

Gospel: Mt.11.16-21

<p>1. Cui/autem similem aestimabo/generati- 2. onem istam similis/est pueris sedentibus 3. in/foro qui/clamantes coequalibus dicunt 4. <u>cec</u>inimus vobis, et/non/saltastis lamenta- 5. vimus <u>vobis</u> et/non/planxistis . . . Venit/enim 6. <u>iohann</u>is neque manducans neque bi- 7. bens et/dicunt <u>demonium</u> habet venit 8. filius hominis manducans et/bibens et 9. dicunt ecce homo vorax et/potator/vini 10. <u>publicanorum</u> et/peccatorum amicus et 11. iustificata est sapientia a/filiis/suis ∴ 12. Tunc/coepit exprobrare civitatibus/in 13. quibus factae/sunt plurimae virtutes eius Ue 14. Quia/non/egissent <u>penitentiam</u>. * Uae/tibi/beth- 15. saida quia/si in/<u>tyro</u> et/<u>sidonae</u> factae es- 16. sent virtutes quae/factae/sunt in/vobis/<u>ol-</u> 17. <u>lim</u> in <u>cylicio</u> et/cinere paenitentiam <u>ae</u>gis</p>	<p><u>cec</u>inimus <u>vobis</u> added <u>iohannes</u> <u>daemonium</u> et-ligature</p> <p><u>publicanorum</u></p> <p><u>paenitentiam</u> *Vae tibi Corozain <u>omitted</u> <u>tyro</u> <u>sidone</u> <u>olim</u> <u>cilicio</u> <u>egis</u></p>
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* The missing text (now much damaged) is marked with ✘ and added in red in the margin alongside

<p>cvii v</p> <p>1. But whereunto shall I esteem this generati- 2. on to be like? It is like to children sitting 3. in the market place. Who crying to their companions say : 4. We have piped to you, and you have not danced: we have lament- 5. ed, and you have not mourned. For 6. John came neither eating nor drink- 7. ing; and they say: He hath a devil. The 8. Son of man came eating and drinking, 9. and they say: Behold a man that is a glutton and a wine drinker, 10. a friend of publicans and sinners. And 11. wisdom is justified by her children.</p> <p>cviii v</p> <p>12. Then began he to upbraid the cities where- 13. in were done the most of his miracles, 14. for that they had not done penance. Woe to thee, Corozain, woe to thee, Beth- 15. saida: for if in Tyre and Sidon had been wr- 16. ought the miracles that have been wrought in you, they had long 17. ago done penance in sackcloth and ash-</p>	
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In the first line Jesus questions the good faith of ‘this generation’ - mentioning towns that have been apathetic to his miracles, he begins to predict the judgements they will receive.

Although this page is relatively straightforward there are some interesting features. Apart from the two large initials the most interesting of these are on the right-hand side. In line 3 we see a superscripted-*t* completing the word *dicunt* (‘they say’); the Scribe-Artist often emphasises words relating to speech. We see this word again in the middle of line 7 - *et dicunt demonium habet* (‘they say that he hath a demon’). The phrase is bookended by two *et*-ligatures - one at the beginning and the other completing *habet* at the end. This refers to John the Baptist whose name *iohannis* is at the beginning of the previous line.

There is a delightful example of uncial-*a* at the end of line 4. Here the oversized letter makes an elegant link with the *t* at the end of *lamenta-*. While we see different combinations of these letters on the previous pages (ff. 60r₂ and 59v₁₃), an exact parallel is found on ff. 136v₆ and 317r₁₀, while another on f. 170r₈ is very close (f. 20v₉ shows a similarly sized uncial-*a* but it is not linked to *t*). The uncial-*a* is not at the end of the word: *lamentavimus* is completed at the beginning of the next line (meaning to grieve/mourn, we recognise it in the word for a sad poem/song – lament).

At the end of the next line we see a three-shaped squiggle completing the word *enim* – this is an instance of vertical-*m*.

There are some subtle variations in the *et*-ligatures on the page, the most remarkable being the fish-shaped horizontal stroke in that at the end of line 10 (compare with another at the end of line 8).

The three instances of *x* on the page show significant variation (lines 5, 9 and 12).

The letter *l* does not often occur at the end of a line in Kells, but here in line 16 it is slightly enlarged and its lower terminal ends with a wedge, as do those on ff. 125v₁₃ and 165r₅ (see also f. 317r₅).

The Scribe-Artist realised that he had earlier omitted some text in line 14. The missing text is marked by a *signe de renvoi* (here a saltire cross with four dots) and is added in red in the margin alongside.

The red suggests it may have been added in the second campaign when much use was made of this colour in finishing off the book. While the added words have been much damaged, it is possible to make out that the *a* in *Uae* is written as an *e*-caudata.

No matter how carefully a scribe tries to copy his text there are always some errors. It is easy to imagine what probably happened here. In the correct text *vae tibi Corazain* should immediately be followed by *vae tibi Bethsaida* - two phrases beginning with the same words *vae*. Perhaps tired at the end of a long day his eye missed *Corazain* and jumped to the name of the second town *Bethsaida* – this is called ‘eye-skip,’ perhaps for obvious reasons.

Initials: The two larger initials on this page are not as spectacular as some in the book. Here they mark the two Eusebian Sections which begin on the page.

While not particularly big or unusual, the *C* at the top of the page has a close parallel with another on f. 313r₆.

The *T* at the beginning of line 12 is followed by *u* which is larger than the script. This initial has many parallels with similar letters throughout Matthew’s Gospel (see notes on f. 35v). The expression of the creature at the end of the *T* looks quite animated – perhaps he is cross and is reflecting the anger of Jesus as he rebukes his listeners.

Mise-en-page: Apart from slight indent at the end of line 11, the page is written as a complete text block.

Second Campaign Additions: Some red additions have been noted in the previous section and there is evidence to suggest that the rest of the red paint was also added in the second campaign. In line 17 on the page opposite (below the *n* of *nisi*) we can see a little blob of red that seems to have been offset from the paint added to the *c* of *cinere* (also in line 17 here).

The two large initials and the smaller initial-*u* near the end of line 14 are all surrounded by red dotting. Preceding this *u*, a single point punctuation mark is doubled with two red dots.