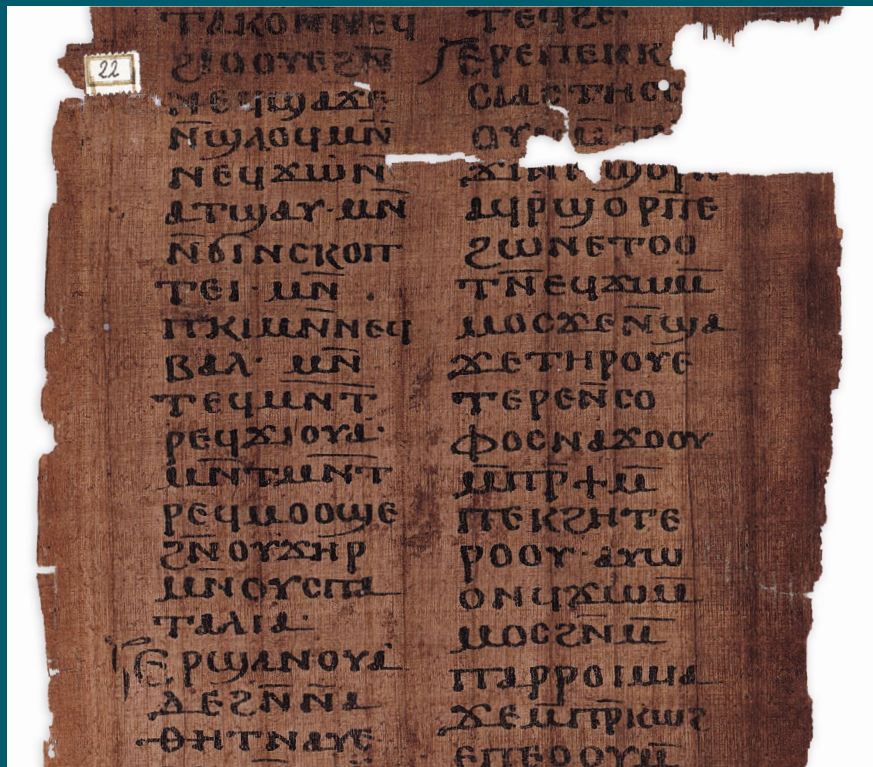


# THE COPTIC CODICES OF THE MUSEO EGIZIO, TURIN

HISTORICAL, LITERARY  
AND CODICOLOGICAL  
FEATURES

Edited by  
Paola Buzi and Tito Orlandi

Texts by  
Paola Buzi  
Nathan Carlig  
Eliana Dal Sasso  
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STUDI DEL  
MUSEO  
EGIZIO | 4

 MUSEO  
EGIZIO

 FRANCO  
COSIMO  
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**Serie a cura di:**

Paolo Del Vesco, Christian Greco,  
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Federico Poole, Susanne Töpfer



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# PREFACE

Paola Buzi, Tito Orlandi

The cultured public that typically visits museums and collections is accustomed to associating ancient Egypt with the pharaonic civilization and, therefore, with its monumental buildings and refined expressions of art pre-dating Hellenism. It is much less familiar, however, with the Graeco-Roman and Byzantine periods, when the splendid metropolis of Alexandria, which did not exist in pharaonic times, became the centre of the ancient Mediterranean's scientific and literary civilization and slowly saw the spread, and later the triumph, of Christianity.

The Museo Egizio was established in 1824, soon after the Napoleonic campaign and the decipherment of hieroglyphs, when Europe began to form a more complete idea of the development of Egyptian history. Notwithstanding its primary vocation of housing one of the most important and rich collections of Egyptian antiquities of the Dynastic Period worldwide, the museum also houses several other materials dating to the post-pharaonic age, such as pottery artifacts, objects from daily life, stelae, etc.

However, what is more important is that, among other written artifacts<sup>1</sup> from Late Antiquity or the early Middle Ages, it has the privilege to host a collection of codices written in Coptic. Found together, these codices represent the relics of a library from the northern Theban region, whose works shed light on the Coptic Church's culture and rites during that period.

With the exception of few specialized scholars, these ancient manuscripts have been practically neglected for a long time, and are today still far less known to the general public than the tomb of Kha or the Nubian temple of Ellesija. They are, nonetheless, of pivotal importance in tracing the history of Egypt prior to the Arabo-Islamic conquest (c. 641 CE).

It is common knowledge that Coptic represents the final phase of the Egyptian language's long life. However, it never became the sole linguistic tool of Christian Egypt,

sharing different spaces of use in official communication, vernacular transmission, and literary production with Greek, which remained the dominant language in many respects.<sup>2</sup>

The Coptic codices of the Museo Egizio provide an exceptional occasion for reconstructing the consistency of an ancient monastic library, as well as for documenting Late Antique Egypt's narrative preferences, literary interests, and theological orientations. At the same time, they are a valuable witness to the history of the ancient book in its evolving intellectual, material, and technological aspects.

This volume aims to guide readers – both specialists in this field and those who are simply interested in the cultural phenomena of Christian Egypt – through the Museo Egizio's collection of Coptic literary manuscripts, particularly the papyrus codices from This (the well-known “capital” of the Protodynastic Period, located not far from Abydos) (**Fig. 1**), which the museum acquired in the 1820s from Bernardino Drovetti.

The volume is divided into two sections. The first section outlines the history of studies of these Coptic manuscripts since they reached Turin, their literary content, and their place in the broader context of Coptic literary production (Paola Buzi and Tito Orlandi). While the papyrus codices from This (Nathan Carlig) are the focus of this volume,

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<sup>1</sup> The funerary stelae, which were recently the subject of a (re)publication and accurate study, are another meaningful category of written artifacts related to Christian Egypt. See van der Vliet, *RiME* 5 (2021), <https://doi.org/10.29353/rime.2021.3392>.

<sup>2</sup> There is a vast bibliography on Greek/Coptic bilingualism (and on the limited role of Latin) in late antique and early mediaeval Egypt. For the sake of brevity, only a selection of some recent publications are mentioned here: Fournet, in Bagnall (ed.), *The Oxford Handbook of Papyrology*, 2009, pp. 418–51; Choat, in Rousseau (ed.), *A Companion to Late Antiquity*, 2009, pp. 342–56; Zakrzewska, in Gabra (ed.), *Coptic Civilization*, 2014, pp. 79–89; Camplani, in Nicelli (ed.), *L'Africa, l'Oriente mediterraneo e l'Europa*, 2015, pp. 129–53; Zakrzewska, in Grossman et al. (eds.), *Greek Influence on Egyptian-Coptic*, 2017, pp. 115–61; Fournet, *The Rise of Coptic*, 2020.



Fig. 1: Map of Egypt showing the main late antique and mediaeval cultural centres, that are mentioned in this volume (Google Maps, elaborated by Paolo Rosati).

there is also a chapter dedicated to a parchment codex of unknown provenance and biblical content, which Drovetti also purchased in Egypt (Francesco Valerio). Lastly, the bookbindings housed in the papyrus storeroom which are very likely detached from the papyrus codices, are analysed for the first time herein (Eliana Dal Sasso).

The second section is of a more technical nature and contains a detailed codicological description of the bookbindings (Eliana Dal Sasso) and papyrus codices, which led to the reconsideration of the codicological units' composition in some cases (Nathan Carlig).

The content of both sections of the volume is based on accurate autoptical analysis and, in some cases, archaeometric measurements of the inks, in addition to the necessary literary and historical reflection.

This volume is one of the scientific outcomes of the ERC Advanced Grant PATHs–“Tracking Papyrus and Parchment Paths: An Archaeological Atlas of Coptic Literature. Literary Texts in their Geographical Context: Production, Copying, Usage, Dissemination, and Storage”,<sup>3</sup> funded by the European Research Council, Horizon 2020 programme, project no. 687567, hosted by Sapienza Università di Roma and directed by Paola Buzi (<http://paths.uniroma1.it/>), and of the CMCL enterprise – “Corpus dei Manoscritti Copti Letterari” – founded and directed by Tito Orlandi (cmcl.it).

<sup>3</sup> Buzi *et al.*, *RiME* 1 (2017), <https://rivista.museoegizio.it/article/tracking-papyrus-and-parchment-paths-an-archaeological-atlas-of-coptic-literature-literary-texts-in-their-geographical-context-production-copying-usage-dissemination-and-storage/>.

The following abbreviations and IDs are used:

CC = *Clavis Coptica* or *Clavis Patrum Copticorum*: the complete census and classification of all Coptic literary works available online at [www.cmcl.it/~cmcl/chiam\\_clavis.html](http://www.cmcl.it/~cmcl/chiam_clavis.html), and at <https://atlas.paths-erc.eu/works>.

CLM = Coptic Literary Manuscript: unique identifier of Coptic literary manuscripts attributed within the framework of the PAThs project and freely available online <https://atlas.paths-erc.eu/manuscripts>.

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The editors would like to express their deep gratitude to the museum staff, particularly Susanne Töpfer, Curator responsible for the Papyrus Collection, for facilitating the PAThs members' numerous study sessions in the papyrus storeroom (April 2017 – September 2021). We would also like to thank Federico Poole, Curator responsible for the scientific publications, for his assistance with the publishing process. A special thank you goes to Christian Greco, the Director of the Museum, for his unwavering support and willingness to promote knowledge of post-pharaonic written artifacts.





# CODICOLOGICAL DESCRIPTION OF THE COPTIC PAPYRUS CODICES

Nathan Carlig

Since the arrival of the collection of Coptic papyrus codices in Turin in the 1820's,<sup>1</sup> the attention of the scientific community has been mainly devoted to the publication and study of the texts. Therefore, apart from a few exceptions, the reconstruction and analysis of the codicological units has not received the attention it deserves and a complete analytical inventory and codicological study is still lacking.<sup>2</sup>

In previous studies on this subject, two approaches can be identified. The first is a “global approach”: it focuses on the classification of the fragments, the identification of the texts and codices, and on their edition and description as a whole. It is the obvious approach when such an enormous amount of written material arrives in a collection. As already explained, in his *Lexicon* published in 1835, Amedeo Peyron made the first attempt to classify the leaves and fragments. He identified seven codicological units, called “Pap. I–VII”, briefly described in terms of their structure, writing and content. The edition of almost all the leaves and fragments of the collection published by Francesco Rossi between 1884 and 1893 is still an essential point in the study of this collection. Despite the obsolescence of this work, immediately criticised by Robert Atkinson and Oskar von Lemm, and the almost total lack of attention to the material aspects, it is still the only scholarly work available for many of the texts in the collection. The main contribution to ordering and classifying the fragments and to identifying and reconstructing the codicological units is that of Tito Orlandi in two ground-breaking articles published in 1974 and 2013, the results of which are also presented in the CMCL. In his article from 2013, the Italian scholar identifies and briefly describes 18 codicological units, called, according to the CMCL system, “GIOV” followed by an alphabetical identifier from AA to AR.

The second approach, which is rather a “specific approach”, consists of an in-depth study of one text. This approach is illustrated in the works of Louis-Théophile Lefort,

Tito Orlandi, Heike Behlmer and Wolfgang Kosack. The works of Lefort and Behlmer are of special interest for their focus on the material aspects of related codicological units.

In this framework, the present contribution, based on the complete catalogue published at the end of this volume, is concerned with the “global approach”. From the perspective of the study of the Coptic books of the early period (4th–8th century), it aims to offer the first codicological analysis of these codices as a whole, according to the protocol of codicological description and reconstruction developed within the “PATHs” project.<sup>3</sup> Each codicological unit, which is datable from the late 7th or early 8th centuries,<sup>4</sup> is therefore identified with a “CLM” (Coptic Literary Manuscript) identifier. A brief description of the content is given, according to the classification of Coptic literary works in the *Clavis Coptica* (CC). When it can be established, the consistency of the codicological unit is then detailed, in correspondence with the numbering of leaves and pages. The analysis of the state of preservation, ancient and modern restorations, layout features, pagination, quire signature, writing and paratextual signs leads to a proposition of quire layout reconstruction and description according to the “like faces like” and “fibre alternation” patterns identified by E.G. Turner.<sup>5</sup> Finally, the analysis of the *kollēseis* and their features, when observable, helps in making some considerations about the manufacture of the codices and the original papyrus rolls used to construct

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<sup>1</sup> The modern history of the collection, and especially the events related to its discovery and arrival in Europe, was recently studied by Buzi, *Adamantius* 24 (2018). See also Buzi's contribution in this volume.

<sup>2</sup> A history of scholarship on the Turin Coptic papyrus codices is drawn by Orlandi, *Augustinianum* 53 (2013), pp. 501–06. See also Orlandi's contribution in this volume.

<sup>3</sup> <https://docs.paths-erc.eu/handbook/manuscripts>.

<sup>4</sup> See P. Buzi's contribution in this volume.

<sup>5</sup> Turner, *Typology*, 1977, pp. 64–68.

them. Due to the contribution's "global approach", some questions posed in the following pages with regard to the successive order of the leaves and fragments, quire layout reconstruction and manufacture of the codices will not find a definitive answer. That can only be accomplished by conducting an in-depth study of a codex or a text within the framework of the "specific approach", as has been done, for example, by H. Behlmer for CLM 48.

The application of the "PATHs" protocol of codicological analysis made it possible to identify twenty-one codices in the collection: besides the eighteen codices CLM 45–62 already identified by T. Orlandi in 2013, CLM 6558 and 6559 are identified among unidentified fragments showing specific codicological features, while CLM 6564 is the result of splitting Orlandi's codex GIOV.AF into the codicological units CLM 50 and CLM 6564. Progress has also been made in identifying the codicological unit to which many fragments previously considered "unidentified" or attributed to another belong. This is especially the case for fragments belonging to CLM 47, 55, 58 and 60. In other cases, fragments were joined together and helped with leaf reconstruction. Finally, new texts were discovered and will need publication in the near future: the literary works of CLM 6558 and 6559; two more homilies in CLM 55, one of which with an initial title; as well as two colophons in CLM 61.

Despite the progress made in classifying and reordering the leaves and fragments and describing the codices, some questions may still remain unanswered and some problems may be left without a complete solution. Further results will be achieved by applying the "specific approach" as previously defined, especially in the case of the editions of texts in preparation by J.–D. Dubois (CC 0035 in CLM 47), A. Camplani and F. Contardi (CC 0090 in CLM 58) and A. Tsakos and C.H. Bull (CC 0413 in CLM 60). The following pages, however, show the importance considering the entire collection even when examining a single text or codicological unit. In fact, many fragments need in-depth study to be identified and attributed to a codicological unit. Moreover, similar palaeographical features, layouts or paratextual signs are shared by more codicological units, implying a connection between them. This aspect should be further investigated in the perspective of identifying subgroups of codices and, therefore, contributing to our understanding of how this collection was formed in Late Antiquity.

In the following pages, the bold characters refer to the inventory number within the "CGT 63000", as defined in the first column of the catalogue (Part II of this volume). All the abbreviations used follow those employed in the catalogue. For the sake of convenience, Coptic numbers (pagination and quire signature) are usually converted into Arabic numbers.

## CLM 45

Codex CLM 45 corresponds to "Codex I" in Orlandi's classification,<sup>6</sup> to the CMCL reconstructed codex GIOV.AA,<sup>7</sup> to "Pap. I" in Peyron's *Lexicon*,<sup>8</sup> and to nos. Cat. 7120 (*partim*) and Cat. 7122 (*partim*) in Fabretti, Rossi and Lanzone's catalogue.<sup>9</sup> It consists of sixty-three (almost) complete leaves (**I, 3** and **I, 5–66**) and seven fragments of leaves (**I, 1, fr. 1–2**; **I, 2, fr. 1–2**; **I, 4**; **I, 67**; **I, 68**) kept in sixty-eight glasses. The order of the leaves is as follows:

ff. 1–19 (lost; probably **I, 1–3** are to be placed among these leaves)

ff. 20–75 (**I, 4–59**)

f. 76 (**I, 67**)

ff. 77–83 (**I, 60–66**)

f. 84 (**I, 68**).

A trace of ancient restoration is preserved on **I, 54r**, where a strip of papyrus showing the vertical fibres (290 mm high x 5 mm wide) was pasted vertically along the height of the leaf at 40 mm from the right-hand edge. Modern restoration consisted of gluing the papyrus to light and transparent paper and later covering the papyrus with a transparent varnish. The application of this varnish imparted a dark and glossy appearance to the papyrus, making the decipherment and identification of details, such as the *kollēseis*, difficult.

<sup>6</sup> See Orlandi, *Muséon* 87 (1974), pp. 120–21.

<sup>7</sup> See also Orlandi, *Augustinianum* 53 (2013), p. 519.

<sup>8</sup> Peyron, *Lexicon*, 1835, pp. xxv–xxvi.

<sup>9</sup> Fabretti, Rossi and Lanzone, *Regio Museo*, 1888, p. 310.

The codex contains 5 literary works:

CC 0862 (*De Nativitate*) on **I, 1, fr. 1; I, 2, fr. 1; I, 3**. It is preserved only in fragments to be placed at the beginning of the codex (see, for example, the probable page number “4” [ⲗ] in **I, 3**);

CC 0127 (Damian of Alexandria, *De Nativitate*) on **I, 1, fr. 2; I, 2, fr. 2** and ff. 20–26r, lacking its beginning;

CC 0201 (*Historia Eudoxiae*) on ff. 26v–56r;

CC 0512 (*Passio Ignatii Antiocheni*) on ff. 56v–78r, with initial title (**Fig. 26**, see the catalogue);

CC 0282 (*Passio Joore*) on ff. 78v–84r, with initial title; f. 84r is blank (**Fig. 27**, see the catalogue).

E. Revillout first published some CC 0512 leaves in 1885.<sup>10</sup> All the texts were then extensively published by F. Rossi between 1886 and 1892,<sup>11</sup> except for **I, 1, fr. 1, I, 40v** and **I, 67**, which are still unpublished. R. Atkinson published some remarks on Rossi’s edition of CC 0201, 0512 and 0282.<sup>12</sup> O. von Lemm re-examined some fragments of CC 0127 and 0862 in 1904.<sup>13</sup> In 1952, L.-Th. Lefort again published the CC 0512 leaves,<sup>14</sup> and in 1980, T. Orlandi, B.A. Pearson and H.A. Drake offered a new edition of the text with an introduction, English translation and historical study of CC 0201.<sup>15</sup> In 2000, T. Orlandi re-edited the leaves containing CC 0127<sup>16</sup>. In his brief description of the codex, the Italian Coptologist established that **I, 67** had to be placed after **I, 59**.<sup>17</sup> He asserted that **I, 68** is misplaced.<sup>18</sup> However, as it contains the end of a text on one face and is blank on the other, we assume that it corresponds to the very last leaf of the codex.

The leaves measure 200 mm in width and 290 mm in height, so they form part of the “Aberrants” of Group 4 or Group 5 of E.G. Turner’s papyrus codex typology.<sup>19</sup> They are written in two columns per page separated by an intercolumnium c. 18–25 mm wide. The writing frame (including the intercolumnium) is 150–160 mm wide and 220 mm high. Each column is c. 70–80 mm in width and contains twenty-six to thirty lines of eight to eleven letters. The average height for a sample of ten lines is, therefore, c. 75–80 mm. The upper margin is c. 22–28 mm high and the lower margin is 38–40 mm high, while the inner margin is 27 mm wide and the outer margin varies between 30 and 40 mm in width.

The quire signature is preserved from the end of quire 4 (ⲗ) (**I, 16v**) onwards. It is written from 4 (ⲗ) to 11 (ⲓⲗ) in the top-left corner of the first and last leaf of each quire. Quire 7 is numbered ζ on the verso of the first leaf, instead of the recto, and lacks quire numbering at the end.

This codex is unique in that it shows both foliation and pagination successively. Up to the end of quire 9, the leaves are foliated in the top-outer corner of the verso from 20 (κ) until 80 (ⲓ). The first leaf of quires 5–10 is generally numbered on the recto and the verso. From quire 10 to the end of the codex, the pages are numbered regularly on both recto and verso, running from 81 (ⲓⲗ) to 86 (ⲓϛ), as preserved on the leaves.

