Anne Boud'hors

THE COPTIC OSTRACA OF THE THEBAN HERMITAGE MMA 1152
3. EXERCISES (O. GURNA GÓRECKI 97–161)

The publication of the Coptic documentation found by Tomasz Górecki in the hermitage MMA 1152 (Western Thebes) is progressing. After the letters and the legal and economic texts,[1] a third category is offered here,[2] namely the ostraca gathered under the term 'Exercises'. An elusive category indeed, including many different activities, which probably can be labelled under the general term 'educational'.[3] In this context, any classification is problematic, the boundaries being blurry and many ostraca witnessing several kinds of exercises. Nevertheless, I tried to distinguish three categories: first, the ostraca containing quotations of Psalms, then other texts apparently copied for a 'pious' reason (a very heterogeneous group, full of doubts about the content and function of the texts), and finally the writing exercises (alphabets, pen trials, and other kinds of training).[4]

The indications concerning the dimensions, the material, and in a few cases the circumstances of the discovery of the ostraca, are from Tomasz Górecki.[5]

97–106. OSTRACA WITH PSALM VERSES

The Psalms are the most widely used biblical text in Coptic documentary texts. What we group under the term 'ostraca with Psalm verses' includes different kinds of uses: extracts from Psalms copied for the purpose of memorization and meditation, or as writing practice; compositions of Psalm verses, made up of verses from several Psalms and based on different principles of choice (keywords, themes, etc.) that are not always identified; and, finally, magic texts.[6] A recent census of all these ostraca shows that they are numerous (almost two hundred), especially coming from

[1] A. Boud'hors, 'The Coptic ostraca of the Theban hermitage MMA 1152. 1. Letters (*O. Gurna Górecki* 1–68)', *The Journal of Juristic Papyrology* 47 (2017), pp. 45–100; eadem, 'The Coptic ostraca of the Theban hermitage MMA 1152. 2. Legal and economic documents (*O. Gurna Górecki* 69–96)', *The Journal of Juristic Papyrology* 48 (2018), pp. 53–102.

[2] Actually, the last category. In an article in preparation for the next issue of the *JJP*, I will include some addenda to the previous series, describe some unidentified texts, and above all try to provide a synthesis.

[3] To have an idea of the variety of the texts involved, see *P. Unterricht. kopt.*

[4] I am indebted to Alain Delattre for suggestions and comments on a first draft of this article, and, above all, for the brilliant identification of 108, a new attestation of the reply of Jesus to the king Abgar, for which I am especially grateful.

[5] Thanks to a table he sent me a few months before his death. I am grateful to Julia Górecka, who was kind enough to explain me the details written in Polish.

[6] See A. Delattre, 'Ostraca des Musées de Berlin portant des extraits des Psaumes en copte', [in:] V. Lepper (ed.), *Forschung in der Papyrussammlung: Eine Festgabe für das Neue Museum*, Berlin 2012, pp. 387–398.

the Theban region, but often without their place of discovery being known.[7] The pieces found in the hermitage MMA 1152 have the advantage of benefiting from an archaeological context. Their number is surprisingly large, in comparison with those found in the hermitage of the monk Frange (the single truly 'psalmic' ostracon is *O. Frange* 33, in Greek), but more in accordance with the ten ostraca of this kind coming from the monastery of Epiphanius monastery (*P. Mon. Epiph.* 10–16, 18–20). Here we have quotations of Psalms (97–102) as well as compositions of Psalm verses (103–106), the identification of the latter two remaining somewhat uncertain.[8]

97. Psalm 1:1

Inv. no. C.O. 169 6.7 × 7.3 cm Limestone

Careful bilinear writing, slightly sloping to the right, with letters well separated. The ⲙ has three strokes, the horizontal bar of the ⲧ has vertical appendices at each end. The superlinear stroke is used sporadically. The ostracon probably contained all of verse 1, but nothing more.

ⲛⲁⲓⲁⲧϥ ⲙⲡⲣⲱ-
ⲙⲉ ⲉⲧⲉ ⲙⲡⲉϥⲃⲱⲕ
ϩⲙ̅ⲡⲱⲟϫⲛⲉ ⲛⲛ⸗-
ⲁⲥⲉⲃⲏⲥ ⲙⲡⲉϥⲁϩⲉ-
ⲣⲁⲧϥ ϩⲓ ⲧⲉϩⲓⲏ ⲛⲛⲣⲉϥ-
[ⲣ] ⲛⲟⲃⲉ ⲙⲡⲉϥϩⲙⲟ-
[ⲟⲥ ϩⲓ ⲧ]ⲕⲁⲑⲉ[ⲇⲣⲁ]
[ⲛⲛⲗⲟⲓⲙⲟⲥ]

3 & 6. ⲙⲡⲉϥ: ⲉⲙⲡⲉϥ Budge

Blessed is the man who has not walked in the counsel of the ungodly, (and) has not stood in the way of sinners, and has not sat in the seat of evil men.

98. Psalm 1:1a and exercises

Inv. no. C.O. 172 11.2 × 10.4 cm Limestone

The text of the Psalm stops before the end of verse 1 and is followed by the beginning of an alphabet, perhaps by the same hand. The writing is of the same kind as that of 97, a little more straight. Another hand traced some letters on the left side (in italics in the edition). On the other side, there is a series of crosses of type ☩ (which is usually found at the head of documents), followed by the end of the alphabet (letters of Egyptian origin), then a line of ⲑ, and a few letters.[9]

Recto

[7] See A. Delattre, 'Between education and religion: Quotations and compositions of Psalms verses in the Theban area', [in:] A. Maravela & Á. T. Mihálykó (eds.), *New Perspectives on Religion, Education, and Culture at Christian Western Thebes (VI–VIII)*, Oslo forthcoming.

[8] Translations are taken from <http://epelorient.free.fr> (version of 2004), using the old forms of the second person.

[9] Psalm quotations followed by alphabets or writing exercises are not unusual: see G. Schenke, 'Zwei Schultexte der Bodleian Library in Oxford: Das Gebet eines frommen Sünders, ein Psalmenvers und Fragen zur Reihenfolge des koptischen Alphabets', *Archiv für Papyrusforschung* 56 (2010), pp. 290–293, esp. 292.

ⲛⲁⲓⲁ̣[ⲧⲏ ⲙⲡⲣⲱ-]
ⲙⲉ ⲉⲧ̣[ⲉ ⲙⲡⲉⲩⲃⲱⲕ]
[ⲉ]ⲙ̣ ⲡⲱⲟ̣[ⲭⲛⲉ ⲛⲛ-]
[ⲁⲥⲉ]ⲃ̣ⲏⲥ ⲙ̣[ⲡⲉⲩ-]
[ⲁⲉ]ⲉⲣⲁ̣ⲧⲏ ⲉⲓ [ⲧⲉⲓⲏ]
ⲛⲛⲣⲉⲩⲣ̣ ⲛ̣[ⲟⲃⲉ]
ⲙⲛ ⲁ ⲃ ⲅ ⲇ ⲉ☒[?]
ⲛ̣ⲟⲟⲱ

Blessed is the man who has not walked in the counsel of the ungodly, and has not stood in the way of sinners …

2. For the order of the Egyptian letters of the alphabet, see the introduction to the alphabets (138–148) below.

Verso

[?]☩ ☩ ☩̣.☩̣.
[ⲱ] ⲩ ⲉ ⲃ ⲭ̣ [?]
[?] ⲑ ⲑ [?]
[?]. . . [?]
[?]. ⲁⲃ[?]
[?]. [?]

99. Psalm 1:1–2

Inv. no. C.O. 178 6.5 × 5 cm Limestone

Inscribed on both sides. The writing, not very skilful, always with the typical three strokes-ⲙ, recalls that of 104 and 108. On the back, there are traces of two lines, in a large straight writing.[10]

Recto

[---] ⲙⲡⲩⲁⲉⲉ-
[ⲣⲁⲧⲩ] ⲉⲓ ⲧⲉⲓⲏ ⲛ-
[ⲛⲣⲉⲩⲣ ⲛ]ⲟⲃⲉ ⲙⲡⲉⲩ-
[ⲉⲙⲟⲟⲥ ⲉⲓ] ⲧ̣ⲕⲁⲑⲉⲧⲣⲁ̣
[ⲛⲛⲗⲟⲓⲙⲟⲥ [2] ⲁ]ⲗⲗⲁ̣ ⲉⲣⲉ☒[?]
[ⲡⲉⲩⲟⲩⲱⲱ (ⲱⲟⲟⲡ) ⲉⲙ ⲡⲛ]ⲟ̣ⲙⲟⲥ̣ ⲙ-
[ⲡⲭⲟⲉⲓⲥ ⲁⲩⲱ ⲩ]ⲛ̣ⲁⲙⲉ
[ⲗⲉⲧⲁ ⲙⲡⲉⲩⲛⲟⲙ]ⲟⲥ
[ⲙⲡⲉⲉⲟⲟ]ⲩ̣.
[ⲙⲛ ⲧⲉⲩⲱ]ⲏ. †̣

[*Blessed is the man who has not walked in the counsel of the ungodly, (and)*] *has not stood in the way of sinners, and has not sat in the seat of evil men.* [2] *But his pleasure is in the law of the Lord, and he will meditate in his law day and night.*

[10] I have no image of the backside, but I saw the ostracon in November 2010.

6. This line is too long and its reading very uncertain; the ostracon does not seem broken on the right, judging by the central bar of the ϵ (l. 7), which extends as in the end of a line; it may be necessary to assume a variant of the Budge text, with the omission of ϣοοπ, which does not change the meaning.

9–10. The reconstruction of the text is uncertain.

Verso

ⲛⲉ̣[-----]
☒ⲱⲛ̣[---]

100. Psalm 65:10–15 (extracts)

Inv. no. C.O. 292 8.3 × 15.7 cm Pottery: 'X'[11]

The writing is regular and slightly sloping; the shape of the ⲙ is close to the minuscule (with the extension of the left leg below the line).[12] The ink has faded a lot. In the upper left part are circled letters. To the right of this circle, the space is empty, except for the traces of a line whose deciphering is hazardous.

Top left, in a circle:

[---]ⲣⲱⲧ̣

Perhaps ⲛⲉⲥ]ⲣⲱⲧ, 'the wine-presses', as in the title of Ps. 8:80 and 83?

