

CHAPTER 7

STANZAIC POEMS

G. VAN DEN BERG

1. The *Tarji*^c-band and *Tarkib*-band

Prosody

In Persian classical poetry, three different types of stanzaic poems can be discerned: the *tarji*^c-band (or *tarji*^c), the *tarkib*-band (or *tarkib*), and the *mosammat*. The first two types are very much alike: both *tarji*^c-band and *tarkib*-band consist of a varying number of stanzas, formed by a number of rhyming couplets (*beyts*). Each stanza has a different rhyme, though the same rhyme may occur in more than one stanza. The individual stanzas are followed and interlinked by a separate *beyt* with an independent rhyme, the so-called *vâsete* (linker, or the go-between) or *band-e she*^cr.¹ The two hemistichs (*mesrâ*^cs) making up the *vâsete-beyt* usually rhyme, but this rhyme stands apart from the rhyme in the stanzas.

The Persian term for the stanza without the *vâsete* is *khâne*, the term for the stanza including the *vâsete* is *band*, though *band*, confusingly, is sometimes also used to denote the *vâsete*.² The *vâsete* and the rhyme which varies per stanza form the main characteristics of the *tarji*^c-band and the *tarkib*-band. The *vâsete* is usually clearly marked in printed editions of *divans* as a separate unit, with the hemistichs forming the *vâsete-beyt* presented one above the other, rather than next to each other.

1 L. P. Elwell-Sutton, *The Persian Metres* (Cambridge, 1976), p. 256.

2 G. Schoeler, "Neo-Persian Stanzaic Poetry and its Relationship to the Arabic *Musammat*," in E. Emery, ed., *Muwashshah* (London, 2006), p. 261.

If the *vâsete* that follows each stanza remains the same throughout the poem, the stanzaic poem is named a *tarji^c-band* or, in the terminology of E. G. Browne, a “return-tie.”³ The recurrent *vâsete* of a *tarji^c-band* can be likened to a refrain. If, however, the *vâsete* is a different verse for each stanza, one speaks of a *tarkib-band* or a “composite-tie,” according to Browne.⁴ In the case of a *tarji^c-band*, the *vâsete* may have the same rhyme as the first stanza, but this is not necessarily the case. In case of a *tarkib-band*, one cannot speak of a refrain, since each *vâsete* is a new *beyt*, consisting of two rhyming *mesrâ^c*s. In some *tarkib-bands*, the second hemistich of each *vâsete* rhymes with the following *vâsete*, so that the *vâsete-beyts* form a formal unity in themselves and in this manner can be seen as a kind of refrain.

Both in *tarji^c-bands* and *tarkib-bands* the meter remains the same throughout the poem, and this kind of stanzaic poetry occurs in a wide variety of meters. The stanzas of a *tarji^c-band* or *tarkib-band* may have the appearance of a short *qaside* or *ghazal*, when the couplets rhyme. An alternative pattern is formed when all the *mesrâ^c*s of the stanza rhyme. Thus two different types of *tarji^c-band* can be discerned:

- (1) aa ba ca da (...) XX; ff gf hf kf (...) XX, etc. [type 1]
- (2) aa aa aa aa (...) XX; bb bb bb bb (...) XX, etc. [type 2]

And similarly, two types of *tarkib-band*:

- (1) aa ba ca da (...) FF; gg hg kg lg (...) MM, etc. [type 1]
- (2) aa aa aa aa (...) BB; cc dc fc gc (...) HH, etc. [type 2]

A third type of *tarkib-band* has the following scheme:

- (3) aa ba ca da (...) FF; gg hg kg lg (...) MF, etc. [type 3]

This type can be found, for example, in Khâqâni and in Mokhtâri.⁵ In this type, the *vâsete-beyts* taken together without the surrounding stanzas have a form identical to the *qaside*.

3 Browne, *LHP* II, p. 39.

4 Browne, *LHP* II, p. 40.

5 Seven of the sixteen *tarkib-bands* in Khâqâni of Shervân (1127–1186/1199) have this form, No. 3 (pp. 457–65), 4 (pp. 465–72), 5 (pp. 472–81), 7 (pp. 490–97),

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As a fourth type of *tarkib-band*, we may distinguish the form found for example in the *divan* of Mas'ud-e Sa'd-e Salmân, in which monorhymed stanzas sharing the same meter and number of verses are grouped without a *vâsete* and thus without an obvious linker.⁶

(4) aa ba ca da (...); gg hg kg lg (...), etc. [type 4]

The length of the stanzas in a *tarji'-band* or *tarkib-band* varies, and may be any number of *beyts* between five and twenty-five *beyts*. Within a given stanzaic poem, the length of individual stanzas may also vary, usually by no more than two *beyts*, but sometimes by as many as eight *beyts*.⁷

In a *divan*, the *tarji'-bands* and *tarkib-bands* usually come after the *qasides*, sometimes after the *ghazals*. Often the stanzaic poems section is entitled *tarji'ât* or *tarkibât*, whereby both terms may refer to both *tarji'-bands* and *tarkib-bands*. Unlike the stanzaic form *mosammat*, the *tarji'-band* and *tarkib-band* have no Arabic origin or equivalent and appear to be Persian creations on the basis of the *mosammat*.⁸

Prosodical Theory

The first prosodist to write on the *tarji'-band* and *tarkib-band* seems to have been Shams-e Qeys, in the sixth chapter of his *Al-Mo'jam fi ma'âyir ash'âr al-ajam* (composed after 1217–1218),

8 (pp. 497–505), 9 (pp. 505–14), and 12 (pp. 523–27), in *Divân-e Khâqâni Shervânî*, ed. Sajjâdi. Three of the four *tarkib-bands* in Mokhtârî (ca. 1075–between 1118–1121) have this form, No. 1 (pp. 531–36), 2 (pp. 536–41), and 4 (pp. 557–66), in *Divân-e Othmân-e Mokhtârî*, ed. Homâ'i.

6 Mas'ud-e Sa'd-e Salmân (1046–1122), in *Divân-e Mas'ud-e Sa'd-e Salmân*, ed. Nouriyân, pp. 741–44 (No. 1) and pp. 751–56 (No. 4).

7 Compare Hâtef of Isfahan (d. 1783), in *Divân-e Hâtef-e Esfahâni*, eds. Shâhrokhi and Alidust, pp. 27–32, a *tarji'-band* with religious contents of type 1, respectively 22/14/18/15/18 *beyts* in the five *bands*.