The texts are written by the same hand, which is a formal unimodular upright majuscule showing a sharp contrast between thick and thin strokes that can be assimilated to the so-called biblical majuscule. The trema is used on ι (i), and the medium dot, usually combined with a blank space, is used as a punctuation mark. The ornate *paragraphos* in the shape of a *hedera* leaf, in conjunction with the enlarged initial of the paragraph written in *ekthesis*, indicates the beginning of a section of a text. Three stylised *corōnides* are visible in the lateral margins. Two are drawn in black ink on **I, 4v** and **I, 6v**, while the third is drawn in red ink next to the initial title of CC 0282 on **I, 61v** (**Fig. 27**, see the catalogue). The use of superlinear strokes follows the standard system of the S dialect.<sup>20</sup>

On the basis of the previous observations, we can reconstruct CLM 45 as a codex originally composed of eleven quires. Quires 1–10 were quaternions (eight leaves each), while quire 11 was a binion (four leaves). The codex therefore contained eighty-four leaves. Nothing remains of the

<sup>10</sup> Revillout, *RdE* 3 (1885), pp. 34–37.

<sup>11</sup> Rossi, *Memorie* 27 (1886); Id., *Memorie* 28 (1888); Id., *Memorie* 42 (1892). For the detail of the publication of the leaves and fragments, see the catalogue.

<sup>12</sup> Atkinson, *PRIA* 3 (1893), pp. 51–54 (CC 0201), 63–67 (CC 0512), and 72–74 (CC 0282).

<sup>13</sup> Von Lemm, *Kleine koptische Studien*, no. XLIII.

<sup>14</sup> Lefort, *Les Pères Apostoliques*, 1952, pp. 68–104.

<sup>15</sup> Orlandi, Pearson and Drake, *Eudoxia*, 1980.

<sup>16</sup> Orlandi, in Melaerts (ed.), *Papyri*, 2000.

<sup>17</sup> Orlandi, in Melaerts (ed.), *Papyri*, 2000, p. 593.

<sup>18</sup> Orlandi, in Melaerts (ed.), *Papyri*, 2000, p. 593.

<sup>19</sup> Turner, *Typology*, 1977, p. 16.

<sup>20</sup> See Boud’hors, in Carlig et al. (eds.), *Signes dans les textes*, 2020, pp. 283–84.

first nineteen leaves, which correspond to quires 1 and 2 and the first three leaves of quire 3, with the exception of seven fragments that are hard to place with certainty in the codex. Quires 3 and 4 are, in any case, difficult to reconstruct due to errors in the page numbering and the glossy appearance of the papyrus, which makes the reconstruction of the bifolia difficult by joining the two conjugate leaves on the basis of the fibre continuation. In any case, a hypothetical reconstruction can be proposed:

Quire 1 (lost) = ff. 1–8 (**I, 1–3?**)

The first two leaves (ff. 1–2) were left blank. Foliation began on the third leaf (f. 3) and ran from 1 to 6.

Quire 2 (lost) = ff. 9–16 (**I, 1–3?**)

The leaves were foliated from 7 to 15, with the first leaf (f. 9) being numbered on both its recto and verso.

Quire 3 = ff. 17–19 (lost) and 20–24 (**I, 4–8**)

The first three leaves (ff. 17–19) are lost and were foliated from 16 to 19, with the first leaf (f. 17) being numbered on both its recto and verso. The other five (ff. 20–24) are foliated from 20 to 24.

Quire 4 = ff. 25–32 (**I, 9–16**)

The leaves are only numbered on the verso from 25 to 33 (27 does not exist). The direction of the fibres on the outside is not determined. According to Orlandi's and our reconstruction, the fibres are vertical on the outside at the beginning (**I, 9r**) and horizontal on the outside at the end (**I, 16v**), while it follows the “like faces like” pattern in the three internal bifolia, as illustrated in the following scheme:

↘|↘|↘|↘||↘|↘|↘|↘

Quire 5 = ff. 33–40 (**I, 17–24**)

The leaves are foliated from [34] to 43 (number 36 is probably forgotten). The first leaf is numbered on both its recto and verso. The quire has horizontal fibres (→) on the outside and follows the “like faces like” pattern, as illustrated in the following scheme:

→|→|→|→||→|→|→|→

Quire 6 = ff. 41–48 (**I, 25–32**)

The leaves are foliated from 44 to 52 and the first leaf is numbered on both its recto and verso. The quire has the horizontal fibres (→) on the outside and follows the “like faces like” pattern, as shown in the following scheme:

→|→|→|→||→|→|→|→

Quire 7 = ff. 49–56 (**I, 33–40**)

The leaves are foliated from [53] to 62 (number 56 was probably forgotten). The first leaf was originally numbered on both its recto and verso. The quire has the horizontal fibres (→) on the outside and follows the “like faces like” pattern, as illustrated in the following scheme:

→|→|→|→||→|→|→|→

Quire 8 = ff. 57–64 (**I, 41–48**)

The leaves are foliated from 63 to 71. The first leaf is numbered on both its recto and verso. The quire has the horizontal fibres (→) on the outside and follows the “like faces like” pattern, as illustrated in the following scheme:

→|→|→|→||→|→|→|→

Quire 9 = ff. 65–72 (**I, 49–56**)

The leaves are foliated from 72 to 80. The first leaf is numbered on both its recto and verso. The quire has the horizontal fibres (→) on the outside and mixes both “like faces like” and “fibre alternation” pattern, as illustrated in the following scheme:

↘|↘|↘|↘||→|→|→|→

Quire 10 = ff. 73–80 (**I, 57–59; 67; 60–63**) = pp. 81–96

Pagination runs from 81 to 96 (preserved until 86). The quire has the horizontal fibres (→) on the outside and follows the “like faces like” pattern, as illustrated in the following scheme:

→|→|→|→||→|→|→|→

Quire 11 = ff. 81–84 (**I, 64–66; 68**) = pp. 97–103

The binion is the last quire of the codex, as indicated by its last page, which was left blank. Pagination is not preserved, but should run on the written pages from 97 to 103, since **I, 68** is written only on the recto. The quire has the horizontal fibres (→) on the outside and follows the “like faces like” pattern, as illustrated in the following scheme:

→|→||→|→

We observe twenty *kollēseis* (K 1–20), all placed between f. 57 (**I, 41**) and 79 (**I, 61**). They are all vertical. K1–3, 6, 7, 9, 12, 15 and 18–20 run downwards, while K4, 5, 8, 10, 11, 13, 14, 16 and 17 run upwards. The frequent succession of the *kollēseis* in this portion of the codex enables us to reconstruct *kollēmata* that were originally c. 190–210 mm wide.

## CLM 46

Codex CLM 46 corresponds to “Codex II” in Orlandi’s classification,<sup>21</sup> to the CMCL reconstructed codex GIOV.AB,<sup>22</sup> to “Pap. II” and “Pap. III” (*partim*) in Peyron’s *Lexicon*,<sup>23</sup> and to no. Cat. 7118 in Fabretti, Rossi and Lanzzone’s.<sup>24</sup> It consists of fifty-four complete leaves (ff. 1–54 [II, 1–54] = pp. 1–108) forming a ternion followed by six quaternions.

The codex underwent ancient restorations by pasting small papyrus strips, some of which were made while copying the text, while some others took place slightly later with consecutive rewriting: f. 17v, col. 2, l. 2 (II, 17↘), f. 18r, col. 2, l. 4 (II, 18→), f. 20r, col. 1, l. 4 (II, 20↘), f. 31v, col. 1, l. 12 (II, 31↘), f. 41r, col. 2, l. 14 (II, 41→↘), and f. 44r, col. 2, ll. 2–3 (II, 44↘→). Modern restoration consisted of gluing the papyrus leaves to light and transparent paper and later covering them with a transparent varnish. However, the sharp contrast between the ink and the papyrus does not affect the decipherment of the text.

Two literary works are conveyed by CLM 46 and both are complete:

CC 0035 (*Acta Pilati*) on ff. 1r–42v, with initial title (Fig. 28, see the catalogue);

CC 0395 (Theophilus of Alexandria, *In crucem*) on ff. 42v–54v, with initial title (Fig. 30, see the catalogue).

F. Rossi published both texts in 1884.<sup>25</sup> CC 0035 was reedited by E. Revillout in 1913<sup>26</sup> and by M. Vandoni and T. Orlandi in 1966,<sup>27</sup> while CC 0395 was the subject of remarks by R. Atkinson in 1893,<sup>28</sup> and a critical edition by A. Suci in 2012, which took into account the Turin manuscript’s variants.<sup>29</sup>

The leaves measure 205 mm in width and 320 mm in height, so that the codex can be inscribed within “Group 3” of E.G. Turner’s papyrus codex typology,<sup>30</sup> and are written in two columns per page separated by an intercolumnium c. 20 mm in width. The writing frame (including the intercolumnium) is 150 mm wide and 240–245 mm high. Each column is c. 65 mm in width and contains twenty-two lines of ten to twelve letters each. The average height for a sample of ten lines is, therefore, c. 110–115 mm. The upper margins are between 32 and 40 mm high and the lower margins’ height varies between 30 and 45 mm (and even

55 mm high). The width of the lateral margins varies between 25 and 30 mm for the inner margins and between 35 and 52 mm for the outer margins.

Quire signature is written on the top–inner corner of the first and the last page of each quire, when preserved. It runs regularly from 1 to 7. When preserved, staurograms (⌘), staurograms *uncinati* (⌘) or even an asterisk (\*, f. 30v [II, 30↘]; Fig. 29, see the catalogue) are observed in the centre of the upper and lower margins and in both the lower corners of the leaves bearing quire signature.

Pagination is written in the top–outer corner of each page and runs regularly from 1 to 108. The copyist wrote ιϛ instead of λϛ and corrected ΜΑ into ΜΒ.

The writing is very unique and has no parallels in the collection’s other codices. It is a tall and upright majuscule with a sharp contrast between the large (H, K, M, Ω) and narrow (ε, θ, ο, ρ, c) letters that can be inscribed within the “Alexandrian majuscule”. The trema is used on ι (i). The raised dot is used as a punctuation mark, while a zeta-shaped *paragraphos* (ζ)<sup>31</sup> combined with an enlarged initial letter of the section slightly written in *ekthesis* marks a new section of the text. A large *corōnis* in the left margin marks the beginning of a new text (f. 1r [II, 1↘] and f. 42v [II, 42→]; Fig. 30, see the catalogue). The use of superlinear strokes follows the standard system of the S dialect.<sup>32</sup> A geometrical decoration made of interlaced ropes marks the separation between the two literary works on f. 42v (II, 42→ Fig. 30, see the catalogue).

On the basis of the previous observation, it is easy to reconstruct the codex as a succession of seven complete quires, a ternion and six quaternions.

<sup>21</sup> See Orlandi, *Muséon* 87 (1974), p. 121.

<sup>22</sup> See also Orlandi, *Augustinianum* 53 (2013), p. 519.

<sup>23</sup> Peyron, *Lexicon*, p. xxvi.

<sup>24</sup> Fabretti, Rossi and Lanzzone, *Regio Museo*, 1888, p. 319.

<sup>25</sup> Rossi, *Memorie* 35 (1884), pp. 170–243.

<sup>26</sup> Revillout, *Les apocryphes*, 1913.

<sup>27</sup> Vandoni et al., *Vangelo*, 1966.

<sup>28</sup> Atkinson, *PRIA* 3 (1893), pp. 36–41.

<sup>29</sup> Suci, *ZAC* 16 (2012).

<sup>30</sup> Turner, *Typology*, 1997, pp. 15–16.

<sup>31</sup> On this sign and its name, see McNamee, in Nocchi Macedo and Scapaticcio (eds.), *Signes dans les textes*, 2017, pp. 132–33.

<sup>32</sup> See Boud’hors, in Carlig et al. (eds.), *Signes dans les textes*, 2020, pp. 283–84.

Quire 1 = ff. 1–6 (**II, 1–6**) = pp. 1–12

The quire has vertical fibres (↓) on the outside, and the succession of fibre directions follows the following scheme:

↓→|↓→|↓→||↓→|↓→|↓→

Quire 2 = ff. 7–14 (**II, 7–14**) = pp. 13–28

Quire 5 = ff. 31–38 (**II, 31–38**) = pp. 61–76

Both quires have horizontal fibres (→) on the outside and follows the “like faces like” pattern, as is illustrated in the following scheme:

→↓|→↓|→↓|→↓||→↓|→↓|→↓|→↓

Quire 3 = ff. 15–22 (**II, 15–22**) = pp. 29–44

The quire has vertical fibres (↓) on the outside and mixes both “like faces like” and “fibre alternation” patterns, as is illustrated in the following scheme:

↓→|→↓|→↓|→↓||↓→|→↓|→↓|→↓

Quire 4 = ff. 23–30 (**II, 23–30**) = pp. 45–60

The quire has vertical fibres (↓) on the outside and mixes “like faces like” and “fibre alternation” patterns, as in the following scheme:

↓→|↓→|↓→|→↓||↓→|→↓|→↓|→↓

Quire 6 = ff. 39–46 (**II, 39–46**) = pp. 77–92

This quire has a very specific scheme of fibre succession, since most leaves present a change in fibre direction (indicated by “-”) after a *kollēsis*, as is illustrated in the following scheme:

→↓ ↓→|↓→→↓|→↓ ↓→|↓→||→↓|↓→→↓|→↓ ↓→|↓→→↓|→↓ ↓→→↓

Quire 7 = ff. 47–54 (**II, 47–54**) = pp. 93–108

The last quire of the codex has horizontal fibres (→) on the outside and mixes both “like faces like” and “fibre alternation” patterns, as is illustrated in the following scheme:

→↓|→↓|→↓|→↓||→↓|→↓|→↓|→↓

Fifty-three *kollēseis* are observed, one on each leaf, with the exception of f. 4 (**II, 4**). All the *kollēseis* are horizontal, which means that the bifolia cut from the original rolls were turned 90 degrees. On the faces showing the vertical fibres, the *kollēseis* run mainly downwards (K1–6, 8–11, 13–24, 27–37, 41, 42, 46, 48–51 and 53), but occasionally upwards (K7, 12, 25, 26, 47 and 52). The height of the original rolls, corresponding to the width of the bifolia, was therefore at least c. 410 mm and the *kollēmata* 310 mm wide. As shown by the *kollēseis* 38–40 and 43–45, which indicate a change in fibre direction (↓→ or →↓) on ff. 39–41 and 44–46, the

original rolls were provided with a *prōtokollon* depicting the fibres perpendicular to the rest of the roll.

## CLM 47

Codex CLM 47 corresponds to “Codex III” in Orlandi’s classification,<sup>33</sup> to the CMCL reconstructed codex GIOV.AC,<sup>34</sup> to “Pap. III” (*partim*) in Peyron’s *Lexicon*,<sup>35</sup> and to nos. Cat. 7120 (*partim*) and Cat. 7122 (*partim*) in Fabretti, Rossi and Lanzone’s catalogue.<sup>36</sup> As a result of the autoptic analysis of the complete collection, new fragments from the collection were identified as being part of this codex, while others attributed to this codex have been attributed to other codices. Consequently, CLM 47 originally consisted of at least eighty-seven leaves, of which seventy are completely or partially preserved:<sup>37</sup>

ff. 1–10 (lost) = pp. A–D (left blank) + pp. 1–16

ff. 11–40 (**III, 1–30**) = pp. 17–86<sup>38</sup>

f. 41 (Provv. 8586) = pp. 87–88

ff. 42–60 (**III, 31–49**) = pp. 89–124 (pp. 121–22 written twice)

ff. 61–63 (lost) = pp. 125–30; probably **III, 63, fr. 1** = pp. 125–26 or 127–28 is to be placed here

ff. 64–69 (**III, 51–56**) = pp. 131–42

ff. 70–71 (lost) = pp. 143–46

ff. 72–73 (**III, 57–58**) = pp. 147–50

f. 74 (**III, 63, fr. 2** + **XIV, 11, fr. 1**) = pp. 151–52

f. 75 (**III, 59** + **III, 73** + **XIV, 13, fr. 13**) = pp. 153–54

f. 76 (**III, 60** + **XIV, 13, fr. 1**) = pp. 155–56

f. 77 (**III, 61** + **62**) = pp. 157–58

ff. 78–79 (lost) = pp. 159–72<sup>39</sup>

ff. 80–87 (**III, 65–72**) = pp. 173–88

ff. 88–end of the codex (lost)

<sup>33</sup> See Orlandi, *Muséon* 87 (1974), p. 121.

<sup>34</sup> See also Orlandi, *Augustinianum* 53 (2013), p. 519.

<sup>35</sup> Peyron, *Lexicon* 1935, p. xxvi.

<sup>36</sup> Fabretti, Rossi and Lanzone, *Regio Museo*, 1888, p. 310.

<sup>37</sup> It is not sure whether the fragment **XIV, 19, fr. 2** is part of CLM 47 or not.

<sup>38</sup> Page numbers from 60 to 69 are not expressed.

Part of the leaves were restored in modern times by gluing the papyrus leaves to light and transparent paper and then covering them with a transparent varnish. However, the sharp contrast between the ink and the papyrus facilitates the decipherment of the text (Fig. 31, see the catalogue).

CLM 47 contains five literary works:

CC 0840 (Cyril of Alexandria, *In Iohannem Baptistam*)  
on ff. 1–24r

CC 0319 (Proclus of Cyzicus, *In Iohannem Baptistam*)  
on ff. 24v–40, with initial title (Fig. 32, see the catalogue)

CC 0407 (*Vita Aphou*) on ff. 42–57r, with initial title (Fig. 33, see the catalogue)

CC 0019 (*Didascalia Patrum Nicaenorum*)<sup>40</sup> on ff. 57v–77v, with initial title (Fig. 34, see the catalogue)

CC 0276 (*Passio Herai*) on ff. 77v–87, with initial title (Fig. 35, see the catalogue).

E. Revillout was the first to become interested in the works copied in this codex. He published CC 0019 in 1873 and 1875,<sup>41</sup> and CC 0407 in 1885.<sup>42</sup> F. Rossi published all the texts in 1885, 1886 and 1888.<sup>43</sup> R. Atkinson criticised Rossi's edition of CC 0407, 0319, 0019 and 0276.<sup>44</sup> Specific interest in CC 0407 led to observations by O. von Lemm,<sup>45</sup> and subsequent editions by Ét. Drioton<sup>46</sup> and L.H. Blumell and Th. A. Wayment in 2015. To date, ff. 24r (III, 14↓) and 41 (Prov. 8586) remain unpublished.

The leaves measure 220 mm in width and 320 mm in height, so that the codex can be inscribed within “Group 3” of E.G. Turner's papyrus codex typology.<sup>47</sup> They are written in two columns per page separated by an intercolumnium c. 18 mm wide. The writing frame (including the intercolumnium) is 160 mm wide and 250 mm high. Each column is c. 70 mm in width and contains twenty-two to twenty-six lines of eight to ten letters each. The average height for a sample of ten lines is, therefore, c. 90–100 mm. The upper margins are between 30 and 35 mm high and the lower margins' height varies between 35 and 40 mm. The inner and outer margins measure 30 mm and 35 mm in width, respectively.

The quire signature is preserved from 2–8 and 12 and, based on the codex reconstruction, should have run regularly from 1 to at least 12. Where preserved, it is written in the top–inner corner of the first and last pages of each

quire and is accompanied by a staurogram (Ⲛ) or a staurogram *uncinatus* (Ⲛ̄) written in the centre of the upper margin.

Pagination is preserved from 17 to 158, but based on the codex reconstruction, it should have run from 1 to 188. The writer skipped page numbers 60–69 and 160–169, and expressed page numbers 121–122 twice.

The writing is a thick unimodular majuscule showing an upright axis. It is similar to that of CLM 48, 58, 59 and 60. The medium dot, followed by a blank space, is used as a punctuation mark. New sections of the texts are marked by an enlarged initial written in *ekthesis*, a *paragraphos* or a zeta-shaped *paragraphos* (Ⲛ̄)<sup>48</sup>. Initial titles of the literary works are decorated with *paragraphoi* and *diplai* (>) upwards, downwards and in the lateral margin. The use of superlinear strokes follows the standard system of the S dialect.<sup>49</sup>

On the basis of all these observations, the codex can be reconstructed as a succession of at least twelve quires, originally numbered from 1 to 12. Quires 1 (lost) and 2–5 as well as 7–11 are quaternions, while quire 6 is a ternion. Only 1 leaf (f. 87 = III, 72) remains of quire 12.

Quire 1 = ff. 1–8 (lost) = pp. A–D (blank) + 1–12

The first two leaves were left blank. Text and page numbers began on f. 3r.

Quire 2 = ff. 9–10 (lost) + 11–16 (III, 1–6) = pp. 13–28

It lacks its two first leaves (ff. 9–10). It has vertical fibres (↓) on the outside and mixes both “like faces like” and “fibre al-

<sup>39</sup> Page numbers 160 to 169 were not expressed. Therefore, pagination jumped from 159 to 170.

