A Unique Latin Life of Christ in Rhyme:
Fragment Antwerp, Ruusbroecgenootschap, MS Lat. 6

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Abstract
The library of the Ruusbroecgenootschap in Antwerp houses a number of noteworthy collections, including a collection of loose manuscript fragments – *membra disjecta*. One of these fragments consists of the upper half of a bifolium from a conveniently-sized two-column manuscript on parchment, dating from around the last quarter of the twelfth century. The text it preserves represents a passage from a unique Life of Christ in Latin. The text is skilfully written in octosyllabic rhyming couplets. The poet took his subject matter from the four Gospels, especially from the synoptic versions, but he also incorporated echoes to the Letters of Paul and James. The characteristics of the text connect our anonymous author across the centuries with St Ambrose of Milan (337-397). Like the words of the Church Father, the text in the fragment seems intended for a deepened faith on a non-scholarly level.

Keywords
biblical epic, codicology, Life of Christ in Latin verse, medieval Latin poetry

A poetic Bible paraphrase
Presented here is a strip of parchment that once constituted the upper part of a bifolium. The fragment is 7.6-7.7 cm high and 2.4-3 cm wide (illus. 1). For the purpose of this contribution, the Nijmegen book restorer Jos Schrijen has removed paper and cardboard residues from the strip, as well as the yellow

* Hans Kienhorst is responsible for the fragment’s codicological description, as well as its first transcription. The latter was subsequently refined by both authors. The literary analysis has been the result of a close collaboration. Guido de Baere has studied the relation between the text and its sources (the Vulgate Gospel and, to a lesser extent, some other NT writings). We would like to thank Maj Strooker, who did not only translate this article but who also proved to be a highly critical reader.
watercolour which was used to paint one side of it. MS Lat. 6 was originally part of an (unknown) manuscript with a two-column layout. Palaeographical and codicological characteristics allow us to date the manuscript to the last quarter of the twelfth century.

The strip was preserved in an envelope of the triennial bibliographic bulletin Stroming, addressed to the Ruusbroecgenootschap, Prinsstraat 17, Antwerp. The envelope was given the preliminary signature of ‘Perkament 4’. Additional information was placed underneath the heading by father Albert Ampe (1912-2004): ‘Latijnse verzen,’ ‘4 kolommen (r. and v.?)’ and ‘Virgilius’. Approximately 130 lines of verse are still extant. They appear to have been part of a unique poetic paraphrase relating the Life of Christ in rhyme.

According to Arpád Orbán, Professor emeritus of early Christian Latin at Radboud University Nijmegen, the poet based his trochaic dimeter on rhythm rather than the length of the syllables; this results in a scheme in which the stressed Latin syllable coincides with the ictus of the meter. End rhyme is commonly applied to two, and occasionally four, subsequent lines of verse.

The rhythmic verse form employed may be classified as Ambrosian. St Ambrose (337-97) first introduced the technique in Latin when writing his hymns in competition with the Milanese Arian hymns. The scheme imposed a regular pattern on the texts, facilitating chanting for (orthodox) Catholics during mass, at school, or at home. The authoritative value attached to the technique perhaps indicates that its occurrence in the twelfth century fragment serves a similar purpose, and that the text was in fact composed for oral delivery. This would have allowed the verse to be learnt by heart, recited, and sung.

Our contribution to this commemorative volume offers a diplomatic edition of the Antwerp fragment. A codicological description of the strip and a brief discussion on its contents precede the transcription.

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1 ‘Parchment 4’.
2 ‘Latin verse’, ‘4 columns (r. and v.?)’, and ‘Virgil’.
4 The above analysis of the text was provided by Arpád Orbán in an email dated 18 August 2010. We would like to thank professor Orbán for his aid and expertise.
The manuscript

The parchment sheet was initially folded through its centre to create two equal-sized leaves. A small vertical incision in the centrefold, 1.1 cm from the head of the fragment, possibly serves as the only extant point of reference to the manuscript’s original binding.

