2. Fragments of Biblical Poetry

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Two fragments of a papyrus sheet, dark yellow in colour, written front (→) and back (↓). Fragment 1 is damaged on all sides, while fragment 2 preserves the right and bottom of the page. Fr. 1 front l.8 has been rendered almost illegible by damage, but the rest of the text is for the most part legible. The script is an informal sloping uncial, with minor differences in letter formation on either side (see in particular epsilon, kappa and pi) pointing to two different hands. Two mistakes in fr.2 front l.9 are corrected by overwriting, and trema is used above iota at several points, along with occasional supralineation of м and ѫ. ππнл appears in fr.1 back l.10 for the nomen sacrum пісрꙛнл, as well as ιс̄ for ιнсоγс in fr.2 back l.5. Versification is marked by single or double strokes with dots above and below, and paragraphos to mark larger divisions; an unusual sign resembling a left-facing diple appears at the end of fr. 2 front l.10. In its use of these scribal marks it resembles other texts containing Coptic poetry (all, however, written in more literary hands), including P.Mich. 4567 (unpublished), P.Berlin 9287[1] and M574[2]; in these texts a middle stop is used to indicate verse division, perhaps corresponding to the single oblique line in our papyrus, while the double oblique stroke marks larger stanza divisions; dotted right-facing diple signs appear at the left hand side of these texts next to enlarged initial letters, indicating the beginning of each stanza, and it may be that our text had a similar device at the lost line-beginnings. Occasionally a left-facing diple appears resembling that in our text (e.g. ρνꙛ of M574). The paragraphos in these other instances is often more elaborate, consisting of a line broken by sequences of one, two or three dots rather than the unadorned stroke apparent in this text. For a further discussion of these physical features see Kuhn and Tait.[3]

The papyrus was acquired for the Heidelberg Papyrussammlung by Reinhardt in 1897, and the original commentary on the online catalogue described the recto as a magical text, and the verso as biblical passages. The lack of explicitly 'magical' features, or of direct biblical quotations, makes both of these conclusions unlikely; instead it seems to belong to the category of liturgical poetry. This is readily confirmed not only by the physical features discussed above, but also by its contents, biblical vignettes, which, alongside retellings of episodes from the lives of saints, make up the bulk of the subject-matter of this genre. The fact that fr. 1 back 5–11 seems to be largely concerned with the story of the encounter of Jesus with the Samaritan woman (John 4) and fr. 2 back ll.4–9 with the post-resurrection appearances of Jesus (Mark 16, John 20 etc.) suggests a connection to the genre known in

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1   H. Junker, Koptische Poesie des 10. Jahrhunderts (2 vols), Berlin 1908–11.

2   K.H. Kuhn and W.J. Tait, Thirteen Coptic Acrostic Hymns from Manuscript M574 of the Pierpont Morgan Library, Oxford 1996.

3   Ibid., pp. 7–10.

Arabic as *ṭurūḥāt* (طروحاب; sing. *ṭarḥ* طرح), hymns sung after the first, second and third Odes, the Theotokia and the Arabic interpretation of the Gospel Lessons, their purpose being to summarise or expand upon the works which they follow;[4] the earliest extant example of this type is dated to 892–893 CE.[5] Unfortunately the texts here do not appear to match either the extant *ṭurūḥāt* or the other miscellaneous poetry collections known to the editor.

The lack of exact parallels makes it difficult to restore the lost text, rendering much of it quite obscure. The codas at fr.1 back l.10 and fr.2 back l.9 may be understood either as the titles of the foregoing hymns, or, more likely in my opinion, as the incipits of melodies to which the preceding poems are to be sung, which appear at the beginning of poems in other texts of this type.[6] Other texts of Coptic poetry tend to be structured around four-verse stanzas, making it likely that our text too originally followed this pattern.[7] On this understanding paragraphos in this text would indicate major divisions, with each of these subdivided by a double oblique stroke (⫽) into two stanzas, and each stanza further broken into four verses of approximately four syllables by three single oblique strokes (⟋). A further double oblique stroke would then mark the coda containing the name of the melody at the end, followed in at least one case by a left facing diple and dot (❮). This model, while clearly speculative, appears to fit the surviving text, though admittedly even the best preserved lines would seem to be missing about half their original text.