<sup>40</sup> This literary work is further divided into CC 0555 and 0958–0961.

<sup>41</sup> Revillout, *JournAs* 1 (1873) and 5 (1875).

<sup>42</sup> Revillout, *RdÉ* 3 (1885), pp. 27–33.

<sup>43</sup> Rossi, *Memorie* 36 (1885), pp. 147–53 (CC 0019); Id., *Memorie* 37 (1886), pp. 67–84 (CC 0407) and 115–44 (CC 0840 and 0319); Id., *Memorie* 38 (1888), pp. 239–48 (CC 0019).

<sup>44</sup> Atkinson, *PRIA* 3 (1893), pp. 49–51 (CC 0407), 54–59 (CC 0319), 67–72 (CC 0019) and 74–75 (CC 0276).

<sup>45</sup> Von Lemm, *Koptische Miscellen*, nos. XLIV and CXXXVIII.

<sup>46</sup> Drioton, *ROC* 10 (1915); Blumell and Wayment, *Christian Oxyrhynchus*, 2018, pp. 638–57 (no. 167).

<sup>47</sup> Turner, *Typology*, 1997, pp. 15–16.

<sup>48</sup> On this sign and its name, see McNamee, in Nocchi Macedo and Scappaticcio (eds.), *Signes dans les textes*, 2017, pp. 132–33.

<sup>49</sup> See Boud'hors, in Carlig et al. (ed.), *Signes dans les textes*, 2020, pp. 283–84.



ternation” patterns, as illustrated in the following scheme:

[↘→]||[↘→]||↘|↘→||↘|↘→||↘|↘→

Quire 3 = ff. 17–24 (**III, 7–14**) = pp. 29–44

The quire shows horizontal fibres (→) on the outside and follows the “fibre alternation” pattern, as illustrated in the following scheme:

→↘|↘→|↘→|↘→||↘→|↘→|↘→|↘→

Quire 4 = ff. 25–32 (**III, 15–22**) = pp. 45–59 and 70.

The quire shows horizontal fibres (→) on the outside and follows the “like faces like” pattern, as illustrated in the following scheme:

↘↘|↘→|↘→|↘→||↘↘|↘→|↘→|↘→

Quire 5 = ff. 33–40 (**III, 23–30**) = pp. 71–86

The quire shows vertical fibres (↘) on the outside and follows the “fibre alternation” pattern, as illustrated in the following scheme:

↘↘|↘→|↘→|↘→||↘↘|↘→|↘→|↘→

Quire 6 = ff. 41–46 (Prov. 8586; **III, 31–35**) = pp. 87–98

The quire, which is the only ternion of the codex, shows vertical fibres (↘) on the outside and mixes both “like faces like” and “fibre alternation” patterns, as illustrated in the following scheme:

↘↘|↘→|↘→||↘↘|↘→|↘→

Quire 7 = ff. 47–54 (**III, 36–43**) = pp. 99–114

The quire shows horizontal fibres (→) on the outside and mixes both “like faces like” and “fibre alternation” patterns, as illustrated in the following scheme:

→↘|↘→|↘→|↘→||↘→|↘→|↘→|↘→

Quire 8 = ff. 55–60 (**III, 44–49**) + 61–62 (lost) = pp. 115–28

The quire is missing its last two leaves (ff. 61–62). As in quire 5, it shows vertical fibres (↘) on the outside and follows the “fibre alternation” pattern.

Quire 9 = ff. 63 (lost) + 64–69 (**III, 51–56**) + 70 (lost) = pp. 129–44

The quire is missing its external bifolium. It depicts the horizontal fibres (→) on the outside and, as in quire 3 and most probably quire 9, follows the “fibre alternation” pattern.

Quire 10 = ff. 71 (lost) + 72–77 (**III, 57–58; III, 63, fr. 2 + XIV, 11, fr. 1; III, 59 + III, 73 + XIV, 13, fr. 13; III, 60 + XIV, 13, fr. 1; III, 61+62**) + 78 (lost) = pp. 145–59 and 170

As in the previous one, this quire is missing its external bifolium. As in quire 5 and 8, it likely had vertical fibres (↘) on the outside and followed the “fibre alternation” pattern.

Quire 11 = ff. 79 (lost) + 80–86 (**III, 65–71**) = pp. 171–86

The quire is missing its first leaf. It shows horizontal fibres (→) on the outside and, as in quire 3, and most probably in quire 9, follows the “fibre alternation” pattern.

Seventy *kollēseis* (K 1–70) are observed.<sup>50</sup> All are vertical. K1–13, 18, 23–32, 38–58, 64–66, and 68–70 run downwards, while K16–17, 19–22, 33–37, 59–63 and 67 run upwards. Due to the damaged writing support, it is impossible to establish whether K14–15 run upwards or downwards. On the other hand, K24 on f. 35 and K70 on f. 87 mark a change in fibre direction. In the specific case of K24 on f. 35v (**III, 25**), the first *kollēma* (↘), which corresponds to the leaf’s lateral margin, preserves the rest of the first line of a *prōtokollon* written with a brush in narrow and very high letters, resembling a succession of vertical lines (**Fig. 36**, see the catalogue). According to the typology developed by J. Diethart, D. Feissel and J. Gascou and specified by A. Delattre, it can be classified as “Late Byzantine”, from the end of the 6th to the end of the 7th centuries, or, less likely, as “bilingual Greek–Arab”, from 693 or 695/6 and 720/1 at least. It then gives an indication of the period of manufacture of the original roll used to make up the codex: between the late 6th and the late 7th centuries, less likely the beginning of the 8th century.<sup>51</sup> With the exception of f. 30 (**III, 20**), f. 34 (**III, 24**), f. 69 (**III, 56**), f. 77 (**III, 61+62**), f. 74 (**III, 63, fr. 2 + XIV, 11, fr. 1**), and f. 82 (**III, 67**), each leaf shows a *kollēsis*. Moreover ff. 24 (**III, 14**), 37 (**III, 27**), 38 (**III, 28**), 51 (**III, 40**), 68 (**III, 55**), and 87 (**III, 72**) even show two *kollēseis*. This enables us to easily estimate the width of the *kollēmata* of the original rolls used to make up the codex: between 157 and 175 mm wide.

<sup>50</sup> See the complete list in the catalogue and on the CLM record, <https://atlas.paths-erc.eu/manuscripts/47>.

<sup>51</sup> Diethart *et al.*, *Tyche* 9 (1994); Delattre, in Frösen, Purolo and Salmenkivi (eds.), *Proceedings*, 2004; Id., *Papyrus coptes et grecs*, 2007, pp. 289–90.

## CLM 48

Codex CLM 48 corresponds to “Codex IV” in Orlandi’s classification,<sup>52</sup> to the CMCL reconstructed codex GIOV.AD,<sup>53</sup> to part of “Pap. IV” in Peyron’s *Lexicon*,<sup>54</sup> and probably to no. Cat. 7124 in Fabretti, Rossi and Lanzone’s catalogue.<sup>55</sup> The codex contains only one literary work, Shenoute’s *De iudicio* (CC 0367). The leaves were first published by F. Rossi in 1892,<sup>56</sup> with observations by O. von Lemm in 1904 and 1907.<sup>57</sup> In 1996, H. Behlmer published a new edition of the text preceded by an accurate codicological description, reconstruction and full set of IR photographs, on which we rely when it is impossible to check the information on the original due to the papyrus’ very dark colour.<sup>58</sup> In 2013, W. Kosack published a new edition, in which he located some more fragments at the beginning of the codex.<sup>59</sup>

The codex originally consisted of 104 leaves, of which ninety-five are preserved completely (ninety-one) or fragmentarily:

- f. 1 (lost) = pp. 1–2
- f. 2 (**IV, 91, fr. 5**) = pp. 3–4<sup>60</sup>
- f. 3 (lost) = pp. 5–6
- f. 4 (**IV, 93, fr. 2 + 96, fr. 1**) = pp. 7–8
- ff. 5–7 (lost) = pp. 9–14<sup>61</sup>
- f. 8 (**IV, 91, fr. 4**) = pp. 15–16<sup>62</sup>
- f. 9 (**IV, 90**) = pp. 17–18<sup>63</sup>
- ff. 10–23 (**IV, 1–14**) = pp. 19–46
- f. 24 (**IV, 35**) = pp. 47–48
- f. 25 (**IV, 88**) = pp. 49–50
- f. 26 (**IV, 86**) = pp. 51–52
- ff. 27–29 (**IV, 18–20**) = pp. 53–58
- ff. 30–31 (**IV, 15–16**) = pp. 61–64<sup>64</sup>
- ff. 32–40 (**IV, 21–29**) = pp. 65–82
- f. 41 (**IV, 62**) = pp. 83–84
- f. 42 (**IV, 78**) = pp. 85–86
- ff. 43–45 (**IV, 32–34**) = pp. 87–92
- ff. 46–47 (**IV, 30–31**) = pp. 93–96
- ff. 48–51 (**IV, 36–39**) = pp. 97–104
- f. 52 (**IV, 17**) = pp. 105–06
- f. 53 (**IV, 42**) = pp. 109–10<sup>65</sup>
- ff. 54–55 (**IV, 40–41**) = pp. 111–14
- ff. 56–74 (**IV, 43–61**) = pp. 115–54<sup>66</sup>

- f. 75 (**IV, 70**) = pp. 155–56
  - ff. 76–82 (**IV, 63–69**) = pp. 157–70
  - f. 83 (**IV, 89**) = pp. 171–72
  - ff. 84–88 (**IV, 71–75**) = pp. 173–82
  - f. 89 (**IV, 95**) = pp. 183–84
  - ff. 90–91 (**IV, 76–77**) = pp. 185–88
  - f. 92 (**IV, 84**) = pp. 189–90
  - ff. 93–94 (**IV, 79–80**) = pp. 191–94
  - f. 95 (**IV, 83**) = pp. 195–96
  - f. 96 (**IV, 94**) = pp. 197–98
  - f. 97 (**IV, 87**) = pp. 199–90 (2nd series)<sup>67</sup>
  - ff. 98–99 (**IV, 81–82**) = pp. 191–96 (2nd series)<sup>68</sup>
  - f. 100 (**IV, 92**) = pp. 197–98 (2nd series)
  - f. 101 (**IV, 85**) = pp. 199 (2nd series)–200
  - f. 102 (**IV, 91, fr. 2 + 96, fr. 2**) = pp. 201–02
  - f. 103 (**IV, 91, r. 1 + 93, fr. 1**) = pp. 203–04 (end of CC 0367)
  - f. 104 (lost): left blank, unpaginated
- Fragment **IV, 91, fr. 3** is still not placed.

The leaves underwent ancient restoration by pasting fifty-six small papyrus strips with a subsequent rewriting of the text.<sup>69</sup> Modern restoration consisted of gluing the

<sup>52</sup> See Orlandi, *Muséon* 87 (1974), p. 122.

<sup>53</sup> See also Orlandi, *Augustinianum* 53 (2013), p. 520.

<sup>54</sup> Peyron, *Lexicon*, 1835, p. xxvi. This correspondence is not sure, since the description of the content by Peyron is very generic: “Sermones morales”.

<sup>55</sup> Fabretti, Rossi and Lanzone, *Regio Museo*, 1888, p. 310.

<sup>56</sup> Rossi, *Memorie*, 41 (1891), p. 490 and 42 (1892), pp. 148–51.

<sup>57</sup> von Lemm, *Kleine koptische Studien*, no. XLV.1 (not XLV.2, *pace* Orlandi, *Augustinianum* 53 [2013], p. 504) and *Koptische Miscellen*, no. xxv.

<sup>58</sup> Behlmer, *Schenute*, 1996. This is the reason why we do not provide any reproduction here.

<sup>59</sup> Kosack, *Schenute*, 2013.

<sup>60</sup> This fragment has been placed here by Kosack, *Schenute*, p. 12.

<sup>61</sup> Kosack, *Schenute*, p. 12 places here the fragments he calls “S”, “T”, and “U”. We have not identified them.

<sup>62</sup> This fragment has been placed here by Kosack, *Schenute*, p. 12.

<sup>63</sup> This fragment has been placed here by Kosack, *Schenute*, p. 12.

<sup>64</sup> Page numbers 59 and 60 are forgotten. There is no missing leaf, as stated by Kosack, *Schenute*, 2013, p. 12.

<sup>65</sup> Page numbers 107 and 108 are forgotten. There is no lacking leaf, as stated by Kosack, *Schenute*, 2013, p. 13.

<sup>66</sup> Page numbers 116 and 117 are forgotten.

<sup>67</sup> After p. 199, the page numbers 190–99 are written a second time.

<sup>68</sup> Page numbers 193 and 194 are forgotten in the second series. There is no missing leaf, as stated by Kosack, *Schenute*, 2013, p. 13.

<sup>69</sup> See Behlmer, *Schenute*, 1996, pp. XLVII–LII for the complete list and the relative pictures.

papyrus leaves to light and transparent paper. They were also covered with a transparent varnish. The darkening gelatine makes it really difficult to decipher and describe certain material features such as the ancient restorations, the fibre direction of some pages and the *kollēseis*, making it impossible to establish the features of the original rolls used to make up the codex.

The leaves measure 225 mm in width and 325 mm in height, so that the codex can be inscribed within “Group 3” of E.G. Turner’s papyrus codex typology.<sup>70</sup> They are written in two columns per page, separated by an intercolumnium *c.* 18–20 mm wide. The writing frame (including the intercolumnium) is 155 mm wide and 240 mm high. Each column is *c.* 70 mm wide and contains twenty-eight lines of seven to ten letters each. The average height for a sample of ten lines is, therefore, *c.* 85 mm. The upper margins are between 40 and 50 mm high, and the lower margins’ height varies between 45 and 55 mm. The inner and outer margins both measure 50 mm in width.

The quire signature is written in the top–inner corner of the first and last pages of each quire, where preserved. It runs regularly from 2 to 12, since the first quire is completely lost and quire 13 has not preserved its quire signature. Where preserved, a staurogram (⋈) is noted in the centre of the upper margin of the pages bearing a quire signature.

Pagination is written in the top–outer corner of each page and originally ran from 1 to at least 203. There are some errors in the pagination. Page numbers 59, 60, 107, 108, 116 and 117 are forgotten. After p. 199, pagination resumes at 190, so that two series of page numbers 190–199 exist. In the second series, page numbers 193 and 194 are forgotten. Both the quire signature and pagination are embellished with horizontal lines above and below, as well as small *diplai* (< and >) and *diplai obelismenai* (⤵) on the left and right.

The writing is a thick unimodular majuscule showing an upright axis. It is similar to that of CLM 47, 58, 59 and 60.<sup>71</sup> The trema is used on ι (ῑ) and the circumflex is sometimes added on the final λ, ο or ω.<sup>72</sup> The medium dot is used as a punctuation mark. The *paragraphoi*, whether combined or not, and which are frequently zeta-shaped,<sup>73</sup> with an enlarged initial written in *ekthesis*, mark the beginning of a new section of the text. Stylised *corōnides* appear on f. 46r (IV, 30↕), f. 64v (IV, 51↔), f. 83r (IV, 89↕), f. 84v (IV, 71↔), f. 85v (IV, 72↕), f. 88v (IV, 75↕), and f. 89r (IV, 95↕).<sup>74</sup> The

use of superlinear strokes follows the standard system of the S dialect.<sup>75</sup>

On the basis of all these observations, the codex can be reconstructed as a succession of 13 quires, originally numbered from 1 to 13.

Quire 1 = ff. 1 (lost), 2 (IV, 91, fr. 5), 3 (lost), 4 (IV, 93, fr. 2 + 96, fr. 1), 5–7 (lost), 8 (IV, 91, fr. 4) = pp. 1–16

The quire is too heavily damaged to enable any reconstruction.

Quire 2 = ff. 9–16 (IV, 90; IV, 1–7) = pp. 17–32

The quire shows vertical fibres (↕) on the outside and mixes both “like faces like” and “fibre alternation” patterns, as illustrated in the following scheme:

↕↔|↕↔|↕↔|↕↔||↕↔|↕↔|↕↔|↕↔

Quire 3 = ff. 17–24 (IV, 8–14; IV, 35) = pp. 33–48

The quire shows vertical fibres (↕) on the outside and mixes both “like faces like” and “fibre alternation” patterns, as illustrated in the following scheme:

↕↔|↕↔|↕↔|↕↔||↕↔|↕↔|↕↔|↕↔

Quire 4 = ff. 25–32 (IV, 88; IV, 86; IV, 18–20; IV, 15–16; IV, 21) = pp. 49–66

The quire shows horizontal fibres (↔) on the outside and mixes both “like faces like” and “fibre alternation” patterns, as illustrated in the following scheme:

↔↕|↔↕|↔↕|↔↕||↔↕|↔↕|↔↕|↔↕

Quire 5 = ff. 33–40 (IV, 22–29) = pp. 67–82

The quire shows horizontal fibres (↔) on the outside and mixes both “like faces like” and “fibre alternation” patterns. As seen in the originals and in the IR images, the fibre direction of f. 39 (IV, 28) does not correspond to what is expected in order to form a bifolium with f. 34 (IV, 23), as indicated by question marks in the following scheme:<sup>76</sup>

<sup>70</sup> Turner, *Typology*, 1997, pp. 15–16.

<sup>71</sup> The writing was accurately described by Behlmer, *Schenute von Atripe*, 1996, pp. xviii–xxi.

<sup>72</sup> Behlmer, *Schenute*, 1996, pp. xxiv–xxv.

<sup>73</sup> On this sign and its name, see McNamee, in Nocchi Macedo and Scapaticcio (eds.), *Signes dans les textes*, 2017, pp. 132–33.

<sup>74</sup> Behlmer, *Schenute*, 1996, pp. xxi–xxiii.

<sup>75</sup> See Boud’hors, in Carlig *et al.* (eds.), *Signes dans les textes*, 2020, pp. 283–84.

<sup>76</sup> Behlmer, *Schenute*, 1996, p. xxxii also reports the fibre direction ↕↔ for f. 23, without noting that it creates a problem in the reconstruction of the bifolium.

→↓|↓→|→↓|→↓||↓→|↓→|↓→?|↓→

Quire 6 = ff. 41–48 (**IV, 62; IV, 78; IV, 32–34; IV, 30–31; IV, 36**) = pp. 83–98

The quire shows horizontal fibres (→) on the outside and mixes both “like faces like” and “fibre alternation” patterns, as illustrated in the following scheme:

→↓|↓→|→↓|→↓||↓→|↓→|→↓|↓→

Quire 7 = ff. 49–56 (**IV, 37–39; IV, 17; IV, 42; IV, 40–41; IV, 43**) = pp. 99–118

The quire shows vertical fibres (↓) on the outside and mixes both “like faces like” and “fibre alternation” patterns, as illustrated in the following scheme:

↓→|→↓|↓→|→↓||→↓|→↓|↓→|→↓

Quire 8 = ff. 57–64 (**IV, 44–51**) = pp. 119–134

The quire shows horizontal fibres (→) on the outside and mixes both “like faces like” and “fibre alternation” patterns, as illustrated in the following scheme:

→↓|→↓|↓→|→↓||→↓|→↓|↓→|→↓

Quire 9 = ff. 65–72 (**IV, 52–59**) = pp. 135–50

The quire shows vertical fibres (↓) on the outside and mixes both “like faces like” and “fibre alternation” patterns, as in the following scheme:

↓→|→↓|↓→|→↓||→↓|→↓|↓→|→↓

Quire 10 = ff. 73–80 (**IV, 60–61; IV, 70; IV, 63–67**) = pp. 151–66

The quire shows vertical fibres (↓) on the outside and follows the “like faces like” pattern. As seen in the originals as well as in the IR pictures,<sup>77</sup> the fibre direction of f. 79 (**IV, 66**) does not correspond to what is expected in order to form a bifolium with f. 74 (**IV, 61**) as indicated by question marks in the following scheme:

↓→|→↓|↓→|→↓||↓→|→↓|→↓?|→↓

Quire 11 = ff. 81–88 (**IV, 68–69; IV, 89; IV, 71–75**) = pp. 167–82

The quire shows vertical fibres (↓) on the outside and follows the “fibre alternation” pattern, as illustrated in the following scheme:

↓→|↓→|↓→|→↓||→↓|→↓|→↓|→↓

Quire 12 = ff. 89–96 (**IV, 95; IV, 76–77; IV, 84; IV, 79–80; IV, 83; IV, 94**) = pp. 183–99 and 190 (2nd series)

The quire shows vertical fibres (↓) on the outside and follows the “fibre alternation” pattern, as illustrated in the following scheme:

↓→|↓→|↓→|→↓||→↓|→↓|→↓|→↓

Quire 13 = ff. 97–103 (**IV, 87; IV, 81–82; IV, 92; IV, 85; IV, 91, fr. 2 + 96, fr. 2; IV, 91, fr. 1 + 93, fr. 1**) and 104 (lost) = pp. 191–99 (2nd series) and 200–204

The quire shows vertical fibres (↓) on the outside and follows the “fibre alternation” pattern only in its first half, while in the second half the identification of the fibre direction of ff. 101 (**IV, 85**) and 103 (**IV, 91 fr. 1 + 93, fr. 1**) does not correspond to what is expected to form a bifolium respectively with ff. 100 (**IV, 92**) and 98 (**IV, 81**),<sup>78</sup> as indicated by question marks in the following scheme:

↓→|↓→|↓→|→↓||↓→?|→↓|↓→?|→↓|→↓

## CLM 49

Codex CLM 49 corresponds to “Codex V” in Orlandi’s classification,<sup>79</sup> to the CMCL reconstructed codex GIOV.AE,<sup>80</sup> to “Pap. V” in Peyron’s *Lexicon*,<sup>81</sup> and to no. Cat. 7121 (*partim*) in Fabretti, Rossi and Lanzone’s catalogue.<sup>82</sup> The codex contains only one literary work, the *Vita Hilarionis* attributed to Jerome the Presbyter (CC 0156). It was published by F. Rossi in 1888.<sup>83</sup> R. Atkinson offered some remarks on Rossi’s edition in 1893.<sup>84</sup>

The codex originally consisted of sixty leaves, organised into eight quires and copied by two hands. Hand 1 wrote up to f. 39r (**V, 29↓** = p. 71), while hand 2 took over from f. 39v (**V, 29→** = p. 72). Eleven leaves are lost, thirty-nine are preserved completely, while ten are only preserved in their upper half; four fragments (**V, 50, fr. 1–4**) also survived:

ff. 1–10 (lost) = pp. A–D (left blank) + 1–16

ff. 11–59 (**V, 1–49**) = pp. 17–112<sup>85</sup>

f. 60 (lost) = pp. 113–14

<sup>77</sup> Behlmer, *Schenute*, 1996, Tafel xxx.

