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Religion in hymns: a Parthian bifolio in Manichaean script from Turfan with hymns to the Father of Greatness

Among the Middle Iranian texts found in the Turfan area by the German expeditions, now in the Berlin Collection of the *Berlin-Brandenburgische Akademie der Wissenschaften*, there are several bifolios, which were found after being ripped from their books.

Some of the most beautifully preserved specimens were first published in 1904, soon after the end of the First Expedition, and later in 1912, in the pioneering publications by F.W.K. MÜLLER: they are M1, the *Mahrnamag*¹ and the two double folios M4a² and M4b.³ The most beautiful bifolio, written in Sogdian in Manichaean script on fine white leather⁴, M178 = MIK III 4990, was the first Manichaean manuscript to be studied by a European scholar, and was later fully published by W. B. HENNING.⁵

The double sheet I am going to publish here, M8700 = M285⁶, unpublished so far⁷, contains several hymns (*b's'h'n*) and blessings (*'frywn*) to the Father of Greatness (*bgr'styqryg* “to the Right God” and *whyštšhrd'ryg* “to the Ruler of Paradise” respectively, as the headlines inform us). All the hymns contained in this bifolio are abecedarian, which means that each verse starts with a letter of the semitic *abgad*. The composition technique varies: usually each verse has the same length, and perhaps the same metrical structure, but in our hymn-book this technique is much freer, and in some hymns the length of the verses varies considerably, compare, for instance, the hymn I/1 with the hymn II/2 below.

1 MÜLLER 1912.

2 MÜLLER 1904: 49-54.

3 MÜLLER 1904: 55-59.

4 See MÜLLER 1904: 96: “ein Doppelblatt aus weißem, dünnen Leder, ein kalligraphisches Meisterwerk [...]”.

5 HENNING 1948, q.v. for earlier quotations. A black and white photo of the recto and verso can be seen in WEBER 2000, pl. 149-150.

6 M285, which is identical to M8700, was erroneously described as lost by BOYCE 1960: 20, see COLDITZ 2000: 389 n. 105.

7 The manuscript was intended to be published by M. BOYCE and W.B. HENNING in a planned joint edition of Middle Iranian Manichaean texts, *Middle Iranian Manichaica from Chinese Turkestan iv*, which unfortunately never came to light, see BOYCE 1960: xxviii fn. 1. I wish to express my gratitude and warmest thank to the *Berlin-Brandenburgische Akademie der Wissenschaften* and the *Staatsbibliothek zu Berlin, Preußischer Kulturbesitz* for allowing me to consult and publish this text from the Berlin Turfan Collection, to DESMOND DURKIN-MEISTERERNST, director of the *Akademienvorhaben “Turfanforschung”* and to all the staff of the Institute for the help and kind hospitality they always offer me in Berlin.

The literary composition of these hymns is of very high standard: each hymn has a main theme, and the use of rhetorical devices and of figures of speech, such as alliterations and assonances, anaphoras, etc. gives these hymns a pleasing poetic garb. Particularly interesting is the hymn **II/3**: the whole Manichaean cosmogony and religious salvation system is masterly condensed in a hymn of 21 verses!

Some of the hymns are followed, at the end, by the name of the patron.

First Folio

H/R *b'š'h'n* “Hymns”

H/V *whyštšhrd'ryg* [*'frywn*] “[Blessings] to the ruler of paradise”

End of a hymn [I/R/i/1-10]

'wyst'h phrg wyn'r'h n'w'z rwšn °°
qr'h n'w 'byqwbg 'd hrwyn n'w'zb'n'n °
r'm q'r'h wšyd'x
 š'dyft pd hrw wy'g 'wd šhr °°
 (tw) [...]
 [2 lines lost]

“[c-]... may he place a watch-post, may he establish a Light helmsman. **q**-May he make a ship with no oppression, with all the pilot-gods. **r**-May he make peace and trust, **š**-happiness in every place and land. **t**-Thou/thy ...”

Hymn I/1 [I/R/i/13-I/V/i/7, verses *alef* to *nun*, the verses *thet* to *mim* are missing]

In this hymn the majesty, the regality and the uniqueness of the Father of Greatness is lauded.

'wl scyd nmstyg wzrg rwšn'n 'brdwm
bg 'yy bg'n 'brdwm š'h 'yy '(d) šhrd'r'n °°
gmbyr tw wzrgyft syzdyn šhrd'ryft °°
dydym wzrg wš'rg'w b'myn pdmwcn °° °°⁸
hwcyhryft kw ndg ny 'st wšmyd cyhrg nys'gyn °
wzrq bšn'n 'nbyft jfr'n kw s'g nyst °°
zxsyd nw'g rmnyg 'c hrw p'dgws'n °°
jywhr 'wd bwy 'nwšyn frbwyd 'c tw wzrgyft °°
hmg t'xrw 'yy wš (wy)g(n) 'w tw ny 'st °
 (t')[byd] tw (rwšn) pd [....] cyhrg (....) °

⁸ Verses **g**- and **d**- transcribed and translated in COLDITZ 2000: 273.

[y..] ('x.. k...)[.....]
 [.....](y/ws) [.....](q s...r)
 (mn) (w)[.....](nd.)[..] q'w 'yy 'škyft z'wr °°
 nyw 'yy šhrd'r frwx šhrd'ryft ky cy rmnyg °°
 s'g w̄ 'šm'r ny 'st 'w tw jydk w̄ jywhr °°
 'yw gryw 'wd 'yw g'h 'yy h'ws'r 'w tw ny 'st °°
 pyd 'yy 'w qyrbkr'n 'wd xwd'y tšy dwšmnyn °°
 cšm ('yy) 'wd dydn frwyng ky hrw cyš z'nyd °°
 q'mg'r 'wd wrcwr 'yy z'dg'n pd wrc z'yyh °°
 rdnyd cy tw z'yy yhm y'wyd'n jywynd °
 š'dyft pdmwig d'rynd 'ywbyd'n zyrd z'nynd °°
 tlw'r kw tw m'nyy pwr 'st xwmbwyft °
 nm'ž 'w tw frh 'št'wšn 'w tw wz(rgyft) °°
 [2 lines left blank]