The first leaf (f. 1) has a width of 12.2 cm, the second (f. 2) 12.1 cm. Eight columns have been preserved, each covering fifteen to eighteen lines of verse. They are surmounted by a narrow upper margin. The outside margin has entirely been lost on f. 2v.; on f. 2r., conversely, it still measures 0.8 cm, as on f. 1r. (see below). Of a greater contrast than the outside margins are the measurements of the inner margins on f. 2v. and f. 1r.; this seems to imply that an error was made concerning the ruling of the bounding lines. It is a certainty that the ruling was done per page, which becomes clear from the fact that the top line on f. 1r.-v. was placed significantly lower on the sheet than the top line on f. 2v.-r.

Both the boundary lines and the text lines were ruled in lead. From the third quarter of the twelfth until the mid-thirteenth century, the aforementioned technique supplanted dry-point ruling, the latter relying on a ridge-and-furrow effect as opposed to graphic visibility. Albeit not always distinct, a double boundary line was drawn to the left of each column. To the right side of each left-hand column (1v.a, 1r.a, 2v.a, 2r.a), a single boundary line was placed; right-hand columns (1v.b, 1r.b, 2v.b, 2r.b), conversely, are framed with double line ruling both on their left and right sides. Horizontal lines run through the intercolumn, as well as (partially) into the inner and outside margins. The scribe placed the first line of writing above top line. This allows us to make a narrower estimation of the manuscript’s date of creation, as the shift from above to below top line would not take place until the second quarter of the thirteenth century.

Presented in a formula, the distances between the vertical lines on f. 1r. measure from the centrefold: 0.9<0.3<4.5>(0.8)<0.4<4.1>0.4>0.8 (10.5) cm. A representation of f. 2r. amounts to 1.3<0.4<3.6>(0.8)<0.4<4.5>0.3>0.8 (10.0) cm. The ruling on f. 1v. and f. 2v. (calculated from the outside margins) can be portrayed as 0.5<0.3<3.9>(0.7)<4.9>0.4>1.9 (10.2) cm and ]0.3<4.0>
(0.7)<0.4<4.4>0.35>1.95 (10.15) cm. As mentioned before, the variation amongst the dimensions of the inner margins on f. 1r. (amounting to 0.9 cm in width) and f. 2v. (nearly 2 cm) is remarkable. Had the columns on f.2v.-1r. been placed a centimetre to their current right, then the vertical lines would register with their respective opposite sides (for f. 2v., f. 2r.; for f. 1r., f. 1v.) with the result that the inner and outside margins would be less disproportionate (with the exception of the vertical lines over the middle of f. 2r. and f. 2v.). The intended width of the leaves would in that case have amounted to about 13 centimetres, and, assuming an $a : a\sqrt{2}$ ratio of width to height, the leaves would have been approximately 18 to 19 centimetres high. Even though the dimensions may have been slightly bigger (e.g. 20 x 14 cm) than the estimation posited above, it appears safe to conclude that this strip of parchment is representative for a once easy-to-use codex with two columns per page.

On f. 1r. and f. 1v., the distance between the top of the page and the top line measures 1.2 cm. On f. 2v. and f. 2r., conversely, the distance between the head and top line comes to 1.0 cm. The unit of ruling on f. 1r., f. 2r. and f. 2v. is 0.4-0.41 cm. The handwriting on f. 1v. is somewhat larger than on the other three pages; this page contains a mere 15 lines of verse per column, as opposed to the other folia which carry a rhyming pair (i.e. two lines of verse) more. The larger font size results in an increased unit of ruling on f. 1v., namely 4.5 cm.

Each line of verse forms a single return unit. The amount of lines per page was even, which likely followed from the wish to prevent rhyming pairs from being split up. Assuming the height of the text area to have come about 13 to 14 cm, 30 to 34 lines of verse would have constituted a completed column, meaning that roughly half of each column was cut upon reusing the parchment.