<sup>78</sup> Behlmer, *Schenute*, 1996, p. xxxvi also reports the fibre direction ↓→ for ff. 101 and 103 without noting that it creates a problem in the reconstruction of the bifolia.

<sup>79</sup> See Orlandi, *Muséon* 87 (1974), pp. 122–23.

<sup>80</sup> See also Orlandi, *Augustinianum* 53 (2013), p. 520.

<sup>81</sup> Peyron, *Lexicon*, 1835, p. xxvi.

<sup>82</sup> Fabretti, Rossi and Lanzone, *Regio Museo*, 1888, p. 310.

<sup>83</sup> Rossi, *Memorie*, 38 (1888), pp. 7–51.

<sup>84</sup> Atkinson, *PRIA* 3 (1893), pp. 59–63.

<sup>85</sup> Page numbers 60 and 61 are written again after p. 61.

Fragments **V, 50, frr. 1–4**, as well a portion of the fragments kept in **V, 51**, are written by the first hand and must therefore be placed before f. 39v (**V, 29v**). They are probably the remains of the first lost leaves. However, it is unclear to which codex in the collection the other unpublished fragments of **V, 51**, and those kept in **V, 52** and **V, 53**, belong.

The codex underwent ancient restoration by pasting small papyrus strips to ff. 24r (**V, 14v**; **Fig. 37**, see the catalogue), 26v (**V, 16v**), 36v (**V, 26v**) and 44r (**V, 34v**) with the successive rewriting of the text at the time of the copy or slightly later (see picture). No specific modern restoration has been observed.

The leaves measure 225 mm in width and 300 mm in height, allowing the codex to be inscribed within the “Nearly Square” of “Group 2” or within “Group 3” of E.G. Turner’s papyrus codex typology.<sup>86</sup> They are written in two columns per page, separated by an intercolumnium c. 10–15 mm wide. The writing frame (including the intercolumnium) is 165 mm wide and 235 mm high (Hand 1) or 225 mm high (Hand 2). Each column is c. 75 mm in width and contains between twenty-one and twenty-four lines (Hand 1) and twenty-five or twenty-six lines (Hand 2) of seven to ten letters (Hand 1) or nine to twelve letters (Hand 2). The average height for a sample of ten lines varies from 105–115 mm (Hand 1) to 95 mm (Hand 2). As far as they are preserved, the upper margins measure c. 30 mm in height and the lower margins 35 mm. The inner and outer margins measure 30–35 mm and 30 mm in width, respectively.

The quire signature is written in the top–inner corner of the first and last pages of each quire. It runs regularly from 3 (ι) to 8 (η), since the first quire is lost and the second has not preserved the quire signature. An ornamental horizontal stroke is drawn above and below. The pages bearing a quire signature are decorated with a staurogram (⌘) or a staurogram *uncinatus* (⌘̄) in the centre of the upper margin, and when preserved, with three crosses (†) or staurograms in both the lower corner and the centre of the lower margin (**Fig. 38**, see the catalogue).

Pagination is written in the top outer-corner of all pages and decorated with a horizontal stroke drawn above and below the page number. The first two leaves were left blank and unpaginated (pp. A–D), so that pagination began on f. 3r (lost). It originally ran from at least 1 (α) to 114 (Ϡ<sub>1.α</sub>). Only one error is observed: page numbers 60 (ξ) and 61 (ξ<sub>α</sub>)

are written twice to show the sequence 60–61–60–61.

The writing is a unimodular and upright majuscule, and was written by two different hands. Hand 1 wrote from the beginning up to f. 39r. The writing gives the general impression of inaccuracy since the written line is not straight and the size of the letters tends to vary. The writing is slightly larger than Hand 2, so that a column contains fewer lines and a line fewer characters. It also shows a slight contrast between thick and thin strokes, as well as *empattements* at the extremities of some letters. Hand 2 wrote from f. 39v up to the end of the codex. The writing is generally more accurate and elegant. The size of the letters is smaller than in Hand 1, so that a column contains more lines with more characters per line. The written lines are straight and the size of the letters is stable. *Empattements* are also visible on the extremities of some letters, though more discreet.

The trema is used on ι (ῑ). The medium dot, combined with a blank space, is used as a punctuation mark. The new section of a text is indicated with the initial letter slightly written in *ekthesis* combined with the zeta-shaped *paragraphos* (ζ) in Hand 2,<sup>87</sup> or the zeta-shaped *paragraphos*, the *paragraphos* alone or sometimes flanked by *diplai*, small circles or a kind of oblique *anchorae* (⤵) in Hand 1 (**Fig. 39**, see the catalogue). The use of supralinear strokes follows the standard system of the *S* dialect. *Nomina sacra* are abbreviated and the staurogram is used for the abbreviation of the word *εὐχαριστος* (ε-Ϙ-ο-ς) and its derived words.

On the basis of all these observations, the codex can be reconstructed as a succession of seven quaternions (quires 1–7) and one binion (quire 8), which probably marks the end of the codex.

Quire 1 (lost) = ff. 1–8 = pp. A–D + 1–12

Quire 2 = ff. 9–10 (lost) and 11–16 (**V, 1–6**) = pp. 13–28

The quire shows horizontal fibres (→) on the outside and follows the “fibre alternation” pattern, as illustrated in the following scheme:

[→↓] | [→↓] | →↓ | →↓ | ↓↓ | ↓↓ | ↓↓ | ↓↓

Quire 3 = ff. 17–24 (**V, 7–14**) = pp. 29–44

Quire 4 = ff. 25–32 (**V, 15–22**) = pp. 45–60

<sup>86</sup> Turner, *Typology*, 1997, pp. 15–16.

<sup>87</sup> On this sign and its name, see McNamee, in Nocchi Macedo and Scapaticcio (eds.), *Signes dans les textes*, 2017, pp. 132–33.

Both quires show horizontal fibres (→) on the outside and mix both “like faces like” and “fibre alternation” patterns, as illustrated in the following scheme:

→↓|→↓|↓→|→↓||↓→|→↓|↓→|↓→

Quire 5 = ff. 33–40 (V, 23–30) = pp. 61–74

The quire shows vertical fibres (↓) on the outside and mixes both “like faces like” and “fibre alternation” patterns, as illustrated in the following scheme:

↓→|↓→|↓→|↓→||↓→|↓→|↓→|↓→

Quire 6 = ff. 41–48 (V, 31–38) = pp. 75–90

The quire shows vertical fibres (↓) on the outside and mixes both “like faces like” and “fibre alternation” patterns, as illustrated in the following scheme:

↓→|↓→|↓→|↓→||↓→|↓→|↓→|↓→

Quire 7 = ff. 49–56 (V, 39–46) = pp. 91–106

The quire shows horizontal fibres (→) on the outside and mixes both “like faces like” and “fibre alternation” patterns, as illustrated in the following scheme:

→↓|→↓|↓→|→↓||↓→|→↓|↓→|→↓

Quire 8 = ff. 57–59 (V, 47–49) and 60 (lost) = pp. 107–14

As it is a binion and not a quaternion, it is probably the last quire of the codex. It shows vertical fibres (↓) on the outside and follows the “fibre alternation” pattern, as illustrated in the following scheme:

↓→|↓→||→↓|[→↓]

Despite the aspect of the papyrus leaves, thirty-three *kollēseis* are identified with certainty.<sup>88</sup> As in CLM 46, they are all horizontal. It indicates that the bifolia cut from the original rolls were turned 90 degrees. They are placed at the mid-height of the leaves. On the faces showing the vertical fibres, the *kollēseis* run mainly downwards (K1–4, 11–14, 19, 22, 23, 25, 26, 29, 30 and 33), and less frequently upwards (K5–10, 15, 16, 20, 27, 28, 31 and 32). In four cases, it was impossible to identify whether they run downwards or upwards (K17, 18, 21 and 24). The original rolls were at least c. 450 mm in height, which corresponds to the width of the bifolia. Since the *kollēseis* do not seem to appear regularly on each leaf, it is difficult to estimate the width of the *kollēmata* of the original rolls, which were at least 310 mm wide.

## CLM 50

Codex CLM 50 corresponds to the first part of “Codex VI” in Orlandi’s classification<sup>89</sup> of the CMCL reconstructed codex GIOV.AF,<sup>90</sup> of “Pap. VI” in Peyron’s *Lexicon*,<sup>91</sup> and of no. Cat. 7123 in Fabretti, Rossi and Lanzone’s catalogue.<sup>92</sup> For codicological reasons, the second part of the codex was identified as a distinct codicological unit (CLM 6564; see below).

The codex only contains the *Homilia de s. Maria Genetrice* attributed to Athanasius of Alexandria (CC 0050), with an initial title. The text is complete and was first published by F. Rossi in 1889,<sup>93</sup> followed by other fragments in 1892.<sup>94</sup> R. Atkinson published some observations on Rossi’s edition in 1893,<sup>95</sup> and O. von Lemm re-examined the leaves and fragments published by Rossi in 1904 and in 1911, adding new fragments.<sup>96</sup> In 1958, L.-Th. Lefort republished the text, with new fragments, preceded by a codicological analysis and a reconstruction of the quires.<sup>97</sup>

It consists of seventy-two (VI, 1–62; VI, 64–73) extant leaves and the upper part of another leaf (VI, 63). The codex is missing the first leaf, which was left blank and unpaginated, as well as an unknown number of blank and unpaginated leaves at the end.

f. 1 (lost) = pp. A–B

ff. 2–74 (VI, 1–73) = pp. 1–156<sup>98</sup>

The codex underwent ancient restoration by pasting at least thirty-eight strips of papyrus to various leaves prior to the copying of the text.<sup>99</sup> No specific modern restorations have been observed.

<sup>88</sup> For the complete list, see the catalogue and the CLM record, <https://atlas.paths-erc.eu/manuscripts/49>.

<sup>89</sup> See Orlandi, *Muséon* 87 (1974), p. 123.

<sup>90</sup> See also Orlandi, *Augustinianum* 53 (2013), p. 520.

<sup>91</sup> Peyron, *Lexicon*, 1835, p. xxvi.

<sup>92</sup> Fabretti, Rossi and Lanzone, *Regio Museo*, 1888, p. 310.

<sup>93</sup> Rossi, *Memorie* 39 (1889).

<sup>94</sup> Rossi, *Memorie* 42 (1892).

<sup>95</sup> Atkinson, *PRIA* 3 (1893), pp. 75–82.

<sup>96</sup> Von Lemm, *Kleine koptische Studien*, no. XLIII; von Lemm, *Koptische Miscellen*, no. CIII.

<sup>97</sup> Lefort, *Muséon* 71 (1958).

<sup>98</sup> Page numbers 53 and 54 are repeated twice: 53–54–53–54, while page numbers 68, 69, 82–89, 122, and 125 are forgotten.

<sup>99</sup> For the complete list of papyrus strips used for restoration, and their description, see <https://atlas.paths-erc.eu/manuscripts/50>.

The leaves measure 225 mm in width and 320 mm in height, so that the codex can be inscribed within “Group 3” of E.G. Turner’s papyrus codex typology.<sup>100</sup> They are written in two columns per page, separated by an intercolumnium c. 15–20 mm wide. The writing frame (including the intercolumnium) is 150–160 mm wide and 240–250 mm high. Each column is c. 65–70 mm in width and contains twenty-two to twenty-five lines of six to ten letters each. The average height for a sample of ten lines is, therefore, c. 105–110 mm. The upper margins measure between 30 and 35 mm in height, and the lower margins’ height varies between 35 and 40 mm. The inner and outer margins measure 35 mm and 30 mm in width, respectively.

The quire signature is preserved from 1 (λ) to 7 (z). It is written in the top–inner corner of the first and last pages of each quire between two horizontal strokes drawn above and below. A staurogram (ϣ) is added in the centre of the upper margin of these pages (Fig. 40, see the catalogue).

Pagination is preserved from 1 (λ) to 148 (PMH) and originally ran until 156 (PNΣ). It is written in the top–outer corner of each page between two horizontal strokes drawn above and below. Page numbers 53 and 54 are written twice, so that the pages concerned present the pagination 53–54–53–54, while the writer jumped from 67 to 70, from 81 to 90, from 121 to 123 and from 124 to 126 when counting the pages.<sup>101</sup>

The writing is an elegant, upright and globally unimodular majuscule, showing a contrast between thick vertical strokes and thin horizontal ones. Some letters, such as ε, ο, η, π, ρ, and τ have apices on their extremities. The trema is noted on ι (ι̇). The medium dot, usually combined with a blank space, is used as a punctuation mark. *Paragraphoi* and zeta-shaped *paragraphoi* (ϛ) combined with an initial letter slightly written in *ekthesis* indicate a new section of the text. On f. 2r (VI, 1→), the initial title of CC 0050 is decorated with *diplai obelismenai* (↔) and points written in alternance both on the left and on the right, while the beginning of the text on f. 2r (VI, 2) is marked with a stylised *corōnis*. On f. 74v (VI, 73↓), the end of CC 0050 is marked with a set of ornamental signs and strokes (Fig. 41, see the catalogue).

On the basis of the previous observations, only quires 1 and 3–7 (ff. 1–8 and 17–56) can be reconstructed with certainty.

Quire 1 = ff. 1 (lost) and 2–8 (VI, 1–7) = pp. A–B and 1–14

The quire, whose first leaf is lost, shows vertical fibres (↓) and follows no specific pattern, as illustrated in the following scheme:

[↓→]↓→|↓→|↓→|↓→||↓→|↓→|↓→|↓→

Quire 2 = ff. 9–15 (VI, 8–14) = pp. 15–28

The quire is formed of 7 leaves and is complete. We must, therefore, presume a ternion with a singleton. Due to their state of preservation, particularly their lateral margins, it is impossible to reconstruct the bifolia solely by observing the continuity of the fibres from one leaf to the next. L.-Th. Lefort proposed a ternion with a single leaf (f. 12) added in the centre, as illustrated in the following scheme:

↓→|↓→|↓→|↓→||↓→|↓→|↓→

However, the autoptical analysis of the leaves reveals a different fibre alternation for f. 10 than that printed by Lefort in his re–edition. For that reason, the single leaf added to the ternion should be f. 9, as illustrated in the following scheme:

↓→||↓→|↓→|↓→||↓→|↓→|↓→

Quire 3 = ff. 16–23 (VI, 15–22) = pp. 29–44

The quire has horizontal fibres (→) on the outside and mixes both “like faces like” and “fibre alternation” patterns, as illustrated in the following scheme:

→↓|↓→|→↓|→↓||↓→|↓→|→↓|↓→

Quire 4 = ff. 24–31 (VI, 23–30) = pp. 45–58

Quire 5 = ff. 32–39 (VI, 31–38) = pp. 59–76

Both quires have the vertical fibres (↓) on the outside and mix in the same way both “like faces like” and “fibre alternation” patterns, as in the following scheme:

↓→|↓→|→↓|→↓||↓→|↓→|→↓|↓→

Quire 6 = ff. 40–47 (VI, 39–46) = pp. 77–100

The quire has the horizontal fibres (→) on the outside and follows the “fibre alternation” pattern, as in the following scheme:

<sup>100</sup> Turner, *Typology*, 1977, pp. 15–16.

<sup>101</sup> Actually 126 is corrected from 125.

→↓|→↓|→↓|→↓||↓→|↓→|↓→|↓→

Quire 7 = ff. 48–55 (**VI, 47–54**) = pp. 101–16

The quire has the vertical fibres on the outside and mixes both “like faces like” and “fibre alternation” patterns, as in the following scheme:

↓→|↓→|↓→|↓→||↓→|↓→|↓→|↓→

Despite the cautious proposal put forward by L.-Th. Lefort, we refrain from proposing any reconstruction of the leaves reproduced hereunder: due to the state of preservation of the leaves concerned, particularly their margins, and the absence of preserved page numbers, it is impossible to check the Belgian Coptologist’s reconstruction.<sup>102</sup>

Quire 8? (Lefort) = ff. 56–62 (**VI, 55–61**) = pp. 117–32

The staurogram in the centre of the upper margin of f. 62 (**VI, 61→**) indicates the end of the quire. According to L.-Th. Lefort, the quire is a ternion with a single leaf added in the central bifolium, as shown in the following scheme:

→↓|↓→|↓→||↓→||↓→|↓→|↓→ (Lefort)

Quire 9? (Lefort) = ff. 63–72 (**VI, 62–71**) = pp. 133–52

The staurogram in the centre of the upper margin of f. 63 (**VI, 62↓**) indicates the beginning of the quire. As for f. 66 (**VI, 65**), our identification of the fibre direction differs from that of L.-Th. Lefort. According to L.-Th. Lefort, the quire should be a quinion, as shown in the following scheme:

↓→|↓→|↓→|↓→|↓→|↓→|↓→|↓→|↓→ (Carlig)

↓→|↓→|↓→|↓→|↓→||↓→|↓→|↓→|↓→|↓→ (Lefort)

Quire 10? (Lefort) = ff. 72–74 (**VI, 72–73**) = pp. 153–56

↓→|↓→ (Carlig)

↓→|↓→ (Lefort)

No *kollēseis* are observed on the leaves.

## CLM 51

Codex CLM 51 corresponds to part of “Codex VII” in Orlandi’s classification,<sup>103</sup> and to the CMCL reconstructed codex GIOV.AG.<sup>104</sup> Four fragments can be attributed to this codex, in accordance with T. Orlandi’s reconstruction:

**VII, 1** (**Fig. 42**, see the catalogue)

**VII, 2, fr. 1** (**Fig. 43**, see the catalogue)

**VII, 2, fr. 2** (**Fig. 43**, see the catalogue)

**Provv. 8587**<sup>105</sup> (**Fig. 44**, see the catalogue)

Within the collection, the writing is very distinctive, and can be described as a thin, upright, and round majuscule. The letters are globally unimodular, but some letters, such as **κ** and **ε**, are sometimes narrower. We also observe that letters like **λ**, **ϵ**, **λ**, **μ**, and **γ** at the end of a line are sometimes elongated outside the writing frame. A parallel can be found in the writing of CLM 57. On these grounds, and as a result of the autoptical analysis of all the collections, we can conclude that:

1) Fragment **VII, 2, fr. 2** (**Fig. 43**, see the catalogue) does not form part of CLM 51, as the writing is different, *pace* T. Orlandi;

2) The following fragments share the same writing and therefore belong to CLM 51:

**VII, 7, fr. 2** (**Fig. 45**, see the catalogue)

**X, 41, fr. 3**

**X, 43, fr. 1** (**Fig. 46**, see the catalogue)

**X, 43, fr. 2** (**Fig. 46**, see the catalogue)

**X, 50, fr. 4**

3) Due to its similar writing, fragment **X, 50, fr. 1** could be part of CLM 51.