8 Schoeler, “Neo-Persian Stanzaic Poetry,” p. 263 and F. Thiesen, “Tardjî'-band and Tarkîb-band,” *EP*, X, pp. 235–46, at p. 235.

under the heading *tarji*.⁹ This section follows the sections on *tasmit* (see below) and *towshih*.¹⁰ Shams-e Qeys describes *tarji* from the viewpoint of the qaside:

Tarji is the division of the qaside in a number of pieces (*qet*), which all have the same meter, but a different rhyme. The poets call each piece a *khâne* (stanza) and in between they insert a separate *beyt*, and this *beyt* is named *tarji-band*. If they want, they make this very same *beyt* the *tarji-band* of all the *khânes*; they may also decide to compose a separate *tarji-band* for each stanza.¹¹

This constitutes the definition of Shams-e Qeys, who does not use the term *tarkib-band* to distinguish between the use of the same *beyt* after each stanza and the use of a different *beyt* after each stanza. Moreover, he uses the term *tarji-band* for the separate *beyt* (either repeated after each stanza or not) rather than for this type of poem as a whole. The example given by Shams-e Qeys is introduced as a *qaside-ye tarji*—as in case of the *mosammat* (see below), we see that the *tarji-band* or *tarkib-band* is not really seen as a separate genre but rather as a poetical device to be applied to qasides. The example by Jamâl-al-Din Abd al-Razzâq is a *tarkib-band* consisting of eleven stanzas in monorhyme, each containing eight *beyts*, in praise of the Prophet.¹² It seems to be the complete poem. The section on *tarji* ends without further comment and is followed by a section on *hosn-e matla* and *maqta*.

The *tarji-band* and the *tarkib-band* are believed to be Persian inventions on the basis of the *mosammat*, a different type of stanzaic poetry that originates in Arabic poetry; Schoeler sees a parallel situation in the West Arabian realm, where the *mowashshah* was introduced on

9 Shams-e Qeys Râzi, *Al-mo'jam fi ma'âyir ash'âr al-ajam*, eds. Qazvini and Razavi, pp. 393–400.

10 *Towshih* falls outside the scope of this chapter as non-stanzaic poetry: however we find in the *Divân-e hakim Sanâ'i Ghaznavi*, eds. Bâbâ'i and Foruzânfar, of Sanâ'i (d. 1131) a so-called *tarkib-band-e movashshah* (pp. 567–72): an artful stanzaic poem in which the last letters of each first *mesrâ* generate a quatrain, while the first letters of each last *mesrâ* form a *do-beyt* in Arabic. See for *mowashshah* in Persian: A. Piemontese, "The Girdle Figured in the Persian *Intextus* Poem," in *Muwashshah*, pp. 173–95.

11 Shams-e Qeys Râzi, *Al-mo'jam fi ma'âyir ash'âr al-ajam*, pp. 393–94.

12 Ibid., pp. 394–400.

the basis of the *mosammat*.¹³ According to Thiesen, these new stanzaic forms offered poets a chance to make longer poems than the qa-side, the length of which is limited because of the monorhyme which is at a certain point exhausted; in the stanzaic poems, with each stanza the poet could take up a new rhyme and thus lengthen the praise considerably, without having to resort to the mathnavi form.¹⁴

History

Farrokhi.¹⁵ The first extant examples of *tarji*^c-bands can be found in the divan of Farrokhi of Sistan (d. after 1031), while the first extant *tarkib*-bands are present in the divan of Qatrân of Tabriz (d. after 1070).¹⁶ Farrokhi has three *tarji*^c-bands, the first one consisting of twenty-four stanzas, each containing five *beyts* and a recurrent *beyt* (*vâsete*)—in total six *beyts* per stanza. The *beyts* in the stanza are formed by rhyming *mesrâ*^s, as marked in bold in the following example, the fourth band or stanza of this *tarji*^c-band, composed in the meter *hazaj-e mothamman-e sâlem*:¹⁷

- (1) *delâ bâz ây tâ bâ to gham-e dirine begsâram*
hadithi az to benyusham nasibi az to bar dâram
 (2) *delâ gar man be âsâni torâ ruzi be chang âram*
cho jân dâram torâ zirâ ke bi to kh^wâram-o zâram

13 Schoeler, "Neo-Persian Stanzaic Poetry," pp. 257, 263.

14 Thiesen, "Tardjī^c-band and Tarkīb-band," p. 235.

15 The following is based on the work of Farrokhi as recorded in Dabir-Siyâqi's modern edition of his divan. It is of the utmost importance to keep in mind that the manuscripts on which this edition is based are of a late date. For the large majority of early Persian poets, no early manuscripts exist. This problem has been described by F. de Blois, *PL* V, "Textual Problems of Early Persian *Dīwāns*," pp. 498–502. I would like to thank Anna Livia Beelaert for drawing my attention to this problem.

16 Schoeler, "Neo-Persian Stanzaic Poetry," p. 260–61.

17 The *tarji*^c-bands of Farrokhi of Sistan can be found in the *Divân-e Farrokhi-ye Sistâni*, ed. Dabir-Siyâqi, pp. 403–32, Nos. 215–17. The fourth stanza of the first *tarji*^c-band is on p. 404. For a transliteration and a translation of the first stanza of this *tarji*^c-band see Schoeler, "Neo-Persian Stanzaic Poetry," pp. 261–62.

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(3) *delâ tâ to ze man duri na dar kh^wâbam na bidâram*
neshân-e bideli peydâ-st az goftâr-o kerdâram

(4) *delâ tâ to ze man duri nadânam bar che kerdâram*
marâ bini chenân bini ke man yeksâle bimâram

(5) *delâ bâ to vafâ kardam k-azin bishat nayâzâram*
biyâ tâ in bahârân râ be shâdi bâ to bigzâram
vâsete: bedin shâyestegi jashni bedin bâyetegi ruzi
malek râ dar jahân har ruz jashni bâd-o nowruz

(1) Oh heart, come so that I can ease my long suffering together
 with you

I will listen to one of your stories, I will take your fate upon myself

(2) Oh heart, if one day I can get you into my hands with ease

I will hold you like you were my soul, for without you I am cast
 down and sad

(3) Oh heart, as long as you are far away from me, I do not sleep
 and I am not awake

The signs of a lost heart are visible from what I say and what I do

(4) Oh heart, as long as you are far away from me, I do not know
 what I am doing

You see me as you would see me if I were ill for a year

(5) Oh heart, I have been faithful to you and from now on I will not
 trouble you

Come so that I can spend this time of spring happily with you

vâsete: Such a worthy feast, such a welcome day,

May every day be a feast and a New Year's day to the king in the
 world!