“ ‘-To the high a supplication is due: thou art the great **b**-God of lights, the highest, the highest king art thou to the kings. **g**-Profound (is) thy Greatness, mighty (thy) kingdom, **d**-great and noble diadem, radiant garment. **h**-Spotless beauty, bright, happy appearance. **w**-(Thy) great heights are unreachable, (thy) depths without numbering.⁹ **z**-Sweet melody sounds from every region; **j**-Life and ambrosial smell emanates from thy Greatness. **h**-Thou art everything *txrwm*,¹⁰ and destruction is not by thee. **t**-Thy light shines in ... aspect [...]. [y-, k-, l- verses are missing] **m**-My... thou art the much powerful prince. **n**-Thou art the good king, blessed dominion of delightful things(?). **s**-Number and quantity is not in thy life. ‘-One soul and one place art thou, nothing is similar to thee. **p**-Father art thou to the beneficent ones and lord of the enemies. **c**-The eye and the prophetic appearance art thou, who everything knows. **q**-Powerful and miraculous art thou, thou engenderest sons by miraculous power. **r**-The jewels that thou engenderest live for ever and ever. **š**-They hold a cloth of happiness, they know each other’s heart. **t**-The hall where thou dwellest is full of fragrance. **n**-Obeisance to thy glory, praise to thy Greatness.”

⁹ *wzrq bšn'n 'nbyft jfr'n kw s'g nyst* “(Thy) great heights (are) unreachable, (thy) depths without numbering”. Thus HENNING, *Notebook*, adding: «'nbyft / an-abyaft / (cf. *pryft* from *pry'b*- “to attain, reach”), NP *nabāft* “unreachable”». I thank the trustees of the *Ancient India and Iran Trust*. Cambridge, UK, for allowing me to consult HENNING’s *Notebook*.

¹⁰ This word is of unknown meaning. It appears another time in a hymn to the Living Soul (?), M83/I/R/2-3/: *š'd cy šhrd'r ° txrwm trnys ° nyšdm nys'gyn* “happy one of the ruler, *txrwm* throne, bright seat”, DURKIN-MEISTERERNST 2006: 62-63 and 185, n. 228. The three expressions are alliterating (homoeoarcton, and the last two in chiasmus), and here the word, being an attribute of *trnys* “throne”, should mean something like “bright, brilliant, splendid, glorious”, or the like.

Hymn I/2 [I/V/i/10-I/V/ii/26, verses *alef* to *shin*]

The hymn starts with a blessing to the father, considered as souls' foundation and ancestor, and to Mār Mani, as our righteous pilot-commander. It continues with praises to the supreme god, underlying the inadequacy of the human lips and tongues to describe his completeness. After a description of the regality and beatitude of the father, surrounded by the twelve blessed aeons, the hymn ends with a proud consciousness of the happiness of the elect, being the “sons of the truth”, redeemed by the grace of Mani.

'w tw sc(y)[d] w̄ 'frywn fr(h)[yg](r) r'štygr
[b](gyft) 'n's'g
g'n'n bwn 'wd ny'g °° 'fryd 'yy mrm'ny s'st'r w'd'gm'n r'št °°
dyd n 'yy ky dw'dys p'dgyrb 'w cf'r p'dgws °°
hwcyhryft 'wt b'm 'ndr šhr'n 'frydg'n °
wyl'st 'wt 'by wyg'n °°
zyrd 'yy gy'n w̄ wyx cy bg'n w̄ fryštg:n °°
jywndg'n 'c tw wyspryxt 'hynd hwcyhr'n w̄ rwšn'n °°
thm 'yy k'w w̄ hwnr'wynd hsyng 'wd nxwyn °°
yzd wzrg xwd'y frh'wnd ky h'ws'r ny 'st °°¹¹
lb 'ywyč w̄ 'zb'n ny šhyd pd 'spwryft w'xtn °°
mrdyft 'wd q'wyft cy tw 'm' šhrd'r
ny wyft 'wd hwnr °°
šhyn 'st tw (d)[y]dym wzrg'n (wy)[s]pryxt(t)g pwsg
'spyxtyn pdmwwg rwšn'str 'c myhr yzd °°¹²
pxytg pd ws zng
c'wyd tw 'štynd wzrg'n dw'dys pydr'n
q'w'n nwxz'd'n šhrd'r'n frwx('n)
rdnyn msyšt °°
š'd bw'm 'm'h wcydg'n r'šft z'dg'n cy bwd hym'd 'z'd bg w̄ bwxtg pd mrm'ny frh °°¹³
whmnfrzynd
[2 lines left blank]

“'-To thee [a supplication(?)] is du[e,] and a blessing, lov[ing?] righteous **b**-God, of numberless **g**-Souls foundation and ancestor. Blessed art thou, Mār Māni, righteous pilot-commander. **d**-Thou art the appearance of the twelve forms to the four regions (?). **h**-Beauty and radiance in the blessed lands. **w**-Wonderful and without destruction. **z**-Thou art the heart of the souls and the root of gods and apostles. **j**-From thee the living ones have sprung, light and beautiful. **t**-Thou art the mighty prince and

11 Verse **y**- transcribed and translated in COLDITZ 2000: 273.

12 Verse **s**- transcribed and translated in COLDITZ 2000: 273.

13 Verses **p**- to **r**- transcribed and translated in COLDITZ 2000: 278, verse **š**-, 98.

valiant, primeval and original. **y**-Great divinity, glorious lord without comparison. **l**-Lips and tongue cannot speak in completeness. **m**-Thy regality and thy virtue, our king, **n**-does not deceive. **s**-Splendid is thy diadem, the crown issued from the Greatness, ‘the shining garment, brighter than the sun god. **p**-Entangled¹⁴ in many ways, the great ones, **c**-the twelve fathers, the **q**-first-born princes, the blessed kings, **r**-the greatest jewels stand around thee. **š**-Happy are we, the electi, the sons of the truth, since we were freed, safe and redeemed through the glory of Mār Mānī. Wahmanfraزند.”

Hymn I/3 [I/V/ii/29/-end of sheet, only part of verse *alef*]

Only part of the first verse of this hymn has survived, at the bottom end of the first sheet.

’w ’nwšg bgrwšn ’rg’w šhrd’r cy [...]

[End of the first folio]

“ ’-To the immortal Light God, noble king of [...]