In the upper space:

. . . . . ⲁ̣. . . . . ⲭ̣ⲟⲥⲉ☒ⲉⲧ☒

	[ⲁⲕⲡⲓⲥⲉ ⲙ]ⲙ̣ⲟⲓ..ⲛⲑⲉ ⲉϣⲁⲩⲡⲓⲥⲉ ⲙⲡⲥⲁⲧ ⲁⲕⲛ̣ⲧ ⲉⲃⲟⲗ	65:10b + 12b
	[ⲥⲓⲧⲛ ⲟⲩⲕⲱⲥ]ⲧ ⲙⲛ̣ⲟⲩⲙⲟⲟⲩ̣. ⲁⲕⲛ̣ⲧⲛ̣ⲉⲃⲟⲗ ⲉⲩⲙⲁ̣	
	[ⲛⲙⲧⲟⲛ ϯⲛⲁⲃ]ⲱⲕ ⲉⲥⲟⲩⲛ ⲉⲡⲉⲕϩⲓ..ϯⲛⲁϯ ⲛⲁⲕ ⲛ☒ⲛⲁ̣-	65:13a* + 13b
4	[ⲉⲣⲏⲧ ϯⲛⲁⲧⲁ]ⲗⲟ̣ ⲛⲁⲕ ⲉⲥⲣⲁⲓ ⲛⲍⲉⲛⲕⲗⲓⲗ †	65:15a
	[ⲁⲕⲡⲓⲥⲉ ⲙⲙⲟⲓ] ⲛⲑⲉ ⲉϣⲁⲩⲡⲓⲥⲉ ⲙⲡⲥⲁⲧ ⲁⲕⲛⲧ	65:10b + 12b
	[ⲉⲃⲟⲗ ⲥⲓⲧⲛ ⲟⲩⲕ]ⲱⲧ̣ⲧ̣-ⲙⲛ̣-ⲟⲩⲙⲟⲟⲩ ⲁⲩⲱ ⲁⲕⲍⲓ	
	[*ca.* 17–18] ⲙⲛ̣-ⲟⲩ̣. [---]	
	----------	

1. ⲙ]ⲙⲟⲓ:ⲙⲙⲟⲛ Budge | ⲁⲕⲛⲧ: ⲁⲛⲉⲓ Budge ‖ 2. ⲁⲕⲛⲧⲛ: ⲁⲕⲛⲧ Budge ‖ 4. ⲕⲗⲓⲗ: ⲃⲗⲓⲗ Budge ‖ 5. ⲁⲕⲛⲧ: ⲁⲛⲉⲓ Budge

[10b] *You have tried me with fire as silver is tried.* [12b] *You brought me through the fire and water, you brought us into a place of refreshment.* [13] *I will go into your house* (*with whole burnt-offerings*), *I will pay you my vow.* [15] *I will offer to you whole-burnt sacrifices.*
[10b] *You have tried me with fire as silver is tried.* [12b] *You brought me through the fire and water, and you took …*

[11] I have not been able to decipher this abbreviation. In his description, Górecki added: 'creamish yellow slip, body diam. 31 cm'. According to him, inv. nos. C.O. 287, 288, and 289 are from the same the fabric, if not the same container. However, their texts could not be identified. In Górecki's table, nos. 271–294 are all from the same 'locus' 31.

[12] This hand is close to that of inv. no. C.O. 290a, a fragment of a letter to be published in the *addenda* of the last article.

6–7. ⲁⲅⲱ ⲁⲕⲭⲓ does not match anything in this Psalm; given the remains of the next line, could one assume a gloss of verse 12b: ⲁⲅⲱ ⲁⲕⲭⲓ|[ⲧⲛ ⲉⲃⲟⲗ ⲉⲓⲧⲛ ⲟⲩⲕⲱϩⲧ] ⲙⲛ̅ⲟⲩⲙ[ⲟⲟⲩ]?

101. Psalm 83:3 (end) – 6 (beginning)

Inv. no. C.O. 007 4 × 7.2 cm Pottery: Aswan, with bitumen

Bilinear and slightly sloping hand. There seems to be a vertical line on the left.

```
      --------------
      [---]. | ⲛϩⲏⲧⲟ [4] ⲛ̣ⲉ̣ⲕ̣ⲑⲩⲥ̣[ⲓⲁⲥⲧⲏⲣⲓⲟⲛ ⲡⲭⲟⲉⲓⲥ ⲛⲛⲃⲟⲙ ⲡⲁⲣⲣⲟ ⲁⲅⲱ]
      [---] | ⲡⲁⲛⲟⲩⲧⲉ [5] ⲛⲁⲓⲁⲧⲟⲩ [ⲛⲟⲩⲟⲛ ⲛⲓⲙ ⲉⲧⲟⲩⲏⲉ]
      [--- | ⲉⲙ ⲡ]ⲉ̣ⲕ̣ⲏⲓ..ⲥⲉⲛⲁ[ⲥⲙⲟⲩ ⲉⲣⲟⲕ ⲱⲁ ⲉⲛⲉⲉ ⲛⲉⲛⲉⲉ]
4     [--- | ⲁⲓⲁ̣ⲯ̣ⲁⲗⲙⲁ] †. [6] ⲛ̣[ⲁⲓⲁⲧⲏ ⲙⲡⲣⲱⲙⲉ ⋯ ]
      --------------
```

2. ⲛⲁⲓⲁⲧⲟⲩ corr. ex ⲛⲁⲧⲟⲩ

[3 *Yea, the sparrow has found himself a home, and the turtle-dove a nest for herself*], *where* [*she may lay her young,* 4 *even*] *your altars, O Lord of hosts, my King, and my God.* 5 *Blessed are they that dwell in your house: they will praise you ever more. Diapsalma* † 6 *B*[*lessed is the man whose help is ...*]

102. Ps. 87:2–3a and pen trials

Inv. no. C.O. 306 7.3 × 16.1 cm Pottery: LRA 7

Slightly careless bilinear writing. The drawing of the ⲙ, which is quite fast (three strokes), seems to have caught the attention of the scribe, who has disseminated it in all the available spaces.

```
      † ⲡⲭⲟⲉⲓⲥ ⲡⲛⲟⲩⲧⲉ ⲙⲡⲁⲟⲩ-
      ϫⲁⲓ..ⲁⲓⲱⲱ ⲉⲥⲣⲁⲓ..ⲙⲡⲉⲕⲙ-
      ⲧⲟ ⲉⲃⲟⲗ ⲙⲡⲉⲥⲟⲟⲩ ⲙⲛ̅ⲧⲉⲩ-
4     ⲱⲏ [3] ⲙⲁⲣⲉⲡⲁⲱⲗⲏⲗ ⲉⲓ ⲉⲥⲟ<ⲩ>ⲛ
      ⲙⲡⲉⲕⲙ☒ⲧⲟ ⲉⲃⲟⲗ ·
```

3. ⲉⲣⲟⲗ ostr.

[2] *O Lord God of my salvation, I have cried by day and in the night before you.* [3] *Let my prayer come in before you ...*

103. Extracts of Psalms 118 & 104

Inv. no. C.O. 232 13.7 × 14.3 cm Imported amphora

end of 7th cent.[13]

This very well-preserved ostracon was one of the previously known pieces coming from the site.[14] The writing is quite skilful, but a bit constrained: the scribe seems to have been trained in writing administrative or legal documents, and if he strives for bilinearity and to separate letters well, he sometimes betrays himself by ligatures, especially for ει (also note the quick writing of ⲙⲉⲉⲩⲉ at the end of l. 17). This hesitation is also visible in the two forms of ⲙ (with three or four strokes, and even close to the majuscule in ⲃⲙⲃⲟⲙ in l. 16), as well as in the almost minuscule form of ⲡ of ⲙⲡⲉⲓⲣⲁⲕⲧ (l. 11). Conversely, note the epigraphic form of ⲁ at the beginning of line 12. Superlinear strokes are rare: some occurrences on monosyllabic vowels, some others as separators at the end of a word (ⲛⲓⲙ in l. 15, ϫⲟⲉⲓⲥ in l. 16), whereas its occurrence on ⲁⲕ (l. 2) and ⲕⲁ (l. 5) is less easy to explain. A *paragraphos* in the form of the letter *zeta* is used at the beginning of line 8, between verses 155 and 156 of Ps. 118, even though there is no jump in the text, as well as in the middle of line 13, to mark the passage from Ps. 118 to Ps. 104.[15]

	† ⲁⲓⲉⲓⲙⲉ ⲉⲃⲟⲗ ⲥⲛ ⲛⲉⲕⲙⲛⲧⲙⲛ-	118:152
	ⲧⲣⲉ ϫⲉ ⲛⲧⲟⲕ ⲁⲕⲥⲙⲛ ⲥⲛⲧⲉ ⲙⲙⲟⲟⲩ	
	ⲱⲁ ⲉⲛⲉⲥ ⲙⲡⲣⲥⲱⲡ ⲉⲣⲟⲓ ⲛⲛⲉⲕⲉⲛⲧⲟⲗⲏ	118:19b
4	ⲁⲛⲁⲩ ⲉⲡⲁⲑⲃⲃⲓⲟ ⲛⲓⲛⲁⲥⲙⲉⲧ ⲕⲣⲓⲛⲉ	118:153a + 154
	ⲙⲡⲁⲥⲁⲡ ⲛⲓⲥⲱⲧⲉ ⲙⲙⲟⲓ..ⲙ̄ⲁ̄ⲧⲁⲛⲥⲟⲓ..ⲕⲁ̄-	
	ⲧⲁ ⲛⲉⲕⲥⲁⲡ † ϫⲉ ⲡⲟⲩϫⲁⲓ ⲟⲩⲏⲩ ⲛⲛⲣⲉⲫⲣ-	118:155
	ⲛⲟⲃⲉ ϫⲉ ⲙⲡⲟⲩⲱⲓⲛⲉ ⲛⲥⲁ ⲛⲉⲕⲇⲓⲕⲁⲓ(ⲱⲙⲁ)	
8	ⲍ ⲛⲁⲱⲉ ⲛⲉⲕⲙⲛⲧⲱⲁⲛⲥⲧⲏⲫ ⲉⲙⲁⲧⲉ	118:156
	ⲡϫⲟⲉⲓⲥ ⲙⲁⲧⲁⲛⲥⲟⲓ..ⲕⲁⲧⲁ ⲡⲉⲕⲱⲁϫⲉ	
	ⲛⲁⲱⲉ ⲛⲉⲧⲡⲏⲧ ⲛⲥⲱⲓ..ⲉⲑⲗⲓⲃⲉ ⲙⲙⲟⲓ	118:157
	ⲙⲡⲉⲓⲣⲁⲕⲧ ⲉⲃⲟⲗ ⲛⲛⲉⲕⲙⲛⲧⲙⲛⲧⲣⲉ	
12	ⲁⲓⲛⲁⲩ ⲛⲁⲑⲏⲧ ⲁⲓⲃⲱⲗ ⲉⲃⲟⲗ ϫⲉ ⲙⲡⲟⲩⲥⲁ-	118:158
	ⲣⲉⲥ ⲉⲛⲉⲕⲱⲁϫⲉ ⲍ ϫⲱ ⲉⲣⲟⲩ ⲯⲁⲗⲉⲓ ⲉⲣⲟⲩ	104:2a
	ϫⲓ ⲧⲁⲉⲓⲟ ⲥⲙ ⲡⲉⲩⲣⲁⲛ ⲉⲧⲟⲩⲁⲁⲃ ⲙⲁⲣⲉⲡ-	104:3
	ⲥⲏⲧ ⲉⲩⲫⲣⲁⲛⲉ ⲛⲟⲩⲟⲛ ⲛⲓⲙ̅ⲉⲧⲱⲓⲛⲉ	
16	ⲛⲥ̅ⲁ̅ ⲡϫⲟⲉⲓⲥ̅ⲱⲓⲛⲉ ⲛⲥⲁ ⲡϫⲟⲉⲓⲥ̅ⲛⲧⲉⲧⲛⲃⲙⲃⲟⲙ	104:4
	[ⲱⲓⲛⲉ ⲛⲥⲁ ⲡⲉⲩⲥⲟ] ⲛⲟⲩⲟⲉⲓⲱ ⲛⲓⲙ ⲁⲓⲣ‖ⲓ] ⲡⲙⲉⲉⲩⲉ	104:5
	[ⲛⲛⲉⲩⲱⲡⲏⲣⲉ *ca.* 8] ⲛ̣ⲧⲁⲩⲁⲁⲩ ⲁⲩⲱ	
	[ⲛⲥⲁⲡ ⲛⲧⲉⲩⲧⲁⲡⲣⲟ ⲡⲉⲥⲡⲉⲣ]ⲙ̣ⲁ ⲛⲁ̣[ⲃⲣⲁⲥⲁⲙ]	104:6a
	[ⲛⲉⲩⲥⲙⲥⲁⲗ ----------]	
	----------	