The scribe has employed a rather narrow, left-sloping littera praegothica. Consecutive $p$'s are connected, yet true biting bow fusions do not occur and round $r$'s are exclusively found following an $a$. The letters $a$ have two compartments; their head compartments are left open and their shafts slope towards the left. The scribe was consistent in his use of a straight $d$ throughout his text, and a straight $s$ at the end of words. Column 2v.b counts an extra line of verse surmounting the one on top line. Additionally, parts of lines 2v.b16 and 2v. b17 had to be rewritten due to the bad local quality of the parchment. Rubrication is missing, and no room was reserved for initials.

The strip once formed the spine of a half parchment binding with paperboards, which was probably intended for a quarto book ($c.21 \times 15$ cm). The spine of that book was roughly 3 cm wide, which may be deduced from the 3.3 cm distance between two horizontal folds extending over the middle of the fragment. These divide the strip into three roughly equal parts. On the
fragment’s f. 2v.-f. 1r. side, blue paper residue can be uncovered between the folds; its colour contrasts with the blank remains of the carton boards found outside the spinal area (resp. between the head/tail and upper/lower fold). The bluish remnants seem to indicate that paper was used to support the spine.

The far left and right ends of the strip are only loosely connected to the rest of the parchment. The binder must have folded them in after having reinforced the spine and glued the strip to the boards. The spine was 21.2-21.3 cm high. The visible part of the fragment in its ‘spinal function’ (the fragment’s f. 1v.-2r. side) was painted over in yellow. Narrow paper strips of approximately 1 cm in width were glued over the edges of the protruding parts of the parchment; they likely belong to the beige paper which was used to cover the majority of the boards’ surfaces.

The text

The subject-matter of the text is reliant on the Gospel. Some words as well as several clausal structures directly cite the Latin Vulgate.

The lines pertaining to column 1r.a narrate the story of Matthew 14:22-33, in which a storm endangers the disciples’ passage over water. The pericope of the storm is not exclusive to Matthew, but can also be found in Marc 6:45-52;

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8 Three letters of a printed page were visible on the piece of paperboard that was pasted atop column 2v.a and 2v.b.

9 On the side edge of f. 1, a rectangular piece of parchment is missing, due to which some text at the top of column 1v.a is no longer extant.

10 Due to the process of removing the yellow paint, the already worn-off handwritten text at the bottom of the spine (running across columns 1v.a and 1v.b) could not be recovered.

11 According to Femke Prinsen (Herzog August Bibliothek, Wolfenbüttel), there is a possibility that we are dealing with a case binding. Case binding is a binding method in which the textblock and case are created separately, and are united only in the final stage of the book’s production. Case bindings are relatively modern, in that the method was only applied from the nineteenth century onwards. Ms Prinsen alternatively suggests that, perhaps, the boards were glued to a pastedown connected to the text block, and that the parchment spine was added afterwards. The beige paper must have been used as a final touch, and was glued atop the boards and parts of the parchment spine (which – at that point – had already been painted yellow; maybe it was re-coloured beige at a later stage to better suit the paper). The blue paper residue on the inside of the strip could come from an inlay. Inlays, like cover bindings, date from the nineteenth century and after. We would like to thank Femke Prinsen for her help.
the latter, conversely, does not report Peter’s lacking faith, an element which we do find back in Matthew (14:28-31) and in our twelfth-century fragment.

The composer likely followed John’s example in the direct continuation of his poem. Immediately following Jesus’ walk upon the sea (John 6:16-21), the evangelist set out to describe the Discourse of the Bread of Life. Line 1r.b11 clearly attests to the pericope’s presence (be it no longer extant in its entirety); with the words Nam ego sum panis uite, Jesus announces himself to be the Bread of Life, as he does in John 6:48 (cf. also 6:35). Lines 12 to 17 of column 1r.b paraphrase John 6:49-51.

Column 1v.a and 1v.b describe the second miraculous feeding, covered by Matthew in lines 15:29-39. More probable than having borrowed from Matthew’s Gospel, however, is that the composer of the poem let himself be inspired by John 6:1-15; the amount of references to John’s pericope of Christ Feeding Five Thousand with Five Loaves is considerable. Line 1v.a8 tells us of Jesus’ ascent up the mountain, a detail found in both Matthew and John. The latter evangelist, however, is the only one to mention Pesach (pascha, John 6:4), a celebration which we supposedly find returned in the Antwerp fragment in lines 1v.a4-5. Finally, the events portrayed in lines 1v.b4-15 appear to derive from John 6:6-11.

