

Preface

This edition is dedicated to my friend and colleague Wolf-Peter Funk. We planned this project together and thoroughly enjoyed a shared enthusiasm for these remnant writings of Mani. The work has been both fascinating and frustrating in its challenges, and I offer this long-awaited edition in honour of a scholar who I always held in the greatest respect. The final result published here would certainly have been improved if he could have continued to the conclusion, and I have greatly missed his advice. Its faults and errors are mine alone.

The circumstances and progress of the project are explained below in the Introduction. As it has extended over several decades, and as I am not able now to consult with Wolf-Peter, I apologise for not naming everyone who has assisted from the start. However, I do thank all the scholars, technicians and persons of authority who have given support, both from the State Museums of Berlin and the National Museum in Warsaw, the custodians of the precious codex that is edited in this volume. For myself, I especially remember the help of William Brashear when I first studied these pages in Charlottenburg in 1995, and much later in 2013 of Tomasz Górecki in Warsaw. I know that many others from both institutions have also been involved at various times and I am most grateful to them.

The latest phase of the project, and the one that has finally enabled me to bring it to a conclusion, was the obtaining and processing of multispectral images by Ivan Shevchuk and Kyle Ann Huskin. I owe a great debt of thanks to both of them for their time, expertise and professionalism; often well beyond the call of duty. The research for this multispectral strategy was funded by the Deutsche Forschungsgemeinschaft (DFG) under Germany's Excellence Strategy EXC 2176 "Understanding Written Artefacts: Material, Interaction and Transmission in Manuscript Cultures", project no. 390893796. It was conducted under the auspices of the Centre for the Study of Manuscript Cultures (CSMC) at Universität Hamburg in collaboration with the Bundesanstalt für Materialforschung und -prüfung (BAM). My sincere thanks to the Centre's Director, Michael Friedrich, for first approving my request for this program. The multispectral work in Berlin and Warsaw was facilitated by many experts, in particular Myriam Krutzsch (Conservation, Berlin), Grzegorz Nehring (BAM), Tomasz Derda and Constantinos Balamoshev (Papyrology, Warsaw). Dr. Aleksandra Sulikowska-Belczowska, Curator of the Department of Ancient and Eastern Christian Art at the National Museum in Warsaw, was most kind to answer my questions about the folios held there.

I have also benefitted from the interest of the team at Kohlhammer Verlag, with their long association to the publication of the Coptic Manichaean manuscripts from Medinet Madi. I thank Sebastian Weigert for drawing up the contract, encouraging and entrusting this edition to me after the death of Wolf-Peter Funk; also to Florian Specker and Janina Schüle for successfully guiding it through the production process. Here in Australia Giselle Bader has been of great assistance in the formatting and finalisation of camera-ready copy.

Further to all the above, I know how much I owe to the kindness, tolerance and care of my wife Jay. This project has been an obsession that I have just had to complete to the very best of my ability. I hope now to make up for some of the time it has taken.