<sup>102</sup> See the reconstruction and the remarks in Lefort, *Muséon* 71 (1958), pp. 9–13.

<sup>103</sup> See Orlandi, *Muséon* 87 (1974), p. 123.

<sup>104</sup> See also Orlandi, *Augustinianum* 53 (2013), p. 520. As far as we know, it is not mentioned in Peyron’s *Lexicon* or in Fabretti, Rossi and Lanzone’s catalogue.

<sup>105</sup> To be identified as the “fragment in an ‘unidentified’ glass” in Orlandi, *Augustinianum* 53 (2013), p. 520.



As a result, codex CLM 51 must consist of 8 fragments, plus possibly one more. There is no trace of ancient or modern restoration.

All the fragments are damaged on all four sides, with the exception of **VII, 1**, which also preserves part of the margins with pagination: p. 29 (κθ) and 30 (λ). No quire signature is preserved, but a staurogram in the centre of the upper margin of p. 30 probably indicates the end of a quire. It is the only element for a quire reconstruction. No *kollēseis* is detected.

The codex contains two works. The *Passio Christodori* (CC 0504) had already been identified by T. Orlandi. Another work should be possible to identify as a result of the rest of its final title, preserved on **X, 43, fr. 2v**: the name ⲘⲈΥⲠⲢⲠⲚⲠⲚ could be identified with the author. Only **VII, 1** and **2, fr. 1** were published by F. Rossi in 1892.<sup>106</sup> A note on the text was published by O. von Lemm in 1908.<sup>107</sup>

A trema is noted on ι (ι̅). The medium dot is used as a punctuation mark. An enlarged initial, written in *ekthesis*, indicates a new section of text.

## CLM 52

Codex CLM 52 corresponds to part of “Codex VII” in Orlandi’s classification,<sup>108</sup> to the CMCL reconstructed codex GIOV.AH,<sup>109</sup> and to part of no. Cat. 7122 in Fabretti, Rossi and Lanzzone’s catalogue<sup>110</sup>. It consists only of four leaves, **VII, 3–6**, which lack their lower part and part of their inner margin, and contains the *Martyrium Epimachi* (CC 0271), with an initial title on **VII, 3r**.<sup>111</sup> Leaves **VII, 4–5** form a bifolium. Although the upper margin is preserved, no traces of pagination or quire signature are detected.

The leaves were originally c. 210 mm wide, and the writing frame is c. 140–145 mm wide. The codex is written in two columns per page, separated by an intercolumnium c. 20 mm wide. Each column is c. 60 mm wide and contains at least twenty-three or twenty-four lines of eight to ten letters each. The average height for a sample of ten lines varies between 80 and 90 mm. The upper margin is 30 mm high, while the inner and outer margins measure 35 and 25–30 mm, respectively.

The writing is an elegant thin and upright majuscule showing a contrast between large and narrow letters, es-

pecially ε, θ, ο, and c. Letters like λ, ρ, ε, λ, μ, and γ at the end of the line are sometimes elongated outside the writing frame. The medium dot, combined with a blank space, is used as a punctuation mark. No other signs are observed. The use of superlinear strokes, which are short, follows the standard system of the S dialect.<sup>112</sup> The initial title of CC 0271 is preceded by a succession of sinusoidal strokes and points and is followed by a band of phytomorphs.

Three *kollēseis* are observed on **VII, 3** (K1), 5 (K2) and 6 (K3). They are all vertical, and K1–2 run downwards, while K3 probably runs upwards.

## CLM 53

Codex CLM 53 corresponds to “Codex VIII” in Orlandi’s classification,<sup>113</sup> to the CMCL reconstructed codex GIOV.AI,<sup>114</sup> and to no. Cat. 7126 in Fabretti, Rossi and Lanzzone’s catalogue.<sup>115</sup>

The codex originally consisted of at least seventy-three leaves, of which only thirty-eight have survived almost completely as well as nineteen fragments. Many leaves are very dark.

ff. 1–2 (lost) = pp. A–D

ff. 3–24 (**VIII, 1–22**) = pp. 1–44

f. 25 (lost) = pp. 45–46

ff. 26–28 (**VIII, 23–25**) = pp. 47–52

f. 29 (**VIII, 41, fr. 3–4**) = pp. 53–54<sup>116</sup>

ff. 30–31 (lost) = pp. 55–58

f. 32 (**VIII, 26**) = pp. 59–60

<sup>106</sup> Rossi, *Memorie* 42 (1892), p. 147.

<sup>107</sup> Von Lemm, *Koptische Miscellen*, no. LX.

<sup>108</sup> See Orlandi, *Muséon* 87 (1974), p. 123.

<sup>109</sup> See also Orlandi, *Augustinianum* 53 (2013), p. 520.

<sup>110</sup> Fabretti, Rossi and Lanzzone, *Regio Museo*, 1888, p. 310. As far as we know, it is not mentioned in Peyron’s *Lexicon*.

<sup>111</sup> Rossi, *Memorie* 38 (1888), pp. 271–75.

<sup>112</sup> See Boud’hors, in Carlig *et al.* (eds.), *Signes dans les textes*, 2020, pp. 283–84.

<sup>113</sup> See Orlandi, *Muséon* 87 (1974), p. 123–24.

<sup>114</sup> See also Orlandi, *Augustinianum* 53 (2013), pp. 520–21.

<sup>115</sup> Fabretti, Rossi and Lanzzone, *Regio Museo*, 1888, p. 310. As far as we know, it is not mentioned in Peyron’s *Lexicon*.

<sup>116</sup> Though it lacks pagination, the fragment, which contains the end of CC 0178 on the recto can be easily identified as f. 29, thanks to a comparison with another manuscript of this work. See Budge, *Coptic Homilies*, 1910, p. 57.

- f. 33 (**VIII, 41, fr. 1**) = pp. 61–62  
 ff. 34–39 (**VIII, 27–32**) = pp. 63–74  
 ff. 40–42 (lost) = pp. 75–80  
 f. 43 (**VIII, 33**) = pp. 81–82  
 ff. 44–45 (lost) = pp. 83–86  
 f. 46 (**VIII, 34**) = pp. 87–88  
 ff. 47–65 (lost) = pp. 89–126 (leaf **VIII, 35** belongs probably to this section of the codex)  
 ff. 66–68 (**VIII, 36–38**) = pp. 127–32  
 ff. 69–72 (lost) = pp. 133–40  
 f. 73 (**VIII, 39 + 42, fr. 6**) = p. 141 + p. E  
 The following fragments are also part of the codex. Their place in it is however not known:

**VIII, 40, fr. 1–3**

**VIII, 41, fr. 1**

**VIII, 42, fr. 1–5**

**VIII, 43**

**VIII, 44, fr. 11**

**X, 44, fr. 4**

**XI, 5, fr. 3–4**

The codex contains three homilies attributed to John Chrysostom:

CC 0171 (*In Ioseph Patriarcham*), on ff. 3–16r, with initial title (**Fig. 49**, see the catalogue);

CC 0178 (*In Susannam*) on ff. 16r–29r, with initial title (**Fig. 50**, see the catalogue);

CC 0168 (*In David et Saul III*) on ff. 29v–73r, with initial title.

The initial titles of CC 0171 and 0178 were first published by F. Rossi in 1886.<sup>117</sup> The initial title of CC 0168 is still unpublished. F. Rossi then published the text of the three homilies in 1890. R. Atkinson criticised Rossi's edition of CC 0171 and 0178 in 1893.<sup>118</sup>

The leaves are reconstructed from fragments; the dimensions of the leaves, especially in height, are therefore estimated. The leaves measure between 195 and 210 mm in width and 306 mm in height, so that the codex can be inscribed within the "Aberrants" of "Group 3" of E.G. Turner's papyrus

codex typology.<sup>119</sup> They are written in a single column per page, containing twenty-one to twenty-three lines each. The writing frame is 150 mm wide and between 220 and 230 mm high. The average height for a sample of ten lines measures 110 mm. The height of the upper margins and lower margins is c. 30–32 mm and 35–37 mm, respectively. The inner and outer margins measure c. 30 mm and 25 mm in width, respectively.

Only two quire signatures are preserved. They are written in the top–inner corner of the pages concerned. On f. 9r (**VIII, 7→**), the number 2 and the staurogram *uncinatus* (Ϡ) in the centre of the lower margin mark the beginning of quire 2, while on f. 33r (**VIII, 41, fr. 1→**), the number 5 and the staurogram *uncinatus* in the centre of the lower margin mark the beginning of quire 5. In the absence of a quire signature, the presence of staurograms *uncinati* (or traces of them) in the centre of the upper or lower margin are observed on f. 8v (**VIII, 6→**) and on f. 16v (**VIII, 14→**; **Fig. 51**, see the catalogue). This indicates that these pages correspond to the end of quires 1 and 2, respectively.

Where preserved, pagination is written in the top–outer corner of each page, with the exception of the two first leaves (ff. 1–2 = pp. A–D, lost) and the last preserved page (f. 73v = **VIII, 39 + 42, fr. 6** = p. E), which is left blank and unpaginated. The pagination originally ran continuously from 1 (Α) to 141 (ΡΜΑ).

The codex is written in an elegant round upright majuscule with a slight contrast between thin horizontal strokes and thick vertical strokes. The letters are unimodular. Titles are written in a smaller distinctive script, sloping to the right. The trema is used on ι (ι). The medium dot is used as a punctuation mark. Enlarged and decorated initials written in *ekthesis* in the left margin or zeta-shaped *paragraphoi* (Ϛ), sometimes ornated, indicate a new section of text (**Fig. 52**, see the catalogue). *Paragraphoi* and *diplai* in the margin indicate biblical quotations. Titles are decorated above, below and on the left by a set of horizontal or sinusoidal strokes and points (**Fig. 49** and **Fig. 50**, see the catalogue).

<sup>117</sup> Rossi, *Memorie* 38 (1888), p. 237 note 1.

<sup>118</sup> Atkinson, *PRIA* 3 (1893), pp. 91–94 (CC 0171) and 94–98 (CC 0178).

<sup>119</sup> Turner, *Typology*, 1977, pp. 15–16.

On the basis of these observations, the codex can be reconstructed for ff. 1–40 as a succession of five quaternions. It is impossible to reconstruct the codex further, due to the high number of lost leaves after f. 40 and its state of preservation.

Quire 1 = ff. 1–2 (lost) and 3–8 (**VIII, 1–6**) = pp. A–D + 1–12

Quire 2 = ff. 9–16 (**VIII, 8–14**) = pp. 13–28

Quire 3 = ff. 17–24 (**VIII, 15–22**) = pp. 29–44

Quire 4 = ff. 25 (lost), 26–29 (**VIII, 23–25; VIII, 41, fr. 3–4**), 30–31 (lost), and 32 (**VIII, 26**) = pp. 45–60

Quire 5 = ff. 33–39 (**VIII, 41, fr. 1; VIII, 27–32**) and 40 (lost) = pp. 61–76

Quires 1–5 all show horizontal fibres (→) on the outside and follows the “like faces like” pattern, as illustrated in the following scheme:

→↓|↓→|→↓|↓→||→↓|↓→|→↓|↓→

Only one vertical *kollēsis*, running downwards, is observed on f. 10r (**VIII, 8↓**). Therefore, it is not possible to identify the dimensions and features of the original rolls.

## CLM 54

Codex CLM 54 corresponds to “Codex IX” in Orlandi’s classification,<sup>120</sup> to the CMCL reconstructed codex GIOV.AJ,<sup>121</sup> to part of “Pap. IV” in Peyron’s *Lexicon*, and to no. Cat. 7119 in Fabretti.<sup>122</sup> It consists of 38 leaves and 10 fragments and was originally composed of at least 48 leaves:

ff. 1–7 (lost) = pp. A–D + 1–10

ff. 8–14 (**IX, 1–7**) = pp. 11–24

f. 15 (Provv. 8592) = pp. 25–26

f. 16 (Provv. 8591) = pp. 27–28

ff. 17–19 (lost) = pp. 29–34

ff. 20–21 (BNT, Fondo Peyron, “Amedeo”, Ms. 157, 35–36 and 37–38) = pp. 35–38

f. 22 (lost) = pp. 39–40

ff. 23–42 (**IX, 14–33**) = pp. 41–78<sup>123</sup>

ff. 43–46 (**IX, 36–39**) = pp. 79–86

The following leaves and fragments cast doubt on their place in the codex or whether they even belong to it:

**IX, 34–35**: these should be placed after f. 46 since they contain CC 0021

**IX, 40, fr. 2**: the pagination 165–166 casts doubt on its belonging to CLM 54, as the first fragment would be placed after a lacuna of 39 leaves.

**IX, 40, fr. 1 and 3**: it is not known whether these belong to CLM 54.

**IX, 41, fr. 1–2**: it is not known whether these belong to CLM 54.

The codex contains two literary works:

CC 0408 (*Vita Athanasii*) on ff. 1–31r, with final title (**Fig. 53**, see the catalogue);

CC 0021 (*Sententiae Concilii Nicaeni*) on ff. 31r–46, with initial title (**Fig. 53**, see the catalogue).

CC 0408 was first published by F. Rossi in 1885.<sup>124</sup> Remarks were published by R. Atkinson in 1893 and by O. von Lemm in 1910.<sup>125</sup> In 1968 T. Orlandi published a new edition of the text by taking into account other manuscripts.<sup>126</sup> In 2018, H. Kaufhold published the two additional leaves Provv. 8591–8592.<sup>127</sup> P. Buzi discovered two more unpublished leaves in the National Library in Turin (BNT), which were published the same year.<sup>128</sup> As far as we know, **IX, 7; IX, 9–12; IX, 13, fr. 2**, containing fragments of CC 0408 are still unpublished. The second work, CC 0021 was first published by E. Revillout in 1873 and then by F. Rossi in 1885.<sup>129</sup> R. Atkinson also published remarks on Rossi’s edition in 1893.<sup>130</sup>

The leaves measure 220 mm in width and 310 mm in height, so that the codex can be inscribed within “Group 3” of E.G. Turner’s papyrus codex typology. They are writ-

<sup>120</sup> See Orlandi, *Muséon* 87 (1974), pp. 123–24.

<sup>121</sup> See also Orlandi, *Augustinianum* 53 (2013), pp. 520–21.

<sup>122</sup> Fabretti, Rossi and Lanzzone, *Regio Museo*, 1888, p. 310.

<sup>123</sup> Page numbers 75–76 are written twice.

<sup>124</sup> Rossi, *Memorie* 36 (1885), pp. 9–121.

<sup>125</sup> Atkinson, *PRIA* 3 (1893), pp. 43–47; von Lemm, *Koptische Miscellen*, no. LXXXIV.

<sup>126</sup> Orlandi, *Testi copti*, 1968, pp. 87–99.

<sup>127</sup> Kaufhold, in Behlmer, Pietruschka and Feder (eds.), *Ägypten und der Christliche Orient*, 2018.

<sup>128</sup> Buzi, *Adamantius* 24 (2018), pp. 50–53.

<sup>129</sup> Revillout, *JournAs* 1 (1873), pp. 234–64; Rossi, *Memorie* 36 (1885), pp. 121–47.

<sup>130</sup> Atkinson, *PRIA* 3 (1893), pp. 41–43.

ten in a single column per page, each containing up to thirty-three lines of about eighteen characters per line. The writing frame is 150–155 mm wide and 240 mm high. The average height for a sample of ten lines measures 80 mm. The upper margins measure c. 45–50 mm in height, while the lower margins measure 45 mm. The inner and outer margins measure c. 30 mm and 35 mm in width, respectively. In general, there is variation in this manuscript's layout.

The quire signature is preserved from 2 to 5 and, where preserved, it is written in the top–inner corner of the first and last pages of the quires. A cross (†) or a staurogram (⌘) is also written in the centre of the upper margin of those pages (Fig. 54, see the catalogue). The presence of a staurogram on IX, 32→ confirms that it corresponds to f. 41r, the first page of quire 6.

Pagination is preserved from p. 11 to 86. It is written in the top–outer corner of each page and runs consistently, with the exception of pp. 75–76, which are written twice (75–76–75–76) before reaching p. 77.

The writing is an elegant, round, upright and unimodular majuscule, showing a clear contrast between thin horizontal strokes and thick vertical ones. However, the written line is not always straight. A trema is noted on ι (i). The medium dot followed by a blank space is used as a punctuation mark. Ornate zeta-shaped *paragraphoi* (ζ) are sometimes combined with an initial slightly written in *ekthesis* to indicate new sections of texts (Fig. 55, see the catalogue).<sup>131</sup> Some examples of beautiful *corōnides* are also observed, such as on f. 13v (IX, 6↵; Fig. 56, see the catalogue).

The first six quires can be reconstructed on the basis of these observations. Quires 2, 4 and 5 are complete or almost complete:

Quire 2 = ff. 9–14 (IX, 2–7), 15 (Provv. 8592) and 16 (Provv. 8591) = pp. 13–28

Quire 4 = ff. 25–32 (IX, 16–23) = pp. 45–60

Quire 5 = ff. 33–40 (IX, 24–31) = pp. 61–76

The quires all have horizontal fibres (→) on the outside and follows the “like faces like” pattern, as illustrated in the following scheme:

→↵|↵→|↵↵||↵↵|↵→|↵↵|↵→

Quires 1, 3, and 6 lost at least one complete bifolium, making their reconstruction difficult.

Quire 1 = ff. 1–7 (lost) and 8 (IX, 1) = pp. A–D + 1–12

Only f. 8 is preserved (pp. 11–12). Based on the pagination and a comparison with the other manuscripts, it is established that ff. 1–2 were left blank and unpaginated.

Quire 3 = ff. 17–19 (lost), 20–21 (BNT, Fondo Peyron, “Amedeo”, Ms. 157, 35–36 and 37–38), 22 (lost), and 23–24 (IX, 14–15) = pp. 29–44

Quire 6 = ff. 41–42 (IX, 32–33), 43–46 (IX, 36–39) and 47–48 (lost or not yet identified) = pp. 75–90

By comparison with quires 2, 4, and 5, they most probably had horizontal fibres (→) on the outside and followed the “like faces like” pattern.

No *kollēsis* is observed. Therefore, it is not possible to identify the dimensions and features of the original rolls.

## CLM 55

Codex CLM 55 corresponds to “Codex X” in Orlandi’s classification<sup>132</sup> and to the CMCL reconstructed codex GIOV.AK.<sup>133</sup> It contains five homilies on Nativity. Three were identified by T. Orlandi because of their initial title:<sup>134</sup>

CC 0099 (Cyril of Alexandria, *De Nativitate*), with initial title on X, 45, fr. 3↵ (Fig. 57, see the catalogue);

CC 0329 (Severian of Gabala [attr. to Proclus of Cyzicus in CLM 55], *De Nativitate*), with initial title on X, 1↵ (Fig. 58, see the catalogue);

CC 0452 (Athanasius of Alexandria, *De Nativitate B*), with initial title on X, 2↵ (Fig. 59, see the catalogue).

The title of a fourth as well as a fifth homily were discovered after an autoptic analysis of the entire collection’s papyrus.<sup>135</sup> The main parts of the fragments were published

<sup>131</sup> On this sign and its name, see McNamee, in Nocchi Macedo and Scapaticcio (ed.), *Signes dans les textes*, 2017, pp. 132–33.

<sup>132</sup> See Orlandi, *Muséon* 87 (1974), pp. 124–25.

<sup>133</sup> See also Orlandi, *Augustinianum* 53 (2013), pp. 521–22. As far as we know, CLM 55 has not been identified in Peyron’s *Lexicon* or in Fabretti, Rossi and Lanzone’s catalogue.

<sup>134</sup> Orlandi, *Muséon* 87 (1974), pp. 124–25; Id., *Augustinianum* 53 (2013), pp. 521–22.