1. ⲁⲓⲉⲓⲙⲉ: ϫⲓⲛ ⲛⲱⲟⲣⲡ ⲁⲓⲉⲓⲙⲉ Budge ‖ 6. ⲛⲉⲕⲥⲁⲡ: ⲡⲉⲡ[sic]ⲱⲁϫⲉ Budge (l. ⲡⲉⲕⲱⲁϫⲉ) | ϫⲉ om. Budge ‖ 13. ⲯⲁⲗⲉⲓ: ⲛⲧⲉⲧⲛⲯⲁⲗⲗⲉⲓ Budge ‖ 14. ϫⲓ: ⲛⲧⲉⲧⲛϫⲓ Budge ‖ 15. ⲛⲟⲩⲟⲛ ⲛⲓⲙ ⲉⲧⲱⲓⲛⲉ: ⲛⲛⲉⲧⲱⲓⲛⲉ Budge ‖ 17. ⲁⲓⲣ corr. ex ⲁⲣⲓ: ⲁⲣⲓ Budge ‖ 18. ⲛⲛⲉⲩⲱⲡⲏⲣⲉ ⲛⲧⲉⲩ[sic]ⲁⲁⲩ ⲛⲉⲩⲥⲃⲏⲩⲉ ⲁⲩⲱ Budge

118:152 *I have known (of old) concerning your testimonies, that you have founded them for ever.* 118:19b *Hide not your commandments from me.* 118:153a *Look upon my affliction, and rescue me.* 118:154 *Plead my cause, and ransom me: quicken me according to your judgments.* 118:155 *Salvation is far from sinners, for*

[13] These pieces of information do not come from Górecki's table, but from the caption of the picture in his report in *Polish Aarchaeology in the Mediterranean* 19 (see next note).

[14] The ostracon is reproduced in T. Górecki, 'Sheikh Abd el-Gurna Hermitage in Tomb 1152 and Chapel in Tomb 1151', *Polish Archaeology in the Mediterranean* 19 (2010), fig. 4, at p. 300.

[15] A similar phenomenon was noted by Alain Delattre in O. Brooklyn inv. 37.1866 E, where a *zeta* follows a Psalm quotation (see A. Delattre, 'Bemerkungen zu Papyri, no. 518', *Tyche* 19 [2004], pp. 250–260).

they have not searched out your ordinances. 118:156 *Your mercies, O Lord, are many; quicken me according to your word.* 118:157 *Many are they that persecute me and oppress me, but I have not declined from your testimonies. I beheld men acting foolishly, and I pined away; for they kept not your oracles.*
104:2a *Sing to him, sing praises to him!* 104:3 *Glory in his holy name! Let the heart of them that seek the Lord rejoice.* 104:4 *Seek the Lord, and be strengthened; seek his face continually.* 104:5 *Remember* [*his wonders ...*] *that he has done, and the judgments of his mouth,* 104:6 *seed of A*[*braham, his servants ...*]

6. The cross above the ⲡ of ⲭⲁⲡ may indicate the textual error.
18. Here the ostracon had a reading different from that of Budge: perhaps [ⲛⲛⲉⲫⲱⲡⲏⲣⲉ ⲛⲉⲫⲣⲃⲏⲩⲉ] ⲛ̣ⲧⲁⲫⲁⲁⲩ.

104. Psalm 144:20–21, title of Psalm 145, Psalm 145:9–10

Inv. no. C.O. 158 16 × 11.5 cm Limestone[16]

Inscribed on both sides. Small bilinear writing.[17] It is impossible to know which side is front and which is back: because of erosion, side (b), which was fully inscribed, has retained traces of only a few lines, the contents of which I cannot identify. The upper edge is also inscribed: it may contain the end of the last verse of Ps. 146, then the first verse of the same Psalm. As for the front, it is worth noting that the two extracts begin with ⲡϫⲟⲉⲓⲥ ⲛⲁⲣⲁⲣⲉⲣ.

Side (a)

ⲙ. . . . . [. .]. . [---]
144:20 [ⲡ]ϫⲟⲉⲓⲥ ⲛⲁⲣⲁⲣⲉⲣ ⲉⲟⲩⲟ[ⲛ ⲛⲓⲙ ⲉ-]
ⲧⲙⲉ ⲙⲙⲟⲩ ⲁⲩ<ⲱ> ⲫⲛⲁⲫⲱⲧ[ⲉ ⲉⲃⲟⲗ]
ⲛⲣⲣⲉⲫⲣ ⲛⲟⲃⲉ ⲧⲏⲣⲟⲩ 21 ⲧ[ⲁⲧⲁⲡⲣⲟ]
ⲛⲁϫⲱ ⲙⲡⲉⲥⲙⲟⲩ ⲙⲡϫⲟⲉⲓⲥ ⲙⲁⲣ[ⲉⲥⲁ-]
ⲣⲍ ⲛⲓⲙ ⲥⲙⲟⲩ ⲉⲡⲉⲫⲣⲁⲛ ⲉⲧⲟⲩⲁⲁ[ⲃ]
ⲱⲁ ⲉⲛⲉⲩ ⲁⲩⲱ ⲱⲁ ⲉⲛⲉⲩ ⲉⲛⲉⲛⲉⲩ
[ⲁⲗⲗ]ⲏⲗⲟⲩⲓⲁ ⲡⲁ<ⲁ>ⲅⲅⲁⲓⲟⲥ ⲙⲉ ⲍⲁϫⲁⲣⲓⲁⲥ title of 145
ⲥ-------ⲥ-------ⲥ-------ⲥ-------ⲥ-------ⲥ☒
145:9 [ⲡϫⲟⲉⲓⲥ] ⲛ̣ⲁⲍⲁⲣⲉⲍ ⲉⲡⲓⲡⲣⲱⲥⲏⲗ̣ⲩ̣-
[ⲧⲟⲥ ⲁⲩ]ⲱ. ⲫ ⲛ̀ⲛ́ⲁⲱⲱⲱⲡ ⲉⲣⲟⲫ ⲙ☒ⲡ̣ⲟⲣ-
[ⲫⲁⲛⲟ]ⲥ. ⲙⲛ̣ⲧⲉϫⲏⲣⲁ ⲫⲛⲁⲧⲁⲕⲟ
[ⲛⲧⲉⲍⲓ]ⲏ ⲛⲛⲣⲉⲫⲣ ⲛⲟⲃⲉ 10 ⲡϫⲟ-
[ⲉⲓⲥ ⲛ]ⲁⲣ̣<ⲣ>ⲣⲟ ⲱⲁ ⲉⲛⲉⲍ ⲉⲱ̣. .
[2/3 ⲉ]ⲛⲉⲍ ⲛⲉⲛⲉⲩ̣ ⲡⲉⲛ-
[ⲛⲟⲩ]ⲧⲉ ⲛⲥⲓⲱⲛ ⲱⲁ ⲟⲩ-
[ϫⲱ]ⲙ ⲙⲛ̣ⲟⲩϫⲱⲙ̣.
[ⲁ]ⲗⲗⲏⲗⲟⲩⲓⲁ ⲡⲁ<ⲁ>ⲅ- title of 145 or 147
ⲅⲁ̣ⲓⲱⲥ ⲙⲉ ⲥⲁ-
[ϫ]ⲁⲣⲓⲁⲥ
Ⲣ̣.----------Ⲣ̣.
. [. .]. [.]ⲟⲥ

[16] From Gorecki's table: '21.03.2005; tomb, flooring level'.

[17] Which evokes that of inv. no. C.O. 305 (still unpublished).