Second Folio

H/R [*whyštšhrd’ryg*] ’frywn “to the ruler of paradise”

H/V *bgr’štyqryg* “to the righteous god”

Hymn II/1 [II/R/i/1-22, verses *resh* to *nun*]

The second folio starts with the final part of a hymn. The main theme of the hymn may have been the “novelty” of the fortunate sign, of the assembly, of the religion, of the worlds, etc. The word for “new” *nw’g* appears 13 times in this final part, and looks like the *Leitmotiv* of the entire hymn. The fact that “new lucky glory and new improvement” are wished to Mār Ušidāxwādag at the end, may indicate that it was a hymn composed for his enthronement.

[...] frš’w’m sr ’w srm’n p’y’ḥ °°

r’myšn w̄ *drwd* ’n’s’g *nw’g* *nmyt* *hwm’ywn* ’w ’ym *nw’g* ’mwrđn *kw* ’m’ḥ *m’n’m* °°

š’dzyrd ’wṭ *š’dm’ng* *pd* ’ym *nw’g* *dyn* *gš’m* ’wṭ *pt* *nw’g* *šhr’n* *byd* ’d *bg’n* *w’r’m* °°

tlw’r ’wṭ *g’(h)* *nw’g* *nw’g* *dydym* *bnd’m* w̄ *pd* *nw’g* *pdmwg* *yhm* *y’wyd’n* *jyw’m* ° *nwg*

’st’wyšn w̄ ’frywn *pt* *nw’g* *nmstyg* ’w *nw’g* *yzd’n* *fryštḡ* *yzd* *mrym’ny* °°

nw’g *frḥ* *hwm’ywn* ’wṭ *nw’g* *whywn* ’w *mry* *wšyd’xw’d* *g* *nw’g* w̄ *frwx* ° ’*dmwsfrzynd*

[2 lines left blank]

¹⁴ Lit. “interlaced, entwined”, s. COLDITZ 2000: 278 n. 131.

“... we send, protect us completely. **r**-Joy and numberless health, a new fortunate sign to this new assembly, where we dwell. **š**-Glad of heart and glad of mind let us be glad for this new religion and for the new worlds, then let us rejoice with the gods. **ł**-Let us prepare a tabernacle, a new throne and let us weave a new garland, and with a new garment we shall live forever. A new praise and bless with a new supplication to the new apostle of the gods god Mār Mānī. **n**-New, lucky glory and new improvement to Mār Ušidāxwādag, new and fortunate. Adamusfrazend.”

Hymn II/2 [II/R/i/25-II/R/ii/26, verses *alef* to *nun* + *alef, beth, gime!*]

After the usual praise to the Father of Greatness, to the peaceful and blessed lands, abode of the Living Ones, and to Mani, invoked here as Apostle, best of all, Bodhisattva Maitreya, the central part of this hymn describes how the demons were defeated, after three mighty words were emanated (?). The hymn ends with a kind of *Segensspruch*.

'nwšg šhrd'r
bg'n bgystwm
gmbyr wzrgyft
dw'dys nwxz'd'n °°
hw'rmyñ šhr'n
wyl'styn 'ndrw'z
zmyg 'frydg
jywndg'n 'r'm °° 'rj'n 'st'wyšn fryštg wyspwyh bwdysdf mytrg
yzd mrym'ny °°
hry sxwn thm'n 'zgd yxš'n dyw'n
xwjynd:n (n)ydr(xt) °°
(l)wg wyr'št
(m)[.....]'wł 'r'm
[nzd myhr y](zd?) wrd'ywn
(s...)nd rwšn °° frš:wnd fry(štg)'n
pw'cynd rwšn
c'gr šhr''n
qryšn wyr'zynd °°
rymn 'hrmyn
šwj'n bndynd
thm'n pdyxš'hynd
nw'g šhr'n °°
'bry'n'm 'wł 'st'w'm 'w
bg rwšn z'wr 'wł jyryft kwm
gryw w̄ tn p'y'h °° 'wm gy'n j'm'h 'w šhrd'ryft nywgr wxšn'm yzd m'ry m'ny °° whmnfr-
 zynd
 [2 lines left blank]

“ ’-Immortal king, **b**-most godlike of the gods, **g**-profound Greatness **d**-of the twelve first-born. **h**-Peaceful lands, **w**-wonderful air, **z**-blessed country (are) **j**-the abode of the living ones. A worthy praise (to) the apostle, the best of all, bodhisattva Maitreya **y**-God Mār Mānī. **h**-Three strong words (were) emanated(?) (and) the *yakṣas*, the demons **x-xwjynd:n**¹⁵ were oppressed. **l**-The world was prepared **m**-... and the abode **n**-[near?] the chariot of the [sun go]ld(?) **s**-... the light. They send off apostles, **p**-purify the light **c**-all around the lands, **q**-arrange the creation. **t**-The strong **š**-holy ones bind **r**-filthy Ahriman, and rule over the **n**-New worlds. ’-We bless and praise the power of the **b**-Light god and his wisdom. May he protect my **g**-Self and body. And may the beneficent, fair-famed God Mār Mānī lead my soul to the kingdom. Wahmanfrazend.”

Hymn II/3 [II/R/ii/29-II/V/ii/6, verses *alef* to *nun*]

The following hymn is perhaps the most inventive of the collection. From the original separation (Aleph on high, the sinners in the depths), through the battles of the two powers and the process of salvation to the final beatitude the entire Manichaean religious system is presented in a synthetic, masterful poetic form. It is noteworthy to mention here the presence of two Jesuses: the historical Jesus or the *Jesus patibilis* (the judge lifted up on the cross) and Jesus the Splendour (the saviour of mankind).

’lyf ’ndr bwrzw’r
bzkr’n ’ndr jfr’ ’n
gyhmwrđ gryft ’h’đ
d’đbr ’br’št pt d’r °
hrwyn đwšmyn
wzrgyft šhr’ ’n pđrwft
z’wr’ n qyrd mrdwhm hwyn dyw’ n ’zb’ n wxryđ °¹⁶
t’wg yyšw’zyw’ h bwj’đ ’w (m)[rdwh]m °¹⁷
yzd’ n myhr w m’ h
ky šb ’w t (rw)c bwng’ h (n)[m]’ynd °°
l’swr qnygrwšn bstg’ n ’c bnd wyš’hyd °°
m’ h yzd cf’ rds (r)wc’ n ’ ’gnyn ’wd byd wrycyđ °°
nwgm’ h’ n d’šyn wyndynd ’c pyđr hsyng ’whrmzyđ bg °°
s’st’rymg rwšn ’gdnyft w hwnr wcyh’đ °°
’spwr ’w ’m’ h ’bdyšt gy’ n ’w t tnb’ r bwng’ h °°
pw’g mwħr ’w t cxš’byđ cy wjydg: n w ngwš’g’ n °°
cw’gwn bwg wyndynd qrynd mwrđ’xyz ’w gryw °°
rwšn’ n fryštg’ n ’w t dyn

15 Hapax. The attested word *xwj* means “pleasant”, but this meaning does not seem to suit the context. Perhaps the word indicates here that the demons were pacified, and thus become “pleasing”?

