

A FRAGMENT OF THE MANICHAEAN HYMN-CYCLES IN OLD TURKISH

by W. B. HENNING

Every student of Manichaean literature will feel grateful to Dr. Waley for his elucidation of difficult passages in the Chinese version of the first canto of *Huwīdagmān*,¹ the most important of the Manichaean hymn-cycles, which were composed originally in the Parthian language. As a modest tribute to the eminent scholar, it may not be entirely inappropriate to call attention here to a hitherto unnoticed version of the same canto, which played a part in the Manichaean ritual and therefore was translated into several languages.

The new version, of which only a small fragment survives, is in Uyghur Turkish. The fragment, T.M. 278 (in Uyghur script), was published long ago by A. von LeCoq in his *Türkische Manichaica aus Chotscho* iii (1922), p. 45, No. 32; its text corresponds with verses 326 (65)–331 (70) of the Chinese hymn-scroll.² We will not blame the Turcologists for having failed to recognize the identity of the texts. The small extent and incompleteness of the Turkish fragment, the presence of unknown words, the obscurity and wordiness of the Chinese version, and the general repetitiveness of Manichaean imagery and phraseology, all combine to make such a recognition a matter of good fortune rather than merit. A further obstacle lies in the presence of a discrepancy in the number of verses. Dr. Boyce had very acutely observed³ that the Chinese translator must have omitted a whole verse between his verses 60 and 68: the missing verse is actually found in the little Turkish fragment (between 66 and 67; here numbered 66a).⁴ Unlike his Chinese colleague, the Turkish translator wisely contented himself with a prose rendering. In the following confrontation of the three versions I reproduce the late Mr. Tsui Chi's translation; for the Turkish I depend largely on von LeCoq's text and translation.⁵

¹ See M. Boyce, *The Manichaean hymn-cycles in Parthian*, pp. 66–77.

² Tsui Chi, *Mo Ni Chiao Hsia Pu Tsan*, BSOAS. xi (1943), pp. 206 sq.

³ *loc. cit.*, 76 n. 7, 77 n. 7.

⁴ Each verse is separated from the next by two groups of dots (mostly four, sometimes two) and occupies about three lines in the manuscript.

⁵ For a thorough revision a photograph of the manuscript would be indispensable, but is not available to me.

65

Parthian: missing.
Turkish: (only last word) *mängigü* "eternally".
Chinese: (line c) for evermore

66

Parth.: missing.
Turk.: *it ördüki quş üni, bulyaqlı ämgätigli yavlaq ög'ür, yirdä ästilmäz*
Barking of dogs, calls of birds, confusing and troublesome
evil howling—they are not heard in (that) land.
Chin.: Chickens and dogs, pigs and cats (?), and other animals,
From all these the World of Light is free;
Voices and noises of the five kinds of birds and quadrupeds,
To say that there they are is not true.

66a

Parth. and Chin.: missing.
Turk.: *qorqinčiy †itin ular a[r]a yoq; könür'ügli isig yil yiltirmäz.*
Frightening jostling (?) is unknown among them; no burning,
hot wind blows (there).
The unknown *ätin* may be a bad spelling of **itin* (from *itmäk* "to push").

67

Parth.: missing.
Turk.: *qamay tünärig[dä] tumanta []da aray or[unlar ?] ičrä yoq*
From any darkness and fog . . . there is nothing within the
pure abodes.
Chin.: All kinds of dark shadows, dust and dirt,
From them the world of extreme happiness is free:
Monasteries of all the Saints are clean and pure.
That gloom and dusk exist, is not true.

68

Parth.: [ʾwd] hmg pwr rwšn [] [pd š'd]yft 'wd pdyšfr []
And all full of Light . . . in gladness and honour . . .
Turk.: *tolu y(a)ruq tirig öz ol, turqaru ögrünčün †ayayl(i)qan amraşu*
körträk ärürlär.
Full of Light is the(ir) "Living Self"; ever in gladness and
honour loving each other they are very beautiful (?)
Chin.: Light pervades everywhere and fills all things,
Life is eternal and permanently peaceful,
Estimable, joyful, and happy without interception,
And *man's* merciful heart is sincere, true, and always at ease.