3. ⲁⲩ<ⲱ> ⲭⲛⲁⲭⲱⲧⲉ: ⲁⲩⲱ ⲛⲁⲭⲱⲧⲉ Budge ‖ 4. ⲛⲣⲣⲉⲭⲣ ⲛⲟⲃⲉ: ⲛⲛⲣⲉⲭⲣ ⲛⲟⲃⲉ Budge ‖ 8. ⲙⲉ: ⲙⲛ_Budge ‖ 9. ⲛⲁⲍⲁⲣⲉⲍ: ⲍⲁⲣⲉⲍ Budge | ⲉⲡⲓⲡⲣⲱⲥⲏⲗⲩⲧⲟⲥ: ⲉⲛⲉⲡⲣⲟⲥⲏⲗⲩⲧⲟⲥ Budge ‖ 10. ⲁⲩⲱ om. Budge | ⲱⲱⲱⲡ: ⲱⲱⲡ Budge | ⲙⲡⲟⲣ corr. ex ⲙⲙⲟⲕ? ‖ 11. ⲭⲛⲁⲧⲁⲕⲟ: ⲛⲭⲧⲁⲕⲟ Budge ‖ 13–14 ⲱⲁ ⲉⲛⲉⲍ ⲉⲱ . . [2/3 ⲉ]ⲛⲉⲍ ⲛⲉⲛⲉⲍ: ⲱⲁ ⲉⲛⲉⲍ Budge ‖ 14–15. ⲡⲉⲛ[ⲛⲟⲩ]ⲧⲉ ⲛⲥⲓⲱⲛ ⲱⲁ: ⲡⲟⲩⲛⲟⲩⲧⲉ ⲥⲓⲱⲛ ⲛ^sic^ⲱⲁ Budge ‖ 17–19. ⲡⲁ<ⲁ>ⲅⲅⲁⲓⲱⲥ ⲙⲉ ⲥⲁ[ⲭ]ⲁⲣⲓⲁⲥ: ⲡⲁⲅⲅⲁⲓⲟⲥ ⲙⲛ ⲍⲁⲭⲁⲣⲓⲁⲥ Budge

144:20 *The Lord will preserve all that love him: but all sinners he will utterly destroy.* 144:21 *My mouth shall speak the praise of the Lord, and let all flesh bless his holy name for ever and ever.* 145 *Alleluia, (a Psalm) of Aggaeus and Zacharias.* 145:9 *The Lord will preserve the strangers, he will relieve the orphan and widow, but will utterly remove the way of sinners.* 145:10 *The Lord shall reign forever, our God of Sion, to all generations.* 145 or 147 *Alleluia, (a Psalm) of Aggaeus and Zacharias.*

1. This line could contain an invocation: ⲙⲁⲣⲓⲁ ⲱⲗ[ⲏⲗ] ⲉⲭ[ⲱⲛ]?

14–15. The text seems to be wrong here: somehow, the possessive ⲡⲟⲩ- (feminine possessor) sometimes written ⲡⲉ- in Thebes, may have been misinterpreted.

Upper edge:

ⲛⲉⲧⲯⲉⲗⲡⲓⲍⲉ. [ⲉⲡⲉⲩⲛⲁ] ⲁⲗ-
ⲗⲟⲩⲓⲁ ⲥⲙ̣ⲟⲩ. ⲉⲡⲭⲟⲉⲓⲥ ⲭⲉ. ⲛⲁⲛⲟⲩ
ⲯⲁⲗⲙⲟⲥ

105. Psalm 103:12–14

Inv. no. C.O. 293 | 11.1 × 11 cm | Pottery: 'X'[18]

Fragment of pottery, the upper part of which was streaked and left empty. The hand is quite experienced, and a lot of diacritical marks are used, including a kind of cross on the ⲟ or the ⲱ twice (l. 4 and 6); ⲙ is wide.

At least Ps. 103:12–14 (ll. 1–3) is identifiable; if the verses were complete, the ostracon was large. What follows is more difficult: perhaps Ps. 64:10 (a–c); the last line could be Ps. 71:15 (with ⲛⲟ]ⲩⲃ ⲛⲧ[ⲁⲣⲁⲃⲓⲁ); as the traces of line 6 do not correspond to the beginning of this verse, lines 5–6 must form another quotation, which ends at the cross of line 6, but I could not identify it.

[103:12 ⲱⲁⲩⲟⲩⲱⲥ ⲉⲓⲭⲱⲟⲩ ⲛⲃⲓ ⲛⲉⲁ]ⲗⲁⲧⲉ_ⲛ[[ⲁ]]ⲧⲡⲉ_ⲱⲁⲩϯ ⲛⲓ[ⲉⲩⲥⲙⲏ ⲛⲧⲙⲏⲧⲉ ⲛⲙⲡⲉⲧⲣⲁ 13 ⲡⲉⲧⲧⲥⲟ ⲛⲛ-]
[ⲧⲟⲩⲉⲓⲏ ⲉⲃⲟⲗ ⲉⲛ ⲛⲉⲩⲡⲉⲧⲭⲟⲥⲉ ⲡⲕ]ⲁⲍ ⲛⲁⲙⲟⲩⲍ ⲉⲃⲟⲗ ⲉⲛ ⲛⲕⲁⲣ[ⲡⲟⲥ ⲛⲛⲉⲩⲉⲃⲏⲩⲉ 14 ⲡⲉⲧϯ ⲟⲩⲱ ⲛⲟⲩⲭⲟⲣⲧⲟⲥ]
[ⲛⲛⲧⲃⲛⲟⲟⲩⲉ ⲟⲩⲟⲩⲧⲟⲩⲉⲧ ⲛⲧⲙⲛⲧⲉⲙⲉⲁ]ⲗ ⲛⲛⲣⲱⲙⲉ † 64:10 ⲁⲕⲫ[ⲙ ⲡⲱⲓⲛⲉ ⲙⲡⲕⲁⲍ ⲁⲕⲧⲣⲉⲩϯⲉⲉ]
4 [ⲁⲕ ⲧⲁⲱⲉ ⲁⲁⲩ ⲛⲣⲙⲙⲁⲟ] ⲁⲡⲉⲓⲉⲣⲱ.† ⲡⲛⲟⲩⲧⲉ_ⲙ[ⲟⲩⲉ ⲙⲙⲟⲟⲩ ---]
[---] *vac.* ⲉⲥⲛⲉⲥⲕⲗⲱ ⲛ[---]
[---]ⲡⲧⲉ_ⲟ† † .[ ]
[ ]ⲩⲃ ⲛⲓ[ ]
8 [ ]. .[ ]

103:12 *By them shall the birds of the sky lodge; they shall utter a voice out of the midst of the rocks.* 13 *He waters the mountains from his chambers; the earth shall be satisfied with the fruit of your works.* 14 *He makes grass to grow for the cattle, and green herb for the service of men.* 64:10 *You have visited the earth,*

[18] I have not been able to decipher this abbreviation. Górecki added: 'Light red slip; body diam. 28 cm'.

and saturated it; you have abundantly enriched it. The river of God is filled with water [--- 71:15? *And he shall live, and there shall be given him of the*] *gold of A*[*rabia* ---]

1. Traces of correction or from a previous text.

106. Psalm 100:2 (?) & 60:8

Inv. no. C.O. 008 4 × 3.6 cm Pottery: Aswan, with bitumen?

This fragment is quite similar to 101, but the writing is smaller and less careful. It contains the remains of two Psalm quotations, the first being uncertain (see commentary). The large stroke between lines 3 and 4 could mark the separation between the two quotations. As for the link between them, it is perhaps the expression ϯναψαλλει, which is found at the head of Ps. 100:2 and in Ps. 60:8.

```
      - - - - - - - - - -
      [?]. .[---]
      [?]πϫ(οει)c .[---]
      [?] νειμο[---]
4     ται τ[ε θε ετϯναψαλλει επεκραν πνογτε ωϣ]        60:8
      ενεϩ [νενεϩ ---]
```

2. πϫc̄ostr.

2–3. The most plausible restitution for line 3 is νειμο[οωϣε, 'I walked', of which there are three occurrences in the Psalms: 37:7, 100:2, 118:45; the mention of πϫc̄ (l. 2) is found in 100:2 in what precedes νειμοοωϣε, namely: ϫε ερε πϫοεις πνογτε νηγ ωαροι τναγ, 'When will the Lord God come to me?'; however, the letter that follows πϫc̄in the ostracon does not look like a π.

For the abbreviation πϫc̄in ostraca containing Psalms, see, for example, C. Heurtel, 'Extracts of Psalms in four ostraca from IFAO', *Chronique d'Égypte* 92 (2017), pp. 181–190, no. 4.

5–6. 'So will I sing to your name, God, for ever and ever'.

107–137. 'PIOUS' TEXTS AND EXERCISES

107. Biblical quotations and exercise of cryptography

This ostracon, made up of three glued pieces (Inv. nos. C.O. 029+077+078), and published in exemplary fashion in 2012 by Tomasz Górecki and Adam Łajtar,[19] is not published again here. The publication is indeed exemplary in many respects (careful editing and interpretation, detailed description of the medium, the writing and the archaeological context, discussion of the function of such an object), which demonstrates the benefit of collaboration between specialists.

The presence of disparate texts on the same ostracon (quotations in Greek borrowed from the Bible – including several from the Psalms – and from other sources, a cryptographic alphabet and its application in a Coptic example), all in a practiced writing close to that of the Psalter *P. Mon. Epiph.* 578 (known as 'U' in the editions of the Greek Psalter), invites us to recognize an 'educational' activity in the hermitage, which should be better understood in the light of the other exercises of

[19] T. Górecki & A. Łajtar, 'An ostracon from the Christian hermitage in MMA 1152', *The Journal of Juristic Papyrology* 42 (2012), pp. 135–164.

all kinds published here. Moreover, this ostracon illustrates well the artificial aspect of the distinctions made in this article for practical reasons, but which are probably not so clear in an educational perspective.

108. End of the letter of Jesus to Abgar

Inv. no. C.O. 310 6.1 × 11.5 cm Limestone

The writing is straight, quite clumsy, using a thick reed. The identification of the text is due to Alain Delattre: it is the end of the answer of Jesus to the king Abgar, a text very famous in the Christian East and of which many occurrences are known in Coptic, especially as amulet on sheets of papyrus or wooden tablets.[20] The text is quite similar to the P. Mich. inv. 6213 published in Kevin Sullivan and Terry Wilfong.[21] For another ostracon containing at least the beginning of the letter, see *O. Saint-Marc* 398. Its abbreviated version is found in *O. Mon. Epiph.* 50.

```
      ---------------
      [ⲁⲛⲟⲕ ⲡⲉ ⲓⲥ̅ⲁⲛⲟⲕ ⲡⲉⲛⲧⲁϥⲥϩⲁⲓ ⲛⲧⲓ-]
      ⲉⲡⲓ[ⲥ]ⲧ[ⲟⲗⲏ] ϩⲛ̅ [ⲧⲁⲃⲓⲝ]
      ⲡⲙⲁ ⲃⲉ ⲉⲧⲟⲩⲛⲁⲧ[ⲱⲃⲉ ⲉⲃⲟⲗ]
      ⲛϩⲏⲧϥ ⲛⲧ[ⲉⲓ]ⲃⲓⲝ ⲛⲥϩ̣[ⲁⲓ ⲛⲛⲉⲗⲁⲁⲩ]
 4    ⲛⲧⲩⲛ̣ⲁⲙ̣[ⲓⲥ] ⲛ̣ⲧⲉ ⲡⲁⲛⲧ[ⲓⲕⲉⲓⲙⲉⲛⲟⲥ ⲟⲩⲇⲉ]
      ⲗⲁⲁⲩ̣ ⲛⲉ̣ⲛⲉⲣⲅⲓⲁ ⲙⲡ̣[ⲛⲁ̅ⲛⲁⲕⲁⲑⲁⲣ-]
      ⲧⲟⲛ ⲉ̣ⲱⲃ̣ⲙ̣ ⲃ[ⲟⲙ ⲉⲥⲟⲩⲛ ⲉⲡⲙⲁ]
      ⲉⲧⲙⲙ̣[ⲁⲩ --- ]
      ---------------
```

It is I Jesus, who have written this letter (ἐπιστολή) *with my hand. As for the place where one will affix this manuscript, no* (4) *power* (δύναμις) *of the Adversary* (ἀντικείμενος)*, nor any activity* (ἐνεργεία) *of unclean* (ἀκάθαρτον) *spirit* (πνεῦμα) *will be able to come near that place* [---]

109–118. *Extracts from literary texts?*

Among the texts published below, all very fragmentary, the same hand (also close to that of 106) seems to have copied several ostraca (109–116), whose images, taken at different scales, did not permit confirming joins. Pottery is in each case of the Aswan type. The writing is sloping and more or less regular; note the shape of the ϰ, whose lower bar starts at half of the upper one, and that of the ϻ, in three strokes, and often appearing as 'suspended'.