At several points the text appears to deviate from the orthographic conventions of standard Sahidic; the most significant deviations include: [ⲣⲁ]ϣⲓ (fr.1 front l.6), ïⲣⲉ (fr.1 front .6), [ⲙ]ⲙⲁⲛ (fr.1 front l.7; cf. ⲙⲙⲁⲥ in fr.1 back l.9, but ⲙⲟϥ in fr. 2 back ll.2,8), ⲁⲣⲓⲙⲉⲩⲉ (2 front l.8), ⲁϥⲣⲁ[ⲁⲙ] = ⲁⲃⲣⲁⲁⲙ (fr.2 front 9–10), ï (fr.1 back l.6), ⲁϩⲣⲏ (fr. 2 back l.8, but cf. ⲉϩⲣⲁï in fr 2 front l.5), ⲛⲛⲁⲁⲁⲙ̣ (fr.2 back l.7). Taken together the irregularities suggest a slight Fayumic influence, a feature noted by Kuhn and Tait in M574;[8] the extent of orthographic and grammatical variation present in much liturgical poetry must, however, render these speculations tentative.

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4   O H E Burmester. The Ṭurūḥāt of the Coptic Church, Orientalia christiana periodica 3 (1937) 78.

5   Ibid., pp. 80–81.

6   H. Junker, Koptische Poesie, vol 1, pp. 81–84.

7   K.H. Kuhn, Art. Poetry, Copt.Enc. VI (1991) 1985.

8   K.H. Kuhn and W.J. Tait, Thirteen Coptic Acrostic Hymns, pp. 1–12.

Fr. 1   Front

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(hand 1)

] є ⁄ пϫоїс..[
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] сωтм̀ нса пеїϣ[аϫє

]нϣωпє нємга[λ

] нтетнϫω мпетн[

5   ]нтепєϥтооу \нсагоүωн/ ϣωпє н[

тм̄ра]ϣı ϫє ак̣тангон акїрє мп.[

м]м̣а̣н анон гωωн тєнϣω[пє
_____

]..ү..ï.......єг[

]тє нпϣа[

10   ]...[

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1–2 paragraphos **7–8** paragraphos

Fr. 2   Front
(hand 1)

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ca. 19?]ϣ.[ca. 5].[ca. 2

ca. 15? пноү]тє пєнвоïθос мпє̣н̣-

рооүϣ ca. 7? є]нкагтни єрок єрєпєнрооүϣ
_____

[ннх єрок ca. 7?] т

5   ca. 13?]оү єгрӓı єхωн нтакааү нан

ca. 11? пх]є̈ïмон єтооү гн̀ наномо̣с нϥ-

ca. 11? хı] нбонс // аүϣ̈ïпє мн оүноб

н̄ϣïпє ca 9?] ннєтϣємϣє нак ⁄ арїмєүє

ca. 11? м̄па]на[[к]]ϣ нтакω[[ϣ]]рк моϥ наϥра-

10   ам мн̄ ıсаак мн̄ ıак]ϣв пī̄н̄λ // аϥтрєпϣаг ⳨

2 *l.* βοηθός **4–5** paragraphos **6** *l.* χειμών (?) **9–10** *l.* αβρααμ

Fr. 1   Back
(hand 2)

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тм̄па]рака̣λı ммок \....с..нпєү/ м[

]овє.м. єı̣ єпеïма̣[

оүω]ϣт гıх̣н пе̣їтооу х̣[

с]ааⲛϣ єт.[..]м̣гєм[

5   ]со гï̈оєıϣ єтєпсı[..]см[

]н̣ аϥï єүполıс є[пєсран пє сүхар

ⲉ̣ⲛ ⲟⲩⲡⲏ̣ⲅⲏ ⲙⲙⲟⲩ ⲛⲧ[ⲉ ⲓⲁⲕⲱ]ⲃ̣[
].ⲥ̣ ⲉⲓⲥ ⲟⲩⲥϩⲓⲙⲉ \ⲛⲥ̣ⲁⲙⲁⲣⲓⲧⲏ̣ⲥ̣/ ⲛ̣ⲧⲁⲥ.[..].ⲉ̣.[
ⲉϥϫⲱ] ⲙ̣ⲙⲁⲥ ϫⲉ ⲙⲁⲧⲥ̣ⲟⲓ̈ ⲉⲃⲟ̣ⲗ [..].ⲟ.[

10   ] ⲟⲛ ⲁϩⲉⲣ̣ⲁ̣ⲧ̣ϥ ⲛ..ⲁ̣ⲓ

]ⲁ̣ϥ ϫⲉ ⲡⲁ̣.[
]..ϣⲟ̣ⲙⲧ ..[
]ⲑ̣....[.].