<sup>135</sup> N. Carlig is preparing an article on this specific question.

by Rossi in 1890 and 1892,<sup>136</sup> with some remarks added by R. Atkinson in 1893.<sup>137</sup>

It consists of seventy-one fragments of leaves, the main part of which present a similar state of preservation: only the central part of the leaf is preserved with half of the lower margin and the relative corner of the leaf, giving those fragments an “oblique” shape (e.g. **Fig. 58**, see the catalogue). Only seven fragments retain the remainder of their pagination:

<b>III, 63, fr. 1</b> = pp. 11?–12?	<b>X, 40, fr. 1</b>
<b>III, 50, fr. 1–3</b> = pp. 127–32	<b>X, 41, fr. 1–2</b>
<b>XIV, 17, fr. 1–2</b> = pp. 133–36	<b>X, 42, fr. 1–2</b>
<b>XIV, 17, fr. 3</b> = pp. 139–40	<b>X, 44, fr. 1–2</b>
<b>X, 1–25</b>	<b>X, 45, fr. 1–3</b>
<b>X, 27–29</b>	<b>X, 46, fr. 1–4</b>
<b>X, 32</b>	<b>X, 47</b>
<b>X, 33, fr. 1–2</b>	<b>X, 48, fr. 1–2</b>
<b>X, 34, fr. 1–2</b>	<b>X, 49</b>
<b>X, 35, fr. 1–2</b>	<b>X, 50, fr. 2</b>
<b>X, 36</b>	<b>X, 51</b>
<b>X, 37, fr. 1–2</b>	<b>XIV, 16, fr. 6</b>
<b>X, 38, fr. 1–2</b>	<b>XIV, 17, fr. 4</b>
<b>X, 39, fr. 1–2</b>	

Ancient restoration consisted of pasting three small papyrus strips to **X, 8↘**, **X, 24→** and **X, 35, fr. 1↘**. There are no traces of specific modern restoration.

As they can be reconstructed, the original leaves are c. 210 mm in width and 290 mm in height, so that the codex can be inscribed within the “Aberrants” of “Group 5” of E.G. Turner’s papyrus codex typology.<sup>138</sup> They are written in two columns per page, separated by an intercolumnium of 18–20 mm. Each column originally contained twenty-four or twenty-five lines of eight to eleven characters each. The writing frame (including the intercolumnium) is 160 mm wide and 225–230 mm high. The average height for a sample of ten lines measures 95 mm. The margins in this codex are heavily damaged, so their dimensions may be a bit higher than estimated. The upper margins measure c. 20–25 mm in height, and the lower margins measure 35 mm. The inner margin is not preserved, while the outer margin measures c. 38–40 mm in width.

The traces of a quire signature are preserved on frag-

ments **X, 41, fr. 2→** and **X, 27→**. In the latter, traces of ink at the centre of the upper margin probably indicate the presence of a staurogram (⋈) (**Fig. 60**, see the catalogue). As discussed above, pagination was only preserved on seven fragments (**Fig. 61**, see the catalogue).

The writing is very specific to this manuscript. It is an upright bimodular script, with no contrast between thick and thin strokes. Letters such as λ and γ at the end of a line are extended outside the writing frame with a horizontal stroke (**Fig. 62**, see the catalogue). A trema is noted on ι (ι̇). The frequent use of the apostrophe is also observed, especially to avoid hiatus. The medium dot or, less frequently, a raised dot combined with a blank space is used as a punctuation mark. A zeta-shaped *paragraphos* (ζ) combined with a slightly enlarged initial written in *ekthesis* indicates a new section within a text.<sup>139</sup> A decorated *corōnis* marks the beginning of CC 0329 on **X, 1↘** (**Fig. 58**, see the catalogue), while the end of the texts are marked with a succession of decorative signs (,) and strokes. Moreover, interlaced ropes within a frame conclude the text of the homilies of **X, 2→** (**Fig. 59**, see the catalogue) and **X, 45, fr. 2↘**.

The lack of continuity in the pagination and text makes it almost impossible to reconstruct the successive order of the leaves. A comparison with other Coptic manuscripts preserving parts of the same texts or with the Greek version, when they are known, can be the only way to reorder the fragments. This method was applied by E. Lucchesi for part of CC 0329. The scholar was able to establish the successive order of four fragments as a result of a comparison with a copy of the homily in another manuscript.<sup>140</sup>

**X, 1↘**   **X, 5↘**   **X, 8↘**   **X, 7↘**

An analysis of the horizontal fibres (→) revealed that **X, 8** and **X, 7** form a bifolium. The recto and verso of several fragments can also be identified. In three cases (**X, 1**; **X, 45, fr. 2**; **X, 45, fr. 3**), the recto contains the end of a homily marked

<sup>136</sup> Rossi, *Memorie* 40 (1890), pp. 144–73, and Id., *Memorie* 42 (1892), pp. 179–85.

<sup>137</sup> Atkinson, *PRIA* 3 (1893), pp. 98–99.

<sup>138</sup> Turner, *Typology*, 1977, p. 16.

<sup>139</sup> On this sign and its name, see McNamee, in Nocchi Macedo and Scappaticcio (eds.), *Signes dans les textes*, 2017, pp. 132–33.

<sup>140</sup> Lucchesi, *AB* 97 (1979), p. 110 note 1.

by decorative signs, and the verso the initial title and beginning of the following homily. The recto and verso of the fragments that share a state of preservation and an oblique shape similar to that of fragments **X, 1**, **X, 5** and **X, 7–8**, whose successive order is firmly established, is easy to identify: the fragments have to be arranged so that the preserved lower corner corresponds to the leaf's external corner, and the oblique shape of the fragment follows a descending axis on the recto and an ascending one on the verso.

Six *kollēseis* (K1–6) are observed on **X, 16→**, **X, 27→**, **X, 28→**, **X, 35, fr. 1→**, **X, 36→** and **X, 49→**. They are all vertical, while K1–4 run downwards and K5–6 run upwards.<sup>141</sup>

## CLM 56

Codex CLM 56 corresponds to “Codex XI” in Orlandi’s classification,<sup>142</sup> to the CMCL reconstructed codex GIOV.AL,<sup>143</sup> and to “Pap. VII” (*partim*) in Peyron’s *Lexicon*.<sup>144</sup> It contains the Biblical book of the *Proverbs* (CC 0753), of which only the last part is preserved (*Prov.* 17, 14 – end, with lacunas). It was published by F. Rossi in 1890.<sup>145</sup> Observations on this edition were published by R. Atkinson in 1893.<sup>146</sup> This text is well known in Coptic, facilitating the reconstruction of the last leaves of the codex in successive order and enabling an estimation of the lacunas between them. It is hard to determine how many leaves are missing in the first part of the codex. The codex now consists of the remains of twenty leaves, six of which are almost complete, while fourteen others are reduced to fragments:

- f. x+1 (**XI, 1, fr. 1**)
- f. x+2 (**XI, 1, fr. 2**)
- f. x+3–6 (lost)
- f. x+7 (**XI, 2, fr. 1**) = pp. 77–78
- f. x+8–9 (lost) = pp. 79–82
- f. x+10 (**XI, 2, fr. 2**) = pp. 83–84
- f. x+11–13 (lost) = pp. 85–90
- f. x+14 (**XI, 3, fr. 1**) = pp. 91–92
- f. x+15–16 (lost) = pp. 93–96
- f. x+17 (**XI, 3, fr. 2**) = pp. 97–98
- f. x+18–19 (**XI, 4, fr. 1–2**) = pp. 99–102
- f. x+20 (**XI, 5, fr. 2**) = pp. 103–04
- f. x+21 (**XI, 6, fr. 1+3**) = pp. 105–06

f. x+22 (**XI, 6, fr. 2**) = pp. 107–08

f. x+23–28 (**XI, 7–12**) = pp. 109–20

f. x+29 (**XI, 5, fr. 1**) = p. 121 + blank page.

The fragments are very dark, and there are no traces of ancient restoration. As for modern restoration, some leaves seem to have been covered with some kind of varnish and some others were restored by pasting a thin net onto them, which makes an observation of the fibres difficult.

Since the leaves can be reconstructed, the original leaves are at least 200 mm in width and 310 mm in height, so that the codex can be inscribed within “Group 3” of E.G. Turner’s papyrus codex typology.<sup>147</sup> They are written in a single column per page of twenty-eight to thirty-one lines. The writing frame is 160 mm wide and 240 mm high. The average height for a sample of ten lines measures 80 mm. The margins are heavily damaged, so their dimensions may be slightly more than estimated. The upper margins measure at least 20 mm in height, while the lower margins range from 30 to more than 50 mm. The width of the inner and outer margins varies from 25 to more than 30 mm.

The writing is similar to that of CLM 53: an elegant round upright majuscule showing a slight contrast between thin horizontal strokes and thick vertical strokes. The letters are unimodular. The medium dot is used as a punctuation mark. When a verse is written on more than one line, the extra lines are written in *eisthesis*.

No quire signature is preserved. Where preserved, pagination is written in the top–outer corner of the pages in very small writing, such as in **XI, 6, fr. 2↓** (p<sub>z</sub>), **XI, 8→** (p<sub>1ε</sub>; l. p<sub>1ε</sub>) and **XI, 11→** (p<sub>1z</sub>), and is hardly legible. Nevertheless, this is sufficient to reconstruct the pagination of the last pages of the codex. Due to the bad state of preservation of the dark colour of the leaves and their highly-damaged margins, the continuity of fibres is almost impossible to

<sup>141</sup> See the catalogue and the CLM record for complete description of the *kollēseis*.

<sup>142</sup> Orlandi, *Muséon* 87 (1974), p. 125.

<sup>143</sup> See also Orlandi, *Augustinianum* 53 (2013), p. 523.

<sup>144</sup> Peyron, *Lexicon*, 1835, p. xxvi. As far as we know, this codex was not identified in Fabretti, Rossi and Lanzone’s catalogue.

<sup>145</sup> Rossi, *Memorie* 40 (1890), pp. 103–14.

<sup>146</sup> Atkinson, *PRIA* 3 (1893), pp. 25–36.

<sup>147</sup> Turner, *Typology*, 1977, p. 16.

establish. Consequently, no attempt at quire reconstruction shall be made. Finally, no *kollēsis* is observed.

## CLM 57

Codex CLM 57 corresponds to “Codex XII” in Orlandi’s classification,<sup>148</sup> to the CMCL reconstructed codex GIOV.AM,<sup>149</sup> and most probably to no. Cat. 7125 in Fabretti, Rossi and Lanzone’s catalogue.<sup>150</sup> It originally consisted of at least forty-five leaves, fourty of which have survived:

- f. 1 (lost): left blank and unpaginated
- ff. 2–38 (XII, 1–37) = pp. 1–74
- ff. 39–40 (lost) = pp. 75–78
- ff. 41–43 (XII, 38–40) = pp. 79–84
- ff. 44–45 (lost) = pp. 84–85

The codex contains two homilies:

- CC 0149 (Evodius of Rome, *De Passione*), on ff. 2–36r, with an initial title (Fig. 64, see the catalogue), preserved until the end, with the mention of the author’s name;
- CC 0083 (Basil of Caesarea, *Sermo in Lazica 2*), on ff. 36v–45, with an initial title (Fig. 66, see the catalogue), destroyed in the middle and at the end.

The texts were first published by F. Rossi in 1890, but he was unable to offer a satisfactory successive order for the leaves in the absence of pagination, which would have ensured text continuity from one page to another.<sup>151</sup> O. von Lemm added some observations and corrections to various passages.<sup>152</sup> In 2014, W. Kosack re-published the texts. After collating CC 0149’s Turin copy with the one preserved in CLM 243, ff. 28r–51r (MICH.BR), and that of CC 0083 with CLM 222, ff. 22v–27v (*partim* MICH.CI), he was able to propose a successive order for the leaves, which we follow here.<sup>153</sup>

Since the leaves are heavily damaged on all sides, the following dimensions should not be considered as definitive. The original leaves are 240 mm high, while their width is unmeasurable. The texts are written in two columns per page, separated by an intercolumnium of 25–30 mm. The writing frame dimensions (including the intercolumnium) are c. 190–195 mm in width and probably 270 mm

in height. Each column originally contained at least twenty-nine lines of eight to thirteen characters each. The height of a sample of ten lines varies from 95 to 110 mm. The margins have almost completely disappeared in this codex. The upper margins measure at least 35 mm (Fig. 69, see the catalogue) and the lower margin at least 25 mm. The inner and outer margins were c. 30–35 mm wide (Fig. 68, see the catalogue).

The initial titles of CC 0149 (f. 2r = XII, 1→; Fig. 64, see the catalogue) and CC 0083 (f. 36v = XII, 35→; Fig. 66, see the catalogue) are written in a single column per page. On three pages (ff. 16v and 17r and v = XII, 15→ and 16), the interlinear space is unexpectedly large so that the height of ten lines reaches 130 mm (Fig. 69, see the catalogue). No pagination or quire signature has been preserved.

The writing is a thin bimodular and upright majuscule, showing no contrast between thick and thin strokes. It is similar to the writing in CLM 46. When at the end of a line, α, ε, κ, μ, and γ are extended outside the writing frame by a horizontal stroke. A trema is noted on ι (i). No punctuation is used. Horizontal strokes are used as space fillers at the end of a paragraph, while zeta-shaped *paragraphoi* (ζ)<sup>154</sup> combined with enlarged initials written in *ekthesis* mark the beginning of a new section of the text. A stylised *corōnis* is drawn in the intercolumnium of f. 22r (XII, 21→; Fig. 70, see the catalogue). The *nomina sacra* and the word *σταυρος* are abbreviated by using the staurogram (c-Ɔ-c). The *ν* at the end of a line is abbreviated with a high line. The supralinear stroke is short, and its use follows the standard S system. The author’s name, *αββα ευδοκας* *αρχιεπισκοπος*, is written on f. 36r at the end of CC 0149, followed by a rectangle formed by interlaced ropes with a queue (Fig. 65, see the catalogue).

<sup>148</sup> Orlandi, *Muséon* 87 (1974), p. 125.

<sup>149</sup> See also Orlandi, *Augustinianum* 53 (2013), p. 523.

<sup>150</sup> Fabretti, Rossi and Lanzone, *Regio Museo*, 1888, p. 310: “40 fogli di papiro in bellissimo carattere, ma tutti mutilati, con testo relativo alla vita e passione del nostro Salvatore”. As far as we know, this codex is not identified in Peyron’s *Lexicon*.

<sup>151</sup> Rossi, *Memorie* 42 (1892), pp. 111–46.

<sup>152</sup> Von Lemm, *Koptische Miscellen*, nos. xxx, xlIII and cxvIII. See the catalogue for details.

<sup>153</sup> Kosack, *Basilios*, 2014.

<sup>154</sup> On this sign and its name, see McNamee, in Nocchi Macedo and Scappaticcio (eds.), *Signes dans les textes*, 2017, pp. 132–33.

On the basis of these observations, and notwithstanding the fact that the leaves are heavily damaged, the most probable quire reconstruction involves a succession of two quaternions, a single leaf (f. 17), three more quaternions and a binion.

Quire 1 = ff. 1 (lost) and 2–8 (**XII, 1–7**) = pp. A–B + 1–14

Quire 3 = ff. 18–25 (**XII, 17–24**) = pp. 33–48

Quire 5 = ff. 34–38 (**XII, 33–37**), 39–40 (lost), 41 (**XII, 38**) = pp. 65–80

The three quires have horizontal fibres (→) on the outside and mix both “like faces like” and “fibre alternation” patterns, as shown in the following scheme:

→↓|→↓|→↓|→↓||→↓|→↓|→↓|→↓

Quire 2 = ff. 9–16 (**XII, 8–15**) = pp. 15–30

Quire 4 = ff. 26–33 (**XII, 25–32**) = pp. 49–64

Both quires have horizontal fibres (→) on the outside and follow the “like faces like” pattern, as shown in the following scheme:

→↓|→↓|→↓|→↓||→↓|→↓|→↓|→↓

Single leaf = f. 17 (**XII, 16**) = pp. 31–32

We are obliged to consider the existence of a single leaf between quires 2 and 3, since it does not fit into any reconstructed quire. The fibres are ↓→.

Quire 6 = ff. 42–43 (**XII, 39–40**), 44–45 (lost) = pp. 81–84 + C–D

The two preserved leaves (ff. 42–43) were followed by one leaf at the end of CC 0083. There is no indication of how many blank leaves the last quire contained. Since CLM 45 and 49 show a binion as the last quire, it can be hypothesised that this was also the case for CLM 57. The quire would, therefore, show the horizontal fibres (→) on the outside and would follow the “like faces like” pattern, as shown in the following scheme:

→↓|→↓||→↓|→↓

As far as we know, no *kollēsis* has been observed. Therefore, it is impossible to determine the dimensions and features of the original rolls.

## CLM 58

Codex CLM 58 corresponds to “Codex XIII” in Orlandi’s classification,<sup>155</sup> and to the CMCL reconstructed codex GIOV.AN.<sup>156</sup> It contains one work: the *Canons* of the Ps. Basil of Caesarea (CC 0090). It consists of 50 fragmentary leaves, the main part of which is reduced to a single small fragment. The fragments were published only partially by F. Rossi in 1890 and 1892.<sup>157</sup> It was only in 1904, thanks to the Arabic version, that W.E. Crum identified the text as CC 0090 and began reordering the fragments.<sup>158</sup> While preparing a new edition of the text, L.-Th. Lefort reorganised the known fragments further and identified new ones. Unfortunately, he was unable to publish the results of his study since he died in 1959. Traces are, however, still preserved in glass frames in Turin<sup>159</sup> and in his personal archive in Leuven.<sup>160</sup>

In 2005, the almost complete manuscript of CC 0090 known as Cairo, Coptic Museum, inv. 13448 (CLM 713) was discovered in the hermitage MMA 1152 by a Polish archaeological mission. Besides the Arabic translation of the *Canons*, CLM 713 now offers the first extended Coptic parallel to CLM 58. A. Camplani and F. Contardi are preparing a critical edition of CC 0090 based on this manuscript and on the other Coptic and Arabic testimonies, including CLM 58. In this framework, the fragments **XIII, 19, frs. 1–3** were published in a preliminary study in 2017.<sup>161</sup>

Notwithstanding some discrepancies in the text, CLM 713 is a good parallel. The arrangement of the fragments and estimation of the extent of the lacunas are based on it, taking into account prior studies, most notably that of L.-Th. Lefort. The following reconstruction is, however, still hypothetical on many points:

<sup>155</sup> Orlandi, *Muséon* 87 (1974), p. 125.

<sup>156</sup> See also Orlandi, *Augustinianum* 53 (2013), p. 523. As far as we know the codex was not identified in Peyron’s *Lexicon* or in Fabretti, Rossi and Lanzone’s catalogue.

<sup>157</sup> Rossi, *Memorie*, 40 (1890), pp. 171–72 and *Memorie* 41 (1892), pp. 185–96.

<sup>158</sup> Crum, *PSBA* 26 (1904).

<sup>159</sup> The stickers by Lefort (“Fragm. + number”) are preserved in the frames.

<sup>160</sup> Leuven, Katholieke Universiteit, Universiteitsarchief, PU Lefort 11. We warmly thank Prof. M. Lamberigts and Dr M. Nelis, director of the Universiteitsarchief, for facilitating access and consultation of the archive of L.-Th. Lefort.

<sup>161</sup> I wish to thank A. Camplani for the numerous observations made during the preparation of this contribution. I also wish to thank F. Contardi for sharing his transcription of CLM 58 with me.



ff. 1–4 (lost) = pp. A–D + 1–4  
 f. 5 (**XIII, 1, fr. 1**) = pp. 5–6  
 f. 6 (lost) = pp. 7–8  
 f. 7 (**XIII, 1, fr. 2**) = pp. 9–10  
 f. 8 (**XIII, 2, fr. 1**) = pp. 11–12  
 f. 9 (**XIII, 2, fr. 2**) = pp. 13–14  
 f. 10 (**XIII, 3**) = pp. 15–16  
 ff. 11–14 (lost) = pp. 17–24  
 f. 15 (**X, 30, fr. 2**) = pp. 25–26  
 f. 16 (**XIII, 4**) = pp. 27–28  
 f. 17 (**XIII, 5, fr. 1**) = pp. 29–30  
 ff. 18–24 (lost) = pp. 31–44  
 f. 25 (**XIII, 5, fr. 2**) = pp. 45–46  
 f. 26 (**XIII, 6, fr. 2**) = pp. 47–48  
 f. 27 (**XIII, 7+8**) = pp. 49–50  
 f. 28 (**XIII, 9, fr. 1 + XIV, 14**) = pp. 51–52  
 f. 29 (**XIII, 10**) = pp. 53–54  
 f. 30 (**XIII, 11+12**) = pp. 55–56  
 f. 31 (**XIII, 13, fr. 1–4 + 9, fr. 2**) = pp. 57–58  
 f. 32 (**XIII, 14, fr. 1**) = pp. 59–60

Lacuna

**XIII, 14, fr. 2 + 15, fr. 2**

**XIII, 15, fr. 1**

Lacuna of at least sixteen leaves

**XIII, 16, fr. 1+2**

**XIII, 17 + 18, fr. 1**

**XIII, 6, fr. 1 + XIII, 18, fr. 2+3**

**X, 30, fr. 1 + XIII, 19, fr. 1**

**XIII, 19, fr. 2+3**

**XIII, 20, fr. 1**

**XIII, 20, fr. 2**

Lacuna of at least one leaf

**XIII, 21, fr. 1+2**

**XIII, 21, fr. 4+5**

**XIII, 21, fr. 3**

Lacuna of unknown extent

**XIII, 22, fr. 1**

**XIII, 22, fr. 2**

**XIII, 22, fr. 3**

Lacuna of probably one leaf

**XIII, 23, fr. 1+2**

**XIII, 23, fr. 3**

**XIII, 24, fr. 1**

**XIII, 25, fr. 1**

**XIII, 25, fr. 2**

Lacuna of one or two leaves?