109. Homiletic or wisdom text?

[20] See the detail of the attestations in M. Geerard, *Clavis apocryphorum Novi Testamenti*, Turnhout 1992, pp. 67–68. For an updated bibliography on the subject, see R. Bélanger Sarrazin, 'Les appels au «Jésus guérisseur» dans les formules iatromagiques coptes', [in:] A. Boud'hors, E. Garel, C. Louis, *&* N. Vanthieghem (eds.), *Études coptes* XVI. *Dix-huitième journée d'études (Bruxelles, 22–24 juin 2017)*, Paris forthcoming.

[21] K. P. Sullivan *&* T. G. Wilfong, 'The Reply of Jesus to King Abgar: A Coptic New Testament apocryphon reconsidered (P. Mich. inv. 6213)', *Bulletin of the American Society of Papyrologists* 42 (2005), pp. 107–123.

Inv. no. C.O. 031 7.4 × 8 cm Pottery: Aswan, with bitumen

The repeated occurrence of the vetitive мпр- points to the homiletic or wisdom genre. Separation signs between lines 8 and 9?

```
----------
[                  ]ⲛ. [---]
[                  ]ⲱⲕ. [---]
[---]. ⲛ. . [. . . . .] . ⲥ.vac.☒[---]
[---]. ⲧнроγ [. . .]. † . [---]
[---]ⲉ̣оγкп. [. .]. п̣ⲱⲃ. [---]
[---]. ⲃⲉⲧ̄ⲕ п. . ⲉ ⲉⲉι[---]
[---]ⲕ̣ⲁⲛ. . ⲉ мпрⲁⲛⲧⲕ. . [---]
[---]оλ̣ⲕ ⲉрок мпс. . . [---]
[---]. ⲉроι мпрⲉι. рⲕ. [---]
[---] мп̣рпωт ⲛⲥⲁ [---]
[---]ⲱн. . ⲉ. [---]
----------
```

7. мпрⲁⲛⲧⲕ: 'Do not move yourself'.
9. мпрⲉι. рⲕ☒: 'Do not ... yourself'?
10. мп̣рпωт ⲛⲥⲁ: 'Do not run after'.

110. Homiletic text?

Inv. no. C.O. 033 6.7 × 6.8 cm Pottery: Aswan, with bitumen

The writing offers similarities with that of 109. The reading remains hazardous, not allowing much beyond the identification of the verb 'to approach' (l. 2), and the expression, typically homiletic, 'Why, o man?' (l. 7).

```
----------
[---]. . . ⲉ. [---]
[---]ⲍωⲛ ⲉⲍоγ[ⲛ ---]
[---]ⲭ̣ωλⲉ. мⲛ. [---]
[---]. к ⲍмр̣ⲁⲱⲉ. [---]
[---]ⲉ̣ⲉ. . . ⲁ̣γω ерⲉ[---]
[---]. . . . вⲉ·[---]
[---] ⲁⲍрок ω прω[мⲉ ---]
[---]. . [---]
----------
```

111. Homiletic texts?

Inv. no. C.O. 106 12.6 × 10.1 cm Pottery: 'X'[22]

[22] I have not been able to decipher this abbreviation.

Two different texts separated by a horizontal line; they are probably from the same hand, but the writing of the second is smaller. The hand resembles that of 109 and 110.[23]

[---]. [---]
[---]ϫωκ ϵβολ ϻν τϵκπ[---]
[---]ντϵ ναγγαιλος ϻ[---]
[---]ταρϵκρϵκραϣϵ [---]
[---]ωντ-ννϵνϵρητ ν[---]
[---]κϵ τϵκψγχη ον ϵα[---]
[---]θϵ ϵβν αρικϵ ϯ co бϵ ϵ[---]
[---]в ϻηπωc νγϵπιθγϻ[ϵι ---]
[---]ααк κατα πϵτκναγ [---]

[---]πγωв ϻοοϣϵ таχγ αγω [---]
[---]обϵ γϻ-πιϫωϻϵ νγογο ϵϣ. [---]
[---]. κληρος ο.. νϵκληρος νν[---]
[---]. νϵγϵρητ ϵγογωϣ ϵ. . ιϻϵ[---]
[---]. ογννϵι ο.γαϵ. . . . . πϵ. . ϵι. [---]
traces of 2 lines

4. т corr. ex к?

[---] *achieve(ment) with your* [---] *the angels* (ἄγγελος) *of* [--- (4) ---] *so that you turn joy* [---] *of our vows* [---] *your soul* (ψυχή) *again* [---] *to find fault. Thus, refrain of* [--- (8) ---] *lest you desire* (ἐπιθυμεῖν) [---] *according to* (κατά) *what you see* [---]
[---] *the matter goes quickly* (ταχύ) *and* [---] *in the book, all the more if* (?) [--- (12) ---] *clergy/lot* [---] *clergy/lot of* [---] *their vows, wanting* [---] *and not* (οὐδέ) [---]

112. Homiletic or wisdom fragment?

Inv. no. C.O. 052 3 × 3.5 cm Pottery: Aswan, with bitumen

Remains of 4 lines. The writing and pottery are of the same kind as 109 and 110, and the vetitive ϻπρ- is readable in line 2, as well as the adjective 'small' just before.

[---]. ααϥαϻ[---]
[---]κογι..ϻπρ. [---]
[---]. т ϵχν. п. [---]
[---]. . ϵп.. [---]
---

113. Fragment of a literary text?

Inv. no. C.O. 219 3 × 4.5 cm Pottery: Aswan

The writing is the same as the previous texts.

[23] But also that of *O. Gurna Górecki* 29, which is a letter.

[----------]. [---]
[---]. . ⲥⲛ̅ⲛⲉⲕ. [---]
[---]. ⲉⲁⲩⲙⲟⲩ ⲭⲉ [---]
4 [---]ⲱⲃⲉⲧⲕⲩ[---]
[---]. [. .]ⲃ. [---]
---

114. Fragment of a literary text?

Inv. no. C.O. 084 2.9 × 2.3 cm Pottery: Aswan

The writing is slightly different, more regular; a horizontal stroke divides lines 3 and 4.

. [---]
ⲉⲣⲟⲕ [---]
ⲛⲓⲙ [---]
4 ⲕⲁ. [---]
[.]. [---]

115. Fragment of a literary text?

Inv. no. C.O. 235 2.6 x 3.7 cm Pottery: ?[24]

The writing is similar to the previous texts. On line 4 there is perhaps the end of the abbreviation of the name Israel (ⲡⲓ]ⲏⲗ̅ⲧⲉⲩ[: this juxtaposition is found in Ps. 77:71). Horizontal line of separation between lines 2 and 3? Traces of correction on lines 2 and 3.

[---]. [---]
[---]ⲉ. . [---]
[---]ⲗⲟⲩ ⲥⲓ ⲡⲉ. . [---]
4 [--- ⲡⲓ]ⲏⲗ̅ⲧⲉⲩ[---]
[---]. ⲧ. [---]
----

116. Fragment of a literary text?

Inv. no. C.O. 278 6.7 × 6 cm Pottery: Aswan, with bitumen

The writing is still the same type, but the text is very difficult to decipher, and it seems that there are several layers of text. On line 4, the Greek adjective δίκαιος, 'righteous', can be read.

[---]. ⲡⲁⲅ. . . [---]

[24] No indication in Górecki's table.

[---]ⲕ ⲛⲣⲟ *traces* [---]
[---]ⲧⲟⲛ ⲉⲩ . . . [---]
4 [---] . ⲁⲓⲕⲁⲓⲟⲥ [---]
[---] . . . . . [---]
[---] . . . . [---]

117. Greek fragment

Inv. no. C.O. 056 6.4 × 7.5 cm Pottery: pharaonic vessel[25]

The text is in Greek, at least for lines 3–5. The writing is somewhat reminiscent of 109 and 110. Its size varies, as does the spacing between the lines.

[----------]τεαμ[---]
[---]και⟦⟧ωρεᾳπαμε[---]
[---]⟦⟧αυτος ἡπὴρ ἡμῶν ⟦⟧[---]
4 [---]⟦⟧ουλης ἐβουλήθ[---]
[---]⟦⟧λικον[---]
[---]⟦⟧[---]
---

3. l. ὑπὲρ ἡμῶν

118. Fragment of a literary text?

Inv. no. C.O. 038 + C.O. 057 7.7 × 13.6 cm Pottery: frying pan[26]
5.8 × 11.7 cm

The two parts are connected by a point. The text is written on the inside; only the ends of lines survive. It is about seeds or sowing (l. 2 and 7) and, if the last three lines are complete, one can understand 'from/for the one who sowed it', but it is not a biblical text.

[---]ϫω
[---]ϧροϧ
[---]ⲟⲟγ
4 [---]ⲛⷉⲛⷉ.
[---]ⲁⲯⲁⲓ..
[---] . ⲅϫⲱⲛ
[---]γⲃⲣⲟⲃ
8 [---]ⲡⷉγ
[---] . ⲁ
[---]ⲉⲁⲡⷉ.
[---] . ⲉⲥ . γⲁ junction between 57 and 38

[25] In his table, Górecki indicates 'faraon. MT': faraon. = faraoński, 'pharaonic'; MT remains obscure.

[26] In his table, Górecki indicates 'gosp. NT': gosp.= gospodarcze, 'facility (room)'; NT remains obscure.

12 [---]. ογω
[?]ʍπєɴ
[?]тⲁqχо
[?] *vac.* ϥ·

119. Prayer?

Inv. no. C.O. 005 + C.O. 006 — 9.5 × 9.9 cm / 9.7 × 12.3 cm — Pottery: ?[27]

End of a text with an ornamental cross at the bottom, perhaps a prayer or a doxology (see the last line, as well as l. 5: '... has overcome, Jesus has ...'). This potsherd with slip and streaks is the same as that of inv. no. C.O. 059 (edition number?), but the writing of the latter is different and its text could not be identified.