16 Small black dot, without the red circle.

17 Verse **t**- transcribed and translated in COLDITZ 2000: 231.

šwyynd gy'n:n 'w rwšn °°
 tnb^{r18} cy pydr pdmwcynd °° °°
 n'zynd 'ndr nw''g šhr 'w y'wyd y'wyd'n
 [2 lines left blank]

“ ’-Aleph on high, **b**-the sinners in the depths, **g**-Gēhmurd was taken, **d**-the judge lifted up on the cross. **h**-All the enemies threw **w**-the Greatness of the worlds into confusion, **z**-the powers made the man, those demons twisted their tongue, **t**-mighty Jesus the Splendour saved m[ankin]d. **y**-The gods sun and moon, **k**-who show the foundation of night and day. **l**-The silky Maiden of Light releases the prisoners from bondage. **m**-The Moon god fourteen days together and again runs away. **n**-New moons find the gifts from the father primeval God Ohrmazd. **s**-The twin-commander taught the coming of the light and virtue. ‘-He fully showed us the soul’s and the body’s foundation. **p**-Pure seal and precept of the elect and the hearers. **c**-As they find salvation, they make a redeemer of the soul. **r**-The souls of the apostles of light and of the religion **š**-go to the light. **t**-They put on the body of the father. **n**-They exalt in the new Aeon for ever and ever.”

Hymn II/4 [II/V/ii/9-II/V/ii/30, verses *alef* to *waw*]

The main theme of this hymn, unfortunately incomplete, is again purely religious: the two primeval roots and foundations.

’l’b qr’m ’d ’šm’h ky šnwyd ’br whyšt dwjx ’wd z’dmwrd dw wyx hsyng °°
 bwn rwšn nxw’yn hsyng bdyg bwn t’ryg jywhr mwrt ’wt wmyxtgyft šhr’n qryšn °°
 gdm’n šhrd’ryft b’yn wzrgyft kw m’nyynd ’wt prxyzynd hrwyn bg’n °°
 dws’m’yn ’mb’g ny ’st mdy:n hwyn ny wyg’n ny ’šwb ’wt ny bzgyft °° °°
 hw pydr ny’g hsyng b’myn xwd’y dw’ds dydym d’ryd šhrd’r wzrg °°
 wzrgyft XII nwxz’d’n pydr’n wzrg:n ky nzd ’w pydr m’nynd¹⁹
 [End of the second folio]

“ ’-We make a supplication to you, who hear about the two primeval roots: paradise and hell, and mortal existence. **b**-Light (is) the first foundation, primeval, the second foundation (is) dark, life and death and the mixture of the creation (are) the worlds. **g**-Heaven’s external realm (is) the Greatness, where abide and dwell all the gods. **d**-Enemies, competitors, do not exist amongst them, nor destruction or turmoil, and no evil. **h**-The primeval Father Ancestor, bright lord, wears twelve diadems, Great King. **w**-The Greatness of the 12 first-born great fathers, who remain near to the father ...”

¹⁸ Written with **t**- instead of the expected **t**-.

¹⁹ Verses **h**- and **w**- transcribed and translated in COLDITZ 2000: 278. In verso **w**- the figure for XII is mistakenly read as ’c.

Diplomatic edition

M8700 [*TM 489²⁰] = M285

(see fig. 1-6)

Parthian, identical to the photograph labelled M285, whose original was considered lost by BOYCE 1960, 20. Each page has a headline, and 30 lines of text organised in two columns. Between each hymn two lines are left blank. The height of the page is 18 cm and the width is 9.5 cm. The columns are 2.2 cm wide and 13 cm high, the space between lines is 0.5 cm. It has been shortly described twice in M. BOYCE's *Catalogue*, as M285 (BOYCE 1960: 20) and M8700 (BOYCE 1960: 137).

M8700/I/R

I/R/H/ ❀ b'š'h'n ❀

I/R/i/1/ 'wyst'h phrg	I/R/ii/1/ t'xrw m 'yy w̄ (wy)g(°n)
I/R/i/2/ wyn'r'h n'w'z	I/R/ii/2/ 'w tw ny 'st ° (t')[byd]
I/R/i/3/ rwšn °° qr'h n'w	I/R/ii/3/ t'w (rwšn) pd [...]
I/R/i/4/ 'byqwb g'd hrwyn	I/R/ii/4/ cyhrg(...) ° [y...]
I/R/i/5/ n'w'zb'n'n ° r'm	I/R/ii/5/ ('x.. k...)[8-9]
I/R/i/6/ qr'h w̄ wšyd'x	I/R/ii/6/ [.....]' [7-8]
I/R/i/7/ š'dyft pd hrw	I/R/ii/7/ <i>lost</i>
I/R/i/8/ wy'g 'wd šhr °° (tw)	I/R/ii/8/ <i>lost</i>
I/R/i/9/ <i>lost</i>	I/R/ii/9/ <i>lost</i>
I/R/i/10/ <i>lost</i>	I/R/ii/10/ [9-11](y/ws)
I/R/i/11/ <i>blank</i>	I/R/ii/11/ [.....](q s...r)
I/R/i/12/ <i>blank</i>	I/R/ii/12/ (mn) (w)[.....](nd.)[..]
I/R/i/13/ 'wl scyd nmstyg	I/R/ii/13/ q'w 'yy 'škyft
I/R/i/14/ wzrg rwšn'n 'brdwm	I/R/ii/14/ z'wr °° nyw 'yy šhrd'r
I/R/i/15/ bg 'yy bg'n 'brdwm	I/R/ii/15/ frwx šhrd'ryft ky
I/R/i/16/ š'h 'yy '(d) šhrd'r:n	I/R/ii/16/ cy rmnyg °° s'g u
I/R/i/17/ °° gmyr tw wzrgyft	I/R/ii/17/ 'šm'r ny 'st
I/R/i/18/ syzdyn šhrd'ryft	I/R/ii/18/ 'w tw jydk w̄ jyw hr
I/R/i/19/ °° dydym wzrg w̄ 'rg'w	I/R/ii/19/ °° 'yw gryw 'wd 'yw
I/R/i/20/ b'myn pdmwc n °° °°	I/R/ii/20/ g'h 'yy h'ws'r

²⁰ The old signature is not written on the fragment itself, but on a label stuck to the glass, see BOYCE 1960: 137.

