəMAA/, i.e. /vrāzma/.

But it is the SCRIM phenomenon which offers decisive evidence for the acroštic. 32.1-10 demonstrably yielded the proto-poem 33.2-8. The SCRIM chart for this interestingly shows a number of the same lexemic correspondents seen in the other SCRIM charts offered in this article, a fact relevant for the mnemonics which Zarathushtra used. What matters most is that in the SCRIM chart for 32.1-10: 33.2-8, the only correspondent for 32.1b” *uruuāzēmā* /vrāzma/: 33.2c phonemic-syllabic acroštic */v-r-ā-z-m-a/.

32.1 b”	<i>uruuāzēmā</i>	33.2c”	*/v-r-ā-z-m-a/	‘bliss’
32.2c”	<i>aṇhaṭ</i>	33.3c’	<i>aṇhaṭ</i>	‘will be’
32.3b’	<i>yazaitē</i>	33.4a”	<i>yazāi</i>	√‘worship’
32.3c”	<i>asrūdūm</i>	33.4a’	<i>asruštīm</i>	√‘hear’
32.4a”	<i>acištā</i>	33.4c”	<i>acištəm</i>	‘worse’
32.5a”	<i>-jiiātōiš</i>	33.5b’	<i>-jiiātīm</i>	‘life’
32.5b’	<i>manajhā</i>	33.5b”	<i>manajhō</i>	‘mind’
32.6a”	<i>vahištāt</i>	33.6b”	<i>vahištā</i>	‘best’
32.7b”	<i>srāuuī</i>	33.7b’	<i>sruuiē</i>	√‘hear’
32.8c”	<i>ahmī</i>	33.7c’	<i>hāntū</i>	√‘be’
32.9c’	<i>uxdā</i>	33.8b”	<i>vacā</i>	√‘speak’
32.9c’	<i>mainiiūš</i>	33.9a’	<i>mainiiūm</i>	‘spirit’
32.10a”-c”	<i>yā, yascā 3x</i>	33.10a”	<i>yā ...yā scā...b’ yā scā</i>	‘rel. pron.’

Addendum

The emendation 32.12b’ *uruuāš*(.) ‘bliss(-)’ for the contextually unlikely mss. *uruuāxš*(.) ‘stride’ is proved by the charted correspondence below with 50.5b” *vaorāzaθā* (redup. stem */va-vrāz-a-/) ‘may You be giving bliss’ (whose larger context, 50.4d and 50.5d show that the reference is to a paradisiac afterlife). In the chart below, for 32.15b”-c’, see above on the passage; 32.7c” *tuuēm* is part of an emendatory partial exchange of 32.7c with 32.6b, where *irixtəm* would be, as necessary, concentrically linked to its cognate 32.11b” *raēxnajhō*; cf. Schwartz 2002[2006]: 58, chart, and 63 fn. 22. For another SCRIM chart involving 32.7 seq., see Schwartz 2015a: 4-5 and Schwartz 2017: 430. Here is the SCRIM chart for Y 50: Y32.7-16:

50.1c	𐬰𐬀𐬎𐬌 <i>cā mazdā</i>	32.7*c"	<i>tuuēm mazdā</i>	'2 nd pers. sg. + Mazdā'
50.2a"	<i>gqm</i>	32.8b"	<i>gāuš</i>	'cow' (32.8b" also 'strayed')
50.2c'	<i>-jīš</i>	32.9a"	<i>jiiātāuš</i>	√'to live'
50.2d"	<i>dāθəm</i>	32.10b"	<i>dāθāng</i>	'law-abiding'
50.3d"	<i>drəguuā</i>	32.11a"	<i>drəguuāntō</i>	'wrongsome'
50.4d"	<i>sraošānē</i>	32.12a"	<i>srauuānhā</i>	√'hear'
50.5a"	<i>vaorāzaθā</i>	32.12b"	<i>*uruuāš(.)</i>	√'(have) bliss'
50.6a'	<i>mqθrā</i>	32.13c'	<i>mqθrānō</i>	'mant(h)rišt'
50.7d"	<i>auuājhē</i>	32.14c"	<i>auuō</i>	'aid'
50.8d	<i>vanhāuš manāhō</i>	32.15*b"	<i>vanhāuš... manāhō</i>	'of Good Mind'
50.9c"	<i>vasē xšaiiā</i>	32.15*c"	<i>xšaiiamnāng vasō</i>	'(be) ruling at will'
50.9d"	<i>išaiiqs</i>	32.16c"	<i>išiiāng</i>	√'energize, speed, dispatch'