**XIII, 24, fr. 2**

**XIII, 24, fr. 3**

Lacuna of one or two leaves?

**XIII, 26, fr. 1**

**XIII, 26, fr. 2**

Lacuna of one leaf?

**XIII, 27, fr. 1–2**

**XIII, 27, fr. 3**

**XIII, 27, fr. 4**

**XIII, 28, fr. 1**

**XIII, 28, fr. 2**

**XIII, 29, fr. 1**

**XIII, 28, fr. 3**

**XIII, 29, fr. 2**

Fragment **VII, 7, fr. 1**<sup>162</sup> and leaf **X, 31**<sup>163</sup> are maybe part of this codex.

Some fragments were tied together with small strips, probably by L.-Th. Lefort. There are no traces of ancient restoration.

As they can be measured on the basis of f. 27 (**XIII, 7+8**) and f. 31 (**XIII, 13, fr. 1–4 + 9, fr. 2**), the leaves of CLM 58, which are the only complete leaves, measure 210 mm in width and 308 mm in height, so that the codex can be inscribed within “Group 3” of E.G. Turner’s papyrus codex typology.<sup>164</sup> They are written in two columns per page, separated by an intercolumnium c. 20 mm wide. The writing frame (including the intercolumnium) is 145 mm wide and 220 mm high. Each column is c. 60–70 mm in width and contains twenty-two or twenty-three lines of eight to ten letters each. The average height for a sample of ten lines measures 95–100 mm. The upper margins measure c. 35 mm in height, and the lower margins 47 mm. The inner and outer margins measure 30 mm and 35 mm in width, respectively.

The quire signature is only preserved twice, on f. 16v (**XIII, 4→**) and f. 17r (**XIII, 5, fr. 1→**). It is written in the top–inner corner of the leaves between two horizontal strokes, above and below. On f. 16v, a staurogram (⌘) is noted in the centre of the upper margin (**Fig. 71**, see the catalogue).

Pagination is rarely preserved and contributes little to the reconstruction of the codex. It is written in the top–outer corner of the leaves between two horizontal strokes, above

<sup>162</sup> In the personal archives of L.-Th. Lefort, a note identifies these fragments as probably pertaining to *Canon* 31, but the text does not seem to have any correspondence with that of the Cairo manuscript.

<sup>163</sup> As leaf **X, 31** preserves the page numbers 175–76, it should be placed in the final part of the codex.

<sup>164</sup> Turner, *Typology*, 1977, pp. 15–16.

and below. In the case of the unplaced leaf **XIII, 15, fr. 1**, the page numbers are  $\text{N}\bar{\text{z}}/\text{NH}$ . If it seems obvious that  $\text{N}\bar{\text{z}}$  is an error for 57 ( $\text{N}\bar{\text{z}}$ ), the problem remains that this pagination is incorrect with respect to f. 31 (**XIII, 13, fr. 1–4 + 9, fr. 2**), correctly paginated 57–58 ( $\text{N}\bar{\text{z}}/\text{NH}$ ). Should we presume that there once was a second series of page numbers from 50 to 51, as in codex CLM 48 for pp. 190–99?

The writing is a thick unimodular majuscule showing an upright axis. It is similar to that of CLM 47, 48, 59 and 60. A trema is written on  $\text{ı}$  ( $\text{ı̇}$ ). The medium dot is used as a punctuation mark, especially at the end of a section of a *Canon*. A new section of a *Canon* is indicated by an enlarged initial written in *ekthesis*, which may or may not be combined with a *paragraphos* or a zeta-shaped *paragraphos* ( $\text{ζ}$ ).<sup>165</sup> A final  $\text{N}$  at the end of the line is abbreviated by means of a long superlinear stroke above the preceding vowel. The use of connective superlinear strokes follows the standard system of the *S* dialect.<sup>166</sup>

On the basis of the previous observations, only quire 4 is complete and can be reconstructed with certainty. The limited lacunas in quires 1 and 2 enable a hypothetical reconstruction, while the extended lacunas and the hypothetical places of the other leaves of the codex prevent any reliable reconstruction.

Quire 1 = ff. 1–4 (lost), 5 (**XIII, 1, fr. 1**), 6 (lost), and 7–8 (**XIII, 1, fr. 1; XIII, 2, fr. 1**) = pp. A–D + 1–12

As it is preserved, it can be established that the first two leaves were left blank and unpaginated. The quire’s horizontal fibres ( $\rightarrow$ ) are on the outside. Since the bifolium composed of ff. 3 and 6 is lost, it is not possible to reconstruct the fibre pattern. However, it can be reasonably presumed that it followed the “fibre alternation” pattern, as illustrated in the following scheme:

$[\rightarrow\downarrow][[\rightarrow\downarrow][[\rightarrow\downarrow][[\rightarrow\downarrow][[\downarrow\rightarrow][[\downarrow\rightarrow][\downarrow\rightarrow]]]]]]$

Quire 2 = ff. 9–10 (**XIII, 2, fr. 2; XIII, 3**), 11–14 (lost), and 15–16 (**X, 30, fr. 2; XIII, 4**) = pp. 13–28.

The quire has horizontal fibres ( $\rightarrow$ ) on the outside. Since the two central bifolia are lost, it is possible only to observe that the two first bifolia follows the “fibre alternation” pattern, as illustrated in the following scheme:

$\rightarrow\downarrow|\rightarrow\downarrow|??|??|??|??|\downarrow|\downarrow$

Quire 4 = ff. 25–32 (**XIII, 5, fr. 2; XIII, 6, fr. 2; XIII, 7+8; XIII, 9, fr. 1 + XIV, 14; XIII, 10; XIII, 11+12; XIII, 13, fr. 1–4 + XIII, 9, fr. 2; XIII, 14, fr. 1**) = pp. 45–60

The quire has the horizontal fibres ( $\rightarrow$ ) on the outside and mixes both “like faces like” and “fibre alternation” patterns, as in the following scheme:

$\rightarrow\downarrow|\downarrow|\downarrow|\downarrow|\rightarrow\downarrow||\downarrow|\rightarrow\downarrow|\rightarrow\downarrow|\downarrow$

Five *kollēseis* are observed (K1–5). All are vertical. K1–3 run downwards, while K4–5 run upwards. Nevertheless, it provides an insufficient basis for reconstructing the original rolls’ features.

## CLM 59

Codex CLM 59 corresponds to “Codex XIV” in Orlandi’s classification,<sup>167</sup> and to the CMCL reconstructed codex GIOV.AO.<sup>168</sup> It contains one identified work: the praise of Athanasius attributed to Cyril of Alexandria (CC 0108). The codex is very complicated to reconstruct, because only fragments are preserved, there is no pagination or quire signature, and the writing is comparable to that of CLM 58 and 47, in which the character of Athanasius is also involved. The fragments were partly published by F. Rossi in 1888 and 1892 and also by O. von Lemm in 1910.<sup>169</sup> T. Orlandi also published the text in a critical edition based on more manuscripts in 1968,<sup>170</sup> replaced recently by an online edition.<sup>171</sup> Despite all these efforts, a complete reconsideration of this codex and that of CC 0108 is required.

It consists of at least twenty-three fragments, which T. Orlandi attributed to CC 0108:

**XIV, 1–3**

**XIV, 4, fr. 1–2**

**XIV, 5, fr. 1–2**

**XIV, 6, fr. 1–2**

<sup>165</sup> On this sign and its name, see McNamee, in Nocchi Macedo and Scappaticcio (eds.), *Signes dans les textes*, 2017, pp. 132–33.

<sup>166</sup> See Boud’hors, in Carlig *et al.* (eds.), *Signes dans les textes*, 2020, pp. 283–84.

<sup>167</sup> Orlandi, *Muséon* 87 (1974), pp. 125–26.

<sup>168</sup> See also Orlandi, *Augustinianum* 53 (2013), p. 524. As far as we know the codex was not identified in Peyron’s *Lexicon* or in Fabretti, Rossi and Lanzone’s catalogue.

<sup>169</sup> At the end of his study, O. von Lemm published another fragment of this codex for the first time. We were unable to identify this fragment in the collection.

<sup>170</sup> Orlandi, *Testi copti*, 1968, pp. 9–77.

<sup>171</sup> Orlandi, *Cirillo*, s.d.

XIV, 7, fr. 1–2  
 XIV, 8, fr. 1  
 XIV, 9, fr. 1–2  
 XIV, 10, fr. 1–2  
 XIV, 11, fr. 2  
 XIV, 12, fr. 1–2  
 XIV, 16, fr. 5  
 XIV, 18, fr. 3  
 XIV, 20, fr. 1–2

Since some fragments in section XIV of the catalogue have been identified as belonging to other codices (CLM 47, 55, 58 and 6558), it is unclear whether the “unidentified” fragments form part of CLM 59, contain another literary work or pertain to another codex:

XIV, 8, fr. 2  
 XIV, 15, fr. 1–4  
 XIV, 16, fr. 2–4  
 XIV, 18, fr. 1–2  
 XIV, 19, fr. 1 and 3  
 XIV, 21, fr. 1–4

As for ancient restoration, two papyrus strips have been pasted one upon the other, forming an X on XIV, 12, fr. 2→ (Fig. 72, see the catalogue) before copying the text. Some of the fragments seem to have been covered with a transparent varnish or gelatine in modern times.

Due to the poor state of preservation of the leaves, which are all fragmentary, it is not possible to offer a complete reconstitution of the dimensions. Both the upper and lower margins should have measured 30–40 mm in height, while the lateral margins were originally c. 25 mm wide. It must be highlighted that the codex is written in two columns per page, each containing twenty-two to twenty-five lines, as evidenced by, for example, XIV, 2→ (Fig. 73, see the catalogue). Pagination is preserved on XIV, 10, fr. 1–2, as well as on XIV, 18, fr. 3, while no quire signature has survived.

The writing is a thick unimodular majuscule showing an upright axis. It is similar to that of CLM 47, 48, 58 and 60. A trema appears on ι (ῑ). The medium dot is used as a punctuation mark, especially at the end of a paragraph. A zeta-shaped *paragraphos* (ζ)<sup>172</sup> or a *paragraphos* combined

with a sometimes enlarged or elongated initial written in *ekthesis* indicates a new paragraph. A final μ at the end of the line is abbreviated due to a long superlinear stroke above the preceding vowel. The use of connective superlinear strokes follows the standard system of the S dialect.<sup>173</sup>

Due to a lack of information regarding the successive order of the leaves, it is difficult to undertake a reconstruction of the quire layout. One *kollēseis* is observed, vertical and running upwards, as it appears in XIV, 1→. This is not sufficient to identify the features of the original rolls.

## CLM 60

Codex CLM 60 corresponds to “Codex XV” in Orlandi’s classification,<sup>174</sup> and to the CMCL reconstructed codex GIOV.AP.<sup>175</sup> It contains the *Life of Epiphanius* (CC 0413) first published by F. Rossi in 1893<sup>176</sup>. A new edition with a complete reassessment of the leaves and fragments is in preparation by A. Tsakos and C.H. Bull.

ff. 1–7 (lost or among the unplaced fragments) = pp. A–D + 1–10  
 f. 8 (XV, 44, fr. 2) = pp. 11–12  
 f. 9 (XV, 41, fr. 1) = pp. 13–14  
 f. 10 (lost or not identified) = pp. 15–16  
 f. 11 (XV, 42, fr. 6) = pp. 17–18  
 f. 12 (XV, 42, fr. 1+3) = pp. 19–20  
 f. 13 (XV, 42, fr. 4+5) = pp. 21–22  
 f. 14 (XV, 43, fr. 1) = pp. 23–24  
 f. 15 (XV, 44, fr. 4) = pp. 25–26  
 f. 16 (XV, 45, fr. 1) = pp. 27–28  
 ff. 17–72 (lost or among the unplaced fragments) = pp. 29–140  
 f. 73 (XV, 9 + XV, 40, fr. 1) = pp. 141–42  
 f. 74 (XV, 5 + XV, 43, fr. 2) = pp. 143–44  
 ff. 75–80 (lost or among the unplaced fragments) = pp. 145–56  
 f. 81 (XV, 21 + XV, 23, fr. 2) = pp. 157–58

<sup>172</sup> On this sign and its name, see McNamee, in Nocchi Macedo and Scapaticcio (eds.), *Signes dans les textes*, 2017, pp. 132–33.

<sup>173</sup> See Boud’hors, in Carlig *et al.* (eds.), *Signes dans les textes*, 2020, pp. 283–84.

<sup>174</sup> Orlandi, *Muséon* 87 (1974), pp. 125–26.

<sup>175</sup> See also Orlandi, *Augustinianum* 53 (2013), pp. 524. Since this codex was discovered by F. Rossi in 1892 (see Rossi, *Atti dell’Accademia dei Lincei* 5 [1893], p. 3), it is not present in Peyron’s *Lexicon* or in Fabretti, Rossi and Lanzzone’s catalogue.

<sup>176</sup> Rossi, *Atti dell’Accademia dei Lincei* 5 (1893), pp. 7–47.

f. 82 (XV, 22 + XV, 23, fr. 1) = pp. 159–60

ff. 83–96 (XV, 24–37) = pp. 161–88

X, 26 : end of the CC 0413 (?)

The following fragments are unplaced in the codex:

VIII, 44, fr. 8

XIV, fr. 1

XV, 1 + XV, 40, fr. 2

XV, 2 + XV, 39, fr. 2

XV, 3 + XV, 39, fr. 1

XV, 4 + XV, 52, fr. 1

XV, 6 + XV, 8, fr. 2

XV, 7, fr. 1 + XV, 8, fr. 1

XV, 7, fr. 2

XV, 10 + XV, 51, frr. 1–2

XV, 11 + XV, 12 + XV, 41, fr. 4

XV, 13, fr. 1

XV, 13, fr. 2 + XV, 14, frr. 2–3

XV, 15

XV, 17, fr. 1 + XV, 18

XV, 17, fr. 2 + XV, 16, fr. 1 + XV, 19

XV, 20

XV, 38

XV, 41, fr. 2

XV, 41, fr. 3

XV, 41, fr. 5

XV, 41, fr. 6

XV, 42, fr. 2

XV, 44, fr. 1

XV, 44, fr. 3

XV, 45, fr. 2 + XV, 46, fr. 1 (?)

XV, 46, fr. 2 + XV, 54

XV, 46, fr. 3

XV, 47

XV, 48

XV, 49

XV, 50

XV, 51, fr. 3

XV, 52, fr. 2

XV, 52, frr. 3 + 4 + 6

XV, 52, fr. 4

XV, 53, frr. 1 + 3 + 4

XV, 53, fr. 2

XV, 55, frr. 1–4

XV, 55, fr. 5

XV, 56, fr. 3

XV, 56, fr. 4

XV, 56, fr. 7

Some traces of ancient restoration are observed: papyrus strips are pasted. The leaves measure 215 mm in width and 325 mm in height (**Fig. 74**, see the catalogue), so that the codex can be inscribed within “Group 3” of E.G. Turner’s papyrus codex typology.<sup>177</sup> They are written in two columns per page, separated by an intercolumnium c. 10 mm wide. The writing frame (including the intercolumnium) is 165 mm wide and 260 mm high. Each column is c. 75 mm in width and contains twenty-three to twenty-six lines of six to ten letters each. The average height for a sample of ten lines is therefore c. 110 mm. The upper margins measure 35 mm in height, while the height of the lower margins is c. 30 mm. The inner and outer margins measure 35 mm and 15 mm in width, respectively.

Pagination is barely preserved in this codex. It is always written in the top–outer corner of each page between two horizontal strokes drawn above and below, and apparently runs regularly.

The quire signature is preserved for quire 12 (**Fig. 75**, see the catalogue) and quire 13. Quire signature 12 is written in correspondence with p. 157, which should be the first page of quire 13, as expected in the case of quaternions containing sixteen pages each, which is the normal quire layout in the Turin collection. It is presumed that there is an error in the quire’s numbering, rather than in the pagination. Quire signature 22 is preserved on X, 26↓ (**Fig. 76**, see the catalogue), corresponding to the end of the codex, since the other face, X, 26→, is blank. It is written in the top–inner corner of the first and last leaves of the quire, between two horizontal strokes drawn above and below.

<sup>177</sup> Turner, *Typology*, 1977, pp. 15–16.

The writing is a further example of a thick, upright and unimodular majuscule, as in CLM 47, 48, 58 and 59. A trema appears on *i* (ï). The medium dot is used as a punctuation mark. A zeta-shaped *paragraphos* (Ϸ)<sup>178</sup> combined with an enlarged initial written in *ekthesis* indicates a section of the text. The use of connective supralinear strokes follows the standard system of the *S* dialect.<sup>179</sup>

On the basis of the previous observations, the layout of three quires can be reconstructed thus far: quires 2, 12 and 13.

Quire 2 = ff. 9 (**XV, 41, fr. 1**), 10 (lost) and 11–16 (**XV, 42, fr. 6; XV, 42, fr. 1+3; XV, 42, fr. 4+5; XV, 43, fr. 1; XV, 44, fr. 4; XV, 45, fr. 1**) = pp. 13–28.

The quire shows horizontal fibres (→) on the outside and mixes both “like faces like” and “fibre alternation” patterns, as illustrated in the following scheme:

→↓|[→↓]|↓→|↓→||↓→|↓→|↓→|↓→

Quire 12 = ff. 81–88 (**XV, 21 + XV, 23, fr. 2; XV, 22 + XV, 23, fr. 1; XV, 24–29**) = pp. 157–72

The quire shows vertical fibres (↓) on the outside and mixes both “like faces like” and “fibre alternation” patterns, as illustrated in the following scheme:

↓→|↓→|↓→|↓→||↓→|↓→|↓→|↓→

Quire 13 = ff. 89–96 (**XV, 30–37**) = pp. 173–88

The quire shows horizontal fibres (→) on the outside and follows the “fibre alternation” pattern, as illustrated in the following scheme:

→↓|→↓|→↓|→↓||→↓|→↓|→↓|→↓

A horizontal *kollēsis* is observed on each leaf almost complete in height (**Fig. 74**, see the catalogue). It is probable that all leaves originally had a horizontal *kollēsis*, which means that the bifolia cut from the original rolls were turned 90 degrees. Apart from the *kollēsis* observed on **XV, 5**, which runs upwards, the *kollēseis* run downwards. The height of the original rolls, corresponding to the width of the bifolia, was at least c. 430 mm, and their *kollēmata* were 325 mm wide.

## CLM 61

Codex CLM 61 corresponds to “Codex XVI” in Orlandi’s

classification,<sup>180</sup> and to the CMCL reconstructed codex GIOV.AQ.<sup>181</sup>

A codicological study of CLM 61 has already been carried out, on which we rely here.<sup>182</sup> The codex is almost completely preserved. It originally consisted of sixty-four leaves, of which ff. 7–61 and 63 are preserved (almost) completely, while only seven small fragments have survived from ff. 3–6, whose exact place is not known:

ff. 1–2 (lost and left blank) = pp. A–D

ff. 3–6 (**XVI, 56 + 59, fr. 4; XVI, 57, fr. 1 and 2; XVI, 58; XVI, 59, fr. 2 and 3** not placed) = pp. 1–8

ff. 7–19 (**XVI, 1–13**) = pp. 9–36<sup>183</sup>

f. 20 (**XVI, 14 + 60, fr. 3 + 62**) = pp. 37–38

f. 21 (**XVI, 15 + 60, fr. 2 + 63**) = pp. 39–40

f. 22 (**XVI, 16 + 60, fr. 1**) = pp. 41–42

ff. 23–61 (**XVI, 17–55**) = pp. 43–120

f. 62 (lost and probably left blank)

f. 63 (**XVI, 59, fr. 1 + 61**), unpaginated

f. 64 (lost and probably left blank).