1 *l.* παρακαλεῖ **5–6** paragraphos **6** *l.* πόλις **7** *l.* πηγή **10–11** paragraphos

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Fr. 2   Back

(hand 2)
]. .[.]..ⲱ[..]ⲙⲉ̣[
ⲧⲛ̅]ⲡⲁⲣⲁⲕⲁⲗⲓ ⲙⲟϥ ϫⲉ ⲙⲁ[.]ⲩ̣.[
]...ⲙ.ⲙ.ⲉ ⲛⲕⲉⲥⲟⲡ ⲧⲁ̣ⲉⲓ ⲉ̣ⲡⲉⲓⲙⲁ̣[
]......ϩⲙ̣ⲉ̣ ⲓ̈ ⲉⲧⲡⲟⲗⲓⲥ ⲁⲥⲧⲁⲙⲉ ⲡ̣[

5   ]......ⲓ̅ⲥ̅ ⲉϥϩⲙⲟⲟⲥ ⲉϩⲣⲁⲓ ⲉ̣ⲭ̣ⲛ[
]........ⲉ̣ⲧⲁⲩⲁ ⲁⲓ̈ⲑ̣[[ⲏ̣]]ⲃ̣ⲉⲓ̈ⲟ ⲛⲕⲁ̣[ⲛⲓⲙ
]ⲧⲙ.ⲉ̣ⲓ̣ⲥ̣ ..ⲧⲉ.. ⲛ̣ⲕⲉⲛⲟⲥ ⲛⲛⲁⲇⲁⲙ[
] ⲁ̣ϩⲣⲏ ⲁϥϩⲟⲙⲟⲗⲟⲅⲓ ⲙⲟϥ ⲉⲧⲃⲉ ⲧⲉⲥϩⲓ̣[ⲙⲉ
ⲧⲁϣⲉ]ⲟ̣ⲉⲓ̈ϣ ⲛⲁⲩ // ⲧⲁⲛⲉ

2 *l.* παρακαλεῖ **3–4** paragraphos **4** *l.* πόλις **8** *l.* ὁμολόγει **sub 9** paragraphos

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Fr. 1   Front

]... ⁄ O Lord ... [
] heed this wo[rd
]… serv[e
] and you speak your [

5   ] and the four servants (?) are [
we rej]oice that you gave us life and you made the [
] and we, for our part, we ar[e

]...[
] ... on the feast day (?) [...

10   ]...[

Fr. 2   Front
]...[
Go]d, our helper in our

troubles... we] place our trust in you, our cares being
laid before you...] ...

5   ] them for our sake, and you did them for us
...the s]torm (?) that befell the lawless ones, it
... give] strength // They were ashamed with a great
shame ...] those who serve you ∠ Remember
... the o]ath which you made to Abra-

10 ham and Isaac and Jac]ob, Israel // *He caused the flame to.* ꛷

Fr. 1   Back
... we c]all upon you... [
] ...to this place [
...worsh]ipped upon this mountain ...[...
...n]ourish ... [

5   ] ... proclaim, the ... [
] ... he went to a city [whose name was Sukhar (?)...
]... a well of water o[f Jacob...
] ... behold, a Samaritan woman who was ... [
saying to] her, 'Let me drink from [...

10] again (?) he stood ... [
]… that... [
] ... three ...[
]...[

Fr. 2   Back
]...[
we] call upon him, that... [
]... again, and I came to this place [
] .... went to the city, she informed [

5   ] ... Jesus, who was sitting upon [
] ... I have humbled [every?] thing [
] ... of the race of Adam [
] ... he agreed to it because the wom[an...
pre]ach to them. *Bring forth (?).*

Fr. 1   Front

   3 ⲛϣⲱⲡⲉ ⲛⲉⲙϩⲁ[ⲗ The nu before ϣⲱⲡⲉ could indicate a first or second person plural subject, although there are other possibilities; the lack of context makes a definitive choice difficult. The suggested form ⲙϩⲁⲗ for ϩⲙϩⲁⲗ is very rare, but attested in both Bohairic and

Sahidic.[9] For some sense of a possible context, see for example 1 Corinthians 7:23 ⲙⲡⲣ�off̅ⲱⲡⲉ ⲛ̅ϩⲙ̅ϩⲁⲗ ⲛ̅ⲣⲱⲙⲉ.[10]

