Two Cambro-Latin sequences from the Welsh Church

I. ‘Arbor eterna’

The textual history of the only extant sequence from the early Welsh Church is short.¹ Let us begin with a transcript of the unique manuscript, Cambridge University Library MS F.4.42, folio 55vb.²

Arbor eterna diua summa apostolorum
pectora sonans summa celi regnabilis bina proclamata tripoda ten-
trix fidei mensa orientalis regina
trinis linguis resultet iubila probet
maxima federa erectos nae experi
atque voluens sidera mater una ec-
clesia quaterna singula ad corporis
instar utiutae acti trina sensu
intellectu uiget et memoria. soli-
mandio alexandria roma. – eo his
ur caput xpi recolentes. – arectos
et aroma manus pedes tanganus
crucis pipum plagis gesta difu-
sa mistice relegunt noua ue-
tera bis senos intima prosper patri
archa israelitica fabili prospa-
pia sena profluxerat sensiæs mil-
ia tandem derelicta mater fu-
gitua que peperit et deflens pigno-
ra audit denique uox est in ra-
ma flaminis uetustati lac-

f. 55v, text and commentary, transcription p. 412.
This is Scribe D’s only contribution to the Cambridge Juvenecus (which is regrettable, since he was probably the most calligraphically-accomplished of any of the manuscript’s Celtic scribes). The metre of his Latin poem (a sequence to the Virgin) is rather complex, and the poem requires a full edition; as a starting-point, it has seemed sensible here to provide as accurate as possible a transcript. The sequence was edited first (with numerous errors) by Haddan & Stubbs, *Councils*, I, pp. 622-23; Dronke has recently discussed it, and re-edited a few lines, in ‘Arbor Caritatis’, pp. 225-27. Its layout is compromised by the fact that Scribe D was writing after Scribe C had filled half of f. 55v with his own Latin poetry, and Scribe D made no apparent attempt to adapt his flourishing script to the limited space available. (It is possible that he was not confident of the correct scansion of his poem.)

Let us consider second the text published by Haddan and Stubbs.3

A Sequence, (probably) Welsh and of the 10th or 11th century

Arbe terna Diua summa,
Apostolorum pectora
Sonans summa
Cœli regna,
Bi bis bina proclamata,
Tripoda tentrix fidei mensa,
Orientalis Regina!
Trinis linguis resultet iubila!
Probet maxima federa,
Erectos nae experi atque uoluens sidera!
Mater una Ecclesia, quaterna, singula,
Ad corporis instar uirtute acti trina,
Sensu, intellectu uiget, et memoria,
Solimandio, Alexandria, Roma.
Eo his ut caput Christi recolentes,
Arectos, et aromam, manus, pedes,
Tangamus Crucis pipum.
Plagis gesta difusa
Mistice relegunt noua uetera.
Bis senos intima,
Prosper Patriarcha,
Israelitica fabili prosapia,
Sena proflexerat sensies milia.
Tandem derelicta,
Mater fugiua,

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Let us consider third the text as greatly improved by Peter Dronke.4

1 Arbor eterna,  
diva, summa,  

2a apostolorum pectora  
sonans, summa  

2b celi regnabilis, bina  
proclamata,  

3a tripoda tentrix, fidei mensa,  
orientalis regina  

3b trinis linguis resultet iubila,  
probet maxima federa,  

4a erectos nae experi<ens>  
atque volvens sidera,  

4b mater una Ecclesia,  
quaterna, singula,  

5a ad corporis instar  
virtute acti trina  

5b sensu, intellectu  
viget, et memoria,  

6 Solima diaz,  
Alexandria,  
Roma.  

7a Eo isic caput Christi  
recolentes ar<->rectos,  

7b adorantes manus, pedes,  
tangamus crucis ripum.  

8a Plagis gesta difusa  
<salutifera>  

8b mistice relegunt  
nova, vetera:  

9a bis senos intima<t>  

9b prosper patriarcha,  

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It was a great pleasure to hear Dronke present his work at the Warburg colloquium, and a greater pleasure to read it in the published proceedings of that colloquium. Dronke is first to have recognized that the figure who dominates the poem, from the arbor of the opening to the Rachel of the close, is Ecclesia and not Mary, and that, if this sequence was composed for a liturgical context, it may well have been in dedicatione Ecclesiae, for the dedication of a particular Welsh church.