Bibliography

- Beekes, Robert S.P. 1988. A grammar of Gatha-Aveštan. Leiden, New York, København, Köln: Brill.
- Kuiper, Franciscus Bernardus Jacobus. 1964. The bliss of Aša. *Indo-Iranian Journal* 8(2). 96-129.
- Schmidt, Hanns-Peter. 1968. Die Komposition von Yasna 49. *Pratidānam F.B.J. Kuiper*, 170-192. The Hague: Mouton.
- Schmidt, Hanns-Peter. 1985. *Form and meaning of Yasna 33, with contribution by Wolfgang Lentz and Stanley Insler*. New Haven: American Oriental Society.
- Schwartz, Martin. 1991. Sound, sense, and “seeing” in Zoroaster: The outer reaches of orality. In *K.R. Cama Oriental Institute Congress, International Congress Proceedings*, 127-163. Bombay.
- . 2002 [2006]. How Zarathushtra generated the Gathic corpus. *Bulletin of the Asia Institute*, 16. 58-64.
- . 2003a [2007]. Women in the Old Avesta: Social position and textual composition. *Bulletin of the Asia Institute*, 17. 1-6.
- . 2003b. Encryptions in the Gathas: Zarathushtra’s variations on the theme of bliss. In Carlo C. Cereti, Mauro Maggi, and Elio Provasi (eds.), *Religious themes and texts of the pre-Islamic Iran and Central Asia. Studies in honour of Professor Gherardo Gnoli on the occasion of his 65th birthday on 6th December 2002*, 375-390. Wiesbaden: Reichert.
- . 2006a. On Haoma and its liturgy, in the Gathas. In Antonio Panaino and Andrea Pirás (eds.), *Proceedings of the 5th Conference of the Societas Iranologica Europaea*, Vol.1, 215-224. Milan: Mimesis.
- . 2006b. The hymn to Haoma in Gathic transformation: Traces of Iranian poetry before Zarathushtra. In Antonio Panaino (ed.), *The Scholarly contribution of Ilya Gershevitch to the development of Iranian Studies*, 85-106. Milan: Mimesis.
- . 2009. Pouruchišta’s Gathic wedding and the teleological composition of the Gathas. In Werner Sundermann, Almut Hintze, and François de Blois (eds.), *Exegisti monumenta, Festschrift in honour of Nicholas Sims-Williams*, 429-448. Wiesbaden: Harrassowitz.
- . 2010. Lexical cruces of Y 29 and the cross-textual composition of the Gathas. In Maria Macuch, Dieter Weber, and Desmond Durkin-Meisterernst (eds.), *Ancient and Middle Iranian Studies. Proceedings of the 6th European Conference of Iranian Studies*, 205-218. Wiesbaden: Harrassowitz.
- . 2014. Gathic composition and lexicology. *Iran Nameh*, 29(2). 20-28.
- . 2015a. On an Achaemenian and Sasanian position: **grastapati-*, Old Avestan *grāhma-*, and Proto-Indo-European \sqrt{g}^hres . *ARTA: Achaemenid Research on Texts and Archaeology*, no. 005. 1-8. http://www.achemenet.com/document/ARTA_2015.005-schwartz.pdf. (Accessed June 12, 2018).
- . 2015b. Dimensions of the *Gāthās* as poetry. In Michael Stausberg and Yuhan Sohrab-Dinshaw Vevaina (eds.), *The Wiley Blackwell companion to Zoroastrianism*, 51-58. Chichester, West Sussex: John Wiley and Sons, Ltd.
- . 2017. On an Achaemenid position and Gathic composition: OPers. **grasta(pati-)*, OAv. *grāhma-*, and PIE \sqrt{g}^hres . In Enrico Morani, Elia Provasi, and Adriano Valerio Rossi (eds.), *Studia Philologica Iranica: Gherardo Gnoli Memorial Volume*. Rome.²

2- I thank Professor Olga Louchakova-Schwartz, who, despite her own deadlines, gave indispensable help with the technical production of the computerscript of this article, for the sake of the survival of Zarathushtra’s accomplishment.