5 ⲛ̅ⲧⲉⲡⲉϥⲧⲟⲟⲩ \ⲛⲥ̣ⲁⲟⲩⲱⲛ/ The reading of ⲛⲅ̣ⲁⲟⲩⲱⲛ for the more standard ϭⲁ(ⲟ)ⲅⲟⲛ, "slave, servant" is tentative here; the substitution of gamma for kjima is, to my knowledge, unattested in this word, but would not be unexpected, especially since forms with an initial kappa (ⲕⲁⲅⲟⲛ) are noted by Crum (835b). An alternative reading of ⲥⲁⲟⲩⲱⲛ for ζῷον, suggested by the numeral four, is a less likely possibility. While I am aware of no direct parallels, Teodorsson provides Ptolemaic Greek examples of all of the letter substitutions, but the divergence is still great enough to be discomfiting.[11] On this reading cf. Revelation 4.6–6.17 etc.

6 ⲧⲛ̅ⲣⲁ]ϣⲓ ϫⲉ Cf. the similar construction in Acts 5.41 ⲛⲧⲟⲟⲩ ϫⲉ ⲁⲩⲃⲱⲕ... ⲉⲩⲣⲁϣⲉ ϫⲉ ⲁⲩⲙⲡϣⲁ ⲉⲧⲣⲉⲩⲥⲟϣⲟⲩ ⲉϩⲣⲁⲓ ⲉϫⲙ ⲡⲣⲁⲛ. The form ⲣⲁϣⲓ for ⲣⲁϣⲉ is noted by Kasser.[12] ⲁⲕⲧⲁⲛϩⲟⲛ ⲁⲕⲓⲣⲉ ⲙⲡ[cf. Triadon 452.1 ⲡⲁⲓ̈ ⲡⲉ ⲡⲛⲟⲩⲧⲉ ⲉⲧⲉ ⲟⲩⲛ̅ϭⲟⲙ ⲙ̅ⲙⲟϥ ⲉⲧⲁⲛϩⲟ ⲁⲩⲱ ⲉ́ⲙⲟⲩⲧ.[13]

9 ⲛⲡϣⲁ This might also be understood as an alternate spelling for ⲙⲡϣⲁ, a possibility noted by Kasser.[14]

Fr. 2   Front

2–4 ⲡⲛⲟⲩ]ⲧⲉ ⲡⲉⲛⲃⲟⲓ̈ⲑⲟⲥ ⲙⲡⲉⲛ̣ [ⲣⲟⲟⲩϣ... ⲉⲛ]ⲕⲁ̣ⲣⲧⲏⲛ ⲉⲣⲟⲕ̣ ⲉⲣⲉⲡⲉⲛⲣⲟⲟⲩϣ [ⲛⲏϫ ⲉⲣⲟⲕ] cf. Junker, Koptische Poesie II.32 ⲡⲛ[ⲟⲩⲧ]ⲉ ⲛⲧⲡⲉ ⲡⲉ ⲡⲁⲃⲟⲏⲑⲟⲥ · ⲉⲣⲉⲡⲁⲣⲟⲟⲩ[ϣ ⲛⲏϫ ⲉ]ⲣⲟϥ.

6 ⲡ ⲭ]ⲉⲓ̈ⲙⲟⲛ ⲉⲧⲟⲟⲩ ϩⲛ̅ ⲛⲁⲛⲟ̣ⲙ̣ⲟ̣ⲥ The translation is extremely speculative. ⲟ is given as a form for ⲉⲓⲣⲉ by Crum,[15] and although neither he nor Kasser list it as a pre-pronominal form this reading may be justified by the large amount of variation in form displayed by the verb.[16]

8 ⲁⲣⲓⲙⲉⲩⲉ This imperative appears quite frequently in Coptic liturgical poetry, cf. in particular Friedens- und Segenslieder 20–21 ⲁⲣⲓⲡⲙⲉⲩⲉ ⲙⲡⲉⲕⲁⲛⲁϣ · ⲛⲧⲁⲕⲱⲣⲕ ⲙⲙⲟϥ ⲉⲛⲉⲛⲓⲟⲧⲉ;[17] and to a lesser extent the fragmentary texts from the Bristol Museum and Art Gallery I 4v ll.2–3 ⲁ̀ⲣⲓ̀ⲫⲙⲉⲩ̈ⲓ̈ ⁵ ⲙⲡⲉⲕⲃⲱⲕ ⲛⲓⲕⲟⲇⲓⲙⲟⲥ;[18] Ibid IV 1v l.20–2r 2 ⲁ̀ⲣⲓⲫⲙⲉⲩ̈ⲓ̈ ⁵... ⲛ̀ⲛⲓⲉ́ⲡⲓⲥⲕⲟⲡⲟⲥ ·

 9 Crum, dict. 665a; R. Kasser, Compléments au dictionnaire Copte de Crum, Cairo 1964, 96b. For a discussion of the omission of initial hori see P.Bal. I, pp. 141–142.