Lovers of the Cambro-Latin tradition owe him thanks for a magisterial restoration of this precious text, which must be pre-Notkerian. It may indeed be one of the oldest sequences we still possess.

Infixed within the text of this poem are phenomena that Dronke did not consider, phenomena that can be paralleled scores of times in other Cambro-Latin and Welsh texts and hundreds of times in other Insular texts, Latin and vernacular alike, that confirm the authenticity and integrity of undamaged parts of the composition and guide a reader toward restoration of damaged passages.

The text that follows differs slightly from Dronke’s in the arrangement of lines and in the supply of some readings metri causa. By representing rhymes in italics one sees that rhyme is much more extensive than might appear from casual perusal of the ends of verses. As this text was composed so that words of the b-verses would be sung to the same music as words of the a-verses, the rhymes are rather structural than ornamental, the literary complement of musical parallelism.

The metrical punctilio of undamaged parts of the text invites one to restore the parts that remain slightly damaged. In stanza 4b2 read quaterna[que] to provide both a missing syllable and rhyme with voluens in stanza 4a2. In stanza 8b1 read recol[legunt] to provide a missing syllable, comparing recolentes in stanza 7a2. In stanza 10a2 understand synizesis in prosapia. In stanza 10b2 although sensiœs offers important evidence of an oral stage of the history of transmission of this composition, a literate Cambro-Latin poet of the eighth or ninth century is likely to have written centies. In stanza 12a1 for et read atque to retain the sense but provide a missing syllable and rhyme with denique in stanza 12b1, comparing atque in stanza 4a2 above. In stanza 7a1 following the manuscript spelling spi read Xpisti, and restore the Classically correct double consonants in arrectos 7a2 and diffusa 8a1. The result is a text faultless in orthography, syntax, and metre, as one would expect from an early Cambro-Latin author who composed in the
tradition of Pelagius, Patrick, Faustus, Gildas, Moucanus, Nennius, the diplomatists of Llandeilo Fawr, and Asser of Saint David’s.  

1

Arbor eterna dina summa 9

2a

apostolorum pectora 2b
celi regnabils bina 8 8

sonans summa 4 4

proclamata

3a

tripoda tentonx fidei mensa 3b

orientalis regina 8 8

trinis linguis resultet iubila

probet maxima federa

4a

correcto nae experiens 4b

mater una ecclesia 8 8

quaermaque singula 7 7

5a

ad corporis instar 5b

sensu intellectu 6 6

uirtute acti trina 7 7

uiget et memoria

6

Solima dia Alexandria Roma 12

7a

Eo istic capat Xpisti 7b

adorantes manus pedes 8 8

recolentes arrectos 7 7

tangamus crucis tipum

8a

Plagis gesta diffusa 8b

mistice recollegunt 7 7

salutifera 5 5

noua uetera

9a

Bis senos intimat 9b

proser patriarcha 6 6

10a

Israelitica 10b

sena profuxerant 6 6

fabilia prosapia 6 6

centies milia

11a

Tandem derelicta 11b

mater fugitiva 6 6

12a

que peperit atque 12b

deflens pignora 6 6

uox est in Rama 5 5

Tree, eternal, divine, most lofty, 
brating time [lit. ‘sounding’] with the breasts of the apostles, loftiest point
of the ruleable heaven, twice proclaimed [in the Old and New Testaments, but
also ‘twice foretold’ by the Trees of Paradise, of Life and of Knowledge of
Good and Evil, as antetypes of the Church],
retentive tripod [of a prophetic oracle], table of faith, oriental queen [of Sheba
as antetype of the Church],
may she re-echo jubilations in the three tongues [Hebrew, Greek, and Latin],
may she put to the test [or ‘prove the validity’] of the greatest covenants,
truly testing by experience upright men and revolving [the courses of] stars,
the one mother Church, fourfold, unique,
after the example of a body driven [or ‘acted upon’] by trinal virtue [faith, hope,
and charity]
she thrives in sense, intellect, and memory,
in Holy Peace [Jerusalem], Alexandria, Rome.
There in that place venerating again the head of Christ,
adoring the outstretched hands [and] feet let us touch the image of the cross.
Salvation-bearing deeds diffused through the lands
mystically gather together again new things, old things.
The favoured patriarch [Jacob] intimates twice-six men [the sons of Israel as
antetypes of the twelve apostles].
From fabled [lit. ‘that can be (well) spoken of’] Israelite lineage
six hundred thousand had flowed forth.
At last the derelict mother [Rachel, wife of Jacob],
who gave birth to and bewailing fugitive offspring,
finally a voice was heard in Rama,
the Spirit giving to the old dispensation breasts of milk,
with which may we, fruitful, be presented without blemish,
entering in the life of the King.