The first ten *mesrâ*'s in the stanza have identical rhyme (-âram), and are followed by a *beyt* (the refrain) with two rhyming *mesrâ*'s in a different rhyme (-ruzi) (described above as type 2). This stanza is the first one dealing with unrequited love—the previous three stanzas of this *tarji*'-band were descriptions of the lush nature in spring, suitable for a poem apparently composed on the occasion of Nowruz. The following *tarji*'-band in the *divan* of Farrokhi has twenty-five stanzas, but otherwise follows the same pattern as the previous *tarji*'-band. The last *tarji*'-band in the *divan* of Farrokhi however follows a different pattern. Instead of the double rhyme, i. e., rhyming *mesrâ*'s in each stanza, the stanzas in this *tarji*'-band are formed by *beyts* in monorhyme, apart from the first *beyt* of each

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stanza which is in double rhyme—following the pattern of a qaside or ghazal (described above as type 1). This *tarji^c-band* has seven stanzas, each containing nine *beyts*—eight *beyts* in monorhyme and one recurrent *beyt* in double rhyme. The first two *beyts* and the recurrent *beyt* of the third stanza are given below as an example:

(1) *dasht gu'i gostaride holle-ye dibâsti*
kuh gu'i tude-ye bijâde-o minâsti
 (2) *keshtzâr az sabze gu'i âsmânâsti durust*
v-âsmân-e sâde râ gu'i konun sahrâsti
vâsete: jâvdâne kh^wâje-ye har kh^wâje'i hojjâj bâd
*bartarin mehtar be kehtar-e kehtaresh mohtâj bâd*¹⁸

(1) You would say the field is silken brocade spread out
 The mountain you'd say is a heap of ruby and bluestone
 (2) The sown field is green—it is just like heaven
 And you'd say the real heaven is now a field
vâsete: May Hojjâj be forever the lord of every lord
 May the highest superior be in need of the most inferior of his
 inferiors

The first three stanzas of this *tarji^c-band* contain descriptions of nature and spring. At the end of each stanza, before the refrain, the patron (*mamduh*) is brought up. From the fourth stanza onwards, the contents of each stanza are devoted to the qualities of the *mamduh*. All three *tarji^c-bands* of Farrokhi have been composed as Nowruz poems, judging from the references to Nowruz in the refrains as well as in the stanzas.

Qatrân.¹⁹ In contrast to Farrokhi, in whose *divan* we only find *tarji^c-bands*, *Qatrân* of Tabriz has both *tarji^c-bands* (five), *tarkib-bands* (five) and *mosammats* (two) ascribed to him, a total of twelve stanzaic poems in the edition of his *divan* by Nakhjavâni.²⁰ He

18 Farrokhi, ed. Dabir-Siyâqi, pp. 428–29: the meter of this *tarji^c-band* is *ramal-e mothamman-e mahzuf*.

19 The remark made under n. 15 applies even more to *Qatrân*'s work. Compare the remark made by de Blois, "Textual Problems of Early Persian *Dīwāns*," p. 188, on the large number of spurious poems in the manuscripts of *Qatrân*'s *divan*.

20 *Qatrân* of Tabriz, *Divân-e hakim Qatrân-e Tabrizi*, ed. Nakhjavâni, pp. 410–53.

is the earliest poet of whom *tarkib-bands* have been preserved.²¹ However, the presence of three different kinds of stanzaic poems in his *divan* proves that stanzaic poetry had become a fully developed genre in the course of the eleventh century. Just as Farrokhi has two different kinds of *tarji^c-bands*, Qatrân also has two different kinds of *tarkib-bands* and *tarji^c-bands*: four *tarji^c-bands* and one *tarkib-band* with stanzas consisting of rhyming *mesra*'s, i.e., double rhyme (type 2) and one *tarji^c-band* and four *tarkib-bands* consisting of rhyming *beyts* rather than *mesra*'s, i.e., monorhyme (type 1). A number of his *tarji^c-bands* and *tarkib-bands* have stanzas of different lengths, his *tarkib-bands* more so than the *tarji^c-bands*. Qatrân's first *tarkib-band* has ten stanzas, eight stanzas of nine *beyts*, one stanza of eight *beyts* and one stanza of thirteen *beyts*. His second *tarkib-band*—the only one of type 1—has ten stanzas, each with five *beyts*, and the remaining three *tarkib-bands* have again varying number of *beyts* in each stanza, though the variety in length as a rule seems limited. Asymmetric stanzas appear to be very common in the stanzaic poetry composed in subsequent centuries.

The following example is stanza 8 of the second *tarkib-band* in Qatrân's *divan*, composed on the occasion of Nowruz for his patron the Shaddâdid Amir of Ganje, Abu'l-Hasan Ali Lashgari (r. 1034–49).²²

- (1) *khosrow-e turân-o sâlâr-e hame irân to'i*
khosrow-e barnâ ke dârad dâneshe-e pirân to'i
- (2) *zinat-e shâhân to'i pirâye-ye mirân to'i*
fakhr-e in dowerân to'i târikh-e in mirân to'i
- (3) *gâh-e shamshir ezhdehâ'i pir-e shamshirân to'i*
gâh-e tadbir âftâbi pir-e tadbirân to'i
- (4) *ânke bestânad bemardi melkat-e irân to'i*
v-ân kazu âbâd gardad âlam-e virân to'i
- (5) *bâ tan-e pilân to'i bâ zahre-ye shirân to'i*
az jahândârân sari shâh-e jahân girân to'i
vâsete: tâ ke begrefti jahâni râ be yek peykâr-e to
tâ jahân bâshad beguyand ânche kardi kâr-e to

21 Schoeler, "Neo-Persian Stanzaic Poetry," p. 261.

22 Qatrân of Tabriz, ed. Nakhjavâni, pp. 413–17.

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- (1) You are the king of Turân and the commander of entire Iran
You are the youthful king who has the wisdom of Pirân
(2) You are the ornament of kings, you are the jewel of emirs
You are the pride of this age, you are the history of these emirs
(3) When it is time for the sword you are a dragon—you are the
leader of swords
When it is time for planning you are a sun—you are the leader of
planning
(4) You are the one who courageously conquers Iran
And you are the one by whom the ruined world prospers
(5) You have the strength of elephants, you have the courage of lions
You lead those who rule the world, you are the king of those who
conquer the world