Dr. Waley has stated⁶ that the third line is literally "esteem and joy have no gaps between". The concluding words "have no gaps between" presumably reproduce a single word—it is missing in Parthian—for which the Turkish translator wrote *turqaru* "ever, always". The nouns rendered as "esteem and joy" agree well with Parthian *šādīft ud padīšfar* "gladness and honour": accordingly I have ventured to change von LeCoq's *araqłqan*, which could only mean "in purity (= *ariy-lāqan*)", into *ayaγ-* "honour".

69

- Parth.: [wšmnyn]d pd š'd[y]ft, u r'(.)
[? jmn](y)n pdm'n
They rejoice in gladness, and
. . . . the measure of hours (?)
- Turk.: ögi[r]ärlär ögrünčün, †yīdan igdilürlär, künin sanī yoq ular
tirig ösināng.
They rejoice in gladness, they thrive on perfume (?).
In days—there is no number of their "Living Self"
(= no limit to their lives).
- Chin.: Always pleased, joyful, and gay without break:
Freely enjoying, body and mind, in the precious-scented air,
Counting neither years and months, nor hours and days,
How will one fear the "Three Exterminations" in the end
of life?

The Turkish is so obscure that von LeCoq refrained from translating it. In the absence of a photograph any change of his readings is hazardous, yet on the strength of "the precious-scented air" one may emend *z(?) yvdan* to punctuation marks + *yīdan* "by perfume".⁷ The construction of the second half of the verse, where I have replaced *kōnin* by *künin*, is not very clear.⁸

70

- Parth.: missing.
- Turk.: qamay [tirig] öz ular [ara ölmāz ?]
No "Living Self" dies among them
- Chin.: All the Saints are void of birth and death,
And the killing devil of Impermanence will not attack and
hurt them

Having little Turkish and less Chinese I must confine myself to establishing the identity of the texts and leave their further study to more competent hands.

⁶ Boyce, *loc. cit.*, p. 77, n. 5.

⁷ In Parthian one would expect *prwrz-ynd pd bwy*, but the traces apparently do not fit; *igdil-* = Parth. *prwrz-* = Sogd. *prwyj-*.

⁸ Parth. **rwd'n pdm'n ny 'st 'w hwyn jyrwhr?*

CHIA YI'S "OWL FU"

by JAMES ROBERT HIGHTOWER

"And when I read his *fu* "The Owl", where he equates life and death and treats success or failure as matters of indifference, I am quite carried away with enthusiasm."¹ So Ssu-ma Ch'ien concludes the biography which Chia Yi shares with Ch'ü Yüan.² We are indebted to Ssu-ma Ch'ien's appreciation of the poem—no doubt intimately bound up with his sympathy for the brilliant and shabbily-treated tutor to the Prince of Ch'ang-sha—for the preservation of the earliest reliably dated specimen of the genre to bear the label *fu*.³

Clearly "The Owl" is not the first poem of its kind,⁴ though it may well be the earliest use of the *fu* for what is essentially a statement of a philosophy of life. The philosophy is a Taoist one, straight out of *Chuang tzu*, which itself supplies precedents for treating such a subject in meter and rhyme. But "The Owl" is not a prose composition dressed up in the trappings of verse; it is a tightly organized poem in a regular meter. Aside from its intrinsic poetic merits (which are considerable), it is interesting as an example of the Han *fu* before its period of greatest popularity under the Emperor Wu and before it was shaped in the hands of Ssu-ma Hsiang-ju, Mei Sheng, and their more prolific if less talented contemporaries.

Metrically "The Owl" is more regular than most Han dynasty *fu*. It is predominantly in lines of eight beats, each divided into two equal halves by a strongly marked caesura. Except in five lines, the form *hsi* 兮 occurs at the caesura;⁵ in addition *hsi* is used in two lines (16 and 50) for emphasis. In the whole poem there are only five exceptions to the 4-4 pattern, two of which can be brought into line if the extra *hsi* is not counted as a beat. This particular meter occurs exceptionally in some of the *sao* poems (*e.g.*, the opening lines of "Huai sha") and is the initial meter of Chia Yi's "Lament for Ch'ü Yüan". It is rare in *fu* of well-established Han date.⁶

The rhyme-scheme of "The Owl" is eccentric at the beginning of the poem, joining together groups of three lines rather than the expected couplets and multiples of two. This results in some odd combinations. In the first three lines the division by sense comes flat in the middle of the second one. The words of the oracle in the sixth line are neatly set off by the quotation mark 曰, but continue to rhyme with the preceding two lines.