The fragment seemingly leaps from Matthew 15 on f. 1 to Matthew 22 on f. 2. Column 2r.a concerns an adaptation of the dialogue between Jesus and the Pharisees about the first commandment (Matthew 22:34-40, Mark 12:28-31, Luke 10:25-28), and the Messiah as son and Lord of David (Matthew 22:41-45, Mark 12:35-37, Luke 20:41-44). The latter pericope registers how Jesus implicitly confirms his Divine Sonship. The twelfth-century text retains the subsequent representation of the two biblical passages as propounded by Matthew and Mark; Luke deviates from the order and breaks the direct connection between the dialogues.

Column 2r.b tells the story of the Ten Lepers according to Luke 17:11-19. In 2v.a we find the Parable of the Pounds as narrated in Luke 19:12-27. The fact that the composer of the twelfth-century text speaks of talents (2v.a7: talento) rather than pounds (Vulgate: mna) attests to the influence of the same pericope as told by Matthew (25:14-30). The poet relates the Parable of the Supper in column 2v.b, his version again most closely corresponding to Luke’s Gospel (14:15-24). Here too, however, traces of Matthew’s Parable of the Marriage Feast can be uncovered (22:2-10), e.g. 2v.b2: (t)au(ri ac alti)lia versus Matthew 22:4: tauri mei et altilia.

The paraphrase of the Gospels is evidently predominant in the twelfth-century verse. Several lines, conversely, additionally recall other New
Testament passages. Minor inquam serui for(ma) (1r.b7) and equalis uite norma (1r.b8) echo formam servi accipiens and equalem Deo as found in the Epistle of St Paul to the Philippians (2:6-7); similarly, pat(er) lumin(um) (2r.a15) evokes the words descendens a Patre luminum from the Epistle of St James (1:17).

Of particular interest are the first eight lines of column 1r.b. Here, the composer deviates from his humble task of repeating the evangelical pericopes in order to create – in the limited space of eight verse lines – a theological piece concerning the relationship between the Father and the Son. Complementary concepts are placed in contiguity. Ab ipso semper genitus (1r.b3) expresses the eternal birth of the Son from the Father; Mundo sum semel deditus (1r.b4) represents the salvation of mankind as a result of the Word becoming Flesh. Line 5, Ut uidet. patrem uideo, perhaps conveys the shared substance of Father and Son when interpreted as follows: ‘As He [the Father] sees Me [the Son], so I [the Son] see the Father.’ Its complement we find in the subsequent verse, which words the reverent submission of the Son to the Father; Sed minor illum timeo (1r.b6). The Son’s humility is further illustrated in Minor inquam serui forma (1r.b7); the incarnated Jesus the Servant adopted in reverence for the Father the shape of a slave (serui forma), without actually affecting the principle of their shared substance, as attested in Sed equalis uite norma (1r.b8). Worth noticing is the fact that the complements have been ordered in rhyming pairs (3-4, 5-6, 7-8), and that each complement is formulated in a single verse line.

Even though this theological reflection is not a restatement of one of the evangelical passages, a (combination of ) Gospel pericope(s) must have served as a foundation for the exposition. The last legible verse line of f. 1r.a, Adorant iesum singuli (1r.a17), hints at such a connection, for the phrase likens the words of Matthew 14:33: Qui autem in navicula erant venerunt et adoraverunt eum dicentes vere Filius Dei es. A consideration of Jesus as the Son of God naturally relates to the aforesaid verse. In lines 1r.b11-17 we furthermore recognize John’s Chapter 6, discussing themes highly relevant to the theological contemplation of the eight original lines of verse. Sed minor illum timeo (1r.b6) may be said to mirror Pater maior me est (John 14:28); Ut uidet. patrem uidoe (1r.b5) does not contain any direct references to John’s Gospel, but echoes the evangelist’s words of 5:19, quaecumque enim ille [the Father] fecerit haec et Filius similiter facit.