Other poets. The subjects treated in the stanzaic forms *tarkib-band* and *tarji'-band* in general do not differ much from the subjects found in a poet's qasides or ghazals. In Ghaznavid and Saljuq court poetry, we thus find many *tarji'-bands* and *tarkib-bands* in praise of a patron, often with a few stanzas that seem to function as a prelude, similar to the *nasib* of a qaside. Nowruz seems to have been a favorite occasion for the composition of a stanzaic poem. The mystical poet Attâr (ca. 1145/1146–1221) has one *tarji'-band* and two *tarkib-bands* with mystical contents, like other mystical poets who followed him.²³ However, a distinctive trend insofar as the contents of stanzaic poetry are concerned can be perceived from the later Ghaznavid period onwards. In the *divans*, the *tarkib-band* and the *tarji'-band* appear increasingly as popular forms for the elegy or *marthiye*, composed both for the poet's patrons and for the Prophet of Islam and his circle. In the *divan* of Mas'ud-e Sa'd-e Salmân (1046–1122), we find an elegy in the form of a *tarkib-band* for one of Mas'ud-e Sa'd's patrons, Sultan Ebrâhim's minister Abu'l-Roshd Rashid b. Mohtâj.²⁴ The twelfth-century poet Khâqânî of Shervân includes a total of sixteen *tarkib-bands*, twelve

23 Attâr, *Divân-e Farid-al-Din Attâr*, ed. Nafisi, pp. 83–91; compare also the majority of *tarkib-bands* and *tarji'-bands* of Fakhr-al-Din Erâqi (ca. 1213/1214–1289), *Kolliyât-e Erâqi*, ed. Nafisi, pp. 109–40.

24 Salmân, *Divân-e Mas'ud-e Sa'd-e Salmân*, ed. Nouriyân, pp. 751–56. See also S. Sharma, *Persian Poetry at the Indian Frontier. Mas'ud Sa'd Salmân of Lahore* (Delhi, 2000), pp. 80–81.

praise poems, and four elegies, one of which for his son Rashid al-Din.²⁵ Jâmi (1414–1492) provides four *tarjiʿ-bands* and six *tarkib-bands*: four of the six *tarkib-bands* are elegies.²⁶ In the *divans*, the elegies in *tarkib-band* or *tarjiʿ-band* are often arranged separately in a subcategory *marâthi* (elegies; sing. *marthiye*). Closely connected to the genre of *marthiye* is *manqabat*, a kind of poetry in which the heroic deeds of the Prophet Mohammad, and the Imams Ali or Hoseyn, are described and for which the *tarkib-band* or *tarjiʿ-band* appear to have been suitable forms.²⁷ The *tarkib-band* on the martyrdom of Imam Hoseyn in Karbalâ by Mohtasham-e Kâshânî (1528/1529–1588) forms the culmination of this development.²⁸ This elegy is often described and introduced as a *davâzdah-band*, as it contains twelve *bands* or stanzas. The first stanza opens with the verse: *bâz in che shureshi-st ke dar khalq-e âlam ast / bâz in che nowhe-o che azâ-o che mâtam ast* (What is this tumult now among the world's creatures? / What now is this wailing, this mourning, this lamentation?)²⁹ Each of these stanzas has seven *beyts* in monorhyme and one non-repetitive *beyt* with double rhyme forming the *vâsete*. On the basis of the popularity of this specific *tarkib-band*, the term *haft-band* came into use to

25 Khâqânî, *Divân-e Khâqânî-ye Shervânî*, ed. Sajjâdi, stanzaic poems on pp. 445–546; the elegy for his son on pp. 541–46. According to Anna Livia Beelaert, Khâqânî has a total of more than twenty elegies (in different forms) in his *divan*. A. L. Beelaert, *EIr*, s. v. Kâqânî Šervânî.

26 Jâmi, *Divân-e kâmel-e Jâmi*, ed. Râzi, pp. 113–24, the first four *tarkib-bands*.

27 See for example Kh^wâju of Kerman (1290–ca. 1349), *Divân-e ashʿâr-e Kh^wâju-ye Kermânî*, ed. Soheyli Khwânsârî, pp. 128–32 on the four rightly-guided caliphs and pp. 133–35 on Ali; Salmân Sâvaji (1309?–1376), *Divân-e Salmân-e Sâvaji*, ed. Tafazzoli, pp. 317–22, *tarkib-band* in praise of Mohammad and the following *tarkib-band* on pp. 322–27 in praise of Ali, both of type 1; Ahli of Shirâz (1454?–1535), *Kolliyât-e ashʿâr-e Ahli-ye Shirâzi*, ed. Rabbânî, pp. 519–23, *tarkib-band* in praise of the twelve imams; Hâtef of Isfahan, eds. Shâhrokhi and Alidust, pp. 27–32, a *tarjiʿ-band* on divine unity, extensively described by Dh. Safâ, *EIr*, s. v. Hâtef, Sayyed Ahmad Esfahâni.

28 See for Mohtasham-e Kâshânî and the reception of his *davâzdah-band*: P. Losensky, *EIr*, s. v. Mohtašam Kāšāni.

29 Translation of the verse by Losensky, *EIr*, s. v. Mohtašam Kāšāni.

denote this type of *tarkib-band*.³⁰ This is again slightly confusing, insofar as we saw before that the term “*band*” denotes the whole stanza, including the *vâsete*.

A later famous stanzaic poem is a *tarji^c-band* on divine unity by the eighteenth-century poet Hâtef of Isfahan (d. 1783), translated at an early stage in French and German.³¹ E. G. Browne has provided a full translation of this *tarji^c-band* in his *A Literary History of Persia*.³²

2. *Mosammat*

Prosody

The *mosammat* is the third main type of stanzaic poetry in Persian. The first poet with a sizeable quantity of *mosammats* is Manuchehri (d. after 1040), but remnants of *mosammats* are also ascribed to Rudaki and Kesâ’i, who lived a century before Manuchehri.³³ A *mosammat* is built up in a number of stanzas consisting of three to ten rhyming *mesrâ^c*s and one *mesrâ^c* in a different rhyme; the rhyme of the last *mesrâ^c* of the first stanza is repeated in the last *mesrâ^c* of each stanza, so that the stanzas are formally unified through this

30 Thiesen, “Tardjī^c-band and Tarkīb-band,” p. 235; for this *tarkib-band* see Mohtasham, *Divân-e Mowlânâ Mohtasham-e Kâshânî*, ed. Gorgâni, pp. 280–85. E. G. Browne translated the 4th, 5th, and 6th *band* of this poem in *LHP* IV, pp. 173–77. In Gorgâni’s edition of the *Divân* of Mohtasham of Kâshân, the *tarkib-band* following the famous *davâzdah-band* is an elegy for Shah Tahmâsp. It is referred to as *davâzdah-band*, while it has no more than ten *bands*—this may indicate that in the ensuing tradition the term *davâz-dah band* also became a term for a given example of stanzaic poetry, and that the preceding *davâzdah-band* set the example.