I/R/i/21/	hwcyhryft kw ndg	I/R/ii/21/	'w tw ny 'st °° pyd
I/R/i/22/	ny 'st wšmyd cyhrg	I/R/ii/22/	'yy 'w qyrbkr'n
I/R/i/23/	nys'gyn ° wzrq	I/R/ii/23/	'wd xwd'y tšy
I/R/i/24/	bšn'n 'nbyft	I/R/ii/24/	dwšmyn °° cšm
I/R/i/25/	jfr'n kw s'g nyst	I/R/ii/25/	(yy) 'wd dydn frwyng
I/R/i/26/	°° zxsyd nw'g rmnyg	I/R/ii/26/	ky hrw cyš z'nyd °°
I/R/i/27/	'c hrw p'dgws'n	I/R/ii/27/	q'mg'r 'wd wrcwr
I/R/i/28/	°° jywhr 'wd bwy	I/R/ii/28/	'yy z'dg'n pd wrc
I/R/i/29/	'nwšyn frbwyd 'c	I/R/ii/29/	z'yyh °° rdnyn cy
I/R/i/30/	t̄w wzrgyft °° hmg	I/R/ii/30/	t̄w z'yy yhm y'wyd'n

M8700/I/V

I/V/H/ ❁ whyštšhrd'ryg ❁

I/V/i/1/	jywynd ° š'dyft pdmwg	I/V/ii/1/	'wd nxwyn °° yzd wzrg
I/V/i/2/	d'rynd 'wybyd'n zyrd	I/V/ii/2/	xwd'y frh'wnd ky
I/V/i/3/	z'nynd °° tlw'r kw tw	I/V/ii/3/	h'ws'r ny 'st °°
I/V/i/4/	m'nyy pwr 'st	I/V/ii/4/	lb 'ywyc w̄ 'zb'n
I/V/i/5/	xwmbwyft ° nm'ž ²¹	I/V/ii/5/	ny šhyd pd 'spwryft
I/V/i/6/	'w tw frh 'št'wšn	I/V/ii/6/	w'xtn °° mrdyft 'wd
I/V/i/7/	'w tw wz(rgyft) °°	I/V/ii/7/	q'wyft cy tw 'm'
I/V/i/8/	blank	I/V/ii/8/	šhrd'r ny wyft 'wd
I/V/i/9/	blank	I/V/ii/9/	hwnr °° shyn 'st
I/V/i/10/	'w tw sc(y)[d]	I/V/ii/10/	t̄w (d)[y]dym wzrg'n
I/V/i/11/	u 'frywn fr(h)[yg](r)	I/V/ii/11/	(wy)[s]pryx(t)g pwsg
I/V/i/12/	r'štygr [b](gyft)	I/V/ii/12/	'špyxtyn pdmwg
I/V/i/13/	'n's'g gy'n'n	I/V/ii/13/	rwšn'str 'c
I/V/i/14/	bwn 'wd ny'g °°	I/V/ii/14/	myhr yzd °° pyxtg
I/V/i/15/	'fryd 'yy mrm'ny	I/V/ii/15/	pd ws zng c'wyd
I/V/i/16/	s'st'r w'd'gm'n	I/V/ii/16/	tw 'štynd wzrg'n
I/V/i/17/	r'št °° dydn 'yy ky	I/V/ii/17/	dw'dys pydr'n
I/V/i/18/	dw'dys p'dgyrb	I/V/ii/18/	q'w'n nwxz'd'n
I/V/i/19/	'w cf'r p'dgws	I/V/ii/19/	šhrd'r'n frwx('n)
I/V/i/20/	°° hwcyhryft 'wt	I/V/ii/20/	rdnyn msyšt °° š'd

²¹ nm'ž: written nm'z with two dots above the -z.

I/V/i/21/ b'm 'ndr šhr'n	I/V/ii/21/ bw'm 'm'h
I/V/i/22/ 'frydg'n ° wyl'st	I/V/ii/22/ wcydg'n r'stft
I/V/i/23/ 'wt' by wyg'n °°	I/V/ii/23/ z'dg'n cy bwd
I/V/i/24/ zyrd 'yy gy'n w̄ wyx	I/V/ii/24/ hym'd 'z'd bg
I/V/i/25/ cy bg'n w̄ fryštg:n	I/V/ii/25/ u bwxtg pd mrm'ny
I/V/i/26/ °° jywndg'n 'c tw	I/V/ii/26/ frh °° whmnfrzynd
I/V/i/27/ wyspryxt 'hynd	I/V/ii/27/ blank
I/V/i/28/ hwcyhr'n w̄ rwšn'n	I/V/ii/28/ blank
I/V/i/29/ °° thm 'yy k'w w̄	I/V/ii/29/ 'w 'nwšg bgrwšn
I/V/i/30/ hwnr'wynd hsyng	I/V/ii/30/ 'rg'w šhrd'r cy