[---]. є.
[---]. тєɴк[---]
[---]ʍ. . . *traces?* [---]
4 [---]є. . . . [. .]ⲁϥє[---]
[----------]. . ☒. . ☒χро ⲓ̅ⲥ̅ ⲁϥ. [---]
[----------]. пωϥ пє п[---]

6. Perhaps пωϥ пє п[єооγ ʍɴ пⲁʍⲁгтє], 'To Him glory and power!'

120. Kind of prayer or pious exhortation

Inv. no. C.O. 334 (1) — 7.4 × 6.3 cm — Pottery: 'X'[28]

The writing is bilinear and quite skilled.

ϮϤ ⳉ[---]
ⲁγω . [---]
ɴ тнрϥ . [---]
4 ʜγ ⲁγω ои ɴϥр оγ-
ɴⲁ ʍɴ_тєɴ ψγχн
ɴⲓⲁλнпорос ѓʍ
пкєʍⲁ· єволλ ⲭє
8 оγɴⲁнт пє
ⲁɴои ѓωɴ ɴєрєϥ-
р_ɴовє ɴєιλⲁ
[.]. .̄. . . . . [?]
---

10. ειλα(χιστος): ἐλάχιστος?

[27] In his table, Górecki indicates 'gosp. NT': gosp.= gospodarcze, 'facility (room)'; NT remains obscure.

[28] I have not been able to decipher this abbreviation.

[---] *and* [---] *the whole* [---] (4) *... and also may he have mercy on our miserable* (ταλαίπωρος) *soul* (ψυχή) *in the other world, because he is merciful. As for us, very humble sinners ...*

8. The formula ⲟⲩⲛⲁϩⲧ ⲡⲉ can come from the Psalms.

121. Pious exhortation

Inv. no. C.O. 334 (2) 17.5 × 12 cm Pottery: ?[29]

Inscribed on the inner side? Bilinear script slightly sloping with well separated letters. The text is freely inspired by chapters 10 and 11 of Deuteronomy and Matt. 22:37–39. It resembles the kind of teaching that can be found in the *Apophthegmata Patrum* or similar monastic literature.[30] Note the southern form ⲥⲁⲧⲉ in line 3 (for standard Sahidic ⲥⲟⲧⲉ). The reading of line 2 remains very uncertain.

☩ ⲡⲉⲱⲟⲙⲧ ⲛⲥⲱⲃ
ⲛⲛⲏ. ⲉⲧⲣ. ⲁⲩⲁⲑⲟⲛ-
ⲛⲉ ⲁⲣⲓ ⲥⲁⲧⲉ ⲥⲏ-
4 ⲧⲩ ⲙⲡⲕⲍⲏⲧ· ⲛⲅ-
ⲧⲱⲃⲃ̄ ⲙⲙⲟⲩ ⲛⲅ-
ⲣ ⲡⲉⲧⲛⲁⲛⲟⲩ
ⲙⲡⲉⲧⲥⲓ..
8 ⲧⲟⲩⲱⲕ. ⲡⲉⲭ. .
ⲛⲅ..
ⲱⲛ.. .ⲓⲟ. . . .
traces of 2 lines

5. l. ⲡⲉⲧⲛⲁⲛⲟⲩⲩ

† The three things for those doing good are: Fear (4) *Him with your heart and pray to Him, and do good to your* (8) *neighbour* [---]

122. Prayer?

Inv. no. C.O. 307 9.5 × 7 cm Pottery: LRA 7

Straight and unskilled writing. Recognizable are the adverb ⲉⲥⲟⲩⲛ on lines 1 and 5 (with a southern form ⲁⲥⲟⲩⲛ), perhaps 'holy father' (l. 2), 'God' (l. 3), 'pray you' (l. 4?), and the Greek verb βοηθεῖν (l. 6).

[---]. ⲁⲥⲟⲩⲛ-
[---]ⲱⲧ ⲉⲧⲟⲩⲁⲃ
[---]ⲡⲛⲟⲩⲧⲉ ⲧⲁⲃ
4 [---]ⲥⲱⲡⲥ ⲙⲟⲕ

[29] No indication in Górecki's table.

[30] I thank the anonymous reviewer for pointing this out.

[---]. ϵι..ⲁⲍⲟⲩⲛ_
[---]ⲃⲱⲏⲑⲏ
[---]. . ϵ
---

123. Visitor's note?

Inv. no. C.O. 043 5.1 × 6.3 cm Pottery: kitchen vessel (bottom)[31]

The text, written with a clumsy hand, seems to be complete. What is the purpose of this note? Is this a message left by a visitor? To whom is it addressed? Is it simply a personal reminder? Finally, in line 3, should we read ⲛⲁⲓ or correct ⲛ<ⲧ>ⲁⲓ?

† ⲁⲓⲣ ϫⲟⲩⲧ
ⲥⲁⲱⲃϵ ⲛⲍⲟ-
ⲟⲩ ⲛⲁⲓ ϫⲓⲛ
4 ϫⲓⲁϫ

I spent twenty-seven days here (or: *for myself) since Khoiak.*

124. Pious exercise?

Inv. no. C.O. 027 4.2 × 6 cm Limestone

Side (a): large round writing in the first three lines, smaller in the fourth; lines 3–4 are reminiscent of the Psalms.

[---]. ⲙⲟⲥⲓ..
[---]ⲛⲓⲩⲑ
[---] ⲡϫⲟϵⲓⲥ
4 [---] ⲡⲁⲛⲟⲩⲧϵ

Side (b) contains three superimposed letters: a large ⲫ, the vertical bar of which crosses the central part of the ⲱ which is below, while a ⲁ is perhaps added in the middle: should we recognize the abbreviated name of the month of Phaophi, or the upper part of the word ⲫⲱⲥ (cf. *O. Frange* 758), the ⲁ having been added afterwards to make a counterpart to ⲱ?

125. Exercise with names of prophets?

Inv. no. C.O. 080 10 × 9 cm (6.5 × 9.5 cm) Pottery: frying pan (bottom)[32]

[31] In his table, Górecki indicates 'gosp. NT': gosp.= gospodarcze, 'facility (room)'; NT remains obscure.

[32] In his table, Górecki indicates 'gosp. NT': gosp.= gospodarcze, 'facility (room)'; NT remains obscure.

Inscribed on the internal side; same kind of container and clumsy writing as 123; we read at least the two names of Zechariah and Malachi, two of the minor Prophets. The last line may have contained the Egyptian letters of the Coptic alphabet.

ⲑⲛⲓⲉⲙ.
ⲍⲁⲭⲁⲣⲓⲁⲥ
ⲙⲁⲗⲁⲭⲓⲁⲥ
4 . .
ⲫⲱⲫ[---]

126. Maxim?

Inv. no. C.O. 179 3.7 × 5.9 cm Limestone

† ⲡⲅⲛⲃⲉ : ☒[---]
ⲟⲩⲡⲉⲑⲟ[ⲟⲩ ---]
ⲟⲩⲡⲉⲑⲟⲟ[ⲩ ---]
4 [ⲡ]ⲅⲛⲃⲉ

Can we imagine a redoubled maxim with a chiasm: ⲡⲅⲛⲃⲉ ⲟⲩⲡⲉⲑⲟⲟⲩ ⲡⲉ, ⲟⲩⲡⲉⲑⲟⲟⲩ ⲡⲉ ⲡⲅⲛⲃⲉ, 'Sadness is an evil, it is an evil sadness'?

127. Pious exercise in Greek

Inv. no. C.O. 105 4.1 × 11.3 cm Pottery: pharaonic vessel[33]

Large, slightly sloping and regular writing; exercise with 'the Lord' and 'the heaven'; the right part is separated from the rest by a line.

τὸν κ(ύριο)ν
[τὸν] κ(ύριο)ν τὸν οὐρα-
νον τὸν κ(ύριο)ν
4 ?̲?̲?̲ᾳ̣ν̣ο̣?̲

1, 2, 3. κ?̲ν?̲ ostr.

128. Request for prayer?

Inv. no. C.O. 251 7 × 6.2 cm Pottery LRA 7, with bitumen

Traces of two incised lines. There was probably an extra line above, the whole constituting a formula like ⲁⲛⲟⲕ ⲡⲣⲉ|ⲫⲣ ⲛⲟⲃⲉ | ⲁⲃⲣⲁⲁⲙ, 'I am Abraham the sinner', as is often found in graffiti. It cannot be excluded that the text continued with ⲯⲗⲏⲗ ⲉⲭⲱⲓ, 'pray for me', as in the following

[33] In his table, Górecki indicates 'faraon. MT': faraon. = faraoński, 'pharaonic'; MT remains obscure. Same pottery as 117, which is also Greek.

ostracon. The name Abraham is attested twice in the documentation of the hermitage (*O. Gurna Górecki* 47 and 90), but it is a common name.

ϥρ ⲛⲟⲃⲉ
ⲁⲃⲣⲁⲁⲙ

129. Request for prayer

Inv. no. C.O. 190 6 × 8.4 cm Pottery: LRA 7

One incised line: 'Pray for me!'

- - - - - - -
[?] ⲱⲗⲏⲗ ⲉⲭⲱⲓ

130. Pious note?

Inv. no. C.O. 265 3.1 × 4.5 cm Pottery: LRA 7

Small fragment inscribed on both sides: 'All saints'.

Face a ⲛⲉⲧⲟⲩⲁⲁⲃ
Face b ⲧⲏⲣⲟⲩ

131. Invocation or decoration exercise?

Inv. no. C.O. 137 6 × 9.4 cm Limestone

The name of God, ⲡⲛⲟⲩⲧⲉ, is written in a kind of cartouche. The edges of the letters touch the horizontal lines of the cartouche, much like in a *protokollon*.

132. Exercise with monograms?

Inv. no. C.O. 304 4 × 6.7 cm Pottery: 'X?'[34]

Parallel to the light streaks of the pottery, from bottom to top, it is possible to recognize:

1) what seems to be the monogram ⲭⲥ̄, with a small ⲱ written between the branches of ⲭ, which also allows us to see, with a little imagination, the combination ⲁⲱ;

2) a cross ☦ 'pattée', with probably ⲟⲥ at the end of the right arm, which may evoke the Greek word (ⲥ)ⲧ(ⲁⲩ)ⲣⲟⲥ, 'cross';

3) a drawing that is not very legible, which could also contain a monogram.

Perpendicular to the streaks, and with a finer *kalamos*: ☦ ⲑⲉ⳯ ⲕ.. . [---].

[34] I have not been able to decipher this abbreviation.