10 H. Thompson. The Coptic Version of the Acts of the Apostles and the Pauline Epistles in the Sahidic Dialect, Cambridge 1932.

11 S.–T. Teodorsson, The phonology of Ptolemaic Koine, Gothenburg 1977.

12 R. Kasser, Compléments au dictionnaire Copte, p. 308b.

13 O. von Lemm, Das Triadon: ein sahidisches Gedicht mit arabischer Übersetzung. I: Text St. Petersburg 1903.

14 R. Kasser, Compléments au dictionnaire Copte, p. 179a.

15 Crum, dict., 83a.

16 R. Kasser, Compléments au dictionnaire Copte, p. 83a.

17 Berl. 79 in: Junker, Koptische Poesie. Volume 2, p. 180.

18 De Lacy O'Leary. The Difnar (Antiphonarium) of the Coptic Church. Part III (months Bashons, Baounah, Abib, Mesre and the intercalary days or Nasi) (London, 1930), p. 55.

ⲛⲟⲣⲑⲟⲇⲟⲝⲟⲥ; Ibid IV 2r l.12 ⲁⲣⲓⲡⲉⲛⲙⲉⲩⲓ ⲡⲟ̄ⲥ̄ ⲡⲉⲛⲛⲟ\ⲩ/†; as well as the Gregorios Anaphora 245 ⲁⲣⲓⲫⲙⲉⲩⲓ ⲡϭⲟⲓⲥ ⲛ̄ⲛⲏ ⲉⲧⲁⲩⲓⲛⲓ ⲛⲁⲕ ⲉⲃⲟⲩⲛ ⲛ̄ⲛⲁⲓⲇⲱⲣⲟⲛ...[19]

9–10 ⲛⲁ4ⲣⲁ[ⲁⲙ ⲙⲛ̄ ⲓⲥⲁⲁⲕ ⲙⲛ̄ ⲓⲁⲕ]ⲱⲃ ⲡ̄ⲓ̄ⲏ̄ⲗ̄ The reconstruction of this line gives a sense of the missing space on the left hand side of our fragment. This listing of the Biblical patriarchs is a recurrent element in Coptic literature; cf. e.g. the fragmentary texts from the Bristol Museum and Art Gallery 4v ll.1–2 ...ⲛⲉⲛⲓⲟ† ˢ ⲁⲃⲣⲁⲁⲙ ⲓ̈ⲥⲁⲁⲕ ⲓⲁⲕⲱⲃ.[20]

10 ⲁ4ⲧⲣⲉⲡϣⲁ̣ϩ On its own this makes very little sense, but like ⲧⲁⲛⲉ in Fr.2 Back l.9 this may be the incipit of another poem which provides the melody to which the preceding is to be sung. In other papyri these generally appear at the beginning of the texts. For a textual echo which may provide a sense of the original context cf. Shenoute, Canon 5 ⲁ4ⲧⲣⲉⲟⲩϣⲁϩ ⲙⲟⲩϩ ⲛ̄ⲑⲉ ⲛ̄ⲟⲩⲕⲱϩⲧ ϩⲛ̄ⲓⲁⲕⲱⲃ where the archimandrite is discussing the wrath of God against the (literal or figurative) Jews.[21]

Fr. 1 Back

1 ⲧⲛ̄ⲡⲁ]ⲣⲁⲕⲁ̣ⲗⲓ ⲙⲙⲟⲕ A first person plural subject would make most sense here, given the second-person direct object.

2 This line shows signs of smudging or erasure, making a clear reading difficult.

3 ⲟⲩⲱ]ϣ̣ⲧ ϩⲓⲝ̄ⲛ ⲡⲉ̣ⲓⲧⲟⲟⲩ Cf. John 4.20 ⲛⲉⲛⲉⲓⲟⲧⲉ ⲟⲩⲱϣⲧ ϩⲓⲝⲛ ⲡⲉⲓⲧⲟⲟⲩ.[22] The following lines contain numerous references to the events of John 4.