The structure involves consistent play on 1, 2, and 3. Three stanzas are unpaired, 1, 6,
and 14. Of these the first contains three adjectives, *eterna*, *diuæ*, and *summa*, the second
names three cities, Jerusalem, Alexandria, and Rome, and the third contains three words.
Two stanzas, 9 and 11, are paired, but with a single verse in each half. Nine stanzas are
paired, with two verses in each half, 2, 3, 4, 5, 7, 8, 10, 12, 13. The sequence there­
fore begins with one unpaired verse stanza, followed by four paired two-verse stanzas,
one unpaired verse stanza, two paired two-verse stanzas, one paired one-verse stanza,
one paired two-verse stanza, one paired one-verse stanza, two paired two-verse stanzas,
concluded by one unpaired verse stanza. The first six stanzas form a symmetrical pattern
ABBBBA, and the last nine stanzas form a symmetrical pattern ABCBCBBBA.
The poet describes the Church in stanza 1 in three adjectives. He describes it in stanza 2 three ways, as consonant with the apostles, as the loftiest place in heaven, and as proclaimed twice by the Old and New Testaments. He describes it in stanza 3 in three ways, as tripod, table, and queen, rejoicing in three sacred tongues. In stanzas 3 and 4 the Church acts in three verbal forms, *probet*, *experiens*, and *uoluens*, then exists, described with three adjectives, *una*, *quaterna*, and *singula*. In stanza 5 the Church is acted upon by three virtues and flourishes in three respects, *sensu*, *intellectu*, and *memoria*, in stanza 6 in three cities, Jerusalem, Alexandria, and Rome. In stanza 7 three verbal forms, *recolentes*, *adorantes*, and *tangamus*, express the veneration of three parts of Christ’s body, *caput*, *manus*, and *pedes*. The sequence ends with a stanza of three words. These twelve groups of three are consonant with the importance of the number 3 both in orthodox Trinitarian theology and in the tradition of Welsh triads.

The poet has made numerical words illustrate their meanings by their positions, in the second half of the second stanza the word *bina*, in the third stanza the first half beginning *trípoda* and the second half beginning *trinis*, the fourth part of the fourth stanza beginning *quaterna*. The eleven words of stanza 4 divide by duple ratio 2:1 at 7 and 4, at 1 *una*. The third part of stanza 5 ends with the word *trina*. The eleven words of stanza 5 divide into thirds at 1 *trina*. The third part of stanza 6, beginning *bis senos*, contains twelve syllables. In stanza 10 there are six words before and after 1 *sena*, and each of the four parts of the stanza contains six syllables. There are six words between *senos* 1 in stanza 9 and 1 *sena* in stanza 10.

As in cultures of the ancient Mediterranean world, Hebrew, Greek, and Latin, so in these islands, there was an unbroken tradition of composition in gematria, Hebrew קומטリア, perhaps borrowed from Greek χοντρια, the reckoning of numerical values of letters of the alphabet. In the twenty-two-letter Hebrew alphabet, as א = 1, ב = 2, ג = 3, the name חלבל ‘Abel’ bears a numerical value of 5+2+30 or 37 and the name חלב ‘Caleb’ a value of 20+30+2 or 52. In the system based upon the twenty-four-letter Greek alphabet, as Α = 1, Β = 2, Γ = 3, the name ΑΑΑΜ ‘Adam’ bears a numerical value of 1 + 4 + 1 + 40 or 46, the name ΜΑΠΙΑ ‘Maria’ a value of 40 + 1 + 100 + 10 + 1 or 152, and the name ΙΧΟΥΣ ‘Jesus’ a value of 10 + 8 + 200 + 70 + 400 + 200 or 888. In the twenty-three-letter Latin alphabet, as Α = 1, Β = 2, С = 3, the name ΒΡΙΤΤΑΝΝΙΑ bears a numerical value of 2 + 17 + 9 + 19 + 19 + 1 + 13 + 13 + 9 + 1 or 103, the name ΓΙΛΔΑΣ a value of 7 + 9 + 11 + 4 + 1 + 18 or 50, the name ΙΑΪΔΙΑ a value of 4 + 1 + 20 + 9 + 4 or 38, the name ΕΥΩΙΙ a value of 4 + 5 + 20 + 20 + 9 or 58.