The unity of verse and sentence is remarkable. The majority of lines are legible enough to determine that enjambments are rare (we find enjambments in 1v.b6-7, 9-10; 2r.b7-8). Each column generally introduces a new pericope: 1ra deals with Matthew 14:22-33; 1r.b focuses on John 6:48-58; 2r.a portrays
Matthew 22:24-45, a section which technically consists of two pericopes of which the second immediately follows the first in both Matthew and Mark (12:28-37); 2r.b paraphrases Luke 17:11-19; 2v.a mirrors Luke 19:12-27; and, finally, 2v.b again follows Luke, corresponding to 14:15-24. Much like the author finds a way to fit a phrase or sentence into the limited space of eight syllables as a rule of thumb, so he deems thirty lines of verse enough to narrate each episode.

The latter detail of composition supports the thesis that the text was written for an uneducated audience, or perhaps for juveniles in training. The sheer amount of exertion necessary to compose such a visual and clean piece of writing makes us pray that the author has left us more extracts somewhere, to study and admire; and so, more than 800 years later, he may be acknowledged for what he created.

Diplomatic transcription of MS Lat. 6

**Folio 1**

<table>
<thead>
<tr>
<th>1r.a</th>
<th>1 Sub cuius plantis liquidas</th>
<th>1r.b</th>
<th>1 Ho(...) ipsius genitoris</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Undas feci(t) mox solidas</td>
<td></td>
<td>Proprijs sermone oris</td>
</tr>
<tr>
<td></td>
<td>(.........) fortiter</td>
<td></td>
<td>Ab ipso semper genitus</td>
</tr>
<tr>
<td>4</td>
<td>Und(a ..p)ing(it) g(raui)te(r)</td>
<td>4</td>
<td>Mundo sum semel deditus</td>
</tr>
<tr>
<td></td>
<td>Quam uidens cor(de) pauido</td>
<td></td>
<td>Ut uident. patrem uideo</td>
</tr>
<tr>
<td></td>
<td>(Eq)uo(r)e cepit liquido</td>
<td></td>
<td>Sed minor illum timeo</td>
</tr>
<tr>
<td></td>
<td>Merg(i). clamat en pereo</td>
<td></td>
<td>Minor inquam serui forma</td>
</tr>
<tr>
<td>8</td>
<td>Succurras prec(es) pr(e)beo</td>
<td>8</td>
<td>Sed equalis uite norma</td>
</tr>
<tr>
<td></td>
<td>Mox (iesus) dextram prebuit</td>
<td></td>
<td>Meam fidem qui habebit</td>
</tr>
<tr>
<td></td>
<td>(De...ctu) pe(tr... meruit)</td>
<td></td>
<td>Uita uera non carebit</td>
</tr>
<tr>
<td></td>
<td>(H...s ...........c)</td>
<td></td>
<td>Nam ego sum panis uite</td>
</tr>
<tr>
<td>12</td>
<td>Michi (ad.......)</td>
<td>12</td>
<td>Qui hoc mandit corp(us ..te)</td>
</tr>
<tr>
<td></td>
<td>Cur du(bitasti) flumina</td>
<td></td>
<td>Michi semper adh(er)ebit</td>
</tr>
<tr>
<td></td>
<td>Mea qui nosti numina</td>
<td></td>
<td>Mors in illo non ualebit</td>
</tr>
<tr>
<td></td>
<td>Iesu(m) capit nauicula</td>
<td></td>
<td>Patres uestri comedere</td>
</tr>
<tr>
<td>16</td>
<td>Cuncta cessant pericula</td>
<td>16</td>
<td>In deserto meruwere</td>
</tr>
<tr>
<td></td>
<td>Adorant iesium singuli</td>
<td></td>
<td>Manna qu(uod deu)s uoluit</td>
</tr>
<tr>
<td></td>
<td>(D.............)</td>
<td></td>
<td>(......... libuit)</td>
</tr>
</tbody>
</table>

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12 All extant lines of verse count eight syllables, with the exception of one line with nine syllables: 2r.b5.
13 Possibly, petro was followed by a full stop.
erat festiuitas
et scriptura his(toria)