5 ϩⲓⲟⲉⲓϣ The iota appears to have been almost entirely lost in the damage apparent from the gap in paragraphos above and the lack of a tail on the hori to the left, but this reading would make sense in context. ϩⲓⲟⲉⲓϣ is uncommon but not unknown in Sahidic texts.[23]

6 ⲁ4ⲓ̈ ⲉⲩⲡⲟⲗⲓⲥ ⲉ[ⲡⲉⲥⲣⲁⲛ ⲡⲉ ⲥⲩⲭⲁⲣ] cf. John 4.5 ⲁ4ⲉⲓ ϭⲉ ⲉⲩⲡⲟⲗⲓⲥ ⲛⲧⲉ ⲧⲥⲁⲙⲁⲣⲓⲁ ⲡⲉⲥⲣⲁⲛ ⲡⲉ ⲥⲩⲭⲁⲣ.[24]

7 ⲟⲩⲡⲏⲅⲏ ⲙⲙⲟⲩ ⲛⲧ[ⲉ ⲓⲁⲕⲱ]ⲃ This reading is not without its problems; the upsilon and first eta of ⲟⲩⲡⲏⲅⲏ are strikingly different to that generally employed by hand 2, although they do not resemble any other letter more closely. An alternative reading of ⲡⲟⲓⲕⲏⲙⲁ has been suggested, but this would be much more problematic both syntactically and contextually. Cf. John 4.6 ⲛⲉⲩⲛ ⲟⲩⲡⲏⲅⲏ ⲇⲉ ⲙⲙⲁⲩ ⲛⲧⲉ ⲓⲁⲕⲱⲃ, which would fit well given the other surviving contents of ll.3–10.[25] For ⲟⲩⲡⲏⲅⲏ ⲙⲙⲟⲩ cf. πηγὴ ὕδατος in the Greek version of John 4.14.

19   cf. ll.225, 248, 239; E. Hammerschidt. Die Koptische Gregoriosanaphora: Syrische und Griechische Ein-flüsse auf eine ägyptische Liturgie, Berlin 1957.

20   D. O'Leary, The Difnar (Antiphonarium) of the Coptic Church. Part III, p.55.

21   J. Leipoldt, Sinuthii Archimandritae Vita et opera omnia IV (Paris, 1913), 77.22–23.

22   H. Quecke, Hans, Das Johannesevangelium Saïdisch: Text der Handschrift PPalau Rib. Inv.-Nr. 183 mit den Varianten der Handschriften 813 und 814 der Chester Beatty Library und der Handschrift M 569, Barcelona 1984.

23   Crum, dict., 257b.

24   H. Quecke, Das Johannesevangelium.

25   Ibid.

8–9 ⲟⲩⲥϩⲓⲙⲉ \ⲛⲥⲁⲙⲁⲣⲓⲧⲏⲥ/... ⲙⲁⲧϭⲟⲓ̈ Almost certainly a reference to the encounter between Jesus and the Samaritan woman at the well recounted in John 4.5–30.

9 ⲙ̣ⲙⲁⲥ ⲙⲙⲟⲥ would be expected, but Kasser notes that this form is also attested in Sahidic.[26]

11]ⲁϥ ϫⲉ ⲡⲁ̣. This may be the beginning of reported speech, e.g. [ⲉϥϫⲱ ⲛ]ⲁϥ ϫⲉ ⲡⲁ... or something similar.

Fr. 2   Back

2 ⲧⲛ̄]ⲡⲁⲣⲁⲕⲁⲗⲓ ⲙⲁϥ Again a first-person plural would make sense here (cf. notes to fr. 1 back l.1 above), but cf. Pierpont Morgan M574 where a second person singular subject appears with the verb in a conjunctive of purpose: I, 24/2–3 ⲙⲁⲣⲉⲣ̄ϣⲁ ⲛ̄ⲧⲉⲑⲉⲟⲇⲱⲕⲟⲥ · ⲛ̄ⲥⲡⲁⲣⲁⲕⲁⲗⲓ ⲙⲡⲉⲥϣⲏⲣⲉ ϩⲁⲣⲟⲛ; VIII, 25, 2–3 ⲙⲁⲣⲉⲛⲥⲟⲡⲥ̄ ⲉ̄ⲡⲙⲓⲭⲁⲏⲗ · ⲛ̄ϥⲡⲁⲣⲁⲕⲁⲗⲓ ⲙ̄ⲡⲛⲟⲩⲧⲉ ϩⲁⲣⲟⲛ; a first present: X, 9/1–2 ⲓⲱϩⲁⲛⲛⲏⲥ · ⲟⲛ · ⲡⲉⲡⲣⲟⲇⲣⲟⲙⲟⲥ ⲡⲁⲣⲁⲕⲁⲗⲓ ⲙ̄ⲡⲉⲛⲭⲱ̄ⲣ; or an imperative: XI, 24/1–3 ⲱ ⲡⲡⲁⲧⲣⲓⲁⲣⲭⲏⲥ ⲥⲉⲩⲏⲣⲟⲥ...ⲡⲁⲣⲁⲕⲁⲗⲓ ⲙⲡ̄ϭ̄ⲥ̄ ⲉϩⲣⲁⲓ ⲉϫⲱⲛ; XIII, 24/1–3 ⲱ ⲡⲉⲛⲉⲓⲱⲧ ⲁ̄ⲡⲁ ϣⲉⲛⲟⲩⲧⲉ...ⲡⲁⲣⲁⲕⲁⲗⲓ ⲙⲡ̄ϭ̄ⲥ̄ ⲉ̄ϫⲱⲛ.[27]