The text of the Hebrew Old Testament is filled with this artifice, a notable example occurring in the Book of Judges 3.7-11, in which the name חלב ‘Caleb’, of which the

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alphanumeric value is 52, is the fifty-second word.\(^7\) The most famous example in the Greek New Testament occurs in Apocalypse 13.18, in which the number of the beast, εξακοσιοι εξηκοντα εξ, 666, exhibits descending value of the Roman numerals DCLXVI. This number is the sum of the letters of the Latin name NERO CAESAR, spelled in Hebrew letters נוֹרֶו כַּאֶשֶּר, 50 + 200 + 6 + 50 + 100 + 60 + 200 or 666. The example best known in a Latin literary text is Martianus Capella De Nuptiis Philologiae et Mercurii, in which at the beginning of book II Philologia reckons multilingual gematria on her name and that of Mercury to determine their compatibility. Our poet was fully aware of this mode of composition.

There are sixty-one words before *crucis* 7b2, coincident with the alphanumeric value in the twenty-three-letter Latin system of CRVX, 3 + 17 + 20 + 21 or 61.

The *prosper patriarcha* at the end of stanza 9 is Jacob or Israel, the referent of *Israeltica* at the beginning of stanza 10. From the New Adam *Xpisti* 7b to *Israeltica* 1 there are twenty-two words, coincident with the twenty-two letters of the Hebrew alphabet, the twenty-two books of the Hebrew Bible, the twenty-two things created in Genesis 1, and the twenty-two generations from the Old Adam to Israel. From *Xpisti* 1 to *Israeltica* there are sixty-one syllables, coincident with the alphanumeric value of ISRAEL, 9 + 18 + 17 + 1 + 5 + 11 or 61.

In stanza 4 there are fifty-five letters before and after *mater una ecclesia* 1, coincident with the alphanumeric value of ECCLESIA, 5 + 3 + 3 + 11 + 5 + 18 + 9 + 1 or 55.

After *mater* 4b1 the fifty-fourth word is *mater* 11b, coincident with the alphanumeric value of MATER, 12 + 1 + 19 + 5 + 17 or 54.

In stanza 12b *audita denique uox est in Rama* there are from the space before *audita* to *Rama* 1 thirty-one letters and spaces between words, coincident with the alphanumeric value of RAMA, 17 + 1 + 12 + 1 or 31.

The entire poem contains twenty-three lines, one for every letter of the Latin alphabet.

The poem contains 111 words and 111 rhyming syllables, coincident with the alphanumeric value of ARBOR ETERNA, 1 + 17 + 2 + 14 + 17 + 5 + 19 + 5 + 17 + 13 + 1 or 111.

The number of syllables in the unpaired lines in stanzas 1, 6, and 14, is 9 + 12 + 7 or 28, a perfect number and a triangular number, 1 + 2 + 3 + 4 + 5 + 6 + 7. From the beginning of the poem to *absque macula* 1 there are 276 syllables, coincident with the number of days from the Annunciation, celebrated on 25 March, to the Nativity, celebrated on 25 December.\(^8\)

There are exactly 801 letters and spaces between words, coincident with the alphanumeric value in the Greek system of alpha and omega, Α + Ω, 1 + 800 or 801.

The poem is orthographically, syntactically, and prosodically perfect, its imagery coherent, its progress orderly. It affords a window into the spirituality of a Cambro-Latin composer, who has given us a significant monument in the history of the sequence.

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II. ‘Cum uenerunt angeli’

From the medieval Welsh Church one copy of another Cambro-Latin sequence, composed not later than the twelfth century, survives, in Aberystwyth, National Library of Wales, MS Peniarth 2, folios 2v-3r. As printed by Haddan and Stubbs, directly after their text of *Arbor eterna*, it looks corrupt.9


Qui venerunt angli
In Natali Dñi,
Media i[n] nocte, in laudem,
Cum pastoribus in Bethleem ; —
Nivem⁹ angli de celo,
Cum Michaeli archangelio,
Qui precedunt paporan⁶
Erga animas in mundo ; —
Am nivem⁴ angeli.
Precedunt confirmati,
Unistrati⁶, baptizati,
Usque in diem Iudicii ; —
Quando fuit Christus crucifixus, ut Sibi
Ipsi placuisset, venissent ibi in auxilium
Plusquam duodecim legiones angelorum
Toto orbe terrarum,
Jesus Christus videntemf in agonia in mundo,
Ut sint⁹ nostri auxilium,
Duodecim mili[a]ntem,
Ante tribunal stantem : —
Qui laudantih laudantium
Tues⁵ mores, Rex Regum.