31 Hâtef of Isfahan, eds. Shâhrokhi and Alidust, pp. 27–32. See also Safâ, *EIr*, s. v. Hâtef, Sayyed Ahmad Esfahâni.

32 Text and translation in Browne, *LHP* IV, pp. 284–97; a different translation of two stanzas of this poem can be found in Browne, *LHP* II, p. 40, under Browne’s description of *tarkib-band* and *tarji^c-band*.

33 Elwell-Sutton, *The Persian Metres*, p. 258. Schoeler, “Neo-Persian Stanzaic Poetry,” p. 258.

recurrent rhyme. As in the *tarji*^c-*band* and *tarkib-band*, the meter is the same in all the stanzas. The term *mosammat* is usually explained as “the stringing of pearls on a necklace;” or, alternatively, as “the tying to the saddle-straps.”³⁴ The length of the stanzas in a *mosammat* may differ; the *mosammat* is classified according to its length as *morabba*^c (composed of four [*mesrâ*^cs]), *mokhammas* (composed of five), *mosaddas* (composed of six), *mosabba*^c (composed of seven), *mothamman* (composed of eight), *motassa*^c (composed of nine), or *mo^cashshar* (composed of ten).³⁵ In contrast to the *tarkib-band* and *tarji*^c-*band*, there are no variations in the length of the stanza within a *mosammat*: every stanza has the same length throughout. In a schematic representation, the *mosammat* may thus have the following forms:

- (1) a a a – b, c c c – b, d d d – b, etc. (*morabba*^c)
- (2) a a a a – b, c c c c – b, d d d d – b, etc. (*mokhammas*)
- (3) a a a a a – b, c c c c c – b, d d d d d – b, etc. (*mosaddas*)
- (4) a a a a a a – b, c c c c c c – b, d d d d d d – b, etc. (*mosabba*^c)
- (5) a a a a a a a – b, c c c c c c c – b, d d d d d d d – b, etc. (*mothamman*)
- (6) a a a a a a a a – b, c c c c c c c c – b, d d d d d d d d – b, etc. (*motassa*^c)
- (7) a a a a a a a a a – b, c c c c c c c c c – b, d d d d d d d d d – b, etc. (*mo^cashshar*)

Of these forms, the *mokhammas* and *mosaddas*, and to a lesser extent the *morabba*^c, are most common. The rhyme scheme of the *mokhammas* and the *mosaddas* may also be respectively a a b b and a a a b b. Other rhyme schemes have been mentioned by Elwell-Sutton but are rare.³⁶ Elwell-Sutton introduces the *mosammat* by stating that “the couplet basis is abandoned.”³⁷ However, this is only true to some extent, insofar as in the *morabba*^c, *mosaddas*, *mothamman*, and *mo^cashshar* forms of the *mosammat*, the stanzas consist of respectively two *beyts*, three *beyts*, four *beyts*, and five *beyts*, with the rhyme changing in the last or penultimate *mesrâ*^c of each stanza; for the *mokhammas*, *mosabba*^c, and *motassa*^c, one

34 A. A. Dehkhodâ, *Loghat-nâme* (Tehran, 1946–1981), p. 435.

35 Elwell-Sutton, *The Persian Metres*, pp. 257–58.

36 Ibid.

37 Ibid., p. 257.

might say that each stanza consists of (respectively) two, three, and four *beyts* and one *mesrâ*^c. This is also how *mosammats* are presented in *divans*—the *beyt* is taken as the unit. If a poet has both *mosammats*, *tarji*^c-bands, and *tarkib*-bands in his *divan*, the *mosammats* usually come last and the *tarji*^c-bands first.³⁸

Prosodical Theory

We find an example of one of the *mosammats* of Manuchehri in the earliest extant Persian book on rhetoric, Râduyâni's *Tarjomân al-balâghe* (composed between 1088–1114).³⁹ However, the *mosammat* as described in Râduyâni and in other early works on prosody focus on a slightly different though very much related poetic device for which the same name is used. These descriptions throw some light upon the perception and the development of the *mosammat* in Persian poetry.

Râduyâni starts his description of the *mosammat* by presenting a *beyt* of Kesâ'i. This *beyt*, according to Râduyâni, is an example of a *qaside* in which the poet has divided every *beyt* into four parts. The first three parts of the *beyt* have the same rhyme—in the words of Râduyâni, are in *saj*^c, while the fourth part of each *beyt* shares its rhyme with the fourth part of each following *beyt* (in the words of Râduyâni, the *qâfiye*). The *beyt* of Kesâ'i can be understood as a *beyt* of a *qaside*, but also as a stanza of a *mosammat-e morabba*^c, hence the appearance of this *beyt* under the heading of *mosammat*, which according to Râduyâni is a “grouping” (*goruh kardan*), that is, the composition of a *qaside* with *beyts* built up of three parts with internal rhyme and one part with end rhyme.

The text of Kesâ'i given by Râduyâni is the following:

bizâram az piyâle v-az arghavân-o lâle
*mâ-o khorush-o nâle konji gerefte tanhâ*⁴⁰

38 Though this is not always the case: compare Bâbâ'i and Foruzânfar's edition of Sanâ'i's *Divân*, pp. 567–99, where the *mosammats*, *tarkib*-bands, and *tarji*^c-bands seem to appear in a random order.