4 ....ϩ̣.ⲙⲉ̣ ⲓ̈ ⲉⲧⲡⲟⲗⲓⲥ ⲁⲥⲧⲁⲙⲉ ⲡ[The verbal prefix makes a feminine subject attractive, and I would tentatively suggest ⲁⲧⲉⲥϩⲓⲙⲉ ⲓ̈ ⲉⲧⲡⲟⲗⲓⲥ ⲁⲥⲧⲁⲙⲉ ⲡⲕⲉⲥⲉⲉⲡⲉ; this is, however, difficult to reconcile with the surviving traces; cf. Mark 16.13 ⲁⲩⲃⲱⲕ ⲁⲩⲧⲁⲙⲉ ⲡⲕⲉⲥⲉⲉⲡⲉ;[28] John 20.18 ⲁⲥⲉⲓ ⲛ̄ϭⲓ ⲙⲁⲣⲓϩⲁⲙ ⲧⲙⲁⲅⲇⲁⲗⲏⲛⲏ ⲁⲥⲧⲁⲙⲉ ⲙ̄ⲙⲁⲑⲏⲧⲏⲥ.[29]

5 ⲓ̄ⲥ̄ ⲉϥϩⲙⲟⲟⲥ ⲉϩⲣⲁⲓ ⲉϫⲛ If the reconstruction of l.4 is correct a fuller restoration along the following lines might be proposed: ϫⲉ ⲁⲥⲛⲁⲩ ⲉ̄ⲓ̄ⲥ̄ ⲉϥϩⲙⲟⲟⲥ ⲉϩⲣⲁⲓ ⲉϫⲛ ⲟⲩⲛⲁⲙ ⲙⲡⲉⲙϩⲁⲟⲩ; cf. Mark 16.5 ⲛ̄ⲧⲉⲣⲟⲩⲃⲱⲕ ⲉϩⲟⲩⲛ ⲉⲡⲉⲙϩⲁⲟⲩ ⲁⲩⲛⲁⲩ ⲉⲩϩⲣ̄ϣⲓⲣⲉ ⲉϥϩⲙⲟⲟⲥ ⲉϩⲣⲁⲓ̈ ⲛ̄ⲥⲁⲟⲩⲛⲁⲙ ⲙ̄ⲙⲟϥ.[30]

6 ⲉ̣ⲧⲁⲩⲁ ⲁⲓ̈ⲑ[[ⲏ]]ⲃⲉⲓ̈ⲟ ⲛ̄ⲕⲁ̣ [ⲛⲓⲙ This line poses a few problems of interpretation. The angular theta could be mistaken for a djanja, but the right stroke, too long to be the tail of the rho of the line above, makes this impossible, and the leftmost part of the apparent djanja would seem to be one of the dots of the diaresis of the preceding iota, which itself could otherwise be mistaken for an upsilon. Likewise, the overwriting of an apparent eta which follows the theta by a beta is difficult to explain, but seems to be the clearest reading. This leaves the preceding word impossible to interpret; we might think of a miswriting of ⲁⲩⲱ, but this is speculative without further context. For the proposed restoration, cf. Ephesians 1.22: ⲁⲩⲱ ⲛ̄ⲕⲁ ⲛⲓⲙ ⲁϥⲑⲃ̄ⲃⲓⲟⲟⲩ ϩⲁ ⲛⲉϥⲟⲩⲉⲣⲏⲧⲉ.