M8700/II/R

II/R/H/ ❀ 'frywn ❀

II/R/i/1/ frš'w'm sr 'w	II/R/ii/1/ jywndg'n 'r'm
II/R/i/2/ srm'n p'y'h °°	II/R/ii/2/ °° 'rj'n 'st'wyšn
II/R/i/3/ r'myšn w̄ drwd 'n's'g	II/R/ii/3/ fryštg wyspwyh
II/R/i/4/ nw'g nmyt hwm'ywn	II/R/ii/4/ bwdysdf mytrg
II/R/i/5/ 'w 'ym nw'g 'mwrđn	II/R/ii/5/ yzd mrym'ny °° hry
II/R/i/6/ kw 'm'h m'n'm °°	II/R/ii/6/ sxwn t̄hm'n 'zgd
II/R/i/7/ š'dzyrd 'wt' š'dm'ng	II/R/ii/7/ yxš'n dyw'n xwjynd:n
II/R/i/8/ pd 'ym nw'g dyn gš'm	II/R/ii/8/ (n)ydr(xt) °° (l)wg wyr'st
II/R/i/9/ 'wt' pt' nw'g šhr'n	II/R/ii/9/ (m)[.....]'wt' 'r'm
II/R/i/10/ byd 'd bg'n w'r'm	II/R/ii/10/ [n.....](°d) wrd'ywn
II/R/i/11/ °° t̄lw'r 'wt' g'(h) nw'g	II/R/ii/11/ (s...)nd rwšn °° frš:wnd
II/R/i/12/ nw'g dydym bnd'm w̄	II/R/ii/12/ fry(štg)'n pw'cynd
II/R/i/13/ pd nw'g pdmwig yhm	II/R/ii/13/ rwšn c'gr šhr'n
II/R/i/14/ y'wyd'n jyw'm ° nwg ²²	II/R/ii/14/ qryšn wyr'zynd °°
II/R/i/15/ 'st'wyšn w̄ 'frywn	II/R/ii/15/ rymn 'hrmyn šwj'n
II/R/i/16/ pt' nw'g nmstyg 'w	II/R/ii/16/ bndynd thm'n
II/R/i/17/ nw'g yzd'n fryštg	II/R/ii/17/ pdyxš'hynd nw'g
II/R/i/18/ yzd mrym'ny °° nw'g	II/R/ii/18/ šhr'n °° 'fryn'm
II/R/i/19/ frh hwm'ywn 'wt'	II/R/ii/19/ 'wt' 'st'w'm 'w
II/R/i/20/ nw'g whywn 'w mry	II/R/ii/20/ bg rwšn z'wr 'wt'

²² Pth. *nw'g* “new” is here written *nwg*, as in MP. It occurs in other Parthian texts, see DURKIN-MEIS-TERERNST 2004: 246 f. Here it is probably a lapse, the scribe might have forgotten to put the two dots under the word, and shortened it because of the lack of space at the end of the line.

II/R/i/21/	wšyd'xw'd'g nw'g	II/R/ii/21/	jyryft kwm gryw u
II/R/i/22/	u frwx ° 'dmwsfrzynd	II/R/ii/22/	tn p'y'h °° 'wm
II/R/i/23/	blank	II/R/ii/23/	gy'n j'm'h 'w
II/R/i/24/	blank	II/R/ii/24/	šhrd'ryft nywgr
II/R/i/25/	'nwšg šhrd'r bg'n	II/R/ii/25/	wxšn'm yzd m'ry
II/R/i/26/	bgystwm gmbyr	II/R/ii/26/	m'ny °° whmnfrzynd
II/R/i/27/	wzrgyft dw'dys	II/R/ii/27/	blank
II/R/i/28/	nwxz'd'n °° hw'rmyn	II/R/ii/28/	blank
II/R/i/29/	šhr'n wyl'styn	II/R/ii/29/	'lyf'ndr bwrzw'r
II/R/i/30/	'ndrw'z zmyg 'frydg	II/R/ii/30/	bzkr'n 'ndr jfr'n

M8700/II/V

II/V/H/ ❁ bgr'štyqryg ❁

II/V/i/1/	gyhmwrđ gryft 'h'd	II/V/ii/1/	rwšn'n fryšt'g'n
II/V/i/2/	d'dbr 'br'št pt	II/V/ii/2/	'wt dyn šwynd gy'n:n
II/V/i/3/	d'r ° hrwyn dwšmyn	II/V/ii/3/	'w rwšn °° tnb'r cy
II/V/i/4/	wzrgyft šhr'n	II/V/ii/4/	pydr pdmwynd °° °°
II/V/i/5/	pdrwft z'wr'n qyrd	II/V/ii/5/	n'zynd 'ndr nw'g
II/V/i/6/	mrđwhm hwyn dyw'n	II/V/ii/6/	šhr 'w y'wyd y'wyd'n
II/V/i/7/	'zb'n wxryd (°?) t'wg	II/V/ii/7/	blank
II/V/i/8/	yyšw'zyw'h	II/V/ii/8/	blank
II/V/i/9/	bwj'd 'w (m)[rdwh]m °°	II/V/ii/9/	'l'b qr'm 'd
II/V/i/10/	yzd'n myhr w m'h	II/V/ii/10/	'šm'h ky 'šnyd
II/V/i/11/	ky šb 'wt (rw)c	II/V/ii/11/	'br whyšt dwjx 'wd
II/V/i/12/	bwng'h (n)[m]'ynd °°	II/V/ii/12/	z'dmwrđ dw wyx hsyng
II/V/i/13/	l'swr qnygrwšn	II/V/ii/13/	°° bwn rwšn nxw'yn
II/V/i/14/	bstg'n 'c bnd	II/V/ii/14/	hsyng bdyg bwn t'ryg
II/V/i/15/	wyš'hyd °° m'h	II/V/ii/15/	jywhr mwrt 'wt
II/V/i/16/	yzd cf'rds (r)wc'n	II/V/ii/16/	wmyxtgyft šhr'n
II/V/i/17/	'gnyn 'wd byd wrycyd	II/V/ii/17/	qryšn °° grđm'n
II/V/i/18/	°° nwgm'h'n d'šyn	II/V/ii/18/	šhrd'ryft b'yn
II/V/i/19/	wyndynd 'c pydr	II/V/ii/19/	wzrgyft kw m'nyynd
II/V/i/20/	hsyng 'whrmyzd	II/V/ii/20/	'wt prxyzynd hrwyn
II/V/i/21/	bg °° s'st'rymg	II/V/ii/21/	bg'n °° dwšm'yn
II/V/i/22/	rwšn 'gdnyft w hwnr	II/V/ii/22/	'mb'g ny 'st mdy:n
II/V/i/23/	wcyh'd °° 'spwr 'w	II/V/ii/23/	hwyn ny wyg'n ny 'šwb
II/V/i/24/	'm'h 'bdyšt gy'n	II/V/ii/24/	'wt ny bzgyft °° °°
II/V/i/25/	'wt tnb'r bwng'h	II/V/ii/25/	hw pydr ny'g hsyng
II/V/i/26/	°° pw'g mwhr 'wt	II/V/ii/26/	b'myn xwd'y dw'ds

II/V/i/27/ cxš'byd cy wjydg:n
 II/V/i/28/ u ngwš'g'n °° cw'gwn
 II/V/i/29/ bwg wyndynd qrynd
 II/V/i/30/ mwrđ'xyz 'w gryw °°

II/V/ii/27/ dydym d'ryd šhrđ'r
 II/V/ii/28/ wzrg °° wzrgyft XII
 II/V/ii/29/ nwxz'd'n pydr'n wzrg:n
 II/V/ii/30/ ky nzd 'w pydr m'nynd

Appendix

Cantillation of the hymn II/3

The first verse of the hymn II/3 is found cantillated in a manuscript, M65,²³ which includes also other hymns followed by the indication of tune and cantillation²⁴.