39 Mohammad Omar al-Râduyâni, *Tarjomân al-balâghe*, ed. Ateş, pp. 104–5.

40 The meter of this verse is *mozâre*^c-*e mothamman-e akhrab* (- - 0 / - 0 - - / - - 0 / - 0 - -).

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I have had enough of the cup, the Judas tree and the tulip
I am alone, wailing and crying, sitting in a corner

This *beyt* can be understood as a stanza:

bizâram az piyâle
v-az arghavân-o lâle
mâ-o khorush-o nâle
*konji gerefte tanhâ*⁴¹

According to Râduyâni, this is *mosammat*. He adds to this the following:

And it may occur that the parts of the *beyt* in scanning are larger than what I just mentioned (*va buvad ki aqsâm-i beyt ba taqti' ziyâ-dat az in buvad ki yâd kardam*), as we can see in Manuchehri:⁴²

khizid-o khaz ârid ke hangâm-e khazân ast
bâd-e khonak az jâneb-e kh^wârazm bazân ast
ân barg-e razân bin ke por az shâkh-e razân ast
gu'i ke yeki kârgah-i rangrazân ast
dehqân ba ta'ajjob sar-e angosht gazân ast
k-andar chaman-e bâgh na gul mând-o gulzâr

Rise and bring fur because it is autumn
A cold wind is blowing from Kh^wârazm
Look at those vine leaves with the vines on top
You would say it is a workshop of dyers
The landowner bites the tip of his finger in amazement

For in the meadow neither rose nor rose-bed remained
And it is possible to expand this as much as you like.⁴³

The prosodist Rashid-al-Din Vatvât (d. 1182), like Râduyâni, describes the *mosammat* as an art or device (*san'at*) whereby the poet

41 Compare also Schoeler's treatment of a short piece of Rudaki, in "Neo-Persian Stanzaic Poetry," p. 258.

42 This is the version as presented by Râduyâni, which slightly differs from the text of the first stanza in the edition of the *Divân* of Manuchehri, ed. Dabir-Siyâqi, *mosammat-e nokhostin*, "dar vasf-e khazân-o madh-e Mas'ud-e Ghaznavi," pp. 147–56, this stanza on p. 147. The meter is *hazaj-e mothamman-e akhrâb-e makfuf-e mahdhuf* (- - 0 / 0 - - 0 / 0 - - 0 / 0 - -).

43 al-Râduyâni, *Tarjomân al-balâghe*, pp. 104–5.

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divides the *beyt* in four parts; at the end of the first three parts he observes internal rhyme (*saj*^c), and in the fourth part he introduces end-rhyme (*qâfiyat*). According to Vatvât, this is also called *she*^c*r-e mosajja*^c (rhymed poetry).⁴⁴ He mentions two examples of this device, one of which is the well-known qaside by Mo'ezzi (1048/49–1125/27), *ey sârbân manzel makun joz dar diyâr-e yâr-e man*. The *beyts* of this qaside follow the same pattern as the single *beyt* of Kesâ'i cited by Râduyâni. We see that in the first *beyt*, the pattern of internal rhymes followed by an end-rhyme is not yet present, since the first two hemistichs need to rhyme. From the second *beyt* onwards, however, Mo'ezzi applies *mosammat* in the remaining fifty-four *beyts* of this qaside.

- (1) *ey sârbân manzel makun joz dar diyâr-e yâr-e man*
tâ yek zamân zâri konam bar rab^c*-o atlâl-o daman*
 (2) *rab*^c *az delam por khun konam khâk-e daman golgun konam*
atlâl râ jeyhun konam az âb-e cheshm-e kh^w*ishtan*
 (3) *k-az ruy-e yâr-e khergabi ivân hami binam tabi*
v-az qad-e ân sarv-e sabi khâli hami binam cham^a*n*
 (4) *jâ'i ke bud ân delsetân bâ dustân dar bustân*
shod gorg-o rubâh râ makân shod bum-o kârgas râ vatan
 (5) *bar jây-e ratl-o jâm-e mey gurân nihâdastand pey*
*bar jây-e chang-o nây-o ney âvâz-e zâghast-o zaghan*⁴⁵

(1) Oh camel-driver, do not halt but in the realm of my beloved
 That I may lament a while over the abode, the ruins and the traces
 left

(2) With my heart I will make the abode full of blood, I will turn
 the ruins into the river Jeyhun (by weeping)
 I will make the traces left behind rose-red with my tears

44 Rashid-al-Din Vatvât, *Hadâ'eq al-sebr fi daqâ'eq al-she*^c*r*, ed. Eqbâl Âsh-tiyâni, pp. 61–62.

45 Mo'ezzi, *Divân-e Amir Mo'ezzi*, ed. Eqbâl Âsh-tiyâni, pp. 597–99. This example is in *rajaz-e mothamman-e sâlem*. Mo'ezzi might have set an example by this qaside: Sa'di's poem *ey sârbân âbeste row k-ârâm-e jânam miravad* has the same internal rhyme, meter, and motif. Sa'di, *Kolliyât-e Sa'di*, ed. Motlaq, p. 456, No. T2–268. Three *beyts* of this ghazal of Sa'di are cited by the fourteenth-century prosodist Sharaf-al-Din Râmi Tabrizi, *Haqâ'eq al-hadâ'eq*, ed. Emâm, p. 87, in the chapter on *mosammat*: *Bâb-e si-o yekom dar mosammat*, pp. 87–88.

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- (3) For I see the portico left without the stature of that tall cypress
The place where that sweetheart was with friends in the orchard
(4) Has become an abode for wolf and fox, has become the home-
land of owl and vulture
(5) Wild asses have put their feet where once were cup and glass of
wine
Instead of harp and reed and flute there is the screeching of the
crow and kite

Vatvât adds that the Persians also compose the *mosammat* in a different manner: they compose five hemistichs in one rhyme (*qâfiyat*), while at the end of the sixth hemistich they bring in the basic rhyme (*qâfiyat-e asli*), on which the poem is based.⁴⁶ As an example, Vatvât presents the first stanza of Manuchehri's *mosammat âmad bâng-e khorus mo'ezzen-e meyk^wâregân* (see below).⁴⁷

The original *mosammat* was thus understood as a *mosammat-e morabba'*, and described as a device applied in the *beyts* of a *qaside*.⁴⁸ As attested by Râduyâni, this seems to have developed into something larger, which in the time of Râduyâni was apparently seen as an extension of a poetical device in which three of the four parts of the *beyt* (*aqsam-e beyt*) maintain the internal rhyme (*saj'*), and the fourth one the recurrent rhyme (*qâfiye*). Râduyâni does not yet acknowledge this as a different form. Vatvât, on the other hand, seems to have perceived this "extended form of *mosammat*" as a different kind of *mosammat*, and refers to its parts as hemistichs with rhyme (*mesrâ's* with *qâfiye*) and no longer as parts of the couplet with internal rhyme (*aqsam-e beyt* with *saj'*). Vatvât distinguishes rhyme and basic rhyme (*qâfiyat* and *qâfiyat-e asli*) to denote the difference between the rhyme used in the *mesrâ's* of the separate stanza and the recurrent rhyme in the last *mesrâ'* of

46 Vatvât, *Hadâ'eq al-sehr fi daqâ'eq al-she'r*, p. 63.

47 Ibid.

48 Schoeler speaks of "double nature," see "Neo-Persian Stanzaic Poetry," p. 260. The term *morabba'* is not used in early works of prosody to define the nature of a *mosammat*; in Vatvât, the section on *mosammat* is preceded by a section on *morabba'*, which is defined as a poem of four *beyts* or four *mesrâ's*, of which the words can be read both horizontally and vertically (*ham az derâznâ ânâ betavân khwând va ham az pahnâ*). Vatvât, *Hadâ'eq al-sehr fi daqâ'eq al-she'r*, p. 61.