Ut sonant circumstantia
Jesus illum (...ipt...at)

In (c...a) plebis immensitas
Ait hec Andreas intulit

Sciens quid dispos(urat)
Quidam puer hic attulit

Hi(e...) inuisebat
Panes quinque de ordeo

Iesus illum (...)ipt..at

In (c...a) plebis immensitas
Quidam puer hic attulit

Ple(bis ad) eum confuebat

Iesu illum (...)ipt..at

Et scripture his(toria)
Jesus illum (...ipt...at)

Hi(e...) inuisebat
Quidam puer hic attulit

Pelis de amnis alueo
Panes quinque de ordeo

Ple(bis ad) eum confuebat

Iesu illum (...)ipt..at

Ple(bis ad) eum confuebat

Iesu illum (...)ipt..at

(2r.a) (S... mentem colere
Magnop(redo) issus tenere
Mandatum est quod sequitur

Si proximus diligitur
His duobus in decretis
Est quod legis in prophetis
Postquam Iesus hic dixerat

Ut sibi dicant imperat
Cristus cuius sit filius
Dauidis. an alterius
Ille respondit dauidis

Q(u)o(m...) inquit dauidis

Natus. cristus asseritur
Cum in psalmi(is) descriptur
Supremus pat(erior) lumin(um)

Ad meum dixit dominum
Sede(ntem) ad dex(...)

Occurrunt decem leprosi

Egri. cute ulcerosi

Longe stantes leuau(erunt)

U(cm) clamantes dixerunt

Ihesu preceptor miserere

Est quod legis in prophetis
Sorti nostre miserere

Postquam hic dixerat

Morbum inquit ostendite

Qui habitant confinia

Ipse montem ascendebat

Pisce de amnis alueo

T(unc) iesus super gramina
Resideat uir femina

Ibiet o(mnis discunbere

Fenem sibi substernere

Inde panes accipiens
Grates agit precipiens

A(ponat) quisque serviens

The combination colere:tenere displays a visual, rather than an auditory rhyme (eye rhyme).

The second letter has been tinkered with. Perhaps a superscript o (quomodo; cf. Matthew 22:43) was originally placed above the m – in any case, it is no longer visible today.

The initial minim of m in psalnis has the same length as the preceding l.
Corresponding Bible passages

The following passages served as a basis for the text contained in MS Lat. 6. Lexemes and stems occurring both in Scripture and in the recovered fragment have been underlined, e.g. *clamavit* (Matthew 14:30) versus *clamat* (11.r.a7); *hordiacios* (John 6:9) versus *ordeo* (1v.b7).

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17 This line of verse was written in the upper margin, above line 2 which was placed on top line.
18 The letters *ir* in *punirentur* have been added. The parchment strip is vertically torn at this spot.
19 The letters *nt* in *remunerentur* have been added. Cf. previous footnote.
20 The first *i* in *imperio* has been added. Cf. note 18.
21 The scribe repeated *Rex* in the intercolumn (to the left of 2v.b16), presumably to clarify the illegible original due to ink stains.
22 The entire verse line was repeated in the outer margin (to the right of 2v.b17). Cf. previous note.
23 The following excerpts have been acquired from Biblija.net (© 1969 Deutsche Bibelgesellschaft). The English titles have been taken from the corresponding bible passages in the Douay-Rheims Bible (© 2004 DRBO.ORG).
Matthew 14:22-33: He [Jesus] Walks Upon the Sea (f. 1r.a)

22 et statim iussit discipulos ascendere in navicula et praecedere eum trans fretum donec dimiteret turbas 23 et dimissa turba ascendit in montem solus orare vespere autem facto solus erat ibi 24 navicula autem in medio mari iactabatur fluctibus erat enim contrarius ventus 25 quarta autem vigilia noctis venit ad eos ambulans supra mare 26 et videntes eum supra mare ambulantem turbati sunt dicentes quia fantasma est et prae timore clamaverunt 27 statimque Iesus locutus est eis dicens habete fiduciam ego sum nolite timere 28 respondens autem Petrus dixit Domine si tu es iube me venire ad te super aquas 29 at ipse ait veni et descendens Petrus de navicula ambulabat super aquam ut veniret ad Iesum 30 videns vero ventum validum timuit et cum coepisset mergi clamavit dicens Domine salvum me fac et cum ascendissent in naviculam cessavit ventus qui autem in navicula erant venerunt et adoraverunt eum dicentes vere Filius Dei es