Embodied in Taliessin’s poem, and kindly pointed out by Bishop Forbes of Brechin. It is as corrupt and unintelligible as that preceding it [i.e. *Arbor eterna* p. 622-623].

b? novem. Or possibly the Welsh word “nifer” = number, which begins nearly all the short poems of the collection of which this sequence is one.
c? pœlilio.
d? amplius novem.
e? ministrii.
f? Jesum Christum videntes.
g? sit.
b? laudantes.
i? Tuos.

J. Gwenogvryn Evans presented a transcript of the manuscript.10

Qvi venerunt angli i natali dîi media
nocte in laudê cû pastoribus in bethleem . ni-
uem angli i decelo cû michaele archangl’o qui
p’cedunt p’celio erga animas in mundo . am
niuem niuem angeli . p’cedunt 9firmati. vni-
strati baptizati. usq3 indiê iudicij . quando fuit
xpc crucifixus ut sibi iîi placuisset . venissët
ibi in avxiliû . pl’q’sm duo decim legiones ange-
lo4 toto orbe t’ra4. il’c xpc uidentë in agonìa
in mundo . vt sint nrî auxiliû duodecim mi-
lia miliante ante tribunal stantem qui lau-
dantie Laudantii tu es mores rex regûm .

In a competently composed sequence the b-verse, sung to the same music as the a-
verse, should have the same number of syllables as the a-verse, with which it frequently
rhymes. If this composer wrote isosyllabic lines that usually rhymed, his text might origi-
nally have looked something like what follows. Within the text capital letters and punctu-
ation marks in boldface represent features of the manuscript, and italics suggest rhymes.
To the right of the text columns note numbers of lines, rhymes, and numbers of syllables
per line.

<table>
<thead>
<tr>
<th>Text</th>
<th>Stanza 1a</th>
<th>1b</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cum uenerunt angeli</td>
<td>in Natale Domini</td>
<td>aa 7-7</td>
</tr>
<tr>
<td>media in nocte in laudem</td>
<td>cum pastoribus in Bethlehem .</td>
<td>bb 9-9</td>
</tr>
<tr>
<td>nimii angeli de celo</td>
<td>cum Michael archangelo</td>
<td>cc 9-9</td>
</tr>
<tr>
<td>qui precanunt procul ‘lo’</td>
<td>erga animas in mundo .</td>
<td>cc 8-8</td>
</tr>
<tr>
<td>iam nimii angeli .</td>
<td>precedent confirmati .</td>
<td>5 aa 7-7</td>
</tr>
<tr>
<td>ministrati et baptizati .</td>
<td>usque in diem iudicii .</td>
<td>aa 9-9</td>
</tr>
<tr>
<td>Stanza 2a</td>
<td>2b</td>
<td></td>
</tr>
<tr>
<td>Quando fuit Xpistus crucifixus</td>
<td>sicut sibi ipsi placuisset</td>
<td>de 10-10</td>
</tr>
<tr>
<td>uenissent ibi in auxilium</td>
<td>plusquam legiones duodecim</td>
<td>bb 10-10</td>
</tr>
<tr>
<td>angelorum sanctorum</td>
<td>toto orbe terrarum .</td>
<td>bb 7-7</td>
</tr>
<tr>
<td>Iesu Xpisti uidentes</td>
<td>agonia in mundo .</td>
<td>10 dc 7-7</td>
</tr>
<tr>
<td>ut sint nostrum auxilium</td>
<td>duodecim</td>
<td>bbb 4-4-4</td>
</tr>
<tr>
<td>milia militantium</td>
<td>ante tribunal stantium</td>
<td>bb 8-8</td>
</tr>
<tr>
<td>laudantes laudantium</td>
<td>tuos mores Rex regum .</td>
<td>13 bb 7-7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Translation</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>As angels came</td>
<td>at the Birth of the Lord</td>
</tr>
<tr>
<td>in the middle of the night for praise</td>
<td>with the shepherds in Bethlehem,</td>
</tr>
<tr>
<td>very many angels from heaven</td>
<td>with Michael the archangel,</td>
</tr>
</tbody>
</table>

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who sing beforehand from afar 'Io'__ to souls in the world,
now very many angels go before of the confirmed, the served, and the baptized
[or 'now very many angels strengthened go before until the day of judgement of the ministered-to and the baptized'].
When Christ was crucified, just as it would have pleased his very self,
there would have come there for aid more than twelve legions
in the whole orb of lands,
seeing Jesus Christ's agony in the world,
so may our aid be twelve
standing before the tribunal,
praising your customs, King of praising kings.