8 ⲁ̣ϩⲣ̣ⲏ̣ The initial alpha and hori are reasonably secure, but the final two letters may have been overwritten, making them difficult to discern. While Kasser notes that the word ⲁϩⲧⲏ appears in P.Bala'izah II 339 l.3 the lack of context leaves its sense obscure.[31] I tentatively

26   R. Kasser, Compléments au dictionnaire Copte, p. 215a.

27   K.H. Kuhn – W.J. Tait, Thirteen Coptic Acrostic Hymns.

28   H. Quecke, Das Markusevangelium. Saïdisch: Text der Handschrift PPalau Rib. Inv.-Nr. 182 mit den Varianten der Handschrift M 569, Barcelona, 1972.

29   H. Quecke, Das Johannesevangelium.

30   H. Quecke, Das Markusevangelium.

31   R. Kasser. Compléments au dictionnaire Copte, p. 25b; P.Bal. II, p. 773.

propose ⲁϩⲣⲏ, a variant of ⲉϩⲣⲁⲓ noted by Crum,[32] here probably following a verb; cf. however ⲉϩⲣⲁⲓ̈ in fr 2 front l.5.

ⲉⲧⲃⲉ ⲧⲉⲥϩⲓ[ⲙⲉ Cf. Lond.Copt. I 972 21–25 ⲉⲧⲃⲉ ⲟⲩⲥϩⲓⲙⲉ ⲛⲟⲩⲱⲧ ⲛⲧⲁⲛϩⲓⲥⲉ ⲧⲏⲣⲟⲩ ϣⲱⲡⲉ ⲉⲃⲟⲗ ⲭⲁⲥⲟⲩⲱⲙ ⲉⲃⲟⲗ ϩⲓⲡϣⲏⲛ ϣⲁⲣ[ⲉ]ⲡⲙⲟⲩ ⲉⲣⲭⲟⲉⲓ[ⲥ];[33] also Kreuzerscheinung where ⲉⲧⲃⲉ ⲟⲩⲥϩⲓⲙⲉ functions as the name of a melody. [34]

   9 ⲧⲁϣⲉ]ⲟ̣ⲉⲓϣ ⲛⲁⲩ Crum notes that the noun ⲟⲉⲓϣ appears most often in compounds, in Sahidic usually ⲧⲁϣⲉⲟⲉⲓϣ.[35] Cf. for example Acts 15.36 ⲛ̄ⲧⲁⲛⲧⲁϣⲉⲟⲉⲓϣ ⲛⲁⲩ ⲙ̄ⲡϣⲁⲭⲉ ⲙ̄ⲡⲭⲟⲉⲓⲥ ⲭⲉ ⲥⲉⲣⲟⲩ; Acts 16.10 ⲁⲡⲭⲟⲉⲓⲥ ⲧⲁϩⲙⲛ ⲉⲧⲁϣⲉⲟⲉⲓϣ ⲛⲁⲩ.[36]

ⲧⲁⲛⲉ Probably the title of a melody; see note supra ad fr. 2 front 10 and discussion in introduction. The meaning is obscure; I take it to be a prenominal form of ⲧⲁⲛⲟ, perhaps used as an imperative. Alternatively, the first element could be understood as the first person singular conjunctive prefix or a first person feminine possessive article; the second element might be an abbreviation of a longer word. Another alternative would be to see it as a variant of ⲧⲏⲛⲉ, "dam, dyke".[37]
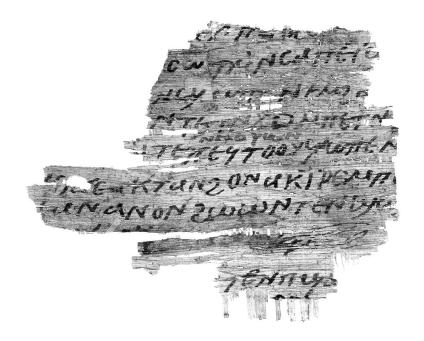
32   Crum, dict. 698a.

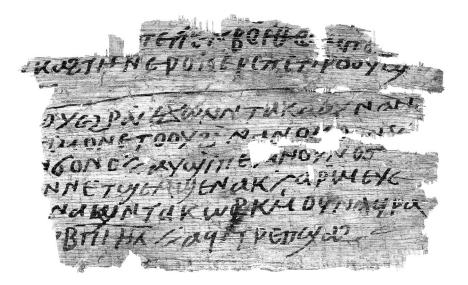33   H. Junker, Koptische Poesie, Volume 2, p. 190.

34   Ibid., Volume 2, p. 174.

35   Crum, dict., 257b.

36   H. Thompson, The Coptic Version of Acts and the Pauline Epistles.

37   Crum, dict., 418b.

Nr. 02 Recto

Nr. 02 Verso