133. Exercise with letters and Greek Christian words

Inv. no. C.O. 238 24.8 × 19.4 cm Limestone

The limestone[35] is very heavy; it is indeed like a student slate. Traces of erased letters show that the plate was used several times. The hand is careful and rather straight, with large and well separated letters; note that the ⲙ has three strokes. It seems that there is only one hand, except in two places: the name of ⲓⲱⲥⲏⲫ, written at the bottom of the ostracon after a *vacat*, could be in a different hand, as well as the sequence of ⲙ (?) located between lines 7 and 8. Górecki thought that ⲓⲱⲥⲏⲫ could be the teacher's signature.[36] However, the hand could also be the same (the ⲏ is quite similar) and Joseph would be the student's name, or the name ⲓⲱⲥⲏⲫ could even be part of the exercise.[37]

The ostracon involves several kinds of training: drawing round letters (ϵ, ⲥ, ⲟ) in the first two lines, then between the lines everywhere in the text; tracing ⲍ (ll. 3–4), a notoriously difficult letter (see *O. Frange* 482 and 483): two parallel horizontal lines have been drawn, to contain the letter in bilinearity; writing words and expressions from the Christian vocabulary: ⲓⲥ̄ ⲡⲉⲭⲥ̄, ⲁⲣⲭⲏ, ⲥⲱⲙⲁ, ⲁⲣⲭⲱⲛ (repeated with a mistake: ⲁⲣⲕⲱⲛ), as well as the proper name ⲍⲉⲙⲉⲱⲛ (Simeon, l. 9).

ϵ ⲥ ϵ
ⲡϵ ϵ
ⲍ ⲍ ⲁ ⲥ ϵ
4 ⲍ ⲍ ⲍ
ⲓⲥ̄ⲡⲉⲭⲥ̄ ⲁⲣⲭⲏ
ⲓⲥ̄ⲡⲉⲭⲥ̄ ⲥⲱⲙⲁ
ⲓⲥ̄ⲡⲉⲭⲥ̄ ⲧⲟⲩⲫⲓ
8 ⲁⲣⲭⲱⲛ ⲁⲣⲕⲱⲛ ⲗⲁ ⲍϵ
ⲍⲉⲙⲉⲱⲛ
vacat
ⲓⲱⲥⲏⲫ

134–136. *Epistolary exercises related to the epistles of Paul*

It is well known that Christian epistolography is partly inspired by the formulae of Paul's epistles. The following three ostraca confirm this, more or less directly.

134. Epistolary exercise

Inv. no. C.O. 188 7.6 × 20.6 cm Limestone

Inscribed on both sides; unfinished letter on one side; pen trials with the name of 'Paul the apostle' on the other one.

---

[35] Reproduced in Górecki, 'Sheikh Abd el-Gurna hermitage' (cit. n. 14), p. 300, fig. 4. I was not able to obtain the original image.

[36] Personal communication on the site in December 2010.

[37] One may remember that a certain Joseph probably was living in the hermitage at the time of the monk Frange (1st half of the 8th century: see *O. Gurna Górecki* 11), but this is a common name.

Side a

traces ⲧⲛ̣ⲥ̣ⲉⲁⲓ ⲧⲛ̅ⲓⲛⲉ ⲉⲡⲉⲛⲥⲟⲛ ⲉⲧⲧⲁⲉⲓⲏⲩ
. ⲛ̣ⲡⲁ̣. ⲟ̀ⲛⲏⲕ́. . . ⲑⲣⲡ̄ ⲡⲭⲟⲉⲓⲥ ⲉⲫⲉⲥⲙⲟⲩ ⲉⲣⲟⲧⲛ̣
ⲁⲣⲓ ⲡ̄ⲛ̄ⲁ̣ⲛ̣ⲓ̣ⲧⲛⲛⲟⲟ̣ⲩ ⲡⲁⲓ̣ⲧ ⲓⲱⲃ ⲛⲏⲛ
4 *traces* . ⲛⲭⲟⲟⲩⲩ̄ ⲛⲏⲛ ⲥⲛ̣ⲟⲩⲅⲉⲡⲏ
traces ⲛⲛ ⲁⲩⲱ ⲟⲛ ⲩ
traces☒. ⲡ̣ⲭⲟⲉⲓⲥ ⲥⲙⲟⲩ ⲉⲣⲟⲕ ⲁⲩⲱ ⲛⲟ̣
vacat
8 . ⲁⲩⲱ ⲭⲟⲟⲥ

... We write (and) greet our precious brother ... the whole ... May the Lord bless you. Be so kind and send us my father/Father Iob (4) *... and send him to us in a hurry ... and also ... the Lord bless you and ...*

Side b

ⲁⲩⲱ ⲁⲩⲭⲟⲟⲥ
ⲡⲁⲩⲗⲟⲥ ⲡⲁⲡⲟⲥⲧⲟⲗⲟⲥ
ⲡⲁⲩ ⲁ ⲁ ⲁ ⲭⲟ

3. ⲡ and ⲁ are not completely formed.

135. Exercise or quotation?

Inv. no. C.O. 127 4.5 × 11.9 cm Limestone

Probably written on the edge of a piece of limestone. The hand is clumsy. If the last letter of line 3 is more of a ⲙ, these lines could be the beginning of one of the epistles of Paul that begins with ⲡⲁⲩⲗⲟⲥ ⲡⲁⲡⲟⲥⲧⲟⲗⲟⲥ ⲙⲡⲉⲭⲥ̄, 'Paul, the apostle of Christ' (2 Co., Eph., Col., 1 Tim.).

ⲡⲁⲩⲗⲟⲥ
ⲡⲁⲡⲟⲥⲧⲟ̣-
ⲗⲟⲥ ⲛ̣[. . .]
4 [. .]. [---]
----

136. Fragment with the name of Paul

Inv. no. C.O. 176 3.5 × 3.5 cm Limestone

[---]ⲛⲩ☒ⲟⲩ[?]
[--- ⲡ]ⲁⲩⲗⲟⲥ [?]
[---]☒[---]

137. Pious or epistolary exercise?

Inv. no. C.O. 130 7.2 × 9.8 cm Limestone

Beginning of a text; the ostracon may have contained nothing more than these three lines.

† ⲡⲛⲟⲩⲧⲉ
ⲥⲟⲟⲩⲛ ⲙⲙⲟⲕ .
. . . ⲉ.

† *God knows you* ... (perhaps: *God knows that you* ...).

138–161. WRITING EXERCISES

138–148. *Alphabets*

This series contains copies of the alphabet, alone or in association with other texts and exercises. They bring confirmation of Gesa Schenke's suggestion that among Egyptian letters, the common order had ⲃ before ϫ, which is not the use nowadays.[38]

138. Alphabets

Inv. no. C.O. 013+020 11.6 × 15.1 cm Pottery: LRA 7, with bitumen

Straight and unskilled writing. The exercise contains two consecutive alphabets; the second one, which can be guessed more than read, may have contained only the Greek letters. Before the alphabet and on the left side of the ostracon are trials of round letters, especially ⲥ.

ⲁ ⲃ ⲅ ⲇ ⲉ ⲍ ⲏ ⲑ ⲓ ⲕ
ⲗ ⲙ ⲛ ⲝ ⲟ ⲡ ⲣ ⲥ
ⲧ ⲩ ⲫ ⲭ ⲯ ⲱ ⲫ ⲫ
4 ⲃ ϫ ⲁ ⲃ ⲅ ⲇ ⲉ. ⲍ.
ⲏ ⲓ. ⲕ. ⲗ. ⲙ. ⲛ. ⲝ.
ⲡ ⲣ ⲥ ⲧ. . . . .
ⲱ.

139. Alphabet

Inv. no. C.O. 022b 8 × 9.5 cm Pottery: LRA 7, with bitumen

This ostracon is part of a large amphora which supplied several ostraca (Inv. no. C.O. 022b–d + 085: see *O. Gurna Górecki* 30, 90, & 91). The right part of lines 2–4 (line 3 has been added on the rib), contains an alphabet (Greek letters only), perhaps written on another text partly erased.

ⲉⲱ . [---]
ⲧⲛ *traces* ⲁ ⲃ ⲅ ⲇ ⲉ ⲍ ⲏ
ⲑ. ⲓ. ⲕ. ⲗ ⲙ ⲛ ⲝ
4 ⲛⲓ.. ⲟ. ⲡ. ⲣ. ⲥ ⲧ ⲩ ⲫ ⲭ ⲯ ⲱ
ⲟⲩⲙⲏⲱⲏ ⲛⲥ.ⲟⲡ.

[38] See Schenke, 'Zwei Schultexte' (cit. n. 9), p. 292.

. . . . ⲛⲑⲉ ⲛⲉⲓ
traces
8 *traces*

5. ‘Many times’.

140. Alphabet

Inv. no. C.O. 030+048 5.5 × 10.6 cm Pottery: LRA 7, with bitumen

Remains of an alphabet. Straight and careful letters, especially large on line 3.

[ⲁ ⲃ ⲅ] ⲇ ⲉ ⲍ ⲏ ⲑ
[ⲓ ⲕ] ⲗ ⲙ ⲛ ⲝ ⲟ ⲡ ⲣ
[ⲥ] ⲧ ⲩ ⲫ ⲭ ⲯ ⲱ
4 ⲯ ⲫ ⲍ ⲃ ⲭ

4. Stain or correction between ⲍ and ⲃ.

141. Alphabet(s)

Inv. no. C.O. 032 12.5 × 12.7 cm LRA 7, with bitumen

Alphabet and scattered letters. Straight and clumsy writing. Lines 3–4 seem to indicate that the alphabet was not in the right order, unless the ostracon was very wide and contained two consecutive alphabets, the first of which having only Greek letters. The lack of an image[39] does not allow me to be completely sure that the last sign is the letter ϯ, and not a cross.

[---]ⲡⲟⲑⲓⲥⲓⲥ
[---]ⲙ ⲥ ⲥ ⲥ
[---]ⲫ ⲭ ⲯ ⲱ ⲥ ⲥ
4 [---]ⲙ ⲛ ⲝ ⲟ ⲡ ⲣ ⲥ
[---]ⲯ ⲫ ⲍ ⲃ ⲭ ϯ

142. Alphabet and drawings

Inv. no. C.O. 074 14.7 × 16.3 cm Limestone[40]

Palimpsest (traces of an earlier alphabet between the lines of the most recent text); on the front side are an alphabet, a few scattered letters, and drawings (a cross in a large orb on the left, a small cross ‘pattée’ above, a wheel with eight spokes below); scattered letters on the back. Fairly careful

[39] I transcribed the ostracon in Luxor in December 2010.