The form qui for cum 1a is easily explicable. Q written for C is found as early as the eighth century in the Anglo-Latin Corpus Glossary Q78, quur, quare, but from the time of the Norman Conquest of England and Wales, after introduction of Francophone habits of pronouncing and writing Latin (influenced by pronunciation of qu – in Old French), c for q and q for c became common.11 The ui may have issued from misreading of three minims in m. The spellings angl'i 1a, 3a, and archangl'o 3b can be normalized from the internal evidence of angeli 5a. There is further confirmation in the rhyme of celo 3a with archangelo 3b, which is a pure rhyme for a speaker of a Celtic language accustomed to identity of unvoiced c with voiced g. Niuem for nimi 3a, 5a, may be explained as misreading of eight minims and miswriting of e for unaccented i. Nonsensical precedunt precelio is an easy misreading of precanunt procul io 4a, influenced by precedunt 5b. Rhyme of precanunt 4a with animas 4b confirms restoration. Am for iam 5a may be explained as omission of an initial I intended to be capitalized or coloured, perhaps like initial C 1a. Unistrati for ministrati 6a may have issued from a misreading of minims. Rhyme confirms angelorum 9a and orbe 9b. Supply of sanctorum 9a is required for metre and rhyme with terrarum 9b. Grammar requires Iesu Xpisti uidentes for Jesus Christus uidentem 10a. Grammar and metre require agoniam for in agonia 10b. Grammar and rhyme require nostrum for nostri 11a, milititantium for militament 12a, stantium for stantem 12b, confirmed internally by rhyme with grammatically correct laudantium 13a. Grammar requires laudantes for laudantie 13a, parallel with uidentes 10a, and tuos for tu es 13b.

The emended text allows one to understand the internal structure of the first stanza, parallelism of Cum uenerunt angeli, nimii angeli from the past with iam nimii angeli precedunt from the present. Compare also precanunt 4a with precedunt 5b. Note at the end of the first line, from the past, in Natale Domini, and at the end of the last line, from the present, usque in diem iudicii; from the past, cum pastoribus in Bethleem, and animas in mundo, and from the present, confirmati, ministrati, et baptizati. The first stanza begins with a couplet of 7-7-9-9 syllables and ends with a couplet of 7-7-9-9 syllables, round a couplet of 9-9-8-8 syllables at the centre.

11 V. coquus for coccus, equonomo for economo, quotarios for cottarios, Nequam for the surname Neckam, 1232 quissino for cassino, 1257 quoquinam for quonam, but also condam for quondam, secuntur for sequuntur, carantena for quarentena, cadrig[agio] for quadrigagio, corundam for quorundam, 1303 carta for quarta, Dictionary of Medieval Latin from British Sources s.v. qu –.
In the second stanza note the parallelism of

*Quando fuit ... sicut sibi ipse ... in auxilium ... duodecim ... uidentes*

with

*ut sint nostrum auxilium duodecim ... laudantes.*

Just before line 12 the twelfth syllable is the last of *duodecim*, which is the twelfth word from the end of the sequence.

There are further connections between the structures of the two stanzas. The first two words of the first are *Cum uenerunt*, and the first two lines of the second begin *Quando ... uenisent*. The first line of the first ends *Domini*, and the last line of the second ends *Rex regum*. In the first stanza the third word of the first line and the fifth is *angeli*, which recurs in the third line. In the second stanza the first word of the third line is *angelorum*. The fourth line of the first ends *in mundo*, and the fourth line of the second ends *in mundo*. There are forty-two words in each stanza, eighty-four in the complete sequence, alluding perhaps to the Annunciation on 25 March, the eighty-fourth day of a year that begins on 1 January, or to the Easter cycle of eighty-four years, or to the eighty-four-lined Easter hymn *Precamur Patrem* by Columban of Bangor.\(^\text{12}\)

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