Codex CLM 61 contains five *passiones* first published by F. Rossi in 1893.<sup>184</sup> A still unpublished leaf at the end of the codex bears two colophons on the recto and the Greek version of Ps. 109 (110) on the verso, written by three different hands.<sup>185</sup> The contents are organised in the following way in the codex:

CC 0293 (*Passio Pantaleonis*) on ff. 3–28v, with final title<sup>186</sup>

CC 0262 (*Passio Asclae*) on ff. 29–34r, with initial and final titles (**Fig. 77**, see the catalogue)

<sup>178</sup> On this sign and its name, see McNamee, in Nocchi Macedo and Scappaticcio (eds.), *Signes dans les textes*, 2017, pp. 132–33.

<sup>179</sup> See Boud’hors, in Carlig *et al.* (eds.), *Signes dans les textes*, 2020, pp. 283–84.

<sup>180</sup> Orlandi, *Muséon* 87 (1974), p. 126.

<sup>181</sup> See also Orlandi, *Augustinianum* 53 (2013), pp. 524–25. Since this codex was discovered by F. Rossi in 1892 (see Rossi, *Atti dell’Accademia dei Lincei*, 5 [1893], p. 3), it is not present in Peyron’s *Lexicon* or in Fabretti, Rossi and Lanzzone’s catalogue.

<sup>182</sup> Carlig, in Capasso, Davoli and Pellé (eds.), *Proceedings of the 29th International Congress of Papyrology*, pp. 261–74.

<sup>183</sup> Page numbers 31 and 32 are forgotten.

<sup>184</sup> Rossi, *Atti dell’Accademia dei Lincei* 5 (1893), pp. 47–95.

<sup>185</sup> The leaf is to be published by N. Carlig.

<sup>186</sup> About the titles in CLM 61, see Carlig, in Capasso, Davoli and Pellé (eds.), *Proceedings of the 29th International Congress of Papyrology*, pp. 261–74.

CC 0295 (*Passio Philemonis*) on ff. 34v–44r, with final title<sup>187</sup>

CC 0261 (*Passio Ariani*) on ff. 44v–56r, with initial and final titles

CC 0269 (*Passio Dios*) on ff. 56v–61v, with initial and final titles

Two colophons on f. 63r

Ps. 109 (110) in Greek on f. 63v.

Ancient restoration consisted of pasting small rectangular papyrus strips to f. 14r, l. 19 and ll. 26–29 (**XVI, 8; Fig. 78**, see the catalogue) with consecutive rewriting of the text, as well as square strips in the upper margin and a long rectangular strip in ll. 9–10 of f. 36v (**XVI, 30→**), perhaps prior to writing the text.

The leaves measure 220 mm in width and 320 mm in height so that the codex can be inscribed within “Group 3” according to E.G. Turner’s typology of the papyrus codex.<sup>188</sup>

They are written in a single column per page containing twenty-five to twenty-nine lines each. The writing frame is 150 mm wide and 230 mm high. The average height for a sample of ten lines measures 82 mm. The upper margins measure 40 mm in height and the lower margins 50 mm. The inner and outer margins measure c. 25 mm and 45 mm in width, respectively.

Barely legible, the quire signature is preserved from 2 to 8. It is written in the top–inner corner of the first and last pages of each quire and is accompanied by a staurogram (⌞) drawn in the centre of the upper margin.

Pagination is preserved from 11 to 120 and can be easily reconstructed where lacking. It is written in the top–outer margin of each page between two horizontal strokes, above and below. It runs regularly, to the exception of page numbers 31 and 32, which were forgotten by the scribe, so that the page numbering jumps from 30 to 33.

The writing of the texts is a round unimodular majuscule showing an upright axis and a slight thick–and–thin style. It shows some peculiarities, since the vertical stroke of κ when written in the first line of the page is extended into the upper margin, as well as ρ is decorated above with a curled line (**Fig. 79**, see the catalogue). As we have shown, this operation of decoration of some letters has been carried out after the copy of the text.<sup>189</sup> The medium dot is used as a punctuation mark. A zeta–shaped *paragraphos* (↷)<sup>190</sup> combined with an enlarged initial written in *ek-*

*thesis* indicates the beginning of a new section of the text. An interlaced rope combined with the first letter written in *ekthesis* indicates the beginning of each *Passio* (**Fig. 79**, see the catalogue). Written alone, the interlaced rope marks the end of the last *Passio* of the codex on f. 61v.

On the basis of the previous observations, CLM 61’s quire layout can be reconstructed for quire 2–8. The lacunas observed in quire 1 make its reconstruction hypothetical.

Quire 1 = ff. 1–6 (lost) and 7–8 (**XVI, 1–2**) = pp. A–D + pp. 1–12

This quire’s horizontal fibres (→) are on the outside, as ascertained by f. 8 (↵→). Since the two central bifolios are missing, the quire layout reconstruction is hypothetical, even if it can be assumed with a high degree of probability that it follows the “like faces like” patterns found in quires 2–8:

[↵↵]||[↵↵]||[↵↵]||[↵↵]||[↵↵]||[↵↵]||↵↵↵↵

Quire 2 = ff. 9–16 (**XVI, 3–10**) = pp. 13–28

Quire 3 = ff. 17–24 (**XVI, 11–13; XVI, 14 + 60, fr. 3 + XVI, 62; XVI, 15 + 60, fr. 2 + XVI, 63; XVI, 16 + 60, fr. 1; XVI, 17–18**) = pp. 29–46

Quire 4 = ff. 25–32 (**XVI, 19–26**) = pp. 47–62

Quire 5 = ff. 33–40 (**XVI, 27–34**) = pp. 63–78

Quire 6 = ff. 41–48 (**XVI, 35–42**) = pp. 79–94

Quire 7 = ff. 49–56 (**XVI, 43–50**) = pp. 95–110

Quire 8 = ff. 57–61 (**XVI, 51–55**), 62 (lost), 63 (**XVI, 59, fr. 1 + XVI, 61**), and 64 (lost) = pp. 111–20 (and eight unpaginated pages)

All the quires have horizontal fibres (→) on the outside and follows the “like faces like” pattern, as shown in the following scheme:

↵↵↵↵↵↵||↵↵↵↵↵↵||↵↵↵↵↵↵||↵↵↵↵↵↵

In CLM 61, 79 vertical *kollēseis* can be seen. They all run downwards, with the exception of K7–9, 33, 42–43 and 48–51, which run upwards. On ff. 20, 28, 32, 42, 48 and 50, the *kollēsis* marks the change of fibre direction from ↵ to → and on f. 33 from → to ↵. This indicates that the rolls used to

<sup>187</sup> See also the remarks in von Lemm, *Kleine koptische Studien*, no. XLVI.1 and *Koptische Miscellen*, no. LIV.

<sup>188</sup> Turner, *Typology*, 1977, pp. 15–16.

<sup>189</sup> Carlig, in Capasso, Davoli and Pellé (eds.), *Proceedings of the 29th International Congress of Papyrology*, pp. 261–74.

<sup>190</sup> On this sign and its name, see McNamee, in Nocchi Macedo and Scapaticcio (eds.), *Signes dans les textes*, 2017, pp. 132–33.

make up the codex (at least 7) started with a *kollēma* showing the vertical fibres (↵), called *prōtokollon*. On ff. 7, 17–19, 25, 29, 35, 38, 40–41, 44–47, 51, 53–57 and 60, two vertical *kollēseis* are present on the same leaf. In that case, the width between the two *kollēseis*, which varies between 112 and 138 mm, is a firm indication of the average width of the *kollēmata* of the original rolls used to make up the codex. So far, only one of the original rolls used to make up ff. 42–47 has been reconstructed. It is composed of nine *kollēmata* of c. 120–150 cm in width and measures c. 1.25 m. Its height corresponds to the height of the leaves of the codex: 320 mm.

## CLM 62

Codex CLM 62 corresponds to “Codex XVII” in Orlandi’s classification,<sup>191</sup> and to the CMCL reconstructed codex GIOV.AR.<sup>192</sup>

It consists of the lower half of five leaves and an additional nine tiny unpublished fragments (XVII, 1–5).<sup>193</sup> Fragments XV, 56, fr. 5–6, as well as the main part of the fragments kept in XV, 57 (Fig. 80, see the catalogue), which are still unpublished, can also be attributed to CLM 61 on palaeographical grounds.

The text is identified as the Biblical book of *Job* (CC 0735). The identified passages are the following, which enable us to establish the successive order of XVII, 1–5:

- XVII, 1↵: *Job*, 20, 29–21, 4
- XVII, 1→: *Job*, 21, 11–18
- XVII, 2→: *Job*, 22, 1–5
- XVII, 2↵: *Job*, 22, 17–23
- XVII, 3↵: *Job*, 23, 1–8 (Fig. 81, see the catalogue)
- XVII, 3→: *Job*, 23, 16–24, 6
- XVII, 4→: *Job*, 24, 14/15–20
- XVII, 4↵: *Job*, 24 (end)–25, 5
- XVII, 5↵: *Job*, 26, 12–27, 4
- XVII, 5→: *Job*, 27, 11–13

There are no traces of ancient or modern restoration, no pagination or quire signatures, and no *kollēseis* on the fragments. The codex was written in a single column per page. The leaves are at least 195 mm wide and probably more than 300 mm high. The writing frame is 160 mm wide. The lower and inner margins, which are the only preserved

parts, measure 35 mm in height and 30 mm in width, respectively.

The writing is a slightly bimodular and thick majuscule with no contrast between thick and thin strokes. Some serifs can be seen, particularly on τ. The writing is similar to that of CLM 52 and 55, although the serifs are more frequent and visible. A trema is used on ι (ῑ) and the apostrophe is used as a lectional sign. Enlarged initials written in *ekthesis* indicate a new section of the text. The connective superlinear stroke is short, and its use follows the standard S system.<sup>194</sup>

The quire layout cannot be reconstructed. However, as we have seen, XVII, 1–5 follow each other. By observing the fibres, it can be further established that XVII, 2 and XVII, 5, as well as XVII, 3 and XVII, 4, form the two central bifolia of a quire, which, therefore, probably follows the “like faces like” pattern.

## CLM 6558

Six unpublished fragments sharing a similar state of preservation, faded ink and writing, are identified as codex CLM 6558 and await proper study and edition. A manuscript annotation added next to the largest fragment, XIV, 10, fr. 3 (Fig. 82, see the catalogue), appears to read “Codice di Sabino di Eraclea”. It probably refers to Sabinus, the 4th-century bishop of Heraclea in Thrace, the current Marmara Ereğlisi near Constantinople, and author of the *Synagoge* of Synodal Acts cited by Socrates of Constantinople and Sozomen.<sup>195</sup> The fragments are the following:

- X, 44, fr. 3
- X, 50, fr. 3
- XIV, 10, fr. 3
- XIV, 13, fr. 2
- XIV, 13, fr. 4
- XIV, 16, fr. 1

<sup>191</sup> Orlandi, *Muséon* 87 (1974), p. 126.

<sup>192</sup> See also Orlandi, *Augustinianum* 53 (2013), p. 525. Since this codex was identified by F. Rossi in 1892 (see Rossi, *Atti dell’Accademia dei Lincei* 5 [1893], p. 3), it is not present in Peyron’s *Lexicon* or in Fabretti, Rossi and Lanzzone’s catalogue.

<sup>193</sup> Rossi, *Atti dell’Accademia dei Lincei* 5 (1893), pp. 95–98.

<sup>194</sup> See Boud’hors, in Carlig *et al.* (eds.), *Signes dans les textes*, 2020, pp. 283–84.

<sup>195</sup> See Hauschild, *VigChr* 24 (1970) and Löhr, *ZKirchG* 98 (1987).

The possibility that the colophon Provv. 6266 (CLM 6329) could be part of CLM 6558 is evoked in the *Atlas of Coptic Literature*, as well as in P. Buzi's contribution in this volume.<sup>196</sup>

There are no traces of ancient or modern restoration, no pagination or quire signatures, and one *kollēseis* on the fragments. The codex was written in two columns per page of at least twenty lines each and containing at least ten characters. The writing is a small and elegant round majuscule with an upright axis and shows a slight contrast between thick vertical strokes and thin horizontal ones. The medium dot is used as a punctuation mark and the zeta-shaped *paragraphos* (Ϛ)<sup>197</sup> combined with the initial letter in *ekthesis* indicates the beginning of a new section. The ϛ at the end of a line is abbreviated with a high line. The use of connective superlinear strokes follows the standard *S* system.<sup>198</sup>

## CLM 6559

Twelve other unpublished fragments sharing a similar state of preservation, ink colour and writing are identified as codex CLM 6559 and await proper study and edition:

VIII, 44, fr. 3

VIII, 44, fr. 9

VIII, 45, fr. 1–6 (Fig. 83, see the catalogue)

XV, 55, fr. 5 (Fig. 84, see the catalogue)

XV, 56, fr. 1–2

XV, 56, fr. 8

As in CLM 6558, there are no traces of ancient or modern restoration, no pagination and quire signatures, and no *kollēseis* on the fragments. The codex was written in two columns per page, each with at least ten lines per column. The writing is a large and elegant round majuscule showing an upright axis and no marked contrast between thick and thin strokes. The letters ε and ο offer a perfectly round shape. The ink is grey and faded. The zeta-shaped *paragraphos* (Ϛ)<sup>199</sup> combined with the initial letter in *ekthesis* is seen on XV, 55, fr. 5 (Fig. 84, see the catalogue). The super-linear stroke follows the standard *S* system.<sup>200</sup>

## CLM 6564

Codex CLM 6564 corresponds to the second part of “Codex VI” in Orlandi's classification,<sup>201</sup> of the CMCL reconstructed codex GIOV.AF,<sup>202</sup> of “Pap. VI” in Peyron's *Lexicon*,<sup>203</sup> and of no. Cat. 7123 in Fabretti, Rossi and Lanzone's catalogue.<sup>204</sup> The preserved pagination, the use of the staurogram (⋈), and slight differences in the writing and in layout clearly indicate that CLM 6564 is the distinct codicological CLM 50. The codex contains two identified literary works. The *Passio Ptolemaei* (CC 0306) is preserved with its initial title (VI, 92→; Fig. 85, see the catalogue). The other face, VI, 92↓, is left blank. It was published by F. Rossi in 1888.<sup>205</sup> The Chrysostomic homily *De scribis et Pharisaeis* (CC 0173 = CPG 4640) is fully preserved with the initial title (VI, 74→; Fig. 86, see the catalogue). The other face, VI, 74↓, contains the end of a previous text and is unpublished. The homily was published by F. Rossi in 1889,<sup>206</sup> and R. Atkinson added some remarks in 1893.<sup>207</sup>

Only twenty-one leaves are extant, of which only 3 have preserved their upper margin containing the pagination:

VI, 96, fr. 1 + VI, 79 = pp. 43–44 (MI–MA)

VI, 96, fr. 2 + VI, 89 = pp. 45–46 (ME–MS)

VI, 96, fr. 3 + VI, 90 = pp. 47–48 (MZ–MH)

The eighteen remaining leaves lack their upper parts, so that no pagination survives, and no text continuity exists from one page to another:

<sup>196</sup> See also <https://atlas.paths-erc.eu/colophons/96> and <https://atlas.paths-erc.eu/manuscripts/6329>

<sup>197</sup> On this sign and its name, see McNamee, in Nocchi Macedo and Scappaticcio (eds.), *Signes dans les textes*, 2017, pp. 132–33.

<sup>198</sup> See Boud'hors, in Carlig *et al.* (eds.), *Signes dans les textes*, 2020, pp. 283–84.

<sup>199</sup> On this sign and its name, see McNamee, in Nocchi Macedo and Scappaticcio (eds.), *Signes dans les textes*, 2017, pp. 132–33.

<sup>200</sup> See Boud'hors, in Carlig *et al.* (eds.), *Signes dans les textes*, 2020, pp. 283–84.

<sup>201</sup> See Orlandi, *Muséon* 87 (1974), p. 123.

<sup>202</sup> See also Orlandi, *Augustinianum* 53 (2013), p. 520.

<sup>203</sup> Peyron, *Lexicon*, 1835, p. xxvi.

<sup>204</sup> Fabretti, Rossi and Lanzone, *Regio Museo*, 1888, p. 310.

<sup>205</sup> Rossi, *Memorie* 38 (1888), pp. 275–78.

<sup>206</sup> Rossi, *Memorie* 39 (1889), pp. 100–16.

<sup>207</sup> Atkinson, *PRIA* 3 (1893), pp. 82–90.



VI, 74–78

VI, 80–88

VI, 92–95<sup>208</sup>

The codex underwent ancient restoration by pasting at least fifteen strips of papyrus prior to the copying of the text.<sup>209</sup> There are no specific traces of modern restorations.

Globally, the dimensions appear to be similar to those of CLM 50. The leaves measure 225 mm in width and 320 mm in height, so that the codex can be inscribed within “Group 3” of E.G. Turner’s papyrus codex typology.<sup>210</sup> They are written in two columns per page, separated by an intercolumnium c. 15–20 mm wide. The writing frame (including the intercolumnium) is 150–160 mm wide and 240–250 mm high. Each column is c. 65–70 mm in width. It contains twenty-three to twenty-four lines of five to nine letters each, that is, slightly less than in CLM 50. The average height for a sample of ten lines is therefore c. 105–110 mm. The upper margins measure between 30 and 35 mm in height, and the lower margins’ height varies between 35 and 40 mm. The inner and outer margins measure 35 mm and 30 mm in width, respectively.

Two quire signatures are preserved: 3 (r) on p. 44 (VI, 96, fr. 1↵ + VI, 79↵) and 4 (Δ) on p. 45 (VI, 96, fr. 2↵ + VI, 89↵). Both are written in the top–inner corner of the page between two horizontal strokes above and below, and are accompanied by a staurogram (⦿) in the centre of the upper margin. The presence of a staurogram in the upper margin of p. 48 (VI, 96, fr. 3↵ + VI, 90↵) is striking, since it does not seem to correspond to the beginning or the end of a quire.

As already seen, pagination is only preserved on three leaves and runs regularly from 43 to 48. It is written in the top–outer corner of the pages, between two horizontal strokes above and below.

Globally, the writing is the same as in CLM 50. It is an upright, globally unimodular majuscule. Some letters, such as ε, ο, η, π, ρ, and τ, have apices on their extremities. However, the contrast between the thick vertical strokes and thin horizontal ones seems to be less marked than in CLM 50. A trema is used on ι (ῑ). As in CLM 50, the medium dot combined with a blank space is used as a punctuation mark. Zeta-shaped *paragraphoi* (Ϸ)<sup>211</sup> combined with enlarged initials (larger than in CLM 50) written in *ekthesis* indicate new sections of the text. The beginning of CC 0173

is highlighted by a stylised *corōnis* (Fig. 86, see the catalogue). The use of superlinear strokes follows the standard system of the S dialect. The word CΤΑΥΡΟC is abbreviated using the staurogram (c-⦿c) (Fig. 87, see the catalogue).

On the basis of the previous observations, we can draw the following preliminary conclusions about the reconstruction of the codex. Some bifolia can be reconstructed as a result of fibre continuity:

VI, 75 – VI, 80

VI, 76 – VI, 81

VI, 77 – VI, 78

VI, 96, fr. 1 + VI, 79 – VI, 88

VI, 82 – VI, 86

VI, 85 – VI, 87

VI, 96, fr. 2 + VI, 89 – VI, 96, fr. 3 + VI, 90

The preserved pagination and quire signature indicate that p. 44 corresponds to the end of quire 3 and p. 45 to the beginning of quire 4. Consequently, if we assume that we are dealing with quaternions containing eight leaves (sixteen pages) each, the very first two leaves (ff. 1–2) were left blank and unpaginated, and pagination began on f. 3r. These conclusions are very hypothetical, and only a careful comparison of the text of CLM 6564 with the Greek and Coptic counterparts will yield new elements necessary to reconstruct this incomplete codex. No *kollēseis* is observed on the leaves.

<sup>208</sup> Glass VI, 91 does not exist, as already stressed by Orlandi, *Augustinianum* 53 (2013), p. 520.

<sup>209</sup> For the complete list and description of the ancient restoration, see the CLM record, <https://atlas.paths-erc.eu/manuscripts/6564>.

<sup>210</sup> Turner, *Typology*, 1977, pp. 15–16.

<sup>211</sup> On this sign and its name, see McNamee, in Nocchi Macedo and Scapaticcio (eds.), *Signes dans les textes*, 2017, pp. 132–33.

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