John 6:48-52: He Discourses of the Bread of Life (f. 1r.b-18)

48 ego sum panis vitae 49 patres vestri manducaverunt in deserto manna et mortui sunt 50 hic est panis de caelo descendens ut si quis ex ipso manduceret non moriatur 51 ego sum panis vivus qui de caelo descendit si quis manduceret ex hoc pane vivet in aeternum et panis quem ego dabo caro mea est pro mundi vita

John 6:1-15: Christ Feeds Five Thousand with Five Loaves (f. 1v., both columns)

1 post haec abiit Iesus trans mare Galilaeae quod est Tiberiadis 2 et sequens eum multitudo magna quia videbant signa quae faciebat super his qui infirmabantur 3 subiit ergo in montem Iesus et ibi sedebat cum discipulis suis 4 erat autem proximum pascha dies festus Iudaeorum 5 cum sublevasset ergo oculos Iesus et vidisset quia multitudo maxima venit ad eum dicit ad Philippum unde ememus panes ut manducent hii 6 hoc autem dicebat temptans eum ipsum enim sciebat quid esset facturus 7 respondit ei Philippus ducentorum denarius non sufficiunt eis ut unusquisque modicum quid accipiat 8 dicit ei unus ex discipulis eius Andreas frater Simonis Petri 9 est puer unus hic qui habet quinque panes hordiacios et duos pisces sed haec quid sunt inter tantos 10 dicit ergo Iesus facite homines discumbere erat autem faenum multum in loco discubuerunt ergo viri numero quasi quinque milia 11 accipit ergo panes Iesus et cum gratias egisset distribuit discumbentibus similiter et ex piscibus quantum volebant 12 ut autem impleti sunt dixit discipulis suis colligit quae superaverunt fragmenta ne pereant 13 collegerunt ergo et impleverunt
duodecim cofinos fragmentorum ex quinque panibus hordiacis quae superfu-
erunt his qui manducaverunt \textsuperscript{14} illi ergo homines cum vidissent quod fecerat
signum dicebant quia hic est vere propheta qui venturus est in mundum
\textsuperscript{15} Iesus ergo cum cognovisset quia venturi essent ut raperent eum et facerent
eum regem fugit iterum in montem ipse solus

\textit{Matthew} \textup{22:34-46: He [...] Shews which is the First Commandment in the Law
and Puzzles the Pharisees (f. 2r.a)}

\textsuperscript{34} Pharisaeci autem audientes quod silentium inposuisset Sadducaecis conve-
nerunt in unum \textsuperscript{35} et interrogavit eum unus ex eis legis doctor temptans eum
\textsuperscript{36} magister quod est mandatum magnum in lege \textsuperscript{37} ait illi Iesus diliges
Dominum Deum tuum ex toto corde tuo et in tota anima tua et in tota mente
tua \textsuperscript{38} hoc est maximum et primum mandatum \textsuperscript{39} secundum autem simile
est huic diliges proximum tuum sicut te ipsum \textsuperscript{40} in his duobus mandatis
universa lex pendet et \textit{prophetae} \textsuperscript{41} congregatis autem Pharisaecis interroga-
vit eos Iesus \textsuperscript{42} dicens quid vobis videtur de Christo cuius filius est dicunt ei
David \textsuperscript{43} ergo ait illis quomodo David in spiritu vocat eum Dominum dicens
\textsuperscript{44} dixit Dominus \textit{Domino} meo sede a dextris meis donec ponam inimicos
tuos scabillum pedum tuorum \textsuperscript{45} si ergo David vocat eum Dominum quo-
modo filius eius est \textsuperscript{46} et nemo poterat respondere ei verbum neque ausus fuit
quisquam ex illa die eum amplius interrogare