[40] The front side of this ostracon was reproduced in I. Antoniak, ‘Preliminary remarks on the Coptic ostraca from seasons 2003 and 2004’, *Polish Archaeology in the Mediterranean* 16 (2005), pp. 244–247, fig. 2. I was not able to obtain the original picture, but I saw the ostracon in December 2010 in Luxor.

straight letters (ⲙ with three strokes). Note that the letter ϯ is present among the Egyptian letters, which does not seem to be systematic.

ⲁ ⲃ ⲅ ⲇ ⲉ ⲍ ⲏ ⲑ ⲓ..ⲕ [ⲗ]
ⲙ ⲛ ⲝ ⲟ ⲡ ⲣ ⲥ ⲧ ⲩ.
ⲫ ⲭ ⲯ ⲱ : ⲯ ⲭ
4 ⲋ ⲃ ⲍ ϯ

143. Incomplete alphabet

Inv. no. C.O. 134 7.5 × 13.2 cm Pottery: pink, with bitumen

Half of the alphabet arranged in a line at the top of the ostracon. A few traces of ink are visible on the rest of the surface, but do not indicate whether or not the entire alphabet was arranged on one line. The writing is straight.

ⲁ ⲃ ⲅ ⲇ ⲉ ⲍ ⲏ ⲑ ⲓ ⲕ ⲗ ⲙ ⲛ.[---]

144. Alphabet

Inv. no. C.O. 135 11.6 × 6.2 cm Pottery: LRA 7, with bitumen

Sketches of letters, among which an alphabet stands out. Straight and careful letters (ⲙ with four strokes). The ostracon has been used several times.

ⲙ.[---]
ⲣ ⲁ ⲃ ⲅ ⲇ.[ⲉ ⲍ ⲏ ⲓ ⲕ ⲗ]
ⲙ ⲛ ⲝ [ⲟ ⲡ ⲣ ⲥ ⲧ ⲩ ⲫ]
4 ⲭ ⲯ [ⲱ ⲯ ⲭ ⲋ]
ⲃ ⲍ [---]
ⲍ [---]

145. Fragment of an alphabet

Inv. no. C.O. 261 2.9 × 5.9 cm Pottery: LRA 7, with bitumen

[---] ⲕ ⲗ ⲙ ⲛ ⲝ ⲟ.ⲡ.[---]
---

146. Fragment of an alphabet?

Inv. no. C.O. 303 3.2 × 3.1 cm Pottery: 'X'[41]

Remains of two Egyptian letters from an alphabet arranged in columns?

[41] I have not been able to decipher this abbreviation.

[---] . [---]
[---] ϧ [---]
[---] ϫ [---]
---

147. Playing with the alphabet

Inv. no. C.O. 274 7 × 6.7 cm Pottery: LRA 7, with bitumen

The exercise is arranged in six columns separated into two groups of three columns by a wavy vertical line. In the first set, the letters are associated in pairs combining the extremes of the Greek alphabet (ⲁ and ⲱ), then ⲃ and ⲯ, and so on until ⲙ and ⲛ. In the second, the first letter of each third of the alphabet is associated with the fifth (ⲁ and ⲉ, ⲓ and ⲛ, ⲣ and ⲫ), then the second to the sixth, the third to the seventh, the fourth to the eighth. Does this correspond to cryptographic practices?[42] The writing is skilful, slightly sloping.

	ⲁ	ⲉ.	ⲟ.	ⲁ	ⲥ	
	ⲱ	ⲩ.	ⲗ.	ⲉ	ⲭ	
		ⲍ	ⲙ.	ⲓ	ⲅ	ⲩ
4		ⲧ.	ⲛ	ⲛ	ⲏ	
	ⲃ	ⲏ	---	ⲛ	ⲗ	ⲱ
	ⲯ	ⲥ		ⲣ	ⲟ	---
	ⲅ	ⲑ		ⲫ	ⲧ	
8	ⲭ	ⲣ.		ⲃ	ⲯ	
	ⲇ	ⲓ		ⲍ	ⲇ	
	ⲫ	ⲡ		ⲕ	ⲑ	
		ⲕ		ⲍ	[ⲙ]	
12		ⲍ.			[ⲡ]	

148. Remains of an alphabet (?)

Inv. no. C.O. 139 6.7 × 6 cm Pottery: LRA 7, with bitumen

Looking at the ostracon vertically, one can distinguish, in the apparent disorder, some alphabetic sequences: ⲫ ⲭ ⲯ. are aligned at the bottom of the ostracon; the ⲭ is surmounted by a ⲫ, itself surmounted by a ⲛ which is before a ⲍ; above the lowest ⲫ is a ϧ itself topped by a ϫ.

. . . [---]
. . . . [---]
ϫ ⲛ ⲍ . [---]
4 ϧ . ⲫ [---]
ⲫ ⲭ ⲯ.[---

[42] For another exercise of cryptography, see 107, where the common system is used.

149–161. *Various exercises*

149. Names of towns

Inv. no. C.O. 035+060 10.5 × 8.6 cm Pottery: import?[43]

Inscribed on both sides. Perhaps a list of cities or regions of Eastern Christendom: it includes the names of the Pentapolis (l. 2), perhaps Africa (l. 3),[44] Syria (l. 4), Nazareth (l. 6), Rakote (= Alexandria; l. 7), and on side (b), that of Jerusalem (ll. 2 and 3). Clumsy writing.

Side a

☩ ⲡⲣⲉⲙⲑⲁⲣⲑ.
ⲧⲡⲉⲛⲧⲁⲡⲟⲗⲓⲥ
ⲧⲁⲫⲗⲏⲕⲉ 4 ⲧⲥⲓⲣⲓⲁ . . . ⲗ . ⲍⲁⲧⲉ
[?] ⲛⲁⲍⲁⲣ`ⲉ´ⲑ.
[?] ⲣⲁⲕⲟⲧⲉ
traces of 2 or 3 lines

Side b

[---]ⲭⲟⲫⲉ
[---] ⲑⲓ(ⲉⲣⲟⲅⲥⲁ)ⲗⲏⲙ
[---] ⲑⲓ(ⲉⲣⲟⲅⲥⲁ)ⲗⲏⲙ
4 [.].ⲙ..ⲁ..ⲗⲉ
.ⲛⲉⲓⲕⲕⲟⲥ
ⲛⲉ.ⲱⲣⲧ
ⲛⲉ..ⲥⲛ
traces of 2 lines
---

150. Greek words

Inv. no. C.O. 050 10.4 × 4 cm Pottery: qadus[45]

The shard is inscribed on both sides. On the external face a text (fragment of a letter or act) is written with a sloping and skillful hand.[46] The inner side seems to keep the remains of a list of Greek words: βλάβη, 'harm', λύπη, 'grief', ἡδονή, 'pleasure'.

---
traces of 4 lines
[--- ⲃ]ⲗⲁⲃⲏ
[---] ⲧⲗⲩⲡⲏ.
[--- ⲩⲏ]ⲇⲟⲛⲏ

[43] In his table, Górecki indicates 'import? MT?'; MT remains obscure.

[44] According to an attractive suggestion by the anonymous reviewer.

[45] In his table, Górecki's indicates 'gosp. NT, gaddus'; gosp.= gospodarcze, '~~facility (room)~~'; NT remains obscure.

[46] To be published in the last article on the material.

151. Epistolary exercise

Inv. no. C.O. 286 2.9 × 5.7 cm Pottery: 'X'[47]

Unskilled writing, with letters well separated. An epistolary formula is recognizable: 'I so-and-so, son [of so-and-so] I write to …'.

[☩] ⲁ̣ⲛⲟⲕ ⲛⲓⲙ ⲡⲱⲏ[ⲣⲉ ⲛ-]
[ⲛⲓⲙ ⲉ]ⲓ̣ⲥⲍⲁⲓ..ⲛ̣[---]
---

152. Fragment of an epistolary exercise?

Inv. no. C.O. 138 6 ×5.5 cm Limestone

Large calligraphic letters.

[---] ⲁⲛⲟⲕ . [---]
---

153. Sequences of letters

Inv. no. C.O. 053 8 × 10 cm Pottery: LRA 7, with bitumen

2 erased letters
ⲟ ⲙ ⲟ ⲙ ⲟ ⲙ
ⲙ ⲙ ⲙ_ⲙ_ⲙ
4 ⲡ̣ⲙⲉⲛ ⲁⲡⲉ
ⲡⲙⲛ̄ⲛⲁⲡⲉ
ⲟⲩⲙⲛⲧ.
---

154. Writing exercise

Inv. no. C.O. 207 14.4 × 10.8 cm Pottery: LRA 7, with bitumen

At the bottom of an ostracon where an unidentifiable text was written in straight letters, and after having turned it over, there is an exercise consisting of scattered letters: ⲁ, ⲍⲁ, ⲙ, ⲑ, ⲱ, ⲥ.

155. Writing exercise

Inv. no. C.O. 211 3.7 × 4.6 cm Pottery: LRA 7, with bitumen

Traces of scattered letters on the outside and on the edge: ⲁ, ⲉ, ⲙ, ⲍ, ⲏ.

[47] I have not been able to identify this abbreviation.

156. Writing exercise

Inv. no. C.O. 216 13.1 × 9.6 cm Pottery: Aswan

A ϕ, a ϫ, some ο's, a ν, and perhaps the beginning of a name: ιω . [: Iob or Iohannes?

157. Writing exercise

Inv. no. C.O. 083 7.5 × 4 cm Limestone

Inscribed on both sides with a fine tool. A series of letters, many of which are unintelligible.

Side (a) c ο ϣ ϕ κ
. . . .
Side (b) ϵ
. . . .

158. Writing exercise

Inv. no. C.O. 248 6 × 6.9 cm Pottery: qadus?[48]

Two spaced ω are inscribed on the outer face, perpendicular to the ribs

159. Writing exercise?

Inv. no. C.O. 121 6 × 8.1 cm Pottery: LRO, bottom with foot

Four lines of unintelligible signs, which could constitute an exercise.

160. Exercise or aide-memoire?

Inv. no. C.O. 185 2.5 × 3 cm Pottery: LRA 7, with bitumen

If the ostracon is complete, it is a feminine 'two' or the word 'foundation'. For another very short note, see 130.

cϵν-
τϵ

[48] In Górecki's table, the material is described as 'MT, Kena, gaddus?' MT and Kena remain obscure (is Kena a toponym?)

161. Writing exercise?

Inv. no. C.O. 313 | 5 × 5.2 cm | Pottery: LRA 7, with bitumen

Lines 3–4 are written in Biblical majuscule and could come from an earlier text, the ostracon having then been reused for exercise material.

ⲁ[---]
vacat
several ⲍ
ⲁⲫⲭⲟ̣ [---]
ⲅⲏⲧ [---]