M65/R/10-22 {Parth.}

(see fig. 7)

/R/
 /10/ {red} ❁ 'yny III 'mwst'n ❁
 /11/ {red} ❁ bwxtg'n nw'qy ❁
 /12/ 'ly(f) 'ndr bwrzw'r bzqr
 /13/ '(ndr) jfr'n °° °°
 /14/ '- yg'- yg'- ygg'-° ly-y-y-
 /15/ [y]-fy-y'-° (yg)[g']-ygg'-
 /16/ [nd']-y(gg')-(r')-° bw-w-r'-
 /17/ [4-5]yg'-° '-ygg'
 /18/ [5-6](.)'-yg'-ygg'-°
 /19/ [1-2](-)'yg'-° yg'-ry-y-
 /20/ [2-3]-ygg'-(nd')-y(g)'
 /21/ [r'-° ...](j)l'-° yg'-(fr?)-y-
 /22/ [7-8]ygg[l']
 {lines missing?}

Translation

/10-11/ These 3 (hymns should follow) the melody of “Faithful Apostles” (*Bōxtagān Amwastān*)

/12-13/ Aleph on high, the sinners in the depths.

/14-22/ *Cantillated text*

²³ See BOYCE 1960: 6.

²⁴ On the Manichaean cantillation see MACHABEY 1955, BRUNNER 1980, and DURKIN-MEISTERERNST 2015: especially 128-135.

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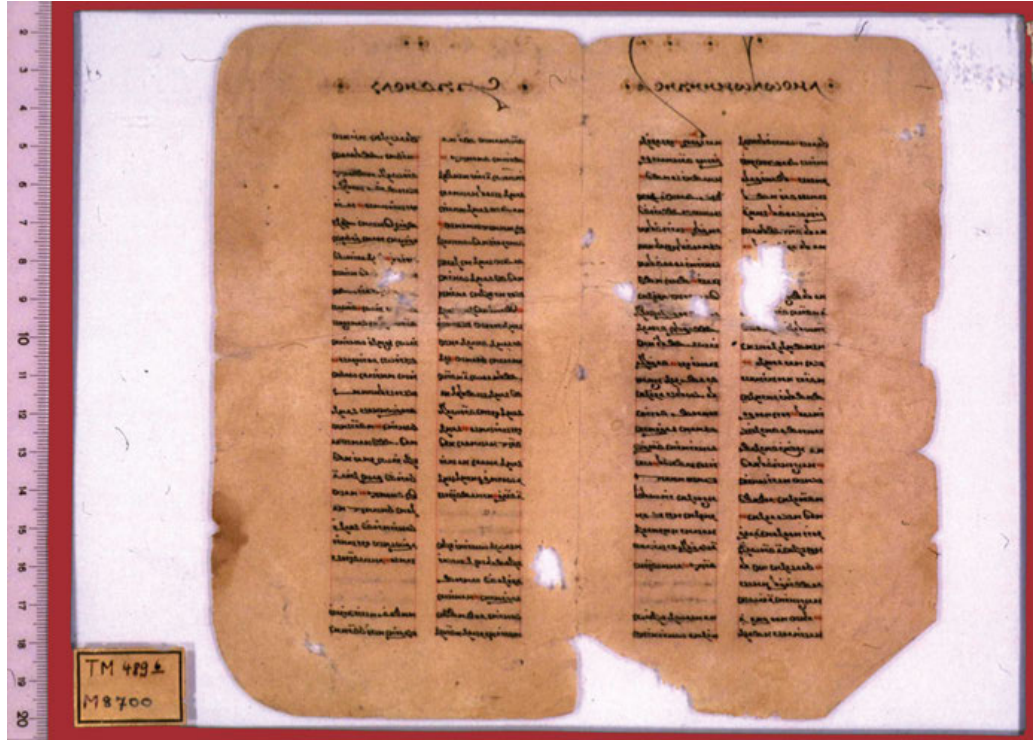
Fig. 1



M8700/II/V-I/R

(Depositum der Berlin-Brandenburgischen Akademie der Wissenschaften in der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Orientabteilung. Photo: Fotostelle der Staatsbibliothek zu Berlin)