\textit{Luke} \textup{17:11-19: The Ten Lepers (f. 2r.b)}

\textsuperscript{11} et factum est dum iret in Hierusalem transiebat per mediam Samariam et
Galilaeam \textsuperscript{12} et cum ingredierunt quoddam castellum occurrerunt ei decem
viri leprosi qui steterunt a longe \textsuperscript{13} et levaverunt vocem dicentes Jesu praeceptor
miserere nostri \textsuperscript{14} quos ut vidit dixit ite ostendite vos sacerdotibus et factum
est dum irent mundati sunt \textsuperscript{15} unus autem ex illis ut vidit quia mundatus est
regressus est cum magna voce magnificans Deum \textsuperscript{16} et cecidit in faciem ante
pedes eius gratias agens et hic erat Samaritanus \textsuperscript{17} respondens autem Iesus
dixit nonne decem mundati sunt et novem ubi sunt \textsuperscript{18} non est inventus qui
rediret et daret gloriam Deo nisi hic alienigena \textsuperscript{19} et ait illi surge vade quia
fides tua te salvum fecit

\textit{Luke} \textup{19:12-17: The Parable of the Pounds (f. 2v.a)}

\textsuperscript{12} dixit ergo homo quidam nobilis abiit in regionem longinquam accipere
sibi regnum et reverti \textsuperscript{13} vocatis autem decem servis suis dedit illis decem
mnas et ait ad illos negotiamin dum venio \textsuperscript{14} cives autem eius oderant illum
et \textit{miserunt legationem} post illum dicentes \textit{nolumus} hunc regnare super nos
et factum est ut rediret accepto regno et iussit vocari servos quibus dedit pecuniam ut sciret quantum quisque negotiatus esset venit autem primus dicens domine mna tua decem mnas adquisivit et ait illi euge bone serve quia in modico fidelis fuisti eris potestatem habens supra decem civitates

*Luke 14:15-24: The Parable of the Supper (f. 2v.b)*

haec cum audisset quidam de simul discumbentibus dixit illi beatus qui manducabit panem in regno Dei at ipse dixit ei homo quidam fecit cenam magnam et vocavit multos et misit servum suum hora cenae dicere invitatis ut venirent quia iam parata sunt omnia et coeperunt simul omnes excusare primus dixit ei villam emi et necesse habeo exire et videre illam rogo te habe me excusatum alter dixit iuga boum emi quinque et eo probare illa rogo te habe me excusatum et alius dixit uxorem duxi et ideo non possum venire reversus servus nuntiavit haec domino suo tunc iratus pater familias dixit servo suo exi cito in plateas et vicos civitatis et pauperes ac debiles et caecos et claudos introduc huc et ait servus domine factum est ut imperasti et adhuc locus est et ait dominus servo exi in vias et sepes et compelle intrare ut impleatur domus mea dico autem vobis quod nemo virorum illorum qui vocati sunt gustabit cenam meam

*Matthew 22:2-10: The Parable of the Marriage Feast (f. 2v.b)*

et respondens Iesus dixit iterum in parabolis eis dicens simile factum est regnum caelorum homini regi qui fecit nuptias filio suo et misit servos suos vocare invitatos ad nuptias et nolebant venire iterum misit alios servos dicite invitatis ecce prandium meum paravi tauri mei et altilia occisa et omnia parata venite ad nuptias illi autem neglexerunt et abierunt alius in villam suam alius vero ad negotiationem suam reliqui vero tenuerunt servos eius et contumelia adfectos occiderunt rex autem cum audisset iratus est et missis exercitibus suis perdidit homicidas illos et civitatem illorum succendit tunc ait servis suis nuptiae quidem paratae sunt sed qui invitati erant non fuerunt digni ite ergo ad exitus viarum et quoscumque inveneritis vocate ad nuptias et egressi servi eius in vias congregaverunt omnes quos invenerunt malos et bonos et impletae sunt nuptiae discumbentium

[Translation by Maj Strooker]