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each separate stanza. For this kind of *mosammat*, according to him composed by Persians, Vatvât no longer uses the term *sajʿ*. This shift in approach, illustrated by the descriptions of Râduyâni and Vatvât, shows how the *mosammat* gradually came to be seen as a separate genre, a stanzaic poem, rather than a poetical device used in couplets of monorhymed qasides. The fact that the *mosammat* was initially seen as a poetical device is probably the reason for its inclusion in early works on prosody, which do not usually describe genres of poetry.

This development of the *mosammat* as a separate genre in poetry can be illustrated furthermore by the description of Shams-e Qeys in *Al-moʿjam*, composed more than a century later than Râduyâni and probably more than forty years after Vatvât.⁴⁹ Noticeably, Shams-e Qeys begins his description of the *mosammat* with the stanzaic “Persian” form, rather than the internal rhyme form; however, he does group them under the heading of *tasmit*.⁵⁰ By the time of Shams-e Qeys, the *mosammat-e mosaddas*, the form used by Manuchehri, seems to be perceived as the standard form of a *mosammat*, which might well be due to the presence of this particular form in Manuchehri’s divan and its apparent popularity.

History

Schoeler has demonstrated that a fragment of Rudaki (d. 940) may be interpreted as a *mosammat-e morabbaʿ* composed as a pendant to a *mosammat* by Abu Nuwâs (d. ca. 815).⁵¹ The first complete *mosammats*, however, can be found in the divan of Manuchehri (d. after 1040–1041). The *mosammat* is not as widespread in the divans of Persian poets as the *tarjiʿ-band* and *tarkib-band* are. We find, for example, two *mothamman mosammats* in Qatrân of Tabriz.⁵²

49 Shams-e Qeys Râzi, *Al-moʿjam fi maʿâyir ashʿâr al-ajam*, pp. 382–83.

50 Note that *tarjiʿ* is not described in Vatvât or Râduyâni, but is included in Shams-e Qeys Râzi, *Al-moʿjam fi maʿâyir ashʿâr al-ajam*, p. 393, following *tasmit* (pp. 382–83) and *towshih* (pp. 383–93).

51 Schoeler, “Neo-Persian Stanzaic Poetry,” pp. 258–60.

52 Qatrân of Tabriz, ed. Nakhjavâni, pp. 442–49.

Also, there are four *mothamman mosammats* in Mas'ud-e Sa'd.⁵³ In the last stanza of his first *mosammat*, Mas'ud-e Sa'd cites the opening *mesrâ'* of Manuchehri's famous *mosammat khizid-o khaz arid* (see above).⁵⁴ Sanâ'i has four *morabba' mosammats*, Mo'ezzi has one *mothamman mosammat*, and Kh^wâju of Kerman has one *mothamman mosammat* and one *mokhammas mosammat*.⁵⁵ The *mokhammas mosammat* of Kh^wâju of Kerman is a *tazmin* ("expansion"; literally, "citation") on a qaside of Sanâ'i.⁵⁶ The *mokhammas mosammat* seems to have been developed in later years as an appropriate form for expanding an existing poem, when more or fewer *mesrâ'*s may be added to an existing ghazal or qaside in order to construct a *mosammat*.⁵⁷

Manuchehri. Manuchehri's divan contains eleven *mosammats*, in subject matter similar to his qasides. His *mosammats* are all *mosaddas* and follow the rhyme scheme sketched above, that is, five rhyming *mesrâ'*s and a sixth *mesrâ'* with a rhyme that comes back in the sixth *mesrâ'* of each stanza. *Mosammat* 10 in Manuchehri's divan, however, has another scheme, and consists of thirty-seven stanzas with six rhyming *mesrâ'*s.⁵⁸ The last *mesrâ'* of each stanza in this case does not stand out at all, and the stanzas are not formally unified by a recurrent rhyme. The other ten *mosammats* of Manuchehri have between ten and thirty-five stanzas. In the following example, the first two stanzas of the sixth *mosammat* in praise of the morning cup are presented as follows:

53 Mas'ud-e Sa'd-e Salmân, ed. Nourîyan, pp. 766–79.

54 Ibid., p. 771.

55 Sanâ'i, eds. Bâbâ'i and Foruzânfar, pp. 572–73, 577–78, 587–88, 591–92; Mo'ezzi, ed. Eqbâl Âshtiyâni, pp. 768–71; Kh^wâju, ed. Soheyli Kh^wânsâri, pp. 126–28, 137–39.

56 On this *mokhammas* of Kh^wâju, ed. Soheyli Kh^wânsâri, pp. 137–39, see Elwell-Sutton, *The Persian Metres*, p. 259.

57 A *tazmin* in *mokhammas* is often termed *takhmis*. Compare Schoeler and Rahman, "Musammat," p. 661 and see the description of different kinds of *tazmin* in Elwell-Sutton, *The Persian Metres*, p. 259.

58 But according to the notes in Dabir-Siyâqi's edition of Manuchehri, this *mosammat* (pp. 197–206) is not present in all manuscripts, p. 197, n. 1.