Fig. 2



M8700/I/V-II/R

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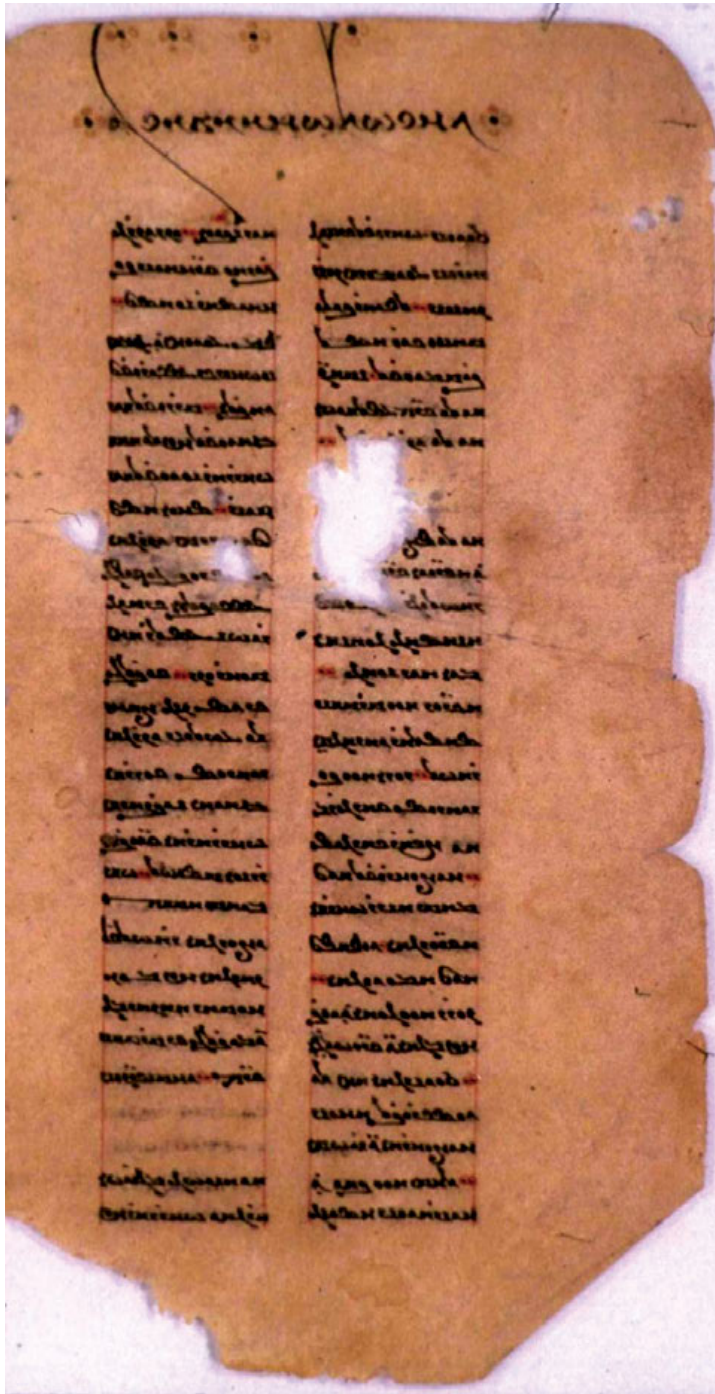
Fig. 3



M8700/1/R

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Fig. 4



M8700/1/V

(Depositum der Berlin-Brandenburgischen Akademie der Wissenschaften in der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Orientabteilung. Photo: Fotostelle der Staatsbibliothek zu Berlin)

Fig. 5



M8700/II/R

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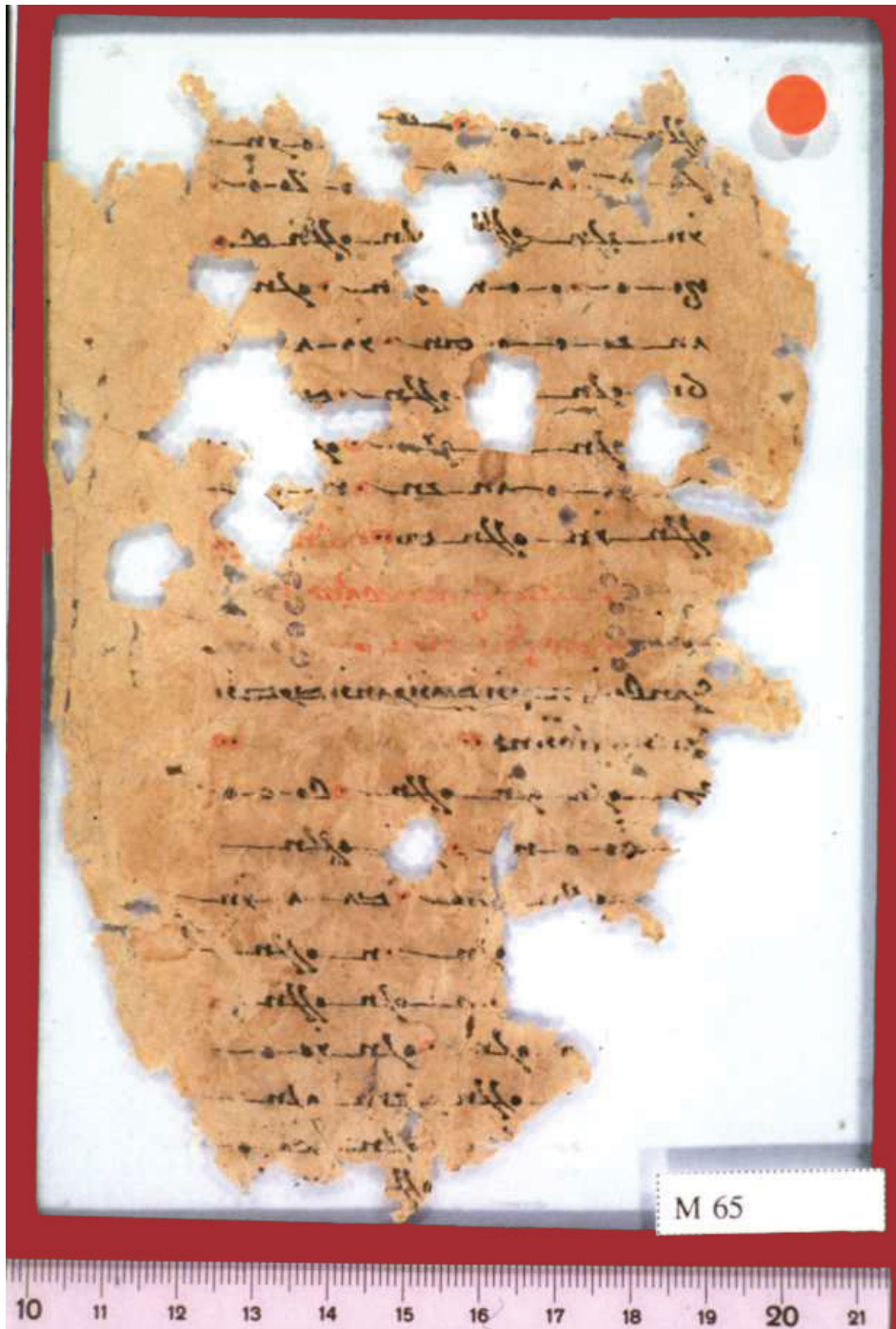
Fig. 6



M8700/II/V

(Depositum der Berlin-Brandenburgischen Akademie der Wissenschaften in der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Orientabteilung. Photo: Fotostelle der Staatsbibliothek zu Berlin)

Fig. 7



M65/R/

(Depositum der Berlin-Brandenburgischen Akademie der Wissenschaften in der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Orientabteilung. Photo: Fotostelle der Staatsbibliothek zu Berlin)