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âmad bâng-e khorus mo'ezzen-e meykh^wâregân
sobh-e noxostin namud ruy be nazzâregân
koh be katef bar fekand châdor-e bâzâregân
ruy be mashregh nehâd khosrow-e sayyâregân
bâde farâz âvarid châre-ye bichâregân

qawm-o ashraf al-sabuh yâ ayyohâ al-nâ'emîn

mey zadegânim mâ dar-e del-e mâ gham bovad
châre-ye mâ bâmdâd retl-e damâdam bovad
râhat-e kazhdomzade koshte-ye kazhdom bovad
meyzade râ ham be mey dâru o marham bovad
harke sabuhi zanad bâ del khorr am bovad

bâ do lab-e moshkbuy bâ do rokh-e hur in⁵⁹

The crowing of the cock sounds, the muezzin of those who drink wine
 The first morning light showed its face to those who watched
 The mountain has thrown the tent of the traders over its shoulders
 The emperor of the planets has directed his face to the east
 Bring wine, the remedy of the wretched

“Oh you who are asleep, rise and drink the morning cup”

We are afflicted by wine, our heart is filled with grief
 A cup of wine at dawn is frequently our remedy
 The comfort of the one bitten by the scorpion is the scorpion's corpse
 For the one afflicted by wine the wine is likewise medicine and balm
 Whoever drains the morning cup is glad in his heart

With two musk-scented lips, with two cheeks of black-eyed para-
 dise virgins

Abli of Shiraz. Ahli of Shiraz (1454?–1535) has three *mokhammas mosammats*, all based on existing ghazals.⁶⁰ In the first *mosammat* of Ahli of Shiraz, nine stanzas are based on nine *beyts* of a ghazal of Hâfez (ca. 1315–90).⁶¹ Each stanza consists of three *mesrâ*'s by

59 Manuchehri, ed. Dabir-Siyâqi, p. 177, *mosammat-e shashom*, No. 63, “*dar vâsf-e sabuhi*.” The meter is *monsareh-e mothamman-e matvi-ye maksuf* (- 0 0 - / - 0 - 0 / - 0 0 - / - 0 -), see Elwell-Sutton, *The Persian Metres*, p. 104, 4.4.15.

60 Ahli, ed. Rabbâni, pp. 536–39.

61 Ibid., pp. 536–37. The ghazal on which this *mokhammas* is based can be found in Hâfez, *Divân-e Hâfez*, ed. Khânlari, p. 320, No. 152. Meter

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Ahli and two *mesrâ*'s of the ghazal of Hâfez. The last two *mesrâ*'s of each stanza of the *mokhammas* are formed by a *beyt* of the ghazal of Hâfez:

	Ahli	Hâfez
stanza 1	a a a	a – a = 1 st <i>beyt</i>
stanza 2	b b b	b – a = 3 rd <i>beyt</i>
stanza 3	c c c	c – a = 5 th <i>beyt</i>
stanza 4	d d d	d – a = 4 th <i>beyt</i>
stanza 5	e e e	e – a = 2 nd <i>beyt</i>
stanza 6	f f f	f – a = 6 th <i>beyt</i>
stanza 7	g g g	g – a = 7 th <i>beyt</i>
stanza 8	h h h	h – a = 8 th <i>beyt</i>
stanza 9	i i i	i – a = 9 th <i>beyt</i> ⁶²

The last stanza includes in the third *mesrâ*' the pen name Ahli, and in the fourth *mesrâ*' the pen name Hâfez.

The first stanza of Ahli's *mokhammas* has five rhyming *mesrâ*'s, following the first two rhyming hemistichs of Hâfez's ghazal:

- (1) *pari be hosn-e rokh-e gol'ezâr-e mâ naresad*
- (2) *malak bekholq-e kh^wosh-e ghamgosâr-e mâ naresad*
- (3) *vafâ-ye kas bevafâ-ye negâr-e mâ naresad*
- (4) *behosn-e kholq-o vafâ kas be yâr-e mâ naresad*
- (5) *torâ dar in sokhan enkâr-e kâr-e mâ naresad*

- (1) A peri cannot outreach the beauty of the face of our rose-cheeked beloved
- (2) An angel cannot outreach the pleasant disposition of our dear friend
- (3) No one's loyalty outreaches the loyalty of the beloved idol
- (4) No one outreaches our friend in beauty of disposition and fidelity
- (5) Contradicting us in this matter is not for you.

mojtathh-e mothamman-e makhbun-e mabdhuf, 0 - 0 - / 0 0 - - / 0 - 0 - / 0 0 -.

62 The numbering of *beyts* is taken from Khânlarî's edition of the *Divân* of Hâfez, p. 320.

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The second stanza rhymes with the last syllable of the first hemistich of the third verse of Hâfez:

- (1) *marâ ke nist be kas gbeyr-e yâr-e kh^wish niyâz*
(2) *hoquq-e sohbat-e kh^wod ham be yâr guyam bâz*
(3) *che hâjat ast ze nâmahramân keshidan-e nâz*
(4) *be haqq-e sohbat-e dirin ke hich mahram-e râz*
(5) *be yâr-e yekjehat-e haqgozâr-e mâ naresad*
(1) I who have no need for anyone except my own friend
(2) I will repeat the just claims of my association to my friend as
 well
(3) What need is there to glorify those who are no intimates
(4) By right of old association I swear no secret-sharer
(5) Comes up to our unwavering, favour-requiring friend.⁶³

3. Conclusion

In conclusion, it can be said that the stanzaic forms of classical Persian poetry, *tarkib-bands*, *tarji^c-bands* and *mosammats* can be seen as expansions of the qaside, which seems to stand at the basis of these forms, especially if we take the descriptions of the prosodists into consideration. The *tarkib-band* and *tarji^c-band* are Persian inventions on the basis of the qaside, while the *mosammat* has been taken over from the Arabic poetic tradition. It is possible that the *tarkib-band* and *tarji^c-band* are inspired by the Arabic *mosammat* as well. The *tarkib-bands* and *tarji^c-bands* have the appearance of a qaside divided in smaller parts, each consisting of a certain number of couplets and often interlinked by a loose couplet. The unit of the *mosammat* is rather the hemistich than the couplet, and the building blocks of a *mosammat* can be seen as an extension of a couplet by adding a given, but fixed number of hemistichs to form a stanza. On the other hand, a *mosammat morabba^c* seems to be first and foremost a device to be applied to the different parts

63 Translation of the *beyts* of Hâfez by P. Avery, *The Collected Lyrics of Hâfiz of Shirâz* (Cambridge, 2007), p. 207, poem CLII, verses 1 and 3.

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of couplets of a qaside and resulting in couplets with an internal rhyme: the different parts can be regarded as separate units and can be arranged and presented as a stanza. Extending this device beyond the couplet results in other forms of the *mosammat*, according to the early prosodists.

Stanzaic poems have never been more than a small part of the poetry collected in divans, and not every poet has examples of stanzaic poetry. Some specimens of stanzaic poetry, however, notably the *mosammats* by Manuchehri of Dâmghân, the *tarkib-band* by Mohtasham of Kâshân, and the *tarji'-band* by Hâtef of Isfahan, have found a great measure of renown. These examples may have secured the continued fame of the stanzaic genres, even when the qaside became less prominent than the ghazal from the thirteenth century onwards.